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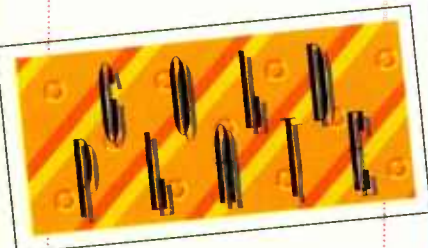
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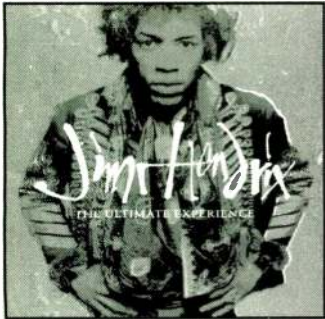
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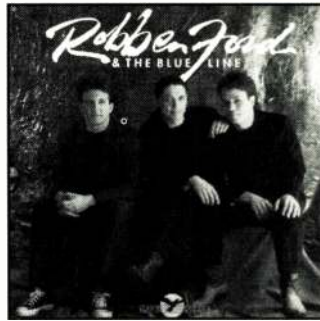


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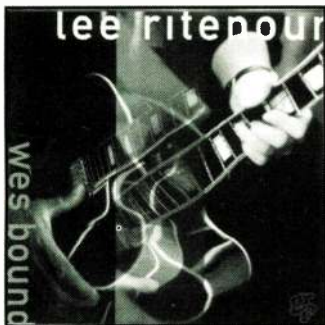


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Guitar: Fender Ultra/
Fender Telecaster



LEE RITENOUR

Wes Bound

With his latest album, Lee pays homage to a jazz guitar legend, Wes Montgomery. His playing is fluid and seemingly effortless but magic just the same.

Guitar: Gibson L5/
Roger Sadowsky classical - electric

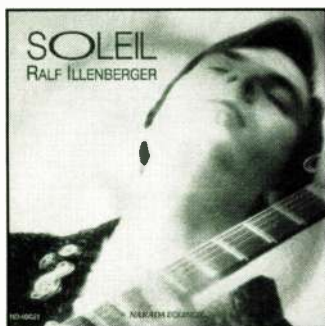


ACOUSTIC ALCHEMY

The New Edge

On their seventh album, Nick Webb and Greg Carmichael once again stretch the boundaries of jazz, new country folk, and acoustic guitar playing in general.

Guitar: Lowden Guitars

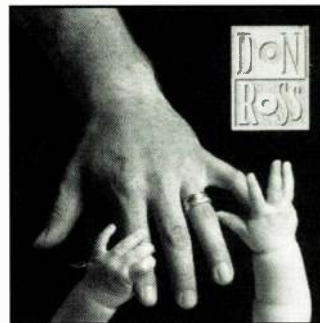


RALF ILLENBERGER

Soleil

Another guitarist who doesn't easily fit any category. Exploring styles from neo-classical to progressive jazz. This music appeals to all serious players.

Guitar: Takamine/Washburn/Ibanez



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by *Tim Moshansky*

CANADIAN MUSICIAN

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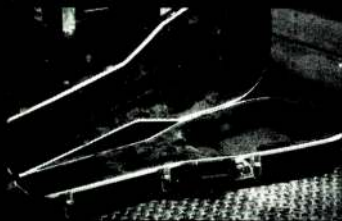
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FEEDBACK

Sax Attack

Enjoyed the recent articles (Feb. & April CM) "The Tongue" by Chase Sanborn. Since I am a local tenor sax player who is always looking towards ways of improving, your Woodwinds and Brass columns are a valuable asset.

Mr. Sanborn's article on the tongue particularly interested me. I would like to know if these techniques are directly applicable to the sax. Could he suggest any ways to achieve "sax attack" and/or articulation?

Bruce Bourgeau
North Bay, ON

I'm glad you enjoyed my articles on the function of the tongue in brass playing. I am sure that many of the techniques I described can be applicable to sax playing as well, particularly the tongue-arch level which forms the syllables AAA, OOO and EEE for low, middle and high registers. These syllables change the flow and speed of the air which will affect all wind instruments. As for their direct application to your sax, that will be a matter of experimentation on your part. My general rule is, if it sounds good, you must be doing something right.

Chase Sanborn

Ear Damage

Although I subscribe to *Canadian Musician*, I am not a musician, but a music lover. However, lately it is becoming less so and I miss going to hear music. Why? The music is too loud.

There is a lot of local talent here and we have many groups, orchestras and guest performers — a great city for music but much of it is spoiled by the high decibels.

Last spring there was a rock concert heard 15 blocks away — even fans complained! In the summer, the symphony performed outdoors and sounded so loud that people were walking away. Even our churches are getting into the act and we

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must pack our ears with cotton! My last experience was at a five-piece classical concert at the Christ Church Cathedral. Would you believe that each musician had an amplifier? We eventually sat in the back row . . . and then out the door. For the musicians who were talented and hard-working, it must have been a disappointment to see the audience disappear one after the other.

Who is telling musicians that the audience likes loud music? Unless their audience is completely deaf by now . . .

Mrs. J. Martin
Victoria, BC

**Ed: It is unfortunate that audiences have little control over the decibel levels at live sound events, whether they are occurring outdoors, at theatres, churches, club venues or indoor arenas. While there is no quick solution to this problem, as the causes may vary from poor acoustical spaces to poorly-trained audio technicians and a host of other factors, you may want to take a tip from musicians that gig on a regular basis and purchase some good quality ear plugs to minimize the chances of damage to your inner ear. You should also be sure not to seat yourself directly in front of any speaker enclosures. If your ears are ringing after listening to a concert, you're right — it's too loud. Fortunately today there is a lot more attention being given to the acoustical design of public venues (including churches) so that the audio material may be heard at a reasonable listening level in all areas of the space. Musicians — take a clue from this letter and make sure your soundchecks include a listen from the audience's perspective.*

CM Congratulates our Contest Winner



Canadian Musician's Triumph Giveaway Contest winner, Rob DiFelice of St. Catharines, ON, was awarded his prizes during Canadian Music Week. Rob (centre) walked away with a complete Triumph CD Discography and a Freiheit Phil X electric guitar. On hand for the presentation was Triumph axeman Phil X (left) and Freiheit Guitar's Brad Freiheit (right).

PHOTO: Hamish D. Grant

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*In case you were reading too fast, we wanted to remind you that this ad is about UHF, not VHF wireless. ♦As long as you are reading our ad this closely, we thought we'd tell you who they are: Yukinaga Koike, Doug Bryant, Takao Horiuchi, Susumu Tamura. †dbx is a registered trademark of Carillon Industries.

GET RICH QUICK, AND OTHER LIKELY STORIES

What is the point of being in a band? To drink beer and crank up the big monitors? To get drunk, get rich and get laid? Perhaps for some, but for the majority of us, it's to perform, to explore our creativity, to be loved and appreciated.

The obvious road that leads to fulfillment of these goals is to make a demo and get signed. However, I'd say it isn't that easy. Most bands simply aren't good enough by the time they record their first demo and this article examines what it really takes to get signed.

Of course, there is a chance that you are the one in fifty thousand that gets signed off the back of a demo. It's about as likely as Axl Rose waving at you from the stage.

I believe the reason for a band's existence should be not just to get signed, but to improve, grow and expand. I think this will greatly increase your chances of being noticed — and getting noticed is half of the battle. Remember, Axl is more likely to wave if you are two feet taller than everyone else and have purple hair.

So what are record companies looking for in a potential signing? A lot:

- They want good songs with melodies and hooks that they can see other people wanting to buy.
- They want you to have shown some degree of stability. These days, record companies can't afford to throw money at an act that is going to break up in six months.
- They want you to have shown initiative in getting somewhere on your own. They would like you to have booked gigs for yourself, partly so you have established a presence, partly so they can come and see you if they are interested. Very few companies want to build an act from nowhere. They would like you to have a cassette/CD for sale at your shows and/or HMV and other record outlets. It shows that you have some commitment — that you are willing to invest time, energy and, if

necessary, money into your future.

- They want to be able to promote you in all media. You should have some appeal when recorded. Originality and virtuosity aren't the issues here. They want to see belief and conviction and soul. You should look reasonable in photos and on video, and be able to put on an entertaining live show. Also, one of you should be able to give a decent interview, or *Rolling Stone* won't exactly be knocking your door down. In short, they want to see potential for the whole thing to be much bigger than it already is.

Having said that, band-wagon-jumping is of no use to you. By the time you've jumped, the A&Rs are already on board the next one. You can turn yourself into something a record company might want by simply improving and growing.

When writing songs, don't settle for mediocre sections to fill the gaps between the good ones. Make them all good. Play them different ways until they feel right and, if they still don't, press the eject.

If you haven't made a demo yet, save those paycheques and make one. Hiring a producer can make a big difference. He can stand back and listen from an audience/A&R person's point of view because he wasn't involved with the song from its birth. He can see what needs bringing out, what needs throwing away. He can suggest ways to make the most of what you have.

Keep a stable line-up if possible. If the members of the band seem to get on and play well together, hang onto them and make it work.

Be critical of how the band looks and sounds. Record rehearsals. Is the tempo steady? Is the vocal fighting a losing battle with the bass line? Should that intro really be three minutes long?

Borrow a video camera and record the gig. Is the guitar player behaving like a wounded wildebeest? Was that ten minute tune-up in-

teresting to watch? Did playing the ballad at the end of the set work? Almost anything goes, from shoe-gazing to swinging from the rafters, just don't be boring.

Take a photo of the band. Does the Guatemalan goat-herding gear complement the thrash polka of the music? Do the shades make you look cool or stupid?

If you are willing to sit still, waiting for the companies to call you, then forget it, it ain't gonna happen. You should go for one of the few things that is under your control in this business — improvement.

And it will have a knock-on effect. More people will enjoy your shows and buy your tapes. Bars will book you for return visits. The papers will give you good reviews. Eventually, that A&R person who never returned your calls will show up at one of your shows because everyone is talking about you and he thinks he is missing out. If you have taken the time to travel this long road, you will be much better prepared when the interest does come. Maybe you will even turn down the first offer and release an indie CD instead.

Whatever stage of the game you are at, take yourself seriously. You are not a bar band, you are an international success waiting to happen. In fact, stop reading this and give yourself a big pat on the back for getting this far. Now, go out and make it happen!



Jamie Stewart, former bass player with *The Cult*, is now a Toronto-based producer currently doing his bit in turning young Canadian talent into the next big thing.

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... **Toronto-based entertainment lawyer Paul Sanderson** has released a revised and enlarged edition of his book *Musicians and The Law in Canada*. The second edition is almost double the size of the original and contains an expanded discussion of recording and publishing agreements that were not dealt with in the first edition. This includes changes to the copyright law, the Copyright Act, current case laws plus changes to tax legislation including the introduction of the G.S.T. The book is written in a user-friendly, easy-to-understand format and is an excellent reference text for both musicians and industry professionals. *Musicians and The Law in Canada* may be ordered by contacting **The Music Bookstore** at (416) 641-2612.

... **The Rock Radio Network's Canada's New Rock** is looking for material from bands for airing on their weekly radio program which is broadcast on stations across Canada. Submissions may be forwarded on cassette, DAT (preferred) or CD and anything from basement tapes to studio recordings will be considered. Please include bio and contact information with your package and address to: *Canada's New Rock*, Attn. Al Joynes, 5255 Yonge St., #1400, Toronto, ON M2N 6P4.

Stations airing *Canada's New Rock* are: CFOX-FM Vancouver (Mondays, 11:00 p.m.); C1FM-FM Kamloops (Mondays, 10:00 p.m.); CJMG-FM Penticton (Saturdays, 10:00 p.m.); CIZZ-FM Red Deer (Tuesdays, 11:00 p.m.); CFPL-FM London (Sundays, 11:00 p.m.); CJQQ-FM Timmins (Saturdays, 10:00 p.m.); CILQ-FM Toronto (Tuesdays, 11:00 p.m.); CFRQ-FM Halifax (Tuesdays, 11:00 p.m.); and CJMO-FM Moncton (Saturdays, 11:00 p.m.)

... **The Ontario Arts Council (OAC) Popular Music Program** provides grants to individual musicians or groups for the development, creation, production or performance of original material. The projects supported cover a wide variety of musical genres — from Urban Grunge Folk to Alpine Polka Reggae, as described by recipients of the most recent set of awards. For information and program deadlines, prospective applicants should contact the OAC Music Office at (416) 969-7419 or toll-free 1-800-387-0058.

... **How To Produce Low Budget Music Videos** is a video guide designed to help enterprising musicians, performing artists and video makers produce broadcast quality music videos on a budget. The hour-long videotape stresses creative control and includes support materials such as a storyboard template, shooting script format and editing log sheet. For more information, contact the Dansheri Group at (416) 730-0540.

... *Canadian Musician* will be presenting **Hitmen — The Ultimate Percussion Clinic**, Sunday, June 27, 1993 at the Danforth Music Hall in Toronto. This one-day drummer's paradise will feature clinics by some of the top percussion players from Canada and the U.S. Confirmed are clinics by: Paul DeLong, presented by Yamaha, Ralph Humphrey, presented by Musicians Institute, Kenny Aronoff, presented by Tama, Carmine Appice, presented by Sabian, and Skid

... **Music West** comes to the **Vancouver Trade & Convention Centre** from May 7-9, 1993 and brings together an international cast of major and independent record executives, publishers, managers, agents, songwriters, producers and other industry professionals in three days of seminars and workshops. As well, over 100 acts will be showcasing in 12 Vancouver clubs over the course of the event. For more information or to register for the event, contact: Music West, 203-1104 Hornby St., Vancouver, BC V6Z 1V8 (604) 684-9338, FAX: (604) 684-9337.

... **On Friday, May 28, 1993 at 3:30 p.m.**, *CM's* sister publication, *Professional Sound* will be presenting the seminar **Perspectives On Computer Music Composition** at this year's **Multimedia '93** conference, being held May 26-29, 1993 at the Toronto Convention Centre. *Professional Sound* magazine and a panel of special guest musicians will discuss the use of computers in music composition specifically as it relates to film, television, Audio-Visual and jingle production. For seminar information, contact *Professional Sound* at (416) 641-3471. For conference information, call (416) 660-2491.

... **Vintage guitar nuts** won't want to miss **Canada's Vintage Guitar Show**, happening August 21-22, 1993 at the **Pickering Recreation Centre** in Pickering, ON. International dealers and collectors will be featuring stringed instruments of all types for purchase or trade. Admission to the event is \$6.00, and if you present any stringed instrument at the door for sale or trade, you'll receive \$1.00 off the admission price. For more information on the event, contact Tundra Music at (416) 420-9582.

... **The Canadian Organization of Campus Activities (COCA)** presents the 11th Annual National Conference in Winnipeg, MB from May 29 to June 2, 1993. An exhibit hall, talent showcases, screenings and educational seminars will be presented at the Winnipeg Convention Centre and the Sheraton Winnipeg. For more information on the event, contact: Ian Michael Low, Conference Host, at the University of Manitoba (204) 474-8678, FAX (204) 269-1299.

... **Ten days of world-class jazz entertainment** comes to



Toronto during the seventh annual du Maurier Ltd. Downtown Jazz Festival. Over 1,000 performers will be featured on indoor and outdoor stages at over 40 venues across the city. There will be many free concerts to enjoy as well as big-ticket events, free jazz film screenings and free jazz workshops and master classes sponsored by Humber College, University of Toronto and York University. Confirmed mainstage performers include Keith Jarrett, Dr. John and Sonny Rollins; and many of Canada's finest will also be featured in concert including Rancee Lee, the Boss Brass and Juno-winner Jane Bunnett. Up-to-date information on the festival can be obtained by calling the Bell Mobility Jazz Hotline at (416) 363-5200 (starting May 12), or by contacting the Toronto Downtown Jazz Society at (416) 363-8717.

EVENT SCHEDULE

Music West

Vancouver, BC
May 7-9, 1993
(604) 684-9338

Musifest Canada

Edmonton, AB
May 12-16, 1993
(403) 234-7376

Production '93

Montreal, PQ
May 26-28, 1993
(514) 842-5333

Multimedia '93

Toronto, ON
May 26-29, 1993
(416)660-2491

COCA '93

Winnipeg, MB
May 29-June 2, 1993
(204) 474-8678

du Maurier Ltd. Downtown Jazz Festival

Toronto, ON
June 25-July 4, 1993
(416) 363-8717

Festival International de Jazz de Montreal

Montreal, PQ
July 1-11, 1993
(514) 871-1881

Hitmen — The Ultimate Percussion Clinic

Toronto, ON
June 27, 1993
(416) 641-3471

NMS '93

New York, NY
July 20-24, 1993
(416) 588-8962

Canada's Vintage Guitar Show

Pickering, ON
August 21-22, 1993
(416) 420-9582

CountryFEST

Calgary, AB
August 23-29, 1993
(403) 233-8809

Alberta Country Music Awards

Calgary, AB
August 29, 1993
(403) 233-8809

Country Music Week

Hamilton, ON
September 16-19, 1993
(416) 739-5014

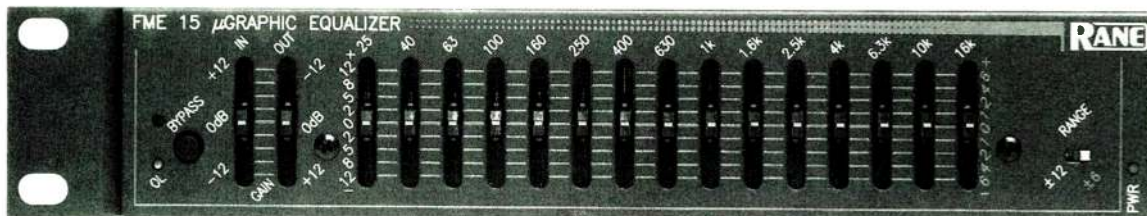
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Paul Delong

Former member of Kim Mitchell Band, Paul can go from rock to jazz with equal power and technique.



Ralph Humphrey

Co-founder of Hollywood's Musicians Institute of Technology — has played with Frank Zappa, and is master of polyrhythmic techniques.



Rob Affuso

The power behind the multi-platinum success of Skid Row — one of the few rock drummers invited to play at the Buddy Rich Memorial Concert.

CANADIAN
MUSICIAN

SEYMOUR DUNCAN WOODY SOUND HOLE PICKUP WITH ACOUSTIC ENVIRONMENT CONTROL PREAMPLIFIER

by Richard Chycki



Seems that live acoustic guitar is the buzz these days. Ever try to get an acoustic guitar loud on stage using mics? HHHOOOWWWLLLLL! — more feedback than any sane soundman will take. But magnetic pickups offer a good compromise in sound and performance given the conditions at hand. The Woody is a magnetic pickup system that installs easily into any acoustic guitar with a 95-102 mm sound hole. Finished in an elegant select maple casing, the Woody comes in both single coil and humbucking configurations.

Here's a brief description of the pickup — it's held in place in the sound hole by grooves at each end of the pickup. These grooves are filled with a type of foam rubber that provides a friction fit for a variety of sound hole diameters. The pickups are dual potted, first in wax and then in epoxy to limit microphonic feedback. A low capacitance 14 foot cable is permanently attached to the pickup. By the way, the environmentally-conscious will appreciate the reusable cloth bag in which the Woody is packaged.

Companion to the Woody (although the two are by no means inseparable) is the Acoustic Environment Control Preamplifier. Specially designed to fulfil the requirements of the acoustic guitarist, the AEC preamp offers a pair of very high input impedance inputs, on the order of 5 Megohms. One of the inputs has an additional 6dB of gain. Line and instrument unbalanced 1/4" outs are offered as well as a mic level XLR output. The transformer balanced XLR is particularly noteworthy because it can be used to power the preamp via the mixing con-

sole's phantom power, indicated by an LED on the front panel. The AEC can also be powered via a single nine volt battery or AC adapter.

A high and low shelving EQ system has a +/-7dB and +/-10dB adjustment respectively. To combat feedback, a notch mid-range control with a sweepable range of 70-340 Hz can reduce output at the selected centre frequency by up to 25dB. Another simpler answer to acoustic guitar feedback is the inclusion of a phase switch on the front panel. By inverting the phase, depending on the distance from the amplification source, it is possible to place yourself in the middle of a null point for negligible feedback problems. The volume control affects the unbalanced outputs only.

Cranking the Woody and the AEC through a variety of guitar amps and PA/studio setups, the sound proved to be warm and round and, well... acoustic sounding. That sounds kind of ambiguous, but we're asking a magnetic pickup system to reproduce acoustic properties. This outfit does it well. While different guitar amps demanded different tone settings for optimum tone, all yielded satisfactory results with a minimum of tweaking and feedback was almost impossible to get. At ridiculous volume levels, the AEC's notch and phase controls proved to be an effective combination to battle feedback. I tried the single coil version under moderately noisy conditions (hum fields) and it did pick up a substantial amount of noise that was position-sensitive, not unlike the problems encountered by Strat users. The noise cancelling model would likely

yield more satisfactory results under more adverse performance conditions.

The Woody and the AEC Preamp together provide an effective acoustic pickup system for live use. The overall sound is very palatable and is a substantial solution to the common problems of acoustic guitar amplification.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PO H4T 1N1 (514) 738-3000, FAX (514) 737-5069.

Richard Chycki is a freelance engineer/producer/guitarist based in Toronto, ON.

Manufacturer's Response

All of our products go through extensive testing by an ever-changing group of beta testers. This group of artists and dealers play an extremely important role in our product development process. Your comments were consistent with those of our beta testers for both products reviewed. Although the Acoustic Environment Control will certainly enhance the performance of the Woody, it really excels when it is used with more feedback-prone pickups. Generally, the more acoustic sounding the pickup system, the more feedback prone it is. The Woody is a "plug and play" product which gives a usable sound in almost any playing situation.

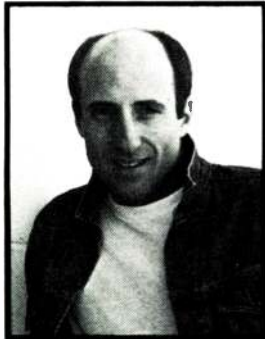
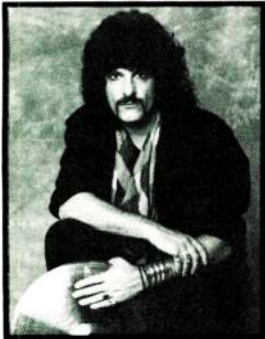
Thanks for your review.

*Dane Teague,
VP Product Development,
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SOUNDCRAFT SPIRIT FOLIO PORTABLE MIXER

by Richard Chycki



Manufactured by Soundcraft, the Spirit Folio is an extremely portable, versatile mixer specially designed for field use. Careful construction considerations give the user features not normally found on a unit in this price range.

First, the extremely thin package is easy to carry with its angled handle that doubles as a tilt stand when the unit is in use. All jacks are easily accessible at the top of the console's front panel (except for the power connector — it's on the top side, also easily accessible). Each of the six channels has inputs for both mics via XLRs and 1/4" line level inputs. Gain for either of these ins is adjustable via each channel's gain control. The manufacturer recommends disconnecting microphones from the XLR inputs when using the line inputs to avoid excessive loading from the mic on the line. The line ins are balanced, by the way. A master phantom power switch is also provided for active DI and condenser mic use. Note that because all phantom power is turned on and off by a single switch, you cannot mix condenser mic and unbalanced inputs without risking damage to the unbalanced units from the phantom power. The mic pre's have a respectable noise figure of -129 dBu.

The equalization on each of the six channels is a three band, sweep mid type, offering a boost and cut of 15dB in each of the three bands. The mids are sweepable

between 250 Hz and 6 kHz. A 100 Hz high-pass filter has also been thoughtfully included. Two auxiliary sends are offered for effects and foldback uses, aux 1 is configurable pre or post fader via a switch in the master section. Each channel also comes with a 60 mm fader and a PFL switch.

Although a first glance at the Folio gives the impression that it is a six input mixer, in reality, up to ten inputs are available. Two stereo balanced 1/4" inputs are offered. Sensitivity between -10 and +4dB is selectable. Tone controls are more basic for these inputs — each pair has its own high and low shelving pots. The same aux sends, faders and PFL features are also available in the stereo sections.

The main buss section features a pre-master fader insert point for inserting effects like compressors or exciters. A 1 kHz tone oscillator is onboard for setting up tones to tape. This mixer is clearly meant to have its recorded product carried on to post production. Output levels are indicated by a pair of 12 segment LED meters. Both monitor and mix outputs allow signal routing to a speaker system and tape deck simultaneously. Tape return jacks, assignable to either the monitor or mix outputs, are unbalanced and can double as an extra effects return in a jam when the tape return is assigned to the mix buss.

continued

SOUNDCRAFT SPIRIT FOLIO PORTABLE MIXER

continued

In use, the Folio felt comfortable. It was obvious that a lot of thought went into the features included that one would consider useful in a variety of field uses. The Folio was dead quiet and sounded open. The large degree of interconnectivity allowed us to use the Folio in a variety of applications from mini-studio use to mini-live situations, all with satisfying results. Features like phantom power and that 100 Hz high pass filter really come in handy in the trenches.

What review would be complete without a few quips and quibbles? In general, the Folio is built well. The faders feel firm and the jacks seem solid. However, the control pots are not connected to the case. That is to say, they're all PC board mounted and feel flimsy and wobbly. Considering its obvious use in mobile applications, that extra bit of ruggedness would be more of a necessity rather than a luxury. The line lump AC adapter connector seemed pretty firm, although some sort of a locking connector would be a better, more reliable choice. In studio uses, I missed channel mute buttons.

Overall, the Spirit Folio is a tremendously well thought-out mini console that will out-

perform larger mixers worth its cost a few times over. The carefully selected features are obviously directed at those people wishing to make high quality recordings or have a happening mini-PA that is extremely transportable. Recommended.

For more information, contact: Soundcraft/IMG, 0281 Clement St., Lasalle, PO H8R 4B4 (514) 595-3966, FAX (514) 595-3970.

Manufacturer's Response

We think that Richard's review covers the Folio's main features very well. We would also like to mention a new option for the Folio that will be available in May, The PortaPower.

This feature will facilitate the use of the Folio as a low cost remote location mixer by providing an interface to a battery power source. This further expands the flexibility of the Folio in terms of applications.

Robert Moreau,
National Sales,
Soundcraft/IMG

YAMAHA QY20 MUSIC SEQUENCER

by Richard Chycki

Many a time you may be in the middle of almost nowhere (buses, vans, jets, etc.) when the creative juices begin to flow. And those are the times when pulling out a full computer-based sequencing rig would be a major hassle. The next generation to its father the QY10, the QY20 is an extremely compact answer to the portability problem, offering a library of sounds combined with an onboard sequencer.

Roughly the size of one of those omnipresent personal digital assistants, the QY20's front panel features a keyboard arranged button system for playing sounds and selecting accompaniment changes. The keyboard covers a two octave range beginning and ending at E. The octaves can be selected using octave up/down keys so a full spectrum of sound can be accessed by these controls, although velocity sensitivity is not available. An external controller connected

to the MIDI In port alleviates these situations should they prove to be problematic for your application.

Five tape recorder-like buttons control the sequencer. The remaining switches access all menus in the QY20's software and allow the user to manoeuvre within the menus. The large LCD panel is easy to read but is not backlit.

Both headphone and line out stereo minijacks are on the side panels. Contrast for the LCD panel and output volume are also adjustable. The QY20 uses six environmentally unfriendly AA cells. An AC adapter connector is offered and should be used whenever possible. This unit eats a fair chunk of power. Access to the MIDI world is possible via MIDI In and Out connectors.

Three modes of operation are available. The voice mode allows the user to select

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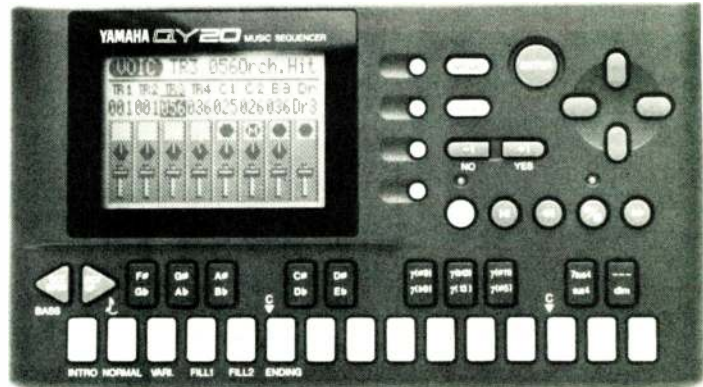
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between 100 different voices and eight drum kits. All of these can be played via its mini-piano type front panel switches or assigned to the internal sequencer. A mixer allows selection of sounds, panning, levels and mutes for each of the eight tracks.

Pattern mode allows the creation of, obviously enough, patterns within a song. The QY20 has 100 preset accompaniment presets. Slots 101-200 are reserved for user written accompaniments. Odd key signatures are assignable.

Specific bass notes for selected chords can be selected via the octave down/bass switch. Building up a pattern is easy. Simply select the time signature, length, track and instrument plus your choice of real time or step-recording and voila, you're recording a pattern. By switching tracks and instruments, it's possible to build very thick patterns that can be sequenced together into songs. The QY20's ABC (Auto Bass Chord) System can automatically select bass accompaniment relative to the chords input or can be disabled for complete harmonic freedom. The Job submenu, accessed via the Menu switch, allows the user to quantize (from half notes through to thirty-second notes including triplet feels), modify velocity and gate times, transpose, as well as utilitarian clearing, copying, renaming, etc.

The song mode has the ability to store 20 songs in internal memory. Each of these songs can have four sequencer tracks and four accompaniment tracks for a total of eight tracks. Editing functions in this mode are formidable, offering a variety of quantizing, track merging and copy/paste functions. Blank measures can be inserted to the song as desired. By using the Event Insert function, users can change voices of a track during a performance amongst other embellishments (panning, modulation, pitch bends, etc.)

The QY20 can serve as both a MIDI master or slave, depending on its MIDI clock settings. Each track is assigned to a specific

MIDI channel. Tracks 1-7 are on MIDI channels 1-7 respectively and the drum tracks go to MIDI channel 10. It should be noted that Yamaha's ABC system can also be accessed via an external MIDI keyboard.

Using the QY20 proved to be a snap. With a minimum of manual scanning, it was easy to develop song and riff ideas quickly. The sounds? While a number had somewhat of a grainy texture, most proved to be very usable and the quantity offered gives the user a very wide selection in each sound category with which to develop a song. Sure it's not possible to actually edit the sounds themselves, but enough sounds are offered that you will find something to fit the need.

Overall, this unit packs a powerful wallop for its size. As an all-in-one mini production machine, one could have no trouble laying down developed song ideas anywhere and anytime the creative bug bites.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732.

Manufacturer's Response

The QY20 has a general MIDI mode and it also outputs via MIDI all events that are happening internally in real time. This expands the unit's capabilities in driving external tone generators and feeding other sequencers.

The QY20 will appeal to a wide range of users from home musician hobbyists to composer/arrangers. Due to the QY20's excellent host of sounds, portability and ease of operation, it should make the connection between musical inspiration and the final result much less imposing.

Allan MacPherson,
Product Specialist,
Combo Products Department,
Yamaha Canada Music Ltd.



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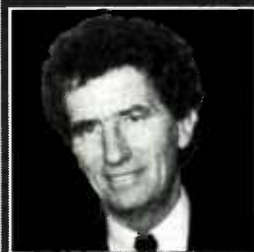
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BLUE MAN GROUP PLAYS OPENING NIGHT PARTY

NMS is proud to welcome Blue Man Group as one of this year's Opening Night Party performers. Here's what the *New York Post* has to say about Blue Man and their sold-out off-broadway show, *Tubes*:



"Blowing people's minds is exactly what *Tubes* sets out to do. Without speaking a word, the Blue Men make satiric mince-meat out of everything from the art scene to pop culture, using such props as elab-

orate homemade instruments, computer-generated graphics, Twinkies, marbles and Jell-O. . . a brilliantly off-the-wall theatrical event."

—New York Post

NEW MUSIC NIGHTS FESTIVAL BREAKS MOLD AND BREAKS OUT!

1993's New Music Nights Festival will be unlike any other event of its kind. This year's mortal enemies are complacency, conflict, and chaos. NMNF '93 will be a party with a point—leaner, more focused, more user friendly and, most importantly, fun. The Festival, with the help of Delsener/Slater Enterprises and Peter Gatian, offer the following changes. See you there!



- There will only be two major shows per night, each without conflicting events in the same genre: one major rock showcase from 7:00 to 10:00 pm and one major dance showcase from 10:00 pm to 1:00 am. All club shows will begin at 10:00 pm.
- There will be a greater emphasis on rap, dance, metal, R&B, country, blues, and ethnic genres.
- Only twenty of New York's finest clubs are included in this year's program. This will make the festival more organized, with fewer conflicts between bands, and increase the percentage of industry professionals at every show. No more than four groups will perform at any club on any night. Many rooms have upgraded or installed new equipment to participate so every group can sound the best they can.
- No wrist bands will be sold to the general public! A limited supply of individual tickets will be available to the public for single shows only. This will make it easier for delegates to see more showcases with less crowding from non-NMS attendees.
- Scheduled highlights include Psycho Night II, a major Rave, and other special parties and events.

NEW MUSIC NIGHTS FESTIVAL '93 VENUES

Roseland Club USA	Wetlands Tilt	Brownies Don Hill Club	Danceteria The Grand
Lone Star Roadhouse	The Tunnel	Knitting Factory	The Muse Maxwells
Downtime S.O.B.'s	Limelight Tramps	Palladium Irving Plaza	(Info subject to change)

NMS '93 PANEL PROGRAM STRESSES USEFUL, HARDCORE INFORMATION

- PANELS ALREADY SCHEDULED (SUBJECT TO CHANGE) INCLUDE:
- A&R:** Label and Publishing, A Symbiotic Relationship
 - College Radio:** Power Increases to Profanity Laws
 - College Radio II:** Programming—The Science of Rotation
 - Dance:** The International Marketplace
 - European Rock Indies:** Licensing Into and From the U.S.
 - Freedom Of The Press:** Belongs to Those Who Own One
 - Imprints:** The Pros and Cons of Label Subsidiaries
 - Indies For Sale:** What Makes An Indie Independent?
 - Marketing:** Majors In The '90s
 - Marketing International:** Finding Your Market
 - New Country:** The Changing Face of C&W
 - New Retail:** Mail, Telephone & Sample Before You Buy
 - Video:** Directors and Artists

MC/DJ BATTLE FOR WORLD SUPREMACY

One event that epitomizes NMS's commitment to hip hop and kindred black beats, The Battle has garnered a reputation for being "the ultimate audition showcase for aspiring street music hopefuls." Most Battle finalists have been signed to recording contracts following their entry. This year, Supermen, Inc. and



NMS brings you the latest battle, held in the Sheraton Ballroom in semi-final and final rounds. Champs win a Supermen, Inc. Jacket and Ring, a free registration to next year's NMS, and a foothold in the industry!

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A Little Spanish Flavour

Many guitarists, at one time or another, find themselves drawn to the Flamenco music of Spain. Partly because of the passion and technical virtuosity that is evident in the music and also because it is so naturally suited to and lays so well on the guitar's fingerboard.

Let's take a look at the song "Nasca Lines" from my recent recording *Under One Sky*. The song has a Spanish/Moorish flavour with a Middle Eastern feel to the groove. *Example 1* shows the chord changes and rhythm for the first solo section of the song. The harmony shifts between what I call B5 add 11, which functions as the V or dominant chord in the key of Emin, to a Cmaj7 which functions as the IV or sub-dominant chord in the key of Gmaj, which is the relative major of the key of E minor.

The voicing of both chords (*Example 3*) employs the use of the open E (1st) and open B (2nd) strings which act as a drone and give the harmony some of its Spanish flavour. The B5 add 11 chord has no 3rd or 7th, therefore the tonality is more ambiguous, allowing the improviser a few choices in the scales to use. In *Example 2*, I have written the B Phrygian and B Harmonic Dominant scales which work well over the B5 add 11 chord and the C Lydian scale which works for the Cmaj7 chord.

Example 4 is a transcription of the first 16 bars of my solo from the recording. Bar 1 uses the Harmonic Dominant scale while bars 2 and 3 use the Phrygian scale. Both scales are mixed freely in bars 9, 10 and 11. Also employed is the use of the Cmaj arpeggio as a pickup to bar 5 and in bar 6 and 13, along with the C Lydian scale.

As is always the case, there are many other variations and possibilities, so keep your ears open and have fun! ■



Brian Hughes is a Toronto-based guitarist, composer and producer. His recent release *Under One Sky* on Justin Time Records is currently topping the American (NAC) Radio Charts. Brian also records, co-produces and performs with Canadian vocalist/harpist Loreena McKennitt.

Example 1

excerpts from "Nasca Lines"
(c) 1992 Brian Hughes SOCAN

♩ = 187

Example 2

Example 3

Example 4

excerpts from "Nasca Lines"
(c) 1992 Brian Hughes SOCAN

Reclamation

for the Classically Dispossessed

After a gig in Toronto last year, I was approached by Pope John Paul II (not his real name), who was interested in taking piano lessons. He had ten years of formal classical instruction, but lacked any concept of improvisation. We arranged a first lesson to which I asked him to bring along a piece of music he was comfortable playing so that we might get better acquainted.

The following Tuesday, J.P. came over with the sheet music to Beethoven's "Moonlight Sonata". He settled into the piece, displaying formidable technique and a relaxed and emotive approach. Problems arose, however, when I asked him to go back and repeat a passage. J.P.: "Which bar number?" C.B.: "I'm not sure. Go back to that E chord." J.P.: "Oh, I don't really think of it like that." C.B.: "Hmm . . . do you know what key this is in?" His eyes scanned back to the top left corner of the page to look for the key signature, then disorientedly back to his fingers before he replied with the wrong answer. This sponsored minor theoretical grilling on my part, to which J.P. could respond with number patterns, rhyming memory jogs and finger counting. Pursuing conversation allowed me to hear J.P.'s dismissal of the blues and all forms of folk music. His vague respect for "jazz" implied an understanding of its "lack of sophistication". Yeah.

To say the majority of conservatory cannons are ethno-centric and sexist is a truism. What is equally damaging and outright artless is the method by which so many classical piano students are introduced to the material. The music has been removed from oral culture and relegated to written history. How can a student of ten years get through an examination piece without even being conscious of the key signature? Easy, she he has been taught to memorize paragraphs and never once been challenged to engage in conversation or a good argument. In this world, topic is unimportant. Lucid repetition of script beats creative understanding of content hands down.

Hopefully, these statements don't require too much qualification. I have intense respect for my teachers and peers in the classical world and it is a given that the repertoire has much to demand in the way of technical and interpretive genius. Point is, what percentage of classical students develop to that level of freedom? What percentage of classical students are too disinterested to practise as kids? How many people with years of training become too intimidated to approach their instruments?

Students who shelve their musical pursuits often do so in cultural compartments fabricated for them by their teachers. Romantic concepts of age and art discourage and disempower. They separate the notes of a master work from the sounds we hear listening to the radio, washing dishes or riding the bus. In my books, beauty proves its salt in the realm of the mundane. It's impractical to leave things on pedestals — if you respect something that much, pick it up and poke it around. You must get next to it and really find out what it has to offer, not just sit around making offerings to it.

The following are some of the methods I've found useful for "getting next to" untouchable works.

1. **Contextualize everything.** Read up on a composer's life and influences. Chopin's melodies sound somewhat less mysterious, but in no way less majestic, when one has been exposed to traditional mazurkas and other music of his environment.
2. **Decontextualize everything.** Examine a piece for its chord structures and relate it to songs you're familiar with (for example, if you listen to rock and roll, try manipulating the tune to fit a shuffle).
3. **Deconstruct** — simple gets it. State the melody as obviously as possible. Play it with one finger, transpose so you view it in other keys. Claim possession of it. Instead of reading the left hand, use your ear to plunk out single note bass lines or appropriate chords. You'll absorb more theory per minute by this routine than any other I know.
4. **Reconstruct.** When you feel completely at home with a melody, try to place it in a scale. If you can't, make a scale up. Apply all scale exercises you know (for example, playing scales in thirds and fifths, chordal arpeggios, etc.) to get comfortable moving around in the melody's "realm". Now go for some melodic variations on the initial theme (you might even scare yourself by writing something).
5. **Keep your ears open.** Always be on the lookout for stylistic approaches and new techniques. I think hip-hop has much to teach in the potency of melodic fragmentation and combination.

P.S. In case you're wondering about J.P., I got him working on a Carl Czerny piece with a very simple 3-chord, 16-bar structure. Simultaneously, we started into an Otis Spann blues tune. After messing with both for a couple of weeks, we got Otis' left hand working very nicely under Carl's right. Centuries cast shadows and dress people funny, but technicalities shatter at certain frequencies. Songs let us sound them. ■

Chris Brown plays keyboards for the Bourbon Tabernacle Choir. He can be heard on their latest release, Superior Cackling Hen and is featured on current releases from the Rheostatics, the Barenaked Ladies and the Sidemen.



WALKING

BASS

LINES

FOR

ELECTRIC

BASS 1



A walking bass line is a term given to the technique of creating a line of quarter notes, generally in 4/4, that moves through a given chord progression. It is the primary bass part for swing music (jazz), but can be used for all styles of music. The fundamental knowledge you gain by learning this technique gives you many great advantages in understanding the role of a bass player in all idioms.

First, your knowledge of chords and their related scales gives you an advanced harmonic concept above that which you might otherwise get. You can think of a good walking bass line as a countermelody to any piece of music you are playing, whether it be an improvised solo, melody, or even a part unto itself. Quite often you will find as your playing advances, that the harmonic knowledge you gain by developing this style will greatly improve your soloing skills. Each walking bass line is, in fact, an improvised melody itself.

Second, mastering this technique is an excellent way of improving your time feel. I feel that all music, regardless of style, really revolves around a quarter note pulse. Odd meter times and complex time pieces basically have a quarter note pulse throughout. By learning to play walking bass lines, you will learn to relax with the time feel, learn to think spontaneously while continuing to play, and eventually develop the art of syncopation within the framework of playing quarter notes.

Third, you will increase your technical facility on the instrument. There are very few styles of music where you play as consistently as you do with a walking bass line. You will utilize the whole instrument in a vertical as well as horizontal approach to the fingerboard. Your familiarity with the fingerboard becomes greatly increased with your development of this style. When playing a tune in the swing idiom, you virtually play every quarter note. You are, in fact, the only musician that has this role in the band in a harmonic sense. The bass player, therefore, combines all the elements of music in a walking bass line: melody, harmony and rhythm.

Many great electric bass players (Jaco, John Patatucci, Marcus Miller, Sting, Stuart Hamm, etc.) come from a jazz background and, therefore, have mastered the art of the walking bass line. Arguably, there are those players that don't come from a jazz background, but in my opinion, it is hard to put Mark King, Michael Anthony, Les Claypool, etc., in the same league as Jaco. Even in the early days of Rock 'n' Roll with Bill Haley and the Comets, Chuck Berry and Fats Domino, stand up bass was used by players from a jazz background. Their parts were virtually all quarter notes. From the early days of the electric bass with Monk Montgomery to players such as James Jamerson, Donald "Duck" Dunn, Tommy Cogbill, Stanley Clarke, Abraham Laboriel, Jeff Berlin and numerous others, jazz has been a primary influence. It is my opinion that all of these players were so phenomenal by virtue of their jazz background. There really is no style of music that combines so fully the advanced aspects of time, harmonic concept, spontaneity, technique and improvisational skills as does playing "mainstream" jazz (swing). By no means, however, does proficiency in this style constitute a "complete" player. You must spend as much time studying the other idioms as diverse as funk, rock, metal, latin, pop, classical and reggae to become the "complete" player. You will find that jazz gives you the fundamentals to make you extremely creative in all fields.

In my next article, we'll look at what makes a great bass line and then we'll discuss how to go about creating your own. ■

Mike Farquharson is a freelance musician based in Toronto. He teaches part-time at Humber College and holds a Master's Degree in Jazz Composition and Theory from the New England Conservatory of Music in Boston.

DOUBLE BASS STUDIES - STRENGTHENING THE WEAKER FOOT

Throughout my years of drumming, I have come across many double bass drummers that all have the same weakness — one foot is not as strong as the other foot. For example, right handed drummers tend to have a weaker left foot, while left handed drummers usually have a weaker right foot. However, for every drummer, this is not always the case. For those drummers who struggle with this problem, the following exercises are geared to strengthening the weaker limb.

I approach the double bass as a single stroke method, which would be right, left, right, left or, if left handed, left, right, left, right. For example, in a group of sixteenth notes, I would play the following:

LEGEND

For eighth note triplets, I would play the following:

For sixteenth note triplets, I would play the following:

The following exercises are all in 4/4 time. Approach these exercises slowly and gradually build up your speed and accuracy until you reach a level where you attain smoothness in both feet.

16th Note Fills

16th Note Triplet Fills

DOUBLE BASS BEATS

16th Note Beats

8th Note Triplet Beats

The above excerpts were used with permission from Jeff Salem's *Complete Drum Method Vol. 1*. ■

Jeff Salem can be heard on the debut release of *Saints & Sinners* on Aquarius/Capitol Records. Currently, he is in the studio and gigging live with Marc Cooper & Blue Steel. You can catch him at one of his CDM instructional clinics, promoting his *Complete Drum Method* series being held across Canada.



BREATHING

PART 1

Some aspects of proper breathing for brass playing have been dealt with in other columns of mine, but because this is such an important topic, I feel it is worth devoting an entire article to it. Since our instrument runs on windpower, it is natural that breathing is one of the most important aspects of producing sound. Certainly, once the embouchure has been developed properly, the airstream and the control of it is the single most influential factor in advance brass instrument performance.

The first and most easily corrected (though often neglected) route to proper breathing is correct posture. I have written an entire article on this subject to which you may refer. To briefly reiterate: you should be sitting or standing up straight, feet firmly on the floor, trumpet held up, elbows away from the body. The bell of the trumpet must not be pointed down at the floor or into the music stand. By experimenting with the angle of your bell, you may determine the position at which your throat is the most open, and must always play at this position. Every aspect of playing, whether high, low, loud, soft, fast or slow will be easier when the air is allowed to flow unobstructed. Though I constantly threaten my students with the installation of a neon sign reading "HOLD YOUR HORN UP!", the only way to firmly establish the habit of playing up to your open throat position is to always be attentive to the sound of your horn. The difference between a partially closed throat sound and an open throat sound is huge, as any of my students will confirm (it can be readily demonstrated by the 25 Gs exercise in my posture article). Once you become really attuned to the open free-blowing sound of your horn, you will settle for nothing less, and proper posture leading to free airflow will become second nature. As a part of this concept of always listening to your sound, you must not point your horn at the stand, as the sound reflected back to you from such a close surface is coloured and lacking in resonance. You should always picture your sound travelling out from the horn to a far wall or into the audience. Never play with such weak air velocity that the sound dies two inches from your bell. Experiment for yourself with the changes in sound texture that can be achieved by aiming your bell at different areas in the room. On the gig, experiment with pointing your bell in different directions (within reason, of course), to find the best reflected sound.

Now that you have prepared yourself for correct breathing by establishing proper posture and horn angle, we can move on to the actual breathing itself. First of all — the inhalation. There are two ways to take in a breath: the chest breath and the diaphragmatic breath. In the former, the chest and shoulders rise as air is taken in. Though this is the quickest way to get a supply of air, it limits the amount that can be taken in, and does not contribute to the all-essential diaphragm support that is necessary for controlled playing. It should be used only when you must grab a breath as quickly as possible. With the diaphragmatic breath, the air fills from the bottom and your abdomen protrudes as the inhalation takes place, then the chest fills with air. Your shoulders do not lift. This is the breath that you should use most of the time. Think of blowing up a paper bag — the bottom fills first, then the top. In order to allow the filling of the abdominal area with air, the diaphragm must completely relax at the end of each playing phrase prior to inhalation and then snap into

position at the moment of the next attack. I will speak more about this in Part II.

Your embouchure is involved here as well because it must let the air into your mouth. Although there will be a relaxing of the embouchure muscles during a breath, you want to avoid totally disturbing your setting and then trying to recreate it with every attack. I keep the centre of the embouchure (the vibrating points) together and take air in through the mouth corners. In the high register, or for particularly difficult attacks, I use nose breathing, as this allows me to keep my embouchure completely intact. I do not recommend nose breathing as a general technique because it is slower and a cold can wreak havoc with your breathing. It can certainly be an excellent tool, however, for learning the sensations of breathing without disturbing the essential embouchure formation. The concept of keeping your vibrating points together while inhaling 'sets' them, so that the very first flow of air causes them to vibrate immediately, starting the sound without any hesitation. You should think of 'blowing' the aperture open. Many players picture a 'pointed' feel at the vibration points when describing a properly responding embouchure. The sensations involved at the embouchure are very personal, however, and can only be approximated by a verbal description. Pay close attention to your own sensations on a 'good day' and try to recreate those sensations on a 'bad day'. This is how to achieve greater day-to-day playing consistency.

The speed of your inhalation will vary with the volume of your attack. Many of the techniques for correct breathing on a brass instrument had to be mastered when we were learning to speak and we can demonstrate certain things using the voice as an example. Pretend you are about to yell out to someone on the other side of a football field. You will take a large, relatively fast breath to give yourself the impetus to deliver a loud voice. Now observe the breath you take before speaking in a whisper. It will be a slower, smaller breath which contributes to the relaxation required to utter a very quiet sound. It is the same on the horn — a fast breath for a loud sound, a slow breath for a soft sound. Of course, if you have a particularly long, loud phrase to play, taking a big breath slowly will allow you to take in the maximum amount of air.

So now we have our posture together, our embouchure is letting in air without disturbing its essential formation, we are taking a proper diaphragmatic breath, the speed and quantity of which are determined by the length, range and volume of the phrase to follow and we come to a point where many players have adopted a bad habit.

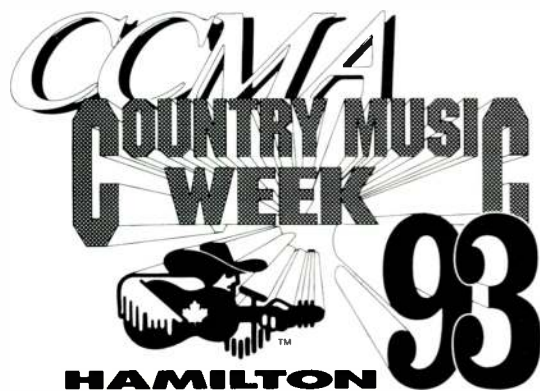
To find out what that common bad habit is and whether you possess it yourself, tune in same place next issue for Breathing Part II! ■



Chase Sanborn is a free-lance trumpeter player and teacher in Toronto. He has toured with Ray Charles, and is currently active as a jazz and/or lead trumpet player.

ALL THE MOVERS AND SHAKERS IN CANADIAN COUNTRY

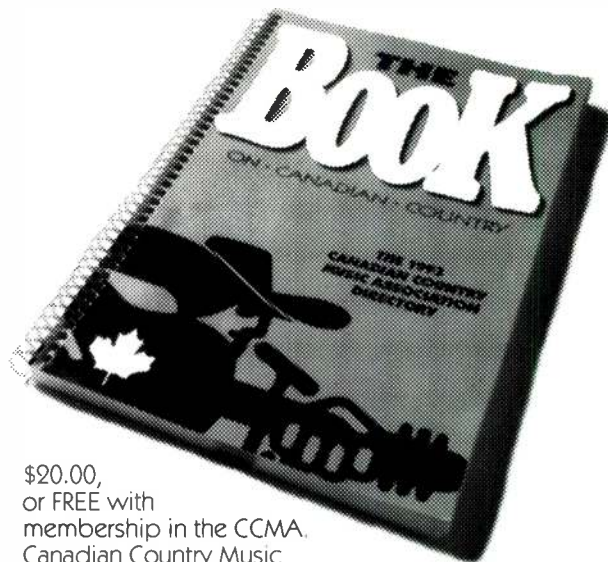
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SILENCE AND THE ART OF

CAMOUFLAGE

Welcome to the third installment of my perceptions on how to play the saxophone and how to get others to listen (and maybe give you money!). In this column, we'll briefly cover the value of silence, the art of camouflage and the real reason you're standing there with that horn in your hand.

Last things first. Here's your golden opportunity to change the world's perception of horn players. Everyone expects you to blast all the way through the songs, indiscriminately honking and bleating through the first verse and the guitar solo, and playing so "over the top" on the outro as to obliterate the vocals so that any message the lyrics are trying to convey is completely lost.

Imagine their shock when you do *nothing* during the intro. The first verse passes and you haven't made a sound; just smile. I suppose it's okay if you simply follow the chords of the second half of the third verse before band members become worried and check for a pulse. Your bandmates may burst into spontaneous applause when you play a simple one octave melodic solo during your break rather than the usual calisthenics of proving to the world that you're a great jazz musician between gigs. Finally, to the shock and amazement of everyone, the outro is conspicuously void of the screeching high notes appreciated by only your canine fans, replaced instead with tasteful responses to the vocalist's ad libs. At this point, the guitar player might go out of his way to learn what your name is. There are a few things that you can start doing today to achieve this platonically perfect ideal of a saxophone player's existence.

First of all, if you double on tenor, alto and bari, your ability to blend with what's going on (or stand out if you're featured) is greatly enhanced. Choose a horn that not only looks like it suits the lines you're going to play, but also is going to place the notes in an appropriate register for those lines to speak. Let me give you an example.

Recently at a rehearsal, the songwriter of the ditty we were learning asked me to play "the big saxophone" (baritone) because the horn line he had in mind was low and he wanted "the Big Sound". I attempted the line on the bari only to find that in the key we were in, the figure was in the lower middle register.

Upon trying the line on tenor, the riff sat nicely in the lower register and I discovered the "big sound" the writer wanted. The same notes, the same pitches, but in different registers of the two horns.

If you do double on a couple of different horns, don't hesitate to change instruments halfway through a song if there's a key change that robs your horn of its effective register. And, by the way, it's not a bad idea to learn some, if not all, of your parts on your other horns or instruments. The transposition exercise will do you some good and you never know when you will have to play the wrong instrument due


to unexpected malfunction or unforeseen circumstances (one of my unexpected malfunction circumstances — a 100 lb. PA speaker block crushing two of my three horns on stage . . . we'll tackle stress management in another column someday).

Working from a chart or specific instructions (arrangements) can take a lot of the guesswork and responsibility out of what to play and when, but if you're working without a road map or writing your own parts, a horn player is often left to his/her own devices. Here are a few suggestions to help you negotiate this "uncharted territory".

Try distancing yourself from the song, gain some perspective as a listener rather than a musician. Maybe approach the song as though it were a recording session; is your most valuable contribution to the


Fig 1

Concert Pitch




etc.

Tenor (B flat)



etc.

Baritone (E flat)



etc.

arrangement merely a solo and to otherwise lay out? Sometimes there are subtle ways to comp/support/counterpoint the song throughout whereby you disappear in the mix, but in fact, your duties change to those of a bass player, guitarist, string section or whatever.

Patsy Cline didn't have much use for sax players.

continued

The Beatles had a few in orchestral sessions.

Little Richard had four of them and all they did (most of the time) was honk out the bass line.

You must decide what your role will be in the soundscape. Depending on the instrumentation of your band, you alone may have to be all four of Little Richard's sax players, a pedal steel guitar or a string section. Achieving this effect is done by becoming familiar with, for instance, the pedal steel's role in the band, its register, the types of fills and ornaments the instrument characteristically performs, its tonality and its function in the construction of a song. You can assess any instrument in the same fashion and it serves a saxophonist, or any other musician, well to understand the role of other instruments in the band not only for the purpose of emulating a missing part, but to define your function in the band. And if you write, you'll be aware of limitations and strengths of various instruments when assigning parts to the various members of the band.

Apart from replacing a missing instrument in a song, you can also strengthen and support other instruments in the band unobtrusively by using the same information. Doubling up with a synth brass or string patch can make for a reasonably convincing horn section or at least introduce warmth to an otherwise cold, synthetic sound. Big chunky guitar chords can be enhanced/supported by pedaling a gnarly multiphonic or a blistering high note struck at precisely the same time as the guitarist peals off the chord.

Sometimes, just doubling a simple bassline or guitar figure ("20 Flightrock" comes to mind) is the most effective and logical thing to do.

Fig 2



Then, of course, there's always SILENCE. For some horn players, this is a radical concept. The thing to keep in mind is that if you're really doing your job as a "capital-M" Musician, you are deciding what would best enhance the composition and, more often than some of us would like to think, doing nothing is the most musically constructive contribution to the cause.

And, if no one hears a saxophone for half the song, it has far more impact when the first thing the listener experiences is your brilliant solo!

Finally, I think one of the biggest challenges to a musician is to relinquish or dispose of a line that you've played and has become a familiar part of the song. Sometimes a song will go through changes over the course of its life and the parts you initially created are no longer appropriate. In my gig with the Bourbons, parts are continually being refined or replaced as the songs develop — sometimes new opportunities appear, other times horn lines logically evaporate.

That wraps it up for now. If this stuff is helpful, or otherwise, drop me a line c/o CM.

Honk! SQUEEK! Blat! Toot!

Gene Hardy is the alto/tenor/bari/bass saxophonist and violinist for the Bourbon Tabernacle Choir and teaches privately in Toronto. In addition to BTC's new Yonder/Sony release Superior Cackling Hen, Gene has contributed performances to albums by the Barenaked Ladies, Rheostatics, Big Sugar and Gregory Hoskins and the Stick People.



By Paul Sanderson

MUSICIANS & The Law In CANADA

By Paul Sanderson

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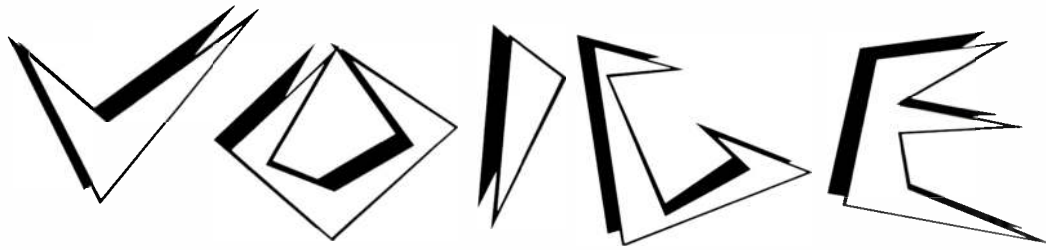
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FINDING YOUR



Everyone can sing. Period. I don't care who you are, everyone has some sort of voice (yes, including bass players!). You may not be the next Pavarotti, you may not even be able to sing as well as Bob Dylan (?), but every one of us was born with an instrument we carry around with us always . . . our voice. Everyone should sing! It doesn't matter if you're a recording artist, a weekend Karaoke star, or merely serenading the soap in the shower, singing is a way for all of us to participate in music and express ourselves.

Music, in particular singing, has been a part of culture throughout history and has been preserved and handed down from generation to generation. David Gladstone, a native Indian singer I worked with, told me that in native music, they don't always use words. The song can be expressed simply by the sound and melody used. The emotion comes from the performance of the person singing it and using words would actually detract from this.

David sang an ancient Haida chant on the title track of my album *Back to the Wonderful* and the effect and emotion left us all speechless. Even in these high-tech, computer-chip days, the singer is almost the only one that can't be completely replicated or replaced by technology.

While everyone can and should sing, everyone's voice sounds different. Each individual's voice can do different things and has a different range and timbre. One could argue as to what makes someone a better singer. We could compare, say, Tom Waits and Michael Jackson, and probably debate all night and, depending on your taste and school of thought, make a good case for both. While Jackson is no doubt technically better, technical proficiency is only one aspect of singing. Soul and expression are as equally important, the combination of which, when added with phrasing and attitude, define a vocal style.

To become a great singer, you must "find your voice". To do this, take what you have and explore its limits. Push your voice to its farthest parameters of range. Find out how high you can go before cracking or losing it. Explore your falsetto voice, check out those low notes, too. Try singing with different tones and attitudes, from soft and breathy to

loud and growling. Find any "tricks" your voice allows you to do. Maybe you have a great scream a la Roger Daltrey. Hey, maybe you're blessed with a great yodel. Yelps, screams, skats and vocal gymnastics can all become legitimate trademarks of your style. These alone won't win you a Juno, but can add spice and interest to your performances. The idea here is to find out what your voice will do, how it sounds the best and to develop your own style and technique that makes the most of it.

When it comes time to get it together and "find your voice", the best way to do this, I've found, is the live gig. Long before you step into the studio, get yourself gigging. Nothing beats it to get your chops together. I spent three summers doing a solo house gig in Stratford, Ontario that I consider to be my training ground for singing. Because it was a solo gig, I was very flexible trying different things each week, some of which didn't work very well for me, while others did. I sang originals, but also a lot of covers which are great to cut your teeth on. Imitation is a good way to find out what your voice will and won't do and, depending on the material, can stretch you to your limits.

Singers in front of an audience usually demand more energy and focus than you might require practising at home and singing all night certainly helps build up vocal stamina. But keep in mind that your voice is produced by a muscle called a larynx and, while a durable piece of human engineering, it is not infallible and can fall prey to abuse and overuse. I would recommend to anyone considering singing as a career to take some professional vocal training, if only to learn how to take care of this instrument. I'll just briefly outline a few do's and don'ts that you would typically learn in a first lesson:

- DO**
- warm up exercises before performing
 - rest your voice when ill or tired
 - maintain a healthy lifestyle and environment

Of course, these would all be possible in a perfect world, however, as a working musician, some of these you'll not be able to avoid. The idea is to understand that the voice box is an intricate and sometimes delicate instrument and, if pushed too far (as any part of your anatomy), will respond by shutting down. So take some time to learn your own voice. Learn what it will do, how far it will go and how to take care of it. Develop a style of your own that makes the most of your voice. Don't get too hung up on technical proficiency, a unique attitude and sound can take you far (just ask Neil Young!). Don't forget — everyone can sing. It's easy. You don't need a band, you don't need an audience, you don't even need words, just open your mouth and let the music pour out. So who is the better singer — Tom Waits or Michael Jackson? ■



Vancouver-based songwriter/vocalist Crusoe has been the recipient of many FACTOR awards. His debut album *Back To The Wonderful* is being released via BMG in the U.S. this June.

- DON'T**
- smoke
 - drink alcohol excessively
 - sing with a cold
 - sing when overtired
 - yell or scream excessively
 - clear your throat or cough habitually



How to Wrestle with a Song

Sacrifices are a very real part of the art world. However, the ones who slug it out unto death enjoy some kind of masochistic sense of meaning from it. A real songwriter always looks for those things because through expression comes release and, subsequently, relief.

In high school, I was in a punk rock band called Joey Did and The Necrophiliacs (dumb name, I know). That's my earliest songwriting memory. Fifteen or so years later, I find myself in another band with a dumb name and, with me, I carry certain skills I've acquired — but let me tell you, those skills didn't come cheap.

Typically, I didn't know what the hell I was doing the day I announced myself a songwriter. I thought I was great — the next Bob Dylan! Do you want to see me embarrassed? Come over to my place and listen to the first Jr. demos. I wouldn't do that to my worst enemy! However, quality notwithstanding, anyone's first demos are absolutely essential to get a sense of progression. I believe that to know where you're going, you have to know where you've been.

Though the first demos we did make me wince nowadays, they were incredibly important for a few reasons. First of all, it's conceivably the best way for a band to learn the songs properly. I remember wondering why Jr. Gone Wild never sounded as tight and together as other bands. I now know that it's because all of us were trying to play as loud and as much as we could. Our first recordings involved having the engineer try his best to make us understand that "less is more". Being a young and relatively inexperienced band made it almost impossible to accept the theory that a good musician is one who knows when not to play. Fortunately, it's very hard for a recording to lie and certain things started to sink in.

First demos are also a good way to introduce yourself to the world of arrangement. This is where a songwriter should start seeing the songs as more than just words and music. The arrangement is essentially what reconciles the two and, when it's done well, you should be left with just a little fine-tuning.

I used to think that once you got the words down on paper and slapped on a cool chord progression, the song was done. Sometimes it is. I noticed, though, most of the time there was something about my songs that would bug me. I acknowledged that this meant the songs weren't finished by my own standards.

The realization of what my standards were marked a change in my approach. Sometimes I say that's when my songs started making sense.

Trying to wrestle all those things into tangibility can be hard work and incredibly frustrating. You simply work it until nothing tugs at your coat tails and the whole thing runs smoothly across your ears. Once you bring the song to the band, there should still be some arrangement work needed and the shortcut to absolute completion is to record the song. If you're a band leader, I highly recommend that you allow the band to have a share of the arrangement chores, especially if you plan on touring in a cramped van and maintaining a positive rapport with them. Ideally, you'll be with good players with good ideas anyway, so giving up some of the control shouldn't be hard to do. Besides, one person does not a good band make (boy, if the rest of Jr. Gone Wild could hear me say that).

This is pretty well the way I approach songwriting. It is a lot more complicated than that, but you do need a foundation to work on — a blueprint or a skeleton, if you will. That is your formula. Think of it as a recipe. The end product looks (or sounds) different than the list of ingredients. Your formula is your guideline and shouldn't have too much to do with the song's substance. In fact, the formula should ultimately be a distant cousin to the arrangement.

Substance is where things get nebulous. The only person who can control that is the songwriter himself. When I was younger, I used to feel that to have substance, a song had to deal with contemporary, important issues. I learned not too quickly that lyrics don't need to be important in terms of our society. They merely have to be sincere and meaningful. Good meter, good sense of story and words chosen well are about all a good lyric needs. It doesn't even have to rhyme! You must make sure you don't over or understate your point. I believe that the lyrics in Chuck Berry's "Maybelline" are great, the same way I feel the lyrics in Bob Dylan's "Tangled Up In Blue" are great. Totally different styles and stories, but both extremely well done.

Music is the vehicle for the lyric. What the music should be depends on what you're into. I'd hate to rob someone of their own discovery through trial and error. There are no rules! There are, but being a self-taught musical illiterate (I do know a treble clef when I see

one), I'm blissfully unaware of them. That fact sets my limitations somewhere beyond the edge of my imagination. With that in mind, I try to make sure the music complements the tone of the lyric. That isn't to say if the lyrics are sad, the music should be, too. Juxtapositions, for me, are one of the funniest things to play with. The tune should help emphasize the point of the *WHOLE* song. That can also mean that lyrics do not necessarily have to be the focus. I prefer to see the entire song as one entity supported by its various parts, with the arrangement as the skin (if it sounds like Frankenstein, that's because it often is).

There are a few things I've failed to mention, such as subject matter, what the best words to use are, cheap rhymes versus good rhymes and how to become a genius. Well, I have no idea how to become a genius — if I did, this column would come in a series of cassettes and videotapes and you'd be really sick of the ad on T.V. As far as the rest go, I'll call them trade secrets that anybody can discover if they put the work into it. Just remember the fundamentals: identify your formula, set your standards (and stick to them), don't rush, don't over or understate your point, make sure all the parts of your song complement each other to your satisfaction, let your band in on your arrangement and demo when you're done. Exorcise terms such as "writer's block" from your vocabulary — there is no such thing. I believe it was Neil Simon who said that writer's block is merely the time when you don't have any good ideas. Keep in mind that you won't be successful every time and that mistakes and failures are quite often good things — perhaps the most important step towards improvement. The only way to get good at doing something is to do it a lot.

After all that, if you think writing songs is hard, try keeping a band together (that's another story). I've really got to run because I just saw another song come through the door and I don't want it to catch up with me, otherwise I'll be up all night. ■

Mike McDonald is the leader and principle songwriter for Stony Plain recording artists Jr. Gone Wild.



GETTING THE *Most* OUT OF YOUR GEAR

— ZONES AND PARTS MADE EASY

MIDI “Zones” or “Key Ranges” are among the most powerful programming tools available to anyone with a multi-timbral module or keyboard. Their practical uses are almost never clearly explained in the owner’s manuals we commonly see.

Almost all instruments in the Roland line (since the U series) and the Korg line (since the M-1) use zones, as well as those by Yamaha, Ensoniq, E-mu, Kawai and Kurzweil.

What is meant by zones?

Zones or key ranges are another way of defining where a particular part or sound will play across the keyboard. It can also be defined by the velocity (hardness) with which you play a note. This simply means that playing soft will give you one sound (sax, for example), and playing harder will trigger a different sound (say, a trumpet).

Let’s start with the easy one first, the splits or layers of a note range.

Start by digging out your owner’s manual. You’ll know it when you see it. It’ll probably still be wrapped in the little plastic bag in the bottom of the box. You may need it for this exercise as you will have to look up the proper steps you’ll need to follow to set zones.

What we are about to do here is build a Performance Patch if you’re a Roland user. If you own Korg, they call it a Combination or Kawai prefers the term Multi-Set, all different names for the same thing (Ensoniq and Emulator call them Presets).

We first need to find a patch we don’t mind losing if we write over it. Go into your edit mode to begin.

1. Set up at least three different parts on the same MIDI channel as your global keyboard channel. This may be called the Local channel or your keyboard’s Transmit channel.

2. Choose a different sound for each part. In this exercise, try a piano sound assigned to Part One, set up a solo cello on Part Two and flute on Part Three.

3. Find the edit page for your machine that defines the lowest note and the highest note for each part. Remember that every manufacturer has their own syntax. Korg will call this the “key window bottom” and Roland will likely say it is the “lo-key range”. We want Part One, or the first sound (the piano) to play all the way across the keyboard, so we set the lowest note we can (C1).

4. Next, set the highest note number (G9) for Part One’s piano.

5. We only want Part Two to play over the bass end of our keyboard, so we again set the low key setting to C1. The high key, or the highest note that our cello will play will be set as F#3 in this example. Now as you play across the full range, you should hear your piano everywhere and cello only from the bottom of your synth up to the split point we set at the F#3.

The next step is very simple. Give Part Three, or flute, a note range with the G3 as the bottom up to G9. Now as you play across the keys, we hear a definite split between the cello and the flute and our piano across the full keyboard.

In order to make this work best, remember that each part has its own volume, pan, effects levels and tuning setting you will need to set to finish your patch. You can do a number of neat things here as well. The piano can be completely dry under a flute with enough reverb to make it sound like it’s in a canyon. Use a small amount of chorus on your cello and you have a unique new texture.

In other experiments, you may try layering the same trumpet sound on two separate parts, but transpose one trumpet up a fifth. Play with the volume and effects settings to give each part a little more space and you’ve got a new sound that’s all your own.

The best trick I can suggest uses the velocity range or velocity windows to go from one sound to another. This is a far more powerful tool and can be used a lot in bass patches and for really tasty soloing patches. Again, find a combination or a preset you aren’t going to mind losing and do the following.

1. Set two parts on the same MIDI channel as your keyboard’s global or transmit channel. This time we want to use an alto sax sound on Part One and the biggest brass section or brass shot you have on Part Two.

2. Find the Velocity Range Lo or Velocity Window Bottom page for Part One and set it as low as possible (1).

3. Set the top level for Part One’s sax at its maximum setting, or 127. In this example, we will always hear the saxophone voice.

4. The next step, of course, is to make Part Two’s horn section sound play only when we want it to. Do this by setting the

velocity window bottom, or minimum velocity where the voice will trigger at about 100 (you will have to experiment with this number to find what is comfortable for you, depending on your touch and how easily you want the horn section to play).

The potential for this kind of performance patch is endless — electric piano patches that add clav chirps at high velocity, or finger bass tones that pop or slap with your touch.

In my example, we only added a new tone. By setting an upper limit to Part One, we can bounce back and forth between two different sounds, each with their own amounts of effect and differing pan information, if we so choose. Multiple zones or parts give you even more flexibility.

Try splitting the keyboard as we did in the first example, but this time put a good bass sound in the bottom only — say C1 to F#4. We can now build a layered lead sound as in example two, but only over the top half of the keyboard from G# up. There are literally a million and one different textures and nuances available to you and you have the power to design them at will.

The note ranges and velocity windows are a great tool for any MIDI sound source driven from any of the other MIDI controllers currently available. Drum pads can trigger a timpani sound at low velocity and an orchestra shot only when you belt it. The MIDI Out of your guitar synth can trigger soft pads at low velocity and as you play harder, have the soft pads add a solo violin. Using the note range limits you set, make sure the violin is only triggered on notes played above middle C.

With most synth modules and keyboards capable of eight or more parts (zones), you can build some very complex performance sets without too much effort. This is the simplest scratch at the surface of your gear’s actual potential, but now the door is open and, over future articles, we will dig deeper into things you can do. ■

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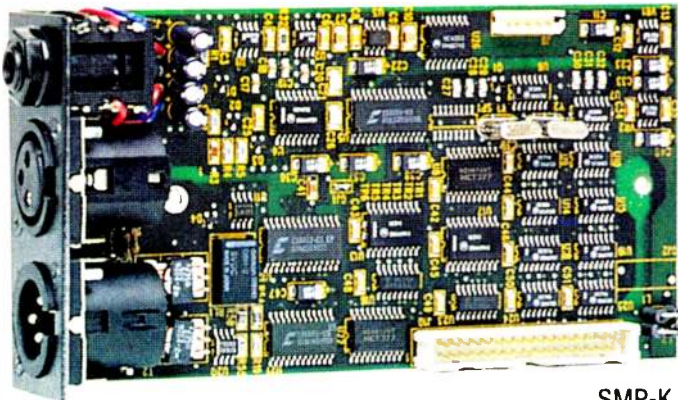
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WHERE THE WILD THINGS ARE...



By Geoffrey Davis

Photos: Dwayne Coon &

M.T.
Parsons

The Pursuit Of Happiness have kicked off 1993 with an excursion down the road oft travelled, but less well documented. *The Downward Road*, their new 15-track release uses, according to singer/guitarist/pundit Moe Berg, "that idea of 'the downward road' or the road to hell as the centrepiece conceptually. It's not literally about the road to hell, but more about things falling apart, the descent to adulthood." The honeymoon is over — now the work begins.

THE

PURSUIT OF HAPPINESS

Gifted with an almost patentable ability to turn the tables on pop clichés, Berg and various incarnations of TPOH have been battling the 'Corn God', so to speak, since the band's self-recorded and promoted first release "I'm An Adult Now" in 1986. Signed by Chrysalis, they released two Todd Rundgren-produced albums. 1988's platinum-selling debut, *Love Junk*, (from which "She's So Young" and a retooled "I'm An Adult Now" were released breaking considerable CHR ground) and 1990's gold *One Sided Story* gave them enough profile to attract Mercury/Polygram, which became their new label.

The Downward Road marks a change in the affairs of the band. Instead of recording with Todd Rundgren at his studio, TPOH opted to go with a new producer, Ed Stasium (Living Colour, Ramones, Smithereens), and a new recording location, Los Angeles. Also, a new lineup has been ratified. 1993's team features Moe Berg, lead vocalist, guitarist, songwriter and lyricist; Kris Abbott, rhythm guitar, vocals; Dave Gilby, drums; and recent additions Brad Barker, bass, vocals; and Rachel Oldfield, vocals.

The first single to be released is pure Moe. A sharp, cynical incision into the workings of a semi-depraved, domination-based relationship, "Cigarette Dangles" features a video by the much-lauded Canadian director Bruce McDonald (*Highway 61*), with special effects by video wonder company Topix. One line of thought has it that all Moe wants to do is get us hot and bothered with his imagery, but this type of examination is necessary for him to be able to explore the humour, ironies and nonsense of romance and relationships. "Besides," says Moe, "a lot of the songs you hear are about sex. Other writers are just a little more hidden about it. Those songs are nice and comfy and safe. I just try to say it like I see it. In these situations, that's just the way things occur to me. Other people may see it in a 'moon, June . . .' kind of way — that might really be the way they see the whole thing. The way I think about the subject is the way it ends up on the record." That's not to say that the situations in these

songs are autobiographical. Asserts Moe: "It's mostly made up stuff. I unfortunately don't have the ability to walk through the woods and notice the beauty of it. Everything is somewhat made up."

Included in the things that got made up for this release is an alliance with new producer Ed Stasium. But Stasium brought more than just his personality to the project. Moe explains, "We did the first record with Todd (Rundgren) in three weeks, the second in two-and-a-half weeks. Whereas the record we did with Ed almost took three months. That was the first difference. The second was that Todd really went for the live thing. We all played together, and everything went down at the same time live, except for the vocals and guitar solos. Ed, on the other hand, is more conventional. That sounds odd (especially about a guy who's produced Living Colour and The Smithereens . . .), but the way records are made now is the way Ed makes them, with more sweating on the details.

"There's a whole different sound philosophy on this record," continues Berg. "Todd was more of a 'big picture' kind of a producer. However, he had a concept for the backing vocals that actually helped us define the sound of the band. Todd thought of the backing vocals as more of an effect. Ed saw the background vocals in a more organic way. In terms of getting a sound for them, or recording them, Todd wanted to make them more unusual, whereas Ed's more of a traditionalist. And that went all the way down the line. Things like guitar sounds and stuff — working with Todd, there was nothing that was too far out. In fact, he was constantly pulling me in that direction, to make things sound more odd or weird.

"But with Ed, it was exactly the opposite. Whenever something would sound too weird, or too synthetic, he was constantly pulling me back and saying 'Well, no, I'd like it to sound a little bit more real.'"

Some of the touches of reality TPOH got to include are through the use of some pretty famous gear. Moe tells the tale: "I used some of Spinal Tap's speaker

Band Gear (as of 01/93)

Moe Berg

Guitars: 2 Fender Stratocasters:
 • 1992 Floyd Rose Reissue Model 1989 (Approx.) Surfer Model
 Both modified with DiMarzio Dual-coil Humbucking pickups in the bridge position
Strings: D'Addario .010 to .046
Amplification: Marshall JCM-900 driving a Marshall 4x12 bottom
Rig in the works: JMP-1 Pre-Amp, Mesa/Boogie Amp, same cabinet)

Effects: Roland GP-16
Picks & Cables:
 "I'll take the hardest pick and the longest cable I can find. I actually used to use dimes for a long time because I couldn't find a pick hard enough. Also, dimes were a little cheaper. The dime has certain limitations, so a pick is a little bit better. Actual metal picks I never used because they don't have the thing I really liked about the dimes — a ridged edge. Also, they were really small so I had a lot of control, but I grew out of it I guess."
 "And", adds Kris Abbott, "sawed through a lot of strings."

Brad Barker

Bass: 1986 Factor, custom-made by Phil Kubicki of Los Angeles
 Kubicki custom-wound pickups in a Fender Jazz configuration
 Controls include tone and pickup selection, bass/treble switch, five-way active/passive switch controlling two active and three passive circuits
 Built-in device similar to the "Hip Shot" which allows the E string to play a D, but doesn't detune the string, for extended range.
Amplification: Peavey Megabass head
 Peavey 1516 Cabinet, Peavey 4x10 cabinet
Strings: Regular GHS Boomers

Picks: Fender Heavy
Cables: Whirlwind
 "When I joined the band I hadn't been a pick player. Up to that time I'd always played with my fingers. Because the first two records sounded like they had a pick sort of attack, it became painfully obvious that to play those songs the way they were represented on the albums, I was going to have to adopt a new style. And it just sort of stuck after that. The way Moe hears things, the way he demos songs, I thought that my playing would have to have that kind of attack. But I found that as a songwriter, Moe is able to give me the freedom to do what I want in the live setting. However, I chose to continue playing with a pick because it makes what I'm doing all that much clearer."

Kris Abbott

Guitar: Kramer Guitar outfitted with Floyd Rose system
 Single DiMarzio Duo-Sound Pickup
Strings: D'Addario .010 to .046
 "Because of the job that I've had with TPOH, which is a sort of thick, rhythm thing, it gives me a very stable sound. That's my main reason for using it. But this time 'round I think I'm going to use a Les Paul, because it has more of that same characteristic."
Amplification: Fender "The Twin"
 "I'm using 'The Twin' because I love the ability to go back and forth between two channels. I set up one side (which has the

overdrive on it) as a plain, basic 'guitar into amp' kind of sound and I get most of my overdrive sound out of that. Then I run my GP-8 through the other channel that's clean so I get my rhythm choruses as unaffected as possible."
Effects: Roland GP-8
Picks: Hard Plastic
Cables: "Whatever we get that works"
 "We've never had a lot of money to be super-picky about the equipment that we've used, so we've always made the best of the situation. That attitude is important because if you wait around forever to have the best to be the best, it's an excuse. You don't get anywhere because you're not trying, and you've got to try."

Dave Gilby

Drums: Red Five-piece Canwood Kit
 All Maple Shells
Toms: 10", 12", 14"
Kick: 22"
Snare: 14" x 5 1/2"
 Alternate Snare Drum is early brass prototype 14" x 5 1/2" also made by Canwood
Drum Heads: All by Remo
Toms: Top heads - Coated Ambassadors
 Bottom Heads - Clear Ambassadors

Kick: Clear Pinstripe
Snare: Coated Ambassador/Black Dot
Cymbals: Zildjian Ks 16", 17", 18", 22" Ping Ride
Hi-Hats: 13" Zildjian K (top)
 13" Zildjian Z (bottom)
Cross-hat: 14" Zildjian K (Ran-Can, by LP)
Sticks: Rim-Shot 5Bs (solid wood)
 "With not a speck of Nylon on them"

bottoms — Nigel Tufnel and David St. Hubbins Marshall 4x12"s. They just happened to be at one of the four studios we recorded at. For a guitar solo on 'The Downward Road (Revisited)' I used the Leslie speaker that was used on (Steppenwolf's hit single) 'Born To Be Wild'. The guys who own the studio called American Recorders produced all the Steppenwolf and Three Dog Night stuff and have a room full of vintage instruments." Says Kris, "It was a lot of fun trying out these vintage instruments for this sound and that sound, but ultimately, we stuck with what we're able to do ourselves."

"The first couple of times we went into one of the studios," she admits, "we were relaxing on a couch and putting our feet up on this thing, it was all covered up. Later, we found out it was this historic Hammond B-3 organ that had been used for all these big hit records, and we just went whoa!"

Going with their own sound proved to be the best idea. *The Downward Road* shows the band in a cleaner, tighter, more focused sounding frame than the previous two releases. Kris Abbott details the experience, "Ed seemed to have this philosophy that it was very important to capture the sound of the band the way it is. No matter how many bands use the same guitar and the same amps, every band has a slightly different sound because of the way that different people play their instruments and the personal preference in tone and all that kind of thing.

So it was really important to him that he start out with what we are. Our true sound.

"Then, what he would do is just fine tune that to make it a better thing. For example, I started off with my Kramer and my Fender amp, with the type and amount of distortion that I liked. What he suggested was that I use a Marshall closed-back cabinet with the same amp. It gave out pretty much the same sound, but a little bit bigger and a little bit tougher. He would ask 'How do you want your guitar to sound here?' and then direct us into finding that. It became really important that we sound like ourselves. He didn't want to give us this totally brand new sound.

"Ed had such a different approach to recording," continues Kris, "that you couldn't really compare it to Todd (Rundgren). It was as if we had never made an album before. Even the preproduction rehearsal stages were totally different."

"He doesn't go for the big live sound of everybody playing at the same time and capturing the moment," explains drummer Dave Gilby, "he goes for the layering effect, the building of the house. He spends all his time on me, then goes on to the bass, next to the guitar, then to the other guitar — just layering it, as opposed to Todd's technique of keeping what was keepable in the recording session. Ed goes for the most perfect take imaginable. Then he'll edit it all together. He'll splice and grab the best pieces from different takes and build the basic track. He'll do

continued...



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that with guitars, too. He'd comp a solo; whichever track he thought had a better feel. So it's definitely a longer process," says Gilby, "time code being the glue, of course."

Woodstock, New York and Los Angeles, California are almost the diagonal extremes of continental American geography, but somehow recording in either location was surprisingly similar for TPOH. "When we worked with Todd," says Berg, "we recorded out in the country, just outside of Woodstock, New York. He has a studio there, his house and the house the band stays in. And if you want to get anything, a quart of milk, bottle of beer, anything, you'd have to drive about 15 minutes to get it. We had an identical experience in Los Angeles. We were staying in a house in the Hollywood Hills and it was the same thing — we were 15-20 minutes away from the nearest corner store. So in an isolationist kind of way it was not a dissimilar experience."

"I didn't like recording in L.A. that much," admits Dave Gilby, "it was always a 40-minute drive to the studio, there were riots, there were earthquakes, our van was stolen. So there were a few dampeners. But I'll always remember the sessions because of that. Our problem was that we stayed in the Hollywood Hills, away from everything. We should've stayed in a hotel. We didn't have the luxury of walking out of the hotel and going down the strip and doing things. All of a sudden we were

Kris Abbott on rhythm guitar

"One of the things that you can contribute the most in a band is being respectful to the songwriter and to the parts, and the reason the song works. Sometimes playing less is more. It sounds like a very corny cliché thing to say, but it's true. That takes discipline too, not to get bored with playing a simple thing. If a simple thing works, then that's important and you have to play that simple thing really well. So if Moe's let me have sections where he's kinda let me do my own thing, my own thing has its place in the band because of being there and being affected or influenced by his style. So it's nice that he trusts that."

"Some of my favourite guitar players are so simplistic — it's not how many notes you can play, but it's how well you play that one note. The guitarist who played with James Brown for years and years, for example — it's a repetitive, super little rhythm riff. Over and over and over again. But it's the meat of the song."



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(Red Hot Chili Peppers)

Photo: Kristen Dahline

residents, and we had to try to get around like residents. We'd have to phone cabs — I think there's like four in L.A., we had the same cab driver so many times . . . I've never had that happen in Toronto — and you feel like a loser without your own wheels — it's just a wacky little town." Ah, the hardships of making an album's worth of tunes.

Drummer Dave Gilby confides that "on the album, Ed did a bunch of percussion stuff. He used everything from shakers to coffee tins. There's little things like that — tambourine, all that kind of stuff. He's just got this trunk he carries around with him, just full of little gadgets and gadgets and things. But that's his baby. He likes to do that, so I wasn't allowed." The secrets come out.

On the other hand, between Gilby, Barker and Abbott, they've got about as solid a rhythm section as one could ask for. Tracks like "Bored Of You", "Nobody But Me", and "Love Theme From TPOH" (featuring a guest appearance by Todd Rundgren), get the treatment in royal fashion. "I love playing rhythm guitar," says guitarist Kris Abbott, "it's exciting to me to sound chunky and play along with the kick drum. I really like it a lot."

"Ed's pretty good at recording guitars," says Moe, "he even has Kris doing a solo on 'Terrified'."

"Yes," agrees Kris, "a very little one. I'm not a solo player. That song, I guess it's a 'Kris' song: I get to play predominantly in that song. I'm not really a lover of lead guitar playing, actually. I really, really love rhythm guitar playing and I don't want to offend any guitar players, but I hate self-indulgent Blah-Blah endless solos. Hate them. And it totally amazes me that I play guitar because I just can't stand the Richie Blackmores of this world."

The album has another guest presence as well. Jules Shear and Moe got together for a successful collaboration on the track "Villa In Portugal", which is very craftily constructed. As Moe concedes, "Co-writing is never easy at the best of times, but I was surprised his thoughts were so in sync with mine. It was easy to work with him."

The song, in which the object of the singer's affection disappears to Portugal after advising that she was only going to the movies, gives both Berg and Abbott the opportunity to shine with identical rhythm chops that make Keith Richards sound old. But then, this whole release turns on the rhythm work displayed here.

One is tempted to attribute this equally to both guitarists, but Kris protests. "Honestly, I can't really take credit for a lot of that. I'm entering into my sixth year of The Pursuit Of Happiness, and though my taste is similar to Moe's, I think that playing with him as a guitar section has developed me in that certain direction. A lot of times we're a mirror of each other — we're playing exactly the same thing. Even upstroking or downstroking on the guitar exactly the same. It's like doubling the track in the studio, or whatever. We both have different sounds, but when you combine those sounds together, it's a big sound."

"There are times when the parts separate, when we do different things. In a lot of ways, I've kind of adopted his personal style just from working together and being in the band for so long. It's become my own style as well."

Working together, making things work despite all odds; these are traits that are crucial to the success of this or any band, as a band. The fact that The Pursuit Of Happiness can make the transition from one producer to another, understand the large and small differences in methods and still come up with a strong and unique piece of work is truly the mark of maturity. There is little reason to fear that they will be swallowed up by the 'downward road'; in fact, the only vaguely threatening road before them is the one they will take while touring this new material across North America. And the worst thing that can happen is maybe they'll get their van stolen. Again. Dave, don't say you weren't warned. ■

Geoffrey Davis is a freelance writer based in Toronto, ON.

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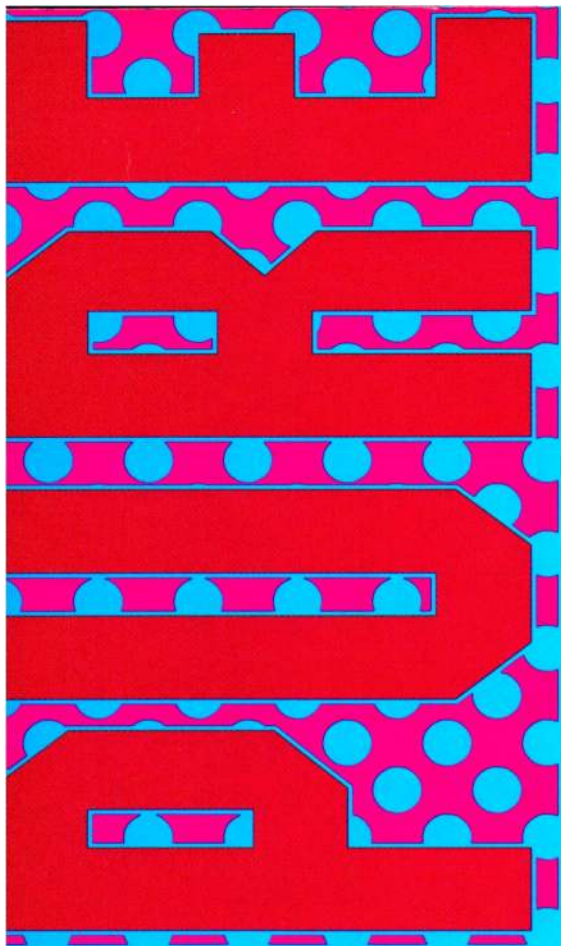


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BY TIM MOSHANSKY

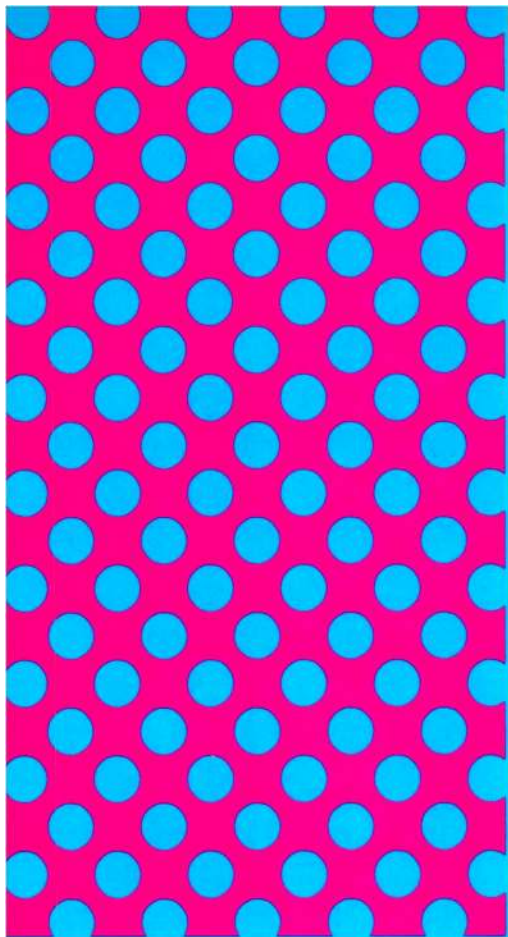
For Vancouver techno-grunge rockers, Pure, it would seem that things have been moving quickly since they signed their major record deal with Reprise/Warner in October 1991, but according to keyboardist Mark Henning, things haven't happened fast enough. "We're all kind of workaholics," he says, "so at times things get a bit frustrating because they happen a little slower than we're used to."

Pure's big break came at the Music West conference in 1991, when record company A&R guys almost got into fistcuffs over who was going to sign them to a deal first. Of course, it was no accident that Pure had caused such a sensation with their demo tape. All of the musicians (Jordy Birch, vocals; Todd Simko, guitar; Mark Henning, keyboards; Dave Hadley, bass; and Leigh Grant, drums) had lots of prior studio experience and Todd, Jordy and Leigh had already been through the record deal thing with After All, a group that was destined to be a stepping stone for the talented young musicians. With Pure, they had all of the elements in place, each member contributing his own brand of eclecticism to create the band's overall sound.

With the songs for the album already written, it was just a question of getting into a decent studio and finding a pro-

ducer who would be right for them. Originally, they had considered Matt Wallace, but he was working on Faith No More's *Angel Dust* album so they linked up with ex-Talking Head Jerry Harrison, who has been spending the last few years producing albums by good bands with weird names like Live, Poi Dog Pondering and The Green Things, as well as making some solo albums of his own.

Harrison flew up to Vancouver to meet the guys and see a couple of rehearsals and, after a few days, they agreed to start pre-production for the album, getting the arrangements down and tightening things up. Harrison admits that Pure were "pretty knowledgable about the studio and they had good arrangements to their songs," which was very helpful. He turned out to be perfect for the band. "I didn't try to make my own record through their record," Harrison offers, "I think one of



the advantages of having played in a band and releasing my own solo records is that I don't need to change what everyone else does — I just try to enhance it. Part of the challenge was that everyone in the band had ideas and to make sure that we could have a smooth process and yet get the best ideas from everybody."

Henning agrees with him. "Jerry basically just sat there and smiled and read the sports pages during pre-production," he laughs. "I think he was very happy with us. He didn't really change anything. He was kind of a karma guy who would sit there and go, 'well, I'm not sure if this one's going down right. How about we try something else?' He just tried to capitalize on the best elements of our music that were already present."

And what are the band's 'purest' elements? "I think it's kind of the eclectic quality to us", Henning continues, "like within a certain song like 'Pure'. It starts with this really funky bass and drums type of feel, you know — really tight, and then Todd comes in with this kind of country guitar riff and then I come in and I'm adding something really stupid like a clarinet thing. It's like Benny Goodman's all of a sudden joined some country band that's playing a funk song. Then we'll kick into the verse and it changes tone again. I think the greatest part of our sound is that it's not one quality."

With the pre-production out of the way, Harrison and the band then flew down to Sausalito, California to lay the album tracks at the famed Studio D on to two synced-together 24-track machines. Because they had complete lockout of the studio, they were in there for 12 to 18 hours a day and the recording was completed in about 8 weeks. Henning admits that they made a mistake by recording in analog instead of digital. "When you're using two analog machines, there are a lot of variables. Eventually we ended up dumping everything into a Sony 48-track digital deck for mixing at Vancouver's Little Mountain Sound and let Tom Lord-Alge work his mixing magic. I was just amazed watching Tom mix with the automated board and digital tape deck. There is a sampling feature so if you want to fly something in, you just lock it up and trigger it from the console."

Being a band known for their technical prowess and successful merging of sequencers and samplers with a hard-edged rock sound, one would think that they used a lot of sequencing for *Pureafunalia*, but this was not the case. "We used them a little bit," explains Harrison, "but less than what we had thought. We ran into a problem because Mark uses an Atari with a software program that was designed in Europe. Because the studio we were in used 'house sync', which is mostly for the video world, the timecode wasn't compatible, so it proved to make things really complicated". Or, in Henning's words, "technical problems from hell".

In addition to Henning's keyboards, Harrison also brought in a Prophet T8, a Wavestation, a Proteus sound module and other keyboards to supplement the sound palette, as well as Digidesign's Pro Tools digital editing system. "Mark has very good sounds," explains Harrison, "but there were occasionally times when we wanted something else. I try in each song to go after sounds that help create an 'identity' for that song. Pure is particularly not a kind of band where you want it to sound natural, like some guys in a room playing. The fact that they have an awareness of the studio has made them right to try and use effects, whether it had to do with distortion on a vocal or tremolo guitar, or even like a drum beat looping in the background underneath the rest of the drums.

"It's not a back-to-basics band," he explains, "I think that *Pureafunalia* keeps the 'rawness' by having some guitar parts and real drums with both Leigh and Todd really playing, but because they have added these other elements, it's a nice combination between synthesized and raw." With the recent success of the "grunge" sound, there was the option of going a little heavier, but Harrison thought it would have been a mistake to bring that aspect of them out too much. "I think that one of the things that sets them apart from a lot of bands is that it can be clear and yet they still sound great. A lot of times you want a band to sound less clear because, as you clarify the sound, the inadequacies of their playing become more apparent, so you want things to sink back into this 'morass' or some sort of 'wall of sound'. The playing calibre was high enough with Pure that it was fine to hear everything individually."

On "Zen", the first song on *Pureafunalia*, Henning incorporated a bunch of sounds he had sampled off of a Hollywood adventure movie like screams, sirens and gunshots. "I thought the idea of a song that is about being calm and at one with oneself and then having all of this junk going on in the background would be pretty interesting," he says, "It seemed to fit." Throughout the album, there are lot of production tricks and interesting sounds to listen for, be they created by guitar, vocals, drums or keyboards.

Harrison describes some of the techniques they used to enhance Pure's sound while still keeping in touch with what each song was trying to communicate. "Some of it had to do with drums," he begins. "We sometimes used Pro Tools to get the

continued...

PURE

drums to lay in a certain way. On the song 'Greedy', everything was Leigh playing, but because we were using so many delays and because he was playing in natural time, some of the delays would start to feel — out. I used a MIDI trigger box to take his kick pattern and then I fed it back into the MIDI sequence which could then be quantized in order for that aspect of the drums to fit exactly with the long repeats that were being used. When you have long delays, you don't want the clutter of flammings. So you get some of the tightness of a drum machine, but it has the naturalness of

the snare drum and hi-hat."

Vocals? "Jordy's been always particularly into heavily compressing his vocals and we pretty much went along with his wishes <laughs>. We experimented with vocal mics throughout the whole album. Occasionally, they liked the kind of Beatles thing where you make the vocals sound like they're coming out of a car radio. We tried to give the vocals definition in different ways in different parts of the song.

"I'm very happy with the album," Harrison concludes, saying he would be delighted to lend a hand when it comes

time for Pure to record their second album. Henning and the band were quite happy with the results as well. "There's really very little on the record that I don't like," adds Henning, "in terms of notes played and things sung, etc., and I think it's evident from the amount of effort we put into making it. I think it's a fantastic record."

Since the release of *Pureafunalia* early this year, the band has been out on the road playing to ever-increasing and satisfied audiences, first on a North American tour with Daniel Ash (from Love and Rockets fame) and then on their own cross-Canada "Pure Tour" in April and May. Onstage, Henning uses a sequencer to trigger some drum patterns and percussion (Grant plays with headphones and a click track), but for the most part, plays everything live. "I think bringing a computer onstage would just make life more hellish than it needs to be. There are so many elements that can go wrong in a live show that if you start including high technology into the formula, you're really pushing your luck. It's good to know if everything breaks down on my side of things, there are still four other guys onstage to keep things going, you know?" As much a cliché as it seems, the most common thing they hear is that their live show is much rawer, something Henning feels is a good thing.

With lots of airtime on radio stations, videoplay on MuchMusic, and a recent Juno award nomination (for Most Promising Group), it looks like Pure are going to be enjoying some long-lasting success. In the meantime, however, you won't find them resting on their laurels. They've already got new songs written and are eager to record another album within the next year or two.

For the next album, Henning figures they'll make it a little more stripped down. "It was a bit over the top making this record," he says. "It was like a seemingly endless amount of tracks. It was almost like a musician's dream. 'Oh, I want this in stereo.' No problem. 'I want that in stereo.' No problem. And after a while, everything's in stereo, nothing's mono and you can't place anything anywhere in the mix, so you end up just using one of them anyway.

"Everyone in the band is somewhat of a perfectionist, but I think what we'll do next time is beat Todd up and let him punch in less because he's a really great guitar player, but he tends to sterilize himself a bit too much by going, 'No, I have to get this exactly right'. And I think that's one thing we all appreciate more now — the smaller mistakes. But they're not so much mistakes as they are the attitude and the soul, right?" ■

Tim Moshansky is a freelance writer and musician based in Vancouver, BC.

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MONTREAL

BY IAN MENZIES



When it comes to the arts, Canada's francophone community has always been a 'distinct society'. Long before the emergence of separatist agendas and political rhetoric, Quebec was developing its own unique artistic vision, drawing on its deep-seeded roots while struggling to find its own identity. This paradox is at the core of Montreal's jazz scene. A city of bold contradictions, old and new, French and English, rich and poor, its unlikely blend of staunch traditionalism and daring avant garde has given rise to one of Canada's most vibrant and prolific musical communities.

Along with native son Oscar Peterson, Montreal's mainstream jazz masters have become a worldwide attraction. Pianist Oliver Jones, guitar great Sonny Greenwich, the soulful Rannee Lee and the legendary Paul Bley are just a few of the jazz giants who can call this town their home. And long time local favourites like Jean Beaudet, Charlie Biddles and the Vic Vogel or Denny Christiansen Big Bands, continue to swing for appreciative houses.

As strong as the bop and swing scene is, it was the cutting edge of

fusion — with UZEB as the front runner — that powered the scene through the eighties. Known worldwide for their uncanny precision and musicality, the recently defunct quartet capped an illustrious ten album career at last year's Montreal Jazz Festival, playing to more than 90,000 people. The immense throng was kept in thrall for over two hours by the high-powered fusion that is the band's international trademark.

Since the demise of UZEB, attention has begun to focus on a wide array of underexposed and extremely talented players, all striving to fill the void left by the late great fusion kings. Alain Degrosbois, producer of CBC Radio's *Jazz Beat*, has been involved with the local scene for more than 20 years. "I would say the fusion phenomena is changing here in Montreal," says Degrosbois. "I'm seeing less of that kind of band when I'm going out scouting for the show." As the music mutates and diversifies, it is attracting a wider cross-section of devotees. "In the past four or five years there has been a lot of renewed interest in jazz from hosts and producers of radio. I think it's got a lot to do with the fact that there's a void in the pop and rock

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scene, they don't produce stars like they used to." Featuring over 50 Canadian artists a year, Degrosbois' weekly program is hugely successful and the only one of its kind on the national network.

Not surprisingly, some of the artists rushing to fill UZEB's shoes are its former members, two of which — bassist Alain Caron and guitarist Michel Cusson — have rapidly established their solo careers. "Ten albums is a plateau," says Cusson, "I'm very proud of that but I wanted a broader view and more instruments, more challenging ways to write, to communicate." Cusson's new band The Wild Unit is a reflection of his new innovative direction. Nine members strong, the group has a distinctive, very nineties sound and language. Listeners are kept on perpetual alert by a heady blend of blues, funk, hot African rhythms, blaring brass and the unique edge of Cusson's guitar. It's a sound that has changed the way Cusson approaches his instrument. "I'm still a big user of synthesizers to compose," he says, "but on stage with this band I found it was too heavy. I use a lot of gear usually, but now my focus is more on the acoustic instruments. It's more guitar-oriented."

Cusson is also involved in this summer's season of the Quebec television show *Beau et Chaud*. The variety program's house band is under the tutelage of percussionist and musical director Lue Boivin.

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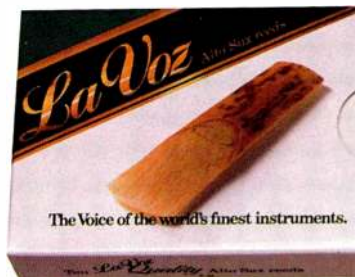
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Holding Down The Bottom

"It's a show where we have a lot of music," Boivin boasts. "Pop, jazz, fusion, everything. We have lots of players from Montreal coming on the show." The seven-piece unit is truly an all star lineup with Michel Cyr (keys), Jean St-Jacques (keys), Jean Pierre Zanella (sax), Sylvain Bolduc (bass), Paul Brochu (drums) and Ron Delauro (trumpet). Rounded out by Cusson and Boivin, they could well be the hottest band on the tube. "I use different set-ups for different gigs," Boivin says. "I even have this giant one that looks like Pink Floyd or something." Along with his arsenal of acoustic paraphernalia which includes Sabian cymbals and various brands of percussion instruments, he uses extensive electronics. "I have the (Alesis) A-DAT system so I can tailor my samples, it's a lot more personal." Using Roland DPM16 trigger pads, Boivin's other sound sources include the Proteus World, the Kawai XD5, the Roland S550 and an Akai S900. "The most important thing for me is to blend it with the acoustic stuff; if it sounds flexible — not like a machine — it's music to me."

The blending of electric and acoustic music has led some other Montreal groups to some very unique instrumentation. Icarus, a four-piece ensemble (guitar, percussion, violin and cello), create a sound somewhere between Jean Luc Ponty and the Kronos Quartet. They are one of the few groups using the Canadian-made instruments called RAMD Strings. Built by Richard Armin, the bowed four-string axes are essentially solid body violins and cellos with custom-built pickups that give them a range of timbre and sonority unavailable in the traditional hollow body instruments.

RAMD cellist Eric Longworth explains his approach. "Because there is no bassist in the band, I spend much of my time holding down the bottom and playing pizzicato". A strong soloist as well, Longworth shares compositional duties with guitarist Marc Villemure who plays a big role in defining the band's unique sound. "I use the Casio guitar synth (MGS10) played through two (Fender) Super Champs run stereo. It's also my main electric guitar, run through a Roland SDE 2000 and the Alesis Microverb, Microgate and MicroEQ." The band has succeeded in opening a lot of ears to its distinctive

A graduate of the Berklee College of Music, Alain Caron has long been recognized as one of the world's premier bass players. Having toured with the likes of percussionist Don Alias and former Miles Davis guitarist Mike Stern, the virtuoso may be more well-known internationally than here in Canada. "It's still there," says Caron, "that thing where people think that people from the States (or Europe) are really better than people from here. Even with UZEB, we always had way more trouble touring in Canada than in Europe."

Undaunted, Alain has just released his first solo effort, *Le Band* after more than 14 years with UZEB. "Definitely I wanted to do different things, especially my solo record. After all this time I know exactly what I want to hear."



Alain gets the sound he 'wants to hear' with his two signature model Furlanetto 6-string basses, one fretted and one fretless. He also uses the new Fender MIDI Bass and plays through an older H&H Mosiet power amp — "It's very powerful and it sounds so fat and warm" — pushing a 2x10 Transparency Cabinet with a 2x10 sub woofer that goes down to 30 Hz. "It fits in my car and it kicks butt."

Current rack toys include: a Roland GM70, a Korg Wavestation SR, two Roland S330s, a Roland D110, a Digitech Multi Effects Reverb and 33B Pitch Shifter, an Akai programmable EQ, a Yamaha FX500B, a Rockman and a BOSS rack compressor, all mixed through a Hill board and manipulated by a Roland FC100 foot controller. Alain's new solo record, *Le Band*, is available on Disques Avant-Garde.

sound and are looking forward to opening for Al DiMeola in Europe this summer.

Finding enough places to play jazz in Canada has never been easy and for all its musical vitality, Montreal is no exception. The list of fallen jazz clubs in the city is a long indictment of the ravages of our current recession. What is even worse is that the surviving clubs — most notably L'Air du Temps and Biddles Jazz and Ribs — can be counted on one hand. But each year in July all of that changes.

Now in its fourteenth year, the Festival International de Jazz de Montreal has become a true musical mecca. In 1992, the festival drew an astounding 1,300,000 people, making it the most popular cultural event in North America. With 350 concerts over 12 days, it's an all-consuming experience — a nonstop polyglot of sounds from around the globe where Brazilian meets zydeco and salsa blasts with blues. "We've tended to take more risks through the years," says the events co-founder Andre Menard, "and it's worked because of the confidence the festival generates."

While no one denies the impact of the annual fete, musicians do not live on confidence alone and the trick for most is what to do for the rest of the year. Toronto trombonist Tom Walsh, who now keeps a residence in Montreal, has seen both sides of the fence. "I just got back from Toronto," says Walsh from his eastern base, "and I was shocked to see all the new jazz clubs that had opened up there. That's certainly not happening here."

continued

KEYS TO THE CITY

From Andre Phillip Gagnon to UZEB, Michel Cyr has long been on the forefront of Montreal's music scene. "For me, it's not just a gig — I'm writing, composing and arranging." This ability to become part of the project has made Cyr an in-demand collaborator and a man known for his ability to get the right sound.

While frequently expanding his palate for studio gigs and special projects, Cyr's core rig is an Akai S1000, a Korg T3 and the Roland U220, MKS 20 and D50 — sent through a Roland 16-channel line mixer and the Roland MKB 1000 MIDI controller. Cyr's main effects are the Alesis MIDlverb and the Lexicon LP5, and he monitors through two Audio-Technica wedges with Yamaha power. Some of Michel's most recent work can be heard on a new release by saxophonist Jean Pierre Zanella.

MUSIQUE ACTUELLE

"I can hear in my head what 22 guitars sound like." So says electric guitarist and classically-trained composer Tim Brady, whose innovative use of the instrument has made him one of the leading practitioners of the genre called musique actuelle. A five-time winner of SOCAN's composer competition, Brady blends jazz, classical and electroacoustic music with multi-tracking techniques to create a thickly-textured sonic guitar landscape. "Every note of the piece is written out in advance," says Brady. "I write two full scores, one a traditional music score and the second, a 24-track score." With notation for electronic effects and movements in the stereo field and reverb depth, the "mixing score" is a vital part of the performance. "The whole stereo spectrum and the whole concept of recording imagery become a part of the compositional process."

Brady is one of the new breed of musicians who find their inspiration in the diversity of contemporary media. Their musical vision encompasses the range from orchestral works to contemporary jazz. Gathering annually at the Festival international de musique actuelle de Victoriaville, Brady — along with fellow Montrealers like



guitarist Rene Lussier and sax player Jean Derome, Toronto's Hemispheres and international guests like New York's John Zorn — is establishing Quebec as a hotbed of the musique actuelle scene.

In his live solo performances Brady uses a mix of samples, pre-recorded DATs — played on a Marantz PMD700 — and an extensive effects rack that includes a dbx 163X compressor, a Yamaha SPX 900, an RSP Technologies Intelliverb, a Digitech PDS3500 MIDI pedal, a Morley footswitch, a Boss volume pedal and a Roland SDE3000 digital delay. His axes include a mid '80s Paul Reed Smith Standard, a late '80s Steinberger GM4T (3-pickup model) and three Gibsons — two mid '60s ES-335s (a 6-string and a 12-string) and an early '60s J-45 acoustic with an added cutaway. He also uses an early '60s Kalamazoo electric bass. He plays through a Gallien Krueger ML/E amp/preamp. Tim's latest album, *Imaginary Guitars*, is available on Justin Time Records.

As leader of the bi-partisan free-form group N.O.M.A. (half the players are from Toronto and half from Montreal), Walsh has an interesting perspective on the Montreal scene. "The French seem to have taken it to task, I guess since the revolution, that they're guardians of the arts," muses Walsh. "Every Montrealer you speak with seems to have some opinion about quite radical things in art and especially jazz. It seems like there's more left over from the old world than the rest of Canada."

Michel Cusson agrees. "The scene here is only as good as the event itself," he says. "When you have lots of good stuff happening the place really heats up, like during the festival, but when the quality is down, so is attendance."

Perhaps it is just this critical gaze that brings so many great musicians to the city and draws out the best in those already here. Like moths to a flame, they risk it all to achieve recognition for their elusive goal: the pure light that is true musical genius. It's a radiance you can sense in hot new bands like Nortlan or in the formidable tenor work of sax man Yannick Rieu and it's what makes Montreal an international jazz giant. ■

Ian Menzies is a Toronto-based freelance writer and musician.

** N.O.M.A.'s latest release, Climbing The Waltz, is available on Justin Time Records. The Icarus self-titled debut is on the Amplitude Jazz Collection series. For year-round information on the Festival International de Jazz de Montreal (July 1-11, 1993), call (514) 871-1881.*

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GUITAR MANIA!

Cultivated from an ever widening musical palette, never before has the music industry seen such a wide cross-section of guitar players. And the diversity of the trade is obvious right here in our own Canuck backyard. *Canadian Musician* had the opportunity to ask many of this country's best players about their influences, practise habits, equipment and recommendations.

by Richard Chycki

WORLD GLASS

THE PLAYERS:

For the past 12 years, **Keith Scott** has been the backbone guitarist behind Canada's megastar Bryan Adams. With

vocal guitar lines that all seem tailor-made for the song, Scott is a leading voice of Canadian guitarists. Still out on tour supporting Adams' latest release, *CM* caught up with Scott on another leg of their U.S. tour.

Michelle Wright is one of Canada's most respected country artists. Cultured and refined, she is backed by the same machine that drives forward the success of Anne Murray. **Lee Warren** is the guitarist/multi-instrumentalist that provides a strong backbone to her live performances.

Canadian-born vocalist James LaBrie left the country for the U.S. only to land a choice gig with the ultra-competent progressive Dream Theater. A band world-renowned for their intensity, accuracy and stunning musicianship, they are presently on tour in support of their *Images and Words* album which, at last count, has surpassed a half million unit sales. **John Petrucci** has been touted as the next Steve Vai and contributes his input here.

Eclectic rocker **Rik Emmett** is known for his present "musician's musician" productions and his past work with Triumph. Presently working on his third solo album release, Emmett is in preproduction writing and rewriting and rewriting again his material.

The Tragically Hip have gained a solid reputation for driving, rhythmic dual guitar pieces. The Juno Award-winning band has

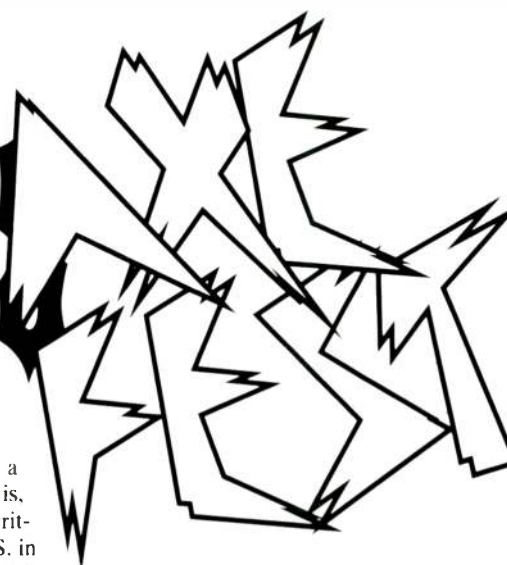
recently completed a tour of Australia and is, at the time of this writing, on tour in the U.S. in support of their latest album. We spoke with guitarist **Bobby Baker**.

A hot, fiery player, **Phil X** of Triumph has also played with the likes of Aldo Nova and Frozen Ghost. Phil is in preparation for touring with Triumph. It promises to be a loud and bombastic extravaganza.

And what summer would be complete without **Kim Mitchell**? The Canadian hat-meister gained reputation as the iconic player fronting the ill-fated Max Webster before branching out to continue a formidable solo career. He also is in preparation for his next album.

Presently at Arnold Lanni's (Frozen Ghost) The Arnyard Studio in Toronto, **Tony "Wild T" Springer** is in the midst of completing his next album project. It is no secret that he has recently returned from New York after recording a cut for David Bowie's new album, *Black Tie White Noise*. Springer had also made television performance appearances with Bowie on shows like *Arsenio Hall*, *The Tonight Show* and *David Letterman*.

Syl Simone has been the sideman working along side Tom Cochrane and, previously, Rik Emmett. His technique book and accompanying cassette, *Sweeping The Nation And Beyond*, has sold successfully in 14 countries around the world.



GUITAR MANIA

Q/A: *CM: Outline your guitar style and how you integrate it into your band.*

Keith Scott: In the beginning, it was a bit of an adjustment because in the band I was previously working with, I had a pretty big say as to what was going on with respect to material. I had geared myself to more guitar-oriented material. I was caught up in the fusion thing in the '70s. My own band showcased that type of guitar playing but when I joined up with Bryan, his music didn't really call for any of that.

In this case (Bryan Adams), I'm being asked to embellish material that someone else has written. Adams wants to hear guitar that plays off his vocal and I put a fair bit of study into how and what he sings and what I should play to complement that. It was necessary to concentrate on making chordal movements that accent the song structure. I've been recording with Adams for 12 years now and it's pretty well second nature to interpret what he is or will be looking for in a given song. In turn, this has developed a style in my own playing that is a combination of those elements.

Lee Warren: In Michelle's (Wright) band, I'm more of a multi-instrumentalist rather than a guitarist exclusively. Because of the show format, it's critical that we play as close to the performances on record as possible. Flash is not the primary consideration here, consistency is.

John Petrucci: It's very hard to define my own playing style. I try to achieve an expressive sound, emphasising melody, phrasing and technique. Chord voicings, rhythm and arrangement are also important to my style.

Rik Emmett: I think of myself as primarily a rock player/writer but I have a fusion approach to guitar playing stylistically. I don't mean that description like jazz/rock fusion but more like a fusion of finger-style playing with pick playing. I'm not a classical player, but I have some influences that I like to reflect in my work. Hybrid style may be a good description. For recording, these attributes naturally come out in the songs I write so there's not really a forced integration of any sort.

Bobby Baker: For me, it's always been critical for a guitarist to support the song. I'm not into ripping licks or flash for the sake of ripping and flash. The song is where it's at. Although The Hip has two guitarists, I've never had any problem with a two guitar situation. I've always worked in that type of band format so I can easily work with another player. In fact, if I'm ever playing in a one guitar player gig, I feel naked. Two guitars have always inspired me.

Phil X: Style? What style <laughs>?! It doesn't matter what kind of music you're into but it is important that you contribute to the song as part of the team, part of the band. If you had to put a label on what I play, I guess I'm a rock player but my influences are pretty off the wall and I think they've helped me to find a unique expression.

Kim Mitchell: I concentrate more on songs these days rather than on adopting any sort of new radical guitar techniques. Since I put the song first, my guitar nuances fall into place naturally. I guess I subliminally take a "mutoid rock with jazz overtones in beachware" approach to my soloing.

Tony "Wild T" Springer: It's hard to define my own style because,

being from Trinidad, I'm from a whole different part of the music world. I'm just a musician — not a blues player, not a rock player. I try to have a vocabulary of everything and try to play with feeling. I can play jazz or blues. When you combine stuff like that with distortion and wah it sounds like something completely different. I try to work that uniqueness into my music.

Syl Simone: As a sideman, my job is to make the fronting artist sound good. My approach to playing with Rik Emmett is radically different from the way I approach a Tom Cochrane tune. I add to their sound by applying my expertise catered to their needs. I mean, music

is music. It's not the complexity or the simplicity of the music that counts, it's the vibe. When I got the Cochrane gig, I spent a weekend transcribing the songs and really getting into them stylistically. And his style feeds from the lyrics so it's important that I'm up on them too.

CM: What are your influences?

Keith Scott: I started out listening to the typical rock guys of the day in the '70s — Page, Clapton, Hendrix, Deep Purple. Over time, I got turned on to more of an improvisational jazz style like John McLaughlin. I progressed into exploring more traditional jazz styles. I love Pat Martino. The guy really swings.

Lee Warren: My style definitely shows in my influences. I listen to Eric Clapton from Bluesbreakers days, Rory Gallagher, early Ritchie Blackmore and Jeff Beck. In the jazz area, I like John Coltrane and Charlie Parker. For steel playing, I began with mid-'70s Linda Ronstadt, Eagles, Poco — not old country music, but more country music's second coming. Players like Rusty Young, the late Ron Dann and Mike Holder (Dann and Holder are local Toronto players that gave Warren guidance) taught me loads about the pedal steel.

While I was hanging out at the Gasworks in Toronto, I'd excuse myself from my friends and go up Bloor Street to all the cheesy country bars and listen to pedal steel players. It wasn't exactly a hip thing to do at the time but I had the chance to see some fine players. I guess I had a hybrid set of values.

John Petrucci: Some of my favourite artists are Alice In Chains, Metallica, Queensryche and Jane's Addiction. I also listen to Steve Morse and any Dregs album. Other artists that interest me include Joe Satriani, Steve Vai, Chic Corea, Mike Stern, John Scofield, Beethoven, Bach, Stravinsky and Bartok.

Rik Emmett: It's important to have a well-rounded bag of music to listen to, not just the particular genre in which you work. I'll listen to a lot of different jazz and classical artists.

Bobby Baker: At one time, I listened to guitar music for the sake of guitar music. But not anymore. I'm interested in people who support songs. A few of my influences are Jeff Beck, Ry Cooder and Dan Lanois.

Phil X: I don't listen to many other players. I found when I was younger, if I'd concentrate too much on another guitar player I'd start to sound like him. What good is that when you're trying to be an individual? My dad got me into bouzouki playing when I was 11. I started looking at the technique of the playing, which was real ripping, and started incorporating that into my guitar style. It develops



Tony "Wild T" Springer performs on David Bowie's new release Black Tie White Noise.

continued...

GUITARMANIA

great picking articulation. And there's no raunch on the instrument to hide mistakes. I like to listen to old Scorpions with Uli Roth. Nuno Bettencourt for his rhythm playing and Jeff Beck.

Kim Mitchell: Recently, I'll listen to Van Halen, Prince and Chet Atkins.

Tony Springer: I listened to George Benson for a while, as well as Hendrix. I think that we have a lot in common. Whereas Benson is very calculated, Hendrix was more of a feel thing — put a groove down, crank it up, feedback and stuff like that. Every little piece of an artist helps to influence me. Even artists that I don't like give me ideas of what not to do, to correct the wrongs they do.

Syl Simone: I listen to all kinds of music. Because I'm studying right now, I listen to a lot of Miles Davis and Bill Evans for chords plus some Allan Holdsworth and Michael Hedges. They're very creative. I listen to radio, too.

CM: *Let's talk toys! What is in your present set-up right now? What have you seen that's hot out there?*

Keith Scott: I use a Bob Bradshaw rig. This switching system alternates preamp choices into a tube power amp. First, I use a Bradshaw three channel custom preamp, then a Sans Amp rackmount preamp and a Marshall JMP-1 preamp driving a VHT Classic power amp. Effects include a couple of Boss SE-50 effects units, a Lexicon LXP-15 and a stereo compressor. My speakers are a pair of stereo 412 cabinets. Guitars — old Strats. One is a '59 with a maple neck; the

other is a '60s rosewood board axe. I have several of the new custom shop Fenders with maple necks, basically stock classic vintage copies. I do have a couple of PRS double cutaway guitars with humbuckers. Although not on this leg of the tour, I've been carrying a couple of Gretsches.

I want to get a guitar MIDI controller to get into triggering synths, etc. Roland makes a unit called a GR-1 that tracks very well. Korg makes a MIDI unit as well but I don't recall the model. Of course, I'm always looking to expand my little arsenal of vintage amps.

Lee Warren: Some of the equipment is pretty industry standard. For example, for pedal

Canada's summer — lovin' Kim Mitchell



Vintage Gibson ■ Ed MacDonald

Vintage guitar models have certainly always been popular with axe-slingers and Gibson electrics are among the most sought-after. Following is a selection of vintage Gibson guitars that are most collectible with some discussion on features and rarities that will prove helpful to those of you scouting around for that rare bird.

Gibson Korina Guitars

Korina guitars are instruments made in 1958 by Gibson. Korina is a trade name for East African limba wood, which is a light or bleached mahogany-looking wood that's weight, grain and resonance is also similar to mahogany — although it may vary depending on how cured or dyed out it is.

The models that fall under Korina are the Flying V, the Explorer and the Moderne which has yet to be found since its introduction back in '58. Other Korina models include the Futura, similar to the Explorer, but with a forked head stock and a very narrow waist. Recently, I attended the Dallas Vintage Show and saw the '58 Korina Explorer Bass. There may be only two in existence and as for the price, there isn't one.

Production totals on the following:

1958 Gibson Flying V	98
1958 Gibson Moderne	4-12
1958 Gibson Explorer	38
1958 Gibson Futura	6
1958 Gibson Explorer Bass	1-2

Gibson Les Paul Standards

The Gibson Les Paul Standard is the Les Paul that players and collectors have been hunting down since the late '60s. Mike Bloomfield really helped to start the "burst" craze when he went to England in the '60s. Eric Clapton, Jimmy Page, Jeff Beck, Peter Greene and many other blues and rock guitarists were taken over by the tune of the '50s Sunburst Les Pauls, not to mention the beautiful look of the instrument with its highly flamed or tiger-striped book-matched curly maple top. Most of you will have seen examples of this guitar with the above-noted players and also with Slash of Guns 'N' Roses, who has helped to popularize it even more. Production between the years of 1958-60 was 1700 guitars.

The Gibson Les Paul Standard Goldtop 1957 is also a very sought-after model. It is basically the same guitar as the Sunburst Les Paul of the '58-'60 period except for its solid gold colour on the top and finish differences on the back with darker brown or lighter brown stain on the neck back and sides. Occasionally, black plastic parts may be found in certain early '57 models, as opposed to the standard cream plastic used for pick guards, pick-up surrounds and toggle caps. Production on the '57 Les Paul Standard was 600 guitars.

All of the above-mentioned guitars have one thing in common — PAF pickups. Once you get used to the tone of a PAF, you'll find its sound easy to detect on your favourite guitar hero disks from the past to the present. These PAFs are very sought-after — Eddie Van Halen uses one in his custom-made guitar in the bridge position for live and recorded performance.

The PAF pickups were on many models of Gibson guitars between 1957 and early 1963, although most



GUITAR MANIA!

steel I use a couple of Peavey Nashville 400 amps. I have a rack system I'm presently refining. It begins with an Alembic F2B dual channel tube preamp. I use one of the channels for my acoustic guitar, which is a Peavey Ecoustic, a new model of amplified acoustic guitar. We use three in the band. The Ecoustic plays like an electric but sounds remarkably acoustic. Back to the preamp; the second channel is for a Danelectro Tic Tac bass. The preamp feeds a Peavey ValveVerb. It's a tube-driven reverb and tremolo unit that sounds vintage, not digital at all. Very organic. From there, the signal goes to DI boxes.

Tube technology is very prevalent for me. I also use a Peavey Rockmaster preamp for guitar. Patched into that I have a Boss digital reverb pedal. There is another Rockmaster preamp in my rack for the pedal steel. It has an Alesis Quadraverb in the common effects loop. The outputs from that Rockmaster go to the power amp ins of the Nashville 400s. The ultimate situation would be to develop my system with separate speakers onstage for each of the instruments.

The only area I stay away from tubes is in power amps. They are a little too heavy and bulky and we're restricted space-wise. My instruments include a double neck Lashley LeGrande pedal steel, a Peavey Generation 3 Telecaster-type of guitar and several "Frankencasters" — mutated Strats with Telecaster electronics and bridge.

Things I've seen that are happening? Peavey's Profex II for my pedal steel would be nice. The Tubemaster has eight 12AX7s, separate EQ for each

of the three channels and stereo effects patches for each channel.

John Petrucci: My present rig consists of a Mesa/Boogie Triaxis preamp powered by two Mesa Boogie 290 power amps. One power amp is for the backline (four 412 Dual Rectifier cabinets with Celestion Vintage 30s) and the other is for a separate monitor mix using two 212 custom Mesa/Boogie wedges, also with Vintage 30s.

Effects consist of a T.C. Electronic 2290 delay, a T.C. 1220 and a Lexicon PCM 70. The entire system is switched by a Mesa/Boogie MIDI Matrix brain and Abacus remote pedal board.

Both the preamps and power amps are tube powered. They react better and display more personality than solid state gear I've tried in the past.

Recently when touring through Colorado Springs, I was turned on to one of the most innovative instruments I've ever seen — a TransPerformance Automatic Tuning Guitar. It actually has mechanized bridge pieces controlled by an internal computer. With the touch of a button, the tuning changes instantly to whatever you happen to program in. Hello!!

Rik Emmett: I'm getting away from solid body guitars and into the jazz acoustic/electrics and semi-acoustic electrics like Yamaha's AE2000. I've been experimenting with a thinner semi-acoustic electric, the Yamaha SE1500 series with more powerful pickups installed. I still use Yamaha Pacificas (solid body, whammy bar), Gibson Chet Atkins electric classical and a Yamaha L55 dreadnought-style acoustic.

continued...



*Hip guitarist
Bobby Baker*

guitars in '63 had the "patent number" pickups which still have the nickel covers and, soundwise, are often mistaken for PAF pickups. On the live *Crossroads* record, Eric Clapton used the '63 ES-335 Cherry. Check out the tone. He still has that guitar today with 'Cream' stencilled on its case.

The Gibson Les Paul Standard Goldtop of '55-'56 and early '57 utilized single coil P90 style pickups. These are the guitars with the stop tailpiece and tone-o-matic bridge. Many of these that are in need of repair or a finish will end up as beautiful conversions to Sunbursts without PAFs — a great alternative for the player who can't find or afford the price of a '57 Goldtop or a '58-'60 Sunburst Les Paul.

The Gibson Les Paul Standard '54 Goldtop was the Goldtop with the wrap-around bridge and great-sounding single coil pickups. Some had all gold necks and body and weren't too practical.

The Gibson Les Paul Standard '52-'53 Goldtop was introduced with only a "Made in USA" stamp on the back of the head stock. Early examples had no neck binding. The single coil pickups of this guitar sound the best to my ear of all the single coil models. The bridge is a trapeze

tailpiece from hell — it's a big sucker. The neck angle is also flatter on this guitar. Serial numbers were introduced on some models in 1953. Some of these also had gold finish on the neck, but that was very rare.

In early 1957, several guitars were made with only three controls in line and a selector switch at the usual toggle switch position. This model was referred to as the Mickey Baker model and is extremely rare. Some models came with the three controls and a traditional toggle switch — an even rarer find. A few of these models had only two PAFs, but most were equipped with three.

You'll find that through to early 1960, some of these guitars were made with all mahogany bodies and some had maple tops. You'll hear the difference if you plug them in and compare — the maple top is much brighter (helpful if you're evaluating a Black finish model with no chips).

Gibson Les Paul Customs

The SG Les Paul Custom (white) was introduced in late 1960 through 1962 and had three PAF pickups. There were some custom colours, but most were white. The ebony fretboard had the same block style inlay as on the earlier-

introduced LPC model and also had the "fretless wonder frets".

The Gibson SG Les Paul Standards made in the late '60s through 1962 were mostly cherry with some white and some Pelham blue. The features of this guitar included an SG-shaped body, small pick guard, a wide flat neck, Lonnie Mack side to side tremolo, PAF pickups and nickel metal parts. Les Paul was inscribed on the nut cover. Some rare models have ebony & pearl under the bridge on the top of the body. This particular model has been used by players like Clapton, Duane Allman, Todd Rundgren, Angus Young and George Harrison. These guitars were very light in weight, with an all-mahogany body and neck and Brazilian rosewood fretboard. Some very rare models have factory-installed Bigsby's.

The Gibson Les Paul Customs (black) were introduced in 1954. This model had the fretless wonder frets, mahogany body, ebony fretboard and block mother of pearl inlays. Sometimes it featured gold Kluson deluxe heads, gold Grovers or gold Imperials. This was the basic description through to 1956.

Ed MacDonald is a long-time collector of rare and vintage guitars. He is based in Pickering, ON.



GUITARMANIA

Amps consist of a Mesa/Boogie Mark IV combo (the beauty of the Mark IV is that it has tremendous versatility in one very compact box — great for live) and an old 50 watt Marshall with old Celestions.

I use a Zoom unit direct sometimes. For echoes and reverbs, I'll patch in my Roland GP16. A Rockman Octopus switches the Boogie. The Vox AC30 reissue is a real hot item as are the new Marshall anniversary combo and Bluesbreaker reissue. The Fender 410 Bassman reissues are interesting, too.

Bobby Baker: My main setup is a Mesa/Boogie Triaxis preamp with a Mesa/Boogie Strategy 500 power amp driving two 212 Boogie cabs. I use an Abacus foot pedal to switch the preamp. My guitars are two Fender Strats, one floating whammy, one regular and a Telecaster with a split coil system.

There's always so much amazing stuff out there. But I've always been somewhat of a Cretan. Until a couple years ago, I thought it was dishonest to even have foot pedals in your chain. I took the leap of faith with the Boogie rig. It's interesting but it's a lot like flying a plane <laughs>.

Phil X: My rig has a Marshall JCM 800 100 watt head, a Marshall 412 with Greenbacks, an Ibanez TS9 Tube Screamer and a Samson wireless unit. A pair of Freiheit guitars are my main axes. As well, I have a Fender HR Strat and a Les Paul Jr. with a JB in the treble position for slide guitar.

The hot gear out there for me is the Mesa/Boogie Dual Rectifier head.

Kim Mitchell: My main amps are a pair of 50 watt Marshall JCM 900 heads with two single 12 open back speakers. One is an EV

speaker and the other is a Road. They're a good combination live because one is very bright and the other is quite warm. Open back cabinets perform well onstage because they're not so directional and spread the sound over the stage. For effects, I use a single Quadriverb for a bit of space. A Boss Super Overdrive is on the floor for solos. I still have the same old mutant blue Strat with Gibson electronics, as well as a few Fender Strats.

Tony Springer: Real simple. A Marshall JCM 800 100 watt head and a 412 Marshall cabinet. I use Strats and maybe some wah and distortion once in a while. That's it.

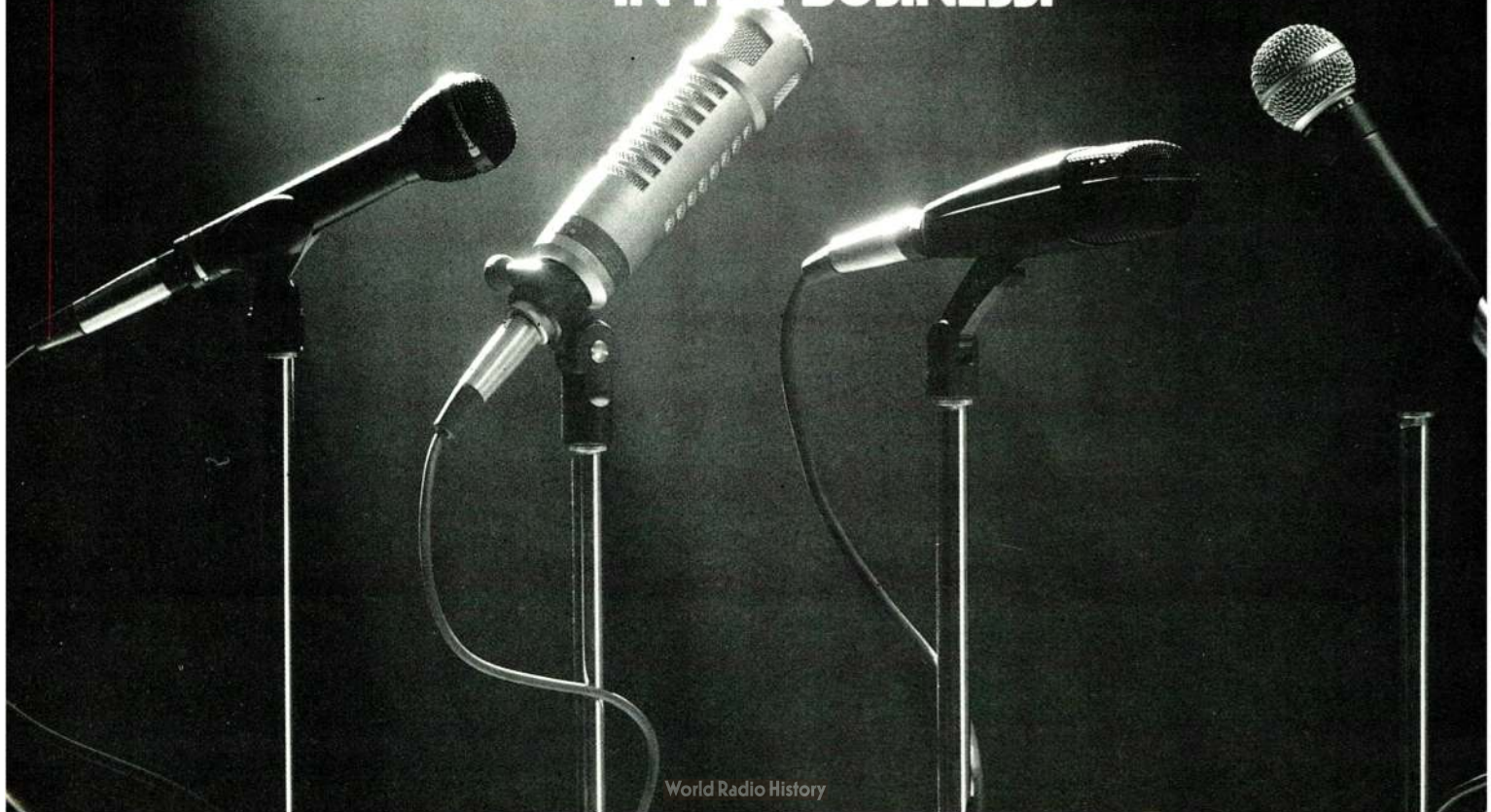
All I need is a good guitar that stays in tune and plenty of volume. There is too much to contend with these days. Everybody has a rackmount this and a rackmount that. It's so synthetic. I go for a more natural thing. Just turn it up and let me feel my thing. There is plenty of good equipment out there but it all comes down to being in the hands of the player.

Syl Simone: The centre of my rig is a Mesa/Boogie Quad Preamp. It feeds a MosValve power amp, which in turn drives two 212 Rexx cabinets with Celestions. I have a couple of Marshalls I use occasionally in the studio. My effects are a single Roland GP16 and BBE Sonic Maximizer. A Rockman Rocktopus switches the preamp. My guitars include Ibanez and Charvel with Evans pickups, a Les Paul Standard, Kramer and a Chet Atkins electric classical.

CM: Do you have a practise regimen of any kind? What would you recommend to aspiring players?

Keith Scott: I always warm up before shows. That makes it a lot easier to go there when your brain and hands are pretuned to the

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GUITAR MANIA!

instrument. My advice to other players is to try to go off the beaten track when practising. If you're used to playing certain scales or songs, invent ways to make your brain approach that material differently.

Lee Warren: With the hectic pace of the road, I hardly have time for a dedicated practise schedule. I can say that it is important to develop an ability to sustain yourself within a situation as both a player and as a personality. For every guy that lands a profile gig, there are 150 or 200 guys in the same town that could run rings around him technique-wise. But it takes a special mix of technical expertise and tempered judgment for someone to survive the stresses of the road and the studio with a bus-load of other people over an extended period of time.

John Petrucci: My practise regimen differs according to what I am doing at the time. For example, when recording or touring, I mainly concentrate on maintenance. I practise the difficult passages that are demanded of me during each show or for a particular track (while in the studio).

I concentrate on technique — scales, arpeggios, sweep picking,

legato, exercises, chord theory, improvisation and sight reading. Guitarists' studies should encompass a wide range of elements pertaining to composition, melody, harmony, rhythm, arrangement, and improvisational technique.

Rik Emmett: As you get older you spend less time being fundamentally academic and spend more time being creative. I spend some time keeping my chops up but most of my time is spent writing material for my albums.

A practise regimen changes according to the age and experience of the player. Young players who are still learning a lot should be studying scales, reading, exercising. Eventually, you will come to a time where, as a guitarist, you discover what your voice is with your instrument and then allocate much of your time to the exploitation of those talents. Students, experiment and research. Work on developing techniques and new techniques.

Bobby Baker: When we had some time off during a break in the last touring cycle, I did set up a practise schedule of sorts.

continued...

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Brian Hughes

(Justin Time recording artist, Loreeno McKennitt):

"One that pops to mind is Rob Piltch who is always very musical and tasteful, Lorne Lofsky, who I recently saw turn some standards inside-out at a T.O. club and a few others like Ted Quinlan, Joey Goldstein and Geoff Young."

Lee Warren (Michelle Wright):

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ESSENTIAL NOISE

So what do the best sit down and listen to? Here's a quick look at artists and albums in their collections:

Keith Scott:

Pat Martino Live
Billy Cobham Spectrum
Jeff Beck Rough and Ready
Jimi Hendrix

Lee Warren:

Diamond Rio
Robben Ford
Jimmy Olander
Elvis Costello
/w John McFee Almost Blue*
Albert Lee Speedless
Jimmy Bryant &
Speedy West Country Cabin Jazz*
Buddy Emmons &*
Lenny Breau Minors ALOUD
Jerry Donahue Telecasting
David Lindley El Rayo X
Paul Franklin Acoustix
 ("pedal dobro!")

"The list could go on to include
Joe Walsh, David Gilmore, Ricky
Skaggs, Adrian Belew, Andy
Summers, Gino Scarelli, Mark
Knopfler, James Burton,

Steve Stevens and so on . . . all
 great players from whom we
 can learn."

* denotes pedal steel

John Petrucci:

Steve Morse *The Introduction*
 Steve Vai *Passion and Warfare*
 Joe Satriani *Surfing with the Alien*
 Stevie Ray Vaughan
Couldn't Stand the Weather
 Allan Holdsworth *Metal Fatigue*

Rik Emmett:

Segovia *Complete Discography*
 Chet Atkins *Alone*
 Pat Metheny
 Lenny Breau
 Ed Bickert
 Steve Howe
 Steve Morse
 Eric Johnson

Bobby Baker:

The Rolling Stones
Ladies & Gentlemen . . .

The Rolling Stones
England's Newest Hitmakers
 Derek and the Dominoes
The Outtakes

Phil X:

Van Halen *Van Halen I*
 Alcatrazz with
 Yngwie Malmsteen
 Roger Waters *What God Wants*
 Manolis Hiotis (bouzouki)

Kim Mitchell:

Allan Holdsworth *IOU*
 Van Halen *Double Live*
 Joe Satriani
 Chet Atkins *Alone*

Tony Springer:

Jimi Hendrix *Electric Ladyland*
 George Benson

Syl Simone:

Allan Holdsworth *IOU*
 Michael Hedges
Live on the Double Planet
 Larry Carlton

Led Zeppelin
 Van Halen

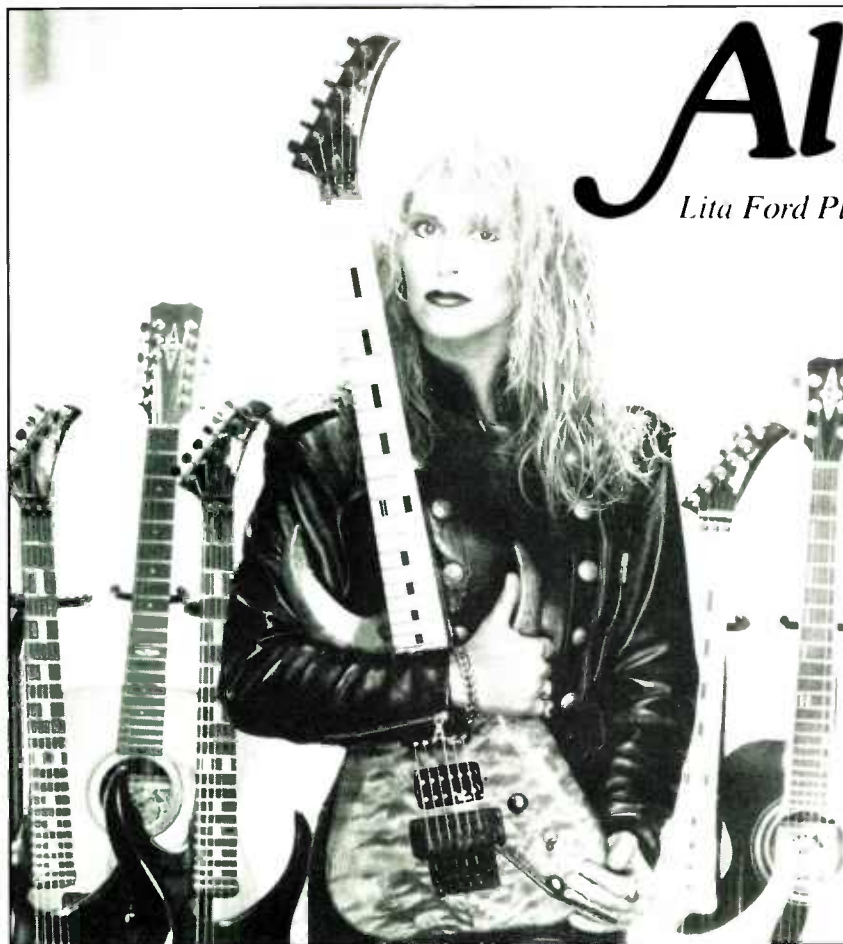
Brian Hughes:

Jim Hall *Live*
 John Scofield *Time on my Hands*
 Wes Montgomery *Full House*
 George Benson *Bad Benson*
 Grant Green
Live at the Lighthouse
 Charlie Christian *Solo Flight*
 Anouar Brahen *Barzakh*

"I'm currently listening to this
 one (*Barzakh*) alot, he plays the
 oud, which is a Tunisian lute or
 guitar-like instrument with six
 sets of double strings and no
 frets."

Mladen:

Rush *2112*
Kiss Alive
 AC/DC *Back in Black*
 Van Halen *Van Halen I*
 Led Zeppelin "anything!"
 Jeff Beck *Blow by Blow*



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GUITAR MANIA

I'd start in the morning by playing scales for about an hour, concentrating on unfamiliar scales and trying to play scales in new positions. After that, I worked with some classical sheet music, then had lunch. After that, I'd jam along to CDs or punch a rhythm into my drum machine and play along to that.

I can recommend to players that they should not try to cop flashy licks from other guitar players. Listening to music just for guitar is a waste when you should listen to music for the song. Charlie Parker has as much to offer musically as Joe Satriani.

Phil X: I play anywhere from a half hour to five hours a day. I warm up with scales that range the whole neck and then work in some string skipping. Once warmed up, I consciously work on new and innovative stuff to add to my technique. Sometimes that comes real easy, sometimes I have to reach in and pull those ideas out. A player should practise so that both hands are equal with respect to dexterity. When your coordination is that good, you can pretty well play anything that you hear. Hearing is another issue. Nobody likes to lift stuff, but it's a great way to develop your ear.

Kim Mitchell: Lately, I've been following a songwriting schedule rather than an actual technique/practise schedule.

I recommend that you practise slow, practise relaxed. Picture each note in your head and name each note in your head as you play them. Accuracy comes from that. Practise a wide variety of music styles. Comp jazz chording. Expand outside your workspace.

Tony Springer: I don't have much time to practise here. Back in Trinidad, I had much more time. I would just play and hang out all day. There was lots of free time so I'd play 12 hours a day. When I'm

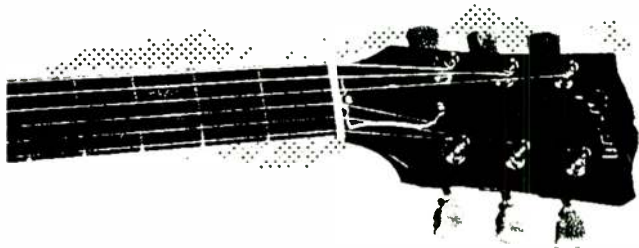
on the road, I have time to sit in my hotel room and play.

Syl Simone: On the road, I'm always playing. I always have the guitar in my hand on the bus, keeping my fingers loose.

Right now, I'm in a heavy practise regimen and working on my solo record. It's an eight-hour regimen. I start with my ears first since music is an auditory art. I'll run through a whole ear training program, working on chording, sweep picking, reading and rhythms with a drum machine. I'll concentrate on syncopated rhythms until they are very natural and breathing. Finally, I'm going to do my own record because, through all the work I've done, I think I've finally developed my own guitar voice and I have something to say with it.

Education in music can't hurt. If you want to be a busy working player, you should be fairly well-rounded musically and have a few different musical bags under your arm. You must have the personality to stay busy. It doesn't matter if you can play with your feet if you can't survive on the tour bus with the other guys for 14 months. The bottom line is that you're working for somebody. ■

Richard Chycki is a freelance engineer/producer working out of Metalworks and Forte Sound Studios in Toronto.



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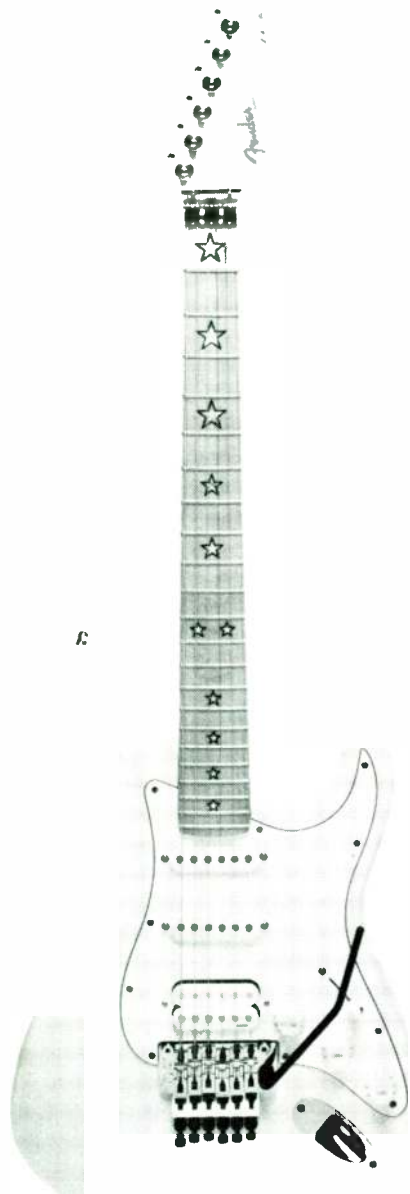
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Fury has introduced the BBM Three Pickup Series. The configuration of one humbucking pickup and two single-coil pickups expands the instrument's tonal range and versatility.

This model features an eastern soft maple body with a hard maple core. The hard maple neck is available with either a maple or pau ferro fingerboard. The fingerboard has a 9" radius, 22 jumbo nickel silver frets and a scale length of 25.064".

The guitar is equipped with master volume control, Fury ZP20 pickup at the bridge and two ZP5S single-coil pickups. A tap switch allows the ZP20 to function in either single-coil or humbucking mode. Pickups are selected with a 5-position lever switch and each is reverse-wound for hum cancellation in mixed modes.

The BBM is available in a wide selection of colours with Fury's high-mass bridge/tailpiece or high-mass vibrato. Left-handed models are also available.

For more information, contact: Fury Guitar Sales Inc., PO Box 9111, Saskatoon, SK S7K 7E8 (306) 343-1425.

PRODUCTS

as well as saving programs via SYSEX dumps.

The guitar model's effects include compressor, distortion/overdrive, amp simulator, noise reduction, 3-band EQ, pitch-delay, chorus/flanger and reverb. The bass version's effects consist of compressor, dyna-exciter, noise reduction, 6-band EQ, chorus/flanger and reverb, plus a synth bass effect which creates analog synthesizer bass sounds by altering the harmonic structure of the bass signal.

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GUITAR MANIA!

Hal Leonard Introduces New Guitar Chord Books

Hal Leonard Publishing has announced the release of two new publications for guitar players — *The Guitar Chord Wheel Book* and *The Ultimate Guitar Chord User's Guide* — both extremely useful guides to the use of

chords in guitar playing.

The Guitar Chord Wheel Book includes over 22,000 chords that allow the player to learn 10 chords and immediately have 120 chords at his/her command. *The Guitar Chord Wheel*

Book includes all fingerings, a special section on open string chords and can be used in all styles of music including rock, blues, jazz, metal and country.

The Ultimate Guitar Chord User's Guide is a comprehensive guide to finding, playing and using chords. This complete guide to chords not only gives forms, positions and fingerings, but also shows how chords are used in music. It includes two helpful sections of music theory information that teaches how to find, alter and substitute chords, as well as explanations of harmonic functions, modes and blues harmony.

For more information, contact: Hal Leonard Publishing Corp., 7777 W. Bluemound Rd., Milwaukee, WI 53213 (414) 774 3630, FAX (414) 774-3259.

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Gibson Les Paul Signature Strings

Gibson Strings has unveiled their new "Les Paul Signature" electric guitar strings. Gibson's new string set, designed to the exacting specifications of the legendary Les Paul, bring out the maximum tone and playability of the guitar that bears his name.

Les Paul Signature strings are wrapped with premium nickel for a

continued on page 68



PRODUCTS

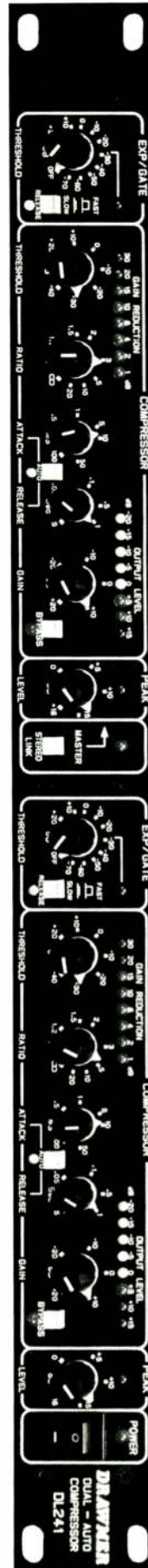
Evolution Humbucking Pickups

DiMarzio has announced two models of pickups endorsed by guitarist Steve Vai in the new Evolution Series.

The Evolution neck and bridge humbuckers are the result of two years of research to come up with the right sound for a very demanding player — Steve Vai. Both pickups are designed for maximum impact and power. The neck pickup is fat, punchy and loud. The bridge pickup is tight, aggressive and louder. Both pickups incorporate DiMarzio's patented dual-resonance configuration, which the manufacturer claims picks up more harmonic overtones than ordinary humbuckers.

Evolution pickups are available as the neck model, DP158 and DP158F, and the bridge model, DP159 and DP159F. All DiMarzio Humbuckers are available in regular and f-spacing. F-spaced pole pieces are wider, for better string alignment with trembridge guitars. They are available in a wide range of standard DiMarzio colours.

For more information, contact: Efkay Musical Instruments, 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877. FAX (514) 633-8872.



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Dave Foister.
Studio Sound

“In twenty years of reviewing products I have seldom come across such a good product”

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Fachblatt

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GUITAR MANIA PRODUCTS

Gibson Les Paul Signature Strings

continued from page 67

full, warm tone. The Swedish steel "hex" core gives these strings extra tuning stability due to reduced slip-page. The cover-to-core ratio and special gauge result in a string that's responsive and ideal for lead and rhythm work.

Gibson's new Les Paul Signature electric guitar strings are easily identifiable by their distinctive four-colour wrapper which features a classic Sunburst Les Paul on the front.

For more information, contact: Yorkville Sound, 550 Granite Ct., Pickering, ON L1W 3Y8 (416) 837-8481. FAX (416) 837-8746.

Sabine PIK-700



The Sabine PIK-700 Six-Note AutoTuner automatically senses and displays the pitch of the string you are tuning for hands-free operation. It is suitable for tuning all guitars, banjos, mandolins and violins.

The PIK-700 replaces the meter and needle display found on most tuners with a solid-state LED array, providing continuous indication of tuning error by varying the LED blink rate. The LED display is easy to read, even in the dark or at an angle.

The PIK-700 can be recalibrated to match the pitch of any reference instrument at the touch of a button. Other features include hands-free Power Off, automatic Sleep Mode and low battery indicator. An optional CM-1 contact microphone is also available to allow for easy tuning of acoustic instruments in noisy environments.

For more information, contact: Sabine Musical Manufacturing Co. Inc., 4637 NW 6th St., Gainesville, FL 32609 (904) 371-3829, FAX (904) 371-7441. ■

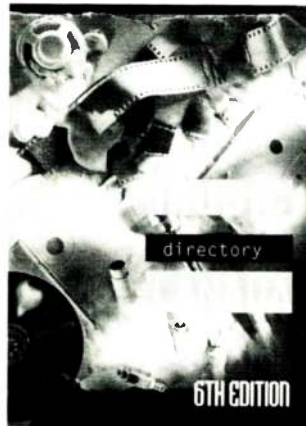
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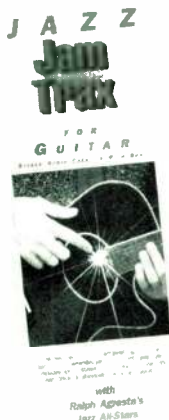


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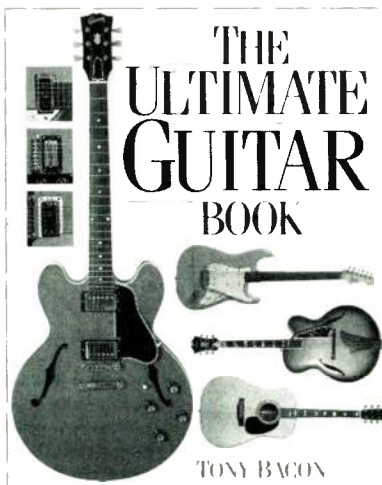


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SHOPPING FOR OUR DREAM SYSTEM

Al Craig is owner/operator of A.C. Sound and Lighting and The Ontario Institute of Live Sound Engineering and Recording located in London, ON.



Last issue's column presented a budget for building a sound system and gave you a number of points to consider when building your own rig. As promised, this column we'll begin shopping for our dream system.

The single most expensive item in our sound system will be our front of house mixing console, so we might as well start here. Many manufacturers offer mixers with a lot of bells and whistles, but not without the compromise of quality in both manufacturing and components. Serviceability is an important factor to consider. Make sure you purchase a board whose manufacturer is fairly common in most places. There are a lot of really nice consoles available that aren't too widely used or recognized. This can cause some serious inconvenience when trying to get parts. Another thing to keep in mind — engineers other than yourself will inevitably be running your system, so it's important that you stick with industry accepted equipment. Size is another thing to consider. Many manufacturers offer all the features that you'll need without taking up ten feet to do it in. Speaking of features, keep in mind that for everything extra you want, you should expect to pay for it. If you're not paying for it now, you will in the long run when your console starts falling apart. Purchase a mixer that has a reputation for providing many years of trouble-free, road worthy use and a solid manufacturer's warranty.

Let's take a look at some of the features we should consider:

1. It's important that the input stage of the console can be reduced by 10-20dB. This can be done with either a pad button or, in some cases, by the gain attenuator itself. You'll appreciate this function when taking direct signals from bass guitar heads, keyboards or just strong vocalists.
2. The EQ section of the console is another area where the more flexibility you have, the easier it will be to achieve your sounds. The average medium-priced board (around \$10,000) will usually provide you with a sweepable high and low mid and a fixed high shelved at 10-12 kHz as well as a fixed low shelving down from around 80 Hz. A nice option to have is a 100 Hz shelving button (low end roll off). This allows you to easily take care of unwanted rumble in vocal and guitar as well as drum mics. An EQ defeat button comes in handy also for comparing your flat to equalized sound.
3. The auxiliary section is another area where you need to give some thought. With this particular system, we'll be running the monitors off of two aux sends, therefore, we should find a mixer capable of providing six independent sends. This will leave us plenty of sends for running effects. Some consoles offer a switching set-up where auxiliaries 3 and 4 become 5 and 6 by depressing a button. This is a cost-effective way of providing six sends, but can become a real hassle if you want to use an effect on aux 3 at the same time as an effect on aux 5 or 6. Make sure the auxiliaries are easily switched from pre to post for both the fader and the equalizing section. Some consoles will offer this feature on board, while others will have to be switched by removing the rail and changing a couple of pins around. Pulling rails can be a bit of an inconvenience if you're in a hurry and a real hassle if you drop one of the pins on the ground at an outdoor show.
4. Group assignment sections are usually fairly standard. Some manufacturers will provide a separate button for each particular subgroup, while others will save on space and money by using two groups on one button. I personally prefer a separate button for each, but both designs work just as well. Most consoles of respectable quality will offer at least four individual subgroups. To accommodate my mixing habits, I'd prefer to have either four stereo groups or eight single groups. This allows me at least four individual subgroups when running stereo. Isolating a problem in a hurry is a lot easier when similar information is grouped. You should make sure that the grouping allows you to go directly to your mix left and right.
5. Most respectable mixing consoles give you the ability to insert into each channel. This is a virtual must. This feature will allow you to insert noise gates, compressors and effects which are all crucial to accomplish a controlled mix. The ability to insert on the individual subgroup comes in pretty handy as well.
6. Consoles that allow you to take a direct line out of each channel as well as the insert are great when using the mixer for multitrack recordings.
7. Most sound boards yielding a price tag above \$1500 will be equipped with a PFL (pre fader listen) function.
8. A channel on/off button is pretty much standard equipment on most consoles, although several earlier models omitted this function.
9. As of late, many manufacturers have gone to an LED style of metering rather than the conventional needle type VU meter. I find this form of metering a lot easier to work with. One of the problems commonly found with the older style was the constant need to replace the light bulbs used to illuminate the meter as well as the difficulty in getting an accurate reading due to the rapid movement of the needle.
10. Another nice feature is that of the phase reversal function. This is really handy when miking a snare drum from both the top and bottom. When miking multiple racks of toms, reversing the phase on every other microphone will help eliminate some unwanted overtones.
11. Balanced outputs for mains, subgroups and auxiliaries is also an important factor to consider. Your system will run a lot quieter if everything is balanced.
12. Phantom power on the individual channels is a feature that is becoming more and more a necessity. Most condenser microphones, active DI boxes and miniature headset microphones require phantom power to operate.
13. Make sure the frame of the console is constructed of good quality materials. Stay away from consoles without individual input strips. It's a lot cheaper to ship a single rail off for repair than it is an entire sound board, not to mention you can still operate the mixer. Mixers that are manufactured mounted in their own roadcase seem fairly practical; although without extreme care when handling, can produce serious cracked solder joints.
14. Some consoles come equipped with BNC jacks for Little Lite use. This comes in handy when working in poorly lit rooms.

I hope this information helps make your next purchase of a live mixing console a little easier. I've personally had extremely good luck with both Soundcraft and Allen & Heath mixing consoles. Check out the next issue of CM when we continue building our dream system. ■

WHAT DOES THIS BUTTON DO?

Some years ago, when I still played drums and knew nothing about music, I remember reading a *Modern Drummer* interview with Buddy Rich in which he stated that if a band couldn't go into a recording studio and cut an album in a four-day period, then they weren't worth recording in the first place.

Thanks for the wisdom of that observation, but I think that if every band did that, those that do what I do would need a day job selling shoes. Then again, Buddy probably didn't have a recording budget to cover much more than that anyway. After all, we all know how to make a million dollars playing jazz — start with five million.

There is a point to this drivel. Really. I got booked for a session last week with an engineer well-known for a monstrous catalog of jazz albums he has done. The session consisted of two six-hour days to record four tunes with a quartet — drums, upright bass, guitar and vibes.

The engineer phoned me the night before to discuss a start time. Considering a noon start time, he asked me if we might begin at 9:30. I was of the opinion that this was a bit excessive for set-up time, but as it turned out, we made use of every minute. We toyed around with placements for the different instruments, baffles and the studio's grand piano, all according to the acoustics in different parts of the room. By the time the musicians arrived with their equipment, we had the entire room set up, placement, mic selection and all. Tape was rolling within thirty minutes of instrument set-up.

Out of all the toys and buttons on the console, the only things the engineer used were faders! EQs? Gates? Compressors? Effects? You kidding? If the instrument sounds good in the room, he told me, it will sound good on tape without doing anything to it. All you have to do is pick the right mic. If you do anything to it aside from that, you're changing the sound and God help you if you do that. This is jazz, boy, and all we are doing is recording exactly what the musicians play.

He was right. It sounded great and we finished recording after five hours, an hour ahead of schedule. Talking to the engineer during the session revealed some interesting facts. I learned that he had been doing this for 28 years, a fairly good indication that he knows a few things I don't. He told me about the first console he worked on — ten faders, mono output, no pan pots, no EQ and one echo send — and the great recordings that were made on that equipment. He told me about using a kick drum mic and a single overhead mic for the rest of the kit; and he told me about doing live recordings in one particular venue, using the can as the control booth (stall?!). Back then, he said, the musicians knew how to play and you didn't need all this fancy crap they put into consoles nowadays. Hell, back then, the musicians listened to each other and played together with dynamics, so the balance came from the players, not the faders. Besides, the printing and the knobs on all this fancy new crap is too damn small. That stuff is for the young people with good eyesight and no ears. If you're too busy playing with all the toys, how can you pos-

sibly listen to the music? I'm here to enjoy the music, not to do work!

I was thinking that this was starting to sound like those stories you hear from your parents about their childhood. Ones like, "When I was your age, we had to get up at four o'clock in the morning to milk the cows and then walk ten miles to school and back, uphill in both directions and we liked it!" You get the idea (thanks to my dad for the anecdote).

The next day, they came back for the mix. We had four tunes, constituting twenty-five minutes worth of music, mixed in about three hours. This certainly was a refreshing change from most of my rock mixing sessions, where we're lucky to get a single four- or five-minute tune mixed in four hours. The client agreed, adding that good jazz was a case of the engineer simply capturing what the musicians create, whereas rock was a case of the band performing, overdubbing and layering and then having the engineer create something out of it, using all of modern technology's finest offerings.

Well, that is certainly a different way of looking at it. It is, nonetheless, a valid observation. Anyone who has attended a live band or jazz combo performance and then listened to a recording of the same group at home will have noticed that, in both cases, the sound is about the same. On the other hand, anyone who has attended a rock band's rehearsal in their jam space will remember silently vowing never to buy the album if that's what it's going to sound like. Ever since the beginnings of rock, the striving for bigger-than-life drums and guitars, nifty effects and studio "tricks" has been ongoing and endless. Symphonic and jazz recordings have sounded essentially the same for fifty years, save for cleaner studio recording mediums and better consumer reproduction systems. The recording of jazz and classical is of a very purist and naturalist philosophy and lends the music a unique charm and simple beauty. This is not to say that the process is simple. The simplicity of the engineering is the result of having taken several hours placing mics. EQing the snout out of a jazz snare drum to make it sound like Queensryche would be about as sacrilegious as putting pyro in the orchestra pit and having Axl Rose take over the lead for *Phantom*. You just don't do that.

I've done some jazz and classical recordings with these less-is-more and KISS (Keep It Simple Stupid) philosophies in mind. I certainly haven't been doing it for twenty-eight years, but the recordings did sound very good and my next jazz recording is going to sound better. Achieving a good live jazz mix using no EQ or dynamics processing and a single reverb is a very different challenge and gives you a satisfying feeling. Sort of like "Look, Ma, no hands!"

Just because there is \$50,000 worth of reverbs, delays, harmonizers, gates, compressors, EQs and multi-effects processors in the rack, doesn't mean you have to plug in every patch cable in the studio in order to use them all at once. If it's warranted, go nuts. I'd be worried if the patch bay didn't resemble a tossed salad while mixing a dance tune, but if that's what it looks like during a symphony album mix, I'd suggest you start again.

Always keep in mind the requirements for the music in question and ask yourself, "Does it really need this?". If you're not familiar with the musical style you will be working with on a project, spend a few bucks and buy two or three CDs to familiarize yourself with the style. It will be worth the headaches you'll spare yourself and you may be surprised at what you hear. Do the job efficiently and quickly with preparation and you may be rewarded with a repeat client. ■



Eric Abrahams is Head Engineer at Cherry Beach Sound and an Engineering Instructor at Trebas Institute for Recording Arts. His credits include Kim Mitchell, Gowan, Russian Blue, Harlott Mansion and Roxy Lane. His credits do not include VISA, MasterCard, American Express, or Canadian Tire, because someone else records their commercials.

Trade Marks & Trade Names

In order to acquire rights, a trade name or trade mark must be distinctive, not confusing with another and must be used to distinguish particular services or wares in the marketplace. The key concept is that the name must not be confusing with another name. Therefore, a thorough name search should be undertaken before using any name or logo in an attempt to avoid possible legal entanglements.

Unregistered names which are used in the marketplace acquire common law rights as a trade name or trade mark on the basis that they are recognized by the public in any given geographic territory. However, there are distinct advantages to registering a trade mark or trade name, although because of the lack of knowledge or because of the costs involved, many choose not to register their valuable trade marks or trade names. Those advantages are outlined below.

Advantages of Registration

Only registered marks acquire exclusive rights nationally upon registration. Unregistered marks would only acquire national protection if they were used nationally. Unregistered marks, in addition, cannot take advantage of the procedures which a registered mark acquires with respect to trade mark infringement actions. They are subject to the vagaries of common law actions such as "passing off". Once the name is registered, it is presumed to be valid and, in an infringement action, the registrant is presumed to be the owner of the trade mark.

Once registered and upon use, one is granted the exclusive right to use the name in association with the registered wares and services in Canada for 15 years. The registration can be renewed perpetually by paying renewal fees but, like a business, a trade mark should be regularly reviewed and updated.

Criteria for Registration

The name or logo must meet the criteria of being registerable under the Trade Marks Act (the "Act"). An application for registration can be made on the following grounds or any combination of these grounds:

1. it is used in the ordinary course of trade and associated with a particular ware or service;
2. on the basis of proposed use, although use must be commenced before registration is granted;
3. it has been registered and used in a foreign country; and/or
4. on the basis of being well-known in Canada, even if the foreign trade mark is not used in Canada.

Registration Procedure

The registration procedure in Canada consists of the following:

1. The search of the Trade Mark Registrar to ascertain whether or not there are potentially confusing trade marks and trade names. Note that the computer search is not exhaustive and a search through telephone directories is often advisable in addition to the computer search.
2. Prepare the application either based on use, proposed use or a combination of the two. File the application with the Registrar in order to get a priority date. After that, the Registrar will send a letter with respect to receipt of the application and will review the application with respect to any technical deficiencies in the draft application in order to ensure that the application complies with the regulations of the Trade Marks Act.

3. Assuming there are no problems with the application and no trade mark cited in an office action by the Registrar against the trade mark application, then the Registrar will advertise the trade mark in the *Trade Marks Journal*. If there has been no objection within 30 days of the date of advertisement in the *Trade Marks Journal*, a Notice of Allowance will be sent to the applicant or the Trade Mark Agent for the applicant.
4. If the application was based on proposed use and not on actual use, a Declaration of Use is required. In order to be registerable, trade marks have to be used prior to gaining an actual registration. This Declaration must be filed within six months of the date of the Notice of Allowance.
5. The timing of a trade mark application can be crucial in certain circumstances, particularly if there are potentially confusing and conflicting trade marks. Note it is a priority registration system and that the filing date can be absolutely critical. In some cases, your trade mark rights can be lost if your application is preceded by a potentially conflicting and confusing trade mark application.

The procedure in the United States is similar to the Canadian system, but it would be misleading to say that the U.S. system is identical. It is not. There are a number of distinct differences. In order to fully protect a trade mark or trade name throughout the world, one must register the trade mark or trade name on a territory-by-territory basis. Each territory has different laws and regulations and costs for doing so.

Cost of Registration

Canada

The approximate cost for the trade mark search is \$75 without an opinion and \$125 with an opinion. The Government fees payable are currently \$150 on filing the application and \$200 on registration.

Legal fees for drafting the application and corresponding with the Trade Marks Office are in addition to the disbursements referred to above. The total of fees and disbursements is likely to be \$750 to \$1000.

It takes from 12 to 18 months to have a trade mark registered if there are no problems encountered.

United States

The fees payable for a U.S. application (normally done with the assistance of a U.S. Trade Mark Agent who can be hired by a Canadian law office) is as follows: \$250 U.S. for the registrability search; \$400 U.S. per class; legal fees are in addition to the above.

The approximate cost of the U.S. application and registration for a trade mark inclusive of fees and disbursements is about \$1500 U.S. The entire search, application and registration procedure takes from 9 to 12 months.

The above is summary advice only and, in specific fact situations, skilled legal advice should be obtained. ■

Paul Sanderson is a Toronto-based lawyer in private practice who specializes in entertainment and arts law. He is the Co-Founder of ALAS (Artists Legal Advice Services), a summary legal advice service for artists of all disciplines. A published legal author, he has recently released the second edition of his book Musicians and The Law in Canada, as well as having contributed to a number of legal journals and periodicals.





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The DL441 is a four-channel compressor/limiter designed for ease of use in a minimum of rack space, yet providing extreme flexibility and control. The DL441 is configurable as four independent channels, yet either channels 1/2 and/or 3/4 can be stereo linked.

Key features include a Switchable Hard or Soft Knee compression to obtain the correct compression slope over a wide range of uses. Auto Attack and Release removes the need for manual adjustment by constantly following the dynamics of the signal, thus preserving crisp transients without allowing excessive peaks to pass. A smooth, lively recovery from compression minimizes side effects such as pumping and breathing.

Other features in the DL441 include Peak Level with zero response time — zero off-shoot circuitry provides an adjustable limit to the peak level. This is of particular interest for digital recording and CD mastering. Comprehensive Metering displays Gain Reduction and input and output levels. A peak LED indicates Peak Level activity and all switchable functions have LED indicators.

For more information, contact: Geraudio Distribution Inc., 2 Thorncliffe Pk. Dr., #22, Toronto, ON M4H 1H2 (416) 696-2779, FAX (416) 467-5819.



Samson Audio Pro Mixers



Samson Audio, a new division of Samson Technologies, has introduced three mixers — the MPL 2242, the MPL 1602 and the MPL 1502.

The top-of-the-line MPL 2242 is a 22 channel mixer with six stereo and ten mono channels, complete with XLR inputs for "input-hungry" MIDI musicians and live applications. It can function as a 19" rack mount or sit on a tabletop — the jack field in the rear of the unit can rotate 90 degrees to facilitate this feature.

The MPL 2242 is a true 4 buss mixer (using four dedicated sub group faders), and it has PFL and in-place soloing functions — all of which can be monitored using the unit's LED meters. Additional features on the MPL 2242 include a 4 band EQ on each channel and six aux sends and returns.

The MPL 1602 offers the same basic electronics as the 2242 with several modified fea-

tures. It features 16 channels with 3 band EQ, three aux and is a 2 buss mixer. The MPL 1602 is for the budget-conscious musician who needs a professional quality mixer.

The MPL 1502 is a compact-sized unit with 15 channels (five XLR mic inputs and five stereo line inputs) and 3 band EQ. Additional features include two aux sends; a peak overload detector; Tape In/Out function for cassette or CD; and four auxiliary returns to stereo.

Hybrid circuitry is used on the mic preamps, equalization and master outputs of each MPL model, providing the units with an overall signal to noise ratio of approximately 128dB.

For more information, contact: Omnimedia Corp. Ltd., 9653 Cote de Liesse, Dorval, PQ H9P 1A3 (514) 636-9971, FAX (514) 636-5347.

dbx 760X Dual Microphone Preamplifier

The dbx 760X provides two channels of high-performance microphone preamplification. Typical applications include direct-to-DAT or sampler recording, field recording and use as a performance upgrade for existing microphone preamplifier stages in a mixer. The extremely transparent circuitry is flat +0,-0.15dB from 20 Hz - 20 kHz, and has a functional bandwidth of 2 Hz - 200 kHz.

Each channel of the 760X provides standard professional mic pre features including gain trim, polarity reverse, 48V phantom power and overload indication. The half-rack wide unit comes with all necessary hardware for mounting in a standard EIA 19" rack by itself, alongside another 760X or alongside any other half-rack standard processor.

For more information, contact: AKG Acoustics Inc., 1525 Alvarado St., San Leandro, CA 94577 (510) 351-3500, FAX (510) 351-0500.



Rocktron Velocity Bass



Rocktron Guitar Rack Technology has introduced the Velocity Bass to their Velocity Series of power amplifiers featuring current feedback and reactance control design.

The Velocity Bass incorporates Rocktron's Speaker Reactance Simulation, which the manufacturer claims yields the warm sound of a tube amplifier. Speaker Reactance Simulation provides high speed, wide bandwidth amplification and increased punch and definition.

The Velocity Bass handles all speaker configurations and will operate at 4 ohms to produce 165 watts per channel, up to 16 ohms bridged to produce 240 watts mono.

For more information, contact: Solo Professional Products, 2870 Technology Dr., Rochester Hills, MI 48309 (313) 853-3055, FAX (313) 853-5937.

Fostex X-28H Multitracker

Fostex has announced the new X-28H High-Speed Multitracker.

The new Fostex X-28H incorporates all the advanced features of the X-28 and adds a high speed tape mode for improved sound quality.

This new recorder features a flexible 8 channel mixer with dual function input/tape controls to optimize the X-28H for combining virtual MIDI tracks with tape tracks. Other significant features include a stereo AUX return and an easy-to-use rehearsal function.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.



Dennis Chambers with the LP Mambo Cowbell

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"Depending on the music, I'll play either a Mambo bell, Black Beauty® or Ridge Rider®," remarks Dennis. "and on top of all that, I really like the low pitch of the Salsa bells. Each has it's own sound, it's own color and mood, and because it's all from LP, I know the stuff will last."

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Gibraltar Intruder Bass Drum Pedals



Gibraltar's line of Intruder bass drum pedals has been updated and enhanced with the addition of two new models, a single pedal (GISP-S) and a double pedal (GIDP-S).

Intruder pedals feature an easy-to-change dual chain, sprocket drive system. Other features include Gibraltar's all new Dual Surface beater (a combination of wood and felt bass drum beater); an adjustable beater shaft weight; a new spring with an S-hook clip and an independent bearing mechanism (instead of a fixed pin); rock plates (stabilizer plates)

which eliminate "heel hop"; easy access hoop clamp; hardened steel beater shafts; and a totally redesigned, smaller and lighter pedal board.

All Intruder single pedals include adjustable pedal board height and beater swing adjustments which do not affect the spring tension.

For more information, contact: Coast Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.

Trace Elliot Sound Management Series Bass Combos

Trace Elliot have made upgrades to several of their popular bass combos.

The company's recently introduced GP12SMX pre-amp has now been provided for four combos — the new 1210HSMX (4 x 10" + HF horn), 1210SMX (4 x 10" without horn), 1215SMX (1 x 15") and 122HSMX (2 x 10" + HF horn). All have a maximum output of 200W r.m.s. (400W peak power) and are supplied with Kevlar speakers and variable tuning.

Key features of the new combos now include a variable valve/solid state input stage with split high and low signal processing; 12-band graphic EQ; split, variable high and low pass compressors; and a unique EQ balance control (to adjust the bias between the high and low frequency signals and acting as a 'master tone' control). Additionally, a new switchable full range/high pass effects loop has been included at the rear panel to enhance the units' professional appeal.

For more information, contact: The Russ Heintz Group, 10471 Resthaven Dr., #24, Sidney, BC V8L 3H6 (604) 656-5133, FAX (604) 656-5137.

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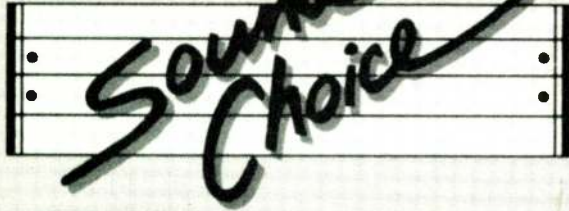
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CD-3	Gregg Bissonnette - 'Siblings'	\$16.95
CD-4	Walfredo Reyes Jr. • Maria Martinez • Casey Sheuerell - 'No Borders'	\$16.95
Ball Shirt	classic 'Yankees' style Pearl shirt w/ logos front and back	\$36.95
Ball Cap	baseball cap w/ genuine suede visor and embroidered logo front and back	\$18.95
T-Shirt	black acid wash T-shirt w/ Pearl 'Timezone' logo (med. large X-large)	\$18.95

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PRODUCT NEWS

Sabian Hand Hats



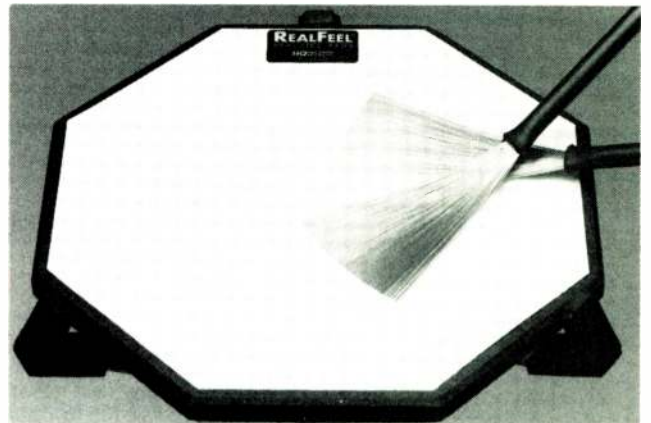
Sabian has introduced a unique concept to cymbal playing — Hand Hats. The first in a planned series of Personal Percussion instruments, this is literally a hand held hi-hat. Small and lightweight, it's held in one hand and is ideal for percussionists and drummers, as well as for the novice who wants to enjoy creating rhythm without a drum or percussion set up.

Comprising a trigger activated, gun-like design with a pair of 6" brass cymbals, the Hand Hat is capable of a variety of playing options. It can be activated with its trigger, played with a stick or beater or even shaken about with the cymbals loosely touching.

Hand Hats play easily and sound very different from regular hi-hat pairings. Only 6" in diameter, the cymbals are the smallest imaginable, designed to contrast with any surrounding cymbal sounds. The responses range from a smooth 'chick' sound when played closed, to a fast 'bark' when quickly opened and shut for rapid accents.

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 272-2081.

RealFeel Brush Pad



HQ Percussion Products has announced the new RealFeel Brush Pad. The RF-12B is a 12" double-sided practice pad with HQ's popular gum surface on one side and a special material on the other side that resembles the feel of a coated drum head so brush technique can be practised. As with other 12" RealFeel models, the new Brush Pad can be played on a flat surface or mounted on a snare stand.

For more information, contact: Power Percussion, 15 Tangreen Ct., #406, Willowdale, ON M2M 3Z2 (416) 250-6345, FAX (416) 222-6674.



Sennheiser ProForce MD515/MD516 Dynamic Microphones

Sennheiser has introduced the MD515 and MD516 dynamic microphones as part of their new ProForce line.

The MD515 is a dynamic, supercardioid microphone constructed of a durable, high-tech glass composite that is designed to resist cracks and dents and reduce handling and cable noise. Sennheiser's Spring Capsule Suspension system along with an "active mass" is incorporated to help eliminate any remnant handling noise. The "active mass" also moves the microphone's centre of gravity away from its axis, thus preventing it from rolling off tables or similar flat surfaces.

Engineered for live performances, the MD515 is equipped with NdFeB (Neodymium/Iron/Boron) magnets and super-light membranes and voice coils to withstand high sound pressure levels and deliver powerful bass tones without losing high end response.

The MD516 is identical to the MD515 except for a noiseless on/off switch for performers with the need to control their microphone from the stage.

For more information, contact: Sennheiser (Canada) Inc., 221 Labrosse, Pointe Claire, PQ H9R 1A3 (514) 426-3013. FAX (514) 426-2979.

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If you are unsigned and would like to be a part of "Showcase", send us a complete bio, glossy black and white photo (no colour, no photocopies), and a cassette of your music. Also include an address and phone number where you can be reached. Some artists appearing in "Showcase" will be featured on *Canada's New Rock*, a syndicated national radio show that also features unsigned artists. Send your complete package to: Showcase, *Canadian Musician*, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3.

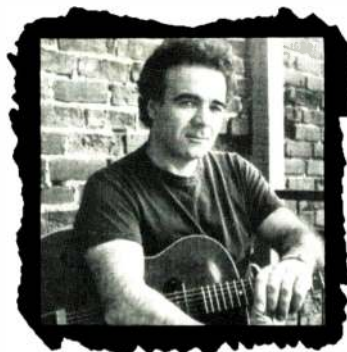
FOURTEEN EYZ

Style: Funk/Metal
Contact: Michael Diabo, 35 Leaman Dr., #216, Dartmouth, NS B3A 2K8 (902) 461-0277.

Alot of fresh and exciting music is coming out of Halifax these days, and this four piece band seems destined to continue the trend. Fourteen Eyz have released a 3-song EP *nearsighted*, and have established a solid local following. The sound is part-funk, part-metal, but three of the four band members (guitarist/vocalist Michael Diabo, drummer Wade Coffin and bassist Mark Gosine) actually met while studying jazz at St. Francis Xavier University in Halifax. The quality of the musicianship is evident, and all three tracks on this EP are very groove-oriented, with some great bass work by Gosine on the track "Desert Nation" and solid drums on "Babies". Vocalist Chuck R. provides a perfect counterpoint to the technically proficient players, playing the vocals loosely over the band, keeping the overall sound fresh and the feel very much live. If one had to put them somewhere among the current crop of "funk/metal/grunge" bands currently taking alternative music to the mainstream, they'd be on the funkier side of Pearl Jam and Soundgarden, but on the grungier side of the Chili Peppers and Living Colour. Not a bad place to be when you're just starting out. Expect to hear more from Fourteen Eyz.



RAY BONNEVILLE



Style: Country/Blues
Contact: Electric Desert Records, P.O. Box 983, Station NDG, Montreal, PQ H4A 3S3 (514) 483-0614, FAX (514) 483-1122.

My only question after hearing the new release from Montreal-based guitarist, vocalist and songwriter Ray Bonneville is "Where has this guy been, and why haven't we heard from him until now?" *On The Main*, Ray's first album, out on indie label Electric Desert, is a gem. It's a rich, warm blend of country, blues and roots rock, in the vein of Mark Knopfler and Eric Clapton. The guitar work by Ray and lead guitarist Brad Hayes is wonderfully subtle and laid-back. For fans of singer/songwriters like John Hiatt and

John Prine, the title track will more than satisfy. Ray has a laid-back, bluesy vocal style, full of emotion. He also plays a mean harmonica on tracks like "Blue Train". And I am a sucker for a slide guitar!

After 25 years in the business, living everywhere from Seattle to Boston to New Orleans, this man has honed his craft well. If you like pure, blues-based "slowhand" guitar, do yourself a favour and find this record.

LOWLAND CHRONICLES

Style: Pop/Rock
Contact: Lowland Chronicles, Box 32039, Regina, SK S4N 7L2 (306) 789-0736.

Although this record has been out for a while in the Saskatchewan market, only recently has Lowland Chronicles' self-titled 1992 debut come across my desk. This power-pop trio offers nothing new musically, and the less-than stellar production quality on the cassette hampers the listening pleasure. Nevertheless, the musicianship of the three members, guitarist/vocalist Tim Schuette, drummer/vocalist Gord Smith and bassist-keyboardist/vocalist Scott Harwood does shine through. All three share lead vocals and songwriting credits, which, in most bands, generally means whoever sings the song, wrote the song. The band has picked up a handful of regional and national awards as a result of this record, including a FACTOR New Talent Demo Grant and individual live performance awards at the 1991 Saskatchewan Gold Fever Festival. Their cassettes apparently sell well regionally and the single "Annie" has received radio and video support in their native province. Having an indie release and a video is a good business move on the part of this band and will provide them with great promotional tools as they look across the country for gigs, and their bio package is one of the best I've seen. Lowland Chronicles are definitely on the right track.



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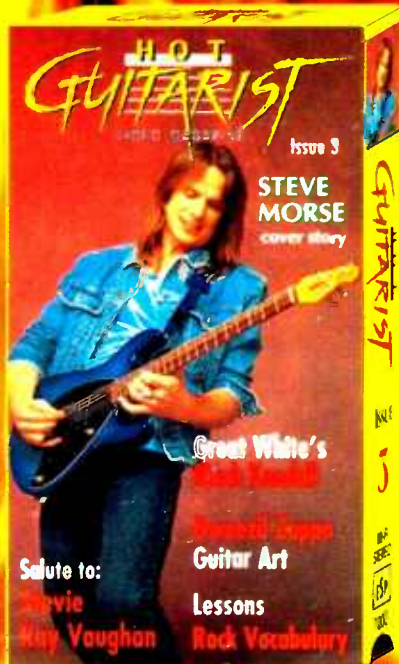
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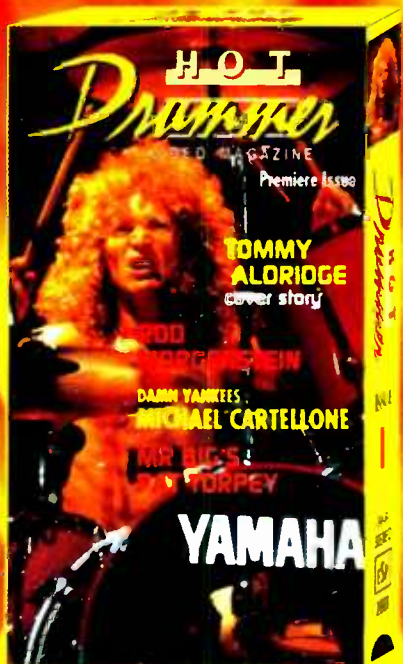
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