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YOUR SONGS DON'T SOUND THE SAME –

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BY TOM JACKSON

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Many musicians seem to know inherently and intuitively that music can be used to facilitate health, well being, and healing, but aren't sure what music therapy actually is or what a music therapist actually does. Let accredited music therapist and multi JUNO Award nominee Aaron Lightstone give you a brief introduction to the benefits of music therapy.

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Since our annual Keyboard Special typically coincides with the peak of summer, we decided to catch up with players who are plenty busy between now and the fall – from festival main stage staples like Blue Rodeo, City & Colour, and The New Pornographers to Arkells, Bend Sinister, BadBadNotGood, and Devin Cuddy Band.





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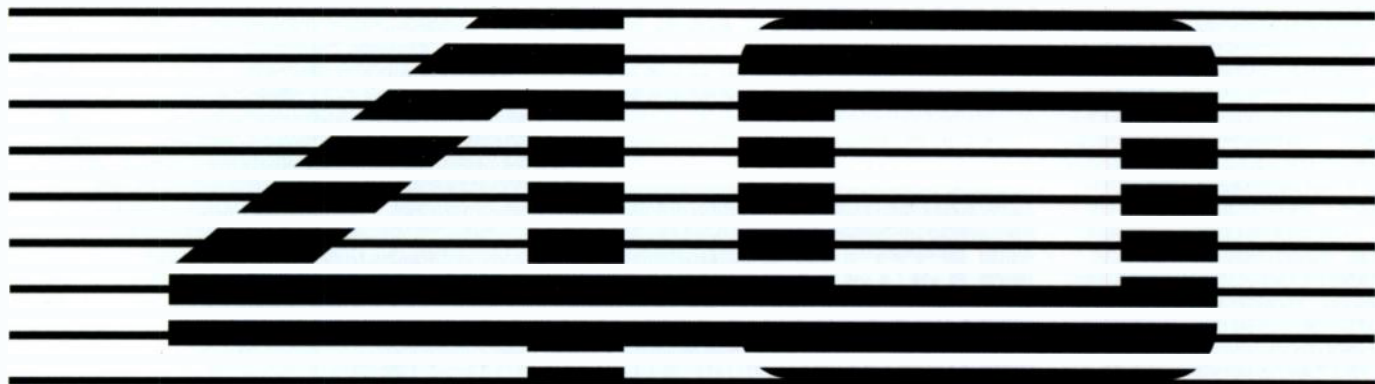


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## Get In Touch On #Twitter

The *Canadian Musician* Twitter page is consistently being updated with the latest industry news, interesting finds, and fun content from across the web. Connect with us @cdnmusician and your tweet could appear on this page.

## Canadian Musician Radio

We've got some great content coming your way this summer on *Canadian Musician Radio*. While June was unofficially Summer Festival Month on the program, featuring interviews with the likes of **Three Days Grace**, **The New Pornographers**, and **Serena Ryder**, to name a few, we've got plenty more coming at you in July and August.

Expect upcoming interviews with the likes of **The Barr Brothers**,



**PS I Love You**, **The Wilderness of Manitoba**, and others. The shows go live every Wednesday at 8 p.m. ET at [CanadianMusicianRadio.com](http://CanadianMusicianRadio.com), though you can catch the episodes after they air in the archives at the site or as a podcast from the iTunes store. Each episode features the latest industry news, discussion on hot topics, and interviews with industry insiders and artists like **Roch Voisine**, **Shad**, **Kim Mitchell**, **Mac DeMarco**, **Big Wreck**, and many more.

And of course, we want your input to help make the show even better. Reach out to us at [cmradio@nor.com](mailto:cmradio@nor.com) with ideas or comments – we'd love to hear from you.

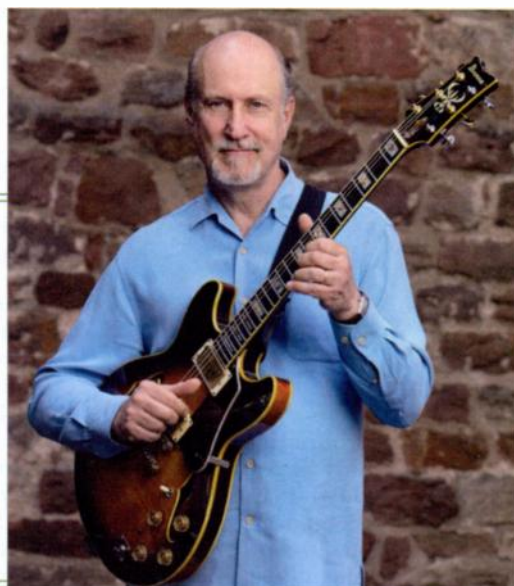


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## Join Hal Rodriguez In The Six String Shed

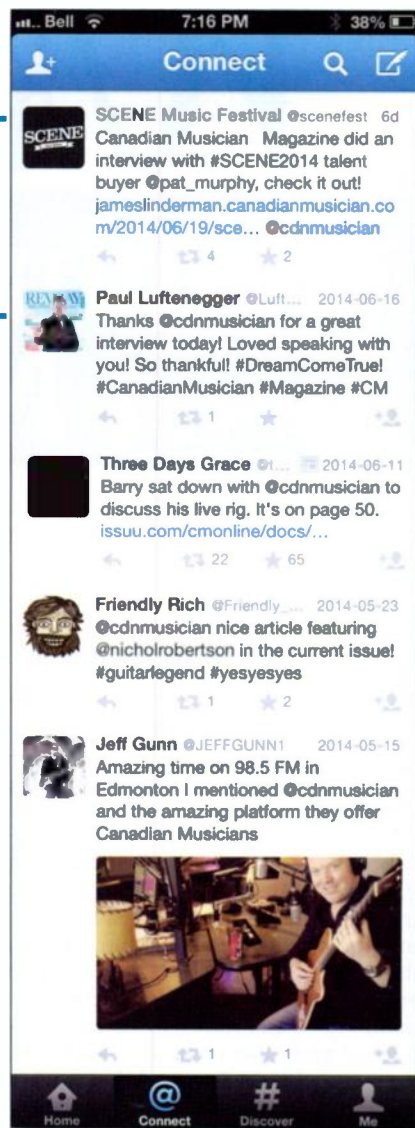
We've got a great stable of guest bloggers featured at [CanadianMusician.com/BlogCentral](http://CanadianMusician.com/BlogCentral), including Hal Rodriguez. As part of his blog "The Six String Shed," Hal has recently posted insightful interviews with some major guitarists, including **John Scofield**, **Richie Kotzen**, and **Marty Friedman**. He also shares helpful lessons for fellow guitarists and a whole lot more.

By heading to Blog Central, you'll also be able to read contributions from the likes of PR maven **Sari Delmar** of Audio Blood, top-tier percussionist **Jeff Salem**, Berklee Music Ambassador and songwriter **James Linderman**, producer **Arun Chaturvedi**, electronic artist **Aaron Collier** of Chandelier, and many more.



JOHN SCOFIELD

# FeedBack



# Writing For Production Music Libraries Part 2:

## *Getting Into The Business*

By Michael Raine

In part one of this article, we looked at how to write production music and the significant ways in which it differs from conventional song writing. Assuming the composer has the skills that production music libraries are looking for, how do they get their tracks into the production music libraries and therefore, into TV shows, movies, trailers, and commercials? It is not an easy business to get into and there can be a lot of variables in how it works, but for those who are successful, it is worth the effort.



CARON NIGHTINGALE

"Writing production music has become a highly competitive arena, primarily because it can be quite lucrative for the composer with the right skillset. As a result, composers around the world are pitching to write production music not realizing that everyone

seems to have the same idea," says Caron Nightingale, founder of Nightingale Music Productions and director of sales for APM Music, Canada. She emphasizes the point that the production music business has been really elevated in the last five years by high-end productions written by world class composers. As an example, "APM just released Real World Production Music, a great catalogue created in partnership with Real World Records and founded by WOMAD and Peter Gabriel. The quality of production music has just sky-rocketed. APM has recordings by the London Philharmonic created just for their catalogue that cost hundreds of thousands of dollars and our Sonoton library travelled to Tibet to get authentic Tibetan sounds rather than just use samples. The point is, in order to find a place in this growing industry, you really have to be able to offer something that is not easy to find or for other composers to create," says Nightingale.

Assuming the composer has something to "bring to the table," the first thing to do is find a library that is accepting new music and composers. Nightingale suggests that the easiest way to get started, is to simply Google "production music library" and you will find libraries and information about what they're looking for and how the submission process works. She says that you don't have to spend money to find these libraries but there is a website called MusicLibraryReport.com that charges an access fee but also keeps a pretty comprehensive list of all the

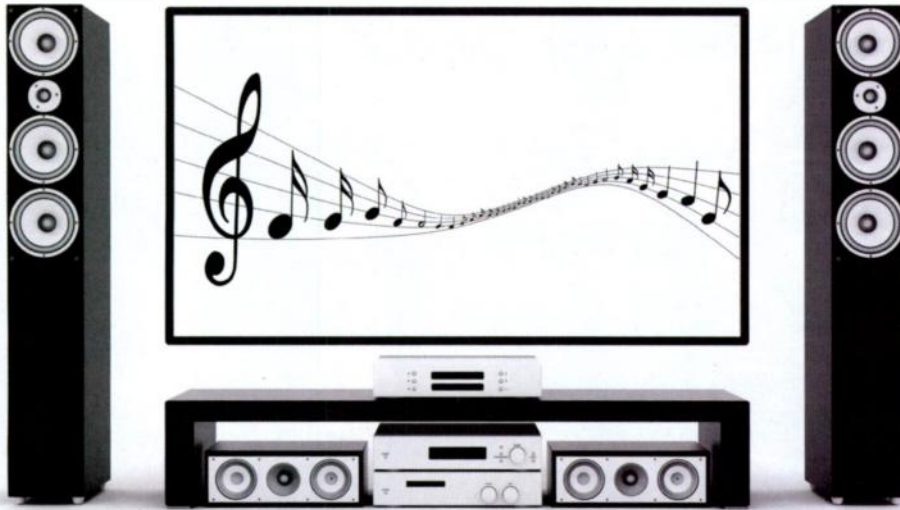
libraries and what their submission process is. In fact, the website's "Newbie" section is a great general information resource that expands on many of the points in this article.

Not all libraries are accepting new writers and music at all times, so finding a library that is accepting submissions is the first step. "When approaching a library, ask first if they are accepting submissions and if so, then ask for their protocol for sending music. Don't just send an email with links or attachments without asking first," says Nightingale. "If you're emailing for the first time, make sure to email the appropriate person and not send a mass email to multiple libraries, cc'ing them all, saying 'To Whom It May Concern' as these emails tend to get tossed first. The personal and personable approach is always best."

The submission process is intended to show off a composer's skillset and pique the interest of the library. If they like what they hear, they would then discuss commissioning the composer to write material for their catalogue. You should send full songs, as opposed to a 'compilation sampler' that only includes track excerpts. The libraries also want to hear how you start and finish your songs as it tells them what they need to know about what you can do. If they like what they hear, they can always guide you in the process of writing specifically for production music and for their individual needs.

Related to those skills, libraries are looking for people who can handle all





aspects of music creation. "There really aren't budgets to go into a studio or anything like that, so you look for someone that is a self-contained writer, musician, producer, recording engineer – all under one hat that can basically handle it all," says Jerry Pilato, VP of business development at Scorekeepers Music. "If somebody is able to do that, I think they can get some traction in this business."

The initial submission request, aside from asking permission, should be short but persuasive. If you have written for a production music library in the past, or written for or licensed music to a TV program, say so. As Nightingale says, "That's a big thing for the libraries; they really want to work with experienced composers but certainly if you have won awards, have a fan base, have your own studio, and play your own live instruments, by all means, add anything noteworthy about you as a writer or an artist in your introduction."

Going back to Nightingale's original advice about doing your research, the composer should know what types of music the library he/she is pitching to has, as well as some of the library's placements. This information is usually readily available on the company's website. "If the composer listens to some of the music, they can feel more confident that they would be a good fit and it can really look good on them to include this in an email. Showing a library that you did your homework and knowing something about the library looks good on the composer and can really push the right buttons with the library," says Nightingale, adding, "Otherwise, they're just another number. I can't tell you how many emails we all get from composers saying 'Hey, if you need music, listen here, I am the best there is.' That doesn't work!" As Nightingale says, finding talented com-

posers is not an issue for libraries. There are more talented composers than there is work for them and so it comes down to making a good connection and being a unique and attractive option.



**JERRY PILATO**

If you're fortunate enough to be accepted into a library's roster, there will be a contract and these can take different forms. Many libraries will pay an upfront fee for the tracks and the amount can vary widely. "The amount should be something of value. It shouldn't be 10 dollars; it should be a couple of hundred dollars. Some places may pay up to a thousand dollars," says Pilato. "Then there are the backend royalties. This is the important thing: *always, always, always* make sure that you maintain the 'writer's share' of your composition. The library will take the publishing share, but you need to make sure that you have the writer's share. That is a big source of income, regardless of what the upfront income is."

Some libraries will not pay an upfront fee but will give the writer a percentage of the licensing fee if the track is used. In this scenario, the split of the licensing fee can vary but the arrangement is most often 50/50. "That's also a very valid business model," adds Pilato. "Some writers prefer that because, if you're writing for a trailer, for example, I would rather have the potential of splitting a licensing fee that could be five figures versus getting two or three hundred dollars [in upfront revenue]." This, however, is a gamble on the writer's part because there is no guarantee the track will ever get licensed.

Composers will typically assign all of the "publisher's share" of the music (50 per cent of the total) to the library, but will usually keep their writer's share of the music (the other 50 per cent of the total). Depending on the deal the composer has made, they may or may not be sharing in the upfront licensing sync fees but they would still receive their writer's share of backend royalties or performing rights fees. How that works is that the broadcasters around the world pay a percentage of their income to their performing rights societies (PROs) and those societies pay out performing fees based on the reported uses of the tracks being broadcast in their territories (on TV etc.). Those PROs will send the money for all uses to the composers and publishers via the composers' own PROs (i.e. SOCAN in Canada) who will then dispense that money directly to the composer. This is where successful production music composers' make the bulk of their revenue and is why Pilato, who is based in Los Angeles, stressed the importance of never giving up your rights to the writer's share. "Luckily," as Nightingale explains, "Canadian composers are actually legally mandated not to give up their writer's share or 'paternity rights' of their music as the Canadian government has gone out of its way to protect the composer from giving this valuable right away."

The business of production music libraries is competitive and varied, but also a potential steady source of revenue for working musicians. This article is just the tip of the iceberg and as Nightingale emphasizes, "It's a great industry but if you're trying to get into it, what it comes down to, like anything else, is doing your research, understanding what is needed, and having something unique to offer!"

*Michael Raine is the Assistant Editor of Canadian Musician.*





PHOTO: CHLOE LAETITIA THOMAS

## Feds Scrap Controversial Fee On Foreign Musicians

AUSTRALIAN ARTIST GOTYE PERFORMING AT POP MONTREAL 2013.

The federal government has removed the controversial fee for international musicians performing in Canada. The fee was first announced in the summer of 2013 as part of a larger overhaul to the temporary foreign workers program.

Last summer, the federal government added a \$275 processing fee on top of the existing \$150 work permit for each member of a band and crew from outside the country who was hired to play small Canadian venues. Due to widespread objections from musicians, industry associations, venue owners, tour promoters, and others, Employment Minister Jason Kenney announced the scrapping of the fee within a larger update to the temporary foreign workers program.

"While the previous regulation was meant to protect opportunities for Canadian performers, it often had the opposite effect," Alexis Pavlich, spokesman for Citizen and Immigration Minister Chris Alexander, told the Canadian Press.

## NXNE Wraps Largest Edition Ever, Ditches Radius Clause for 2015

The 20<sup>th</sup> North by Northeast Festival (NXNE) was the largest and most widespread edition yet, with five streams – music, film, interactive, comedy, and art – taking over Toronto for 10 days. From June 13-22, 2014, 800 artists performed at over 50 venues across the city, including a combined audience of 160,000 at Yonge-Dundas Square over four days for free performances by Sleigh Bells, St. Vincent, Spoon, and Juicy J. NXNE Music also presented three nights of shows at Massey Hall, a new stage at Ryerson on Gould Street, parties and performances at the Edward Day Gallery, and an all-day concert at the VICE Island stage on Toronto Island. NXNE Interactive presented 74 speakers, with sold-out sessions featuring actor, comedian, and podcaster Marc Maron, VICE co-founder Suroosh Alvi, and the first public talk by OVO founder and Drake's co-manager Oliver El-Khatib. NXNE and Right to Play also presented the Second Annual Backyard Concert in a Rosedale home, raising over \$200,000 for the charity and featuring acoustic performances by Gord Downie, Matthew Good, and Serena Ryder.

As well, mid-festival, NXNE organizers announced that they had reached an agreement with Canadian Music Week (CMW) to remove of NXNE's radius clause for 2015. The new policy allows emerging artists greater leeway



PHOTO: COURTESY OF NXNE

to perform locally while still being considered for both 2015 festivals.

For 2014, NXNE introduced a 45-day radius clause to "help cultivate a unique festival line-up in Toronto's increasingly crowded festival landscape." Because CMW 2014 was held several weeks later than usual, from May 6-10, it conflicted with NXNE's radius clause. This resulted in some controversy as artists were prevented from participating in both showcases and Toronto-based artists could not perform in their home city during those 45 days.

"We are so fortunate to have such an engaged and vocal music community," says NXNE President and Co-Founder Michael Hollett. "Unintended consequences of our policy were pointed out. We are making changes that address these issues – changes that don't hurt up-and-coming bands, and yet still protect the integrity of NXNE's lineup."

NXNE 2015 runs June 12-21 and artist submissions open in September 2014. For more information, go to [www.nxne.com](http://www.nxne.com).



ST. VINCENT PERFORMING AT NXNE



## Government Report Recommends Improvement To Canadian Music Industry

The federal government's Standing Committee on Canadian Heritage has released its recommendations following the conclusion of its Re-

view of the *Canadian Music Industry* report.

Over the course of the review – which included 14 meetings, 82 witnesses, and 15 briefs – the committee arrived at 10 recommendations directed at the federal government.

In brief, the report recommends: reducing the time it takes for the Copyright Board of Canada to render deci-

sions; improving the musical knowledge and skills of the general public; launching an information campaign on illegal downloading and intellectual property; boosting music tourism; looking into tax credits for music made in Canada; studying the impact of digital technology on the industry and funding programs; updating the Canadian Music Fund (CMF);

transferring administration of the Music Entrepreneur Component of the CMF to a third party; informing the public that FACTOR and Musicaction funding comes from the government; and giving the CRTC the power to enforce payments from broadcasters.

The full *Review of the Canadian Music Industry* can be found at [www.parl.gc.ca](http://www.parl.gc.ca).

PHOTO: CNW GROUP/SOCAN



TOM COCHRANE PRESENTS GORDON LIGHTFOOT WITH THE SOCAN LIFETIME ACHIEVEMENT AWARD.

## Canadians' Musical Achievements Celebrated at 25<sup>th</sup> Anniversary SOCAN Awards

The Canadian music industry gathered at the Westin Harbour Castle in Toronto on June 16<sup>th</sup> to honour Canada's most successful songwriters, composers, lyricists, and music publishers at the 25<sup>th</sup> anniversary SOCAN Awards.

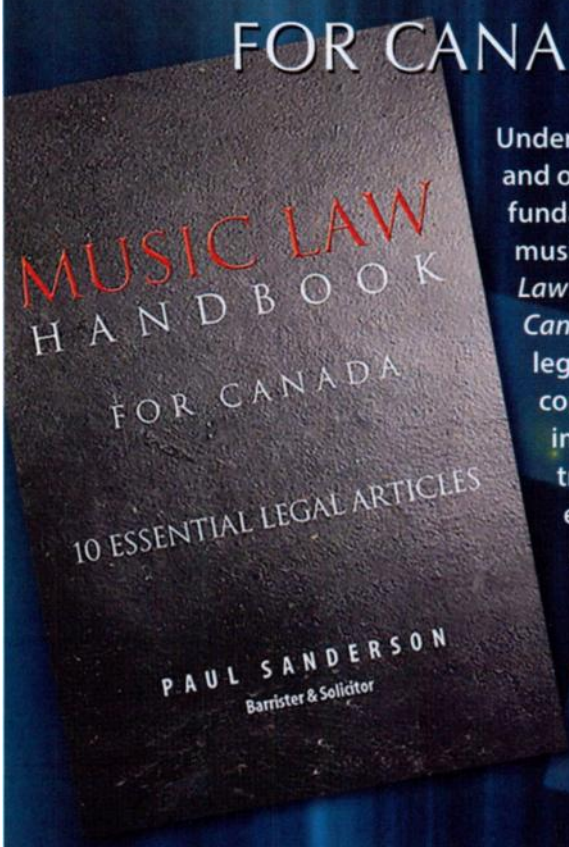
Among the achievement award recipients were Drake, who received a Global Inspiration Award, and Gordon Lightfoot, who was on-hand to receive the Lifetime Achievement Award. As well, Carly Rae Jepsen, Tavish Crowe, and Josh Ramsay received an International Achievement Award for writing the global hit song "Call Me Maybe" and Bill Henderson received a Special Achievement Award for being the driving force behind Chilliwack. Ian Thomas received a National Achievement Award for writing of such Canadian radio hits as "Painted Ladies," and "Right Before Your Eyes."

For a full list of winners, go to [www.socan.ca](http://www.socan.ca).

# MUSIC LAW

# HANDBOOK

## FOR CANADA



Understanding rights and obligations is fundamental in today's music industry. *Music Law Handbook for Canada* covers key legal aspects including: copyright, protecting intellectual property, trademarks, business entities, contracts and music publishing.

Author, Paul Sanderson, is a Toronto-based lawyer who has practiced entertainment and arts law exclusively since 1983.

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## Producers Survey

Canadian Musician surveyed musicians across the country to find out their opinions and experiences regarding record and live music producers. Here are the results...

**Have you ever worked with a live music producer/performance coach (i.e. someone that works with live artists on forming set lists, onstage movement, crowd interaction, etc.)?**

Yes	35.78%
No	64.22%

**If you have not worked with a live music producer, why not (select the main reason)?**

Cost	16.51%
Don't think I need one	10.09%
Just never thought about it	28.44%
Other	12.84%
N/A (I have worked with one)	32.11%

**If you have not worked with a live music producer, would you consider working with one to improve your live show?**

Yes, definitely	34.86%
Probably, if the right opportunity presented itself	44.95%
Not sure	7.34%
No	12.84%

**Have you worked with a studio producer on your recorded music?**

Yes	81.65%
No	18.35%

**If you have not worked with a studio producer, why not?**

I could do it myself	11.01%
Cost	5.50%
I have not found a producer I wanted to work with	2.75%
N/A (I have worked with a studio producer)	77.06%
Other	3.67%

## Speaking Out

**Thinking of a positive experience working with either a studio or live music producer, what made it a beneficial experience?**

"... I think people are selling themselves short if they don't work with either. I only wish I'd had a live music producer when I'd started in the biz. Having someone critique for the good of the songs and use their experience and unbiased ideas is just good business. No one wants to see a boring show or hear a crappy studio production."

"Having a producer in the studio forced me to change my approach in ways I would have never thought of on my own. It resulted in songs coming together quicker than they do when I work alone. It was also really great to have someone assessing my musical ideas and choosing the strongest ones

and trimming the not so strong ones..."

"Having a producer in the studio gives you an 'objective ear,' especially if they are familiar with your music. This can and usually does lead to many epiphany moments where your music can go beyond what you thought it ever was before."

**Thinking of a negative experience with either a studio or live music producer, what made it a non-beneficial experience?**

"I have worked with a producer in the past who, although he was very talented and knowledgeable, had no concept of the type of music we were playing, where we were coming from, and what we wanted from our album. And he didn't even acknowledge this. As a professional, it should be one of the producer's responsibilities to say, 'I am not the right person for this project...'"

...The board of directors of The Canadian Academy of Recording Arts and Sciences (CARAS) has announced the appointment of Allan Reid as president and CEO of CARAS, The JUNO Awards, and MusiCounts. Reid transitions into this role from the position of director of MusiCounts, CARAS' music education charity. The change came into effect on July 1, 2014.

For more information, contact CARAS: 416-485-3135, info@carasonline.ca, www.carasonline.ca.

INFOGRAPHIC COURTESY OF SOCAN



## SOCAN Releases 2013 Fiscal Year Results

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) has released its complete financial results for the fiscal year ended Dec. 31, 2013. The announcement followed the organization's preview of financial figures on Jan. 31, 2014, and coincided with SOCAN's annual general meeting, held this year in Montreal.

According to the report, 2013 was a record year for total revenue, with \$276 million brought in for SOCAN members and \$240 million distributed to members, an increase of approximately nine per cent over 2012. Additionally, with international revenue of \$51 million, 2013 was the first year SOCAN members surpassed the \$50 million mark for royalties originating from outside of Canada and marked an increase of eight per cent over 2012. Internet streaming revenues of \$3.2 million were distributed to members and there was a record low 12.9 per cent net expense ratio, an improvement of 2.5 points over 2012.

For full financial statements and a complete overview of 2013, go to [www.socanannualreport.ca](http://www.socanannualreport.ca).





RYKKA WINNING THE 2013 PEAK PERFORMANCE PROJECT TOP PRIZE.

## Peak Performance Project Holding Inaugural Alberta Edition

For the first time, the Peak Performance Project is holding an Alberta edition in 2014.

Usually held annually in British Columbia, the Peak Performance Project is designed to educate, promote, develop, and launch the careers of up and coming artists. It also hopes to foster the Alberta and B.C. music industries and create a sense of community amongst

artists and music professionals. While the projects are run as separate programs in each province, organizers say there is an opportunity to create bridges between Alberta and B.C. through the shared educational experience at the Rockridge Canyon Bootcamp.

Prizes for the inaugural Alberta Project include a \$100,953 top prize, \$75,000 second prize, \$50,000 third prize, as well as a \$5,000 base camp award given to each Top 12 band to help them with their career development.

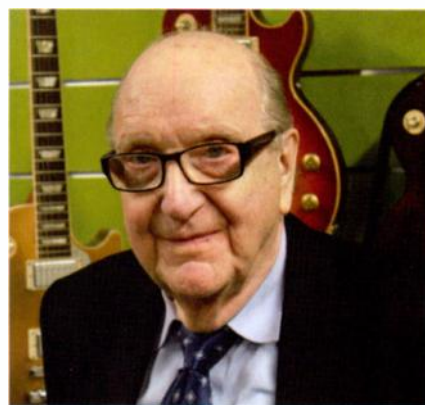
The Alberta Top 12 will perform at the first ever all-day PEAK Performance Project BBQ in Calgary on July 19.

For more information, a list of the top 12, and downloads of their songs, go to [www.peakperformanceproject.com](http://www.peakperformanceproject.com).

## Several Music Figures Among 2014 Order Of Canada Recipients

The Governor General of Canada, David Johnston, has announced the 2014 appointments to the Order of Canada, and included on this esteemed list are a number of notable music-related figures.

One of the recipients is Jack Long, co-founder and chairman of Long & McQuade, the country's largest musical in-



JACK LONG

strument retailer, and equipment manufacturer and distributor Yorkville Sound. According to the official announcement, Long is receiving the honour "for his engagement as a pioneer in Canada's music retail industry who is committed to musicians, customers and employees across the country."

Among the other recipients are: composer, pianist, and conductor Victor Davies; composer François Dompierre; composer Alexander Pauk; and opera singer Gerald Finley.

For the full list of recipients, go to [www.gg.ca](http://www.gg.ca).

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SHAD



HOLY FUCK

## Shad & Holy Fuck Receive Banff-Polaris Residency

The Banff Centre and Polaris Music Prize have named rapper Shad and electronic rockers Holy Fuck as the inaugural recipients of the Banff-Polaris Residency, a creative residency awarded to two artists previously shortlisted for the Polaris Music Prize. The artists will collaborate during a creative residency this summer at The Banff Centre in the heart of the Canadian Rockies. At the end of the residency, a limited edition pressing of the recorded collaboration will be made on 500 7" vinyl records.

For more information, go to [www.polarismusicprize.ca](http://www.polarismusicprize.ca).

## Re:Sound Applies For Review Of Tariff 8 Decision

Music licensing company Re:Sound has announced that it is applying for a judicial review of the May 16, 2014 decision from the Copyright Board of Canada in Re:Sound Tariff 8.

In brief, the Copyright Board of Canada's decision was related to royalties to be paid for non-interactive and semi-interactive music streaming services for the years 2009 to 2012. In its decision, the board rejected Re:Sound's arguments that Canadian rates should be comparable to those in the U.S.

"The Copyright Board decision set rates in Canada that are approximately 10 per cent or less of the rates prevailing in most other territories, and also rejected market place rates freely negotiated between Re:Sound and streaming services," says Ian MacKay, president of Re:Sound. "The decision positions Canada as a significant outlier in the world, and greatly disadvantages the Canadian music industry in the globalized market place."

In response to Re:Sound's application, SOCAN released the following statement: "SOCAN is currently awaiting the Copyright Board's decision regarding its own music streaming tariff (22A), which will apply to fully interactive and semi-interactive streaming activities. In both cases SOCAN has proposed a percentage of revenue rate of 8.6 per cent."

The Copyright Board of Canada's full decision can be found at [www.cb-cda.gc.ca](http://www.cb-cda.gc.ca).

...The 2014 Polaris Music Prize Long List was announced at the National Music Centre in Calgary during the Sled Island Festival. In total, 189 albums made the first ballots of the 190-member jury. Of the 40 titles on the long list, 23 are from first time Polaris Music Prize nominees. Of those, four have been in previously nominated groups.

Keep an eye out for the short list of 10 albums when it is released on July 15, 2014. The winner of the prize, which is awarded to the best Canadian album of the year based solely on artistic merit, will be announced at the Polaris Gala on Sept. 22.

For more information, go to [www.polarismusicprize.ca](http://www.polarismusicprize.ca).

## IMSTA FESTA Coming To Toronto

The International Music Software Trade Association (IMSTA) has announced that its annual celebration of music technology event, IMSTA FESTA, will be coming to Toronto for the first time. The event will be held on Sept. 6, 2014 at Ryerson's Rogers Communications



PHOTO: CARAS/PHOTO

A TRIBE CALLED RED PERFORMING AT THE 2014 JUNO AWARDS

Centre and in partnership with SOCAN.

IMSTA FESTA brings music technology companies together in an environment where they can interact with music makers face-to-face. Visitors include professional and semi-professional musicians, DJs, songwriters, music producers, audio engineers, music students, and music educators, as well as anyone else interested in the art of music making. IMSTA FESTA also features numerous panels with music industry professionals who discuss the current and future state of the music business, music technology, and more.

IMSTA FESTA has been held in Tokyo since 2008, in New York since 2010, and in Los Angeles since 2013. Admission is free with registration. To register and to find more information, go to [www.imsta.org](http://www.imsta.org).

## TD Bank Group Gives NMC \$600K for Aboriginal Content

On June 17, in the week leading up to National Aboriginal Day, the National Music Centre (NMC) announced a gift of \$600,000 from TD Bank Group to be used towards the development of aboriginal content for the new NMC building and help it tell the stories of aboriginal musicians who have made a significant contribution to music in Canada.

As part of the announcement, electronic DJ crew A Tribe Called Red performed. "[This content] will help give indigenous youth positive musicians to look up to in popular music and mainstream media," says Ian "DJ NDN" Campeau of A Tribe Called Red. "To be honest, I had a hard time coming up with two Native musicians that inspired me as a kid. Hopefully, this content will change that for future generations."

Construction on the new NMC began in early 2013 and remains on schedule to open in spring 2016 in Calgary. The project will cost \$168 million and the NMC is actively raising funds to achieve its vision.

For more information, contact NMC: 403-543-5115, [info@nmc.ca](mailto:info@nmc.ca), [www.nmc.ca](http://www.nmc.ca).





VANESSA KUZINA, JP HOE & MJ DANENEAU AT THE 2013 WCMAS.

## BreakOut West Heading To Winnipeg This Fall

The Western Canadian Music Alliance has announced the details of Break-Out West 2014, which takes place in Winnipeg, MB from Oct. 2-5, 2014. The four-day event encompasses a three-day music conference, a multi-genre music festival, and the Western Canadian Music Awards Gala.

For three days, Canadian musicians will have access to keynote presentations, breakout sessions, workshops, and one-on-one meeting opportunities with peers and mentors from around the world as part of the BreakOut West Conference.

Over two nights, Oct. 3 and 4, 60 bands and artists will perform in 15 venues throughout Winnipeg as part of

the BreakOut West Festival. The Break-Out West weekend concludes on the night of Oct. 5 with the Western Canadian Music Awards.

For a full list of WCMA nominees, plus conference and festival details as they become available, contact Break-Out West: 204-943-8485, [info@breakoutwest.ca](mailto:info@breakoutwest.ca), [www.breakoutwest.ca](http://www.breakoutwest.ca).

## KoSA 19 Returning to Vermont

The KoSA International Percussion Workshop, Drum Camp and Festival is returning to the campus of Castleton State College, nestled in the mountains of Vermont near the resort destination of Killington. The 19<sup>th</sup> edition will be held July 22-27, 2014.

The KoSA Workshop is a hands-on

intensive percussion camp billed as a "total percussion experience." The course of study includes a diverse range of styles and techniques tailored to percussionists of all level. Marching percussion and special percussion for band director sessions are offered, as well as classes in video conferences and music technology for all levels. Daily ensembles, jam sessions, and evening concerts are part of the experience. Students can receive up to three transferable graduate or undergraduate college credits.

For more information, contact KoSA: 514-482-5554, [info@kosamusic.com](mailto:info@kosamusic.com), [www.kosamusic.com](http://www.kosamusic.com).

## Indie Labels Accuse YouTube Of Unethical Negotiating Practices

The Worldwide Independent Network (WIN), the organization that represents the interests of the global independent music community, has responded to news that YouTube intends to block the content of members who do not sign a new music streaming agreement, describing it as "unnecessary and indefensible."

YouTube is expected to launch a new music streaming service and has reportedly negotiated separate agreements with the three major labels – Sony, Warner, and Universal – but according to WIN, has yet to reach any substantive agreement with its member independent labels.

WIN says YouTube has approached independent labels directly with a template contract and a threat that their content will be blocked on the music streaming platform if it is not signed.

According to WIN, the contracts currently on offer to independent labels from YouTube are on highly unfavourable, non-negotiable terms and undervalue existing rates in the marketplace from existing music streaming partners such as Spotify, Rdio, Deezer, and others.

Stuart Johnston, president of the Canadian Independent Music Association, has backed WIN's calls for fairer negotiations between YouTube and independent labels. "The independent sector has struggled for decades to have a fair market in which to work. There is no reason for us to, at this point, give to one player privileges that could jeopardize the market health as a whole. This pressure over the labels is insane and will lead nowhere, but to a delay in service launch."

For more information, go to [www.winformusic.org](http://www.winformusic.org).



PHOTO: KIP ROSS



PHOTO: DANNY COHEN

**MAC DEMARCO**

For the March 12, 2014 episode of *Canadian Musician Radio*, *CM* Editor Andrew King spoke with Mac DeMarco. At the time, DeMarco's album *Salad Days*, his third under his own name, had yet to be released. Since then, *Salad Days* has garnered widespread critical acclaim and was long-listed for the 2014 Polaris Music Prize. Here is an excerpt of that conversation...

**CM:** For folks who are familiar with your last album, *2*, what can they expect stylistically and sonically from *Salad Days*?

**MD:** It's actually pretty similar to *2*. I had all these grandiose ideas about how I was going to record it and I ended up just using a lot of the same gear. There were a couple different things and maybe the style is a little bit different, but I guess the main difference is there are a couple of tracks on it with a synthesizer and I've never written on any instrument other than a guitar before. I don't really know what I am doing on a keyboard at all, so it is interesting to me.

**CM:** For *Rock and Roll Nightclub*, *2*, and *Salad Days*, you had moved from out west to Montreal prior to the recording of these three albums. Was there anything about Montreal that influenced the music you were writing and recording under your own name?

**MD:** Yeah, definitely. A lot of the songs on *Rock and Roll Nightclub* are angry songs towards Montreal ... I guess it was the first time I was surrounded by roommates the whole time and that was the main difference. Before that, in Vancouver, I usually had places where I could go and hide out and work in private. In Edmonton it was even easier because I could just go work in my garage. But Montreal ... you don't want to be Mr. Crybaby Poet Dude in front of your cool roommates. Maybe that is

why I wrote all those songs about, you know, wearing boots and riding your motorcycle and stuff.

**CM:** Some outlets have been reporting that you've been working with Tyler, The Creator. Can you fill us in on what that is about and what does it do for you, creatively, to work with people who are very stylistically different?

**MD:** Well, with the Tyler thing, I think at this point people are all like, "Ooh, collaboration!" but truthfully, it's more like we just hung out and maybe spent some time in the studio and maybe spent a little time in front of a green screen because Ty does have a TV show after all. I can't really say more than that.

But as far as collaboration goes, I never really felt comfortable with it ... I have always preferred to do things on my own. Maybe it's that I get uncomfortable around other people or maybe I just haven't found the right people to surround myself with to make something I can be proud of. I mean, I am open to it always but it just depends on the vibe. I'm just a loner.

**KIM MITCHELL**

For the May 28, 2014 episode of *Canadian Musician Radio*, *CM* Assistant Editor Michael Raine interviewed Kim Mitchell. As the lead singer and guitarist for Max Webster and then as a solo artist, Mitchell has had six gold and five platinum albums over his nearly four-decade career. He is currently a radio show host for Q107 in Toronto. Here is an excerpt of that conversation...

**CM:** When you play live, you don't shy away from your greatest hits. When you're playing the hit songs, do you hear things in them that you wish you'd done differently?

**KM:** Not when we're playing it live but when I hear it on record, yes – espe-

cially "Patio Lanterns." "Rock N Roll Duty" I am happy with and I am happy with a lot of the songs. "All We Are,"

I would've put the vocals up just a little bit more. Little stuff like that. But "Patio Lanterns," it was just a really hard song to record for some reason. It kind of sideswiped us actually. We thought, "OK, this will be easy" and it just wasn't. For some reason it took us a long time to get the take we were happy with and then it took me three days singing it. I kept coming back to it and going, "Nope, I don't like it. Let's do it again." I did that for three days and I still hear it now and go, "Man, I just wish it had more swing to it." I kind of sing it now with that kind of swing.

**CM:** With that in mind, I remember a Bob Dylan quote where he said, to paraphrase, that the way a song appears on record is just the way the artist felt like playing it that day in the studio and it's not how he must play it for the rest of his life. Of course, Dylan is notorious for rearranging his songs in concert to the point they're unrecognizable. What is your opinion on this? In concert, are the songs for your enjoyment or for the fans enjoyment?

**KM:** First of all, we had a run in with Bob Dylan in Memphis once. He was working in the same studio as me and I wanted to go in and watch TV and their security people closed off the television lounge and all that shit. I was like, "I want to go watch TV!" and they said, "Well, no, you can't because Bob Dylan is recording." I said, "I don't care if Bob Dylan is recording. I'm not going to bother him. I am here to watch TV." ... So they opened it up but my producer at the time was so pissed off that in the morning he got the keys to the studio and he went in and ... rubbed Dylan's microphone all over his crotch and put it back on the stand. That was Joe Hardy. So anyway, that is my run in with Bob Dylan.

But I disagree with his attitude. I think people love the song for many reasons and different reasons and you need to replicate that to them as much as possible. Having said that, I have changed "Patio Lanterns" a couple times but it is still recognizable and there are just a couple little jam-y things going on in the background to make it swing a bit more. So that's my attitude on that.





## ■ Guitar Workshop Plus Toronto

Oakville, ON  
Session 1: July 13-18, 2014  
Session 2: July 20-25, 2014  
905-567-8000, FAX 905-785-2831  
[www.guitarworkshopplus.com](http://www.guitarworkshopplus.com)

## ■ Ness Creek Music Festival

Big River, SK  
July 17-20, 2014  
306-652-6377, FAX 306-664-6331  
[info@nesscreek.com](mailto:info@nesscreek.com),  
[www.nesscreek.com](http://www.nesscreek.com)

## ■ New Music Fest: Barrie

Barrie, ON  
July 18-19, 2014  
[info@newmusicfest.ca](mailto:info@newmusicfest.ca),  
[www.newmusicfest.ca](http://www.newmusicfest.ca)

## ■ 37<sup>th</sup> Vancouver Folk Festival

Vancouver, BC  
July 18-20, 2014  
604-602-9798, FAX 604-602-9790  
[info@thefestival.bc.ca](mailto:info@thefestival.bc.ca),  
[www.thefestival.bc.ca](http://www.thefestival.bc.ca)

## ■ 2014 Beaches International Jazz Festival

Toronto, ON  
July 18-27, 2014  
416-698-2152, FAX 416-698-2064  
[info@beachesjazz@rogers.com](mailto:info@beachesjazz@rogers.com),  
[www.beachesjazz.com](http://www.beachesjazz.com)

## ■ Festival of the Sound

Parry Sound, ON  
July 18-August 10, 2014  
866-364-0061  
[info@festivalofthesound.ca](mailto:info@festivalofthesound.ca),  
[www.festivalofthesound.ca](http://www.festivalofthesound.ca)

## ■ Toronto Summer Music Festival

Toronto, ON  
July 22-August 12, 2014  
647-430-5699, FAX 647-430-5698  
[info@torontosummermusic.com](mailto:info@torontosummermusic.com),  
[www.torontosummermusic.com](http://www.torontosummermusic.com)

## ■ Calgary Folk Music Festival

Calgary, AB  
July 24-27, 2014  
403-233-0904, FAX 403-266-3373  
[www.calgaryfolkfest.com](http://www.calgaryfolkfest.com)

## ■ Ottawa Chamberfest

Ottawa, ON  
July 24-August 7, 2014  
613-234-8008  
[info@chamberfest.com](mailto:info@chamberfest.com),  
[www.chamberfest.com](http://www.chamberfest.com)

## ■ Vancouver Early Music Festival

Vancouver, BC  
July 25-August 9, 2014  
604-732-1610, FAX 604-732-1602  
[staff@earlymusic.bc.ca](mailto:staff@earlymusic.bc.ca),  
[www.earlymusic.bc.ca](http://www.earlymusic.bc.ca)

## ■ Boots & Hearts Music Festival

Bowmanville, ON  
July 31-August 3, 2014  
[info@bootsandhearts.com](mailto:info@bootsandhearts.com),  
[www.bootsandhearts.com](http://www.bootsandhearts.com)

## ■ John Arcand Fiddle Fest

Saskatoon, SK  
August 7-10, 2014  
306-382-0111, FAX 306-683-1917  
[windy.acres@sasktel.net](mailto:windy.acres@sasktel.net),  
[www.johnarcandfiddlefest.com](http://www.johnarcandfiddlefest.com)

## ■ Newfoundland & Labrador Folk Festival

St. John's, NL  
August 8-10, 2014  
709-576-8508, FAX 709-757-8500  
[office@nlfolk.com](mailto:office@nlfolk.com),  
[www.nlfolkfestival.com](http://www.nlfolkfestival.com)

## ■ Guitar Workshop Plus Vancouver

Vancouver, BC  
August 10-15, 2014  
905-567-8000, FAX 905-785-2831  
[www.guitarworkshopplus.com](http://www.guitarworkshopplus.com)

## ■ Calgary ReggaeFest

Calgary, AB  
August 13-16, 2014  
[www.reggaefest.ca](http://www.reggaefest.ca)

## ■ RiverFest

Elora, ON  
August 22-23, 2014  
[www.riverfestelora.com](http://www.riverfestelora.com)

## ■ Niagara Jazz Festival

Niagara Falls, ON  
August 22-24, 2014  
844-548-5299  
[www.niagarajazzfestival.com](http://www.niagarajazzfestival.com)

## ■ IMSTA FESTA Toronto

Toronto, ON  
September 6, 2014  
416-789-6849, FAX 416-789-1667  
[info@imsta.org](mailto:info@imsta.org), [www.imsta.org](http://www.imsta.org)

## ■ The Americana Music Festival & Conference

Nashville, TN  
September 16-21, 2014  
615-386-6936, FAX 615-386-6937  
[www.americanamusic.org](http://www.americanamusic.org)

## ■ POP Montreal

Montreal, QC  
September 17-21, 2014  
514-842-1919, FAX 514-664-1063  
[www.popmontreal.com](http://www.popmontreal.com)

## ■ New Music Fest: London

London, ON  
September 26-27, 2014  
[info@newmusicfest.ca](mailto:info@newmusicfest.ca),  
[www.newmusicfest.ca](http://www.newmusicfest.ca)

## ■ IMSTA FESTA New York

New York, NY  
September 27, 2014  
416-789-6849, FAX 416-789-1667  
[info@imsta.org](mailto:info@imsta.org), [www.imsta.org](http://www.imsta.org)

## ■ 2014 BreakOut West Festival & Conference

Winnipeg, MB  
October 2-5, 2014  
204-943-8485, FAX 204-453-1594  
[info@breakoutwest.ca](mailto:info@breakoutwest.ca),  
[www.breakoutwest.ca](http://www.breakoutwest.ca)

## ■ A3C Hip-Hop Festival

Atlanta, GA  
October 8-12, 2014  
[www.a3cfestival.com](http://www.a3cfestival.com)

## ■ Celtic Colours International Festival 2014

Cape Breton, NS  
October 10-18, 2014  
877-285-2321, 902-562-6700  
[info@celtic-colours.com](mailto:info@celtic-colours.com),  
[www.celtic-colours.com](http://www.celtic-colours.com)

## ■ Indie Music Week Canada

Toronto, ON  
October 15-19, 2014  
[info@indieweek.com](mailto:info@indieweek.com),  
[www.indieweek.com](http://www.indieweek.com)

## ■ Music & Media Finland

Tampere, Finland  
October 16-19, 2014  
+358-50-529-0308  
[anu.aitonniemi@musiikkimedia.fi](mailto:anu.aitonniemi@musiikkimedia.fi),  
[www.musiikkimedia.fi](http://www.musiikkimedia.fi)

## ■ Folk Music Ontario Conference

Toronto, ON  
October 16-19, 2014  
613-560-5997, FAX 613-560-2001  
[info@folkmusicontario.ca](mailto:info@folkmusicontario.ca),  
[www.folkmusicontario.ca](http://www.folkmusicontario.ca)



## Hammond SK-1 Organ

By Kevin Young



**B**ig power, small package. I've spent a lot of time with Hammond simulators and copycats over the years, though none have come close to touching the original Hammond sound that's readily available in the company's new SK-1. When I'm assessing a new keyboard, the first thing I ask myself is, "How inspiring is it to play?" Put bluntly, the SK-1 offers a feature set and playing experience that'll make you want to keep your hands on it for hours at a time.

Let's start with the front and rear panels – all the connectivity you would expect from a Hammond, with Leslie controls and Leslie model emulations, drawbars, overdrive, effects, percussion – easy to use and easy to customize to your needs.

About the Leslie – Hammond's VASE III digital tone wheel sound generators deliver the real deal. Not only can you choose the type and size of cabinet you'd like to emulate, but you can also make detailed changes to 17 parameters including speed, horn vs. bass level, fall time, and microphone angle and distance.

In the back, you've got the benefit of an eight-pin Leslie port; expression pedal, assignable footswitch, and a damper pedal port; and a USB flash drive port to import/export favourite patches and to hold up to 99 distinct set-ups for the SK-1.

The 100 preset patches offer a depth of customization and the panel layout gives you all the control you could want at your fingertips. The ability to load your favourite patches into the 10 user buttons below the LCD display allows

additional customization options for a gig or session and with three organ types to choose from – Tone Wheel, Transistor, and Pipe – you can recreate the sounds you need, regardless of whether your gig is at a house of worship or rock bar. In all, the custom tone wheels are comprised of eight different types – four in BType1 and BType2, including Noisy, which replicates not only the sound, but also the motor hum and leakage of the real beast, and Mellow.

Layering in orchestral or electro acoustic sounds or using them alone means you're carrying one small gig bag with a powerfully versatile instrument to your show. Clavs, Wurlys, acoustic piano, and very specific recreations such as the Lowrey Holiday Organ are all excellent and easy to layer or split depending on your needs.

The extra instrument section boasts its own dedicated volume knob, the ability to allocate the chosen sound to upper, lower, or solo, and is categorized and accessible via six buttons labeled according to the type of sound you want – A. Piano, Wind, Other, and so on. Additionally, detailed descriptions of each type of sound, including the placement of instruments within each register, are listed in detail in the SK-1 manual's appendix.

This is actually one of the rare cases where a great deal of thought seems to have been given not only to the instrument itself, but to ensuring that a comprehensive amount of information – that goes well beyond simply explaining functions and workflow – is available for users in the manual itself. It provides a wealth of information

about every function, multiple "tips" to provide additional context, and actually goes into some depth with diagrams of traditional and modern drawbar registration patterns so, whether you're a B3 wannabe or true virtuoso, this is the organ for you.

The more control the better and the SK-1 offers plenty. The dedicated three-band EQ on the panel, Gain (with a range between 250 Hz and 3.1 kHz), and Frequency controls for the all important mid range on an organ are nice touches, as is the pedal sustain switch on the front panel that allows for a natural decay for pedal sounds.

Onboard effects run the gamut from the previously mentioned Leslie and Overdrive to classic vibrato and chorus (controllable from the front panel) as well as global reverb and a multi-effect knob that can be applied to the organ and/or the extra voice. Those effects include tremolo, phaser, flanger, delay, auto pan wah wah, ring mod, and chorus. All of the effects are extremely easy to tweak and highly customizable on the fly using the SK-1's value and cursor buttons.

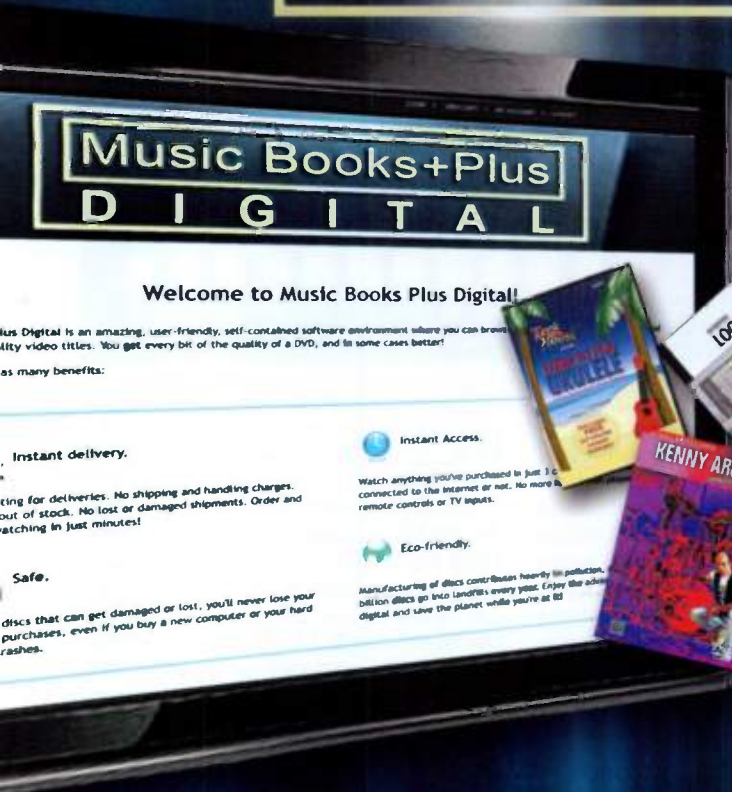
Faithful, pleasing, and authentic sounding, Hammond's SK offerings are available in several flavours – 61-, 73-, and 88-key models as well as the double manual SK-2. After spending some time with the 88-key SK-1, I can confidently endorse the SK series and recommend it to anyone looking for that classic Hammond-through-Leslie sound in a lightweight and easy to use package full of extra bells and whistles.

*Kevin Young is a Toronto-based musician and freelance writer.*



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## Roland AIRA TR-8 Rhythm Performer

By Aaron Collier

**R**oland's new AIRA line of instruments in part aims to recreate classic and coveted synths from the company's history, while also aiming to create something fresh and relevant to the electronic music-makers of today. The results are synths that, while they may not have the same magic that their all-analog transistor predecessors possessed, boast engaging, thick, and warm sounds and completely playable, immediate, and fun interfaces.

I was shipped three of the four initial AIRA instrument offerings to get acquainted with: the TR-8 Rhythm Performer, the TB-3 Touch Bassline, and VT-3 Voice Transformer. The first thing one notices about any and all of the units is the striking design, followed immediately by the lightness of the devices. The design is fairly minimal and straightforward, comprised of a mostly black, white, and green motif for the housing, accented by a myriad of extremely bright LEDs. The bright lights look really cool, but it makes reading the front panel a bit difficult – not a huge problem once you memorize the instrument, but a little hard on the eyes at first. The lightness was a little off-putting for me, as I like an instrument to really feel solid; however, it's a blessing in the end for those carrying them around, and the knobs and sliders feel pretty good and tight. Regardless, whatever actually is inside these things is capable of making huge, heavy sounds.

While I enjoyed all three synths, the TR-8 was a standout for me in sound, playability, and overall fun. Once I started on this machine, I found it hard to stop. Creating beats and patterns was incredibly fun using either the old-school TR record method (step sequencing) or playing the rhythms in by hand. Once a pattern was running on the machine it was incredibly gratifying to tweak the sounds with the controls, and it resulted in very musical sounds. Just like yesteryears' TR-808 and TR-909 machines, you have constant hands-on control of the parameters for each sound. Dropping the Bass Drum out with my left hand while increasing the decay on the Closed Hi-Hat with my right was as natural as cutting food with a fork and knife – no snooping around menus, just genuine, immediate, and spontaneous control based on how you're feeling. I love that.

What of the sound, you ask? Does it



sound like a 909 or 808? Frankly, yes. It really does. The 909 Bass Drum is savage enough to destroy your greatest foe, and the 808 is so warm and low you'll never want to mute it. Tweaking the tune and decay knobs for any sound yields smooth and continuous changes without audible "stepping." What you won't get is the unit-to-unit variations, the old circuitry noise, or the joy of owning a unique vintage piece of equipment – all of which appeal to my inner gear head – but c'est la vie...

Something the TR-8 has on its vintage counterparts is some really fun and great sounding FX. You get eight different delays and eight different reverbs to choose from, and both FX are independently assignable per step. By this I mean you can choose which drum sounds get sent to the reverb, and on which particular step they'll be sent. Would you like a soft, long reverb tail on only the Hand Clap and Rim Shot, and only on beat four when they play together? Well you're in luck because setting that up is very easy and intuitive. It does involve holding down a button or switching modes, but once you get the hang of it, it's possible and even fun to do it on the fly. The delay follows suit. It's possible to get really lush, big, complex sounds using the FX, which I like.

You also get a line in which can be sidechain ducked by the sequenced TR-8 pattern and a section called "scatter," which is essentially a section devoted to glitching your patterns in various ways. You can create interesting fills

and even cool patterns with it, and if you choose to route something into the TR-8's input, that will be "scattered" as well. Neat.

Another modern feature you'll get is the ability to connect the TR-8 to your DAW via USB and send both MIDI and audio to and from the computer. You'll get 14 outputs at 96 kHz and 24-bit, a stereo mix with FX, 11 dry individual drum tracks, and one mono input. It's possible to use DAW automation to control the knobs (i.e. to tune your kicks to individual pitches for a song) and record everything separately for maximum dynamic range and processing. Very good.

Some potentially disappointing limitations of the machine are that you can only store 16 patterns and customize 16 kits. Each kit can be a mix of 808 and 909 sounds (there are usually two or three variations for each drum sound) but any and all of the knob settings like tune and decay are not saved.

In closing, the TR-8, like the other pieces in the AIRA lineup, is a very, very good sounding instrument with spontaneous, real-time creation at its core. While it may not save or recall as much as I'd have liked, it will make you foster a true, hands-on relationship with it, which will be very musically rewarding.

*Aaron Collier is a musician and sound designer based out of Lethbridge, AB, and is currently practicing the art of controllerism under his alias Chandelier. For more information, visit [www.aaroncollier.ca](http://www.aaroncollier.ca).*



## Beyerdynamic TG 100 Wireless System

By Mark Desloges

With every passing day, products in virtually every technologically driven industry grow increasingly less dependent on wires. The trend towards going wireless – or at least using less wires – is everywhere: Internet signal, phones, portable speakers, Bluetooth... Hell, I've even mixed concerts on an iPad that's wirelessly linked to a mixing console.

So, as a modern consumer of musical equipment, why not take advantage of a trend that's making the freedom that wireless provides more available and less expensive than ever? In recent years, I've seen an increasing amount of wireless technology being used on stages by even weekend warrior cover bands, and with great results. Be it wireless guitars transmitters, in-ear monitors, or wireless vocal mics, people at all ends of the spectrum of tech know-how are enjoying the world of wireless as major manufacturers continue to roll out entry-level products with simple operation and minimal price points.

Never to be left out, German audio manufacturer Beyerdynamic's latest crack at the world of entry-level wireless systems is the new TG 100. This is a system designed for smaller applications or installations, including the weekend warrior musicians and touring acts. The system, which is available in both handheld and belt pack configurations, boasts a list of features aimed directly at that market with none of the costly bells and whistles that the average user doesn't need. For this test, I had a chance to put the handheld set through its paces.

The receiver is compact, so it doesn't chew up a lot of real estate, making it the ideal choice for hobbyists who aren't looking for a larger rack mounted unit. Unlike higher end units that require a certain level of technical savvy, the TG 100 is extremely simple to understand and operate. Let's not kid ourselves – not everybody wants to pull out a frequency scanner and cross-reference the local TV stations. Some of us just want to plug in a unit and enjoy the

freedom and mobility that wireless affords. That's probably the feature that most impressed me with the TG 100 – how simple it was to plug in and start using, with zero hassle.

I've seen artists roll in to venues I'm working with wireless racks that stand five feet tall, though most events and shows only run a handful of channels of wireless at any given time. My mother is a church minister, and her church runs two wireless headset microphones for services. They have actually been having problems with their entry-level wireless system lately. I've attended her services and have cringed at the horrible RF interference. This is why it is so crucial to research and pick your product wisely – to ensure that you're not investing your hard earned money into something that won't deliver the results you want.

For improved signal transmission, the TG 100 wireless system uses a pilot tone to identify that a proper signal is being received. The unit automatically cross-references the pilot tone to the received tone to ensure audio quality. It's also used to transmit a low battery warning as well as the audio mute information to the receiver.

There are eight selectable channels that are adjusted on the unit via a rotating dial, and that's virtually all there is to operation for the handheld set. Virtually fool proof, and during my tests in a shop full of audio gear in the middle of an industrial park, I didn't experience any hiccups as far as signal transmission or audio quality.



I recently re-watched one of my favourite music documentaries, which featured an interview with the late Ray Charles. In it, he discussed the advances in technology that he got to experience later in his career that he wouldn't have imagined being available when he first started performing. The part that really stuck out to me, though, is when he rhetorically asked: "But what does it sound like?" If you're not familiar with Beyerdynamic's product line, I will tell you this. While they've got some higher-end systems with killer quality and feature sets that would blow you away, if you're looking for a cost-effective wireless system that still puts audio quality at the forefront of its performance, I suggest you give the TG 100 a try.

*Mark Desloges is an audio technician at Tour Tech East and freelance live sound engineer/production manager.*

*In his many years of professional touring, he has crossed Canada, the United States, and China. He has shared the road with acts such as Cancer Bats, Classified, and Johnny Reid. He can be reached at [markthedrifter@gmail.com](mailto:markthedrifter@gmail.com).*



AUDIO  
PRODUCTION  
PROGRAMARTS  
MANAGEMENT  
PROGRAM

HARRIS

## Challenging the Status Quo for Twenty-Five Years

By John Harris

**D**uring twenty-six years in the music industry, I witnessed most people having painfully short careers due to their lack of knowledge and inability to adapt to change. In 1989, I decided to start a private college with accelerated comprehensive programs taught by active industry leaders. The objective was to prepare the next generation for lifelong careers in music and we hoped Harris Institute would help strengthen the Canadian music industry.

We began by compressing the content of a typical three-year college program into the first 12-month diploma programs. There are now 62 leaders teaching 60 courses in each of our one-year programs and, due to a first-of-its-kind partnership with the University of the West of Scotland, students have the option of earning an accelerated diploma, degree and Master's Degree in 32 months.

In 2014, Harris was ranked "Best in Canada" with A+ for a second time, alumni won the 'Producer' and 'Recording Engineer of the Year' JUNO Awards and were nominated for the 'Song of the Year' Grammy Award and the 'Best Musical Score in a Motion Picture' LEO Award. Faculty members won two 'Best Sound' Canadian Screen Awards and 'The Rosalie Award' for lifetime achievements in broadcasting, and the Arts Management Program became the only college program in North America to achieve six 0% Student Loan Default Rates.

Harris Institutes is achieving its original goals due to an extraordinary faculty. Students receive up to the minute training

from those recognized as the best in their field. No other school has a higher percentage of award winning faculty.

The most gratifying thing about the twenty-fifth anniversary is seeing the accomplishments of graduates who are now in leading roles in all areas of the industry and the many who have established successful companies. We set out to strengthen the Canadian music industry and our graduates are now helping to achieve that goal.

## "In 2014, Harris was ranked 'Best in Canada' for a second time"

Harris is recognized internationally due to innovative partnerships with organizations in Ireland, Russia, Barbados, Scotland, the United States, British Columbia and Ontario.

The college is located in a century old 15,000 square foot industrial building designed in 1907 by Massey Hall's architect George M. Miller. The campus includes three recording studios designed by world-renowned faculty member Martin Pilchner that feature the TEC Award winning SSL AWS 900+ console.

The Audio Production Program (APP) and Arts Management Program (AMP) start in March, July and November and cover all aspects of the industry to give graduates the flexibility for lifelong careers. Both programs feature experiential learning at an accelerated pace and culminate with students forming artist management and

production companies coordinating international tours, operating Confidential Records and presenting music related business plans to industry leaders.

The music industry is growing after years of decline and indications are it will soon experience exponential growth. We look forward to preparing those passionate about music for rewarding careers in an exciting new era.



Information Tours with  
President John Harris are on  
the first Wednesday at 6:00PM  
and the third Thursday at  
12:30PM each month.

To RSVP call 416.367.0178  
or email  
[info@harrisinstitute.com](mailto:info@harrisinstitute.com)

**HARRISINSTITUTE.COM**





By Marty Friedman

Guitar legend Marty Friedman's new release, *Inferno*, features the first original solo material from Friedman in over four years and is his first recording in over a decade to be released simultaneously worldwide. *Inferno* is what Friedman describes as "the album that fans of my work with Cacophony and Megadeth have always wanted me to make," featuring the heaviest and most intense playing of his career. Grab a copy today on CD or LP from [www.prostheticrecords.com/inferno](http://www.prostheticrecords.com/inferno). Stay tuned to [www.martyfriedman.com](http://www.martyfriedman.com) for news on his upcoming U.S. tour!

GUITAR

## DON'T LOOK DOWN!

**N**othing looks worse than a guitar player staring at his fretboard during a live performance. I've always been aware of this, even as a kid, so that's why when you see me play live, you'll notice that I rarely look at my guitar. I'm either looking away, looking at the audience, or closing my eyes. I find it's a bit easier to play with my eyes closed because there are no distractions. Watching the audience go crazy is fun, but sometimes, when you just shut them out and are in your own world, you can really get in the zone and play some sweet stuff – particularly when you are playing solos and melodies.

So, your rule should be: only look at the neck when it is absolutely necessary. Sometimes all it takes is a quick glimpse of where your fingers are to get acclimated; sometimes you need to watch your fingers play an entire passage if it is particularly strange or it just happens to be risky and intricate.

Which leads me up to "Inferno," the title track from my latest record. As with any song that I write, as I'm writing it, I don't ever consider what it will be like to play it live – if it will be tricky or easy. I am only concerned with making it the best piece of music it can be. So when the album is done and it's time to go on tour, I have to go back and re-learn everything I played on the recording. This can be strange, because often when you record, you only record tiny sections at a time, so playing the whole song for the first time can be interesting.

The first thing I do is try to play everything exactly as I hear it. Then I consider the fingering – am I going to have to watch my fingers play this or not? Once I get an idea of how I can play the song, I go into rehearsals. That's when I can tell for sure just how much

I can play without looking at the guitar. Just by sheer bad luck, lots of what I played on "Inferno" requires me to look at the frets. I tried different fingerings for everything, but still wound up with a lot of quick glances at the neck.

I'm on tour now, and we play "Inferno" every night, so I'm finding that I can look at my frets less and less the more we play it, which is good, but it's one of those songs where there are a lot of things that you have to be accurate with or else it sounds bad, so I still have to peek at the frets a bit more than I'd prefer.

So how can you get a little better at this whole process? I would think adlibbing by yourself in the dark might be a great place to start; improvising over chord changes in the dark would be even better. This will really force you to use your ears and get a "feel" for the neck without having to rely on what things look like. This kind of thing can also help you in live situations where the lighting is bad, or if the moron at the lighting board decides to use the strobe light constantly when you are trying to play some tricky stuff. You can just close your eyes and "feel" your way through.

You may also want to record yourself playing over changes that you have pre-recorded, or have a friend play for you, for example, in the dark. The "mistakes" you make may very likely be cooler than a "proper" note choice. When that is the case, listen back and analyze it, learn why it sounded the way it did, and remember it. For example, "Aha – so when I hit a B over a D minor chord when it came after an A minor chord, it came out sounding kind of sad and mysterious in a way I've never played before." This is the kind of stuff you need to constantly update your memory bank, consciously and subconsciously.

If you want to take that one good step further, play over imaginary chord changes in the dark. Make them simple, like Am-F-G-E, for example, but try to follow them in such a way that you can hear the chord progression even though there is no backing track or someone playing chords. Actually, you should be doing this all the time when you are playing by yourself. Imagine the chords and make your solos outline them.

A very basic way to at least get started is by outlining the chords in the progression you've chosen using the arpeggios of each chord. This can get stale really fast, but if you are able to do it, you will always be able to simply follow the chords in a solo when you are not inspired enough to do something more interesting.

This is the important stuff, people. You can learn scales and arpeggios anywhere, but at some point you have to get into the process of making music, and these are things that all musicians should be able to do, so give this stuff a try.





By Attila Fias

# ENRICH YOUR PLAYING WITH WORLD MUSIC

**E**very musician is on a quest to find their own voice, to nurture and develop a personal way of expressing themselves on their instrument and in their compositions. Our influences come from many sources and there are a myriad of musical gold mines available to us from cultures all around the world. Integrating these elements into your music is very inspiring and can produce unique sounding results. Many genres (such as jazz) were created from a mixture of music from different corners of the globe.

In my own playing and writing, I have incorporated numerous worldly approaches: the unique melodic shapes of folk music of my native Hungary; the lilting groove and melodic curves of Brazil; Cuban harmonic and rhythmic patterns rooted in clave; and the phrasing, form, and rhythmic structures from India. I like to study the culture, language, and history of the place the music comes from, as this is an important way to begin to understand the essence of these genres, and coming from a jazz/improvisational background, I am comfortable bringing these sounds to my musical home base.

## Insights Into Indian Music

Recently, I had the opportunity to play with the great Indian masters Zakir Hussain and Hariharan, and it reawakened my passion for this music. The Indian music world is a highly sophisticated, evolved soundscape, spanning back thousands of years with many sub-genres. To study it thoroughly takes years; however, you can start fusing some of the elements into your playing fairly quickly. As you do so, simply becoming aware of some of the concepts helps to release you from the constraints of your current musical frameworks and open yourself up to new ideas.

Indian music is melody-based, and the melodies can be very complex, ornate, and often operate within ragas, or melodic modes. So, in a way, we have to start thinking melodically instead of harmonically, and as pianists, this can be tricky. The melody is king! It will outline the harmony, but can also backtrack and change it suddenly, sometimes at the very end of a phrase. This is surprising at first to our Western ears, but once you are used to it, it's a beautiful effect. As a result, the harmonic functions are often different from what we are used to, a mix of familiar Western motions with unexpected twists. For example, the chords and tonalities tend to move freely between major and minor, and the cadences are frequently unexpected as well. So you have to think of harmony as a subtle and pliable thing that is a faithful servant of the melody.

The other pillar of Indian music is the tala, or rhythm, and there is an astonishing rhythmic language and complexity within which the Indian musicians move with complete fluidity and natural ease. There are a large variety of meters in use, many of them odd time signatures, and these rhythmic modes create all kinds of new grooves. It

is worth practicing several odd meters, at first by yourself, with a metronome or programmed track which emphasizes the downbeat, and then with other players, so you learn to communicate in that rhythmic language and improvise in the time signature smoothly. You will develop a whole new vocabulary doing this!

These musicians also make use of rhythmic and melodic cues, which are then used as signposts to signal the rest of the band where they are within the form. As opposed to a rigid bar structure common to Western music, the Indian concept of form is more fluid, and is also often improvised or elaborated on during performance. This creates new possibilities for playing and reacting to the moment, which is very exciting.

## Listening Suggestions

You will need to listen to some of this fantastic music, both the classical form and the fusion that has emerged in the last few decades. Here are a few of my favourite artists and recordings:

### *Magical Moments of Rhythm* by Zakir Hussain

Track nine begins by showing us the count (it's in 15/4) and the sarod (string instrument) keeps the melodic theme repeated, while the tabla (percussion) weaves a rich tapestry of rhythm around it.

### *Saturday Night in Bombay* by Remember Shakti

This band, along with its predecessor, Shakti, offers up the quintessential Indian-jazz fusion sound and will give you an amazing perspective into what kinds of new music can be forged by blending genres!

### *The Glimpse* by Trilok Gurtu

One of many fascinating albums by another master Indian percussionist who has made a career out of fusing Indian with jazz, electronica, world music, and more.

## Make It Your Own

We can take any of these concepts and apply them to our own music, providing us with many new ideas for improvising and composition. Since there is no piano in the Indian tradition, we must find ways to adapt it. Luckily, the scope and versatility of our instrument allows us to be melodic, percussive, and harmonic all at the same time. The results may not sound remotely Indian, and that is just as well, as it only has to sound like you! We are searching for inspiration and looking to create fresh sounds, so it is all valid. A similar process can be applied to any other world genre – find the important elements and try absorb the rhythmic groove, the vibe, and feel of the music, and indeed of the whole culture. As always, let your ears and musicality be the guide.



By Jason Raso

Jason Raso is a professional bassist from Guelph, ON. His new album, *Slingshot*, is available now at [www.jasonrasomusic.com](http://www.jasonrasomusic.com). Jason maintains a busy teaching and gigging schedule and is endorsed by Spector Bases and TC Electronic Bass Amplifiers.

**BASS**

# INFLUENCES ARE LIKE PARACHUTES

**I**nfluences are like parachutes. You hope they open up and allow you to land on your own two feet. If not, well, you know how that goes! Many players have been crushed under the weight of their influences.

Billy Sheehan was my first major influence on bass. I adored his playing with David Lee Roth and Mr. Big. He made me realize that bass didn't have to be a "background" instrument. I learned everything I could from him. I watched his instructional videos over and over again, grabbing every little bit of information I could. To my surprise, it worked! I started to sound an awful lot like Billy Sheehan. People would even tell me, "Hey, you sound an awful lot like Billy Sheehan." This was cool for a while – that is until I came to a profound realization. I'm not Billy Sheehan! I wanted to be Jason Raso. It was time to move on.

My next big influence was Jaco Pastorius. His style was overwhelming. Jaco was like a great singer with a very distinctive voice. Once again, I learned everything I could. And, to my surprise, it worked again! Except this time people said, "You kind of sound like Jaco!" As it turned out, I couldn't totally escape my "Sheehan-isms."

Next up was Marcus Miller. "You can play the melody on bass? This guy is crazy!" Marcus had a huge impact on me as a musician. Not only was he a serious bass player; he was an accomplished writer and producer. He was my gateway to Miles Davis. In turn, Miles led me through pretty much all of jazz history. This time, people said, "I can hear some Marcus in there." Jaco and Sheehan were still present.

I've had so many great influences

over the years – Stuart Hamm, Randy Coven, Michael Manring, Alain Caron, Rocco Prestia, Paul Chambers, Flea, Doug Wimbish, Victor Wooten, James Jamerson, Paul McCartney, Larry Graham, Bootsy Collins, Charles Mingus, Stanley Clarke, Les Claypool, Gary Willis, Christian McBride, and Geddy Lee to name just a few. Not to mention all the guitar players, pianists, horn players, drummers and vocalists that have impacted me. Prince, Stevie Wonder, Michael Jackson, John Coltrane, Sam Cooke, Duke Ellington, Scott Henderson, Paul Gilbert, The Beatles, Marvin Gaye, Grant Green, and Herbie Hancock are just a few more of the many artists that continue to inspire me.

I'm sure you are aware of many of the names I listed above; however, there are many bass players you may not know that have also influenced me. I owe a huge debt to all the great bass players I grew up watching in my own city. These players were always more than willing to answer my questions and encouraged me to keep practicing. I would especially like to thank Mike Duncan and Mike Campagnolo. These two great players were a huge influence during my formative years.

As time went on, I started to notice that with every new influence I started to sound less like my previous influences and more like, well, Jason Raso! I grabbed only the things I thought could enhance my own music. I was no longer under the influence; I was over it. I am not sure if I have completely realized my own voice on the bass yet, but if not feeling weighed down by my influences is a good sign, then I am certainly on the right track. I've pulled the cord and my parachute is wide open!



Franklin Kiermyer first came to prominence as a drummer, composer, and bandleader following the release of *Solomon's Daughter*, his highly acclaimed third album that features John Coltrane alumnus Pharoah Sanders on saxophone. Widely regarded for his intense passionate energy, spiritual feeling, and distinctive sound, his nine albums and many performances have brought his music international recognition. Franklin was born and raised in Montreal, lived in New York City for many years, and is now based in Oslo, Norway with his wife and young daughters. His latest album, *Further*, features saxophonist Azar Lawrence, pianist Benito Gonzalez, and bassist Juini Booth and is available for free download at [www.kiermyer.com](http://www.kiermyer.com).

PHOTO: CARSTEN ANIKDAL



By Franklin Kiermyer

## The Spirit of Drumming: wHaT iT iS!

**S**o, this is not about flamadiddles or ratamacues. It's not about what heads are best, or the latest 13/8 shuffle rhythm. It's not even about getting the gig and keeping the gig. In fact, it's more about making music than playing drums.

I've named this column "The Spirit of Drumming" for two reasons. Firstly, I think the most important thing a musician can focus on is the feel – the spirit or heart – of the music. Secondly, I play the drums.

Yes. I play drums. I remember writing that sentence on the back of my practice pad when I was a kid. It felt like a manifesto – a declaration of purpose.

As a young teenager in the last part of the hippie days, growing up in the environment of the "revolution," I was deeply inspired by the incredible freedom music of the late '60s – John Coltrane, Jimi Hendrix, etc. My goal was to be able to answer "Yes" to the question *Are You Experienced?*, the title of the debut album by the Jimi Hendrix Experience. That album, released in 1967, is still regarded as one of the greatest debuts in recorded music. 1967 is also the year John Coltrane passed on. I was eleven years old. By the time I was 15, my main goal was to play music with that much soul-fire.

Of course, at that tender age I had no idea how deep and vast an undertaking that was and how much I'd have to learn. I also didn't realize how lucky I was. I was born at a time and in a place where I had enough to eat, a stable roof over my head, and I wasn't dodging bullets or bombs. Also, with just a little effort, I could listen to a recording of a great performance of pretty much

any music that grabbed my attention. I suppose that most of you have enjoyed these same lucky circumstances. Now, many years later, I see that there was one piece of luck that was even more rare. I was lucky to learn, from older and much wiser musicians, the three most important lessons a musician can learn:

1. Always be loose and relaxed. The heart of the music comes from openness, honesty, and bravery.
2. The music is already here. It's everywhere. We are channeling it, setting it free, and releasing it from the instrument – not making it or putting it in.
3. We need to be hearing, not listening – feeling, not thinking.

Volumes can be written about each of these points and lifetimes can be (and should be) spent on the path they signify, but these three points sum it all up. Sounds like a spiritual quest, doesn't it?

Music has always been used to conjure the spirits and fan the flames. We can assume that early on in human history there were no divisions between sacred music and popular music. It was all spirit and magic.

I think musicians have always tried to get deep in their soul and share that magic with others. I think that's the whole point for most of us. Whether you're playing church music or death metal, it's all about spirit and magic.

Ask a musician if their music is spiritual and most will say, "Yes, of course!" Some will say, "What could be more spiritual than the groove?" or "I

always play with spirit!" Some will say that everything in life is spiritual; some will say music is spiritual because it taps into the source. Others will say that when the music feels good, it's spiritual, and still others will say that soulful music is spirit music.

I've heard all kinds of musicians say these things – touring arena pop drummers, avant garde jazz drummers, virtuoso fusion drummers, classical percussionists, and Yoruba Santeria drummers alike.

I'm sure that, on some level, they're all speaking of the same thing. When we're young, before we can really get much happening on our instruments and with other musicians, we hear music that moves us. For those of us that are so moved as to devote our lives to "making it happen," these first feelings are a big part of what we try to emulate. We want to feel that feeling even more and share it with others.

Most musicians I've spoken with about this try to describe this peak experience where it seems like the separations between them and the music, them and the other musicians, them and the audience just falls away or disappears and the flow seems almost timeless. We can try to describe it, but it's beyond words.

When the music is really "in the zone," what is it we've conjured? Isn't that feeling the same passion of faith and freedom that lies at the very core of our human being? So, it's this feeling – the vibe or spirit of the music that motivates us. I'm convinced that to get that happening, we have to remember the three points listed above.

Dig? So, that's all for now, sisters and brothers of the drum. I'll say more next issue.



Dr. Daniel Schnee is an ethnomusicologist and multi-instrumentalist who has performed worldwide with over 20 different Juno and Grammy Award-winning musicians. He has been internationally recognized as a graphic score composer, and is a former student of Pulitzer Prize-winning saxophonist Ornette Coleman.

**WOODWINDS**

By Daniel Schnee

# THE ART OF TRANSCRIPTION

**T**ranscribing music is indeed an art in itself. Most jazz musicians do it regularly, but their transcribing is usually confined to listening to an improvisation and then repeating what they hear until they can play it note for note, either doing it all by ear or writing it down to study like an etude. This is certainly a good way to transcribe, but there is more that can be done. One can expand upon this practice and accomplish much more. Thus, the art of transcribing music can be a comprehensive study of the inner workings of music, and not just solo memorization.

To maximize the benefits from transcribing, one can approach it from several angles, each adding to one's knowledge in a specific, more holistic way. Thus, we can look at three lesser-studied but essential components of transcribing: key, form, and what we might call "jazz counterpoint."

Key "transcribing," for example, focuses on studying music in particular keys and provides vital clues as to what to expect from an artist or genre. For example, if we select the 89 singles released between the years 1925-1929 by Louis Armstrong with his Hot Five and Hot Seven groups, we find that 24 of them are in the key of F (concert). This represents 26 per cent of the total output, and the largest number of songs in a particular key. Next largest is the key of concert A $\flat$ , which represents 20 per cent of the material.

We also discover that Louis recorded only one composition in concert E. Thus, having this knowledge means we can safely assume that we need to be able to perform and improvise in the key of F concert in order to transcribe and analyze Louis' work during that period. And if we then apply the same kind of analysis to all 37 known works recorded by Joe "King" Oliver's Cre-

ole Jazz Band in 1923, which included Louis Armstrong, we find that 29 per cent of them are in concert E $\flat$ , 24 per cent are in concert B $\flat$ , and so on. Thus, we now know that to perform works by Armstrong and Oliver means we must be able to sight-read, memorize, and improvise music in at least the keys of concert F, E $\flat$ , and B $\flat$ . This vital information provided by key transcribing can then be utilized in your playing and in your research if you are also an academic writing your own book on New Orleans syncopated music.

The next aspect, form transcribing, can provide vital information for your playing in terms of discovering new ways to approach soloing or composing – transcribing and analyzing musical structures and/or form – and you will often find structure where you might not consider there to be any. For example, a common criticism of free jazz is that it is all just "made up," or that there is nothing to it. But, like many other recordings of free jazz of the era (1959-1965), Eric Dolphy's 1964 album *Out To Lunch* is made up of songs containing defined forms, with the "free" part being the solo section or the choice of improvisatory material one used over, or in spite of, a set of prescribed chord changes.

The opening track, "Hat and Beard," for example, starts with a unison ensemble shot in a single bar of 5/4, at once followed by a bass figure in 9/4 that is copied briefly by bass clarinet and vibes. There is also a lot of space in the piece, which is not stereotypical of much free jazz after 1965. The lead/accompaniment idea from traditional jazz forms is still clearly in play here, and like other recordings of this era, demonstrates free jazz was a music of going beyond boundaries, not being rid of them. This too is vital knowledge when considering adding more "ab-

straction" to your own work. Free jazz has much to teach us about form and ways of moving around or beyond form, and transcribing such works is the source of that vital knowledge.

The next component is counterpoint transcribing – the study of jazz forms that include accompanying solo lines to reinforce or embellish a melody. This kind of transcribing is extremely important if you are a saxophonist who performs with a vocalist, and thus must play lines weaving around the main melody, supporting and enhancing the vocalist's approach. Thus, studying key examples of this will reveal it is an advanced technique, and there are jazz masters who made this type of improvisation an art form. One such master was clarinetist Johnny Dodds, who was a member of King Oliver's Creole Jazz Band, Louis Armstrong's Hot groups, and Jelly Roll Morton's Red Hot Peppers. Dodds' work is an excellent example of jazz counterpoint in particular.

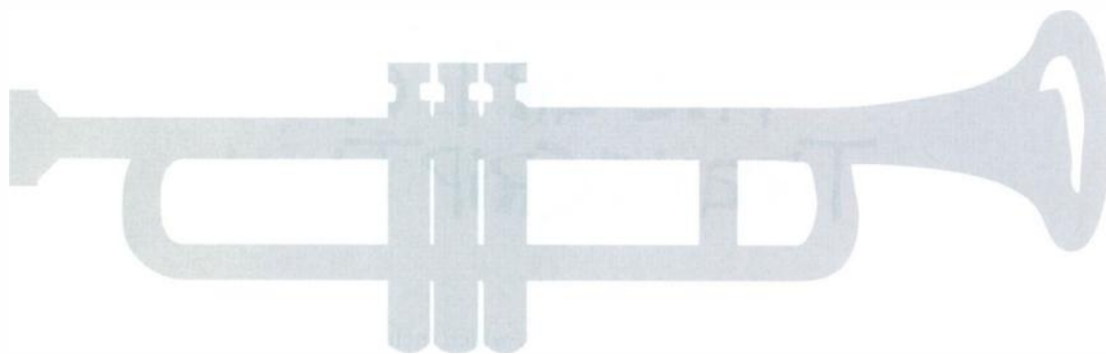
If we listen to Dodds on King Oliver's recording of "Just Gone," for example, we hear a jaunty clarinet part that lifts the trumpet melody without being excessively note-filled. It is simple and economical and wonderfully present in the music. Dodds' ability to move between composed ensemble parts and improvisation too is on full display on Jelly Roll Morton's 1926 recording of "Black Bottom Stomp." Dodds' tone is sweet and bluesy, and as always, makes both his improvisation and the composed segments bounce and sing.

These three areas of transcribing in particular will make you a significantly better musician and help your aural skills become much more advanced. Good Luck!





By Mike Herriott



## THE MULTI-BRASS PLAYER

Anyone who has ever sat in the pit of a Broadway show has seen a woodwind section usually surrounded by an arsenal of instruments – tenor, alto, and soprano saxophones, as well as oboe, English horn, bassoon, flute, piccolo... And the mind boggles at how they're able to keep their heads clear and deal with all the various embouchures.

In the brass world, we don't tend to concern ourselves with such things and we've often been told, "You shouldn't switch back and forth between different brass instruments cuz you'll ruin yer chops!" I believed that for a while... until the overwhelming urge to explore the world of brass beyond the trumpet got the better of me.

I was about six years old when I first started on trumpet. I immediately fell in love with the sound it made and, somehow, the mechanics of how the trumpet worked seemed to resonate in the scientific part of my brain – my "inner nerd." I was probably around 10 when I began to realize that all the brass instruments worked pretty much the same. That realization felt like I had acquired some sort of superpower. (Brass-Doubling Man!)

In spite of the warnings about ruining my embouchure, I found myself to be rather stubborn regarding the challenge of learning how to make music

with the various members of the brass family. The most important element of playing any instrument is sound quality.

As a young trumpet student, I was taught the importance of breath control and support. And by finding the balance between the compression generated by my air source and the resistance generated by the aperture of my embouchure, a full and rich sound is produced; however, it wasn't until I was in my 20s that I finally gave myself permission to try other members of the brass family.

First came the trombone and, using the same basic concept, it was like opening up an entirely new world with a new voice. In my own projects, apart from having to now travel with a trombone in addition to my other horns, it was wonderful to have an additional voice with which to express my music. With switching back and forth throughout a performance, I discovered that the key to preserving the integrity of my various embouchures was, first of all, not to obsess about it and, secondly, to ensure that I use concentric circles in placing the mouthpiece.

Over the years, in building my own recording studio and taking on clients who often ask me to provide them with a brass section, I eventually acquired a French horn and applied the same basic principles as I did with the trombone.

That is not at all to say that developing technique on either instrument is a breeze – that takes practice – but having an understanding of the mechanics of sound production made the addition enjoyable and fun.

In January of 2013, I decided to put all of this to use in a personal project and I began writing and recording my latest CD, *Off The Road*. On this album, I play B♭ and A piccolo, E♭, D, and B♭ trumpets, flugelhorn, French horn, trombone, electric bass, acoustic bass, and piano. Apart from the challenge of writing the charts and imagining how the ensemble would sound playing this music, I had the additional challenge of having to learn some rather tricky parts that seemed like a great idea at the time of writing but made me the target of my own cursing as I tried to play them; however, I practiced and prevailed.

My point in this is that we are often given limitations that we don't question; we assume that someone else has gone down the road we're looking at and has discovered all there is to know and has all the information on what is possible and what is not. Sometimes, we choose to march down the road blindly anyway because we see something at the other end that outshines all else. When that happens, we manage to accomplish what we were told was impossible.



Aaron Collier is a musician and sound designer based out of Lethbridge, AB, and is currently practicing the art of controllerism under his alias Chandelier. For more information, visit [www.aaroncollier.ca](http://www.aaroncollier.ca).

# all Hail THE sampler

By Aaron Collier

**T**he sampler is awesome. Truly. I think that most people might have a skewed idea of sampling in general, so let's talk about samples, sampling, samplers, and the various reasons why they make the world of digital music production go round.

## Myth 1: Sampling is just stealing other people's music.

Nope! While it can be that, to think that's all it can be is short sighted. While many of the latest and greatest pop tracks have indeed lifted some hooks from a hit track of yore (which likely took many hours by many people and some good luck to capture just so...) just to put yet another sampled drum break on top and then claim it as their song, that's not really what's at the heart of sampling. To paint a good picture, let's start at the beginning...

## The Sample

The sample can be many different things, but in the context of digital music, the sample is a recording. The length, style, and subject of that recording could be anything. The origin could be from an LP record, or from a telephone conversation you had with your cousin's dog walker. It could be a moment you captured at your friend's party with the voice recorder on your phone, or it could be a recording of a professional musician you hired and captured in a recording studio. It could be just one note you played on a piano, or the sound of you kicking the side of your clothes dryer once. The sample is distinct, but can be used in conjunction with many other samples with the use of a sampler.

## The Sampler

The sampler is the instrument that we use to work with samples. It's much like a synthesizer, but instead of generating the sounds, it uses recordings. If the sampler were a piano, the samples would be its strings. The sampler is the hardware and/or software that acts upon a sample or samples in order to use them in a musical way. Some samplers are physical hardware machines; some of them have keys in order to play the samples, others have drum pads, while others still have no physical performance interface and are meant to be played and sequenced by a computer or

by connecting a separate device, like a MIDI controller.

## Making Music

I'd like to give you two ideas of how to use samplers for good. For our examples, let's imagine we're using a software-based sampler, like Ableton Live's Sampler, with a MIDI keyboard connected to our computer. We'll begin, in our imagination, with one sample: a middle C piano note from an old upright piano. We can begin with the most basic version of using the sample, which is to perform melodically.

By loading the sample into Sampler and setting it so that each key plays the same sample at a higher or lower pitch depending on the key, we can play the sample much like the old upright itself. We could further assign the velocity from our MIDI controller to control the volume of the sample, making it a little closer still to the original. Taking it another step, if we took two samples at middle C, one at a soft volume and the other at a loud volume, we could tell the sampler to play back the soft sample anytime a key is played with a velocity of 64 or less, and to play back the loud sample when the velocity is 65 or over. This is basically how extremely detailed recreations of pianos are done for samplers and for many of the digital pianos available on the market today. Instead of taking just one sample, however, they would sample every or nearly every note at many different volumes. This can be done for many instruments.

## Myth 2: Samplers are just for creating fake versions of real instruments.

This approach is useful, although not that interesting since we're simply recreating instruments that already exist. Where this method does get interesting is creating instruments that have never existed. For example, I recently built a beautiful pad sound from a recording of a plane flying overhead in the woods. The sound and pitch of the plane was consistent for about three seconds of the recording, so I isolated that three seconds and looped it in the sampler so it played forwards, then backwards over and over again. I fine-tuned the pitch so that when I played middle C on my keyboard, the plane sounded at middle C. I then used some filters to remove some of the rumble and some of the highest

frequencies. I was left with a beautiful, warm, very distinct pad that sounded rich and harmonically complex.

The other idea I'd like to demonstrate is the idea that each key on our keyboard could play a unique sample, or unique part of the same sample. For example, imagine I brought 30 pots, pans, and dishes out of my kitchen and then recorded myself hitting each one once with a wooden spoon – all into one 60-second recording. So I've got 30 individual "drum" hits. Now when I load that sample into Sampler, instead of having each key play the sample at a different pitch, I will assign the same sample to 30 keys, and change the start point for the sample for each key to begin right at each subsequent hit. Now what I have is 30 different drum hits that I can perform on my keyboard or even sequence inside of Live. I could create an amazing array of rhythms and nuances, all from my own sounds from my kitchen. Cool.

We have some control over each sample too, in that we could change the pitch of that tinny-sounding hit to change its timbre, we can reverse some hits, we can filter out frequencies, and pan them all to different areas in the stereo field. Very cool.

The benefits of working with samplers are many. For one, each time we go through the work of creating our sampler instruments, we can save that as a patch and recall it whenever we want. And we can rest assured that the sound is distinctly ours – you won't hear your pots and pans on Bieber's new hit.

Secondly, samplers are pretty resourceful and can free up lots of CPU. Say you've created an amazing bass sound using a soft synth running through five effect plug-ins, out into your favourite guitar pedal, and back into your computer. That's going to be intense to set up if you want to use that sound again. What you could do is sample each note over the couple of octaves that sound best, maybe with different settings too, and then create a sampler instrument. Now you're using just one low-intensity plug-in and you have the ability to recall that sound in about two seconds anytime you want.

Lastly, it's fun. I tend to go out on a "sample spree" every now and then, and I keep my iPhone's voice recorder on the dock for fast sample capturing when I hear something interesting.





By Angela Kelman

# How To Find The Right Vocal Coach

"If we did all the things we are capable of doing, we would literally astound ourselves." – Thomas Edison

I chose this quote because I see amazing things happen with my students all the time. They are putting themselves out there, getting on stage in front of their peers, breathing to keep the nerves at bay (and for great vocal technique), and are nailing songs they never thought they could. There is no greater joy for me as their coach than to share those moments with them.

But, how did they know we would be a right fit for each other and that they would be able to flourish under my guidance? When searching for a vocal coach there are some things you want to be clear on to make sure that they are the right fit for you. This will ensure you get the desired results without wasting time and money on someone who doesn't share the same vision regarding finding your voice.

## Identifying Your Style

To me, this is the most important part of the equation. If you are hoping to sing any kind of pop music – rock, country, soul, hip-hop – it is important that you find a vocal coach who specializes in this approach. In my opinion, going to a classical music vocal coach would not be the best way to go. Classical voice technique and pop vocal technique are like apples and oranges. I have also experienced students whose voices have been changed to fit the vocal coach's style and not the style desired by the student. There is a lot of misinformation out there regarding pop vocal technique. When learned and delivered properly, pop technique will not ruin your voice. Trust me. After 35 years of singing for a living, I have only lost my voice once due to illness. I know how to deliver a song with power and emotion and have never been hoarse or lost it from misuse because I sing with proper pop technique.

Always remember that you are the one who is paying for the lessons. This gives you the right to ask pertinent questions of the potential vocal coach to make sure that they are the right fit for you and that you won't be wasting your time and money.

The big thing for me is to ask the question of whether they are classically trained or not. If the vocal coach in question is classically or musical theatre trained, it's important to ask the following questions:

1. Are you willing to teach a pop production way of vocalizing? This includes singing powerfully with good technique in your full voice and using the breath to add texture and emotion to your songs. Some classically trained vocalists

and teachers are very much purists in their vocal beliefs and absolutely disdain the pop singing approach. At the other end of the spectrum, I have encountered some musical theatre performers that have been coached to "belt" – not a word I like to use as sometimes the mechanics of getting power from this approach are not explained properly and the singer ends up "yelling" out their song and potentially doing damage to the voice.

2. What is your approach to breathing within the body of a song? (Meaning, do they advocate frequent breathing or running a long time on one breath?) If the vocal coach tells you that they will be teaching you to run on one breath until it's gone, run. Run away. In my world, successfully singing pop music depends on frequent breathing of various sizes of breath. This will enable you to maintain great pitch, call upon power when you need it, and infuse the song with amazing emotion by using your breath to "colour" the tone of your voice.

3. What is your terminology for the different placements of the voice? For example, chest voice, full voice, head tone, or head voice – does your approach advocate staying in full voice high into the vocal range? This is important because you need to understand where your sound is resonating and realize that pop placements are different from the classical or even musical theatre placements. If you are going to sing a rock song, you want to be sure to keep it in a placement like full voice where you can get power, be on an emotional edge, and still maintain control.

Often in classical singing, you would be coached to "flip" into your head voice much lower in your range than when singing pop music. Pop is all about pushing the boundaries with good technique to stay in the right placement for the song, giving it the power and emotional edge that is correct for the style. A wrong placement example would be someone singing Aretha's R-E-S-P-E-C-T in a head tone making it sound like "the church lady." So Wrong...

To me, these are the three most important questions to ask a vocal coach. If you decide to go with someone and it doesn't quite feel right doing what they are coaching you to do, keep looking. Just because they may be an expert in their field doesn't mean they'll be right for you. Feel free to email me through either of my websites if you have any more concerns about finding a vocal coach.



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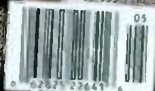
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# Lightfoot



## The Obligations Of An Icon

# Gordon

Buried in the *Rolling Stone* archives, in the Feb. 28, 1974 issue with Hunter S. Thompson's "Fear and Loathing at the Super Bowl" on the cover, is a snapshot of the commercial high point of Canadian folk music. On page 70 in the Performance section of the most famous American music publication, there are only two reviews. One is of a Joni Mitchell show in St. Louis, MO, and the other of a Gordon Lightfoot show at the Dorothy Chandler Pavilion in Los Angeles, CA.

The 1960s scene in the coffee houses on Toronto's Yorkville Avenue is often portrayed – with the golden tint that nostalgia and hindsight provide – as the golden era of Canadian folk music. On tiny stages playing to tiny audiences, then unknowns like Lightfoot, Mitchell, Neil Young, Bruce Cockburn, and Murray McLauchlan traded songs. It was the smoke-filled coffee houses like The Riverboat and Café el Patio that

nurtured the unknowns, but it was the theatres and auditoriums of America and Europe that shined a spotlight on the stars.

By 1974, Canadian singer-songwriters had outgrown the "popular in Canada" tagline and were global stars. Mitchell had released a string of classic albums in *Blue*, *For the Roses*, and *Court and Spark*. Young had already reached icon status as part of Buffalo Springfield and Crosby, Stills, Nash & Young and was at the peak of his commercial success following the release of *Harvest*. Montreal's poet laureate, Leonard Cohen, had become the voice of self-professed Lotharios the world over with the release of his three albums, *Songs of Leonard Cohen*, *Songs from a Room*, and *Songs of Love and Hate*.

On Jan. 27, 1974, Lightfoot was just days removed from the release of his ninth album in eight years. The album, *Sundown*, made him a household name, going to number one on the *Billboard*

charts for the first and only time in his career, thanks to its leadoff single and title track and follow-up single "Carefree Highway." On that night in L.A., *Rolling Stone's* David Rensin writes, "Lightfoot reinforced his stature as a poet of the city, a chronicler of high country and a teller of tales. He evoked images of mountains, rivers, and lakes, feelings of joy and sorrow, discovery and wisdom. His controlled yet expressive voice toyed with the audience's emotions, soothing, cajoling and making love to them."

**Forty years later**, that unmistakable voice is on the other end of the phone. He sounds his 75 years; his voice sometimes trails off and the responses sometimes wander from the topic of the original question. We talk a great deal about his past as a writer and performer, the memories of which he is glad to share despite it nearing 9 p.m. on a Tuesday night and his iconic status dictating that he is not



By Michael Raine

obligated to have this conversation. But even at this point in his career, his voice peaks with excitement when talking about his upcoming shows. These include a fall tour of Canada that will conclude with three shows in November at Toronto's Massey Hall.

Of course, at this point there is little obligation to do anything, including tour. And if playing shows still excites him, Lightfoot could do a residency at Massey Hall and avoid the physical, mental, and financial tolls of touring. When this point is brought up early in the conversation, he simply responds, "We're always ready and excited. We're excited! Excited about being out there and I'm already preparing to get out and do that eastern swing we have coming up." But why, *Canadian Musician* presses a little, still tour at 75? It's expected he will say something about feeling

an obligation to his fans, but instead, it is obligation to those who work for him. "I've got Irish in there somewhere and there is a little man who sits on my shoulder," he says a little mystically. "I love to perform – I really, really do, and I have a great little backup orchestra and they're great people and a great little organization. When I travel, I bring 12 people with me: four crew, four transportation, four musicians, plus myself, and everything is well planned in advance, so it is really not a problem doing it. It is being organized and willing to get out there and do it and having a method and a way of going about it. It pays for itself as it goes along and there is just a little bit left over. All of us love the work and we all love to play."

Speaking of his band, Lightfoot displays the type of personal concern for others' feelings that you may expect from the guy who penned "Rib-bon of Darkness." That band, after all, helped shape the "Lightfoot sound," which is more musically lush and melodic than the more abrasive folk of the early '60s, as popularized by Bob Dylan and Phil Ochs.

"I wanted to have a couple

of people working with me and I got a trio going where I would always have bass and lead guitar. It got me the type of sound... To get something that would have a lasting sort of capability to it, because you were always thinking ahead. You would hear stories of people losing members of their orchestras and you'd wonder, 'Is it disrespectful?' What do you say to the person who comes to replace that person? I really do think that deeply about these things," he says in a soft voice. "I owe them a lot. That's my sound. They gave me a sound that I wanted to have with me. It gave my stuff that extra bit of colour, you know? It made it sound maybe a little bit more commercial."

"My relationship was a little bit on the skids at that time and I was a little bit worried about the girlfriend the night that I wrote ['Sundown']."

"One grateful guy from Orillia" is how Lightfoot described himself continuously during his Canadian Music Hall of Fame induction speech in 1986. His experiences in the small Ontario town have shaped his life and career, whether singing "I'm a Little Teapot" at five years old at Sunday school or placing second in an amateur talent show at the Orillia Opera House at 10. The real turning point, however, is when Lightfoot's mother, Jessica, enrolled him in the St. Paul's United Church children's choir, from which he was "fished out" by the choir leader to sing in competition. His two first-place vocal awards at the Kiwanis Music Festival in 1951 and '52 – first in the Under 13 category and then in the Unchanged Voices category – are what convinced him, he says, that singing was going to be his career. In fact, his winning performance in 1952 was at Massey Hall on a stage that would play host to many high points in his life and career. Songwriting, however,

was a late-blooming skillset.

"All I know is it started in grade 12. That is all I know for sure," says Lightfoot of his first foray into songwriting. The song, written in 1955, was called "The Hula Hoop Song" and was inspired by the toy craze that had swept North America. "I believed in it and I was only 17 and just started driving and I got my father to lend me the family car so I could bring it to BMI Canada to a man called Harold Moon, who was instrumental in helping me get my career started, I might add." Moon, who was managing director of the publishing company, didn't accept the song but encouraged the teenage Lightfoot to keep writing. It would be a few years before he wrote another song that anyone would hear.

In the meantime, Lightfoot studied for two semesters at the Westlake College of Music in Los Angeles. "The reason I went to school in Los Angeles and left high school is so I could study notation so that I could write the stuff down that I was writing in my head," he recalls. "When I got back to Toronto, I got back into a day job and started working as a copyist, copying arrangements and transcribing lead sheets and working for a publishing company here in the city, taking music from tape to manuscript."

"I solved [writer's block] with alcohol up until about 1982.

It was like a fuel, until it didn't work anymore."

He intended to go back to Westlake, but the money he was earning – first as copyist, then as a truck driver, followed by a 14-month stint as a junior bank clerk in Toronto – was too alluring. "I got past the bank, gave up the job, took the gig at CBC as a choral singer and square dancer. I never square danced in my life, although my whole family, they're all



farmers," Lightfoot recalls of his stint on the *Country Hoedown* television program.

Around 1961, while also still working as a copyist for the CBC, Lightfoot began playing drums in Jack Zaza's jazz band called Up Tempo at the Woodbine Race Track in Toronto. "The orchestra leader there was letting me do songs on my 12-string during breaks between sets with this little jazz group that I was playing drums with. He would let me play guitar during the breaks for the people who were there and the people were enjoying it!" says Lightfoot, still seeming a bit surprised that the jazz audience enjoyed his now-signature take on folk music.

"I just had a terrific time out there for about a year and a half, I tell ya. After I was doing that on every Friday and Saturday night, I would go into the Yorkville area and do an additional gig at one of the coffee houses that used to stay open 'til two or three o'clock in the morning. Then I would go to the curling rink and curl. I would come home and there would be an arrangement at my rooming house that had been sent over by the CBC to copy individual parts for an 18-piece orchestra and have it down to Sumach Street by 11 o'clock [the next] morning, and I had had a couple of beers," Lightfoot says, pausing to let out a short, baritone laugh at the memory. "But I did it."

From there, Lightfoot's professional and personal lives progressed rapidly. By 24, he was finding enough gigs, both solo and with groups, that he no longer had to work at the CBC. He was also married with a child, though married life, it seems, was never conducive to his life as a songwriter.

"I had 19 years between marriages during which time I made a lot of records. But usually when marriage kicked in is when things started to slow down, and when I got married for the second time, I did slow down. That is just the way things go," he says, pausing to think about it. "It is two worlds. It is two dimensional. The one dimension is the family and the

other is the writing. When I was doing a lot of that, of course, even while married, I always had a space or a room of my own where there was a table and a chair where I could shut the door and work on this stuff. So having a work space was very important and no matter what the circumstances were, you have to get yourself into the dimension where you're being creative in the form of songwriting and in the other dimension you're being creative in terms of looking after your family and seeing if their needs are met."

Having children and having a record contract, Lightfoot says, was always a motivating factor. He didn't have the luxury of waiting for inspiration to strike. "You have to remember, by this point in time you had a band, you had a family, you had a recording contract, and therefore it was your job. You sat down and worked on it. That was how you were going to pay the bills. So I guess you could call it work, but I used to enjoy doing it. I could get completely into a world of my own doing it."

"Would you hear something like this on the radio?" And number two, 'Would the audience like it if you did it live?' Those two things would always enter my mind – still do and always will."

To illustrate the point, Lightfoot explains how he wrote many of his biggest songs and albums by leaving his day-to-day surroundings and putting himself somewhere unfamiliar. "I wrote an album called *Back Here on Earth*, which was my fourth album on United Artists, which I think is a rather good album, and it was done in a run of 10 days of being in motion." He means this literally. Over 10 days, Lightfoot flew from Toronto to London, England, stayed in a hotel for a few days, took a train to Edinburgh, Scotland, and then flew back to Toronto. During this jaunt, he wrote the entire

collection.

Another example of his fondness for seclusion and the unfamiliar, he bought an empty condo in Toronto, set up a table and chair, and just wrote. "I stayed there until the work was done and then sold the place. I didn't care if I made any money on it; I just wanted the space. I would leave the house and go there and work."

Lightfoot has loads of examples of this kind. He used his friend Robert Markle's painting studio and his 1978 album *Endless Wire* was written in an empty house that was up for sale. As well, Lightfoot rented a farm for years just so he could use the farmhouse to write. It's there that he wrote the album that solidified his classic songwriter status.

"It had a barn and it was the *Sundown* album that I was working on. I had to do it in a hurry because I was getting ready to leave on a canoe trip and so I got the songs written during the summer. I remember the night I wrote 'Sundown,' my girlfriend was out with her friends in the bars downtown and I was a little bit worried. When I wrote that song, my relationship was a little bit on the skids and I was a little bit worried about the girlfriend the night that I wrote that one."

Amazingly, despite releasing 16 albums between 1966 and 1986, Lightfoot says he never experienced writer's block. "I solved that with alcohol up until about 1982. It was like a fuel until it didn't work anymore, so I had to stop doing that," he says with none of the hesitation that often characterizes the words of former addicts, leery of condoning substances. But he adds, "It was work after that, of course. I made four or five more albums after I stopped drinking but most of it was done during that period when I was fired up and that was between marriages for 19 years. I led my own life. I stayed in touch but didn't stay in touch nearly as much as I should have with my family during those times. I am certainly making up for it now. I am in a total state of repentance for the last many years. I

have devoted the time that my family requires and the attention that needs to be paid – the upkeep, the love, everything."

Aside from the fermented fuel, the other trick for Lightfoot was in the title. Find a word or phrase that sounds like a good title and there may be a song behind it. The title "Carefree Highway," one of Lightfoot's timeless classics, was lifted from a street sign in Arizona. "There is a title in a magazine cover, in a newspaper, every time you look around there is a title. I used to write down so many of them that I would lose track. It would start to become redundant. But in the beginning it really worked well. My wife wrote one down one time called 'Early Morning Train,' which I changed to 'Early Morning Rain,' which became one of my biggest songs," he recalls.

"You start thinking about a title and then you can start thinking about a melody that might match the title," he says before pausing and adding, "I guess," with a laugh. "I am really getting into the roots because I am being asked a lot about that these days and I am trying to figure it out myself."

"I owe [my band] a lot. That's my sound. They gave me a sound that I wanted to have with me. It gave my stuff that extra bit of colour, you know? It made it sound maybe a little bit more commercial."

Regardless of the formula, Lightfoot's songs had to match or exceed those of his contemporaries, whether that was in the coffee houses of Toronto and New York, in the studio, or when pitted against those on the same label.

"Once I got with Warner Brothers, I had the best of everything. To get the three major hits that we had, that was better than some of the others did there. Some, of course, passed me. Some of our competitors were the men and women, really well known people who were right in the same stable as we were, to



compete against. It was a very competitive thing. You had to come with the goods and you had to do the work," Lightfoot says. "But I was just looking for something that I thought I could hear on the radio. I was always thinking, 'Would you hear something like this on the radio?' And number two, 'Would the audience like it if you did it live?' Those two things would always enter my mind – still do and always will."

What was being heard on radio and by audiences in those years was Bob Dylan, Joan Baez, The Band, Peter, Paul & Mary, and Richie Havens, all of whom shared one thing in common with Lightfoot at one time or another: their manager, Albert Grossman. Grossman is known for fostering the folk revival of the '60s through his Chicago venue, The Gate of Horn, and his role in establishing the Newport Folk Festival. He is also known for his intimidating nature and negotiating technique that landed big money record deals for his clients. As artist manager Charlie Rothchild said of Grossman's negotiating technique in the book *Positively 4th Street*, "He mastered the art of mystery... He would simply stare at you and say nothing. He wouldn't volunteer any information, and that would drive people crazy. They would keep talking to fill the void, and say anything. He had a remarkable gift for tipping the balance of power in his favor."

Despite Grossman's reputation and nickname, The Bear, Lightfoot characterizes his former manager as a "pussycat" and doesn't think of him as ruthless. "People used to compare him to Benjamin Franklin when he would wear those wire rim glasses of his. He was a very funny guy, very, very subtle and very smart, and he knew everybody that there was to know. He just knew everybody," Lightfoot says, thinking about Grossman's impact on his career in the late '60s and early '70s. "It wasn't necessarily easy for him to get a person like me a record deal and he did that. By the time he did the first one [with United Artists in

1966] and I fulfilled that one, he had the second one lined up for me [with Reprise]. I could show that I could produce five albums in five years, the next company would be interested and at the time that he approached Reprise Records, I already had 18 original songs ready to go, so I was being very prolific at that time. I was writing a lot of songs, maybe a couple per week."

But that is many years ago now. There is no need for him to be writing two songs per week anymore or stressing about contract obligations. Because of all that he has done before, Lightfoot is now free to do

what he pleases.

"There was a time for a long time where writing was the priority for the whole time I was under contract, which was a total of 33 years. During that time, I did a lot of it and even did one more independently after my contracts worked out. But then illness kicked in, which had me out of the business for two years in the early 2000s," Lightfoot says, referring to his health scares, including a ruptured abdominal aortic aneurysm in 2002. "After I recovered from that I decided I would sort of just get my strength back and just get out there and do some shows. That's what we've been doing

because we're well organized and prepared to do that."

After 21 albums, countless tours, 16 JUNO Awards, and umpteen hall of fame, walk of fame, and medal honours, plus two marriages, six children, two grandchildren, and all the highs and lows that have come with it all, Gordon Lightfoot is still hitting the road. One of these days, he will no longer feel that obligation. ■



Michael Raine is the Assistant Editor of Canadian Musician.



# Your Songs Don't Sound The Same, They Shouldn't Look The Same

**W**hen I tell people I'm a live music producer, I usually get a curious look. "What does that mean?" It's hard to explain unless they experience it, so first I tell them what it doesn't mean... I'm not a choreographer, a drama dude, I don't do dance, and I'm not a stage coach – whatever that is!

What a producer does in the studio with your recording, I do (conceptually) in the rehearsal hall with your live show. A record producer gathers ideas for your recording project, might help you select songs, coaches the singers and musicians in the studio, and creatively guides the process of making a record. His job is to create, shape, and mould the recording so that it ultimately has the intended impact on people who hear it.

My job is to create, shape, and mould the live show so it ultimately has the intended impact on people who see you live.

I deal with the set list; I rearrange songs to help find moments; I help artists develop confidence, authority, and charisma; I help soloists learn how to front a band; I help the artist learn verbal skills and connect with an audience while speaking from the stage; I help them make creative transitions between songs; I teach non-verbal cues; and yes, I deal with movement on the stage, too!

TOM JACKSON ONSTAGE

By Tom Jackson

Movement is important onstage – but not movement for the sake of movement! There should be purpose behind what you do, just like there's purpose in the studio for changing guitar tones, rhythms, vocal inflections, and all the dynamics and production values that go into producing a great recording.

For example, in the studio, if the content of the song has to do with how much you hate something, an intense high-energy live experience, or a mass murderer, you probably wouldn't pull out a nylon string guitar and finger pick the song. That would be inappropriate. Instead, you'd likely record it with an energetic drum beat, distorted guitars, and intense vocals.

On the other hand, if the

song is about a tender moment with your significant other, you probably wouldn't use a Les Paul and Marshall stack and build around awesome guitar riffs. Why? Because when you record, you try to catch the essence of the song, using instrumentation that keeps the integrity of the song. It's a no-brainer. But when it comes to the visual delivery of the show – your live performance – most artists, labels, managers, etc., don't recognize this concept.

I've taught at hundreds of music conferences around the world, and I pose this question every time: "Do all your songs sound the same?" There's the feeling of this incredulous, "No way, dude; we're creative artists!" in the room. Then I ask: "Do all your songs look the

same?" And I can hear a pin drop every time! Because, in reality, most artists and bands pretty much do the same thing over and over from the same place onstage during the whole show. At best, I've seen their entire show in two or three songs. This is generally where an artist starts losing their audience. Because the songs look the same to the audience, they start to sound the same.

Communication is 55 per cent of what your audience sees, 30 per cent the passion you deliver it with, and 15 per cent is the content – lyrics, musical themes, etc. So whether you are a high-energy band, a singer/songwriter, or a pop artist, it's important to understand movement: what to do,

why you're doing it, and when to do it. And it's important to be as creative visually as you are musically.

Most artists are influenced by and emulate the successful artists of their genre, and in many cases, it's the blind leading the blind. Other than a few exceptions, if it's a high-energy band, they jump around the same way all the time. If it's a singer/songwriter, they stand behind the mic the whole time. If it's a soloist with a backup band, they wander around the stage the same way all night long. And quite honestly, they don't know what they're doing onstage. They're "winging it."

Nobody I've ever met wants to look goofy onstage, and I understand that! Everybody wants to be confident,



ments that look awkward, and you can see them thinking about what they're supposed to do next. Canned shows come from two places:

1. Being over-prepared. This is where artists do everything the same every night, and the movement has been repeated for weeks and weeks. In most cases, though not always, this kind of show is put together by a show producer, and most of the people in the group may not have the talent to command a stage. Typical examples of this over-preparation would be a Disney-esque group, a patriotic show, or a cheesy country band.

2. Being under-prepared. This is where the artist started to work on the show, but never rehearsed to the point of being comfortable. They look awkward as they "think" about what they're supposed to do onstage instead of "feeling" it. A musical

visual creativity is using the whole stage. (This begins with how you set up your stage, but that's another article!) Vocalists, do you always stand behind the mic stand? Are you thinking, "Should I stand behind the mic," "Should I hold the mic," or "Should I sit down?" Very simple things, but they make a difference!

Guitarists, when you do solos, are you delivering them from the same place onstage every time? If you do, a non-musician may not even notice the tone change, the effects you are using, or the intensity of one solo vs. the beauty of another.

Bass players, drummers, keyboardists, do you understand how to direct the audience's attention to the important thing happening onstage? If you direct them to that important thing, it will help emotionally connect your audience to the song and what you are doing.

song using the mic stand for a whole song. Standing in one place denotes restraint, frustration, passion. Taking a mic off the stand in another song might denote energy, freedom, and authority. A guitar solo delivered from behind the pedal board on a wah will have more meaning if the rest of the band balances the stage and directs the attention to the soloist. But if the bass player and drummer are bouncing around the other side of the stage, everyone will watch them and that awesome solo is neutered! On the other hand, if a song is rocking and chaotic and everyone is just standing looking at their shoes, though they may feel the music, it doesn't mean their audience will.

A well-rehearsed show doesn't mean your show will be goofy. A great show is a combination of form (through planning and rehearsal) and spontaneity – the best of both worlds.

Artists don't go into the studio and make it up as they go. They have a vision for the recording, songs are written, and the producer adds the magic. Yet those same artists will learn the songs, put a set list together 10 minutes before the show, and go out and wing it. You'd never make a record like that – Why do it with your show? Especially when, in this day and age, it's likely your primary source of revenue!

Creativity on a record is one of the things that makes it special. If we transfer that creativity to the live show, it will be special, and we'll keep our audience engaged from beginning to end, developing a huge fan base wherever we perform.



Photo: Courtesy of Grant Martin

TOM JACKSON WORKING WITH A VOCALIST

comfortable, in control, spontaneous, completely owning the stage. I've helped many artists get to that place. But I want to add something into the equation: the importance of how you affect your audience from the stage, and how that translates into a long career in the music industry.

Let's deal with some of the most obvious problems that artists encounter when putting a show together. They're deathly afraid of putting on a "canned" show, where everything is choreographed, where the artist does goofy move-

example would be a vocalist who is just trying to remember the lyrics, or a guitarist who is only playing a solo instead of owning it. They might hit the right notes or sing the right words, but it's lacking life.

I believe the best method is to not scrimp on rehearsals, but don't over-rehearse, either. Everybody's different. When I work with an act, some people catch on to the concepts quickly. With others, it takes a while to process the concepts. So how much rehearsal is needed depends on the artist.

A simple example of good

In reality, it's usually a "free for all" onstage with a lot of misdirection. The audience doesn't know what to pay attention to, and a substantial number of people miss out on the "moments" in your songs.

When someone produces a record, there's a reason vocals are brought up at a certain time, or the fader is pushed up during the guitar solo... There's a reason cool background harmonies are mixed a certain way.

Conceptually, the same thing holds true for the visual onstage. There's a reason the vocalist should deliver a

*Tom Jackson, world-renowned live music producer, author of the book Tom Jackson's Live Music Method, and the man behind the All Roads Lead to the Stage DVD series, is a master at transforming an artist's live show into a magical experience for the audience! Tom has worked with hundreds of artists in every genre, including major artists like Taylor Swift, The Band Perry, Jars of Clay, and more. He also shares his expertise as an in-demand speaker at colleges, conferences, and events worldwide. For more information, visit [www.onstagesuccess.com](http://www.onstagesuccess.com).*



# Melodies Over

## A Brief Introduction To The Benefits Of Music

By Aaron Lightstone MMT, MTA

I have been working as a professional music therapist for about 16 years. Most musicians I know seem to know inherently and intuitively that music can be used to facilitate health, well being, and healing, but aren't sure what music therapy actually is or what a music therapist actually does.

Music therapy is a healthcare profession that uses various ways of experiencing music as a way to achieve therapeutic goals and clinical objectives. In Canada, music therapy has been an accredited profession since the 1970s and is represented by the Canadian Association for Music Therapy (CAMT).

According to the CAMT, 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 has nonverbal, creative, structural, and emotional qualities. These are used in the therapeutic relationship to facilitate contact, interaction, self-awareness, learning, self-expression, communication, and personal development."

Music therapists can be found working in a wide range of healthcare and educational settings ranging from neonatal intensive care units (NICUs), to schools for children with learning challenges, to end of life care in hospice and geriatric care settings. Music therapists provide care to people with:

- Acquired Brain Injury
- AIDS
- Alzheimer's Disease (and other forms of dementia-type illnesses)
- Autism (and other pervasive development disabilities)
- Cancer
- Developmental Disabilities
- Hearing Impairments
- High-Risk Social Surroundings (particularly with youth)
- Neonatal Care
- Pain Control
- Physical Disabilities
- Severe Mental Illness
- Speech and Language Impairments
- Substance Abuse
- Survivors of Abuse
- Terminal illness
- Visual Impairments

The challenge in writing a general overview of music therapy is that there is no typical music therapy session. As readers might imagine, a session with a four-year-old with autism in a pediatric behavior clinic is very

different from a bedside session with an 84-year-old palliative care patient who is in a hospice.

The common ground in all of this work is that the music therapist develops a therapeutic relationship with the participant and uses a range of music experiences to achieve therapeutic goals as outlined in the participant's treatment plan. There are so many ways that music can be experienced. One can listen to music, relax to music, move or dance to music, improvise music with voice or with instruments, play or sing pre-composed songs, compose, record, or create mental imagery while listening to music. A music therapist will design musical interventions based on the various experiences of music that will target the interests and therapeutic objectives of the participant. The ability to have a meaningful response to music is nearly universal and almost always unimpaired despite illness or disability, so a participant doesn't need any pre-existing musical background or training to benefit from music therapy.

For many music therapists, the core of training and practice is clinical improvisation. Clinical improvisation could be described as the therapist and participant relating to each other through the communication medium of improvised music. The participant chooses from a selection of instruments – percussion, drums, keyboard, voice, or some electronic instruments – that easily make sound without prior knowledge or training. The participant improvises music and expresses him or herself, while the therapist improvises an accompaniment (usually on piano, guitar, and/or voice). The improvised accompaniment supports the participant's expression and provides musical structure to it. This builds contact, communication, and a therapeutic relationship.

I have used clinically improvised music to relate to non-verbal autistic children. These experiences were used to establish contact and communication through the non-verbal medium of music. I have also used this technique with highly articulate survivors of trauma. In that type of situation, the music therapy was used to reduce the symptoms of severe post-traumatic stress disorder (PTSD).

As music therapists, we sometimes conceptualize the work we do as music as therapy or music *in* therapy. In the example

mentioned above, the clinical improvisation with the autistic child was music as therapy. I would give the child percussion instruments to make sound. Sometimes it would be an Orff-style xylophone or a snare drum and cymbal. The child would use these instruments to engage in an improvised musical dialogue with me. By engaging in the music with me, the autistic child became more comfortable with eye contact, was able to engage in a social relationship that was musically mediated, and was able to improve his mood by playing enjoyable music. Over the course of many sessions, he was able to interact with me for longer and longer periods of time. So the music experience in and of itself was the therapeutic experience, as the therapeutic goals were achieved through the music experience alone.

Another typical example of using music as therapy is the work I often do with people with Alzheimer's disease and other similar forms of dementia. Depression is very common in this demographic. Despite having many deficits in their memory and cognitive functions, people with this illness can often recall the lyrics to familiar songs – sometimes after they have lost the ability to form a coherent sentence. When I can get a dementia patient who is depressed to sing some familiar songs with me, I often witness a very quick and dramatic improvement in mood. A number of studies in scientific journals have documented this effect. So again, the music itself is the therapy.

I can recall a patient with whom I worked several years ago in palliative care. In addition to the terminal cancer that brought him into my care, he had a moderately advanced form of dementia. Despite losing so many of his abilities, he was still able to play jazz piano with a reasonable amount of skill.

### FURTHER READING

[www.musictherapy.ca](http://www.musictherapy.ca)  
[www.musictherapy.org](http://www.musictherapy.org)  
[www.musictherapytoronto.com](http://www.musictherapytoronto.com)

### FURTHER HEALING

[www.friendsofmusictherapy.com](http://www.friendsofmusictherapy.com)  
[www.musicheals.ca](http://www.musicheals.ca)  
[www.musictherapytrust.ca](http://www.musictherapytrust.ca)



# Therapy er Maladies



He was occasionally able to get out of bed and jam with me. This made him light up and seemingly come back to life. His family had no idea that he could still do this, and in the final weeks of his life got to experience a few moments of him as a well and vital person again. This was a very powerful experience for them.

Contrast that to the other example above where I was improvising with an adult living with PTSD. The improvisations allowed him to express deeply felt rage, sadness, grief and loss, which was therapeutic in itself, but that was only part of the experience for this individual. The music was also used in therapy because after each extended improvisation, we would debrief and discuss the musical experience. Those verbal conversations that followed the musical conversations very much resembled the conversations that take place in a regular psychotherapy session. During these conversations, the therapy participant arrived at a greater understanding of his condition, of how to self-regulate his emotions and behavior, and how to use music inside and outside of the therapy session to reduce anxiety. Over the treatment period, he also reported a dramatic reduction in suicidal ideation, which he attributed to the therapy. The music provided the reason to have these conversations, so the music alone was not the only therapeutic experience. This further illustrates the difference between using music as therapy versus using music

in therapy, though both are important and equally legitimate models of music therapy practice.

There are so many ways that the controlled use of music in a music therapy session has helped people from all walks of life achieve an incredible variety of therapeutic, wellness, and healthcare outcomes.

As previously mentioned, no previous musical training, ability, knowledge, or skills are required for a participant to benefit from music therapy; however, in order to effectively facilitate music therapy experiences, the music therapist must be a skilled musician who has undertaken specific training in music therapy through a CAMT-approved training program. There are currently four universities in Canada that have undergraduate training programs in music therapy, and two that offer training at the master's level. Prospective students audition for the program like any other music student seeking admission to a university or college music program. Once in the training program, music therapy students take core courses in music, psychology, social work, and music therapy. At the end of the training program (or as part of it), the students do a 1,000-hour internship under the supervision of an accredited and CAMT-approved music therapist. Following the internship, new therapists submit an application to the CAMT for the MTA (music therapist accredited) credential. MTAs are required to complete continuing

education in order to maintain their credentials. As for 2014, many Ontario-based music therapists will also be applying for membership in the new regulatory college, College of Registered Psychotherapists of Ontario, as psychotherapy has recently become a controlled health care act.

Acquiring the experience and credentials to become an MTA is not an easy feat, but for musicians who have the interest or desire to put their talents to use in clinical settings, it can be a very rewarding – though at times challenging – way to make a living as a musician. ■

*Aaron Lightstone is an accredited music therapist and the founder of [www.musictherapytoronto.com](http://www.musictherapytoronto.com). During his 16-year career in music therapy he has worked extensively in the fields of addictions, autism, geriatrics, palliative care, and the training of music therapy students. He is a pioneer in the use of hip-hop in music therapy with youth and in delivering music therapy over video-conference technology via the Ontario Tele-Health Network (OTN). He is also an active musician on the Canadian world music scene. Along with his bandmates in Jaffa Road ([www.jaffaroad.com](http://www.jaffaroad.com)) he has performed at music festivals all over Canada, been nominated for two JUNO Awards, and has won a Canadian Folk Music Award, Toronto Independent Music Award, and the John Lennon Songwriting Contest.*



# GET YOURSELF A PRODUCER

By Luther Mallory

For the beginner band or artist, the job of the record producer is somewhat of a mystery. Something happens between writing a song and having a finished recording of that song that usually involves an artist and producer working together. The problem a lot of artists face is that being unclear on what a producer does makes them unclear about why they need one. What will a producer add to the project?

For that matter, what does a beginner producer need to know about the job? What skills and processes must they bring into the studio to make the artist happy and create a product that can satisfy both the artist and the marketplace?

I've spoken for a collective four hours with four talented producers about the job to answer these kinds of questions. Those producers? Rich Chycki, whose credits include work with Rush, Dream Theater, and Aerosmith; Jon Drew, whose fingerprints are on releases by Tokyo Police Club, Fucked Up, and Alexisonfire; John-Angus MacDonald, who has recently

produced projects by The Glorious Sons and Molly Thomason, not to mention his own band, The Trews; and Hawksley Workman, who in addition to producing the majority of his own work, has also lent his services to the likes of Tegan and Sara, Hey Rosetta!, and Great Big Sea.

During discussions with these gentlemen, common themes showed up in each interview that pointed to answers to the questions: What does a real producer do? What should an artist be looking for in a producer?

Some of those themes were: offering third party perspective; gaining trust; adapting to personalities; getting performances; guiding vision; choosing and sculpting songs; finding the line between self-expression and finding an audience; and running a smooth session.

But we will be focusing on the top three themes that came to light during our interviews:

1. Adapting to personalities
2. Authenticity and producing for a target audience
3. Crafting songs

## EDUCATE YOURSELF

So a lot of artists aren't sure of what a producer actually does, let alone why they should hire one person over another or what they could expect if they do.

"I think the producer helps the band communicate, because the studio is not the most natural environment for a band – especially at first," MacDonald shares. "There's a massive learning curve involved in first entering the studio. New bands don't know how to communicate their ideas or realize what they have in mind for their finished product, so that's a big part of the job."

Chycki adds to that definition: "The producer is hired to complete the product – to say, 'We need to get this done in this amount of time and it has to be fantastic. That's the job – literally to make sure it gets to the finish line. Some bands are more self-sufficient and might just need psychological direction – that extra confidence from the producer so they know they're on the right track.'"

If the act is signed, hope-

fully the label will help tap the right talent for the producer's chair, but those going it alone are left to figure it out for themselves, and usually, they don't. The potential pitfalls:

**Hiring the wrong producer for your project.** You go for someone that suits the budget, which is usually as close to zero as possible. Hiring a producer without understanding that producer's strengths is like blindly hiring a language teacher hoping they know the one you'd like to learn. Don't leave it up to luck. Know your vision and find a producer that has strengths producing for what you're trying to do.

**Hiring no producer at all.** Trusting that you can do the job yourself *can* work, but you miss what our four producers have made clear is integral to success in the studio: third party perspective. If you produce your own record, you buy your own delusions about how good everything is because it's yours. Being objective about your own work is nearly impossible. A producer can offer an objective critique, in the moment, with emotional detachment.



# BAND LIMBO PART 3:

Chycki sums up the importance of third party perspective in a way I've been wanting to hear since I started in music: "Have you ever done a vocal performance, and you finish singing it, and you go, 'Wow! That was terrible.' The performance felt awful. But then you listen back afterwards and you go, 'Wow! That sounds awesome.' As an artist, in the moments of performance you have one feeling, but then when you listen back you may have another feeling. A producer helps to sort out what's going on."

## Hiring a producer that runs the session, but doesn't really produce anything.

Educating yourself about what the job requires and combining that with awareness of your own strengths and weaknesses is key to finding the right person to produce your record. Too often, artists hire a producer hoping that this person will do what's required to pull the greatness out of the songs, but end up with someone who doesn't have the right skills. This is the equivalent to having your brother-in-law build your website because he says he's a web developer. He's not; he's a hobbyist. Not everyone who says they are a musician is a musician and not everyone who says they are a producer knows how to produce.

## THE PRODUCER/COMRADE/THERAPIST

The primary theme that emerged through all of our interviews was the producer's critical role in keeping the band members or the creative people involved feeling confident, self-assured, and positive. Basically, adapting to personalities. Inhibitions in the studio yield unfavourable results. A performer has to feel free to express and never be self-conscious.

The word "psychologist" was mentioned by all four producers. In order to reinforce and create confidence in a performer, as a producer, building trust is key.

If a band or an artist has spent a year writing material, it's going to be very personal to them. To then have a producer come in, with no relationship to the music or the band, and start to call shots about how the music will best be represented takes a certain type of person.

"I think it comes down to keeping things positive," says Drew about pulling a great performance. "I don't want to make it sound like there's a set method, but saying things like, 'That wasn't good,' or 'You can't do that,' that carries a negative connotation and artists will react negatively to it. There are better ways to spin the direction in a positive light."

Workman takes over: "When there's real trust that you can feel from the artist, it's a huge gift for the session and the record. It's like saying, 'Now that neither one of us is going to question one another about the things that need not be questioned, we can get down to the real business of letting this happen.'"

Of course, trust is given to trustworthy people. To a band or an artist, a producer is seen as trustworthy when it is clear they know how to do the job, but more importantly, proves to the act that the integrity of the songs is going to be respected above all else.

Theme two is authenticity – the obsession of the true artist. Most don't like the idea of "selling out" or losing control of their music in the sense that it gets pulled away from what originally inspired it. Our producers all spoke about how sacred authenticity is and keeping the band or artist happy with the presentation of their music.

## THE TWO TYPES OF PRODUCERS

Now, it seems this is where two types of producers emerge:

1. Producers that primarily focus on keeping the authenticity of the music as the end result.
2. Producers that focus on keeping the authenticity of the music while also directing the recording at a certain audience. The end result includes deliberately targeting an audience.

Both types serve the music first and foremost, which is paramount to the artist and process. Producer type two also heavily considers how to introduce the material to the marketplace – some particular demographic, or radio, or genre.

It's this touchy idea about keeping the integrity of the art fully intact while, at the same time, making the art accessible to an audience.

Most purely self-expressive art has only a tiny chance at ever finding an audience because it's not specifically made for one. Some producers have an interest and an ear for understanding the self-expression in the music, keeping it pure so the artist still feels like it belongs to them while tweaking it to ensure an audience will understand it.

Often a band or artist believes that the whole job is simply to write the music they love, but as more and more acts are going independent, it means more has to be done by the artist to ensure the business side of the music is also considered – all because an overall lack of record sales led to lack of label money led to very small budgets left to develop young bands and artists.

Let's say a band is operating independently because of the reasons above. The band has the songs written and no label or management to



RICH CHYCKI



# GET YOURSELF A PRODUCER

bounce them off of for feedback. It's now the band's job to understand something about where the songs they've written might fit into the musical landscape. What might their audience be?

At this point, we can still say that theme two is authenticity but it can be more complex than that. For certain acts, authenticity must be mixed with knowledge of the band or artist's vision and where they may fit into the marketplace – tweaking the recording purposefully to help it find a particular audience.

First, the producer must find a way to convince the band, if the band needs convincing, to tweak the songs for easier listening by that certain audience without compromising the sacred authenticity. This is part of the reason why our producers speak most about psychology and dealing with personalities.

"Especially if it's the band's priority to get on the radio, it's the producer's job to facilitate that," MacDonald says. "But a lot of bands have the opposite problem, where they feel like they're compromising their integrity too much by editing themselves to a point where it would be radio-friendly."

He continues: "So it's a bit of a tightrope walk sometimes because a lot of bands are worried about compromising to the point where they don't like what they're doing, and you don't ever want them to feel like that's what's going on, because then, I think you've failed them as their producer. I think there is a happy medium between the band's ideas and creative fulfillment and people's ears digesting it a

certain way so that they understand it and get it.

"As listeners, our ears have sort of been finely tuned to digest music in a certain way, so the arrangement becomes a huge part of that equation. I think you can arrange a song so that it's digestible to a first-time listener without compromising what the band is all about. I really do. The hard part is convincing the artist that it's worth it."

Drew says it's about getting to know the artist and what they truly want to accomplish. "So, for example, if I'm producing a band and their aim is to get played on the radio, then there's a certain format that works well for that. There's also a certain format that works well for a rock band that doesn't care if they get played on the radio. I'm a huge fan of punk rock, so sometimes with those records, things just need to get weird, and then it's no holds barred on where to take the song."

Workman echoes the sentiment by relating it to his own work: "As a producer, if you want a hit song on the radio, I think there are better people to work with than me. I think if you want to have an interesting exploration and operate within a framework of texture and vibe and feel and try to acquaint with the greatness in your music, though, that's more where I live."

He continues, speaking to famed producer Bob Ezrin's talent for targeting an audience:

"I'm not sure that was ever my gift. I've been lucky to hang out a number of times with Bob Ezrin and I know that was Bob's gift. I know that there are those producers that see the target audience and they can keep their eye on the target audience throughout the entire recording process and I really honestly have a great deal of respect and admiration for that kind of producer."

The conclusion we're drawing is that the demographic hunt is only necessary for bands seeking a certain type of reach or success, but it's not critical to producing and it's certainly nowhere near as important as authenticity – honesty and truth in expressing the band or artist.

As a producer most interested in authenticity, Workman's credits include bands and artists who have hit critical and audience acclaim despite him not being one to concentrate heavily on targeting a demographic.

Trust in your producer's skills, vision, and ability to adapt to the personalities of the band or artist, stay true to the music's authenticity, and then optionally and deliberately target an audience depending on the overall vision for the project. This appears to be the formula so far.

Theme three is crafting songs. Part of the producer's job is understanding the artist's music and making it listenable – making it flow, making it fun to hear over and over. It's about getting the songs all the way there.

## THE ARTIST'S JOB

The artist's job in this, of course, is writing amazing music.

The artist is precious about what they've written because it's personal to them. The producer offers third party perspective, outside of that bubble of preciousness, and can analyze the songs for how well they are crafted – how well the audience will receive them.

Craft can include songwriting, song structures, and arrangements. The producer manipulates the song within these categories to make sure whoever listens wants to keep listening and the song tells the story it's meant to tell, musically and lyrically.

"You have to know the songs, which comes from experience," says Drew. "In my opinion, you can't just be a producer out of the blue; it takes a lot of experience listening to music until you know how to create a song that is sculpted towards an end result that is understandable."

Speaking to arrangements and being open to change, MacDonald offers: "If the band is too set in their ways with the arrangement then it's not as fun. A producer can really get in there and take it to a different place, and hopefully to a new level. I've had that happen with my band with a producer, and I've done that with bands as a producer. That's where the magic really happens. If you come into the studio thinking, 'It has to be this way,' then all of a sudden my hands are tied. I can't really develop this any



# BAND LIMBO: PART 3

further if the band is unwilling to change. If you don't want your music changed at all, then you really don't need a producer. You have to be open to compromise and suggestion and trust your producer enough to know that you're all trying to achieve the same goal – bigger, better, stronger, louder, greater."

Drew chalks that type of attitude up to unpreparedness. "The first way a band comes in unprepared for production is they're not willing to concede to suggestion. I see it all the time and it gets to the point where you're thinking, 'Why did you hire me?' My opinion is not the end all, so if I start making suggestions that no one is into, that's a perfectly healthy relationship. I get to know the band and they get to know me, but when you're unwilling to concede to any kind of suggestion at all, then you're just doomed, really."

Another pitfall is the artist entering the studio with a preconceived notion of where they're going and how it'll work. "For example, saying 'Every single song is going to be played on the radio and that's the way we're going to do it and that's the way we're going to make the recording process happen,'" Drew offers as an example. "That's not very healthy, either. You're cutting the cookie before it's even baked."

MacDonald says he wouldn't go near a studio with an artist before doing a lot of pre-production and being fully prepared. "A lot of bands think that if they're playing nice and tight then they'll be ok in the studio, but to me, the preparation is in the songwriting. So if you've got 12 kick ass songs and you're a sloppy band, I'd take that any day over 12 shitty songs and a tight band. My main advice to bands: good songs are what counts in the end. You can always get tighter. Without good songs, though,

you don't belong in a studio."

So after analyzing the input from our four producers, the job seems simple:

1. Be skilled in understanding song craft.
2. Be trustworthy.
3. Maintain the authenticity of the music.
4. Understand the vision and direction of the artist.
5. Understand if, when, and how to direct that vision towards a particular audience.
6. Adapt to the personalities of the artists you're working with.
7. Remain a positive personal force to keep the artist feeling confident and uninhibited.
8. Run the sessions smoothly.
9. Create intensely good music all parties will one day proudly show their great grandchildren.

But really, digging into each of these ideas obviously makes it complex. And through all of that, remain passionate about the music and maintain the authenticity and integrity of the music you're working on.

And as for the brand new producer wondering how to break in, it's not easy, but like Chycki says, sometimes the first step is simple: "Align yourself with creativity."

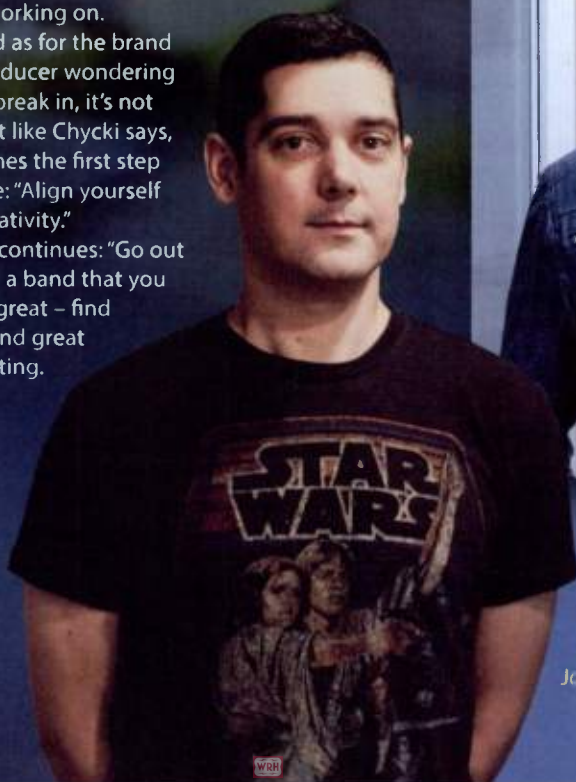
He continues: "Go out and find a band that you think is great – find talent, find great songwriting.

That's every producer's mission. We're always looking for something great. Regardless of the success level of the band, there's something special about taking something and helping to make it great."

*Luther Mallory is a band coach who deals with the fears that hold bands back from connecting to their potential audience. He sings and writes songs for the rock band The Bow and The Blade and recently, he had a lot of really nice things to say about you. For coaching: [www.bandlimbo.com](http://www.bandlimbo.com).*



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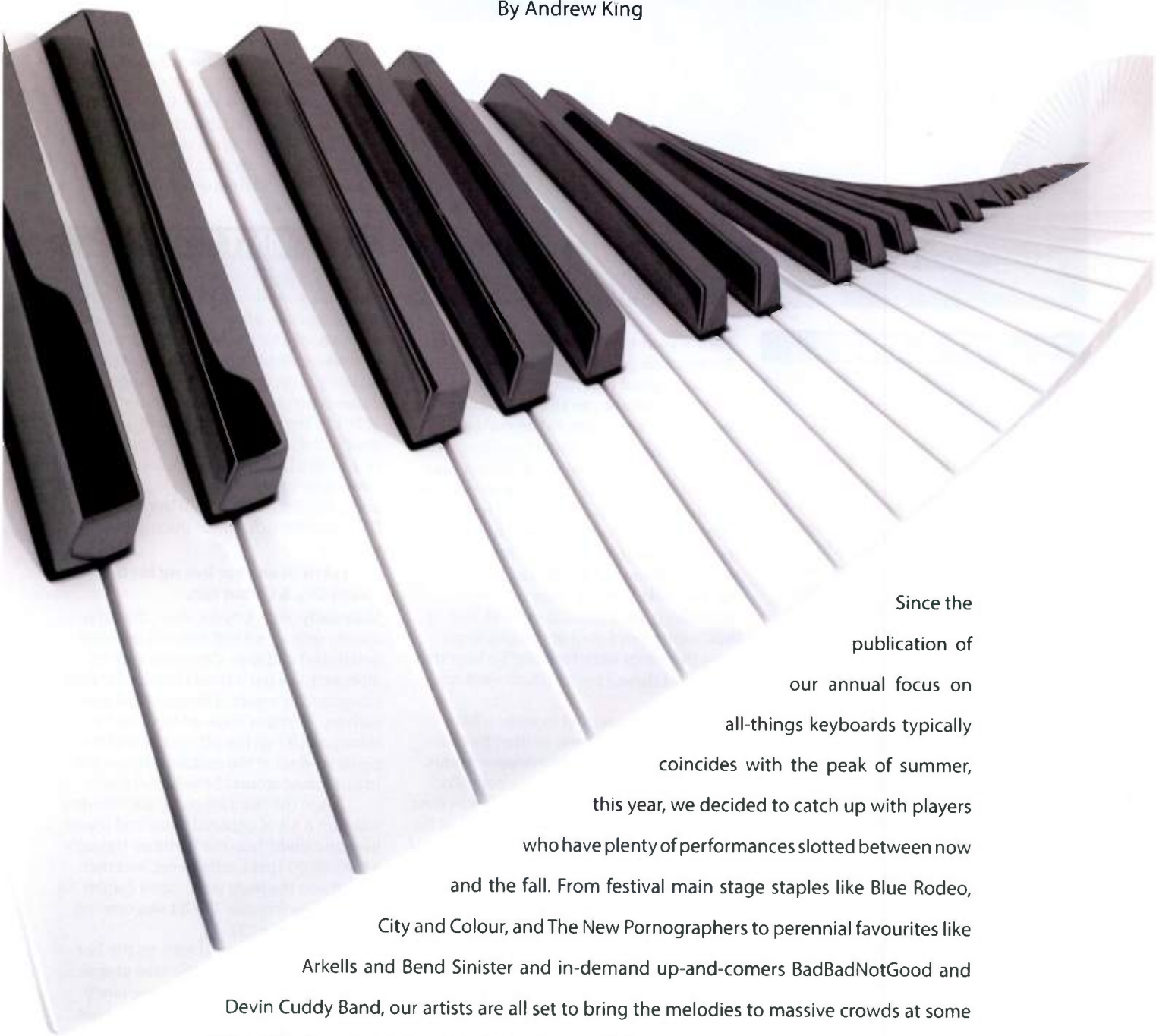
ONLINE PLACES



# THE WORLD IN **Black & White**

## **CANADIAN MUSICIAN'S 2014 KEYBOARD SPECIAL**

By Andrew King



Since the publication of our annual focus on all-things keyboards typically coincides with the peak of summer, this year, we decided to catch up with players who have plenty of performances slotted between now and the fall. From festival main stage staples like Blue Rodeo, City and Colour, and The New Pornographers to perennial favourites like Arkells and Bend Sinister and in-demand up-and-comers BadBadNotGood and Devin Cuddy Band, our artists are all set to bring the melodies to massive crowds at some of Canada's finest music festivals from coast to coast.

We're bringing you the scoop on what these players will be using onstage, how they approach the composition of their parts in their respective projects, and lots more related to the instrument, spanning from the low A to high C.



# THE WORLD IN **Black & White**



## MIKE BOGUSKI

Blue Rodeo, The Rattlesnake Choir, Solo  
[www.bluerodeo.com](http://www.bluerodeo.com)

Having been with the long-running Canadian outfit since 2009, Mike Boguski is currently out on the road with Blue Rodeo supporting their 2013 release, *In Our Nature*, though he's got a lot more on the go. He's also currently working on a second solo album, lending his talents to Toronto-based band The Beauties' upcoming release, performing as a two-piece with original Blue Rodeo drummer Cleave Anderson, and with his band mates in Rattlesnake Choir, prepping to put out their third album later this year.

**Canadian Musician:** Give us a quick rundown of your live rig – keyboards, amps, effects – for your most recent Blue Rodeo dates.

**Mike Boguski:** [I'm playing a] Korg CX-3 organ – the vintage analog version from 1980 – and Kurzweil PC3X 88-note, fully weighted performance controller.

**CM:** What's the newest piece you've been tinkering with or added to your rig?

**MB:** I just added the Kurzweil PC3X. I have gone through more stage pianos in the last five years than I care to admit. To be honest, you can chase the holy grail of piano tone until you go insane. I've finally made peace with the fact that no matter how great a stage piano sounds or feels, it will never replace the real thing. Given that reality, it's better to have something with great action that is also technically practical. The Kurzweil satisfies both of these criteria in droves.

**CM:** What's your approach to performing songs that were written and released

before your time with the band began? Do you find yourself mostly staying true to the original recordings, or are there instances where you're able to add your own touch and ideas to the material?

**MB:** Our bass player, Basil Donovan, probably gave me the single best piece of advice I could ever get with respect to getting the Rodeo gig. I had 36 hours notice to prepare for my debut, though I did get a chance to run through some songs in Basil's living room. I played everything for him note for note from the original recordings. He looked at me and said, "If you want even a shot at this gig, don't play the songs note for note." So later that night, on stage, I pretty much went my own way.

Since, I have tried to strike a balance. Many of the parts written by the band's first keyboard player were A-plus. I know when people come to hear "Try," they aren't paying to hear me noodle over what is, in my opinion, a classic part of the song – same with "Lost Together" or any of the classic tunes. That being said, Jim and Greg have both pushed me to go as far as I can go to create truly original interpretations. There is no shortage of opportunity to create original contributions.

**CM:** Considering how wide a spectrum the keyboard can cover, how do you tailor your approach to writing and performing to ensure that your parts add something substantial to the song without encroaching in the sonic space of your band mates?

**MB:** Trying to blend in and contribute is like adding to a collage of many colours, and Blue Rodeo is indeed a rich tapestry. Rhythm is always king, so as long as I am

locked in with Glenn [Milchem, drummer] and Baz – which is pretty much as easy as riding a bike given how solid those two are – I am usually pretty good when it comes to blending. [Multi-instrumentalist] Bob Egan, being the other colour player, and I try to weave in and out of each other's space to create texture. Colin [Cripps, guitar] is a master soloist, so when I'm not creating an instrumental statement, he usually is. It all works out. Throw in the two voices of Jim and Greg and you have the magic formula....

## MATT KELLY

City & Colour, Yukon Blonde  
[www.cityandcolour.com](http://www.cityandcolour.com)

While there are a few Yukon Blonde dates on the books for the rest of 2014, multi-instrumentalist Matt Kelly has spent the majority of his time in 2014 touring with Dallas Green and City & Colour in support of 2013's *The Hurry and the Harm*, pulling double duty on keyboards and pedal steel. He can also be found supporting fellow Vancouver-based artists like Brandon Wolfe Scott, Ben Rogers, The Wild North, Rolla Olak, and White Ash Falls throughout the summer.

**CM:** Fill us in on your live rig for the most recent City & Colour run.

**Matt Kelly:** With City & Colour, the set is usually split about half and half between pedal steel and keys. On one side of my little area, I've got a Nord Electro 4 HP that I disguised in a gutted Rhodes Mark I case with my Wurliitzer 200A on top. I had a Hammond B3 on the other side, and the pedal steel sat in the middle, so I was able to just swivel around between all three.

I used the Nord for piano and Rhodes, just with a bit of onboard delay and reverb here and there. I ran the Wurliitzer through a Boss RE-20 space echo pedal, and then both it and the Nord went into a Fender '65 Custom Twin reissue. The B3 was running through a Leslie 122.

Having the B3 and Leslie on this last tour was a real treat. For the sake of space, weight, and changeover time, we rarely bring them along. Most of the time, I use the Nord and Twin for the organ stuff. As much as I love Nord keyboards, there's just nothing that can fully recreate the tone and feel of a vintage Hammond.

**CM:** How much freedom do you have with City & Colour as far as arranging and performing your parts, considering you weren't part of the original recordings?





MATT KELLY

**MK:** Since it was a fresh start with a whole new band for this touring cycle, it's been really creative for all of us. We stay pretty true to the new album for the most part, but with the older stuff, which on record is a lot of the time just guitar and vocal, having the freedom to just play like ourselves to flesh out the songs has been really fulfilling.

Dallas intentionally put together a group of guys that he trusted creatively, and encouraged us all to play the songs as we heard them, which allowed some of these songs that he's played hundreds of times to feel brand new again.

**CM:** Whether it's something technical with regards to your playing or something technological, like playing around with different soft synths, what would you say is the thing related to the instrument you've been spending the most time with lately?

**MK:** Every now and again I'll become completely obsessed with a certain genre, or a certain musician's playing style, and just try to learn as much as I can from records or videos or whatever is available. I'm just coming out of about a week long stretch where I think I must have watched every single video of Dr. John on the Internet, trying to just steep myself in New Orleans blues piano and hopefully learn something by osmosis. I'm not sure that it's working, but I'm having a nice time.

**CM:** Are there any new products or technologies that have hit the market in the last year or two that have you particularly excited? Or perhaps anything you see coming down the road in the near future that you're looking forward to trying out?

**MK:** There's a pedal company in Vancouver that's making some really great stuff called Union Tube and Transistor. The one that I have and use all the time is a clean boost – the MORE pedal. I run everything through it. There's just one knob, which I keep all the way down, and it just colours the tone in the most perfect way and adds this really nice clarity to everything. Worth checking out.

## KATHRYN CALDER

The New Pornographers, Solo  
[www.thenewpornographers.com](http://www.thenewpornographers.com)

Kathryn Calder will be behind the vocal mic and keyboard with The New Pornographers as the crew supports its upcoming sixth studio release, *Brill Bruisers*, over the next several months. In addition to keeping busy with the heralded Canadian rock collective, she's eyeing a release date for her next solo release, which she's recently wrapped up, and also hard at work completing a documentary about amyotrophic lateral sclerosis (ALS), to which she lost her mother in 2009, so keep an eye out for those.

**CM:** Take us through your live set-up for the upcoming New Pornographers dates.

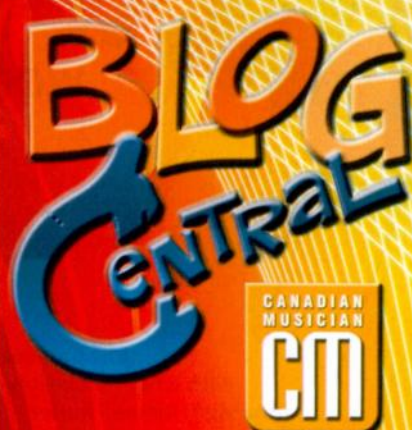
**Kathryn Calder:** We haven't actually worked that out yet, but I suspect it will involve a lot of soft synths! It's the easiest and most malleable way to get the sounds I'm looking for. I use an Axiom MIDI controller, a MacBook Pro, and load various synth sounds into [Native Instruments] Kontakt and MainStage for the live shows.

I just recently switched to using MainStage because it seems to be quite customizable. I like the idea of being able to recreate the actual sounds from the recordings, rather than getting an approximation.

**CM:** What's the latest piece of equipment you've been tinkering with?

**KC:** I love fiddling with knobs. It's very fun, and I love the interaction between the keyboard and me. It can be surprising and idea inspiring. I tried out the Moog Little Phatty for a bit while writing some songs, and even *Brill Bruisers*, we used a lot of Arturia synths through the computer. We also used a real piano put through effects – or not, depending. For a long time I found all the options overwhelming, but the more one messes around with it all, the less overwhelming it becomes.

**CM:** Speaking to the songs from the upcoming album, I'm curious about the writing process and how those came together considering there are so many collaborators involved. I'm especially interested in your contributions, and



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# THE WORLD IN Black & White

## ANTHONY CARONE

Arkells  
www.arkellsmusic.com

**how they balance with what [fellow keyboardist] Blaine Thurier brings to the fold.**

**KC:** We usually all record separately, with Carl [Newman] and John [Collins] in the room, and play whatever we're inspired to play. It's a lot of improvising until something stands out as better than the rest. It can be complicated, because we all want to play something great, but it's not always clear what that something is. Sometimes something great means something sparse, or rhythmic, or a lead line, or a solo. We each throw our ideas into the pot, which makes for a lot of messiness as the record is being made, and eventually it gets condensed down to the ideas that stand up to repeat listening. I never remember what I've played after coming out of recording because it's such an intense whirlwind of constant ideas.

Arkells keyboardist Anthony Carone and his band mates are gearing up for the release of their third full-length, *High Noon*, in early August. The album's lead single, "Come To Light," has been making the rounds online and on the airwaves, and if it's indicative of what to expect from the record, fans of fun, bouncy rock and roll have a lot to be excited about. Catch him on stage this summer with Arkells, or supporting other friends from the side of the stage.

**CM: Tell us about the rig you're using with Arkells.**

**Anthony Carone:** I'm currently using a Roland RD-300NX, a Nord Electro 3 with a BOSS Carbon Copy attached and played through a Roland JC120 amplifier, a Roland JX-3P with the PG-200 programmer, and an Akai MPX8 sample pad. And, depending on the show's production, I'll throw a Roland D-50 into the mix, just for some extra sounds.

performance, which helps when you've got to lay down an album in an afternoon. The approach I take with Arkells is quite similar, but there's definitely more room and freedom to come up with some interesting, signature parts. It helps that keyboards are an integral part of their sound.

**CM: Speaking to your work with Arkells, how experimental are you during the writing and recording process with regards to different sounds, particularly for *High Noon*? Do you find yourself largely sticking with a consistent setting, or do you ever get specific with certain songs or sections?**

**AC:** A lot of the sound experimentation was done once we were in the studio, and had laid down the beds. Prior to that, during the writing stage, I spent more time focusing on how to make the piano fit into each track. Our producer, Tony Hoffer, had a lot of soft synths and analog boards to mess around with, which allowed me to add something new to each track. Sometimes a song is just crying for that fat, MS-20 synth bass!

**CM: Are there any new products or technologies that have hit the market in the last year or two that have you particularly excited? Or perhaps anything you see coming down the road in the near future that you're looking forward to trying out?**

**AC:** I've been dying to incorporate the [Dave Smith Instruments] Prophet 12 into my rig, and I'm looking forward to trying out Roland's new RD-800. I'm also looking for a compact, external MIDI arpeggiator. Mutable Instruments makes one called the MIDIpal, and MAM makes the MAP1. They seem near impossible to find in stores though, so I'm excited to do some Internet shopping to try out these bad boys.



**CM: What would you say is the thing related to the instrument you've been spending the most time on lately?**

**KC:** I've been doing a lot of playing around with technology, and writing songs starting with a cool synth sound. It could be a lead line, a pad, a beat – whatever I'm drawn to. The songwriting for my upcoming solo album has been heavily influenced by the sounds I was creating while writing. The songs and the sounds happened at the same time. I love that!

**CM: How does your approach differ between performing with Arkells, where you're involved in the songwriting process, versus other settings, like when you lent your skills to Trouble & Daughter, for example, where you're adding your touch to someone else's material entirely?**

**AC:** I'll always welcome input from other collaborators, especially in a recording session. I really enjoy getting into the headspace of the songwriter or producer; it helps me execute a good, quick





## DAN MOXON

Bend Sinister, Solo  
[www.bendsinisterband.com](http://www.bendsinisterband.com)

For 2014's *Animals*, Bend Sinister frontman and keyboardist Dan Moxon and his band mates traveled to San Diego to record with producer Joe Marlett (Foo Fighters, Queens of the Stone Age). The result finds the prolific group expanding on their sound and drawing on a range of styles, from show tunes to indie rock to soul and beyond. Catch them this summer from a festival stage near you.

**CM:** What's your rig like for Bend Sinister these days, and your solo shows if it's any different?

**Dan Moxon:** I have primarily used the same sounds since the beginning. I used to tour with a Fender Rhodes played through a 1970s Fender Twin Reverb amp, and when that got too heavy, I switched to Nord Electros – first a 2 and now an Electro 3. It is perfect for piano, Rhodes, Wurli, and Hammond B3 sounds.

**CM:** What's the newest piece of equipment you've been tinkering with and what draws you to that particular item?

**DM:** While I don't use it as much myself, I bought a MIDI foot controller from the '80s which has one octave of triggers and simple functions such as hold note, change octave, and repeat. It's a simple and cool

way for Joseph [Blood, Bend Sinister's guitarist] to trigger synth sounds that come from a Korg R3.

**CM:** The acoustic piano on *Animals* sounds terrific overall – crystal clear, very full and rich. Tell me a bit about your experiences recording with Joe Marlett and what went into tailoring that sound to best serve the recording.

**DM:** The acoustic piano on *Animals* was a Yamaha grand they had at Precision Sound in San Diego. I guess more important than

the piano is the room where you record it and the mic placement. Joe was an excellent producer and in only 14 days of studio time we were able to get all the sounds and things we wanted on the record.

**CM:** What other keyboard-esque instruments did you get to incorporate into the sessions? And on that note, when you're writing with Bend Sinister, do you tend to stick with the same overall sounds from song-to-song, or do you ever go wild with experimentation?



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# THE WORLD IN Black & White

**DM:** I think we'll branch into more synth sounds in the future, but I primarily just like organic simple electro mechanical or acoustic keyboard sounds. B3, Rhodes, Wurlitzer, and grand piano are the main ones I use though I also play one song, "It Will Never End," with a Mellotron flute patch. The only keyboard sounds we'd play with are what we have with the R3 and the Nord, but I have debated moving to a Nord Stage 76 with semi-weighted keys, as then I would have a lot more toys to play with.

**CM:** You've been doing a lot of scoring and composition for film and television of late. How have those experiences tied in to or influenced your work with Bend Sinister, or your approach to the keys in general?

**DM:** I just like to keep busy making music. When the band gets back from a long tour we're all fairly burnt out, so it's nice to hunker down at home and work at my own pace on freelance score work. It also keeps the creative juices flowing, so sometimes if I come across a melody that I really like, I might take the piece and rework it into a new Bend Sinister song. I also hope to record a very minimal solo record this coming fall.

## MATTHEW TAVARES

BadBadNotGood

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

Since first coming together in 2010, Toronto-based trio BadBadNotGood have carved out a signature sound by seamlessly fusing a heavy jazz influence with hip-hop and electronica. But while their interpretations of tracks by the likes of Tyler, The Creator and A Tribe Called Quest initially earned them attention, their studio albums – particularly 2014's *III* – have cemented them as musical innovators to keep an eye on in the coming years.

**CM:** Take us through your live rig for your most recent BBNG dates.

**MT:** I'm currently using a Korg-SV1 for my main piano and Rhodes sounds, a [Dave Smith Instruments] Prophet 08 for textural synth stuff, and an Arturia CS80 VST for extra synth parts. We actually used a [Yamaha] CS-60 for a lot of the synth stuff on the album, but it would be a huge hassle



to drag the real thing around with us. I really, really like the Korg SV-1. It's heavy and simple and the closest thing I've played to a real piano touch-wise. Korg, if you're reading this, please give me another one... (laughs)

**CM:** How does the typical BBNG track come to be? As the sole melody instrument, are you the one usually bringing ideas to the table that then get rounded out, or are the songs sometimes just born out of open improvisation when you're jamming together?

**MT:** What's cool about BBNG is that everyone plays everyone else's instruments with some proficiency, so there is no sole member bringing any specific idea to the table. Chester's actually been playing piano for five years longer than I have and has more technique in certain aspects of the instrument than I do!

**CM:** How experimental are you during the writing and recording process with regards to different sounds? Do you find yourself largely sticking with a consistent setting, or do you ever get experimental with certain songs or sections?

**MT:** It's basically on a case-by-case basis. When we normally write stuff it's with the most stripped down set up-possible so we can get the form of the song solidified before adding anything crazy on top, and also guarantee that if all the additional layers weren't present, we could still play the

song live with the same feeling.

That being said, I love to get lost in synth-tone time warps as much as any other human being so when it's time to add something new, I like to create totally new sounds – a lot of the time with the help and synth collection of our friend Frank Dukes.

**CM:** What types of exercises and practice regimens do you find to be most effective at expanding your musical vocabulary and ultimately making you a better improviser?

**MT:** I actually don't practice nearly as much as I used to, and it's equal parts constricting and liberating because I don't have any pre-rehearsed material to draw from but I also don't have the technique to execute everything I want to. When I do practice, though, I try to never practice anything I would ever play or improvise live – so basically just scales and Debussy.

I really admire Bill Evans, Herbie Hancock, and John Coltrane's trait of being true improvisers, and when you listen to alternate takes or live box sets, every solo is different but still distinctly them, with the occasional cliché slipped in only from being students of the jazz vocabulary and not copy-pasted licks like so many people seem to be doing today. Obviously there are a ton of other musicians who improvise amazingly but I've always gravitated towards those three for some reason.



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# THE WORLD IN Black&White

## DEVIN CUDDY

Devin Cuddy Band  
www.devincuddy.com

With his next full length album, *Kitchen Knife*, set to drop late July 2014, Devin Cuddy and his band will have plenty on the go this summer. Having just come off the road with *Blue Rodeo* – fronted by Cuddy's famous father Jim – there are plenty more live dates slotted for the summer. The album showcases Devin Cuddy Band's enticing blend of rock, country, jazz, and other musical elements, and proves that there are plenty of reasons to pay attention to this promising young artist beyond his surname.

**CM:** Give us a quick rundown of your live rig – keyboards, amps, effects – for your current Devin Cuddy Band dates.

**Devin Cuddy:** I'm using a Nord Piano 2. I go direct in through a DI, so I don't use an amp at all. I like it pretty basic, just a grand piano sound. What I really like is a real piano, so I am trying to get as close as I can in terms of feel and sound – and practicality.

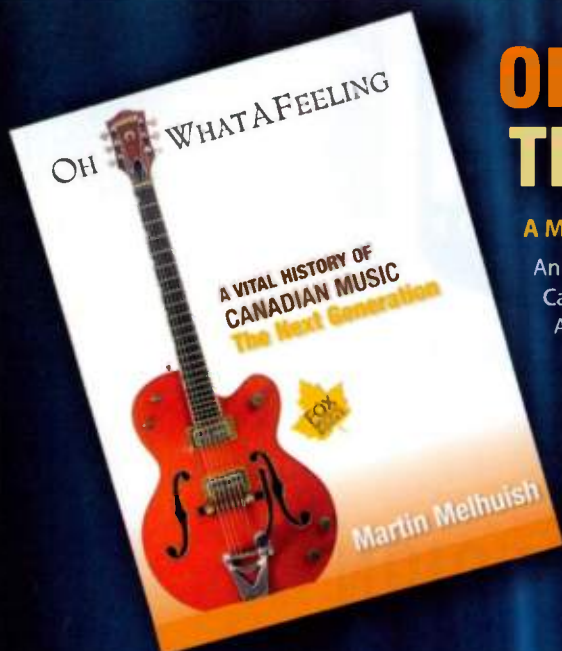
**CM:** Speaking to Devin Cuddy Band material, is all of your songwriting done at the keyboard, or are the ideas ever

born on another instrument? In either case, describe the typical process of how a song goes from the initial idea to the completed version.

**DC:** I do almost all of my writing at the piano. I write the odd country tune on guitar but move it over to keys eventually. Usually when I write a song it comes out as a skeleton and I fill it out with my band. Nichol [Robertson] will add a guitar part and Zach [Sutton, drummer] and Devon [James, bass] will set a groove. My band is great and I really trust their sense of song and groove; however, sometimes a song presents itself to you and you can only hear it that one way. That's when I get bossy!

**CM:** Whether it's something technical or something technological, what would you say is the thing related to the instrument you've been spending the most time with lately?

**DC:** I've been working mostly on technique and hand speed. I didn't take a lot of technical lessons as a kid so I'm still catching up in that regard. I'm also trying to get my hands on the instrument everyday – just practicing and fooling around.



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A photograph of the Mackie 1604VLZ4 mixer and two DLM12 speakers. The mixer is in the foreground, showing its numerous channels with faders and knobs. The two speakers are positioned behind it, one on the left and one on the right. The background is a dark, starry space with blue light streaks.

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By Robert Stelmach

# WRITE (AND EDIT) LIKE AN EAGLE FLIES

**I**s writer's block getting you down? At times, are you lyrically brain dead? The chasm of self-doubt that often accompanies writer's block can open in an instant. The fall can be a killer.

But ask yourself: how does an eagle fly? When an eagle is in flight, hunting, does it peer under every blade of grass, checking for its prey? Never. So why write or edit that way?

The idea for this article came to me years ago when I was a taxi driver – 12 hours a day, seven days a week, often driving in traffic gridlock. I had to be constantly vigilant. There were crazies out there, wired to do the unthinkable. And maybe there was a child about to dash out into traffic. I had to be ready for anything.

The key was to use my peripheral vision. Rather than look here, there, and everywhere, then back again, I taught myself to concentrate on the road ahead while opening up my sight to my peripheral vision – constantly looking for anything unusual. When something strange happened, I focused, and acted accordingly.

Not to say that I never glanced from side to side, but not as often as I did when I was a novice driver. I don't know how many accidents I avoided by using this technique, but one incident still affects me today.

Out of the corner of my eye, I saw something move under the front bumper of a parked car – a child's foot or her shadow. I threw on my breaks as, suddenly, out she popped. If I had been looking to my left rather than peripherally, I would not have seen that flash of something under the parked car, and would have hit the child. Looking peripherally saved her life.

That's how eagles hunt: open-eyed and ever present in the moment. The

eagle circles high in the air, taking in a panoramic view of the field below – a clump of grass shimmers, the eagle focuses, sees a mouse, then dives. Breakfast for the kids.

Now back to lyric writing and writer's block. Over many years of teaching creative writing, I have noticed that writers often get stuck because they focus too much on the words they have already written. Maybe those words are right, but maybe they aren't. Perhaps only one is wrong.

But one wrong word can be problematic, because focusing on the wrong word will only lead away from the target. It's like trying to look under only one blade of grass – the chance of finding the mouse, or one's muse, is slim.

Instead, I suggest you open your mind to possibilities, as if using your peripheral vision. One solution to writer's block is to read your song from the beginning, or from a verse, or a chorus ahead of where you're stuck.

Don't concentrate on what you've already written, or even on what you're looking for. Instead, stay in the moment of the story you are telling. Let your story unfold naturally, phrase by phrase, as if you're reading it for the first time. Reread your song again and again, keeping in the moment, until something clicks.

Another way to write (and edit) like an eagle hunts was taught to me by one of Canada's foremost novelists, W. O. Mitchell. I worked under W. O. while studying creative writing at the Banff School of Fine Arts. He called his technique "freefall." Freefall is like jumping from a plane into your imagination, pen in hand, and writing down your thoughts, wherever they take you.

We used freefall as a daily writing exercise, but it can also defeat writer's

block. Sit down and write. And keep writing, no matter what comes into your head. On or off topic, it doesn't matter. You aren't writing unless you're writing. Afterward, highlight the gems.

If you find yourself looking up into the heavens for inspiration, you're probably not going to find what your song truly needs. It's like the eagle. The eagle can only find dinner by looking down at the field. That's where the mouse is hiding.

Your field is the song you're writing, your song notes, or song-related imagery. Focus on the tangibles, the solid facts of your story, while reading your song again and again. You're bound to hit gold.

## The Process To Write (and Edit) Like An Eagle Flies

- Read what you have written over and over again.
- Don't concentrate on the words you have written or what you think you are looking for.
- Stay in the moment of the story you are telling
- Reread until your imagination clicks in, then follow your new path

## Freefall

- Write whatever comes to mind.
- It can be on or off topic.
- Just keep writing for 15 to 30 minutes, or whatever it takes until the words start flowing.
- Highlight the best

Whenever using either technique, write two or three more verses than you need. Choose the best. Mix and match.

The next time you're writing a song and the right words are elusive, take flight like an eagle, hunt (and edit) like an eagle, and feast on your rewards.





Derek Sylwesterzak is chief engineer at The BEACH Advanced Audio Production Inc. in Calgary, AB, and heads up music and film mixing services. Derek is an experienced producer who has worked with Ben E. King, Nas, Common, Finger Eleven, Paul Brandt, Kalsey Kulyk, and Our Lady Peace, to name but a few. He is also the only 7.1 surround mixing engineer in the province. [www.soundslikearecord.com](http://www.soundslikearecord.com).

RECORDING

By Derek Sylwesterzak

# ARE THE LOUDNESS WARS FINALLY OVER?

**W**hen is "loud" not loud enough? When it's processed through iTunes Sound Check.

I recently had the pleasure of spending a very productive and informative day with Bob Katz, one of our industry's most creatively active mastering gurus. Producer Lanny Williamson and I had just spent the better part of a year working on a great pop country album with a hot new recording artist named Kalsey Kulyk. Because of our total involvement in the project and pride in its outcome, the mastering had to be exemplary.

After considering all of the alternatives, Bob Katz became our only choice. With great anticipation, I flew down to Orlando, FL to soak in the vibe of this legendary dude. Other than making my mixes louder, we wanted nothing done to change or degrade the project. Another huge side benefit of the trip was the opportunity to pick Bob's brain about this whole mastering thing, and more importantly, the technologies that are taking place in our industry that will change the way we look at and deal with loudness.

Car rentals, hotel bookings, and Italian dinner aside, the trip was all business. Bob is a pro with a very clear vision and complete dedication to giving the client exactly what they require. Fortunately, our mandate was to do what was best for the artist and the project, which he did with a smile. With great respect for the effort and hard work that went into the album, and relentless hours of mixing, Bob nailed every track, pushed things to the max, and then added his special sauce – including an expander concept that actually threw me for a bit of a loop... Love what it did! Throughout the day, we discussed the direction of the industry and his vision for technologies that are going to be of great meaning to us all.

As soon as my plane landed back in Canada, CD master in hand, I headed to the Beach Audio to take a listen to what Bob and I had crafted. To my amazement, the master sounded very similar to what I had taken down. The dynam-

ics were mostly as I mixed them, the transients were very much in tact, the tones were directly in line with our vision for the project, and above all, the mix and imagery didn't change. Lanny and I were thrilled.

Next, we wanted to compare the levels of our work to other commercially released "hit" CDs in the same genre. Understandably, Bob's master was a few dB below the competition to allow for greater dynamics and clean transients. Sadly, to some untrained ears, this difference in level is enough to dismiss the quieter master as inferior. But match the levels between the two and take a closer and more critical listen. At identical loudness, the hyper compressed "hit" CD sounds small, lifeless, and distorted. All of these qualities, or lack thereof, become blatantly apparent when directly compared to a product that wasn't mashed with a peak limiter. This finding was not only a bit of a surprise, but a relief and a welcome benefit for my style of work.

As a mixer, one of my primary concerns is to make sure that my product translates to every listening system worldwide. To verify this, we enabled Sound Check in iTunes and converted the "hit" CD and our new Katz master to the iTunes lossy format. Although I did not enjoy hearing the format degrade the fidelity of our project, I must say that compared to the competition, we were in really great shape.

One of the important things that Bob had emphasized is that heavy brick wall limiting on a master converted to MP3 would have a very negative effect on the converted file. In fact, we found that the hyper-compressed material sounded doubly small, lifeless, and distorted as a result of not only the format conversion, but also because of the loudness normalization.

But here's the icing on the cake. When comparing the overall level of our work with material mastered somewhat louder, our work had a noticeable edge in overall level. It was actually cleaner, punchier – and louder! The harder

you work to turn up your master, the harder loudness normalization will work against you to turn you down, and not in a nice way. Our Sound Check tests revealed that highly compressed and painfully loud masters increase distortion, blur tonality and definition, affect transients, and lose overall volume. Sound Check beneficially seems to have little effect on less compressed product, allowing you to preserve dynamics, have a sharper, cleaner point and impact to drums, retain more solid bass, and maintain the correct vocal presence in the mix.

It goes without saying that the CD as an audio playback medium is all but dead. Just check out HMV – you'll really have to search to find music CDs in amongst the movies, T-shirts, and video games. Today's listeners want to consume music through digital downloads and online streaming. Thankfully, a good portion of these services offer some sort of loudness normalization technology, making the front end crushing of the signal completely unnecessary. As this becomes the norm, over compression of quality product will become a thing of the past.

If your goal were to produce a loud master, I would strongly encourage you to consider the future of loudness normalization. Bob Katz has already declared the loudness wars over as a direct result of Sound Check and iTunes radio, and I heartily agree. It is quite likely that in the not too distant future, Sound Check will be on by default, so there will be no incentive to master a record loud. And be aware that broadcasters have extensive leveling devices that hit everything to maintain maximum signal, so there is absolutely no reason to smash your product to service them.

And finally, the silly little "my CD is louder than yours" thing never should have happened in the first place, but fortunately for all concerned, the end seems to be near. In the past, heavy compression appeared to be an advantage in the loudness wars. Now, that's more than questionable.



By Graham Clarke

# TOO MANY MICROPHONES?

**I** always feel grateful for the opportunity to have worked with some of the most creative and amazing people producing music today, often with ensembles and orchestras you wouldn't get to see every day. Whether it's a concerto written for 20 pianos performed live in the open air beside Roy Thompson Hall or a full orchestra and a 25-person gospel choir, proper microphone selection, phase

orientation, and signal treatment will always be your friends.

When we get over the 70 open microphones on one stage, we find ourselves with several precarious situations that need to be handled properly. I love these challenges.

## Microphone Selection

Fancy is not necessarily better. I've often ridded the mic kit of expensive condensers in favour of a dynamic that has a larger gain-before-feedback potential and still maintains a true frequency pattern. (In fact, I also find a Shure Beta 57 or Sennheiser e935 to be better podium mics compared to most goosenecks.)

This selection is based on experience and experimentation, but when the music writer pairs a very volume-oriented choir with a subtle orchestra, you already have an interesting combination. Mic the orchestra and choir equally. I mic every singer in the choir individually if I can. This gives much more control and affords the ability to really mix the parts. Unlike conductors, choir directors don't often position the members based on volume or parts that they sing.

I find that the expensive large diaphragm mics work exceptionally well in intimate atmospheres and studios, but often cause more issues on a big stage that outweigh the benefits they boasted in the first place.

Pickup pattern selection also becomes a very desirable thing now. The difference between a Neumann 104 and 105 is massive with a singer who knows how to use a microphone properly. Let's leave the EQ alone and pick another mic rather than EQ out everything that was great about the source to begin with. After all, lest we forget, the job is to support the performance.

## Phase

Three to one. Always. Three inches, three feet – any multiple of three will

do for a distance between each microphone.

Bring a measuring tape. Use your feet, your tongue, the house pet... I don't care, but please measure out the distance correctly. Work with the artists to get into position and then spike the positions to maintain the proper placements. Do your best to keep all the mics pointing in the same direction as well. Two mics pointing directly at each other cancel each other out, so when they're partially there, they partially cancel out frequencies. There are not many tools available to correct for partial phase alignment – especially on the fly in a live setting. This may sound fundamental and tedious, but the difference will be substantial in the end.

## Signal Treatment

This will be subjective to the situation and the way the engineer prefers to operate, but if nothing else, pay attention to your compression – in particular, your ratio and attack time. Different soloists will require much different settings, as will the brass and woodwind instruments. Bass players are notorious for having vintage or expensive basses and then wrecking the sound through their own little amplifier. Bass compression is a must.

Balancing out your various sections with the soloist is tricky and we only have one shot before the cue has past, so spend your pre-production and sound check time getting the buss compression and individual sources working together so that you're not fighting the elements and their transients. These energies from the performers are sure to change with the energy and adrenaline of show time. If you set these tools to do the work of catching these elements and refining the nuances of the mix, you can spend your time concentrating on mixing the show the way the creator intended it to be heard.





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By Marco Figliomeni

## The Entrepreneurial Artist:

# How CROWDFUNDING CAN JUMP-START YOUR PROJECT

## Part 1

**T**his is the first in a two-part look at the rise of crowdfunding in Canada. This article offers a primer on crowdfunding, some best practices, and the benefits and risks associated with its use.

### How Does It Work?

Simply put, crowdfunding is fundraising through the Internet. It democratizes the project finance process by turning power over to the crowd. Anyone looking to fund an artistic, social, charitable, or entrepreneurial venture can launch a campaign page on one of the dozens of crowdfunding platforms available to Canadians. This is where "creators" post their video pitch in an effort to solicit financial support for their project. The key to a successful funding campaign is that contributors have an affinity with the artist's cause. This will be easy if you already have a loyal fan base for your music.

So fans just donate to a campaign with no guarantee that the project will actually come to fruition? Well yes. But it's more complicated than that depending on whether the platform operates through donations, loans, or investments. The donation model was the most widely used in 2012, representing 52 per cent (\$1.4 billion) of funds raised globally. Although donations garner no expectation of profit, creators typically offer rewards based on the size of the contribution. For instance, rewards can range from branded merchandise to an advance copy of an album to a meet-and-greet with the creative team.

Platforms will also differ on their funding allocation structure. An "all-or-nothing" structure lets the creator keep the funds only if the funding goal is reached in time. But with "keep-what-you-earn," the creator keeps the funds regardless of whether the funding goal is reached.

The Canada Revenue Agency has recently issued comments indicating that crowdfunded money received in exchange for rewards will be treated as business income and subject to income

tax. This will make crowdfunding more expensive, so it's important to plan and budget accordingly.

### Platforms Here, There & Everywhere

Canada is home to a large network of crowdfunding sites. Kickstarter, IndieGogo, and RocketHub are the most popular sites for funding creative projects as they generate the highest level of traffic. Kickstarter in particular has become synonymous with crowdfunding. It has facilitated the raising of almost \$900 million. Niche-specific sites exist as well. For instance, PledgeMusic and Halifax-based ioumusic cater specifically to musicians. While the larger generalized sites usually charge a commission of 4-9 per cent of funded dollars, the aforementioned music-specific sites charge a commission ranging from 10-15 per cent.

### Benefits

The most immediate benefit of crowdfunding is how it bridges your funding gap. But a successful campaign can spur secondary benefits to creators including:

- Raised profile
- Proven market for project
- No-cost promotion and advertising
- Audience building and engagement
- Audience feedback

### Risks & Challenges

It would be prudent of you to assess the following before you set up a campaign:

- Impact on your reputation if you fail
- Front-end costs for promotional material and delivering rewards
- Insufficient protection of intellectual property
- May require external services for marketing, rewards, and audience engagement
- Donor exhaustion from reaching out to the same audience

### Best Practices

Running a crowdfunding campaign takes a significant amount of time and effort. Most of this goes towards fulfilling your end of the crowdfunding bargain:

empowering your fans by including them in the development process. Here are some tips to help you execute the best campaign possible:

- Tell your story in your video pitch: why do you deserve to be funded?
- Set a realistic funding goal
- Provide valuable rewards
- Build credibility
- Spread the word through any and all media outlets
- Reach out to your inner circle of friends and family
- Be transparent: engage your supporters and keep them updated
- Add team members and influential advocates
- Thank your supporters

### It Can Work. See For Yourself

Still doubtful about whether crowdfunding can help musicians? Consider this: at 11 per cent, music and recording arts accounted for the third largest portion of donation-based projects in 2012. On Kickstarter, music campaigns are the third most successful category with a 55 per cent success rate and \$93 million of successful funding. The aggregate data is enthusiastic, but who are the faces driving these numbers?

Well, Protest the Hero, a progressive metal band from Whitby, ON, almost tripled their goal on IndieGogo by pulling in \$341,146 to fund their fourth album while New Yorker Amanda Palmer spearheaded the most successful music-based Kickstarter campaign for her *Theatre is Evil* album by raising over \$1 million.

Crowdfunding is destined to change the financing landscape for independent artists. You are now able to reach an unprecedented number of supporters with considerable ease. If you have an entrepreneurial drive and a desire to retain creative control over your content while meaningfully engaging with your fans, crowdfunding might just be the tool you are looking for.

Stay tuned for Part 2, which explores the legality of equity crowdfunding in Canada.



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## Nord Lead A1 Analog Modeling Synthesizer

■ Nord has unveiled the Lead A1 analog modeling synthesizer, featuring a large but simplified user interface designed to encourage experimentation and allow for faster programming.

At its core is Nord's new analog modeling engine, which is designed to recreate a total analog signal path with realism and sonic variety. It features 24-voice polyphony and four simultaneous synthesizer parts. The front panel interface features a new oscillator section, pre-programmed modulation matrix, and simplified ADR envelopes.

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## Icon Digital & Magix Professional Production Package

■ Icon Digital has teamed up with Magix to create the Professional Production Package (P3), which includes Icon's Pro-Series QCon Pro and Magix Samplitude Pro X.

The QCon Pro has nine touch-sensitive 100 mm motorized faders, eight encoder knobs with push reset, a backlit multifunction LCD display, programmable DAW function buttons, user mappable presets for custom control, and front panel overlays for popular DAWs. QCon Pro supports Mackie Control and HUI protocols.

Magix Samplitude Pro X is a complete digital audio workstation software suite for recording, editing, restoration, mixing, and mastering. It offers a hybrid audio engine, spectral editing at the track level, 5.1 surround mixing, advanced object editing, Essential FX Suite, VariVerb Pro, Vintage Effects Suite, virtual instruments, mastering plug-ins, an independent sampler workstation, and support for AAF and OMF files and 64 bits.

For more information, contact Icon Digital USA: 608-29-3450, [inquiries@icondigitalusa.com](mailto:inquiries@icondigitalusa.com), [www.icondigitalusa.com](http://www.icondigitalusa.com).



ICON DIGITAL PRO-SERIES QCON PRO

## Deering Terry Baucom Model Banjo

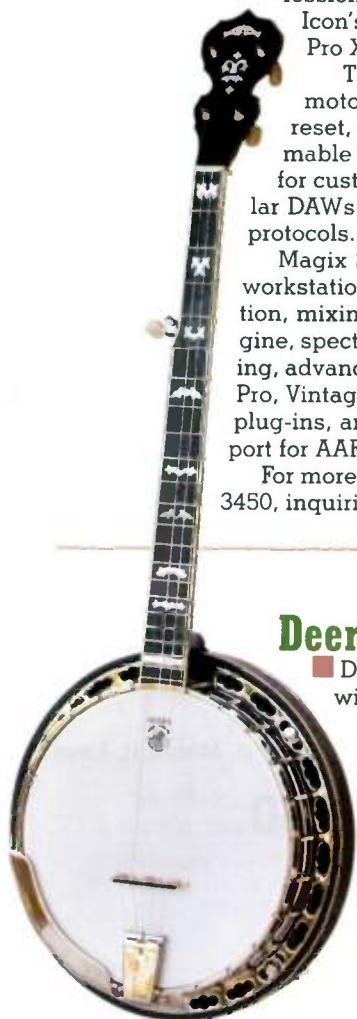
■ Deering Banjo has released the Terry Baucom Model signature banjo, which was designed with Baucom's hard driving bluegrass style in mind.

This American walnut banjo features a lightweight bell bronze 20-hole Deering tone ring. Baucom also chose the traditional Deering neck shape for comfort and for fast and accurate fretting.

Set-up includes an 11/16-in. bridge with slightly wider string spacing and a head tuned to A. The neck also features a natural ebony fingerboard, 22 glued-in nickel-silver frets, mother of pearl mustache inlays, an adjustable truss rod, and Deering geared fifth string tuner.

The pot features a Deering premium violin-grade, three-ply maple rim, brass notched tension hoop, one-piece cast resonator flange, and a Deering True Tone tailpiece.

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





## TC-Helicon Play Acoustic Vocal & Guitar Processor

TC-Helicon has released the Play Acoustic vocal and guitar processor for acoustic players. Play Acoustic comes with all of TC Helicon's vocal effects, including vocal harmonies, delays, reverbs, doubles, modulations, hard-tuning, and distortion.

The portamento and humanization of the harmony effects have been improved, making Play Acoustic's two-singer backing group more realistic. As well, Play Acoustic follows the guitar chords automatically so that harmonies stay in tune and in time.

New to Play Acoustic, the BodyRez algorithm is designed to restore acoustic tone to guitars fitted with undersaddle pickups. Users can dial in as much or as little BodyRez as needed and use the EQ controls to fine-tune the dynamics of the sound.

Guitar effects from TC-Helicon's sister company, TC Electronic, add styles from the TonePrint pedals while the direct guitar DI output ensures signal fidelity from pedal to PA.

For more information, contact TC Group Americas: 519-745-1158, FAX 519-745-2364, [inquiries@tcg-americas.com](mailto:inquiries@tcg-americas.com), [www.tcggroup-americas.com](http://www.tcggroup-americas.com).



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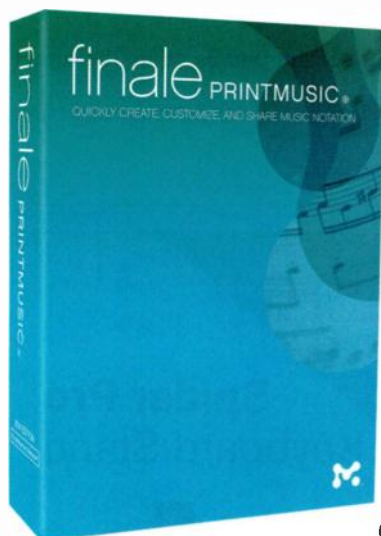
## XILS-lab XILS 4 Modular Synth Emulation

Music software company XILS-lab has announced the availability of XILS 4, a software emulation of the VCS4, a "dual VCS3" analog matrix modular synthesizer prototyped by Electronic Music Studios in 1969 but never commercially released.

By being based on two intricate and interacting VCS3 cores, those two cores can be set to work side by side or operate in serial (with one feeding the other). Each module on one side can be used to modulate or feed anything on the other side with many sound possibilities plus odd effects readily available. Additionally, the XILS 4 allows amount settings to be individually applied to each patch pin.

The original VCS4's dual cores were coupled with the Sequencer 256 module, inspired by EMS' Synthi Sequencer 256 namesake. This three-layer sequencer with analog-to-digital and digital-to-analog converters enabled digital processing of control voltages to drive multiple analog synthesizers or multiple parameters with storage of up to 256 events. The XILS 4 has three independent layers, slew rates, and recording modes, together with added abilities like sequencer layers acting as modulation sources in a dedicated SEQ Matrix.

For more information, contact XILS-lab: [contact@xils-lab.com](mailto:contact@xils-lab.com), [www.xils-lab.com](http://www.xils-lab.com).



## MakeMusic Finale PrintMusic 2014

MakeMusic has released Finale PrintMusic 2014, a new version of the music notation software. Based on Finale, this updated version of PrintMusic offers new functionality, support for current operating systems, and file compatibility with Finale 2012, Finale 2014, and future versions.

With Finale PrintMusic, notes can be entered with a computer keyboard, a MIDI keyboard, and by scanning existing sheet music. Orchestrations of up to 24 staves can be created and individual instrument parts can be extracted. PrintMusic offers high-quality playback with built-in sounds, support for additional VST/AU instruments, and MakeMusic's exclusive Human Playback. In addition to printing sheet music, PrintMusic can also create audio and graphic files, Finale files (which can be shared with all Finale products), as well as MIDI and MusicXML, which can be shared with hundreds of other music programs.

Additionally, PrintMusic's Score Manager provides instant access to how staves look and playback, making it easy, for example, to change a staff from alto sax to horn in F. A new interface includes an updated, modern look to PrintMusic's mixer, playback controls, and palettes. Notation improvements include easily hidden staves and refined placement of rests and accidentals when music appears in multiple layers.

For more information, contact Alfred Music Publishing: 818-891-5999, FAX 818-830-6259, [sales@alfred.com](mailto:sales@alfred.com), [www.alfred.com](http://www.alfred.com).

## Casio XW-J1 All-In-One Controller

Casio Canada has added to the XW Series with the launch of the XW-J1, an all-in-one VJ/DJ controller for iOS devices and PCs.

The XW-J1 allows users to create remixes of audio and video from music players, smartphones, and PCs that support OS X, iOS, and Windows platforms. Musicians can mix music using the djay app, transforming their Mac, iPad, iPhone, or iPod touch into a full DJ application by using all the songs from their iTunes library. In addition, musicians can mix videos using the vjay video mixing app from Algoriddim GmbH, transforming an iPad, iPhone, or iPod touch into a mashup application for music and videos.

For on-the-go professional DJs, the XW-J1 connects to a Mac with a USB cable or to an iPad, iPhone, or iPod device with a built-in 30-pin dock connector and features plug-and-play capability to quickly take control of the djay software or app.

Additionally, the controller features sound blending with EQ and filters and Harmonic Match for in-key mixes and tempo detection. For simple remixing, the XW-J1 features advanced audio effects, auto-loop, a live sampler, and scratch jogwheels.

For more information, contact Efkay Music Instruments: 514-633-8877, FAX 514-633-8872, [howard@efkaymusic.com](mailto:howard@efkaymusic.com), [www.efkaymusic.com](http://www.efkaymusic.com).







## Grover BlocKnock

■ Grover Pro Percussion has released the BlocKnock percussion accessory, designed to expand the playability of wood blocks by allowing percussionists to produce the traditional woody "crack" of the block with a hand or mallet. Created for percussionists who are called on to play a multitude of instruments without consideration for stick changes, the BlocKnock is also well suited for show players and hand drummers.

Each BlocKnock fits onto any Grover Pro wood block and can be removed when not needed. Made from coated spring steel and hardwoods, its features include an adjustable striking face with three positions. The BlocKnock is available either as a retrofitting accessory or included with a Grover Pro woodblock as a kit.

For more information, contact Grover Pro Percussion: 781-935-6200, FAX 781-935-5522, [www.groverpro.com](http://www.groverpro.com).



## Yamaha Silent Brass Systems

■ Yamaha has introduced new Silent Brass systems for French horn (SB3XC), trombone (SB5XC), flugelhorn (SB6XC), and trumpet (SB7XC). The Silent Brass systems are designed to allow horn players to practice while listening to hi-fidelity sound that is only audible to the performer.

The Silent Brass systems are designed to offer a more comfortable and realistic experience than previous versions with a smaller, lightweight design on the pickup mute.

The mute features Brass Resonance Modeling, which is designed to provide a more realistic brass instrument sound. Another system component, the compact Personal Studio unit, includes a headphone jack and allows for easy attachment of an external audio player in order to practice with pre-recorded material. Silent Brass systems can also enhance recordings and provide live sound reinforcement.

For more information, contact Yamaha Canada Music: 416-298-1311, FAX 416-292-1171, [www.ca.yamaha.com](http://www.ca.yamaha.com).

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## Levy's MC10 Banjo & MG25 Guitar Straps

Levy's Leathers has added to its range of instrument straps with the release of the MC10 cotton banjo strap and the MG25 guitar strap.

The MC10 is made of 100 per cent slip-resistant cotton with leather ends and clip attachments. The tri-glide adjustment is adjustable to 57 in. They come in black, burgundy, navy, natural, and red.

The MG25 is a deluxe version of Levy's 5/8th wide '50s rock 'n' roll strap. The strap is padded and the padding is covered in super-soft black garment leather. The main strap portion is made of sturdy veg-tan leather. The MG25 is adjustable from 48 to 55 in. and available in black only.

For more information, contact Levy's Leathers: 800-565-0203, FAX 888-329-5389, [levys@levysleathers.com](mailto:levys@levysleathers.com), [www.levysleathers.com](http://www.levysleathers.com).



## Gon Bops Rumero Cajon

Gon Bops has launched the Rumero cajon. The Rumero is handcrafted in Peru from nogal wood, with mohana and requia inlay. The internal flamenco guitar strings are designed to provide plenty of snap without sacrificing bass response. Handcrafted and tested by Peruvian artisans, the Rumero includes a premium backpack-style gig bag.

For more information, contact Gon Bops: 800-817-2242, [gonbops@gonbops.com](mailto:gonbops@gonbops.com), [www.gonbops.com](http://www.gonbops.com).

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## Gibson 2014 Les Paul Traditional

Gibson has released the 2014 Les Paul

Traditional. The new Les Paul Traditional is designed to combine the most popular features of the Les Paul over the past 60 years with an unchambered mahogany body, figured AA flame maple top, and chrome Tune-o-Matic hardware.

It is loaded with a '59 Tribute Humbucker with orange drop capacitors. It also features a bound rosewood fingerboard with 120<sup>th</sup> Anniversary inlay and cream/gold speed knobs with dial pointers. It comes with a vintage brown hardshell case adorned with the Gibson logo.

For more information, contact Yorkville Sound: 905-837-8777, FAX 905-839-5776, [canada@yorkville.com](mailto:canada@yorkville.com), [www.yorkville.com](http://www.yorkville.com).



## The Abbey Road Collection

### Waves Abbey Road Plug-In Collection

Waves Audio has introduced the Waves Abbey Road Collection of plug-ins. Developed in association with Abbey Road Studios, this collection features a lineup of plug-ins that model the fabled studios' microphones, consoles, tape machines, and signature effects.

The Waves Abbey Road Collection includes the REDD consoles, the RS56 Passive EQ (the Curve Bender), and the J37 Tape, as well as the vintage King's Microphones and the Reel ADT. All of the plug-ins are modeled on the original Abbey Road Studios hardware. The Waves Abbey Road Collection is Native and SoundGrid compatible.

For more information, contact Waves: 865-909-9200, FAX 865-909-9245, [www.waves.com](http://www.waves.com).

## Sabian 13-in. Jojo Mayer Hoop Crasher

Sabian has launched a 13-in. version of the Jojo Mayer Hoop Crasher. Sabian first introduced the original 14-in. model in 2012.

Designed by Jojo Mayer, the Hoop Crasher dual-ring effects device is designed to offer versatility and a large palette of sound. Manufactured from a set of premium B20 Bronze hi-hats, the top flotation ring is punched with 32 holes for lightness and lift, while the heavier bottom ring is designed with an X-Celerator Air-Wave lip to eliminate airlock and minimize contact area with the snare head.

Attached by a pair of cotter pins, the two rings can be played free by removing the pins, allowing more flotation and lift of the top ring. For more sound possibilities, the Hoop Crasher can be placed loosely on a snare drum, or tightened down with a trio of adjustable tension clamps.

For more information, contact Coast Music: 514-457-2555, FAX 514-457-0055, [info@coastmusic.com](mailto:info@coastmusic.com), [www.coastmusic.com](http://www.coastmusic.com).







ROLAND FA-06

## Roland FA-06 & FA-08 Music Workstations

■ Roland has released the FA-06 and FA-08 music workstations. These workstations feature a large selection of Roland sounds, a 16-track sequencer, seamless DAW integration, an easy-to-use sampler, and more.

The FA-06 includes a 61-note velocity-sensitive keyboard, while the FA-08 is equipped with an 88-note Ivory Feel-G Keyboard that provides weighted-action performance derived from Roland's high-end pianos. Beyond their keyboard types, the FA-06 and FA-08 offer identical feature sets.

The 16-track sequencer in the FA series has been designed for capturing ideas and creating songs quickly. It's easy to build full arrangements with the workstation's array of sounds, and continuous recording in loop mode allows users to fill up all 16 tracks without stopping the sequencer. Song tracks can be edited, mixed, and bounced to an SDHC card as a stereo audio file, and it's also possible to export tracks as individual WAV audio files or MIDI data for further development in a computer-based DAW.

Included in the FA-06 and FA-08 is a collection of over 2,000 tones inherited from the INTEGRA-7, Roland's flagship pro sound module. The FA series also features a performance sampler based on Roland's SP-404SX, offering hands-on operation with 16 velocity-sensitive pads and sampling/playback via SDHC cards.

For more information, contact Roland Canada: 604-270-6626, FAX 604-270-6552, [www.roland.ca](http://www.roland.ca).



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## Eastwood Guitars MandoTenor

■ Eastwood Guitars and multi-instrumentalist Warren Ellis have teamed up to create the Warren Ellis Signature MandoTenor – an electric double-neck mandolin and tenor.

Eastwood has fused the Warren Ellis Tenor with a four-string Mandocaster to create a completely new instrument. The MandoTenor's dual cut carved alder body allows the player to switch from the 14-in. scale mandolin to the distinctive sound of a 23-in. scale tenor, or both at the same time. It features a three-way switch, master volume and tone controls, and two single coil blade pickups.

For more information, contact Eastwood Guitars: 905-702-8291, [peter@eastwoodguitars.com](mailto:peter@eastwoodguitars.com), [www.eastwoodguitars.com](http://www.eastwoodguitars.com).

## IK Multimedia iRing Motion Controller

■ IK Multimedia has released the iRing wearable motion controller for music apps.

The iRing system consists of two double-sided "rings" to wear on the fingers along with a series of apps that are able to detect the iRings' accurate positions in space using the device's camera. Through the recognition of the dot patterns printed on the rings, the device's camera picks up the movement and translates it into MIDI information. Users can then interact with music apps by moving their hands in front of their device through the reading of the ring position, which is converted into music commands or MIDI control messages to operate various app parameters without touching the device.

iRing includes two identical double-sided ring controllers plus two free apps for various music applications designed for DJs and musicians: iRing Music Maker and iRing FX/Controller.

iRing Music Maker is a free app that allows users to create music and grooves using hand gestures and utilizes music "loops" which can be remixed in nearly limitless combinations. iRing FX/Controller is the app for skilled musicians and DJs that is both a real-time audio effects processor and a MIDI controller with fully assignable parameters. It can be used as a touch-less outboard audio effects processor, or can be fully configured to send multiple simultaneous MIDI parameters.

For more information, contact Music Marketing: 416-789-7100, FAX 416-789-1667, [info@musicmarketing.ca](mailto:info@musicmarketing.ca), [www.musicmarketing.ca](http://www.musicmarketing.ca).



## Cremona SV-180E Electric Violin

■ Cremona has released the SV-180E solid-body electric violin. The SV-180E is designed to eliminate the type of feedback commonly experienced when a standard pickup is installed on an acoustic violin. The body was built to include an abbreviated upper bout for the familiar hand feel of an acoustic instrument, while the bottom curve fits most brands of shoulder rests, including the common Anton Breton VP-70. All fittings are made of ebony and shaped to traditional dimensions to allow customization to personal taste.

At the heart of the SV-180E violin is a multi-featured onboard piezo pickup system with rosewood bridge that allows the player to dial in a warm, natural tone that can be heard privately through the supplied headphones or by plugging the instrument directly into an amp or PA system. It can also plug into any CD player or media player to play along to recorded music.

For more information, contact Saga Musical Instruments: 800-742-1150, FAX 650-871-7590, [distribution@sagamusic.com](mailto:distribution@sagamusic.com), [www.sagamusic.com](http://www.sagamusic.com).





## K&M Spider Pro Keyboard Stand

■ The Spider Pro represents the newest generation of the Spider keyboard stand from German manufacturer K&M.

Made of anodized aluminum, the Spider Pro can support up to 105 kg per tier. It is equipped with a pair of extendable support arms, as well as an additional pair of extendable support arms with a 15-degree tilt angle. The Spider Pro can be fitted with additional support arms for a third keyboard. It also has a 5/8-in. threaded connection for attaching microphone booms. The tilt of the Spider Pro arms allows for easier playing when two keyboards are being used. It provides optimum leg room thanks to the raised design of its feet as well as continuously variable height adjustment and a special mechanism for quickly collapsing the stand. The Spider Pro is transported in a nylon carrying case, which is available as an optional extra.

For more information, contact SF Marketing: 514-780-2070, [info@sfm.ca](mailto:info@sfm.ca), [www.sfm.ca](http://www.sfm.ca).

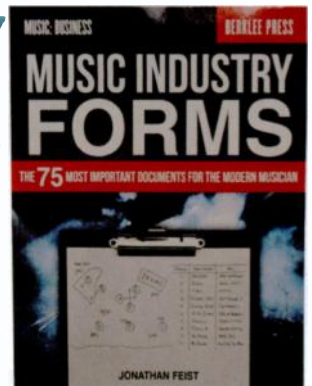
## Music Industry Forms Reference Book

■ Berklee Press has released *Music Industry Forms* by Jonathan Feist, which features 75 important documents needed by performers, writers, engineers, educators, managers, and musicians.

Jonathan Feist has compiled a series of charts, plots, diagrams, checklists, and agreements that will help music artists clarify their work, track critical details, and maintain quality control. Each one includes an explanation about how it is used, a key to related symbols and terms, and any common variations.

For performance, there are things such as stage plots, set lists, and booking request sheets. For touring, there is a tour itinerary, checklist, assets inventory forms and references. For technology, the book will help manage recording sessions, track gear, and label media with archive sheets, mic input diagrams, and take sheets. For those writing songs, compositions, and film scores, there are split sheets, spotting notes, and cue sheets. On the business side, including agreements, project management tools, and financial management, there are booking sheets, tour budgets, profit/loss forms, and more.

For more information, contact Music Books Plus: 800-265-8481, [mjack@nor.com](mailto:mjack@nor.com), [www.musicbooksplus.com](http://www.musicbooksplus.com).



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By Ken Kelley

## KOLTON LYNCH

**What:** Hip-Hop, Pop  
**Where:** Hamilton, ON  
**Visit:** [www.koltonlynch.com](http://www.koltonlynch.com)

If you had to use one word to sum up the music of Hamilton, ON's Kolton Lynch, it would be "world class." Okay, so that's two words. You got us. But a more accurate description could not be found.

Lynch's radio-friendly songs are in the same vein as certified platinum hit-makers like Jason Derulo or Canada's own Drake. Yet for the influence that those two artists may have on his work, Lynch stands out as an original. He writes uplifting, infectious



dance anthems that radiate energy, most recently heard on his *Red Lipstick* EP which was released this past Valentine's Day as a "name your price" download on Bandcamp.

Just 10 days following its initial release, his video for "Sun Goes Down" had racked up more than 50,000 views on YouTube – an impressive feat for any artist, let alone one that is still climbing the ladder of the Canadian music industry. Lynch has also shared the stage with the likes of Joell Ortiz, Karl Wolf, and Danny Fernandes, just to name a few.

If he's able to maintain this momentum, there's no reason Kolton Lynch can't be Canada's next big international breakout artist.

## JEREMY MURPHY

**What:** Folk, Pop  
**Where:** Montreal, QC  
**Visit:** [www.jeremymurphy.bandcamp.com](http://www.jeremymurphy.bandcamp.com)

A native of Newfoundland that is currently "wandering the world," Jeremy Murphy weaves intricate tales with his music.

The gentle approach that Murphy takes to songwriting is arguably his best quality. Although he might not be reinventing the wheel with respect to the music he creates, there is an earnest honesty inherent in his songs, making them all the more endearing.

Nowhere is this more evident than on the 11 confessional-style songs featured on his sophomore collection, *Some Form of Afterthought*. Released this past May, the album finds Murphy backed by minimal instrumentation and proudly bearing the influence of songwriting greats like Bob Dylan and, in more contemporary terms, Canada's own Ron Sexsmith in his DNA.

The long lost art of storytelling via music is something that Murphy may not singularly revive but there is little question that this musician knows his way around a song.



## DOG BUS

**What:** EDM, Hip-Hop  
**Where:** Waterloo, ON  
**Visit:** [www.facebook.com/dogbus](http://www.facebook.com/dogbus)

Comprised of brothers Jules and Jakey, Dog Bus has already showed an immense amount of promise despite the relatively young ages of its core members. Formed in 2006, the Dog Bus siblings have also branched out into other areas of the entertainment world, including having formed a production partnership and DJ team.

With instrumental help from Mercedes and Phoenix Arn-Horn from pop-rock trio Courage My Love, Dog Bus just released their album *Booty Seizure*, a collection of self-produced tracks that also features guest production from the likes of James Rob-

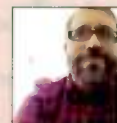


ertson (Down With Webster) and Tino Zolfo (Carly Rae Jepsen). Their song "Cherry Lipstick" has been featured on the hit television show *Degrassi: The Next Generation*.

Dog Bus has brought the infectious feel of its recordings to the live stage, setting off high-energy dance parties with the help of a full backing band. They have performed at prestigious Canadian music festivals including North by Northeast, Canadian Music Week, and Pop Montreal and supported acts like Dragonette, Sean Kingston, and Marianas Trench.

As the group refuses to adhere to traditional ideals of music, they are bravely cutting their own path – and at an impressive pace to boot.

Ken Kelley is a freelance writer based out of Moncton, NB. In addition to writing for various media outlets in Canada and the United States, Ken is also a founding member of Moncton rock band The Monoxides.





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