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CM

30TH ANNIVERSARY ISSUE!

xx7(H)

40/1

ALLAN CAMPBELL

101 CRAWFORD ST

TORONTO ON M6J 2V1

Vol. XXXI No.2

PM0040069300



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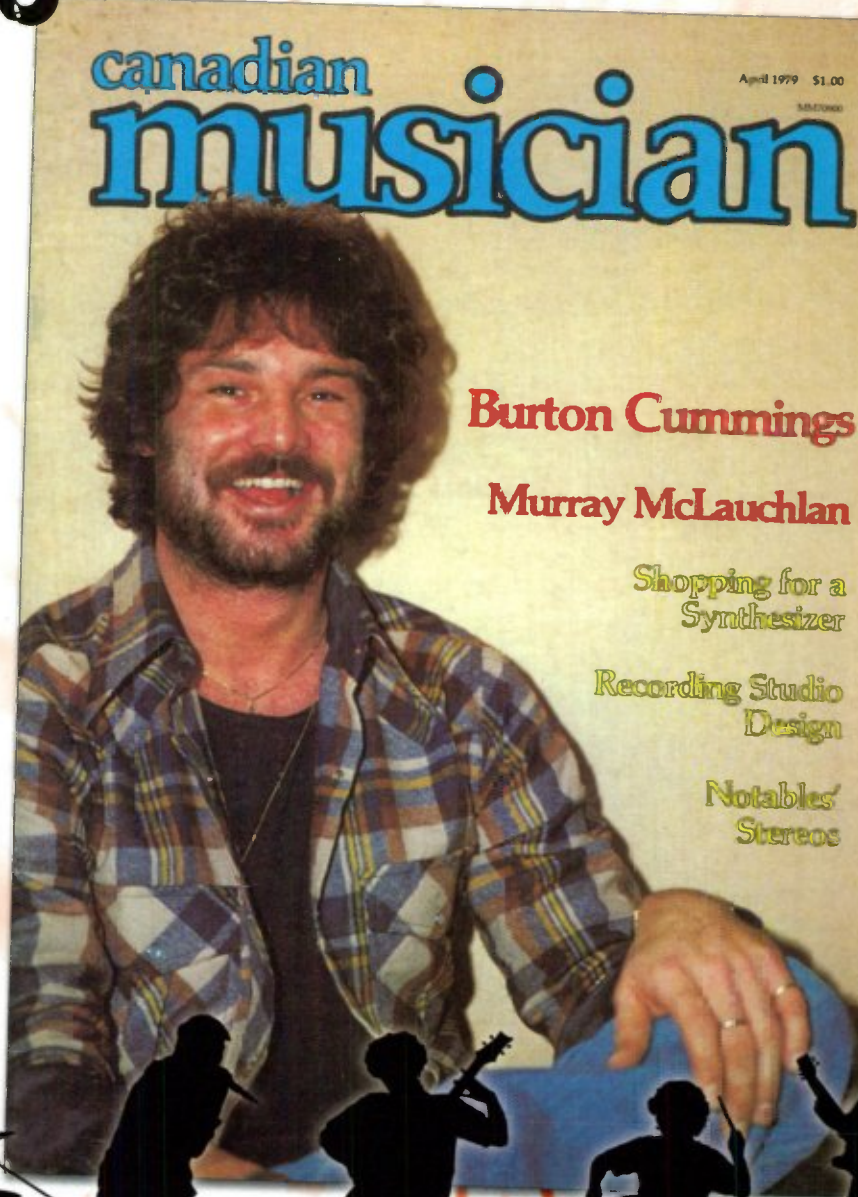
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For more information on products advertised in *Canadian Musician*, please see page 69 or visit www.canadianmusician.com.

Canadian Musician is published bi-monthly by Norris-Whitney Communications Inc. All rights reserved. Contents may not be reprinted without permission from the publisher. Subscription rates: 1 year \$19.00, 2 years \$36.00, 5 years \$82.00. Outside Canada: 1 year \$24.00, 2 years \$46.00, 5 years \$112.00. Single copies \$3.50. Canadian residents add 5% GST. To change your subscription address, please send your new address with your old address (including former postal code) to: Subscription Dept., *Canadian Musician*, at least six weeks before moving. Back issues of *Canadian Musician* are available in Microform from Micromedia Ltd., 20 Victoria St., Toronto, ON M5C 2N8. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. *Canadian Musician* takes no responsibility for return of any unsolicited material. Printed in Canada. PUBLICATIONS MAIL AGREEMENT NO. 0040069300, RETURN UNDELIVERABLE CANADIAN ADDRESSES TO CIRCULATION DEPT., 23 HANNOVER DR., #7, ST. CATHARINES, ON L2W 1A3, 905-641-3471, mail@nor.com.

ISSN 0708-9635

INDEXED IN THE CANADIAN PERIODICAL INDEX




Norris-Whitney Communications Inc.

23 Hannover Dr., #7, St. Catharines, ON L2W 1A3, 905-641-3471, FAX 888-665-1307, mail@nor.com, www.nor.com

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A MESSAGE FROM THE PUBLISHER

There's Never Been A Better Time...

by Jim Norris

In spite of daily news about a worldwide recession and the supposed pending demise of the music industry, there has never been a better time to be a musician. We are certainly in the midst of tumultuous change, but the demand for great music and entertainment has grown considerably over the last 30 years.

Musical instruments are better made than ever, have more features, and, in many cases, cost less than they did in 1979. The selection of brands and products is mind-numbing, and their availability has greatly expanded.

Educational choices for learning your craft abound. Private lessons, seminars, clinics, workshops, colleges and universities, private schools, books, magazines, sheet music, videotapes, CD-ROMs, DVDs, and online learning are all choices that are easily accessible and reasonably priced. When we began publishing *Canadian Musician* in 1979, there were only two other magazines in North America for musicians – now there are dozens. The Internet, of course, now provides an overwhelming amount of information for musicians.

Amazing technology is within the grasp of any musician. Canada has hundreds of world-class recording studios with highly-skilled staff and rates about the same as 30 years ago. Musicians can also record their music themselves using portable, inexpensive recorders or low-priced software run on computers costing a few hundred dollars. PA and stage gear sounds better, is more portable, and costs less than 30 years ago.

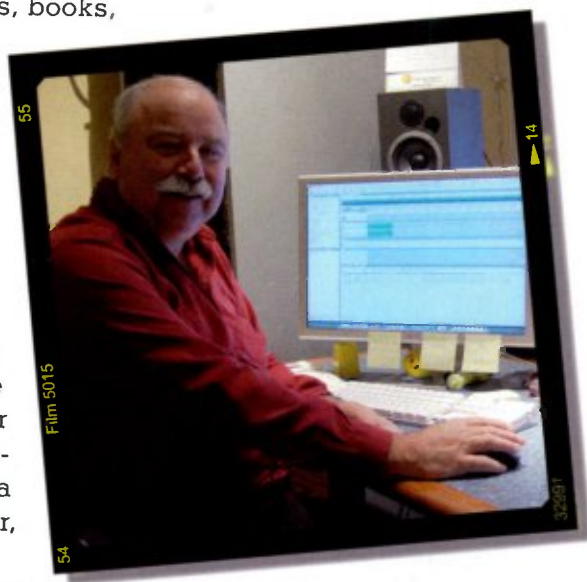
The Canadian music industry has turned into a serious business. Canada boasts many successful artists, agents, managers, and music publishers. Musicians have more control over their own careers and can gain access to a worldwide market using the web, Facebook, YouTube, MySpace, dirt-cheap phone rates, and inexpensive travel.

But one thing hasn't changed – the need for great, well-written songs performed by creative, competent musicians. All the technology and business smarts in the world are meaningless if your music sucks.

So work hard on your songwriting and performance skills, play in front of live audiences til you drop, make great recordings – and the next 30 years will be even more exciting than the last three decades.



Jim Norris is the Publisher of *Canadian Musician*.



Education With A History and A Future

For over 30 years, the Music Industry Arts Program at Fanshawe College in London Ontario has been preparing young people for employment in the music industry. There have been many changes in technology and business practices over those years. What hasn't changed is our belief that a good contemporary education should offer the student a wide variety of courses that will give them skills in their chosen field along with options for the future. We invite applicants from across Canada to consider Music Industry Arts as your doorway to the future.

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LOSING A BAND MEMBER

The Legal & Social Issues

I'd say around 90 per cent of the time a band undergoes a lineup change, a statement from the band will announce that the split was "amicable," with the reason for the departure being to "pursue other interests," or "go into a different creative direction." I'm not exactly sure which percentage of these statements is honest, but the fact is that often times, lineup changes don't adhere to a simple one-in-one-out formula. There's often confusion, hurt feelings, and sometimes some bad blood between members. Still, other times, it really might be a matter of someone looking to move in a different musical or professional direction – in some cases, perhaps everyone knows they're better off because of it.

Whether you're losing one member or a few, whether it's someone quitting or being let go, and whether it's amicable or hostile, the fact is that it's not as easy as sending out a statement to fans via MySpace when an established band undergoes a lineup change. There are legal and social implications that come with the territory that can't be overlooked.

A Band As A Legal & Social Entity

Understanding the way a band is perceived by the law is the first step toward understanding how a lineup change affects that entity. So is a band a democracy? Not exactly, explains entertainment lawyer Paul Sanderson of Sanderson Law. "This is a commonly used term by many bands, but most bands are actually partnerships and are governed under relevant partnership laws." This means that a group undergoing lineup changes, provided the parting member is a "shareholder" of any property within the partnership, needs to adhere to partnership laws when settling these types of matters.

If your band is at all serious, you should have a written contract in place outlining what should happen in the event of a lineup change. Jonny Stevens is Education and Events Coordinator for Music Nova Scotia, and has been a member of touring bands, so he knows the importance of having the proper papers in place. "Put together a contract explaining exactly what everyone is entitled to if a member leaves or is fired," he explains. "It's a pre-nuptial agreement for bands so that everyone knows who is entitled to what should anything happen." Basically, you want to take all measures to ensure everyone is on the same page and

conflicts or lawsuits can be avoided down the road.

Financially Speaking

"The biggest issues come from the division of band property and band money," explains Stevens. Aside from some hurt feelings, money will be the issue at hand when it comes to the departure of members. "Register [songwriting] credits and all members with SOCAN so that if the band breaks up, everyone still gets paid fairly." Again, this should relate back to the initial agreement your band has put in place.



Jonny Stevens of Music Nova Scotia

Sanderson delves further into how the revenue stream is affected: "The typical scenario would be for the leaving member to receive all or a prorated share of income from the recordings and musical copyrights for which he or she contributed, subject to any existing band or third-party agreements and obligations, but not from any further recordings, copyrights, merchandising, or live performances in which the member is not involved after leaving the band." Your band agreement (has its importance been stressed enough?) can be more specific and determinative about this issue.

As Painless As Possible

Whether you're deciding to leave your band or are planning on firing a fellow member,

the goal will always be to make the change as smooth as possible. Legally speaking, the difference that comes with firing a member as compared to someone amicably leaving the band is grave. Explains Sanderson: "It's the difference potentially between a lawsuit and a reasonable settlement upon departure."

For a member leaving amicably, Stevens advises this be done as professionally as possible. "Finish out the gigs you have booked or work hard to find a replacement if that's not possible. Don't burn bridges." He mentions the opportunity to make your last shows with your band the best you've ever played with them. Of course, an amicable departure is much easier on all involved. "If you have your band agreements in place with regards to division of property, you should be able to sit everyone down and explain why you're leaving," offers Stevens. "Honesty is important and making it a business decision will help save feelings."

On the flipside, firing a member will take far more care and diplomacy to be executed properly. "There is no easy way to confront someone that you have a relationship with," says Stevens bluntly. "Bands usually start out with an ideal instead of a business idea, so you make friends before you make business partners." Ideally, you want to be honest without being hurtful. Base your decision on behaviour instead of personality if at all possible. "Good communication is paramount," Stevens continues. "If all goes well, you should be able to go out for a beer with your ex-member in a few weeks after the initial hurt has worn off." Should things take a turn for the worse, having the proper documents in place as a band (read: business partnership) will be your saving grace. "Clearly-written agreements can help avoid most disputes and lawsuits," says Sanderson.

Preventative Measures

Both Stevens and Sanderson stress the importance of good communication not only when it comes to a departure or firing, but during the everyday operations of the band. "Keep the lines of communication open between band members and have a band agreement in writing that sets out fair and reasonable means of making band decisions," explains Sanderson, "especially decisions that involve monetary considerations." As you can see, having this type of agreement will benefit your band well before it's brought in for member changes.

Stevens offers a few more tips from his



Paul Sanderson

Musicians And The Law In Canada

Paul Sanderson is the author of *Musicians and the Law in Canada*, the go-to reference work for the Canadian music business. Now in its third edition, the book features contributions by numerous experts on the legalities of the music business, including lineup changes. The book is currently available through Carswell Thomson Professional Publishing, with more information available at www.sandersonlaw.ca/thebook.html.

experience: "If every band practice starts with a band meeting about new business, updates, and issues, then it gives everyone a chance to air their concerns." As Stevens explains, "you're basically in a marriage with three or four other people, so you have to work at it and avoid letting issues build up." Communication, in a band and marriage, is vital to both avoiding conflicts and resolving them when they arise.

Sanderson also mentions that while people working with the band (the label, management, etc.) aren't usually involved in the decision making when it comes to lineup changes, they can certainly be used as a resource. "They can be helpful and may make suggestions as to additions to band lineups, especially when asked to do so," he says.

Whether or not your lineup change is "amicable" in nature ideally shouldn't influence the manner in which things are legally resolved, and so having an agreement in place before any situation arises will be best on all parties involved. As with any type of decision that has an impact on the band as a legal entity, skilled legal advice and counsel are highly advisable, as this article is mainly a guideline and is in no way meant to act as a substitute for legal advice.

At the bottom of it all is good communication, professionalism, and the simple rule of treating others the way you'd like to be treated. Regardless of if you're leaving a band or firing a member, there's a burden being imparted on someone, and so it's up to the decision makers to make things as easy as possible on all involved. Stevens quotes his boss and friend Scott Long, Director of Music Nova Scotia, saying: "It's show business, not show friends." Treat it as a business, follow the right steps, and you'll be fine.

Andrew King is the Assistant Editor of Canadian Musician.

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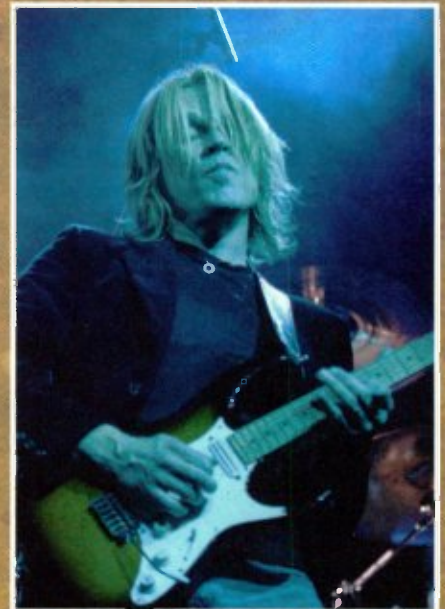
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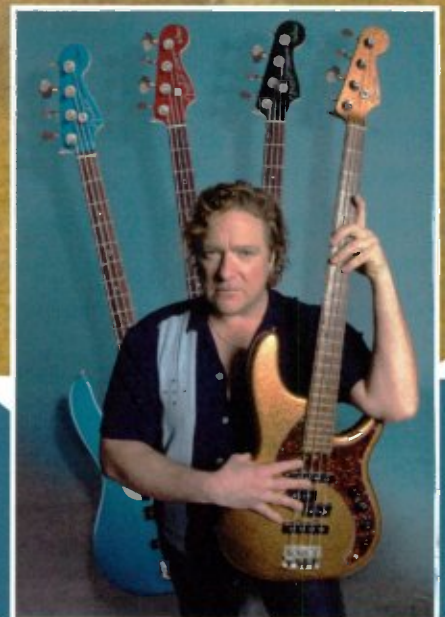
Don Ross



Mark Kelso



Andy Timmons



Stu Hamm

Guitar Workshop Plus has announced its guest artist lineup for its three sessions of the 2009 summer schedule. Confirmed session dates are:

Toronto Session 1: July 19-24, 2009.
Toronto Session 2: July 26-31, 2009.
Vancouver Session: August 9-14, 2009.

Artists making appearances for sessions this year include guitarists Paul Gilbert, Rik Emmett, Andy Timmons, Greg Howe, and Don Ross, along with bassist Stu Hamm and drummer Mark Kelso. Some of the sessions offered to attendees include Extreme Guitar, Funk Guitar, Brave New Acoustic, and Essentials For The Complete Rock Guitarist.

"This is, without a doubt, one of the best lineups we've had to date and there's a good variety of seminars to choose from this year," says Founder Brian Murray. "Our sessions have been filled to capacity over the past few years, and we're anticipating being completely sold out once again." Interested registrants are encouraged to register early.

For more information, contact Guitar Workshop Plus: 905-567-8000, info@guitarworkshopplus.com, www.guitarworkshopplus.com.



CYSR? Founder Sandro Mauro

Each of the eight band finalists will record two original songs that will be placed on an album being showcased and sold in all the participating schools and local music retailers at the beginning of the following school year.

"Can Your School Rock is the ultimate Battle of the Bands competition for the newest generation of up-and-coming rock stars, and is the product to meet the demand of a new age," comments event Founder Sandro Mauro.

For more information, contact management@canyourschoolrock.com, www.canyourschoolrock.com.

CAN YOUR SCHOOL ROCK?

Can Your School Rock? is a new province-wide battle of the bands competition for Quebec's newest generation of music makers.

The event spans both private and public schools across Quebec, with young bands being encouraged to enter the competition and show their stuff to the contest judge panel. The auditions and concerts will take place throughout the first half of 2009. The top eight finalists selected will then have the opportunity to record an album with the CYSR management overseen by producer and sound engineer Borza Ghomeshi, who has worked with acts such as Ramasutra and Emmylou Harris.

In addition, the winning band will receive \$10,000 in new music equipment provided by the contest's sponsors. The grand finale show will take place at Montreal's Mel's Cité du Cinéma studios, hosted by ET Canada's Natasha Gargiulo.



The 2009 winner of the \$6,000 Domenic Troiano Guitar Scholarship is Michael Koik, who will continue his studies at the University of Toronto's Faculty of Music. With \$36,000 in new donations from Alex Lifeson, Rush, Jazz FM91, Anthem, Qualified Metal Fabricators, and Gina Troiano, the annual scholarship will increase to \$10,000 in 2010. Details on applying are available at www.domenictroiano.com.



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TARA Teams With EMI For Higher Learning



The Audio Recording Academy, with locations in both Toronto and Ottawa, recently entered into a partnership with EMI Music Publishing Canada to integrate the EMI Music Publishing Studio lab into TARA's educational recording facilities.

"This exclusive relationship grants TARA students unprecedented insights into the workings of a major music corporation and the industry – from incep-

tion of a song right through to the final product," comments TARA President Michael Stephenson. "TARA students also have the potential for internship sessions, during or after the program, to work alongside some of EMI's, and Canada's, best musical talent."

The Academy offers both Applied Audio Recording programs as well as Advanced Programs for Applied Record Production and Label Creation. Students are able to participate in studio recording scenarios for hands-on education, with courses including guest speakers from all aspects of the music industry.

For more information, contact The Audio Recording Academy: 416-603-3338, info@taratoronto.com, www.taratoronto.com.

Harris Institute Offers New Scholarships

Toronto's Harris Institute has announced a slew of new scholarships available to current and prospective students for the school's various programs.

Among the announced scholarships are six full scholarships for the Recording Arts Management or Producing/Engineering programs with a combined total of \$70,000 from Corus radio station 91.5 The Beat. Harris is also offering Industry Association Bursaries for 50 per cent tuition discounts for weekend Professional Development Program courses to members of 14 participating Canadian industry association. Five annual full scholarships to earn BA and BSC degrees in 8 months at the University of the West of Scotland in Glasgow (valued at \$85,000 per year) are also available. In honour of the late Doug Kirby, Founder of Live Tour Artists, a \$500 annual scholarship has been launched with funding coming from industry donations. Finally, to celebrate its 20th birthday, Harris is offering \$500 bursaries to students starting Recording Arts Management or the Producing/Engineering Program in March and July 2009.

For more information, contact Harris Institute: 416-367-0178, FAX 416-367-5534, info@harrisinstitute.com, www.harrisinstitute.com.

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Emmanuelle Caplette



Photo: Etienne Ciraout

CBI Drumfest Brings The Beat Out East

The Cape Breton International Drum Festival, happening May 23-24, 2009, has announced a number of artists that will be participating in the annual event. The festival will be hosted at the Savoy Theatre in Glace Bay, NS.

Guest drummers include: Emmanuelle Caplette; Tommy Clufetos (Rob Zombie, Alice Cooper); Bill Ludwig III; Roxy Petrucci (Vixen, Madam X, Titania); and several others. The annual Legends Award will be posthumously presented to Buddy Rich and will be accepted by Cathy Rich, Buddy's daughter.

This year's edition of the Festival will also host a tradeshow for percussion ven-

dors and suppliers and a special Otavon Showcase. Tickets for this year's festival are on sale now and can be purchased online at the Savoy Theatre website (www.savoytheatre.com) or from the theatre box office.

For more information, visit the CBI Drumfest website at: www.cbdrumfest.ca.

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MyMusicSite.com is an interactive site that acts as a medium for artists to independently promote and sell their own music, songs, albums, production tracks, ringtones, and more. The site now hosts over 5,000 members.

"MyMusicSite.com is the best avenue for independent artists to showcase their talent, promote their music, find producers and mixes, and make a profit," says President Brad Turk. "Independent music has a real growing fan base thanks to satellite radio and stores like Starbucks that push independent artists, and our site is an avenue for fans of independent talent to find new and emerging music."

Some of the new enhancements being rolled out now include Fan Mail, which allows artists to collect and manage email addresses from their fans in order to stay in touch and keep fans posted on their activities, and Enable Alerts, which gives artists the option of selecting notification emails to stay abreast of any activity that occurs on their profile pages. Visit the site at www.mymusicsite.com.



JamStudio Reaches Into Canada



JamStudio.com is a web-based music creation application that features more than 120,000 registered users in more than 160 countries.

The site is being used to create soundtracks of original songs, giving the composer access to a virtual band and a library of more than 100,000 recorded sounds. JamStudio has four basic sections: Score, Chords, Mixer, and Sounds.

Once chords within a chosen key are entered into the score editor, the user can choose acoustic and electric guitars, bass guitars, pianos, drums, and other instruments to play in the song, while applying a wide range of genres and styles to each instrument. The mixer allows the songwriter to adjust the tempo of the song and the volume of each instrument. Once completed, songs may be shared online or downloaded in MP3 format.

"The Canadian market is very important to JamStudio," says VP of Business Development Dev Horn. "The design and capabilities of JamStudio.com make it the perfect companion for Canadian musicians, allowing them to explore, create, and share their original music. And, as we expand our educational focus, we look forward to bringing hundreds of Canadian schools into our Education Grant Program in 2009."

Visit www.jamstudio.com for more information on the initiative, or contact education@jamstudio.com.

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Sennheiser Follows Simple Plan For StageMeister Contest



Simple Plan

The Sennheiser StageMeister Contest offers entrants the opportunity to accompany Canadian rockers Simple Plan on tour as roadies. The competition is supported by Sennheiser subsidiaries and partners around the globe, including Sennheiser Canada.

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Visit www.sennheiser-stagemeister.com for more information on the contest.

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Changes

MusiCounts Celebrates \$10,000 Grant To Harbord Collegiate

MusiCounts, Canada's music education charity associated with CARAS, and more than 800 high school students and staff at Harbord Collegiate Institute in Toronto gathered as seven-time JUNO winner Leslie Feist celebrated the school being named recipient of a 2008-2009 MusiCounts Band Aid Grant. Awarded annually, the \$10,000 grants provide musical instrument funding to schools across the country to help sustain their music programs.

"Harbord Collegiate Institute exemplifies MusiCounts' belief in the importance of music education," says Srinka Wallia, Executive Director of MusiCounts. "We are very pleased to celebrate this grant to such a well-deserving school and delighted that Feist could join us." Harbord Collegiate Institute is one of 68 schools in Canada to be awarded a MusiCounts Band Aid grant this year.

For more information, visit www.musiccounts.ca.



Feist (third from left) flanked by Harbord students during the presentation.

CREDIT: Barry Roden

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Cakewalk By Roland Sonar 8 Producer

by Paul Lau

It's like being a kid in a candy store! Sonar 8 Producer is the continuation of the award-winning franchise from Cakewalk by Roland. In my mind, it's another home run – but when is too much too much? I don't believe that what Cakewalk is trying to achieve in the perfection of the DAW is in vain, because in the last number of years, it is certainly on its way! To really grasp an understanding of how far Cakewalk has come, one would have to remember the DOS (MIDI) version of Cakewalk in the early '90s. When I had started this review with my preliminary notes, it came to about 24 pages of tech info. This should give you an indication that Sonar 8 Producer is not for the faint of heart.

In the end, when you think of all of the essentials of composing, recording, editing, mixing, and mastering, what is it that Sonar 8 Producer allows you to accomplish? How about, everything! With unlimited tracks and phrases like "music creation tools," I will explore a number of newly-added features that come with Sonar 8 Producer, but let's start with some initial OS tech info such as minimum requirements.

Cakewalk has always had very strong PC-oriented programs and Sonar 8 Producer has to be running on an XP 32-bit system minimally; Vista 32- or 64-bit is recommended. Of course, the more RAM (1 G plus), the better! As for Mac users, Sonar can be run on a Mac via Boot Camp, which is very similar to VMware (virtual machine). When I loaded my Sonar 8, to my delight, Guitar Rig 3 LE was automatically loading right after the initial set-up. If you are a guitar player and just want to have hours of fun with amp modeling and various virtual sound combinations, this is a great place to start!

You need inspiration to write a song and create music, and Sonar 8 Producer comes with a number of tools that should inspire any musician. Dimension Pro is one of the tools that allows you to add real instruments (piano, bass, guitar, strings, etc.) and synthesized instrument sounds to your composition. It includes a DVD of 7 GB of content and over 2,200-plus programs, and the Digital Sound Factory Vol. 2 Classic Keys Pack. There are so many sounds in this program that it is impossible to audition every one of them in one sitting: 2,200 x 1 minute/audition for each = 36.6 hours – now that's crazy!



To give you more and to complement Dimension Pro is Rapture LE, which is a special version of the award-winning Rapture synthesizer. It alone includes over 200 programs and hundreds of oscillator shapes, which allow you to manipulate and customize your own sounds – very cool for electronica or synth-oriented compositions.

Many great songs start with just a beat, and Beatscape (included) is a loop performance instrument that has 16 pads, 16 step generators, and 48 effects. This allows you to sequence with ease and to create "interesting" rhythmic parts, as it isn't just a robotic drum machine. Loop Explorer 2.0 is also a very efficient tool, allowing you to browse and preview audio and MIDI groove clips and loops. This allows for quick spontaneous creation of backing tracks and the ability to preview via MIDI with whatever virtual instrument you would like to audition. I find loops the easiest way to create a groovy track to play against to get a real live feel in the recording.

For me, being a keyboard player, having a great piano sample is paramount, and Sonar 8 Producer delivers an addition of a great VSTi called TruePianos Amber. This virtual piano has an amazing, "real feel" responsiveness and sound quality! Sonar 8 Producer is so massive that it does assist in your starting points. For example, there are over 400 track and project templates that instantly load your favourite programs and set-ups. There are templates for audio, virtual instruments, and entire projects that are all customizable to whatever you want. The ease of audio and step-recording, and the sophistication of the editing is the beauty of Sonar 8 Producer.

After reading this, you may ask the question: "Do I really need all these features, plug-ins, sounds, etc.?" So-

nar 8 Producer is by far most the most intensive and extensive, yet easy-to-use sequencer on the market. This latest version goes to the next level of the evolution of music production, from the conception of a musical idea to the end result of the mastering. For me the answer is simple: why not have all the colours of the rainbow at your fingertips?

Paul Lau B.Sc.
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Member of the Cool Christian Pop Band Scatter17
(www.scatter17.com)

Distributor's Comment

With the release of Sonar 8, Cakewalk has really proven that it is the leading choice for digital audio workstations on the PC and Mac (running native on Boot Camp). There are many new and exciting features in Sonar 8, including three new audio processing plug-ins, four new editing tools, and a dedicated instrument track, yet for most users the biggest enhancement will be the improvement in ease of use and workflow. Check out www.cakewalk.com. Officially announced this year at NAMM is also an update for Sonar 8 to work seamlessly with the new Sonar V-STUDIO 700, a complete hardware and software solution which includes extensive I/O and control capabilities. Complete SONAR V-STUDIO 700 information can be found here: www.sonarvstudio.com.

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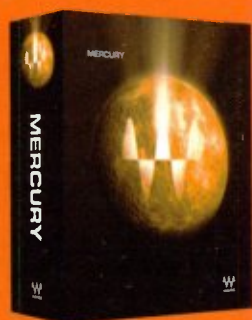
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World Radio History



Astatic CTM-1500VP by Greg Rushton

The fine folks at Astatic Commercial Audio Products have certainly raised brows with one of their newest products: a large-diaphragm condenser mic. Now you may be thinking to yourself, "so what? Just another tool in the toolbox..."; however, Astatic may have very well re-invented or, at the very least, modernized the current conception as to what a multi-pattern mic truly is.

The CTM-1500VP is not strictly a multi-pattern mic, but rather a variable pattern mic, hence the VP in the model name. Now "variable pattern" is a term that has been thrown around in our industry, commonly interchanged with "multi-pattern," and until lately, this has not been an issue. Where the confusion may begin is that the release of the CTM-1500VP marks a truly "variable pattern" mic.

The CTM-1500VP not only offers the basic amenities we have all come to love such as a low frequency roll-off, -20 dB pad, several polar patterns (omni, cardioid, super-cardioid, hyper-cardioid, and bi-directional), but it allows you to "mix" the polar patterns.

This was a relatively new concept to me; previously, I have used multiple mics of different polar patterns and "mixed" them to achieve a similar desired effect, complete with all the inherent phase issues one might expect with this approach.

Operation of this feature is completely and utterly simple. The polar pattern selection is adjusted through the use of a rotary wheel; simply stopping between polar patterns will adjust the polar patterns accordingly. Now, this concept seems very simple to implement; however, I imagine it requires more engineering and number-crunching than I am willing to do to accomplish such a feature. So what did I do? Naturally, I opened it up, like any gearhead would do, to compare the guts to that of other, similar mics. As I suspected, the circuit board does seem substantially more intricate than mics of similar qualities. Believe it or not, Astatic actually managed to fit two complete printed circuit boards into this relatively compact housing.

Throughout my evaluation of this mic, I did find myself trying to recreate a previous setting with relative difficulty. The selection wheel shows a diagrammatic polar pattern but does not,

however, include a scalable or notched indicator for easily recallable presets. The best way to work around this is to pay particular attention to the indent located between each polar pattern. If you reference a clock face, or even go as far as to placing your own reference mark on the body, you will surely be able to accurately recreate your custom polar patterns.

The unit itself feels quite substantial – like I got my money's worth. It most definitely seems durable with its charcoal-grey urethane coating. The windscreen is lighter than that of the staple SM58, and the CTM-1500VP boasts an impressive "roll bar" around the entire windscreen for added strength, and looks as if it may be quite effective.

As for the accessories, it came complete with a leather-esque zipper case (very similar to the black Shure bag we all know and love for putting everything but a mic in). I rarely receive a mic with solid shock mounts. The shock mount seems to be of very good quality, and looks and functions very similar to the infamous Neumann-style shock mounts. I made some minor adjustments to the stand while using the shock mount and very little handling noise was heard.

I tested this mainly on female vocals, drums (as a room mic), and an acoustic guitar. I was pleasantly surprised with the performance of the mic with a rough set-up. After some fine-tuning using the sweeping method, I managed to achieve a sweet spot on both instrument applications with no equalization. I did find that for this particular female vocalist that it did require slightly more finesses to achieve optimal performance.

Unfortunately, I was not in a position to evaluate this mic's performance in a stage application, and I am curious to see if it could be a great utility mic for staging applications, given its versatility. I intend to test this at my next gig.

I am of the opinion that there is no such thing as a bad mic to add to your arsenal, but rather are bad applications for a given mic. Overall, I am definitely considering adding this weapon to my personal arsenal of mics. It seems to be a great multi-purpose tool. I have always highly recommended the addition of a multi-pattern to all home/hobby studios, but I truly feel this may be a better option to conventional multi-pattern mics in the middle price range.



Greg Rushton, CTS is an Audio Visual Systems Designer at Mulvey & Banani A/V, a division of Mulvey & Banani International Inc. He also runs e-Q Studios and e-Q Management.

Distributor's Comment

The Astatic CTM-1500VP has been in existence for a few years and has, as reviewed, proven to be a versatile mic. Astatic is very close to releasing the most exciting development in years in Variable Pattern Technology: a hanging Choir Mic with remote-controllable pickup patterns. Imagine controlling the pickup pattern from the FOH position or from your control room. Astatic will make that possibility a reality soon on a standard mic cable!

Allan R. Robb CET
Product Manager
Audio/Video
White Radio LP

Landmine LC-1 by Rob Tardik

This month a very dangerous little object landed on my doorstep. What, you may ask?

A Landmine! The new Landmine LC-1 Chorus guitar pedal, that is – the latest compact stomp box offering from a newer manufacturer based in Thorold, ON, headed up by guitarist Mike Palermo.

So what is the phenomena/science behind the sound? To produce the effect, either naturally or in simulation, individual sounds with roughly the same timbre (quality of sound) and nearly (but never exactly) the same pitch, converge and are perceived as one. When the effect is produced successfully, none of the constituent sounds are perceived as being out of tune. Rather, this amalgamation of sounds has a thick, rich, lush, shimmering quality which would be absent if the sound came from a single source. The effect is more apparent when listening to sounds that sustain for longer periods of time. The chorus effect is enhanced when the sounds originate from slightly different moments in time and/or from different physical locations.

Now the actual chorus effect which we musicians/guitar players know and love falls into the time-based/modulation effect category of effects and can be simulated by signal processing equipment. The signal processor may be a ROM-encoded effect in a digital effect processor/pedal, or an older-style analog effect processor/pedal, or (much more common today) a software effect running on a computer.

Regardless of the technology, the processor achieves the effect by taking an original audio signal and mixing it with one or more delayed pitch-modulated copies of itself. The pitch of the added voices is typically modulated by an LFO (low frequency oscillator), which makes the overall effect similar to that of a flanger, except with longer delays and without feedback. Chorus is typically the more subtle of the two effects, usually consisting of a delay of 1-50 milliseconds, often in stereo.

The stereo chorus effect processors produce the same effect, but it is varied between the left and right channels by offsetting the delay or phase of the LFO. The effect is thereby enhanced because sounds are produced from multiple locations in the stereo field. When used on instruments like “clean” (undistorted) electric guitar and keyboards, it

can yield very dreamy or swirly ambient sounds.

Braving my life, I stepped on the Landmine which I ran through both my electric amp (Bogner Shiva) and acoustic guitar rig (a pair of Roland KC 350s and Yamaha AG-Stomp preamp) for sound observations using a couple of Fender Stratocasters and a Godin Multiac. Now, once engaged, my life was actually spared, and I was treated so some of the coolest chorus sounds I have heard in a long while. The LC-1 is a handmade, all-analog, boutique-style pedal with quality components inside which retails for around \$249. It's housed in a solid steel, military-grade chassis which is built, as you probably guessed, just like a WWII landmine! This is one tank-like pedal, folks, that will last forever!

It features both mono and true stereo output, and I ran it both ways clean. It sounded very rich, spacious, full, and lush – very typical of a good chorus sound. One cool feature of the output is that it also features speaker cabinet emulation so you can run directly into the board without an amp. I personally found the chorus thick and dense in mono, and more open and spacious with less of the detuning effect in stereo. The circular pedal features four knobs: Effect Level with a wet-to-dry ratio; EQ that controls boost or cut of the effect; Rate, which controls the speed of the effect; and Depth – self-explanatory. The knobs were very responsive to subtle tweaks, especially the very usable EQ knob for frequency cut and boost and the Depth knob which allowed me to dial in some thickness to my taste. It runs on either a standard 9 V battery or 9 V power supply (not included) with an easy-to-see LED indicator, and an easily accessed quick-release battery compartment underneath the pedal.

The switch is solid for stomping on and will last a lifetime again, just like this heavy-duty bullet-proof pedal. I foresee a potential problem under normal road use because the four control knobs are mounted to the PC board



inside and had some play and movement to them as I tweaked. The circular design also puts the exposed knobs a bit too close for comfort to my foot at times, and in the heat of the guitar playing moment I could maybe see myself with my hefty foot stomping on the control knobs and possibly damaging them. Mounting them with separate pots and jacks directly to the chassis would help solve this problem.

Other than that, it's a simple, straight-ahead pedal that you can get great sounds from easily, and it sounds amazing with distortion or overdrive. This pedal is very clear and transparent with no tone-sucking qualities, so your guitar tone stays pretty much intact even in bypass mode. I played all the usual chorus effect-inspired tunes and they all sounded GREAT! It's very quiet as well. I must mention, as it's a usual thing we have to deal with concerning modulation-type effects, especially flangers – although it does have a cool retro sound vibe to it at times. I have to recommend this product if you're in the market for a new chorus pedal, so check out www.landminepedals.com for more info.

Rob Tardik is a guitarist, contemporary artist, teacher, and clinician who performs regularly throughout the greater GTA and was voted 2007 Established Performing Artist of the Year in Mississauga, ON. Rob is currently working on his second follow-up CD to his debut Without Words and is also the inventor of the Music Stamp Series, a series of educational accessories for teachers/students and working musicians. For more information, visit www.robtdarik.com or e-mail rt@robtdarik.com.

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Solos

by Alex Lifeson

It's really just trying to get a sense of excitement and pacing. That's the way I look at all my solos.

In a song like "Freewill," I'll try to play that solo the same every night. I was always disappointed to go hear bands and a favourite part of the song was the solo – and they'd play it completely differently. So, in Rush, we've always tried to be pretty close to what the recording was unless we felt we were making it better.

I suppose I have as much room as I want to take, but I like the challenge of being consistent from night to night and staying within the context of what the true nature of the song is. It's especially true in a song like "Freewill" or "Lime-light," for example, because fans would be disappointed to hear something else there when you fully expect that part to be there. And Rush fans are pretty ... you know.

In some of the earlier stuff like "Working Man," for example, there's a little more freedom, but, again, quite honestly I try to stick to what the solos were originally meant to do in every song.

We all depend on each other to be consistent.

Live Mix

To be honest with you, I don't think the other members of the band listen to my solos very much. Everybody's got a different mix in his monitors. Neil has very little guitar in his mix at all, and Geddy has a very clean, very low mix of guitar in his monitors as well. We don't really need each other for those sorts of things. Generally, Geddy and I need kick, hi hat for tempo, and the rest is whatever you'd like it to be. We all have very different kinds of set-ups.

Myself, I like a very natural sound – what you'd imagine a live performance would be. I have drums and I have guitar split on the left with a 12-millisecond delay on the right, so I have a pseudo stereo. Even though we run stereo on stage, I take that stereo right side and delay it a bit to get a double-tracking type of thing with the right side down a

little bit and the left side up, with bass and vocals in the middle. Geddy's mix is quite different. It's very dry with a lot of vocal, bass, hi hat, kick, a snare, a little bit of the other drums, and, as I said, a very little bit of guitar. Neil's mix is almost all drums with some vocals, a tiny bit of bass, and a tiny bit of guitar.



Photo by: Andrew McNaughton

Signature Settings

I'm pretty set in my ways these days. I use a TC Electronic 1210 for my chorus. I've always used that unit and it does a great job – I must have had that same unit for 15 or 18 years now. Delays – they vary between probably 100 milliseconds to 700 milliseconds, depending again what the song is. I think generally 375 to about 450 milliseconds is my range for most of our songs and the tempos that I use. I get a little bit of flanging from the G-Force as well, but my effects set-up is pretty simple these days.

I use three channels on the Hughes & Kettner. There's a clean channel, and a crunchy, all-purpose channel in which I do everything, in fact. I like to roll down the volume on the guitar and then bring it up for solos. The third channel is extremely over-driven, and I use it mostly as an effect. Basically, I rely on those first two channels that I mentioned. I wouldn't even need that third channel if it died or something – wouldn't even miss it.

Inspiration In The Studio

I don't know if there's one thing I listen to before anything else. I listen in context of what the point of the song is, what the emotional value of the song is, and what the song is about lyrically. I try to make my solos connect to the song – it's not just trying to be flashy and throwing something around. I've always thought of the solo as a very integral part, a musical part, of the song. Geddy and Neil play off that as well. When we're running things down and doing just a mock solo just to have something to refer to, they'll work their parts out around that. Quite often, when the time comes to do the real solo, I already have a really good foundation of what I'm going to play over, rhythmically and note-wise.

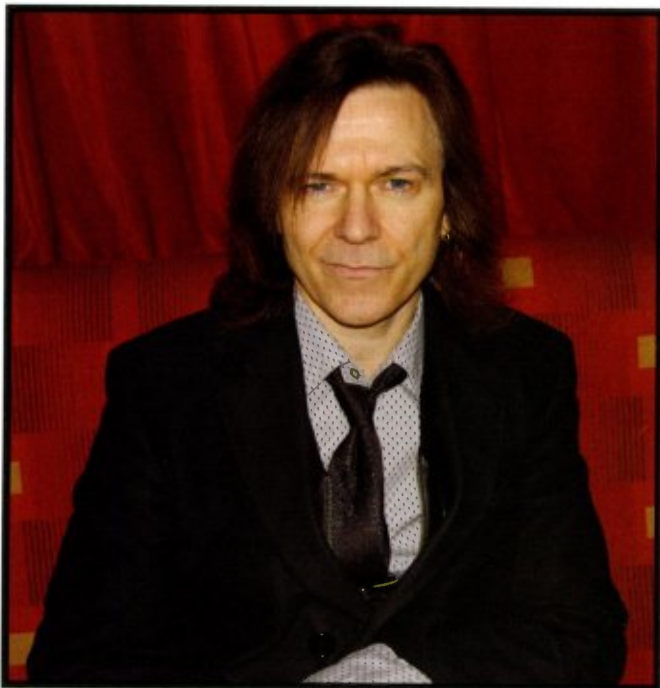
It's a little more instinctive than running scales and modes over certain things. It's more emotionally driven. Typically, I would do maybe a half-dozen or eight takes, then we would comp a solo out of that, and then we would have another go. It depends on my mood and what we've done. Lately, I've been getting a lot of my solos in rehearsals when we were writing. We sort of grow used to them and they become a little more precious, and therefore they stick around to the end. But like I said, I want it to be a part of the song – I don't want it to be just an exercise in notes.

Alex Lifeson is the guitarist in the iconic Canadian rock band Rush, as well as a producer, an Officer of the Order of Canada, and a trustee of the Domenic Troiano Guitar Scholarship.

Rocking The Classics

by Lawrence Gowan

When musicians ask for advice about music (and I don't know if it's the same for other vocations in life) it needs to be so individually tailored that advice about any one thing has to be taken with the biggest lump of salt – because it may not pertain to you whatsoever. Having said that, there are a couple of great nuggets of advice that I've received over the years that proved to be true and I stand by them.



When I was trying to decide whether to play guitar or piano, it was right at the time when Elton John started emerging. I then saw Rick Wakeman with a big cape on and I thought, "Yeah, you can be really flamboyant as a keyboard player." I also noticed that the level of musicianship was so high in those two people that I thought pursuing the classical side of music was a smart thing to do as a teenager. I just knew that if I wasn't able to play up to that kind of level, or at least understand what it was they were doing, that I couldn't even play some of the stuff, and my vocabulary was going to be very limited.

I found that the more I studied classical music, the broader my whole musical palette became, so to speak. I didn't have to think about my playing because it was just there. It's probably like a hockey player that does all the basic drills and begins to know that once he's got them to a certain level of proficiency, he doesn't have to think about how to do things anymore. Having said that, some of the greatest musicians I have worked with have never done anything remotely like that – music isn't a fixed thing. It's something that's constantly on the move, and as I said in the beginning, what works for one does not necessarily work for another and rarely does.

So much of my vocabulary began to become enhanced by the classical training, by going through the conservatory system. When I really started getting serious about songwriting, I wasn't intimidated about using some kind of very dramatic themes that would fit into a classical context. I understood enough about Tchaikovsky that I could use some of that influence and allow that to come through in a rock context. It's not a lot different from what most of the progressive bands have done – Genesis, Yes, Pink Floyd to a degree, and Queen. I'm happy that I pursued that way of education, but I'm educating myself every day and often, as I said, with people who've never had any formal training at all but just have a natural gift.

Composers

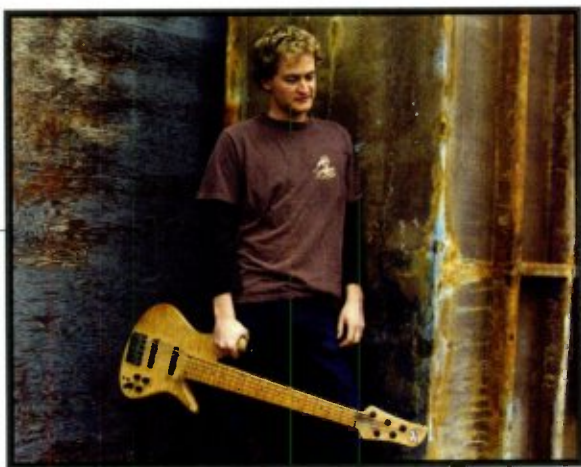
Tchaikovsky's got a lot of emotional content that ties itself to rock in a way. I remember when Emerson, Lake & Palmer did *Pictures at an Exhibition*. Musorgsky and a lot of the Russian composers seem to have a lot of rock in them. Stravinsky is another one for sure. If I'm playing a Beethoven piece, I find, funnily enough, there is a lot in common ground. For example, I can play "The Pathétique" by Beethoven and I can segue that straight into "Moonlight Desires" because they're both in C minor and some of the movement is kind of similar. I can't say it's these specific bars, etc., but I'm jumping around vocally and yet there's a simple theme in the middle. I also love the piano bashers like Liszt and Bartok. Dig into it – there's much to be gained.

Formula Scales

When you go through the conservatory you learn formula scales – any piano player that's taken classical training knows what I'm talking about. I do them everyday. There are the formal scales, and then there are all the block chords that go up and down. You play them broken, and then you play them alternate style. I do chromatic formula scales in each key as well. A formula scale is basically when you play up, hands together, for two octaves up, then the hands split and the left hand goes down two octaves and, at the same time, the right hand goes up two octaves. Then your hands come back and meet in the middle, and then they both follow each other up two octaves, then back down two octaves, then they split again, come back to the middle, and go back down two octaves. It's the equivalent of stops and starts for a hockey player, or the equivalent of running laps for a runner.

I find that if I let that go even for a week and come back to it, my technique's horrible. Once I've done my formula scales fluidly, I know that I don't have to think about my playing. Really, music begins when you stop thinking about your playing – that's when the music enters the room, or enters your mind. So what might be the best advice I have is that technical proficiency is very important, but the moment you can stop thinking about it – music might arrive.

Lawrence Gowan has enjoyed huge success in Canada with three platinum and four gold hit records, numerous Juno Award nominations, and the Prestigious Achievement Award from the Canadian Society of Composers, Authors, and Publishers. He is currently touring as the lead vocalist and keyboardist of Styx. Check out www.gowan.org.



Scales In Thirds

by Chris Tarry

Chris Tarry lives in New York City, but, he's Canadian and grew up reading Canadian Musician magazine in the woods of the Great White North. Before selling all his pets and boarding a riverboat to New York, Chris made a name for himself as one of Canada's most respected bass players in a jazz group called Metalwood. He's won three Juno Awards, including one for his newest solo album *Almost Certainly Dreaming*. You can check it out at his website at www.christarry.com.

Hey there, Canadian bass land! It's good to be back. Today's lesson is on playing scales and modes in thirds. Breaking scales into thirds (or any other type of interval) is not necessarily the most musical of pursuits, but it does help solidify the look, shape, and sound of a particular scale in your ears and fingers. You can break

any scale, mode, pattern, or household item, into section-able parts. Today we're gonna try breaking them into thirds (well, except for the household items).

Take a look at Ex. 1. It's a basic C major scale broken into thirds. Give it a try. Hang on, I'll wait ... anyone see *Lost* last week?

Ex. 1 C Major scale in thirds



Ok. Do you see the pattern it makes? There's the interval of a major or minor third between every note. Check it out again. C to E: that's the shape of a major third. Next, D to F: that's the shape of a minor third. E to G: another minor third. We move up the scale note-by-note, playing the corresponding major or minor third interval until we've done all seven notes in the scale. Do you see the pattern it creates? A term I like to use for these types of scale patterns is **digital patterns**, meaning they have a very mathematical and predictable look on the fingerboard. The sound of a scale in thirds is unmistakable – check it out and listen. I'll grab a coffee,

do you want one? No, I'll get it...

Ok, now let's take a look at a mode broken into thirds. Check out Ex. 2: C Dorian. We know that Dorian is the same as a minor scale with a natural sixth note (or at least, for argument's sake, I'm assuming we know). Let's start with C to E \flat : that's a minor third. Next note in the mode, D to F: another minor third. After that, E \flat to G: major third, and on up the scale we go. Remember, in creating these digital patterns you have to use the notes from the **scale or mode you're working within**. For example, you can't play C to E in the C Dorian mode; E is not a note in the C Dorian mode.

Ex. 2 C Dorian mode in thirds



Next we want to get our fingers working, so let's try and get these scales in thirds up to speed. Start with the metronome at a comfortable tempo, then, gradually increase the tempo as you get each new metronome marking together.

Once you've done that, don't just stop at thirds. Check

out Ex. 3, a C major scale broken into fifths. Work out all your scales using many different intervals: sixths, fourths, seconds, sevenths, and on and on, keeping in mind that music is a lifelong pursuit (trust me it helps).

Ex. 3 C Major scale in fifths

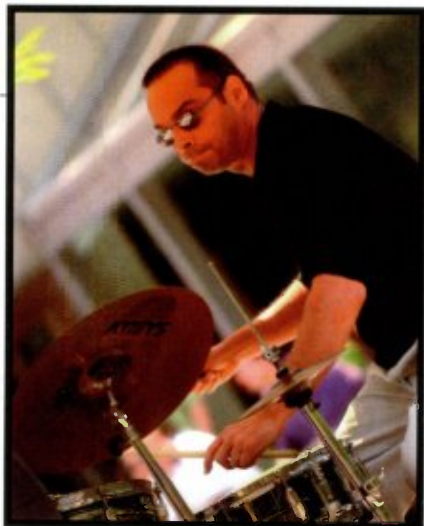


In the beginning, I mentioned that breaking scales up this way is not the most musical pursuit. Just like running a scale is in itself not the best of musical choices when playing live, the same holds true for these digital patterns. Once you have them under your fingers, turn them into music by experimenting with different rhythmic figures, the length of notes, and which beat the note starts on. This will help you break up the typically "exercise" sounding quality in these digital patterns and help you get them into your playing sooner on a more musical level.

Thirds are a fairly basic topic, but basic is where all the best musical exercises start. Wait – let me explain. Where's

my coffee? Ah yes, here it is...

It's up to you to take a simple exercise like this and run it. The beautiful thing about doing this is that where you take it is limited only by your imagination. "Grow the exercise," I always say. Play the scale in thirds, now two octaves, now in every key, now for every scale, for every interval, in every rhythmic pattern, in five, in seven, standing on your head ... you get the idea. This kind of commitment is what makes the great players great. Take the information and make the most out of it – it's totally up to you. Now get in there and practice, and tell 'em Chris sent ya!



Odd-Number Groupings PART II

by Barry Romberg

After 38 years at the drums, Barry Romberg has worked with some of Canada's finest musicians, led his own groups, accompanied international artists, and has been featured on over 60 recordings, including 13 as a leader/co-leader. He continues to freelance on drums, compose, and teach. Besides leading Random Access and The Random Access Large Ensemble, Barry is a member of groups led by Kirk Macdonald, Lorne Lofsky, Michael Occhipinti, Al Henderson, and David Buchbinder.

Don't forget to think of this rhythmic concept in terms of sixteenth notes as well.

As for the 5-, 7-, and 9-beat phrases, the easiest way to think of it is: two down, two up for 5-beat; three down, three up for the 7-beat; and four down, four up for the 9-beat.

WHAT? A picture's worth 1,000 words. Here is the 5/8 over 4 phrase: two downbeats, two upbeats, and a rest which completes the phrase, which will take five bars to resolve, just as a 3-beat figure takes three, and a 7-beat takes seven.



Again, you want to practice this phrase in terms of a 4-bar phrase. A good way for drummers to hear it is to play the jazz cymbal ride pattern and play the figure with your left hand. Also, play a bossa nova groove and substitute the 5- or 7-beat pattern for your left hand part – with the bossa, you really hear the 5 & 7 over the 4 thing.



Now, go back and practice all the stuff I suggested with the 3-beat figure and do it with the 5 and 7's, both in terms of independence and the melodic line. Play the accent pattern with your right hand, then fill in all the eighth notes that aren't there with your left hand. For example, the sticking for 5 would be RLRLRL with the accent again on the right hand and the sticking for 7 would be RLRLRL with the accent again on the right hand. If you were to put these patterns on the triplet grid – that's where the real action is, but we'll save that for another day. Practice these ideas as you play along with records, which is a great way to learn this stuff. Do a lot of listening. Check out the way Elvin Jones and McCoy Tyner play 3-beat figures behind Coltrane; check out Bill Stewart, who utilizes all of these concepts to the max; and check out some of the stuff Jeff Watts, Ari Hoenig, Antonio Sanchez, Jim Black, Ted Poor, Trilok Gurtu, and Karim Ziad are doing. Have some fun with this stuff, and if you want to keep experimenting with some cool polyrhythmic ideas, I urge you to check out Paul Delong's new book. It takes Pete Magadini's concept from his book *Polyrhythms* to a whole new level – highly recommended. Enjoy!

Building A Better Embouchure

by Daniel Schnee

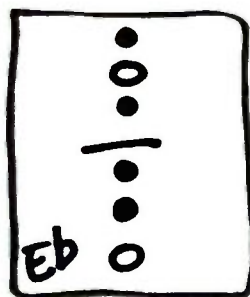
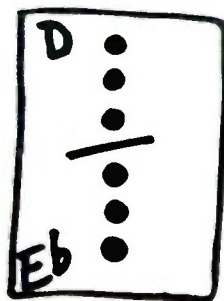
There are many things that can go wrong with your embouchure. I will never forget giving a lesson to a student who carried so much tension in his jaw that his top front teeth had dug deep slots in his hard rubber mouthpiece – so deep that they almost broke through to the inside! When he put his teeth on the mouthpiece, he couldn't move it at all in his mouth, like it was welded to his teeth! And I can only imagine the nerve damage done to his lower lip and jaw muscles. Believe me, you don't want to end up like this.

A good embouchure means less wasted energy, reduced neck and jaw tension, less psychosomatic tension in the rest of one's body, and most importantly, a longer musical career thanks to less wear and tear on your joints, vertebrae, and tendons. And most importantly, it will give you a gorgeous tone. To begin with, let's not forget the first rule of the embouchure for the saxophone: it should be a circle or formed like an "O." By making sure that your embouchure is round, we can then begin building the muscles to be strong in this position, all around the embouchure ring.

Probably the most vital embouchure exercise is the ability to play a one-octave major scale on the mouthpiece alone, hitting the various pitches accurately along the way. I like starting on $A\flat$, especially on my tenor mouthpiece, but most people I have met usually use A natural as their starter. After practicing that for a few minutes, I also play a few diatonic melodies within the range of an octave to make sure my embouchure is nice and warmed up before trying a few chromatic phrases and diatonic triads within the octave as well, both ascending and descending. Not only does this build flexibility and strength in your embouchure, but trains your ear as well, which is important if you are ever required to alter your embouchure away from the standard position to perform certain aural effects.

Another strength builder is developing the ability to play multiphonics clearly and evenly without losing the upper and lower harmonics. Multiphonics are the harmonic creation of two or three tones at once on a single-note

instrument. Most often, they are used to create a kind of white noise effect in free jazz, but if practiced and played with sensitivity they can be quite beautiful in their raw immediacy. Be forewarned, they sound scratchy and screamy when you first begin to try them. Once you learn to hold them steady with a consistent air stream, you will hear what they are capable of as complex expressive devices. The multiphonics shown below are two of the nicer sounding ones a person can choose. The top one should come out sounding like a bit like a diesel engine idling, while the lower



one should come out sounding like a low sounding electric razor. It takes a bit of practice playing multiphonics, as you have to direct the air through the mouthpiece at a specific speed, and at a slightly different angle from a normal note. These are micro adjustments, and eventually your mouth and mind will naturally work out the right position.

Another really good embouchure builder is one handed down to me from Ornette Coleman, and one that Dewey Redman used to hand down to his stu-



dents. You take a deep breath, and play the lowest note ($B\flat$) really loud (but controlled) on your saxophone until your air runs out. Then you do the same thing with the next note a semitone up until you reach high F . Then you go down the horn doing the same thing. Then you repeat the entire process playing as quietly as possible. This should take about a half-hour, and it will give you a controlled embouchure like no other.

One rather effective embouchure builder from the world of classical saxophone is to make an exaggerated kissy face for three seconds, followed by pulling your embouchure as far back as you can into a highly exaggerated smile, and repeating the process for a few minutes. You can practice this anywhere, and I have found it a good way to get my face warmed up and ready to play if I don't have time to actually spend 20 minutes warming up before a show.

All of these exercises can be done during the same embouchure session, or you can pick one or two exclusively to do for your daily embouchure exercise regimen. Just be careful to not overdo it, and possibly give yourself neck or jaw muscle problems from readjustment tension or over-practicing.

Daniel Schnee is a Toronto-based saxophonist who has performed worldwide with a number of Juno and Grammy Award-winning musicians, and has been internationally recognized as a graphic score composer. Currently, he is doing doctoral research on aesthetic philosophy and east Asian studies.

The Modal Continuum

by Brownman



Photo by Marcus Ali

Much of what I'll talk about in this column will have already been talked about in the vast lineage of brass history, but I'm not a big fan of re-inventing the wheel. I am, however, a huge fan of discussing the multiple ways these techniques can be implemented, maintained, and harnessed for the forces of brass good (or evil, depending on how far from the bell you're standing).

Modes

Jazz of the late 1940s through the 1950s, particularly the period which historians have dubbed "cool jazz," utilized one of the more prevalent musical devices in jazz history – modes. Most simply stated: modes are scales built from different starting points on a root major scale. In a C major scale, playing it diatonically from C to C yields your Ionian mode. Now, start the same scale on the second diatonic note – D – playing from D to D (D, E, F, G, A, B, C, D). That sequence has historically been anointed the name Dorian mode. And that's it.

A mode really just denotes where you're starting in the

scale. The nomenclature for naming these modes depends on where you've started – the mode adopting the name of the starting point. For example,

a G Mixolydian scale (the fifth mode) is built using the diatonic scale from a fifth below (since it's the fifth mode of C). Thus, a G Mixolydian scale would be G, A, B, C, D, E, F, G. Note that you're using a C major scale to build this mode. Another way of thinking of this concept is in terms of key signature. For example: if you were building a G Phrygian scale – you know this is the third mode of some major scale below. To find it, you'd go down a major third, yielding E \flat major. So a G Phrygian would be built using the key signature of E \flat major – G, A \flat , B \flat , C, D \flat , E \flat , F, G.

Below are two tables explicitly spelling out each modal scale built using the two major scales we've discussed so far (C & E \flat):

1 st mode: C Ionian	C D E F G A B C
2 nd mode: D Dorian	D E F G A B C D
3 rd mode: E Phrygian	E F G A B C D E
4 th mode: F Lydian	F G A B C D E F
5 th mode: G Mixolydian	G A B C D E F G
6 th mode: A Aeolian	A B C D E F G A
7 th mode: B Locrian	B C D E F G A B

1 st mode: E \flat Ionian	E \flat F G A \flat B \flat C D E \flat
2 nd mode: F Dorian	F G A \flat B \flat C D E \flat F
3 rd mode: G Phrygian	G A \flat B \flat C D E \flat F G
4 th mode: A \flat Lydian	A \flat B \flat C D E \flat F G A \flat
5 th mode: B \flat Mixolydian	B \flat C D E \flat F G A \flat B \flat
6 th mode: C Aeolian	C D E \flat F G A \flat B \flat C
7 th mode: D Locrian	D E \flat F G A \flat B \flat C D

Eventually, through practice, these scales will become available at the tips of your fingers, rather than having to "build" them using this musical arithmetic each time. But why are they useful?

Chord-Scale Relationships

What's fascinating about modes is that their real use leaps to the fore once they are arpeggiated. By arpeggiating each mode, a relationship to a chord is revealed. Returning to C major as the root scale basis for our examples, arpeggiating D Dorian gives us D, F, A, C – outlining a Dm7 chord. The implication to improvisers? You can improvise over a Dm7 chord change using a D Dorian scale. And, similarly, over a G7 using a G Mixolydian scale. Why is this so powerful? In the key of C, a Dm7 preceding a G7 is called a II-V (two-five), and is arguably the most-used chordal motion in jazz (traditionally speaking, at least). So now, you, brave brass improviser, are armed with two powerful scales for improvising over one of the most-used chord motions in jazz history – and they're both based on the same root scale.

Modal compositions during that period ("Maiden Voyage," "So What," "Freddie Freeloader," etc.) had few chord changes in them, but instead created a structure over which the improviser, unlike bebop, didn't have to possess an extensive knowledge of chords and harmonies, and could focus on melodic improvisation.

I often hold up iconoclast Miles Davis as a prime example of how modal chord-scale relationships have been put into practice. Modal composition, with its reliance on scales and

modes, represented, as Davis called it, "a return to melody." In a 1958 interview with Nat Hentoff of *The Jazz Review*, Davis elaborates:

[Modal jazz] ... gives you a lot more freedom and space to hear things. When you go this way, you can go on forever. You don't have to worry about changes and you can do more with the [melody] line. It becomes a challenge to see how melodically innovative you can be. When you're based on chords, you know at the end of 32 bars that the chords have run out and there's nothing to do but repeat what you've just done – with variations. I think a movement in jazz is beginning away from the conventional string of chords ... there will be fewer chords but infinite possibilities as to what to do with them. ^[16]

– Miles Davis

I highly recommend Mark Levine's *Jazz Theory Book* for even more elaborations on modal jazz.

So, practice your modes, buy some modal jazz so you can hear them used in real music (if you don't have Miles Davis' *Kind Of Blue*, please run, don't walk, to your nearest music outlet and make that purchase), and I'll see you back here next time – in the Continuum.

Since returning to Canada from New York City, the last decade has seen Brownman – now widely considered a vanguard for the evolution of jazz in Canada – extremely busy as a session musician and with leading seven highly-acclaimed ensembles of his own. He has won multiple awards nationally and is currently touring the globe as the featured soloist with the legendary NYC jazz-hop artist GURU (of Gangstarr fame) for his JAZZMATAZZ ensemble. Check out www.brownman.com

^[16] Ashley Kahn (2001). *Kind of Blue: The Making of the Miles Davis Masterpiece*. foreword by Jimmy Cobb. Da Capo Press, USA. pp. 67-68. ISBN 0-306-81067-0

Digital Handheld Recorder Primer by Eric Price

Though handheld recorders have been around for decades, initially in cassette format, they have really hit their stride in the last several years. Let's look into the mini-revolution taking place, literally, in the palm of our hands.

Originally, hand-held recorders, with the convenience of quickly being able to capture a conversation, rapidly became crucial to stenographers and journalists alike. The lack of audio fidelity meant they were nowhere near suitable enough for realistic musical production, and these types of devices were mostly ignored by the music community.

Over time, as with any technology, they improved in fidelity and diminished in scale, making them even more affordable, versatile, and practical. They now began showing up in the hands of concert bootleggers, songwriters, and sound engineers who were looking to capture sound effects in the field.

Still based on tape storage at this point, either a cassette variation or the now nearly-forgotten DAT tape, there were still limits to their scalability and robustness. With the introduction of DAT tape they could at least record digitally, which led to a dramatic improvement in fidelity.

Concurrently, microphone technology was starting to catch up. Small, inexpensive, high-quality mic capsules began to permeate the industry, thus allowing for professional-grade condenser mics to be included at low cost.

The last technological hurdle to overcome was storage. With the advent of cheap RAM and small-scale storage cards, allowing for hours of CD or better-than-CD quality recording, the circle was complete.

This brings us to where we are today: the digital hand-held recorder with stereo, first-rate condenser mics capable of recording several hours worth of CD-quality audio at a very affordable cost.

The explosion of choices is staggering. All the major manufacturers have a digital recorder in their product lineup,

as well as many second-tier companies. Prices range from under \$100 for pocket-sized, lo-fi versions to thousands of dollars for professional field recording models that hover on the brink of the handheld classification. Most decent brand name models fall between the \$300-\$500 mark.

Obviously, your application will dictate your needs, but I am going to address our core readers here – the musicians. Let's visit some important points to consider when shopping for a recorder.



First off, any recorder may do the job, but consider this: fidelity will make your recordings more valuable. Better fidelity means you stand a better chance of properly hearing what you played. If you are a songwriter at the piano, for example, having a decent recording of the song will help you more readily interpret your intentions when it comes time to re-record the song, especially when you or a third party will be creating a professional demo of the song.

Good quality recordings are important even if your band is simply capturing rehearsals, jams, or new tunes. What about a live, bootleg recording of your band? Having a high-fidelity recording would allow you to put the track up on the Internet immediately without you having to perform any serious audio surgery.

The message here: don't skimp on **fidelity**; accept and use nothing less than CD quality!

Make sure you get a unit with detailed **level** monitoring. Most units feature multi-segmented LCD displays that can help give you fairly accurate levels. Two or three coloured LEDs just don't cut it here. You need to make sure your recording level is high enough or that your signal is not too hot – there's nothing worse than trying to re-capture the moment because your levels are unworkable.

Battery life. The new Yamaha recorder, for example, boasts a 50-hour recording/playing cycle on a single AA battery – that's impressive to be sure. Most models allow for hours of recording using inexpensive batteries, so this shouldn't be too much of an issue. Remember that it never hurts to have a spare set of batteries on hand.

Data retrieval. With most recorders having some form of onboard memory built in, a USB or FireWire connection is paramount. You don't want to be re-recording the audio through analog outputs as this defeats the purpose of having a digital recorder. Alternatively, most recorders will have some form of a memory card option such as a Compact Flash or SD card. Hopefully, your computer has a card reader. If not, you can buy a USB card reader to add to your computer for under \$30. Remember to make sure the reader supports your memory card format!

Mic configuration. Stereo condenser goes without saying – I prefer the mics to be in the X-Y arrangement for better spatial imaging and fewer phasing issues.

Lastly, a mic stand **mount**. My Zoom H4 came with a small plastic piece that screwed into the bottom of the recorder and allowed the unit to easily fit into a standard mic clip. This feature is very handy indeed.

Eric Price can often be found singing and playing into his digital handheld recorder. He is a member of Pink Floyd Niagara. He also teaches and consults, helping musicians get the most from their computers. He can be reached at eric@gepconsulting.ca

Developing Good Pitch by Tammy Frederick

Everyone has good pitch. Everyone's brain and ear is capable of hearing and matching pitches, so if this is the case, why do we sing out of tune at times – or a lot of the time? There are a few reasons why this occurs, and being able to sing on pitch is not as elusive to you as so many people think. The term "tone deaf" is thrown about very casually, but it is actually pretty rare for someone to actually be diagnosed with Amusia, the medical term for tone deafness. In the majority of cases, the inability to sing in tune is from a lack of musical training.

Let's define what one might describe as "good" pitch? First, your ear and brain interpret a pitch that is being played by a musical instrument, then the vocal cords match the pitch. In order to sing a note on pitch, the vocal cords simply need to maintain their connection on the note that is being called for. Your vocal cords are two folds of mucous tissue that extend horizontally across the larynx. When you are silent, the vocal cords rest in an open position. When you begin to speak or sing, they come together, or connect, and begin to vibrate. The main reason for pitching problems is lack of vocal flexibility. Two factors that greatly affect vocal flexibility are air pressure and muscle tension.

Air Pressure

We sing or speak on our exhalation. Sound is created when air passes through your vibrating vocal cords. Different vowels cause the body to exhale different amounts of air. A narrower vowel such as "e" or "oo" creates less air pressure. A broader vowel such as "uh" or "aw" creates greater air pressure. Likewise, if you sing loudly, you increase the air-pressure; and if you sing softly, you decrease the air-pressure. The more air pressure the vocal cords have to deal with, the more challenging it is for them to maintain their connection on a given pitch. When there is more air pressure than the cords can deal with, they either separate completely – that would be the dreaded "crack" in the voice or the cords start to peel open or adjust backwards. This results in a slightly under-pitched sound. Likewise, the cords can adjust to: far forward thus creating a slightly sharp sound. To help manage your air-flow, practice singing your songs on



one word such as "koo" or humming it on "m". We sing on our breath, so the smoother the inhalation and exhalation, the smoother your singing will be. Also, practice singing your songs at the volume you would speak at – supported but not pushed or breathy. Once you build consistent muscle memory, you can begin to increase the air pressure to add more dynamics to your voice.

Muscle Tension

Muscle tension is a big culprit of pitching difficulties. Muscle tension occurs when the neck, tongue, and jaw muscles start to grip onto the larynx as a singer ascends in pitch and begins to "reach" for notes. Once these larger muscles engage, they begin to pull the larynx up – making it very difficult for proper vocal cord connection. In order for the vocal cords to adjust easily to pitches, these larger muscles should remain relaxed, allowing the larynx to remain in the same easy position it sits in when you are speaking. Remember, the key to staying on pitch is maintaining the right vocal cord connection. Be sure your neck, tongue, and jaw muscles are relaxed as you sing through your songs. I suggest watching yourself in the mirror – this way you can see what kind of tension you may be exerting. Also, practice talking through the lyrics, then

try singing your songs as easily as you speak them. Minimizing muscle tension will allow the vocal cords to learn how to connect properly on each pitch.

Your ability to sing with "good" pitch has to do with how you are affecting your vocal instrument. If you can, seek out professional training and start training your voice. Also, start applying the tips provided above. We were all born awesome singers, and it will just take some time, practice, and patience – but success is inevitable. Comparison is a waste of time. Commit to your vocal development, and you will make all the right moves. Vocal flexibility is our goal – go slow, practice properly, and build your skills gradually. Most of all, have fun exploring your instrument!

Tammy Frederick has been developing voices with a vocal technique designed to connect the voice from top to bottom, to increase range, endurance, and flexibility, and to develop a sound that is effortless to produce. With Tammy Frederick's Voice Studio, she has worked to create an environment that is exciting, a vocal approach that is superior, and an attitude of success that she hopes is infectious to all who enter. Along with teaching private voice lessons, she also conducts voice workshops, musically directs, adjudicates, and, more recently, added the title of director to her credits. For testimonials or more information please visit www.tammyfrederick.com.

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World Radio History



ANNIVERSARY ISSUE

THE ARTISTS

BY LONNY KNAPP

Here's to the last 30 years (and to the next 30 years) of outstanding Canadian musical talent! What follows is a yearly breakdown of highlights and lowlights from the past. This list is by no means comprehensive, but we thought that you would find this information both entertaining and informative. We certainly did.

1979

- *Canadian Musician* launched its premier issue featuring a smiling Burton Cummings on the cover.
- On the strength of its hit "Boys in the Bright White Sports Car," Trooper, a hell-raising band from British Columbia, was the first band to be certified four times platinum domestically.
- Rock band Triumph opened Metalworks Recording and Mastering Studios, a mammoth state-of-the-art recording facility in Mississauga, ON.
- Soon to be superstars, Loverboy played its first big gig opening for Kiss at the Vancouver Coliseum. The band would sell 10 million albums over the next five years.
- Rush beat out Chilliwack, Triumph, Prism, and Trooper and took home the prize for Best Band of the Year at the 8th annual Juno Awards.
- Canadian composer and 14-time Grammy award winner, David Foster, won his first Grammy Award in 1979 for co-writing the No. 1 song "After The Love Has Gone" recorded by Earth Wind & Fire.
- Bruce Cockburn's "Wondering Where the Lions Are" peaked at number 21 on the *Billboard's* Hot 100 chart in the US.
- CHUM Television launched *The New Music*, a cutting-edge rock journalism television program known for introducing cutting-edge acts to Canadian viewers and insightful interviews.

1980

- Sharon Lois and Bram won a Juno for Best Children's Album of the Year. Anne Murray was belle of the ball winning four awards, including Best Female Vocalist, on four nominations.
- Better late than never. "O Canada" was finally proclaimed Canada's national anthem on Canada Day, 100 years after it was first performed.
- Canada hosted two new music festivals when both the The Montreal Jazz Festival and the Edmonton Folk Festival debuted.
- Rough Trade's "High School Confidential" was deemed too naughty for radio as stations spun heavily-edited versions.
- Rush rang in the new decade by releasing *Permanent Waves*.

1981

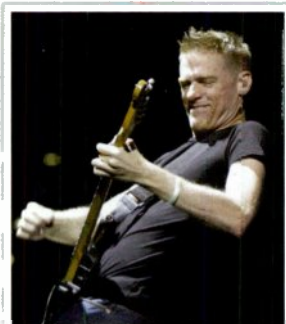
- Hamilton, ON punkers Teenage Head caused a riot at the Ontario Place Forum when too many punks flooded the grounds. As a result, the venue permanently banned punk acts.
- René Angélil discovered 12-year-old singing sensation Céline Dion, and mortgaged his house to fund her first record.
- Chilliwack scored a hit south of the border with "My Girl (Gone Gone Gone)."
- Loverboy's sophomore release *Get Lucky* went gold in the US and the band celebrated with a concert on New York's 52nd St.
- MTV debuted on cable television in the US, airing music videos 24-hours-a-day. In a prophetic moment, the first video aired was "Video Killed The Radio Star" by Buggles.

1982

- Paul Shaffer landed the gig as musical director and sidekick on a new talk show: *Late Night With David Letterman*.
- Joe Cocker and Jennifer Warnes recorded Buffy Sainte Marie's "Up Where We Belong" for the film *An Officer And A Gentleman*. The song climbed to the top of the *Billboard* charts and won both an Oscar and a Grammy.
- k.d. lang made her stage debut in Edmonton.
- Activist and musician Bruce Cockburn became a member of the Order of Canada.
- Ian Blurton formed Change of Heart. The band rocked on for almost 20 years.
- SCTV's Bob and Doug McKenzie released *Great White North* with a title track featuring the vocal

styling of Rush's Geddy Lee.

- Neil Young was inducted into the Hall of Fame at the Juno Awards.
- British Phonographic Industry (BPI) answered the mixed tape movement with a copyright infringement campaign that spawned the memorable slogan "Home Taping Is Killing Music."



- To assist Canadian musicians, FACTOR, The Foundation Assisting Canadian Talent on Recordings, was founded.

1983

- Bryan Adams released his third album *Cuts Like A Knife* to huge commercial and critical acclaim. The record won the Juno for Album of the Year, and earned him opening slots on tours with Aerosmith, Journey, and The Police.
- "The Safety Dance" climbed to three on the year-end *Billboard* charts, and Men Without Hats was awarded the Grammy for best new group.
- Rough Trade secured the opening slot on David Bowie's Canadian leg of the *Serious Moonlight* tour.
- Parachute Club's "Rise Up" topped the charts.
- Corey Hart's "Sunglasses At Night" won the first-ever Juno Award for Video of the Year.

1984

- Rock and roll is a vicious game. With the release of *Animal Grace*, April Wine called it quits and embarked on a national farewell tour.
- Blue Rodeo debuted on Valentine's Day at the Rivoli in Toronto.
- Ten-year-old Alanis Morissette joined the cast of Nickelodeon's *You Can't Do That On Television*.
- "Gimme an R!" Helix taught metal heads to spell with the hit "Rock You" from *Walking The Razors Edge*.
- Canada got its own all-music cable station with the launch of MuchMusic. The first video aired was Rush's "The Enemy Within."
- Family Brown won a third consecutive Canadian Country Music Association Award (CCMA) for Album of the Year.
- Brian Eno called on Daniel Lanois' help to produce U2's *The Unforgettable Fire*.
- Vancouver's Spirit of the West released its self-titled debut.
- Formerly a Police cover band, Platinum Blonde released *Standing in the Dark*.
- Bruce Cockburn released "If I Had A Rocket Launcher" the day after Ronald Reagan was elected for a second term as President of the US.

1985

- Folk singer Loreena McKennit established her indie cred with the launch of her label Quinlan Road.
- The Payolas called it quits, prompting Bob Rock to give it a shot as a record producer.
- In answer to "We Are The World" in the US and "Do They Know It's Christmas?" in the UK, Canadian supergroup Northern Lights recorded the single "Tears Are Not Enough." The proceeds of the Bryan Adams-, Jim Vallance-, David Foster-, and Rachel Paiement-penned track benefited Ethiopian famine relief. The track featured performances by dozens of Canadian musicians including Tom Cochrane, Burton Cummings, Bruce Cockburn, Dalbello, Rik Emmett, Corey Hart, Ronnie Hawkins, Dan Hill, Paul Hyde, Geddy Lee, Gordon Lightfoot, Luba, Murray McLauchlan, Joni Mitchell, Kim Mitchell, Anne Murray, Catherine O'Hara, Oscar Peterson, Carole Pope, Lorraine Segato, Paul Shaffer, Jane Siberry, Alan Thicke, Dave Thomas, Ian Thomas, Sylvia Tyson, Neil Young, and Zappacosta, among others. The track



ANNIVERSARY ISSUE

THE ARTISTS

topped the Canadian charts and raised a significant sum for famine relief.

- Nettwerk Records discovered Sarah McLachlan fronting the band October Game in Vancouver.

1986

- Glass Tiger's "Don't Forget Me" peaked at No. 2 on the *Billboard* chart and the band's *The Thin Red Line* took top honours at the Junos.
- The Band's Richard Manuel hanged himself in a Florida hotel room.
- Springsteen's *Born In The USA* topped the Canadian charts.
- Canada goes Hollywood. The provocative film *9 ½ Weeks* used Luba's "Let it Go." *Top Gun* featured Loverboy's "Heaven In Your Eyes," and Honeymoon Suite contributed the title track to *Lethal Weapon*.
- MuchMusic's francophone sister station, MusiquePlus, hit the airwaves.
- 54-40's self-titled sophomore release, affectionately referred to as *The Green Album* by fans, featured the singles "Baby Ran" and "I Go Blind," a track later covered by Hootie and the Blowfish.

1987

- An 18-year-old singer from Peterborough, ON, Sebastian Bach landed the gig fronting US band Skid Row.
- The Tragically Hip released its self-titled debut.
- The Cowboy Junkies huddled around a single mic in a church to record the *Trinity Sessions*.
- The Pursuit of Happiness hit a nerve with the angst-ridden anthem "I'm An Adult Now."
- Blue Rodeo released its debut featuring the hit "Try."
- Canadian bands like Blue Rodeo, The Pursuit of Happiness, The Northern Pikes, Teenage Head, and Images In Vogue kicked off the first Edgefest.
- Céline Dion won the 33rd Eurovision Song Contest in Dublin performing the song "Ne Partez Pas Sans Moi." The album of the same name was a hit in Quebec.
- *Melody Maker* included Vancouver industrial band Skinny Puppy's *Cleanse – Fold and Manipulate* in a year-end poll.
- Daniel Lanois snags a Grammy for co-producing U2's *The Joshua Tree*.

1988

- Rik Emmett quit Triumph to pursue a solo career.
- Anne Murray and Loverboy performed at the launch of The Winter Olympics in Calgary.
- k.d. Lang collaborated with Roy Orbison on "Crying" and won a Grammy.
- The Jeff Healey Band's debut sold more than 2 million copies and landed the band a role in the movie *Roadhouse* featuring Patrick Swayze.
- Kim Mitchell's *Shakin' Like A Human Being* is named best album at the Junos.

- Nettwerk Records released Sarah McLachlan's debut *Touch*.
- Blues man David Wilcox went Hollywood with songs appearing in the films *Cocktail* and *The Great Outdoors*.
- Former member of Velvet Underground, John Cale, produced Canadian punk icon Art Bergman's first solo album. The album, *Crawl*, would sell over 50,000 copies in Canada.
- Hip hop gained a Maestro when Wes Williams adopted a fresh moniker.

1989

- After 10 years, Stompin' Tom Connors came out of retirement with the release of *Fiddle and Song*.
- The Canadian government declares Rush the country's official "Ambassadors of Music," the same day the band releases its third live double-album *A Show Of Hands*.
- The Tragically Hip released *Up To Here*, featuring breakthrough hits "Blow At High Dough" and "New Orleans Is Sinking."
- The incendiary "Let Your Backbone Slide" propels Maestro Fresh Wes' debut *Symphony Effect* to double platinum status.
- Bryan Adams performed "Kids Want To Rock" in Moscow during the internationally-broadcast World Video Music Awards.

1990

- Alannah Myles' self-titled debut featuring the smash hit "Black Velvet" lit up the charts in Canada, the US, and the UK, and earned her the Juno Award for Album of the Year.
- Vegetarian k.d. lang spearheaded PETA's Meat Stinks awareness campaign, prompting radio stations in her home province of Alberta to ban her records. Despite the controversy, she won her third straight Juno for Female Country Artist of the Year.
- Spirit of the West released *Save This House* featuring the frosh week anthem and college radio staple "Home For A Rest."
- Pink Floyd's Roger Waters staged *The Wall* in Berlin with a little help from Bryan Adams, Joni Mitchell, and The Band.
- Neil Young performed in support of Nelson Mandela at International Tribute for a Free South Africa at London's Wembley Stadium.



1991

- The band's provocative name got Barenaked Ladies banned from performing at an outdoor concert at Toronto's city hall. The band contributed a stellar rendition of "Lovers In A Dangerous Time" to the Bruce Cockburn tribute compilation *A Kick At The Darkness*.
- Gordie Johnson formed Big Sugar.
- Dream Warriors sampled the theme of a popular '70s Canadian game show for the hit "My Definition (Of A Bombastic Jazz Style)."
- The Canadian Association for the Advancement of Music and the Arts (CAAMA), a national, non-profit organization dedicated to the commercial development of Canadian sound recording business domestically and internationally, was founded.
- The Tragically Hip won its first Juno for Entertainer of the Year.
- Susan Aglukark debuted in the Northwest Territories.
- A teenaged Alanis Morissette released her pop debut on MCA.

1992

- Bryan Adams won six Grammy Awards for *Waking Up The Neighbours*, but had to defend his CanCon status in Canada.
- Tom Cochrane's "Life Is A Highway" is a hit in Canada and peaks at No. 6 on the *Billboard* charts in the US. *Mad Mad World* takes top honours at the Junos.
- Barenaked Ladies sold 50,000 copies of its indie cassette. The band's major label debut for Sire, *Gordon*, sold 70,000 units on the day it was released.
- The second Lollapalooza Festival rolled into Toronto and Vancouver with a lineup of alternative acts including The Red Hot Chili Peppers, Ministry, Soundgarden, and Pearl Jam.
- France's ambassador to Canada named Roch Voisine Chevalier dans l'Ordre des Arts et des Lettres in Paris.
- Kim Mitchell, The Tragically Hip, The Jeff Healey Band, Crash Test Dummies, Colin James, 54-40, Lee Aaron, and Sass Jordan performed for fans in St. John's, Ottawa, and Vancouver in the same day as part of Molson and MCA Concerts' Great Canadian Party.



1993

- Bryan Adams penned "Everything I Do (I Do It For You)" for the film *Robin Hood: Prince of Thieves* starring Kevin Costner. The song would become the best-selling Canadian single of all time.
- Moist's independently-produced video for "Push" from its independent cassette caused a major-label buzz.
- Winnipeg's Crash Test Dummies mumbled towards infamy with the hit "Mmm Mmm Mmm Mmm." The huge success of the song was cemented with a Weird Al Yankovic parody.
- Snow's "Informer" remained on the *Billboard* Top 100 chart for seven straight weeks, earning him a *Guinness Book of World Records* entry as the biggest selling reggae single in US history. Snow celebrated behind bars while serving time on an assault charge.
- Ronnie Hawkins reunited with The Band for Bill Clinton's inaugural party.
- Jann Arden debuted with *Time For Mercy*.
- I Mother Earth and Tea Party released their major-label debuts, and Our Lady Peace signed with Sony.

1994

- Roch Voisine hosted the Juno Awards in Toronto. Lawrence Martin received the first Best Music of Aboriginal Canada Award for "Wapistan."
- Moist's first effort for a major label, *Silver*, went multi-platinum.
- Canadian R&B group Bass is Base, featuring Chin Injeti on bass, Ivana Santilli on keyboards, and rapper MC Mystic on percussion, hit a nerve with "Funk-mobile." The band won the Juno for Best R&B/Soul Recording its debut the debut *First Impressions For The Bottom Jugglers*.
- The Juno Awards introduced a new category and Colin Linden took home a statue for Best Blues Recording.
- The Band became the first Canadian band inducted into the Rock and Roll Hall of Fame.
- Hole's Courtney Love recruits Montreal native Melissa Auf Der Maur on a referral from Smashing Pumpkins' Billy Corgan.
- Susan Aglukark is honoured with an Aboriginal Achievement Award.
- Halifax is dubbed "Seattle of the North" as American labels scoop up Sloan, Jale, Eric's Trip, and Thrush Hermit.

1995

- Shania Twain hits No. 1 on the *Billboard* Country Charts, becoming only the third Canadian artist to do so. Album sales of *The Woman In Me* go through the roof, surpassing 12 million copies.
- Vancouver's Nickelback recorded the indie EP *Hesher*.
- Charlie Major set a precedent when *The Other Side* produced six No.1 hits in Canada.
- The Mathew Good Band's independent debut *Last Of The Ghetto Astronauts* sold over 20,000 copies, and spawned the hits "Symbolistic White Walls" and "Alabama Motel Room," earning the band a record deal.
- Moist is named Best New Group at the Junos.
- Alanis Morissette knocked the world on its ear with the album *Jagged Little Pill*. The first single, "You Oughta Know" featured heavyweight performances from Flea and Dave Navarro, and the song's decidedly adult theme helped Alanis shed her pop princess image forever.

1996

- Gruff-voice troubadour Hayden incited a bidding war. He eventually signed with Geffen subsidiary Outpost.
- Shania Twain filled her mantle winning awards at the Grammys, the Academy of Country Music Awards, American Music Awards, Blockbuster Entertainment Awards, World

Music Awards, and the Junos, among others.

- Sarah McLachlan celebrated women in music launching Lilith Fair, a female-dominated music festival.
- Filmmaker Bruce McDonald cast Headstones member Hugh Dillon as the lead character, Joe Dick, in his adaptation of Michael Turner's novel *Hard Core Logo*.
- *Jagged Little Pill* sold close to 30 million copies worldwide, making Alanis Morissette an international superstar.
- Canadian women Alanis Morissette, Shania Twain, Sara McLachlan, and Céline Dion proved to the world once and for all that Canada has the coolest chicks.

1997

- Saskatoon's Wide Mouth Mason released its eponymous debut on Warner. The bluesy trio performed at the prestigious Montreux Jazz Festival in Switzerland.
- Jann Arden hosted the Juno Awards as they were held in Hamilton for the third straight year.



- Joni Mitchell was inducted into the Rock and Roll Hall of Fame.
- Great Big Sea's third album *Play* went double platinum.
- Kilt-wearing fiddler Ashley MacIsaac flashed his frank and beans while performing on *Late Night With Conan O'Brien*. Back home he created controversy when he admitted to a journalist that he enjoyed uncommon sexual practices; the admission prompted conservative *McLean's* magazine to drop him from its annual honour role.
- Bob Dylan tapped Daniel Lanois to produce *Out Of Mind*.
- Edwin quit I Mother Earth to pursue a solo career. The band replaced the handsome frontman with Newfoundland's Brian Byrne.
- The boss of the Boss Brass, Rob McConell was inducted into the Juno Jazz Hall of Fame.
- Chantal Kreviazuk released her debut, *Under These Rocks And Stones*.

1998

- Rascalz refused the Juno for Best Rap Recording, criticizing the committee's lack of support of the rap community while pointing out the absence of rap performances on the broadcast.
- "My Heart Will Go On" from the movie *Titanic* was a massive hit for Céline Dion. The single sold more than 20 million copies worldwide.

- Our Lady Peace launched the touring festival Summersault, and hit the road with Garbage, The Crystal Method, I Mother Earth, and others. Meanwhile, the band's *Clumsy* heated up the charts, selling over 800,000 in Canada.
- David Usher released his solo album *Little Songs*. Most of the tunes were recorded in his kitchen with all members of Moist contributing to the project.

1999

- Super producer Bruce Fairbairn (Loverboy, Kiss, Bon Jovi, Aerosmith) died of natural causes at age 49.
- Rush, Céline Dion, and Buffy Sainte-Marie got their stars on Canada's Walk of Fame.
- "Steal My Sunshine" from the soundtrack to the Sarah Polley flick *Go* became a huge hit for Len and stimulated sales of the band's debut *You Can't Stop The Bum Rush*. The video for the song took top honours at the MuchMusic Video Awards.
- Choclaire released his full-length debut, *Cold*, on Virgin Canada and inked a US deal with Priority.
- Nickelback's Chad Kroeger tirelessly promoted the band's Dale Penner-produced indie record, *The State*, making personal calls to radio stations across Canada. His efforts helped place

THE ARTISTS

the single "Leader Of Men" on national rock charts and ultimately landed his band a deal with EMI in Canada and Roadrunner in the States.

- Deborah Cox took home a Juno for Best R&B/Soul Recording, and Rufus Wainwright's eponymous debut was named Best Alternative Album.

2000

- David Bowie scooped up Emm Gryner to sing backup on his world tour.
- The Guess Who reunited for the *Running Back Through Canada* tour. Just before kicking off the tour in Winnipeg, original bassist Jim Kale went AWOL. Luckily another former bassist, Bill Wallace, was ready to take his place. At the MuchMusic Video Awards, Lenny Kravitz joined the band to perform "American Woman."
- Nelly Furtado's debut *Whoa Nelly* spawned the hits "I'm Like A Bird" and "Turn Out The Light." The singer performed on *Saturday Night Live* and *The Tonight Show With Jay Leno*.

2001

- Sum 41's debut *All Killer, No Filler* went platinum.
- Swollen Members nabbed the first of three consecutive Juno Awards for Best Rap Recording.
- Rufus Wainwright contributed vocals on Elton John's *American Triangle*, a tribute to Matthew Sheppard, a gay University of Wyoming student who became the victim of a hate crime.
- Legendary saxophonist, flautist, and composer Moe Kaufman died of cancer at 72.
- Alanis Morissette, Barenaked Ladies, The Tragically Hip, Bruce Cockburn, Our Lady Peace, Chocclair, and others took part in the *Music Without Borders* concert to benefit citizens of war-torn Afghanistan.
- Slated to air on September 21, MuchMusic cancelled the MMVAs in the wake of the September 11 terrorist attacks in the US.

2002

- Barenaked Ladies host as the Junos are held in St. John's Newfoundland for the first time. Artists Nickelback, Sum 41, Daniel Lanois, Nelly Furtado, Alanis Morissette, and others descend on the Rock for the party.
- David Foster, Ronnie Hawkins, and The Tragically Hip get stars on Canada's Walk of Fame.
- Mail punker Avril Lavigne released *Let Go* and collects a legion of teenage fans overnight. The track "Complicated" reached No.1 on *Billboard*.
- Sum 41 followed up *All Killer, No Filler*, with *Does This Look Infected*.
- Ryan Adams took Tegan and Sara on tour in the US.

- Sam Roberts was awarded a gold record for his independent EP *The Inhuman Condition*.
- One man band Remy Shand produced and played all the instruments on his debut for Motown *The Way I Feel*.
- The Rolling Stones announced a rare club date at the Palais Royal in Toronto and Danko Jones rushed home from Europe to take the opening slot.

2003

- Big Wreck broke up as singer Ian Thornley went solo, signing with Chad Kroeger's 604 Records.
- Our Lady Peace, Avril Lavigne, and Leonard Cohen contributed tracks to *Hope*, an album to benefit child war victims in Iraq.
- The film that accompanies Neil Young's concept album *Greendale* premiered at the Toronto International Film Festival.
- Sam Roberts was awarded a platinum record for *Born In A Flame*.
- Avril's *Let Go* surpassed one million copies sold in Canada and the punk princess took home four Junos including Album of the Year.
- SARS hit Toronto hard and musicians came together to revive the city's flagging tourism industry. Concert for Toronto, a two venue, two day festival, featured Canadian acts The Tragically Hip, Sum 41, Avril Lavigne, Swollen Members, Sarah McLachlan, and more while Rush joined AC/DC and The Rolling Stones at an outdoor festival dubbed "SARS Stock."



- Tom Cochrane was inducted into the Canadian Music Hall of Fame.
- Headstones and Big Sugar call it a day.
- If you build it, she will come. Caesar's Palace constructs the 4,100-seat Colosseum for Céline Dion's Presley-esque 3-year stint in Las Vegas.
- Canadians voted Kingston, ON's Ryan Malcolm the winner of the premier season of *Canadian Idol*.

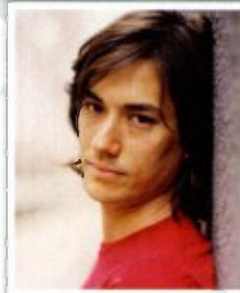
2004

- Alanis Morissette hosted the first ever Juno Awards in Edmonton. Nelly Furtado's "Powerless (Say What You Want)" was named Best Single and Nickelback was named Best Group.
- Diana Krall released *The Girl In The Other Room*, featuring tracks co-written with new hubby Elvis Costello.
- A small army of musicians, collectively known as Broken Social Scene lead the charge as Pitchforkmedia.com, *Rolling Stone*, and *New Music Express* report the Canadian Invasion. Part-time BSS member, Leslie Feist, released her sophomore effort *Let It Die*.
- Death from Above 1979, a Black Sabbath-loving duo released *You're A Woman, I'm A Machine*, a blistering offering only topped by the duo's explosive live shows.
- Arcade Fire's *Funeral* topped many year-end charts and David Bowie revealed himself as the band's biggest fan.
- The Canadian Recording Industry Association (CRIA), announced a \$465 million slump in retail sales believed to be caused by illegal downloading. Tom Cochrane, Jully Black, Jim Cuddy, and others march on Parliament Hill to air grievances about music piracy.



2005

- Paul Anka, Alanis Morissette, and Daniel Lanois were presented with stars on Canada's Walk of Fame.
- Canadian Idol* reject Jacob Hoggard's band Hedley released its debut. The self-titled effort achieved double platinum status — proving that *Idol* judge Zack Werner has no idea what he is talking about.
- J.D. Fortune beat out fellow Canadians Suzie McNeil and Tara Slone to become the new singer for INXS on the reality show *Rockstar*.
- Despite a worldwide sales slump, Statistics Canada reported a healthy profit for Canada's sound recording and music publishing industries.
- Neil Young, Bryan Adams, Gordon Lightfoot, and Simple Plan were among the Canadians performing during Live 8 in Barrie, ON, a festival designed to bring awareness to African poverty.
- Somali-born rapper K'Naan released *The Dusty Foot Philosopher* and was awarded Hip Hop Recording of the Year for the track "Strugglin'" at the Canadian Urban Music Awards.
- Martha Wainwright, daughter of Loudon Wainwright III and Kate McGarrigle, and sister of Rufus, stepped out of the familial shadows with



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THE ARTISTS

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- The Stills, The Dears, Stars, and Arcade Fire prompt the *New York Times* and *Rolling Stone* to dub Montreal the new Seattle.

- Buttery-voiced Michael Bublé's *It's Time* topped the charts

- Alanis Morissette inked a deal with Starbucks that saw the java joint serve as exclusive retailer of *Jagged Little Pill Acoustic*, a reworking of her 1995 breakthrough, for the first six weeks of the album's release.

- Billy Talent's self-titled debut was named Album of the Year at the Juno Awards.

2006

- Robbie Robertson received the Governor General's Performing Arts Awards in Ottawa.

- Canadian digital music sales grew at 122 per cent, far faster than either the US or Europe.

- Celtic musician John Allan Cameron died at the age of 67.

- Techno trailblazer Richie Hawtin composed "9:20" for the opening ceremonies of the Olympic Games.

- Neil Young streamed *Living With War*, a bitter rant against American President George W. Bush, for free on his website.

- Sum 41's Derek Whibley married pop-punk princess Avril Lavigne. Guitarist Dave (Brown-sound) Baksh quit the band.

- Nelly Furtado's third album, *Loose*, debuted at No. 1 on Canada's Top 100 Albums chart and the US *Billboard* 200.

- Lukas Rossi won the reality show *Rockstar* and joined Supernova, an all-star band featuring Tommy Lee, Jason Newsted, and Gilby Clarke.

2007

- Triumph was inducted into the Canadian Rock & Roll Hall of Fame at the Junos in Saskatoon.

- Nelly Furtado, Mobile, and Billy Talent took home awards.

- Canadian music fans warmed to online music vendors such as iTunes as Canadian digital music sales outperformed those of the US — again.

- Canadian bands embraced new formats. The Barenaked Ladies led the charge with *Barenaked On A Stick*, a collection of albums and live tracks on USB sticks sold at shows and online.

- Canada's music sales fell 35 per cent in the first quarter. Due to flagging record sales, Sam the Record Man and Music World, the nation's last Canadian-owned music retail chains, filed for bankruptcy.

- The Tragically Hip's *Fully Completely* certified diamond for sales in excess of 1 million in Canada.

- The Canadian Independent Record Production Association (CIRPA), Canadian Music Publishers Association (CMPA), Canadian Recording Industry

- Association (CRIA), and Music Managers Forum (MMF) urged the Federal government to make copyright reform and other intellectual property rights a priority.

- After a blistering performance at the MuchMusic Video Awards, Billy Talent won in three of the five categories nominated. The band snagged two more awards including Best Group at the Junos.

- Finger Eleven released *Them Vs. You Vs. Me*, the band's fifth studio album. The lead-off single "Paralyzer" dominated rock radio.

- After more than two decades, Rheostatics performed a farewell show at Toronto's Massey Hall.

- Leslie Feist's *The Reminder* topped many year-end polls and when iPod picked the track "1234" to peddle its Nano she became a certified commercial success.

2008

- Guitar virtuoso Jeff Healey died after a life-long battle with cancer. Two months later his last album, *Mess Of Blues*, was released.

- Tom Cochrane received the Order of Canada, the nation's highest civilian honour.

- Weeks before the release of *Snack Time*, the band's album for kids, Barenaked Ladies singer Steven Page was arrested in Syracuse, NY for possession of cocaine.



- Blue Rodeo entertained the troops in Afghanistan.

- Willey P. Bennet, long time sideman for Fred Eaglesmith and many others, died.

- Ronnie Hawkins released *Still Cruisin'*. The album featured guest appearances from a few of the Hawk's many friends including Gordie Johnson, Levon Helm, Kris Kristopherson, and many others.

- Kardinal Offishall made waves stateside with the song "Dangerous" featuring US neo-soul crooner Akon. The track peaked at No.5 on the *Billboard* Hot 100.

- Caribou, the knob-twiddling artists formerly known as Manitoba, won the third annual Polaris Music Prize.

- Leslie Feist needed help carrying home awards for Best Album, Best Pop Album, Best Artist, and others at the Junos

- *Anvil: The Story of Anvil*, a documentary about the resilient heavy metal band screened at the Sundance Film Festival and pulled numerous awards on the festival circuit.

- AC/DC's *Black Ice* was the biggest selling album of the year, engineered and mixed by Canadian Mike Fraser.



2009: So far

- The Canadian Academy of Recording Arts and Sciences presented Sarah McLachlan with the Allan Waters Humanitarian Award.

- Loverboy is inducted into the Canadian Music Hall of Fame.

- Ten Canadian groups and solo performers, including Neil Young, Rufus Wainwright, and Rush, were nominated for a Grammy.

- Vancouver hosts the Junos!

- April Wine is inducted into the Canadian Music Industry Hall of Fame during Canadian Music Week.

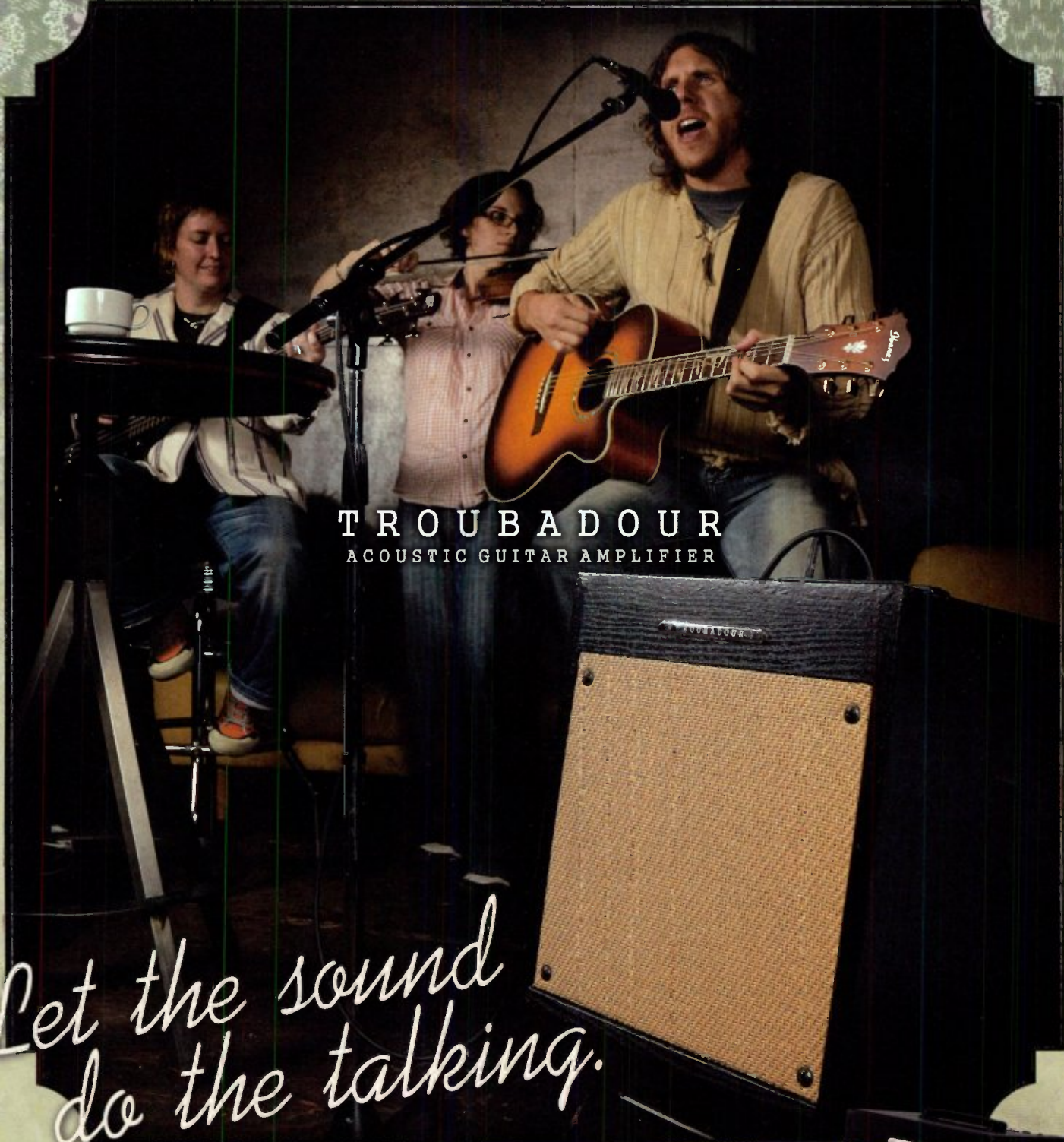
- Gene Simmons launched a Canadian label with unlikely partner Belinda Stronach and courted Toronto rock/hip hop band Down With Webster.

- The late guitarist Jeff Healey and the Jeff Healey Blues Band were the big winners at the Twelfth Annual Maple Blues Awards, taking home seven awards in total.

- The Tragically Hip target the release of *We Are The Same* for April.



Lonny Knapp is a Toronto-based freelance writer whose articles, features, and reviews have appeared online and in periodical publications such as *Canadian Musician*, *BizBash*, and *Now Magazine*. An accomplished musician, curious-minded world traveller, and hospitality industry survivor, he writes succinctly and to deadline.



The background image shows a band of three people in a cafe-like setting. A man on the right is singing into a microphone and playing an acoustic guitar. A woman in the center is playing a violin. A woman on the left is seated at a table with a coffee cup, also playing a violin. In the foreground, a large black Ibanez Troubadour acoustic guitar amplifier with a tan grille is prominently displayed. The entire scene is framed by a decorative border with floral patterns on the sides.

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World Radio History

GEAR & TECH

THE DEMOCRATIZATION OF MUSIC ■ BY KEVIN YOUNG

"Thirty years ago," says Ken Friesen of Signal Path Studios, "at a session, there would be an engineer. At his elbow would be the producer. Beside him was the writer, then the arranger, and beside the arranger there was the singer, drummer, guitarist, bassist, and keyboardist, two assistant coffee boys, and the girl in the front office. That was how you made music. For a lot of reasons, that's still a great way to make music – but it's uncommon. Now everybody has to be more of everything."

The number of artists creating, recording, and releasing their material to the world at the click of a button is in the millions. We've gotten to a point where the tools available to us allow us to accomplish what only an elite few could accomplish 30 years ago. But the digital revolution didn't grind to a halt at the lip of the stage, or the door leading out of the control room.

Before getting into newer technology, however, we need to take a look back...

I remember jamming in a friend's basement in the mid-'80s. He had an old Hohner Planet that kept crapping out just when it seemed like we were getting somewhere. It was irritating. Irritating enough, ultimately, to prompt me to take it apart and see if there was anything I could do to remedy the issue. There wasn't, but that didn't stop me from trying. I was fascinated by the mechanism. While the fascination remains, it has since been tempered by the realization that some things are just not meant to be broken down to their component pieces – especially by someone whose limited knowledge of electronics is only marginally greater than his limited patience. That didn't bode well for a kid who wanted to get into the music business at all costs. Then, the making of records was nearly as complex as the innards of some of the appliances and instruments I was mutilating. Never mind being successful at it – it was a long shot that you'd even get the opportunity to try. Around the time *Canadian Musician* made its 1979 debut – a few years previous to my experience with this already comparatively ancient piece of gear – that began to change.

The first popular portable studio gear of that era might not have been terribly affordable, but when TASCAM released the first Portastudio, the TASCAM 144, it opened the door. The cassette tape-based multitrack was revolutionary. Beyond spawning other innovations in recording tech, it spoke to a basic



(CLOCKWISE FROM TOP LEFT) KEN FRIESEN, ALBERT CHAMBERS, BYRON WONG, MITCH JOEL.



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World Radio History

desire that still drives innovation and the expanding market for musical instruments today – the desire to get the music out of our heads, and into the ears of others, all by ourselves.

MIDI

Over time, others joined the fray – Yamaha, Roland, Fostex, Akai, and Korg, among them, but the next big innovation in 1982 was driven by innovations in keyboard technology with the creation of a standardized binary language enabling various devices to communicate with each other across the board: MIDI. Previously, there had been efforts to enhance connectivity and communication between various devices within a given brand's product line. Even getting those devices to talk to one another was like herding cats. For the time, MIDI was astounding. Not only could you control and access multiple devices from one keyboard, it also spoke to the same desire the TASCAM did, enabling players to record their music and play it back without any degradation in sound quality.

"It's unfair to call it strictly keyboard technology," says producer and Homework studio owner Byron Wong, "but it was pushed forward by keyboardists." While there was still a romance with older gear, in terms of sales, chatty MIDI-compatible gear blew devices that couldn't hold a conversation off the map. First, there was the Yamaha DX7 in 1983, then the Roland D50 in 1987, and the Korg M1 in 1988. Increasingly, synths sounded better – more realistically close to the sounds they mimicked – and the M1, the precursor of the all-in-one music workstation, was the best-selling of the lot.

Better sound quality, dramatically increased functionality, patch memory – all drove a continuing desire for ever better sounding recreations of everything from vintage electro-acoustic instruments, to analog and acoustic instruments.

Take A Cue From The Keys

Parallel advancements in sampling technology and the advent of affordable samplers further drove both technological and creative innovation. Technically, sampling had been around for some time, with the Chamberlin and its popular ancestor, the 1960s Mellotron. Tape replay keyboards swiftly gave way to digital samplers, first in 1972 with Computer Music's Melodian, then the Synclavier System and the Fairlight.

As *CM* issue # 1 was hitting the street, so was the Fairlight CMI. Tellingly, the market for soft gig bags for the Synclavier and Fairlight never opened up. With Synclavier clocking in at upwards of \$200,000 a pop, and the more budget-oriented Fairlight II at approx. \$25,000 (some Fairlight models went for upwards of \$100,000), they didn't exactly jump off the shelves and into the hands of the average player or home recording enthusiast. That was the purview of axes like the E-mu Emulator (1981), the Ensoniq Mirage (1985), and the AKAI S900 (1986). By then, sampling gear had started to come down in price, beginning anywhere around \$2,000 and going north from there.

Another milestone was the first home computer to incorporate built-in MIDI ports: the Atari ST. Coupled with the ability to record 256 tracks of MIDI, with SMPTE it enabled you to sync your deep MIDI orchestration to tape. Not only could you make demos at home using your snazzy

new home studio, you could cut down on expensive studio time by getting all the kinks out of your rippin' '80s metal solos, before you were paying an hourly rate for your local recording studio's engineer to roll both tape, and his eyes, at your efforts to play your own personal take on Van Halen's "Eruption." Logic users note – the ST actually ran the great grand-daddy of Logic Pro, originally called Creator, then Notator.

Again keyboard technology was driving innovation. "The entire electronica genre was born out of keyboard technology," says Wong. Keyboardists were much quicker than anyone else to adopt drum machines and samplers as well. While the technology was moving forward another trend was going on as well. "There were people ditching their analog gear right, left, and centre," says Friesen, "saying, 'we don't need drummers anymore; we have drum machines.' That was the advent of 'one guy doing it all.'"

Given how readily we embrace technology now, it may be difficult to understand just how deeply some of the new tech irritated some musicians, who feared they were being replaced and that evolving technology would negatively impact their bottom line. Sound familiar?

More Innovations

Drummers in particular were concerned, irritable, and vocal about it and, well, like they are usually, except with good reason. Still, drum world survived the rise of the drum machine handily, but it's been impacted from a manufacturing perspective. Aside from electronic drums, which you often find in the keyboard department anyway, there have been changes like: the double bass pedal, for the big metal sound without the big metal kit; a trend toward the use of lighter materials and standardized designs for hardware (replacing steel with aluminum, for example); the use of cheaper and more abundant woods for drum shells; and the substitution of materials like Kevlar for leather and chains.

As ever, players and creatively-minded musical innovators were looking backwards as well. It's a trend that continues into the present. While hip hop depended heavily on technology, it wasn't just about the new gear, says Wong. "Hip hop artists were not adopting the technology for the sake of technology," Wong says, "unlike electronica bands like Kraftwerk, Depeche Mode, and Erasure. When it started, these guys were really just trying to get as much out there as they possibly could without spending a fortune to get into studios and get people to play."

Another signature change was the introduction of the Alesis ADAT. "That's where digital audio recording first met the masses," says Friesen. "You have to remember the price point before – that was a quarter of a million dollar machine. There wasn't anything down in the \$25,000-\$50,000 range." Coming in around \$5,000 for one of the 8-track ADATs leveled the field somewhat, but was still far from ideal. While it democratized the recording process further, there was a downside. With 8-track ADAT, you needed three machines to get 24 tracks. There were issues in terms of locking them up as well – issues whose resolution could be time-consuming.

In fact, the whole idea of tape-based digital recording left something to be desired, says Friesen. "There's another dark era everyone's forgotten about. For me, the darkest of them all was tape-based digital – the worst of both worlds. It was early in the going. We're talking early- to mid-'90s now. If I mastered a record in '93, I'd be doing it between DAT machines. The patience you have to have to master a record between tape



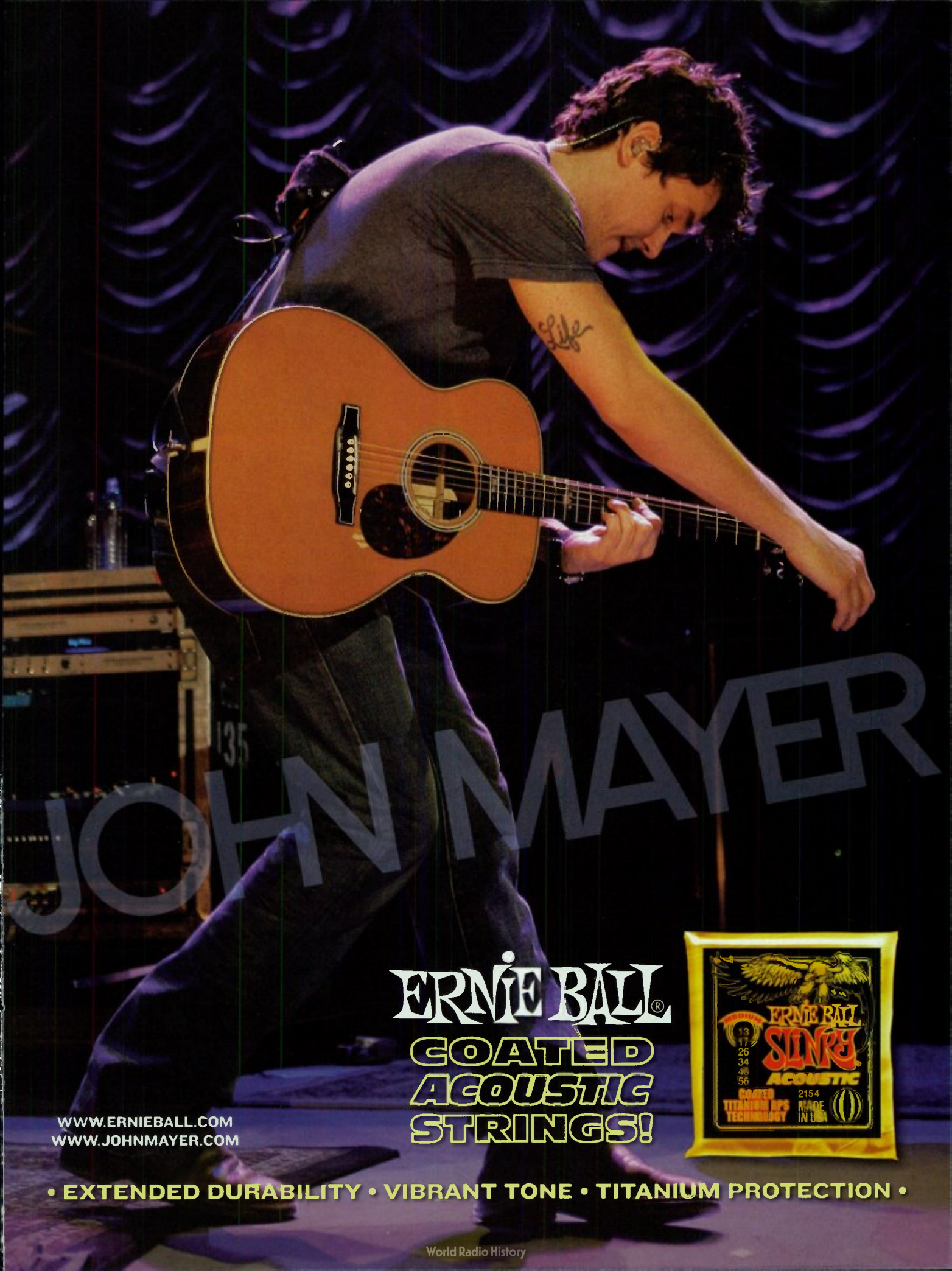
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GEAR & TECH

product while the clock is running and money is flying out the window is never fun. Still, all of it set in motion a series of innovations that would, eventually, put the ability to write, record, and release our own music, literally, in the palm of our hands.

Here, we start moving faster. Many of you are intimately acquainted with the arc of technology over the past 20 years — if not from the first go-around, then from the second or third. The trends driving demand and development of instruments were influenced heavily by a need to get both more and less out of our gear: more patch memory, greater editing capabilities, more accurate emulations, and the rise of sample CD libraries. "That changed everything," says Wong. "Suddenly, there were really great libraries coming out. The pioneering ones still stand up, like AMG, one of the very first sample CD companies out of England. They were getting guys who worked with The Petshop Boys, Norman Cook, who went on to become Fatboy Slim, Vince Clark from Depeche Mode and Erasure. They commissioned these people before anyone else widely adopted the idea of so-called celebrity sounds. That really started coming out around '91."

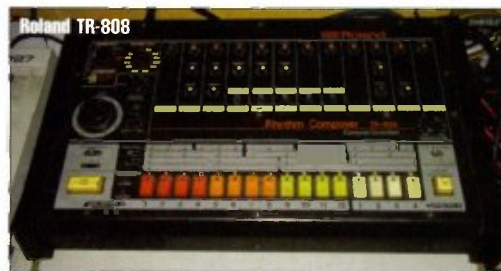
Rooted in the earlier, ubiquitous popularity of the M1, all-in-one music workstations popped up — the Korg Trinity, the Triton — and they continue to, with Roland, Yamaha, Korg, and Kawai all offering workstations with a wealth of functionality and more powerful real-time controllers for players, DJs, and composers.

There was also the advent of self-powered speakers. Friesen still uses a pair of Genelec studio monitors he bought in 1992. Since, he says, power has gone up across the board for studio and stage. "Back in the day, you might have been getting 300 watts in a floor wedge; now they're pumping 1,500. You don't have to carry these huge amplifiers anymore. Even with the analog amps, the weight is way down and the power is through the roof."

There was more: advances in the materials used in speaker construction and the capability to tweak monitors to perform optimally in challenging spaces; compact mixing consoles like early Mackies; the advent of digital boards and recording consoles like the Yamaha O2R; and the acceptance of powerful DAWs and sequencing software, with the Pro Tools, Logic, Live, Sonar,



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Canada

Cubase, Nuendo, and a host of others all fueling a growing DIY trend.

Guitarevolution

Advancing the trend toward powerful compact solutions wasn't the exclusive purview of feeding the needs of recording enthusiasts and keyboard players. The emulation of classic sounds and the characteristics of various amp/speaker/FX combos hit guitar world as well. Doing more with less was a going concern. The big change from the mid-1980s to now, says Albert Chambers, Montreal-based producer/owner of Basebin rehearsal studios: "With programmable preamps and speaker emulation — with a foot controller — you could emulate a JCM 800 cranked on 10, only at a low volume. You could program all these different sounds and switch sounds instantaneously." Guitar players were able to achieve similar crunch and warmth, but at lower volumes, with less gear and expense. Some, clearly, never got that memo, and continued to blow away the first few rows, and their engineer, with their stage volume.

Rackmounted FX units for stage began to rival their more expensive studio counterparts. From the Alesis Microverb to a host of rackmounted goodies offering a laundry list of sounds, ready to play, right out of the box, there were customizable units that kept getting smaller, more powerful, and more popular. Take the ever-expanding Pod line of amp/FX modelers from Line 6, for example. Bass players also got in on the act, emulating deep synth tones and extending the range of their role as players and performers.

Of course, emulation had its painfully stupid side as well. Emulating sounds and interfaces, great. Emulating, or literally manufacturing an instrument's history, not so much — witness the brief availability of "pre-distressed" guitars that came complete with the dings, dents, and scratches of a thousand gigs right out of the box.



Authenticity was key. Still is. After massive hairdos and spandex became a fashion crime when grunge hit in the early '90s, there was a growing trend toward more organic emulations of classic sounds. Older tried-and-true gear was coming back into vogue, prompting the development of amps with interchangeable tubes designed to mimic classic tones, and digital keyboards with analog-type controllers that improved not only on the sound quality of earlier emulations of electro-acoustic gear, but took aim at simplifying the somewhat opaque control options available on many music workstations of the time.

Companies like Clavia sought to improve on old monsters of rock — analog synths, electro-acoustic pianos, and the Hammond B 3, making more nuanced performances possible in a package that didn't require a pickup truck to move from gig to gig. These dramatically improved on earlier attempts, like the 1980s, pre-MIDI, Korg CX 3 — for some time the best of the lot. For the next 10 years, every time I saw one I tried to buy it from its owner until newer versions hit the market: the Roland VK7, Korg's update of the CX3, and the Hammond XB-2.

Deep control still fascinates, and, at times, confuses us. "You saw this push in the late-'90s to almost too much," Wong says, speaking of interfaces that, while incredibly powerful, were a little tough to find your way around on in a pinch.

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ANNIVERSARY ISSUE

GEAR & TECH

The Last 10

This is as good a time as any to get into some of the innovations and trends that have shaped the last 10 years. Some resulted in many of the gatekeepers and tastemakers of the earlier days of the music industry finding themselves on shaky ground. The word "broad" doesn't even begin to cover it. The variety of gear and the pace at which it hits the market at make it challenging to decide which new innovations we should fully incorporate into our workflow.

Before I do though, something has to be said about the way we cope with the explosion of new technology. Let's go back to what happened to all the gear we've accumulated before and after the orgy of housecleaning that went on post-MIDI. "Because the keyboard technology changed so much in the '80s, a lot of guys didn't value their early digital gear. That's how I ended up with a lot of it, for very little," Wong says. "Instead of paying me for a gig, they'd ask 'do you want these crappy keyboards?' Guys like me – that was all we could afford. That, in itself, changed things."

There were musical genres that progressed based on using that technology, and cast-off analog gear, and not only on the first go-around, "but on the second or third go around, Wong says. "For what's hip for sounds, we very much are where we are because we were forced to look over our shoulders, even though manufacturers were forcing us to look forward."

It wasn't just about different products. It was about a driving desire for increased user-friendliness and a lower price point. It's also about options – high-tech takes on old-tech favourites, retroed and refurbished: the new MIDI/USB-compatible Rhodes, for one; the sleek re-release of the classic Mellotron; and a host of boutique amps and pedals for guitarists that revisit classic sounds, interfaces, and aesthetics. Sure there's an element of nostalgia driving the trend



Pro Tools 8

but, again, it's also about achieving truly nuanced performances. Whether it's emulation or recreation, "people want it to feel like the old days, the tactile running of the machine, but they want all the good stuff the new days happen to bring," Friesen says. It's inspiring. "At the end of the day, we're making music. It's the inspiration business we're in as much as anything else."

Where new tech from 1980 to the mid-1990s resulted in a "the sky is falling" attitude, now there's a growing willingness to embrace it, and incorporate older gear into your stage and studio set-up when relevant. Again, it's about options, and the multitudes available to us now are wild.

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GEAR & TECH

age and memory have become increasingly less expensive.

"I remember when 4 G of RAM cost you \$2,000," says Wong. "I also remember the first time I bought a multi-terabyte drive. I thought, 'Are you fucking kidding me? This will take a lifetime to fill up!' Two months later, I bought my second one."

Then there's the development of plug-in technology – soft synths, samplers, FX, and emulators that enable us to carry a viable alternative for what would have required an entire wall of gear 30 years ago, in our laptops, or, increasingly, in our pockets. Wong lists three items that he believes were key. "One would have to be Gigasampler. That was the first thing that said we can do this all within the computer and access massive libraries. Secondly, the Pro 52 from NI, one of the first, cheap, decent soft synths to come out that people were using. Right around that time, there was another thing from NI called Reaktor. I think that really pushed what people thought they could do because it was the first fully-digital, virtual modular synthesizer that had a massive following around the world, and still does. I would say those three tools are really a big deal."

The use of computers, digital sequencers, and plug-ins on stage is becoming more ubiquitous, but mostly for playback of track and samples rather than outright replacements for hardware instruments and FX. That, itself, fuels the market for gear. "A lot of people will have two different rigs," says Chambers, one for stage, one for recording.

Real people playing real instruments won't go away. Neither will analog recording, entirely. Friesen tells me about a session he's recently done – all the players have their own digital rigs, but came to him specifically to record on 2" tape. "I think it's coming around again in a boutique way. I'm still rolling my tape machine a couple of times a year – I love it – but I only use it a small

percentage of the time."

In the home and project studio the options we have with plug-ins, increasingly, are prompting people to keep their options open into the mix. "There are producers and engineers who will not record a guitar without going direct into a channel strip, so they can re-amp it afterwards," says Chambers. They're using it as a failsafe, tracking using Guitar Rig, Amplitube, or Ampfarm for feel, to provide themselves with more options come mix down. If the sound they get isn't appropriate, it can be fixed, altered to fit. "Digital has made the democratization of the process possible," says Friesen. "Previously, if you wanted to have anything close to good enough to use on a record, you had to have a pretty high level of investment, in terms of personal development and money."

Over the last few years, it hasn't so much been massive, industry-changing developments, so much as more people knowing how to record their own music, regardless of platform. "The idea of digital, non-linear editing," says Friesen, "and that you can have a computer and take your music with you has been around for a while. It's seeped far enough into the collective consciousness that there are a lot of people who know how to run a Pro Tools rig." As far as hardware goes, with more people making records at home, the more the need for analog bits and pieces grows – a Neve strip here, a marquis electro-acoustic instrument or vintage amp there. Thirty years ago, there were only a few manufacturers in each category. "You either bought Neumann or AKG mics, a Studer, an Atari or an Ampex tape machine, a Neve, an API, or an SSL. Now there are hundreds. You'll probably keep getting more and more for less and less."

"I'm not going to get into quality," says Wong. "I think the fact is that there is an abundance of cheap mics, speakers, compressors, and preamps – so that anyone who wants to tell a story, and make some music, can. That can never be overlooked."

"Early in the going," says Friesen, "when people said that analog was better than digital, they were right." Now it's not so simple, but it's also not as relevant.



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"People think 'well, it doesn't sound as good.' Well, it shouldn't; a mic that sells for \$189 should not sound as good as a \$5,000 mic. If it does, there's a real problem. The fact is that by having this cheaper technology, it's made the process of making music more democratic."

Whether other democratizing forces, the ones like *Guitar Hero* and *Rock Band*, that give people the chance to act out their rock n' roll fantasies in their living rooms and online will drive more people towards learning the real thing is hard to say.

It's also hard to cut through the chatter of millions of artists who can post their own music now and find the real standouts.

Neither does democracy always make for the most original music. There's also the trend toward cookie-cutter tracks that serve only the bottom line. "You devalue what used to take an immense amount of investment (composing and producing) when it's done instantly by dragging five Apple loops together and putting your name on it," says Wong. While there is that issue, truly inventive and/or inspired music still finds its way to us – and endures.

As for connecting the dots between where we are, where we're going, and where we hope to get to...

Hopefully, more standardization will come into play. On Wong's wish list is a little black box that allows you to connect multiple computers, each running different audio recording software, while speaking to each other fluently. We have, and will have, more fully-digital mics, plug-and-play USB mics, and instruments that bridge the gap between the tactile world of vintage gear and software solutions. There are dramatically new interfaces like the Lemur and Surface, and entirely new instruments like the Tenori-on. Weird? Yes, but intriguing. We're getting to the point where we can begin manipulating audio with similar fluency to MIDI information.

And then there's your phone...

"What I'm really excited about," says Wong, "is that for \$10, I can get Touch OSC for my iPhone that allows me to control almost any application via Bluetooth, with virtual faders on my touch screen on my phone." He has programmed drums and added sounds from the iPhone "because it was useful, not because it was a gimmick."

But the digital revolution didn't grind to a halt at the lip of the stage, or in the doorway leading out of the control room. Musicians are also finding it necessary to embrace tools and technology that fall outside of the realm of "musical gear" entirely.

With the Internet, and Web 2.0, "it changes everything," says Twistimage President, and writer of the *Six Pixels Of Separation* blog, Mitch Joel. "Marketing is no longer something you do after there's a final product. It's an ongoing, iterative process because everything has been democratized." The physical shift of recording and performance infrastructure to your laptop is just the beginning. Your gear, as a musician, now includes the means to manufacture and distribute your music as the infrastructure shifts, philosophically and physically, to the web. "You're not going to get anywhere if the music isn't strong, but you are definitely being asked to bring a whole bunch of different tools and abilities to the table, and you just have to."

Joel's fascination isn't so much with just the tools – it's with what people have done and are doing collaboratively to make them more efficient and useful as a whole. If that sounds a bit like your fasci-

nation with working collaboratively with other musicians, it shouldn't surprise you. It's about passion. Two years ago, many of the options we have now weren't possible. Trying to sort out just how to best use these new tools, and where to focus your efforts, is similar to choosing gear. Once you figure out what you need to do, what tools best apply, and why, the rest is just about getting them to feel comfortable in your hands.

As for the necessity of doing so, remember, the applications for these tools and the effect they could potentially have on the other technologies we've mentioned, can't be predicted. The pace of technological change being what it is, it's absolutely impossible to predict where we'll be five years from now. "The things that are always the most popular are the ones the majority of people never saw coming, because if we


could see the future, we'd all be Steve Jobs. Inevitably, people go for the science fiction – the Captain Kirk stuff," Joel says. "The answer is always flying cars."


The reality is usually less fanciful. It's parked in your garage, or on your desktop. ■




Reluctantly based in Toronto, Kevin Young is a professional musician and composer, as well as a freelance music, tech, and travel writer. As a founding member of the '90s

Canadian alt rock band Moist, he toured widely, performing in a glittering panorama of all-night bowling alleys, hockey arenas, former public toilets, and reconverted porno theatres from the high Arctic to the deep south. He continues to travel regularly, and now splits his time between touring, recording, composing for broadcast, and regularly contributing to a variety of music, tech, and lifestyle publications for fun and profit.


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The Digital Transition

BY LUTHER MALLORY

It's the digital age of music, and the industry has spent the last several years trying to figure out what to do about it. Labels were either too slow or too reluctant to take the issue seriously enough to nip it in the bud, while music consumers half-accidentally turned into music hijackers, costing the industry millions and throwing a wrench into the music business machinery. So here it is, and the labels are dealing with it – sort of in the way that you deal with removing that tree trunk from the top of your neighbour's car after a tornado. During the past 30 years in the Canadian music industry, there have been hills and valleys, good times and bad times, but nothing has been as revolutionary as this digital age.

The Down-Low On Downloading

Never has any hurdle in the history of the business been this complex. Computer files aren't tangible and downloading doesn't require you to leave the comfort of your swivel chair, so people don't really equate it with theft. It's as if you found a new way to carry un-purchased CDs out of HMV and security isn't allowed to stop you.

Labels were harshly criticized for disregarding the coming of digital and accused of dozing off in the crow's nest. Darrin Pfeiffer is an artist manager, and the President of High 4 Records, a Toronto-based independent label. "The labels were reluctant to think about what kind of impact digital was going to have on the industry, and they were slow in securing legal language in contracts to their artists to allow them to make money on this. A lot of money slipped through the cracks that way early on."

The incredibly controversial industry vs. downloaders legal battles in the early- and mid-2000s were perhaps the mark of the industry at its most desperate, grabbing at the shower curtain after tripping on the soap. There were embarrassing cases of people as young as 12 years old being sued by major companies for illegal downloading in the US, and here at home. Larry LeBlanc is a veteran music writer. "The CRIA (Canadian Recording Industry Association) did not take the same tact that the RIAA (Recording Industry Association of America) did in the US in terms of taking its customers to court. There are two reasons for that: legally, it couldn't because the Canadian Copyright Act is quite a bit different; and because it is legal in Canada to download, but illegal to upload. That's what the cases from six or seven years ago that the CRIA lost were all about

– people uploading thousands and thousands of tracks for people to share."

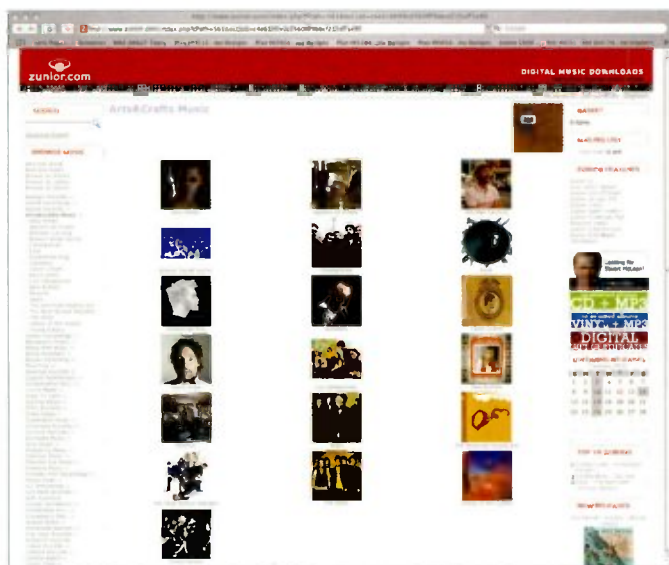
As the industry struggles to find its footing, progress towards something reasonable is slowly being made. Another giant issue in the fight against piracy has been Digital Rights Management (DRM). Put in place in an attempt to control reproduction of CDs and purchased downloads, many considered DRM to be yet another failed effort to battle instead of befriend the digital music reality and curb piracy while, in the meantime, insulting consumers who were perfectly willing to pay for music and not about to share it.

Apple Computers' online music store, iTunes, created in 2001, is responsible for a large percentage of online digital revenue and, until early this year, came complete with DRM technology. Finally, iTunes announced that by the end of January 2009, it would be completely DRM-free, realizing that any technological efforts made to combat piracy would be thwarted by the chubby fingers of genius teenagers who sleep in their computer chairs. "Slowly the industry started wondering 'where do we go?' and 'what do we do?'" says LeBlanc. "I think that some of the confusion has settled down as we come into '09. I think now, particularly with iTunes finally saying 'we're putting songs up, and they're not going to have DRM in them,' that it's a dead issue – and it's the issue that the record companies have been fighting for some time. When we see the copyright amendments come down from the government, it's going to look a lot different from Bill C-61 that was proposed in 2008, which had DRM locks and penalties and all sorts of things. The scenario sure changed in the last year."

Despite the baby steps forward, it seems the leaders of the industry are still



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iTunes

at odds, caught between two world views: trying to recapture what the industry used to be, and breaking new ground, burying past ideals with cassette tapes and monster label budgets. Mike McCarty, the president of EMI Music Publishing Canada, talks about getting over the biggest part of the digital hump: "I don't think we're there yet. There are some minds starting to open up, and some people starting to wake up to the reality of it, and there's a little bit of talk about realistic ways to deal with it, but there are still too many people in charge that got us into this mess in the first place, and they're not the ones to get us out. Until there is a generation of people running the music business that grew up with digital, we'll have those same people trying to take us forward."

Some important ideas about how to monetize the Internet have been talked about by some progressive industry professionals, and some are even in development. McCarty has his own ideas about what could be a solution, involving tapping into computers at the ISP level. ISPs, however, are not legally responsible for what information travels down their wires, and are clinging to that neutrality at the music industry's expense while they make massive profits from it. "I think that's a very unfortunate, premature way of looking at the Internet," says McCarty, "and I've said to people at ISPs, 'lock, either you agree that the presence of vast amounts of unauthorized copies of music on your network brings tremendous value to your business, or you don't. If you agree that it brings value to your business, then pay us part of it. If you think it doesn't bring value, then take it off. It's that simple.'"

The Labels

In early 2000, while major labels were merging and consolidating to compensate for lost revenue, the independent labels were boasting some success with artists who were heading for safer ground, and a better deal than the majors were offering. "Now the majors deal almost exclusively in 360 deals," says Pfeiffer. A 360 deal allows the label rights to a percentage of the artists' income in almost all areas of their business, including merchandise and touring (which are artists' most lucrative ventures, and are often the only way they stay afloat financially). LeBlanc adds, "I don't think a 360 deal with a major record company makes sense because at this point they're not offering enough for their services. I see a lot of acts saying 'nope, not going to happen.'" Even the independents are hopping onboard with the 360 deal because, like the majors, the independents aren't exactly thriving financially. "I talk to the independents, and they're all hurting," says LeBlanc. "I think the biggest problem is that the independents in Canada are propped up by various government programs and could be blown away tomorrow. It's very fragile. There are more independents than ever before, all wanting funding, and quite frankly, you can not have the government-affiliated programs fund an entire industry."

The helpful government programs that are so heavily relied on in this

30th ANNIVERSARY ISSUE THE BIZ



country are a major benefit to the music being made in Canada. FACTOR is the Foundation Assisting Canadian Talent on Recordings. Introduced in 1982, the foundation doles out over \$14 million annually to Canadian bands and artists to assist financially with touring, promotion, recording, and video production, among other things.

As well, with so much stress on the business, radio and video might only be spinning the good old reliable American "sure thing" artists to assure that the music listening public is still listening. We still have CanCon regulations, which were put in place in 1971. Although the credibility of these regulations are in endless debate, they ensure that 35 per cent of what is broadcast in Canada is indeed Canadian content. (Many people feel that CanCon cheapens our talent by insisting upon it.) Debates aside, CanCon has cleared many paths for many Canadian artists to break when they may not have otherwise, and is in part responsible for establishing what we Canadians consider to be Canadian music.

Radio still remains the most important way for acts to reach critical mass, but chances of getting played are worse now than years ago. Radio is now dominated by four main companies in Canada after the Canadian Radio-Television and Telecommunications Commission (CRTC) eased restrictions and encouraged media conglomerates to expand their holdings in 1999. As a result, there is a narrower margin for success for artists breaking onto the radio since programming is less diverse, and more likely to spin big budget acts.

In 2005, The CRTC approved applications for Canada's first satellite radio ventures including Sirius and XM satellite radio. The CRTC requires at least 85 per cent of the content on Canadian-produced channels to be Canadian as well as at least 25 per cent of the music aired on Canadian channels to be new Canadian music.

While most independent labels rely now on major label affiliation for distribution, and government programs to fund certain aspects of their business like video production, there is a section of truly independent labels that exist in the old, almost forgotten "mom and pop" business model, and have barely suffered as the majors and major-affiliated independents have because they are so incredibly self-sustaining, and exist without major financial agendas. Dave Ullrich is the owner of Zunior.com, an online digital music store which caters to independent bands. "There are, I guess you could say, big 'I' independent labels, like Arts and Crafts, and small 'i' independents labels, like Blocks Recording Club. The world of the mom and pop label will always be around because the bands on those smaller labels do it purely for the love of it, knowing that nothing monetary usually comes of it. It's a more romantic vision of what music represents."

Ullrich views Zunior as the farmers' market of online digital music purchasing. "In a farmers' market, you're actually meeting people that work

directly with the farmer, who know where the food came from, when it was grown, and could tell you specific details about it. It's that direct connection, and direct understanding of the product that we have that I think makes us appealing. Plus, when it comes to things like knowing where the money is going, people like to know that most of it is going to the artist."

Like the current music industry business model, the way that music is becoming available to the consumer is also in transition and some consumers are still looking for something tangible instead of something downloadable. Companies like Zunior are using ingenuity to make up for fleeting consumer interest in actual CDs and trying to create a way to induce digital interest via something tangible. Zunior has started using cheap and simple download codes to get the word out to fans at shows. "It's another way to facilitate the sale of digital music. The thing that we think is cool is that our artists will do original paintings, or posters, or books to sell at shows and put the download code on the back. It's a way of sort of approximating all that cool stuff that vinyl used to be, and still is, but in the digital world." The code will let you download the record at Zunior.com, complete with artwork and liner notes.

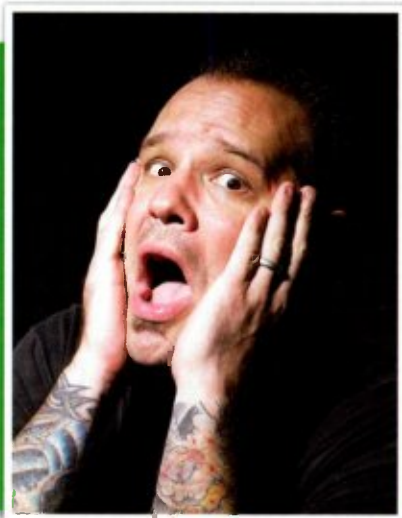
The benefit of being small "i" independent, says Ullrich, is about art versus commerce. "There are less layers of approval in management — in agency, in representation — and what that essentially means is we can work a lot quicker. When you deal with an artist that has control of her own catalogue, you can just get things done. I've heard Terry McBride describe it as 'do more fun stuff.' To get that luxury, of course, you're giving some things up. Big labels serve a certain purpose, but for us, I like to work quickly, and I like to not have to answer to people, so it's cool to live in a like-minded world."

One important asset that the majors do have that sustains the industry on the national or international level is available money. "The one thing the majors do, whether we like it or not, is provide marketing sizzle," says LeBlanc. "The independents don't have the money to provide that."

Mass sizzle may still be an impossibility without major label money for marketing, but the Internet now plays manager, publicist, and booking agent for a trillion bands on MySpace. In a sense, MySpace has levelled the playing field, and made every artist in the world an international act. All you need is an account and most of your fingers. "You can find that band you saw last night in Scarborough as easily as you can find Cher on MySpace," adds Pfeiffer, but with such unlimited and easy-to-use access to technology, everyone who has ever considered making music is taking his or her shot on MySpace. "There's still just as much good music as ever," continues Pfeiffer, "but now you have to sift through the shit to get to the good stuff. It's like when you go to the record store and search through the sale bin until you find that one gem; the difference now is that the bin is massive." McCarty adds, "The technology to make music and seminate it out there on the Internet exists, and it tantalizes every person who wants to start creating music into believing tht they can do it all by themselves."

Technology: Trappings & Turn-Ons

Years ago, it was unheard of that an artist or band would have any decent knowledge of the business because it was the job of the label, but now, it's crucial that they do just to compete. DIY now means a lot more than it



Darrin Pfeiffer



Larry LeBlanc



used to. Bands now often have the same knowledge, and create a lot of the same opportunities for themselves, that labels would previously be creating for them. Bands now not only record professional-quality albums, they also book, manage, and market themselves. There are a lot of artists out there building a foundation for themselves where label interest is fleeting. "It's a phenomenal tool", says LeBlanc, "but there's an over-reliance. Today, there is just too much product for people to go through. It's as simple as that." Bands and artists have given up proper networking for the convenience of MySpace messaging and LeBlanc insists that there's something fundamental to the industry that is lost when you're not actually meeting and talking to people.

The over-simplification of the industry has also resulted in another popular debate that has been brought up time and time again in the business. Has the advent of digital recording software meant the end of musicianship? Along with the digital age of music retail comes the digital age of music recording, and with that, a new class of musician. It's no longer imperative to be great; with the death of tape recording, save for some audiophiles and idealists, you can now be just simply passable and enter the recording industry with professional-quality recordings. Radiohead said "anyone can play guitar," and provided you recorded to click, and know the shortcut key for your scissor tool, that's absolutely true. The ubiquitous Pro Tools DAW and many other powerful pieces of digital recording software are available to anyone with a computer for a fraction of what an analog studio costs, and oftentimes require only basic knowledge to get up and running.

Many take issue with today's reality of an endless sea of online bands, and many others feel that the available technology gives everyone a fair chance. The size of the bin may be massive now, but the industry still relies on one thing beyond marketing sizzle, and beyond sonically perfect recordings. "The problem today is that everybody's got a great-sounding recording and great packaging," says LeBlanc. "Everybody doesn't have great songs."

Pro Tools and MySpace may seem like the quick answer for young musicians day-dreaming about what to put in their fridges when they get to be on *Cribs*, but it also threatens to breed a generation of quick-key-punching, auto-tuning, sample-replacing, beat-detecting faux musicians who neglect the fundamentals of good songwriting, and can't consistently play their instruments. Well, laptop recording wasn't the beginning of the issue, says LeBlanc. "That argument was made when we went from 2-track to 4-track, and then 4-track to 8-track, and when 8-track came in everybody said, 'oh, this is the end.' Then we moved to 16-track and people said it again." Those available shortcuts will be taken full advantage of by those who don't wish to learn and improve, and those who do wish to learn and improve will succeed as they always have.

Seize The Day!

The learners and improvers now have the benefit of specialized educational institutions, which are continuing to gain prominence. Educating students on the reality of the business and giving them some idea of what to expect is now a crucial tool in what can be a life or death business. Pfeiffer believes that knowledge is an important key to success. "Developing an eye for image and marketing is almost as important as songwriting these days. If you can get a sense of the business, then you're way ahead of a million other bands out there.

Labels are less willing to take chances on bands who haven't already established themselves, and industry knowledge gives you the tools to build your band from the ground up."

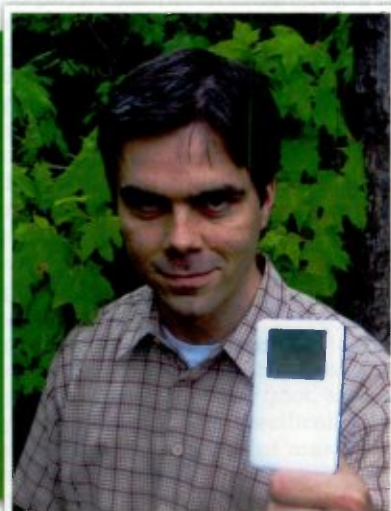
As for the future of the industry: "It's important that labels and artists find a way to make money again," insists Pfeiffer. "We've got to work out a solution to this digital problem. If bands can't get paid, then they can't afford to remain bands. It's not good when 100 kids message a band on its MySpace page saying, 'Come to Vancouver for a show!' and the band has to say, 'We'd love to, but we can't because you decided to download our music instead of buying it — so we can't afford to tour. Sorry.' That can't happen."

"There's an interesting line that's going around now," says LeBlanc. "We've gone from analog dollars to digital dimes. There's a lot of truth to that."

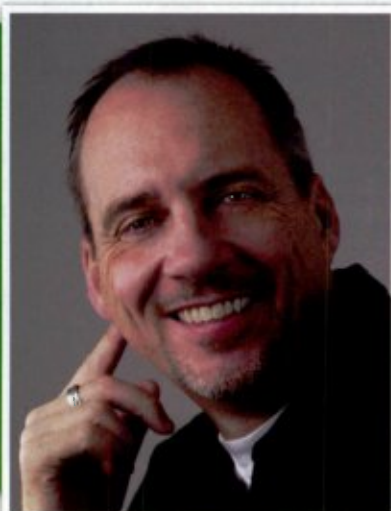
A digital solution has yet to be discovered, and perhaps it won't be until the heads of this business share a common belief that progress is in anticipating the next five years, and not attempting to re-live the good old days when the industry was exploding. "We have to recognize that acquiring music is a commodity," says McCarty. "I think the ultimate future of the value of recorded music is through charging at the connection — charging at the ISP level. You go to a theme park, and you pay at the door. If you go on the Internet, then you pay at the on-ramp. That's where the industry should be getting a lot of its money."

Despite the occasional MySpace phenomenon, label support is still what this industry pivots around, providing that crucial distribution and promotion that still sells CDs, even if the days of the record store are quickly reaching their twilight years. "There will be cases of individual success on the Internet," McCarty continues, "but it's certainly not on a mass level, and it doesn't work with all artists. I think many artists still need the clout of a major record company to really break in this industry."

We're in the middle of what is considered by some to be the worst time ever to be part of this industry in terms of the confusion and frustrations surrounding digital problems, but Canadian music itself will always continue to thrive and grow, and while the music business figures out how to adapt, the past, present, and future of our music is an exciting thing to consider. ■



Dave Ulrich



Michael McCarty



Luther Mallory writes songs and sings in a Toronto-based pop rock band called *Crush Luther* (www.crushluther.com) and has a solo project called *Cricket Weis* (www.myspace.com/cricketweismusic).

He is the Director of A&R for an independent Toronto record label called *High 4 Records*, and he's recently started a songwriting blog at www.luthermallory.com. He will beat you at Mario Kart for the Super Nintendo.

Thinking Outside The Box by Terry Neudorf

I'm referring to those heavy black boxes we call loudspeakers.

It would be virtually impossible to do shows without them, and it's very important to talk about where to put them for the best performance results. Part of getting this right also involves understanding your mics – but we'll get to that later.

First, get to know the coverage characteristics of the main speakers you'll be using so that you can maximize sound quality and minimize problems, primarily feedback, and also keep the stage sound as clean as possible. Are they directional, sending sound forward for the most part (desirable), or do they put sound everywhere? If you're standing behind or beside the speaker, how much sound do you hear? Not too much or "it still sounds pretty good?" A good speaker not only sounds good but keeps that sound going forward effectively. A quick walk test of the speaker while playing some tunes through it will tell you what you need to know about where you can safely put it for the show.

The most common and desirable place to put speakers is at the downstage (front) corners of the stage. This can be either flown or ground stacked. When ground stacking speakers sometimes clients or event organizers will want you to move them back for sightlines, additional banquet space, décor, or other possibly valid reasons. Be cautious about this – moving them back from the stage front line will possibly cause them to flood the stage with sound. This may not end well for speeches and for the live music package. Feedback occurs when the sound coming from a speaker is allowed to get back into the mic. Always try to keep the speakers in front of the mics to maximize the gain (volume) before feedback ratio.

If your speakers "sounded pretty good" when beside them (as described above), you probably won't want to put them up on stage, as that sound energy will muddy up the stage sound and get into all the mics. Keep them off the stage, possibly even a metre off to each side; this will keep the stage sound cleaner. Pay attention to how the main speakers cover the room so you don't have "soft spots" or coverage into areas that don't need it. Ensure the speakers are set up high enough (safe and stable) that the midrange and high frequencies make it over the top of a standing audience – too low, and those frequencies will be blocked and will not cover the room properly. It's a basic principle that is sometimes overlooked.

Before talking about stage monitor speakers, we need to have a quick chat about mics. Most mics use a cardioid pickup pattern, meaning they pick up sound well from the front and the sides but reject sound from the back. This is by design, and it's important to understand this when placing speakers around mics. Again, the best sound comes from keeping the sound from any speakers out of the mics.

With a cardioid mic, the prime place for a stage monitor is directly behind the mic, facing up at the performer. The more that the monitor is off to the left or right, at an angle to the performer, the more the mic will hear the monitor and you will have less volume before feedback. Best practice is to



keep the cardioid mic between the monitor and the musician with the back of the mic directly toward the monitor.

If you use a hyper-cardioid pattern mic, the best position for the monitor speaker is still behind the mic, but this time off-centre to the mic and angled toward the performer. Hyper-cardioid mics pick up a little bit of sound directly from behind, but are very good at rejecting sounds from the back "sides," making this the best place at which to point the monitor.

Within the realm of live audio production, your speaker systems and their implementation are one of the largest and most crucial aspects of your day, largely defining the event's success or failure. It's vital to understand the relationship between loudspeakers and mics. If you do not pay attention to unwanted things getting into the mics, namely your speakers, you likely won't have full control of the house mix or the stage mix – and that's rarely a good thing.

In your quest for the best possible sound, always remember these basic audio principles, and try not to stray from them while striving to please all the various people involved in the event. Doing so can cause some pretty big audio problems that you may not have time to correct – and that's not good for the event or your reputation. Sticking to the basic rules of audio will always give you a better sound and will result in more bookings.

Place speakers wisely, and enjoy your next mix!

Terry Neudorf is a Senior Technician with Audio Image Canada based in Vancouver. Being involved in live sound mixing since 1982, Terry has worked with many label artists and travels to many parts of the world mixing and conducting sound operator training seminars. He can be reached at terryn@audioimage.ca.

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Where The Money Goes *A Breakdown Of The \$9.99 Digital Album*

by Pat Leyland

About 10 years ago in this column, entertainment lawyer Chris Taylor provided an approximate breakdown of the \$19.95 retail price of an average CD as follows:

Manufacturing	\$1.00	(5%)
Retailer	\$5.95	(29.8%)
Distributor	\$4.39	(22%)
Songwriters	\$0.69	(3.5%)
Artist	\$1.31	(6.6%)
Producer	\$0.44	(2.2%)
Record Label	\$6.17	(30.9%)
Total:	\$19.95	(100%)

Since 1998, the recording industry has been dramatically propelled by the original Napster and its P2P progeny into a new age marked by unprecedented levels of piracy and the challenge of establishing and developing a legitimate digital market for sound recordings. Let's take a general look at "where the money goes" today by breaking down the \$9.99 retail price of the average digital album sold through Apple's iTunes Music Store.

Retailer

In April 2008, the iTunes Music Store became the number one music retailer in the world. While the bulk of iTunes sales are in the form of \$0.99 individual track downloads, sales of digital albums are accounting for a growing portion of overall album sales in Canada.

So how much does iTunes make from the sale of a digital album priced at \$9.99? Roughly 30 per cent of the gross revenue: \$7.00 from each digital album sale is paid to the record company, with the remaining \$2.99 pocketed by iTunes. This amount offsets various expenses incurred by Apple, such as technology costs, credit card transaction fees, and, of course, advertising.

Distributor

Digital distributors fulfill a valuable function as an intermediary between online retailers and record companies. By way of compensation, distributors generally receive a fee in the range of 15-20 per cent. While some distributors offer a lower percentage, one should be cautious of additional fees that may be charged.

Choosing a mid-range fee of 17.5% for this example, the \$7.00 netted by the record company on a \$9.99 digital album sale results in a payment of \$1.22 to the distributor. The revenue is applied against expenses such as the cost of encoding and delivering music and related

metadata to online retailers, though the costs of digital distribution generally pale in comparison to the costs associated with physical distribution, such as manufacturing, warehousing, and shipping CDs.

Songwriters

The songwriters on an album are paid a mechanical royalty for each copy of the song sold or distributed. In Canada, mechanical royalties are generally paid at the industry standard rate of \$0.081 cents (where the song is five minutes or less), as negotiated between the Canadian Musical Reproduction Rights Agency on behalf of music publishers and the Canadian Recording Industry Association on behalf of record companies. In the case of permanent downloads, however, the mechanical royalty is set by a tariff requiring online music services to generally pay songwriters 7.9 per cent of the amount paid by a consumer for the download. On the sale of a digital album priced at \$9.99, a sum of \$0.79 cents would therefore be divided between the related songwriters.

Artist

Broadly speaking, a record company pays an artist a percentage of the revenue generated from the exploitation of the artist's sound recordings. In 1998 Taylor noted that an artist's royalty rate is usually subject to many contractual deductions and reductions, which have the affect of diminishing payments to the artist. He noted that an artist royalty of 12-14 per cent applied to the sale of a \$19.95 CD would likely result in a so-called "penny rate" of \$1.31, rather than the \$2.39 to \$2.79 one might expect based on the simple application of the royalty to the base price.

Sensibly, there has been a movement in recent years towards simpler and more transparent royalty provisions. While certain of the deductions and reductions applied to CD sales do not (or at least **should** not) apply to digital album sales (e.g., packaging deductions), others, such as amounts owing to producers, are subtracted from the artist's share. Assuming an average artist wholesale royalty rate of 17.5 per cent (including 3.5 per cent to be allocated to the producer of the recordings), a \$9.99 digital album sale might be expected to yield a payment to the artist in the amount of \$0.98, calculated as follows: \$7.00 (net wholesale price received by the record company) x 14 per cent (artist royalty less producer royalty) = \$0.98.



Producer

The producer of the \$9.99 digital album in this example is provided with a royalty of 3.5 per cent, which has the effect of reducing the artist's 17.5 per cent royalty to 14 per cent. A producer's royalty is customarily calculated and paid in the same manner as the artist's royalty. In this illustration, the sale of a \$9.99 digital album would therefore result in a payment to the producer in the amount of \$0.24.

Record Company

The record company will receive the \$3.77 remaining after the payments to the retailer, distributor, songwriters, artist, and producer. The record company will claim that its relatively large piece of the pie is reasonable based on the speculative nature of its business activity and the increased risk the company bears given the state of the industry. It also covers general operating expenses (which does not include as many sushi lunches these days).

Conclusion

In summary, the \$9.99 from the digital album sale breaks down as follows:

Retailer	\$2.99	(30%)
Distributor	\$1.22	(12.2%)
Songwriters	\$0.79	(7.9%)
Artist	\$0.98	(9.8%)
Producer	\$0.24	(2.4%)
Record Label	\$3.77	(37.7%)
Total:	\$9.99	(100%)

Formerly a recording artist for Arista Records, Pat Leyland is a lawyer at the entertainment and media law firm Taylor Mitsopoulos Klein Oballa, which represents artists such as Nelly Furtado, Alexisonfire, and Saint Alvia, among many others. For more information, please see www.tmkolawyers.com.

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

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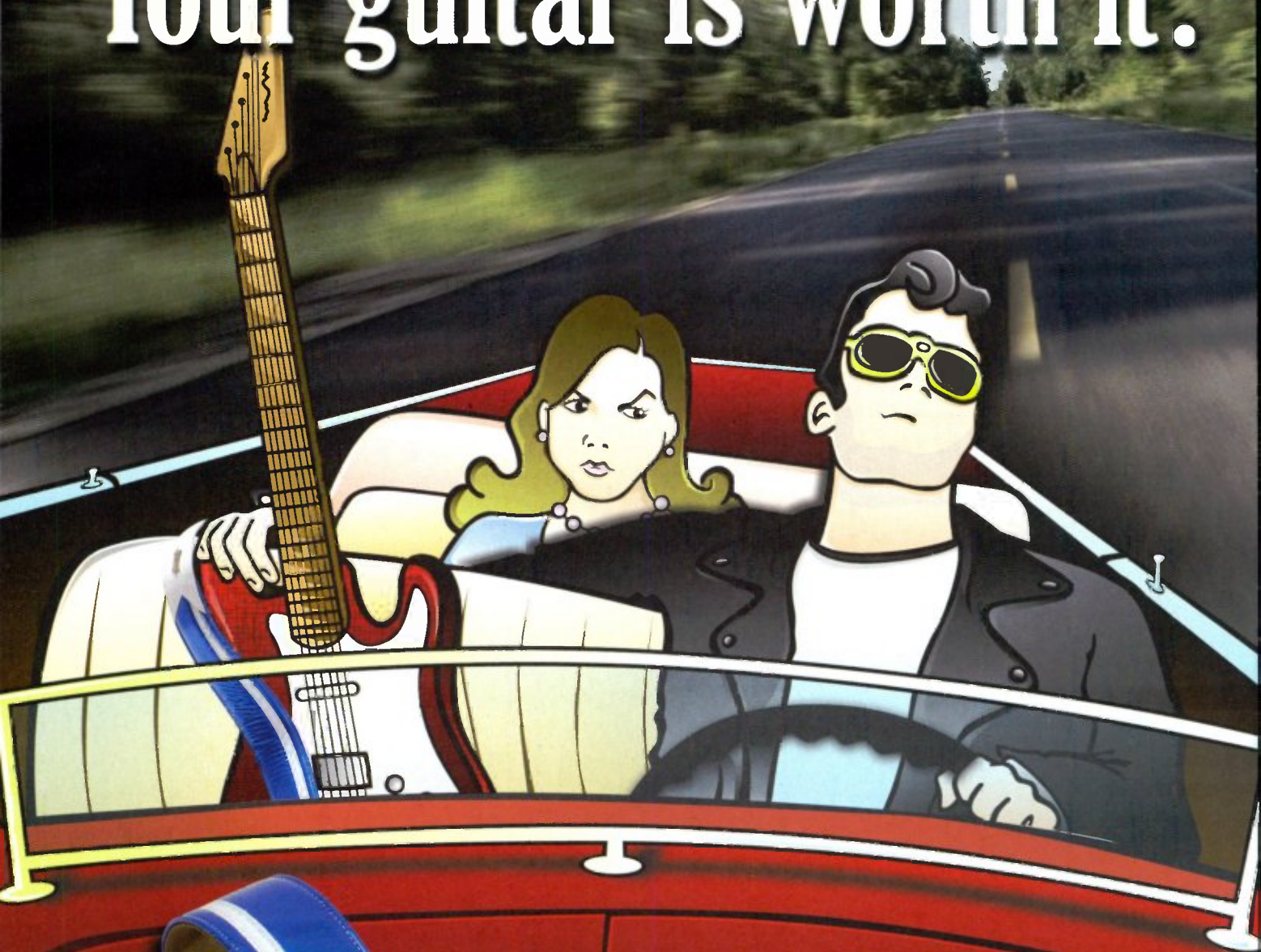
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World Radio History



Peavey TNT Combo Bass Amp

Peavey has redesigned the TNT, one of its bass combo amps from the Peavey Tour Series. The TNT is a 600-watt max power bass amp that offers features like a footswitchable optical compressor for smoothing out tones and footswitchable crunch for adding a tube-like effect that distorts only the high frequencies, preserving the low end.

The TNT boasts a 7-band graphic EQ with high and low shelving controls, plus bright and contour switches, effects loop, master volume, and headphone out. The amp also offers a built-in XLR direct interface that players can use to route the signal to the house sound system, while the new tilt-back design lets users angle the amps upward and use them as monitors.

The amp carries a 15" specially-designed loudspeaker and high-frequency tweeter with defeat switch and an active/passive pickup input switch. An exclusive DDT speaker protection system is loaded into the amp along with a Neutrik Speakon and 1/4" combo external speaker jack. For aesthetics, the amp also has a lighted Peavey logo with a dimmer control.

For more information, contact Peavey: 601-483-5365, FAX 601-486-1278, domesticsales@peavey.com, www.peavey.com.

SONOR Force Series Four-Piece Rock Kits

SONOR has announced the release of two new four-piece kits, the Force 2007 and Force 3007, designed with modern rock drummers in mind.

The Force 3007 Rock kit features 9-ply maple shells for rich and warm tones, while the 2007 Rock kit features 9-ply Birch shells that deliver distinctive highs, full midrange, and punchy bottom end. The bass drums in both kits benefit from 20"-deep shells. The kits also offer the addition of several add-on components and hardware options.

The kits are configured with a 22" x 20" bass drum (no mount), 14" x 6" wood snare drum, 16" x 16" floor tom, and 12" x 8" tom tom. The Force 3007 Rock kit comes with the HS 475 hardware pack including hi hat, two mini-boom cymbal stands, and a bass drum pedal. The Force 2007 Rock kit comes with the HS 275 hardware pack including hi hat, two mini-boom cymbal stands, and a bass drum pedal.

Both kits include the vibration-free Total Acoustic Resonance (T.A.R.) System mounting hardware for the tom as well as SONOR's Tune-Safe feature. SONOR is introducing two new finishes for the 2007 Rock configuration: Natural Fade and Dark Green Burst, along with four new finishes for the 3007 Rock models: Smooth Brown Burst, Smooth Red Burst, Black/Red Sparkle (with Black Powdercoat hardware), and Orange Sparkle Fade (with Black Powdercoat Hardware).

For more information, contact Coast Music: 514-457-2555, FAX 514-457-0055, info@coastmusic.ca, www.coastmusic.com.



HotGear

AURALEX GRAMMA ISOLATION RISER



■ Auralex Acoustics is currently shipping its GRAMMA (Gig and Recording, Amp and Monitor, Modulation Attenuator), which offers acoustic isolation for guitar and bass amps or speaker systems.

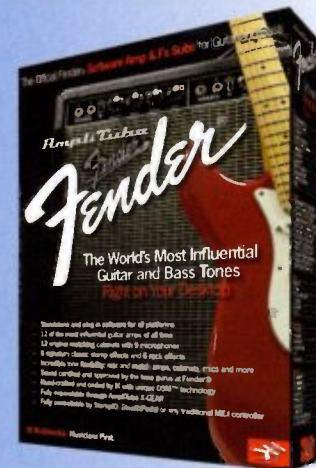
As part of Auralex's Iso Series of Instant Sound Optimizers, the GRAMMA is a device used to float an amp or loudspeaker.

By placing equipment on a GRAMMA, users sever the direct mechanical connection with the floor, effectively decoupling the amp or speaker from the surface below it. The GRAMMA yields nearly total acoustic isolation, resulting in a truer tone.

The GRAMMA is composed of a thick piece of MDF board, covered with carpet, riding on two big strips of very dense foam rails acting as feet. The gap between the two rails is filled with a piece of Auralex's standard acoustical foam. The GRAMMA isolates any amplifier up to 300 lbs. in weight, thereby eliminating acoustic coupling and feedback.

GRAMMA isolation risers come in two models: the original GRAMMA is 23" long, 15" wide, and 2.75" high and the Great GRAMMA is 30" long, 19" wide, and 2.75" high to accommodate larger rigs. GRAMMA and Great GRAMMA both come complete with a carrying handle, road-ready carpet, StudioFoam Wedges (underneath), and PlatFoam (underneath).

For more information, contact Auralex Acoustics: 317-842-2600, FAX 317-842-2760, auralexinfo@auralex.com, www.auralex.com.



IK Multimedia AmpliTube Fender Software Amp & FX Suite

■ IK Multimedia, in cooperation with Fender Musical Instruments Corporation, has announced the release of AmpliTube Fender, a virtual guitar and bass amp and FX software suite.

The software offers a collection of 45 pieces of gear, including classic and modern Fender amps like the Twin Reverb, '59 Bassman LTD, Super-Sonic, Metalhead, and others, as well as cabinets, stompboxes, and rack effects. The accurate Fender tones achieved by this collaboration, together with the variety of gear included, makes AmpliTube Fender a suitable choice for those recording guitar for the first time or for DAW users demanding accurate tone shaping.

The standalone and plug-in software works with most popular platforms, including VST/AU/RTAS plug-in formats. It features 12 guitar amps and 12 matching cabinets with nine mic arrangements, six signature stomp effects, and six rack effects. Users have the ability to mix and match amps, cabinets, mics, and more. Five separate modules, including a tuner, configurable stomp pedal board, amp head, cabinet plus mic, and rack effects are combined with two fully-configurable rigs with up to 32 simultaneous effects. A digital tuner is also included in the package.

SpeedTrainer and Riffworks T4 recording software is included in the package, which can be expanded with additional Powered by AmpliTube models using IK's X-GEAR format. The software can also be controlled live with StompIO and StealthPedal models from IK, as well as other traditional MIDI controllers. Hundreds of presets are included, with more available for download from the AmpliTube website.

For more information, contact Music Marketing: 416-789-7100, FAX 416-789-1667, info@musicmarketing.ca, www.musicmarketing.ca.

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STEINBERG CUBASE 5 & CUBASE STUDIO 5

Steinberg has introduced Cubase 5 and Cubase Studio 5, which offer a host of new capabilities including new beat creation tools, an integrated vocal pitch editing toolset, extended composing features, a convolution reverb, as well as many other workflow and technological enhancements.

New to version 5 is a set of beat creation tools that focus on beats, rhythms, and grooves such as the LoopMash VST instrument developed with Yamaha, the Groove Agent ONE drum sampling plug-in, and Beat Designer. It also offers a new vocal pitch editing toolset called VariAudio, which is integrated directly into the Sample Editor. The new VST3 PitchCorrect plug-in, based on Yamaha Pitch Fix technology which corrects intonation automatically, has also been added.

Songwriting and composition fea-

tures have also been enhanced in Cubase 5, with the new VST Expression technology, which assists in controlling musical articulations, simplifying work with large orchestral libraries for symphonic or film scoring. The brand new REVerence VST3 convolution reverb and a new handling system for automation add additional tools for mixing.

Cubase 5 and Cubase Studio 5 also see a range of workflow and technological enhancements, such as full support for Windows Vista 64-bit editions, which allows Cubase to address up to one terabyte of RAM. Multiple improvements to the MediaBay sound management system and editing windows, new recording features, and an advanced Batch Export are additional features with version 5.

For more information, contact Yamaha Canada Music: 416-298-1311, FAX 416-292-0732, www.yamaha.ca.



Eventide PitchFactor Harmonizer Stompbox

Eventide has announced the latest addition to its line of guitar effects: the PitchFactor Harmonizer stompbox.

The PitchFactor showcases ten of Eventide's Harmonizer pitch and delay effects as well as 1.5 seconds of stereo delay and simultaneous pitch-shifting effects. The unit features 100 presets, instant program change, true bypass, tap tempo, three foot-switches for immediate preset access, and MIDI. Useable in mono or stereo, with line or instrument level inputs and outputs, PitchFactor is adaptable to a variety of guitar or bass rigs for both studio use and live sound applications.

The effects featured in PitchFactor include: Micropitch, Diatonic Shifter, Quadravox, Harmonulator, H910/H949, PitchFlex, Octaver, Crystals, Harpeggiator, and Synthonizer. Eventide has assembled these effects into a cast metal performance unit small enough to fit on a pedal board or in a gig bag.


For more information, contact Eventide: 201-641-1200, FAX 201-641-1640, audio@eventide.com, www.eventide.com.



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Hercules DJ Control Steel

Hercules has announced the availability of its new DJ Control Steel for Mac and PC. The digital audio console is designed for professional DJs and follows in the footsteps of the company's DJ Console Rmx.

The DJ Control Steel is a new controller specifically created for DJs who already have an audio interface, but need a reliable advanced digital mixer that offers a number of functions. The two-tone black and silver controller features a removable, customizable steel centre plate, solid metal casing for portability, and solid, sensitive controls with space for precise mixing. The DJ Control Steel offers MIDI control capability, however it is bundled with Virtual DJ 5 for PC and Mac.

The unit features steel upper and base plates along with a wide mixing deck, consisting of equalizer and volume knobs, two precise jog wheels with adjustable resistance, 13 rotary switches, 46 push buttons including five effect buttons and six kill buttons, and six faders including a general volume fader.

Specialized DJ features include compatibility with all DJ software programs using MIDI instructions, and the unit is compatible with all digital music formats. The controller is USB-powered and comes with a carrying case.

For more information, contact Kaysound Imports: 514-633-8877, FAX 514-633-8872, cdnsupport@kaysound.com, www.kaysound.com.



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To view the online digital version of *Canadian Musician*, please go to www.canadianmusician.com.



M-Audio Axiom Pro Series Keyboards

■ M-Audio has introduced a new series of USB MIDI keyboard controllers designed for professional musicians. The Axiom family builds on M-Audio's line of USB MIDI keyboards by adding a number of enhancements that provide musicians with a more responsive playing experience as well as deeper tactile control to mimic the feel of playing a real piano.

Available in 25-, 49- and 61-key models, the Axiom Pro series offers easy software integration to digital audio workstations including Pro Tools, Cubase, Logic, and Reason as a result of M-Audio's HyperControl technology, which automatically maps keyboard controls to commonly-accessed parameters in software instruments and DAWs. The constant two-way link with the host DAW means that the keyboards are always in synch with the software's active parameters. The

graphic LCD constantly updates the current values to ensure seamless editing and prevents parameter jumps – even when plug-ins are closed. Users can also easily toggle between Mixer and Instrument control modes.

The series is the first to combine MIDI control with ASCII keystrokes, allowing users to assign any button to send QWERTY key commands like cut, paste, or undo directly to the host software. The controllers offer M-Audio's TruTouch semi-weighted keyboard action for a more tactile and responsive playing experience. They are also equipped with eight velocity-sensitive trigger pads with M-Audio's Trigger Finger technology for triggering loops and samples.

For more information, contact M-Audio Canada: 866-872-0444, FAX 418-872-0034, ericg@m-audio.com, www.m-audio.ca.



M-Five

ART M-SERIES STUDIO MICS

■ Applied Research & Technology (ART) has announced the introduction of its M-Series Microphone line. Created to complement the company's tube-based audio equipment and recording accessories, ART's M-Series is suitable for use in professional, project, and home studios. Three new wide-diaphragm side-address FET mics and one compact format large diaphragm classic ribbon mic make up the M-Series line.

Upgraded 32 mm gold-sputtered diaphragms deliver precision, warmth, and character from the M-One, M-Two, and M-Three FET condenser mics. Precision-tooled zinc/aluminum alloy chassis and dent-resistant stainless steel wire-mesh windscreens protect the capsules.

The M-Two and M-Three each feature a switchable two-stage high-pass filter (100 Hz or 200 Hz) and selectable -6dB or -12dB pad. The M-Five has a low-tension 2-micron aluminum ribbon element. Housed in a machined brass body and protected by a stainless steel wire mesh windscreen as well, the M-Five delivers ribbon quality in a rugged mic.

All M-Series models feature cradle shockmounts and aluminum flight cases.

For more information, contact Yorkville Sound: 905-837-8481, FAX 905-839-5776, canada@yorkville.com, www.yorkville.com.



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Planet Waves Headstock Tuner

■ Planet Waves has introduced its new Headstock Tuner, featuring a convenient design and lightweight, small footprint that allows it to be clipped to the headstock or bridge of a wide variety of instruments.

The Headstock Tuner uses the instrument's vibration as its input instead of cable hook-ups or mics and provides accurate tuning without the interference of ambient room noise. Its dual visual cues include a multicolour backlit display in tandem with digital needle graphics.

The multicolour backlit display makes it easy to tune by indicating status with red to show when a note is out of tune and green to show when in tune. Its accurate tuning software uses the sensitive piezo sensor system for increased vibration sensitivity and more accurate note registration.

For more information, contact D'Addario Canada: 905-889-0116, FAX 905-889-8998, orders@daddariocanada.com, www.daddariocanada.com.



Remo Acousticon Festival Djembe

■ Remo has released an environmentally-friendly model of its Festival Djembe, displaying the new Remo ECO-Seal on an Acousticon American-made drum shell.

The Designer Series Festival Djembe is ideal for educational, recreational, and wellness uses. The new line of Festival Djembe drums is also manufactured with professional-quality Skyndeeep synthetic, non-animal skin drumheads that are pre-tuned and pitched to optimal tone. They also offer improved tuning and improved finishing compared to previous djembe offerings from Remo.

Remo's Limited Warranty provides assurance to customers that their drum will deliver as intended, free of manufacturing defects, or it will be replaced according to warranty specifications. Remo's Festival Djembes are available in the Designer's Touch finishes with matching Skyndeeep drumheads. The product is also equipped with a nylon shoulder strap.

For more information, contact Direct Music Supply: 800-828-1601, FAX 716-285-8760, www.directmusicsupply.com.



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PIONEER HDJ-2000 HEADPHONES

■ Pioneer Electronics Inc.'s Professional Sound and Visual Division has unveiled the new reference model HDJ-2000, the latest addition to the company's professional DJ headphone series.

The headphones are designed to improve sound quality and reliability for use in DJ environments and studios. Additionally, the headphones have an enclosed over-ear design with ear pads that seal around the user's ears, reducing ambient noise and providing sound isolation for tracking in a loud club environment or studio. The ear pad's memory foam (Polyurethane foam) provides a tight yet comfortable seal, further enhancing sound reproduction especially in the mid to high frequency ranges.

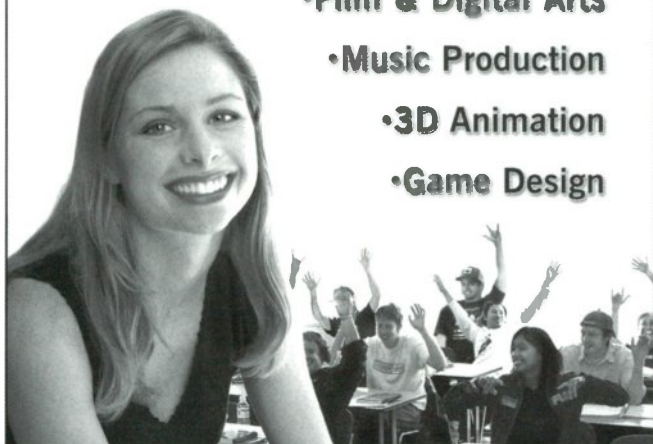
The HDJ-2000 employs a mini XLR connection to join the main body with the 10 ft. cable to achieve both a quality connection and easy replacement. With a new i-type hinge, a smooth and integral form has been achieved that naturally fits the hands at any time during DJ performance. The headphones' ear pads have a spun finish aluminum ring that matches the design of Pioneer's CDJ players' buttons.

For more information, contact SF Marketing: 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.ca.



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ZILDJIAN A CUSTOM REZO CYMBALS

■ The Avedis Zildjian Company, in response to the reception of the recently-released A Custom Rezo Crash cymbals, has introduced seven additional new models within the A Custom Rezo series.

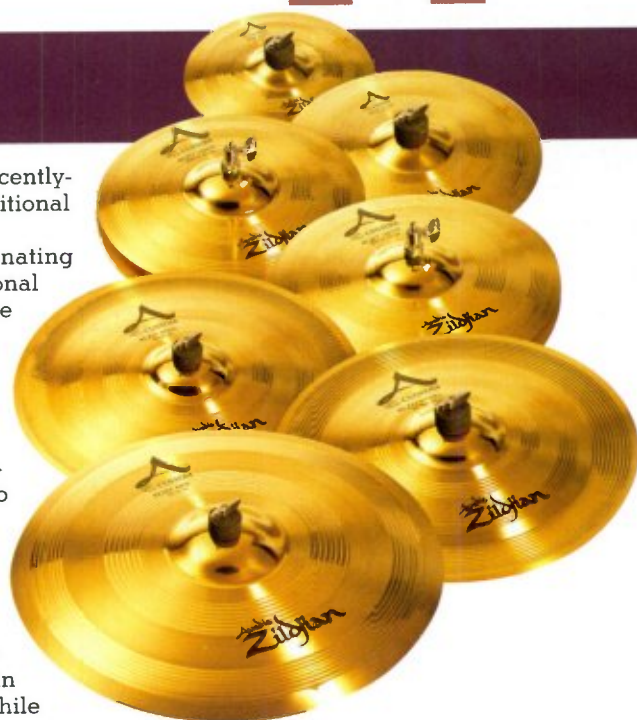
These new cymbals continue to incorporate the design of alternating bands of spiral and full lathing techniques while using both Traditional and Brilliant finishes. Each of these design elements help to create cymbal models with an aggressive array of bright overtones and a fast response for use in multiple genres of music.

The new 14" and 15" A Custom Rezo HiHats possess a new bell design that produces extra volume when needed with its medium top and medium-heavy bottom weight while still producing the warm blend of overtones that is expected from the A Custom line. Strategically-placed cutouts on the outer edge of the bottom cymbal help to produce a warm but precise strike effect with these new pairings. The new thin 10" and 12" Rezo Splashes also have a new bell design that creates splashes with a fast response and projection potential.

The new 16" and 18" A Custom Rezo Pang cymbals resurrect a cymbal design that was popular in the '60s and '70s. The flat outer flange design of the Rezo Pang models creates a unique Crash-Ride effect with an oriental flavour. The round bell design allows these thin cymbals to open up quickly when crashed but still offer control while creating ride patterns.

These new Rezo cymbal additions are anchored by a new 21" A Custom Rezo Ride. This medium-heavy ride cymbal has an unlathed but Brilliant Finish bell area that provides extra weight to establish a bright and cutting bell sound. The cymbal's bow area allows for a sound that has clarity and control but with a warm, shimmering quality.

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BY ANDREW KING

For our **30th** anniversary issue, we've decided to take a look back through the Showcase archives for artists that, since being featured on CM's inside back page, have gone on to accomplish some truly notable feats with their music.



David Usher

MOIST

These '90s Vancouver alt-rockers were originally featured in the Showcase section of the May/June 1994 issue of *CM* — around the same time the band dropped its major label debut *Silver*. The record went on to sell over 400,000 copies only to be followed by the three-times-platinum *Creature* in 1996. Some hardware from the Junos and MuchMusic Video Awards only added to the band's credentials.

Though 1999's *Mercedes Five and Dime* would be the band's last studio full-length before disbanding in 2000, vocalist David Usher has gone on to drop six solo releases with back-up from Moist alumni. Mark Markoway has since penned *The Indie Band Bible: The Ultimate Guide To Breaking A Band*, and Kevin Young and Chris Taylor-Munro have become regular contributors to *CM*.



CHANTAL CHAMANDY

This Montreal-based songstress was featured in the September/October 2006 issue of *CM* right around the time her song "Feels Like Love" had sold over 10,000 copies as a single alone. This was followed shortly after by the release of 2006's *Love Needs You*. The album featured the single "You Want Me," which enjoyed club play across North America and also charted on Hot AC.

In 2007, Chamandy performed in front of the Great Pyramid of Giza in Egypt, which in 2008 would be released as both an album and DVD titled *Belad: A Night At The Pyramids*. The concert has since aired as a special on PBS in the US and Bravo! here in Canada.



KARDINAL OFFISHALL

Kardinal Offishall has come full-circle since surfacing in March/April 1998's edition of Showcase, gracing the cover of *CM*'s November/December 2008 issue 10 years later and discussing the current state of Canadian hip hop. And is there a more credible authority on the subject?

Kardinal (born Jason Harrow) has taken home some Junos, SOCAN Awards, MMVAs, and Canadian Urban Music Awards over the last decade, with his latest release *Not 4 Sale* boasting a number of Canadian chart climbers like "Dangerous," featuring Akon. His cast of collaborators includes international hip hop heavyweights Timbaland and Rihanna, as well as Canadian counterparts like Chocbaïr and Rascalz. Although he's now a veteran of Canadian hip hop, *Not 4 Sale* offers assurance that we've likely not heard the last (or best) from Kardi quite yet.



SARAH McLACHLAN

This Halifax-born, Vancouver-based singer/songwriter needs no introduction to Canadian audiences, as since being featured in *CM* back in the '90s, she's gone on to sell over 40 million albums worldwide, take home some Juno and Grammy Award, found the *Lilith Fair* tour, and become a spokeswoman for the ASPCA and an avid philanthropist.

Her latest studio release, 2006's *Wintersong*, has sold over 1 million copies to date and since, her greatest hits album *Closer* and a 15th anniversary three-disc edition of *Fumbling Towards Ecstasy* have been met with considerable success.



OUR LADY PEACE

Since sending an early demo to *CM* back in July/August 1992, OLP has blossomed into one of Canada's most important and influential rock bands of the last 15 years. The band's releases, including records like *Clumsy*, *Spiritual Machines*, and *Gravity*, have sold in excess of 5 million copies worldwide — and the proverbial pen's not down yet. *Burn Burn*, the band's seventh studio album, is expected to drop in the first half of this year.

The Canadian musical juggernaut has also spawned a critically-acclaimed solo effort, *The Hunter's Lullaby*, from frontman Raine Maida, while drummer Jeremy Taggart is now a regular contributor to flagship Toronto rock station 102.1 The Edge. Former guitarist Mike Turner has gone on to become a partner at Toronto's The Pocket Studios.



TOKYO POLICE CLUB

These indie rockers were featured in May/June 2006's Showcase, and have done nothing but increase their profile since. Since dropping *Elephant Shell* on Universal in Canada and indie stronghold Saddle Creek Records in the US early in 2008, the band has had numerous appearances on the major US networks, played festivals like Edgefest, Coachella, Glastonbury, and Lollapalooza, and toured North America both as headliners and as support for acts like Weezer.

"Tessellate," the lead single from *Elephant Shell*, was a summer anthem for 2008 with mass radio airplay across Canada and is a featured track on MuchMusic's latest *Big Shiny Tunes* installment. You'll certainly be hearing more from these Newmarket, ON natives in the coming months.

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