

CANADIAN MUSICIAN

71515 • JUNE • 1989 • \$2.75

THE JEFF HEALEY BAND

AN INTERVIEW WITH JEFF HEALEY, JOE ROCKMAN AND TOM STEPHEN

PAUL DEAN SASS JORDAN

HOW TO GET A RECORD DEAL

SPECIAL MIDI FEATURE

54-40
k.d. lang
KEITH SCOTT
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- Dealing with Record Companies: Majors vs Indies
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- How to Produce a Hot Recording using the latest MIDI/Synthesis Technology
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- Have your Demo Analysed by Professionals

SPEAKERS

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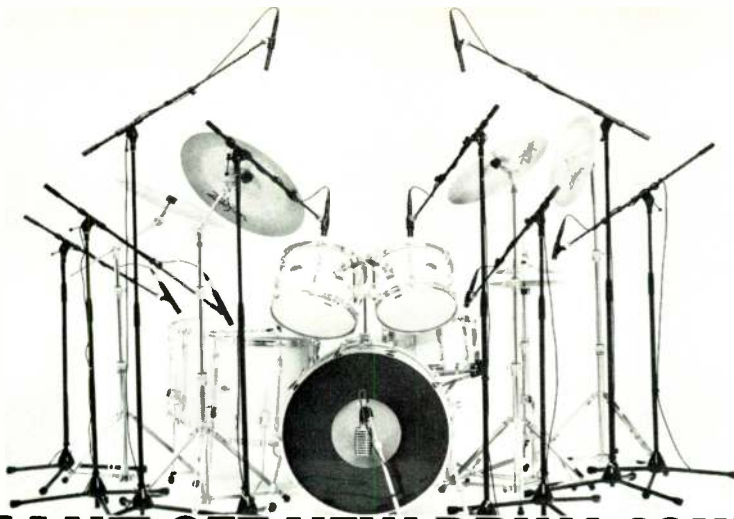


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instantaneous response that produces a crisp, well-defined sound.

Control

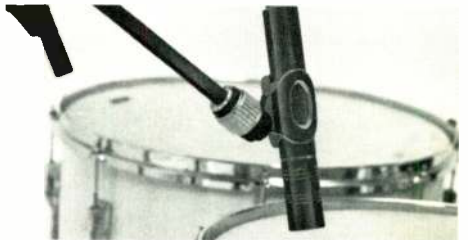
Isolation of individual drums and cymbals is critical when a variety of microphones are used on the drum set. Beyer Percussion Mics such



as the M 420 have tightly controlled polar patterns. The 'top of the set' snare and tom mics also employ a precisely tailored frequency response to minimize leakage from the bass drum and floor toms.

Character

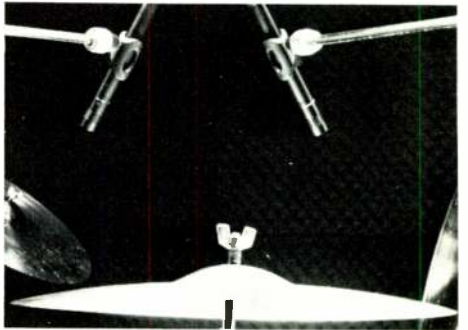
More than any other factor, it's what sets acoustic drums (and drummers) apart from the crowd. Beyer Percussion Mics like the



M 201 combine carefully regulated proximity effects with precisely controlled polar patterns. By varying placement and distance, you can capture each drum's character and personalize the player's sound.

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The drum set generates every frequency in the audible spectrum. The extended frequency response of the MC 713 condenser and the



other Beyer Percussion Mics accurately reproduces all of them.

Get the whole story. More information on how drummers, engineers and other audio professionals can select and employ the Beyer Percussion Microphone Group for optimum results is available in *What Every Drummer Should Know About Miking Drums*, a poster-size manual. It covers mike selection, tips for proper placement, and presents a range of setups to accommodate every playing style (and every budget). For your copy, contact ELNOVA.

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JEFF HEALEY AND JOE ROCKMAN



PAUL DEAN

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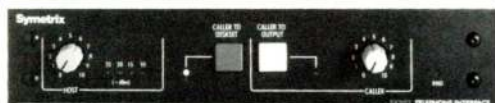
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Toronto, ON M4S 2E6.

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ISSN 0708-9635

Indexed in the Canadian Periodical Index.



Jeff Healey Band awarded platinum albums for *See The Light*. L to R: Joe Rockman, Jeff Healey, David Henman (Editor, CM), Tom Stephen.

MAKING MUSIC WITH MIDI

"...if people love the song, they'll love the sound. I've discovered something quite unusual: it's the 'human being'. It has a greater level of programmability than any machine I've ever seen. And it can do something no machine can do: interact musically..."

Todd Rundgren, MC&S, January 1989

When John Kay and Steppenwolf performed at the NAMM trade show in Anaheim, California earlier this year, a good portion of their music was pre-programmed, sequenced and/or sampled, including bass guitar, bass drum and some percussion, keyboards, vocals and Lord knows what else. As 'perfect' as they sounded, the whole affair seemed oddly incongruous with the spirit of rock 'n' roll, and even some of the major manufacturers I spoke with expressed the feeling that this kind of misuse of the new technology is "insulting".

As musicians, of course, it is our own fault if suddenly we find ourselves caught in a 'technology trap'.

We are tinkerers, experimenters and explorers, and we do love our toys. It's only natural that we use them to death when we first discover them. Then, ultimately, we find out that everything has its niche, its role to play, and we begin to use taste and restraint.

A disarmingly large percentage of the recorded music that I receive everyday has been 'programmed' (except for vocals and, usually, guitars) rather than actually 'performed', which begs the question: Are these not pre-production demos masquerading as finished product?

Okay, these questions are obvious to someone who grew up listening to music that was recorded in mono, mostly in one take.

There's a special magic to those '50s recordings, a passion and an urgency in the performances and an interaction between the instruments and voices that is perhaps just as difficult to capture today as it was then, in spite of the 'magic' of modern technology.

JEFF HEALEY

News of the impact that The Jeff Healey Band

has been making on the music world has been reaching our office in a steady series of tidal waves. In performance at Maple Leaf Gardens in Toronto and in a private interview at the offices of their record company, BMG, we saw the reason for their sudden success and the incredible commitment from BMG: This band is bone-chillingly genuine! Warned by one short-sighted record executive from a rival company that they would never be more than a small-time bar band, these guys are dead serious about playing AND business (they are self-managed). They are also having a lot of fun. (And how can you not like a band whose drummer is a Maritimer?).

PAUL DEAN

Paul Dean is a rocker with a cause, and the frustrations of having to restrain the desire to rock, as *Loverboy* has gradually softened its approach with keyboards and ballads, finally led to the recording of a solo album and, who knows, a solo career. Ellie O'Day's piece on our favourite Def Leppard fan is a revealing close-up of this classy guitar player, and a peek at the recording of *Hard Core*.

SASS JORDAN

Let's get carried away with guitar heroes, Benjamin Russell's story on Sass Jordan is a sneak preview of a Montrealer who may soon take the world by storm. She's got the voice, she's got the smarts and, by all accounts, she's got desire. And, in March, she got a Juno.

GETTING A DEAL

We sent one of our writers off in search of the answer to the BIG QUESTION: How do you get a recording contract? Given that there is no carved-in-stone once-and-for-all formula that will guarantee a record deal, we nonetheless believe that the results of Bill Reynold's investigation will provide valuable insight and positive, workable advice for those of you who desire to make your mark in the recording world. The first installment of a two-parter appears in this issue.

David Henman
Editor

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Keep Your Eye On The Ball

Three loud cheers for both your magazine and Jerry Mercer. His article in your 10th Anniversary issue (April 1989) was a much needed inspiration for all musicians and artists everywhere. I am sure that for the thousands of aspiring stars who are right now paying their dues, his words of perseverance and dedication were exactly the shot in the arm that they needed. The music industry, and for that matter the arts in general, are as we all know incredibly competitive. It is very easy for the small artist to become discouraged and to lose sight of why he or she ever wanted to get into it in the first place. But for the artist who holds a genuine love for their art it is important to remember that obstacles are what we see when we take our eyes off of our goals. Mr. Mercer should be commended for not simply talking about what kind of drumsticks he uses, or why he prefers this mic to that. He should be thanked for reminding all of us that it is the music that we love, and that love will make us sound better far more than any amp or mixing board could ever do.

Jack Cruikshank
 Toronto, ON



Jerry Mercer

CM On The Rocks, Please

Please cancel my subscription. This magazine is full of name dropping, gossip and hype. It contains nothing in the way of concrete advice, tips or education for the developing or amateur musician. No serious technical reviews, really nothing about music. It should be called the "Selling of Canadian Bar Entertainment" or "Music for the Drinking Man."



Just An Oversight, Mate!

Having read your 10th Anniversary issue, I must register surprise at what constituted Major Canadian Milestone events.

As publisher of a Canadian-based music consumer magazine which boasts a North American readership of more than 800,000 readers each month, I think we've contributed more than a few milestones without suffering the same fate as *Graffiti*.

Just for the record, here's a few *Music Express* milestones for you.

1985 — *Music Express* signs magazine distribution agreement with The Musicland Group to distribute 500,000 copies into the United States.

1987 — *Music Express* reaches a print run of 1 million copies for its December '87 issue, making it the largest magazine single issue ever printed in Canada.

1989 — The Jeff Healey Band becomes the first Canadian group ever to appear on the U.S. cover of *Music Express*.

The above three milestones rate as being slightly more significant than the rise and fall of *Graffiti* magazine. Not to be mentioned at all in that particular column was either a major oversight or a major insult on the part of your editorial staff.

Keith Sharp
 Co Publisher
Music Express Magazine
 Toronto, ON

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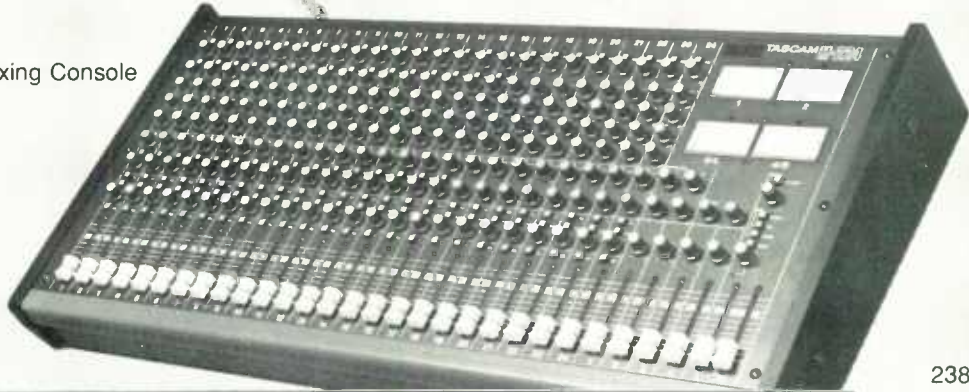
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FEEDBACK

Back To The "Egg"

I am seeking information, advertising etc. on a new product called an "Air Jack". This device, when plugged into an electric guitar and a ghetto blaster, stereo or radio, acts like an amp. They are relatively inexpensive and greatly portable. The information I have is they are manufactured in Dartmouth, Nova Scotia by I think his name is Rick Davis. I feel this product would greatly reduce the number of amps needed in our home by five musicians.

Any addresses or information you can obtain for me would be greatly appreciated.
Rhonda Hunter
Elrose, SK

Ed. note: You can contact Richard Davis at AirJack Wireless Systems Inc., Small Business Technology Centre, 70 Neptune Cr., Dartmouth, NS B2Y 4M9 (902) 465-8877.

Whoops! Sorry, Larry...

Congratulations on *Canadian Musician's* 10th Anniversary. Our publication formally acknowledged this important milestone by dedicating our March '89 issue to *Canadian Musician*.

I very much enjoyed your 10th Anniversary issue. The selection of articles, photographs and special features were all very interesting and brought back good memories.

I was disappointed with one glaring omission! On page 52 a list of "Major Canadian Milestones" was published... some very noteworthy items were listed but, somehow the introduction of *Country Music News* in 1980 was overlooked.

Country Music News is looked upon by the Canadian country music industry, artist and fan as a vital communication tool.

Notwithstanding all the inroads 'Cancountry' has made in recent years, it still seems that our music, our artists, and even our industry publication continue to face the challenge of being recognized by our musical brothers.

In any case, here's wishing everyone at *Canadian Musician* another great decade of publishing... maybe when you list milestones in your 20th Anniversary issue in 1999, you'll remember to include mention of *Country Music News*.

Larry Delaney
Editor/Publisher
Country Music News
Ottawa, ON

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Fender Guitar Warz '89



National Finalists for Coca Cola Classic/Fender Guitar Warz '89. Clockwise from far left: Final Grand Prize winner Eddy Patterson (Alberta); Michael Hutzel (Quebec); Larry Hall (Atlantic region); John Tonan (Ontario); Barry Player (Saskatchewan/Manitoba region); and James Devon (BC).

If the results of a country-wide search sponsored by Fender and Coca-Cola Classic are any indication, the best unknown guitarist in Canada is Alberta's Eddy Patterson.

The final competition was held on March 16th at the Entex club in Mississauga, Ontario. Among the judges were Peter Janis (Fender/TMI), Rik Emmett, Kim Mitchell, Derry Grehan (Honeymoon Suite), Brent Doerner (Helix) and our guitar-slinging editor, David Henman. Major jaw-dropping at the judges' table and throughout the capacity crowd

would indicate that we'll be hearing more from Patterson, a 44 year old Edmontonian who has performed with Detroit's Motown band, as well as Jimi Hendrix and Shari Ulrich's Hometown Band.

Patterson mixed a multitude of musical styles, techniques, sounds and technological advances in a smooth, seamless display of virtuosity, taste and musicality. He currently performs in The Eddy Patterson Project and The Big Miller Blues Band.

For more information, contact: TMI (604) 464-1341.

Trebas' Conferences

On Saturday, May 13, in Montreal, and Sunday, May 14, in Toronto, Trebas Institute is sponsoring two Music Industry Conferences entitled "The Music Business and You: Fast Forward Into the Future". "The two conferences will be almost identical and both will be open to the general public", says Trebas founder David Leonard. "The aim of these conferences is to give songwriters, musicians, record producers, audio engineers, managers, promoters, students, and other people on the periphery of the professional music business an opportunity to see and hear some of the world's leaders discuss every aspect of the music business". Some of the topics include: Songwriting and Music Rights, Music Technology (DAT, Synthesis and MIDI: Music Instrument Digital Interface), Recorded Music Production, How to Produce a Commercial-Sounding Demo, How to Land a Record Deal, Producing Music Videos, Audio Post-Production, Developing and Marketing the Artist, as well as current controversial issues such as The Free Trade Agreement, Counterfeiting, Merchandising, and New Technologies.

Each one-day conference consists of two facets: six one-hour panel sessions with four to six panelists from Los Angeles, New York, Toronto, and Montreal in a large theatre, and personalized workshops on songwriting (including song/demo critiques), MIDI/Synthesis, and a mock contract negotiation between entertainment attorneys, artists, and managers. The keynote speaker for both conferences is Tom Noonan, Associate Publisher and Director of Research and Development for *Billboard* magazine in L.A. Some of the thirty speakers confirmed for the conference(s) include: Tony Bongiovi, producer/engineer of Aerosmith, Bonjovi, Talking Heads, and owner of the Power Station Recording Studio in New York; Rob Quartly, award-winning music video producer; Bob Roper, A&R Director for WEA Music Canada; Donald K. Donald Productions, and Arthur Fogel of Concert Productions International.

The Montreal event will be staged at the Marie-Gerin-Lajoie Theatre, 405 Ste-Catherine St. E. The Toronto event will take place at the Ryerson Theatre, 43 Gerrard St. E. Door prizes, including a portable studio, will be awarded at the end of the day's events.

For further information about The Music Conferences, contact either the Toronto or Montreal locations of the Institute or: Diane Dagenais, Conference Coordinator, "The Music Business and You", c/o Trebas Institute, 1435 Bleury St., Suite 301, Montreal, PQ H3A 2H7 (514) 845-4141.

Make Music Day In Toronto

How would you like to see all of the latest musical equipment on display, all under one roof?

Make Music Day will take place on Saturday, August 12 from 10 am to 9 pm, prior to the opening of MusiCanada '89 (Aug. 13-15, for dealers only), at the Metro Toronto Convention Centre, 255 Front St. West in Toronto. Admission is \$6.00 (Seniors and children 12 and under & \$3.00).

In addition to a virtual banquet of the latest equipment, there will be seminars, concerts, workshops, Yamaha's *Battle of the Bands*, a supervised play area for children, as well as special events and demonstrations by various exhibitors.

For more information, contact: Melanie Kanarek (416) 485-8284/485-8295, FAX (416) 485-8924, or Brad Heintzman (416) 299-5353, FAX (416) 299-5876.

CM Looking For New Talent

In a new series of columns, tentatively titled *Showcase*, *Canadian Musician* will spotlight three or four new artists in each issue. To qualify for inclusion, send a complete bio, a glossy black and white photograph (don't forget to name the people in the

photo) and a cassette of your music. Also include an address and phone number where you can be reached.


Send your complete package to: *Showcase*, *Canadian Musician*, 20 Holly St. #101, Toronto, ON M4S 2E6.

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Summer Rock: A Music & Production Workshop

For the last four summers, approximately 50 East Coast musicians from fourteen to twenty-one have had the ultimate rock and roll answer to the "what I did last summer" quiz. For two intense weeks, they have closeted themselves in an old brick schoolhouse in downtown Halifax, Nova Scotia and participated in *Summer Rock*, a unique music and production workshop sponsored by the Canadian Conservatory of Music. The program has been described as somewhere between a jazz workshop and a band camp for rock and pop players. Bruce Chapman, director of the Canadian Conservatory in Halifax, says "Our philosophy has always been to help people make the kind of music that means the most to them, and to make it the best they can. What we try to do is use the music they love to help students learn about music in general."

Summer Rock offers a mix of theory and practise. Instruction classes are offered on all instruments as well as on such topics as improvisation, songwriting and arranging, music technology and MIDI, harmony, recording, jamming and rehearsal techniques. Bands are formed and intensive rehearsals

are held under the tutorship of an instructor. Besides providing opportunity to put theory in practise, these rehearsals prepare the bands for a major concert production at the end of the two weeks. Meanwhile, a production class of ten students will be studying sound engineering, lighting, stage design, management and production, and will be preparing to produce the final concert and video shoot.

The instructors at *Summer Rock* are all seasoned professional players, graduates of such schools as G.I.T., Humber and the St. F.X. jazz program. This year, for the first time, supervised accommodations are available. *Summer Rock* runs from July 24 — August 12.

For more information, write to: *Summer Rock '89*, 6065 Cunard St., Halifax, NS B3K 1E6, or call the INFO LINE: (902) 422-6561.

PolyGram: New A&R Director

PolyGram Canada has announced the addition of Corky Laing to the A & R staff, as Director. Previously with Chappell Music in New York, in the Professional Management Department, Laing was also recently involved in S.L.A.M. Management, with Earl Shuman. His name will also be recognized from his days as drummer, writer, and producer with Mountain and West, Bruce, and Laing.

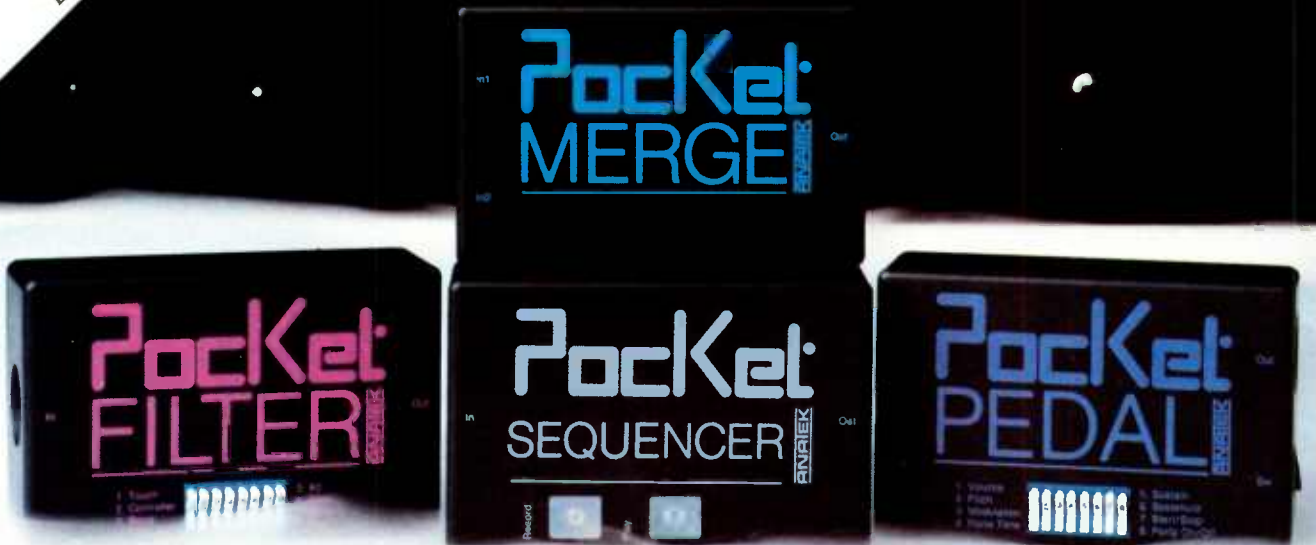
Laing will be based at PolyGram Inc.'s

head office in Montreal. He said, "I'm very excited to be working with PolyGram, and I consider it a creative challenge and an honour to be part of the company, helping to acquire new artists. I want to help develop Canadian artists for worldwide success."

For more information, contact: PolyGram National Promotion/Publicity, 6000 Cote de Liesse, St. Laurent, Montreal, PQ H4T 1E3 (514) 739-2701.

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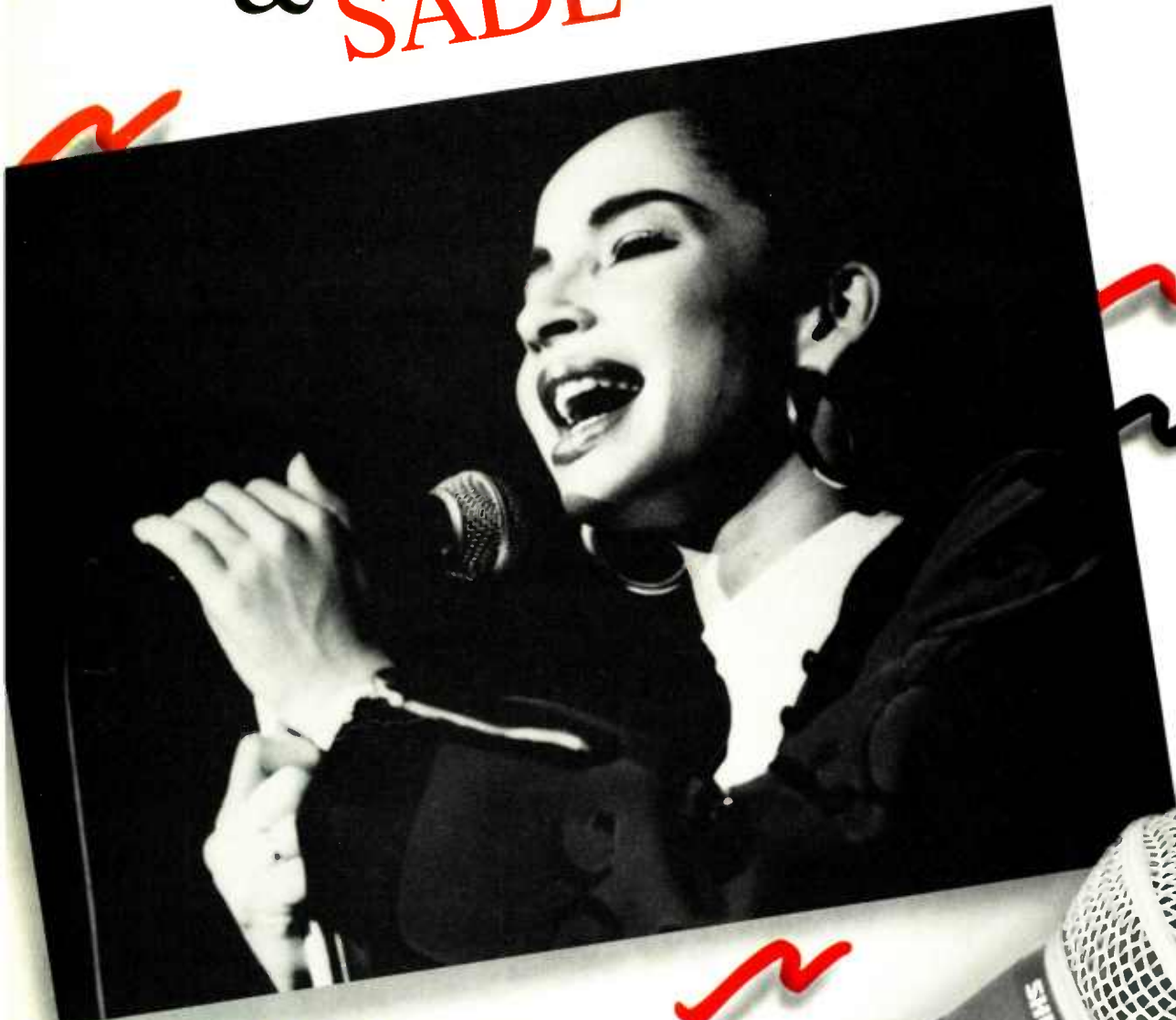
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Worldwide History

Footwork: Choreography for Musicians

There has been a surge of dance choreography in video productions over the past year. The success of the *Dirty Dancing* soundtrack and the accompanying videos has increased the popularity of video choreography throughout North America. Madonna's "Material Girl", Elton John's "A Word In Spanish" and anything by Michael or Janet Jackson is further proof that dance incorporated videos are becoming more and more prevalent on video stations across the country.

Dance segments are bringing with them a certain shine and polish to quality video production. Canadian video producers are also now turning to the expertise of choreographers in all stages of video production.

Monique Lavoie of the Footwork Dance Studios has been working directly with the group Candi for the past year through private classes and instruction in concert performance staging. Monique has also acted as the Choreography Director on all of Candi's three videos released on IRS Records.



Monique Lavoie

There is the choice of ballet, jazz or tap classes plus low-impact aerobics for general fitness. Footwork also offers stretch and toning classes on weekends. Monique will also assist performers with insight into television and stage performances.

Along with her on-going work with Candi,

Monique has also recently started working with Eria Fachin.

For more information, contact: Mary Arsenault, BE-BOP PROMOTIONS, (416) 530-4020 and/or Monique Lavoie, FOOTWORK, (416) 924-8469.

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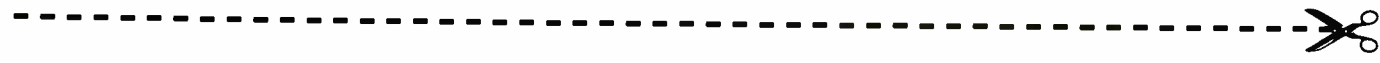
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Recording A Solo Guitar

by Keith Scott

Dear Readers: In the past, people have asked me "How do I learn to play solos in a recording situation?" As a guitarist, you will be called upon to show improvisational skills in the form of a solo section. Whether it's a solo idea or section for some of your own material or someone else's record project, here are a few hints that may help you prepare for what is required.

Practice Helps, Experience is an Asset

When recording with Bryan Adams, this is a frequent sequence. We discuss an appropriate sound in mind, then approach (wild and crazy or melodically inspired), then roll the tape and go for it. After a pass or two (we always keep the first takes), we talk about possible improvements or weeding out unnecessary ideas. We then try a few more takes. Occasionally we will compile a few takes by "bouncing down" several tracks to one then start again. This is a process used by numerous artists and producers. Sometimes they'll turn the tape around backwards to achieve a unique sound, ie: the solo sections of Bryan Ferry's "Slave To

Love" from the album *Boys And Girls*. Sometimes you won't need too much at all — maybe plugging into a Rockman direct to the recording console and adding a little delay. One example of that is on "I Will Be There" by Glass Tiger off their *Thin Red Line* LP.

Preparation

Before you begin, get a feeling for the mood of the song — be it high energy, a subtle ballad or swing/rockabilly. You'll need to decide on your chord types, use of harmonics, or picking. Then settle on a sound or combination — you can choose from a clean effect, a smooth, blues tones, something mean and dirty or just screaming to the max!

Occasionally when working for another artist, you don't have the opportunity to listen to the entire song, so be prepared to have a variety of styles and sounds to choose from. You will have to determine which guitar/amp/effect combination will work for the composition. Whenever possible, obtain the song title and lyrics.

Tracking

Remember to start out simple and stick to the basics. Experience has taught me there is

great truth in the old adage "less is more". Feel and spontaneity are of great importance. Sometimes a structured, well-thought out solo is needed, ie: stacked, parallel harmonics. Don't hesitate to ask for a little EQ, echo or maybe something different effect-wise like panning your solo against the track, or an outboard device like a harmonizer or chorus.

Pure, solid energy or emphasis on feeling seems to be the most demanded requirement these days, whether it be subtle picking or a Marshall stack cranked to "10". Try to build in that respect, from low pitched to high pitched notes, amount of phrases, level of intensity; or throw caution to the wind and just wing it!

Most artists want a solo that complements the vocal line or chorus of the song. They'll appreciate a reoccurring theme or motif in the track. Ultimately, the idea behind a winning solo is to highlight the existing track and build to a musical climax.

In many cases, an artist has been undecided about a recorded song until a killer solo has been laid down and given the piece a little spice and feeling.

Tips For Practise

Be sure to study your favourite solos note for note. Concentrate on phrasing, structure and overall feeling. I remember, as a kid, mimicking my favourite solos with my voice on the way to school. It's great to experiment with picking types, muting, double stops, alternate string picking, bending strings, shaking, smacking the guitar face and hitting the strings ahead of the nut.

Take a guitar through its paces with your favourite amp and experiment with the characteristics of both, as well as tone knobs feedback, different volume levels, harmonics and open strings.

Try recording a simple chord progression on a cassette. Then play it back and solo over it (on another cassette if possible). This will help you discover ideas and help eliminate some bad habits.

It's important to be flexible. Always keep your ears open for suggestions. Always be open minded about all musical styles — from flamenco to zydeco! Learning to solo well is a valuable asset — not only to the player but also to the composer.

As a guitar player, half the fun is the 16 bar break in your favourite tune. And along with traditional guitar music, take time to study other musical examples such as woodwinds, strings and piano.



PHOTO: CHRIS CUFFARO

Keith Scott plays guitar in Bryan Adams' band.

PRODUCT REPORT

ADA MP-1

Programmable Tube Preamp

by David Henman



Of the many advantages of the new generation of programmable rack mountable processing units that have become increasingly popular, perhaps the most pertinent is the fact that you can create exactly the sound, or sounds, that you want to hear, and take them with you wherever you go. Whether you're on stage, in the studio, in rehearsal, or just soloing in your headphones, the sounds you're used to are always only a patch change away. Roland's GP-8, for example, is reviewed in this issue.

But in addition to those wonderful devices with digital everything, we've seen the arrival of a plethora of new pedal and rack mountable units that re-create the peculiar and extremely popular characteristics of the vintage tube sounds, without having to transport a heavy tube amplifier everywhere you go.

Of these new units, one of the more sophisticated and flexible is ADA's MP-1 MIDI Programmable Tube Preamp. And quite a unit it is! You can store up to 128 different programs, any of which can be recalled in an instant via the front panel touch-sensitive pads, or by the addition of the optional MC-1 MIDI foot controller.

The MP-1 has three distinct voices from which to choose: Distortion Tube, Clean Tube, and Solid State. Once you've selected a voice, you then assign any of several parameters available: Overdrive 1 (attenuates pre-tube signal), Overdrive 2 (attenuates inter-tube signal/sets level of compression in Solid State mode), Master gain (post-tube, pre-EQ) EQ (Bass, Mid, Treble and Presence) and Chorus (Depth and Rate).

This is a multi-tube device, housing two 12AX7/7025 tubes. There is a programma-

ble effects loop (on/off) with adjustable send/receive level, a stereo headphone jack with level control, stereo outputs switchable from line level to instrumental level, and MIDI In/Out/Thru.

Comments

If you've decided to go in this direction and package your sound in a lightweight and easily transportable rack system, you may want to check several of these new tube pre-amp setups before settling on one. They're all different, and your ears and individual requirements will dictate the best choice. That said, I suggest giving the MP-1 a good listen. The range of tonal characteristics available is just about as wide as you could want. It does get noisy, as do all units of this nature when you begin riding the gains, so a noise gate is recommended.

While I couldn't really find anything on which to fault this device, there is one thing that bothers me, and that is the inclusion of the chorus effect. First of all, it doesn't make any sense. Players spending this kind of money will probably have a programmable delay with a digital chorus, although I do understand that there are many guitarists who prefer an analog chorus, and as such this one sounds quite good.

However, I really feel that this space could have been better filled with a compressor and/or a noise gate. Both, I believe, would be more useful in this situation, especially a compressor, in order to get the maximum sustain and fingertip response from that exquisite tube sound.

My minor quibble aside, however, this may be exactly what you're looking for in a tube pre-amp. The bottom line here is that it does indeed sound great!

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PRODUCT REPORT

Roland GP-8: Guitar Effects Processor

by David Henman

This is the first in what is intended to be a series of such reports on the new generation of programmable multi-effects processors for guitar. Although at first glance these rack units appear to be complicated and expensive, in actual fact they solve virtually all of the problems associated with using numerous pedals, and often turn out to be cost effective or, at worst, well worth the extra expense.

Eight Pedals In One Unit

Roland has, in fact, taken 8 of its (Boss) guitar effects pedals (hence the name GP-8) and mounted the chips in a single rack unit which is compact, programmable and MIDI compatible.

There are six analog effects, including dynamic filter, compressor, turbo overdrive, distortion, phaser, and equalizer; and two digital effects: delay and chorus. Each effect can be "tweaked" to your satisfaction, and the combined sounds stored as one of 128 different "patches". Any of these patches can be recalled using the front panel controls or, more conveniently for live performance, by using the optional FC-100 Foot Controller.

Furthermore, when the FC-100 is used, you can foot-control any one of the effects parameters by connecting an optional EV-5 Expression Pedal and assigning a parameter. For example, you can use the EV-5 as a wah-wah pedal by assigning the cutoff frequency of the dynamic filter to it. Similarly, you could control the amount of distortion, volume, echo delay time or chorus rate. And these parameters can be stored in each of the 128 patches.

A large back-lit sixteen character LCD provides a variety of information. For example, in a typical patch, it will indicate which effects are in and which are out, as well as the name of the patch. Incidentally, you can name or "catalog" your patches, and store that name along with all the associated settings.

Although 64 of the 128 patches have been pre-programmed by Roland, you can modify or change them. Thus, you still have full control over all 128 patches.

Using Additional Effects

An external effects device can be connected to the GP-8 and two of its effects switched on or off in any of the 128 patches.

Like most devices these days, the GP-8 is

MIDI-compatible, with MIDI In, Out and Thru connectors. Bulk dumping and loading are also possible.

Comments

The GP-8 is worthy of serious consideration for a number of reasons. It contains most of the effects that you'd want to use in any situation, the only notable exclusion being digital reverb. With the addition of the EV-5 you have at your disposal a volume or wah-wah pedal. Once you familiarize yourself with the procedure, programming is fast and easy, especially tweaking the various parameters via Roland's ingenious Alpha-Dial. And it is cost effective, in the sense that the equivalent pedals would cost nearly as much as this one unit — the programmability and flexibility (not to mention MIDI-compatibility) are, in effect, almost free!

That the unit sounds as good as it does will not come as a surprise to those of us who have come to know and love Roland's Boss pedals.

If you are still using pedals, Boss or otherwise, I strongly suggest you visit your local music store and test drive the GP-8.

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Harmonic Concepts in Jazz

by Bill King

I've always admired the imaginative flair the great jazz composers had for arranging a limited number of musical tones into a highly personalized statement. Duke Ellington, Thelonious Monk, Fats Waller, Jelly Roll Morton, Charles Mingus and others have all left a wealth of material meticulously structured, rich in harmonic and melodic content. The ingenious patterns Duke assembled eventually blossomed into some of the most revered pop songs of the day. "Take The A Train", "Sophisticated Lady", "Don't Get Around Much Anymore" and "Mood Indigo" have all weathered advances in time and technology to remain an important staple of the jazz musicians' repertoire.

While a student, I attended Monday night jazz workshops at the Louisville Academy of Music in Kentucky under the direction of Don Murray. As part of his program he insisted students spend quality time listening to the great jazz composers. One Monday, the music of bassist Charles Mingus was examined. I was fascinated by the experience, so I borrowed a copy of the Mingus *Ah Um* album.

During the ride home, I sat staring at the wonderful off-beat cover, anticipating the first play. Song titles like "Better Git It In Your Soul", "Goodbye Porkpie Hat", "Boogie Stomp Shuffle", "Bird Calls", and "Fables of Faubus" echoed their own abstract imagery.

From the first downbeat to the last fading note, I knew I had entered a world quite foreign to me, and was intrigued by it. Booker Erwin's tenor sax screamed the blues over pianist Horace Parlan's sparse gospel chords. Underneath, Mingus' bass lines rolled along guiding the band through moments of great joy and sorrow, punctuating the call and response arrangements improvised by alto saxophonist John Handy and trombonist Jimmy Knepper. These spontaneous arrangements mirrored the verbal exchanges between minister and parishioners prevalent in southern U.S. churches. When the volume of the dialogue increased, a heightened level of sensitivity occurred, causing moments of pain and euphoria to interconnect. Mingus possessed the ability to focus his strengths as a leader, arranger and musician to enhance his great skill as a composer.

I had the good fortune to attend Mingus' last performance in Toronto at the El Mocambo nightclub in the early '70s. I had heard he was in poor health, and performing was demanding physically, but somehow he overcame these obstacles to sound as

SWAMP MAGIC

Bill King

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Chord progressions for the fifth system: Ab79 G7+9+13 Gb7b9 13 Bb79 Eb79 Ab79 G7+5+9 C79+11

NIGHT PASSAGE MUSIC CAPAC

Ex. 1

Ex. 2

Diminished whole tone scales for soloing Whole and half step construction HWHHWWWW

Diminished scales for soloing Whole and half step construction WHHWHHWHH

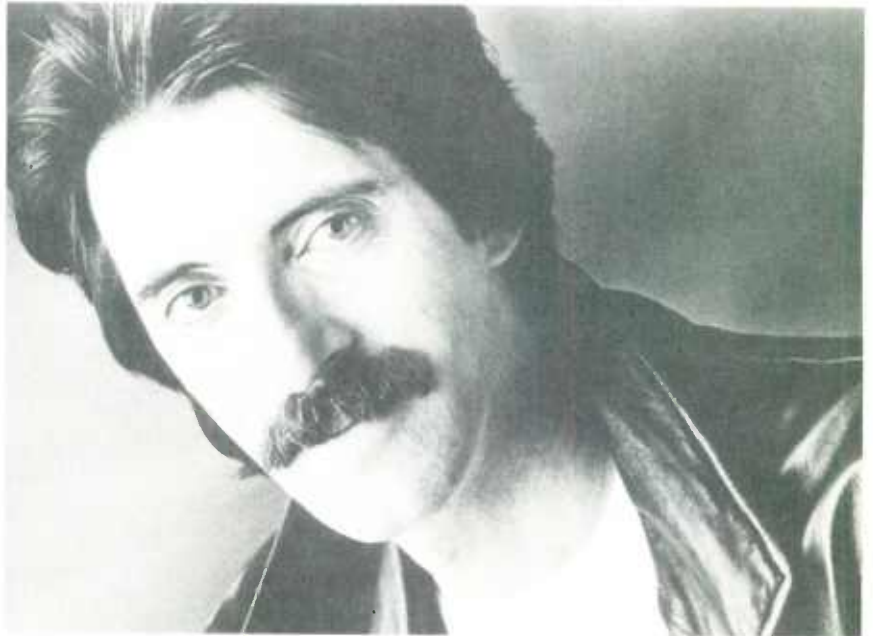
KEYBOARDS

youthful, provocative and purposeful as when I first heard him on record.

A few years prior to hearing Mingus in concert, I sat in front of my piano scribbling out a sequence of notes and intervals based on the harmonic concepts he employed. After a few drafts and revisions, I completed a piece of music entitled "Swamp Magic", as a tribute to a man whose genius I admire.

The first four bars revolve around a vamp which rocks back 'n' forth in half-step intervals. The blues-tinged melody moves slowly over a layer of augmented-ninth chords, shifting in chromatic steps. For soloing, I recommend using the diminished whole-tone scale over this passage (note ex. 1). The next eight bars alter between diminished and dominant seventh chords. Use both the diminished and blues scale for the desired effect (note ex. 2).

"Swamp Magic" should be played slowly with a lazy triplet feel. If you want to check it out, it's on a 1984 Night Passage recording of mine, *Avenue B*, which features saxophonist Pat LaBarbera, bassist Dave Young and drummer Joe LaBarbera.



Bill King is a keyboard player/singer with a new album, *Magnolia Nights*, on Penta/WEA. He also publishes *The Jazz Report*.

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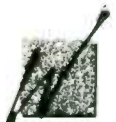
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Developing Your Bass Sound

by Dave Freeman

I believe that, if a note is played, it should be heard. Often I see bassists playing in clubs and I'm not hearing all of the notes being played. How do I know? I watch him. There's no definition or distinction to the notes being played, only a low rumble I term the drone tone bellowing from the stage. This is frustrating for the audience, as the bassist may be playing well, but is not heard. It's bad for the band because the audience may assume that the band and the bassist are poor.

Knowing your gear, your bass and bass rig is essential to developing a good bass sound. The first step to doing this is to start with your bass. Play your bass acoustically so you can thoroughly get to know the natural sound of the instrument. Your bass, not your amp, is your sound.

Experiment with different types and brands of strings. Flatwound strings give a round dull sound similar to that of a double bass, which is good for jazz or styles requiring that sound. Roundwound strings have a bright piano-like sound, useful for rock and funk and are great for slapping. Try various brands until you find the strings that best suit your sound and budget.

Next, you need your bass amplified for live performances. Every amp and speaker cabinet has its own sound or characteristics. Read the owner's manual and fully investigate the features of the amp. The amp is required to reproduce the sound of your bass and nothing else. Therefore, you will want to buy a system that will do this with the most accuracy. Major advancements in bass speaker technology have yielded products such as Hartke and Trace Elliot. Hartke products are made in New Jersey and Trace Elliot products come from the U.K. Both products do an excellent job in accurately reproducing bass and should be tried. Renting bass amps and speakers is a great way to evaluate the performance of a product under actual gig conditions.

Ignore all endorsement ads for products. Never buy a product simply because someone famous uses it. They're showing you that music definitely has a business side. If you can't explain why you bought a product, you shouldn't own it.

Compressors are a great aid for bassists. By using a compressor, you can maintain an even signal level sent to the amp. This also allows an even sound level sent to the P.A., which helps the soundman in getting a better mix. Also, it protects your speakers from



Dave Freeman is a freelance, live and studio, bass player and performs with the Toronto group Two Hands.

damage caused by transients.

A compressor is a must for bassists using five and six string basses. Slapping these basses without compression is not recommended. The transients developed from slapping will definitely damage 10" speakers, and possibly 15" speakers. I recommend all electric bassists invest in some type of a compressor.

Now, you're ready for the stage. But another situation develops — your amp isn't loud enough to be heard throughout the entire club. This is where the soundman enters the scene. The bass will be put through a direct box or the cabinet will be miked. How will your 'sound' sound through the P.A. system? You and the soundman are responsible for this. You must give him a good sound to work with and, assuming you have, he hopefully will reproduce it accurately. However, don't be satisfied or take the 'oh well, it's only the bass' attitude with a bad bass sound from the P.A. system. Ask the soundman to work on it until you're both happy. A good soundman will care about his mix and will naturally attempt the best sound possible. For example, at a local club that I played, the house soundman asked to hear my bass rig. He carefully listened to my sound and then proceeded to duplicate it very accurately through the P.A. system. Then, he offered to work on the mix until I was satisfied. I was very pleased with his mix. My sound was great and it resulted in a great gig for everyone.

The procedures described to achieve a good sound are generally easy. But occasionally problems occur. When this happens, you look at your system in sections — the bass and the bass amp.

Are you satisfied with the tone of your bass? If not, consult a technician regarding the characteristics of the instrument. Keep in mind that any modification that involves routing out some of the wood will change the natural sound characteristics of the instrument. The end result may not be better than before modification, regardless of how good the installed options are. 'If it ain't broke, don't fix it!'

If your bass tone is fine, but you suspect your amp isn't, consult the salesman where you bought it. The salesman can assist you with further understanding of the amp and make sure you're getting the full potential of the amp.

Practising and working on your technique will improve your sound. Practice time should be divided equally between using and not using your amp. First, practise without the amp. This will help you to know the natural sound of your instrument. So, when you use your amp, you'll know immediately if the tone is true to your bass. It may be necessary to adjust the equalization section of the amp to achieve the truest sound of your bass; spend time on this. The only difference should be the volume. Also, it will make you independent from your amp, and more aware of what you are actually doing. This is an aid in preparing for studio work. In most studio work, your bass will go direct and you'll hear yourself through headphones. It is a bit strange the first time.

Recording your practice session is important. Record yourself playing a familiar piece, written or from memory. Analyze the playback. Listen to your execution of the notes; note duration, clarity, attack, etc. Doing this will improve your playing immediately. Your faults are clear when you're listening to them, instead of making them!

Being a good bassist involves being part musician and part technician. Not only do you need to have good musical sense — time, rhythm, intonation, tonality — but you need to know the physics and technical part of your bass and gear. The better you want to be, the more you'll need to learn. It's a full time job and endless! You can always find something new to learn or work on. It keeps bass playing interesting and fulfilling.

Self Expression With Discipline

“...be sensitivestive to an artist’s music.”

by David Burton

The majority of the concert halls we (Rita MacNeil Band) perform in are acoustically very well designed. I would say, in the course of a performance, fifty percent of the time you could hear a pin drop, the music is so expressive and intimate. It seems every note you play is heard by the audience.

As a drummer and percussionist who has played many styles of music in the last sixteen years, accompanying Rita MacNeil has been one of the most challenging. The amount of self-discipline, focus and restraint it takes to deliver the goods, concert after concert, can be difficult at times. One minute you can be playing a country swing groove as soft and as steady as you can play it for four minutes, and the next minute triggering samples from drum pads kicking out some rhythm and blues.

It took some getting used to: spending time playing behind acoustic guitars and soft vocal textures during ballads required great discipline. I had to experiment with my overall touch behind the kit. I worked on a different cymbal style compared to what I was used to, and started using a much lighter stick, but with enough density that I could use it throughout a performance. Altering the weight of my bass drum foot and the dynamics of my snare drum was probably the most difficult.

After a while I felt comfortable with the chance and found myself hearing considerably more instrument separation through my monitors than I have ever heard before in other musical situations. It was wonderful!

Using mallets, brushes and a set of windchimes for different textures and colours seemed to work well with appropriate placement in some songs.

After purchasing the Roland PM16 Drum MIDI Interface with Two PD31 Roland pads, a whole other world of percussion sounds and keyboard textures was opened up to me.

On tour we have the system MIDIed with a Yamaha RX5 drum machine, the AKAI 900 sampler and a Korg M1. The beauty of using the PD31 pads is they feature three rim



David Burton has played drums with Ken Tobias, Allanah Myles, Lydia Taylor, Brian MacLeod, Dianne Brookes and Graham Shaw, among others. He is currently a member of Rita MacNeil's touring band.

pickups in addition to the one for the head. The same pad can therefore control up to four different percussive effects with four separate jacks. Using two pads, I have eight different percussion sounds, or a mixture of keyboard textures available to me at all times. Another nice feature of the Roland interface is that overall it has sixteen channels for microphone inputs. I use two channels for my acoustic snare drum and bass drum, with triggers for different snare and bass drum samples. After getting comfortable with the set up it's like having a percussionist playing with you, when used tastefully.

After working now for a while in this music environment, I feel my ideas and train of

thought have changed to adapt to the style. It's been invaluable experience and discipline, enhancing my versatility as a player. No matter how simple or different the music may be, in different performance situations there is always room for "self expression within disciplined boundaries."

In closing I feel that one of the most valuable things a drummer should remember is how crucial it is for your mind, ears and limbs to be sensitive to an artist's music.

EQUIPMENT: Yamaha Recording Series drums, Sabian Cymbals, Roland PM16 MIDI Interface with Roland PD31 Pads, AKAI 900 sampler, RX5 Yamaha Drum Machine and a Countryman headset.

Searching For The Perfect Mouthpiece

by Stan Klebanoff

Choosing a mouthpiece can be a great problem for the beginner. The common tendency for young players is to choose a mouthpiece used by their favourite player or teacher. What students don't realize, however, is that their own mouthpiece requirements may be completely different than others due to their own physical characteristics: lip size and shape, dental configuration and embouchure strength. The most important criteria for any mouthpiece is sound production. Whether you're looking for the large, dark, symphonic sound or a brighter more brilliant jazz/studio sound, your mouthpiece is the key factor in producing the desired result. As well, technical requirements such as flexibility, evenness of sound, attack and comfort should all be considered in the selection process. Every player should have a mouthpiece that fits his or her own individual physical and musical needs.

Before wading through the huge selection of mouthpieces on the market, it is important to understand the principles of mouthpiece design. The first and primary considerations are the cup diameter and volume. A large cup volume lowers the overall pitch of the instrument and amplifies the volume of tone, making the sound fuller and darker. This is caused by the diminishing of the high frequency overtones in the pitch. Conversely, a shallow cup depth has less lip vibrating in the mouthpiece, therefore a thinner, more brilliant tone. The cup diameter follows the same logic in terms of sound volume (the wider the cup diameter the larger the tone) but is also a key factor in determining playing endurance — the smaller the cup diameter the greater the endurance. The depth of the cup should also be matched to the instrument; a shallow cup for a piccolo trumpet, a large cup for a large bore trumpet, or a large cup for a Flugelhorn mouthpiece, since a big volume of air is needed to fill the large bell.

The rim thickness is of vital importance in facilitating good flexibility and endurance. If a rim is wide and flat, endurance, comfort and precision of attack are improved while a narrower and rounder rim improves flexibility, range and control. The narrower rim reduces endurance because there isn't as much surface area to distribute the playing pressure. If the rim is too smooth and lacks the "bite", the vibration of the lips will not have a sharp stop point, causing an unclear tone. If the rim is too sharp, however, it will dig into the player's lips and cause endurance and comfort problems. Most manufacturers

offer many different contours for their rims, the most popular being the medium-wide rim, since it offers a good compromise between endurance and flexibility. Of course, if you have very thick or thin lips the outer extremes of rim design might be more suitable.

The throat, the narrowest part of the mouthpiece opening, is usually a standard #27 or 3.66mm in trumpet, 4.5mm in French horn, 5.85mm in trombone and #16 or 8.1mm for tuba mouthpieces. Many players, however, choose to open up their throats one or two drill sizes to facilitate a freer blowing mouthpiece and a greater volume of sound. Keep in mind, though, that as the throat size increases, the upper register sharpens. Large throats should only be used by players with extremely strong and well developed embouchures.



Stan Klebanoff is a sales consultant and product specialist for the Band Department of Yamaha Canada Music Ltd., as well as a professional musician and composer.

An often neglected area when selecting a mouthpiece is the proper backbore — one reason being we can't see the backbore the way we can see the cup size. There are two important characteristics in the different designs of a backbore: the size and taper. If the backbore is small or tight, as often used on piccolo trumpets, the sound produced will be very brilliant. If the backbore is too small, then the sound will not only be too shrill but the instrument will play out of tune. Large backbores, more commonly used for symphonic playing, will produce greater volumes

of sound coupled with a darker tone. As with any facet of mouthpiece selection, choose a backbore that suits your style of playing, gives you a sound that is even throughout the range of your instrument and, above all, allows you to play in tune. Most manufacturers have designed backbores that will suit all the different needs of today's brass player. Yamaha and Schilke have five different backbore designs, while companies like Bach have narrowed down their initial research of 107 backbores to eight designs commonly requested by the professional player. If experimenting appeals to you, then try Warburton's screw rim selection of twelve backbores and thirty rims, or the unique "stepped" design backbore patented by Zottola Products.

Once you understand the principles of mouthpiece design, the vast quantity on the market will start to make more sense and you will see that all mouthpieces are just a variation on a theme. Many manufacturers, trying to bring acceptance to their products, usually give a reference when describing their mouthpieces; Warburton compares his to Bach, Schilke and Giardinelli; Yamaha has adopted the same numbering system as Schilke; Marcinkiewicz standard and signature models are compared to the equivalent models from Bach, Giardinelli, Purviance, Schilke, Mirafone and Conn. This means that if you are looking for a symphonic sound with a 17mm cup diameter, medium deep cup and standard throat, then you can choose from either the Bach 1 1/2C, the Schilke or Yamaha 16C4, the Marcinkiewicz #1, #2 or Bob Senescu signature, the Stork Custom Mouthpiece #2C, the Denis Wick #1C, the Zottola #66B or the Warburton #3M. These mouthpieces are constructed with basically the same specifications. Of course, differences in manufacturing technique and subtle variations in design will give each one a slightly different and unique feel.

Understanding mouthpiece design will help you narrow down the hundreds of products from the dozens of manufacturers, but the final test will always be how it sounds and feels on your horn. The perfect mouthpiece will be the one that provides you with the means of attaining the desired sound, allows you to develop a strong and flexible embouchure, maximizes your range and endurance; and solidifies your technique. Don't play a mouthpiece just because someone else is playing it. Analyze your own personal needs, and find the mouthpiece that will best fill them.

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Sonics, Tonics and Multiphonics

by Jane Bunnett

When I was working on my debut album with New York pianist Don Pullen, I told him that it was hearing him with Charles Mingus that lead me to becoming a jazz musician. He jokingly replied "and you'll never forgive me for it."

Many people have asked me how I developed my own style; to this I answer "listen, listen and listen." I feel it is very important to find a group of friends/musicians who share a passion for music like you do. This is a wonderful way to discover new recordings of various artists, with each person turning the other on to someone not yet discovered.

Also, tuning into alternative/community stations is great, as you can be educated and exposed to new sounds outside of your own record collection.

I have always felt it important to find your own voice on your horn, and one way of doing that is to listen to as many various styles as possible. Nowadays we often pigeonhole music — that's fusion, that's Be Bop, etc. — then copy what has already been successful in the marketplace; but to me being commercially successful is doing your own thing, and getting as large an audience as possible to pick up on it.

I've been very lucky to have met and studied with some wonderful musicians who are tops in their style and instrument. All of these players are from different schools of music but have given me a few pointers along the road that have opened up my understanding of playing music: Barry Harris, Frank Wess, Sir Roland Hanna, Jimmy Knepper, Dewey Redman, Don Pullen, James Moody, James Newton, Steve Lacy and Carmine Caruso are all artists or teachers that have had a profound influence on me.

Woodwind players Frank Wess and James Moody have been known for their great contributions to jazz ensemble playing, Frank Wess being a member of Count Basie's Orchestra and James Moody being a sideman for many greats down the years such as Dizzy Gillespie and Miles Davis.

I have had a chance to study woodwinds with both of them and both have stressed to me the importance of practising softly and listening to how one ends a phrase: "Is it long, is it clipped?" Sometimes you can forget, when improvising, how you finish the phrase, because you are thinking of the next one coming up.

Soprano saxophonist Steve Lacy is another wonderful player in the world of jazz, and there is much that can be learned from him in



PHOTO: RICK MCGINNIS

Jane Bunnett plays flute and saxophone with her own Toronto-based jazz group and on her debut album on Dark Light Records.

terms of woodwind playing and approach.

Lacy uses a very soft reed (no. 1) which allows him a direct response. This, of course, would not work for everyone, but the point I'm trying to make is that there is no reason to be fighting your mouthpiece setup. Make things comfortable so you can express yourself.

James Newton is a fantastic flutist who has certainly recorded some very ambitious repertoire involving the classical techniques of multiphonics. To grasp the technique of multiphonics one must begin with the harmonics on the horn. For anyone who does not know what they are, they can be

discovered by fingering the lowest note on the instrument and softly overblowing to get the different partials. At first maybe only one or two may be reached, but by proper practice many new sounds will be discovered; combined with the addition of the voice, multiphonics are born. There's lots of fun for you, and ammunition to throw back at that soundman too!

In future issues I will try to do some profiles on some of the other artists/teachers that I have mentioned as well as some classic obscure and not so obscure records to inspire you as a woodwind player in 1989.

Is It Real or Is It MIDI?

Part One

by Jim LaMarche

I hear a lot of guitars these days...and I think it's great! Perhaps we're rediscovering our rock & roll roots; getting down to basics and expressing our raw energy again. Today's youth seems to be latching onto that which was almost forgotten about...the guitar. Not only is it probably one of rock's most exciting instruments, but it is in fact a symbol of *real* rebellion (that and, of course, the Harley).

For the aspiring young musician, there are a number of choices. For those who wish to eventually write music, it's probably going to be either the guitar or keyboard.

For many, the choice is all too obvious — guitars are, quite simply put, more *fun*! With a little practice and some serious volume, you can come out playing your favourite riffs like a pro; and even better than that, you'll look amazing! No MIDI cables to worry about, no quantizing to do, no complex electronic setups, memory storage, file, save, cut, paste...YUK! For many musicians, MIDI synths are a real pain. Not only are they complicated to learn about, but many believe that they sound too mechanical, and understandably so. The early '80s churned out thousands upon thousands of synth bands, most programming their own brand of machine-like rhythms and cold, heartless melodies. It's no wonder that the guitar is hip again.

Keyboard MIDI synths are a challenge, and there is just so much stuff out there. How does one keep up with it all? I played and wrote all of the songs on my first record for A&M exclusively on guitar, then switched to keyboards for most of the second album *Searching For The Sunrise*. I might also mention that I flunked Grade 9 math. Algebra was my worst subject. Numbers and I don't get along, and yet my studio is now equipped with computer/sampling equipment and numerous digital and analog synths. So why would a guy with a record deal, a great collection of guitars and number-phobia switch to MIDI keyboard synths?

Three reasons:

- Flexibility...with a *bit* of basic MIDI knowledge one *can* do miracles with very little.
- Sounds! an endless palette...African percussion, Indian reeds, choirs, just about anything!
- The Future...with an intimate knowledge of MIDI recording techniques, the keyboardist will have more lucrative *career options* available, *beyond* the immediacy of the record business.

It's a fact of life that most records released (approximately 8 out of 10) in this country *lose* money. Even if you manage to get that rare record deal, the bulk of your advance money will go towards *the making* of your record. When it's finished, it better sell! Many artists don't receive *any* royalties, even though their records have gone gold (50,000) or platinum (100,000); and of course, we only hear about the 10-20% that do sell, while the 80-90% that don't go unnoticed. The record biz is a real gamble — any record company exec will tell you that. World class records *cost* a lot to make, and yours will have to be making a serious *profit* for the record company *before* you see any yourself.

So where does that leave our aspiring young musician?...first off, in a vast ocean of extreme competition. There are literally thousands of guitarists out there, probably ten for every one MIDI keyboardist. Some guitarists do manage to get session work, however these are the rare few who have penetrated the tight clique of session players who can read fluently. Some have had publishing deals; writing songs for a publisher can be profitable, but we're back in gamble-land again. Unfortunately, most of the serious guitarists I've known over the years are now

barely making ends meet, playing in cover bands, holding down day jobs (at music stores) just so they can pay the rent; and now that the guitar is hip again, more and more younger musicians are picking up the instrument for its obvious, *immediate* appeal...so what's real for the future?

Today's MIDI synths *will* be very real! Artists such as Howard Jones, Steve Winwood and Phil Collins are using these tools to create some exceptionally powerful recordings. I have recordings by certain artists where it is almost impossible to detect that MIDI was used extensively, and this incredible technology is getting better, cheaper and more user friendly. Next issue, I'll cover some ways that MIDI can instantly improve *the sound* of your music, and we'll look into some lucrative career options for the MIDI synthesist — film and television soundtracks — *in stereo*.

Future articles:

Part Two — Film and Television Soundtracks - In Stereo! What do Miami Vice, Star Trek (The Next Generation) and the new Twilight Zone series all have in common?

Part Three — MIDI, Musical Leggos - Let's Build. Assembling a personal MIDI system; some basic considerations, options and necessities.



Jim LaMarche is an independent music producer, active MIDI synthesist and instructor of music production at Trebas Institute, Toronto

Visualization, Stress and Breathing

by Eria Fachin

I'm studying voice — again. It seems I study for a year or two, stop for a while and go back again when I feel I need to. I guess what I'm trying to say is that I never stop learning about my instrument, because it's so affected by who I am. Basically, you can study your brains out and never get anywhere, because singing is so much more than technique. Don't get me wrong, I love hearing singers with great technique. I wouldn't be studying if I didn't. But for me, singing correctly means amalgamating body, mind and spirit. That's my goal; to be able to hear something in my head, no matter how technically difficult it may be, and to reproduce it vocally with no impediment — and to do it consistently! Believe me, when you sing six nights a week, four sets a night, you need good technique to do it well. (Lately, since the success of my single "Savin' Myself", I've been doing a lot of lip syncing, another valuable art form!)

VISUALIZE!

So much visualization goes into singing, because it's the only musical instrument you can't see. Therefore you have to visualize it! Sometimes I visualize the sound coming from beneath my feet. That's right! I see my whole body as a hollow column that resonates the sound. Hey, whatever works, right? Well, for me this helps get those full-voice midrange notes that we all love so much in today's pop music; about B flat to F# above middle C. These notes (especially for me), if not sung correctly night after night after smokey night, can lead you to problems with your voice. I know. I've been there!

LESS IS BETTER

I'm presently learning that the less you try, the better it is! I'm not saying it's not a lot of work; I'm saying that it's the approach — mental attitude (body, mind and spirit). So often, I've thought a note was going to be hard to sing before I sang it, and sure enough I didn't hit it. My mental approach was wrong. I'm learning that when I think of the high notes as needing less air rather than more air, I hit them more easily and more musically. By 'musically', I mean they sound less strained. There's not a huge struggle involved and you can hear that.

Of course there's a lot more to a good voice than mid-range, but I find it to be one of the most difficult areas to sing well. I guess it's because it's the breaking point for most singers; that grey area where you don't want to sing falsetto, yet, but you find you can't sing in the mid-range with as much ease as in the lower range. I find that since I've been study-

ing with my vocal coach, Carolyn Leslie, I've been able to bridge this area much more smoothly.

STRESS!

Being an intangible instrument, the voice can be really unpredictable at times. It doesn't matter how much warming up I do, some nights are better than others. I have found that the more emotional and physical stress I relieve, the freer my voice feels and sounds. Emotion and stress can really play havoc with the voice. That's not to say, if the song you're singing is an emotional song, don't emote. The key is to not let it get in the way. A good example of this is Barbra Streisand in the last scene of *Funny Girl* singing "My Man". She cried all through the song (so did I). You heard the sorrow in her voice, but she still sounded really good technically. I guess there's a fine line between knowing when to let go of technique and just singing without thinking about it too much.

LAST BUT NOT LEAST, BREATHING!

Another very important tool to singing well is, of course, proper breathing. My vocal coach (Carolyn Leslie), taught me one way (among others) to improve my breathing technique, which has been a real breakthrough for me. During our lessons, I wear a chain belt around my lower rib cage (and you thought singing was easy). The reason a chain belt is used is because it falls very easily if you don't keep your lower ribs and back muscles expanded. The belt has to be just barely on so that the second you stop keeping your ribs expanded, it will fall. The purpose of this exercise is to strengthen the back and the lower rib cage muscles to allow more space for air or support! The goal of this exercise is to have plenty of air, and especially to have control over it. Plenty of air with no control is useless and can be damaging. This exercise provided a real turning point for me in good vocal production. Once I got the breath working right, it's like everything fell into place. I know this sounds technical, and maybe like a lot of work; but once you learn good technique you forget about it when you're on stage,

and it automatically works for you. Then singing becomes effortless, and you can get into the song without thinking about how it sounds or if you're singing correctly.

Eria Fachin's single "Savin' Myself" was number one for 26 weeks on the British dance charts, including a record setting 14 consecutive weeks.

In the U.S. it reached number 50 on *Billboard's* Top 100 Pop Singles chart, after crossing over from the dance charts. The American success, interestingly, was the direct result of the president of Critique Records, an independent label, hearing the song at an aerobics class.

Her second single, recently released on Power Records, is a re-make of the Supremes' classic "I Hear A Symphony."



PHOTO: KEVIN NORTROP

Eria Fachin is a Toronto-based singer.

How To Get Publicity

Part One: The Basics – Where To Start

by David Henman

While I personally recommend keeping your name under wraps until it is painfully obvious that you are ready for attention (it is much more difficult to live down a bad report than it is to start from scratch), this series of columns is intended to provide you with a wealth of ammunition for your publicity arsenal.

Joanne Smale of Joanne Smale Productions Ltd. may very well be one of the most well-known publicists in the country and her list of clients and accomplishments is impressive and ever-growing. Joanne suggests that you first settle on why you're looking for publicity, and then investigate the avenues that relate to the area that you are pursuing. You'll want to check out print media, for example newspapers and magazines ("with magazines you have to be aware of the deadlines"), television (specialized programs - variety and interview, and newscasts) and radio (public information programs, interviews, campus stations).

Gino Empry is another well-known Toronto-based publicist. "I would start with a complete history, whether you think it's of interest or not, then write up a bio, including a list of what you've done so far, taking from it what looks good. Get pictures taken, ones that look interesting or exciting, and try and get some good demo tapes, or even a video if that's possible. A picture is worth a thousand words; moving pictures are worth 10,000 words.

"Getting out and meeting people is the most important thing."

The name Richard Flohil is almost legendary in the music industry. In addition to organizing such events as the Mariposa Folk Festival and running his own publicity and promotion company, Richard Flohil and Associates, Richard is the editor of *The Canadian Composer*, a monthly magazine for members of CAPAC. "I think the very first thing you have to do is (put together) a basic media press kit. This can consist of a decent photograph, black and white, high contrast, your name clearly underneath it, and if it's a band, the names of the members from left to right; a folder — if you have a custom-made one printed, so much the better — I think press kits that arrive in ten cent folders that you buy at Grand & Toy tend to look a bit shabby; and a simple bio or news story that says who you are and what you do. If you're a bar band, always include a list of your repertoire. If you're working Holiday Inns or that sort of venue, make sure your photograph is in colour.

"The basic press kit is your calling card. You're aiming it at two significant groups of people; potential employers, and media people who need to have some background about who you are and what you do and why you do it."

Richard also pointed out that the theme or look of your press kit should clearly reflect the type of act you are, and not be misleading.

Jim Monaco is vice-president of publicity for A & M Records in Canada. "The first thing is... hire an expert! People never want to pay for this, and that's the first mistake they make. The alternative, of course, is to do it yourself. You have to prepare some background material, send it out, and follow that up with phone calls. The point is to open the lines of communication.

"You don't really need a hook either", declares Monaco. "The hooks will emerge. You can't manufacture anything. The truth is the best selling point."

Ellie O'Day is a publicist with Vancouver-

based O'Day Productions. She points out that "one of the worst things you can do is over-generalize, like saying 'We're really committed, we're fun-loving', those very vague kind of objectives. What you have to do is sit down and really identify what your music is, who you are, what kind of goals you have, and get as many specifics down on paper; and then compose that as if you were sitting down talking to someone. Make it as conversational and as comprehensive as you can."

Once you've done that, what are the first steps to take? "Make a list of the people who are the most accessible to you. Don't make your goals too unrealistic at the beginning. Start with college radio, local weekly papers; get involved with an event that's already happening, like charity events or promotional events."

Future columns will focus on advanced methods, unusual and innovative ways to attract attention, and the 'showcase.'



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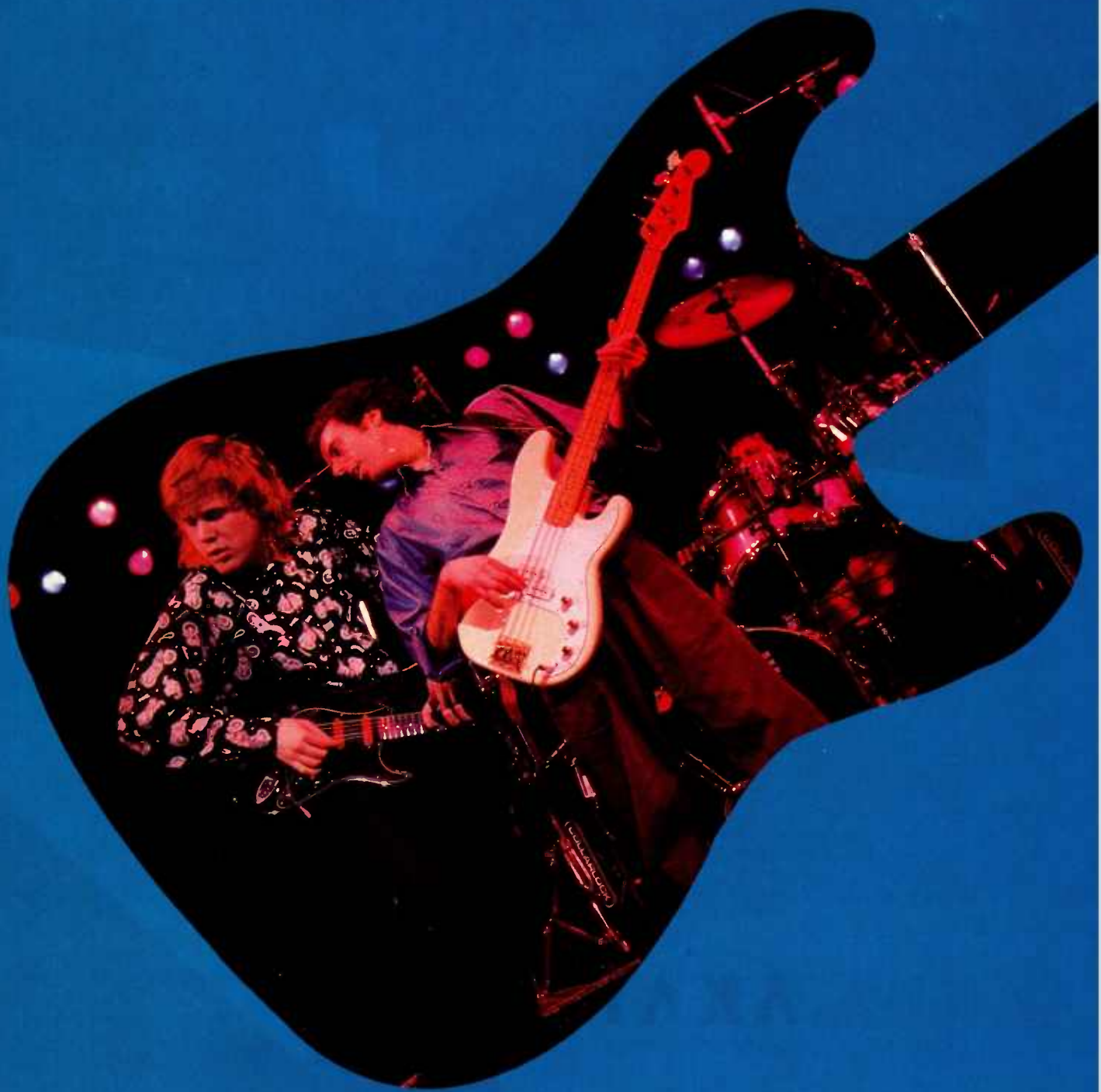
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The **JEFF HEALEY** **Band**

The Blues Trio Lives!

Thanks to Jeff Healey, Joe Rockman and Tom Stephen, the spirit of bands like Cream and The Jimi Hendrix Experience has been resurrected nearly two decades later. The Jeff Healey Band is a serious threat to the '80s "God forgive me for I have jammed!" approach, not to mention the play-by-number programmers, the "we have the technology" class of musical 'scientists.'

The music world, let alone our own country, has never seen anything like The Jeff Healey Band. Led by a handsome and very young man who has no concept whatsoever of the guitar hero as sex symbol/warrior/poser, these guys are players: they perform the music they love and believe in with no compromise or pretense.

Jeff Healey scares me. It goes beyond the brilliance of his playing. It has more to do with what he does with the notes he plays. He does "things" with those notes. He makes them bite, and sing, or scream. He makes them burn, sizzle, sting a little. He makes those telltale little hairs on the back of your neck stand up and salute...

It's scary.

Jeff Healey is the star, and Joe and Tom the

(continued)

BY DAVID HENMAN

The JEFF HEALEY Band

supporting cast. This is made clear from the outset. At the same time, however, this is a band, and each member has a role to play and specific responsibilities.

The Making of *See The Light*

How did you deal with the dilemma of putting your music in someone else's (the producers') hands?

Jeff: I think we can take credit for co-producing the album. I believe that when you're a band, like we are, you need an odd man out, because even though we're a band, we're individuals as well, with slightly different ideas about how loud the bass should be, or a particular high-hat pattern, to the point where you start going in circles. I think you need someone to step in and get

around everyone's pride and say 'look guys, this sounds good, and if you change it, you're going to ruin it.' But it has to be somebody you trust.

Should you look for your part, or let the part find you?

Jeff: The parts always find us.

Joe: That first idea that comes to you has the soul, the feeling that you're trying to express.

Did you do anything unusual in the studio?

Jeff: We put a little Gorilla amp in a garbage can and put one mic on it for the solo on "I Need To Be Loved".

How did you record the bed tracks?

Jeff: We put Joe's amp in one room, and mine in another room, with extensions so Joe

and I could sit in the same big room as Tom.

Joe: There was a baffle made of plexiglass so you could see him, for the cues.

Tom: Then we put the PA system in the room, with the room mics as well, so we had a live feel in the room. There was some leakage, but they got a pretty good handle on it.

Joe: They wanted some leakage, as part of the 'room' sound. Also, Jeff was putting ghost vocals on all the tracks.

Practice, My Son, Practice

You're pretty busy now, touring, travelling, etc. Do you miss having the time to practice, write and work out changes in your arrangements?

Jeff: We've rehearsed maybe a dozen times, or just a little more.

Joe: It happens on stage.

Jeff: On a good night, and we can all feel when it's a good night, that's when I, being the 'leader', will musically propose an idea. I'll just play something and I know that they (Tom and Joe) are with me, and we'll just start doing something. And more often than not, it becomes part of the song.

What happens when you add a new song to the repertoire?

Jeff: I know how to deliver a song with just guitar and vocals. I'll sing it through, show Joe the chords; and I've never been one to

THE STORY SO FAR

1985 — Jeff Healey performs onstage at Toronto's Albert's Hall with Stevie Ray Vaughan and Albert Collins.

1985 — The Jeff Healey Band is born at Grossman's Tavern in Toronto, where Jeff meets Tom Stephen and Joe Rockman.

1986 — "See The Light" recorded as an independent single on Forte Records.

1987 — Tom Stephen travels to New

York City to look for a record deal.

1987 — Arista Records signs the band, with Clive Davis taking a strong personal interest.

1988 — The first album, *See The Light*, is recorded with producer Greg Ladanyi.

1988 — The band appears in and records the soundtrack for the Patrick Swayze movie *Road House*.

1989 — *See The Light* sells platinum (100,000 units).

**KELLY, MIKE, DEEN AND GLENN.
AND SABIAN.
HEAR THE DIFFERENCE.**

Photographed in L.A. by Chris Cuffaro for Sabian.

The JEFF HEALEY Band

dictate a drum part, I feel it's personal preference. We'll run it down four or five times, get it to the point where we all know the parts and we'll say okay, let's play it live tomorrow night. To which Tom says, nooooo!

There's one in every band.

Tom: We work best under pressure.

Jeff: We're clowns. We have our worst shows in front of small audiences.

What about individual practicing?

Jeff: Joe's a dedicated 'practitioner'. I do my best practicing with other musicians, jamming.

Joe: With bass, you have to practice, or your muscles atrophy.

Jeff: After two or three days of not playing, I'll pull the guitar out and play for fifteen minutes or half an hour, keep the fingers moving, keep the calluses happening. But, I try to make it a point to get out to a jam session and play with different people, which I think is very, very important for a musician. You get back together as a band and you know a lot more. Even if we all show up at the same jam, we won't play together.

Tom: If you overpractice, I think you lose a lot of the emotion that goes into a performance.

God Forgive Me, For I Have Jammed!

Do you sense the dawn of a new era of impro-

THE PLAYERS

Jeff Healey: Born in 1967, with eye cancer, Jeff has been blind since he was one year old. Taught himself to play lap style because the normal way "just wasn't very comfortable." Has a collection of more than 10,000 vintage jazz and blues 78 rpm records.

Tom Stephen: Originally from Saint John, New Brunswick, Tom had a promising career as an urban planner, as well

vision like we had in the seventies with Cream, Santana, early jazz-rock fusion bands?

Jeff: We started off that way, because I was into that sort of thing, and we had very little material. We did things that ran for a minimum of ten minutes, and a maximum of maybe twenty. I once saw Tony Springer do a forty minute jam on "Breezin'". It was brilliant, but it got a little long. There, you're playing for musicians. The general public is not going to understand what it's all about. That's why real jazz, as far back as the twenties, was not marketable. It comes and goes. Swing brought out, for a little while, the importance of improvisation. Then Frank Sinatra came along with strings and it died.

as a small construction firm in his hometown, when he met Jeff and joined on as the drummer.

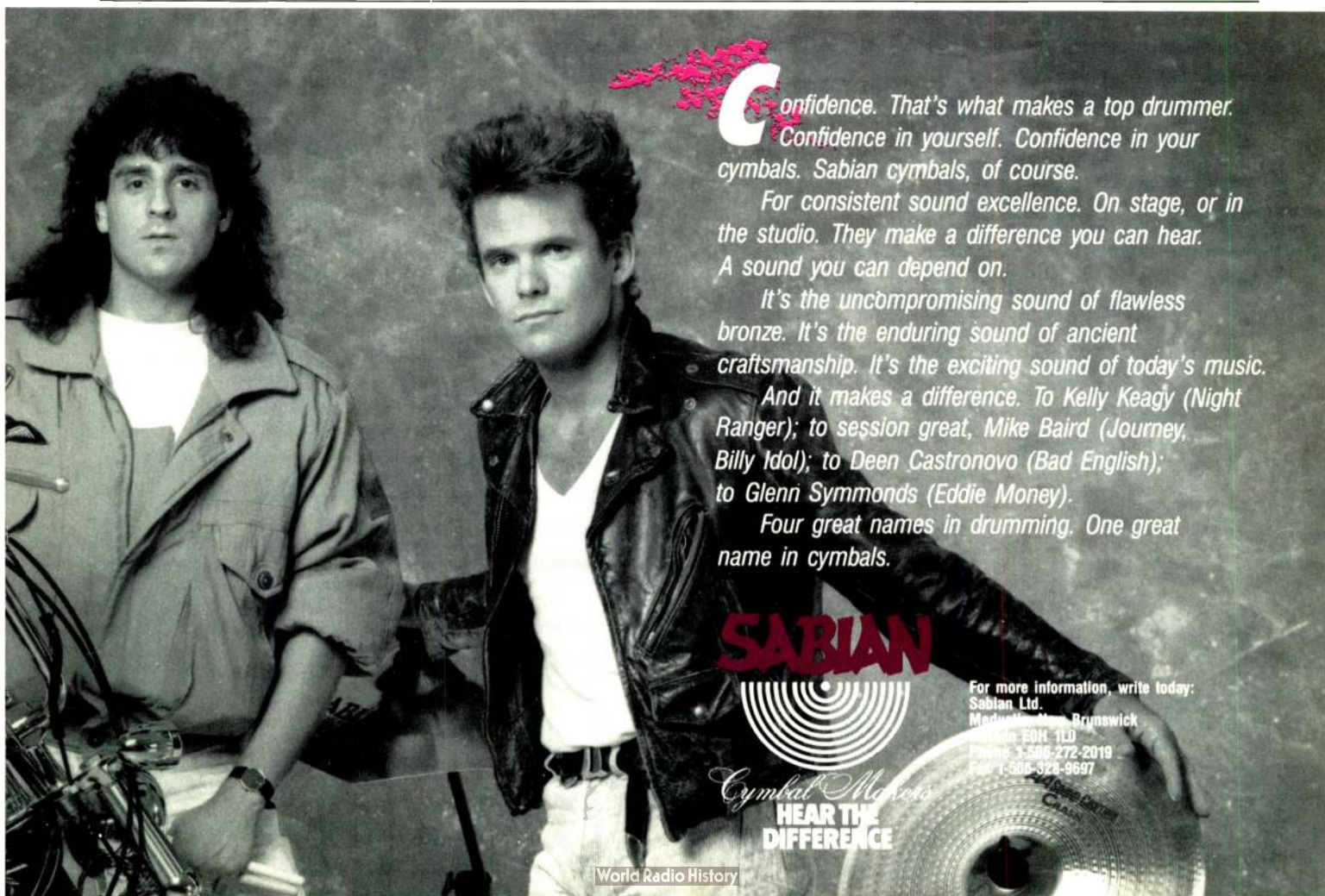
Joe Rockman: Joe ("yes, my real name is'...") Rockman was a session bassist with \$10,000 in contracts awaiting him when the chance to form the trio came along. A veteran of touring blues and rock bands as well as six years worth of classical guitar studies.

Rock 'n' roll had its little period, like you mentioned, which was quite successful, but once people straightened up from the acid they were on, they realized that they didn't quite understand what was going on. We were accused of jamming too much which, in retrospect, we were. We began to shorten things up, get things more concise. My guitar solos... I would try and take what I was doing in five minutes and package it into one.

Tom: Depending, of course, on how many beers we had that day.

Jeff: Well, that too. When you're trying to appeal to a wider market, there is no reason to play for hours on something. If you're a mature enough musician, it can be done in a

Continued



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The JEFF HEALEY Band

THE HEALEY HOLDINGS

Jeff

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Jackson Double Neck
Marshall JCM800 Amp
DOD PRC-6 Pedal Board with DOD FX90 Delay, FX40B EQ, FX705B Stereo Flanger, FX35 Octopus, FX50B Overdrive Plus, FX57 Hard Rock Distortion, and FX17 Wah Pedal.
Nady Wireless System
Boss TU-12H Tuner

Joe

Tokai Jazz Bass Guitar
Fender Precision Bass
Gallien Kruger 800RB Amp

Samson Wireless System
Chandler Tube Driver
Dynacord CLS222

Tom

Ayotte Drums:
Bass Drum 10" Rack Tom
12" Rack Tom 16" Floor Tom
14" Snare 14" Ludwig Snare
Sabian Cymbals:
1 x 8" 1 x 10"
4 x 12" 1 x 15"
3 x 16" 1 x 18"
1 x 20"

• *Anything unusual about your equipment?*

Jeff: I use a double-neck Jackson guitar. Also, the Evans pickups are Canadian-made. His (Rod Evans') single-coil pickups to me are the perfect (combination of) the standard single-coils and the humbuckers, and I love them.

Tom: I use Canadian drums (Ayotte) and Canadian-made cymbals (Sabian).

• *Do you use strictly standard tunings?*

Jeff: Yes.

• *Is your tremolo system floating, or anchored to the body?*

Jeff: I tighten it right to the body.

• *Have you tried the locking systems?*

Jeff: I don't like them. They're a pain.

couple of minutes.

Tom: Getting back to improvisation, we're one of the few bands that plays that way. We rarely play a song the same way twice.

The Rise of Technology

Are you fortunate to be touring internationally at a time when listeners are turning away from machine-generated music and sounds and seeking out real music played by real people?

Jeff: Yes, but not everybody is doing that. That's still going to continue and there's still a market for it. There's a strong market for what we're doing, but I honestly believe that

for all the talk of the rise of technology, through all that there were artists still playing real music... John Cougar Mellencamp, Springsteen, most of your heavy metal bands. I still haven't seen a synth-pop heavy metal band.

Joe: That'll be the next big thing.

Tom: Why didn't we think of that?

Do you sense a backlash against the technology?

Jeff: When you hang out with people like we do, sure. But still, you head down to Pat & Mario's (dance bar) on a Friday night — they love it.

Tom: Obviously, within the community that we know, among the musicians, there's a backlash. But the general public... when we were in places like Paris and Holland... they're still very heavily dance influenced. Rick Astley, even Tom Jones...

Joe: That's a cool record. ("Kiss") That music is very strong in the European markets.

Tom: They understand bass drum... hitting them in the chest.

How do you feel about the new technology?

Jeff: We used 48 tracks on some of our album. Joe's using a synth now.

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The JEFF HEALEY Band

Joe: Whatever it takes to help the artist, to help the writer create the sound he wants to communicate. For instance, "Angel Eyes" is very layered on the album. I have a sampler, and I've sampled like a Leslie effect on a B3.

Are you actually playing the part?

Joe: Oh, yeah. I'm playing the keys that are generating the sounds.

Jeff: I see nothing wrong with that in the usage of synthesizers. They're beneficial to get certain sounds that are necessary for the music, for the song.

Joe: As long as we're actually playing the instrument, because actually the synthesizer is an instrument.

Jeff: And it's a lot lighter to carry than a Hammond B3.

Do you draw the line there? If you see a band and half of what you hear isn't actually being played...

Tom: That's not a band. Stay home and listen to your stereo.

Joe: For his art form, if that's what he feels it takes, then he's entitled to his opinion.

Tom: But we think he's wrong.

Jeff: And he probably thinks we're wrong.

The Corporate Philosophy

You are self-managed?

Tom: We've formed a record and production company. As musicians, we're also partners. Everything is split evenly. We manage ourselves and do everything. Jeff is the star, Joe is the technician... The vehicle will be there as a company so that each individual... there's going to be times when Jeff is going to do something else, or Joe... and the money is there to do that.

What about publishing?

Tom: Don't let them bullshit you. Keep your publishing. We're lucky, 'cause we're the new guys on the block, so we can look at those before us, who got screwed. As a band, we sat down and said, alright, these are the traps that you can fall into. We don't have all the answers, let's get the people around us who do. We went out and got a guy, Tony Tobias, and we formed our publishing company, which Tony administers for us. And we got a lawyer, Richard Hahn, who knows his stuff. We wanted to keep as much control as possible in all the areas that are important to us. We bet on ourselves. We said, we think this album is going to go. If we can, instead of jumping on offers now, gamble and wait for this album to start happening, then we're going to have some bargaining power. Then we can start a bidding war. Instead of giving away our publishing we've made licensing arrangements for three years, and gotten substantial advances on each market. When this comes to light it's going to be the best publishing set up for a new band ever. Jeff only has six tunes, of the twelve on the album. It's been a matter of believing in yourself. We're dealing now from a position of strength. We have a label that's kicking butt on our behalf to make this record happen. We've got a bunch of guys who think the same way, we're together on this. And the

major component is to have the right people around you. Get good advice. But don't listen to "This is industry standard", 'cause there's no such thing as industry standard. Industry standards can be broken.

Jeff: We can sum it all up by saying, the three of us, we wouldn't change a thing. We did, from day one, what we believed we had to do. Technically, we might have made a couple of mistakes. But I don't think they're mistakes when you learn from them.

Is it possible for an artist to do it "their (the record company's) way", in order to be successful and then, having attained that suc-

cess, do what they want?

Tom: Where have I heard that before?

Jeff: Speaking for the three of us, we've learned from watching other people that being successful doesn't mean that you can do what you want. You *can* do what you want, but if it isn't what made you successful, you're going to go downhill real fast. Or, you can do what made you successful, and stay successful. So, unless that's what you wanted to do in the first place, you're trapped. We're guys who believe in getting what you want out of life, but you've gotta work for it. **CM**

Joe Satriani: Surfing with D'Addario.

"There aren't many guitarists around at the moment who can send a shiver down my spine. Joe Satriani is one of the few."
— Steve Vai

"I think a guitar player's got to be smart enough to be musically competent, but crazy enough to go out there and just let it all happen."
— Joe Satriani

Joe always does. With D'Addario XL120's. Live, and on his latest LP, "Surfing with the alien."

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P A U L



D E A N

PAUL

LOVERBOY GOES SOLO

"WE REALLY JUST WANTED TO GO OUT AND DO A POWER TRIO AND PLAY AROUND VANCOUVER," EXPLAINS PAUL DEAN OF LIFE AFTER THE LAST LOVERBOY TOUR.

Brian MacLeod (Chilliwack, Headpins) and Vern Wills were the accomplices. "Brian's famous for that, throwing a band together for a couple of months." But after just a week, Paul knew the trio wasn't working. He and Brian decided to go straight into the studio, make a record, and see what happened. *Hard Core* was the result.

"I had a dozen tunes, then decided it was only half an album. Then I had 25 tunes. Nine seemed to fit, to have a direction and style... I didn't know who I was yet. I didn't know what I wanted to be... when I grew up," he chuckles mischievously.

Though he makes room for humour, Paul Dean has a certain gravity about him. That's the 'hard core.' It's attitude. It's conviction, and impulse, and instinctive drive. It also comes from being a full-time rock musician for 20 years. Talking about his career, Paul will shrug to show something's no big deal. In his next sentence he'll reveal

that it's the only deal.

"I like singers like Robbie Robertson... 'non-singers' I call them... Jimi Hendrix, Randy Bachman, even Mick Jagger to a certain extent. He's not a great singer, but he's got emotion. He's got style and soul. That's what I got," says Dean. "I don't have any range to speak of. It's getting better as I'm singing more."

Dean never really had the chance before. Through more than a dozen band break-ups, Dean recalls saying, "This is getting me nowhere. I'm always taking a singer, building them up, then getting left high and dry." Ironically, though he was happiest in his thirteenth band, Streetheart, they bounced him, allegedly for interfering with management. Before the idea of a solo album could take hold, Dean met Mike Reno, "and it happened all over again."

"The Kid Is Hot Tonight" suited Mike

(continued)

B Y E L L I E O ' D A Y

DEAN

PAUL DEAN

Reno when Loverboy debuted at the start of the Eighties. The spark became a bonfire as Loverboy's debut broke all Canadian records, roaring up North American charts, but flickered out into cold ash in the wake of their so-called back-to-basics *Wildside*.

Hard Core is a tough rock'n'roll album, but reveals elements of funk, blues, metal, plus slide and twelve-string. "I wrote a couple of ballads...naw, I don't want to do ballads, what am I doing?!... I had some rockabilly stuff, some lighter pop. There was one tune in particular that I struggled with for a couple of months. I think it could be a hit, but it just wasn't the right kind of song. It's in the can... waiting for Mike Reno or someone to sing it."

"Sword & Stone", the album's lead-off track, was pitched to Reno after Paul Stanley (Kiss) passed on it. New York staff writer Desmond Child wrote it with Jon Bon Jovi. "Dirty Fingers" was also a former candidate for a Loverboy album, but it's even a greater stretch to imagine Reno delivering those lewd lines.

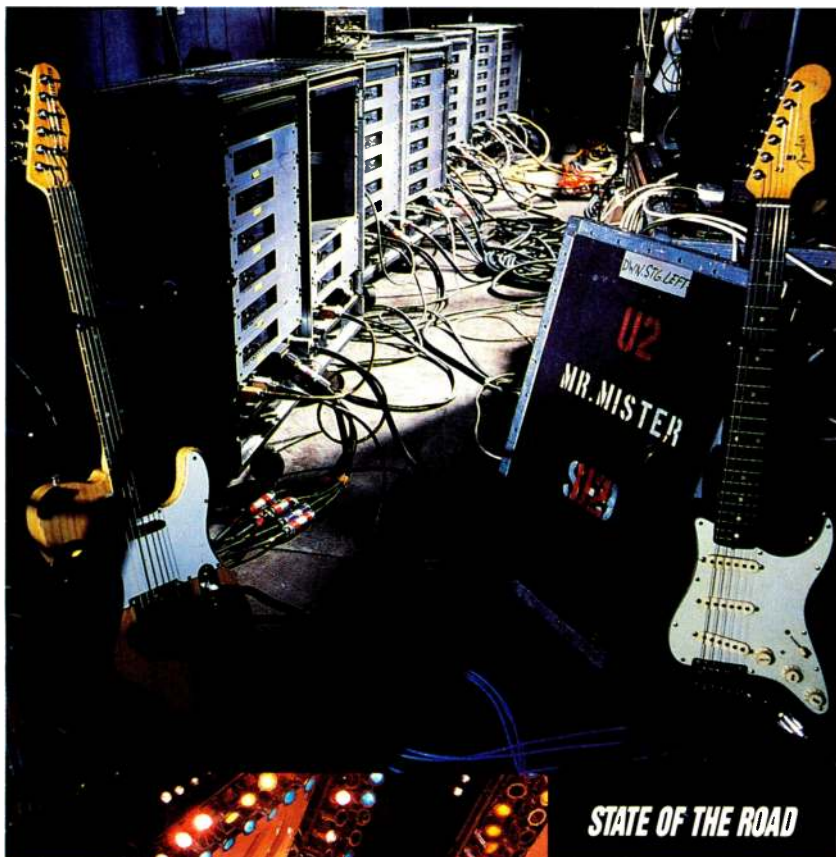
Loverboy is in mothballs, down for the count. "I could feel it fading," says Paul matter-of-factly. "Winnipeg was one of the first markets to lose interest in the band. Then it started to spread into the U.S. Then we had a few shows that were less than fun, opening for Van Halen. Why beat a dead horse? I'm really not getting off. I'm having to compromise all my music, all my lyric writing. Every tune was turning into a keyboard jungle. I don't want to be hanging around with Loverboy forever, especially if it's not working and you're not happy doing it. That's not to say we might not do it again."

Though *Wild Side*, recorded with original producer, Bruce Fairbairn, was considered Loverboy's rescue from the doldrums of the third and fourth albums, *Hard Core* is recorded with yet another approach. Most tracks were recorded at cozy Venture Studio in Vancouver, with Dean recording guitars, bass and vocals, and MacLeod on drums and keyboards. Paul covered his limitations as a vocalist with effects.

"Brian was in one corner, with an array of mics, and I was about ten feet away with my amp against the wall facing me. We put a barrier between the two so you wouldn't get as much leakage, and I played without headphones. I just moved my chair so I'd get the best balance of guitar and drums. That way I got the best ambiance I've ever had. It was like a rehearsal hall."

The challenge in that approach is planning ahead. "You can't always have the drums going or the guitar going. You have to build dynamics, lay out at some point and imagine the bass is doing its thing. 'Sword & Stone' has a vocal/drum break built that way." Like many experienced musicians, Dean avoids demos. "They're relaxed, everything's magic. Then you go back and try to recreate it and you can never get it the same."

The re-make of "Action", a song he brought



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to Streetheart more than ten years ago, is a different story. That band totally re-arranged it, starting with Spider Sinnavee's two-chord bass groove. "It's a fine line between being monotonous and being hypnotic," says Dean, who hopes to take a Canadian classic to a larger audience on *Hard Core*. "Action" reunited most of the old Streetheart. Matt Frenette replaced MacLeod's drum tracks, and when the new Streetheart passed through Vancouver last year, Dean couldn't resist borrowing Spider after the show to replace his bass line.

Much of *Hard Core* is attitude tunes, from the Adams/Vallance "Draw the Line" through the collaboration with Bon Jovi, "Under the Gun". Real life crops up in two tunes. Brian MacLeod's embryonic "Don't Give Me No Politics" became a direct critique of a writer who sings of politics then tells the press that it's only a song, and they just want to party. "Black Sheep" is Paul Dean, encapsulating in guitar overdrive his rebellion, from breaking family ties to asserting his refusal to compromise his music.

DEAN'S MACHINES

Paul Dean's vocals are run through a Korg 3000 with a pitch-changer. "We slightly detuned the left and right tracks from each other, so it's almost tripled." On vocals and guitar they used an AMS Chorus, "to fatten it up and spread it out."

Dean's playing a Kramer Baretta with an ESP neck, and a DiMarzio Super-Distortion pick-up. On "Draw The Line" he uses a Paul Reid Smith. Dean is a firm believer in locking tremolo, using Floyd Roses on all his guitars. "I'm totally close-minded. To me it's the only way to go!" And he used a Guild semi-hollow body with an active pre-amp and a large oval soundhole. It's now being used on stage on Geraldo's "Soldier Boy".

Onstage Dean is using a Yamaha SPX 90 with the pitch-changer effect, a Roland Chorus Echo, and a Tone Force (an R.A. Gresco, he thinks) for mid-boost on solos. He couples two 50-watt Marshalls, plugging one into the pre-amp of the other, for "that mushy sound, really smooth, like on the intro to 'Sword & Stone'."

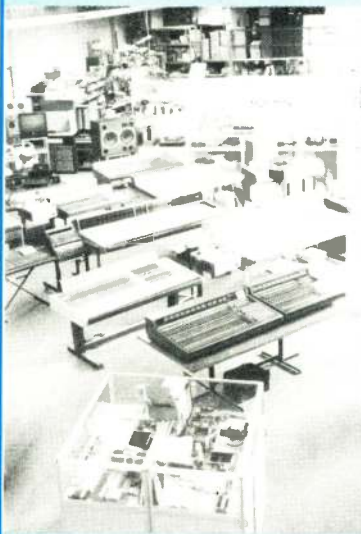
The Paul Dean road band includes an old friend of 15 years, Matt Frenette on drums. Dean found Geraldo Dominelli (guitars, keyboards, vocals) in Saffron (daughter of Bill) Henderson's band. A long search turned up Dave Watson (bass, keyboards, vocals) through the Kramer guitar people at the recent AES show. "I needed guys who could sing better than I could. Everything is loaded with background harmonies." Dean imagines rotating vocal duties like a ZZ Top, or Fleetwood Mac or Eagles show. The live set covers *Hard Core*, plus "Emotional", the one Loverboy tune sung by Dean, and a couple of Geraldo's tunes.

By his own count, Loverboy was Paul Dean's 14th band, but he doesn't seem to be counting these days. "I wanna do this for a while," he grins. "You only live once." **CM**



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Colin James



Tom Cochrane



Luba



1

SASS

JORDAN

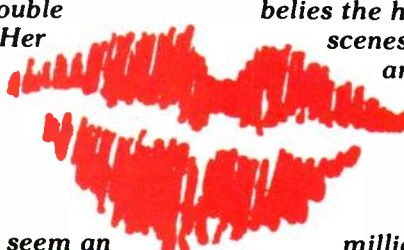
FROM PINUP TO POP STAR

The security guard leads me through the catacombs of Montreal's Metropolis Club. "It's a shortcut," he apologizes. We emerge into a dressing room area, then up a flight of stairs where we find ourselves in thick clouds of smoke, bright lights, and... action!

Sass Jordan is just finishing a take for her latest video, "Double Trouble", as we arrive. Her album, *Tell Somebody*, released this past December is steadily climbing the charts, already well on its way to gold status. While Sass may seem an overnight sensation to those outside Montreal, anyone hip to the new wave scene here in the early '80s remembers her dynamic bass playing and singing in the Pinups, thought by many to be one of the greatest unsigned Canadian bands ever. Sass has paid her dues.

Does she enjoy videos? "It can be fun, but it's an incredibly large amount of hard work. So is being a pop star! I wouldn't advise anybody to be a pop star unless they were in majorly good health and had endless

patience. I love to play and write and record in the studio, and I love to talk to people, but sometimes it can be really gruelling. I'm suffering from exhaustion, which is probably why I'm talking like this, but it's really cool when you're in good health." Yes, the freewheeling spirit of the "Tell Somebody" video belies the hard work going on behind scenes: promo tours, interviews, and a lot of travelling. Sass sighs, "You travel constantly. Doing shows is a lot easier than promo. Woah! Yeah, it's like you're doing ten million things in one day. You have barely enough time to take a leak. You've got friends and boy-friends and what have you going, 'You didn't fuckin' call me!' and, 'You couldn't find time to make one phone call?' No, I couldn't, 'cause you're constantly moving from place to place, you know? But it's part of the job." For years we had been hearing rumors of Sass Jordan being "in production". Her label, Aquarius (April Wine, Corey Hart, Tchukon) let Sass take her time. Her bio refers to a half (continued)



BY BENJAMIN RUSSELL

SASS

finished album being scrapped and work starting over.

"I don't think it was any longer making this record than anyone else's, 'cause you spend your whole formative years working towards your first album. When I was in the Pinups, we were being managed by Donald K. Donald. They never lost contact with me over the years and they called me up at one point and said, 'What are you up to now, why don't you bring in some tapes?' I said, sure, why not, and they said, 'We like this, why don't we sign you?' Well, after all the horror stories

that I hear about nobody wanting to sign you, and all that, I said, 'Fine, no problem, where's the dotted line?' So I did. It was basically an artist development thing, 'cause I was signed about 4 years before this record came out. I find a lot of artists say that kind of thing happens."

Things started to gel in January 1987 when Sass began writing with Bill Beaudoin, a talented multi-instrumentalist whose collaboration sparked a whole new set of songs. "The producer went, 'Wow! this stuff is great — it's the right direction!' and then we started recording in September."

Apart from background singers, there are only two performers on the record. Sass sang and Beaudoin played or programmed all the backing tracks. This is not unusual for 'bands'

like the Eurythmics, or any number of dance pop projects, but Sass is a rock 'n' roll singer and we were a little surprised. Did she like working that way? "No, not at all. It was a question of money. I would never want to do that again. But we had no choice at the time 'cause I didn't have a band."

How about the writing process? Who did what? Did she bring ideas to Bill, or vice versa? "It went both ways. Mostly him bringing me something and then we'd go from there. He writes most of the music and I write mostly the words, although sometimes he'll come in with a line and I'll work from that."

Do the songs have any special meaning for her? "They're just songs! It's ironic about 'Tell Somebody' because I didn't write it with any thought of a single, it was just the name of a song. I don't even know what it really means!"

Was there a conscious choice of material? A marketing strategy? "That wasn't what it was at all. It was more that we got bored. Okay, we did a song like this, then we'd get another idea and do a song like that, but we'd start writing the song before realizing that it was another style. It was cool, it was always something you like, that you want to hear."

The album varies in style from rockers such as "Tell Somebody" and "Double Trouble" to synth pop ballads ("Stranger Than Paradise") and the darkly moody "No More". What holds it together is Sass' husky voice, which roars one moment and purrs the next.

I asked her about the Pinups. "That was a really great experience because it was like being a little mini pop star without having the responsibility of it, you know? We had no album but people would be lined up around blocks, screaming your name, trying to pull your hair, your clothes and all that stuff. Autographs to high heaven.

"But I got fed up with sitting on the back of freezing cold equipment in these stinking little step vans in Maritime winters. I don't honestly know what happened because I wasn't occupying myself at all with the business in those days. It was just a goddamn joke. There were all sorts of things that almost happened and then somebody would screw it up halfway there. I mean, CBS in the States was really interested and people on this side were going, 'No, no, let's wait until we get this and that and this together.'

"But it's just as well. I mean, I'm not the slightest bit upset about it because I wouldn't be doing what I'm doing now. From the Pinups I learned that I love to do this."

Sass Jordan is going to keep on being a busy girl. Her distinctive vocal style has already embedded itself in the minds of thousands. On the strength of her debut album, Sass took home the Most Promising Female Vocalist Juno in March. That promise has already shown itself on record and video, on radio and TV, and by the time you read this, she'll be telling you all about it in person. Fronting a newly formed band, Sass plans to tour through the spring and summer. This time she'll be traveling first class! **CM**

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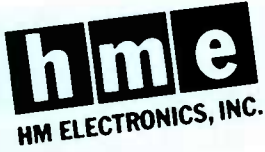
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HOW TO GET A RECORD DEAL

Part One: Strategies

BY BILL REYNOLDS

Being signed to a record deal creates its own problems. Once a band is part of a roster, at what level are they being supported? Are they considered a novelty, a medium power, or a star act in the making? How much money the record company ploughs into an act depends on their perception of the act's potential.

There are innumerable bands who would love to be offered the opportunity of having those problems. To that end, we decided to quiz a number of management people for tips and common sense advice on getting a young act noticed.

The bottom line is hard work and perseverance. Keith Porters, who runs Gangland management in Vancouver, the company responsible for handling 54/40, the Sons of Freedom and Bolero Lava, says that if he ever once had thought about what he was doing, he probably would have given up. He says, "My cynical response to young bands is that if you have to ask me how to get around in the business, forget it. The best way is to just blunder through the dark and gain as much experience as you can, because there is no formula."

Steve Macklam, whose Homestead Productions takes care of kd lang and Colin James, suggests that the new artist must have

some old-fashioned naivety to get by. He says a healthy amount of recklessness makes younger people do things that older and wiser people might shy away from. From his own experiences with his two star acts he says, "As a management company, we're young and from the street up. If I had had the time to be nervous about the status of some of the executives I was approaching, I might have been more cautious or formal. Young bands have to have a little of that too."

William Tenn, known by most as Skinny, suggests flailing away as well. His act, Andrew Cash, honed his craft with L'etranger. Skinny, who has also become Island records A&R Director, says, "Andrew toured the country three times, released three EPs with L'etranger, put an excellent band together, garnered all kinds of radio airplay and learned to be a showman. He did have management directing him, but he just went out and did it by hook or by crook. All he was doing was putting together ammunition so that record company guys would pay attention."

Attracting record company people on the lookout for polished live acts is one of two main methods of getting a deal. The other, which we'll get to, is sending out the demo packages to every company.

Mark Jowett, who runs A&R at Nettwerk records in Vancouver, says he is committed to listening to every demo he receives, but also knows a good live act when he sees it. He discovered Sara McLachlan, whose *Touch* LP was released last year, while looking at another act in Halifax. McLachlan was singing backup vocal and Jowett was taken aback with her stage presence. Jowett says, "She was only 16 or 17 at the time, so we couldn't do much, but we were blown away by her voice. She looked like star quality to me. Eventually we moved her to Vancouver to record."

Macklam subscribes to the "good old-fashioned modern touring approach." Both of his acts are such stellar live performers, they attracted instant record company interest. Macklam says, "We had people interested back when Colin was playing to 25 people in a blues bar. We didn't have to get to the stage of having to pack the clubs."

Macklam knew he was attracting attention in James' early days, but he waited until one company rep came backstage to shift into high gear. "When you get people like Stevie Ray Vaughn expressing interest it's time to get above it all and try to direct it somewhere. You use one person's interest to generate more interest. The bottom line is that it's

RECORD DEAL



PHOTO: VICTORIA PEARSON

k.d. lang



PHOTO: BRIAN LYNCH

COLIN JAMES



ANDREW CASH



ELECTRIC CIRCUS

these (A&R) guys' jobs to find bands. You have to create a buzz and then make them feel like they'll be sorry if they don't come out." By the time Macklam was finished, James had eight major label offers.

The other method of breaking through, the demo tape, is endorsed heartily by everyone. Stephen Stohn, a lawyer at McCarthy & McCarthy, is employed as attorney for a good percentage of Canadian pop acts. He says the demo is the fledgling act's ticket. "It's true the odds are against you, because record

companies receive 4-5,000 every year. It's like being struck by lightning."

Being chosen from the demo stacks might be like winning the lottery, but it is essential for bands to use Canada Post and get their material out. Porters says that even though he works in a small environment Gangland still receives loads of cassettes. He says, "The trick is to get into a relationship with an engineer who likes you and your music. On the other hand, real record budgets run anywhere from \$100-500,000, so no matter

how good that \$1,000 demo is, and no matter how good the A&R guy's ears are, I find it hard to believe they can sift through that."

Both Jowett and Skinny have practical advice for the demo novice. Keep it neat and simple. Send a Duo-tang with a three-song cassette, a photograph and a letter. Skinny says that way you keep your recording costs down. He also suggests rehearsing till you're blue in the face. Then you won't be paying for as much expensive studio time.

Jowett prefers the compact package sent in

ELECTRIC CIRCUS BUCKS THE TREND

Pier Rubesa and Shauna, the two members of Electric Circus, the electronic music and female voice duo who released their debut LP *Hello* on the English offshoot label of Virgin records called Venture late last year, do things differently.

Rubesa and Shauna recorded the LP in their home by themselves. They decided to put it directly to a CD quality master. They said "later" to Canada and the U.S. and headed off to Europe. Ostensibly, the idea was to shop the master around in England, France and Germany, but they had so much success in London they never made it across the channel.

The couple went door-to-door, meeting various A&R types from PolyGram, A&M, Warner Brothers, Vertigo-4AD-Beggars Banquet and Virgin. Declan Colgan, the head of Venture, didn't like their product very much when heard it initially. Shauna says, "We didn't freak out. We just kept

talking to him. We figured A&R guys practice the 'It's not for me' speech in front of a mirror, and it's the first thing they always say. Eventually he agreed to take the tape home with him on weekend." It turned out Colgan only liked one song on the record ("Snow"), but that was enough.

Venture is an experimental label, which fits Electric Circus' sound exactly. They didn't want to be on Virgin because that meant big budgets and more pressure. Pier says, "The mother label is a huge corporation and Top 40 oriented. We didn't want to be worried about paying back 50-100,000 pounds."

Electric Circus signed their deal without the aid of management or lawyers. They retained their publishing rights, but for 30% that Virgin takes for territorial promotion and administration. Pier says, "The contract is full of mind-numbing language. You'd think the last guys who would want to help us would be the Virgin lawyers, but they explained every detail. We made sure our recording costs weren't cross-collateralized."

The band made the grade by going against the grain of what only seems logical in

Canada. They ignored the Canadian and U.S. markets. They recorded for CD quality instead of demo quality. They hocked around a master instead of a demo. They visited companies in person, instead of sending tapes. They refused to employ lawyers and managers, and still received a reasonable contract.

Rubesa says they did their homework. They knew response would be minimal in North America. They targeted their market and watched their etiquette when dealing with record company folks. Rubesa says about demos, "The worst thing you can do in England is send a package, because so many look identical. 80% are just shoved to a corner. We found that the personal touch put the face to the music for them."

Rubesa says Canadian acts suffer in England because they're not well marketed. "People asked me who Corey Hart was, and he's a major star here. We're apparently the fifth-largest selling Canadian act there, and we don't sell a lot of records. There seems to be a real breakdown with marketing over there."



PHOTO: PLUM STUDIOS

STEPHEN STOHN



JEFF ROGERS

the mail to the personal touch. He says, "The last thing an A&R guy wants is an artist coming in to see him every week. You need an objective opinion. To some degree Nettwerk sells the artist, but 90% of it is the music, so having the potential signing bothering me is the worst thing."

Jowett says the Duo-tang method was used by Lava Hay, who were recently signed by Nettwerk. Of course, Lava Hay did have a video in rotation at Much, so that helped. "It was all there. If you like an artist's tape, you

phone them. You talk to them, because you want to get to know them a little more, to see if you want to enter into a 10-year relationship with them."

If Lava Hay's video was a bonus for Macklam, The Pursuit of Happiness' "I'm An Adult Now" video was a crucial factor in the band becoming managed by Jeff Rogers. He loved the video and eventually hooked up with TPOH. This in turn led directly to them being signed to WEA Canada for the release of the 12" of their hit video. Rogers was

friends with various WEA people through his previous assignment working at Head Office Management with Honeymoon Suite, who were also signed to WEA. TPOH did not last long with WEA, but that got the ball rolling for Rogers, who shopped the band around for another two years before settling on Chrysalis U.S.

Aside from demos and videos, bands can go all the way themselves and produce a finished master. Then they have to pitch the master to record companies, who may be

RECORD DEAL

interested in a product that is already at the final mixing stage. But lawyer Stohn says he disagrees with this concept. He says, "If the company likes the product, you'll get almost the same deal. The artist will still want an advance, because he's already paid for the recording costs. The company is still going to have to spend \$250,000 marketing it."

Stohn recommends the finished master route only if you've been turned down by all the labels and you still believe in your product. "Sure, if you think they're hot, why not? But not at the beginning of the process."

Macklam points out that finished masters

can be a good thing in the early stages. He says both James and lang released independent LPs on Homestead's label, Bumstead. "I had some experience releasing albums because I had done the Vancouver Complication project (the first Vancouver compilation of punk and new wave groups in the late '70s) as well as later ones. But James' and lang's records were really just calling cards. At least then the industry had something they could relate to in terms of what kind of company we were, and how the artists projected themselves."

Small companies drive most of these acts. By establishing a foothold with a management company, the young band effectively builds a team to attack the problem of getting a contract. Skinny says

management can help the young act, because some A&R people tend to sit up and take notice if the new artist is under the wing of a known quantity.

In Andrew Cash's case, it was perfectly weird circumstances that led Skinny to sign him. Skinny was in to see his friend Lee Silversides, the president of Island Canada, talking about finding an act to manage, because he was in between projects. Silversides asked Skinny to take home a box of 400 demo tapes and write reports for him. The same day Steve Blair, a booking agent friend gave Skinny a copy of Cash's *Fringe Sticks + Stones EP*. After listening to every cassette, he reduced the possibilities to a dozen. Then he listened to Cash and decided he was better than all of them.

Meanwhile, Skinny kept collecting tapes from Island, then started getting paid by Island, then finally was given a titled by Island. "I became A&R man after I became Andrew's manager. Now I manage Island's entire domestic roster."

Gangland is another small company. Its roster is almost too large at three, says Porters. They didn't know whether they could effectively do the job for their latest acquisition, the Sons of Freedom, but decided (budding brilliant bands take note) they were too good to pass up.

Like any other organization, Gangland loves a lot of music out there, but doesn't feel they have the resources to sign all they want. They also feel many bands are very good, but are into music alone and not the business of music.

Porters says, "We thought The Sons were unique in character. Love 'em or hate 'em, and we loved 'em, they weren't like anybody else. We feel that's what necessary to cut through in America. The other thing The Sons had was a very focused vision as to how they wanted to portray themselves, and most bands don't have that quality."

Macklam says that small companies like Homestead, Gangland and Netzwerk use the same methodology to signing artists. He says, "We don't have a lot of money. The first thing we do is get a band out on the road to toughen them up. If the band is great, they will very quickly start turning a profit. That money is pumped right back into the project. We'll put everybody on a wage and keep them working. That puts pressure on management to keep everybody working. Living on welfare and a \$250 retainer just doesn't work."

Bands must learn to be self-sustaining first, says Macklam. The toughening process helps artists to avoid desperation moves when getting close to signing a deal. James hires all his crew and treats them like family. When things don't go well everybody suffers instead of a few.

Macklam says, "If you're in for the quick nuke, you'll be selling insurance or Encyclopedia Brittanica next week. The real focus is not the contract, but having a band that can survive the emotional turmoil of living in this industry. What's the point in putting out a record and then breaking up? Bands break up because they argue, because

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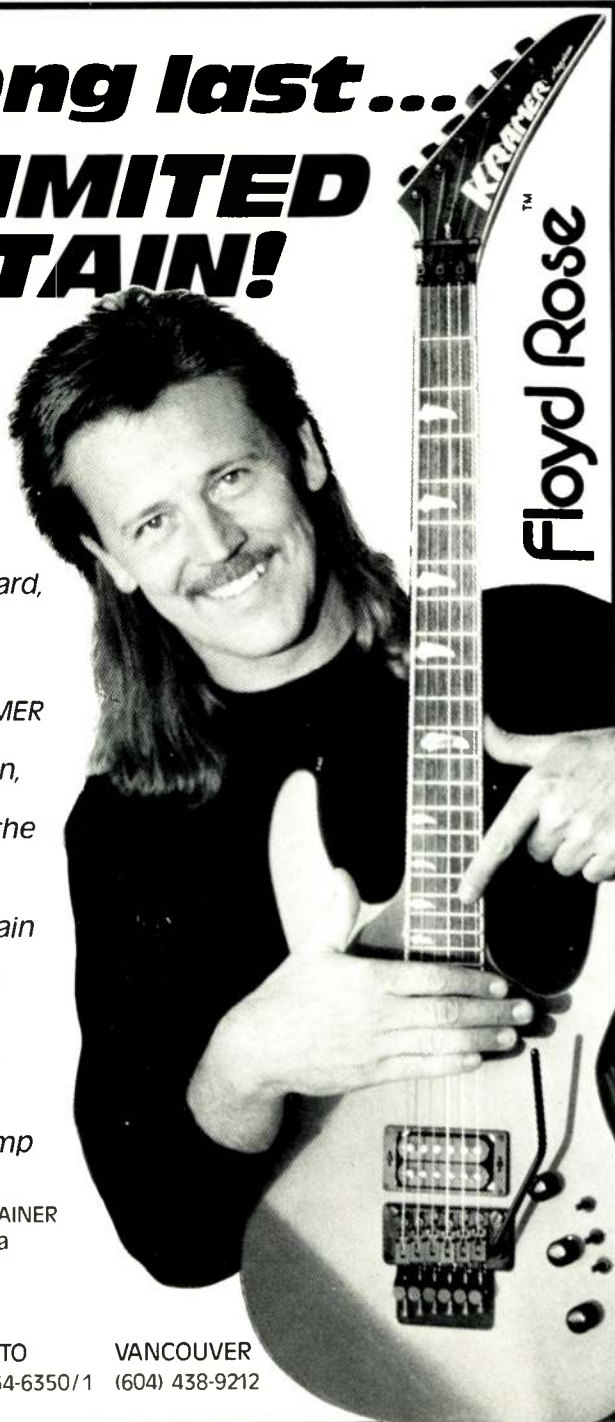
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they don't like the road, because their wives are sick and tired of them fooling around with teenage girls, whatever."

While you're establishing your ruggedness, you still want to attract A&R people. Porters says it's important for the act to establish some kind of relationship with record company people. "If you want feedback, you have to go out and get it. They'll hear a tape, maybe see your gig. Maybe they'll ask you for another demo. Maybe they'll even pay you to make one. But you want to get to the point where you can say, Look, if I was with your company, what would you say about these songs?"

With A&R people, the artist never really knows what A&R is looking for at any given time, because their ears evolve. If a band sends a second demo along the company guy might like what he hears because he happens to be looking for that kind of music. The listener might notice an improvement in songwriting or playing and give them a call.

Macklam's theory is that there are so many awful bands out there, from a purely marketing perspective, the A&R guys really have to be convinced. "Initial inaccessibility should not be misinterpreted as a lack of interest. They are interested, but sometimes you have to get them by less direct and more conniving routes. One thing every band should do is to educate themselves about exactly who in the industry might be interested in them."

One last comment the managers of these budding star acts all agree upon is attitude, as in leave your sunglasses at the door. Rogers says attitude is great, if, like Guns 'n' Roses, you have it already. If you don't have it, don't bother trying to impress anybody, because they've seen it all before. Jowett's advice is to just be yourself. The one thing he dislikes strongly is ego. He says, "It's not good to hype yourself too much. It reeks of ego, which is already a big problem in the business. A record deal means compromises, arguing, moderation, reasonableness, an open attitude and being calm and businesslike. If an artist is hyping himself all to hell, I know I'm going to have a problem down the road."

Porters' attitude towards attitude is that many idealistic artists are hypocritical when they are condescending towards the industry. "Many young musicians have a lot of preconceived contempt for record company people. I say they have contempt for themselves because they want to become part of that business. It's one thing to have a little edge, like Jane's Addiction say, but you have to have a healthy amount of respect for everyone in the business. A&R guys may not be in position to sign you, even if they love what you do."

Hit by lightning, win the lottery, one in a million, snow in August, these are the cliches of getting signed. But hard work, dedication and guts count for something. Next issue, the international record deal, the licencing process, performing royalties, mechanical royalties, publishing companies and signing the big contract.

CM

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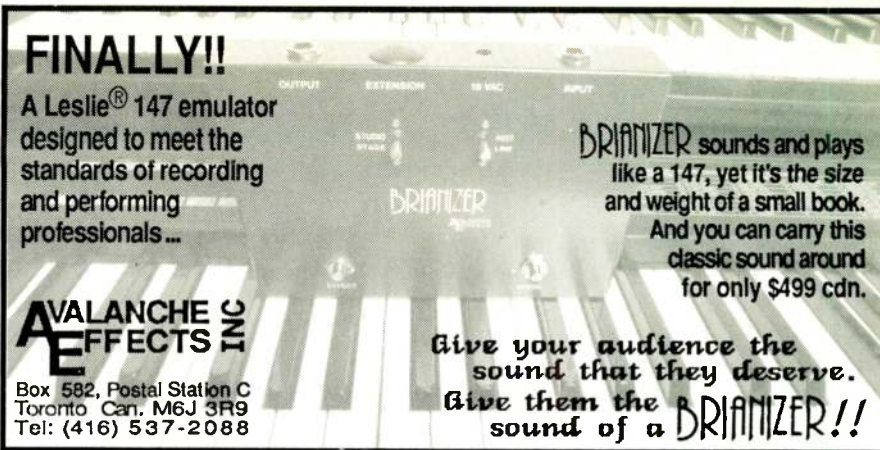
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Just why did you buy the latest MIDI equipment? What do you hope to accomplish with all this gear? Why would convert your ordinary looking desk into the flight deck of the U.S.S. Enterprise?

You are a musician, of course, and you want to make music.

"M" Stands For "MUSICAL"

By now most musicians know that MIDI is a serial line that links two or more electronic musical products (such as two keyboards, a keyboard and tone generator, or a tone generator and sequencer). Since the introduction of the "Musical Instrument Digital Interface" seven years ago, enthusiasts have focused primarily on the technological aspects of this innovation. Much has been written on setting up studios, patching equipment together, and understanding the technical side of MIDI communication. In short, the "Digital" and

"Interface" aspects have been thoroughly explored.

All the state-of-the-art equipment and expertise won't help, though, if we forget that "M" stands for "Musical". If MIDI is to serve us (and not vice versa) we must treat it as a means of making music, not as an end in itself.

There is no question that MIDI has opened new doors in the music field. Through a complex network of equipment, a single musician can have a complete band and studio in the home. The aspiring composer/arranger can use a MIDI work station as a compositional/arranging tool; from piano to full orchestra, all the musical instruments have been reproduced and can be triggered from a MIDI keyboard, sequencer or computer. No longer is the composer limited to the sound of a piano during the compositional process, nor the arranger to the sound of the instruments in his head. As well, the songwriter selling material to a record company or publisher can make a demo tape without having to rent an expensive studio and hire musicians. A properly sequenced demo produced in the home can still show the value of a song without the inconvenience of spending costly studio time and booking musicians. A budding recording artist/performer can do the same, or may even use the MIDI equipment to back up a live performance. MIDI has expanded the musical horizon, providing endless possibilities in this digital revolution.

As the technology continues to improve, composers, arrangers and performers will have even greater capabilities for efficiently and effectively developing the musical results they desire. Nevertheless, MIDI is now without its limitations, and those restrictions are less of a technical nature than of "human nature". That is, MIDI, at any given moment,

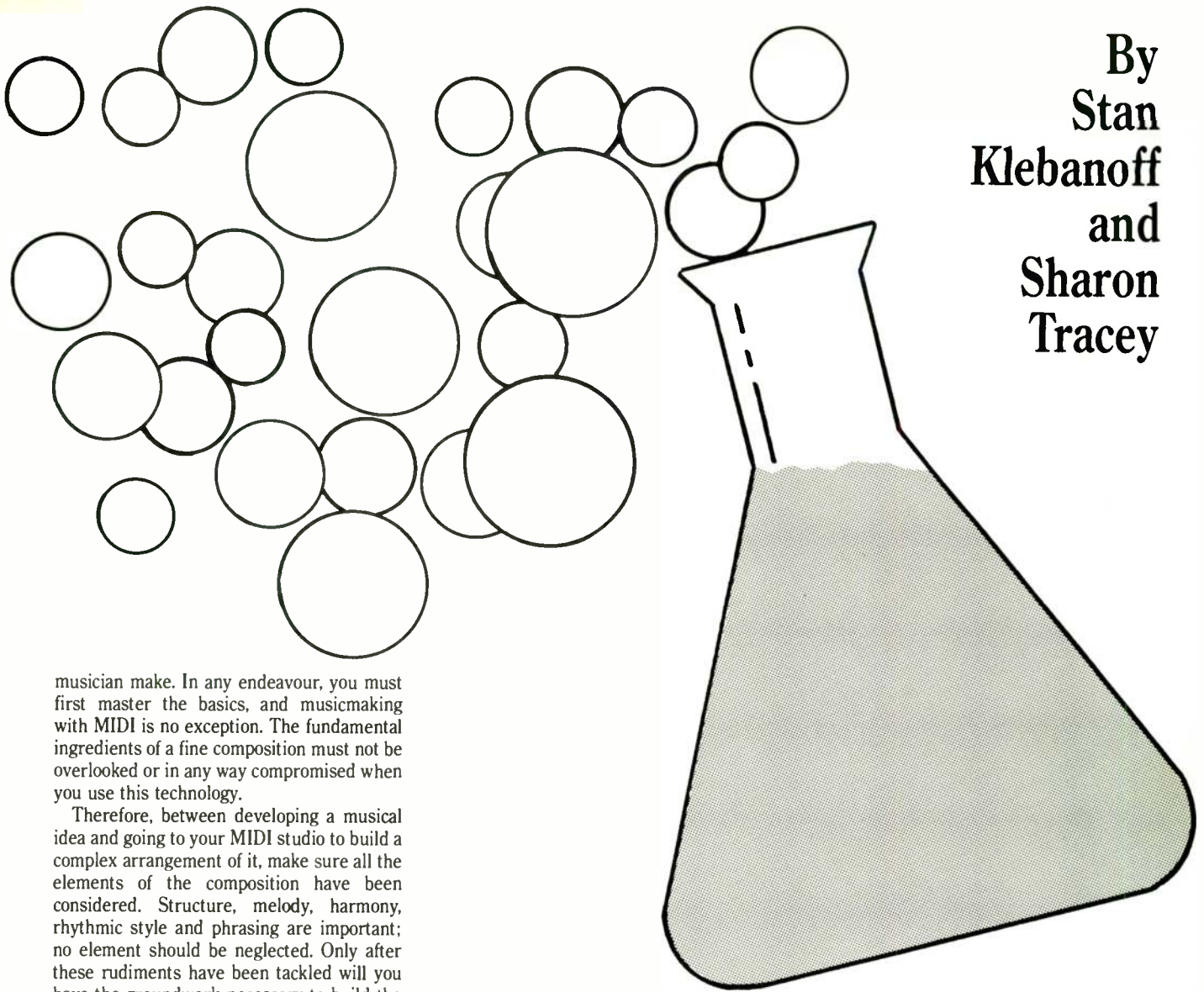
is really only as good as the human being using it. If a person sitting at the keyboard doesn't know how to trigger the tone generator properly, the system — no matter how impressive — can't do much! Besides such an obvious lack of understanding of MIDI functioning, though, is a more subtle kind of ignorance, seen in the MIDI enthusiasts who think that knowing the technical operation of the system is everything. As a result, these individuals often pay too little attention to the musical input, which is, of course, MIDI's raw material. Ultimately, MIDI functions best as a means of harnessing the creative resources that only a knowledgeable and talented musician can provide. After all, MIDI products, from tone generators to keyboards, are simply tools for the musician to make music.

As with the tools of any trade, learning to use MIDI is one thing, but using it *effectively* within the context of our field is another. By way of analogy, consider the art of photography. All the computerized photographic equipment in the world can't compose a photo; a good picture still demands a photographer who not only understands how to properly frame a picture and light the subject, but who also shows a sense of artistry. When looking at a photograph, the type of equipment used to produce it is secondary; the picture must make it on its own.

Master The Basics

So it is with MIDI. Has MIDI improved the musical product? Does the composition stand on its own merit? Is there enough "music" in the music? The answers to these challenging questions lie in keeping this new equipment in proper perspective: MIDI is a technology and music is an art. You may be a technical wizard, but without the musical expertise to use the system skillfully, the results will be of little value. In short, MIDI does not a brilliant

By
Stan
Klebanoff
and
Sharon
Tracey



musician make. In any endeavour, you must first master the basics, and musicmaking with MIDI is no exception. The fundamental ingredients of a fine composition must not be overlooked or in any way compromised when you use this technology.

Therefore, between developing a musical idea and going to your MIDI studio to build a complex arrangement of it, make sure all the elements of the composition have been considered. Structure, melody, harmony, rhythmic style and phrasing are important; no element should be neglected. Only after these rudiments have been tackled will you have the groundwork necessary to build the layers of music into a complete piece. Sophisticated MIDI equipment or sequencing programs can never replace this musical foundation. Thomas Edison said that, "Genius is one per cent inspiration and 99 per cent perspiration." Take his advice. After the initial musical idea, it's the hard work of developing your craft that will bring the polished sound you want to achieve. Listening and reading are essential tools for learning music. With or without MIDI, there's no substitute for hearing different styles and forms, or reading what other composers have learned about composition.

"Certain records of late are more productions than they are songs", states Richard Carpenter in the *1986 Songwriter's Market*. To decide the worth of a chart, Carpenter believes, "songwriters and artists should ask themselves 'How would this song sound if it didn't have this full blown production? Is it a great song all by itself or does it need the production to make it viable?' I'm a firm believer in a song standing on its own."

John Cougar echoes this view: "...a credible song — that's the whole thing; trying to get a moment of reality on a piece of plastic is...the ultimate challenge." Whether you like "We've

Only Just Begun" or "Jack and Diane", it's hard to deny that Carpenter and Cougar share a goal of creating good music that has led them to successful songwriting careers.

"Pencil-less Arranging"

You may finish writing your composition and be satisfied with the results, but the hard work isn't over. If you're thinking about choosing the appropriate instruments or adding background harmony, then you have graduated from composer to arranger. Unfortunately, many contemporary musicians fail to give arranging technique the attention it deserves. Don't be numbered among them. Develop proficiency in harmony and part writing, and in the effective use of instrumentation, texture, style and rhythm as they apply to arranging. The advances in MIDI haven't replaced good arranging skills; they have merely enabled the arranger to hear the various instruments at any stage of the arranging process.

The MIDI studio also has given birth to a new technique — that of building an arrangement by a "hit and miss" process on the keyboard, without actually writing a note of music on paper. To coin a phrase, we now have "Pencil-less Arranging." Each track can be

composed on the spot and the undesirable attempts discarded until a satisfactory track has been made. The new part is automatically added to the score, and both the score and individual parts can be printed for future use.

"Notator" by C/Lab and "Finale" by Coda are two examples of sequencing/notating software that allow the musician to dispense completely with manuscript paper. As the parts are played on the keyboard, the music automatically appears on-screen in proper position within the score. It then can be played back using the program's sequencing function. If the hardcopy is printed via a laser printer, the quality of the printed score and individual parts is indistinguishable from that of published music.

This process, however, should not exclude correct part-writing skills. For example, most instruments don't have the 88-note range of the piano and are limited by technical restrictions inherent in their designs. Fast technical passages may be easy to play on a saxophone, but impossible on trumpet. Also, chords are not voiced the same on guitar as on piano because of the way the guitar strings are tuned. Just as there are hundreds of in-

Continued

struments, so there are hundreds of rules to remember in order to arrange effectively for each instrument. Of course the best way to write for an instrument is to know how to play it yourself — that's why top drum synthesizer parts tend to be written by professional drummers.

If you plan on learning every instrument, though, you are faced with a formidable task, considering others have devoted their entire lives to mastering just one. Your alternatives are to read books on arranging and talk to musicians who play the instruments you're writing for, while not forgetting to listen to musical examples that reinforce what you've learned. A text such as Gord Delamont's *Modern Arranging Technique* is a solid reference for studying the theoretical and practical ranges of the instruments, their harmonic and melodic uses, as well as their voicings within the context of three, four, or five part harmony. However, if what a skilled musician tells you about writing for his/her instrument contradicts the book, believe the musician. Theoretical knowledge should never replace practical information.

These considerations are especially important if you wish your music to make it past the home studio, since it is likely some other musician or musicians will eventually play it. Why? Digital samples and breath controllers will never replace the authenticity of real instruments. A composer like David Foster has many synthesizers in his compositions and arrangements, but still makes frequent use of the acoustic grand piano and symphony orchestra. Don't forget — the original purpose of sound synthesis was to simulate acoustic instruments. Keep this in mind. If your arrangement provides musicians with parts that are out of their ranges or technically impossible to play, your credibility as a composer/arranger is lost.

Choosing The Right Sound

Only when all these traditional elements of composition and arrangement have been considered should you sit down at your MIDI studio and input or "build" the music. This is when you will confront major musical and



technical challenges common to MIDI arranging, challenges that the composer of ten years ago did not have to face.

The first of these difficulties lies in choosing the right sound. If you want a specific sound but don't know how to achieve it — for example, if you're aiming for the effect of Chicago's powerhouse horn section — then by listening, analyzing and experimenting you'll find what you need (in this case trumpet, sax, and a heavy emphasis on trombone in the final mix.)

The explosion of sampled sounds through digital technology, coupled with the older methods of FM or analog synthesis, has put thousands of sounds at the musician's disposal. A typical MIDI studio has 30-40 bass sounds alone, making suitable selections from this vast array of data quite complicated.

When choosing a particular sound, keep in mind the style of music to which it traditionally belongs and the effect you want to create. We know, for example, that a steel drum is "at home" within a reggae band but would stand out in a heavy metal group — not because the instrument can't be used within that context, but because our ears are accustomed to hearing it within the reggae setting. Of course, interesting innovations in music can happen when these conventional barriers are broken down. Who would have believed that accordion and bagpipes would ever see their way into rock? Yet today, both can be heard in the music of performers such as

Glass Tiger and John Cougar. Nevertheless, the best innovators know "the rules" before they break them.

Another challenge of MIDI usage is that of triggering sounds. Technically, this is the process by which coded messages from the "master" controller, such as a computer sequencer, are sent to the "slave" units (tone generators, keyboards, etc.). On the surface, this may seem as easy as connecting point A to point B with a cable. Again, though, as much attention should be given to the musical as to the technical side of this process.

Controllers

In today's market there are basically five ways of producing MIDI data. The first method uses a MIDI keyboard controller (or any keyboard that has a MIDI interface). Three other methods use a guitar, wind instrument or drum pad controller. The least popular method, but still a viable option for the non-keyboardist, is through direct input to the computer via the typewriter keyboard.

Drum pad controllers are an excellent means for the drummer to input the percussion parts, but being restricted in their triggering of other instruments, have a limited use in the MIDI studio. Similarly, controllers such as the EW1, EK1 or WX7 are designed for wind players, and thus are targeted at a smaller market. The ability to play only one note at a time makes these instruments better performance tools than studio controllers.

The more common of the five methods are the keyboard and guitar controllers, of which the keyboard is the more popular. MIDI has so greatly influenced the market that keyboard manufacturers, fearing they won't be part of the MIDI revolution, have made portables to grand pianos MIDI-compatible. Consequently, keyboard controllers are the most readily available and cheapest to purchase. More significant, the piano's wide range and polyphonic capability offer the greatest flexibility in its use as a controller.

Whether you are a skilled keyboardist or other instrumentalist with some keyboard proficiency, the current challenge is to use

Continued

HOW TO GET MIDI-LITERATE

by Jim Burgess

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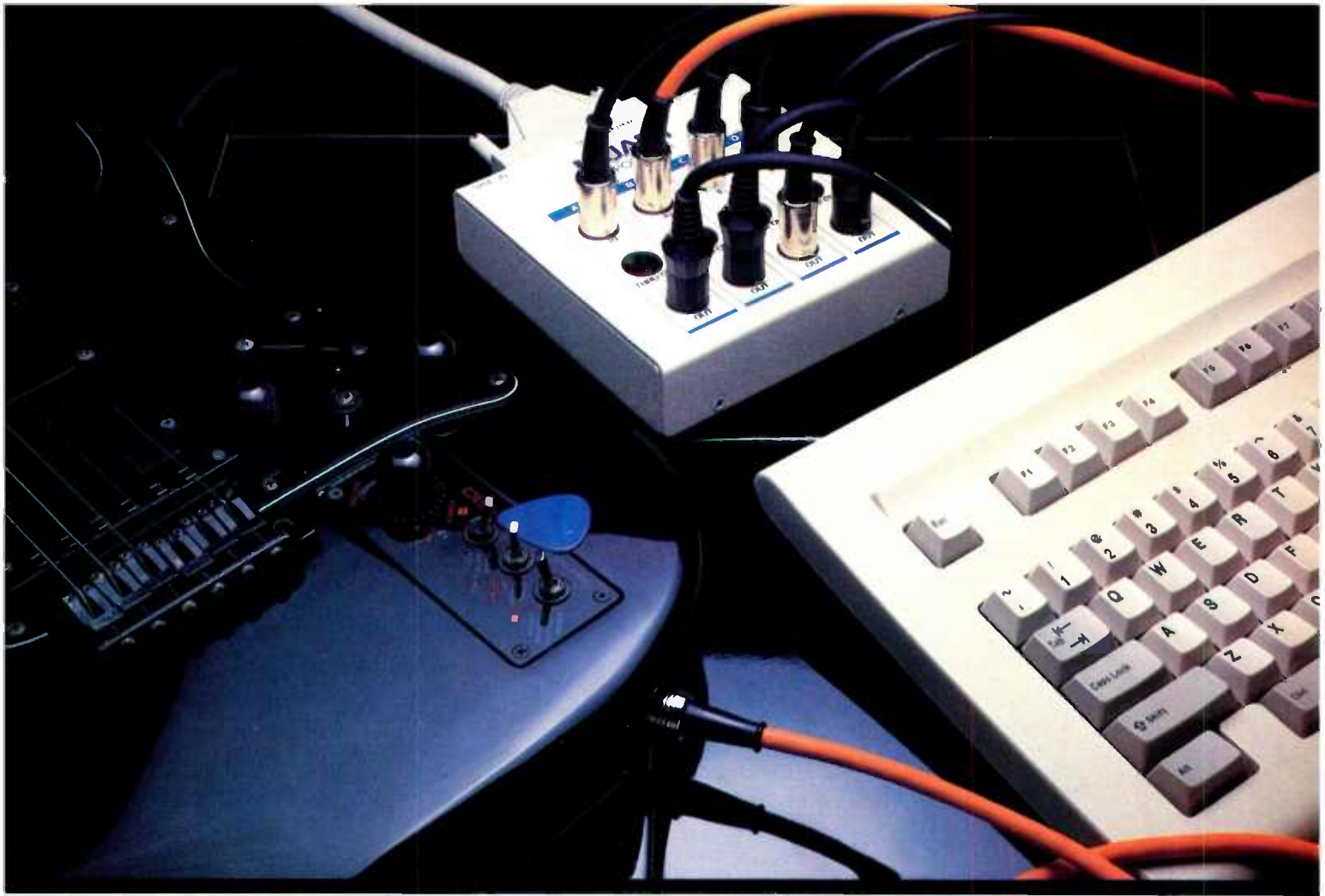
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the keyboard within the context of a MIDI work station. When you begin to record your music track by track, you are no longer simply producing traditional or synthesized keyboard sounds. Depending on the type of music you compose or arrange, you alone may be the drummer, guitarist, bass player, string, horn and percussion sections.

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Multi-Instrumentalist

Here arises another of the challenges in using a MIDI keyboard controller — playing in the correct style when simulating another instrument. When you give a sheet of music to

a guitar or saxophone player, he/she is responsible for stylizing the music on that instrument. Of course, playing a real saxophone makes a sax player sound authentic! You, on the other hand, must be a saxophonist by playing the keyboard and triggering a saxophone sound; producing an accurate rendition can be quite difficult. Bobby McFerrin, on his latest album *Simple Pleasures*, sings a guitar solo on "Sunshine of Your Love" by Eric Clapton. McFerrin's solo is so effective because he not only reproduces the sound of the guitar through electronic means, but also sings in the style of an Eric Clapton guitar solo. Before laying down the track, he listened to Clapton's playing and then emulated it.

For you, too, the best results can be

achieved by playing in the appropriate style. Yet what are the musical ingredients that create jazz, reggae, or rock? How do you go about modeling these styles and creating your own? While it's easy to distinguish among Van Halen, Bob Marley, George Michael or Miles Davis, recreating their styles can be quite a task. Again, read, analyze and listen to as many musical examples as possible to aid in achieving your own goals.

Another stylistic consideration is that of expression. A frequent criticism of electronic music is its lack of expressiveness when compared with acoustic playing. MIDI's answer to this problem was the invention of the breath controller, which allows the player to regulate the volume of the instrument by blowing through a tube. This adds to the MIDI data volume and sustain changes, normally a part of phrasing technique when playing a wind or string instrument.

Many musicians believe that a breath controller is all that's needed to reproduce the style of these instruments. This couldn't be further from the truth. Don't expect to be able to phrase properly by just sticking the controller tube in your mouth and blowing through it. Phrasing is one of the skills of musicmaking; to some it comes naturally, but for others it must be learned. The length of a passage and its climax point are factors for you to consider if the musical line is to be given a tasteful shape. Also, avoid the pitfall of producing "Blossom tones", where each note starts soft, becomes loud and then soft again. This playing technique is the sure sign of a beginning wind player, and will invariably make your music sound less mature and polished.

Apart from the qualities of style and sound, consider also quantity. Too often the ability to layer sound upon sound in the MIDI work station results in overproduced music. When planning to add another track or voice in your arrangement, ask yourself: "Is this essential to the music, or am I using the sound 'because it's there'?" This attitude may have made Sir Edmund Hillary a household name, but it won't get you to the top. Resist the tendency to clutter the music with non-essential tracks. When in doubt, leave it out.

No Shortcuts

SSSSSSsssss... the monitors are still waiting for you to release that musical energy. After connecting the new tone generator into the tangled guts of your MIDI set-up, (a feat that instills fear in even the most experienced sound technician) you're ready to make music. Staring at the wall of equipment dwarfing your tiny desk, you feel the music flowing through your veins. You're starting to think more like Chick Corea than Mr. Spock.

The proper approach can transform that pile of transistors, wires and integrated circuits into a powerful tool for creating music. If you embrace the technology for what it can do, instead of using it as a short-cut through traditional musical values, then it will be an invaluable help to your craft. Keeping that in mind, you and MIDI can make beautiful music together.

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MIDI Q & A



by Jim Burgess

• **What do I need to get started?**

To the beginner, the world of MIDI can be a confusing jungle of strange products and baffling terminology. MIDI systems are modular by nature; you have the opportunity to design a MIDI system that is specifically suited to your application, whether that's composing, recording/producing, performing or just learning more about music.

Obviously, you'll need at least one MIDI device: a synthesizer or a sampler, maybe both. If your primary instrument is guitar, drums or a wind instrument, you'll need some sort of interface to allow your instrument to "talk" to your MIDI devices. Even a basic MIDI system is incomplete without a computer and a few MIDI software programs. And then there's the wide world of mixers and signal processors.

If you take care in the selection of your initial system, you can expand it easily as your needs increase and your budget permits. But along with all these options comes an important decision: which products am I going to fork out my hard-earned cash for?

A little research can help you make the right choices. Educate yourself about the products that are hot on today's market by reading product reviews in magazines that cater exclusively to MIDI (See the sidebar "Getting MIDI Literate" for details). Ask your musician friends who are using MIDI what they like. And find a MIDI-knowledgeable music dealer that can provide you with good customer service by helping you with the problems you'll have once you start using your gear. Believe me, you will have problems. Everybody has problems — they're commonly known by insiders as 'Midiosyncracies.'

One last point: beware of used equipment. What appears to be a bargain often turns out to be a mistake. That \$900 DX-7 in the paper seemed like a great deal until you got it home and found out it could only make one sound at a time. Today's MIDI industry is moving forward so quickly that what was hot last year is a dog this year. Don't feel too bad about it; it's a boon to musicians. No other industry continually offers better products that cost less. So chances are that what's hot this month is the best bargain on the market.

• **Which computer should I buy?**

This is a very common dilemma for beginners and a question to which everyone is likely to have a different opinion. Here's mine:

Get an Apple Macintosh or an Atari S.T. or both. Forget the rest.

The reason is simple: these two computers have what is by far the best selection of quality MIDI software on the market. Their easy-to-use graphic interfaces have made them the choice of both professional musicians and MIDI software developers. Thus, a Catch-22 has resulted: with more Macs & Ataris being used in the music industry than any other computers, they've become the platforms of choice for third-party software developers.

You want to choose a computer that's well-supported by the major MIDI software developers; otherwise, your computer will end up being a doorstop.

But which to choose? Well, the Atari ST offers excellent value for musicians with its inexpensive price tag. The Mac, although it costs more, offers a much better selection of third-party products, from printers to faxmodems to accounting software. If you need to move your computer around a lot, the

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MIDI

Mac has another advantage: it's more portable because of its smaller size and one-piece construction (the ST has a separate monitor). Incidentally, both computers have an excellent selection of MIDI software. Make your choice by seeing both in action: get your music dealer to demonstrate a variety of MIDI software programs on both computers.

By the way, many people really do buy one and add the other later. Having two computers actually makes a lot of sense; you can have the best software from both worlds plus take advantage of some of the benefits of composing with two MIDI programs locked together.

Ed. note: Software is also available for all popular personal computers.

•What's a MIDI Channel?

All beginners need to understand the concept of MIDI channels. Luckily it's a pretty simple idea to grasp.

Here's a useful analogy: think of the channels on your TV set. Even though your antenna or cable feeds dozens of channels at once into the back of your television, you use the tuner to select just one at a time. MIDI uses 16 channels and each MIDI device in your system can be "tuned" to receive MIDI data on the channel of your choice. This lets you keep things straight by making sure the right device plays the right part; for example, using one synth on one channel to play a piano sound while another synth on another channel plays a bass sound.

Most of the synthesizers and samplers on the market today are multi-timbral. This means that a single MIDI instrument can generate more than one sound at the same time — often eight. In order to take advantage of this capability, we have to "tune" each of the sounds to a different MIDI channel. As you can see, just two of these instruments can use up to 16 MIDI channels without leaving room for anything else.

In order to overcome the limitation of having only 16 MIDI channels available, many MIDI software manufacturers now offer optional hardware that lets you support up to 96 MIDI channels. Macintosh software can support up to 32 channels by using both the modem and printer ports; this requires either using two MIDI interfaces or one of the more cost-effective dual MIDI interfaces. Several Atari software developers also offer devices to overcome the limitation, including Steinberg and C-Lab, whose popular Notator and Creator programs can support up to 96 MIDI channels simultaneously. Naturally, most beginners will not face the problem of running out of MIDI channels right away, but it's amazing how fast you use them up. Knowing what your expansion options are in the beginning can help you choose a MIDI sequencer that's going to be able to grow as your MIDI system does.

•How do I sync my sequencer to my tape recorder?

You need a MIDI synchronizer, a hardware

device ranging in price from \$250 to \$800 depending on the features you need. It's a device that generates an audio timing reference that can be recorded on a track of your multitrack tape recorder (or on an audio track of your VCR). Once recorded, you can "lock up" the playback of your MIDI sequencer so that it plays along in perfect synchronization with what's already on tape. This way, you can record pass after pass onto your multitrack and build up your composition that way.

There is a lot of opportunity for confusion as far as the various types of sync formats in existence, and it's real easy to buy the wrong box. Here's some advice that should help: Only consider MIDI synchronizers that can read and write SMPTE Time Code (preferably all formats of SMPTE) and can generate at least two of these sync formats: MIDI Time Code, Direct Time Lock and MIDI Clock/Song Position Pointer.

Find out what type of MIDI sync your sequencers and other syncable software uses and make sure that the synchronizer you buy generates the type of sync your software needs. MIDI Time Code and Direct Time Lock (a variation of MTC) are the best formats; if your software uses either of these, you're in good shape. If your software still uses the old MIDI Clock/Song Position Pointer format, chances are you'll be getting an MTC or Direct Time Lock version of those programs soon.

As with most of your MIDI gear it helps to get a demonstration of the device you're considering purchasing before you actually buy it. Not only will you be able to make sure it works properly, but you'll have the advantage of seeing it in operation, which will help when you have to do it on your own.

•How many notes does this sequencer hold?

Since MIDI sequencers first appeared on the market, the uninformed have judged them on their note capacity. That's kind of like judging a sports car by how much you can put in the trunk; the criteria that really is important when evaluating a sequencer has more to do with its user interface and editing features than it does with how many notes it can hold.

Don't get me wrong; a sequencer that can only hold 7,000 notes is going to be a problem, especially if you use it live. But most of the popular sequencers can hold at least 60,000 notes in a single file, and that's more than you're ever likely to need at one time. So don't make the mistake of comparing sequencers based on how many notes they can hold; a sequencer with a good user interface and editing that holds 50,000 notes is a far better bargain than one that holds 80,000 but is difficult to use and lacks good editing features.

So that's it. Five common questions that you, as a beginner, have probably been asking. I hope you find the answers helpful!

(Jim Burgess operates Saved By Technology, a Toronto-based MIDI retailer specializing in providing musicians with computer-based MIDI systems designed for their specific needs.)

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Arranging For Strings

by Richard Fortin

In this, as well as future columns, I would like to discuss different topics ranging from string arrangements, polytonality, composition, arranging for guitar, counterpoint, theory, voicing, chord progressions, substitutions, songwriting, etc.

Now, we all know that each of these subjects could fill a very thick book, and that all the information about the musical language of the different eras and countries could fill more than a library. But I believe no matter how much or how little you may know, one can still write great music if it's coming from the heart.

I would like to present these topics in a useful or practical way instead of another academic treatise or the "usual stuff", if you see what I mean. One may say that harmony and counterpoint are just a pack of rules where the creativity gets lost because of this "mental block". But let's put it this way; if you can deal with those rules and come up with something that sounds great and constructive, well how easy do you think it's going to work for you in a situation where you make up your own system. All these so called rules could represent the alphabet. Once you've learned it, it's up to you to do whatever you want with it, and choose your own way of expressing yourself. It's like the old line: you have to know the rules to break them.

Now, let's start with this issue's subject, which is about arranging for strings. I decided to use something that I did recently for a new band called "G.N.P." featuring Steve Negus and Jim Gilmour (Saga). The cut on the album is called "In Your Eyes" and I was given a tape with a track of piano and vocal.

A) If you don't have time to transcribe the entire piano part, simply write the chord symbol with inversion (if so) and take note of all suspensions, added notes and particular rhythms and transcribe the top notes (right hand) carefully because you could find some sub-themes (fill-in) that are used through the piece and you might decide to use them in your arrangement. In some situations, you can find the "riff" of the song by using a pre-established part that could be just a fill and transform it in order to get a catchy riff.

B) Take note of the outstanding themes introduced by vocal (foreground). It's always effective (in the background section) to use a theme in a part of the piece where the vocal theme is not introduced. It brings unity and it's even more effective if it's slightly varied.



Richard Fortin is a Toronto-based composer/arranger/guitarist who has been working with people like Liona Boyd, David Gilmour, Chet Atkins, Michael Kamen, Zamfir, Andy Newmark, Frank Mills, Rik Emmett, Andre Gagnon, Lee Dwyment and many others. His music has been performed by Liona Boyd with many symphony orchestras across North America, among others.

(This idea does not apply with the foreground section - vocal in this case - where a chorus is clearly one thing and the verse is another.)

Normally, the writing technique for string quartet is different than the string ensemble by the fact that all four parts should be equal and have their own identity. Which means that the four instruments should carry a nice balance of phrasing. Something that could sound like a conversation between the four of them. Bela Bartok was one of the most ingenious writers for the ensemble, and his mastercraft for harmony, counterpoint and complex rhythms brought the string quartet to a higher pedestal and beyond the traditional classical/romantic establishment.

We decided to use a string quartet because of the general pace and texture. This is a ballad and the click is set at 71 (quarter note). I decided to introduce the instruments one after the other, saving of course the cello for last because of its dramatic low register. Violin II introduces this short theme (Fig. 1) that is answered in a symmetrical way by the viola, violin I and cello. These sort of question-answer sections are always effective and produce a natural build-up.

Your theme doesn't have to be long, because the head of the theme is usually the focus of attention, and it is that short figure that you should exploit as much as you can. Try to limit your thematic elements to

three or four and work on different variations from there. In another issue we'll have a look at "theme and variations."

At Bar 3 the head of the theme is played by violin I and then by violin II and played twice by the viola; then repeated at bar 4 by violin II and reversed at bar 5 by the cello, which plays only the 3 first notes and repeats immediately.

At bar 6 I decided to introduce a staccato passage to contrast with bar 4 where we find the same harmony. Notice the saltando on the second beat at the viola. At bar 7 I use a slight variation by using a loure on the downbeat, going to a staccato again. I will be using this element through the piece.

During those 7 bars there was no vocal, so it's a great spot to introduce the different elements that you're going to use through the song. Notice also the syncopated rhythm at the cello on the third and fourth beats of bars 3 and 4. The same rhythm appears at the viola at bar 5 and it is back at bar 6 on the cello.

An interesting example of the idea of "conversation" is at fig. 2 where the figure played by violin I is answer by viola (first beat), then cello (second beat) and then violin II (third beat). Each figure should come out nicely because they are not masked by other similar lines, and the octaves will be emphasized as well.

The image displays three musical figures (Fig. 1, Fig. 2, and Fig. 3) for a string ensemble consisting of Piano, Violin I, Violin II, Viola, and Cello. The music is in G major and 4/4 time.

- Fig. 1:** Features a piano accompaniment with a melodic line and a bass line. The violin and viola parts play a rhythmic pattern with dynamic markings of *mp* and *mf*. Chords indicated above the piano part are G, D/F#, E-, D4, and D.
- Fig. 2:** Shows a piano accompaniment with a different melodic line. The violin and viola parts play a more complex rhythmic pattern. Chords indicated are C, D4/A, D, C, and G.
- Fig. 3:** Illustrates contrasting bowing techniques. The violin and viola parts play a legato passage, while the cello and viola parts play a staccato passage. Chords indicated are D, C, G, and G.

Contrasting bowings can give some effective results and bring clarity to the lines and texture. At fig. 3 violin I and II play a legato passage while the cello and viola play a staccato passage that will allow both violins to cut through with ease. A bar later, they will simply exchange places, which will give a natural variation. It's also a way to avoid repetition if you decide to apply the idea for a certain number of bars.

A good exercise now would be to

transcribe these parts on treble and bass clef and figure it out on keyboard. It's much easier than it looks. For all of you who do not have a sequencer or a computer (I still believe and apply the good old way) with which you can have a good idea of how it's going to sound with the track (non-stop), here is a tip. Play each part separately and see how it flows with the track. That could solve problems like clashes, parts that are too busy, interference with the foreground section and

general pacing.

If your arrangement sounds good by itself and if you have the same results by playing individual parts with the track, you have something that is going to work.

In the next issue, we will elaborate some ideas that we have seen and other subjects such as types of bowing, dovetail technique, double-triple stops, coloristic effects and who knows.

Have fun.

There's No Business Like Slow Business

Part Two

by Glenn Reid

The Road

The small time road tour exists primarily to support the companies that produce Kraft Dinner, soup and peanut butter. After several years of subsisting on the aforementioned items you'll be only too happy to try things like pate or caviar when you hit the big time. These are foods that would gag a maggot, and would never get eaten at your record release party but for the fact that you spent all that time on the road.

Still, the road is an essential experience for you if you're serious about getting anywhere with your music. It'll tighten up your band like nothing else is capable of. A siege mentality will spring up amongst the members of your group. No road trip is exactly like the one before. No town is predictable by what you experienced in the town you just left. One place will stroke your ego until even you will be embarrassed; the next, you'll be wishing you had that chicken-wire fence from the Blues Brothers movie.

This builds character, to say the least. The road also has a tendency to separate the "I'm gonna make it to the top or die in the attempt," faction, from the "Me too, unless it turns out to be difficult," types, something that every band should undergo at the earliest possible stage.

Road Crew

You're it for a while. Get used to it. No other business would expect an emaciated, 140lb rake to lift a couple of tons of equipment night after night, but this one does. Unless, of course, you're willing to give up most (or all) of the pittance you would normally take home at the end of the weekend. Best to have a bit of product on the airwaves before you even think of hiring someone to do your lifting for you.

Unfortunately, most of the clubs you'll be playing at this stage of the game have load-ins that require you to carry your P.A. stacks in over the heads of the kitchen staff and around corners that a snake would get stuck in. This will give you a keener understanding of your road crew once you are in a position to hire one.

Equipment

Get the best you can afford at all times. If you think you sound good on the cheap stuff, you'll just sound that much better on a fine instrument through a good sound system.

When you get to the point where you're renting sound and lights (and the techs to operate them) the same rule applies. Try not to pinch pennies in this area. I've done a lot of gigs where I got paid a lot less than the crew,



and for some reason, those shows all seemed to look and sound amazing.

I suggest that you surround yourself with the best people you can find and then let them do their jobs.

Drugs and Alcohol

Whatever you're into for recreational purposes is entirely up to you, but it is almost the nineties, and audiences aren't quite as forgiving as they were during the sixties and

seventies. They tend to frown on such things as the lead player still soloing for 12 bars after the rest of the band has finished the song.

Do yourself a favour and save it for after the show.

Sex On The Road

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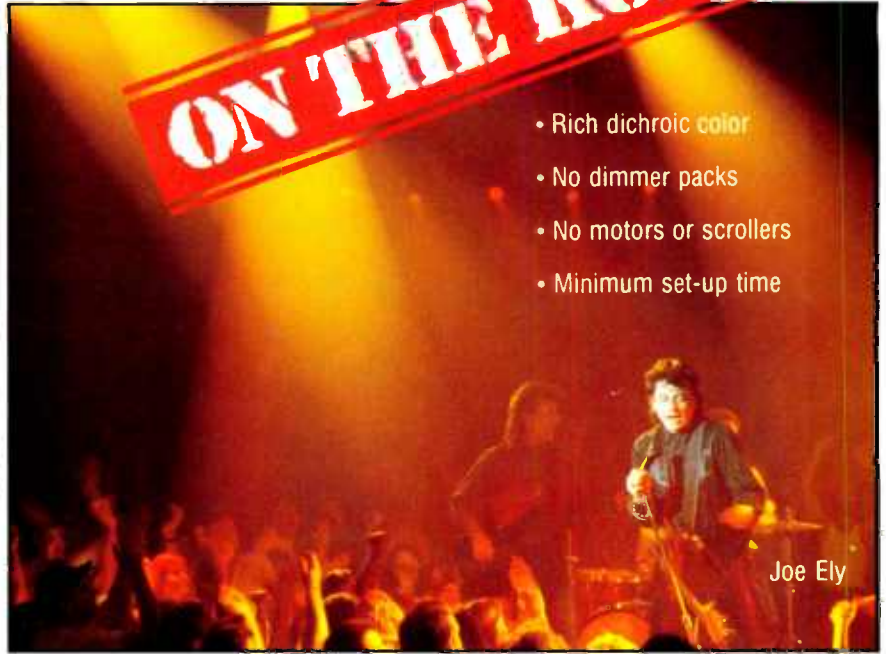
(Glenn Reid is a singer/songwriter with Toronto band The Business.)



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BBE 422 Sonic Maximizer

by Benjamin Russell

When we reviewed the Barcus Berry 802 Audio Processor in the August '87 issue of *Canadian Musician*, the field of audio signal processors was already crowded with products jostling elbows, pushing to gain our jaded attention. Nearly a year later, the number of competing black boxes beckoning us to buy them has in no way diminished. Nevertheless, we were impressed enough with the previous incarnation that when the new generation of Barcus Berry Sonic Maximizers came on the market, we were pleased to get our hands on the BBE 422 to review.

In case you're unfamiliar with enhancers, their purpose is to improve clarity and definition in what you're hearing by making the listener perceive an increased high frequency response. They find a wide range of applications in live sound reinforcement and studios, while guitarists have been known to boost their bite with them. Different manufacturers have their own methods of achieving this end; some play sonic tricks by generating harmonics that aren't in the original signal by actually distorting the input, others use a companding action which boosts the high frequencies.

Barcus Berry's method is unique enough to have won them 42 patents from the U.S. Patent Office. The BBE units use crossovers at 150 Hz and 1.2 kHz to divide the incoming signal into 3 distinct components for processing. Bass frequencies are delayed by 2.5 milliseconds, the mids by .5 ms. The high frequencies are not delayed. The idea is simi-

lar to that employed by time offset schemes used by various loudspeaker manufacturers. Mid frequencies are dynamically monitored for volume levels relative to the high frequencies, which may be boosted to compensate for high frequency roll-off characteristics common in narrow track home recording equipment, for instance.

Let's have a look at the unit itself. The BBE 422 provides 2 channels of processing in a single unit of 19" rack space. The back panel has RCA and 1/4" phone jacks for each channel wired in parallel so it may easily be connected to any -10 dB (home studio and consumer type) electronic equipment. There is also a 1/4" jack to connect a footswitch for remote control. The front panel has 2 pots for each channel labeled, Lo-Contour and Definition, respectively. Turned fully counter clockwise, Definition provides a flat high frequency response. Turning this knob up raises the level of high frequencies relative to the mids. The Lo-Contour knob acts as a low frequency EQ circuit giving a variable boost or cut of 10 dB at 50 Hz.

Four LEDs per channel keep us informed as to how high frequencies are being treated. Amber shows no amplification is being applied, red that the high frequency content is too high relative to the mids and is being attenuated. Green shows that high frequencies are too low compared with the mids and that they are being boosted to compensate. A final LED warns of overloading the input when the signal reaches the maximum +14 dB level and clipping is imminent.

A function switch allows A-B'ing the unprocessed versus processed signals. This is essential for keeping your objectivity. Finally, the power switch is located on the front panel.

And now to the nitty gritty. How does this unit compare to the one we reviewed last year? If anything, it seems a little smoother although, as with any signal processing that messes with frequency content, whether it be equalizers, enhancers or whatever, the less you can get away with the better. Let's face it, in the hands of rock 'n roll junkies who've blown their ears away with excessive high volume for years, chances are that they will add a little more high frequencies with this unit than the guy who has normal hearing will find comfortable. In other words, you still have to be careful to set the BBE correctly for optimum use. The same can be said for any professional piece of gear — I mean, what guitarist with any sense of taste leaves his volume and tone controls on full all the time? You do what's called for in any given situation.

After all is said and done, the BBE 422 gets a definite thumbs up and I don't think this one is going to be leaving my studio. There are 3 other BBE models to choose from as well. There's the big brother BBE 822 which operates equally well on balanced +4 dB levels. The mono BBE 401 has inputs for instruments or mics as well as line level inputs, plus the added bonus of phantom power. A new addition promises to be interesting — a foot pedal version.





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Production Tips

by Stacy Heydon

A man I respect very highly, Al Mair from Attic Records, gave me the opportunity to produce Teenage Head's *Frantic City*. Our budget did not enable us to use the most luxurious facilities in the city, or have all year to do it, but we created what I consider to be one of my favourite of the twenty-one albums I've produced, without going over budget.

I had very little recording experience as a guitarist, never mind as a producer, but I just rolled with the punches (literally) and kept things going. I realized that Teenage Head were never in my wildest dreams going to sound like Steely Dan, or anything else that tidy and organized, so I tried to see them perform as much as possible to try and grasp the specific type of appeal that they had with their followers. Every time I saw them play, the gig I was watching would always be just a bit more crazed than the one before. I knew that I had to capture this! It seemed to work — the result was a platinum album. What a break for me as a producer, because my critics at the time were all saying that the reason I was getting production work in the city was just because of my Bowie contacts. Well at least now they could say it would be because of my latest album going platinum. In retrospect, doing that album was my biggest break as a producer, and all I concentrated on when recording it was to record it in the same fashion that the group would convey live (simple but very true). I focused the act of recording it with a definite purpose in mind. (I'll expand on that topic later.)

I would have to say that looking back at my eleven year career in production, I am mostly self-taught. I say self-taught because in the beginning I mostly took this idea and that method along with the purpose of recording any one song or album and 'flew' with it. As you gain experience with each day in the studio you can make up your own style and methods. The creative process cannot be rushed necessarily, but on the other hand it is a good policy to save yourself just a little more time than you think you might need for the more special aspects of the recording. For example, if your band has a small budget to do a three song demo, you might not worry too much about the bass guitar sound or the overhead cymbal ambient sound, quite as much as you should concentrate on the lead vocal melodies, or the execution, performance or pitch of them. Remember, when you are about to go to the studio, review all of the factors involved, paint a mental picture of musical and financial



PHOTO: CATHERINE RONDINA

Stacey Heydon is a musician and producer whose many accomplishments include touring and recording as David Bowie's guitarist, and producing the Sheriff sleeper "When I'm With You", as well as creating his own label Wind Song Records.

priorities, and then proceed. Be as organized as you possibly can in every way. I just cannot stress that point enough times. Also remember to formulate your entire session around a definite purpose. You can, for instance, classify your songs into different radio station formats. If you want to be successful in a pop or commercial rock vein, listen to the stations in your area that pump out this sort of product. The format of these songs tends to be somewhat similar. Listen for arrangements, instrumental layering, musical style, vocal intensity and song length. The best teacher is your own radio when it comes to recording your songs. I often find myself fighting off the temptation to 'fill the track sheet'. Overproducing something is so very easy these days, with all of the toys available. Just because a track sheet may look a bit empty is no reason to go ahead and fill it up. Always trust your head first (what is the purpose of this recording?) and your ears second (does this musical overdub match and complement what is already there?). Another important topic when dealing with a musician in the studio is the psychological strain. It is of utmost importance to be as confident as you can when dealing with your performance. You must be able to block many things (all of the unfamiliar surroundings) out of your mind and fully concentrate on the immediate task at hand. Let the other guy worry about

what he or she is doing with their instrument, and you worry about yours. Too many times I've seen people try to do it all. There are very few people that I've ever heard of who are able to do everything when it comes to recording. It is almost impossible to be completely objective when doing even just two things.

When I'm in the heat of a session I must not only concentrate on what is musically developing, but also what the feeling amongst the musicians is at all times. Because of the pressure involved with the recording process, different personalities react differently to each and every situation. I must have the ability to predict the snapping point of any one player involved, to avert any possible catastrophe. Once that happens you might as well pack up for the day. I've found that generally musicians must be handled very carefully, especially when you as a producer are suggesting any change of arrangement or musical sections. You must first gain their respect both personally and professionally before you can proceed. Without this respect it is very difficult to suggest even the slightest amount of change in a musical composition. It is important to leave more than a fair amount of artistic decision making to the artist. Hopefully your two cents worth of advice will be just what is needed in the song to make it a hit.

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Electro-Voice Introduces FS-212 Concert Floor Slant Monitor

The FS-212 is a two-way, biamped concert floor monitor containing two DL12X woofers and one DH1A 2-inch compression driver mounted on an HP64 constant-directivity horn. The cabinet is constructed of solid, 14-ply Baltic birch covered with black Ozite Super TNT carpeting, and has a cloth covered steel grille.

The FS-212 is capable of producing sound pressure levels in excess of 130 dB with full power input. The ITT-Cannon EP-4-14 connector is used for the power input and EP-4-13 for the loop-thru connection.

For more information, contact: Mark IV Audio Canada, Inc., PO Box 520, Gananoque, ON K7G 2V1 (613) 382-2141.



New Products From Yamaha



The SPX1000 Digital Multi-Effects Processor utilizes second-generation DSP II chip technology and comes with 40 factory preset programs — in essence a complete library of digital effects, each with user-adjustable parameters. The SPX 1000 also has 59 user-programmable memory locations, which can be user-titled for easy recall. The programmability of the SPX1000 allows the user to create new and unique effects, store them, and recall them as needed. The SPX1000 is a compact one rack-unit high digital multi-effect processor with 16-bit linear quantization and a sampling frequency of 44.1 kHz.

Programs include: Reverb, Early Reflection, Gate Reverb, Delay (independent L,C,R), Stereo Echo, Stereo Flange, Chorus, Stereo Phasing, Symphonic, Reverse Gate, Reverb & Gate, Pitch Change, and combination programs. New programs include a reverb algorithm "Echo Room," a downward Expander program, and an Exciter program,

among others.
RX8

The new Yamaha RX8 Digital Rhythm Programmer is the latest in a full line of rhythm programmers from Yamaha.

The RX8 also goes beyond being a drum machine. Its sample library includes 5 bass drums, 5 snares, 8 toms, and 5 cymbals. In addition, the ROM voices include Latin percussion instruments, marimba, orchestra, and two electric bass samples.

The RX8 also includes many of the features of the flagship Yamaha RX5 digital rhythm programmer, including real time and step writing, the ability to reverse the sounds, up to two octaves of tuning per voice, variable quantization, and extensive MIDI implementation. You can also program volume and tempo changes within each of the 20 songs.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1.

Brand New From Casio

The Casio VZ-8M is a new type of synthesizer module that incorporates a wind mode, a guitar mode and a keyboard mode so that the nuances of each controller can be matched with the module's tracking and response. A pan function allows sounds to flow between the stereo outputs. The pan function lets you choose between a fixed setting, a control setting (allowing your master controller to determine panning functions via foot pedals, modulation wheels, after touch, etc.), and auto setting. Auto gives you auto-panning and makes it possible to specify the rate and depth of the pan, as well as the controller for the pan.

The VZ-8M is a modular designed synthesizer based on "Interactive Phase Distortion" (IPD). The 8 IPD modules are linked into pairs by 4 internal lines. Waveforms generated by paired modules can be mixed, ring modulated or phase distorted. In addition, an external "phase" function can modulate the output of one internal line with another. The VZ-8M's OVERFLOW MODE allows as many as eight VZ-8Ms to be stacked together. 64 patches reside permanently in the VZ-8M's memory. With an optional ROM card, 128 more patches can be added.

CSM-1

The CSM-1 is a new multitimbral sound source with 100 preset sounds, including 49 percussion sounds. There are 20 PCM preset rhythm patterns to choose from, four way multitimbral control, 23 stereo sound effects, 28 instrument tones, tuning control, MIDI and 16 voice polyphony.

CT-420

The CT-420 is an all new full-size keyboard featuring 210 Tone Bank sound and built-in stereo speakers. There are 42 percussion sounds to choose from, an auto-harmonize function, built-in accompaniments, tuning controls, a demonstration tune and 10 note polyphony.

CPS-100

The CPS-100 features Casio's advanced PCM sound source, which makes use of 12-bit sampling technology to provide 5 different built-in tones — Piano, Harpsichord, Vibraphone, Elec Piano and Pipe Organ. And 10-note polyphony lets you play up to 10 notes at the same time.

A built-in demonstration tune showcases the CPS-100's performance capabilities and timbral range. By using an optional sustain pedal, you can control the built-in sustain effect manually.

For more information, contact: TMI, 2530 Davies Ave., Port Coquitlam, BC V3C 3V7

Panasonic Introduces Two New D.A.T. Recorders



RAMSA, the professional audio group of Panasonic products, introduces a duo of Rotary Digital Audio Tape (R-DAT) recorders for the broadcast, production and post-production audio markets.

Weighing less than 1.5 kg (3.2 lbs) complete with battery pack, the Model SV-250 Portable R-DAT recorder features balanced XLR-type microphone inputs, a 2.2 hour record/replay capacity from its rechargeable battery, and a 16-bit/48kHz record sampling frequency. The machine measures just 228 x 44 x 137 mm, and includes high precision metering, headphone monitoring, switched 14dB microphone attenuation, and 60-times high speed search mode. In addition to battery operation, the machine can also be powered from external DC supplies and from AC with an adaptor.

For enhanced signal quality, the SV-250 incorporates dual MASH (Multi-Stage Noise Shaping) analog-to-digital converters and 64-times oversampling digital filtering. These latest generation circuit components reduce

the amount of signal distortion caused by conventional filters used in digital recorders. MASH converters also reduce the amount of zero-cross distortion.

For permanent installations, Panasonic offers the Model SV-3500 R-DAT Recorder for use within broadcast production, video post-production or recording facilities. This rack-mount unit features balanced input and outputs via XLR-type connectors; high speed access and programming functions, multiple-repeat mode; a wired remote control, digital input and outputs; record sampling frequencies of 32kHz and 48kHz, and replay sampling frequencies of 32, 44.1 and 48kHz. Access time from one end of a 2-hour R-DAT cassette to the other is approximately 40 seconds. In addition to conventional analog ins and outs the SV-3500 includes IEC Digital interface inputs and outputs for direct digital-to-digital transfers of audio material.

For more information, contact: Matsushita Electric of Canada Ltd., 5770 Ambler Dr., Mississauga, ON L4W 2T3.

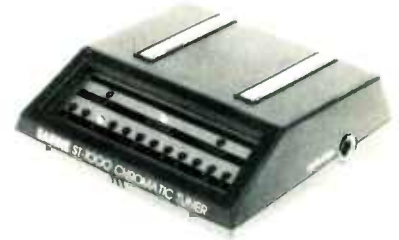
Sabine Tuner

The Sabine ST-1000 is a fully automatic, chromatic, 7-octave tuner. The most unique feature of this tuner is its "One Touch Recalibration" system — the Sabine Tuner adjusts automatically to any musical note.

When it is first turned on, the tuner is calibrated to standard pitch (A = 440). One touch of the "Calibrate" button, however, will cause the tuner to shift its entire scale. Whatever note it is tracking at the time the button is touched, will now indicate "In Tune", for example when one instrument must be tuned to another which may be off standard pitch.

The Sabine Tuner uses only three LEDs. The SHARP and FLAT lights blink faster when you are way out of tune, and slower as you approach perfect pitch.

For more information, contact: Wes-Can Music Supplies, 2314-124th St., White Rock, BC V4A 3M8 (604) 538-6666.



The Performance Tutor Series From Roland

"The Performance Tutor Series" is a unique educational program which includes, on disk, the repertoire from the Centennial Celebration Series of the Royal Conservatory of Music.

The three organizations involved in developing this series of electronic teaching programs are the Royal Conservatory of Music, The Frederick Harris Music Company, and Roland Music.

This series of programs is based on the material contained in the Royal Conservatory of Music piano repertoire albums.

Capitalizing on the modern "user-friendly" digital technology and electronics keyboards, these tutorials are for use in grades 1 through 8.

This new technology allows students to listen and play along with the recording while reading the sheet music. The piece can be slowed down to a more comfortable speed

while the student is learning. The left hand of the piece may be practiced separately while listening to the recording of the right hand. The converse is also possible. There is also a track available where a student can record their own performance. Later it can be played

back for their teacher or compared to the original performance recorded by faculty members of the Royal Conservatory.

For more information, contact: Roland Canada Music Ltd., 13880 Mayfield Place, Richmond, BC V6V 2E4.

Songwriter's Guide To Publishing

Jay Warner's book, *How To Have Your Hit Song Published*, is now available from Warner/Chappell Music Canada. Intended as a guide for composers who are curious to know more about publishing, this 256-page tome has received glowing endorsements from Dick Clark, Rick James, Barry Manilow and composers Michael Masser,

Randy Goodrum ("You Needed Me") and Bob Gaudio.

Among his many achievements, Jay Warner has a co-writing credit for "It's My Party" by Leslie Gore.

For more information, contact: Warner/Chappell Music Canada, 85 Scarsdale Rd., #101, Don Mills, ON M3B 2R2

Avalanche Effects Inc. Introduces The "Brianizer"



Avalanche Effects Inc. of Toronto, Canada has announced the release of the "Brianizer", a Leslie Model 147 emulator.

The unit is comprised of a phase compensated active crossover followed by speed dependent tremolo, flange, and Doppler shift circuitry in both the horn and bass rotor

channels. Both the input level and the effect intensity are switch selectable. FET switching allows the effect to be noiselessly enabled and disabled. Both the input and the output are electronically protected.

For more information, contact: Avalanche Effects Inc., Box 582, Postal Stn. C, Toronto, ON M6J 3R9 (416) 537-2088.

Kurzweil "Plus" Series Expanders

Kurzweil's "Plus" models of the 1000 Series rack line is growing with the introduction of two new modules: the 1000 PX Plus Professional Expander and the 1000 AX Plus Acoustic Expander.

Kurzweil's Soundware team has combined the 1000 PX and PXA upgrade Soundfiles to create a new assortment of real instrument and synth programs in the 1000 PX Plus.

Similarly, Kurzweil's new 1000 AX Plus Acoustic Expander features a completely new set of orchestral sounds based on the sound ROM's from the 1000 HX Horn Expander and 1000 SX String Expander. These include a wide selection of string, woodwind and brass sounds, including solo violins, string sections, lead trumpets, chamber orchestra plus digital wavetable synth sounds.

For more information, contact: Hammond Keyboards Canada, 50 Mural St., #6, Richmond Hill, ON L4B 1E4 (416) 764-0044, FAX (416) 764-0126.

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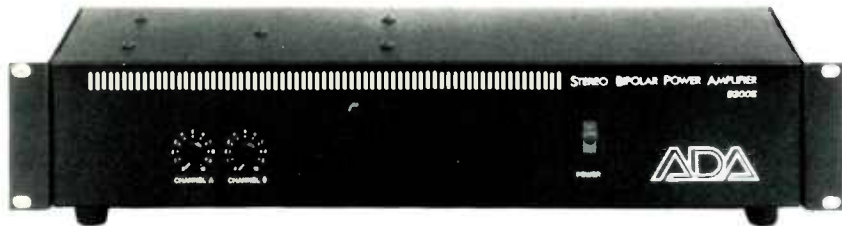
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Weighing in at only 14.5 pounds, the B200S puts 100 watts into 8 ohms (250 watts into 4 ohms), using bipolar transistors in a conservative design that requires no cooling fan. A fail-safe thermal regulation system is employed on each channel, which automatically maintains proper bias at all operating temperatures. Fuses protect speakers and transistors from continu-

ous output shorts under full power conditions. The front panel has a lighted power switch and separate level controls for each channel. The rear panel uses 1/4-inch heavy duty phone jacks for input and output signals. Also accessible on the rear panel is a user serviceable line fuse.

For more information, contact: IMG, 1444 Hymus Blvd., Dorval, PQ H3P 1J6.

The Musician's Almanac

Artistic Developments Corporation's new *Musician's Almanac* is a time organizer with a reference section.

The time organizer section will facilitate the tracking of all gigs, rehearsals, appointments and other events. The reference sections will provide you with a wealth of musical knowledge, from alternate tunings and fretboard charts to theory and on-the-road guidance. In addition, the Network directory will put important contacts at your fingertips.

The *Musician's Almanac* comes in a custom designed black binder with brass corners and sewn edgings. Included with the Musician's Almanac is a floppy disk holder/music supplies pouch, a business card holder, and a pen holder. The product also comes with a selection of forms that can be ordered to allow you to customize your own organizer to suit your individual needs.

For more information, contact: Kirk Brownlee, Artistic Developments Corporation, 24 Fallingbrook Rd., Scarborough, ON M1K 2T4 (416) 691-9650.

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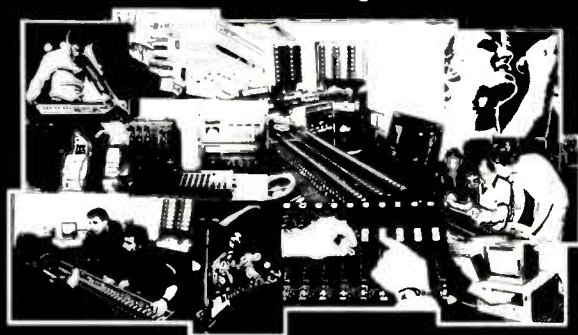
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Shure Upgrades and Re-Introduces Classic Mic Design

Shure Brothers Inc., the U.S.-based manufacturer of professional and consumer microphones, circuitry, and high-fidelity products, has re-introduced their world-famous Unidyne(R) microphone, Model 55SH Series II. The microphone combines the classic design of Shure's original UNIDYNE II series with modern internal components.

The 55SH Series II is a low-impedance dynamic microphone with a uniform cardioid pickup pattern and satin chrome-plated finish. Like its early predecessors, the 55SH Series II also features a self-tensioning swivel mount with integral on/off switch.

For more information, contact: A.C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, ON L1W 3B2 (416) 839-8041.



Benge's 50th Anniversary Trumpet

In 1939, Elden Benge, a gifted musician and principal trumpet with the Chicago Symphony, crafted and sold his first custom-made trumpet, giving birth to a legend. In 1989, and in commemoration of the custom quality for which his instruments are known, Benge craftsmen have designed a limited edition Benge Anniversary Model Trumpet.

Each instrument will bear the distinctive "Anniversary Model" designation and each will include a certificate of authenticity that registers the serial number of each instrument.

The Anniversary Model is a silver plated, medium-large bore instrument with a gold plated inner bell. An ornate engraving pattern on the bell denotes the 50th Anniversary of Benge, and the instrument is packaged in a distinctive, black cordura and leather covered case exclusive to this Anniversary Model. All standard Benge features and accessories are included as well.

For more information, contact: King Musical Instruments, 1000 Industrial Pkwy., Elkhart, IN 46516.

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— Robert Scovill, Sound Engineer/Mixer



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Because of our expertise in high intensity acoustics, we recognized that the basic voice coil design had inherent limitations when large excursions and forces were desired. This realization lead us to develop a new and fundamentally different transducer system, the patented ServoDrive loudspeaker (SDL).

The servomotor permits a linear excursion limited only by the radiator suspension, and delivers forces far exceeding those of a voice coil. As a result the SDL's, can produce more acoustic power, to lower frequencies, than would be possible for a similar sized voice coil subwoofer system. Further, the SDL's produce less harmonic distortion at twice rated power than most conventional systems do at a small fraction of their rated power!

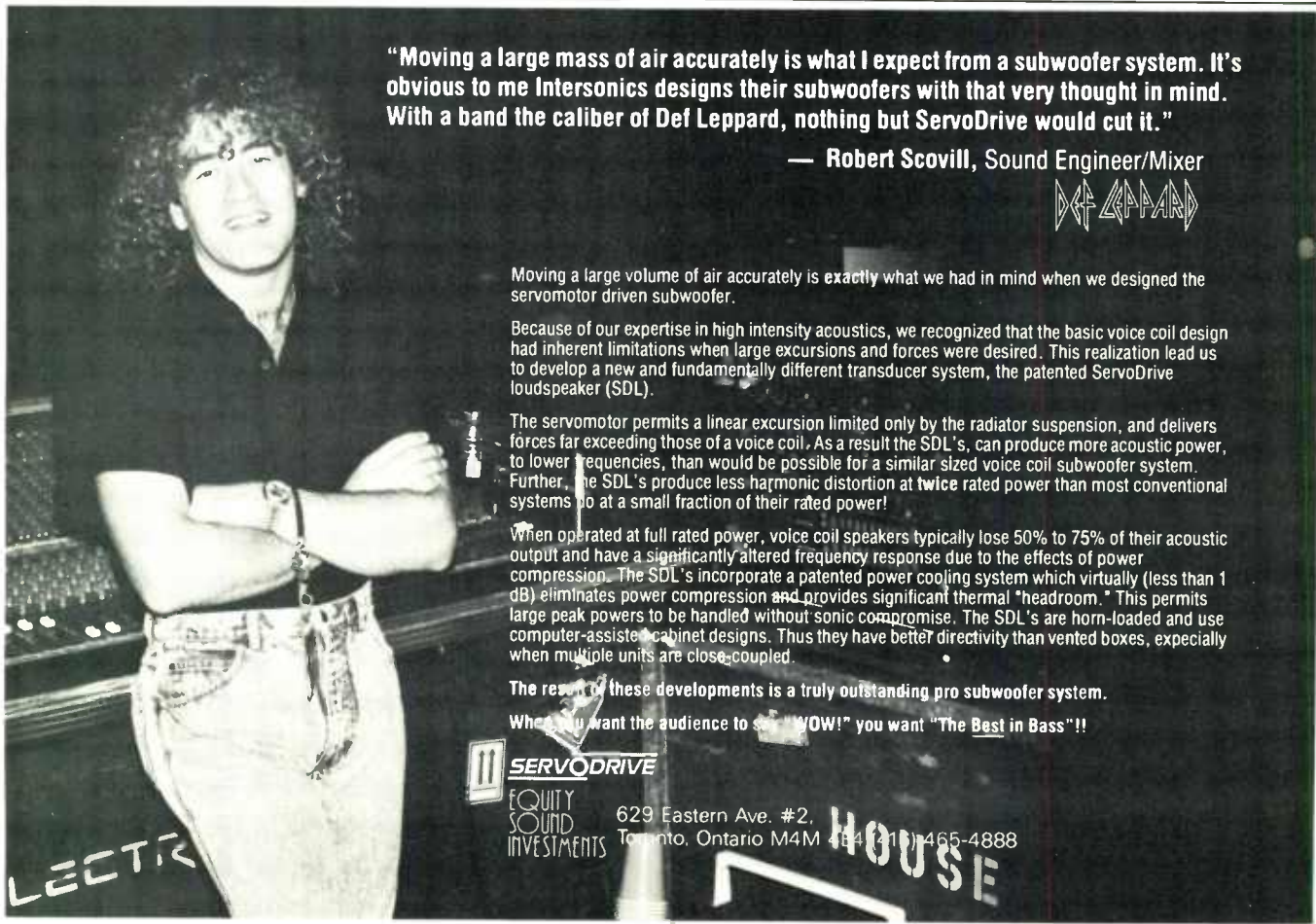
When operated at full rated power, voice coil speakers typically lose 50% to 75% of their acoustic output and have a significantly altered frequency response due to the effects of power compression. The SDL's incorporate a patented power cooling system which virtually (less than 1 dB) eliminates power compression and provides significant thermal "headroom." This permits large peak powers to be handled without sonic compromise. The SDL's are horn-loaded and use computer-assisted cabinet designs. Thus they have better directivity than vented boxes, especially when multiple units are close-coupled.

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New From Nady: SongStarter

The SongStarter is a compact, electronic device that can be programmed with the tempos of up to 32 songs, at speeds from 40 to 212 beats per minute. It marks the tempo with a flashing LED display and a click-track output. A three digit display alternately identifies the number of the song selected and beats per minute.

Song tempos run in one of two modes: play or practice. In the play mode, the LED flashes out sixteen beats to set the musical pace for a song either on stage or in the studio. SongStarter automatically advances to the next song. In the practice mode, the LED flashes the selected tempo indefinitely, shining more intensely every fourth beat. A three position slide switch steps the SongStarter from "practice" to "play" to "program" modes.

The default setting is 40 beats per minute and a rocker switch moves the speed up or down as the three digit LED displays the rate. Pressing twice on the convenient foot pedal programs the new rate in; pressing again moves the SongStarter to another song, up to 32 in all. Holding the pedal down continuously moves the Song-Starter quickly

through the repertoire of the song tempos, in both "program" and "play" modes, making it simple to move from the first song programmed to the last.

The Nady 1200 VHF Wireless System features a completely re-designed hand-held transmitter that allows the user to switch between most of the popular elements on the

market. In addition to the hand-held transmitter, an instrument transmitter and lavalier transmitter are available. Patented companding circuitry gives the system a dynamic range of 120 dB.

For more information, contact: S.F. Marketing Inc., 3524 Griffith St., St. Laurent, PQ H4T 1A7.

New Control Monitor From JBL

The JBL Control 10 is a three-way loudspeaker system housed in a uniquely styled molded enclosure which is of high impact polystyrene and is designed with threaded attachment points to facilitate wall, ceiling or stand mounting with the appropriate accessories. The enclosure is also molded with an integral handle for easy carrying. The Control 10 features an enclosure design that lends itself to a variety of applications such as studio monitoring and small-scale sound reinforcement. A 305mm (12 in.) low frequency transducer, 127mm (5

in.) cone midrange driver and 25.4mm (1 in.) pure titanium dome radiator make up the driver complement of the Control 10. The low frequency transducer is designed with JBL's Symmetrical Field Geometry (SFG) magnet assembly to significantly reduce harmonic distortion. The high frequency dome radiator is ferro-fluid cooled for increased power handling.

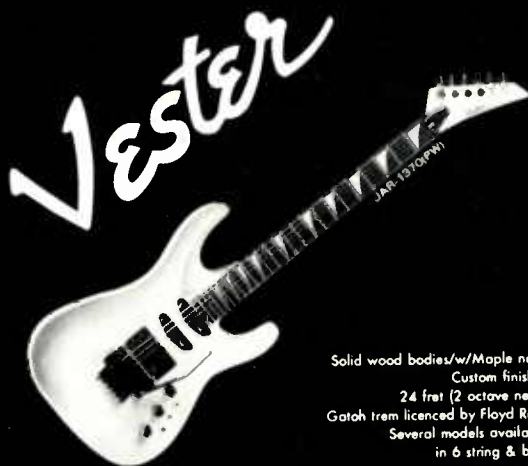
For more information, contact: Gould, 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441.

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THE AUTHOR OF THIS WORK (with music) is looking for serious band. If you can help, write to D.M. Wood, 23 Elm Drive, Neptune, New Jersey 07753. USA.

**** MAYBE (a lyric)**

Maybe you live in a prison made of glass or steel.

Maybe you live in one made of flesh and bone.

Maybe you're the prisoner of how somebody feels

Even though down some street you may roam...

Maybe your prison is a mansion on a hill,

Or maybe you've been living far below.

Maybe you're the prisoner of beauty itself

And you live among the clouds, all alone...

CHORUS:

Well, there's just one thing you can do:

* Listen to what your heart says to you.

* And then dare to dream

* Some day you will be free.

Maybe you're the prisoner of some hero's face,

So you no longer care much for your own;

Or maybe you're the prisoner of a drug you must take,

Like coke, or TV., or War, or a beautiful home...

Maybe you're the prisoner of fortune or fame,

Maybe you're the prisoner of what someone believes in. Maybe you're the prisoner of a number or a name.

Or maybe, like a machine, your prison is reason... **CHORUS:**

Well, there's just etc....

Maybe you're the prisoner of hatred or revenge.

And you see only what others want you to see;

Maybe you're the means to somebody's end,

Someone whose end always justifies the means...

Or maybe you believe that you're already free,

And that chains no longer bind you or your soul;

And you no longer deal in pride, or death, or vanity.

Or weight the scales of Justice with gold...

But if that's not you, If it's still not true.

CHORUS:

Well, there's etc....

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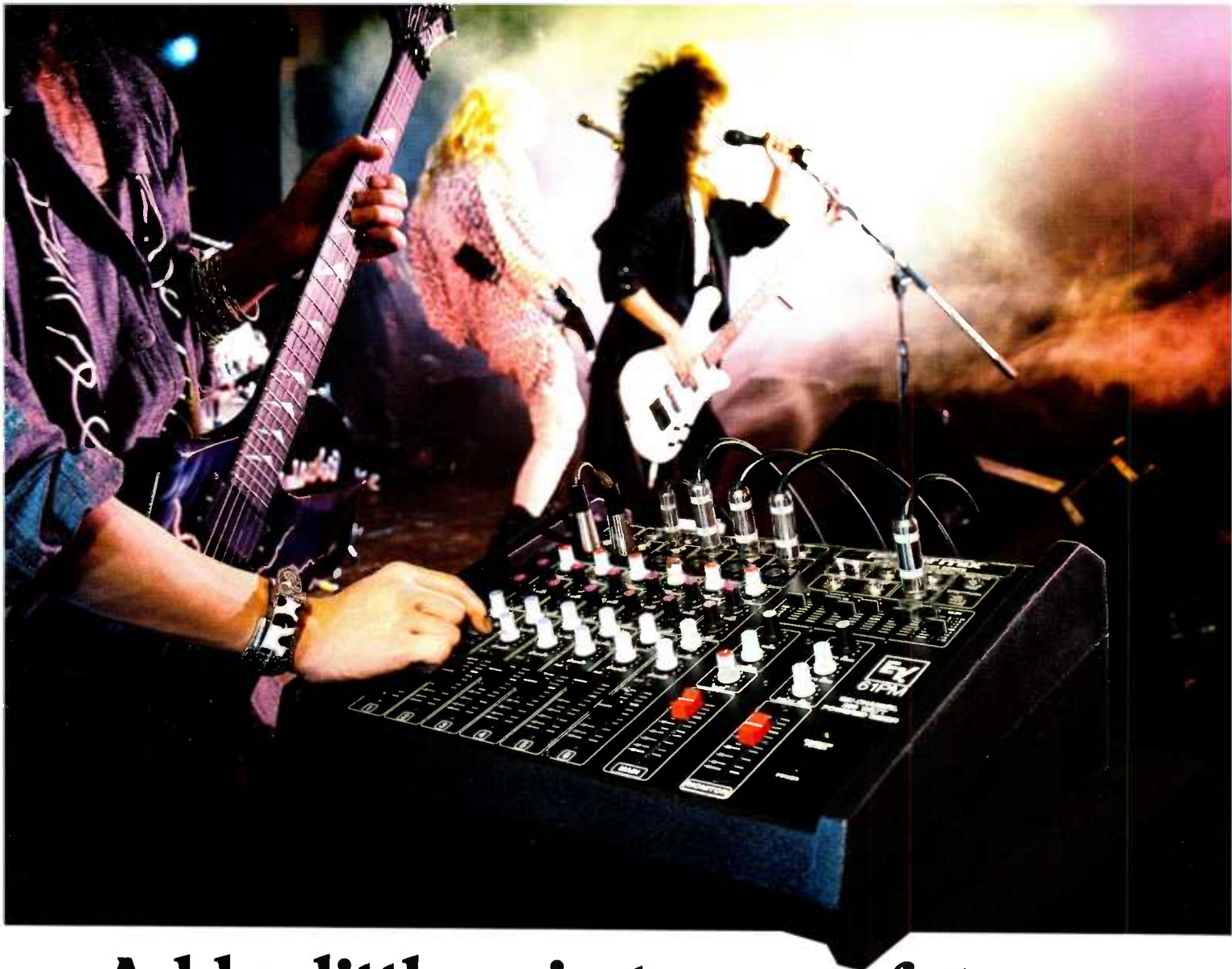
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