

# Industry Scoop

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## NO ONE EVER REALLY DIES

The Neptunes are easily the hottest production team on the planet! Having worked with everyone from Jay-Z, Busta Rhymes and Justin Timberlake, they have made quite a healthy living out of producing music. Not content with this however, the duo finally got around to releasing their own material in 2002 under the N.E.R.D guise. The N.E.R.D team is now back with album number two, 'Fly Or Die', however, this album sees the band ditch Spymob who recorded their first release, in order to play all of the instruments themselves. Chad Hugo from the group explains, "We've always played our own instruments in everything we do, but we convert them into programming for the final tracks. For 'Fly Or Die', we decided to pick up the instruments and play ourselves" The album represents influences ranging from classic rock and Beatles-esque pop to old school funk and new wave with songs that continue to defy hip-hop boundaries. Pick it up now!

## FIVE YEARS OF LOTO

One of the hardest rocking albums of the past year would have to be Sunk Loto's latest 'Between Birth and Death'. Sony have just released a special edition of the album that features the bonus DVD 'Five Years of Videos'. All of the band's clips to date are on there including their latest single, 'Starved'. The video for this particular track was designed by the band to send a strong message to fans about the dangers and effects of heroin use after a close friend of front man Jason Brown tragically passed away from the drug. Jason states, "There is no hidden meaning in the song at all. The song's pretty straight up and self-explanatory. Don't touch heroin - its not just a drug, its a disease." The band commences their 2004 National tour on May 6.

## 1, 2, 3...SEE JET FOR FREE!

Note down Saturday May 8th into your diaries because band of the moment Jet have announced that they will play their only all ages concert on their forthcoming "Thee Get Well Gone Revue" Tour.

All of the action will take place live at Channel [V] HQ on Bent Street, Fox Studios, Sydney from 5:30pm and best of all, it's completely free. The performance will also be broadcast live on Channel [V] for those who can't make it down.

## 2004 APRA MUSIC AWARDS

The nominees for the 2004 APRA Music Awards have now officially been announced and in an exciting departure from tradition, the Board of APRA (Australasian Performing Right Association) have declared that this year's awards will be held in Melbourne. Now in its 13th year in the current format, the APRA Music Awards, which honours the achievements of songwriters and publishers, will be held on Monday May 24th at the opulent Plaza Ballroom at the Regent Theatre.

## OTHER NEWS

\* **Kasey Chambers** releases the long awaited follow up album to the award winning & multi platinum selling 'Barricades & Brickwalls' on May 31<sup>st</sup>. Titled 'Wayward Angel', it contains 14 new songs and was recorded at Music Cellar & the Beach House Studios on the Central Coast in NSW with Nash Chambers again in the producer's chair.

\* **Something For Kates'** fourth studio album 'The Official Fiction' has officially gone platinum with sales of over 70,000 units. It has been a big year for the band who, since releasing the album in August last year, have completed two headline national tours, featured on the Big Day Out, and supported David Bowie on his recent Australian tour.

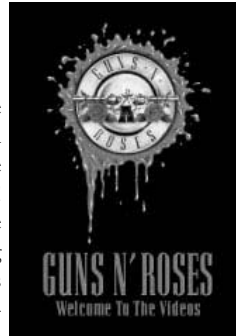
\* Cutting edge electronic label **Warp Records** has just signed an exclusive deal with Inertia Distribution. Founded in 1989 by Steve Beckett and the late Rob Mitchell, Warp has over the past 15 years, been home to some of the biggest names in electronic music including Aphex Twin and Nightmares on Wax. Look out for new albums from Squarepusher, Two Lone Swordsmen, the highly anticipated third Boards of Canada album and 'Louden Up Now' from Warp's new dance group "!!!!", whose album will be released in early June.

## NEW RELEASE ROUND UP:

### GUNS N' ROSES

Welcome To The Videos (DVD)

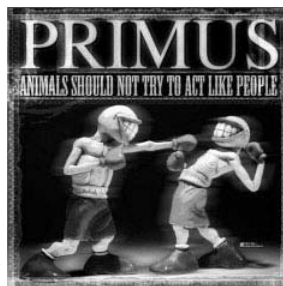
Guns N' Roses were one of the biggest bands in the universe during the late 80s and early 90s! This DVD relives those glory days featuring most of their videos from the 1987-1993 period. All of the classics are here: 'Welcome To The Jungle', 'Sweet Child O' Mine', 'Paradise City', 'Patience'. Overall, this is a very basic release with no special features or fancy packaging. Just one of those DVDs to turn the volume right up and relive the days of big hair and tight pants.



### PRIMUS

Animals Should Not Try To Act Like People (DVD)

This latest DVD from Primus is jam packed with footage of the group covering every era of the band's career. Included here are all of the Primus promo videos including classics such as 'Too Many Puppies', 'Wynona's Big Brown Beaver', 'Shake Hands With Beef' and the fantastic one-shot video for 'Mr Krinkle'. There are also live performances, documentaries, rarities, backstage footage, audio commentaries, a photo gallery, and a discography chronicling all of their albums. If that wasn't enough, it comes with a bonus 5-track CD of new studio recordings featuring the band's original line up of Les Claypool, Larry LaLonde, and Tim Alexander.



## EMPLOYEE OF THE MONTH

Name: Nick Sabine

DOB: 18/05/81

Position/Company/Salary: Director, Chief Editor, Head of New Business development etc for [www.residentadvisor.net](http://www.residentadvisor.net)

### How did you get your start in the music industry?

I was influenced from a young age by my brother, who is quite a well-known international DJ, and then from there I started a dance music website, more as a hobby than anything else. I had a few mates who could design web pages. I could put pen to paper with some nice content and we were away.



**Best part of the job?** Being your own boss, knowing that Sasha, Digweed, Tiesto, Tenaglia all read your website as a source of info on the dance music world.

**Worst part of the job?** Being up until 4am, replying to e-mails and compiling news pieces and then awaking at 7am to head to a job that you don't enjoy half as much, but pays the bills.

**Favourite CD of all time and why?** Northern Exposure 1, by Sasha & Digweed. A perfect example of a mix CD and in my opinion, a timeless piece.

**Tell us about the best live show that you ever saw?** Infusion at "The Mount Hotaka Festival" in Japan. I was travelling with the Melbourne Trio, as a journalist, writing a piece for a UK magazine and they were headlining one of the biggest dance music festivals in Japan. Infusion played to thousands of screaming fans, with fog rising in the mountains and the most amazing sound set-up I have ever seen.

### Favourite bars/clubs/pubs to hang out in?

Don't really have a favourite as such. I have friends from a vast variety of groups, so I enjoy having a cold beer with the Cricket boys in a local pub, as much as I enjoy a lime Caprioska on the harbour with the more refined Eastern Suburbs types.

**In the current climate, what advice would you give to someone looking at getting involved in the music industry?** The best jobs in the industry aren't advertised, so network yourself amongst the right people. Say hello to people when you cross paths and then you will catch wind of opportunities. When you do, offer your services and away you go. Or start your own company.



# Progressive Music and Beyond

A discussion with Ivan Bertolla

## Writing for Orchestral Instruments

I have decided to change my articles a little from now on. Rather than focusing just on the guitar I would like to incorporate composition and production into these articles. There are thousands and thousands of musicians in Australia who use music sequencers and connect them up to sound modules or samplers so I figured that this combined with "guitar talk" would create a more interesting article.

I am sure most of you use orchestral instruments in your music to add color and texture. Whether you are writing for orchestral instruments using a sequencer or have the fortune to have a "real" orchestra there are important issues to deal with.

### Ranges of Orchestral Instruments

Below you are able to see the pitch ranges for these orchestral instruments. When using sound modules and sequencers you will not notice how bad pitches sound when moving notes outside the range of the particular instrument. This is because sound modules generally are fabricated waveforms. It however becomes a serious issue when you use "real" samples. Think the "chipmonks effect" on the human voice. Well that's what starts happening to samples of musical instruments when you drag notes in your sequencer outside the instruments pitch range. Ideally you also do not want a "real life" violin player giving you the evil eye if you give them a score written outside the violins range.

So use the correct registers in your writing. Please note there are no limits to these ranges for these instruments. Many variations may occur but it is meant to be a general guide. Here are a few instruments. Most music universities (those that are left in Australia) will have textbooks with the range of all instruments

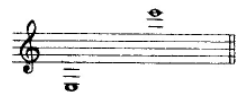
Violin



Cello



Guitar



Oboe



Another important aspect is understanding how to arrange MIDI, sampled or real instruments in a mix after it has been recorded with a microphone or via MIDI events.

Look carefully at the layout of this orchestra. Remember the layout of this orchestra is just one of many possibilities depending on the music it would be playing.

Left ←

SONIC SPACE

→ Right

Percussion

Horns Trumpets Trombones Bass Trombones

Harp Flutes Oboes Clarinets Bassoons

Violins Violas Cellos Basses

Conductor

Audience/Listener

When writing music with orchestral textures follow the panning process exactly like the layout of a live orchestra. So in MIDI language . 0= full left 64 = middle 127=full right. ... Therefore horns could be 0-20, Violas 50-64, and Bassoons 100-127 etc be creative about it.

One very important thing for guitar players to note is how you are going to put string arrangements with guitar. Guitars and strings tend to get in each others way in a mix. So write carefully. Some suggestions are to write an arrangement that has a rhythm guitar line panned to the right and a string line panned to the left. Get them out of each others way. Also get the strings away from the register of the guitar. For eg if you are doing heavy metal guitar rhythm put the strings at least an octave higher to avoid clutter and muddy arrangements.

I will talk more about how to write music for these different instruments including important sequencing tips in future articles. Till next time stay musically progressive

Ivan Bertolla is a Melbourne Based composer/producer/guitar instructor who has released his debut CD worldwide of Cinematic music "Beyond The Skies Eternity". He runs Mastermind Productions and Macleod Guitar School .. Website [www.bertolla.com](http://www.bertolla.com)