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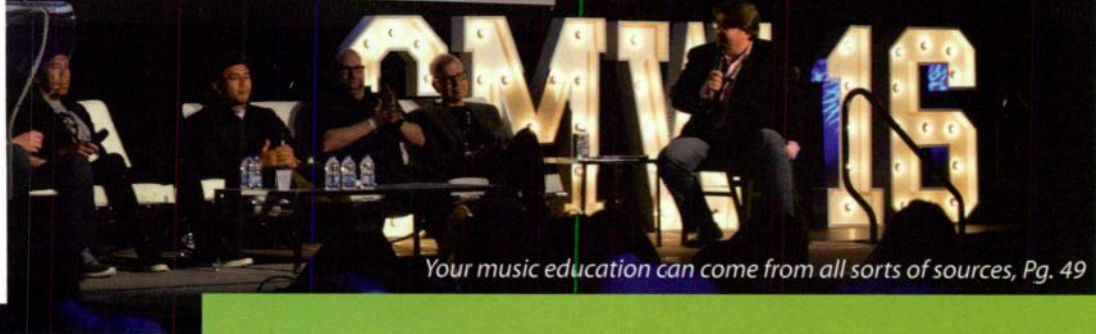
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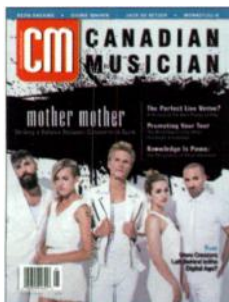
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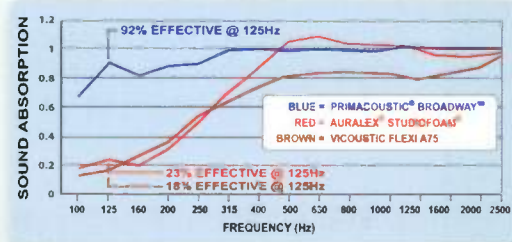


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Canadian Musician's Mike Raine, Chad Brownlee, Red 7 Rocks' Kim Parry & Tim Hicks

New Vids with Sum 41, Chris Tomlin & More on YouTube

Visit Canadian Musician's YouTube page at www.youtube.com/norriswhitney for a host of interviews with Canadian artists and industry insiders, educational content, and more. We've just uploaded extended interviews with the likes of **Sum 41**, **Chris Tomlin**, **Chad Brownlee**, and **Tim Hicks**.

You can also revisit the archives for clips with **MAGIC!**, **Roch Voisine**, **Tasha the Amazon**, **Madchild**, and more.



#CMRadio's Best of 2016 & What's Hot for 2017

We've had another monster year on *Canadian Musician Radio*, and to close it out, we've put together our annual holiday episodes: Best of 2016 and What's Hot for 2017. In the former, we revisit snippets of interviews with big names like **Sam Roberts Band**, **Dean Brody**, **Shad**, **David Clayton-Thomas**, and more. In the latter, we highlight acts we think will be all over the place in 2017 like **The Lytics** (pictured), **Jess Moskaluke**, **Neon Dreams**, and more.

We're back with all new episodes of *Canadian Musician Radio* in the new year, going live every Wednesday at 8 pm ET at www.canadianmusicianradio.com. You can also stream any of our previous episodes on demand and at your leisure at the site. Reach out to us at cmradio@nor.com with ideas or comments for future episodes of the show.



How Music's Middle Class Disappeared in the Tech Revolution

By Michael Raine

IN NOVEMBER 2016,

Music Canada President Graham Henderson gave a speech to the Economic Club of Canada entitled *The Broken Promise of a Golden Age*. In it, he explained how at the dawn of the digital revolution, creators were told they would thrive in this new era; instead, creators and other copyright holders ended up subsidizing the tech companies' growth at their own expense. The result has been a disappearing middle class of musicians and songwriters. Henderson also explained that as the federal government proceeds with its review of cultural policies in 2017, there is a chance to correct this inequity.

Canadian Musician spoke with Henderson at length after his speech about how creators have been "squeezed out" and how this can change.

Read the full interview at www.canadianmusician.com/features, or hear it on the Dec. 8, 2016 episode of *Canadian Musician Radio* at www.canadianmusicianradio.com.

CM: In your speech, you said the promise in the mid-1990s was that this revolution in digital music would upend the traditional recorded music industry, but that it would also provide greater opportunities for creators to make money. What was the reasoning behind that?



MUSIC CANADA PRES. GRAHAM HENDERSON SPEAKING TO THE ECONOMIC CLUB OF CANADA.

Graham Henderson. ... So, the governments around the world played a role in enabling the new technologies and this is where this promise arose, I believe. Because what government was told, and policy makers were told, was in order for the new technologies to get off the ground, the nascent startups in a period of creative anarchy, they were going to need to be excused from making payments for the intellectual property that was going to flow through the pipeline. The old rules would've required them to make payments to the creators but the technology companies and those who supported them said, "If we have to make those payments, we're never going to get off the ground."

So fine, obviously when you say to creators that, "I don't want to have to pay you money that I would otherwise have to pay you," you're basically saying, "I want you, Mr. and Mrs. Creator, to subsidize me with your money." So obviously the creative community was interested in the quid pro quo – the "Well what am I going to get for subsidizing you?" And the answer really was, "Well, I can't be sure, but I can tell you this much..." as you put it, "We're going to upend the existing

order; we're going to disrupt that and we're going to get rid of middlemen and middlewomen – those annoying record labels and managers – and artists are going to go into a direct relationship and there is going to be all of these new ways to make money.

Trust us, you'll be fine." ...

I say that promise is broken because in a single generation, the creative middle class has been wiped out. If you took a snapshot of what the music industry looked like, and not just music, but books and everything, in the 1990s there was a thriving and bustling marketplace with a middle class and getting signed to a record label or getting a book deal meant a legitimate, bona fide shot to enter the middle class and to be able to put a down payment on a home or to be able to buy a car or whatever. It was legitimate and there were *careers*. And it wasn't just for bands; it was for everything that went on around the bands. The lighting techs, the tour bus drivers, and right across, there was this ripple effect that created this thriving economy. When we look at it now, well we have increasing concentration of wealth in fewer and fewer hands and we have this middle class that has just disappeared...

Let's just say in good faith decisions were made and very clearly they didn't pan out for creators. They sure as heck panned out for Google and Facebook and they sure as hell panned out for Twitter and others, but did they pan out for the creators and others? No.

So, what we now have is an opportunity for, without laying blame and without pointing fingers, we have an opportunity to say that we're out of the enabling phase; we've enabled this new digital marketplace and very clearly we enabled market distortions that we didn't intend, and now the government will play the role of a leveler. We're going to restore balance.

CM: You explain there were two major international treaties by the World Intellectual Property Organization (WIPO) in 1996 that stated the importance of protecting copyrights in the new digital age; however, a lot of problems began with the United States' Digital Millennium Copyright Act (DMCA) in 1998. That became a template for other countries' legislations whereby creators subsidized tech companies through exemptions, allowing those companies to not pay creators for their work. In Canada, because a series of Liberal and Conservative minority governments kept falling before their respective bills could be passed to ratify those WIPO treaties, it wasn't until 2012 that the majority Conservative government passed Canadian legislation that clarified Canada's copyright rules. By 2012, you had Google and iTunes and Facebook and a mature digital marketplace. So did the Canadian legislation include the same kinds of copyright exemptions that subsidized tech companies at the expense of creators and copyright holders?

GH: Yup, and they even added to a few of them. I mean, there are some very powerful special interest groups that can get in front of government, and obviously the argument is persuasive that you can't mess with success. Like, "Look at what has made us successful; you don't want to stop *that* because look at what we drive." So yeah, I don't think the government really got our message and I also don't think that there was enough clear evidence that the middle class was wiped out. I think [the evidence] has really finally gotten to be insurmountable now...

Look, this world where our creative middle class has been wiped out, that is not a world I want to live in and I don't believe the majority of Canadians want to live in, or frankly French or German or Italian people want to live in. I think we want to live in

a world where our creators can enter the middle class, can have a legitimate opportunity, and can make money. If that's true, then we get to decide. We shouldn't just get out of the way and let the marketplace decide who the winners and losers are. We in social democracies get to make choices about the sort of world that we want to live in and [the] Focus on Creators [campaign], I think, will help with this message when people realize what has happened... There is something we can do about it and thank god our minister of heritage, and hopefully Minister of Innovation, Science and Economic Development Navdeep Singh Bains, I think they care and I think our prime minister does, too, so I think they're going to do something about it.

CM: Do you think that there is both will-power from government and acceptance from the tech industry to reintroduce the copyright payments that had been made exceptions to subsidize those tech companies?

GH: Yes, and what I think is we have to go back and look at every single exception to the old rules. All of those exceptions involved what [are essentially] cross-subsidies, so creators are subsidizing technology companies. We have to look at every single one of them and say, "Should we still have that one?" I'm not saying we throw everything out; I'm saying it needs a good, hard look. The rules of the road were designed to enable little baby startups, like little baby Google. Remember, I don't think their IPO was until 2004, so little startups have now become mammoth multinational behemoths. Should they still have the benefits or are they now the entrenched monolithic, oligarchic powers and maybe they need to be constrained?

CM: In 2017, the federal government will conduct a thorough review of all its cultural programs and policies. In her consultations this year, Minister of Canadian Heritage Mélanie Joly asked you and others to provide blunt feedback and bold ideas about what to change to help the creative class. So one, what do you want to see happen, and two, what do you think is a realistic expectation?

GH: I think that the minister in her consultations, at every single one of them, she stood and said the government has four levers:

legislations, institutions, policy and treaties, and funding. "We've got four levers," she said, "and I want you to think out of the box and I want you to be bold because I want to be bold and I want to think out of the box. Tell me how we should pull those levers to make sure that the creators are better off."

So, in my speech, I provided several ideas under each heading. One of them under legislation, obviously, is get rid of the cross-subsidies. Have a look at every single copyright exception that was introduced in the past 20 years and make a decision about whether we still need them or whether we shouldn't maybe cause wealth to flow to creators. So, you start there right now. That is what I would hope this review process in 2017 is going to do.

Secondly, in institutions, we have this Copyright Board of Canada, which for non-interactive and semi-interactive [streaming] issued a decision that pays creators the worst rates in the entire world. And not just a little bit bad; it's one-tenth of what the creator or label would get in the United States. One-tenth! Very clearly they don't get it. Very clearly these people continue to think that intermediaries need to continue to be subsidized by creators. Well, I disagree with that and just last week as we were up in Ottawa when the Standing Senate Committee on Banking, Trade and Commerce issued their report ... they had a press conference, which was broadcast live using Periscope, to absolutely hammer the Copyright Board, which they said was out of date, dysfunctional, and in dire need of reform. Then they went on to say that nothing that the Copyright Board said to them gave them any sense that the board is capable of reforming itself; therefore, the Senate says this needs to be fixed.

So there is an institution, right off the bat, which if the government modernized it, it would make a big difference. I'm not saying we'd necessarily get [everything] they get in the United States if that board was reformed, but I'm saying we'd get more than one-tenth. So that will make a big difference to creators. There is a lever that they could pull...



Michael Raine is the Assistant Editor of Canadian Musician.

Thousands of Artists Sign "Focus on Creators" Letter to Feds

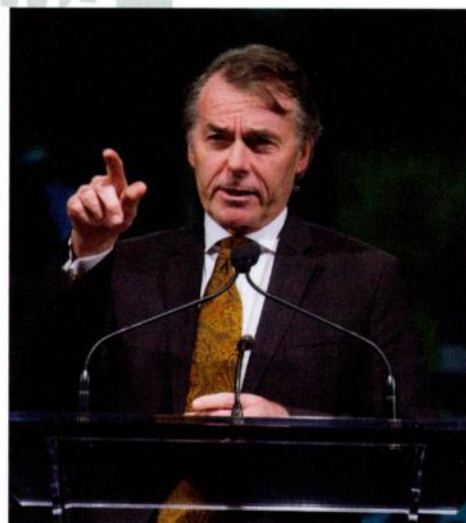
Over 2,000 Canadian musicians, authors, songwriters, composers, music producers, poets, playwrights, film composers, and other members of the creative class have signed a joint letter addressed to the Minister of Canadian Heritage, Mélanie Joly, urging the government to put Canada's creators at the heart of its cultural policy. The letter is part of a newly launched initiative called Focus on Creators, a coalition conceived by Music Canada President Graham Henderson that has the backing of Music Canada, CIMA, The Writers' Union of Canada, the Canadian Country Music Association, the Canadian Council of Music Industry Associations, and others. The letter is now open to the public for other creators to lend their support at FocusOnCreators.ca.

In light of some major federal cultural policy activities, including the Canadian Content in a Digital World consultations, and the upcoming Copyright Act review in 2017, the Focus On Creators coalition was formed to bring focus to the artists' perspective.

The original list of supporters included the likes of Gord Downie, Alanis Morissette, Brett Kissel, Blue Rodeo, Gordon Lightfoot, Grimes, Metric, The Sheepdogs, Marie Claire Blais, Rudy Wiebe, Garth Richardson, and many more.

The initiative is aimed at pressuring the federal government into protecting copyright and creators' interests in the digital age. It follows a speech by Music Canada President Graham Henderson to the Economic Club of Canada entitled "The Broken Promise of a Golden Age," where he described how tech companies have grown and profited at the expense of creators. "These are the big names [signing the letter], but what is just as important are the young artists ... signing up in droves because they're the ones for whom this promise evaporated," Henderson tells *Canadian Musician*.

The letter is available to read and sign at www.focusoncreators.ca. For more from our interview with Graham Henderson, go to Pg. 10.



MUSIC CANADA PRESIDENT GRAHAM HENDERSON

... U.S. Citizenship and Immigration Services has increased the performance permit fees for international musicians planning a U.S. tour, including Canadians, by 42 per cent. The fee is now \$460 USD, up from \$325. The Canadian Federation of Musicians responded with a statement saying, "A fee surge of this kind adds an additional and unacceptable financial burden on our members."

The Great Escape Accepting Artist Submissions

The Great Escape festival is now accepting artist showcase submissions for 2017. Held in Brighton, U.K., The Great Escape will run from May 18-20, 2017. The submissions deadline is Feb. 17, 2017. Artists must create a free account at Music Glue to apply.

For more information, go to www.greatescapefestival.com.

Bruce Cockburn to Headline 2017 JUNO Songwriters' Circle

Bruce Cockburn will host and perform at the 2017 JUNO Songwriters' Circle in Ottawa on Sunday, April 2, 2017. The JUNO Songwriters' Circle is an intimate and interactive concert benefiting music education charity MusiCounts. It will feature notable songwriters, including 2017 JUNO Award nominees, performing their songs and sharing the stories behind them. The JUNO Songwriters' Circle will be available for streaming through CBCMusic.ca and will also be broadcast on CBC Radio One and CBC Radio 2.

For more information, go to www.junoawards.ca.

Enter Now for CBC Searchlight 2017

Canadian Musician is once again partnering with the CBC for the 2017 edition of Searchlight. Submissions for the annual contest, which seeks out Canada's best new artist, are welcome as of Jan. 17, 2017. Up for grabs are

major prizes – including a \$25,000 *Canadian Musician* Career Booster Prize Pack – plus performance opportunities at high-profile events and much more.

For complete details or to enter, visit www.cbcmusic.ca/searchlight.



2016 SEARCHLIGHT WINNER DESIRÉE DAWSON & HER TEAM AT METALWORKS STUDIOS.

Still Time to Enter the Canadian Songwriting Competition

Canadian songwriters have until Feb. 28, 2017 to enter their songs for the inaugural Canadian Songwriting Competition, which will award \$35,000 in cash and prizes.

The grand prize winner will receive \$5,000 cash, a round trip flight anywhere in Canada, and a career-boosting package that includes: consultation with publishing company Peer Music; a Noize Faktory Recording prize pack; a *Canadian Musician* magazine business-builder prize package; accounting and consulting services from This Is the Deal Inc. Entertainment; a photo shoot with Ryan Nolan Photography; and a gig poster design by Garcia Design.

Prizes for the winners in each of the 14 categories include \$250 in cash, a Noize Faktory prize pack to record a single, and an accounting consultation session from This Is the Deal Inc.

For more information, go to www.songwritingcanada.com.



CIMA Report: Exporting Music Vital but Cost Prohibitive for Indies

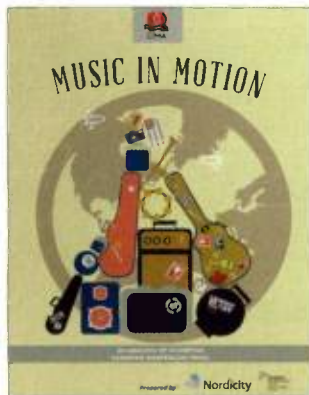
The Canadian Independent Music Association (CIMA) has released a report by Nordicity entitled *Music In Motion: An Analysis of Exporting Canadian Independent Music*, which explores how exporting is a vital but expensive proposition for Canadian record companies

at a critical time in the commercial music industry. According to the report, export barriers include: a lack of stable funding to offset higher-risk

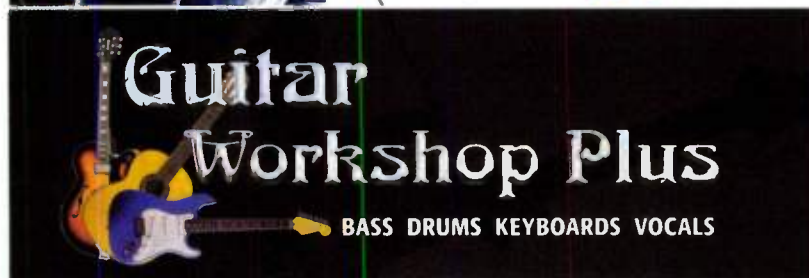
exporting; insufficient flexibility of funding programs (in terms of caps and artist eligibility); timing (more multi-year funding is needed); and the complexity of the application process.

Music In Motion also finds there is a clear need for the government to invest in new funding programs and for these programs to be flexible enough to allow music companies and artists to better respond to changing market forces and opportunities.

A copy of the report can be found at www.cimamusic.ca.



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AND THE AWARD GOES TO...

Canadian Songwriters Hall of Fame Inducts Rolf Kempf's "Hello, Hooray"

PHOTO: COURTESY OF CANADIAN SONGWRITERS HALL OF FAME



ROLF KEMPF

The Canadian Songwriters Hall of Fame (CSHF) has announced the induction of "Hello, Hooray," which was written by Canadian Rolf Kempf in 1968 and became a hit for both Alice Cooper and folksinger Judy Collins.

For more information, go to www.cshf.ca.

The Dungarees Win Project WILD: Country Artist Development Competition

Edmonton band The Dungarees took home the first place prize at the finale of the inaugural Project WILD: Country Artist Development competition, presented by Alberta Music and Calgary country station Wild 95.3. The Dungarees earned the \$100,953 top prize, while second place band Sykamore earned \$75,000 and third place finalist Ken Stead took home a cheque for \$50,000.

Each band's prize goes towards their ongoing musical career and development. Cumulatively, the program brings nearly \$750,000 to the infrastructure of the music industry in Alberta each year.

For more information, go to www.projectwildcountry.com.

Canadian Music Week (CMW) has announced that Geddy Lee, Alex Lifeson, and Neil Peart of Rush will be the 2017 recipients of the Allan Slaight Humanitarian Spirit Award. The award includes a \$40,000 donation made to the recipient's charity of choice, which the band has decided to direct to the Gord Downie Fund for Brain Cancer Research at Sunnybrook Hospital. The award will be presented at the Canadian Music & Broadcast Industry Awards Gala Dinner on April 20, 2017 in Toronto.

"Through Gord's courageous efforts this cause is now getting the attention it desperately deserves. As a fellow musician and friend, it's our turn to help support his efforts to fight brain cancer now," reads a statement from the band.

For more information, go to www.cmw.net.



RED MOON RUN PERFORMING AT THE CFMAS

PHOTO: MIKE BOURGCAUT

David Francey Takes Home Two Canadian Folk Music Awards

The 12th annual Canadian Folk Music Awards (CFMAs) were held in early December in Toronto. The bilingual gala featured performances by Bruce Cockburn, Colin Linden, The Ennis Sisters, Sultans of String, Red Moon Road, and Klô Pelgag. Nineteen award categories were presented and Ontario songwriter and guitarist David Francey was the night's only multiple-award winner, taking home two CFMAs for Solo Artist of the Year and Contemporary Album of the Year for *Empty Train*.

Alongside Francey, Jadea Kelly was named Contemporary Singer of the Year for her album *Love & Lust* and Donovan Woods was lauded as English Songwriter of the Year for his record *Hard Settle, Ain't Troubled*.

Additionally, Steve Edge, a founder of Vancouver's Rogue Folk Club and influential figure within Western Canada's folk and roots music scenes, was the recipient of the Slight Music Unsung Hero Award.

For a full list of winners, go to www.folkawards.ca.



THE DUNGAREES

PHOTO: DUNGAREES/FACEBOOK



MARK YOUR Calendar...



NXNE 2017 Expanding to 10 Days, Returning to Port Lands Site

The 23rd annual North by Northeast festival (NXNE) is expanding to 10 days, with a selection of music, gaming, comedy, and more programming from June 16-25, 2017 in Toronto.

In addition to hundreds of new and established artists performing across the city from June 19-25, NXNE will return to the Port Lands site for three days from June 23-25, 2017. The NXNE Port Lands site debuted at last year's festival and in 2017 will include two main stages, art installations, sponsor activations, and comfortable places to relax between acts, as well as a comedy tent and carnival rides.

For more information, go to www.nxne.com.

Registration Open for CMW Music Summit

Registration is now open for the 2017 edition of Canadian Music Week's Music Summit, a three-day conference to be held from April 19-21, 2017 in Toronto that brings together influential representatives from all areas of the Canadian and international music business to discuss and educate attendees on all areas of the industry.

The Music Summit is designed for both industry executives and recording professionals focused on the business of global music. Encompassing three days of dedicated programming streams focused on Social Music, Live Touring, and the Global Creators Summit, it features keynotes, celebrity interviews, breakout sessions, and workshops.

For more information, go to www.cmw.net.



... Nielsen has launched Music Connect in Canada. It's a web platform that leverages Nielsen's data and insights to provide the Canadian music industry with comprehensive music consumption information. Music Connect provides up-to-date data from 72 Census Metropolitan Areas and across multiple measurement metrics on a fast dashboard. Music Connect is designed for industry professionals and is not available to the general public.

For more information, contact Nielsen Canada at www.nielsen.com/ca/.

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qsc.com/beyondmixing

CHANGES

MARK YOUR Calendar...



Guitar Workshop Plus Releases 2017 Dates

Guitar Workshop Plus has announced its 2017 schedule, including an additional location in Seattle, WA. There will be only one Canadian session this year, running in Toronto from July 23-28. The remainder of the dates include: San Diego, CA from June 18-23; Nashville, TN from July 30-Aug. 4; and Seattle, WA from Aug. 13-18. The Toronto area session will be held in Oakville, just west of the city, at Sheridan College near Lake Ontario.

Designed for aspiring musicians of all ages, including teenagers, adult hobbyists, students pursuing music careers, and semi-professional and professional musicians, the program offers students a setting for intense musical and personal growth. As well, this program allows for group development and courses are offered for all levels (beginner to advanced), ages (12 through adult), and styles including blues, jazz, rock, acoustic, and classical. There are also intensive bass, drum, keyboard, vocal, and songwriting courses.

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

YOU COULD PLAY HERE...

JUNOfest 2017 Accepting Artist Submissions

The Canadian Academy of Recording Arts and Sciences (CARAS) is now accepting artist submissions for JUNOfest 2017. The two-night musical festival will showcase performances by more than 100 Canadian acts in venues across Ottawa on March 31 and April 1 as part of JUNO Week 2017. JUNOfest is open to Canadian artists only and the deadline for submissions is Jan. 27, 2017.

For more information, go to www.junofestsubmissions.ca



CDJ Show Dates Announced for 2017

CDJ Show organizers have announced that the 2017 edition of the trade show and conference will be held from March 10-12 at the Hilton Toronto.

Show co-founder Ryan Schroeyens told *Canadian Musician* following the 2016 event that the show "will continue to evolve as we continue to see more music industry – record labels, producers, and songwriters – become involved in the conference."

The 2016 CDJ Show welcomed 1,300 attendees and featured CDJ Icons sessions with David Waxman of Ultra Records and DJ Eddie Gordon, while other panelists included Jully Black, Funkagenda, Stuart Knight, DJ Shub, DJ Brace, and more. There is also a DJ- and producer-focused trade exhibition and DJ competition staged by DMC Canada. As well, after exhibiting and partaking in panels last year, SOCAN is expected to increase its presence at the 2017 CDJ Show.

For more information on the event as it becomes available, go to www.cdjshow.com.

POP Montreal 2017 Accepting Showcase Submissions

POP Montreal is now accepting showcase applications to fill 85 performance slots reserved for Sonicbids artists. Selected artists will be compensated between \$100-500. POP Montreal 2017 will be held Sept. 13-17 and the submission deadline is May 13, 2017.

The 2017 festival showcases will be held in 50 venues throughout Montreal. Artists from all genres will be accepted and all artists are encouraged to apply regardless of geographic location.

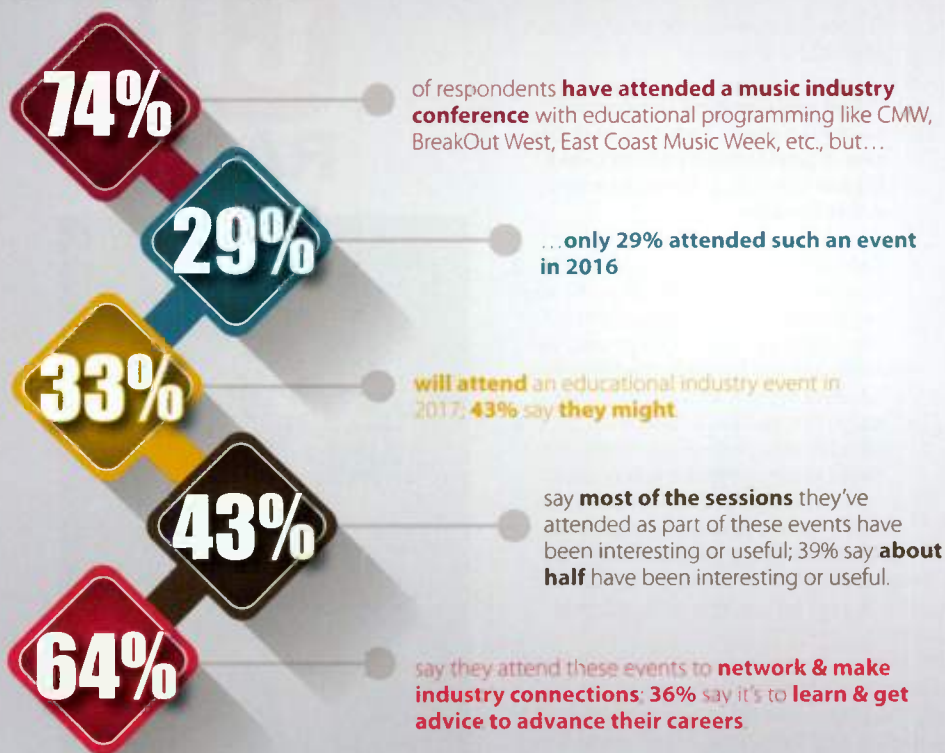
For more information, go to www.popmontreal.com.



GORD BAMFORD AT THE 2016 JUNO CUP JAM

MUSIC Conference Survey

Canadian Musician recently surveyed musicians across the country about their experiences and opinions regarding music conferences and events with educational components. Here are some of the results:



SPEAKING OUT

If you have attended one or more industry conferences in the past, what have you learned about making the most of the opportunity? What do you do, or would you do differently next time, to make sure it is worth your time and cost?

"Doing preliminary research on the panels and delegates is absolutely necessary, as well as doing follow up after the event. Networking is my main goal while attending conferences. Getting one-on-one face time with delegates is my primary goal. I find one-on-one pre-arranged business meetings are the most effective and should be incorporated into all conferences. Networking receptions are less effective as it is usually impossible to meet with all of my targeted delegates and often awkward when a reception has more of a party atmosphere."

"Union workshops are most useful, on immigration and recording, and royalties and pensions."

"I learn as much about each of the presentations and presenters as I can ahead of time. Many presenters don't seem to have much to offer that's new after you have seen them once. I want to see fresh faces who might possibly have fresh ideas to offer."

For the full results, visit www.canadianmusician.com/blog.

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CHRIS MURPHY

of Sloan, Tuns & The TransCanada Highwaymen

PHOTO: VANESSA HEINS



CHRIS MURPHY (CENTRE) & TUNS

weren't quite as nihilistic, but I liked Black Flag, Black Sabbath, and The Beatles. I liked all the things that Nirvana liked, sort of, so we got a real leg up. So in terms of bands that really had to hustle in the '90s, we never really had to.

You know, the only way I thought it would make sense to be successful would be to tour a lot. I wish we had toured more because I think we would've reached a larger critical mass. With Sloan, for example, I think a lot of people mentioned us in the same breath as these other bands like The Tragically Hip, Blue Rodeo, Our Lady Peace, and these bands that have been around since the '90s. All of those bands had platinum records, maybe million-selling records. I don't know if Blue Rodeo ever had a million-selling record, but they definitely routinely sold like 400,000 records. We were 10 times smaller than The Hip or Our Lady Peace and these bands because we didn't tour that much.

For the full interview, listen to the Nov. 30, 2016 episode

When you compare the current Canadian music industry with the pre-digital industry Sloan broke into in the '90s, is it more or less artist friendly?

CM: I never consider myself qualified to answer questions like that. As you say, we were a pre-internet phenomenon and our only strategy was, you know, we got heard in the first place because we got a lucky break because Nirvana broke and then people came looking for young bands that could write songs but sort of saw music through the lens of punk. We had a lot of the same influences as Nirvana and we were their age, we



DIVINE BROWN

For the full interview, listen to the Nov. 16, 2016 episode

In addition to your own music, you've had an extensive musical theatre career. Does that work influence your solo music in any way?

DB: Yes, and it really depends on the song that I am writing. What I can say is when I was younger and just starting out with the whole musical theatre thing, what I learned from being on stage in theatre is how to connect with my audience. A lot of people who are inexperienced kind of go through the motions but they don't understand the importance of connecting with the audience and almost projecting to even further beyond the back of the audience. You're playing to the back of the theatre rather than just the front, just so that people get the entire spectrum of your performance. In that way, that has helped me tremendously when I perform live and that is something I've always held in the back of my head when I perform, which I think has a great impact on people being able to feel what I'm doing on stage.



Corey LeRue of

NEON DREAMS

For the full interview, listen to the Nov. 16, 2016 episode

You guys have been very prolific, and you started in the "new music industry" paradigm of releasing tracks reg-

ularly instead of an album every two to three years, but I've just seen stuff about a full-length dropping next year. Does that album format still appeal to Neon Dreams?

CL: Yes and no. It's different for us because we want to focus on songs instead of projects. I say that because when people sit down and focus on a project, there's going to be two or three songs that are on a project that normally aren't that good – because they said, "Hey, I'm going to make an album," and so there's album filler. I think that is the biggest BS ever. I can't stand it. It's like, if you're going to make 10 songs, they've got to be 10 songs that are strong enough to stand on their own. So that's why the mentality is a little bit different for us. We focus on the songs but once we've got a collective group of singles that are strong enough on their own, then we maybe potentially look at putting out a project. It's a different approach than saying, "Yeah, we're going to sit down and write 15 songs, we're going to put 10 on an album, and then that will be that, and we'll have a couple singles." For me, it's not something I agree with.



SXSW



DIGGING ROOTS AT FAI



Alessia Cara at the 2016 JUNOs

JANUARY

20th Annual Maple Blues Awards
Toronto, ON
January 23, 2017
416-538-3885
info@torontobluessociety.com,
www.torontobluessociety.com.

Orlando International Guitar & Music Expo
Orlando, FL
January 27-29, 2017
850-962-4434
guitarexpo22@yahoo.com,
www.guitarexpo.net

FEBRUARY

Folk Alliance International Conference
Kansas City, MO
February 15-19, 2017
816-221-3655
fai@folk.org, www.folk.org

MARCH

KoSA Cubic Drum & Percussion Workshop
Havana, Cuba
March 5-12, 2017
514-482-5554
info@kosamusic.com,
www.kosamusic.com

Canadian DJ Show
Toronto, ON
March 10-12, 2017
support@cdjshow.com,
www.cdjshow.com

South by Southwest 2017
Austin, TX
March 10-19, 2017
512-467-7979
www.sxsw.com

Mobile Beat DJ Show & Conference
Las Vegas, NV
March 13-16, 2017
515-986-3344
sales@mobilebeat.com,
www.mobilebeatlasvegas.com

MTNA National Conference
Baltimore, MD
March 18-22, 2017
513-421-1420, FAX 513-421-2503
mtnanet@mtna.org, www.mtna.org

JUNO Week 2017
Ottawa, ON
March 27-April 2, 2017
416-485-3135, FAX 416-485-4978
info@carasonline.ca,
www.junoawards.ca

APRIL

ASCAP I Create Music Expo
Los Angeles, CA
April 13-15, 2017
800-278-1287
www.ascap.com

Canadian Music Week 2017
Toronto, ON
April 18-22, 2017
905-858-4747, FAX 905-858-4848
www.cmw.net

East Coast Music Week 2017
Saint John, NB
April 26-30, 2017
902-423-6770, FAX 888-519-0346
ecma@ecma.com, www.ecma.com

MUSEXPO 2017
Hollywood, CA
April 30-May 2, 2017
323-782-0770
www.musexpo.net

MAY

Worldwide Radio Summit 2017
Hollywood, CA
May 3-5, 2017
323-782-0770
www.worldwideradiosummit.com

Music Biz 2017
Nashville, TN
May 15-18, 2017
856-596-2221
www.musicbiz.org

JUNE

Midem 2017
Cannes, France
June 6-9, 2017
+33-1-79-71-9999
www.midem.com

InfoComm 2017
Orlando, FL
June 10-16, 2017
703-273-7200
www.infocomm.org

North by Northeast (NXNE) 2017
Toronto, ON
June 16-25, 2017
416-863-6963, FAX 416-863-0828
info@nxne.com, www.nxne.com

Amnesia Rockfest 2017
Montebello, QC
June 22-25, 2017
www.amnesiarockfest.com

JULY

Festival d'été international de Québec 2017
Quebec City, QC
July 6-16, 2017
418-529-5200
infofestival@infofestival.com,
www.infofestival.com

Ottawa Bluesfest 2017
Ottawa, ON
July 6-16, 2017
613-247-1188, FAX 613-247-2220
www.ottawabluesfest.ca

Calgary Folk Festival 2017
Calgary, AB
July 27-30, 2017
403-233-0904, FAX 403-266-3373
www.calgaryfolkfest.com

AUGUST

Osheaga Music & Arts Festival
Montreal, QC
August 4-6, 2017
www.osheaga.com

QSC TouchMix-30 Pro Compact Digital Mixer

By Nathan Petrie

QSC's new TouchMix-30 Pro has the features and functionality that will satisfy the most demanding live sound professionals while also boasting a simple and straightforward set-up and workflow, making it perfect for production professionals, live performance venues, and even artists. Let's take a closer look at what this new compact digital mixer had to offer.

Out of the Box

At a quick glance, the console has a very professional look and made me eager to get my hands on it. All the XLR-3 and TRS inputs and outputs are chassis-mounted, which means they can be replaced individually if need be. It has a hard steel frame and is very compact and light – perfect for van touring or even fly dates.

The TouchMix-30 Pro has 32 inputs in total: 24 XLR-3 inputs, four of which are TRS/XLR, as well as three stereo pairs of balanced 1/4-in. line inputs. There's also the Talkback input for the handy RTA (Real Time Analyzer) built into the console. On top of it all, there's also a USB playback input for playing sound cues or house music via a USB drive.

On the output side, there are 14 XLR-3 outputs plus a dedicated left/right Main output and a left/right Monitor output that allows one of the other mixes (or the cue mix) to be output with independent level control to an amp or speaker system, giving the mixer a total of 16 simultaneously operable outputs.

Power & Flexibility

The TouchMix-30 Pro has a lot of power built in. This console offers a total of eight sub groups, eight DCAs, and eight mute groups with an additional FX mute button.

There are some very clever features when it comes to the input strips. All 30 channels come equipped with a four-band parametric EQ, compressor/limiter, a gate, and signal delay. This gives any mixing engineer tons of control over what's going into and out of the board.

A neat feature – especially for novice or inexperienced mixers – is the Simple option used in conjunction with factory EQ presets. When a user enables this feature, some of



the more advanced options pertaining to EQ, comps, gates, and effects disappear and the user is left with basic functions for intuitive but simple operation. Also via the factory presets, a new user can load a common starting point for instrument and vocal EQs, comps, etc. and work from there.

Once you've roughed in your mix, the TouchMix-30 Pro has six independent FX engines plus Pitch Correct, which could be used to fix intonation or detune instruments or vocals for a thickening effect. You don't need to give up any aux mixes to use all of the FX, and the presets can also be altered and saved to the console's preset folder or any drive connected via the USB port.

Other Features

The console comes with a very cool feature that, as far as I know, is unique to this family: the Gain, FX, Anti-Feedback, and Tuning wizards. If you're not familiar with how to properly set gain for individual instruments or how to tune a PA, the TouchMix can get you started.

For gain, you can simply click the Wizard button on the console and select "Gain." The console will then ask you to turn the trim pots on top of the console to give you a great starting point for your input gain.

The Tuning Wizard is pretty much the same. Plug your analyzer mic into the Talkback input and start the wizard. It will show you the peaks and valleys that your PA system is reproducing and assist you in flattening the sound – again, a great starting

point for your mix.

Finally, the Anti-Feedback Wizard helps get the user the most gain before feedback. It slowly increases output gain until a feedback ring is heard. Then, it drops one of 12 notch filters on top of the feedback frequency and keeps going until it's told to stop or all 12 filters are used.

The TouchMix-30 is also equipped with full multitrack recording capability. This can be used by either connecting to a Mac running a DAW (in which case the TouchMix serves as a 32-channel I/O device) or by attaching a USB drive directly to the console and hitting "Record." I found this feature really handy for giving clients a recorded copy of their shows for post or for my own benefit, recording mixes and listening back to identify areas for improvement.

And here's a big one: the TouchMix-30 Pro comes with a great feature that allows one to connect multiple iOS or Android remote devices via a WiFi router plugged into the Ethernet port on the back. That means individual artists can mix their own wedges or in-ears if desired. Multiple devices can be programmed and features the musicians don't need can be locked out. This can take some stress off of a FOH engineer pulling double-duty while enhancing the musicians' onstage experience.

Summary

I'll just outright say that every time I used the TouchMix-30 Pro, the results sounded truly spectacular – and it often took a lot less time to get there than I'm used to. From live and recorded music to speech applications, it handled them all with ease.

This is a great tool with unique features and an accessible price point, considering its feature set and flexibility. In fact, I enjoyed my experience so much that I asked to hang onto the mixer for some high-profile shows with the one and only Jerry Seinfeld.

Keep your eye out for this amazing little machine.

Nathan Petrie is a freelance audio technician based out of Halifax, NS. He has toured with acts such as Jerry Seinfeld, Cancer Bats, Let It Be – A Celebration of the Music of The Beatles, Rock the Nation, and The Rankin

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JUNO
AWARDS



Steinberg Cubase 9 Digital Audio Workstation

By Eric Price

It finally came up for air after spending days checking out Steinberg's latest Cubase Pro release to write this review. Steinberg has released a major paid update for Cubase every December for the past several years, with a full version update every two years and a .5 update in between. Version 9 marks the first time the entire lineup has been updated simultaneously, as the entry-level Cubase Elements has usually trailed the Artist and flagship Pro tiers by a few months. One thing I can say for sure is that Steinberg never leaves me any shortage of things to write about!

The first thing you see upon opening a project is an updated interface with new zones. The interface, which already had docking windows on the left and right sides, now features a "lower zone" as well. The zones are scalable and can be easily turned on and off as needed. The new lower zone can be assigned as an abridged MixConsole or as any one of the other editors, i.e. MIDI, audio, chord pads, etc., as well as the new sampler track. (More on that in a moment.)

You'll now find the transport bar docked along the very bottom of the screen, though the regular floating transport bar can be called up if so desired. I did find the new transport control location quite practical.

New to the MixConsole is an onscreen history list for viewing and editing every nuance of your mix. One small disappointment here is that the history is not saved with the project, meaning the history is available only during your current session. Something to add to the wish list for a future version...

Crossed off the "long overdue" and "much requested feature" lists would be the addition of a sampler track. This new track type is of course dedicated to working with samples. A sample can be easily added to the track by dragging it from an audio track above or importing from a sample library. Once added, the sample is automatically mapped to the notes of a piano keyboard where it can then be triggered via a MIDI keyboard. Now you can play the sample at various pitches without having the headache of mapping it to each key. Well done!

There are plenty of editing options avail-

able such as envelopes and looping plus the samples can be transferred back to a VST sample instrument like HALion. As an added bonus, Cubase now comes with a new sample pack called Kaleidoscope with hundreds of sounds ready for you to use.

Now, over to the plug-ins to see what Steinberg has whipped up for us there. I noticed a few of the plug-ins, such as the AutoPan, Maximizer, and Compressor, all have a smart new interface redesign. The Maximizer now features a "Modern" algorithm alongside the "Classic" algorithm from its previous version. AutoPan has also had some new panning variations added.

The cool new plug-in on the block is an EQ called Frequency. It features eight bands of EQ with each band having high and low shelving, peak, and notch options. Each band can be set to stereo, independent L/R, and even more interestingly, a very useful mid-side option. Other brief notes: the highest and lowest bands feature a 96dB brick wall filter as well as each band now having a much desired Linear Phase option. They have also added a piano keyboard reference tool along the bottom of the EQ window so you can select your frequencies based on an actual musical note. This tool has been well thought out, is incredibly useful, and sounds great. Bravo to Steinberg on this plug-in!

Lastly, the new version of Cubase is solely 64-bit, meaning you will no longer have support for 32-bit plug-ins. Bridge software, like J-Bridge, wasn't working at press time, so you may be in for some challenges when loading old projects! For now, you may want to keep an older version of Cubase installed just to access older projects that used 32-bit plug-ins.

Filed under the quick observations department:

- There are now multiple marker tracks available with the ability to batch export audio between cycle markers.
- A new library for the Groove Agent SE called Production Grooves adds over 400 drum loops and preset kits.



CUBASE 9'S ZONE CONCEPT



SAMPLER TRACK

- The Plug-in Sentinel checks on the status of your plug-ins to help ensure maximum DAW stability.
- Finally added from the wish list, there's an Audio-In function where you can side-chain a signal to various VST3 instruments – for example, send the drums or vocals into Retrologue and take advantage of its effects and filters.
- Some tweaking has been done with VST Connect SE 4 to better assist you in finding new partners to collaborate with, and the improved VST Transit services make it easier to share projects among those collaborators.

As the saying goes, Cubase 9 is "not so much a revolution as an evolution," but it's these innovative and well-defined improvements that maintain Cubase's status as one of (if not the) strongest and most versatile DAWs on the market.

Eric Price had been working with music and computers since 1985 and has been writing for Canadian Musician for 10 years. He still walks to work uphill in the snow, both ways! He can be reached at eric@gepconsulting.ca.

BOSS CP-1X & BC-1X Compressor Pedals

By Hal Rodriguez

The new CP-1X and BC-1X from BOSS are the company's latest guitar and bass compressor pedals, respectively. They are powered by the company's Multi-Dimensional Processing (MDP) technology and provide multiband compression that offers greater control over the dynamics of one's playing without colouring the instrument's tone.

Features

The CP-1X and BC-1X feature four control knobs, making them familiar and simple to use. On the CP-1X, there is a Level knob to adjust output, an Attack knob to adjust the level of a note's initial attack, a Ratio knob to adjust how much the signal will be reduced, and a Comp knob that allows you to determine at which volume the compression starts to kick in.

In addition to the Level, Ratio, and Comp knob (labeled "Threshold") on the BC-1X, there is a Release knob to adjust how long the compression lasts.

Visually, the pedals stand out among BOSS's well-known offerings as they both feature a Gain Reduction Indicator. This displays the amount of compression being applied at any time and is useful when dialing in settings. Both stompboxes also boast 18-volt input electronics to accept high output pickups and digital circuitry to produce less noise than other compressor pedals.

CP-1X Sound & Performance

For the past several years, I've been using BOSS's previous compressor pedal, the CS-3, on guitars and bass to tame transients when playing. The CS-3 did the job in creating a more even sound with more sustain and made instruments feel easier to play; however, it does colour one's tone and has a recognizable "squashed" character, which not all players find desirable.

When comparing the CS-3 with the CP-1X side by side, I was immediately impressed that BOSS's new compressor sounded transparent. Not only was my guitar's tone uncoloured, the CP-1X acted like a clean

boost pedal by increasing my output and enhancing my tone. The sound was richer, with more sparkle and detail in the highs and a fuller low end without an artificial "squashed" sound.

At the default 12 o'clock setting, there was enough compression to switch comfortably from different dynamic techniques such as delicate fingerpicking to heavy-handed funk strumming without harsh volume peaks. When switching from playing aggressive rhythms to lead, the CP-1X amplified single note lines enough to make melodies and licks stand out.

By increasing the level of attack, I was able to get a punchier, cutting tone and players that enjoy that "squashed" compressor sound can get a more aggressive compression effect by cranking the Ratio knob. Raising the Comp knob enabled me to get compression at softer playing levels, which was useful for getting an even sound when fingerpicking lightly. Alternatively, I was able to set it so that the compression only kicked in whenever I played hard, leaving softer guitar passages untouched and more dynamic.

BC-1X Sound & Performance

The difference between the CS-3 and BC-1X was even more dramatic. Although the CS-3 offers adequate compression for bass, the BC-1X provided a louder, transparent tone with thunderous lows and brilliant highs. The boosted output, enhanced tone, and natural sounding compression from the BC-1X would even make it an asset for recording bass direct.

It was a joy to play with the BC-1X as I could switch between playing fingerstyle and slapping and popping without worrying about dramatic changes in volume. Similarly, difficult legato or tapping passages sounded

more even with the BC-1X on and harmonics rang out with plenty of sustain. Turning up the Release knob was effective in making sixteenth note basslines played with a pick sound more even, which would be useful for rock and metal bassists. Jazz bass players that want more dynamics will find that lowering the Ratio and Threshold knobs results in a more subtle compression effect.

Summary

Guitarists and bassists looking for a natural sounding compressor should seriously consider adding BOSS's CP-1X and BC-1X to their rigs. Unlike other multiband compressors, these stompboxes are simple to use and tone-conscious players will be happy to find that they also function as a clean boost. Players that use a variety of dynamic techniques will find that their performances become more even and articulate without losing the nuances of their technique and tone.

I think the best pedals are the ones that can be left on all the time, and the CP-1X and BC-1X certainly deserve to be.

Hal Rodriguez is a published writer, musician, and freelance music transcriber who has done work for artists such as Oz Noy and Derryll Gabel.



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World Radio History



Dru DeCaro is a Grammy-nominated guitarist and producer. He owns and operates a studio in Los Angeles and has worked alongside Snoop Dogg, Miguel, Will.i.Am, and Andy Grammer. Dru has a jazz performance degree from Cal State University and endorses Paul Reed Smith guitars, Westone in-ear monitors, Clayton Custom picks, and Monster products. For more from Dru, follow his band Falconry or tune in to his online lesson series, "Drututorials." www.drudecaro.com, www.falconryjones.com.

By Dru DeCaro



Groove Theory

EX. 1



EX. 2



Some call it groove, some call it swing. It goes by funk, stank, grease, or my favourite: pocket. I like "pocket" because the word itself has rhythm, like "boombap" – you can hear the music when you say it. Whatever you call it, let's zoom in on the all-important element of time and tempo, phrasing and feel. It's time to improve your groove!

The Hold Steady

Time is one of the most defining elements of a player's style. Your own unique sense of time is as capable of setting you apart as your tone, vocabulary, gear, or speed. When we are talking about time here, we don't mean playing fast versus slow; we are talking about the subtle space between notes and how you string them all together.

Guitarists are perhaps famously known to step out front, turn up loud, and take a solo too fast, leaving bass and drums to stubbornly anchor the time or speed along as the tune ends 10 bpm faster than it began.

Some bands can do this very well. Certainly Led Zeppelin and the Jimi Hendrix Experience had their own takes on time and tempo, and I always thought Rage Against the Machine made brilliant use of gradually drifting tempo while still keeping pocket and attention to time. But the ability to push or drag a tempo and still sound like you're grooving is pretty rare. For starters, you're going to want to take out your metronome and learn how to push and pull on a steady beat.

Ex. 1 shows a few common ways we can

subdivide a regular 4/4 bar. Get familiar with these note lengths! Do you know what they sound like? Do you know when you are playing them? A great exercise is to set your metronome to a very slow tempo (start with 30 bpm) and treat that click as the downbeat of a bar. Now count through each of these subdivisions. Can you count two beats and land back on the click? How about four, six, eight, 16? Pick a subdivision and count it out or play it for a few bars. You'll be surprised how easy it is to lose focus and drift off course. I love this exercise because you don't even need your guitar to do it.

Coldplaying

Nearly everybody knows the infamous scene in *Whiplash* when Prof. Simmons is snapping his fingers and leaning into the kid for not playing his exact time ("That's not my tempo," he says). It's a touch extreme, and the kid is a drummer (the band member generally expected to have his time together), but guitarists aren't always held to the same standard. In professional circles, however, how you get with the elements around you in volume, style, personality, and groove will make all the difference. I always tell my students that even the best notes played out of time still make for a bad solo, but one repeated note played with great rhythm and feel can be the hippest possible statement. Neil Young has nearly perfected this technique. Coldplay too.

Ex. 2 is a rhythmic exercise that can be played on any note or chord. What you do with your fret hand is unimportant. Play through it using just one note or chord. Can

you make a solid statement without relying on left hand flash and colour? For that matter, can you make any rhythm sound cool using just your pick hand? Working on your pocket often requires patience right down to the basics, but a great player is able to make even Ex. 2 groove hard.

Front to Back

When reading notation or tab, it's a challenge to pick out pocket clues. Musicians have been stumped for ages about how best to notate a groove. The challenge is that each note looks like a finite dot on a page – one single stab at a string – when in fact there is a space around that note. It's three-dimensional, and whether you strike a note at the front, middle, or backside of that space is what will dictate your pocket and feel.

Check out Black Flag's "Nervous Breakdown" for an example of playing on the front end of that space and D'Angelo's "Chicken Grease" for what the back end of the beat sounds like. Neither is the "better" approach all of the time. Each piece of music calls for one or the other or something in between. Paying a little attention to that detail will make you sound super tight.

Pocket is really about style, and style and personality are difficult to teach. They aren't scales you can run 'til your fingers bleed; they are your fingerprint, your unique claim to our beloved instrument. A little bit of click track work and an understanding of the importance of pocket will advance your playing in any setting.



Finding My Way Back

The first time I sat down in front of the piano, I was bored.

I got into music at a very young age. I used to run around, dancing and tapping along to just about everything my parents would play on their old vinyl turntable. Understandably, they wanted to nurture and focus those talents, and in the early '90s, that meant piano lessons.

Looking back, I greatly appreciate the time, money, and thought put in, but at the time, I just wasn't enjoying myself. I'm not sure if it was just the approach or how I was being taught, but ultimately it ended up being a very short-lived experience. If someone told me then that it wasn't my Epiphone SG, but rather my beat up 88-key Roland I would get to play in an area rock concert for the first time, maybe I would have been more diligent, but it took a journey away from the piano for me to truly find my voice.

Something Missing

Midway through high school, I started playing in bands. I played in emo bands, hardcore bands, garage rock bands, and the list goes on. I'm sure like most musicians do, I started hearing different melodies and song ideas in my head. The only problem was that I couldn't seem to get any of them to sound the way I wanted

them to on the guitar. (Let's not rule out the possibility that I just wasn't a great guitar player.)

After high school, I kept on writing. My best friend and current band mate Mark Brusegard and I used to spend just about any free time we had (and some of the free time we didn't) writing music. I always dreamed of being a producer/engineer, so after we had a rough idea, I would get to work on filling out the song.

Though it felt like we had finally found our writing groove, there was still something missing. The problem still seemed to be the same. I had these ideas in my head that just didn't quite translate. For me, music has to be big and anthemic, grandiose and orchestral. My guitar just wasn't doing the job, but when I next sat down at the piano, everything changed.

The Way Back

The noises, the melodies, transitions, and chorus began to flow from my head to my heart to my hands. I had found my voice.

The next day, Mark and I went straight to the music store and split the \$400 price tag on a used Roland keyboard – the very same keyboard mentioned earlier in this article. I used the piano to teach myself how to write, engineer, produce, play in a band, and everything else in between. I started to go to more shows in town and

made new friends who had the same interests as I did. Most importantly, it's given me the opportunity to travel around North America and play music with my best friends.

In no way am I anti piano lesson; I just think it's important for everyone learning how to play an instrument to know that there are so many different paths and approaches to playing music – getting involved in your local music scene, Royal Conservatory lessons, friends, YouTube, School of Rock, or just singing in the shower. Being from Manitoba, we're lucky enough to have provincial organizations (Manitoba Music, Manitoba Film and Music) that literally exist to help musicians and artists grow. It's amazing how much information is out there and how many resources are available if you take a minute to look for them.

I've never really stopped to think about how playing a specific instrument could impact my life so much. I've been able to work with people in the industry who I never thought I'd get the chance to meet, play shows in venues I never thought I'd get to play, and meet people and make new friends around the world. If you find your voice, your instrument will find you. It took a while to get to where I am now, but I wouldn't have had it any other way.



A Retro Touch

A Q&A with Rob MacPhee of Paper Lions

PEI indie pop outfit Paper Lions released their latest studio album, *Full Colour*, in 2016. Here, bassist Rob MacPhee discusses the collection's '80s and '90s pop influence and how it affected his approach as a bassist.

CM: Sonically speaking, *Full Colour* definitely stands out from your back catalogue with a really slick production that harkens back to the dancy pop rock of the '80s. Tell us a bit about the overall sonic aesthetic you guys were going for with the album.

RM: We kind of came to it naturally. It wasn't something we decided upon very early in the album process. We were writing and recording songs not long after *My Friends* came out in 2013, and many of them had this pretty distinct '80s and early '90s pop feel to them. There were other demos as well, but the ones with that cohesive feel and sound just turned out to be more enjoyable to us, so we started actively pursuing that aesthetic after a while. To be honest, we were kind of nervous about it at first, about what fans might think, but I think *Full Colour* fits fairly well in the repertoire actually. Our fans, new and old, have embraced it, thankfully.

CM: How did your bass parts contribute to that, both in terms of their composition and also the gear you used to perform and capture them? Did you use any

new techniques or tools during recording to pull that off?

RM: The bass parts are more of a contribution to the overall sonic quality of this album than any other we've done, I think. That was both a conscious decision made by all those who wrote the parts – we play each other's instruments in the studio all the time, so it wasn't just me on bass – and an inevitable result of the bass parts living within the songs we wrote. Specifically, if you listen to the bass in "Honestly" and "Believer," they're indicative of this in a major way. They're pretty dominant parts in the songs overall and they're prime examples of how I think the bass parts drive the sonic aesthetic of the album.

As for the gear we used to capture the sounds, it was mostly via DI, sometimes with an octave pedal that's part of my live set-up. We'd record it clean then use plug-ins to search for the most appropriate sound. I don't think I plugged into an amp for the entire album.

CM: What was the most interesting or unique component of making this record, from your perspective as a bassist?

RM: There were a lot of interesting components to making this record, as a bass player definitely, but also as a singer, keys player, drum parts builder – building our drum parts using software, recording them live on the kit, and supplementing with triggers – and, for the first time, even as an engineer.

If I had to choose, I'd say it was a fun challenge to force myself to play and write bass parts that were outside of my comfort area. It was an often frustrating but ultimately rewarding thing to do.

I also learned a lot about using Pro Tools thanks to the patience of our guitar player and main producer, Colin [Buchanan]. It was fun to try to do sessions alone for the first time, and I think we ended up using a thing or two that John [MacPhee, vocals and guitar] and I produced, although probably just a drum beat or synth line.

CM: How have your rig or playing style changed since the album came out for you to perform cuts from *Full Colour* on the stage?

RM: As I mentioned, I had to widen my playing style pretty significantly to write and play the parts for this album. John and Colin also had a major hand in this, often adding to parts I'd written to make them more consistent with the aesthetic we were aiming for. They are both great guitar players and play bass like guitar players, I think, so the stuff they introduced was definitely a challenge for me to add to the live show.

I changed my amp between the last record and *Full Colour*, which I'm pretty happy about. I now play a TC Electronic BH250, which, despite its size, sounds full and rich through my 2 x 12 cab. It also only weighs four pounds and fits in my guitar case!



Conga Comparsa

From *Cuban Rhythms for Percussion and Drum Set: The Essentials*

Conga Comparsa is a popular and important Cuban rhythm. It originates from the Santiago area of the province of Oriente. In my new book, *Cuban Rhythms for Percussion and Drum Set: The Essentials*, I suggest some further adaptations of this popular rhythm for the drum set.

First, let's try it with each hand separately. Ex. 1 is the right hand and Ex. 2 is the left. You can try these rhythms on various percussion instruments to get a better feel for it.

EX. 1



EX. 2



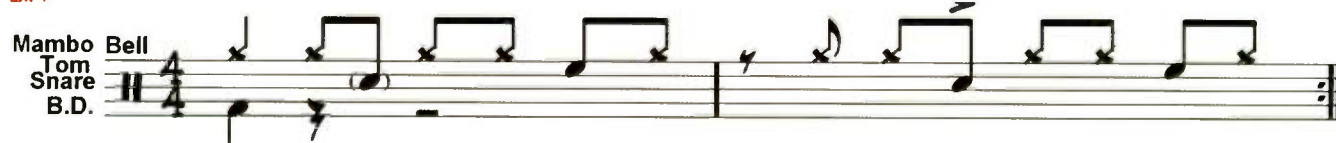
Next, let's try Ex. 3, with both hands together.

EX. 3



And finally, here it is with the bass drum incorporated (Ex. 4). You can also perform it with different hi-hat variations. Enjoy!

EX. 4



This lesson comes from Aldo Mazza's new book, *Cuban Rhythms for Percussion and Drum Set: The Essentials*, available now through Alfred Music. Get your copy at www.musicbooksplus.com.





The Art of the Set

Being a professional musician these days is a challenge, especially if you are a woodwind specialist. We study and practice the finest details of theory, composition, improvisation, and so on, but there is little discussion, especially amongst young players, of the art of creating an interesting series of songs – a set. Thus, strategically choosing songs and their sequence for a performance can make a major difference in your career, both artistically and economically. To illustrate how, I will discuss music written or arranged for a jazz quartet consisting of trumpet, saxophone, bass, and drums.

Benefits of a Great Set

There are many benefits of a well-planned set – especially how it can help deliver a decent performance when you are jet lagged, dehydrated, coming down with a cold, hungry, and/or whatever else happens when you tour and perform. An organized set is also very useful when there are last-minute personnel changes and you have little to no time to rehearse before a performance. A well-built set also leaves room for flexibility and spontaneity if you decide, for example, to alter it mid-performance to fit the mood of the room. The most important aspect of a well-planned set, though, is that you have a target performance in mind – a standard to which you aspire. Hitting this significant target requires the intense focus typical of a traditional Japanese archer, or legendary violinist Nicolo Paganini when he wrote difficult pieces to be played on a single string. So let's look at a few key points that will help you build a great set.

Building a Great Set

A very effective way to begin a set is with an opening solo number. It may be freely improvised, but I have found that having a pre-planned, original solo arrangement of a standard song is most useful as a whet

– an effective way to engage with the audience immediately. And though many saxophonists will use an excellent ballad like John Coltrane's "Naima," choosing songs such as Ornette Coleman's "Lonely Woman" or Dave Brubeck's "Three to Get Ready" instead is more surprising and entertaining for jazz audiences while also being fun textural challenges for the soloist. With proper planning and preparation then, the solo intro will engage both you and the audience right from the start.

Having too many mid-tempo songs in a set is a mistake many young saxophonists make. Not being able to play artistically at faster tempos, they tend to stick to a comfortable, medium speed overall, with little variation in form and tempo. So when choosing songs, it is particularly effective to strategize towards your stylistic rather than technical strengths, until they are equal. This is where you may compensate by showcasing original arrangements of up-tempo songs, as is often the case with John Coltrane's "Giant Steps" or the classic standard "Cherokee." Thelonious Monk's "Well You Needn't" is also useful as a stylistic vehicle as its bridge section is difficult at high speeds – for saxophonists especially. Altering both harmonic and metronomic speed thus provides both artistic and technical solutions to up-tempo songs.

Another pitfall in set building is arranging a standard 4/4 song in other time signatures like 3/4 or 5/4. Although in theory it is a good idea, young saxophonists almost invariably just try and fit the melody into another time signature verbatim without exploring any of the myriad possibilities of form and texture. The key to arrangement then is to find creative ways to maintain the essence of the original while featuring it in an unexpected context. So rather than re-arranging an entire song into 5/4, for example, simply alter a single bar of the melody into 5/4, which creates a surprising

"hiccup" effect in the song, before returning to the standard time signature and chords for improvisation. You can also play the song in its original time signature and then arrange the solo section to be in 5/4, before returning back to the original form. Both methods provide an opportunity to create fresh arrangements without overcomplicating the music and the overall set.

As I am using a piano-less quartet as an example, the lack of a chording instrument can be either an advantage or weakness, depending on the quality of the set. Though a piano might add more musical colours and possibilities, the space created in a piano-less quartet is an opportunity to demand more of yourself and the ensemble texturally. Thus, including a traditional song or original arrangement of a song that does not require chordal accompaniment gives you the opportunity to explore more textural and improvisational elements, which are then played equally amongst the entire quartet in a contrapuntal rather than harmonic approach.

An example of this would be arranging songs that use various ostinato patterns, such as traditional African *balafon* songs, or your own compositions based on South Indian drumming patterns arranged into complementary parts for the entire group. Using this method is not only enjoyable for the audience but also prevents you from staying rooted in your comfort zone. And when you add space to these arrangements to create freer forms of improvisation, you create moments of chance and uncertainty, which simultaneously makes great art possible and keeps the set from being over organized and predictable.

Ultimately, strategic set building helps bridge the gap between our goals and abilities while creating a memorable experience for your audience. So make sure you enjoy the process and good luck!

By Paul Baron



Third Valve Exercise

I like to think of ways to utilize the third valve as often as I can in practice so that, when it comes time to play a tricky fingering passage on a gig, I have worked out my third valve fingering in more difficult ways than one would typically encounter with regular performance.

In the same way I think building range with headroom above what we would normally see on a gig helps by having extra strength and confidence with range to spare, pushing the use of the third valve in practice helps build that extra headroom, speed, accuracy, and confidence for when it really counts.

Ex. 1 uses the third valve only as an alternate to the one and two valve combination whenever they occur. With this exercise, I like to keep the flow as constant as possible while banging the valves down rhythmically. That means that, like many of us who don't normally use the alternate third valve, I need to slow the tempo way down at first so I can play the whole exercise without any hitches. Then, once I've got the accuracy at the slower tempo, I slowly build up the tempo while making sure I maintain my accuracy.

binations, when I go back to the regular fingerings, the exercise has made my third finger much stronger and more accurate.

You may also notice, as I have, by the time I play in the key of $E\flat$, my accuracy and speed have really improved compared to practicing with conventional fingerings. As with so many of the exercises I do, I like to start on first space $F\sharp$ and play that key, then the keys of G , F , $G\sharp$, E , A , $E\flat$, and so on, spreading out to middle C starting pitch and then low C starting pitch. You can use this same model for practicing any fingering exercise, like the other Clarke studies, for instance.

You may find, as I have, that on occasion, you need to use the third valve alternate fingering in place of one and two valve combination to bring down the pitch in certain keys for certain notes. Having developed this skill and grown very comfortable with interchanging the alternate with conventional fingerings, it makes it easier to use whatever valve combination flows easier and is more in tune. It also helps to play the alternate fingerings to get a feel for how the timbre and blow might be a little different.

At first, you may notice a bigger difference in blow and timbre,

EX. 1



If I do find some little hitches in flow, then I go back and work through them at a slower tempo, isolating the problem areas and repeating those smaller sections until I really feel that they are under my fingers. Some keys are definitely harder than others, so if I have a limited amount of practice time on a certain day, I'll play just the harder keys so I'm practicing them more frequently to build them up to the same speed as the easier keys.

I have found that by working Herbert L. Clarke's "Study Number Two" with all third valve alternate fingerings for the one and two com-

but with time and practice, you'll be able to instinctively play the alternate fingerings with the same sound and timbre as conventional valve combinations.

This is an excerpt from Paul's new book, *Trumpet Voluntarily – A Holistic Guide to Maximizing Practice Through Efficiency*, containing more expanded information on this subject as well as 19 chapters with music examples and exercises. The book serves as a guide to teach the player how, what, and when to practice.

By DJ Killa-Jewel



The Secrets to Longevity

Tips for Aspiring DJs – Part 1

I remember when I first started out as a DJ. I was 17 years old, having just finished high school and 10 years of classical piano training, and a full time student in Fine Arts at Montreal's Dawson College. I was a driven and passionate person, constantly looking for ways to creatively express myself. I wanted to fit in, but I also felt like I was different.

I didn't like being told what to do. Most of the time I felt more like one of the boys than one of the girls, and like many teenagers, I was no stranger to the highs and lows of life. What I did know for certain was that music would always be a part of my life; what I didn't know was that sticking to my gut and following my instincts would get me to where I am today.

My Start

Life teaches us that it's often all about who you know. My first boyfriend, DJ Mana, happened to own a pair of Technics 1200s and a Gemini 626. I was intrigued. I knew right away this was something I wanted to learn more about.

Mana was a fantastic teacher and a wealth of knowledge. I was so captivated by this new craft that practicing was the first thing I did when I woke up and the last thing I did when I went to bed. For the next three years, I immersed myself in it, learning how the turntable worked, what all the buttons and knobs on the mixer did, and discovering artists and musical styles I had never heard before. It was captivating.

I learned how to mix (or beat match) using techno, house, and drum'n bass, and later discovered trip-hop, hip-hop, and the art of turntablism. Mingling with other DJs in the local scene and sharing knowledge helped me find a place where I felt accepted.

Music was my outlet. The next thing I knew, I was practicing six hours per day and inadvertently developing what was to become

my signature style. Friends started asking me to play their house parties, the bar down the street asked if I could be their DJ... I never intended or even imagined I would have a career as a DJ, but somehow this hobby of mine – one that I was extremely passionate about – turned into what would become a lifelong career and creative journey.

Your Start

I know how daunting it is when you're first starting out. You have so many unanswered questions. Where do you even begin? Plus, not everybody is lucky enough to find a mentor so early on to show them the basics.

As someone who's been in the industry for 20 years, I've had many people ask me for advice on how to "make it." That can mean a lot of different things to different people, but "making it" for me has been (and continues to be) the ability to remain a DJ and an artist full time, expressing myself freely while being able to survive off of my craft, which I love.

So what are the secrets to longevity as an artist in the music industry? Although there isn't just one simple answer, I believe there is a combination of principles that I try to live by that I feel has helped get me to where I am today. Let's start with a few practical tips for anyone wanting to get into DJing.

The Basics

What kind of gear should I get? You don't need the most expensive equipment when you're just starting out. Invest in some inexpensive gear at first to see if you even enjoy DJing and want to continue doing it seriously. These days, there are so many entry-level options to choose from, it doesn't have to be a huge financial investment. Any major city will have a store that caters to DJs and producers. Let them know you're just starting out and they'll help point you in the right direction.

Turntables, controllers, or CDJs? First, figure out what your needs are. There is no right or wrong way to go. My instrument of choice is the turntable because I prefer the feeling of vinyl compared to the platter of a CDJ. It's more conducive to scratching and I feel is more interesting for the audience to watch. Plus, using vinyl is way cooler! But if you see yourself needing something easier to transport, controllers and CDJs are a good option.

Vinyl, Serato, or Traktor? When I started, digital interfaces didn't exist yet, so learning how to mix was with vinyl, all by ear, and never with the visual aid of the screen. I strongly encourage anyone getting into DJing to learn how to mix using their ears first. Some DJ interfaces give you the option to automatically sync the beats for you, which completely removes any need to learn the skills required to even call yourself a real DJ!

Ask yourself what kind of DJ you want to be. Digital interfaces provide us with so many shortcuts that you can compromise the development of your skills. Use technology in creative ways only once you have mastered the basics. I've always preferred the warm sound of vinyl over that of digital interfaces like Serato or Traktor. These technologies have yet to reproduce the same kind of sound quality you get off of a real LP; however, if travel is a concern, or you're catering to an audience that wouldn't know the difference, Serato or Traktor (both good choices for amateur and professional DJs alike) might make more sense. It's a much more efficient way of carrying around your music, plus vinyl is much harder to replace if it gets damaged or lost (or, in my case, stolen on my way to Singapore for a gig).

Check out Part 2 for more tips on longevity as an artist.



By Ryan Luchuck

How I Train the Voice

Hey singers! Voice training can mean a lot of different things to different people. Every teacher has his or her own spin on how the process works, so it can get very confusing!

Here, I've broken down my philosophy. I've been fortunate to study with some incredible people, and 20 years of voice and teacher training have led me to approach training the voice with the following steps.

1. Remove Excess Tension

At some point, every singer will have to deal with excessive muscular tension. One reason it's so common is that great singing is usually very dramatic. This means that singers have to "live on the edge" and communicate extreme emotion to their audience. It can be very difficult to do this without over engaging the muscles inside and outside of your larynx.

Another reason comes from the frustration that results when a singer can't do what they want with their voice. Many of us will try to force the instrument to do our will. As you likely already know, this doesn't work out very well! I use all kinds of exercises that relieve tension and encourage flexibility so that, in time, your instrument will survive and thrive with the demands of serious singing.

Each singer will need different exercises, depending on what kind of tension they've built up (jaw, laryngeal, breathing, etc.). It is my job to find the right vowel and consonant combination to help them find release. Each vowel and consonant can help or hinder, depending on the situation. Straw and lip trill exercises are also very helpful.

2. Build Coordination

The qualities that singers strive for – range, power, consistency – are directly related to how much coordination exists in your larynx. Most singers have a hard time singing strong higher pitches without "flipping" into a much lighter tone/timbre. This can be useful

for style but we want the control to decide when it happens.

The thyroarytenoid (TA) and cricothyroid (CT) muscles are particularly important. It's my job to give you a workout that teaches these muscle groups to play nicely together. As you learn to transfer necessary muscle tension between these two muscle groups with a lot of accuracy, your sound will become consistently stronger over a very large range. Vowels and consonants become very important because how you pronounce them (shape your vocal tract) has a direct effect on your vocal folds and how much air they require to open and close, aka phonation threshold pressure. It is this coordination work that gives you the freedom to maximize your power.

3. Build Strength

Technically, strength comes from coordination; however, I've found that it's necessary to approach our exercises a little differently when it comes time to "finish the tone" – especially on higher pitches. For this, I'll avoid consonants at first (consonants are generally harder to sing on high notes with a strong sound) and use vowels with a higher first formant. (Google "formant.") When flexibility and strength training are combined at about an 80/20 per cent ratio, growth happens fast. It takes repetition then to be able to sing words with your newfound power. This is usually more difficult than the exercises.

4. Apply New Skills to Songs

As your voice grows, we are always working on injecting your songs with these new skills. This requires making a lot of vowel and consonant adjustments so that the vocal folds get as much help as possible. Songs are challenging because the emotion that comes with singing actual music can sabotage our technique in the beginning. Emotion is a very important part of singing; we just need to learn to thrive within that state of mind. Removing

words and singing instead with a helpful vowel/consonant combination on every syllable works wonders. Eventually, transitioning from workouts to songs becomes very fluid.

5. Constantly Increase Musicality & Style

Style and musicality are what thrill your audience, even more than range and power; therefore, I make a point of adding as much musical work to your training as possible. I will sometimes play chord progressions instead of scales as you work your exercises. This really helps with advanced pitch development. We'll also add clapping and drum work to learn better time and feel. Believe it or not, singing in time is actually more important than singing in tune. I also encourage all my students to learn to sing harmonies, which I love to teach. If you can sing harmony well, you're a much better vocal musician.

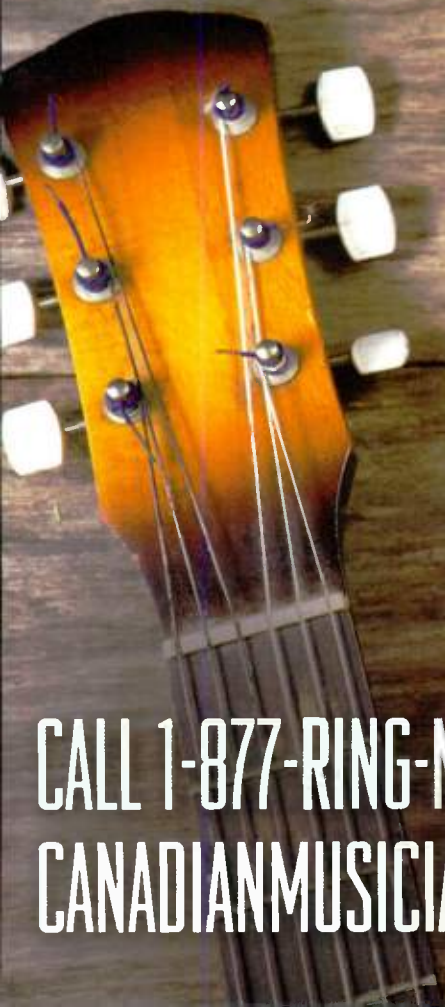
6. Encourage Freedom & Connection to Meaning

At the end of the day, we never want to be overly technical. It's so important to always take some time to just sing without over thinking. Try to choose songs that you connect to emotionally. Never obsess about your vocal technique on stage! If you're really into your song, your chances of nailing it go up dramatically. We sing to make our audience feel something, whether it's joy, sadness, or anything in between.

So there it is. I should point out that training your voice is not a linear process. Sometimes, I work on only one concept with a singer, sometimes all six at the same time. Good luck and never forget that singing is supposed to be fun.

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Balancing Convention & Quirk

MOTHER MOTHER STRIKES A PERFECT STYLISTIC HYBRID ON NO CULTURE
WRITTEN BY ANDREW KING & PHOTOS BY RAINA+WILSON

"I DIDN'T ENJOY WRITING THIS MUSIC," admits a reflective Ryan Guldemon about the songs comprising *No Culture*, his band's sixth and soon-to-drop studio album. And there are several reasons for that. "It was painful and arduous," he continues, "but by virtue of that it was also meaningful and crucial."

The collection is the product of an overtly and intentionally cathartic process for the frontman and principal songwriter of quirky Vancouver indie pop quintet Mother Mother. That process involved holing up in a makeshift studio in the woods of the property where he and his sister and bandmate, Molly Guldemon, grew up, a yearlong refrain from his not-so-discreet self-medication, and subsequent bouts with depression and writer's block.

Whereas the band's fourth full-length, 2012's *The Sticks*, conceptually explored themes of isolation and reclusiveness, *No Culture* finds the brother Guldemon actually living those themes to explore new ideas entirely — ones that are far more personal and introspective.

In an interview surrounding the release of *The Sticks* years ago, Ryan told the *National Post* that Mother Mother never embarked on a new album project with a preconceived idea of how it should sound; that all of their output to that point was the result of "following a good whim from an all-telling muse." This time, it seems, he was forced to feverishly hunt that muse and strangle it into submission with his bare hands.

MOTHER MOTHER'S MIKE YOUNG, MOLLY GULDEMON, RYAN GULDEMON, JASMIN PARRIN & ALI SADAT



"[The process] forced introspection, and writing that described my feelings, and that was something new to me," he offers. "It was a dreadful process, but a really rewarding one."

Despite the means, the end is, perhaps surprisingly, akin to what fans have come to expect from the oddball pop rock outfit – at least at its sonic surface.

It may seem strange that a band with a string of well-received and increasingly successful albums would choose to reevaluate and reinvent its creative process at such a pivotal career point.

After emerging seemingly out of nowhere with an ear-catching self-titled release in 2005, the band signed with cred-oozing indie imprint Last Gang Records, re-released that debut offering as *Touch Up* in 2007, and followed it up

with three subsequent LPs. With each one, praise of the band's unique brand of high-energy, left-of-centre art pop grew increasingly louder and its audience more sizeable.

Leading up to the release of 2014's *Very Good Bad Thing*, the band – currently comprised of the siblings Guldemon, keyboardist and vocalist Jasmin Parkin, drummer Ali Siadat, and new bassist Mike Young – moved over to Universal Music Canada and landed a home with Island/Def Jam for the U.S. The album was the band's best-charting to date in their homeland and opened the door to major opportunities in the often elusive major market to the south, including U.S. tours with the likes of Imagine Dragons and Awolnation.

But as Ryan explains, it wasn't so much the creative process that needed to be reworked. More specifically, it was the creator.

"I found myself a little too preoccupied with those lifestyle choices – choices you often begin making for a variety of reasons," he says, alluding to his relatively regular substance use. "You're unhappy with yourself so you think it's an avenue to find a better version of yourself, or there's a curiosity about the other side and finding a fast-track route to creativity."

Those examples were personal ones, he admits, though it was only recently that he truly came to grips with the ineffectiveness of his remedies. "You get to a point where you stop being creative and don't particularly like the version of yourself that you've become," he says before jumping back to the first person. "I recognized that and put it all aside and moved into this new clean phase of life and creativity,

and found myself in the grip of an identity crisis that didn't allow me to write in the ways that I previously had – to be objective or allegorical."

Understandably, the songs on *No Culture* probe some fairly dark and dreary crevices of the human experience – or rather, the experiences of this particular human. It's Mother Mother at their most transparent and vulnerable, and yet, somehow, it's also the least cynical offering from a band that's been very successful in exploiting that trait over the years.

The album explores the schismatic current state of global affairs, and more specifically, how byproducts of culture like narcissism and overindulgence can cultivate fear and divisiveness; however, that's all underpinned by an idea borrowed from a poet that preceded Mother Mother by about two millennia: Virgil's famous "omnia vincit amor" – love conquers all.



"[I] FOUND MYSELF IN THE GRIP OF AN IDENTITY CRISIS THAT DIDN'T ALLOW ME TO WRITE IN THE WAYS THAT I PREVIOUSLY HAD."

-RYAN GULDEMOND



What's more, the bleak and sombre subject matter hasn't skewed the music in that direction. Instead, *No Culture* is as bouncy and buoyant as anything they've done before. As Ryan explains, "It was crucial to take introspective themes and prop them up with energized and optimistic music." It's sometimes feverish and others fragile, sometimes furious and others funny. And as with all of their material to date, it's best when it's all of those things at once.

Lead single "The Drugs" will calm any longtime fans with qualms about *No Culture* straying from the band's signature synth-heavy alt-pop stylings. Its pulsating verses leading into the big, airy, open chorus and harmonized hooks are reminiscent of hits like "Baby Don't Dance" and "Let's Fall in Love."

Similarly upbeat and energetic is "Love Stuck" – Ryan's first product post-crippling writer's block. Its super-sticky layered vocal phrasing and spastic percussive transitions recall the magic they struck on the staccato-propelled "Hayloft" from 2008's *O My Heart*.

As masters of dynamics, Mother Mother bring a familiar and welcome ebb and flow to this effort, countering the danceable rock numbers with more subtle and graceful offerings like "Mouth of the Devil" and "Family"

and, at the opposite end of the spectrum, the heavy and ominous "Baby Boy," where Molly hauntingly sings "Baby boy, baby brother/we're losing you to the gutter."

The 10 tracks comprising *No Culture* were co-produced by Ryan and new collaborators Brian Howes and Jason "JVP" Van Poederoyen – the duo behind hits from the likes of Nickelback, Hedley, and Simple Plan. Howes and JVP – both Canadian expats – now work out of a shared studio in Studio City, CA.

Mother Mother aren't strangers to partnering with platinum-selling producers, having tapped fellow canuck Gavin Brown to steer the sessions for *Very Good Bad Thing*. Still, Howes and JVP's resume is heavy on pop and radio rock, making for a curious choice in some people's eyes.

"The initial intention wasn't necessarily to tap [Howes] as a producer, but to head down to L.A. and just write a song," Ryan explains. "It was a pleasant surprise. I wasn't expecting as much stylistic harmony, but I was led into his and JVP's world and it was very diverse and suitable for how I work and the direction the band wanted to take."

That's a shared perspective, as Molly admits that as a vocalist – particularly one with a very

unique voice and singing style – she was wary about how they'd approach the band's inimitable vocal arrangements. "But I was so impressed with how much [Howes and JVP] cared and put into it," she says. "They were there for every session I did and really tried for the best, most organic take possible."

"Their methodology isn't artificial in any sense," Ryan takes over. "The attention to the architecture of the song is scrupulous and so thorough. I have a tendency to be a bit verbose and complex in how I compose, so it was beneficial to have their editing skills. They were able to take great ideas and not let them wander too far astray, as to not support the central theme or pillar emotion of the song."

Continuing the back-and-forth, Molly says the three co-producers were especially effective when it came to streamlining complex ideas. "You don't want to get too weird for people to understand," she says with a chuckle. "And what's come out is more accessible and cohesive..."

"...And relatable, too," Ryan chimes in, "because the lyrical component of this record is important and there's weight there and we didn't want to clutter that."

That said, the risk of being "too weird" is one that longtime Mother Mother fans probably aren't too worried about. This is a band that

thrives on a signature hybrid of off-kilter quirk and mass appeal, skewed further towards the former than the vast majority of their peers.

"I think this [album] really works both angles, maybe even more than any before it," Molly opines. "There's so much quirk to these songs, yet at the same time, they did a really good job of making them sound big and accessible as well. I think our old fans and new ones can gravitate towards it."

Once again elaborating on his sibling's statements, Ryan adds that "it wasn't about eradicating quirk; it was about dialing into the most genuine aspect of quirk and honouring it and accentuating it."

While that sounding board role has been assigned to various producers over the years, it's also one that Ryan can often rely on his sister to fill, at least in some capacity. "Molly is a fantastic filter and will respond viscerally to a chorus or lack thereof, and quite often I find myself pushing harder to make certain elements of the songs pop more than they are based on her feedback," Ryan shares.

"I do weigh in from a very early point with ideas and try to help on the writing side," she tacks on. "With a family member, you can be extremely honest; you understand them and they understand you, and there's more wiggle room there when you're sharing opinions."

The goals the band members have imposed on themselves for this album cycle include continuing on the tangent of success they've established to date, but that will never take precedent over being true to themselves and their art, sharing music that they believe in and that people can relate to.

"The great feat lies in saying big things in a small way," Ryan offers. "It's like when you talk to someone and they blow your mind, it's usually using language you understand, but the message behind that simple language is deep and has many layers. That's what we're trying to achieve in this new phase going forward."

One of the objectives of that new phase is to further their push into the U.S. market on the back of *No Culture*. And again, it's a market that has chewed up some of Canada's best and spit them back over the border in rough shape. But the way Molly sees it, Mother Mother is in a favourable position having steadily ascended the ranks of the Canadian music industry on their own accord and largely through their own efforts. They're armed with years' worth of trials and experiences and ready to bring the fight.

"It all feels very natural," she says. "We're just working towards bigger audiences in new places. There are smaller rooms and you have to work harder to go back to the grassroots level of performing, but that's humbling and good exercise. It keeps you grounded and motivated."

This time, Ryan allows for a short pause before adding, "Keeps you sharp."

Despite the pain and strife that went into their composition, Ryan admits he's looking forward to performing these 10 songs for people from a new vantage point – that of having overcome what led to their creation in the first place.

He has "reintegrated the odd glass of wine" back into his routine, though says he's "cautiously navigating" that aspect of his life and trying to ascertain what value – if any – it adds to his being.

Though it was born of much different circumstances than its predecessors, *No Culture* will surely appease the hoards of die-hards who've joined Mother Mother on their journey from their *Touch Up*-era roots to becoming one of Canada's most innovative and uncompromising pop rock bands.

It's part quirky, part conventional, part undeniably catchy, and as such, it's wholly Mother Mother.



Andrew King is the Editor of Canadian Musician.



GEAR AT A GLANCE

The members of Mother Mother share their go-to live rigs for the upcoming *No Culture* Tour.

MOLLY GULDEMOND (VOCALS & KEYS)

KEYBOARD

Nord Wave Synthesizer

RYAN GULDEMOND (VOCALS & GUITAR)

GUITARS

Warmoth Parts Black Stratocaster
Silvertone Mosrite Copy (circa 1960)
Custom-Built Mosrite Copy
Gibson Firebird

AMPS

Orange Rockerverb 50 Head (centre dry channel)
Marshall 4x12 Cab (centre dry channel)
Fender Twin (x2, wet left & right channels)

MIDI CONTROLLED PEDALS

Eventide ModFactor (sent to all amps)
Eventide PitchFactor (sent to all amps)
Eventide Space (sent to left/right amps)
Eventide TimeFactor (sent to left/right amps)

ANALOG PEDALS

Diamond J-Drive MKII
Electro-Harmonix HamDebugger (x 3, one for each amp)
ISP Decimator (x 2, one global & one for presets)
Rock Box Boiling Point
Voodoo Lab Sparkle Drive
ZVEX Fuzz Factory

AUDIO SWITCHER

Voodoo Lab GUX Guitar Audio Switcher Cooper

FOOT CONTROLLER PEDALS

Voodoo Lab Ground-Control
Volume Pedal
Expression Pedal
Tuner

JASMIN PARKIN (KEYS & VOCALS)

KEYBOARD

Nord Stage 2 EX

ALI SIADAT (DRUMS)

DRUMS

Yamaha Maple Custom Absolute Drums
• 13x9-in. Rack Tom
• 16x 15-in. Floor Tom
• 18x 16-in. Floor Tom
• 24x 18-in. Bass Drum
Yamaha Mike Bordin Signature Snare Drum

CYMBALS

Sabian Cymbals
• 15-in. Manhattan Jazz Hats
• 19-in. Artisan Crash Cymbal
• 20-in. Artisan Crash Cymbal
• 20-in. HHX O-Zone Crash Cymbal
• 22-in. Artisan Heavy Ride Cymbal

ELECTRONICS

Roland SPD-SX Sampler Unit

ACCESSORIES

Remo Drum Heads

MIKE YOUNG (BASS)

BASS

Sadowsky P/J 5-String

AMP

Ampeg Classic Head
Ampeg SVT 8x10 Cab

KEYBOARDS

Novation Bass Station II
Moog Sub Phatty

EFFECTS

BOSS TU-3 Tuner
Diamond BCP1 Bass Compressor
MXR Bass Octave Deluxe
Electro-Harmonix Micro POG
Darkglass Electronics Microtubes B7K
Strymon Timeline Delay
Strymon Flint Tremolo
Source Audio Soundbox Pro Bass Envelope Filter
Dunlop DVP1XL Volume Pedal
Radial Engineering BigShot EFX
Pedaltrain Classic 2 Pedal Board
Voodoo Labs Pedal Power 2 Plus

ACCESSORIES

Radial JDI
E3ow Plus
C7Addaio Strings
Planet Waves Cables

The House That Heaven Built

In Pursuit of the Perfect Live Music Venue

By Paul Gains



PHOTO: PATRICIA TOTH PHOTOGRAPHY

THE WAYNE CHEDDIE BAND ONSTAGE AT THE MOONSHINE CAFÉ

There

were 30 or so people in this small bar absolutely riveted by the musical performance they were experiencing. Drinks were left untouched. Nobody spoke. Fingers gently tapped on the tables, keeping time. And the ultimate indicator of a good performance was observed: cell phones had been temporarily discarded. The musicians had captivated this audience and it was a good night.

Suddenly, from the back of the room, there came a loud roar from beneath one of four giant flat screen televisions that illuminated the room. The Blue Jays had scored a home run.

Half an hour earlier, at the top of the second inning, probably, the musicians had lugged out the PA system from a back room and set it up after some tables were moved to form a temporary stage. They had to ask for the television sets to be muted as they began their performance. Playing for \$150 each, as they were, they might not have bargained for having to do manual labour in addition to performing.

In bars across Canada, this is a nightly occurrence. These bars have live music but can they legitimately call themselves a "live music venue?"

At some point in their careers, most rock, folk, and blues performers will endure these kinds of evenings where they feel they are an afterthought. If they want to earn a little cash then this is an unfortunate consequence.

Two-time JUNO-winning blues guitarist Jack De Keyzer has toured the country playing between 140 and 200 dates a year for more than 30 years, and though he has outgrown some of the bad bar scenes, he can well remember what it's like.

"In a blanket sort of way, I would say Quebec puts more value on culture and music," De Keyzer observes. "You are going to find better sound systems in a lot of their venues and you are not going to find TVs on."

"In the rest of English-speaking Canada, it's just like, 'Business is slow; how about we throw a band up against the wall beside the kitchen and the women's washroom, between this pool table and this shuffle board. Maybe we will get an extra 40 people.'"

The guitarist laughs at his statement and admits it's a generalization. As an alternative approach, he believes the musician and the audience must create the venue. Oftentimes, he says, he books shows in a legion hall or a theatre and plays for the cover charge, thus eliminating having to play the "chicken wing places," as he not-so-lovingly calls them. Asked to describe his favourite venue, he laughs and says "a full venue."

De Keyzer's experience is on par with any touring musician's. Across the country, of course, there are venues where musicianship is appreciated and that attract both great musicians and a music-loving crowd.

One such place is The Moonshine Cafe, a downtown Oakville, ON bar that features live music seven days a week. Its capacity is officially 60 and there is always a cover charge. Regular clientele know that they are going to hear good music every night. And like most good music venues, it has a permanent stage and PA system.

"The audience is not so much age specific as I reminded," says owner John Marlatt, who is celebrating 11 years of owning and operating the Moonshine. "They want to hear good music in an intimate setting without the distraction of TV sets and other things going on, like dishes clattering and people yelling and yahooing and getting hammered and all that stuff."

"I went to a few places that I loved back in the day – [Toronto's] Hugh's Room was one. The Staircase Theatre in Hamilton was another, and Tootsies in Nashville was another. That had some influence on how we finessed what I wanted to do. Hugh's Room, particularly, is a listening room; Tootsies was just one band after another. The Staircase was just a very cool spot to sit."

Marlatt and his partner, Jane Mackay, have attracted some great acts over the years, including The Sheepdogs, Paul James, Fred Eaglesmith, J.P. Cormier, and De Keyzer among them. On a couple



GARY CRAIG

of occasions, Tom Cochrane has joined musicians on stage. Recently, Steve Poltz, whose notoriety was established after playing and recording with multi-platinum selling artist Jewel, filmed a CBC feature there.

"I think venues need to know where they are in the food chain. You are not Massey Hall and you're not a chicken wing joint," he offers. "And, I am not an anchor date for a touring artist but certainly a great place to come and play on a dark night and pick up a few bucks, make some new fans, and sell some merch."

Although the pair isn't getting rich from owning the club, Marlatt is realizing his dream of providing artists the chance to develop their performance skills. To that end, he has the musician's proverbial back. It is not unusual for him to ask a patron to be quiet during a performance and, after one sharp-tongued warning, to refund the cover charge and ask the offender to leave.

"I do feel comfortable doing that," he declares. "Usually when someone is doing that it's because they don't understand totally what the venue is. Either they are comfortable with it or not. And if they are not comfortable with it, they don't come back."

"The long term customer is who I kind of cater to – the ones who come to two or three shows a month. And the artists appreciate that as well. I know that. I guess the general principle is that it has to work the way we do it with the cover charge every night. The

band or the artist has to deliver a performance to justify the money, the people have to be willing to pay the money, and the venue, of course, has to do some business. We are all tied together that way."

As artists crave a large room filled to capacity with attentive music lovers listening, the etiquette of yesteryear is a somewhat disappearing phenomenon. The Waterloo Jazz Room takes things to the extreme to protect the performing artists and the patrons who have paid a cover charge to listen to quality music. Performances are preceded by some "housekeeping notes," usually delivered by Stephen Preece, the president of the Waterloo Jazz Society.

He will ask for cell phones to be switched off and for people to refrain from talking during the performance. And in what appears to be an innovative move, the artists perform shorter sets of 30-40 minutes so that there is a chance for people to socialize or catch up on their texting during intermissions.

"I did extensive research at clubs all over the world before starting The Jazz Room in 2011," Preece explains. "Virtually every club in the world struggles with the tension between 'talkers' and 'listeners' and they all deal with it in different ways."

"If you go to the high-end jazz clubs in New York – Blue Note, Birdland, The Village Vanguard – they all have 'no talk' policies with signs on the tables indicating that, and usually a taped message over the sound system asking people to not



JACK DE KEYSER

PHOTO: LEE-ANN RICHER

talk. The smaller clubs have a variety of different practices."

Preece says they have been clear from the start that they want the club to be a listening venue with the emphasis on engaging with the musicians. "This often includes acknowledging great improvised solos or interesting elements in the music, sometimes with clapping, shouting, or yahoos," he adds. "It is not passive listening for the sake of being quiet."

For the better part of a decade, Canadian blues fans have enjoyed the live performances of Ottawa-based MonkeyJunk. In that time, the self-described swamp blues band has won the 2012 JUNO for Best Blues Album as well as 20 Maple Blues Awards. They have criss-crossed Canada several times playing major festivals and clubs of all sizes.

Steve Marriner, who sings and plays harmonica and baritone guitar for the trio, knows what he wants from a venue. He is quick to praise a favourite club, the Ironwood Stage & Grill in Calgary.

"Absolutely, it's one of my very favourite places to play in Canada," he confirms. "The owner and the management are wholly committed to music. It's the kind of place where, if it's an intimate show and someone is talking, the owner will go ask them to stop or offer them their money back to leave. Those are the kind of people you want to play for; people who care enough about music that they are willing to confront people who are being rude at the show."

"All the other things are in place:

great hospitality, they feed you, they give you whatever you would like to drink. The owner, Patrick McIntyre, is just a champion. He cares more about music than anything else. He understands the fact that if you treat musicians well, they are going to give you a better performance."

Marriner says musicians, above all, like to feel welcome. Having a quiet room where they can mentally prepare for their performance before the show is another prized element. So too is performing in a room that has great sightlines and a proper sound system. Ironwood has them all.

Some of Marriner's other favourite clubs are in Ottawa. The Rainbow Bistro located in the ByWard Market is where he and his bandmates "grew up playing" and he says the staff are genuine music lovers.

"Let's be honest, venues that are serious about live music don't have TVs," Marriner says critically. "If they do, they are not on during the performance. That's the difference between a venue where you are going to see a concert or you are just going to see a band play."

"They have a decent PA at the Rainbow and there is a dressing room, it's famously kind of gross but it's fun. The other place is Irene's Pub. That was the first place I ever set foot on stage when I was like 12."

"The owners of Irene's, to make the experience better for everybody, removed at great cost a pole and archway, reinforced the ceiling, and got everything figured out architecturally and made it work. The sightlines are better, they bought a bunch of PA equipment so the sound would be better, and as such it's a neighbourhood pub but they have cultivated a culture of people who go there knowing they are going to see good music."

This notion of a neighbourhood music venue leaps out when talking to many musicians. In Toronto, there are several venues that fit this category. Originally harking from Saskatoon, The Sheepdogs are among the many musicians to have relocated to the Big Smoke.

"I have been in the Cameron House a lot," says Shamus Currie, the band's keyboard and trombone player. "It's such a great drinking spot. And The Dakota. The Dogs played The Dakota Tavern about a million times. That was their go-to spot whenever they would come to Toronto. It's obviously a great roots rock venue."

"You know if you go to The Cameron House, you don't pay cover

in the front room and there's a kind of welcoming environment there. You will hear any permutation of roots or blues or ragtime or some kind of weird music going on in the front room. You get a beer and you enjoy the environment. It is totally like a string of regulars who are there to have a good time."

Along the way, Currie says he has always enjoyed playing Vancouver's Commodore Ballroom and the Danforth Music Hall in Toronto. Mind you, they have graduated to those larger venues. As they now perform across Europe, The Sheepdogs are encountering small bars with some of the same issues that breaking bands have in Canada. Still, he recalls his hometown music scene.

"Saskatoon has got kind of a small but close-knit music community," he reveals. "They used to rally around a small bar on Broadway called Lydia's that just recently closed down and caused a lot of heartbreak in Saskatoon. Amigos is a Mexican restaurant off Broadway that has sort of become a staple in town now. Everyone has played there. Talk to just about anybody who has toured Canada and they go, 'Oh yeah, I know Amigos. They have great nachos.'"

It is not unusual for leading musicians to drop in to The Cameron House to catch a show. Along with The Sheepdogs, another occasional visitor is Jim Cuddy from Blue Rodeo, whose lead guitarist, Colin Cripps, sometimes plays here with one of his many other projects. Cuddy's son Devin is also a performer here.

STEVE MARRINER



PHOTO: JESSA MCKAY/STOSH

The Cameron House is a family-owned business with Cosmo Ferraro handling bookings. The bar offers live original music twice a day with an early show running from 6 to 8 p.m. followed by a 10 p.m. 'til close spot. It's within a few blocks of some other great live music spots – The Horseshoe, The Rivoli, and The Rex Jazz Bar.

"I think it has a lot to do with the fact that we have a lot of really good regulars – a lot of people who come a couple of times a week every week, and the majority of those are musicians or other artists," says Ferraro of his bar's success. "It's kind of a community of musicians and sometimes half the audience will be capable musicians who are coming to see their friends on stage or new bands. There is a little bit of a scene in the community."

Ferraro says their manifesto includes treating the musicians well even if there is no cover charge in the front room. A tip jar is passed around – a scene surprisingly repeated in Nashville, Memphis, and other major music capitals. There are free drinks for the band. There is also a decent PA system with a sound technician on hand. And in an unusual and bold step, The Cameron House started up a record label five years ago.

"We have some artists and we made some records we are pretty proud of," he says. "That's very much a 'mom and pop operation' and we will see what comes of it."

"When we started I was kind of blown away by how much good music was in the city. Talking to some of these artists we realized that they don't have enough money to print even 500 CDs to sell at their shows because of the state of the business."

"After hearing a few stories like that and seeing some really talented people, we thought there was an opportunity to help out. It wasn't going to be a huge 'get rich' type operation but it was sort of a way to extend the brand of the bar and the relationships there and see if we can't help out a little bit."

Word of mouth can make or break a music venue. Musicians talk. If their experiences are good, then they will share them; bad experiences take on a life of their own and can be harmful to a venue. There are the bar owners who don't lift a finger to promote shows, arguing that if they pay the artist, they expect them to bring in a

crowd. That's a bit like Toronto's Rogers Centre taking the money from a client, handing over the keys, and saying, 'Good luck!' And if the crowd doesn't follow they are quick to blame it on the musicians – 'They don't draw.'"

spoiled, I guess," Craig offers. "Most live venues I have played, all through my lifetime, have been with people who have a bit of a following and are somewhat in demand, so I never feel I am completely wallpaper. But, yes, I do know the feeling



True live music venues use Facebook, Twitter, and other social media to advertise their shows and do their utmost to ensure their dates make the local newspaper and weekly listings. They don't sit idly by, cross their fingers, and hope for a good crowd. Sadly, few musicians ask what a venue will do to promote their show.

There are cases where bands playing what is considered to be a good music venue have turned up to find the bar doesn't even provide a PA system, or the manager arbitrarily decides not to pay the agreed amount, offering an excuse that sales are slow or they weren't happy with the performance.

These are the places where the owner puts more emphasis on the ability of a band to bring out beer drinking buddies than on the music itself. Those places, most musicians will agree, are hardly "live music venues" and aren't likely to develop a music scene.

One of the most sought-after drummers on the Canadian scene is Toronto's Gary Craig. He has toured with Anne Murray, Bruce Cockburn, Tom Cochrane, and Blackie and the Rodeo Kings. Early in his career, he remembers playing the Toronto bar scene and the highlight was always playing The Legendary Horseshoe Tavern.

"I have been fortunate and a bit

and I agree with those guys. I know what they are talking about. You start to feel you are background music and you are a low priority. They are not particularly friendly, maybe they complain about the sound or are reluctant to give you half price on a meal or a drink. It's all about them selling drinks and that is all you're there for."

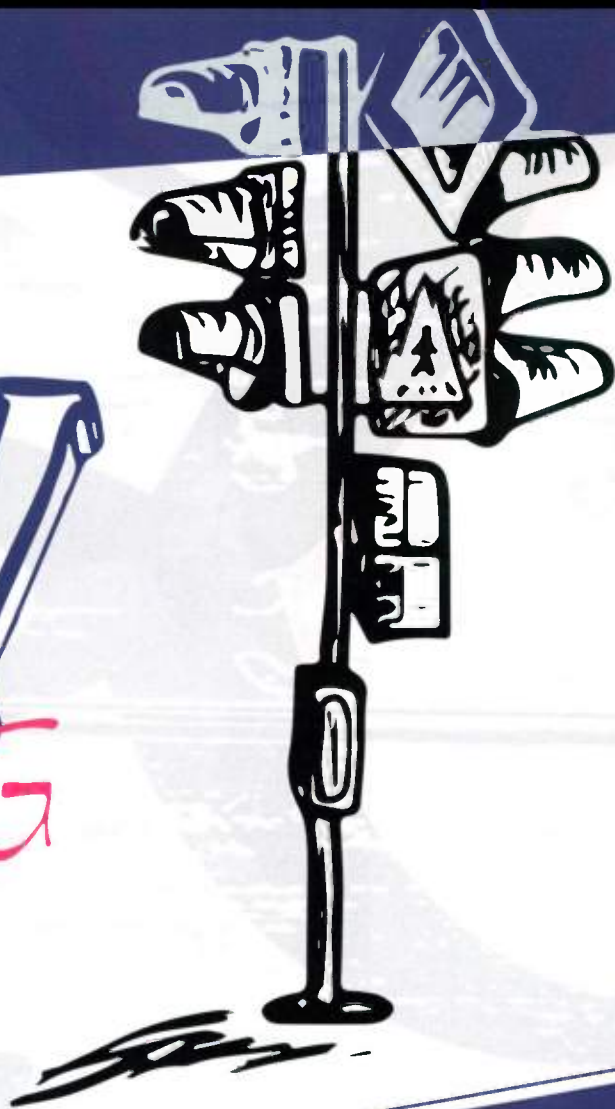
In this modern era where there seems to be far fewer live music venues than there were 20 or 30 years ago and where music competes with many other forms of entertainment, it is a challenge for musicians to find a perfect venue – one that nurtures artists and the scene around them. As Jack De Keyser declares, a musician must make the best of a situation.

"Obviously some venues are not really conducive to live music," he says. "Once again, I think it is up to the artist to overcome what is wrong with the venue and you go and do your best no matter where you are and, if it was really horrible, well, you won't return."

Based in Cambridge, ON, Paul Gains has been a full-time freelance journalist since 1995 and written for The New York Times, Maclean's, GQ, The Toronto Star, The Globe and Mail, National Post, Time, and many other periodicals around the world. Thursday evenings, he enjoys playing his six-string Martin at a local pub.

diy TOURING

PART 2 — PROMOTING YOUR TOUR



By Liam Duncan

Putting together a great tour doesn't end when the booking is done. Despite the fact that independently booking a tour takes an extraordinary amount of time and planning, it's really just the very first step. That is, if you want to be successful. Don't get me wrong — a strong touring strategy is important. You need to know why you're touring, you need to know where you want your career to end up, and you need to learn and apply some of the touring strategies outlined in the first part of this series. This means booking career-building shows — opening slots, shows with the potential for industry attention, and shows in markets that matter. Applying these strategies will allow you to build an indie touring career, consistently playing great venues and growing your fanbase.

But once the booking is done, there is still plenty of work to do. A good touring strategy does not a good tour make. In fact, it's only about a third of the battle! To have a complete touring strategy, you need to be independently promoting your tour **and** delivering a killer live set. Solid booking strategy + strong independent promo + killer live set = a great tour.

If you're missing something from that equation, you're only making it harder for yourself. For years, my band toured without a tight, well-rehearsed live set. We basically used touring to tighten up. And it worked. Over time, we developed a tight show, but I can't help but imagine how much more effective we would have been had we developed our show beforehand.

But we learned quickly how to promote our tour stops effectively. It took some hard lessons, but over time we've significantly grown our fanbase and developed some markets well enough to move up a venue.

If you're feeling confident about your show and have a tour booked, it's time to start thinking about promotion.

PROMOTING A TOUR STOP INDEPENDENTLY

Most bands start touring with a small publicity budget. They don't have a publicist, they don't have much money, and they've never done this before.

When you're promoting a tour stop independently, you're relying entirely on your network and draw in a given market – which may be nothing. Basically, if people are there, it's your friends and family, people who happened to come to the venue, and people who came for the opening band(s).

Those are your resources. How can you make the most of them?

DON'T RELY ON THE VENUE

Apparently, there was a time when venues did most of the advertising and promotion for shows they were hosting. You can pine for the days when this was a reality all you want, but it won't make it happen in 2017.

Sure, in an ideal world, every venue would have a \$500 advertising budget for every show they bring in. But the fact is that most venues simply do not – and can not – promote their shows. Here's why...

If you're a relatively new indie band, you do not have much, if any, hard ticket value. Hard ticket value is the ability to sell tickets to a show simply by saying that you are playing. When a band has hard ticket value, it makes sense for a venue to spend money promoting a show, because they know they will make their money back (and more). People will see the ads and come out to the show because they know the artist.

An artist without hard ticket value could have a huge advertising budget but still have poor attendance, simply because nobody knows who they are.

If by some miracle a venue has a genuine built-in crowd, then that venue has soft-ticket value. This means people will come to a show simply because they know that the venue consistently books high quality artists.

All this to say: whether you like it or not, you should not be relying on the venue to promote your show. You need to do it yourself, and perhaps the venue will support your efforts.

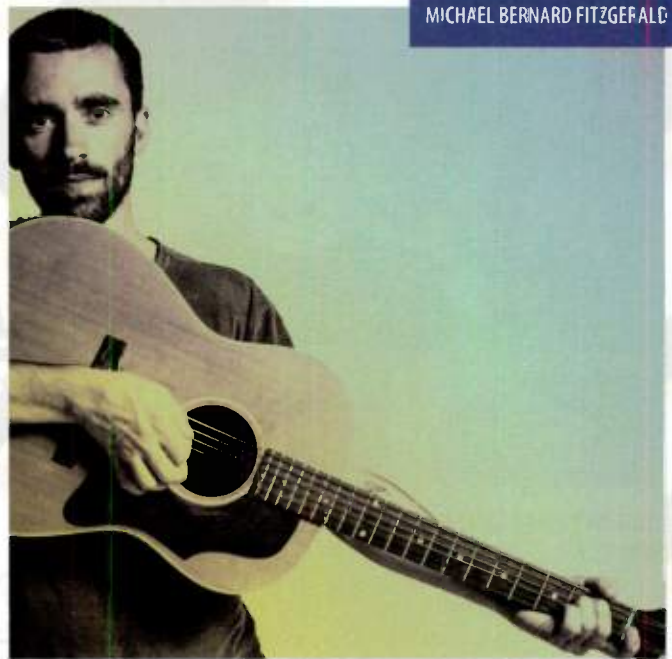
MAKE IT EASY FOR THE VENUE TO PROMOTE

I'm not saying that venues never promote their shows. In fact, some of the new and successful indie venues across the country are doing a good job of it; however, you need to make promoting your show as easy as possible.

"When I book touring acts, I expect the same things that I would from a local band," says David Schellenberg, co-owner/talent buyer for The Good Will in Winnipeg, MB – "posts on their social media platforms, whatever publicity they can get... Just give it your all and make sure your bases are covered promotion-wise."

Consider what you would do if you were promoting a hometown show:

- Send a poster - my usual policy is to send a blank poster for them to fill in. I think that it is a waste of time to fill out, print, and send off posters to every venue. Many of them will go unused. Of course, if a venue requests posters, send them!
- Send any publicity materials they require - pictures, live video, music videos, etc.
- Make a Facebook event - some venues like to do this themselves, but if they don't, do it yourself and invite all your friends in that city. Send the event to friends and family. Share the event with the promoter as well.



- Make one or more sponsored Facebook posts. It doesn't need to be a lot of money, just a quality post, targeted at a specific market, with a little bit of money behind it.
- Try to get some publicity - if you have a publicist, great. If not, get on it yourself. Every little bit helps, and a venue will never turn down free advertising.
- Send personal invites to friends, family, and fans.

Doing these things will go a long way with any promoter. Consider these six things your checklist for promoting a tour stop - if you do them, your bases are covered.

DON'T RELY ON THE LOCAL SUPPORT

We all know that booking local support is essential. Still, don't rely on the opening band. For anything. If they said they would bring a bass amp to the gig, you had better have a backup plan, because they probably forgot it at home.

As much as getting local support is important, you simply can't rely on them to fill seats. The fact is, nobody will ever put as much effort into promoting somebody else's show as they will their own.

Many of the local bands that would actually draw a crowd are serious enough to realize that they can't overplay their home market. They are selective about the shows they choose to play, and will often say no to an opening slot for a band without a draw. On the other hand, many of the bands that are willing to play an opening slot for an unknown touring act are a) brand new or b) just doing it for fun, and won't promote the show.

This is why you want to be the one playing support slots in touring markets - the headlining band will promote heavily and so will you!

Instead of relying on a local band to pull a crowd, find a local artist that you actually like. If the music is great, that adds value to the overall show. Everyone in attendance will be happy to hear good music from start to finish.

"If you know realistically that you have no draw, but you put together a good bill on a Thursday, that's a good place to start," advises Schellenberg.



LEAN ON FRIENDS & FAMILY FOR SUPPORT

It's not glamorous, but you can and should lean on friends and family to come out and support your tour stops.

Contact your friends and family personally and well in advance. Let them know when and where you're playing. Send them some live video or some interesting promo

probably fine too. Two or three emails in a month won't lose loyal subscribers.

A mailing list is even more important on tour than it is in your hometown. Hometown shows can easily be publicized in other ways.

On tour, you need to reach your fans quickly and cheaply. Your mailing list is your best friend.

After a gig, offer a free download in exchange for an email address. Most people won't even bother to download it, but it's a great way to get people to sign up.

When somebody does sign up, send them a personalized thank you. Seriously, do it. My band started doing this a year ago and people love it. You almost certainly have

tising in magazines would do good things for attendance," says Fitzgerald, "but more recently, I've found that targeted Facebook ads are getting people out."

We all know by now that posts on your page do not reach all of your fans. Despite the fact that you worked hard for those "likes," you still have to pay to reach your fans. Ugh.

It's not all bad though. Facebook's Ad Manager is very easy to use and actually gets results. By targeting a Facebook ad to fans in a specific city, you ensure that your fans see it in their newsfeed – and probably more than once. At the very least, your fans will know you're playing. We're constantly bombarded with invites and ads, so it's hard for people to find out about a show.

"I don't even look at posters anymore," Fitzgerald adds. "There's too many! I just walk right by."

Here are a few things you can do to make your ads more effective:

- Use the Ad Manager to make actual "ads" for each city. Don't just boost a Facebook post. This way, you can have multiple ads running at the same time without sewerage the

SOLID BOOKING STRATEGY + STRONG INDEPENDENT PROMO + KILLER LIVE SET = A GREAT TOUR.

and ask them to send it around to their friends.

To be honest, getting people to come see "my nephew's rock band" is kind of a tough sell, so just be happy if they bring themselves. That said, I've seen friends and family turn into friends and family plus a bunch of actual fans in markets that I've played repeatedly.

It takes a lot of hammering to build an indie fanbase, but it can happen.

USE YOUR MAILING LIST

If you've been building your mailing list, you need to use it. Having access to a fan's personal inbox is incredibly powerful.

Of course, you don't want to overuse your mailing list. Considering the amount of email we all get on a daily basis, I think anyone can understand why one should be careful about the email you're sending.

All you really need to send is one email before your tour with a list of all your dates, and then another email sent to subscribers in a specific market the day before you play it. Sometimes bands will send out a thank you email at the end of their tour, and that's

time to email people whilst sitting in the van. People appreciate the fact that you appreciate them.

Always make sure to get people's name and location along with their email. This allows you to better organize your list and send personalized emails targeted at specific markets.

SOCIAL MEDIA & OTHER ONLINE PROMOTION

Social media is deserving of its own section. "I've seen more success through Facebook ads than through anything else," says Calgary troubadour Michael Bernard Fitzgerald bluntly.

These days, advertising and promoting on social media should be the focus of your tour publicity campaign. The fact is that it's the cheapest way to advertise, has the highest potential reach, and you can get very creative with it.

TARGETED FACEBOOK ADS

"When it comes down to concerts, I always thought that a poster campaign or adver-

rest of your content by posting too much.

- Experiment with boosting a Facebook event. Depending on the interest in your event and the amount of people who like your page, this can be a great way to get more people to click "Going."
- Experiment with running ads with different text and pictures. Eventually, you'll find out what resonates with people and what doesn't.

INSTAGRAM ADS

Instagram ads are becoming more and more important as young people leave Facebook behind. The good thing about Instagram is that you can still reach your fans by simply posting high quality content and not paying for it; however, it's worth putting a few dollars behind some Instagram advertising, just to see how it goes.

"I think Instagram has the most engagement," says Schellenberg, comparing the platform to others.

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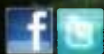


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PHOTO: ERIN CROOKS

You can purchase Instagram ads through Facebook's ad manager. You'll want to stick to pictures without text, and keep the text below the picture simple. Include a link to tickets below the picture.

GENERATING CONTENT THROUGH YOUR PAGES

As an indie band, it's important to do your own social media and write your own ads. "I never do an artist's socials because I like it to be honest and true," says Susan Busse, the namesake behind publicity firm Susan Busse PR. "You can always tell when someone's manager, team, or agent does their posts. I really love it when artists are connecting directly with fans."

You know your fans better than anyone else. It may take a while to find your "voice" on social media, but with experimentation, you can figure out what's working.

"I think you need to try a few different things until people resonate with it," offers Fitzgerald. "There's no way to know until you try it. Start by looking into how similar artists market themselves and go from there."

HIRING A PUBLICIST

Once you reach a certain point in your touring career, hiring a publicist will be a no brainer.

"People have to see an event three times in three different formats before it sticks in their brains," advises Schellenberg. "Someone sees it with a Facebook ad, and then it's in [a magazine], and then they see a poster, and all of the sudden they know about it. You have to hit your audience from every angle."

Publicity is great for a number of reasons, but know that publicity alone will not put butts in seats. "Ideally, we want people to read a piece of press [we've generated] and come to the show," explains Busse, "but there are layers to publicity. The second layer is posting that piece on your socials

and using it for promotion. Then, you can use it for pulling press quotes and increasing your credibility. Publicity adds to your rep in the industry and can be used as evidence for success; you can use press when applying for awards and grants." And as with many, in this industry, success breeds success.

In fact, at The Good Will, Schellenberg and his team have started putting pull quotes on all of their posters.

"It's a way to convince people who have never heard of a band to come to a show," he says. "Adding to the poster that PUP is a Polaris Prize nominee, it hits people with another type of media. The goal is to leave people no option but to go."

Publicity is one piece of the puzzle, but it's not the whole thing. You need to be hammering people with every form of media you can get your hands on.

SHOULD YOU DO YOUR OWN PUBLICITY?

In short, yes. "And then when you eventually hire a publicist, you understand and value what they're doing," Busse shares.

She also notes that, especially when you're starting out, no publication should be overlooked. Sometimes, all you're going to

be able to get are placements in small blogs with 200 followers, but in the age of internet media, that really doesn't matter. Everything you post builds momentum, and fans love having something to share regardless of where it comes from.

There are, of course, a few things you can do to make doing your own publicity easier.

"Bloom where you're planted. If that's where you are, that's who you pitch," suggests Busse. If you're just starting out, don't waste your time pitching *Rolling Stone*. Start small; you'll get there.

- Be assertive and follow up once a week. If somebody says "No," take no for an answer, but don't be afraid to ask why.
- Always have a story in mind when you're pitching. It has to be more than just "We're playing in your city." Come up with something interesting!
- Plan out your pitches. TV is scheduled way in advance. Start pitching TV two months ahead. Monthly magazines need to be pitched three months in advance. Dailies like CBC Radio need to be pitched the week before and the day before. Keep track of your pitches in a spreadsheet.

Doing your own publicity is time consuming and frustrating when you don't have much success; however, even just a few solid pieces of press on a tour can increase its profile immeasurably.

WORK HARD, PLAY BETTER

Ultimately, indie touring is about building buzz and it's often a slow build. It's about laying the groundwork for the future.

It's the artists that work hard, put on high-quality shows, and most importantly, make great music that eventually move past indie touring. If the music and effort is there, it will happen. Just keep plugging away.

The fans you make in your indie days will be die-hard fans for the rest of your career. They are the fans that buy merch, support crowdfunding campaigns, and interact with you on social media. And that's what makes indie touring rewarding and worth doing.

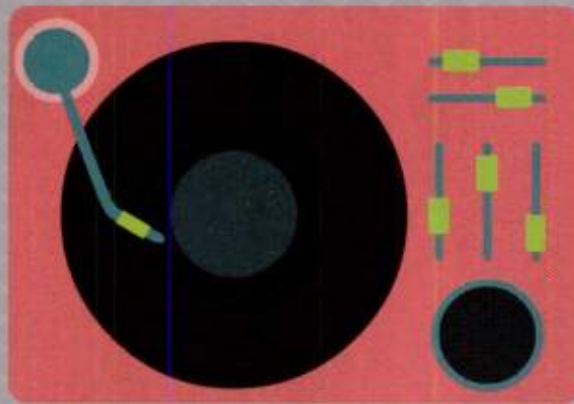
Liam Duncan is musician and writer based in Winnipeg, MB. He likes to make music with his band The Middle Coast. Check them out on Facebook.





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KNOWLEDGE IS POWER

The Many Faces of Music Education

by Jim Norris

T

he phrase “knowledge is power” was first attributed to English lawyer, philosopher, statesman, scientist, orator, and author Sir Francis Bacon. It dates back to 1597, when Bacon published the maxim in his book, *Meditationes Sacrae and Human Philosophy*. Now, hundreds of years later, there are more ways to acquire knowledge than ever before – both on the ground and online.

For the best chance of success in any field or industry, combine several sources and leave your competition in the dust. If you are in school or plan to attend in the future, bolster your education by reading books and magazines, attending seminars and webinars, and making the best use of online resources.

In this article, we present musicians and music industry professionals with an extensive listing of fields of study, educational sources, and ways to do your research. This is one to hang onto for future reference...





FIELDS OF STUDY

Performance

Training is provided on every instrument in every musical style in elementary schools, high schools, colleges, universities, private colleges, conservatories, private music lessons, books, videos, methods, and online courses. Most musical instrument stores also offer lessons. Search for “Musical technique” on Wikipedia.



Private lessons offer teaching tailored to your needs, goals, and progress.

Composition

Musical composition is the process of making or forming a piece of music by combining the parts, or elements of music. Graduate and post-graduate degree courses are available at universities and there are countless books, videos, and online courses available on the subject. Visit The Art Of Composing at www.artofcomposing.com.

History

Music history is the distinct subfield of musicology and history that studies music from a chronological perspective. Graduate and post-graduate degree courses are available at universities and there are books, videos, and online courses available. Explore Music and History at www.musicandhistory.com.

Teaching

Music teaching (pedagogy) is the study of the methods and principles of music instruction. Graduate and post-graduate degree courses are available at universities and there are books, videos, and online courses available. Visit the Canadian Music Educators Association site at www.cmea.ca.

Music Therapy

Music therapy is the skillful use of music and musical elements by an accredited music therapist to promote, maintain, and restore mental, physical, emotional, and spiritual health.

Music therapists work in psychiatric hospitals, rehabilitative facilities, medical hospitals, outpatient clinics, day care treatment centres, agencies serving persons with developmental disabilities, community mental health centres, drug and alcohol programs, seniors' centres, nursing homes, and hospice programs. Music Therapy education programs are offered at Acadia University, Canadian Mennonite University, Capilano University, University of Windsor, Wilfrid Laurier University, and Concordia University. For more information, visit the Canadian Association for Music Therapy at www.musictherapy.ca.

Theory

Music theory is the study of the theoretical elements of music, including sound and pitch, rhythm, melody, harmony, and notation. Training is available through books, videos, software, apps, seminars, and at colleges, universities, and career colleges. Check out the Music Theory Blog at www.musictheoryblog.blogspot.ca.

Songwriting

Songwriting is writing the music and words of songs. Training is available through books, videos, software, seminars, workshops, colleges and universities, and at career colleges. Great resources are available through SOCAN (www.socan.ca), the Songwriters Association of Canada (www.songwriters.ca), and the Songwriters Resource Network (www.songwritersresourcenetwork.com).

Business

Music business courses are offered at colleges, universities, private colleges, and online. There are also hundreds of books on the music business and music business subjects are covered in music magazines and blogs. Areas covered include record companies, music publishing, entertainment law, marketing, licensing, contracts, musical styles, artist management, promotion and publicity, financial principles, business development, business software, internet entertainment, ethics, and concert promotion. For information on music business careers, visit www.careersinmusic.com.

Recording

Recording is the action or process of recording sound or a performance for subsequent reproduction or broadcast. Training is available through books, magazines, videos, seminars, colleges, universities, online courses, and at career colleges. For more information, check out the Audio Engineering Society at www.aes.org.



Live demos are a quick way to get familiar with new products & technologies.



Panels & seminars bring experts together to tackle the tough & timely subjects.

Universities

Universities are located in major cities across Canada and offer courses in performance, history, composition, pedagogy (teaching), music therapy, business, recording, and theatre technology. They offer both graduate and post-graduate degrees. For an extensive list of Canadian universities, check out

www.schoolsincanada.com.

Career Colleges

A career college is a higher-level learning institution that specializes in providing students with the vocational education and technical skills they need in order to perform the tasks of a particular job. Subject areas offered at music-oriented career colleges include performance, recording, business, live sound, and event management. For a list of Canadian career colleges, check out www.schoolsincanada.com.

Conservatories

A conservatory is a school specializing in one of the fine arts – music, theatre, or dance. Music conservatories special-

ize in lessons on the most popular instruments – piano, bass, guitar, drums, and voice – and are located in cities across Canada. Some offer online training as well.

Private Teachers

Private teachers can teach in a number of different locations, including their own home, the student's home, a music store, or a private studio. Teachers can provide instruction to a group of individuals or to just one student at a time. Lesson length varies from 30 minutes to about an hour and usually takes place once per week. Instructors teach beginner to advanced students and some also teach professional performers. To locate music teachers across Canada, visit www.cfmta.org.

Seminars

A seminar is a meeting in which attendees receive information on and training in a particular subject. Popular subjects in the music industry are business, songwriting, and recording. They are offered by associations and publications and at conferences, trade shows, and festivals.

Live Sound

Live sound reinforcement is the process of electrically or digitally blending together multiple sound sources at a live event by an audio engineer using a mixing console and other PA gear. Training is available through books, videos, seminars, and at career colleges. Check out ProSoundWeb at www.prosoundweb.com/live.

Event Management

Event management is the application of project management to the creation and development of large-scale events such as festivals, conferences, ceremonies, formal parties, concerts, or conventions. Training is available through books, software, seminars, and at career colleges. Explore event management resources at www.eventmanagement.com.

SOURCES

Elementary Schools

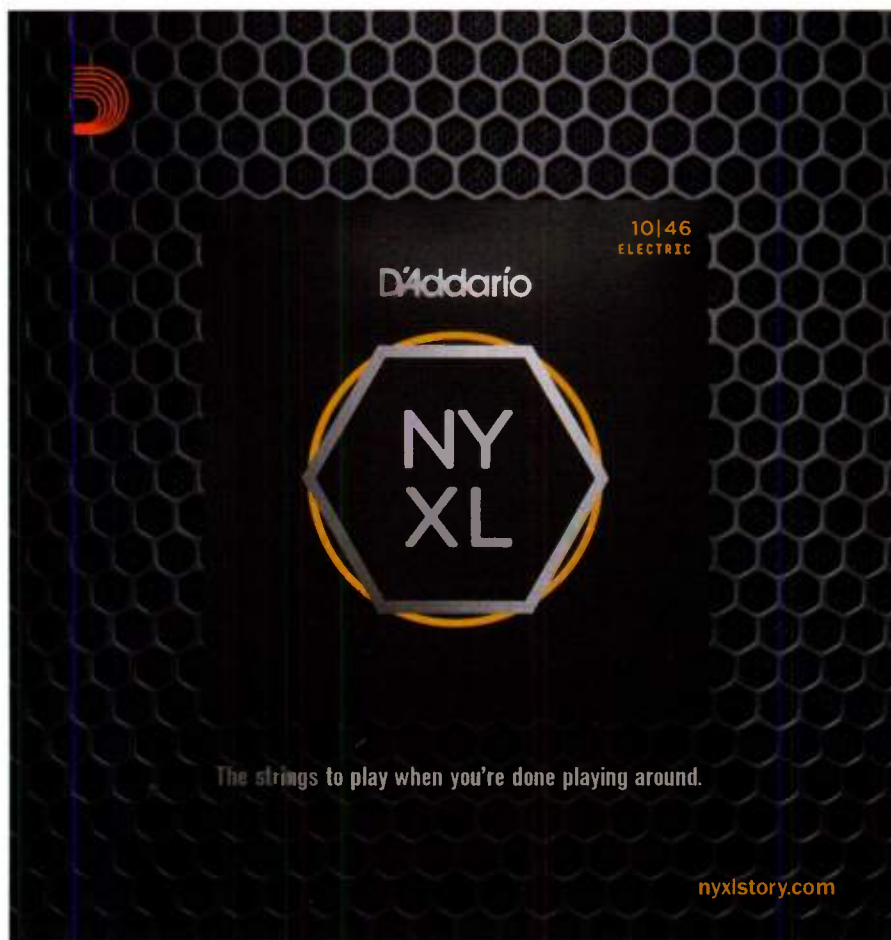
Children should be introduced to music and music making as early as possible. Schools have programs in vocal, instrumental, and choral music. The Coalition for Music Education (www.musicmakesus.ca) is fighting to save these programs from government cutbacks.

High Schools

High schools offer programs in individual instruments, band and orchestral music, choral music, and marching and jazz ensembles. Some schools offer training in technical areas such as recording, live sound, and theatre. High school programs are also being negatively impacted by government cutbacks.

Colleges

Colleges, also known as community colleges, are located in cities across Canada and offer courses in performance, business, recording, live sound, and theatre technology. For a great list of Canadian community colleges, check out www.schoolsincanada.com.





KNOWLEDGE IS POWER

Workshops

A workshop is a usually brief intensive educational program for a relatively small group of people that focuses especially on technique and skills in a particular field. The focus is on participation – learning by doing rather than just watching and listening. Areas of focus include performance, software, recording, and live sound.



Trade shows like The NAMM Show offer rich educational programming

Trade Shows

Trade shows offer exposure to a wide variety of products and services. In addition to exhibits on products or services, many present seminars, workshops, clinics, and demonstrations. Subject areas are musical instruments, recording, broadcast, live sound, and lighting. To find trade shows worldwide, visit www.nor.com/events.

Conferences

A conference is a formal meeting in which many people gather in order to talk about ideas or problems related to a particular topic, usually for several days. Most are focused on the music business, but they also include speakers and panelists on technology, songwriting, recording, video production, business development, and artist showcases. There are national events and also conferences in each province presented by the provincial music industry associations. To find conferences worldwide, visit www.nor.com/events.

Online Courses

Online courses focus on business, technique, recording, software, arranging, game design, theory and harmony, music publishing, and technology. They

are presented by colleges and universities, career colleges, and conservatories. Be aware

that content, production quality, and costs vary drastically. Online courses can be accessed through a web browser or mobile device and can be used anywhere and at any time. Have a look at www.lynda.com, which offers hundreds of courses in technique, recording, live sound, software, business, and technology. The cost is reasonable and the site offers a free trial.

Webinars

A webinar is a seminar or other presentation that takes place on the internet, allowing participants in different locations to see and hear the presenter, ask questions, and take advantage of exclusive resources. They cover music business, recording, and technology. For a list of future and past music industry webinars, go to www.nwcwebinars.com.

Blogs

A blog (weblog) is a regularly updated website or web page, typically one run by an individual or small group, which is written in an informal or conversational style. Subjects include technique, recording, business, or industry news. Check out the reputation of the blogger before you believe or act upon the information that is presented. For an extensive list of blogs, visit www.ontoplist.com.

Podcasts

A podcast is a digital audio file made available on the internet for downloading or streaming via a computer or portable media player, typically available as a series, new installments of which can be received by subscribers automatically. Check out www.podcastchart.com, iTunes at www.itunes.com, Google Play at play.google.com, TuneIn Radio at www.tunein.com, or Blog Talk Radio at www.blogtalkradio.com. Specifically, check out new and archived episodes of Canadian Musician Radio at www.canadianmusicianradio.com.

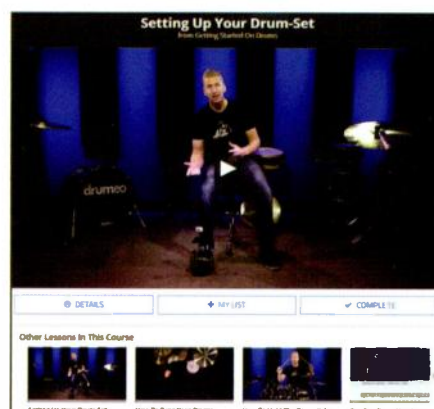
Consultants

A consultant is an experienced professional who provides expert knowledge for a fee. He or she works in an advisory capacity only and is usually

not accountable for the outcome of a consulting exercise. A consultant can be hired by an artist or a company to lend advice to improve the chances of success.

Coaches

A coach is a person who teaches a special skill, especially one connected with performing, such as singing or acting. Coaches can operate on a one-to-one basis or in a group coaching situation. A coach is usually involved more in hands-on training rather than just lending advice and closely follows the progress of the client. A great example is a vocal coach who instructs singers on how to improve their singing technique, take care of and develop their voice, and prepare for live performances.



Online training sites like Drummeo are great resources for independent study.

Websites

If you search Google for any subject of interest, you will get millions of results. There are thousands of music-related websites on a wide variety of topics. Be very aware of who operates the website and the credibility of the information it contains. A lot of great Canadian resources are available through the National Music Centre, www.nmc.ca.

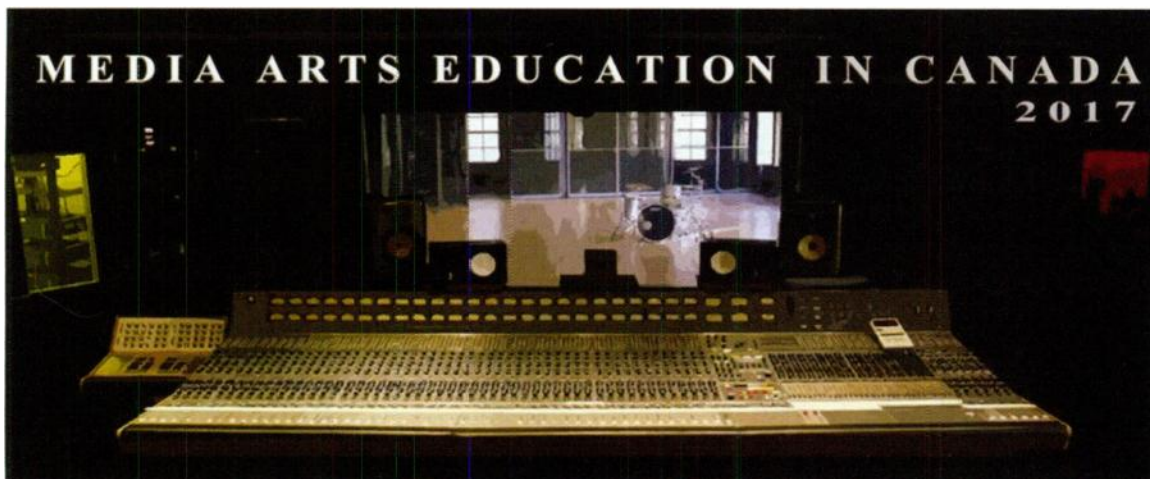
Newsletters

A newsletter is a regularly distributed publication that is generally about one main topic of interest to its subscribers. They are available in print and e-mail versions and can be paid or free. Before you subscribe, make sure that the newsletter contains useful information and is not just a marketing piece disguised as a newsletter. Remember that free newsletters can eat up a lot of your valuable time and inbox space.

Books

Books contain information on technique, songwriting, recording, live sound, music history, biographies,





Harris Institute Ranked Best for 5th Year

Toronto's Harris Institute is ranked best private school in the 2017 'Media Arts Education Report' for a 5th consecutive year. Author Jim Lamarche says, "Harris Institute is the best school of its kind in Canada. *Highly Recommended*".

Included in the Report Card's top 10 schools are Ryerson University's School of Media, OCAD University, the Ontario Institute of Audio Recording Technology (OIART), Metalworks Institute and Seneca College. In its 9th year with over 100,000 visitors from around the world, Lamarche's Report is the quintessential source of comparative information on media arts education in Canada.

Harris Institute is the only school outside of the US in *Billboard Magazine's* most recent "Top 11 Schools". The college was previously featured in *Mix Magazine's* "Audio Education's Finest" and *Billboard's* "Schools That Rock".

Harris graduates won or were nominated for 197 awards in the past two years, including Grammy, Emmy, Oscar, Juno and Canadian Screen Awards. The school's Arts Management Program is the only college program in North America to achieve seven 0% Student Loan Default Rates and its Audio Production Program achieved a fifth 0% Default Rate in 2016.

Harris Institute and the University of the West of Scotland (top 5% in the 2016 'Times Worldwide Higher Education Rankings') have pioneered accelerated post-secondary education. Since 2005, 124 Harris graduates have earned BA and B.Sc. degrees in 8 months on full scholarships in Scotland. The partnership was expanded in 2016 to offer Harris graduates who complete both the Audio Production and Arts Management Programs (double major in 20 months) direct entry into Master's Degree programs at UWS in Sound Production, Songwriting or Music Industry at their Glasgow and new London, England campuses. Students are able to earn two college diplomas from Harris and an MA from UWS in less than 3 years.

Media Arts Education Report 2017 www.jimlamarche.ca

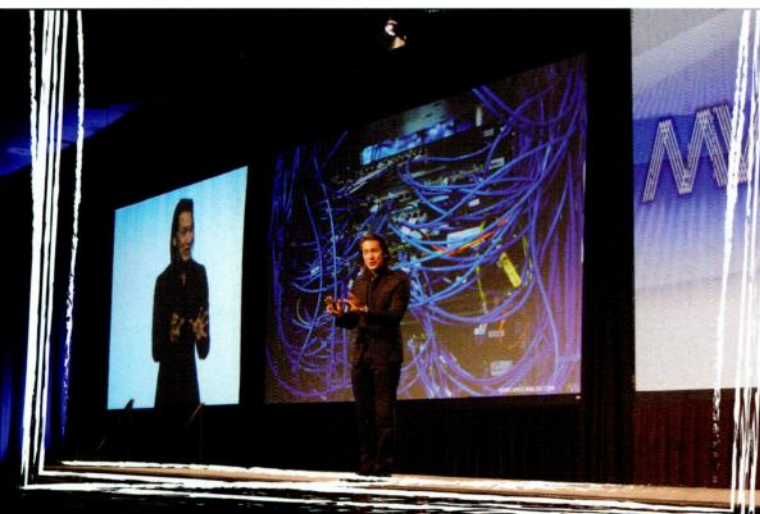
Harris Institute www.harrisinstitute.com

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voice, technology, business, gear, video, and theory. They can be purchased at bookstores, newsstands, or music stores and online at a variety of ecommerce sites. Keep in mind the reputation of the author and the publisher and check out published reviews. Some books are also available in a digital version that you can download. Check out www.musicbooksplus.com.

Methods

A method is a textbook for a specified musical instrument or a selected problem of playing a certain instrument. They are available for virtually every instrument and offer very practical advice for improving your skills. They can be purchased at music stores or online at music book-related ecommerce sites. Visit Music Books Plus at www.musicbooksplus.com.

Magazines

There are hoards of music-oriented magazines, including publications specifically focused on songwriting, recording, live sound, and lighting. They contain information on instrumental technique, recording, music business, events, product information, industry news, and opportunities. For example, at the Winter NAMM Show in Anaheim, there are over 60 music-related magazines on offer. Magazines are available at newsstands and music stores and by subscription. Most also have informational websites with exclusive



One-on-one meetings & mentorship sessions get you up close to industry experts.

online resources and their own apps. Search for “List of music magazines” on Wikipedia.

Videos

Instructional videos are available in DVD format for every instrument and on subjects such as recording, live sound, and the music business. They can be purchased in music stores, bookstores, and online. A wide variety of relevant informational videos are also available at sites such as YouTube and Vimeo. Again, consider the source, the presenter, and the production quality before you invest your time and act on the advice.

Software

A wide variety of music education software is available covering theory, notation, recording, and arranging. Boxed versions are available in music stores and online at various ecommerce sites. Digital downloads can be found at a variety of ecommerce sites and at music store websites. Visit www.schoolmusictools.com.

Apps

Apps are available for smartphones and tablets. Subjects include technique, theory, recording, ear training, practice tools, notation, composing, voice, and technology. Many apps also integrate teaching or practice tools into games. Search using relevant keywords at play.google.com and itunes.apple.com. Additionally, there are lots of great app ideas and resources at www.musicianswithapps.com.

Radio & Television

Radio and television stations, especially public radio and television, present a wealth of educational programs. Interview shows focus on well-known musicians, composers, and music industry professionals. For a listing of Canadian radio and television stations, visit the Canadian Association of Broadcasters at www.cab-acr.ca.

Most radio and television stations also stream their signal online worldwide and many have their own apps and podcasts. For worldwide radio listings, visit www.tuneinradio.com or www accuradio.com. Both of these websites have their own apps as well.

For interviews with Canadian artists and industry professionals, visit *Canadian Musician Radio* at www.canadianmusicianradio.com.

Experience

As our friends at Nike like to say, “Just Do It.” Benjamin Franklin came up with the phrase “experience is the best teacher” – great words to live by. The “school of hard knocks” refers to the experience gained from living, especially from disappointment and hard work, regarded as a means of education.

As you continue on your path to life-long learning, put what you learn into practice as quickly as possible. A combination of abundant knowledge and loads of experience is a sure-fire formula for success in the music industry and in life.

RESEARCH

Search Engines

Keeping in mind your areas of interest, spend constructive time on Google (www.google.com), Yahoo (www.yahoo.com), or Bing (www.bing.com). There is a wealth of information on



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the internet but unfortunately much of it is irrelevant, not credible, or inaccurate. Refine your search through the use of specific and carefully-selected keywords and use your imagination to find what you are looking for. The same keywords can yield different results in the various search engines. Also note that many websites use ineffective search engine optimization, so sometimes the best resources are hard to find. Check the paid listings as well as the organic listings.

Search YouTube for videos on any subject and find everything imaginable on Wikipedia.

Industry Associations

Music, music industry, and pro audio associations often provide complete lists of their members online, some of which are education-related facilities and online resources. Visit www.schoolmusictools.com.

Trade Shows

Trade shows often have exhibitors that are education-related, in addition to educational programming for attendees. Even if you don't attend the show, you can find a list of exhibitors on their website with contact information. Most trade shows also have free apps that you can download. To find trade shows worldwide, visit www.nor.com/events.

Magazines

Magazines contain advertising and editorial content on educational resources. Most have digital editions, informational websites, and apps as well. Search for "List of music magazines" on Wikipedia.



Studying at the secondary level sets you up for all kinds of opportunities.

Introducing students to music early on is key.



Directories

Print directories often have listings of educational resources. They can be purchased in bookstores, music stores, and online. Online directories list educational resources and make it easy to visit their website and get in contact with them. For Canadian listings, visit MDC Online at www.musicdirectorycanada.com.

Word of Mouth

Speak to people who are involved in your area of interest to get their advice and comments. Students who have attended or are currently attending a school you are interested in are a reliable source of input. Attend relevant events and network with event organizers, exhibitors, seminar presenters, and attendees. Check out Ten Thousand Coffees at www.tenthousandcoffees.com to network with successful professionals in your desired area of interest.

Social Media

Search Facebook, LinkedIn, and Twitter to check out sources you are interested in. You will discover other people's experiences and their comments - positive or negative. You can ask questions to get valuable feedback. There are also many groups on sites like Facebook and LinkedIn dedicated to certain topics that you can join in

order to benefit from the career experience of their members. Get involved and don't be afraid to ask questions.

Putting together an educational plan is a daunting task in itself. First, decide on your areas of interest, identify which sources of information will serve you best, and then do the research to make the most informed choices. The good news is that there's an abundance of information available; of course, that is the challenge as well.

Free isn't always best. Look for good value and keep in mind the quality of the information and the importance of your time. Many people learn better in a structured environment, such as a classroom setting.

Get started now. Remember that an effective program of life-long learning is one of the keys to success in any field, and is comprised of a balance between knowledge and experience.

Jim Norris is the Publisher of Canadian Musician magazine and an experienced teacher and seminar presenter.

Some of the definitions contained in this article were sourced through Wikipedia and Dictionary.com.

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Five Quick Tips

From *101 Tips and Tricks of Successful Songwriting*

1. What's Your Message?

Songs have changed lives. They've comforted people and stirred them to action. It's up to you to decide what kind of message to send.

Some writers have gotten flak for writing songs that demean women and promote violence. Some say that they are just using artistic license or writing about what they've experienced. Whatever you think, there's no question that many people look up to artists. Ideas in songs are often picked up unconsciously and stick in the listener's brain like Velcro. We've all seen audiences singing along to every word.

While there's a place in the world for all types of songs, there's something special about ones that inspire the listener. "Over the Rainbow," "Let It Be," "Dream On," Pink's "Perfect," and U2's "Beautiful Day" make you feel better about life by sharing positive messages about love and standing on your own two feet.

What kind of message do you want to share? The choice is yours.

2. Use Songs as Vehicles for Protest & Change

"Strange Fruit," recorded by Billie Holiday in 1939, was written by Abel Meeropol about the lynching of two black men. The title refers to the men's bodies hanging from the trees. This metaphor was so powerful that *Time* voted "Strange Fruit" the "song of the century."

At first, Billie was afraid to sing it for fear of reprisal. It would take three decades for the practice of lynching to be curtailed in the South, but this song really launched the protests.

Skillful writers can bring about social change by using their craft to not only entertain, but also educate. This intention can lend fire to your writing. Just listen to U2's "Sunday Bloody Sunday" about a massacre of peaceful protesters in Northern Ireland.

Something to think about, but be creative – no one wants to be preached to.

3. Break the Rules

Do you think that Jimmy Page and Robert Plant were thinking about the rules of songwriting when they wrote Led Zeppelin's "Stairway to Heaven"? It's one of the most played songs in the history of American FM radio and clocks in at 8:03.

Radio people said one of Sting's biggest singles, "Desert Rose," would never work. They said you couldn't start a song in a foreign language. After being prominently featured in a Jaguar commercial, it became a radio hit. People were begging for it.

There are many statistics on how song length, tempo, and where the hooks and bridges come in can make a hit. These are good guidelines, but once in a while you have to throw out the rules and start riffing about yellow submarines, yellow brick roads, or yellow ribbons. Your uniqueness is your advantage and signature.

4. Give Yourself Goosebumps

Ever hear a song and have to snap off the radio because it stirs up too many memories? Or maybe certain snippets of music coming from a passing car bring you back to a special place and time? That's what it's all about. You want to make your listener laugh or cry or, best of all, be inspired.

Arousing deep emotion is the ultimate for a songwriter. "The Way We Were" is such a touching, evocative song that it's been voted one of the top 10 film songs of all time on every list imaginable. It was not only a hit on radio but had an unforgettable visual connected to it. Every time you hear it you can picture Barbra Streisand meeting up with Robert Redford, her heart broken as his new young lover waits in the wings.

Strive for emotional impact. If you can make yourself weep while you're writing, you're bound to move others as well.

5. Dig Deep to Strike Gold

A brilliant song says something that everyone thinks about but can't put into words. Gotye's "Somebody That I Used to Know," about a former lover becoming a stranger, is something everyone can relate to. In fact, it's one of the best-selling digital singles of all time. The person you used to kiss goodnight and good morning is now someone you see on the street and try to avoid. That is strange and powerful stuff.

"Cry Me a River," performed and co-written by Justin Timberlake, is so lyrically passionate and melodically gripping because Justin was channeling breakup angst after he and Britney split up. When you get in touch with those strong feelings like love, hate, and jealousy, you can hit nerves around the world.

Fluff is fun but deep stuff resonates long after the song is done.



These tips are excerpts from *101 Tips and Tricks of Successful Songwriting* by Diana Williamson, available from Amazon.com and through her site at:

www.101tipsandtricksofsuccessfulsongwriting.com.



The Curious Case of Mastering Your Boy Tony Braxton's *Adult Contempt* Part 2

Last issue, I explained the different methods I tried out when mastering Your Boy Tony Braxton's *Adult Contempt*, with the mandate of making it sound like it was released in 1990.

I sent the various test mixes to Shad (aka Your Boy), mixer Howie Beck, producer Matt Johnston, and Gurav, Shad's manager. In the end, and to my surprise, they chose the digital master as their favourite. They were looking for something different and this was it – but not different enough. They asked for one more version with something that's not normally done in mastering: reverb. So I added a Lexicon hall reverb with a short decay, sent this off, and the test-master was approved.

Approved "in theory," that is, because I was told by the time the mixes were ready for mastering, the actual mixes would sound quite a bit different than the test mix. At least we had a methodology.

After I got the final mixes and did my first round of mastering, the list of revisions and delivery of new mixes was exhaustive, so I was glad it was all done in the box. It saved me from not having to rerun it through the analog system every time.

Here are some of the highlights and more interesting signal paths:

Whole Album

For the whole album, I kept the UAD Ampex ATR 102 at 7.5 ips with 456 tape and used a UAD Pultec with 100 Hz and 20 kHz attenuation. I also used the UAD Lexicon large hall reverb and a FabFilter Limiter.

The FabFilter is my go to limiter. I sometimes use others, but to me, it's the most flexible and can sound the most transparent. It also doesn't have many settings, which is

something I look for in a limiter. I want it to be as simple as possible so I don't really have to think about it. I set the limiter to 3dB gain. This way I can have a lower level going to my plug-ins, and for vinyl mastering I can take it off and have a lower level (very important for vinyl mastering) and increased dynamic range.

"Conviction"

I used a FabFilter C2 Comp with a bus-style compressor and a pretty high ratio (5:1) for mastering. Also some side chain filtering.

I used an Ozone dynamic EQ to dial out a bitey vocal at the times it was too much and to boost the kick a little. A dynamic EQ works similar to a multi-band but only applies to an EQ curve when it reaches a certain dynamic threshold.

"Fall (Girl)"

I used a mid-side EQ, the FabFilter Q2. I cut the lows in the mid but put back in some of the kick frequency. I took out some 2 kHz in both mid and side.

I also felt this song needed some dynamic lift. I could have used an upwards compressor but it didn't create the effect I wanted, so I used a transient designer, the UAD Sonnox Oxford Evolution, to bring back some lost transients. To be honest, I don't actually know how transient designers work; I just know how they sound and for mastering, it's usually not a desirable sound. If fits into that category of "effect that sounds pretty good until you take it out and realize how much damage it's actually doing." But in those rare cases, it does what nothing else can do and it's exactly what a mix needs. The UAD Sonnox Oxford Evolution is the first transient designer that I think is flexible enough to be used for mastering.

"All I Think About Is You"

For this song, I really missed the sound of my Neve 2087 Mastering EQ, so I dialed up a UAD Neve 1081 (the 2087 is basically a stereo stepped line-level version of the 1081) and dialed in 1dB at 4.7, 1dB at 56, -1dB at 380 Hz, and a 27 Hz filter, which is my go-to preset on the Neve (save the 380 Hz cut).

"KIK"

This song needed a little widening. The Nugen Stereoizer is the only plug-in I like for widening. It has a natural sound and never pushes anything out of phase, which is a common problem with stereo widening.

There was a bit of demo-itis on this album, where they really liked the rough mixes from early on in the recording, so we ended up using a bunch of those. For those, I did almost no EQ or compression; I just shaped the EQ to compensate for how they sounded different with a louder level from the limiter. I felt these mixes were perhaps sonically inferior to Howie's final mixes but the artist and producer were happy with them, and in the end, that's all that matters.

When listening to this album, you get a sense it's not a typical recording and that's exactly what they wanted. The mastering reflected that.

I worry because this album is so atypical for Shad and doesn't follow any current trends in audio recordings that it will get looked over, which would be a shame. It's an amazing album by a very adventurous artist who assembled a fantastic team to make it a reality. I'm honoured and privileged to be a part of it. I hope you give it a good listen.



Understanding Complementary EQ

Quickly creating a good mix can be one of the toughest aspects of doing live sound, especially at showcases or festivals where sound checks are often brief and by no means comprehensive. Thankfully, this challenge can be made easier with one of the most readily available tools at an engineer's disposal: an equalizer. With thoughtful use, even the most basic equalizers can be used to carve out a spot in the mix for each instrument and voice.

The Theory

To understand complementary EQ, we must first understand a phenomenon known in the audio world as "masking," which occurs when two instruments share a similar frequency range. Since frequency is one of the ways in which the human brain tells different sounds apart from one another, masking will make it difficult to distinguish one instrument from the other and leaves the listener feeling like they can't hear either instrument properly. When this happens in multiple frequency ranges simultaneously, it can give the impression of a cluttered mix that lacks definition between instruments. One of the best and easiest ways to combat this phenomenon is with complementary EQ.

By definition, complementary EQ is the use of opposite equalization curves on two or more different sources that work together (i.e. complement each other) to make both sources stand out in the mix. Usually, this will involve choosing a centre frequency that both sources share and then using the equalizers on their respective channels to attenuate

that frequency on one and boost it on the other. On equalizers with a variable Q value, I recommend starting with something moderate since overly wide or narrow Q values will defeat the purpose of your cutting/boosting. Similar to the old saying about sculptors and statues, your goal is to start with a bunch of conflicting sounds and carve away everything that isn't part of your spectacular mix.

The ideal tool for this is a fully parametric equalizer because it allows you to sweep the centre frequency in order to find the place that you want to attenuate/boost; however, in a pinch, fixed-frequency and fixed-Q equalizers will still work. In fact, even the channel EQs found on most small, low-budget consoles will have enough flexibility for a basic implementation of this technique, so complementary EQ can even be used on small, simple systems.

Putting It into Practice

The theory behind complementary EQ may sound difficult and technical to some, but it's actually quite simple in practice. Let's pretend we're mixing a jazz-rock band with both an electric bass and a piano. When both instruments play low in their range, they will begin to mask each other because they both have similar low frequency content. To prevent this, we will determine where we want each instrument to sit in the overall mix, choose our centre frequency, and attenuate/boost according to our ears.

For example, we may choose a centre frequency of 80 Hz and decide to attenuate it by 6dB on the piano and boost it by 1.5dB on the bass. The more musicians there are on stage, the more likely it is that you will have to carve out a dedicated spot in the mix for each one.

The Speed Factor

At the beginning of this column, I mentioned that using complementary EQ can be a life-saver in fast-paced situations. How? There are a handful of masking issues that occur with surprising regularity, especially when dealing with low frequencies. The electric bass and piano example I used earlier is one of them, but I also regularly see issues with electric bass and kick drum. Sometimes electric guitar and electric bass can step on each other, as well as electric guitar and piano. At events like industry showcases where it's unlikely that each act will get a comprehensive sound check before they hit the stage, complementary EQ can be set up in advance based on the band's instrumentation to correct common problems before they happen. This means that when the band takes the stage and hits the first chord, every instrument will be heard in the mix. Of course, these settings will need to be refined and the levels will need to be re-balanced almost immediately, but right off the bat, each instrument will have its own spot frequency-wise. This has saved me from scrambling to correct a potential disaster more times than I can count.

Complementary EQ is a technique that every audio engineer should understand. It is relatively simple to implement, can be done on the most basic of systems, and is a great way to get a mix up and running quickly in high-pressure situations. While there are plenty of strategies for getting good live mixes, complementary EQ is an essential part of every technician's toolkit.

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Music, the Law & Money Streams

Part 2 – Money Streams

1. MUSICAL COPYRIGHTS

For musicians primarily involved in composition and songwriting, musical copyrights exploited through music publishing is the most important revenue source for them.

What Is Paid?

Mechanicals – For physical mechanical licenses governed under the Mechanical Licensing Agreement, the industry standard negotiated by CMRRA on behalf of CMPA for publishers and Music Canada for record labels is 8.3 cents (less CMRRA's 6 per cent or SODRAC's 10 per cent if they administer) for songs under five minutes in duration. The main users are record companies. Digital online mechanical licenses are granted by CSI, a joint venture of CMRRA and SODRAC.

Public Performing Rights – These are licensed by SOCAN, Canada's only performing rights society. The main uses occur on TV, film, radio, in concerts, bars, etc. If you write and perform your own compositions, a source of revenue that can accrue from live performances that is often overlooked is the fact that, if you are SOCAN member, for performances in bars with a cover charge of six dollars and over, SOCAN pays performing rights revenue. There are numerous tariff items. Payments depend on use.

Synchronization Rights – Placements of music and record masters used in film, TV, commercials, video games, etc., are an important source of income from music. The monetary value varies depending on the type and duration of use and the context. Typically, flat fees are negotiated by and paid to rights holders and, depending on one's bargaining power, perhaps a percentage of DVD sales, etc.

Print Rights – 10-12.5 per cent of sales, if a publishing agreement is in place.

Subsidiary Rights – These are negotiated and based on use.

If a music publishing agreement exists, the music publisher administers the copyright and shares the revenue with the songwriter based on the terms of the agreement. Typically, the revenue paid to the songwriter ranges from 50-75 per cent of net income.

2. RECORDINGS

Revenue from recordings is derived from sales, licensing, and distribution of audio and audiovisual recordings in both physical and digital formats and relevant copyright royalties, namely neighbouring rights and blank tape levies.

The value of the revenue varies depending on whether one is signed to an agreement – for example, a recording agreement – or if you have entered into a licensing or distribution agreement, or if you are an unsigned artist. Under a recording agreement and a licensing agreement, audiovisual recordings are treated as and paid as a record.

Also note that, for each exploitation of a recording, there is often a fee paid for use of the music and performance embodied in the recording. Don't forget CFM union payments that apply if you are a member.

What Is Paid?

Sales – Typical royalty rates are: under a licensing agreement, 20 per cent of PPD; under a distribution agreement, the money paid is based on pricing of the recording, less a 20-30 per cent distribution fee, and subject to the aggregator's percentage (typically 9 per cent, if digital). If the artist is under a recording agreement, typically royalties are 15-18 per cent of PPD. If under a record production agreement, typically the artist is entitled to 50 per cent of net receipts.

Royalty rates also vary based on format (CD, vinyl, etc.) The revenue also depends on whether the sale is at retail or live, the territory, pricing, and configurations (singles, EPs, LPs, etc.) Physical recordings are subject to packaging deductions, sales discounts, and reserves. Agreements are subject to customary escalations based on sales plateaus achieved, for example, an extra 1 per cent at gold and platinum sales plateaus.

Master Use Licenses – For film, TV, video games, etc., if signed with a label, it's a 50/50 split. If not, 100 per cent goes to the artist who is the master owner. Typically, flat fees are negotiated. Many factors affect the value of such licenses, including indie vs. major deals, types of TV uses, territory, duration of use, etc.

Licensing samples, typical payments are a flat fee, royalties, or a combination of both.

Ad Revenue – A percentage of ad revenue is paid based on whether the ad is skippable, non-skippable, an overlay, or display ad. Payment is based not

on views but on a per advertisement basis.

Digital (Electronic Transmissions via Internet, Satellite, Cellular, etc.) – Welcome to micro-transactions and the metadata accounting age. Metadata is increasingly important to track data and make payments.

Downloads – iTunes-type model, where 99 cents – 30 per cent = 70 cents. If under a record agreement, the artist's royalty percentage applies. Ringtones and ringbacks pay 50 per cent of retail price to customers. The artist's royalty rate applies if signed to a record agreement.

Streaming – Paid per stream based on free vs. ad based. If signed, artist royalty applies x net revenue received by the record company, subject to types of uses such as non-interactive streaming, satellite radio, video streaming, etc. For podcasting and bundled services, one is paid based on a portion of fees collected by the digital distributor.

Neighbouring Rights – Under the Copyright Act, 50 per cent goes to makers (typically record labels) and 50 per cent to performers for their performances in the sound recording. Tariffs are set by the Copyright Board and are collected and paid by Re: Sound. Artists can be both types of rights holders if they own their recordings and perform on them.

Blank Tape Levies – A percentage from every blank audio recording medium goes to CPCC and is shared with record labels, music publishers, songwriters, and recording artists as follows: 58.2 per cent goes to artists/publishers, 23.8 per cent to performers, and 18 per cent to record companies. One must join through an aggregator such as SOCAN, CMRRA, SODRAC, etc. to be entitled to such royalties.

Conclusions

This is a very complicated area of law, rights, and practices. Rights and revenue streams are ever evolving in the music industry, which itself is also undergoing rapid transition.

The above is general information only and skilled legal and accounting advice should be sought in any specific situation.

This article is adapted from the author's lecture on February 21, 2016 at the JAZZ.FM91 Jazz Connect Conference. These issues can and do vary in other countries.

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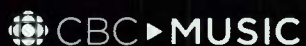
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HOT GEAR



Roland TR-09 Rhythm Composer

Roland has released the TR-09 Rhythm Composer, a modernized revamp of the TR-909 drum machine that recreates the original's hybrid sound in a compact and affordable format.

The TR-09 features a 16-step TR-REC programming style and Step or Tap write modes. It lets musicians fine-tune parameters and switch modes without interrupting their beats and is designed for easy connectivity to external gear, with a choice of MIDI, USB, and trigger ports giving control over vintage analog synths, modular gear, and DAWs.

The original TR-909 blended analog kick, snare, and tom drums with six-bit samples for the hi-hats and cymbals. To accurately recreate this sound while retaining the ability to edit and tweak the various parameters, Roland used its Analog Circuit Behavior (ACB) technology, which is also found in the Aira series.

For more information, contact Roland Canada: 604-270-6626, FAX 877-270-6552, www.roland.ca.



Zoom Q2n Handy Video Recorder

Zoom North America has launched the Q2n Handy Video Recorder, a portable camera that gives musicians the ability to create HD videos with pro-quality audio. Ideal for capturing live performances and rehearsal sessions, the Q2n is equipped with a built-in X/Y microphone, 160-degree wide-angle lens, and intuitive controls in a compact form factor.

The Q2n offers detail and clarity at resolutions up to 24-bit/96 kHz. For distortion-free recording, the built-in X/Y microphones can handle high sound pressure levels (up to 120dB SPL) so musicians can record on stage alongside amps and drums.

The Q2n has 10 'Scene' presets that automatically adjust for different lighting conditions. The 160-degree wide-angle lens captures video with a bright f/2.0 aperture that is ideal in low-light settings like dimly lit venues. The camera also captures video in 720p or 1080p HD resolution with the same 24 and 30 fps frame rates used in film.

For more information, contact Intellimix: 514-457-9663, FAX 514-457-0575, salesinfo@intellimix.com, www.intellimix.com



Rob Papen eXplorer4 Software Bundle

Rob Papen Soundware has released eXplorer4, the fourth incarnation of the software package that combines all of its virtual synths and effects plug-ins, including its simultaneously-released latest product, the Predator2 soft synth reboot.

The eXplorer4 bundle features 15 Rob Papen products. These include the Blade soft synth; the BLUE-II; the Crossfusion Synthesis soft synth; Predator2 and its Predator predecessor together with the PredatorFX filter, modulation, vocoder, and effects plug-in; the Punch virtual drum synth; Punch-BD bass drum module; the RG electric and acoustic guitar groove virtual instrument with sequencer and synth effects; the RP-AMOD effects plug-in that uses modulators to alter audio in different ways with classic effects; the RP-Delay effects plug-in; and others.

For more information, go to www.robpapen.com.

Pearl Decade Maple Drum Kits

Pearl has released the Decade Maple series of drum kits. The Decade Maple kits feature six-ply, 5.4 mm Maple shells, pro-level features, and come in eight custom-colour lacquer finishes.

The Decade shells' cross-laminated plies incorporate Pearl's proprietary Superior Shell Technology. The resulting thin but strong shell reacts quickly to the stroke, producing resonant highs and deep lows. Pearl's Superior Shell Technology begins with select woods chosen for their unique acoustic attributes, milled to a precise thickness with overlapping scarf joint seams for an air-tight fit. The wood plies are saturated with Pearl's proprietary AcoustiGlue that fills every pore and dries to the exact consistency of the wood for optimum resonance.

The 20 x 14-in. single headed gong drums are mounted by BT300 Tom Mounts located on each side of the drum. Any Pearl Tom Holder or accessory with a 7/8 post can be used to mount the drum.

For more information, contact Erikson Music: 514-457-2555, FAX 514-457-0055, info@eriksonmusic.com, www.eriksonmusic.com.



Peavey XR-AT Powered Mixer

Peavey has introduced the XR-AT powered mixer, which incorporates a nine-channel mixer and 1,000 W of power (1,500 W peak) into a portable design. As well, as a first for the company, it includes Antares Auto-Tune pitch correction technology.

Ideal for use in small- to medium-sized venues, the XR-AT comes equipped with onboard digital effects and modern features, such as MidMorph and FLS, Peavey's exclusive Feedback Locating System. Additionally, the mixer includes KOSMOS bass enhancement that adds low-end response and increases high-end clarity. The XR-AT also features Bluetooth wireless connectivity.

Other features include an assignable Main/ Main or Main/Monitor power amplifier with four twist-lock combination outputs. Plus, the onboard LCD displays MP3 file names, play information, set-up information for the Auto-Tune feature, and selected effects. Seven channels of compression allow users to dial in the desired level regardless of the source.

For more information, contact B&J Music: 800-268-8147, FAX 800-777-3265, bandj@jamindustries.com, www.bjmusic.com.



HOT GEAR



DPA d:facto Linear Vocal Microphone

DPA Microphones has launched the d:facto Linear Vocal Microphone, with a more linear frequency response than the original d:facto Vocal Microphone, which features a boost at 12 kHz. The new d:facto offers uncoloured sound, giving users free range to EQ as much or as little as they see fit.

Featuring a new capsule with an isolation-optimized supercardioid polar pattern that is specifically designed to augment the human vocal range, the d:facto Linear Vocal Microphone combines optimal cardioid and supercardioid directional characteristics. This ensures complete focus on the sound source with minimal bleed, delivering a natural sound, high separation, and SPL handling up to 160dB.

The capsule can be removed and replaced with any other d:facto capsule to suit different recording or performance requirements.

For more information, contact GerrAudio: 613-342-6999, FAX 613-342-8499, sales@gerr.com, www.gerr.com.

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~ Brad Madix
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Manson, Def Leppard



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microphone bleed and feedback."
~ Jim Warren
FOH: Radiohead, Arcade Fire, Nine
Inch Nails, Peter Dinklage



Levy's Leathers MH17 & MRE1CAR Guitar Straps

Levy's Leathers has released two new guitar strap series: the MH17 (Billy) hemp and suede straps and the MRE1CAR, which is inspired by classic sneakers.

The MH17 (Billy) straps are made of hemp and suede and are designed to look good with acoustic or electric guitars. They are 2.5 in. wide and are made with a fine hemp weave featuring decorative suede reinforcement on the ends. They are fully adjustable and available in brown, copper, and emerald.

Inspired by a classic running shoe, Levy's MRE1CAR straps pay homage to this iconic footwear. Made with a sturdy canvas top, decorative piping, and genuine garment leather backing, this strap is fully adjustable and available in red and black.

For more information, contact Levy's Leathers: 800-565-0203, FAX 888-329-5389, levys@levysleathers.com, www.levysleathers.com.



MRE1CAR

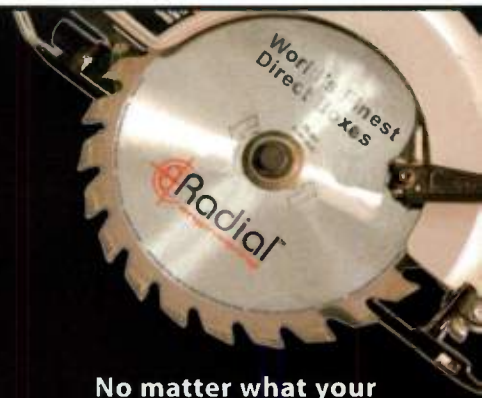
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HOT GEAR



Audio-Technica

ATM350a Instrument Microphone

Audio-Technica is now shipping the ATM350a instrument microphone. Designed for a clear, well-balanced response even in very high SPL applications, the ATM350a cardioid condenser instrument microphone comes in six specially designed systems that provide discreet and solid mounting solutions for a host of instruments, including woodwinds, strings, brass, percussion, drums, and piano.

The ATM350a is capable of handling 159dB max SPL, a 10dB increase over the ATM350. This allows the mic to cope with a greater range of powerful and dynamic sound sources. Like the ATM350, the new mic features a cardioid polar pattern that reduces side and rear pickup and protects against feedback. The microphone's in-line power module incorporates a switchable 80 Hz hi-pass filter to help control undesired ambient noise.

For more information, contact Erikson Audio: 514-457-2555, FAX 514-457-0055, info@eriksonaudio.com, www.eriksonaudio.com



Waves Abbey Road Vinyl Plug-in

Waves Audio is now shipping the Abbey Road Vinyl plug-in, a model of Abbey Road Studios' vinyl cutting and playback gear designed to give music the vintage warmth of vinyl records played on classic turntables and needles.

Designed with Abbey Road Studios, this plug-in is meant to capture every stage of the vinyl production and playback process. Users can choose between the sound of a pure acetate (lacquer) cut or the print master vinyl pressing from the factory, play the records on two distinct turntable types with a choice of three classic cartridges, and send their tracks through Abbey Road's iconic TG12410 mastering console on the path into the vinyl lathe.

For added authenticity and creativity, Abbey Road Vinyl even lets users move the position of the tone arm across the record, changing the frequency response and distortion. They can also add vinyl noise, pops, and crackles, apply a gradual slow-down/stop turntable effect, and add wow and flutter effects for extra analog warmth.

For more information, contact Waves Audio: 865-909-9200, www.waves.com.



Tech 21 SansAmp Bass Driver DI Version 2

Tech 21 has released the SansAmp Bass Driver DI Version 2, a modernized version of the original SansAmp Bass Driver DI released in 1994.

The SansAmp Bass Driver DI Version 2 is an all-analog multi-function, multi-application pedal that enables switching the bass frequency to extend further into the lower registers of five- and six-string instruments. A mid-range control was also added along with a switch to adjust its frequency. The core of the SansAmp Bass Driver and all of its tones remain true to its original design.

For more information, contact Tech 21: 973-777-6996, FAX 973-777-9899, info@tech21nyc.com, www.tech21nyc.com.

Radial Tonebone Headlight Amp Selector

Radial Engineering is now shipping the Tonebone Headlight compact guitar amp selector.

The Headlight is able to sequentially activate up to four amps with one footswitch. A second muting footswitch may be used for quiet onstage tuning or switching instruments between songs. It can also be set up to turn all of the amps on at once.

The design begins with Radial's Class-A buffer circuit to eliminate distortion and artefacts. This is coupled with Drag control load correction to deliver the natural tone and feel of the instrument. From there, each output is optimized to eliminate the hum and buzz that is commonly associated with ground loops. A series of bright LED indicators provide visual status feedback for the active outputs and mute function.

For more information, contact Radial Engineering: 604-942-1001, FAX 604-942-1010, info@radialeng.com, www.radialeng.com.



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Yamaha DGX-660 Portable Grand

Yamaha has introduced the DGX-660, which now includes a customizable Piano Room feature and a microphone input with digital vocal effects. Designed for piano students and casual players of all ages, this new Portable Grand ensemble instrument replaces the DGX-650.

The 1/4-in. microphone input lets players sing along while playing the piano and record the performance to USB audio, complete with digital vocal effects like reverb and chorus. An optional wireless UD-WL01 accessory allows streaming of audio and MIDI over WiFi between an iOS device and the DGX-660, providing connectivity to Yamaha music apps for iPad.

The You Are the Artist collection of Hal Leonard piano songbooks and play-along recordings can be used in conjunction with the instrument. Score Display puts the music notation of MIDI songs onto the instrument's screen and songs can be slowed down to allow players to practice at a chosen tempo. Players can also practice one hand while the DGX-660 plays the other.

For more information, contact Yamaha Canada Music: 416-298-1311, FAX 416-292-1171, www.ca.yamaha.com.



AER Compact TE Signature Acoustic Amp

German amp manufacturer AER and fingerstyle guitarist Tommy Emmanuel have collaborated on the release of the Compact TE signature acoustic amp.

The signature amp is based on AER's Compact 60, the 60 W model used most often by Emmanuel. Aboriginal art is etched into one side of the cabinet and symbolizes the artist's connection to Aboriginal Australians. On the opposite side, Emmanuel's initials are carved into the cabinet along with "CGP," a tribute to his mentor, Chet Atkins, who bestowed upon him the designation of "Certified Guitar Player."

AER has incorporated a reverb/delay effect setting from the Alesis MidiVerb II, long used by Emmanuel, into the Compact TE's onboard effects section. Additionally, contrary to the standard Compact 60, the DI out signal incorporates the onboard effects. Finally, the gig bag strap features signature embroidery.

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



Pioneer DJM-450 Two-Channel Mixer

Pioneer DJ has introduced the DJM-450 two-channel mixer, which inherits several features from the company's flagship DJM-900NXS2. It makes an ideal partner for XDJ-700 multiplayers or PLX-1000 turntables and comes bundled with licence keys for rekordbox dj and rekordbox dvs.

The DJM-450 features the Magvel crossfader, inherited from the DJM-900NXS2, that gives an accurate response and feel during complicated scratch techniques. The Sound Colour FX and Beat FX with parameter control also come from the flagship mixer. Analog and digital sound sources come via the 64-bit digital signal processor that uses dithering technology.

The EQs and channel faders feature curves equivalent to those on the DJM-900NXS2 and the EQ curves give precision across the highs, mids, and lows. The isolator feature means users can eliminate each EQ band when they turn the knob all the way to the left.

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



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HOT GEAR



Roli Blocks Modular Music Studio

Roli has launched Blocks, an accessible and scalable music creation system. The series is currently comprised of three Blocks: Lightpad, Live, and Loop.

Blocks is a modular music studio with each individual Block designed to offer unique capabilities that let people create music in simple but far-reaching ways. The Blocks connect together to create customizable kits that suit any budget, skill level, and musical style. With the magnetic connectors, users can build their instruments as they go.

The Lightpad Block features a tactile, glowing surface that lets people shape music through presses, glides, and other natural gestures. The Live Block and Loop Block have controls that make it easier to perform and produce in real time.

Blocks is powered by Noise, a free music app for iPhone and iPad that connects to Blocks over Bluetooth, becoming the system's sound engine as well as a standalone app.

For more information, contact B&J Music: 800-268-8147, FAX 800-777-3265, bandj@jamindustries.com, www.bjmusic.com.



IK Multimedia Fender Collection 2 for AmpliTube

IK Multimedia has released the Fender Collection 2 for AmpliTube, a new collaboration with the product designers and R&D team at Fender that brings seven models to AmpliTube for Mac and PC.

The collection features five amps from the '57 Custom series: the '57 Custom Champ, '57 Custom Deluxe, '57 Custom Twin, '57 Custom Pro, and the '57 Custom Bandmaster, plus models of an original '53 Fender Bassman and the '65 Fender Super Reverb.

Fender Collection 2 is available as an add-on collection inside AmpliTube 3 and AmpliTube 4 from the Custom Shop feature and takes full advantage of all of the tone-crafting features introduced in AmpliTube 4 like the post amp "effects loop," 3D mic placement, room selection and room mic adjustment, the cabinet room mixer, and more.

The Fender Collection 2 models have been crafted to sound, look, and perform like their hardware counterparts and are sound-certified and approved by the R&D team at Fender.

For more information, contact Hal Leonard: 414-774-3630, FAX 414-774-3259, sales@halleonard.com, www.halleonard.com.



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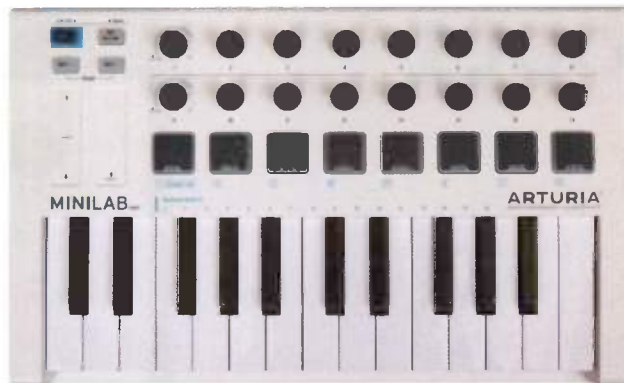


Epiphone Korina Explorer Bass

Epiphone has released the limited edition Korina series, which includes the Korina Explorer Bass. It features a solid and lightweight korina (also known as African limba) body and is powered by Epiphone's Alnico Classic and XR and XT humbuckers.

The Korina Explorer Bass's controls come with vintage-style black "top hat" knobs plus gold hardware and die-cast machine heads. Other hardware includes an Epiphone fully-adjustable flush mounted bridge and tailpiece combo along with an Epiphone all-metal non-rotating 1/4-in. jack.

For more information, contact Yorkville Sound: 905-837-8777, FAX 905-839-5776, canada@yorkville.com, www.yorkville.com.



Arturia MiniLab MkII Controller

Arturia has released the MiniLab MkII controller, designed for home studios and travelling musicians. The MiniLab MkII features an expressive, velocity-sensitive, two-octave keyboard with 25 slim keys. There are also RGB backlit performance pads, 16 rotary knobs, and a suite of included software.

There are hundreds of keyboard presets in Arturia's Analog Lab Lite and it can be used in conjunction with Ableton Live Lite.

The 16 rotary encoders provide full access to all of the important parameters, synths, and DAW functions. As well, two of the knobs are also clickable, allowing deeper control. There are responsive touchstrip controls for pitch bend and modulation, a sustain pedal input, and dedicated octave up and down buttons.

For more information, contact Korg Canada: 514-457-2555, FAX 514-457-0055, www.korgcanada.com.

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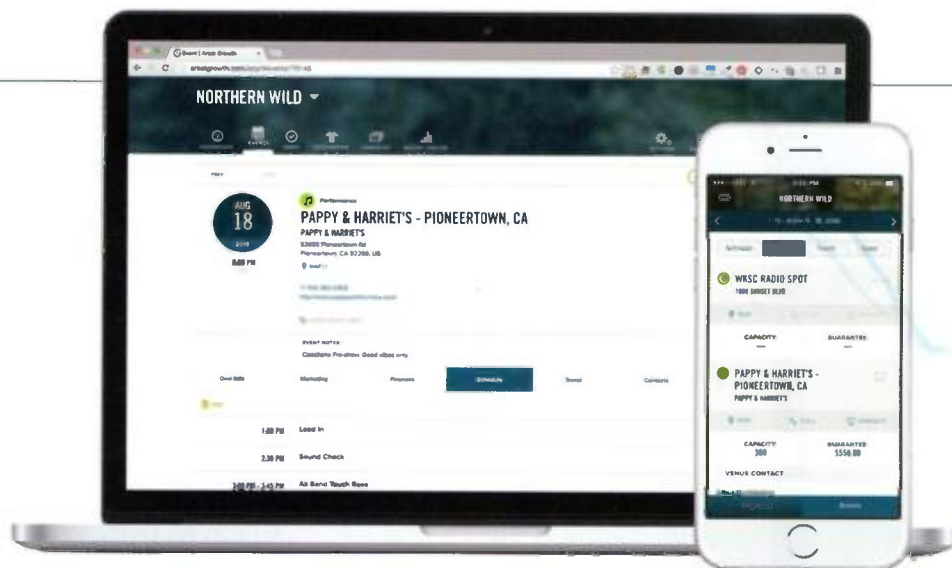
TELEGRAPH-JOURNAL

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TECH TOOLS

Artist Growth is a cloud-based tour management platform for artists and managers. Synched across multiple devices, the platform allows users to create and keep track of schedules and event management, automated team notifications, merch counts and show settlements, expense and revenue reports, guest lists, and more. The updated version includes offline data access. There is also automated ticket request processing and users can assign and manage tour tasks for their team.

www.artistgrowth.com.



BandApp is run by musicians for musicians to share music, tour dates, and conversations directly to their fans' smart phones. With separate platforms for musicians and fans, musicians can upload their music from their Soundcloud account and let fans buy the tracks straight from BandApp. They can upload shows and sell tickets and upload photos, videos, news, and links. www.bandapp.com.



Utab was created by a team of Tel Aviv-based developers who taught a computer to hear chords, identify them, and create videos that translate these chords into streamlined music lessons. The result, Utab, is an automated video clips service that creates content for musicians (Utab for Musicians) and helps amateur musicians learn to play along to their favourite tracks (Utab Online Music School). The developers claim their algorithm can analyze and produce a chorded timeline to any song in under 15 seconds. Guitar and piano chord diagrams are presented as a play-along lyric video that is synched to a MIDI-free performance of the song. www.utabforartists.com.

Spotify Fan Insights is a dashboard created by the streaming giant to give musicians a better understanding of their listeners. Fan Insights is meant to help artists better understand: who their fans are, including demographic information; where their listeners are in the world and how this audience is evolving over time; how their fan base is listening and their other music preferences; and the level of engagement and how these behaviours differ between passionate and casual listeners. artists.spotify.com.



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SERVICES REQUIRED: Electronic Keyboard Service Technician – Independent Contractor

SUMMARY: The Electronic Keyboard Service Technician will provide inspection, evaluation, maintenance, and repair services for Yamaha keyboards subject to industry standard methods and service procedures and techniques of the highest order. The Electronic Keyboard Service Technician will provide services as an independent contractor and not as an employee of Yamaha Canada. All services coordinated by Musical Instruments Service Manager.

RESPONSIBILITIES:

- Yamaha specific Work-Order repair protocol to be utilized to complete all warranty and non-warranty related service to Yamaha keyboards
- Accurately estimate cost of repairs subject to Work-Order to determine proper course of action for replacement or repair
- Communicate clearly and professionally with Yamaha Canada Music personnel as required, in person or otherwise
- Proactively notify Yamaha Canada Music management of issues that could adversely impact the quality of Yamaha products
- Consultation with MI service manager for direction with clear communication and full support in the process at all times is required

REQUIREMENTS:

- Specific Yamaha electronic keyboard experience preferred
- Current references within the MI industry required
- Must possess and provide appropriate professional quality tools

This Independent Contractor position – Electronic Keyboard Service Technician is of a part-time nature with negotiable remuneration and hours. All interested candidates are encouraged to forward their qualifications via rwells@yamaha.ca.

Only those selected for an interview will be contacted.



Audio Distributors International (ADI) is seeking a sales representative for the Province of Ontario.

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Please email resume to
richard@adi-online.net.

Yamaha Canada MI Electronics Technician - (Experienced)

SUMMARY: The in-house MI Electronics Technician will provide inspection, evaluation, maintenance, and repair services for Yamaha electronic musical instruments, subject to industry standard methods and service procedures and techniques of the highest order. The MI Electronics Technician will provide services as an independent contractor and not as an employee of Yamaha. All services coordinated by Yamaha Musical Instruments Technical Service Manager.

REQUIREMENTS:

- An accredited college diploma in Electronics Technology combined with practical experience in troubleshooting professional audio equipment at the component level
- Repair experience specific to Yamaha electronic musical instruments
- Strong aptitude and ability to troubleshoot and repair
- Excellent communication skills and work ethic
- Current references within the industry
- Basic computer skills and tools
- Keyboard repair experience

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- Complex electronic bench work re: Yamaha MI and Steinberg products only
- Troubleshooting, providing estimates, and repairing: power amps, solid state guitar amps, electronic drum modules and pads, keyboards, mixing consoles, self-powered speaker systems, powered monitors
- Maintain SAP W/O system

This Independent Contractor position, Musical Instrument Electronics Technician is of a part-time nature with negotiable remuneration and hours. All interested candidates are encouraged to forward their qualifications via rwells@yamaha.ca.

Only applicants with the qualifications described above will be considered.

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By Ken Kelley

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Boasting a unique sound that incorporates elements of folk, alternative, and retro rock, Ottawa's Tribe Royal came together at the outset of 2014 and dropped their debut effort, *Samadhi*, soon after. In the time since the group's formation, they have performed upwards of 150 shows in more than 20 different cities across the country.

Tribe Royal's sophomore effort, *Colours of the Sun*, was released in 2016 and sees the group capably spreading its musical wings, drawing influences from bands like Dawes and The Jayhawks as they seek to push the boundaries of where their distinct blend of music can take them.



BECCA HESS

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www.beccahess.com

You might say that British Columbia's Becca Hess was born to be a musician. The daughter of BCCMA Hall-of-Famer Kenny Hess, Becca's powerful voice has allowed her to share stages with country music legends, including Travis Tritt, Dwight Yoakam, Gretchen Wilson, and others.

Her independently released debut single "It Ain't Even Raining" made an impressive dent in the Canadian country music charts upon its release in 2013. In 2016, she released another pair of singles, "Fool My Heart" and "Mountain Child," which expanded her fan base even further while also securing a trio of Alberta Country Music Award nominations. Hess is due to head back into the studio soon to begin work on her next project.



STAND UP & SAY NO

What:
Indie rock
Where:
Hull, QC
Visit:
www.standupandsayno.com

For Andre Nault, walking away from music was what ultimately uncovered its appeal and rewards. In 2011, frustrated by a reported lack of interest in his work, Nault sold off his instruments save for a single guitar, which he used to start writing jingles. Before long, Nault had placed those jingles in a series of popular car commercials and, inspired by his good fortune, formed the indie-rock group Stand Up and Say No shortly after.

Drawing inspiration from New York City post-punk acts like The Strokes and Interpol, the group has four releases to its name thus far - 2013's self-titled effort, 2014's *Assuming Loyal* EP, and a pair from 2016: *The Fawn* EP and *Machines and Museums*.

Stand Up and Say No's energetic, infectious brand of rock is undeniably potent. Bigger things could be in store for the band.



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"The CV4 was Macy's mic for her lead vocals on 90% of the vocals. It's such a great mic, you put it up, it just sounds good right away. This mic had a really great balance, it was present, cut through the stuff, and it wasn't too sizzly, and the body of it felt really good."

– **Zoux**

*Producer, Engineer, Keyboardist
(Macy Gray, Beto Cuevas, Run DMC, Bobby Brown)*

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