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March/April 2004, Vol. XXVI No.2

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### Take Love Where You Can Find It

Dear CM,

I'm writing to you today in response to a letter included in your last issue by Ian Graham. The letter discussed the issue of Canadian radio play and how difficult it is for Canadian indie talent to get radio play, as well as how much of the radio play today sounds the same.

I wanted to let your publication know that the "Roscoe Project" from Toronto, Canada is experiencing great radio success across the United States on Top 40/CHR/Hot AC radio stations nationwide. We were contacted by Howard Rosen who is known for his work as Senior VP of Promotion at Casablanca, Elektra, Warner Brothers, Motown and A&M Records from 1970-1985 by breaking many of the biggest names in the business and is now president of his own promotions company in Van Nuys, CA. Howard is currently heading up this nationwide Top 40/CHR/Hot AC radio campaign to over 600 radio stations within the United States in support of the Roscoe Project single "Sleight of Hand" and the response has been overwhelming.

With the exception of Factor and the CBC who has been playing our music for a few years now, the Canadian music industry has not given us a chance. Therefore we have gone south to the United States and were welcomed by open arms. Not only are we receiving approximately 25 spins per week by each station that has added us to their playlist, but have also played showcases at the "International Pop Overthrow" in Los Angeles, Chicago and Baltimore. We are also being looked at by V2 Records based out of New York, which currently holds many of the largest pop acts of today within its roster.

We feel very strongly about the fact that the Canadian Music Industry forces its artists to go south of the border because they neglect to recognize the talent on their own soil. We are proof of this. An indicator of this fact is that the "Music In Paradise" festival, which we have submitted to, being held in Florida by Visual Planet Music has released a statement saying that their line-up is being dominated by Canadian indie talent by approximately 1/3.

Thank you very much for your time.

Sincerely,  
Laurence Roscoe  
"Roscoe Project"

### Seeing Stars

Dear CM,

Bruce Aitken article re: Ringo Starr ... "Ringo was the most influential drummer who ever lived ... a giant amongst drummers?" Has he never heard of Chick Webb, Gene Krupa, Buddy Rich, Louis Bellson, Ed Shaughnessy, Tony Williams, Elvin Jones? Ringo couldn't carry these guys' drumsticks! Buddy Rich could do more with his left foot than Ringo with both hands and feet.

Bruce needs to broaden his exposure to really great drummers like Sandro Dominelli, now out of Edmonton.

Bill Shaw  
Medicine Hat, AB

*\*Ed. I'm sure Bruce respects these drummers as well, he was simply discussing why he felt Ringo was good. He could have simply listed those drummers he felt are great, but it's a more interesting read to focus on one individual drummer and actually get in-depth about their playing.*

### Musicianship Vs. Songwriting

Dear CM,

In response to Ian Graham's letter in *Canadian Musician* Vol. XXVI No. 1

January/February:  
Ian,

Let me start off by saying I am a 20-plus-year veteran in the music industry and have seen good bands come and go and many never even make it past their local bars. My favourite albums include I Mother Earth's *Scenery and Fish*, Rush's *2112*, and Metallica's *Master of Puppets*.

I read your letter in *CM* and sorry to say I don't agree with your point of view. I appreciate where you are coming from but you are going about things the wrong way.

When did technical ability become the only measuring stick for good music? Nickelback is Nickelback. They have not pretended to be anything else. They have not come out and said: "We are as musically talented as Rush." They have always stated they are a no-nonsense, straight ahead rock band. I see no fault in being that if that is your goal. They are exceptionally good at doing just that. There are other bands with similar sounds but don't fault the band for starting something good. Granted, the band's sound isn't for everyone and it can get annoying listening to it 20 times a day. But so can Mozart and I certainly wouldn't call him a no-talent hack.

Bands like I Mother Earth and Rush are technically superb but this alone does not always lead to great music. They have taken chances with their direction and music style that hasn't always made for good music. Some of it, although technically sound, was crap. Music is a combination

### Canada Shines On...

Dear CM,

I just wanted to congratulate you on your response to Ryan J. Noth's "Feedback" letter re: Nickelback. Time and time again I hear musicians cutting down successful bands like Nickelback, and it always seems to come down to the art vs. commerce debate. Music is a business, and whether you like them or hate them, Nickelback is very good at what they do. Let's not forget one very important point folks – these guys have opened many doors for up-and-coming talent here in this country. Give them the credit they deserve – the industry eyes are on Canada for a reason.

Sincerely,  
Mark Watson  
Future Star Entertainment  
Vancouver, BC

of good lyrics, proper composition and musical ability. Technique alone does not make a good musician or a good album. Although Nickelback is not on the same technical level as Rush or I Mother Earth is not a reason to attack them for playing below your personal musical ability. Some of the most influential musicians in history were influential, due not to their musical ability but their ability to bring life to a song and make it touch others. Let's face it, Neil Young can't sing, Ringo wasn't the most technical drummer in the world and Bruce "The Boss" isn't the best guitarist ever to grace a stage but they have, or had, the ability to take a song and give it a human quality that makes it timeless. Songs should be written with meaning and passion first. The songs need to project something other than a series of complex notes and the arrangement there of.

One of the things I have seen in the industry for the past 20 years that has held back musicians more than any other single element is the bashing and criticizing of other musicians on the move. It's the same old story every time. "Why are THEY getting airplay? We're better than they are. My friend's band is better blah blah blah..." It sickens me actually. We should be giving each other a hand up, which IS something I see Chad from Nickelback doing. Can you say the same? It is wrong to try to raise oneself up by knocking others down?

Accept Nickelback for who they are and we will, in turn accept you for who you are.

richard1@  
(Submitted by e-mail)

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# A Study In Success: Mocking Shadows

by Bill Adams

After careful research and a compilation of data (I asked my family what their most enduring memories of me were when I first began taking music seriously), I submit the portrait of the stereotypical indie musician: a scruffy, disheveled, malcontent carrying his guitar case everywhere he goes as a sort of strange advertisement that he may be able to play the instrument inside. He's the guy who complains to anyone who will listen about how difficult it is to break into the music industry on a grass roots level as he tries to slime a couple of free beers whenever he's at the bar – which is most of the time. Everybody knows someone who fits this profile (I still know a couple trying to make it work even while pushing 30) but the truth is that many independent musicians work harder than James Brown to make a name for themselves in the music business.

As proof of the benefits of patience, relentless persistence and a proactive work ethic I present to you Calgary's Mocking Shadows. Mocking Shadows formed seven years ago in their native Calgary and have since been pleasing crowds across Canada with their

blend of R&B, rock, ska, soul and reggae. The band has shared the stage with such notables as The Tragically Hip, 54-40 and Wide Mouth Mason as well as opening two Canadian tours for BB King. Their music has been featured on the TV series *The Cold Squad* and ShowTime's documentary *Kink*. Most recently, they have been confirmed to open for ZZ Top in Kelowna, BC this summer. Finally, they are currently out on tour promoting the release of their inaugural DVD *Out Of The Blue* that came out last September.

Yes, that's right – a DVD has been released from a totally unsigned, independent, Canadian act. Even more than that, the DVD looks professional. The fact that the DVD is well-shot and produced may have something to do with the amount of money the band spent to make sure they put their best presentational foot forward. While the band's manager, Darcy Clendenning, won't go into specific dollar amounts for the band's newest product, he does offer hints to the cost saying that "the last CD the band released cost about \$30,000. With the extra work involved in making the DVD,



we're estimating that *Out Of The Blue* cost about five times that amount."

The universal question at this point must be how an indie band could afford such a large financial burden. According to Clendenning, there are many ways in which a band of modest means could attempt such a release. In the case of Mocking Shadows, sponsors were used to subsidize the cost of the production for *Out Of The Blue* and are used by many major label artists as well to help alleviate the heavy cost of touring and releases.

Finding a company to give you money is by no stretch of the imagination a means to skirt the work required in trying to get a fledgling band off the ground however, so don't go calling Coca Cola or Microsoft just yet. As it turns out, the old adage about people helping those who help themselves rings true in the case of Mocking Shadows. Until recently the band's members all held day jobs to support the band and while Mocking Shadows does have a Canada-wide distribution deal with Festival Distribution, Clendenning says that approximately 60 per cent of the band's sales are done off the stage at their shows. All of those high-profile shows that appear on the band's resume are the result of a lot of persistence on the parts of Clendenning and his management company, particularly the first tour that Mocking Shadows did with BB King. "Getting that spot was sort of a fluke," laughs Clendenning. "Mocking Shadows was much more blues-based than they are now and that was a help but really it had a lot to do with the telephone. I got my hands on the promoter's phone number and didn't stop calling until she gave in."

With all of that in mind, the key to the success of Mocking Shadows has been nothing but hard work and an ability to network. The band's roster has not changed since its formation which has been instrumental in keeping their sound tight and focused with each member working to make the success of their band happen. They have never waited for something to happen to them, they have simply made it happen. That, says Clendenning, is the thing that will make or break a band.

Bill Adams is Research Assistant for Canadian Musician.

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# Melodies from Scales

by James Lindeman

Songwriters, like any other artists, will increase their success at creating great art if they establish a set of tools to work with. They will then spend the rest of their life learning how to create original, yet popular, works with those tools.

One of the standard tools of the trade in melody writing is the major scale. Translated into everyday terms, a major scale is "do, re, mi, fa, so, la, ti, do". "Do" will be the note that names the key. For instance, when "do" is a "C" you will create a C major scale, when "do" is an "F" you get an F major scale, etc.

Like a painter will work from a pallet of colours and randomly choose them to paint a picture ... of something, a songwriter will randomly sing scale notes from the major scale in a search for a unique, yet not too unique, melodic pattern. Many songwriters only do this intuitively, most great songwriters do it knowingly.

Composers and songwriters have created melodies from this kind of scale for centuries and have always found it to be the perfect tool because of its symmetry. "Do, re, mi, fa" are known as the lower tetrachord which is symmetrically matched with "so, la, ti, do" as its upper tetrachord. Ok, I'll explain...

There is a distance of two piano keys between C and D and another two between D and E. Because E and F are side by side it is thought that this is only a distance of one piano key. This would create a pattern in the lower tetrachord of two keys, two keys and one key.

This pattern is identical in the upper tetrachord with two keys between G and A and two keys between A and B but only one key distance from B to C.

Lower Tetrachord				Upper Tetrachord			
C	D	E	F	G	A	B	C
do	ra	mi	fa	so	la	ti	do.
2	2	1		2	2	1	

Art likes to be built as an act of establishing order from chaos but with an orderly set of tools, balanced and even and ... symmetrical.

## Exercise

Play or sing random scale notes to the "do, re, mi" names to become accustomed to creating melodies in a specific key, unaccompanied.

Rules... (Yes, there has to be *some* rules)

- Only scale tones
- Start anywhere
- Play or sing a note as long as you like, as often as you like
- If you find a phrase you like ... document it
- Record yourself doing this exercise

Once you have a recording of a melody that has been created from a scale and not just from the unidentified flying pitches that swirl around your imagination you can now attribute it to a key, and therefore more easily create a chord progression from chords indigenous to that same key by playing chords along with the recording of the melody.

Just as you gave the melody your undivided attention this will also allow you to concentrate on choosing chords that are completely outstanding.

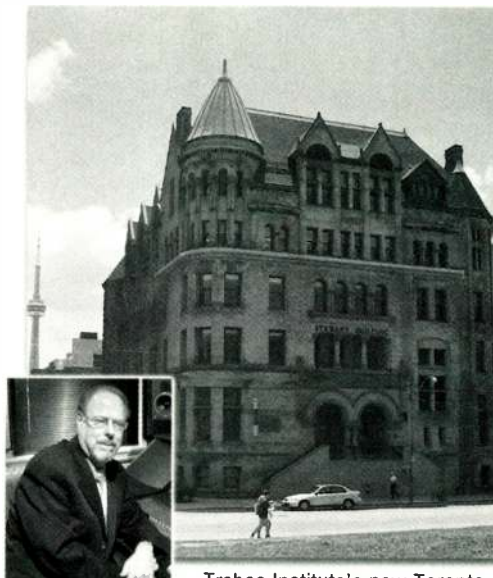
## Disclaimer

Like most fragments of knowledge, this information will inspire more baffling questions than it has answered here but it will set you on a path of writing melodies from a reliable time honored source and perhaps take you someplace, (melodically speaking of course), that would otherwise, be beyond your imagining.

*James Lindeman lives and works at theharmonyhouse, a music lesson, songwriting and recording pre-production facility in Newmarket, ON. James writes songwriting articles and music book reviews for The Muse's Muse Internet music Web site, [www.musesmuse.com](http://www.musesmuse.com), (3 million readers monthly), Canadian Musician magazine, Songwriters magazine, Professional Musician magazine, Songwriters of Wisconsin International and The Dallas Songwriters Association. His writing is also featured in the James Lindeman Wing of the library at [www.songu.com](http://www.songu.com). James has a Canadian University and American College education in music theory and composition and is also pretty good at playing the guitar. He can be reached at [theharmonyhouse@rogers.com](mailto:theharmonyhouse@rogers.com).*



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In keeping with the theme of the magazine you hold in your hands at the moment, Trebas Institute is also celebrating its 25<sup>th</sup> anniversary this year. "It's a real milestone in an industry so young," said Trebas President and founder David Leonard recently with just a hint of pride. "Excepting Fanshawe College, we are one of the first to have offered courses specifically geared towards all aspects of the music industry from production and engineering to management and the business of music."

To celebrate its quarter century, Trebas has planned a series of festivities to occur throughout the year rather than holding a single event; the logic being that the institute has all year to celebrate and should make use of the time. While it was not officially part of the series of events planned for Trebas' 25<sup>th</sup> anniversary, the institute recently relocated its Toronto campus into a 35,000-square-foot facility complete with recording and editing suites for both audio and video. Trebas Institute will also continue to out source some of its students to local recording studios in an effort to make students understand the value of studio time and how studios operate outside of the 'classroom' setting.

As well, the spirit of innovation will continue into the curriculum. "We were one of the first to offer courses teaching digital recording before anyone thought that such a thing was useful," says Leonard candidly. "Now it has become a benchmark in the recording medium. The only way to remain with the times is to try and stay one step ahead of them, so we are currently looking at where we can improve the courses we offer and what other avenues we can enter into."

In order to keep Trebas on the cutting edge, the director and chairman of the Music Media and Music Business program at the University of Miami, Jim Progris, has come to both Toronto and Montreal to sit in on classes at both of Trebas' campuses and offer opinions and insights regarding course content, revisions, and expansions to the programs offered by the institute. "Jim has been a leader in this field for a very long time and is a friend of mine so I consider his opinions invaluable," explains Leonard. "We're taking this initiative on a self-imposed level. We want to continue to raise the standard of what we're doing because we always consider ourselves number one. We've also been nominated for a TEC Award by *Mix Magazine* and we'd like to keep that level and continue to produce graduates that show that calibre."

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





# Fender Stratocaster Turns 50

One of the most influential electric guitars of all time, the Fender Stratocaster, will celebrate its 50<sup>th</sup> anniversary in 2004. To honour this musical milestone, Fender Musical Instruments Corporation proudly announces that it will commemorate the Strat's history with three new Limited Edition instruments.

The Stratocaster guitar first hit the musical scene in 1954, when it was developed to be the ultimate solid body electric guitar. With its three single coil pickups and revolutionary tremolo bridge, the Stratocaster offered musicians new tones, features and versatility never before available in one single musical instrument.

Fast-forward a half-century and the guitar has become a musical juggernaut; being sought after by both professionals and amateurs alike. To celebrate that success, beginning in January 2004, the renowned Fender Custom Shop will make a limited number of 50<sup>th</sup> Anniversary 1954 Stratocaster guitars. These faithful replications will be made with the same exacting detail as the original instruments, using many of the same machines and manufacturing methods employed 50 years ago.

The Custom Shop will use all of the same materials that went into the first 1954 Strats, including a solid Ash body, oversized Alnico 3 pole piece magnets, the styrene blend used for the pickup covers, knobs and switch cap, and the PVA pickguard material. The facsimile pickups will be wound by Abigail Ybara; who has been making Fender pickups since the 1950s. Additionally, all the plastic parts for the Custom Shop 50<sup>th</sup> Anniversary 1954 Stratocaster have been retooled to historically correct shapes and specifications.

To pay homage to 50 years of Fender quality and innovation, Fender will also introduce two modern commemorative models: the 50<sup>th</sup> Anniversary American Series Stratocaster, and the 50<sup>th</sup> Anniversary American Deluxe Series Stratocaster.

As with the recent upgrades made to the entire American Deluxe Series, the 50<sup>th</sup>

Anniversary American Deluxe Series model will be built with the highest standards in materials and craftsmanship, utilizing today's most state-of-the-art manufacturing methods at Fender's facility in Corona, California.

The Custom Shop 50<sup>th</sup> Anniversary 1954 Stratocaster will come with a replication of the original form fitting case, while both the 50<sup>th</sup> Anniversary American Deluxe Series Stratocaster and the 50<sup>th</sup> Anniversary Series Stratocaster have a special tweed case with "crushed" gold plush. Both cases feature a 50<sup>th</sup> Anniversary logo embroidered on the inside lining.

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



## Puretracks Sells One Million Songs

Puretracks, Canada's first and only digital music download service, announced that the company had sold its one-millionth song on its Web site, [www.puretracks.com](http://www.puretracks.com).

The Puretracks catalogue now exceeds 250,000 tracks from international and domestic artists on both major and indie labels with the company recently achieving one million in sales. Until this point, it was only possible for credit card holders to download music – making Puretracks.com inaccessible to most teenagers (a sizable demographic for the site). The company has also announced that pre-paid cards will now be available at convenience stores across Canada.

To even further make payment options available to the public, the company has begun offering electronic gift certificates as well that are redeemable at Puretracks.com and their partner sites. For more information, visit: [www.puretracks.com](http://www.puretracks.com).

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## 2004 Cape Breton International Drum Festival

The Cape Breton International Drum Festival has evolved into the second largest drum festival in Canada since its debut three years ago as a grassroots organization. The Savory Theatre, an acoustic-friendly and intimate hall in Glace Bay, Cape Breton, NS, will once again be hosting the show on the week of May 1, 2004 in celebration of its fourth year of success. The trade show, which takes place in the roomy Savoy Theatre lobby, makes way for aisles of drums, cymbals, electronics and percussion accessories. Many key music industry manufacturers, suppliers and sponsors will be in attendance.

Bruce and Gloria Jean Akin stand as hosts and owners of the 2004 drum festival. "I feel such a gratitude to the people of Cape Breton Island," remarks Bruce. "These people have given me a life's dream. The dream is to give back, to help out the kids." Every year at the festival, there is a showcase of Maritime home grown talent and young drummers are given the opportunity to

share the stage with some of the world's greatest drummers. After all, the motto of the Cape Breton International Drum Festival is indeed "Education Through Performance." Some of the names attending the 2004 festival May 1-2 are Mike Mangini, Bob Gaudreau, Vera Figueiredo, Mitch Dorge, Neil Garthly, Jerry Granelli, Rick van Horn, Sergio Belloti, Dom Famularo, Mark Kelso and the Maritime Showcase.

For more information, contact Bruce and Gloria Jean Aitken at (902) 727-2337 or visit the Web Site at [www.cbdrumfest.com](http://www.cbdrumfest.com).

## Tascam Unveils New Portastudio

On September 22, 1979, Tascam introduced the TEAC 144 Portastudio; the world's first 4-track cassette recorder, at the AES show held at the Waldorf Astoria in New York City. "Initially dubbed the Model 144, the Portastudio was an instant hit with musicians and hailed by magazines as a revolutionary audio product," wrote Randy Alberts recently in "Tascam: 30 Years of Recording Evolution" (Hal Leonard).

The 144 was an all-in-one recording solution that sported many features found on the professional recorders and mixer of the day. Musicians could finally record, overdub, EQ, bounce and mix down multiple tracks in one portable box and the success of the unit was overwhelming.

Tascam continues to introduce innovative home recording products through today, culminating in their 25<sup>th</sup> anniversary Portastudio and the most affordable 24-track recording and mixing workstation ever: The 2488.

The newest Portastudio takes a quantum leap ahead from that of its sibling. Featuring a 24-bit/44.1 kHz digital, built-in 36-input mixer, 64-voice MIDI sound module, digital EFX, a 40 GB hard disk and USB 2.0 connectivity, the 25<sup>th</sup> anniversary Model 2488 Portastudio is an equal jump forward in this age to the one the 144 made in 1979 much to the delight of home recorders everywhere.

From offering the world's first portable studio-in-a-box in 1979 to 24 tracks of digital recording in a small and affordable package in 2004, Tascam has again shaped the way musicians will capture their music.

For more information, contact: TEAC Canada Ltd., 5939 Wallace St., Mississauga, ON L4Z 1Z8 (905) 890-8008, FAX (905) 890-9888, [info@teac-ca.com](mailto:info@teac-ca.com), [www.tascam.com](http://www.tascam.com).

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# Harris Celebrates 15 Years



John Harris

The Harris Institute for the Arts is celebrating its 15<sup>th</sup> anniversary with the introduction of new programs with organizations and schools from Ireland, Russia, Scotland, Japan, the United States, England and British Columbia as well as a national search for Canadian talent.

Founded in 1989, Harris Institute has pioneered many aspects of music industry education and has developed an international reputation for the quality of its unique programs and faculty. Students have come from 38 countries and every province in Canada to study at the Harris campus in Toronto, as well as the institute supporting musical partnerships with Roland, the Moscow International Film School in Russia, and the National Film Board of Canada. In 2002, the school was awarded when it was selected in the US as one of *Mix Magazine's* "Finest Media Arts Institutions." Its graduates and faculty are in senior positions throughout the Canadian music industry and have won numerous Juno, Gemini, Emmy, CLIO, Golden Sheaf, M.P.S.E. Awards and Gold and Platinum Records.

In 2003, the institute's founder, John Harris, won the "Outstanding Achievement Award for Voluntarism in Ontario" and the "Canada Day Achievement Award" from the City of Toronto for his work on *Metronome Canada*, the proposed integrated "music city" on Toronto's waterfront. He will be presented with the award for "Outstanding Achievement in Music Industry Education" from Harris Alumni Association in October and has been nominated for a Governor General's Performing Arts Award and the Canadian Urban Institute's Leadership Award, to be announced later this year.

"The international recognition of the quality of our programs and faculty is extremely gratifying," says Harris, "After 15 years, a remarkable team is continuing to make significant contributions to the Canadian music industry and beyond."

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

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## And The Award Goes To...

The International Songwriting Competition (ISC) has announced the winners of their 2003 contest. The winners were selected by the ISC judging panel that is comprised of the most prestigious and influential judges in any songwriting competition including B.B. King, Rob Thomas, Paul Oakenfold and Guru of Gang Starr. The finalists were selected out of 11,000 entries from sixty countries around the world. This year, among the Canadian finalists were Damhnait Doyle (for "Afterglow") and Tara Slone of Joydrop (for "We Were Stars").

The 2003 ISC yielded a total of 68 winners in 13 musical categories who will share in over \$100,000 (US) in cash and merchandise.

ISC is sponsored by Xytar Digital Systems, Epiphone Guitars, Sam Ash Music Stores, iRiver, Primera Technology, Inc., Berklee College of Music, FYE- For Your Entertainment, MP3.com, Masterwriter, Planetary Group, Berkleemusic.com, Ernie Ball Music Man, L.R. Baggs, Sonicbids, Cakewalk, The Intellitouch Tuner, Disc Makers, Alphabet Arm Design, The Orchard, M Works, Onlinegigs, Live365.com, and Sennheiser USA.

For more information, contact: International Songwriting Competition, 211 Seventh Ave. N., Suite LL-20, Nashville, TN 37219 (615) 251.4441, FAX 615.251.4442, info@songwritingcompetition.com.



Damhnait Doyle, one of the Canadian finalists in the International Songwriting Competition.

## Rogers Adopts Musicrypt For Radio Delivery

Rogers Media Broadcasting has confirmed its exclusive adoption of Musicrypt's Digital Media Distribution System (DMDS) by which its entire chain of radio stations will receive new releases from record companies securely over the Internet.

"With various methods springing up that allow record companies to send us new music electronically," says Sandy Sanderson, Executive Vice President, Radio Programming, "it only makes sense to go with one system across Rogers Radio. DMDS has received rave operational reviews from those who have been using it and now that our Information Technology Department has given us the green light we are on board exclusively. DMDS allows our stations to receive music, and communicate clearly about music within their own operations. Both Programming and Production departments at Rogers are using the system."

The Rogers Group of Companies is Canada's premier provider of communications, entertainment and information through 43 Canadian radio stations, Rogers Cable television, and Rogers AT&T Wireless. Rogers also operates the largest domestically owned chain of video stores in Canada, The Shopping Channel, Sportsnet, multicultural and specialty TV channels and over 80 consumer magazines and trade publications.

Musicrypt's DMDS is already installed at most of the stations in Canada's largest broadcast chains, including Corus, Standard, CHUM, NewCap, and 95% of all BDS (Broadcast Data Systems) reporting stations.

Musicrypt's Digital Media Distribution System enables user-friendly and secure distribution of media via the Internet. DMDS is a Web-based content delivery system that pioneers secure digital file distribution by incorporating biometrics. The first application of DMDS replaces the physical distribution of new musical recordings by record companies from the studio, internally, and to radio stations with more secure, more effective and less costly digital distribution via the Internet. DMDS delivers broadcast quality media from the sender securely and on time to authorized recipients and does so on a person-to-person level, rather than machine-to-machine.

For more information, contact: Musicrypt Inc. 225 East Beaver Creek Rd., Suite 300, Richmond Hill, ON L4B 3P4 (905) 763-3553, FAX (905) 763-1180, jheaven@musicrypt.com, www.musicrypt.com.

## NXNE Update

North by Northeast, Canada's premier music conference and festival, is celebrating its 10<sup>th</sup> anniversary this year with almost 400 bands in 25 venues across Toronto. The conference runs from June 10 through June 12 this year.

The NXNE industry conference – two days for panels, round tables, demo listening sessions, legal clinics, one-on-one mentor sessions and much more – is the essential gathering for anyone looking to learn more about the music business; from a green manager to a grizzled rock veteran. Full delegate passes are now available and offer priority access and no cover to all of the events the conference has to offer. While the window for musical submissions for this year's festival has already closed, material for the 2004 filmfest that runs in conjunction with the music festival is still being accepted. For registration and submission information, as well as updates on what will be happening where and when, please visit [www.nxne.com](http://www.nxne.com).

## Correction

On page 72 of the last issue of *Canadian Musician*, we incorrectly printed the size of the speaker in Fender's Cyber-Champ amp. It should have read 12". We apologize for any inconvenience.



# EVENTS

## Canadian Music Week 2004

Toronto, ON  
March 3-6, 2004  
(905) 858-4747, FAX (905) 858-4848  
info@cmw.net, www.cmw.net

## South by Southwest (SXSW) 2004

Austin, TX  
March 17-21, 2004  
(512) 467-7979, FAX (512) 451-0754  
sxsw@sxsw.com, www.sxsw.com

## Music Teachers National Association Conference

Kansas City, MO  
March 27-31, 2004  
(513) 421-1420, FAX (513) 421-2503  
mtnanet@mtna.org, www.mtna.org

## Music and Sound Expo

Minneapolis, MN  
April 16-18, 2004  
(760) 438-8001, FAX (760) 438-7327  
musicandsoundexpo@namm.com,  
www.musicandsoundexpo.com

## Dallas Guitar Show and MusicFest 2004

Dallas, TX  
April 17-18, 2004  
(972) 260-4201  
dallas@guitarshow.com,  
www.guitarshow.com

## Cape Breton Drum Festival

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

## North By Northeast (NXNE) 2004

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

## National Association of Pastoral Musicians Convention

Philadelphia, PA  
July 6-9, 2004  
npmsing@npm.org, www.npm.org

## 27th Annual Vancouver Folk Music Festival

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

## Beaches International Jazz Festival

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

## Hillside Festival 2004

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

## KoSA 2004 Drum & Percussion Workshop

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

## The Guitar Workshop Plus Program

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

## Atlantis Music Conference 2004

Atlanta, GA  
July 28-31, 2004  
(770) 499-8600, FAX (770) 499-8650  
atlantis@atlantismusic.com,  
www.atlantismusic.com

## Eaglewood Folk Festival

Pefferlaw, ON  
August 27-29, 2004  
(705) 437-1634, FAX (705) 437-3693  
eaglewd@ils.net, www.eaglewoodfolk.com

## The College Music Society Annual Meeting

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

## Percussive Arts Society International Convention

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

## Montreal Drum Fest 2004

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

## CINARS 2004

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

## International Association for Jazz Education Conference

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

## 2004 Midwest Clinic 58th Annual Conference

Chicago, Illinois  
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info@midwestclinic.org,  
www.midwestclinic.org



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## L.R. Baggs Pickups

by Sean Ashby



L.R. Baggs Element Active System



L.R. Baggs iBeam Active System

For a reference point, I have tested these pickups alongside the guitar/guitar pickup setup that I normally use:

Guitar #1: A Gibson J-45 acoustic (worth about \$3,000) with the Fishman Matrix pickup. The suggested retail price for this pickup is about \$270. This set-up works very well for me.

The models I was supplied with for the test include:  
Guitar #2: A Sandpiper by Aria – a lower priced, workin' man's guitar, installed with the L.R. Baggs Element Active System pickup, suggested retail price \$199.95. This system features an undersaddle transducer with a pre-contoured all-discrete class A endpin preamp, along with a removable sound-hole mounted volume control.

Guitar #3: A Lowden (handmade in Ireland) – an expensive guitar at about \$4,000, installed with a L.R. Baggs iBeam Active System, suggested retail price \$319.95. This system features L.R. Baggs patented bridge plate transducer with an all-discrete class A endpin preamp. The iBeam bridge plate transducer sticks to the bridge plate on the inside of the inside of the guitar. L.R. Baggs' Web site states, "The iBeam is microphonic enough to hear the rich (but correct) texture of finger squeak and foot tapping."

On with the test: The way I tested these pickups was to run all three guitars through a Mackie 1604 mixing console, then amplified through two Yamaha NS-10 monitors. This setup is comparable to anything you would find in a club or in a studio. All

three guitars were tested with the same flat settings on the mix board.

To begin, all of these guitars are low-profile pickup installations. All three guitars are plugged in via a standard ¼-inch guitar cable. There are no EQs on the guitar. No volume controls – nothing. Just plug it in and go! (Which means less sawing up of your favourite guitar.) I was given a booklet outlining the technical facts regarding how these pickups are made ... BORING! This article will cover none of that. You can go to a guitar store and pick up the L.R. Baggs booklet if you want it. I'll be focusing on my professional opinion on the practical use of these instruments in how they handle on-stage.

Both of these pickup systems are louder (hotter) than the Fishman that I use. This could create some problems with feedback, so make sure you let your sound person know that these pickups have a lot of output before you turn the instrument on in the PA system. The biggest problem with playing an acoustic guitar alongside electrified instruments and live drums is always the same: How can the feedback element be controlled? A sound person that is familiar with your instrument can make equalization move on the mix board to help the situation greatly. You can also look to purchase a Feedback Buster, which is a \$15-20 rubber soundhole cover that easily pops in and out of your guitar. It's always a good idea to buy one of these when using an acoustic onstage with a loud band.

Guitar #2, the Aria, features the Element Active System. This guitar has a natural, boomy low-end. The pickup amplified this in a true way. I'll make

this simple. This is a good pickup for the money. It might be a little loud, but it's still good.

Guitar #3, the Lowden guitar featuring the iBeam Active System. This pickup has a lot more fidelity and may be most useful to players playing in quieter settings. You might have a lot of problems using this pickup in a "rock" setting. A person could easily use this to record this guitar directly into a mix board. A lot of people would really like the crystal clear high end of this pickup ... so much so that you could record the instrument using only the pickup – with no microphone!

In summary, I would have to say that both of these pickups are solid. The Element Active System would probably be more practical for live stage work with a louder-type band. The iBeam Active System would probably suit the acoustic solo/duo/smaller or less-loud music situations.

I have great success with the system I currently use and have toured all over the world with it, but I still get feedback sometimes. (Never underestimate the palm muting skills learned in Heavy Metal 101 to stop feedback.) Any pickup used in an acoustic guitar will give you feedback in certain conditions.

For more product information, contact: Wes-Can Music Supplies, #5 & 6, 7788 – 132<sup>nd</sup> St., Surrey, BC V3W 0H5 (800) 661-9960, FAX (800) 600-6646, salem@idirect.ca, www.wescanmusic.com.

Sean Ashby is best-known for his work as guitarist for Sarah McLachlan, along with his own band, Jack Tripper. Find him online at [www.jack-tripper.com](http://www.jack-tripper.com).





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World Radio History

## Taye "GoKit"



Photo credit: Suzanne Strojwons

by Vince R. Ditrich

I was instantly charmed by the appearance of the Taye Drums "GoKit" that I was asked to review. I suppose the Taye people get tired of hearing it described as "cute", fearing it might be relegated to mascot status, but cute it is. Dozens of people, my fellow musicians, audience members, even an engineer, oohed and ahhed over them like kids at the sight of a basket full of puppies.

These drums — this entire drumkit system — is SMALL. Now, I hate moving gear sufficiently that I have occasionally toyed with finding a new career just to avoid the task, but this kit gives the drummer the capability to carry the whole shooting match in one trip to the car. Drummers have heard this claim before from cocktail kits or trigger pads but the problem has always been that these options, however interesting, are not strictly speaking full acoustic drumkits.

Imagine if you will a drum shell measuring 18 x 7.5", roughly the size and depth of a cushion from a small living room chair. Imagine now it is a kick drum, which sounds so good, that no one in the band notices that it is small enough to fit under your coat. This was my experience. Likewise the toms. Measuring 8 x 5", 10 x 5.5" and 12 x 6" and complete with "Taye Suspension Ring" mounting system they possess the clear tone and flexible tuning that has always been associated with anything Ray Ayotte designs.

Since becoming President, Ray Ayotte has popularized the Taye trademark, bringing the highest quality to drums which are affordable to working drummers and students alike. The largest 6-piece "GoKit", which also includes a 10 x 3.5" Timbale, has a selling price of \$1,295 CDN, without Timbale for \$1,195, and a 4-piece (two toms only) kit goes for \$1,095. Ayotte seemed always to be able to squeeze just that much more tone out of a piece of wood than his competitors, and he has again succeeded with these diminutive kits, all the while keeping them within reach of most budgets.

I was required to change the tuning of all the drums during my trial with them — first for studio tracking and then for a live gig in a small venue.

The latter required that I get low, fat tones from all the drums. A simple, equal detuning of each lug gave me the sound I needed. Now, all drummers know that in a perfect world a simple but equal slackening of each tension rod should, in theory, simply retune the drum to a lower note. However it seems that this is only occasionally the case — some drums, even expensive ones, will sometimes simply not cooperate. I found this "GoKit", however, to be remarkably flexible, especially when considering that the drums are so very small.

The snare drum, a true piccolo at 13 x 4", was a complete treat to play at all tensions. The tone, once again, could be anything I needed it to be; and when detuned to the correct pitch, gave a really satisfying and balls-y depth. Higher pitch, which I required for some brushwork on a particular track, gave lovely tone and plenty of response.

The volume output of these drums is noticeably lower than that of larger drums, but then this seems to be part of the point: Generally in gigging situations where I need to take up very little space, I also need to keep my volume down. The warmth of tone makes up for any lack of volume.

The kit's unique appearance and portability are appealing, but the downside, although minor, seems to come in some of the hardware features. The bass drum spurs seemed to do the job, but they detach from the drum and are to be stowed with the rest of the hardware. For those of you, like me, who have cause to mix and match drums this factor has the capability to bite you in the pants when you arrive at the gig with no spurs. The spurs indeed could be slid past their memory locks and stowed against the drum shell, but they looked as if they'd mar the lovely finish as well as stick out just enough to prevent the drum from fitting in an 18" case.

The ingenious L-shaped foot on the tom mount ("Slide Track"), which attaches to the top of the kick drum, allows the entire tom/cymbal fixture to move toward or away from the drummer in one easy movement. (Why in hell didn't someone think of this sooner?) The downside is that the attached vertical tube, upon which the toms mount, is not as

tall as some might desire, limiting the height to which the toms can go. As well, when loaded for bear with two drums and a big cymbal at maximum extension (as I had it set) the entire mounting system got wobbly.

But the only true bug-bear was the ball and socket cymbal boom adjustments. Whereas most drum manufacturers use a ratchet type connection at the "wrist" of the cymbal stand, or occasionally a key-operated "clutch", Taye have incorporated a nylon ball inside a metal socket, with the cymbal-holding post sticking out of it. It certainly looks neat, but for some reason just didn't want to hold my cymbals where I'd put them. One of the stands was chronically moving about, and if it were not a review kit that I had to give back, I would have committed the dastardly and regrettable sin of over-tightening the wing-nut to make this unwanted action stop. Overall, I think the hardware concerns are pretty small potatoes, as I suspect Taye will address them sooner rather than later.

I see an excellent application for this kit, and/or selected parts of it, with percussionists who occasionally need to cover drum parts but not often enough to warrant bringing a full-on kit. No doubt every working drummer has at one time or another wished for a kit like this while jammed into the back corner of a restaurant next to the toilets and the bass amp; all parents of students will appreciate their value, quality and "small footprint"; and some of us will fall in love with them.

Personally, I am re-thinking the need for full-sized drums in many situations based on my experience with these sweet li'l darlings.

I think Ray Ayotte and Taye are onto something big with this little "GoKit".

For more product information, contact: Taye Drums, 12491 No. 2 Rd., #12, Burnaby, BC V7E 2G3 (604) 241-2410, FAX (604) 241-8241, rayayotte@tayedrums.com, www.tayedrums.com.

*Vince Ditrich is best-known as drummer/percussionist for Spirit of the West, the release of his solo record Supertonic, and his partnership in VinSynch Productions. Find him online at [www.vinsynch.com](http://www.vinsynch.com).*



# Tech 21 Trademark 300 Amp



by Nathan Chamberland

The Tech 21 Trademark 300 is quite a piece of ingenuity. It is solid state, though you already knew that I'm sure! It is an amp emulator – it mimics the sound of the great tube amps that you have always dreamt of having ... and it's packed with 300 formidable watts to push those dreams! It has three basic amp tones styled after Fender, Marshall and Mesa Boogie – (parameters fully controllable of course). You can build other styles of including your own custom-styled amps.

Here is a large tube-amp style head. Heavy and solid in build. To be honest, I spent quite some time looking for any visible tubes within its futuristic, yet vintage-like structure. It's very weight alone feels like there are *some* tubes lurking about within its caverns. Well, let us now delve into the performance side of this famed company's newest product – The Trademark 300:

It's big ... *really* big. It is the size of a Marshall TSL 100. The brushed aluminum front is a nice touch. The rest is black tolex with silver piping. This amp boasts three channels. All three are identical but are fully adjustable. So, you could have three different distortion sounds, all of them switchable by virtue of the supplied footswitch. Or, you could have a clean tone in channel one (Fender Style), thick chugging distortion for rhythm in channel two (Mesa Boogie style), and you can have a searing lead sound in channel three (Marshall style). Whatever combination you dream up is possible. What's more, you have a boost function on the footswitch. So, essentially, you could have three channels of whatever settings you want and still have a lead boost for each channel you use, be it clean or dirty. The boost is also fully controllable and you can boost your current signal anywhere from 0dB to 9dB all without changing any of your tone. Now that is cool! The footswitch only requires any ¼-inch instrument or speaker cable instead of those expensive 5-pin or 300-pin special proprietary cables. What a lovely gift.

The Trademark 300 also possesses two FX loops: FX1 is a standard effects loop while FX2 is a parallel loop allowing you to keep your analog

guitar sound present while you adjust how much effect you would like to blend with it. Everything I have mentioned here is divided into four sections: Channel one (section one) consists of drive; amp selector, low, mid, high EQ settings; and level. Channel (section) two and three are the same. The fourth section is the Master section containing the FX2 mix, boost level and Master output. What about direct output you ask? You may not have asked that, but I heard you thinking it! Well, this amplifier is a product of the same people that gave us SansAmp. So, naturally, there is a SansAmp included onboard. Yes folks, a fully balanced (XLR) miked-amp type output for you to run the amp direct into your board either for live or studio, complete with a ground lift switch and a 0dB/10dB switch! And just to top it all off, they threw in a tuner output – an output that is unaffected by any of your channel or FX switching and is continuously on. Technically speaking, this amp has a lot of great options for any guitarist in all sorts of genres of music. But I have not mentioned the sound quality of the Trademark 300 yet, have I? I have saved the best for last, as it were.

There are, as I have previously stated, three basic styles of amps. Here are the sound reviews for each amp model:

**TWEED:** This is just amazing! The sound is so clear and full! The Tweed setting is where this amp shines! It has the Fender clean almost down pat. The SRV sounds are incredible! This is by far my favourite part of this amp. I give this a 10.

**BRITISH:** OK, this sounds very British indeed, but more like a Vox than a Marshall. It comes very close to that Marshall sound. Most people, I'm sure, will hear Marshall but with very careful scrutiny one would hear the difference. I will comment though, that when you back off on the volume on your guitar, it emulates the tube with respect to less distortion and almost into a clean sound – like the tubes are no longer being overdriven. This I give a 7.

**CALIFORNIA:** It sounds to me like solid-state distortion. Which in some cases is not so bad. I don't hear the Triple Rectifier here. It is much more crunchy, fuzzy than the British. It also has more low

end. Nevertheless, it is a fine reproduction of a tube amp again. I give this a 7 also.

**SANSAMP OUTPUT:** I give this a 9 for the excellent miked amp sound!

Overall, it is a good quality amplifier with some really great features. I would buy this amp just for the cleans. That's how good they are! I think it needs mentioning that I was also given the Tech 21 4 x 12 cabinet to go with the head. It handled well at high volumes. Celestion powers the cabinet but the speakers are no Vintage '30s. Although I was seemingly hard on the sound review, it is a very well made amp. I would trust this amp on the stage without a backup. If you're in the market for a solid-state amplifier, buy this one! It beats them all!

The manufacturer's suggested retail price is \$1,350 for the amplifier, and \$1,075 for the 4 x 12 cabinet.

For more product information, contact: MOL Marketing, 6773 Wallace Dr., Brentwood, BC V8M 1A2 (800) 992-7845, FAX (800) 992-0015, [www.molmarketing.net](http://www.molmarketing.net).

*Nathan Chamberland is the lead guitar player in his band FIREWALL. ([www.firewallmusic.com](http://www.firewallmusic.com)). He owns a recording studio called Sonic Myst Labs ([www.sonicmyst.com](http://www.sonicmyst.com)) where he is a Producer and an Engineer. Nathan is also a producer for Tangerine Records and is a music educator at the Niagara Institute of Music and Arts (NIOMA).*

*Nathan likes long walks on the beach and is a Libra. Contact Nathan at [Nathan@sonicmyst.com](mailto:Nathan@sonicmyst.com).*

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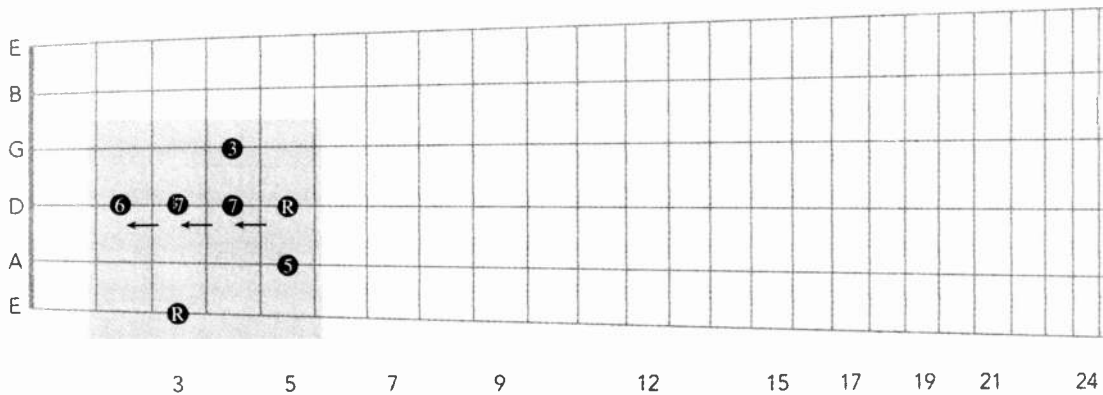




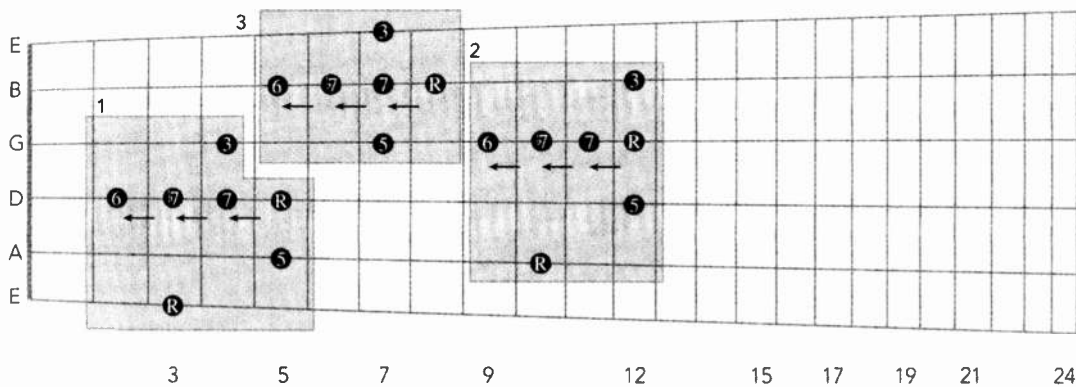
# Repetitive Chord Patterns

In this issue we will take a look at repetitive chord patterns that appear throughout the fretboard. Repetitive patterns allow for the systematic categorizing of chords, allowing for easier mastery of the fretboard. Many chord forms that seem unrelated to each other are exactly the same, with the exact same formulas, but fingering adjustments made for the 2<sup>nd</sup> string alter their appearance.

In this first diagram, the chord pattern (on String Set #1) is adjusted to become a Major Chord (R-5-R-3) then a Major 7<sup>th</sup> Chord (R-5-7-3), then a Dominant 7<sup>th</sup> (R-5- $\flat$ 7-3), and finally a Major 6<sup>th</sup> chord (R-5-6-3). Play through them in that order.



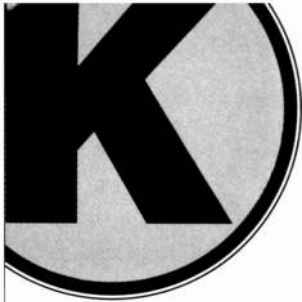
We will now look at this chord pattern sequence on String Sets 2 and 3:



It is important to understand that String Sets 1, 2 and 3 are exactly the same chords. They only appear different because of the adjustment of the second string

Practicing this sequence of four closely related chord patterns (Maj, Maj.7, Dom7 and Maj.6) on all three string sets will reach you 12 different chord forms. This may seem a little tedious at first, but once you grasp the flow of the formulas and the evolution of the sequences from String Sets 1, 2 and 3, your time spent in memorizing chords will shorten tremendously. You can use this repetitive pattern approach to any chord on the fretboard. This method will also help you acquire an all-inclusive view of how similar chords are distributed throughout the fretboard.

To obtain more information on this approach see *Fretboard Knowledge for the Contemporary Guitarist* by Vivian Clement at [www.vivianclement.com](http://www.vivianclement.com), or through *Music Books Plus*, [www.musicbooksplus.com](http://www.musicbooksplus.com).



# An Interview With Bob Moog

**Given that the company you founded has changed hands as often as it has, what is your current position in Moog?**

Well, we're actually talking about two separate companies. I began "Original Moog Music" in 1954 (it was called R.A. Moog Co. back then) and remained as President until the end of 1977. By that time, Norlin Music owned the company, and they held on to it for about five or six years before they themselves went to that great business park in the sky. After that the Moog Music name gradually fell into disuse, and more than one person tried to use the name without my permission. But basically, Original Moog Music was kaput by 1990 or so.

But I, personally, wasn't kaput. I began a new company in 1978, which I called Big Briar. Starting in 1994, Big Briar expanded significantly under my direction. At the same time, I took legal measures to "get my name back." I succeeded in 2002, the same year that my partner Mike Adams joined us. Today, our company is called Moog Music Inc., Mike Adams is the company's President, and I am its Chief Technical Kahuna.

I think of our present company as "New Moog Music." Legally speaking, we're a different company than Original Moog Music. However, we have the same mission, and the same person who provided technical direction to the Original Moog Music is now providing technical direction to New Moog Music.

**This year will be the 50<sup>th</sup> anniversary of the Moog Model 201 theremin – your first production instrument. Are there any celebration plans for the company? Will you reissue any products?**

We had a small celebration at the January NAMM show, with everybody dressed up in tuxedos and serving chocolate cake to the show attendees. We'll have more small celebrations throughout this year, but no one big celebration.

We're not reissuing anything. Time marches on, new technologies become available, and my colleagues and I have product ideas now that are different than the product ideas of the '60s and '70s. However, we will be introducing a whole raft of new

products in honour of our 50<sup>th</sup>. We've already shown the Anniversary Edition of our Minimoog Voyager, with its jazzy electroluminescent panel and beautiful black-lacquered wood cabinet; our Etherwave Pro theremin with a totally new enclosure design; and our latest Moogerfooger, the Multiple Resonance Filter (MuRF), that is a genuine breakthrough in effects processing, if I do say so myself. We'll be introducing lots more new products this year. We're catapulting ourselves into our second 50 years with a busy new product introduction schedule, stepped-up marketing, and a level of corporate management that is unusually high for our little industry.

**Are you a performing musician? If so, what are you currently working on?**

I never was a performing musician. I'm an engineer, by training, ability, and disposition. From the time I was a little kid, all I ever wanted to do was build things and, later, design electronic musical instruments. I do have some musical training (my mother gave me piano lessons), and once in a while I'll play in public, but I don't think of myself as a performing musician.

**Does it surprise you that, 40 years after the release of your first production keyboard/synthesizer, original Moog technology is still very much a standard by which all others are judged?**

Advancements have been made obviously, but it is still the Moog and the Moog tone that is sought after by so many musicians.

I suppose I would have been surprised, back in the '60s, if I knew what was going to happen. However, it doesn't surprise me any more. I've come to understand that I have a gift for designing and building instruments that musicians like to use. I am fortunate to have this gift, and I feel an obligation to use it.

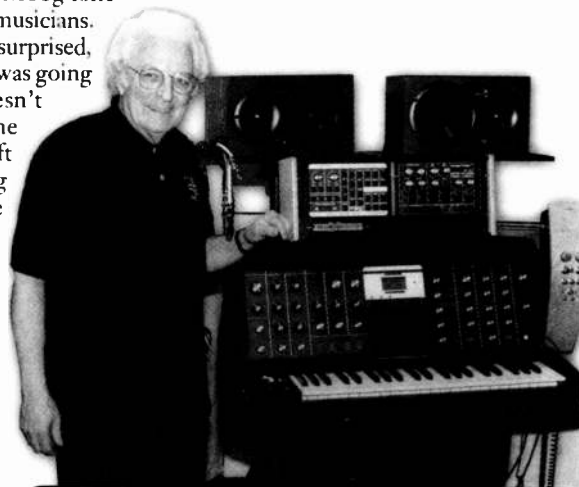
**Have any of the developments in synthesizer technology over the years really caught your interest? Do you currently develop new equipment?**

I don't pay too much attention to other developments in synthesizer technology. In general, I can see the new technologies coming before they become public. The instruments I design are influenced by what musicians ask for, what technologies seem appropriate, and what we believe we can make and sell profitably. I certainly do develop new instruments. Except for the Piano Bar, I've designed every instrument that Moog Music is now offering. My esteemed colleague Don Buchla developed the Piano Bar. He also has a gift for designing instruments that musicians like to use.

**What technology do you predict will be developed in the next few years?**

That's always a difficult question. Of course, computer software will continue to be developed. Right now it's possible to synthesize or reproduce just about any sound imaginable by electronic means. The big need now is for elegant, musically-appropriate control interfaces. Running a cursor around on a computer screen just doesn't do it. But sophisticated control interfaces that are closely matched to the capabilities of musicians takes a lot of development work, and then they take a lot of marketing and customer education to convince musicians to adopt them.

*Bob Moog is Chief Technical Officer for Moog Music, [www.moogmusic.com](http://www.moogmusic.com).*



with Bob Moog



# Bass Parts In The Studio

Often we bassists find ourselves in a recording environment, laying down bass parts to songs or pieces of music that resemble and will become songs eventually through the labyrinth of the production process.

Usually, it's for our own band or regular ensemble that we make these Herculean efforts of bass commitment, but from time to time we find ourselves being asked to make it happen as a "session" musician, and some of us earn our bread and butter in that sort of ever-changing soundscape.

Either way, there are two essential aspects to the craft we pay attention to, beyond the basics such as being on time, having spare strings, cables, and a clear head (the cerebral one).

First is ensuring our instruments and signal path are in top condition. The most common way to keep up with maintenance of course is to be totally heads up during practice and performance for any problems such as glitch-y connectors, cables, and unwanted string noises, as well as intonation. Attending to these difficulties on a demand basis ensures that when the pressure's on, our mind is on the music rather than troubleshooting our gear. A side note regarding processors, which many of us use – unless the moderate to big bucks have been spent, you may find your favourite pedal system is unusable in the recording studio due to noise, of the hissing ever-present background variety ... something that often doesn't grab our attention when playing through an amp, or headphones, unless we actually stop and listen for it.

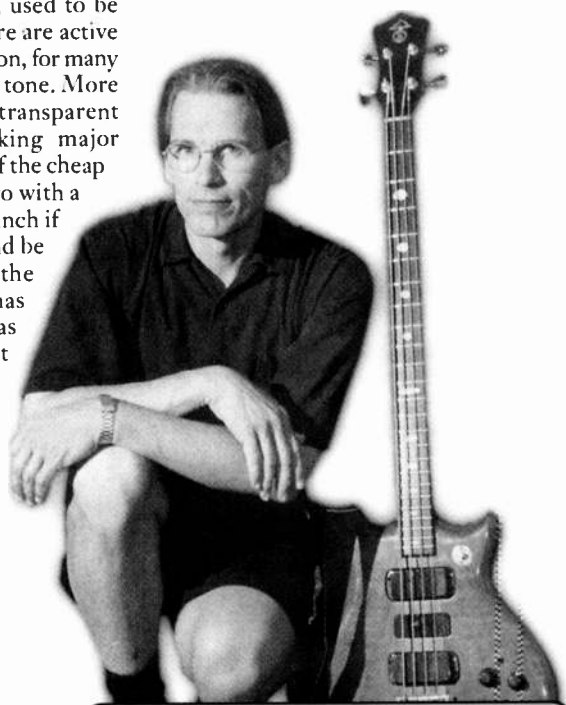
Second is getting the parts such that they complement the song, which can be easy when all or most of the other parts are either going down at the same time, or are already recorded. When the other parts are sketchy, it can be more difficult to grasp what is needed. Who do we look to for guidance? Obviously enough, the producer if one is on the session, and the artist if one is not. (Remember that whatever you may feel about what you are playing, if they want something different, you have to respect that!) What happens when the artist doesn't really know themselves? That's when you have to come up with stuff ... in some cases these situations are a lot of fun, and a chance to express some of that hard won style. In a very few cases, you may find you are being

asked to provide more than just support and bottom end, but thematic content from which the artist/producer will be building music from. In these cases, we have a judgment call to make, and that is whether we ought to be gaining credit as a co-creator of the music. A tough subject to bring up ... fortunately for the vast majority of us this is not a problem, and if it's your own group recording, well, since you are doing it for love, you will of course make sure you have a writing credit such that you can actually see something of the sales ... unless you are being paid out at the time of the session.

Hey, pretty good, two topical directions and two effective digressions! Let's go back to the first avenue of discussion, which is the simplest to navigate, and that involves the tech of making our sound available to the recording medium. How many of us still use amps? Many, I am sure, but most if not all cases are through some sort of DI (direct injection) box. These are of wide ranging quality, and if you are steadily working in studios, or want to be, having a good one of your own is a wise investment. Look at the specs, does the thing pass signal below 50 Hz? The cheap ones don't, and that is a problem for bass, especially 5-string, where the fundamental note frequencies are down to around 30 Hz, and that's just the pitch, not the tone ... Not all projects will have use of the deep bass, but you want to have it available. Look at DI boxes that are custom made using transformers with good specs. Hammond makes a good one, used to be #844 – sounds great. Then there are active units such as those made by Avalon, for many times the price, but wow, what tone. More going on there than just the transparent passing of signal, we're talking major enhancement here. Stay clear of the cheap active units though, better to go with a cheap passive for clarity and punch if you have no other choice. Could be all for naught though, when the input device at the studio has bandwidth limitations, such as many medium range consoles out there. Recording into a Neve or API? Ahh, there's the gear!

Well, 'nuff said, let's close with a continuing wish that subwoofers eventually dominate the planet, and mix engineers leave the high pass filters out!

*Perhaps best known for his work with the internationally touring group Spirit of the West, Hugh's main joy in professional life is assisting others realize their artistic vision. He can be contacted via e-mail at [hugh@sorw.ca](mailto:hugh@sorw.ca).*



by Hugh McMillan

# P

Part 1 of 3

## It's About Time

Greetings once again fellow drummers! In this article we'll be talking about working with a metronome. Have any of you heard comments like this before?

- The lead singer in the band turns around at you during a song and tells you "Stop speeding up, slow it down, your racing the tune!"
- You're the snare drummer in the school band and the band director counts off the song, right into the first few bars he or she is pointing at you to find the groove and pulse.
- You're recording your first band demo and the recording engineer is getting impatient because you're having a hard time locking in with a click track. The rest of the band is getting upset and your confidence level is gone.
- Somebody calls you for a gig and says you're required to play to a click track all night, and you're freaking out because you have never done that before.

Have any of you experienced these scenarios? Be prepared because it's an experience most of us will face. How can we prepare ourselves to avoid these timing problems? Let's face it – we're humans, not robots, and we don't have perfect timing. We can, however, work towards having good consistent timing. I have always felt that if you're a good listener and have a great feel and sense of good timing, other musicians will love to play with you.

What would you think the greatest compliment to receive as a drummer would be?

1) You have great hands; 2) Your feet are incredibly fast; 3) I have never seen anybody do stick tricks like that; 4) Your independence is incredible; 5) You have an amazing sense of timing and feel. They are all flattering however the last one to me is the most effective. Remember our role as a drummer in a band is *not* doing stick tricks. It's to support the other musicians and make it all sound good.

So let's start working on our timing. At this point in the article, if you don't have a metronome, put down the magazine and head off to your nearest music store to BUY ONE.

### Metronomes

There are many types of metronomes that you could consider buying. I would recommend one that allows you access to plug in a set of headphones so when playing on the drum set, volume won't be an issue. I think it's important to invest in one that will last. In 1981, my drum teacher told me to buy the BOSS Dr. Beat. It was \$120 back then and I still have it today. So don't hold back on something that is really important throughout your learning process.

Most metronomes have a range from 40-208 or 250 beats per minute (BPM). I also suggest getting one that allows you to increase the tempo in single units; example 40, 41, 42, 43, 44, etc. BPM.

Another suggestion is a drum machine. This opens up great possibilities with sounds and programming rhythmical patterns. I use a drum machine in my teaching studio.

### Getting Started

This can be a frustrating process in the beginning, which is why a good teacher is very helpful. First of all start at 60 BPM. It's a great number. Why? We can all relate to that, it is the same as 60 seconds in a minute. Everyday we are somehow exposed to thinking in this pulse. Whether it is playing sports with the clock counting down to the end of each period or even as a youngster playing hide and seek counting down from 10. You are relating that to seconds. Try looking at the minute hand of a clock in your house and set your metronome to 60 BPM starting with the same movement of the second hand on the clock. It will sound the same as when the second hand moves on the clock.

Let's begin: Try playing a bar of whole, half, quarter and eighth notes on the snare as alternate sticking – a very simple rhythmic pattern. You just want to get comfortable with the pulse. Next try to increase it to 80, 100, 120 BPM. At 120 that is twice as fast as 60 beats. Again, a comfortable number which many popular pop/rock songs fall under this range of tempo. Next, try some simple beats getting comfortable with the pulse. Once you feel relaxed playing to the metronome, try adding some simple drums fills. Be careful here. This is usually when a drummer might speed up or slow down because you are breaking away from your consistent motion playing a groove to move around the drum set. Remember to be patient with this. This might take you a while to get comfortable. Once you are able to play a certain rhythmic pattern, then apply it to a pulse. There is no point when you are working out the coordination of the pattern to try accomplishing two things at once. Playing it correctly, *then* playing it in time with a metronome, is a better learning process.

As a beginner, I would recommend daily practicing at these above tempos. The difference of 20 BPM is quite obvious when playing. Try various tempos in between. You want to be comfortable playing at all tempos because music obviously isn't always the same tempo.

Try now tempos like 70, 90, 110, 130, etc. BPM. As you can see, we are breaking down all the number possibilities. Try playing every day a certain exercise at various tempos for five minutes. See if you can feel the difference of a beat at 116 BPM to 112 BPM. It might not sound much different without any music accompanying you, but wait until we relate this to songs. It's a huge difference.

In next issue's article, we will talk about the advantages of practicing at both very slow and fast tempos, as well as exercises to be comfortable at these tempos.

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



# The Clarinet

I first started playing the Clarinet because my teacher, Paul Brodie told me that as a professional musician it would be expected that I should play it. I had been doubling on flute for a while, also at his suggestion, and I enjoyed that so I thought why not? I was doing a lot of jobbing and brought the clarinet along for practice. It started to sound okay so when I was called for a gig that might involve some jazz clarinet I brought it along. Everything was fine until I picked up the clarinet. For some reason nothing seemed to work and I sucked. The bass player and drummer suggested that if I wanted to hang out leave the clarinet at home. So I packed up after the gig disappointed, put the tenor in the trunk, and put the Clary next to me in the car because it's wood and it might crack it if it gets cold. Apparently the clarinet is somewhat high maintenance.

Playing the clarinet can get pretty frustrating after a while and it doesn't take long before you start doing some strange things.

On the drive home I turned to the clarinet and said, "What was that about? You sounded great at home," and the Clary says, "If you don't know I'm not going to tell you." So I start wondering if it's the reeds or the room or the sound and the Clary says "No". After about an hour the Clary says, "The room was too dry and I didn't like the drummer." I said, "What are you talking about?" and the Clary says, "I didn't like the drummer's attitude. The piano player was playing wrong notes and doesn't know how to play for a clarinet. I need my own humidifier. We need our own sound system and stop calling me Clary." So you start arguing and the clarinet says, "Your problem is you're afraid of commitment. All you want to do is play tenor sax and drink and stay out late with those guys in the rhythm section! (Which is true of course!) Why don't you buy me a new mouthpiece like the other clarinets? You know, I'd really like a rosewood barrel. All the clarinets in the Toronto Symphony Orchestra have rosewood barrels and get all kinds of things like hand-made reeds. How come you never buy me things and why don't you play with Joaquin? His pitch is really dreamy!"

So you go home and keep practicing and it doesn't seem to get any better. One day I bought a new mouthpiece for the Clary and when I practiced it sounded a little better. So I saved some money and bought that new hand-made barrel that the guys

in the Symphony are playing and when I took the Clary on a gig it sounded pretty good.

On the way home in the car the Clarinet said, "Isn't that better? Now fire that piano player and get me my own monitor." I said, "Okay". Then the clarinet says "Now get a nice hair cut and buy some decent slacks instead of those pants you're wearing." And before I can stop myself I'm carrying a sound system from place to place and showing up early to make reeds, calling pants "slacks", wearing glasses and bow-ties and taking a leader's fee instead of splitting the bread with the rhythm section. All of a sudden someone tells me I'm nominated for a National Jazz Award for best jazz clarinetist. Now my clarinet is saying, "See how all that hard work has paid off!" So, I'm thinking maybe I could talk my clarinet into doing a gig with two clarinets ... if I can find one that's into that kind of thing.

However, my tenor sax who has been sitting in the case for a while and not saying a word, says "Come on man, let's get out of here. Murley's at the Rex with Steve and Barry, he's got two tenors and he can't play them both. Let's just drop by and have one martini, play some blues and go home. I know the guys would like to see you."

I figure, "What could be the harm in that? I've been working pretty hard." But this time I make the mistake of putting the clarinet in the trunk and it starts all over again.

*Reedman. Alex Dean has been a mainstay of the Canadian music scene for many years. He has played and recorded with: Gil Evans, Kenny Wheeler, Mel Torme, Aretha Franklin, Natalie Cole, Harry Connick Jr., Ray Charles, Pat Labarbera, Phil Nimmons, and the Toronto Symphony. Alex is a member of Rob McConnell's "Tentet," holds the tenor saxophone chair with McConnell's "Grammy award-winning" BOSS Brass, and has recorded their last 10 albums with Concord Records. He is also a member of the group DEW East, who has released several recordings. He has appeared on numerous Juno and Grammy award-winning albums with the BOSS Brass. Alex is the Canadian Artist Representative for Boosey & Hawkes, promoting Kielwerth Saxophones and Rico Reeds. Alex is a widely respected clinician/adjudicator in Canada and the United States. He is a faculty member of the University of Toronto and Humber College Music Departments in Toronto, Canada, teaching saxophone and advanced jazz improvisation. And last but not least, he can be reached online at [www.alexdean.ca](http://www.alexdean.ca).*



by Alex Dean

## Your Sound

Your sound is the most unique and personal aspect of you, the musician. If you produce a beautiful sound, the musical battle is half won. Great sound is a primary goal of every brass player.

### Good Vibrations

All musical instruments utilize a source of vibration. Violinists or guitarists vibrate strings with their fingers or a bow, percussionists create vibrations by hitting objects with hands or sticks, woodwind players vibrate a reed with their breath, singers use their breath to vibrate the vocal chords, and brass players use their breath to vibrate their lips. Brass players and vocalists have something very important in common: we vibrate a part of

the body to create the sound. Therein lies the frustration, and, occasionally, the great satisfaction of playing a brass instrument.

### Sound Production

At the first piano lesson, the student learns to play a simple song, delighting Mom and Dad. In the course of the first trumpet or trombone lesson, the student learns to buzz her lips into the mouthpiece, creating a sound that causes Dad to wonder if he can get the deposit back on the rental horn. Whereas a cat can get notes from a piano, the brass player pursues a daily struggle just to produce a sound on the instrument, and will have to deal with this task daily before she moves on to the primary goal of making music.

### Your Voice

We all understand how to produce a sound vocally. It is usually the first thing we do after emerging from the womb. Listeners respond to singers especially, because we are all, in essence, vocalists. A singer has no sound production equipment other than the body; she can not obsess over the finding the right mouthpiece or horn. Her body is her instrument. Brass players would do well to think the same way.

Like a singer, each brass player has a unique sound, or 'voice', that is primarily determined by the body. A change of horn or mouthpiece makes only a small difference. The only way to substantially improve your sound is to train your body to produce and control the essential lip vibrations.

### The Diagnostic Computer

Your sound is like the diagnostic computer that the mechanic attaches to your car. It tells you when you are doing things right, and when you are doing things wrong. It holds all the keys to improvement. When it sounds better, you are on the right track. If what you did makes it sound worse, try something else.

### Practicing The Basics

Philip Farkas said the most difficult thing about playing the French Horn was that he had to practice the basics every day. Paganini expressed the same sentiment. It seems the more advanced the player, the more important the basics become. Things like flexibilities, long tones, pedal tones, mouthpiece buzzing and all the other exercise techniques you will learn about improve your ability to produce any note, at any time, at any volume, with great sound and pitch. That's easy on the piano, but on a brass instrument, it represents the highest level of achievement.

### The Greatest Player Of All Time - You!

The sound that you hear in your head should always be better than the sound that comes out of your horn. If you can't imagine playing any better, you won't. You should be the greatest player the world has ever known, in your head.

If you are a trumpet player, can you picture in your mind the sounds of Louis Armstrong, Maynard Ferguson, Phil Smith, Clifford Brown, Bud Herseth, Freddie Hubbard, Doc Severinsen, Wynton Marsalis and Maurice Andre? If you can imagine the sounds of all these players, great - all you have to do is get these sounds to come out of your horn! (If these names are not familiar to you, you've got some listening to do.) It is absolutely crucial that the developing brass player hear examples of great sound, so that he or she has something to shoot for.

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



by Chase Sanborn



# Totally Tubular Dude!



by Alec Watson

**H**i, my name is Alec Watson and I am an E-bay-aholic.

I have been ripped-off when I thought I was getting a steal, my packages have been violated by Canada customs, but every once in a while, I get a deal which makes all the rip-offs seem worth while.

It would be easy, in fact, to write an entire article on E-bay purchasing itself, but that's not where I am going this time. Instead, it's time we had a little talk about some of the facts of life. Important things like: "Do tubes really sound bigger and fatter? Cause I am recording on digital, eh."

(Those two paragraphs and some that follow may seem like complete non-sequiturs, but I hope to delight and amaze by tying them all together!)

If you have spent *any* time scouring the music pages of E-bay, you will find that the underlying message of almost every description reads: "Use this piece of gear and you will get warmth and fatness back in your digital recording." This is not dissimilar to, "When you use this (use your best Dr. Evil impression) 'laser-comb', your hair will grow back within 30 days! GUARANTEED!"

So, will tubes put the warmth back in your digital recording?

Short Answer: NO!

Remember that commercial for cassette tapes where they said: "Is it live, or is it Memorex?" Not all that long ago, they (the marketing people) were trying to convince us that we couldn't tell the difference between a cassette recording and the live signal coming straight from the microphone. In 2004, now that we *can* no longer tell: is it live, or is it digital? The manufacturers, and especially the E-bayers, seem to be telling us that, "When it comes to tubes and analog gear; everything sounds warmer and fatter." But wait one gord-darned-cotton-pickin'-minute, the commercial used to tell me I couldn't tell the difference between live or Memorex, now you're telling me that you were wrong! Well why didn't Memorex say: "Is it live, or is it better?"

Seinfeld: "So what's the deal with tubes and analog?"

Well, here are some answers according to me. Tubes *won't* put the warmth back into your digital recording. If you have decent digital recording gear, your recording isn't *missing* any warmth. With most reasonable digital recording gear, it's *really, really*, hard to tell the difference between the live signal from the microphone and the playback from digital.

So what do tubes do? Tubes change the "character" of the microphone or preamp. Analog recording *also* changes the "character" of the signal being recorded. I think this is where there is some confusion and some unscrupulous manufacturers draw a correlation. Tubes *won't* make your recording sound analog. Tubes *will*, distort your signal in some way. This distortion is *sometimes* referred to as "warmth".

I am sure most of you have heard of the "warmth of Neve consoles." I like the "sound" of Neve consoles and run most of my vocals through a Neve strip. Do you know how many tubes there are in a Neve strip? Zero. Yeah, as in none. In fact, there are a whole lot of really nice microphone preamps that have no tubes. In reality, a tube's "warmth" is one part truth, another part marketing, some confusion with "analog warmth" and lastly there is some sort of very incorrect correlation derived from the fact that tubes actually do get warm and impart this warmth on the audio.

So now that you are thoroughly confused with getting "warm", "big", "fat" sounds on your recordings, what's a *Canadian Musician* to do?

Well, here is a little of my experience: I suspect that the "warmth" of Neve consoles has a lot to do with transformers (Yes, they really are more than meets the eye). The line/mic preamps that come with your sound card or digital mixer are likely transformer-less. I have spent some time experimenting with microphone and preamp combinations and have observed the following:

When using a transformer-less microphone (some of these sound *very* good, the Audio-Technica 4033 is a favourite), there is little "qualitative" difference between the mic-pre sound of small digital console and an expensive Neve strip. If however, you are using an expensive microphone that has a built-in transformer (Neumann, RØDE Classic, AKG), there *is* a difference between mic-preamps. The good mic sounds distinctly "warmer" on the good preamp. In regards to tube mic pre-amps: my experience is that tubes in transformer-less mic preamps tend to make the mic sound "grainy" in comparison to the more expensive tube preamp that *has* transformers.

So, if there are any gems to take from all this, they would be:

Digital sounds a lot like the "truth"; if you want to distort the truth slightly, maybe add some tubes.

Best bang for your buck for recording truth? Good transformer-less mics with transformer-less preamps.

Best overall sound: good microphones (with transformers) into good mic preamps (with transformers).

Good transformer-less mics amplified by expensive microphone preamps? Save your money.

Cheap mic-pres with tubes (the under \$600 group)? Well, they are useful for effects where you want to "drive" the tube (intentionally record distorted sounds).

Dude's E-bay item that makes recordings sound big and fat and great? If it is so great, why is he selling it? He needs the money? He should have worried more about recording great performances and less about tone. We all should!

*Producer/Engineer Alec Watson has been using his "laser-comb" for 28 days. There doesn't seem to be any new hair growth, but he can feel the "warmth". Maybe he should try tubes on his head.*



by Diana Yampolsky

# Vocal Parts – Vocal Assembly

When a potential student comes to me for assessment and evaluation, I look at many of the components that could be crucial to his future success as a singing performer. First, I conduct an interview with the person and make an assessment of his or her interaction with me. If the responses are right on target and given at a reasonable speed, the person has a very good chance to become a future successful singer. It is, in a manner of speaking, like a low speed computer vs. a high-powered super computer. If there is no proper “hardware” on someone’s shoulders, there is no point in instilling a high quality “software program” into them. After they have “passed” the interview, I put them on the floor to see how they can connect their brain to the other parts of their body. If any of the components are missing or not properly connected, the installation of the proper instructions might be virtually impossible. This is the wholesome mechanism that we are talking about and the parts cannot be useful unless they are working in conjunction with each other. It’s just like starting a car. You can’t kind of start a car – you either start it or not. Obviously, if one of the components is missing or disconnected, or even if just the fuel is missing, the car is not going to take you anywhere. In this instance, as in the singing mechanism, we need a driving force, i.e. a global performance of all of the components.

Next, after the brain, I definitely assess the physical muscles that are responsible for the vocal performance. These “Vocal

Parts” are as follows: The *vocal box*, which could be small or big (bigger is obviously better) and flat or arched (arched is much preferred as the curved roof of the mouth will allow a greater body for the sound – just like a properly arched ballerina’s feet will allow her to achieve a greater ballet performance). The *vocal cords*, which can be short or long; the longer the better as that automatically implies a greater range. The vocal cords can also be thin or thick (average size is the best). If the vocal cords are thin the voice will be much higher, but may lack the lower tones and the body. If the vocal cords are on the thicker side, it will be much harder for the singer to achieve the higher range, yet the lower notes and the body of the sound will be perfectly intact. The *anatomy of the face* (facial cavities and facial muscles) – the wider the face is and the deeper the cavities are, the fuller the sound will be that is produced. The length of the jaw should be proportional to the size of the head otherwise it will be much harder to control the sound. The lips (thin or full) and the mouth opening also play a crucial role in the vocal performance. Fuller lips and a bigger mouth are the best combination for a much easier and more pleasantly produced sound. The *abdominal muscles* (lower abdomen and upper diaphragm – the strength of the former and the width of the latter) also play a very important role, as well as the *proportions of the physical body*. Longer legs and a shorter upper body are much preferred as the sound flies on top and above the body and, in this instance, the altitude of the sound will be

much greater and the sound will be much easier to throw to its aimed destination. *Proper posture* plays a very important role in the equation. At the beginning stages of the learning technique, the posture has to resemble that of a ballet dancer. Speaking of ballet, any dancer who is involved in serious ballet dancing begins his/her day at the bar, where, according to the great dancers, everything begins and ends. At the bar they check their posture, centre, etc. They also work on separate elements of which the future dance will consist of. Then they let go of the bar and their routines start usually at the corner of the ballet studio. If before they were repeating each element up to 32 times (i.e. 32 bars of music), now in these 32 bars they fit in five, six or more elements combined together. And then and only then does the dance begin. All the elements are properly interconnected in sequence and now we can witness, for instance, a part of a future “Giselle” or “Nutcracker”. The dance was born. Similarly for singing, as we have the proper body parts working with the proper elements of the future song, we will have the *song*. The singer could relax now. By the repetition of certain vocal exercises, achieving proper posture with the certain body exercises, this will put him into the proper mode on automatic pilot. At this point the singer only has to be concerned about his artistic presentation, as all the physical parts are now intact. The perfect ensemble between the mental, physical and vocal parts, as well as the combination of technical and artistic merit, will help to achieve the totality of the vocal performance.

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



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# 25 YEARS of Canadian Artists

by  
Karen  
Bliss



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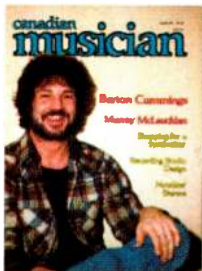
World Radio History



# Twenty-Five years

ago, as a result of the growing Canadian music scene, *Canadian Musician* launched its premiere issue, featuring Burton Cummings on the cover. 1979 certainly wasn't a significant year; it was just time that, given the growth of the Canadian music industry, there should be a magazine about, and for, Canadian musicians. Because of the size of Canada and its obvious differences from the United States, a communication vehicle connecting musicians and the music industry from coast to coast was long overdue. Since the late '50s and into the '60s, Paul Anka (he sold 10 million copies of "Diana" in 1957), Neil Young, Joni Mitchell, Leonard Cohen, The Guess Who, The Band and others had been paving the way internationally for other Canadian artists – from Corey Hart to Tom Cochrane, Bryan Adams and Crash Test Dummies. Today, Canada boasts some of the world's biggest-selling artists – Celine Dion, Shania Twain, Nickelback, Alanis Morissette, Avril Lavigne, Sarah McLachlan, Nelly Furtado, Diana Krall and Sum 41. What follows is a year-by-year breakdown of a few things that went down with Canadian acts – some cool, some astounding, some funny, some impressive, and some just informational. Fitting 25 years of Canadian accomplishments into a few pages is impossible; these are simply some highlights.

## 1979



- *Canadian Musician* debuted with **Burton Cummings** on the cover.
- Triumph started Metalworks Recording and Mastering Studios, which member Gil Moore eventually purchased.
- Trooper, which had raised a little hell the

previous year, revved up the charts with "Boys In The Bright White Sports Car". The BC band became the first domestic act to sell 4x platinum in Canada.

- **Loverboy** played its first gig as the opening act for KISS, and would sell more than 10 million albums in the next five years.



- Nick Gilder, whose "Hot Child In The City" hit No. 1 on the Billboard Chart in 1978, won a Juno for most promising male artist and single of the year.
- Doucette toured the US with the Doobie Brothers in April, and in Canada with the Beach Boys
- Former Ronnie Hawkins protégé and



Skylark member **David Foster** won his first Grammy for his production work on Earth Wind & Fire's *After the Love is Gone*.

- The Canadian government named Rush Ambassadors of Music.

- Former Bells pianist Frank Mills sold millions of copies of a charming little instrumental B-side called, "Music Box Dancer", which hit No. 1 in 26 countries, including three times in Japan (two were covers).
- Bruce Cockburn's "Wondering Where The Lions Are" went to No. 21 on the Billboard Chart
- Music television show, *The New Music*, premiered.

## 1980

- "O Canada" was proclaimed the national anthem by the House of Commons – a century after it was first sung.
- Doug and The Slugs had their first hit, "Too Bad", and the album, *Cognac And Bologna* sold almost 100,000 copies.
- Toronto topped the charts with its single "Lookin' for Trouble".
- Bryan Adams recorded his debut album at Toronto's Manta Sound Nineteen.
- The Montreal Jazz Festival and The Edmonton Folk Festival both debuted
- **Rush** contributed instrumental tracks to the song "Battlescar" for Max Webster, and Webster lyricist Pye Dubois wrote lyrics for Rush that would become "Tom Sawyer".



## 1981

- A riot at **Teenage Head's** Ontario Place Forum concert in Toronto prompted venue management to ban "rock acts" permanently. Not soon after, guitarist Gord Lewis was seriously injured in a car accident and David Bendeth took over.
- Ex-Lighthouse member Skip Prokop recorded Gene MacLellan's album live at Attica State Prison.



- A 12-year-old **Celine Dion** met her manager (and future husband) Rene Angelil, who mortgaged his house to help finance her first album.
- Loreena McKennitt established her

independent label, Quinlan Road.

- 54-40 formed and released its initial four songs on the compilation *Things Are Still Coming Ashore*.
- Jane Siberry released her self-titled debut album.
- **Chilliwack's** "My Girl (Gone, Gone, Gone)," became a US hit.
- April Wine received its first gold album in the States.
- **Loverboy** went gold and celebrated with a massive bash on New York's 52nd Street.



## 1982



- **Bob & Doug MacKenzie** entered "Eh" into global vernacular in their "Take Off" of Canada.
- Platinum Blonde debuted on

Toronto's club circuit as a Police cover band

- Kim Mitchell left Max Webster to go solo
- **Buffy Sainte-Marie's** "Up Where We Belong" won an Academy Award for best song (from *An Officer and a Gentleman*).
- Canadian model Denise Matthews met Prince at the American Music Awards, renamed herself Vanity, and became one of his protégés.



- k.d. lang made her debut.
- A young Celine Dion won a gold medal at Tokyo's World Popular Music Festival.



- **Bruce Cockburn** became a member of the Order of Canada.
- Teen cellist Ofra Harnoy became the youngest first-prize winner of the New York Concert Artists Guild Award.

- Toronto's Change Of Heart forms.

- **Paul Shaffer** becomes David Letterman's music director and sidekick for new talk show *Late Night with David Letterman*.







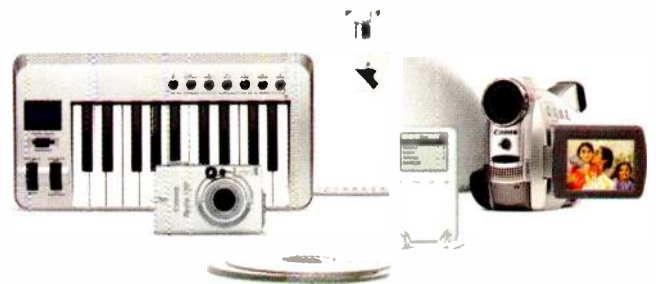
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## 1983

• Triumph was featured on the US Festival bill in the US.



• **Men Without Hats'** "Safety Dance" hit No. 3 on Billboard's year-end chart and the group won a Grammy for best new artist.

• Bryan Adams' opened for Aerosmith, Journey, and

The Police behind his breakthrough album *Cuts Like a Knife*.

• Rush bassist, Geddy Lee, produced Boys Brigade, a band which included future producer Malcolm Burn.

• David Bowie invited Rough Trade to open for him overseas.

• Loverboy became the highest-selling Canadian artist ever in Canada as well as the best-selling international artist of all time in the States, selling more than three million copies of *Get Lucky*.

• *Circus* named Rush best group, Geddy Lee best bassist and Neil Peart best drummer.

• *Hit Parader* named Triumph guitarist Rik Emmett one of the world's great guitar heroes, alongside Jeff Beck, Eric Clapton and Jimi Hendrix.

• Polka king **Walter**

**Ostaneck** was inducted into the Polka Hall of Fame in Chicago.



• Parachute Club topped the charts with its single "Rise Up".

• Corey Hart's "Sunglasses at Night" hit the Top 20 in Canada, and made the top 10 on MTV in America.

• Loverboy appeared on *Saturday Night Live*.

## 1984

• Ten-year-old Alanis Morissette joined the cast of Nickelodeon's *You Can't Do That On Television*, and made her first independent recording, the single, "Fate Stay With Me".

• **April Wine** embarked on its farewell tour for the *Animal Grace* album.



• k.d. lang performed in the US for the first time at New York's Bottom Line.

• On Valentine's Day, Blue Rodeo debuted at the Rivoli in Toronto.

• MuchMusic launched in August.

• Daniel Lanois co-produced the soundtrack to the Alan Parker film, *Birdy*.

• Bryan Adams co-hosted MTV's New Year's Eve party.

• Brian Eno brought **Daniel Lanois** in as a co-producer on U2's *The Unforgettable Fire* in 1984.



• West Coast group Spirit Of The West released its self-titled debut.

## 1985



• **Sarah McLachlan** is discovered by Nettwerk Records fronting a band called October Game.

• The Tragically Hip formed with a line-up that remains unchanged.

• Dozens of Canadian artists participate in the

**Northern Lights** single, "Tears Are Not

**Enough"** to raise money for Ethiopian famine relief. Written by Bryan Adams, Jim Vallance, David Foster and Rachel Paiement, the song included performances by Adams, Carroll Baker, Veronique Beliveau, Liona Boyd, John Candy, Tom Cochrane, Burton Cummings, Bruce Cockburn, Dalbello, Rik Emmett, Foster, Corey Hart, Ronnie Hawkins, Dan Hill, Paul Hyde, Geddy Lee, Eugene Levy, Gordon Lightfoot, Loverboy, Luba, Murray McLachlan, Joni Mitchell, Kim Mitchell, Anne Murray, Catherine O'Hara, Oscar Peterson, Carole Pope, Lorraine Segato, Paul Shaffer, Jane Siberry, Alan Thicke, Dave Thomas, Ian Thomas, Sylvia Tyson, Neil Young and Zappacosta, among others.



• Vancouver's **Payola\$** call it a day leading Bob Rock to start his career as a producer.



## 1986

• Glass Tiger's "Don't Forget Me" rose to No. 2 on the Billboard Chart

• **Richard Manuel** of **The Band** hanged himself in a Florida hotel room.

• MusiquePlus, MuchMusic's French sister station, hit the Quebec airwaves.

• Powder Blues won Best Foreign Blues Group at the National Blues Foundation Association Convention in Memphis.



• Honeymoon Suite landed songs in films *Lethal Weapon* and *One Crazy Summer*.

• Luba's "Let it Go" and "The Best is Yet to Come" were placed in the soundtrack *9 1/2 Weeks*.



• **Rough Trade** broke up after 14 years.

• Loverboy's "Heaven in Your Eyes" was in *Top Gun*.

• Warner releases **54-40's** debut, dubbed *The Green Album*, and featuring the single "Baby Ran", which also landed spins at American modern rock stations.



## 1987

• Celine Dion's *Ne Partez Pas Sans Moi* became one of the best-selling albums of the year in Quebec.



• **Sebastian Bach** joined American metal band Skid Row as lead vocalist.

• Lucille Starr became the first woman inducted into the

Canadian Country Music Hall of Fame.

• **Liona Boyd** became the first solo classical artist to go platinum with *A Guitar For Christmas*.



• The Pursuit of Happiness' song "I'm An Adult Now" topped charts across the country.

• The Tragically Hip release its eponymous debut EP, featuring its first single, "Smalltown Bringdown".

• Skinny Puppy's, *Cleanse, Fold and Manipulate*, was in *Melody Maker's* top 10 year-end poll.

• Dan Hill's "Can't We Try" was named No. 1 adult contemporary hit of the year by Billboard.



• **Cowboy Junkies** recorded *The Trinity Sessions* live at the Church of the Holy Trinity.

• Daniel Lanois receives a Grammy for co-producing

U2's *The Joshua Tree*.

• Ofra Harnoy became the first Canadian since Glenn Gould to land a major record contract (with RCA Victor Red Seal).

• Blue Rodeo debut with *Outskirts*, featuring the hit ballad, "Try".

• The annual summer concert festival, Edgefest, hosted by Toronto's Edge 102 debuted.

## 1988

• Ian Tyson, Gordon Lightfoot, Liona Boyd, Rik Emmett and Alex Lifeson, among others, performed at The Winter Olympics in Calgary.

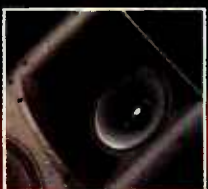
• Rik Emmett left Triumph to pursue a solo career.





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- **k.d. lang** won a Grammy for best country vocal collaboration for "Cryin'" with Roy Orbison.
- Honeymoon Suite hit the top 10 for the first time in Canada with "Love Changes Everything".



- The Jeff Healey Band's debut, *See The Light*, spawned two hit singles and sells more than two million copies worldwide.
- Sarah McLachlan releases her debut album, *Touch*.
- Messenjah appeared in the film *Cocktail*, and on the soundtrack.



- **David Wilcox's** "Hypnotizing Blues" was also on the *Cocktail* soundtrack, and his song "Cabin Fever" on the soundtrack to *The Great Outdoors*.
- Art Bergmann's debut solo album, *Crawl With Me*, was produced by Velvet Underground legend John Cale and would go gold (50,000).
- Daniel Lanois produces Robbie Robertson's self-titled debut.

• Daniel Lanois produces Robbie Robertson's self-titled debut.

• Daniel Lanois produces Robbie Robertson's self-titled debut.

- **Tom Cochrane** recorded his final album with **Red Rider** (and the Edmonton Symphony Orchestra), *The Symphony Sessions*. The band appeared on Letterman.



- Scarborough, Ontario's The Barenaked Ladies started as the duo of Steven Page and Ed Robertson who had previously played together in a Rush clone band.
- Wilf Carter retires from performing due to poor hearing.
- Wes Williams adopts the hip-hop moniker Maestro Fresh-Wes and drops his indie debut, *You Can't Stop Us Now*.

## 1989

- **Stompin' Tom Connors** returned to the music scene after a decade away, with *Fiddle and Song*.
- The Jeff Healey Band appeared in *Road House* and contributed four songs to the soundtrack.
- Andrew Cash joined Melissa Etheridge, Joe Cocker and many others in a free concert at the Berlin Wall.

- While performing at the Montreux Jazz Festival in Switzerland, Meryl Streep selected **Blue Rodeo** to perform in *Postcards From the Edge*, which



came out in 1990

- Hip-hop duo Michie Mee & L.A. Luv cut a 12" single "On This Mike", followed by a full-length album, *Jamaican Funk*.
- After Michie Mee had publicized run-in with the law, the duo fell apart. Still, the album *Jamaican Funk* was rated a classic in 1997 in *Front*, a glossy Japanese hip-hop mag.



- **The Tragically Hip** release its full-length debut, *Up To Here*, featuring its breakthrough hits, "Blow At High Dough" and "New Orleans Is Sinking".
- Mary Margaret O'Hara debuts with *Miss America*

to critical acclaim.

- Daniel Lanois releases his first solo album, *Acadie*, and also produces Neville Brothers' *Yellow Moon* and Bob Dylan's *Oh Mercy*.

- **Maestro Fresh Wes'** *Symphony Effect*, on LMR/Attic is released, and achieve double-platinum status in Canada, thanks to the hit, "Let Your Backbone Slide". It remains the biggest selling Canadian hip-hop album by a solo artist.



## 1990

- **Spirit Of The West's** hit, "Home For A Rest", from *Save This House*, would become a staple at Canadian radio and most "frosh" album compilations for years to come.



- **Alannah Myles'** *Black Velvet* topped Billboard and became the fastest-selling debut album (one million copies in Canada alone).
- Celine Dion released her first English language album, *Unison*.



- k.d. lang's Meat Stinks campaign for PETA prompts local stations in "cattle country," Alberta, to ban her music – and the sign declaring Calgary her home is burned.

- **Neil Young** appeared at the Tribute to Free South Africa
- **Bootsauce** debut with its kitchen-sink concoction, *The Brown Album*, which goes gold in Canada



- Bryan Adams, **Joni Mitchell** and The Band performed at the site of the Berlin Wall

## 1991



- Incredulously, newcomers **Barenaked Ladies** were banned from playing New Year's Eve at City Hall.
- A teenage Alanis Morissette released her first dance-pop album.

- Ashley MacIsaac and the Rankin Family performed at the Mariposa Folk Festival.

- **Susan Aglukark** performed her first show in Arviat, NWT.
- The Tragically Hip won the first of many Junos for Entertainer of the Year.



- Dream Warriors drop its debut, *And Now The Legacy Begins*, which yields the hit single "My Definition (Of A Boombastic Jazz Style)".
- Big Sugar forms.

- *A Kick at the Darkness* compilation paid tribute to Bruce Cockburn and included Barenaked Ladies' cover of "Lovers in a Dangerous Time".



- *I'm Your Man* featured the songs of **Leonard Cohen**, covered by such artists as R.E.M., The Pixies and Nick Cave.
- Ricky Van Shelton made a No. 1 US country hit out of Charlie Major's "Backroads".

- Rod Stewart topped the charts internationally with Marc Jordan's "Rhythm of My Heart".

## 1992



- **Bryan Adams** won six Grammys, but in Canada, a debate ensued when one of his songs did not qualify as CanCon.

- Tom Cochrane breaks the US with "Life Is A Highway" from *Mad Mad World*. Even David Letterman quotes from it on-air.

- Barenaked Ladies signed with Sire after their indie cassette went gold (50,000) in Canada. Their major label debut, *Gordon*, sold 70,000 copies the first day and went double-platinum within two weeks.

- **Michelle Wright** became the first Canadian artist since Anne Murray (1986) to top The Record's country music chart with "Take it Like a Man".



- Tom Ferris (formerly of Moev) placed an ad in a Seattle newspaper for a singer. Trevor Hurst answered and Vancouver's Econoline





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Crush was formed.

- Roch Voisine was named a Chevalier dans l'Ordre des Artes et des Lettres by France's ambassador to Canada.
- Celine Dion teamed up with Peabo Bryson for the award-winning theme song "Beauty and the Beast".



- **Paul Anka**, part owner of the new NHL franchise native Ottawa, sued the Ottawa Senators in 1992 for \$41 million on an undisclosed breach of contract claim.

• Blue Rodeo's experimental keyboardist Bob Wiseman leaves Blue Rodeo, venturing solo

## 1993

- **Ronnie Hawkins** and **The Band** performed for Hawkins' friend President Bill Clinton's at his inaugural bash.



- Moist debuted with an independent cassette EP, which contained "Push".
- Celine Dion topped charts with "When I Fall in Love", from *Sleepless in Seattle*.
- **Maclean's** named Susan Aglukark one of "Canada's 100 Leaders To Watch For."
- Raggamuffin Rascals, later called Rascalz, debut with *Really Livin'*.
- Bryan Adams' "Everything I Do (I Do it For You)" from the movie *Robin Hood – Prince Of Thieves* became the biggest-selling Canadian single of all time.
- Sarah McLachlan's *Fumbling Towards Ecstasy* breaks in the US.



- **Steppenwolf** performed at the Harley-Davidson 90th anniversary in Milwaukee.
- Snow enjoyed a No. 1 hit with "Informer", while he was in jail

on an assault charge. The song remained on the Billboard Singles Chart for seven straight weeks, earning him a Guinness Book of World Records entry as the biggest selling reggae single in US history and highest charting reggae single in the UK.

- Winnipeg's **Crash Test Dummies** had a huge international hit with "Mmm Mmm Mmm Mmm".
- Molly Johnson organized the first Kumbaya festival to raise money for AIDS charities.



- **Jann Arden** emerges with her debut, *Time For Mercy*.
- I Mother Earth and The Tea Party released their major-label debuts, *Dig*, and *Splendor Solis*, respectively.

- After playing little more than a dozen live gigs, Our Lady Peace signed to Sony Music Canada.

## 1994

- Alanis Morissette moved to Los Angeles and began collaborating with Glen Ballard.
- Moist's indie-turned-major label debut, *Silver*, went multi-platinum.
- Indie group Bass is Base scored a hit with "Funkmobile" from its debut album, *First Impressions For The Bottom Jigglers*, which sold 30,000 copies and earned a Juno Award for Best R & B/Soul Recording.



- **The Band** was the first Canadian act nominated into the Rock And Roll Hall Of Fame.
- Susan Aglukark received the first Aboriginal Achievement Award in the Arts & Entertainment field.



- Montreal native **Melissa Auf Der Maur** joined Courtney Love's band Hole on recommendation of the Smashing Pumpkins' Billy Corgan.
- Sarah McLachlan performed for the Pope.
- Bryan Adams teamed up with Rod Stewart and Sting to record "All for Love" from the movie *The Three Musketeers*.

Canadian video channel New Country Network debuted on New Year's Eve, while Country Music Television stopped playing Canadian artists who didn't have American deals.

- *Spin* called Sloan's *Twice Removed* "one of the 10 best albums you didn't hear in 1994."

- After **Sloan** was signed, Halifax was dubbed "Seattle of the North," and labels signed Jale, Eric's Trip and Thrush Hermit.



## 1995

- Jann Arden sold out a three-week tour of Europe and gained immense popularity in Italy, where her hit "Insensitive" from the multi-platinum *Living Under June* was used in a jean commercial.
- Nickelback record its very first release, an indie EP called *Hesher*.



- **Shania Twain** became only the third Canadian artist (Hank Snow, Anne Murray) to hit No. 1 on the Billboard country singles chart; sales of *The Woman in Me* surpassed 12 million copies.

- Charlie Major became the first country artist to have six No. 1 songs from the same

album, *The Other Side*, in Canada.

- Matthew Good Band's independent debut, *Last Of The Ghetto Astronauts*, initially sold over 20,000 copies, and spawned hits "Alabama Motel Room" and "Symbolistic White Walls" – leading to a record deal.
- Bootsauce guitarist Pere Fume leaves the band and is replaced by the Exploited's Fraser Rosetti.



- **Alanis Morissette** released *Jagged Little Pill* and everyone oughtta know her by the end of the year.
- Ashley MacIsaac and BKS teamed for "Square Dance Song".

• The Tragically Hip was asked by Page & Plant to open some US dates.

- Our Lady Peace also open for Page & Plant after the former Zeppelin frontman reportedly heard the band's "Starseed" single on the radio from the album, *Naveed*.
- Hootie & The Blowfish covered 54'40's "I Go Blind". Frontman Neil Osborne joined the multi-platinum American band onstage in Vancouver.

## 1996

- Elton John told television audiences one of his favourite new artists was **Amanda Marshall**.
- Nickelback record its full-length indie debut, *Curb*.
- A bidding war ensued over Hayden, who eventually signed with Geffen subsidiary Outpost.



- Neil Young called to congratulate him.
- Paul Anka sued his dentist after his tooth fell out during a Vegas performance of "Diana".
- Alanis Morissette sold close to 30 million copies worldwide of *Jagged Little Pill*.

- **Jane Siberry** formed her own label, Sheeba.

- Shania Twain was named Billboard's No. 1 country artist, and won several best country album awards – from the Grammys, the Academy of Country Music, and the Canadian Country Music Association. She also won at the American Music Awards, Blockbuster Entertainment Awards, the Juno Awards, World Music Awards and others.



- **Wilf Carter** dies just short of his 92nd birthday of a stomach tumor.
- Bootsauce breaks up.
- The Tragically Hip recorded its gig at Cobo Hall Arena, Detroit, MI, resulting in 1997's *Live Between Us*.



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• Sarah McLachlan creates the female-dominated concert tour, *Lilith Fair*, which launches at Nat Bailey Stadium in Vancouver.



Logo fictional rock 'n' roll book.

• **Headstones'** Hugh Dillon takes the lead role, Joe Dick, in Bruce McDonald's adaptation of Michael Turner's *Hard Core*

## 1997

• Music collective Bran Van 3000 scored a huge hit with "Drinking in LA".

• Our Lady Peace release *Clumsy*, which now has total sales of 2.4 million units.

• **Wide Mouth Mason** released its self-titled Warner Music Canada debut.

• Barenaked Ladies made waves in the US, selling out a New Year's Eve date at The Palace in Detroit for 17,000 fans.



• **Rascalz's** single, "Dreaded Fist", from *Cash Crop*, received airplay on more than 40 radio stations in the US. The group also united fellow hip-hop artists to participate in the groundbreaking track and video for *Northern Touch*, a

collective that included Kardinal, Checkmate, Thrust and Chocclair.

• **MacLean's** magazine dropped **Ashley MacIsaac** from its annual honour roll, after the fiddler admitted in the interview to some not commonly accepted sexual practices. The kilt-wearing step-dancer also made headlines when a step-dancing kick displayed the family jewels on *Late Night with Conan O'Brien*.



• Daniel Lanois produces Bob Dylan's *Time Out Of Mind* (1997).



• **I Mother Earth** and lead singer Edwin part ways. A long hunt took place to replace the singer with newcomer Brian Byrne from Newfoundland landing the gig.

• **Wide Mouth Mason** is invited to play the prestigious Montreux

Jazz Festival in Switzerland

• Chantal Kreviazuk releases her debut, *Under These Rocks and Stones*, spawning the singles "God Made Me", "Wayne" and "Surrounded".

• Jazz musician **Rob McConnell** is inducted into the Juno Jazz Hall of Fame.



• Great Big Sea's third album, *Play*, takes just three months to go platinum, then surpassed double-platinum (200,000) by early 1998.

## 1998

• Rascalz refused the Juno for best rap recordings, citing the committee's lack of support and exposure for hip-hop music i.e. not televising the award or inviting urban acts to perform on the show.



• The nine-strong sibling set, **Leahy**, tours with Shania Twain.

• Celine Dion's "My Heart Will Go On" from *Titanic* sold more than 20

million copies worldwide.

• Shania Twain's third album, *Come on Over*, sold more than 9 million copies worldwide.

• **Chantal Kreviazuk** gets more US exposure with her cover of "Leaving on a Jet Plane" on the hugely successful *Armageddon* soundtrack.

• **Barenaked Ladies** scored a top 10 Billboard single with "One Week", which also hit No. 1 on MTV and earned the band a Grammy nomination. The group's album, *Stunt*, sold millions of copies. Keyboardist Kevin Hearn battled and conquered leukemia.



• **Holly McNarland's** major-label debut, *Stuff*, went platinum in Canada.

• Our Lady Peace's *Clumsy*, sold over 800,000 copies in Canada, with well over half a million copies in the US. The band also created the

*Summersault* tour, a multi-act bill of mainly homegrown acts.

• In Quebec,

**Dubmatique** sold 100,000 units of its album, *La Force de Comprendre*, and didn't receive a Juno nomination.

• Adam Cohen, son of Leonard, releases his debut, produced by Steve Lindsey



• **Moist** frontman **David Usher** releases his solo debut, *Little Songs*, mainly recorded in his kitchen. Every **Moist** member contributes to it.

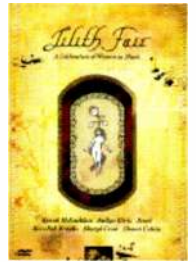


## 1999

• 12,327 miles later, Sarah McLachlan's *Lilith Fair* comes to an end in Edmonton on August 31.

• Tamia marries Orlando Magic's Grant Hill in July.

• Len's "Steal My Sunshine," originally on the *Go!* soundtrack becoming a huge hit, from the band's full-length, *You Can't Stop The Bum Rush*.



• **Chocclair** releases his full-length debut, *Ice Cold*, on Virgin Music Canada, and lands a U.S. deal with Priority.

• **Rob McConnell** is appointed an Officer of the Order of Canada.

• **Nickelback** release the Dale Penner-prouced indie album, *The State*. Chad Kroeger himself a former telemarketer and ad salesman, worked the single "Leader Of Men" to Canadian radio to the point where top spins earned it a place on the national rock chart. The album sells some 10,000 copies and The band signs with EMI Music Canada, and Roadrunner in the US.



## 2000

• The US releases Nickelback's *The State*.



• Singer/songwriter **Emm Gryner** sings back-up on David Bowie's world tour.

• After 22 albums, Rush bassist/singer Geddy Lee releases his debut solo album, *My Favorite Headache*.

• Esthero is featured on

"Weekends", the first single from the Black Eyed Peas.

• Glenn Lewis opens for Alicia Keys, and soon gathered such accolades from *Entertainment Weekly's* "Must List" of up-and-coming stars, while *Interview* magazine noted Lewis' "elastic voice and gently funkified beats."

• **The Guess Who** reunite for the *Running Back Through Canada* tour, which becomes one of the most successful tours of the year.

• Sarah Harmer's solo debut, *You Were Here*, was called "the year's best debut" by *Time Magazine*.







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World Radio History





• **Nelly Furtado's** *Whoa, Nelly!*, produced by Track and Field (ex-Philospher Kings' Gerald Eaton and Brian West) is an instant hit with "I'm Like A Bird". She's subsequently invited to perform on *Saturday Night Live* and *The Tonight*

*Show with Jay Leno*, and lands on end-of-the-year polls, including those in *Time* and *Entertainment Weekly*.

## 2001

• Nickelback's *Silver Side Up*, released Sept. 11/01, eventually sells more than 8.5 million copies

• **Sum 41's** first full-length, *All Killer, No Filler*, goes multi-platinum.

• Jann Arden appears on *Live! With Regis & Kelly* to promote the



American release of *Blood Red Cherry*, and also performs in Eve Ensler's play *The Vagina Monologues*.

• **Swollen Members** win best rap recording at the Junos, an honour they will garner for another two



years running.

• Legendary **Mo Kauffman**, saxophonist, flute player and composer, died of cancer. He was 72.

• Nelly Furtado won in four of the six categories for which she was nominated at the Junos.

• Alanis Morissette performed for Canada Day's Thrill On The Hill concert in her native Ottawa in celebration of her country's 134th birthday. Other Canadian artists such as producer David Foster, iconoclastic fiddler Ashley MacIsaac, alt-cellist-singer Jorane

and country group **Prairie Oyster**, perform outside Ottawa's Parliament Buildings.



• **Kardinal**

Offishall releases *Firestarter Vol. 1 - Quest For Fire*.



• **Rufus Wainwright** guests on Elton John song, "American Triangle", a tribute to Matthew Shepard, the University of Wyoming student brutally murdered because of his sexual orientation.

• The Tragically Hip, Alanis Morissette, Barenaked Ladies,

Our Lady Peace, Bruce Cockburn, Choclair, rally together to perform the Music Without Borders concert, to benefit the citizens of war-torn Afghanistan.

## 2002



• **Our Lady Peace** record *Gravity* with Bob Rock in Hawaii. • There was no grand sweeping winner at this year's Juno Awards, except St.

John's, Newfoundland, where the ceremony was held for the first time in the ceremony's 31-year history. Nickelback, Sum 41, Nelly Furtado, Alanis Morissette, Diana Krall, Default, Hall of Fame inductee Daniel Lanois all made it to "The Rock," as St. John's is known.

• **Avril Lavigne** releases her debut album, *Let Go*, which became a monster hit for the teenager.

• **Holly McNarland** returns after six years with *Home Is Where My Feet*.

• **India.Arie** is such a fan of k-os that she has asked the singer-rapper to open for her in the UK even though his *EXIT* album had not yet been released outside Canada.



• **Sam Roberts'** six-song independent EP, *The Inhuman Condition*, went gold. • Sum 41 release *Does This Look Infected?*



• The Tragically Hip is inducted into Canada's Walk Of Fame.

• Jann Arden embarks on symphony tour. • Tegan & Sarah tour the US with Ryan Adams.

• The Foundation to Assist Canadian Talent on Record (FACTOR), celebrates 20 year of giving.

• **Remy Shand** releases his Motown debut, *The Way I Feel*, which he produced, wrote, recorded, played and sang on.

• Sarah McLachlan and her husband, drummer Ash Sood, become parents of a daughter named India.

• Danko Jones returns from Europe to take a last-minute opening slot for The Rolling Stones' gig at the Palais Royale.



## 2003

• Canadian artists came together for *Concert For Toronto*, a two-venue, one-day event June 21 to help support the city hurt by SARS.

SkyDome stadium featured The Tragically Hip, Sum 41, Avril Lavigne, Barenaked Ladies, Our Lady Peace and Swollen Members, while a few blocks away at the Air Canada Centre arena, Sarah McLachlan, Remy Shand, Jann Arden and **Glenn Lewis** were booked.

• Big Wreck disbands and Ian Thornley goes solo, signing with his pal, Chad Kroeger's 604 Records, and Roadrunner. Decides to go under band name Thornley.

• Avril Lavigne gets five Grammy nominations. Remy Shand and Chad Kroeger/Nickelback snag four nods each.



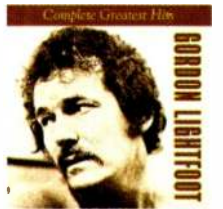
• Rolling Stone pegged **Kathleen Edwards** as an artist to watch.

• Todd McFarlane directs the video for Swollen Members' "Breath", featuring Nelly Furtado.

• Sam Roberts' major label debut, *Born In A Flame*, goes platinum.

• **Gordon Lightfoot** is inducted into the inaugural Songwriter's Hall of Fame.

• A day after meeting Canada's Prime Minister Jean Chretien during a celebration for her debut album selling one million copies in her native land, Avril Lavigne took home four Juno Awards. • Juno host Shania Twain won three awards. • Alanis Morissette won a Juno for producer of the year.



• Singer-songwriter **Tom Cochrane** (of "Life Is a Highway" fame) was inducted into the Canadian Music Hall of Fame.

• Celion Dion's 3-year-stint in Las Vegas show, *A New Day*, opens at the 4,100-seat Colosseum

at Caesars Palace, built especially for her.

• Sum 41 co-wrote and cut a song, "Little Know It All", with punk forefather Iggy Pop for his album, *Skull Ring*.

• Daniel Lanois releases his long-awaited third solo album, *Shine*, after a decade.

• After lying low for the better part of a year,

**Matthew Good** drops the "Band", and emerges

with his first solo album, *Avalanche*.

• Just after OLP return to Hawaii to work with Bob Rock, The Tea Party

goes there to work with the famed producer; TTP bassist/keyboardist also composes the





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soundtrack to video game *Prince of Persia: Sands of Time*.

- **Terri Clark** was the only woman in an 82-week period to have a No. 1 Country hit with "I Just Wanna Be Mad," from her album *Pain To Kill*.
- Treble Charger guitarist Bill Priddle leaves the band, and is working on his solo album.
- Ryan Malcolm declared



inaugural Canadian Idol.

- **Big Sugar** and the Headstones both calls it quits.



- Kim Stockwood, Damhnait Doyle and Tara Mclean, all established solo artists in their own right, get together to form Shaye.

The new trio releases its debut album in the fall of 2003.

- Multi-platinum jazz singer/pianist Diana Krall marries Elvis Costello.
- Off to a good start: Three Days Grace, **Billy Talent**, Fefe Dobson, Skye Sweetnam.



## 2004 so far...

- **Corey Hart** and Warner Music Canada have entered into an international licensing agreement for the artist's new label Siena Records. Sire/Warner Bros. will have the first right of refusal in America.

- **Fefe Dobson** lands opening slot for Justin Timberlake's UK tour.

- **Avril Lavigne** tells *Entertainment Weekly* she's been writing with Chantal Kreviazuk in LA for the follow-up to *Let Go*.

- **Robin Black & The Intergalactic Rock Stars** record with GGGaarth Richardson and Bob Ezrin.

- Newlyweds **Diana Krall** and **Elvis Costello**, along with friend Elton John, will perform March 5 charity event for Vancouver General Hospital's Leukemia/Bone Marrow Transplantation Program.



- Canadian songwriting/production team **JACK**, aka Chad Richardson and Craig McConnell, is working with *Queer Eye For The Straight Guy's* culture guru Jai Rodriguez on his debut album.

Despite the shape of the music industry today, labels continue to sign acts and Canadian artists continue to make their mark internationally. The artists are doing their part. Their future, and ability to make a living, will depend on how the industry responds to the downloading and downsizing issues. No doubt, record company personnel are overworked and, therefore, unable to properly devote enough time to breaking and developing an act. As radio playlists narrow, there is less exposure for new acts. As budgets shrink, there are less marketing opportunities. Artists have to take control of their careers and be creative – it starts with great songs and ends with a great live show. It always has, in fact. Fans will always respond to that. ■

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



Karen Bliss, left, with Alanis Morissette circa 1995.



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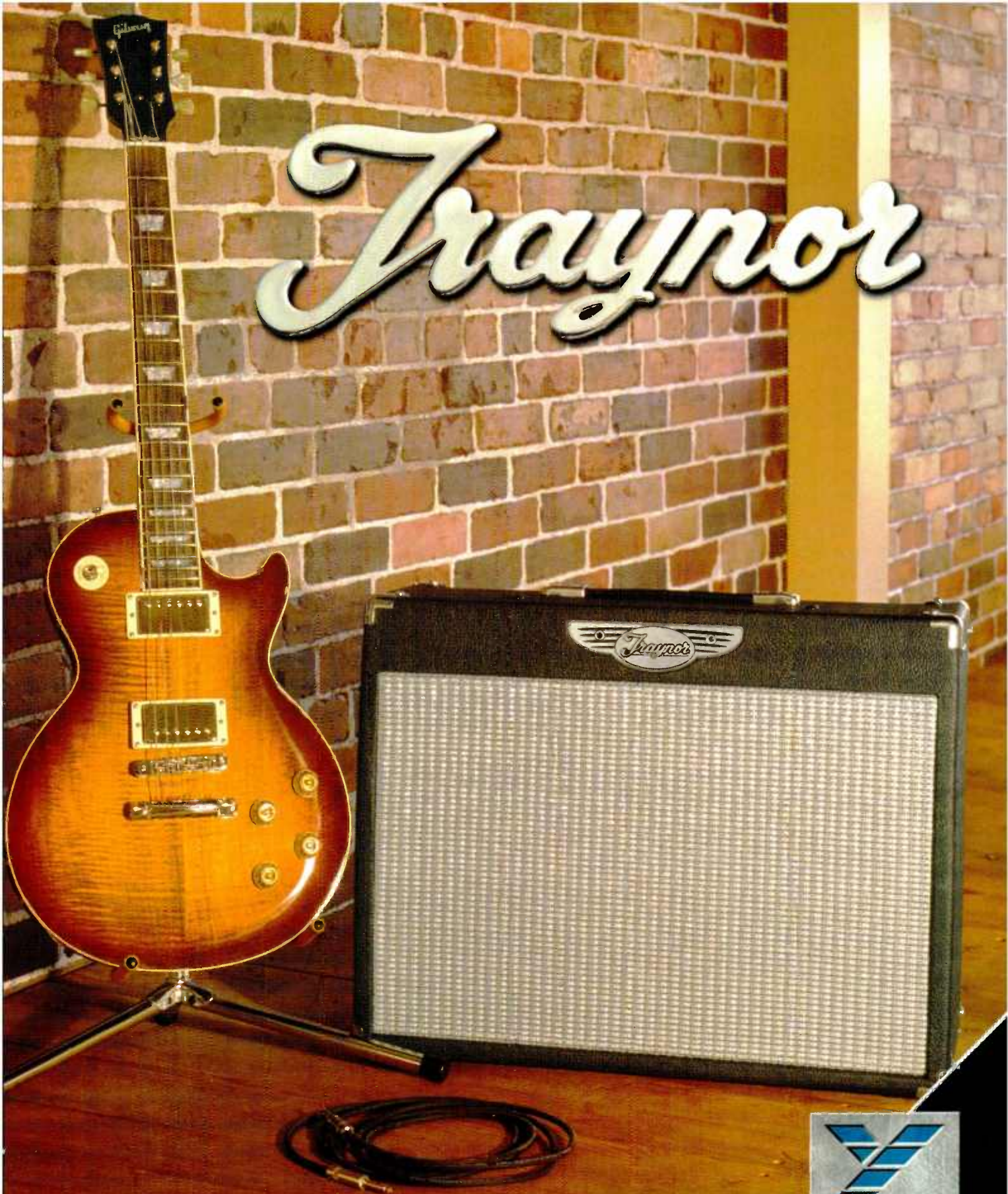


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by  
Alec  
Watson



large piece of furniture helped me get the knack of singing "My Sharona", I learned I could hang out with the all boys at the "YMCA", and I soon found out that Blondie had a "Heart Of Glass".

In 1979, the average modern recording studio, the only place that an aspiring band could record high-quality releasable music, would have recorded onto 2-inch tape (remember when tape was a significant part of any recording budget?). The microphones

Incidentally, if you ever want to hear *amazing* imaging, checkout a pair of old Auratones. Most of this gear was very good and that is why we recognize the names 25 years later. Some of the equipment was not so good and thankfully is a long forgotten memory.

A quarter century ago, music production at any professional level was geared towards the musical "elite". These elite, although not necessarily the best of the best, certainly had access to elite budgets. All this began to change in the 1980s.

# My Life as a Gadgetarian

## Twenty-five years ago I was nine.

It seems like it was the year that my parents wouldn't let me see any movies. Films like: *Alien* and *The Amityville Horror* were too scary for a nine-year-old (at least for a nine-year-old that was born in late '69). *Star Trek* was too long and boring and *10* just wasn't suitable. Although Dad was curiously accepting of my poster of a bronzed Bo Derek walking down the beach. With no films for nine-year-olds, apart from *The Muppet Movie*, which I also didn't see, I was relegated to finding my own entertainment which consisted of skate boarding (this was the first wave of skate boards, a considerably tamer pastime than currently pursued) playing accordion (my parents were cruel and couldn't afford a piano) and listening to K-Tel records played endlessly on Mom and Dad's new console "entertainment centre". I doubt it was known as an "entertainment centre" at the time, but in hindsight, what else would you call a four-foot wooden cabinet that had a built-in 8-track cassette player, AM/FM tuner, turntable, power amp, a headphone socket and mechanical servos that made mysterious "clunkings" when you pushed the big silver buttons? In 1979, that

used then are conspicuously similar to today's array of fine studio mics: Neumann U-87s or 47s for vocals and Shure 57s on snares and guitar amps. The console would have likely been a Neve, which is still highly prized today. Outboard gear was somewhat sparse: perhaps a Lexicon Prime Time delay would be used? Reverbs would likely be sent out to a large spring or plate. For monitoring, some big Altecs or Ureis would

## Getting Out of the Bell Bottoms and into Some Tight, Tight, Denim

Interestingly, in 1979, the same year that *Canadian Musician* debuted, a company named Tascam introduced a product which was arguably the catalyst for changing the music industry as we know it: the Tascam Portastudio. With a retail price at the time of \$899, this unit was not going to be found in every Canadian musician's home. One score and five years ago, the base price for a Honda Civic was around \$2,200. Based on some bad modern math placing a new Civic at around \$22,000, that would make a Tascam 4-track cassette, in modern terms, worth around \$8,000! OUCH!



Tascam 144

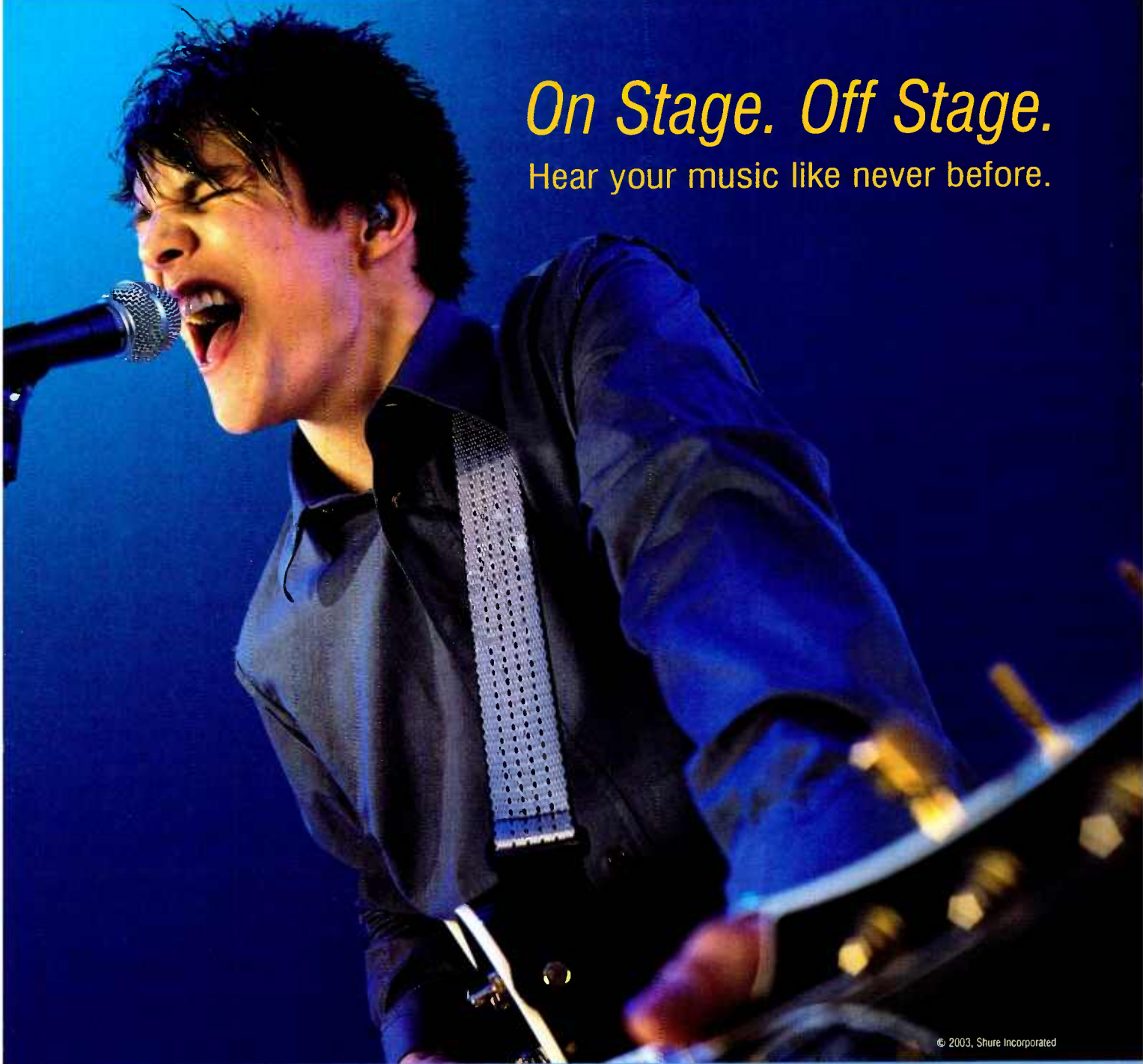
have been carefully placed in soffits in the control room's front wall with a tiny pair of Auratones sitting on the console's bridge.

The 1980s wasn't just a decade of bad hair (actually having significantly more hair



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back then, it does seem absurd that that was the best I could do with it), it was a decade in which electronic music gear that had kept the elite, well, elite, started to become accessible to the everyday musician. The cassette, mainly due to automobile cassette players and the invention of the Sony Walkman, also released in 1979, aptly known as the "sound-about," became an accepted medium for recordings to be sold on. Funnily enough, the medium that launched the market of home recording will turn out to be a tiny historical blip in time like the Edison wax roll. This gave the

Musical Instrument Digital Interface, MIDI was a standard that all the manufacturers utilized to enable their keyboards to talk to one another. Prior to MIDI, keyboard players of the 1970s would tour with layers and layers (pun intentional) of keyboards; mainly analog, heavy, expensive pieces of gear requiring significant maintenance and technical expertise. MIDI enabled keyboards to talk to one another for the first time. A keyboard player could now play their favourite sound on one keyboard, but play it with their favourite keyboard. More importantly, it meant that a keyboard player

people can be significantly expensive. The next big expense is "tooling-up." You have to create the gear that is going to create the gear (not at all dissimilar to Dr. Evil's successful factory that builds tiny factories). Don't forget the cost of materials and parts of your new piece of gear; and lastly, once you have made your new innovation, you have to market it and get it distributed.

Congratulations! You now have a very big bill. If you can only sell a couple of thousand, and everyone in the chain wants to make some money, your new creation is going to be *expensive*. This is the thing

# 25 Years of Gear

home recording musician the opportunity, through their newly acquired cassette multitrack, a medium through which they could record and play their "demos". These demos were certainly not of a quality that could compete with a real studio production; what these demos represented, at least to companies like Yamaha, Roland, Korg and later, Mackie and Alesis, was a new market (a massive market) to create and sell gear to.

Several big innovations occurred in a short period of time for keyboard players. The first was just a little before the time of my keen interest in keyboards. Back when I thought it was still gross to kiss a girl, the first memory chips were added to keyboards (1979 was a big year huh?). It seems beyond arcane to think that at one time, not too long ago, in order to play your favourite patch on a synth, you had to program it – or weirder yet, "patch" it in with wires. Yes, young and keen *CM* readers, there was a time when a patch chord was actually used to create a synthesizer "patch"! And you thought a "patch" was a hip word used for a sound on your fancy keyboard. Who knew?

The second major innovation came in 1983, and would forever raise the bar on home recordings: MIDI. Standing for

could play their music into a sequencer and play it back later without any loss of fidelity.

The mid-'80s (or is that MIDI-'80s) became the heyday for keyboards, BIG hair, octagonal drums and guitar solos. Keyboards became incredibly accessible to players and programmers on a budget. Yamaha DX-7s weren't exactly cheap, but they were the first seriously mass-produced professional synthesizing keyboard.

## I Want Money, That's What I Want

Let's take a quick detour to economics 101, as this becomes the key element (extremely upsetting and disturbing to some) of the ever-changing music industry.

There are several factors which create the price point of any new innovation. The first and most important is R&D: Research and Development. The planning and creation of any new piece of gear by extremely competent and technically gifted

that changed in the '80s – gear became significantly less expensive. How? First off, keyboards became digital. This meant high initial R&D costs, but significantly lower costs for parts and tooling up. As for marketing, the biggest marketing machine to that point in history had just arrived on television ... and it was free! Yes, not only did you want your MTV, but the fine folks at Roland, Yamaha, Fender, Epiphone, Marshall, Pearl, Shure ... and every other manufacturer of musical instruments in the world wanted



Yamaha DX7

you to have your MTV, or MuchMusic in Canada, to see your favourite superstars using the same gear you could have at home, 24 hours a day. The lower costs and massive marketing equated to massive sales. Marvels of the '60s and '70s, like the Mellotron sold numbers in the thousands.



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Keyboards like the Yamaha DX-7, Roland D-50 and Korg M-1 in the '80s accounted for sales in the millions!

## All Together, Everybody

In the '80s, if you were Jan Hammer, you would have been able to make your entire *Miami Vice* theme at home on your MIDI keyboards. Sequencing had taken off, but unless you were into instrumental synth pop songs, like "Axel F" (*Beverly Hills Cop*), you weren't going to have much of a future working at home. I guess it was time for a new innovation. The guys getting all the solos in the '80s were the guitar players and to be honest, listening back, I am still not sure it mattered what you played, as long as it was fast, you had HUGE hair and wore a bandana (in that order). When it came to home recording, these 6-string Portastudio experts could do more bouncing than a kid playing *Frogger*. Bouncing was the arcane and certainly less than audio purist pursuit of taking multiple tracks and mixing them down to one. This freed up the tracks you bounced so that you could once again

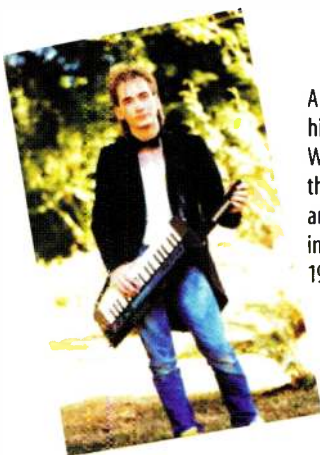


Atari 1040ST

record over-dubs and bounce again and again. I just read that and if you don't know what bouncing is/was, that explanation won't help at all! Heck, bouncing gave you more tracks to record on than you paid for ... at the cost of fidelity. Your questionable sounding 4-track, could actually turn into a really bad sounding 9-track after you finished bouncing.

## I Spy With My Little Eye Things Beginning With "A"

1986: along came the Atari 1040 ST with its blistering 8 MHz processor, 4096 colours, a whopping megabyte of RAM and built-in MIDI ports. Actually, the 1040 was a home recording dream and is still superior in one way to even the most sophisticated studio system of today – no fan noise! The Atari had several sequencer program options which allowed you to record up to 256 tracks of MIDI from your keyboards, but more significantly, it had several SMPTE (pronounced "simpty") options for synchronizing your keyboards to real-time tape recordings. This was significant on



A more hirsute Alec Watson shows off the latest fashions and musical instruments, circa 1985.

many levels. You could now hit play on your 4-track home recorder and have your computer start its sequencer making your keyboards play in time with your analog recording. A small home studio, for the first time, could have a song demo with reasonable sounding fidelity. This also allowed the musician the opportunity to demo up their songs at home and then go to the "big" studio to re-record their analog audio tracks, keeping their carefully-programmed keyboard tracks pristine and worth the time spent at home. Better still, you didn't have to make charts for the big studio as your notation software wrote out the music for you. Whether your first instrument was drums, guitar, keyboards or vocals, if you were minutely technically inclined, you could own a serious little home studio that allowed you to make reasonable quality demos.

At about the same time as the Atari's success, a company named Akai, started selling large quantities of their S900s and S1000s. Samplers had been around for a while. In fact, part of the reason that the Roland D-50 and Korg M-1 sounded so good (at the time) was the fact that many of their "pianos" and "strings" combined digital synthesis with very short samples. Memory, back in the mid-'80s, was still pretty small and expensive, so they could only make VERY short samples. However, in contrast to keyboards that had a small amount of ROM memory for samples (ROM is unchangeable), Akai's 900 and 1000 samplers were very open ended. Although RAM was still expensive, you could use the sampler's entire RAM for your own choice of instrument sound. With all of this creative power many "musicians" ch-ch-ch-ch-ch-chose, to create gimmicky vocals Who didn't, in the first day of owning their sampler, slow down or speed up and play, over and over, some gaseous bodily expulsion to the glee of all the guys in the band? Yep, for the first time ever, there was no question that drummers and guitarists envied the keyboard player: the keyboardist could play a fart solo!

Not as much fun as farts, but far more useful however, was the fact that a sampler could play "pretty darn good" drum sounds, pianos and strings. If you could record it, the sampler could play it back in any key, and "in-time." When drum samples were

played back, in-time (much to the dismay of most drummers), home demos could sound like a fairly well recorded studio session – especially since many popular recordings were starting to come out with "drum machine" drummers.

In the 1970s a home studio would have consisted of a reel-to-reel tape deck, a small mixer and a dynamic microphone or two. Now, in the late '80s, a good home studio consisted of a mixer, computer, SMPTE sync device, drum machine and/or sampler, several keyboards, a good power amp and monitors and a couple of dynamic microphones. No wonder it was getting so competitive between all the manufacturers.

## \*Special Note To Drummers\*

It has been pointed out to me, by a drummer-friend looking over my shoulder, that the electronic drums of the '80s haven't had a mention in this article. That's because I am trying to stick to industry changing gear. Unless I should mention that electronic drums made an entrance in the '80s and changed the industry by allowing drummers to trigger samples out of time! Sorry, did I just type that out loud?

In all fairness however, electronic drums have come a long way. From simple triggers of 12-bit samples in the '80s to the current 24-bit velocity cross-faded samples triggered by multiple sensors within the same unit. Heck, some of them even look like drums ... and I am sure there are more than just a few parents who really appreciate the biggest drum innovation in history: a drum kit with a headphone jack!

Drummers weren't the only benefactors of the MIDI-'80s. If you could pick it up and play it, there was a company making a MIDI version. They didn't want you to feel left out. There are obvious benefits to playing a MIDI instrument that is in some way similar to the sound that is being emulated. For instance, breath control for



Roland VM-7200

horn sounds. The envelope of a horn sound has little similarity to that of a percussive piano. I never got to try out one of those MIDI saxophones (it would have helped if I played the sax I am sure), but I imagine, programming horn sections on an instrument that could be played at different



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amplitudes within a single note (you could play quiet at the start of a note and build the note holds), must have been a distinct advantage over those of use relegated to using our digits to move little sliders.

Another great MIDI relic: the MIDI guitar. There is a certain amount of irony in that invention. It seems to me that nearly all the synth patches ever created had a distinct similarity to distorted guitar sounds. You could almost say that keyboard players may have had a little guitar envy. At some point, 20 years ago, the tables must have turned and guitarists somehow got keyboard envy (at least the ones that worried about their clothes and hair style). The ability to track pitch and modulate it into a MIDI command was quite a technical leap. There were all sorts of problems with tracking in the early days, but if you wanted to look cool playing a synth solo, the ONLY way to do it was with a MIDI guitar. (Yes, for those of you that just read between the lines, those little portable

venue, they don't feed back and the vocals sound WAY better. Of course when they don't work, well, they're really, *really* bad.

## It's All Smoke, Mirrors and Rackmount Effects

Like spandex on an '80s rock star, the most prevalent gimmick in '80s production had to be the digital reverb. Reverbs from Lexicon were the order of the day and they were expensive. Looking back at our marketing 101 model however, the clever people at Yamaha realized that for a small cost in materials, they could make outboard gear (reverbs and delays) with reasonable fidelity that could recreate the sound of a \$15,000 reverb for a live venue or a home studio, at a significantly lower price point ... if they sold enough. There are still a lot of Yamaha SPX-90s and Rev 7s collecting dust in studios and live sound racks today.

Outboard rack sales took-off in the late '80s and sold well all the way to the late '90s. Reverbs and delays from Roland, Yamaha, and Lexicon were strong sellers, but it was a little start-up company called Alesis that looked at the sales model of Yamaha during the '80s and beat them at their own game. Make it work, make it cheaper and sell lots probably wasn't the official slogan of Alesis, but products like the MIDI Verb took costs to a new low and affordability for the masses to a new high. The success of Alesis' initial wares obviously allowed for some significant R&D. At

synchronization system that enabled multiple machines to synchronize. For the first time, high quality 24-track recording for



Line 6 Pod

the project or home studio was attainable. Not only did this create (overnight) a plethora of project studios that could create low-cost releasable quality music, but also, much bigger than that, was the fact that it created a whole market of new consumers.

Until the arrival of the ADAT, good quality mic preamps, microphones and outboard gear were very expensive. Going back to our little '80s economic model, the market had always been relatively small for "nice" gear like Neumann mics and Focusrite preamps. In less than a year, a city like Vancouver, that had 10 major studios which were likely to buy high-end microphones, preamps or pieces of outboard gear, suddenly had hundreds, possibly thousands of new purchasers. (The cassette or small reel-to-reel tape machine had always been the weak link in the small studio chain, there was little need to record a high-end mic on to a tape machine with moderate to low fidelity. That's why it all changed so quickly).

Companies like Mackie suddenly launched small, well thought-out, quiet mixing consoles with great success. Microphone companies, like RØDE from



Alesis ADAT

keyboards that strapped around your neck looked almost as goofy as the keyboard players trying to look cool playing them).

## Of Course It Wasn't ALL MIDI...

MIDI changed what we listened to on the radio, but there were some other pretty big innovations 20 years ago that changed the way we listened to music ... literally. I have often been asked to do short stints on live sound for acts that I work with in the studio - I find it stressful and frustrating. Conversely, I am sure really good live sound guys find studio work boring and controlled. The second biggest frustration, for me, has always been those wretched wedges (monitors) on stage, taking up room, feeding back and most of all, making a perfectly good vocal sound muddy and unintelligible. This was addressed a couple of decades ago with a deceptively simple innovation: the in-ear monitor. When the system works well, it clears the stage of mess, reduces the amount of gear that needs to be carted around from venue to

the beginning of the '90s Alesis released an innovation that would forever change the way music was produced and recorded.

## 2 Legit 2 Quit, Working in the Project Studio

The Alesis ADAT changed the industry in many ways, and what was really clever was the fact that for the most part, they had used existing technologies to do it (keeping R&D comparatively low). The rotary headed stereo DAT (Digital Audio Tape) recorder had been around for a few years and was a fairly big innovation for mixing down. DAT had a 96dB signal-to-noise ratio, significantly higher than a good 1/4" tape, and miles beyond cassette tape. The Alesis ADAT changed the industry by creating an 8-track version of the DAT that utilized the workings of existing VHS recorders and metamorphosed them into digital multitracks. More impressive still, was the fact that they created a proprietary



Akai S900

Australia, were able to release microphones that rivaled the top-of-the-line tube microphones from AKG and Neumann at significantly lower costs, as they were banking on large numbers of sales. With high fidelity for the first time at the project studio, it was necessary to upgrade monitoring. Powered speakers from Meyer and Genelec, soon to be out-priced and in some cases outperformed by Mackie and Dynaudio replaced the industry standard Yamaha NS-10 as the quintessential near-field monitor.

With all this new gear and great accessibility in the '90s, some musicians and groups were suddenly able to make records that became hits right out of their living rooms.

The advent of recording in the living



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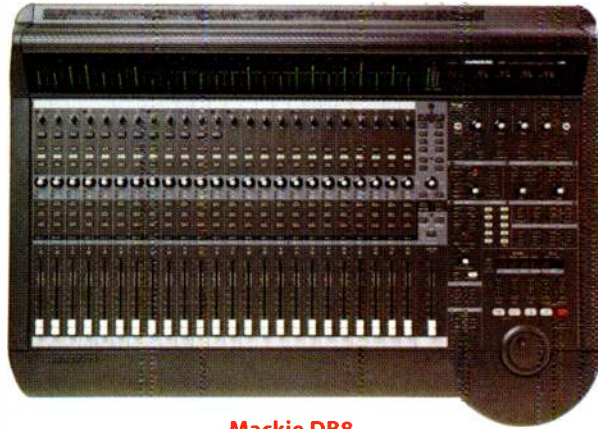
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room also created specialized solutions for problems like getting guitar amps to be played at lower volumes. Now we all know that there was no reason to market amp simulators and have any sales success prior to the '90s. Spinal Tap's amps went to 11; recording in a living room, it was necessary to have the sound of "11" at the volume of "11". Tech 21, to the relief of studio and live sound engineers as well as parents everywhere, paved the way towards guitarist's acceptance of little boxes that could actually simulate, quite accurately, the sound of howling tube amplifiers. This acceptance created the market for new guitar innovations like the Pod. The Sansamp and Pod were so successful at home and in the studio, they started "turning-up" (get it?) on stage.

## Let's Get Digital!

The biggest change for the industry from the '90s to the present, and for the foreseeable future, is without doubt the Internet. It seems like only a few years ago that all

the media companies were busy worrying themselves about "digitally cloning" music (the need for Serial Copy Management Systems to be created for digital mediums). While they were all arguing about that, some clever folks invented MP3 compression and "sharing". That has been some of the bad



Mackie DB8

stuff. The good stuff seems to get missed; I guess it just doesn't make good news. With the arrival of the Internet, the playing field was suddenly levelled considerably between major labels, indie labels, and even acts that could create a good Web presence. It suddenly became hard to tell who was a major pop act, and who had a good Web

programmer.

Artists and writers were suddenly able to collaborate on songwriting over the Internet. Not only that, but as high-speed Internet made its debut, it became fairly easy to bounce around .wav and .aiff files to players with good home studios. It is now fairly common to work on a session in Vancouver and send a rough mix to Toronto for some guitar overdubs.

Maybe Alesis didn't see it coming, or maybe there was nothing they could do about it, but while all this new gear was being developed through the tech boom of the '90s, computers suddenly got fast. A company named Digidesign had been marketing a stereo recording system that many people were using to mix onto (rather than DAT). This new system allowed you to digitally EQ, compress and sequence your record, and then burn it onto CD for replication. Cool!

However, it wasn't until Digidesign's stereo Sound Tools became the multitrack audio program Pro Tools that things really changed. The rest is modern history. The "fast" computer has changed a lot in a very short amount of time. Sales for multitrack tapes are currently nonexistent. The ADAT, like the cassette, will be another blip in recording history. A blip that, somewhat like the cassette, was far more significant for what it did to the industry than what it

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achieved sonically.

The fast computer has killed outboard effects sales. You still see effects for live sound (for a little while longer), but these will likely disappear with the arrival of the "successful" digital live mixing console. As for the guitarist, the once \$1,200 outboard effects rack is now a "value-added" addition, incorporated into guitar amps and simulators. Meanwhile, at home, the project studio, and the large studio, a current \$1,200 computer running at 3.4 GHz with 1 GB of RAM can probably replace about \$200,000 worth of 1990s outboard gear. Sample players and drum machines are also a thing of the past. A Mac or PC system can easily outdo the very best drum machines and samplers *while simultaneously* replacing \$200,000 of rack gear.

What does the near future hold? Well I don't see the computer going the way of the Dodo, the cassette, DAT, or the ADAT any time soon. Mentions of recording systems like RADAR or digital mixers have been conspicuously absent from this article (thus far); in reality, these *are* computers. They are computers with proprietary interfaces. We are likely to see more and more computers with proprietary interfaces in the short term. Focusrite's new Liquid Channel, a preamp that is a physical model of every conceivable vintage preamp in one box is likely to start a new trend in outboard gear. Likely, in the

near future, we will move to open ended systems that combine high quality preamps and converters, but then leave it to the computer or proprietary interface to do all the physical modelling; killing the sales, once again, of the mid-2000s outboard physical modelling racks.

The live arena, however, is still not a strong place for computer workstations, for obvious reasons. Even the acceptance



Pro Tools

of digital consoles for live sound has been much slower than acceptance in the studio. Perhaps it's the fact that an analog console doesn't have to boot up and never crashes. The analog console will likely have a place for a long time in certain venues, but it looks like the transition to digital is about to take over. It's just hard to beat instant recall of scenes, monitors mixes, digital EQ and

dynamics on every channel. These powerful and time saving features will win over in the near future. Hey, with all this gear getting more powerful, smaller, lighter, better sounding, cheaper and easier to set up, do you think concert tickets are going to get cheaper too?

How will the big recording studios fare? They are taking a pretty heavy hit at the moment. Not only has all this accessibility to gear created cheap competition, which in reality *does* make a lot of bad sounding cheap records (good records are made by talented players, producers and engineers – not good gear!), but more bands are realizing that they may actually have the opportunity to make money on a record if they keep their costs down. The big studio has always maintained an acoustically controlled environment (that's why they call it a control room, eh?), but alas, even this is being addressed by companies that specialize in sonic treatments for the project studio. Much like that IBM commercial with the "Big Business Man" says: "You will have to adapt or perish." I tend to think that the big studios are going to do OK.

Myself, I actually *really* like the ergonomics of the small project digital mixer (Yamaha O2R, Roland VM7200, and Mackie D8B). Not because I am too lazy to walk over to the patch bay to plug in a compressor and



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then walk over to the compressor to adjust it; it just makes much more sense to sit in the sweet spot of the monitors and adjust compression, reverb and EQ then to get up and walk about the room and "guess". I imagine in the not too distant future, the big studios may start using digital consoles and patch bays as signal flow controllers for their fine vintage analog consoles.

As for players of acoustic instruments, it looks like their world is possibly going to change in the next few years too. Line 6 has just released their Variax, an electric guitar that can physically model other stringed instruments. There is apparently a rumoured acoustic guitar version that is going to appear in the very near future too. This could be the first real guitar innovation in a long time; or, it could be a 6-string version of the DCC. What's a DCC? That's my point!

Will DVD audio become a standard? How about 5.1 mixing? I would tend to think that, somewhat like the addition of the radio to the car and later the cassette, that 5.1 won't become an audio standard unless it starts showing up in the automobile. The car would be the perfect place for it; it is the only place that most people are in a controlled environment where they actively listen to music. Millions of commuters are a powerful commercial force, if they adopt the change, we will have many 5.1 mixed

recordings for our homes. Otherwise 5.1 might just be a fad like quadrophonics in the '70s.

While on the subject of car radios, the introduction of "pay" radio (no, not payola), or subscribing to commercial-free digital radio may be an industry changer in the future. Subscriber stations may become a great distribution tool for indie acts, as bands record direct to digital and then, much like the majors do currently, send their mixes directly to radio without the need for expensive replication. After a listener hears a song on subscriber radio, they could then download it to their MP3 player from secure pay sites. No more searching for your favourite obscure band all over town at the record stores. More bands may have more access to more media ... or of course, if it is successful and makes money, the majors may jump on board and take over. The great thing is, (at least for most of us being the little guys) no one knows how it will all pan out.

## The Future?

I tend to think that much like our industry now, there will be all sorts of simultaneous musical paths in our future. There will be the musician that takes the path of a backlash towards technology, there will be others that embrace it and create new musical genres. Genres that make guys who were

nine in 1979 ask, "When is the song going to start?" With all the accessibility to new gear, creative tools, thousands of television channels, and a seemingly infinite number of "Internet acts," will we become more artistic and more musically developed, or are we just diluting a talent pool like a 50-team NHL league? Will the fashion industry take over MuchMusic, as acts merchandise their collections of fashion apparel in an attempt to make money outside the long grasp of the record company? Or, will future record deals be contingent on the record company owning a piece of the clothing company too as disc sales disappear and we purchase music that is downloaded to data cards. Look for the answer to this question and much, much more in the 30<sup>th</sup> anniversary issue of *Canadian Musician*. ■

*Producer/Engineer Alec Watson is currently working on a new project for Spirit of the West. He enjoys wearing cotton pajamas (his own designer line that can be purchased at www.ALECSPJS.com), slippers and a blanket while recording from his destination studio on Vancouver Island ... The SOTWs have begun to wear slippers.*



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*Randy at home,  
Photo: Denise McCann Bachman*



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# 25 Years of the Music Business

by Rod Christie

Contrary to popular perception, the Canadian music business does not lie in ruins. Maybe some of the bigger tenants have moved along, and most of the furniture has been pawned to pay the bills, but the foundation is strong and there is plenty of new talent ready to move in.

The past 25 years have seen vast changes in the Canadian music industry, with perhaps some of the biggest happenings in the last five years. Previously unheard of or underground genres of music have leapfrogged to the fore, while the major labels consolidate, merge and re-consolidate to fend off the fickle market and the progression of the digital age. There is an ongoing battle to define ownership and its attendant rights between the artists, business and consumers.

As the majors fight for survival, independent labels and artists have been mounting a quiet insurrection, capturing the spotlight and small sections of market share with innovative and unique offerings. Even with limited radio and television exposure, there have been some breakthrough success stories in recent years, aided partly by the Web, but also by major label woes, as artists find homes in smaller, more flexible and open-minded companies.

Like many other Canadian industries, the music business is closely tied into what goes on south of the border. Upheaval and change in the American recording industry is reflected to a certain extent in Canada, but we are luckier than our American counterparts in a few key areas. The much debated CANCON regulations, introduced in 1971 and updated in 1999, have resulted in an established system of exposure in Canada, guaranteeing airplay for Canadian artists that might otherwise fall by the wayside or become lost alongside some American marketing behemoths. With those regulations has come a star system that we can truly call our own, giving us artists that reflect our national identity and a business that employs Canadians.

Sam Feldman has had a major role in the careers of many top-flight Canadian artists. He

is the founder and CEO of Sam Feldman and Associates, the largest talent and management agency in Canada. His outlook on the industry today is positive. "The really important developments in the Canadian music business are that there is a continued and expanding international success for Canadian artists and industry people. One has only to look at Nettwerk's roster, with Sarah McLachlan, and our own success with Diana Krall, not to mention Chris Smith with Nelly Furtado and Bruce Allen with Michael Buble. There is outstanding management expertise in Canada that can bring great talent the recognition they deserve."



Sam Feldman

"I think it has been evolving steadily for the last 20 years," opines Terry McBride, the brains behind, and President of, Nettwerk, a label and management company and a true Canadian success story, on the state of the business. "The last five years have been much more fractured. It's definitely in a state of disarray, although I do believe it's finding its feet. Hopefully we're changing from the old guard to the new guard – that would be refreshing."

In an industry built on change and challenging expectations and traditions, this is as much a cause for optimism as caution. Our talent has hit big on the world stage, but success has also become something we can enjoy in our own backyard, with artists building careers at home in Canada. Today's technology is also providing as many solutions as it is challenges, and it's the various uses, benefits and drawbacks of technology that has everybody talking.

"Like the song says, rock and roll is here

to stay," says David Basskin, President of the Canadian Music Mechanical Reproduction Rights Association (CMRRA), the organization that represents over 30,000 music publishers, authorizing the use of their work on CDs, tapes and television. He is at the centre of the music downloading debate, and has spent many years fighting on behalf of songwriters and publishers across Canada.

"There's no question that today's technology offers Canadian songwriters and musicians unprecedented opportunities to create and distribute their music with efficiency – but those same technologies make it harder than ever to get paid for what they do. Much has changed, and much hasn't – opportunity and danger still abound."

Denise Donlon, President of Sony Music Canada, and former Vice-President/GM of MuchMusic, agrees that technology is growing at a great speed, but the most important thing to remember is the song itself: "From cassette decks to iPods, from Mom and Pops to big box, from Lollapalooza to personal chat rooms, from '80s hair to *Popstars* everywhere, the whole world of distribution, communication and availability of music has changed and accelerated. As our industry struggles to adapt to evolve new business models the fundamentals of our business remain true. Great music needs



Denise Donlon

to win. Great music is the core and the key. In these especially turbulent times of world, cultural and musical change, we continue to look to the best of our artists to move our feet, warm our hears, challenge our perceptions and – at the end of the day – &^%\$ it! Sometimes we just want to dance! Those of us on the business side need to redouble our efforts to ensure that the truly talented can shine and succeed in a

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# 25 Years of the Music Business

figures, bottom lines and entire careers, but laptops, inexpensive software and other tools have brought lower budget recording practices closer in line with million dollar studios.

Today, anyone with an idea, a microphone, a G4 and a good piece of audio software can record hundreds of tracks of music easily, mix it, master it and burn a disc which to the average consumer might sound no different from any other CD on the market. Detail, audio fidelity and speed are now available across the board.

"The most important change in the last 25 years is the passage from analog to digital," says Rene Aube, manager of Studios Piccolo in Montreal. "And by the same token, all the technical aspects and the evolution of the gear is incredible. When you think back 25 years ago, we would send out copies of final mixes on cassette with the hiss and noise included at no extra charge!"

"Technology has brought the cost of recording down tremendously," says David Leonard, CEO, President and founder of the

manner that is true."

Technology has opened a Pandora's Box for the music industry. The ability to copy and disseminate music across a huge network has wreaked havoc on sales

Trebas Institute, a full spectrum music and media college also celebrating 25 years of activity. "You can do a lot more for a fraction of the price that it cost you years ago. There's a lot of opportunity for musicians to spend their money on purchasing equipment instead of spending it on expensive studio time."

There are drawbacks to the instant gloss of technology. Of course, a great concept is still a great concept, but the ability to endlessly tweak sounds and tracks has led to what some believe is the decline of true musical talent. In some respects, the development of certain musical genres and styles, specifically with the use of samplers, loops or pre-mixed tracks, has created a whole new class of musician, where skills don't necessarily have to rely on sound theoretical knowledge, but it always comes down to the fact that if you don't have a unique idea or sound, digital techniques are not going to help.

Gil Moore is the owner of Metalworks Recording Studios, and a prodigious musician himself. As the drummer for Triumph, he witnessed first hand the development of the Canadian music industry from artist's perspective, and turned that knowledge into the creation of a world-class recording studio.

"I think the most significant thing is that 25 years ago you needed to be an exceptional musician to have a chance to walk into the recording studio," he says. "The emphasis that was being placed on music creation was

musicianship. Everyone's intent was to become a better musician and that was seen as the way to get a record deal and become recognized."

"With what's happening now, the ratio has changed drastically," he continues. "Everyone can become a recording artist now, and they can be their own engineers. The entry level for musicians to become recording artists has dropped to the beginner level. The influx of recorded material into whatever sized pipe it needs to go to the consumer is overflowing with incoming information. As technology has increased, it has lowered the bar, and there's a sense that if you can cut loops together you're

a producer or a recording engineer – which you are not. We've got this huge supply of recorded music, but the quality of playing has gone the other way."

Of course there are reasons other than the advance of digital for Moore's perception of the general decline in talented musicians, not least of which are market pressures for instant product and the evolving (devolving?)

taste of consumers. The Internet has fed into this glut of product with the ability to upload and download music, and has become probably the most controversial issues surrounding the music industry ever.

Brian Chater is the head of the Canadian Independent Record Production Association

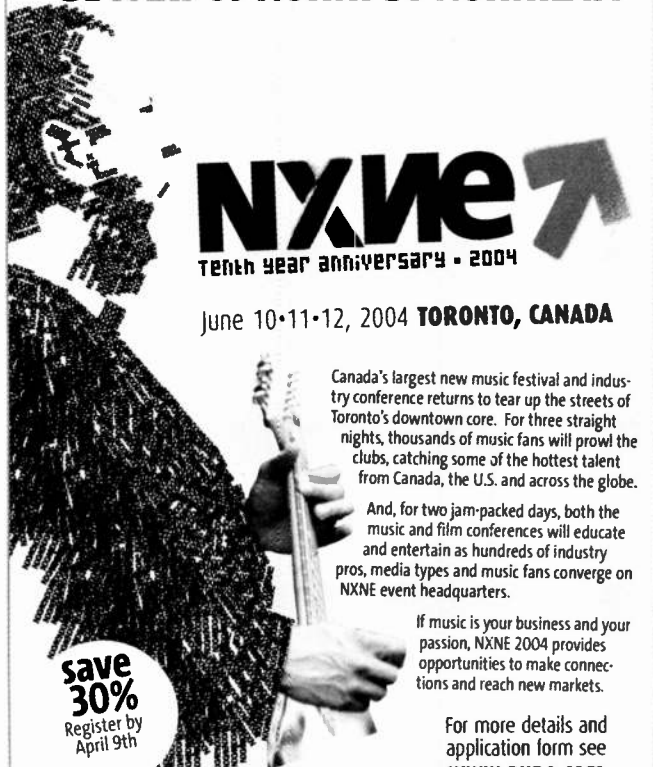


Terry McBride



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# BACK ISSUES

## The Early Years



### 1979

- March/April: Burton Cummings, Murray/Clayton, Shriek the Shocker, Recording Studio Design, Notations/Siemens
- September/October: Damien Troiano, Fish, Fish Rover, Max Kofman, Canadian Recording Studio Guide, Keyboard/Compositions

### 1980

- January/February: Bob Seger, Bonnie Raitt, Peter Dinklage, Manzanera, Vintage Origins
- March/April: Triumph, Jerry Doucette, Gentle Reno, Tim Murray, Slow Playing for Guitar - Part I, Record Piracy
- July/August: Dan Hill, FM, Henry Cuervo, Powder Blues, The 4 Tops, Snare Drum for Guitar - Part I
- September/October: David Clayton-Thomas, Down on the Beach, Nashville Slash, Heart of Loss, Canadian Recording Studio Guide, Clubs
- November/December: Art Wine, Diana Hornum, The Bells, Squire, Mike Bond, Howlers, Troublesome and Your Great Part, Plus Players, Canada

### 1982

- May/June: Chill Wank, Spar, Jindr, Daniel F. LaBie, Performing Highlights, Part I, Snowbirds Market Guide
- September/October: Diane Tell, Douc, Bennett, Davis, Mick, Linda, Kitzler, Amy
- November/December: The Poppy Family, The Great Lakes, The New Canadian Recording Studio Guide

### 1983

- March/April: Rough Trade, Rob McConnell and the Boss Brass, Dick Damiano, Terry Crawford, Sam Moon, Don Yourell, Percussion - Part I
- May/June: Linda Brady, The Spoons, Ruth, Don Yourell, Percussion - Part II
- September/October: The Concert, The Drama, The 4 Tops, The 4 Part
- November/December: Oscar Peterson, The Lincoln's, Wanda Chaszni, Janet, Percut Quarter, Part I

### 1984

- July/August: Thrasher, Zito, Nova, The Chill Wank, Crazy as Hell, Part I

### 1985

- May/June: Corey Hart, Maria M, Lavinia, Lethbridge, The Great Drumming, The Canadian Musician and the Guitar - Part I
- September/October: M + M, CM Light, The Part II, Electronic Percussion Accessories, Spotlight on Vancouver, Vancouver from the Air, Eric Allen, The Eyes, Network, Records, The Supra's, DOA

### 1986

- January/February: The Music Lover's Guide to the New Year, The New Music Focus on Producers, 1985
- July/August: Luba, 5+40, Musicians' Verity, Cover Bands, Compulsions, Music Revolution

### 1987

- January/February: Bryan Adams, The Great Lakes, The Great Lakes, The Great Lakes

### 1988

- September/October: Ted Hider, Art Benjamin, Jeff Healey, The State of the Guitar
- November/December: Quarter Protons, My Band, Earth, The Great Lakes, The Great Lakes

### 1989

- March/April: 10th Anniversary Edition, The Great Lakes, The Great Lakes, The Great Lakes, The Great Lakes
- November/December: David W. Cox, 4-40, Kevin M., Michael H., How to Avoid Getting in Trouble, Putting a Sound System Together

### 1990

- January/February: The Great Lakes, The Great Lakes, The Great Lakes, The Great Lakes, The Great Lakes
- March/April: Rush, George Fox, Oliver, The Booking Agent, What Makes Them Tick? Keyboards in the Nineties
- September/October: The Great Lakes, The Great Lakes, The Great Lakes, The Great Lakes, The Great Lakes

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(CIRPA), the organization that is the voice of independent music producers in Canada, lobbying on their behalf and promoting them nationally and internationally. He recognizes the growth in support given Canadian artists from the government, and that through hard work and determination these artists have been heard all over the world. Chater also feels that the industry's current woes are more akin to growing pains, as the inevitability of digital file transfer sinks in.

"Market size and sales have grown substantially over the years, and the industry has been constantly restructuring," he says. "First with Compact Discs in the Eighties and Nineties, to DVD and downloading, Soundscan and BDS today. Even with the problems of piracy and peer-to-peer networks, the constant remains that the public desires more and more music. The biggest changes are in the physical delivery systems, and in marketing and sales concepts. A hit remains, and always will be, a hit."

"Canada's music industry has survived for 25 years – and that's a great accomplishment," says CMMRA's Basskin. "While Canadian songwriters and performers have scored major successes domestically and internationally, it's been hard sledding for those who have tried to make a living in the indie publishing and label business."

Basskin has lobbied long and hard for what is known as the "Phase II" copyright amendments, a package of legislation that

will be more familiar to consumers as the levy introduced to blank recording media in 1997, and which has raised millions for songwriters, publishers, performers and other makers of sound recordings. He feels that this legislation has gone a long way to provide some relief for the makers of music against the onslaught of file sharing.

"The same legislative package also laid the groundwork for the Broadcast Mechanical Tariff, by which songwriters and publishers are now being paid for the copies of their songs made by radio stations on their file servers," he continues. "All radio stations today are automated, and without the use of file server copies, they couldn't enjoy the convenience and cost savings they get from automation."

The CMRRA is the biggest music licensing agency in Canada, and claims to represent the majority of music publishers and copyright owners doing business in Canada. This size has given them

the market strength to go to bat for publishers who want to claim their royalties from use of their music, but it's a tough challenge.

"Right now, we're renegotiating the Mechanical Licensing Agreement, the basic agreement that sets the rate for the use of

songs on CDs and cassettes," says Basskin, "and we're well into negotiating the rates that will be paid by online services for streaming and downloading songs via the Internet. It's no exaggeration to say that these agreements will form the economic basis for the use of our clients' songs for years to come."

This is important stuff as Canadian artists struggle to have their music heard on the world stage. The big names, like Celine Dion, Bryan Adams, Avril Lavigne, Sarah McLachlan, Nickelback and Sum 41, among others, have helped pave the way, as have many others before them, including Neil Young, the Guess Who and Joni Mitchell. But big international stars like these, it can be argued, would have been big anyway, regardless of our protectionist tendencies. Smaller artists need to find ways to exploit the new technology and rise above the fray.

John Harris, President and founder of the Harris Institute for the Arts, is one of the biggest boosters of raw Canadian talent. His is deeply involved in Metronome, a new development in Toronto that promises to be a major touchstone for the arts, and more specifically, musicians, in Canada. Along with David Leonard, Harris has created a system that educates students in technical and support aspects of the music industry, including engineering, media and management careers. He feels that technology is opening the industry up, and wants to prepare students for the future.



David Leonard



Brian Chater



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# 25 Years of the Music Business

next generation of Canadian musical artists and their associates is unprecedented."

Today, opportunity is available in many forms. The music industry is included alongside many other forms of art, and likewise is supported by the government of Canada in the form of loans and grants. The Foundation To Assist Canadian Talent on Record (FACTOR) was created in 1982, and since then has been instrumental in helping all kinds of artists kick-start their careers. Other programs such as Musicaction, the Canadian Council for the Arts and VideoFACT have all had an influence on the growth and vitality of the Canadian music industry. Alongside Canadian content laws, these groups have helped stave off the perceived cultural threat of our neighbours to the south.

But when all is said and done, this is still an industry, and the only thing that matters at the end of the day is the bottom line. "Sales have gone down dramatically and music theft, as we refer to it, has given everyone a bad headache," says Aube. "We're selling a product here, and sometimes we tend to forget about the art."

"The price of music has outpaced the rise of inflation, and hopefully that will get

"The dramatically reduced costs of producing music and the access to an inexpensive global electronic system of distribution is revolutionizing the music industry," he states.

"The opportunities open to the

pushed down again," says Mc Bride. "The music industry has managed to price themselves out of business. They all went from being private corporations to public, and they have to report to shareholders. I don't think that is the best thing to do for creative companies."

Label mergers have been a hot issue lately, what with speculation of another between giants BMG and Sony. Radio has also followed in the mega-corporate mould, with most major stations being held by a few media outlets and marketing polls controlling playlists. While radio is still important in the development of an artist's career, sheer numbers mean that most will get lost in the shuffle and only the acts with the biggest budget are getting heard.

Radio is dominated by four main companies here in Canada after the CRTC eased restrictions in 1999, encouraging media conglomerates to expand their holdings. While we have yet to approach a Clear Channel-like dominance by one corporation, the field has been reduced dramatically in the last few years, which means slimmer programming and fewer chances.

"Retail has gone from Mom and Pop stores to bigger versions of the same, to malls, and now big box stores," says McBride. "By allowing that, the Mom and Pop stores start disappearing, and even HMV is now having a

tough time. The majority of music will be sold in big box stores, which will be very detrimental, because you become one of 10,000 items, and you can't get enough shelf space."

The industry is more of a battleground than ever, which is why institutions like Trebas and the Harris Institute for the Arts are gaining prominence. Educating students in what used to be a fly or fail, learn by the seat of your pants industry is just smart nowadays, even for artists, because writing and playing songs are only half of the bargain. A solid business acumen, realistic marketing goals, technical skills and an eye for design will all pay off.

"The availability of comprehensive education relating to the music industry has enabled those with an interest in music to dramatically improve the probability of a lifetime career," claims John Harris realistically. "The vast majority of people entering the industry in the past have had great difficulty surviving due to their lack of fundamental knowledge. The quality of training relating to the music industry is now also having a significant positive impact on the future of the Canadian music industry."

What do these experts feel is in the cards for the music industry? Many in the media have predicted a long and protracted battle against piracy, difficulty for emerging talent and consolidation of corporate interests, which is playing out to an extent.



Gil Moore



John Harris

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"A crystal ball for predictions is only going to be relevant for three months," says McBride when asked what he sees for the future. "Things are changing way too quickly, and if I had attempted to do this four years ago it would have been much easier, because the business was much more stable."

"Notwithstanding the problems created by file sharing, I see a bright future for Canadian music," says Feldman. "The live music business continues to flourish, illegal downloads are declining and legitimate digital sales are on the upswing. I've never felt more positive about the future of our business."

Aube feels that a swing back to the traditional values would be in order, an attempt to combat the faceless digital age. "The

tendency to go back to a more creative source would seem to be a good direction, and I think a lot of people need that."

"The music will always be there," says Chater optimistically. "Independents will be in the forefront of providing new and exciting music. The current woes of the industry will be resolved and while the structure of the music business will certainly change, probably in a major way, the business will still be the music business 25 years from now. The fact remains that people love music and there will always be entrepreneurs willing to find and provide it."

Moore is likewise optimistic about the future, if only because he sees the worst happening right now. "I think the music business will recover. The file-sharing problem will never

be eliminated, but it will be managed. There's always going to be cheaters, but there will be some way for copyright holders to manage their assets online, and some laws will change, and already are changing for that to happen. There has to be a worldwide consensus of fair play, and I think that is developing."

"Predictions? As Mark Twain said, they're very difficult to make, especially about the future," says Basskin. "People will continue to



Rene Aube

make, and enjoy, great Canadian music. Radio broadcasters will continue to play as little Canadian music as they can get away with – for reasons that I've never been able to comprehend. Retailers will come under increasing pressure as sales migrate to the Internet. Unauthorized downloading will continue, but – and here, I'm clearly an optimist – I believe that people are fundamentally honest, and don't want to steal. The development of legitimate, licensed online streaming and downloading services will usher in a new era of opportunity for Canadian musicians and songwriters."

Donlon offers her prediction of the Canadian music business: "Canada has established a massive world success story in launching and sustaining world class artists. From Joni and Neil to Celine and Sarah to Oscar and Diana, and 50 many artists in between – we rule! However, this alarming trend of late to leapfrog over the domestic labels to sign where the money is, instead of often where the passion is, compromises our ability to re-invest in future Canadian artists. We must continue to tell our own stories and plot our own diverse, musical future."

One thing all of these experts agree on is that music will continue to be made and enjoyed. It's a big business, and there is a lot of money to be made, and probably more to be lost, but most importantly, there are still great songs to be written, and they need to be heard. The biggest challenge today is getting the music to the people and making sure that artists and everyone else in the industry can support its creation. ■

Rod Christie is a Toronto-based freelance writer.



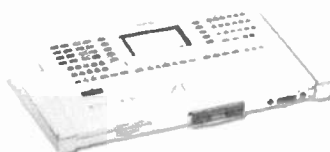
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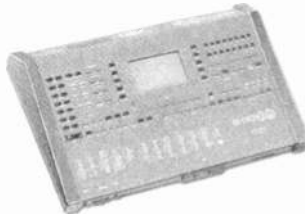
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# Getting To Know Google – Part 2

In my last Music Business Online article, "Getting to Know Google", I covered most of Google's general features, tools and services and how to get your site listed. Believe it or not, Google still has more to offer but is more geared to online businesses and helping them optimize targeted Web site traffic.

Google offers many new developments, services and tools for online businesses ... so let's get to know Google a bit *better*.

## General Advertising Benefits

Advertising on Google has several benefits including clickthrough rates five times higher than industry standard, keyword targeting that eliminates waste and increases relevance and unique text-based ads displayed on search results that are highly visible.

## Google AdWords

Google AdWords allows you create your own ads, choose keywords to tell Google where to show your ads and pay only when someone clicks on them. Google AdWords helps you reach marketing goals, regardless of your company size. For complete information about Google AdWords visit <https://adwords.google.com>.

## Google AdSense

Google AdSense is for Web site owners who want to make more revenue from advertising on their site. AdSense delivers text-based Google AdWords ads that are relevant to what your readers see on your pages – and Google pays you. AdSense also allows you to filter out unwanted ads and customize the appearance of ads. For complete information about Google AdSense visit <https://www.google.com/adsense>.

## Google Search Appliance

Google Search Appliance allows you to bring the same technology that powers Google's search engine into your company. Put it to work on your corporate intranet, extranet and public Web site. This combined hardware and software

solution is easy to use and can be up and running on your intranet, extranet and public Web site in a few hours. Google Search Appliance makes it quick and easy to connect your employees, partners, and customers to the information they need. For complete information about Google Search Appliance visit <http://www.google.ca/appliance/>.

## Google Free

Google Free provides Google search results to users who want to search the Web or just your Web site. Google Free is fast, easy and free. Google offers three types of search functions: Google Free Web search, Google Free SafeSearch and Google Free Web search with site search.

Use Google Free searches the same way you use Google.com and you'll get exactly the same results. You can implement any of the Google Free searches on your site by copying and pasting HTML code into your site provided by Google. For complete information about Google Free visit <http://www.google.ca/searchcode.html>.

## Google Wireless WebSearch

With Google Wireless WebSearch, your users can search not just the Web pages created specifically for wireless devices, but the entire World Wide Web. Google's proprietary on-the-fly conversion system translates Web pages into a language your phone understands, so users can access and view the content from their mobile phones. Google Wireless Search supports WML, HDML, HTML, and i-mode and J-Sky compatible HTML mobile Internet standards. For complete information about Google Wireless WebSearch visit <http://www.google.ca/wireless/>.

So that is the "business solutions" side of Google. I hope these articles have helped optimize your Google.com, Google.ca visits and visitors!

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

# RESOURCES

... **Bandlink.net** is an extensive music directory featuring artist sites, record labels, radio stations and a popular discussion forum. The site has recently had a design overhaul, is easier to navigate within, and features any new sections. Check it out at [www.bandlink.net](http://www.bandlink.net).

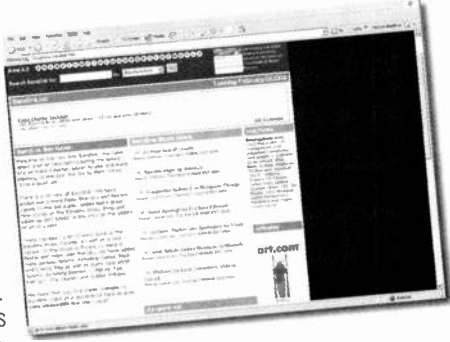
... Cakewalk recently announced the launch of **Project5.com**, a virtual community for the Project5 enthusiast. Project5.com was created to help electronic musicians take full advantage of the powerful Project5 Soft Synth Workstation by providing free tutorials and tips, drum kits, sampler banks, synth presets, and groove patterns. To celebrate the launch of Project5.com, Cakewalk has teamed up with Alienware, Edirol, Intel, Native Instruments and Roland to provide an opportunity to win a mobile recording studio worth over \$7,000. For complete details, visit [www.project5.com](http://www.project5.com).

... If you are looking for sheet music, songbooks, artist biographies, anthologies or greatest hits collections then visit **Music Books Plus** at [www.musicbooksplus.com/sheetmusic](http://www.musicbooksplus.com/sheetmusic). Music Books Plus has a vast selection of over 600 titles including: Best of Metallica, Ben Folds, Nickelback, Radiohead, Audioslave, Linkin Park, Paul McCartney and more.

... **DRUM BUM's** famous Drum Lessons / Tab Database has over 400 links to free drum lessons and drum tab. This collection is utilized by leading players and music educators worldwide and was recently reviewed by the Wall Street Journal! You have to see it to believe it at [www.drumbum.com/lessons/](http://www.drumbum.com/lessons/).

... If you are looking for lyrics from some of your favourite artists, check out **Song Lyrics Collection** at [www.songlyricscollection.com](http://www.songlyricscollection.com). The selection of artists is decent and browseable by album from each artist.

... **North By Northeast (NXNE) 2004** is taking place in Toronto on June 10-12. Visit the NXNE site at [www.nxne.com](http://www.nxne.com) and find out info on the show, media, bands, hotels and more.





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# Preparing To Tour From A Sound Engineer's Standpoint

**L**ong before the band comes in for the final tour dress rehearsals, they should have rehearsed on their own so that the time for production rehearsals can be used to get the band and crew on the same page on the look, design and flow of the show.

The production rehearsals should be used for several different things; making the final list of equipment that will be needed BEFORE the tour starts, making an equipment manifest, learning the show for sound cues, becoming familiar with the song order, working on making work tapes for all concerned for light programming and mixing purposes and there's tonnes more.

Make sure to have all road cases colour-coded, stenciled, numbered and listed with Destination (Dressing Room, Stage Left, Stage Right, Production, Do Not Tip, Up/Down Arrows, etc.). The order of the truck pack can be easily identified with numbering of each case.

During these rehearsals, the sound crew should have as many cables as possible loomed together and labelled clearly. This reduces patching on a daily basis, because patching often has to be done with limited lighting and space in dark corners on and under the stage. The crew should also have all consoles clearly labelled per their respective input channels and all outboard gear should also be programmed and tested for each particular song.

Rehearsal time also should be used to get the crew working together as a team. The setup schedule should be discussed so that everyone knows how each day of the tour will progress. The lead in these conversations will usually be with your Production Manager and your Stage Manager. The time taken for brief meetings with all crewmembers saves arguments or discussions during setup.

During rehearsals, make sure you have huge poster boards to write the songlist down so that everyone can see it. Tape it pretty high. That way, you don't have to have several set lists lying around that people are constantly losing. Make sure to record all of the rehearsals as well.

A final drafting of a stage plot and input list should be done during rehearsals so that you can give to your production manager and/or send to venues in advance so they'll know what to expect with regards to your setup.

Make sure to fax this ahead of time so the local sound crew can position monitors and mic stands where you want them, before you get there. Show locations on stage of all band gear and monitors with mix numbers clearly marked. Don't forget the location of AC drops for your band gear.

In addition to stand and microphone type (plus alternatives), each channel should indicate channel inserts. Make sure to bring any piece of equipment that is important to your show. Also, make sure the contact person's name and phone numbers are on the stage plot itself.

Make sure to carry spares. Here's a list of things that always seem to break down or get lost during a tour: fuses, tubes, cables, plugs, jacks, batteries, disks, cartridges, bulbs, cassettes, DAT tapes, sharpies, board labelling tape and Superglue.

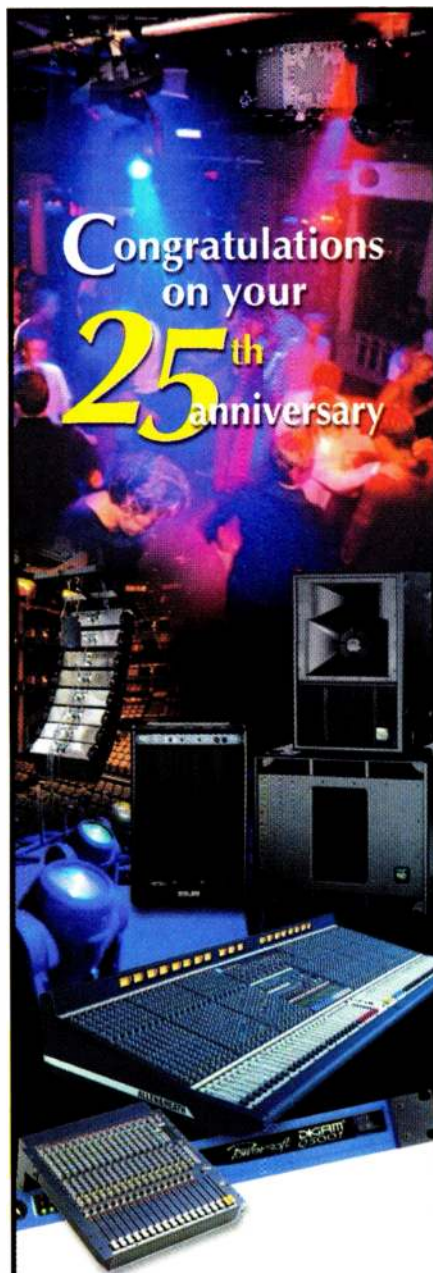
Also for those outside shows, make sure to pack mosquito repellent, sunglasses, sunblock, reflective space blankets to cover your consoles, a Maglite, a warm coat and a towel. If your tour is going to take you abroad, inform promoters and production managers that you require 110 power for stage equipment. You would be surprised how often this is overlooked.

Here's a little secret for bands that have a keyboard player that plays a Hammond B-3. If generators will power the gig, specify that they have built-in cycle converters. This is necessary in case the generator doesn't run at the standard 60 Hz. The Hammond B-3 gets its pitch from the cycles, so it will play flat if the power cycles at 50 Hz. I've had two acts on the road that with doing outdoor shows we had to monitor the generators constantly.

*David '5-1' Norman has tour managed and/or production managed and mixed such acts as; Ani DiFranco, Aaron Neville & The Neville Brothers, Roger Daltrey, The British Rock Symphony, John Tesh, They Might Be Giants, Arrested Development, Better Than Ezra, B.B. King, The Fugees, Wyclef Jean and many others. He is currently off the road and doing freelance production work for Concert/Southern Promotions as Production Manager and has worked shows with 'Weird Al' Yankovic, Ratdog and Megadeth.*



by David Norman



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# How Do I Protect My Songs?

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

## Introduction

I have had the opportunity to moderate panels across the country where I speak to aspiring songwriters. One of the most common questions I am asked is: "How Do I Protect My Songs?" This article is a brief attempt to answer that question and some of the common issues related to this question.

## Be So Lucky

During a series of panels last year with veteran, accomplished songwriters, one panellist repeatedly stated, "You should be so lucky that someone would want to steal one of your songs. Concentrate on writing great songs – protection should be a secondary concern." I tend to agree with this response. Notwithstanding that, you shouldn't totally ignore this concern. There are a number of things you can do to protect your copyrights.

## Registration

According to Paul Sanderson in *Musicians and the Law in Canada* (3rd Ed.):

"A copyright owner need not register copyright to acquire copyright protection. However there are reasons to register copyright: (1) registration is an aid to establishing copyright ownership; (2) it constitutes notice to an infringer; and (3) when a work is registered, the certificate of registration can be used as evidence in court."

For more information about the registration process contact the Commissioner of Patents office at (819) 997-1936 or online at [http://strategis.ic.gc.ca/sc\\_mrksv/cipo/welcome/welcom-e.html](http://strategis.ic.gc.ca/sc_mrksv/cipo/welcome/welcom-e.html). It is also advisable to consider registration in the US through the US Copyright Office, Library of Congress at (202) 707-5000 or online at <http://lcweb.loc.gov/>.

This can be a costly process. In Canada, only titles are registered not the actual song itself. In the US the actual works in CD format may be deposited.

## Songwriters Association of Canada

The Songwriters Association of Canada (SAC) provides a registration service to its members. Find more information online at [www.songwriters.ca/services/songdepository.htm](http://www.songwriters.ca/services/songdepository.htm). They will store works in a temperature-controlled environment for a fee. SAC does not necessarily recommend this manner of protection. However, where it provides a songwriter piece of mind – they are happy to assist.

## "Poor Man's Copyright"

Other writers protect their works by sending copies of their work to themselves by registered mail which is immediately stored, unopened for future use if need be. The date stamp on the envelope can be good evidence of the date of creation of the song which could be used as evidence in court.

## Songwriting Credit – Copyright Infringement

In the co-writing scenario many of the tests are outlined in the case of *Darryl Nendorf vs. Sarah McLachlan*. (For a complete text of this decision see: [www.courts.gov.bc.ca/jdb-txt/sc/99/19/s99-1906.txt](http://www.courts.gov.bc.ca/jdb-txt/sc/99/19/s99-1906.txt).) Some of the test outlined in this case provide a guideline for songwriters and producers working together on recording and, possibly, co-writing together. These tests are outlined in paragraph 96 of that judgment as follows:

- a) Did the author contribute significant original expression to the songs? If yes,
- b) Did each of the plaintiff (producer) and defendant (songwriter/artist) intend that their contributions be merged into a unitary whole? If yes,
- c) Did each of the plaintiff (producer) and defendant (songwriter/artist) intend the other to be a joint author of the songs?

A number of tests have been developed by the courts to determine whether or not copyright infringement has occurred. We don't have the room here to discuss these in detail but a number of factors are relevant as follows:

- a) Did the infringer have access to the original work?
- b) Was the original work created before the infringing work?
- c) Does the infringing work appropriate a "substantial" part of the original work?

Infringement issues arise frequently with respect to the sampling issues. Consider how this might be relevant for you as a songwriter of an original work. (For an article on sampling issues see [www.sandersontaylor.com](http://www.sandersontaylor.com) for a copy of an article which originally appeared in *Canadian Musician* Nov./Dec. 2001).

## How Are Splits Determined?

Many songwriters have questions about how song writing is split or how percentages are determined. Unfortunately, there is no scientific definition on how to apportion various contributions to a song. The following methods are effectively used by various songwriters.

- a) Split the songs evenly depending on how people are in the room when it is written (commonly used in the Nashville/Country Music context).
- b) Allow an identical split regardless of the input (Lennon/McCartney).
- c) Discuss each song once it is completed and determine splits according to input and contribution.

Some writers will divide music/lyrics 50/50; others count the actual number of words; others count the bars of the songs to more scientifically dissect the contributions.

Regardless of how the song is split, most advisors and music publishers would recommend that the actual splits on songs be determined once everyone agrees that the song has been completed. This can be an uncomfortable conversation for some songwriters but IT HAS TO HAPPEN. My most successful songwriter/clients develop unique methods that work for them and I am rarely approached by them about discrepancies after the fact.

You can confirm these splits by simple fill in the blanks form that can be provided to you by a music attorney.

## SOCAN

One way of confirming splits would be filing the work and the applicable splits with your performing rights society. This method is not determinative but can be a factor in determining songwriting splits. In Canada the performing rights society is called the Society of Composers, Authors and Music Publishers of Canada. They can be found at [www.socan.ca](http://www.socan.ca).

You can register your works with them subject to the requirements that can be found on their Web site.

## Conclusion

Novice songwriters often spend an inordinate time obsessing over songwriting splits and the protection of their copyrights. If you are the obsessive type I would recommend you dig deeper into the reference tools above like the Sanderson text to investigate these issues further – but don't forget to write a good song somewhere along the way.

*Chris Taylor is a music lawyer with the law firm of Sanderson Taylor and works with Avril Lavigne, Nelly Furtado, Sum 41, and Sam Roberts among others. Find him online at [www.sandersontaylor.com](http://www.sandersontaylor.com).*



by Chris Taylor, B.A., LL.B.




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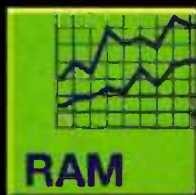


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# BOSS BR-1600CD Digital Recording Studio

BOSS is proud to announce the BR-1600CD Digital Recording Studio. Capable of recording up to eight XLR or 1/4-inch inputs simultaneously and playing back 16 tracks of pristine digital audio, this affordable CD-burning studio is ideal for recording a band, multi-miked drums, or multiple performers. With the new Drum, Bass, and Loop Phrase tracks, users can create full backing arrangements as well. The new BR-1600CD comes loaded with amazing COSM modelling effects and a Vocal Tool Box, plus a 40 GB hard drive, CD-RW drive, USB and more.

The BR-1600CD's eight XLR inputs with phantom power are ideal for miking a drum set or multiple vocalists. Up to eight tracks can be recorded simultaneously using the easy "Multi-Track" recording mode. Each input includes a compressor, 3-band EQ and low cut filter for shaping the sound. Users can also tap into powerful onboard effects ideal for guitar, vocals and more. These include overdrive/distortion and guitar amp modelling similar to the BOSS GT-6, plus acoustic guitar and bass effects, mic modelling, a Vocal Tool Box with auto pitch correction and a Harmony Sequence function for creating realistic harmonies.

More than just a digital recorder, the BR-1600CD is a full production machine, offering three independent backing tracks. The programmable Drum and Bass tracks come with high-quality PCM sounds for creating complete arrangements, while the Loop Phrase track lets users choose from onboard phrases or load their own drum and bass loops via USB. The USB port also makes for a great way to transfer tracks between the BR-1600CD and a computer, while Roland's V-Link technology allows music and video to be integrated when used with an optional Edirol video machine.

For more information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6676, FAX (604) 270-6552, info@roland.ca, www.roland.ca.



## Korg Triton Extreme



Korg's Triton line has been taken to new heights with the release of Triton Extreme. The music workstation/sampler delivers all the features that have made the Triton popular, plus many new sounds and enhancements.

Triton Extreme has a generous 160 MB of wave ROM, sampled at 48 kHz. Included is a broad selection of new samples, including acoustic and electric guitars, woodwind and brass instruments (captured with their natural vibrato), organs, authentic choirs, and an all-new concert grand piano. Also included are the entire sample sets from Korg's best-selling Trance Attack, Orchestral Collection, and Vintage Archives expansion boards as well as the best of Korg's Dance Extreme, Studio Essentials, and Pianos/Classic Keyboards collections, plus the complete Triton Studio ROM.

From this massive ROM, Korg has created 1,334 programs, 50 drum kits, and 1,280 combinations, each consisting of up to eight programs split, layered, zoned, and velocity-allocated across the keyboard. In addition, General MIDI Level 2 Presets contain 256 programs and nine drum kits.

The unit also features Korg's exclusive TouchView graphical interface, plus a host of real-time controls, including a joystick, ribbon controller, multi-purpose knobs, and two assignable switches. Inputs and outputs include main left and right stereo outputs, four assignable individual outs, and S/PDIF digital In and Out. Two analog audio inputs with adjustable gain and Mic/Line level switching allow sampling from most sources and access to the internal effects. MIDI connectors and footswitch ports are also provided.

Triton Extreme is available in 61- and 76-key synth action models offering variable velocity and aftertouch, and an 88-key version with Korg's exclusive RH2 keybed that adds a progressive graded hammer action for authentic piano feel. Six voices of DSP synthesis/modelling (as used in the legendary Korg Z1) can be added with the optional EXB-MOSS synthesis expansion board.

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

## Peavey JSX Amplifier



Peavey proudly introduces the new 3-channel JSX guitar amplifier. The amplifier was designed with legendary virtuoso Joe Satriani to combine the tonal flexibility and responsive, versatile gain structures he's always sought into a single guitar amplifier.

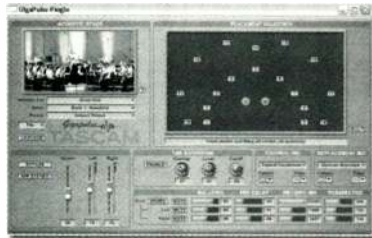
Peavey Electronics and Joe Satriani set out to create an amplifier that would give the widest range of EQ options and gain structures possible. As a starting point in creating this ultimate tone amp, Peavey amplifier design engineers began with two amps Satriani has used extensively throughout his career: the Peavey Classic 50 and, more recently, Peavey Triple XXX Series amp. "I started to rely on those amps quite a bit, but I wound up in a situation where my live rig was completely different from what I used in the studio," explained Satriani. One of the main goals of the JBX amp project was to bring these different tones and EQ options together in one amp.

For more information, contact: Peavey Electronics Corporation, 711 A Street, Meridian, MS 39301 (601) 483-5365, FAX (601) 486-1278, www.peavey.com.



# TASCAM Gigapulse VST Plug-In

Taking advantage of TASCAM's latest DSP technology, GigaPulse is the first VST plug-in for Windows from TASCAM. Using convolving technology, which essentially "samples" a room or acoustic body, GigaPulse can emulate any room, vintage EQ or microphone. With features like mic modelling, selectable room position and tail extension, GigaPulse sets new standards for reverb plug-ins.



"GigaPulse adds new life to sampled sounds by placing them in a real acoustic environment," says Pete Snell, GigaStudio Sales and Marketing Manager. "The convolving technology found in GigaPulse blows away traditional reverb plug-ins, and the ability to place a sound in any location of a room gives the mixer an unmatched amount of creative possibilities."

Gigapulse goes beyond most convolving reverb plug-ins with its built-in mic modelling, which can change the quality of the reverb recording or can be used on its own to add vintage microphone warmth to your recordings. The user can select the position of the sound source in the room with a 2-dimensional grid, the perfect effect for orchestral arrangements and other spacious mixes; and Tail control technology reduces the processing load on the computer, allowing more instances of the plug-in to be used.

For more information, contact: TEAC Canada Ltd., 5939 Wallace St., Mississauga, ON L4Z 1Z8 (905) 890-8008, FAX (905) 890-9888, info@teac-ca.com, www.tascam.com.

# Native Instruments Kompakt



Native Instruments recently introduced Kompakt, a streamline sampler that is able to ship with a full library and is able to import common sample formats.

Kompakt is powered by the Kontakt engine, and combines instinctive handling and carries good sound quality. Kompakt features Kontakt-based sample player with a wide range of instruments, comprehensive sound architecture, file browser with drag and drop, two gigabytes of exceptional instruments from East West and Zero-G, professional sound quality with 32-bit processing, integrated effects such as chorus, reverb, phaser and delay, and more.

For more information, contact: Thinkware, 109 Woodbine Downs Blvd., #12, Etobicoke, ON M9W 6Y1 (416) 798-4293, FAX (416) 798-1755, salescnd@thinkware.com, www.thinkware.com.

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# Yamaha YCL-CSG Clarinet

Yamaha Canada Music Ltd. recently released the YCL-CSG series clarinets which feature smaller bores, hand-tapered undercut tone holes, a short barrel and a longer upper joint without a metal bell ring in order to create an even response throughout the full body of the clarinet.

The CSG series features four models: the YCL-CSG, the YCL-CSGA, the YCL-CSGH and the YCL-CSGAH. "Our design team, with the assistance of Toronto Symphony Orchestra Principal Clarinetist Joaquin Valdepeñas, worked extensively in designing a great playing clarinet that offers superior sound and ease of playing," says Steve Butterworth, Assistant Manager of the Band and Orchestral Instruments Department at Yamaha Canada.

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



# Audio-Technica Wireless Series



Audio-Technica recently introduced an additional frequency band for its UHF wireless microphone systems and accessories, including the Artist Elite Wireless Series and 3000 Series UHF Wireless Systems.

Audio-Technica's commended 5000 and 4000 Series Artist Elite Wireless Systems are now standard with 200 UHF channels, the 540-565 MHz range (TV channels 25-30) and 655-580 MHz range (TV channels 44-49). The latest available 500 MHz frequency range is Audio-Technica's C band, with corresponding "C" product designation; the 600 MHz frequency range is A-T's D band, tagged with "D" in product designation.

For more information, contact: Audio-Technica US, Inc., 1221 Commerce Dr., Stow, OH 44224 (330) 686-2600, FAX (330) 686-0719, pro@telus.com, www.audio-technica.com.

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# SABIAN Neil Peart Paragon Cymbals

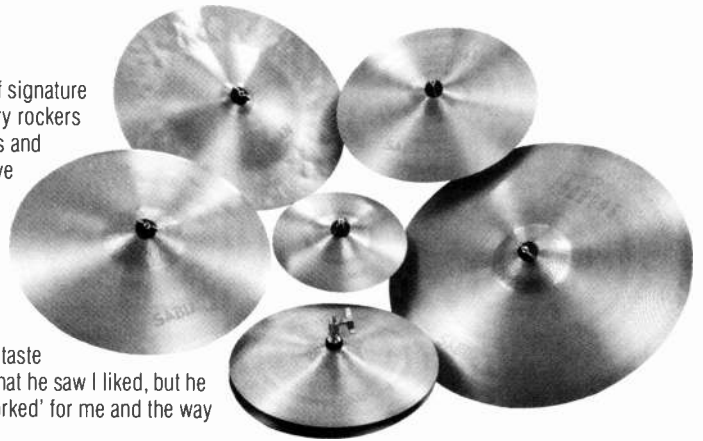
SABIAN is pleased to announce the introduction of Paragon, a new range of signature cymbals created in collaboration with Neil Peart, drummer with legendary rockers Rush. Handcrafted from pure SABIAN B20 bronze, Paragon offers subtle looks and powerful sounds. Created using automatic AA-style hammering and an innovative mix of sound-defining features from three SABIAN series, AA, AAX, and Hand Hammered, Paragon defines a new, closer relationship between power and musicality in cymbals that are dynamically responsive, highly durable and effective in a wide range of applications. The Natural Finish look of these cymbals is enhanced with logo stamping in a subtle 'Rich Gold' ink that is unique to cymbal making.

"I'm not sure if Mark (Love, SABIAN's cymbal master) naturally shared my taste in cymbal sounds," said Peart recently. "Or he just intuitively responded to what he saw I liked, but he was soon bringing me a selection of crash cymbals and hi-hats that really 'worked' for me and the way I played."

At over 8 lbs. in weight, the ride (22") is an extra-heavy model, with strong, clear-cutting stick definition. The hi-hats (13", 14") are medium weight, for fast, crisp responses and clean sticking. The crashes (16", 18", 20") are of medium weight, with large bells boosting their volume and power for fast, explosive responses. The splashes (8", 10") are very fast, sharp and biting. And there are two very different Chinese models. The 19" Chinese has a small bell, a high bow, and an extremely wide-lipped edge that is HHX-hammered, for a more traditional oriental look and sound. The heavier 20" Chinese is a totally different model, with a drier, more direct response.

In addition to individual models, Paragon is also available in a 'Sonically Matched' Performance Set (14" Hats, 16" Crash, 22" Ride), an Effects Pack (8" and 10" Splash, 19" Chinese) and a Flight Case containing the complete Neil Peart set-up consisting of 12 Paragon Models.

For more information, contact: SABIAN Ltd., 219 Main St., Meductic, NB E6H 2L5 (506) 272-2019, FAX (506) 272-1265, [sabian@sabian.com](mailto:sabian@sabian.com), [www.sabian.com](http://www.sabian.com).



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## The Lord of The Rings: The Two Towers Songbook

Warner Bros. Publications recently released a token songbook, *Lord of The Rings: The Two Towers*, which features art from the film and Elvish lyrics.

The film features the powerful and epic music of Howard Shore, a Canadian composer who won an Academy Award for *The Fellowship Of The Ring*, the first installment to the Lord of the Rings trilogy, and his brilliant composing evidently appears on the second installment as well. Arranged for piano/vocal/chords, the Warner Bros. Publications book makes Shore's melodies in *The Two Towers* easy-to-read for students and performers at any level. The music is printed on velvet crème paper stock in order to give the book an antique tone, and the book includes 10 pages of colour photos from the blockbuster film.

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





# Dingwall Prima and Z-Series

Dingwall recently introduced the newly designed models of the Prima and Z-Series guitars.

The introduction of the Prima Artist model signifies the ultimate in the Dingwall luxury line. Exotic woods are available, Perfect Match pickup covers, control covers and knobs, along with new exotic wood neck laminates. The changes made to the 2004 Afterburner II model comprise a separate magnetic battery compartment, a redesigned active/passive and bluEQube module, and new wood options that include Pau Ferro and Ziracote tops. The 2004 Afterburner I model line holds the addition of a 2-band active EQ option and a remodelled bluEQube module with toggle switch.

For more information, contact: Dingwall Guitars, 733-B Broadway Ave., Saskatoon, SK S7N 1B3 (306) 242-6201, FAX (306) 242-6404, shelldon@dingwallguitars.com, www.dingwallguitars.com.

# Vox AD60VTX and AD120VTX Valvetronix

Vox recently introduced the AD60VTX (60-watt) and AD120VTX (120-watt) combo amplifiers from its Valvetronix line.

The AD60VTX and AD120VTX amplifiers provide all of the features that the AD60VT and AD120VT carry, along with the Celestion Neodymium NeoDog speakers, which are found in the AD412/212 cabinet models. The AD60VTX and AD120VTX power amps have been fine-tuned in order to take advantage of the NeoDog's capabilities, and also feature a closed back cabinet design. Provided are switchable impedance (8, 16 ohms) for matching to external speaker cabinets.

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



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## March/April 2004

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- Give us a Call at 1-877-RING-NWC (746-4692)



## Keller VSS Drum Shells

Keller Shells recently released the new VSS drum shells, providing enhanced wall integrity and strength, creating an improved vibrating sound source. Keller Shells feels that the VSS drum shells also help elevate head response and increase drum performance.

"We are very excited about our innovative VSS offering, and we believe the industry will share our enthusiasm," says Dick Steinberg, Keller Products President. "By employing new techniques, we are helping manufacturers to meet the market demand for instruments with accelerated performance and unique sounds."

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

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## Rimshot Drumsticks

Rimshot recently released five drumstick models including Power Grooves, Pro Grip, Deadlock Tip, Pro Tip and the Artist Series.

"For years, Rimshot sticks have been very popular in Europe and around the world. We are very excited to finally be launching Rimshot drumsticks into the US market. Joe Vitale, Ron Wikso, Jeffrey Suttles and Tommy Taylor are just some of the well-known drummers who have, up until now, had to special order their Rimshot drumsticks directly from the factory in Canada," comments Dave Babyn, General Manager at Rimshot.

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

## RØDE S1



RØDE Microphones recently introduced the RØDE S1, a vocal microphone that delivers a sound that RØDE feels is "pure and simple."

The S1 includes a condenser transducer with a gold-plated diaphragm and coupled to ultra-low noise surface mount, FET circuitry. "We were always being asked by our customers to give them the RØDE sounds they loved in the studio for stage use," comments President of RØDE Microphones, Peter Freedman. "This is the ultimate vocal mic, pure and simple. That's what it was designed to be, and that's what we achieved. We started the project two years ago and found that there was a real need for a studio quality hand-held microphone that could handle the rigours of constant touring. There are other 'live' condenser mics out there, but nothing like the S1. We have guaranteed for five years parts and labour even if accidentally damaged by the owner."

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





## DigiTech Weapon

DigiTech, a Harman International Company recently released The Weapon, a stompbox designed with the input of Disturbed guitarist Dan Donegan.

DigiTech and Donegan worked to design a pedal that would help Donegan release his studio performance while playing live. The Weapon is born as a result and features seven of Donegan's distinctive tones from songs like "Voices", "Bound" and "Stupify" in a limited edition DigiTech stompbox. The Weapon integrates effects such as sitar simulation, phaser, reverb, dynamic autowah, Whammy quality pitch shifting, and it also includes both Amp and CIT compensated Mixer outputs. "DigiTech has recreated effects that I use in the studio and put them all in one compact pedal which makes The Weapon perfect for playing live," comments Donegan.

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



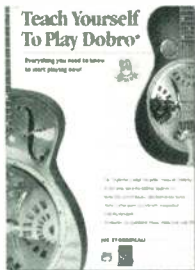
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## Teach Yourself To Play Dobro



Alfred Publishing recently released Joe Stoebe's *Teach Yourself To Play Dobro*, a handy 95-page book that will help musicians understand the basics of improvising, know how to read music and be ready to play the Dobro.

The instructional book features the parts of the instrument, the history, how it works and how its tuned; how to teach yourself using either TAB or standard music notation; alternate picking, rolls and other right-hand techniques; slide techniques such as bar slants, palm harmonicas, and cascade harmonics with step-by-step instructions and illustrations, and more. The book also comes complete with a CD for play-along practicing.

For more information, contact: Alfred Publishing, PO Box 10003, Van Nuys, CA 91410-0003 (818) 891-5999, FAX (818) 891-2369, customerservices@alfred.com, www.alfred.com.

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# AKG Emotion/ Tri-Power Series



AKG recently introduced the Emotion/Tri-Power Series microphones. With ergonomic, triangulated bodies the microphones are easy to handle onstage and are pleasing to the eye. This series of microphones combines good quality sound with versatility and ruggedness. AKG feels that no other microphone has ever been so flexible and easily adjustable to specific applications as the Emotion/Tri-Power Series models have been. The Emotion Series D 880 and C 900 have also been converted to the new modular design; therefore they too can be used in wireless or hardwire modes.

The Emotion/Tri-Power Series include the D 3700, which gets every nuance of your vocal performance whether you are using it with a cable or with the TM 40 transmitter; the D 3800, a microphone with no-compromise vocal sound; the C 5900, which combines the best qualities of studio and performance microphones; the C 900, considered a highly flexible performance tool that delivers a no-compromise vocal sound and the D 880, an entry-level model that provides most of the features of the new Emotion/Tri-Power Series.

For more information, contact: Erikson Audio, 21000 TransCanada Hwy., Baie D'Urfe, PQ H9X 4B7 (514)457-2555, FAX (514) 457-0055, [info@eriksonpro.com](mailto:info@eriksonpro.com), [www.eriksonpro.com](http://www.eriksonpro.com).

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# The Classical Guitar Tab Book

Published by the International Music Publications Ltd., and arranged by Alexander Glüklikh, *The Classical Guitar Tab Book* contains guitar tabs to 29 old-time favourites from France, Germany and Russia. The glossy soft-covered book comes equipped with a CD so that you can follow along with these classical songs as you learn, or even just as you play.

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





# Vestax Turntables

Vestax recently introduced the PDX-2000BLK turntable and mixer, with a glossy black finish.

The PDX-2000BLK delivers the same features as the regular line of PDX-2000 turntables with one-touch reverse, high torque motor design, and an anti-skipping tone arm system. The PCV-180 is also now available with a black finish, the PCV-180BLK, in order to compliment the PDX-2000BLK. The 3-channel PCV-180BL includes a 3-band isolator and an AUX send per channel.

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

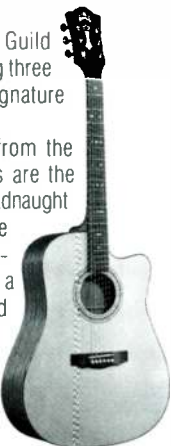


## New Guild Series

Guild recently introduced its Guild Acoustic Design, featuring three guitars made with Guild's signature standards of craftsmanship.

The three latest models from the Guild Acoustic Design Series are the jumbo body GAD-JF30, the dreadnaught body GAD-50 and the dreadnaught with cutaway GAD-40C. The new models feature a variety of body shapes and woods for different tones to suit a musician's wants and needs.

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



## BigHeart Robert Johnson Slide

BigHeart Slide Company recently introduced the Robert Johnson Legacy Bronze Slide, a slide worthy of the legacy of Blues legend Robert Johnson.

The Robert Johnson Legacy Bronze Slide is created from a cast bronze tractor axle pushing and is debossed with Robert Johnson's name. The slide is also hand-polished to give slide players the sound heard in Robert Johnson's music. "Johnson's international fame and influence on all forms of contemporary music is unparalleled. Our goal was to create a guitar slide which lives up to the expectations of musicians seeking to walk along in Robert Johnson's musical pathway," says Luther Tatum, BigHeart's founder.

For more information, visit: www.bigheartslide.com.

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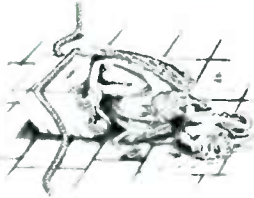
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# Beyond

# SHOWCASE

This issue, to celebrate its 25<sup>th</sup> anniversary, *Canadian Musician* takes a look into its Showcase past to reminisce. We've gathered 13 artists who appeared in Showcase over the years that have gone on to reach varying levels of success. We hope you enjoy this look into Showcase's past...



### Danny Michel

Danny Michel found his way into Showcase in the September/October 2000 issue of *Canadian Musician* and it was long overdue. Michel has been putting out albums since 1997 and currently has four solo albums to his credit. He was also both the bassist and guitarist for the Ottawa-based band Starling (who also appeared in Showcase in July/August of 1998) and was there long enough to see the band get signed to Time Bomb Records before leaving to give more attention to his solo efforts. The solo album that landed him in Showcase was 1999's *Fibsville*, which was called "one of the best listening experiences in a long time" by Jim Kelly. Since then, Michel has gone on to record *Tales From The Invisible Man* for Maple Music (2003).



### Maren Ord

Following her appearance in that same May/June 1998 issue of Showcase (it was a good couple of months), while auditioning for a slot on *Lilith Fair*, Maren Ord caught the attention of Terry McBride (manager of The Barenaked Ladies and Sarah McLachlan) who brokered a deal with Nettwerk and Capitol to release Ord's *Waiting* in 2000. Ord is currently working on new material for a second album with Randy Bachman.



### J. Englishman

Although he appeared in the May/June 1998 Showcase with his group Tomorrow The World, J. Englishman has since gone solo and in 2000 released his debut, *Poor Lil Rockstar*, on Warner.

Following that release, Englishman resurrected Let Records, the label on which he released Tomorrow The World, to promote new talent and to put out his own future recordings. As well, other than working on his own material, Englishman co-wrote Deception's debut record in 2001.



### Kardinal Offishall

At 20 years old, Toronto hip-hop institution Kardinal Offishall appeared in *CM*'s Showcase section in March/April 1998 with his album *Eye & I*. Since then, Offishall (born Jason Harrow) has recorded another album for MCA as well as an EP. Harrow has also built a reputation for himself working with other rappers including Choclair, Checkmate, and Thrust. He produced much of Choclair's album, *Ice Cold*, and played several instruments on the tracks including the piano hook on the single "Let's Ride".



### Emm Gryner

After surfacing in Showcase, there is precious little that offbeat songstress Emm Gryner hasn't done. Gryner released her major label debut, *Public*, on Mercury Records in 1998 and has since recorded two albums and a DVD for Dead Daisy. As well, Gryner has lent her considerable vocal and piano talents to such venerable names as David Bowie, Rob Zombie, Tommy Lee, Chris Chaney, Earl Slick, and Bran Van 3000.

### Ron Sexsmith and The Uncool

Since his May/June entry into Showcase in 1991, St. Catharines-born songwriter Ron Sexsmith has become one of the most acclaimed Canadian musicians in the world. Elvis Costello called Sexsmith's self-titled major label debut the best album of 1995 and has also received similar praise from some of rock's greatest icons including Paul McCartney and Elton John. Now, with six albums to his credit, Sexsmith has further heightened his profile by going out on tour to support Richard Thompson, Coldplay and The Wallflowers, as well as lending his voice to such eclectic acts as Shonen Knife and Fountains Of Wayne. With all that said, in spite of the name Sexsmith gave his band in 1991, Sexsmith has indeed become very cool 13 years on.

### Mudgirl

Kim Bingham's resume is just gigantic. When she appeared alongside her compatriots in Mudgirl in Showcase in September/October 1996 she

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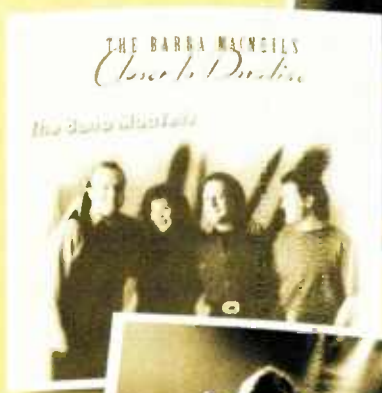
was already several years into a musical career that has currently been going for 15 years beginning with Montreal's Me, Mom, and Morgantaler. Mudgirl released just one EP, *First Book*, before going on hiatus but Bingham has since occupied her time as the guitarist in David Usher's band (and was responsible for reproducing the falsetto vocal part in "Black Black Heart" live), performing guest vocals on Marcy Playground's 1999 release *Shapeshifter*, and most recently forming The Kim Band. The Kim Band released their first album, *Girlology*, to critical acclaim in 2001. Kim has since changed gears again in joining Nelly Furtado's live band in 2004.



Kim Bingham  
of Mudgirl

### The Barra MacNeils

Hailing from Cape Breton, NS, The Barra MacNeils have been making music since they were children. The group of siblings were barely into their teens when they started playing professionally. The group released their self-titled debut independently in 1986, which they sold off the stage and locally in Cape Breton. The album received positive critical attention, but not large sales. By 1989 a couple of The Barra MacNeils were almost old enough to drink; but more importantly were the other highlights that year that included the release of their second record, *Rock In The Stream*, and an appearance in *CM*'s September/October edition of Showcase. Since that appearance, the MacNeils have gone on to record seven albums of both traditional and original material, made regular performance appearances on The Rita MacNeil variety show, opened for Celine Dion, and broadcast performances in both Canada and the US on PBS. Sales and acclaim have continued to improve for the MacNeils as they enter their 24<sup>th</sup> year of professional performance.



### Our Lady Peace

An embryonic incarnation of Our Lady Peace's demos fell onto *CM*'s doorstep in July/August 1992 but no one could have expected what happened after that. Following a few line-up changes, Our Lady Peace have recorded five critically acclaimed studio albums, a live CD and DVD, won four Juno awards, and have become arguably one of the biggest bands in Canada. The US has followed Canada's lead in accepting OLP, both 1997's *Clumsy* and 1999's *Happiness Is Not A Fish That You Can Catch* appeared in the Billboard Top 200 albums list and garnered the band a slot on the bill at Woodstock 1999.



### Moist

In May/June 1994 Showcase's then-columnist Terri Humphries remarked that Moist would be "a band that a generation can follow for years to come." And what do you know? She was right. Since releasing *Silver* (the album that Humphries reviewed and also earned the band a devout following) Moist has gone on to multi-platinum success with their subsequent albums *Creature* (1996) and *Mercedes Five and Dime* (2000), and been awarded two Juno awards. With the band currently on hiatus, the members have kept busy; David Usher continues to perform as a solo artist (Moist members Jeff Pearce and Kevin Young have are in his backing band) and won two Juno awards on his own, while guitarist Mark Makoway became a producer and founded Rumblecone Music in Toronto.



### DSK

When DSK (aka Dead Surf Kiss) appeared in Showcase in March/April of 1997 they had already broken up and gotten back together under the name Meeker and gotten a new lead singer named Nathan Dillon. The members of "the most dysfunctional band in Canada" were still not satisfied in Meeker and disbanded again shortly thereafter. Luckily DSK/Meeker bassist Rich Priske and guitarist David Genn stayed in contact and found still one more vocalist/self-professed "control freak" named Matt Good. With the addition of drummer Ian Browne, The Matthew Good Band was formed and in 1999 double-platinum history was made with *Beautiful Midnight* debuting at number one on the Soundscan chart. After MGB dissolved and Good struck out on his own, Priske has stayed on board to play bass on Good's first solo album, *Avalanche*.

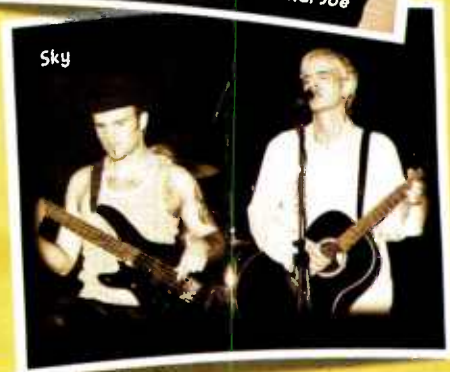


### Serial Joe

After relentlessly playing in their parents' basements for a year, Newmarket's Serial Joe appeared in the May/June 1998 edition of Showcase in support of their album *KICKeD*. At the time, the oldest member of the band was only 14 years old and the public and critical acclaim they got for the album earned them an opening slot for KISS. The band went on to record their self-titled, sophomore album for Aquarius in 2000 with producer Dave Ogilvie of Nine Inch Nails and Jane's Addiction fame.

### Sky

Sky hold the distinction of being (probably) the only group in history to win the Juno for "Best New Group" after they had disbanded. When they were featured in *CM*'s March/April 1998 issue however, Sky were only just on the cusp of breaking worldwide (a fact pointed out by Karen Bliss at the time) with *Piece Of Paradise*; an album that would debut at number six on Canada's pop charts, making it the highest Soundscan debut for a Canadian artist to that date.





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