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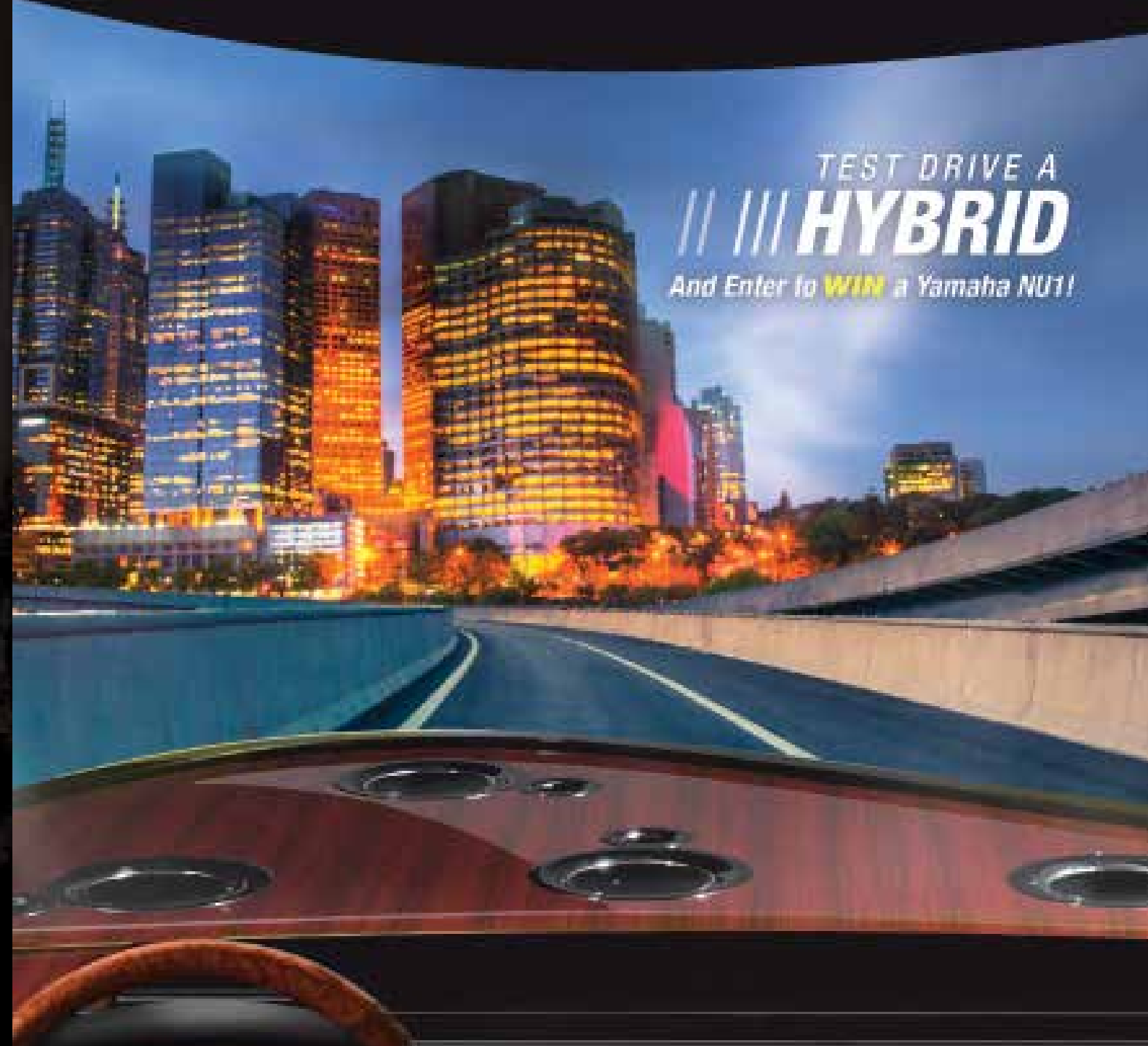
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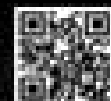
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# Editor's Note

■ As the new year begins, the staff at *Making Music* magazine is making its own new year's resolutions. Aside from our commitment to help enrich your music making and explore new techniques and music technology, we plan to redouble our efforts to provide additional online content in 2015.

This month we are sending a team to the NAMM (National Association of Music Merchants) show in Anaheim, California, to uncover the latest music products and trends. Look for more product related videos and demonstrations in 2015, as our team of musicians explores the latest innovations.

Also, we've lined up some fantastic artist stories for the coming year. These talented musicians have opened up to our writers to provide exclusive tips and advice for *Making Music* readers.

We look forward to an exciting year, as we celebrate 10 years of *Making Music* with our many loyal readers. Please write to us and let us know what you would like to see in our pages in 2015.



*Antoinette Follett*

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## Making Music

JANUARY/FEBRUARY 2015 | VOL. 11, ISSUE 1

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## ENGAGING & INSPIRING MUSICIANS®

### A CAPPELLA

■ Ivan Varenikov lives in Siberia. He contends that, aside from all the stereotypes of bitter cold and wild bears, Siberia is also deficient in terms of music. "After the disintegration of the Soviet Union the culture of music was lost," he explains. Classical music prevails in the country. But he describes the pop music scene as trite, talentless, and underdeveloped. It's for this reason that Varenikov



decided to post his videos on YouTube and try to attract an English-speaking audience. This would be a challenging task for any 19-year-old Russian musician, but he's not just any musician. Varenikov has one hand.

Inspired by a video of a musician performing "The Final Countdown" on the Internet, he decided to start playing piano. "I didn't think of obstacles, such as having one hand, I simply wanted to play," says Varenikov, who received his piano in the final weeks of 2012.

"I was infinitely happy," he says. However, his happiness was short-lived when his father suddenly passed away. "After that my childhood ended and I started to grow wiser very quickly," Varenikov says. After losing his father, he had about a year of procrastination and negativity. He found it hard to communicate his emotions and withdrew into his music, teaching himself to play more and more difficult works.

"I was called to play in schools and conservatories, but it is difficult for me to play what and when people tell me to play," he says. "After I learned to play all the songs that I liked, I began to compose my own. Step-by-step, I began to improvise more, and launched a channel on YouTube. I followed examples of great composers and created my own personal style."

Varenikov says that it is difficult to make his family understand his passion for music, and they would prefer he take on "serious" work. Despite this, he is encouraged by the messages he receives about his videos from people all over the world. He has had hundreds of thousands of views. "I want to show to others that, even with one hand, people can live and create," he says.

Check out Ivan Varenikov's remarkable compositions and performances at [www.MakingMusicMag.com/Ivan-Varenikov](http://www.MakingMusicMag.com/Ivan-Varenikov).

# Staccato

RECREATIONAL MUSIC MAKING INSIGHTS



## COUNTING IN TROMBONE

**15TH CENTURY:**  
Early trombones evolved from the trumpet.

**1804:**  
The first time a trombone was used in a symphony when Beethoven used them in his 5th.

**9 FEET:**  
Length of the trombone's tubing if it were stretched out.

**DID YOU KNOW?**  
The earliest trombone, developed in the 15th century, was called the "sakbut" from the French word saqueboute, meaning "push-pull." The slide meant that the trombone was able to play a full range of notes 300 years before valves were invented that allowed other brass instruments to play more notes.

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—English Conductor Sir Thomas Beecham, talking to a trombonist

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## Letters

We're always finding new readers and new stories. Did you know that you can browse many of our past articles online at [www.MakingMusicMag.com](http://www.MakingMusicMag.com)?

We appreciate comments and suggestions, and we encourage you to send them to us by e-mailing: [afollett@MakingMusicMag.com](mailto:afollett@MakingMusicMag.com), or by writing to: Making Music; 120 Walton St, Ste. 300; Syracuse, NY 13202.

■ Thank you for sharing the story of Natalia Paruz in the November/December issue of *Making Music*. As a resident of Manhattan and frequent MTA rider, I have seen her many times busking on the street or in the subway. I admired her talent, but also often thought she must have an interesting story. Now I feel like I know her!

*Teresa Ramirez*  
New York, New York

■ I just discovered *Making Music* magazine while shopping at Guitar Center. It's the perfect publication to begin the next phase of my life.

Upon my retirement on November 1, I returned to my first "career": music. I started out playing guitar at 13 years old, convinced that music would be my life. At 19, I went on tour as a "roadie" and assistant sound engineer for a local band that went on tour. After six months on the road, I went back to school, graduating with a degree in finance from Ohio State's Fisher College of Business. Upon graduation I took a full-time job as a loan officer at a bank and never looked back. It was a good career, but my love for music never left me. As of January 1, I will be putting a band together with the goal of performing some of the songs I've written over the years.

*Sam Evans*  
Upper Arlington, Ohio



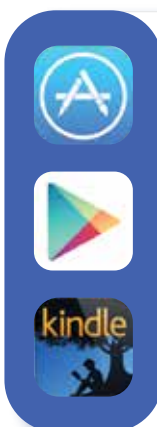
■ An idea for articles might be to interview the musicians who work at music stores and mail [or Internet] order companies. They could also give you and *Making Music* readers advice on how to buy a mail order instrument. How can you determine the sound, feel, and playability from an electronic or printed page description? How detailed is the catalog/video description? What is a realistic return policy? What are the plus and minus features of purchasing a used or a new instrument? Plus any other suggestions they could give you.

*Marshall Johnson*  
Mechanicsville, Virginia

■ Have you ever considered doing a story on the various parts of the song and how they function? I'm sure there are many aspiring songwriters among your readers (like myself!) who could be helped by such a tutorial.

*Jane Wischow*  
Littleton, Colorado

Thank you for writing in, Marshall and Jane. These are both topics we've covered in previous issues of *Making Music* that we could probably revisit in 2015. If you have story ideas or topics you'd like to see in the pages of *Making Music*, write to us. Your e-mails will always be read and your ideas will be carefully considered.



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# Educational Bus Puts John Lennon's Inspiration on Tour

BY CHERIE YURCO

Have you heard of the John Lennon Educational Tour Bus? I've been asking this question to music educators lately and I was surprised at how many of them answered no. This nonprofit, mobile audio, video, and broadcast studio provides hands-on educational ex-

periences for kids all over the country. The bus began 17 years ago when the project's executive director, Brian Rothschild, approached Yoko Ono with the idea. She said it was something John would have loved and the two have been working on it together ever since.

I met up with the bus when it paid a visit to Skaneateles High School in New York state. Producer/engineer Bryce Quig-Hartman took me through the bus. He has been touring with the bus, which visits more than 150 schools each year, for two years.

"We take a group of six to eight students on board. In eight hours we will produce an original song and music video, all from scratch, all done by the students; they write the lyrics, they write the song, they plan out some of the shots," explains Quig-Hartman.

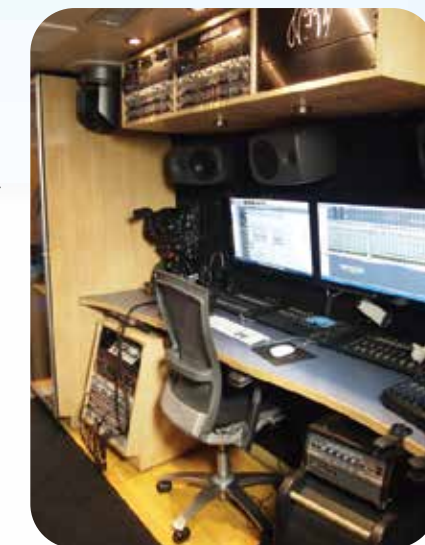
He says that his favorite part of working with the students is "opening up the endless 'candyland,' which is the bus, to them, to give them access to the latest and greatest tools and see that light



bulb switch on in their eyes. Here they have every tool they need to literally create whatever they want."

The most interesting part of the John Lennon Educational Tour Bus is that this once-in-a-lifetime experience is free from cost to both schools and students. All of the equipment on the state-of-the-art bus, which has a total value of between \$2 million and \$3 million, was donated by corporate sponsors. "It really is a priceless bus in a number of different ways," says Quig-Hartman.

This fall's trip to Skaneateles High School and stops at six other schools were sponsored by the National Association of Music Merchants (NAMM) Foundation as part of its Best Communities for Music Education. The schools earned two-day bus visits by submitting



winning video entries illustrating "What Makes Music Education Great in My School." Each of the winning schools also received instrument and equipment donations from NAMM member companies.

Take your own virtual magical mystery tour of the bus at [www.MakingMusicMag.com/john-lennon-bus](http://www.MakingMusicMag.com/john-lennon-bus).



Photos: Cherie Yurco

# Vibes

MUSIC NEWS, TRENDS, CULTURE



## BATTLING UKULELES

Ukuleles are most often associated with a spirit of togetherness and peace, however, two rival ukulele orchestras are battling it out in the UK. The Ukulele Orchestra of Great Britain (UOGB) and the UK Ukulele Orchestra (UKUO) are in the midst of a bitter feud that has the UOGB accusing UKUO of blatantly copying its act. The UOGB, two women and six men, was launched in 1985, moving quickly from performing in folk clubs to playing the Royal Albert Hall. UKUO, also two women and two men, which began in 2011, played its first UK show at the Theatre Royal in October. UOGB is threatening to take UKUO to high court in order to make it change its name and format. UKUO contends the likeness is a sheer coincidence.

## Secretive Singing Group Celebrated with National Award

Until recently few outsiders knew that the Singing and Praying Bands of Delaware and Maryland even existed. After all, their music has never been about performance, but praise. "It's not a choir," Rev. Jerry Colbert, leader of the group, told NPR in an interview. "We just come together in unison and just sing on one accord, and blend our voices together."

"We don't have tambourines and band instruments. Our music is our hands. We sing with our lips and clap with our hands, stomp with our feet, and when the spirit get on us, we shout. And it's just a joy," adds 79-year-old Sarah Irving, a 60-year member.

As members age, the future of such groups has become less certain. Last September, the group was honored with the National Endowment for the Arts' National Heritage Fellow award and a \$25,000 prize. Hopefully newfound fame and funds will help preserve this tradition dating back to the days of slavery and African ring shouts.



## Priceless Mozart Manuscript Discovered



Musicologist Balazs Mikusi, head of the Hungarian National Szechenyi Library's music collection in Budapest, made a startling discovery while sorting through a folder of unidentified music scores. He found the first four-pages of the original manuscript to Wolfgang Amadeus Mozart's Piano Sonata in A Major. The final page of the manuscript is located in Mozart's hometown, Salzburg, Austria, but up until now, no one knew what had become of the rest of the pages. This original version contains subtle differences in phrasing, dynamics, and occasionally notes, to published editions of the sonata. It remains a mystery as to when and how the manuscript ended up in Hungary.



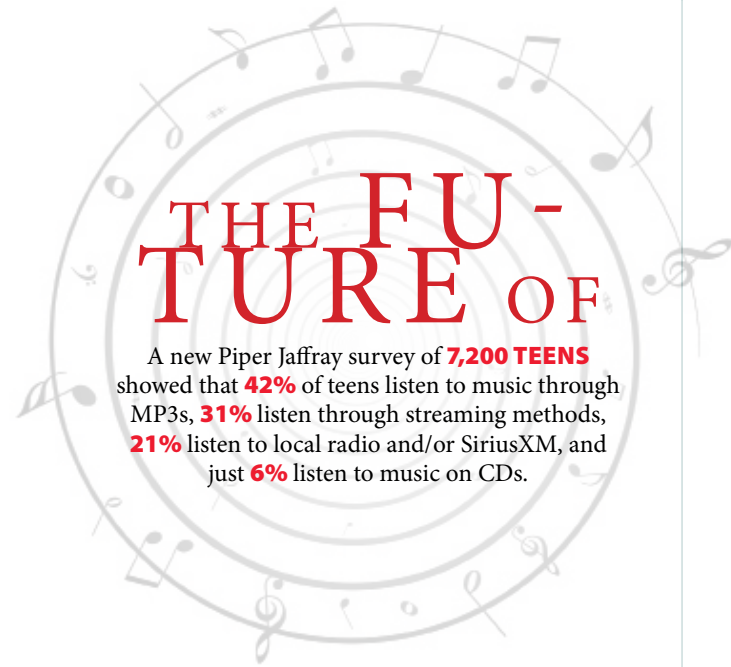
## EXPANDING BRAINS THROUGH MUSIC

Though numerous studies have shown that music lessons can expand intelligence, raise IQ, and improve academic skills, one study published in the *Journal of Neuroscience* proved that music literally can expand the brain. In the study, an MRI measured the size of the brains of 31 six-year-olds before and after they took lessons on a musical instrument for 15 months. The students' brains grew larger in areas that control fine motor skills and hearing, as well as the corpus callosum, which connects the left and right sides of the brain.



## SIGNAL STRENGTH

On one Sunday this fall Director Chris Shimojima took advantage of the public wifi hotspots at nine New York City subway stations to unite 11 musicians virtually. Each of the street musicians set up a music stand with an iPhone, while composer and conductor Lev "Ljova" Zhurbin set up 11 notebook computers on chairs in Bryant park to conduct the video streams of each performer. Watch the result at [www.MakingMusicMag.com/signal-strength](http://www.MakingMusicMag.com/signal-strength).



A new Piper Jaffray survey of **7,200 TEENS** showed that **42%** of teens listen to music through MP3s, **31%** listen through streaming methods, **21%** listen to local radio and/or SiriusXM, and just **6%** listen to music on CDs.

## The Biology of Violins



Violist Dan Chitwood, a biologist who ordinarily studies leaves, employed the skills and analysis methods normally used to quantify leaf shape over time to study how string instruments have evolved. He looked at an auction house database of 9,000-plus string instruments (violin, viola, cello, bass) built by prominent luthiers over a 400-year time frame to compare instrument outlines using linear discriminant analysis. While violas and violins were harder to distinguish based on shape, cellos and double basses were more distinct. Chitwood discovered that violins fell into four families—Maggini, Amati, Stainer, and Stradivari (whose violins were slightly more bass-like in shape). Other violins became more like these four types over time, especially more like the Strads. Chitwood also discovered that the approximately 1,000 instruments built by Antonio Stradivari from roughly 1666-1737 evolved in terms of shape, despite his use of molds. Also, luthier Jean-Baptiste Vuillaume, who built around 3,000 instruments from 1823-1875, purposefully copied Stradivari's designs because they were preferred by customers.

# Ukulele Duo Engages Audiences

## WITH THEIR MUSICAL STORIES OF HOPE

BY CHERIE YURCO



Spirit Runners, (L to R) Kate McLennan and Noel Tardy.

Whether you call it fate or sheer luck, ukulele players Noel Tardy and Kate McLennan, first met over the Internet. Exchanging e-mails back and forth, they corresponded for about two years before they came together as a duo in 2012. Their meeting through Tardy's ukulele store website led them to discover they had many things in common.

"We both held the same interest in wanting to share music that we think is healing and a spiritual expression of who we are in order to let other people know that there is hope and love and community out there," explains Tardy.

Today, both are cancer survivors and dedicated to helping others find hope through music.

Born and raised in Dallas, Texas, Tardy studied classical guitar at Texas Woman's University, but went to work in accounting. When she picked up the ukulele about 12 years ago she couldn't put it down. She founded the Lone Star Uke Fest and the nonprofit Ukes in the Class-

room program to teach music literacy to children. Now that she's retired, Tardy is dedicated to music full-time. She has her own ukulele shop in Dallas, UkeLady's Music Store, where she teaches private lessons and holds workshops.

McLennan has been making music ever since she was four or five years old. Her very first instrument was a ukulele, but it was long forgotten after years of playing guitar. McLennan was a music minor, theater major at the University of Texas at Austin. Upon graduation, she became a full-time singer/songwriter, creating several albums with partner Ruth Huber. In 2004, following recovery from leukemia, she became an ordained minister.

Kate McLennan lives in Wimberley, a small, artsy community near Austin, where she is a minister presiding over weddings, births, memorials, and celebrations. She says that music is a part of everything she does as an interfaith minister and licensed clinical social worker.

"I've always found music to be profoundly healing and that's a big part of my mission," says McLennan, explaining how her music helped pull her from the brink of death. "The leukemia escalated and I died. I was on life support for seven days." During that time her mother and partner played her music, and through almost six months of isolation, the music sustained her.

As she began to heal, too weak to play guitar, she rediscovered the ukulele. "I love it so much—I love the ease and the portability and the magic," she says, adding that she has a passion for sharing that "magic" with others. "Part of my focus has been a kind of spiritual practice, teaching people that playing your instrument is a spiritual path, if you choose to look at it that way—the devotion to it, the moment to moment attention to grow with it."

Likewise, Tardy credits music as helping her recover from stage 4 metastatic papillary cancer. She also relied on McLennan to help her through the hard times. "I knew her history of overcoming leukemia, and when I was diagnosed, she was the first person I called. She became my support person," says Tardy.

Recovery from cancer reinforces the pair's commitment to helping others heal through music. They decided to combine their missions forming Spirit Runners Music. McLennan describes Spirit Runners' mission as: "celebrating hope and healing through music and through sharing our stories." Together and separately

the two musicians bring the power of music to a wide variety of venues, from hospice facilities to hospitals to cancer support groups to churches, and even international festivals.

McLennan is the dominant songwriter for their original songs that often carry a message of hope, healing, and sometimes a little humor. For example, their song "Living by the Numbers" is about the constant monitoring of numbers—platelet counts, blood levels, calcium counts, etc.—that goes along with treating a serious illness.

When the two paired up they never dreamed they'd be taking their act overseas, but they've so far had opportunities to attend a ukulele festival in the Czech Republic as well as an ensemble festival in Madrid. Both trips were serendipitous, to say the least.

The trip to the Czech Republic came about when one of Tardy's ukulele vendors, a sponsor of the event, mentioned to the director that he had a customer in the US who was also Czech. That customer was Tardy. "It was awesome to get to see the country my grandparents came from, as well as to be there to perform music. The cool thing about music is that, even with a language that is different, they still understood what we were singing and saying. That is part of building bridges with other people," says Tardy. Spirit Runners was the only group from the US at the festival.

The trip to Madrid came through a college classical guitar ensemble that Tardy had been playing ukulele with. One of the professors was in charge of a trip to Madrid to attend an ensemble festival. "We were asked to be guest performers for the group, so we got to present our original music, as well as play with the ensemble," Tardy explains, recalling how one woman in particular, who was a cancer survivor, was touched by the music. "That's what it's about for us—touching people and helping to inspire."

"It was just so incredible for me to feel that connection; to watch people being moved through the power of music. Even though English is different than Spanish, the language of music was the common bond," McLennan adds.

Back at home, Tardy and McLennan continue to share their music and message to anyone who needs it, both together as Spirit Runners, and independently.

"Creativity is basically what got me over the hump to get on my healing journey. My goal is to take that experience and share it with other people and see if I can help them through their hard times," says Tardy. She teaches ukulele in a children's hospital two days a month, an experience she calls eye-opening. "It's amazing the lessons I've learned from these kids."

McLennan says that seeing her music received in these settings is rewarding in itself. "The most rewarding for me is when it's a listening audience that receives it, and that laughs and cries and is moved. It's wonderful. It's blissful!" she says.

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**45**  
YEARS

On January 3, 1970, The Beatles recorded their last song as a group. "I, Me, Mine," written by George Harrison ended up on the *Let It Be* album. John Lennon did not perform on the song.

**"I think the moment you start trying to please anyone other than the fan who lives inside of you, you are just guessing. The only thing I know for sure is what I love about music. I really follow my instinct closely and each thing that has emerged has been a genuine reflection of what I was interested in at a particular time."**

~Pat Metheny



**Music:**  
the Great Equalizer

Studies have proven growing up in poverty stricken neighborhoods can hinder brain development in children, which manifests a reduced ability to quickly distinguish speech patterns. But studying music may help level the playing field, according to a study published in the *Journal of Neuroscience*. It showed that six- to nine-year-olds living in gang-ridden Los Angeles who spent two years participating in a free music program processed the sound of certain syllables faster than their peers who had less musical training.

"This research demonstrates that community music programs can literally remodel children's brains in a way that improves sound processing, which could lead to better learning and language skills," reports lead author Nina Kraus of Northwestern University. Kraus looked at a total of 44 students from Los Angeles public schools, all of them living in designated gang-reduction zones. Eighteen students were enrolled in the Harmony Project music program in the first year, and for the other 26, music lessons were deferred for one year. At the end of the second year, all of the participants underwent neurophysiological testing. The students with two years of training showed marked improvement in neural differentiation of syllables, and across both groups, more music training meant larger enhancements in neural function.



## A LIVING SYMPHONY

Four English forests hosted a unique sound installation last summer called Living Symphonies, by artists James Bulley and Daniel Jones. Each forest location was surveyed and mapped in detail to understand its flora, fauna, and animal inhabitants, plus their food sources and movement patterns. The composition grew much the same as a forest ecosystem grows, as an ever-changing symphony heard within the forests that was responsive to the ecosystem of the woods where it played.

Music is the top form of entertainment for hundreds of millions of Americans, according to Nielsen's third annual Music 360° 2014 study, which also showed that **93% of the US population listens to music**, spending more than 25 hours each week tuning into their favorite songs.

## Music Boosts Solar Power Production

Here's a new benefit of music making: according to a study by scientists at Queen Mary University of London and Imperial College London, blasting loud pop or rock music near solar



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# Queen Forever



Though digital technology can't yet bring back music legends who have left us, *Queen Forever*, launched November 11 comes close. Among the classic Queen tunes on the set are three previously unreleased tracks featuring Mercury who died 23 years ago. Among the tunes is "There Must Be More to Life," a duet with the late Michael Jackson. The other Freddie Mercury songs on the CD are the previously unfinished Queen track "Let Me in Your Heart Again" and a stripped-down ballad version of Mercury's first solo hit, "Love Kills," a collaboration with Giorgio Moroder. The album is full of Queen hits, classics, and new takes on other well-known songs. *Queen Forever* is available as a 20-track single CD or an extended 36-track, two-CD set.





BY THERESA LITZ

# ONE VOICE

**Choir of 200 Unites Singers from all Walks of Life to a Common Calling**

The Indianapolis Symphonic Choir is the largest choir in Indiana and one of the oldest major symphonic choirs in the country—older, in fact, than the symphony choruses of virtually every city west of the Mississippi. The choir, which recently celebrated its 78th year, is a rarity these days. When many classical groups are facing fiscal hardship, even bankruptcy, the choir is thriving as an independent, self-managed organization, boasting a 200-singer membership, a 42-week season, and highly successful educational and fundraising programs, including a fellowship through Butler University. For the Indianapolis Symphony Orchestra, the Indianapolis Symphonic Choir is its choir of choice.

Choir members come from all walks of life—young, as well as established professionals, undergraduate and graduate students, lawyers, doctors, and retirees, all of whom have been involved in chorus at some point in their lives.

Auditions are rigorous. Singers are asked to sing a prepared piece, preferably in a foreign language. They must be familiar with the top 12 oratorios and sing a passage from Handel's *Messiah*. Candidates are assessed for pitch, range, and vocal agility.

"Each person comes in with his or her own voice signature," says conductor and artistic director Eric Stark (also a professor of conducting and director of choral activities at Butler University). To maintain a high level of proficiency, members must audition every year, which Stark says is "a source of anxiety and pride for singers."

"Some members have advanced degrees in music and even hold professional university teaching and performing appointments. Others simply have an abiding love for music," he says. "We see a dip in demographics when people start raising families. Once the kids are older, they almost always return. These are passionate, dyed-in-the-wool choral singers."

Despite being heavily credentialed, the choir is entirely volunteer and unpaid.

Choral music has a long and celebrated history as a sacred art form. There is a depth and diversity to the music that is often defined as religious—think Gregorian chant and Mozart's *Requiem*—but the moral force behind it is more closely aligned with its roots as a popular music

tradition—people gathered together, voices in communion through music. "When we join our voices," says Stark, "the quality and passion are evident—and richly satisfying. We're able to achieve, as a group, in unison, what we could not [achieve] by ourselves."

Kathy Landschulz, second alto, who is 55 and a scientist with expertise in genetics and biology, describes the transformative effect of the choir. "It's the sheer power of the sound—the rests, the collective breaths, and the triple forte crescendos that a choir of this size and caliber can create—the audience physically feels it."

"A soloist can do great things, but with an additional 180 voices, what are the limits?" asks R. Zachary Karanovich, a 29-year-old second tenor who is also a lawyer. "I am oddly reminded of monasticism. The whole theory of living in community as a monk is to perfect one's self through the community." Merging their voices, he explains, is to transcend ego, to become one.

Sixty-three-year old Eric Oehler is also a tenor. A custom furniture maker and woodworker by trade, he is perhaps one of the few singers who can say the audition process is low stress. "I'm comfortable singing in many languages, so that part isn't a concern for me," he says. After singing in various groups for many years, including the Indianapolis Opera, he retired as a soloist, but realized he missed singing great works with an orchestra. "There is just nothing like being surrounded by voices singing together, being surrounded by harmony," he says, adding that his greatest joy is singing alongside his two sons. "Three Oehler men, all tenors, get to spend every Tuesday night making music together. It doesn't get much better than that."

The singers praise Maestro Stark, for his ability to bring out the best in every voice. "He manages to balance exacting demands with humor and wit," says Landschulz.

First alto Julie L. Paavola, who works as a spiritual counselor, writer, and public

speaker, is at home in the choir. Paavola, who moved from San Francisco with her family in 2012, chose as her audition piece Franz Schubert's "An die Musik," a hymn to the art of song. Swathed in poetry, it "was a song that I could make my own," she says. "The choir has renewed my love affair with performance art, which has been an important part of my resettling in Indiana."

It may be an avocation for its singers, but continued membership requires impressive and serious commitment. Rehearsals average out to be about 200 hours each season for members, most of whom also have full-time jobs. For the recent production of Mozart's *Requiem*, rehearsals ran for six weeks (two with the orchestra), and every night the week before the concert.

Performance week can be a challenge, especially for families, admits Paavola. But she sees it as an important step in her boys' musical growth. "If you have two young boys who like music, it's all the better if they see Mom likes it too," she says.

The organization has always been industrious, but under Stark—now in his 13th year—the activity level has increased. There are 25 concerts each season, CDs, and community outreach. In 2012, the choir performed at the Super Bowl XLVI half-time show with Madonna. Indianapolis Symphonic Choir is anything but "amateur."

The choir has also grown from 85 members, when Stark took the conductor's

podium in 2002, to 200 today. In conjunction with the Indianapolis Public Schools, it hosts an array of educational events, including Harmony of Voices, a program that provides master classes with leading guest artists from across the nation, and side-by-side performance experiences for students. The choir frequently conducts workshops, stages open-forum performances, and enlists scholars and choral composers for preconcert presentations. Among the choir's prolific outreach material is a popular, spirited mobile performance of "Hallelujah—What's It to Ya?"

In 2006 the choir began touring, performing by invitation of the American Choral Directors Association. A highlight was a performance in Beijing at the Forbidden City Concert Hall. And this past June, the choir performed Vivaldi's *Gloria* at a festival in Rome and sang mass at Saint Peter's Basilica in the Vatican. The choir's recording of Mendelssohn's *Elijah* was a finalist for the prestigious American Prize in 2012.

This past November the choir released its newest recording of Christmas music.

Transcendent, profound, sacred: these are words that are often used to describe the power of a choir. The Indianapolis Symphonic Choir comprises 200 singers, converging in tight harmony into one voice. Taking cues from Stark, after the first notes are struck, and everyone is in unison, Paavola says, "It's not only that everyone is keeping the tempo or singing the right pitch, but we are in the same moment and expressing, as one, the genius of the score."



# TINNITUS:

BY CHERIE YURCO

## WHEN THERE'S HUMMING IN YOUR HEAD AND IT WON'T GO AWAY

When Robert Plant sang: "Your head is humming and it won't go, in case you don't know," he could have been singing about tinnitus, a common problem, that is even more prevalent among musicians. About 50 million people in the US suffer from tinnitus, but it is estimated that less than one-third seek treatment.

Put simply, tinnitus is the perception of sound in the ears or head where no external source is present. Commonly referred to as "ringing in the ears," people describe it as a hissing, buzzing, roaring, or chirping sound. Some musicians have also reported "musical hallucination," hearing phantom music in their ears that cannot be attributed to an outside source.

Huw Cooper, consultant audiologist at University Hospital's Birmingham NHS Foundation Trust, says this type of tinnitus often goes unreported. "This is because people are familiar with tinnitus as banging or ringing, but when they hear music, they don't think of tinnitus. If someone is deaf or loses their hearing, the part of the brain that processes sound signals is deprived of stimulation. In the absence of sound, the brain fills in the gaps, as it were, by tuning to musical memory for stimulation," she says.

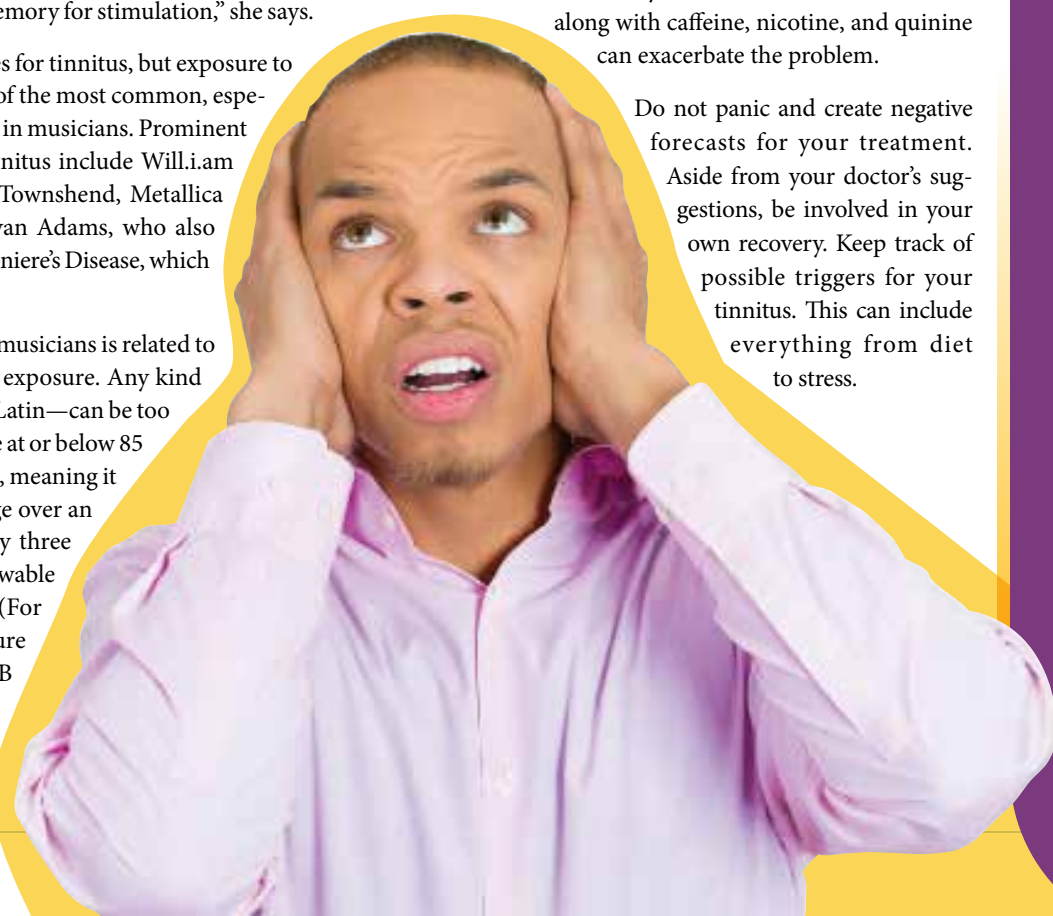
There can be a number of causes for tinnitus, but exposure to excessively loud sounds is one of the most common, especially when it comes to tinnitus in musicians. Prominent musicians who suffer from tinnitus include Will.i.am of The Black Eyed Peas, Pete Townshend, Metallica drummer Lars Ulrich, and Ryan Adams, who also suffers from the more severe Meniere's Disease, which includes episodes of vertigo.

Remember, the hearing risk to musicians is related to the volume and relative sound exposure. Any kind of music—classical, jazz, rock, Latin—can be too loud. In general, noise exposure at or below 85 decibels (dB) is considered safe, meaning it would be unlikely to do damage over an eight-hour exposure. For every three decibels above 85 dB, your allowable exposure time is cut in half. (For example, the allowable exposure time at 88 dB is four hours, 91 dB is two hours, etc.) Frequently, volumes at gigs can be up to 130 dB, which is safe for less than one second.

To avoid potential hearing loss and noise-induced tinnitus, the American Tinnitus Association offers these tips: limit the intensity of the noise by not standing directly near its source; wear earplugs when you're around sounds of 85 dB and above; and periodically step outside (or away from loud noise) to give your ears a break. Look for musicians' earplugs that attenuate sound, allowing you to more accurately assess sound than with standard earplugs.

If you think you may already be suffering from tinnitus, contact an audiologist, otologist, or otolaryngologist for an examination as soon as possible to determine if there is a treatable medical condition causing your tinnitus. Keep in mind that natural tinnitus reduction can occur at any time. Also, certain medications, along with caffeine, nicotine, and quinine can exacerbate the problem.

Do not panic and create negative forecasts for your treatment. Aside from your doctor's suggestions, be involved in your own recovery. Keep track of possible triggers for your tinnitus. This can include everything from diet to stress.



THERE ARE A NUMBER OF TREATMENTS AVAILABLE. A HEALTHCARE PROVIDER CAN HELP YOU DETERMINE WHAT MAY WORK FOR YOU. HERE ARE SOME POSSIBLE OPTIONS:

**Alternative medicine:** Some people have experienced relief by using minerals like magnesium or zinc, herbal preparations like biloba, and other homeopathic remedies like acupuncture and hypnosis. However, there is no conclusive data to support these claims.

**Amplification:** Some people have experienced relief wearing hearing aids because they bring back the ambient sounds that naturally cover the tinnitus.

**Biofeedback:** This relaxation technique teaches people to control autonomic body functions (pulse, muscle tension, etc.), thereby helping them manage their reaction to stress.

**Cochlear implants/electrical stimulation:** Electrical stimulation in the ear can stop tinnitus briefly.

**Cognitive therapy:** This counseling based therapy treats a person's emotional reaction to tinnitus, rather than tinnitus itself. It works by helping to identify negative behaviors and thought patterns. It is most effective when coupled with other tinnitus treatments.

**Drug therapy:** Many drugs (anti-anxiety medications, anti-depressants, antihistamines, anticonvulsants, and anesthetics) have been researched and used to relieve tinnitus, but there are none specifically for tinnitus.

**Sound therapy:** This strategy uses sound to completely or partially cover the tinnitus, sometimes referred to as masking. It is often combined with cognitive therapy.

**TMJ treatment:** Tinnitus can be caused by a dysfunction of the jaw joint (TMJ), so sometimes dental treatment or bite alignment that relieves TMJ pain also relieves tinnitus.

Don't give up if the first treatment does not work instantly. Sign onto the American Tinnitus Association website (ATA.org) to find out all you can about tinnitus and to gain the support of others suffering from this debilitating ailment.

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# the **evolution** of the modern

# DRUM

The drum kit is an all-American invention. When brass bands moved indoors it was impractical to have one drummer for each drum. Once snare stands and drum pedals were invented drum kits evolved to meet the needs of musical groups from jazz to rock.

1850

1876

“Double drumming” (one person playing more than one drum) became popular.



1883

German immigrant Friedrich Gretsch founds Gretsch Company in Brooklyn, New York, to make banjos, drums, and tambourines.



1890

Earliest drum pedals are developed.

1898

U.G. Leedy opens Leedy-Cooley Mfg. Co. in Indianapolis, Indiana.

1900

1909

The Ludwig brothers found Ludwig & Ludwig Drum Company. They design a foot pedal capable of faster tempos that remains a standard today. Ludwig is now part of Selmer.

1927

Henry Heanon Slingerland opens Slingerland Drum Company in Chicago, Illinois. Now owned by Gibson, Slingerland is a renowned maker of jazz drums.



1930

The first standard drum kits take shape. Gene Krupa is credited with helping to set the standard for equipment and drum sizes that are still often used today in jazz.

1939

Jazz legend Louie Bellson, sketches a double bass drum kit for an art class that Gretsch eventually builds.



1940

Smaller kits become popular with bebop drummers who focus on the ride cymbal.

1949

Clair Omar Musser at Northwestern University creates the first drum machine.

1954

George Way Drum Company formed. He designed the unique round “turret” tuning lugs that are used on DW Drums today.

1950

1957

Remo Belli founds Remo to make heads from Mylar, a synthetic, inexpensive, weather-resistant material.

1957

Drummer Herb Brochstein founds ProMark, the first American drumstick company to successfully market sustainable Japanese oak drumsticks.

1958

Joe Calato founds Regal Tip, which revolutionized the drumstick industry with its nylon tipped drumsticks.



1960

Drum kits begin to expand to accommodate rock music.

1961

The Percussive Arts Society forms to promote drumming, drums, and percussion.



1963

Boston Symphony timpanist Vic Firth begins producing high quality paired drumsticks.

1973

Don Lombardi founds Drum Workshop (DW) school in Santa Monica, California, then moves to a production facility in 1978 to build drums.

1971

Graeme Edge of The Moody Blues and Sussex University Professor Brian Groves create the first electronic drum kit and use it in the song “Procession.”



1975

John Stayton Simonton, Jr. creates the first user-programmable rhythm machine.

1982

Drum makers Simmons, Yamaha, Pearl, Roland, and others, begin releasing full electronic drum kits to the market.

2000

1983

DW introduces first double pedal.

1985

Roland releases Octapad, the first drum pad controller.

1991

The Vater Family officially establishes Vater Percussion in Boston, Massachusetts, though they had been hand-turning drumsticks since the 1950s.



1997

Roland introduces the TD-10 V-Drum Kit, greatly improving sound quality and playability of electronic drums.

# Apps for Music Makers

Here's a run down of some music apps that are useful and fun.



## GarageBand

It would be negligent to write about apps without mentioning GarageBand. The full version is free with most Apple computers. It turns an iPhone or iPad into a collection of touch instruments and a recording studio, allowing you to create music on the go. [\\$4.99 \(iPhone/iPad\)](#)



## RD4-Groovebox

This app turns your device into a musical instrument. Compose and arrange music in real time with RD4-Groovebox's virtual analog synthesizer, drum machines, and effects—reverb, distortion, filter, and delay. [Free \(iPhone/iPad\)](#) [\\$5.99 \(Android\)](#)



## Sylo Synthesizer

A great app for the cost, Sylo Synthesizer lets you create music or play sounds using its collection of predesigned sounds. The included sounds can be tweaked to suit your needs, or you can create your own sounds from scratch. [Free \(iPad\)](#)



## Propellerhead Figure

Designed for those with no previous experience making music, Propellerhead Figure lets you make music in seconds with drums, bass, and lead synth on an easy-to-use touch interface. Tweak your creation with Rhythm, Range, and Scale Step wheels to get just the right result. [\\$.99 \(iPhone/iPad\)](#)



## Nanoloop

This app is a sequencer, synthesizer, and sampler in one. Its sequencer makes it simple to lay out patterns, while the synthesizer offers maximum flexibility in a small set of parameters. The sampler allows you to record up to six seconds with a mic or copy via iTunes. Nanoloop also allows project sharing. [\\$3.99 \(iPhone/iPad/Android\)](#)



## Vocal Jam Studio

This vocal effects processor has four looper recorders with dedicated mix controls. Each of the four looper tracks can record up to eight minutes. It includes 50 vocal effects from TC-Helicon. The recording function makes it easy to share resulting music videos via YouTube or SoundCloud. [\\$9.99 \(iPad\)](#)



## Decibel 10

Hearing protection is critical for musicians. The handy Decibel 10 app measures sound pressure around you, using your device's built-in mic. It displays maximum, average, and peak values on both digital and analog displays, and lets you plot a history of average values. [Free \(iPad/iPhone/Android\)](#)



## Drum Pads 24

With this app you can create beats on your phone or tablet via an evolving library of drum pad presets organized by color. Drum Pads 24's four loop modes for each pad can be used as a metronome or to automate samples. Use the record function to share your creations with friends. [Free \(iPhone/iPad/Android\)](#)



## Cleartune

This app is the chromatic tuner app choice of many professionals. Cleartune is easy to use and features a big display, pitch pipe tone generator, automatic or manual note selection, custom temperament settings, and adjustable calibration. It can be used on virtually any tunable instrument, even violin. [\\$3.99 \(iPhone/iPad/Android\)](#)



## Tempo-Metronome with Setlists

This metronome app provides accuracy and stability in an innovative interface with Basic, Preset, Setlist, Practice, Gig, and Complete modes. Tempo-Metronome with Setlists features 35 different time signatures, six rhythm patterns for simple meters and three for compound meters and includes advanced setlist management features. [\\$2.99 \(iPhone/iPad\)](#)



## Metronome: Tempo

Highly stable and accurate, Metronome: Tempo features 30 different time signatures, plus six rhythm patterns for simple meters and three for compound meters. Pulsing LEDs provide visual feedback. Accents can be customized and beats can be turned off to create more complex rhythms. [\\$1.25 \(Android\)](#)



## RelativePitchLite

This app makes learning to distinguish intervals feel like a game. RelativePitchLite includes a five-lesson training mode, a testing mode to measure progress, plus a custom mode that lets you target problem areas. It will help you improve your ability to improvise, compose, and sing harmony. [Free \(iPhone/iPad\)](#)



## Perfect Ear

This is a fun and easy training tool to improve your ability to distinguish intervals. Perfect Ear includes seven different exercise types and an absolute pitch training tool using piano, guitar, or bass. Tests measure your progress. [Free \(Android\)](#)



## Drum Set

Play drums along with your songs with Drum Set. You can choose different drum setup variations. Sounds taken from real drums provide fantastic sound quality. You can record music (beats) for each setup separately and share recordings with your friends. [Free \(Android\)](#)

# Music for All Ages

It's no secret that music is a pastime that can continue throughout your life. In fact, research shows that participation in music enriches the lives of older adults by enhancing their sense of well-being and improving their quality of life. The NAMM Foundation supports a number of initiatives to make sure adults are able to enjoy music making well into their golden years.



(L to R) New Horizons musicians Al McLaughlin, Rick Lundquist, Dick Prettyman, and Barbara Lent.

## New Horizons Bands [www.newhorizonsmusic.org](http://www.newhorizonsmusic.org)

New Horizons International Music Association provides exciting opportunities for adults interested in exploring music. It is a supportive and inclusive music community for members who have played casually all their lives, haven't picked up an instrument in years, or are just learning to play for the first time. Scheduled practices provide seniors with a regular routine. Group concerts are an exciting culmination of their efforts that they all look forward to.

New Horizons Music programs include a wide range of musical groups—bands, orchestras, and choruses—scattered mainly across the US, but also in a few other countries, including Canada, Australia, and the United Kingdom. If a senior can't find a suitable ensembles in their area, fear not! Members are encouraged to start up their own music groups to suit their needs.

Picking up an instrument or dusting some cobwebs off the vocal cords and practicing music in a group environment allows seniors to challenge themselves. It provides opportunities to grow intellectually, gain new friendships, and become part of a collaborative, inspiring team of like-minded individuals.

New Horizons founder Roy Ernst is convinced there's a fountain of youth effect for New Horizons musicians. "They age well," he contends. "They are more active, more intellectually stimulated. Maybe it's because the kinds of people who seek out music are healthier to begin with. Either way, the music's got something to do with it."

## North Coast Strings [www.northcoaststrings.org](http://www.northcoaststrings.org)

The success of the New Horizons programs inspired Carolyn Grant to spearhead a new group for string players. Grant, who is executive

director of the Museum of Making Music, wanted to fill a niche for recreational string players in Southern California.

North Coast Strings, established in 2008, follows the same guiding principles as New Horizons music groups. The participants, ranging in age from 25 to 85, have varying skill sets. "Some people have never even read music before," says Grant. They are learning everything here." Practices are held at the Museum of Making Music in Carlsbad, California.

With violins, violas, cellos and basses in tow, members of North Coast Strings bring it back to the beginning, learning classical pieces in a patient and friendly environment.

"I knew I needed to do something to keep my mind sharp so I decided to learn to play cello," says retired schoolteacher Judy Howarter.

"This group has brought me great satisfaction. I look forward to every rehearsal because I know I will learn new things and share some laughs with a group of people who share my goal of just enjoying what we are doing and learning in a comfortable, stress-free environment."

Funding for the orchestra is provided by student tuition and grants from the Saxton Family Foundation. This money allows North Coast Strings to purchase sheet music, have professional musicians and singers accompany it, and even to have original pieces written for the group.

## New Horizons Band Camps

[www.newhorizonsmusic.org/camps\\_events/events.html](http://www.newhorizonsmusic.org/camps_events/events.html)

New Horizons offers many opportunities outside of regular music group practices to allow musicians to stay involved, strengthen their playing, and meet other musicians. Music camps are offered throughout the year, gathering members from different locations to share in the experience of creating music.

Last fall, the Great Lakes Tour took place in Grand Rapids, Saline, and Port Huron, Michigan. These were a series of short two-day camps for participants who may not be able to commit to a longer, more expensive camp. In 2014, 154 musicians attended the camp tour. Some even came to all three events. The feedback



Sue Steiger, founder of Cascade Horizon Band, plays flute at a Bend, Oregon, band camp, where she also served as a host conductor.

from attendees was overwhelmingly positive, with 97% stating interest in attending future music camps.

Longer four- and five-day camps are also offered through New Horizons. "The good thing about attending a music camp is you get more practices and more directors," says Bonnie Brado, 70, a retired teacher who attended a camp in Bend, Oregon. "It's great to be directed by people with different experiences. It makes you a better musician. Each director brings new methods to the table."

"Band camp is also a good place to compare notes with musicians from other New Horizons groups, and bring ideas back home," she continues.

In 2015, a whole array of camps will be held across the country, including in Colorado Springs, Colorado; Sioux Falls, South Dakota; Holland, Michigan; and Chautauqua, New York. The camp at Chautauqua is the longest running and largest of the camps. The five-day camp, operating October 4-8, will offer advanced, intermediate, jazz, and Dixie band; orchestra; and chorus, among other classes and ensembles.

If you are looking for even more adventure, a camp in Ireland is slated to take place in 2016.

Read more about the New Horizons Bands and North Coast Strings programs at [www.MakingMusicMag.com/music-for-all-ages](http://www.MakingMusicMag.com/music-for-all-ages).



NAMM's mission is to strengthen the music products industry and promote the pleasures and benefits of making music. The NAMM Foundation supports innovative community-based music learning programs that allow more people the opportunity to experience the proven benefits of active music making.



There are currently 9,200 musicians in more than 200 New Horizons groups across the world, from Australia, to Ireland, to Italy.



Studies show that playing a musical instrument can help prevent dementia, and disorders in sensory processing, motor function, and cognition.



Joining a community band is also beneficial from a social standpoint, as those who seek out a network of friends and peers are shown to recover better from heart surgery and other ailments.

Visit [www.nammfoundation.org](http://www.nammfoundation.org) for more resources on the many proven social, physical and wellness benefits of making music.

# 20 IMPORTANT AMERICAN MUSIC MUSEUMS

From the East Coast to the West Coast, music museums, big and small, tell the story of America's music. Here are 20 important music museums in the United States.



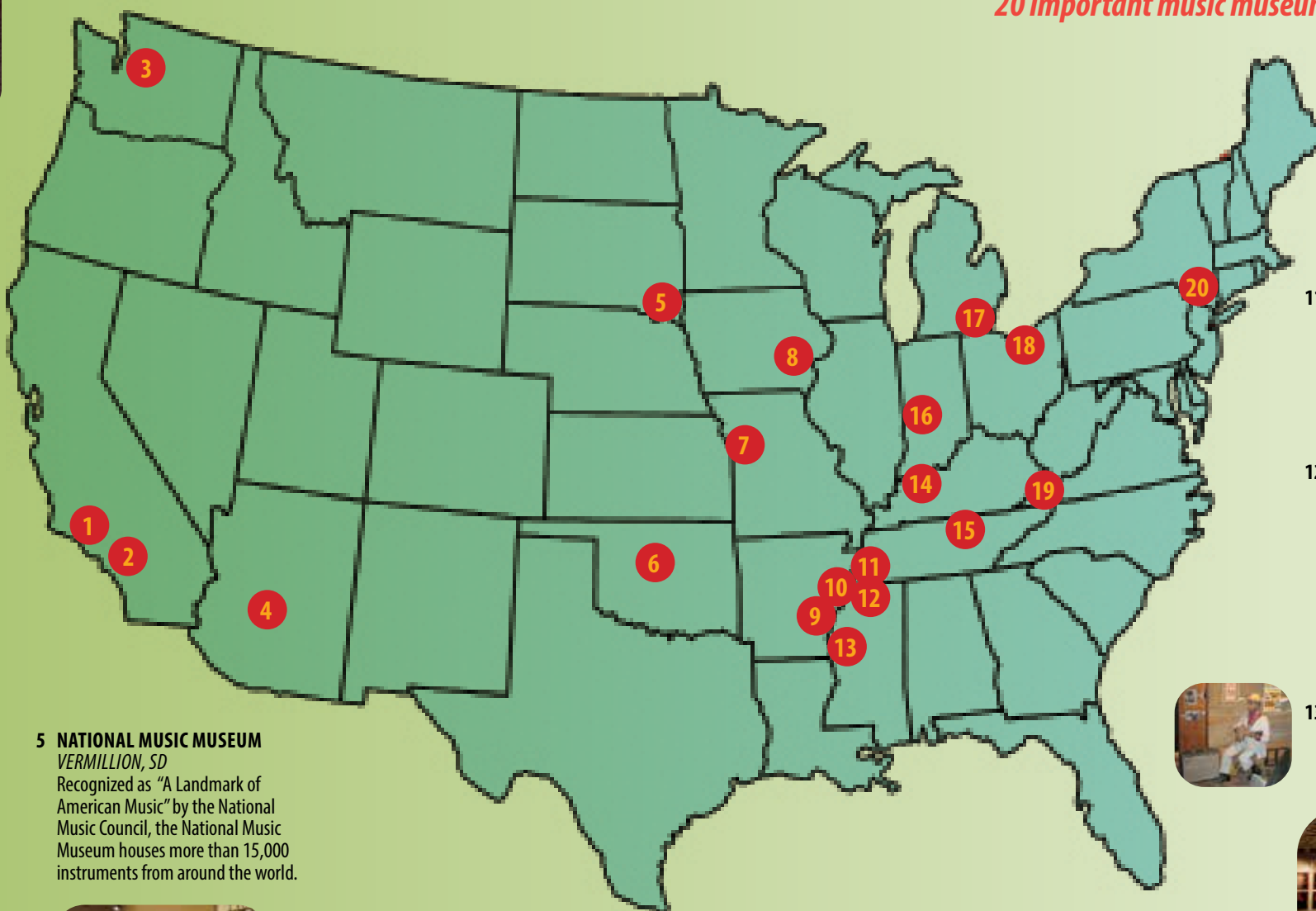
**1 THE GRAMMY MUSEUM**  
LOS ANGELES, CA  
Dedicated to exploring all forms of music, the Grammy Museum features two dozen exhibits that explore the best in rock and hip-hop to country, classical, Latin, R&B, and jazz.



**2 MUSEUM OF MAKING MUSIC**  
CARLSBAD, CA  
Composed of five interactive galleries, the Museum of Making Music, documents the evolution of musical instruments from the late 19th century to the present.

**3 EXPERIENCE MUSIC PROJECT (EMP)**  
SEATTLE, WA  
With its roots in rock 'n' roll, EMP is dedicated to the ideas and risk-taking that fuel pop culture.

**4 MUSICAL INSTRUMENT MUSEUM**  
PHOENIX, AZ  
With approximately 6,000 instruments and artifacts on display, the Musical Instrument Museum's collection includes instruments from around 200 countries and territories.



**5 NATIONAL MUSIC MUSEUM**  
VERMILLION, SD  
Recognized as "A Landmark of American Music" by the National Music Council, the National Music Museum houses more than 15,000 instruments from around the world.



**6 THE AMERICAN BANJO MUSEUM**  
OKLAHOMA CITY, OK  
Tracing the banjo back to its earliest roots in the US, the American Banjo Museum has a collection of more than 300 banjos.

**7 THE AMERICAN JAZZ MUSEUM**  
KANSAS CITY, MO  
The American Jazz Museum's interactive exhibits bring jazz to life, as do the world class shows held at its venues.



**8 RIVER CITY MUSIC EXPERIENCE**  
DAVENPORT, IA  
Focused on American music from the Mississippi River, River City Experience, gives visitors a chance to experience music through programs and performances.

**9 DELTA CULTURAL CENTER**  
HELENA, AK  
Dedicated to the cultural history of the Arkansas Delta, Delta Cultural Center visitors can explore the music that originated in the area.

**10 GRACELAND**  
MEMPHIS, TN  
Experience how the King lived by touring his beautiful mansion, vehicle collection, and personal jets at Graceland.



**13 DELTA BLUES MUSEUM**  
CLARKSDALE, MS  
The Delta Blues Museum explores the history and heritage of the blues.



**14 INTERNATIONAL BLUEGRASS MUSEUM**  
OWENSBORO, KY  
The International Bluegrass Music Museum is the only museum dedicated to the history and preservation of bluegrass.



**11 MEMPHIS ROCK 'N' SOUL**  
MEMPHIS, TN  
The Rock 'n' Soul Museum tells the story of musical pioneers who overcame racial and socio-economic barriers to create the music that shook the entire world.

**12 STAX MUSEUM OF AMERICAN SOUL MUSIC**  
MEMPHIS, TN  
Located in the former home of Stax Records, the Stax Museum is a monument to the soul music of the '60s and '70s that launched the career of such legends as Otis Redding and Isaac Hayes.



**15 COUNTRY MUSIC HALL OF FAME**  
NASHVILLE, TN  
The 350,000-square-foot Country Music Hall of Fame preserves the history of country music through its state-of-the-art galleries and 800-seat theater.



**16 RHYTHM DISCOVERY CENTER**  
INDIANAPOLIS, IN  
The Percussive Arts Society's Rhythm Discovery Center houses unique and rare percussion instruments from around the world, and offers experiences, programs, and performances for the public.

**17 MOTOWN MUSEUM**  
DETROIT, MI  
This unassuming home is where Berry Gordy, Jr., founded Motown Record Corporation in 1959. The Motown Museum preserves the legacy of the Motown era.



**18 ROCK AND ROLL HALL OF FAME MUSEUM**  
CLEVELAND, OH  
Through seven floors of exhibits and four theaters, the Rock and Roll Hall of Fame Museum tells the greatest stories about the biggest names in rock and roll.

**19 BIRTHPLACE OF COUNTRY MUSIC MUSEUM**  
BRISTOL, VA/TN  
The Birthplace of Country Music Museum explores the history of the 1927 Bristol Sessions and traces their lasting impact on American musical heritage.



**20 THE MUSEUM AT BETHEL WOODS**  
BETHEL, NY  
If you weren't at Woodstock, but wish you were, the Museum of Bethel Woods' interactive exhibits will make you feel like you were, while telling the story of how it all came about.

# UNIQUE TECHNIQUES

## INNOVATIVE GUITAR STYLES FROM THE PROS

BY APPLYING TECHNIQUES NORMALLY ASSOCIATED WITH OTHER INSTRUMENTS TO THE GUITAR, THESE RENOWNED MUSICIANS BECAME INNOVATORS OF THE CRAFT.

BY FREDDY VILLANO

When most people pick up a guitar, they apply guitar playing techniques. Learning how to fret a chord, playing with a guitar pick, finger-picking, maybe even using a slide, are all common techniques that an aspiring guitarist would, and should, explore. For some folks, however, that simply isn't enough, so they co-opt techniques often associated with other instruments and incorporate them into their guitar playing repertoire. The results can be game changing. If you're looking to infuse your burgeoning guitar skills with some nontraditional techniques, here's a look at some players who definitely shake things up.

### STANLEY JORDAN TOUCH TECHNIQUE

Stanley Jordan is an American jazz fusion guitarist whose debut album, *Magic Touch* (Blue Note, 1985), spent a record 51 weeks on Billboard's jazz chart. Jordan is also famous for pioneering a two-handed tapping technique he refers to as the "touch technique." A piano player in his youth, Jordan applied the concepts he learned on that instrument to the guitar when he gravitated towards it at age 11. For example, the touch technique allows Jordan to play melodies and chords simultaneously, just as a piano player would.

Most guitarists play either rhythm (chords) or lead (melodies), not both, and use one hand to press a guitar's strings, while the other hand plucks or strums the strings. With Jordan's touch technique, the guitarist produces a note by tapping (or hammering) his finger down behind the appropriate fret on the fingerboard. The force of impact causes the string to vibrate enough to sound

the note. So, instead of picking one note or chord at a time to initiate a sound, the touch technique offers the guitarist greater freedom in voicing chords because both hands are on the fingerboard tapping out chords and melodies simultaneously. It's also interesting to note that Jordan uses an alternative tuning—E-A-D-G-C-F (in perfect fourths as on the bass guitar)—rather than the standard E-A-D-G-B-E tuning.

### KEITH RICHARDS OPEN G TUNING

Keith Richards really needs no introduction. The Rolling Stones guitarist helped pioneer rock music during the British Invasion in the '60s and has gone on to craft some of the most memorable guitar riffs in the history of recorded music. What many folks might not realize is that he conjured up those riffs in open G tuning using only five strings on his guitar. Richards' wanted to imitate the sound of banjos from the old American



The basic ingredients of slap include using the thumb to thump or slap the low E-string. You'll want to use the joint of your thumb to bounce on the string. Also, make sure that the thumb leaves the string as rapidly as it hits it—it's the most effective way of getting a nice round note. Slapping with the thumb is usually most effective at the end of the fingerboard, where the neck meets the body. Using the fretting hand to slap the neck of the instrument is the other important component of this technique. Alternating between the two hands (right, left, right, etc.) gives you a very percussive sound.

south, and that's what led him to develop his unique style. In the most basic sense, Richards removes the low E-string on his guitar and then tunes the rest of the strings to an open G chord. There are other popular open tunings, but Richards' take on open G probably has had the most commercial success and biggest impact on modern music.

To tune the guitar like Richards, remove the low E-string and tune the A-string to G and the high E-string to D. The other three strings remain the same: D, G, B. Tuning your guitar like this puts it into a G Major chord when you strum the open strings. This also allows you to create major chords across the fingerboard using only one finger. This is one of the tricks to copying Richards' style—changing the basic chord forms by pressing down on various strings with your second and/or third fingers.

The reason for removing the low E-string in this tuning is that it can cause some awkward resonating frequencies, if it's accidentally struck in open G tuning. "Honky Tonk Women," "Can't You Hear Me Knocking," and "Start Me Up" are all classic Rolling Stones' tunes that incorporate this tuning method.

### GUTHRIE GOVAN SLAP TECHNIQUE

Slapping is a technique most commonly associated with the bass guitar made popular by bass players like Stanley Clarke and Victor Wooten. There are, however, a few guitarists who've adopted the technique and are using it in innovative ways on the guitar. Guthrie Govan is one such player. Govan is perhaps most well known for his work with instrumental rock/fusion super group The Aristocrats.

In fact, slapping was practically invented by bassist Larry Graham, who developed the technique to compensate for the absence of a percussionist at certain gigs. Drum rudiments, like paradiddles, can help understand the type of percussive patterns that you might incorporate using both hands in this fashion.

The other component to slapping is plucking. Generally, a player "slaps" the lower strings with the thumb and "plucks" the higher strings with the forefinger. Slapping is not a melodic technique. It's more of a percussive technique, so a basic understanding of drum fundamentals will help you hone this skill.

See demonstrates of these techniques at: [www.MakingMusicMag.com/guitar-techniques](http://www.MakingMusicMag.com/guitar-techniques).

# Rare Breed

## ALEX SKOLNICK

### A GENRE-DEFYING GUITAR HERO

BY FREDDIE VILLANO

Though he's pretty much a household name in heavy metal, Alex Skolnick is not your average, everyday shredding guitarist. He started his career at 16 years old with the Bay Area thrash metal band Testament. While he continues to be heavily involved with them, and that style of music, in reality, he defies categorization by musical genre. He is that rare breed who, in his youth, sought knowledge over fame, temporarily leaving Testament in 1998 to study music.

Skolnick launched a host of musically diverse records. The Alex Skolnick Trio's *Goodbye to Romance: Standards for a New Generation* (2002) features jazz renditions of classic heavy metal songs. His Skol-Patrol (*The Skol-Patrol*, 1997) was a funk band exclusively dedicated to cop-show themes, both covered and original. He even performs with Mexican acoustic guitar duo Rodrigo y Gabriela from time to time.

Skolnick returned to Testament full-time in 2005, continuing to push the boundaries of hard rock and heavy metal with his virtuosic skill set on records like *Dark Roots of Earth* (Nuclear Blast, 2012) and *The Formation of Damnation* (Nuclear Blast, 2008). He was involved in some pretty big Testament shows this past fall, including Motörhead's Motörboat and Slipknot's Knotfest, as well as writing for a new Alex Skolnick Trio CD set to be released some time in 2015.

Though pegging Skolnick as a shredder from one of thrash's genre-defining bands is entirely accurate and complementary, it is also be a massive understatement. He's seemingly driven by an entirely different set of principles than most of his contemporaries. "For a lot of listeners there's more

than one style of music in their collection," he says. "So as a musician, why can't I be the same?"

#### PLANETARY COALITION

That's why much of his recent focus has been on *Planetary Coalition*, an acoustic guitar driven, world music album featuring musicians from all over the world. It is perhaps Skolnick's most ambitious project yet. In an era when many musicians are seeking fame and fortune, Skolnick is challenging established norms by seeking musical diversity and artistic freedom.

Skolnick says *Planetary Coalition* has been brewing for a long time. "I wanted to put the focus back on the musician," he admits, referring to the catalyst for crafting his world acoustic project. "Our western culture has elevated these big packages, reality singing competitions, to the detriment of music as an art." He enlisted 27 musicians from five continents for *Planetary Coalition*, including Rodrigo y Gabriela, Kiran Ahluwalia, Adnan Joubran, and Horacio "El Negro" Hernandez, to name but a few. With a focus on cultural awareness from each region, Skolnick and company take the listener on a sonic journey around the world in 80 minutes.

"There are all of these exotic instruments that western listeners don't get to hear much," he says of the recording. "Everybody on this album can pick up an instrument and inspire. And there's a lot of great, fast playing that guitar players will love."

Skolnick calls his record, "an hour's worth of listening that I'd want to experience," noting the authenticity of *Planetary Coalition*. For a novice listener, he explains, it might be difficult to get a grip on world music: because there's so much of it—it's hard to find anything truly authentic.

"There's some music out there that's classified as world music, but it's really just mega-hit dance mixes with samples of exotic instruments," he attests. "Putting this album together was like curating." Skolnick is equally proud of the relationships illuminated by the project's collaborations. "It's such a difficult time in the world, for cultural misunderstanding, so here's an album of people from very different places, some places that are at odds, all able to make great music together."

So, how did Skolnick capture performances when some musicians live a subway stop away, while others reside halfway around the world? "It helps that I live in New York City, which has a very big international music community," he says. Oftentimes, artists' touring schedules bring them to the Big Apple. "Rodrigo y Gabriela, who I've worked with before, were promoting a new album and were invited to do the *Late Show with David Letterman*, so we were able to record them here, in the studio, which was awesome. But most of the tracks were done in different places."

Aside from a couple of traditional tunes and collaborations, all of the songs on *Planetary Coalition* are Skolnick's original compositions. "It's material that wouldn't fit elsewhere—it certainly wouldn't fit in Testament," he laughs, admitting that it's also been a great excuse for him to make a statement almost entirely on acoustic guitar. "It's always been an important element of my playing, but I never had a chance to make a full-blown acoustic statement. So, I'm really excited about *Planetary Coalition*."

#### CROWD SOURCING

Skolnick worked with the fan funding platform ArtistShare to help offset the costs of creating *Planetary Coalition*. It was his first experience of crowd sourcing. "ArtistShare was doing it before Kickstarter," he explains. "And the artists tend to be more from the arts community."

Though he says the crowd sourcing did aid the development of *Planetary Coalition*, he's not sure he'd go that route again, admitting there were some aspects of it that he wasn't too keen about. "There's so much added work with the constant promotion and spreading the word," he says.

Unlike Kickstarter, ArtistShare doesn't require an artist to forfeit their project if they don't reach their financial goal. Skolnick refers to the donations as "supplemental," and he thinks that the

crowd-sourcing movement may have plateaued. "There were a lot of theories that crowd funding was going to be *the way* of the future," he says. "But I think it's gotten too crowded—there are crowd funding projects for everything, at every level, and I think people are overwhelmed. It was a very strange time for me to do this ridiculously ambitious full-length album when you're not really even supposed to do albums anymore."

#### SIGNATURE MOTIF

Another recently released product that bears Skolnick's name, and of which he seems equally enthusiastic, is ESP's Alex Skolnick signature model guitar. This is the first time Skolnick has ever put his name on an instrument. "For the longest time I resisted having any sort of signature guitar," he confesses. "I was fickle and it took me a long time to get to the point where I knew what I wanted."

In addition to that, he says ESP's courtship wasn't overly aggressive. "It wasn't someone handing me a guitar and saying, 'Here, you're going to like this.' Instead, it was, 'If we hand you a guitar, what would you want us to hand you?'" he says of the guitar that's similar to a Les Paul, but is also its own thing. "It's got the rich tone of a great blues guitar, along with the ease and playability of more modern guitars. It really has its own personality."

#### RESTLESS SPIRIT

Perhaps the most significant milestone in the trajectory of Skolnick's professional career was his decision to become an educated musician. Testament grew significantly over its first seven years, achieving considerable success by the time Skolnick had reached his early 20s. "That's a time when many people haven't even had their first break yet or done their first recording," he says. "So, for me, it begged the question, 'What now?'"

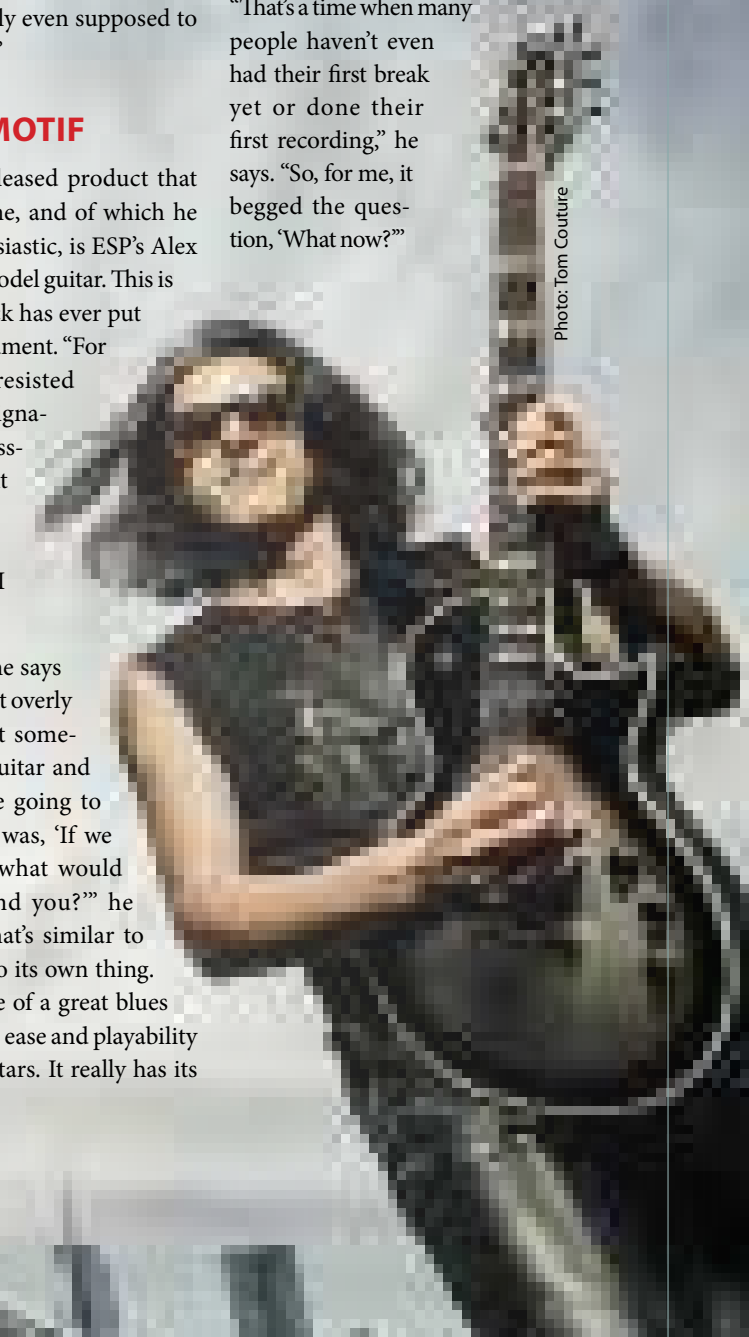


Photo: Tom Couture

To see the video of Alex Skolnick perform, visit: [www.MakingMusicMag.com/alex-skolnick](http://www.MakingMusicMag.com/alex-skolnick).



“When I wasn’t touring, I was taking every opportunity I could to go see jazz musicians play, like John Scofield,” he says. He admits it was hard for him to find the right path. “I was torn between these different routes. On the one hand, I was scared off from becoming an educated musician. I didn’t relate to the discipline and seriousness of it. Being from Berkley, California, and the hippy culture left over from the ‘60s, the work ethic is not like growing up as a classic piano player. In California you pick up an instrument and have fun.”

But after he’d done a few tours and recordings, he realized that, even though he was putting in a lot of work on the technical side, it was within the realm of a specific genre. He felt limited because he was hearing some really great music that he couldn’t play. “At some point, I discovered Miles Davis, through his electric band, and that opened the door to improvisation,” he recalls. “It was driving me crazy that I could play a few Van Halen and Randy Rhoads (Ozzy Osbourne) guitar licks, but I couldn’t really step into this other stuff.”

He addressed that dilemma by enrolling at the New School for Jazz and Contemporary Performance in New York City where he eventually earned a BFA in jazz performance. “I wanted the

experience of attending university and studying music and doing all of the things you do at that level, like writing charts for horn ensembles, dissecting jazz standards, and analyzing sequences. But by that time, I also knew how to have fun and so I was able to sit back and enjoy the music as well.”

A name that came up quite often in the program was Bill Evans, the great piano player. “I loved listening to his music,” he admits. “It’s elegant music, but it’s also very sophisticated at the same time. It’s like a perfect blend of being musically challenging, but you can also just sit back and listen to it.”

Skolnick says working on Evans’ music was revelatory *because* it was both fun *and* technically challenging. “It was like, ‘Wow, look at the chords he’s substituting here; look at how he’s moving this sequence in this composition.’

When I was younger, I didn’t latch onto those concepts and that’s what was great about getting a musical education.”

As a youngster, Skolnick took lessons from a local



Six musicians join Alex Skolnick to perform songs from his *Planetary Coalition* world music album at the Liberty Science Center in New Jersey. (L to R) are Rachel Golub (violin), Yihan Chen (pipa), Skolnick, Yacouba Sissoko (kora and vocals), Moto Fukushima (bass), Max ZT (hammered dulcimer), and Luke Notary (percussion).

folk teacher before discovering that most of the 20-something, local, hot-shot guitar players were studying with a guy named Joe. “He was this mysterious figure they were all afraid of,” he chuckles. “Joe” turned out to be guitar god Joe Satriani, who has also been credited with teaching Steve Vai and Kirk Hammett (Metallica), among others. Skolnick studied with Satriani for two years and though it wasn’t “formal” schooling, he credits the education and discipline of those formative years as the foundation upon which his skills were developed. “It was an informal but serious way of learning the basics.”

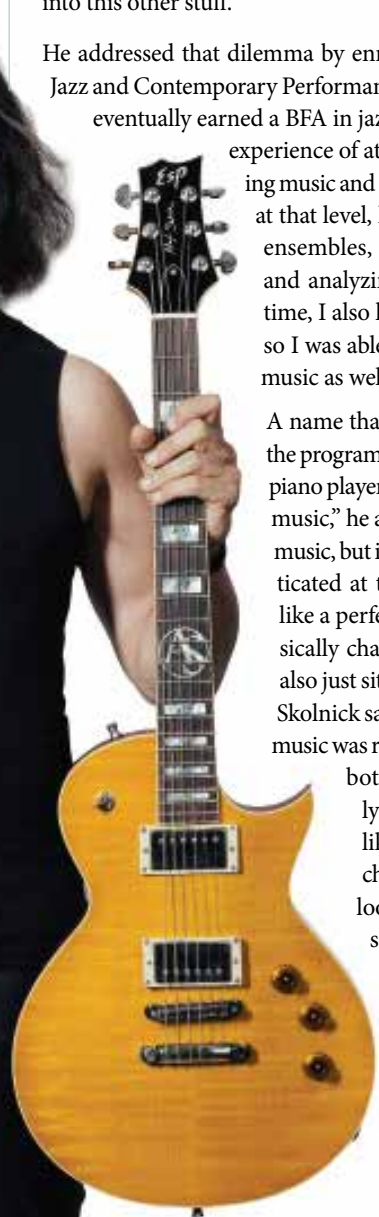
Skolnick has become an outspoken advocate of music education who enjoys teaching. He serves on the board of directors for Musicians Institute in Hollywood, California, and leads master classes at institutions like the Collective in New York, New York Guitar School, and National Guitar Workshop. Occasionally, he teaches privately.

“I also do academic conferences based around heavy metal music,” he says, referencing a recent University of Dayton Metal and Cultural Impact conference where he spoke. “It specifically focused on how music can be educational, no matter what kind of music. In my case, it happened to have been heavy metal early on that led me to jazz and world music. I’m now able to work with musicians in other genres who know nothing about metal.”

As a matter of fact, some of the players Skolnick works with in New York are what he considers to be the cream of the crop in jazz and world music. “I’m humbled that they even want to play with me, but I’m glad I’m also able to jump onstage and play songs like ‘Into the Pit’ [with Testament]. To me it makes perfect sense. I see no reason why a musician can’t jump from one style of music to another. But it’s pretty rare with guitar players. I’m not sure why that is. I feel like we’re pressured to be categorized.”

“I am not content just doing one thing,” he says summarizing the philosophy that has guided his career so far.

“I am not content just doing one thing.”



# HOW TO MAKE YOUR PIANO SOUND LIKE THE SONG (WITHOUT THE BAND)

BY STEVE CASE

Remember the last time you were asked to play a song but it wasn’t working? It just didn’t sound like the song? Yep, so do I. What was missing? How can you make your piano tune sound like the song with a full band? Looking at the basic components of a song, there are five things you’ll need to get right: range, rhythm, dynamics, the hook, and transitions. Your tools are limited: 88 keys, 10 fingers, and *maybe* one voice.

## HOW A BAND WORKS

In a band, the bass and kick drum handle the bass range, setting tonal and rhythmic foundations. Keyboards and rhythm guitar handle the midrange, and you could include the snare drum and toms. Here you will find the rhythmic framework (eighths, sixteenths, or a shuffle). Listen for the hi-hat. The lead guitar, vocals, and cymbals make up the higher range. Most of the melodic work is done here.

Now, think about your piano as having three overlapping ranges: bass (C3 and lower), upper (C5 and higher), and midrange (C3 to C5, more or less). Middle C is C4. You will use these ranges to imitate the instruments in the band.

## HERE’S HOW TO DO IT YOURSELF

### 1) LISTEN TO THE RECORDING FOR:

**A) The rhythmic framework.** Tap your foot on each beat, determining if there are two, three, or four parts to each beat (the hi-hat will probably tell you.) Determine which parts are emphasized in each measure and if there is any syncopation. You’ll need to reflect the same framework and emphasis in your rhythm patterns. This is the groove, or feel.

**B) The chord pattern.** Write it out alphabetically. You don’t need to write it in proper music notation. (In fact, that would unnecessarily box you in.) Be sure to note major or minor chords.





**C) The bass line.** Determine the notes and rhythm your left hand will play.

## 2) FIND YOUR GROOVE.

Start by playing the bass line. Your left hand rhythm will usually be different than your right hand, and most often consists of roots (the letter name of the chord) and 5ths. Experiment with other scale tones, but generally play the root on beat 1. Practice the bass line separately until it feels easy.

Using the chord pattern, play at least one note on each part of the beat. Wherever you need emphasis, play full chords or play louder, then softer elsewhere. Keep the chords close to each other on the keys.

Check the rhythm. Playing between beats, but not on the following beat, is syncopation or a push-beat. It feels like we've pushed the beat ahead at that moment, and it's really common. Listen for chords that feel like they are happening early, then make sure you play them early in the song. Add even more variety and surprise, by occasionally hitting the wood with your hand for extra percussion.

## 3) USE A FULL RANGE OF DYNAMICS.

In the studio, there is the freedom to use as many or as few instruments as the artist wants, anywhere in the song. But when it's just you and your piano, dynamics (volume levels measured on a scale from one to 10) and thicker/thinner chords (playing block or broken chords, that is, all at once, or in various combinations) can produce the same effect. Changing from soft to

loud can signal the beginning of a chorus or an instrumental, while getting softer can take you back to the second verse, or maybe end the song.

## 4) ADD THE HOOK.

Most songs have some sort of musical identifier, a phrase or short chord pattern uniquely its own. Like the melodic intro to "Pretty Woman" or "Day Tripper," or the chopped chords that begin "Takin' Care of Business." As soon as the song starts, you get excited about the rest of the song because you know what you're going to hear.

When you play it, the hook replaces the rest of the chord pattern. The bass line may or may not continue.

## 5) PAY ATTENTION TO TRANSITIONS.

In the band, transitions are signaled by fills, melodic or chord patterns that take the energy level in the direction of the next song section. Going into a chorus, for example, fills might consist of busy, ascending phrases ramping up the energy. If you're leaving the bridge to go to a softer verse, the fill would be emptier, a descending pattern with longer notes. Or insert a glissando in either direction (drag your thumb quickly across the white keys) to add excitement.

Ultimately, it's all about what the listeners think they hear. Keep the groove (rhythmic chords and bass line) steady and solid, frequently change dynamics, use fills in transitions, and play the hook often. And the next time someone asks you to play a song, you can say, "Sure. It goes like this!"

BY JESSICA NOVAK

## HOW BRIDGID BIBBENS BUILT HER OWN PATH IN MUSIC

# FROM EDUCATING TO ELECTRIFYING

**BRIDGID BIBBENS** was entranced by violin the moment she saw it. A television show featuring violinist and pedagogue Shin'ichi Suzuki stopped her in her tracks really early on—she started violin lessons at the age of three.

"My parents thought it would be a fun hobby, but thought I'd outgrow it," she says. Today she's a professional violinist. But her career didn't take the classical route like she once dreamed. Instead, Bibbens has carved her own path, playing with huge acts: Christina Aguilera, Alicia Keys, Jay-Z, Mary J. Blige, the Trans-Siberian Orchestra, and Tommy Lee. She plays a fierce, seven-string, fretted, sparkling hot pink, flying V, electric fiddle.

"Anything I've done in my career has never been an intentional, conscious decision," Bibbens says of her unlikely path in the industry. "It's always been a go with the flow kind of thing."

Bibbens grew up in Weedsport, New York, (outside of Syracuse) learning classical music through the Suzuki method. She excelled naturally and played both oboe and violin in band and orchestra. After high school, she went on to study oboe and violin performance, immortalizing in her yearbook that her goal was "to be concert master of the Philadelphia Orchestra."

"I remember telling my high school band teacher that and he said, 'You should think about teaching,'" she remembers. "I taught lessons in high school, but I thought I didn't



See Bridgid Bibbens rock "Crazy Train" on violin, visit: [www.MakingMusicMag.com/bridgid-bibbens](http://www.MakingMusicMag.com/bridgid-bibbens).



Photo: Matt Vanacoro

have the patience for people who can't play well and that I'd be an awful teacher."

While attending Syracuse University, Bibbens' attitude changed. She saw what daily life was like for career violinists and how hard it was to live and work in the orchestral world.

"I had friends auditioning against 200 people for a seat in a D-level orchestra," she says. "I started to see that professionals I knew in symphonies weren't happy. It was a daily grind sort of thing. I always wanted to play in a symphony, but I realized I'd be happier teaching and doing performance on the side if I could pick and play music I loved and do it with a passion."

She got her masters degree in music education at Syracuse, graduating in 2000. She went on to teach in public schools in Fulton, New York, and then Boston, Massachusetts. She had already decided to leave the stability of teaching and try her hand as a full-time musician when she met Mark Wood.

Wood, a violinist and electric violin builder, is one of the biggest names in the violin world. Bibbens had brought him in for his Electrify Your Strings! (EYS) School

music program. Meeting him changed her path forever. "He liked the way I played and my energy," she says. "We hit it off and he mentioned that he needed someone to help work in his office in New York City. I was planning on moving to L.A., but changed plans at the last minute and moved to New York. The rest is history."

In 2007, Bibbens made the move and worked as an assistant in Mark Wood's office. She worked alongside Wood's wife, and performed freelance jobs on the side. But eventually, the EYS ([www.electrifyyourstrings.com](http://www.electrifyyourstrings.com)) program grew along with Bibbens' performing career and she became a teaching artist in the program.

**Bibbens credits her success to keeping her mind open, even when she wasn't aware of the opportunities before her.**

"There are so many possibilities I didn't realize I had as a 15-year-old kid," she says. "I said yes to everything—country, rock, jazz. I'd say, 'Yeah, I can do that' and then I'd scramble for the week before, reading up, listening. If I wasn't fluent at something, I was really good at faking

whatever style and I was constantly on my toes, playing different genres. It was really fun and opened my eyes."

Today, Bibbens' schedule is different every day. Some days she spends teaching students, both through the EYS program and her own Skype lessons, available to anyone in the world. Other days she's touring and recording with musicians spanning many genres, or working on her latest album.

Bibbens released her debut solo album, *Sugar & Steel*, in 2013. It pays tribute to those who inspired her with songs like "Blackbird" and "The Devil Went Down to Georgia," and also includes newer covers like "Rollin' in the Deep." On her next album, she hopes to overcome a challenge she has danced around until now—putting out a CD of her own original tunes.

"It's one hurdle I haven't overcome: baring my soul that way," she says.

Even after years as a professional, Bibbens maintains a student's attitude, humble and ever-learning. She's also quick to pass along the lessons learned when she first set out on her unlikely path away from her classical dreams.

"The first time I realized I needed to branch out, I sat in with a band (at a bar)," she says. "I went in arrogantly. I thought, I'm this wonderful, classical violinist, and they can't even read music. I went in with the wrong attitude. I was quickly schooled. I remember clear as day, the bass player looked at me and said, 'We're in E, go!' I thought, what do I do with that information? I was very book smart about theory, but applying it was a completely different story. I might have been playing violin for 20 years at that point, but I couldn't make music unless it was something someone else had written. It was a real turning point for me—learning how to be a musician, not just spit out the black dots someone else wrote 100 years ago. It was about learning how to *make* music."



Photo: Matt Vanacoro

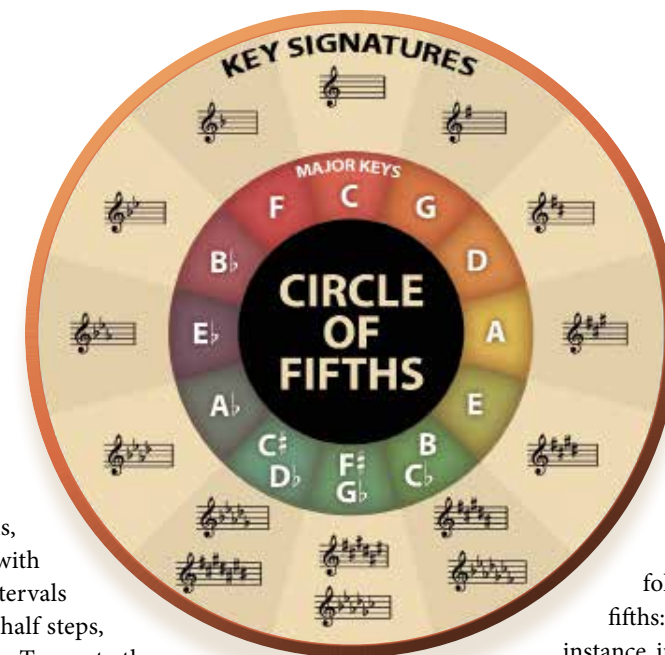
Bridgid Bibbens (right) works with an Electrify Your Strings violin student from Bayside Intermediate School in the Clear Lake ISD, Houston, Texas.

clip 'n' save

# First and Foremost Learn the Circle of Fifths

BY MEREDITH LAING VANBENSCHOTEN

If you're looking for a musical New Year's resolution to make in 2015, learning the circle of fifths is a great goal. Relationships between notes are at the heart of what makes music "work," and the circle of fifths is a visual diagram that arranges the 12 pitches and keys so that it's easy to begin to recognize those relationships.



A fifth is an interval five note-names apart, counting both the starting and ending pitches. For example, count the five note-names "C D E F G" to find that C to G is a fifth. In the circle of fifths, we deal more specifically with perfect fifths, meaning intervals made up of exactly seven half steps, or steps on the piano keys. To create the circle of fifths, start at the top of the circle with C. Move clockwise and add pitches (at the same positions as on a clock) in the order of ascending perfect fifths, until all 12 pitches are represented and you return to C.

For the bottom three positions of the circle, include both enharmonic spellings of the pitch (B and C<sub>b</sub>, F<sub>#</sub> and G<sub>b</sub>, and D<sub>b</sub> and C<sub>#</sub>). For the remaining positions in the left half of the circle, use flat spellings.

You'll notice that all major key signatures are represented on the circle. Plus, we can now easily find the number of sharps and flats in each key signature. For sharp key signatures, start at the top of the circle with C major (no sharps). As you move clockwise, add one sharp at each position on the circle: The key of G major has one sharp, D major has two sharps, and so on. For flat key signatures, also start with C major (no

flats) and move counter-clockwise. Add one flat at each position: F major has one flat, B<sub>b</sub> major has two flats, and so on.

Interestingly, the order of sharps in any key signature follows a pattern of ascending fifths: F<sub>#</sub>, C<sub>#</sub>, G<sub>#</sub>, D<sub>#</sub>, A<sub>#</sub>, E<sub>#</sub>, B<sub>#</sub>. For instance, in the key of B major, which has five sharps, the sharps are F<sub>#</sub>, C<sub>#</sub>, D<sub>#</sub>, A<sub>#</sub>, and E<sub>#</sub>.

The order of flats follows a pattern of descending fifths: B<sub>b</sub>, E<sub>b</sub>, A<sub>b</sub>, D<sub>b</sub>, G<sub>b</sub>, C<sub>b</sub>, and F<sub>b</sub>.

What else can the circle of fifths tell us? When key changes or modulations happen in music, it is most likely that the key will move to an adjacent one on the circle of fifths. That's because adjacent keys are very similar to each other and will allow for a smooth, musical transition. The same idea applies to chord progressions. An A-major chord, for example, has a strong pull toward an E-major or D-major chord. (Of course, we can't strictly follow this rule—if we did, there would be no surprises in music!)

With an understanding of the circle of fifths, you have a solid foundation on which to build your music theory knowledge in the coming year.

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# Tuned In

MUSIC PRODUCTS

## DAMPEN THE DRUMS, NOT THE FUN

There are many tried-and-trusted, homemade ways to dampen or mute a drum kit. Have you ever known a drummer who stuffed a pillow inside the bass drum, stuck duct tape on the tom heads, secured snares with electrical tape, or draped dust cloths over the skins?

Even professional drummers have been known to use these home remedies for common tone problems. Young drummers still marvel at the rich, deep sound of Ringo Starr's drums in Beatles' recordings. Starr was known to dampen and mute his drums by tuning them low and using muffling devices such as tone rings and, yes, dust cloths.

Today, drummers don't have to raid the cleaning closet or basement workshop to find drum mufflers. Elegant and effective products can be found for any muting requirement, whether a drummer is looking to cut over rings and overtones (high frequency resonance that can plague an unsoundproofed room); control tone or volume to blend with a band; or play quietly.

For the over ring problem, tone rings and felt dampeners are available, although their effectiveness is limited, and sometimes they create new problems. Tone rings, which fit around a drum head rim, can rattle, and devices that secure dampeners can buzz. A better option is a high tech dampening gel—such as Vater BuzzKill, Drum Gum, or MoonGel—that can be applied and reapplied many times.

For true muting—that is, quieting a kit without losing any of its tonal character—drum manufacturers have developed muting pads and tabs. Usually made from neoprene rubber, these come in presorted packs for drummers who have a standard configuration kit. For drummers with vintage or unusual kits, pads can be bought separately or even cut to size.

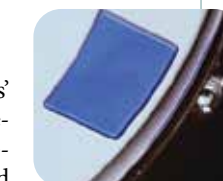
A set of drum mutes may not be the best option for quiet play in an "unplugged" gig or jam situation. In these cases, quiet sticks may be needed. In the past, wire brushes were the only quiet sticks commonly found, but now plastic "rakes" and "rutes" made either with wooden or plastic dowels are popular. Many rakes and rutes can be used with hand percussion, too, a good ergonomic alternative for percussionists.

Hard rubber practice pads that fit over drum heads have offered near silent practice for drummers, but with a drawback—they don't offer the same response and feel as a drum kit head. Again, science has come to the rescue. New micromesh practice pads now offer near silent practice with genuine response.

## ■ OVERTONE MUFFLERS

Space age gels have become drummers' friends thanks to their strong self-adhesiveness and open cell construction, which captures, absorbs, and redirects overtones and over rings. Look for muffling gels that stick no matter how hard you play, yet can be moved, molded, or cut to size depending on your tuning needs.

**TRY THIS:** RTOM MoonGel Damper Pads



## ■ MUTING PADS/TABS

Most drum manufacturers now offer durable, nonslip rubber muting pads for the entire drum kit, including the bass drum, hi-hats, and cymbals. These pads can be purchased as a set or individually. If you have a standard drum set, look for presorted muting pad kits.

**TRY THIS:** Vic Firth Drum Mutes



## ■ PRACTICE PADS

Modern technology allows for practice pads to double as drum mutes, without losing any of the real response of a tuned drumhead. Micromesh practice pads are particularly versatile. Look for mesh head practice pads that can be used anywhere, on their own or attached easily and securely to your drum set for silent play.

**TRY THIS:** Pearl Mesh Practice Pads



## ■ QUIET STICKS

Changing sticks is another option for muting drums. Sometimes regular sticks are too loud, yet brushes are too soft or not right for the music. Other alternatives include rutes or rods and specially designed quiet practice sticks made of thick wood or plastic. Several makers also produce plastic "silent" tips to put on the end of traditional sticks.

**TRY THIS:** Classic Ultra-Tone Sticks from Lidwish Solutions



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### Expressive Effects

The latest line of pedals from Cusack Music feature the company's vintage-inspired, Super-Science vibe with bright fluorescent "lil chicky" knobs, and sound wave background. The four pedals in the series—Delay TME (Time Modulation Emulator), Tremolo AME (Amplitude Modulation Emulator), Reverb SME (Size Modulation Emulator), and Screamer V2—offer great Cusack engineering and effects in scaled down versions.

MSRP: \$175  
[www.cusackmusic.com](http://www.cusackmusic.com)



### Compact Piano

The stylish Korg LP-380 digital piano is now available in a compact 73-key model. It combines weighted keys and a brilliant piano sound with low profile, slim, space-saving, and stylish design. It features 120-voice polyphony and 30 sounds, 30 demo songs, and built-in features like brilliance, reverb, and chorus effects. It's available in traditional black or two-tone color themes: orange-black, silver-black, or cream-black.

MSRP: \$799  
[www.korg.com](http://www.korg.com)



### Dreaded Dreadnaught

Eastman's E10D Dreadnaught Guitar is built with the same methods and materials as during the big old blue-grass era, prior to WWII. With solid Adirondack spruce on top and solid mahogany back and sides, it provides extremely dynamic response, whether playing finger style or plectrum strumming. It comes with a hard shell case. In the 2014 Acoustic Guitar Player's Choice Awards, the E10D took the bronze for Guitar of the Year.

MSRP: \$1,375  
[www.eastmanguitars.com](http://www.eastmanguitars.com)



### Carino Combos

"I think of our amps as an appendage of the guitar. No unnecessary frills or gimmicks, just straight ahead, honest perfection," says luthier Robert Benedetto on the launch of the Benedetto Carino Series combo amps. Both Carino-10 and Carino-12 are voiced for jazz guitar and feature 120 watts at eight ohms of analog solid state power; two independent channels with volume, bass, treble, and mid; Eminence ASD1001 on/off tweeter; and Eminence-Beta speaker.

MSRP: \$1,299 Carino-10  
\$1,399 Carino-12  
[www.benedettoguitars.com](http://www.benedettoguitars.com)



### Signature Snare

Drum Workshop's Exotic Monogram tailor-made snare drums let you create a one-of-a-kind drum. These playable, high-end drums are personalized with hand-inlaid, laser-cut exotic wood veneers that contain two initials of your choice. They make the ultimate gift, a family heirloom to be passed down for generations. The drum is offered in two exotic African Bubinga and Birdseye maple styles or high gloss lacquer or satin finish. There are five hardware colors to choose from and five popular drum sizes. These drums include all the standard Collector's Series high-end features.

MSRP: Starting at \$1,539  
[www.dwdrums.com](http://www.dwdrums.com)

See a demonstration of the Signature Snare at  
[www.MakingMusicMag.com/signature-snare](http://www.MakingMusicMag.com/signature-snare)



**Performance Picks**

Pykmax High Performance guitar picks are a different concept in picking. The Pykmax fits in a player's hand, minimizing the need to grip the pick, while increasing maneuverability and control. Pykmax is available in small (child-size) and medium. Three different replaceable round tip pick gauges are offered—0.60mm, 0.88mm, and 1.00mm. Plus, Pro Music Marketing just launched its J Series (jazz style) in 1.40mm (pictured).

**MSRP: \$15 Pykmax with one tip,  
\$7.50 for five replacement tips**  
[www.pykmax.com](http://www.pykmax.com)

See a demonstration of the Performance Picks at [www.MakingMusicMag.com/performance-picks](http://www.MakingMusicMag.com/performance-picks)



**Organ in a Pedal**

With nine finely-tuned presets emulating the legendary organs of the '60s and beyond, the Electro-Harmonix B9 Organ Machine delivers definitive tonewheel and combo organ sounds directly from your guitar or keyboard. The B9's layout is straightforward and intuitive. Simple knobs and a switch allow the player to select among different popular organ types and control their characteristics. It's an affordable, rugged, and easy-to-use pedal that puts undeniable organ sounds at a musician's fingertips.

**MSRP: \$293**  
[www.ehx.com](http://www.ehx.com)

See a demonstration of the Organ in a Pedal at [www.MakingMusicMag.com/organ-pedal](http://www.MakingMusicMag.com/organ-pedal)



**Sweet Soprano**

Highly playable at an affordable price, the sweet sounding Pihāea Soprano ukulele from Fender has a beautiful tone, look, and feel. It features laminated mahogany back, black neck and body binding, rosewood bridge, Fender headstock, and open-gear tuners. It comes in an all-natural finish. For a limited time, you can also order it with a red screen-printed hula girl graphic on the body.

**MSRP: \$79**  
[www.fender.com](http://www.fender.com)

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**Platinum Preamp**

Fishman's Platinum Stage and Platinum Pro EQ acoustic preamps provide accurate sonic detail in a clean look and feel and sturdy design. Their precision, high-speed circuitry offers high fidelity and low distortion. They feature adjustable volume boost and balanced XLR D.I. outputs. Platinum Pro EQ has durable foot switches, and includes simple and effective analog soft-knee compressor, effect loop, and precision sweepable notch filter. With its included belt clip, the Platinum Stage (pictured) is perfect for mobile instrumentalists like mandolin or fiddle players. It can also be powered by 48V phantom power, offering complete control over your sound without relying on batteries.

**MSRP: Platinum Stage \$184, Platinum Pro \$384**  
[www.fishman.com](http://www.fishman.com)



**Studio Starter**

Focusrite Scarlett Solo Studio Pack is perfect for anyone just getting started in recording. The pack comes with a Scarlett Studio interface with a Focusrite mic preamp and high headroom instrument input (+14dBu), plus a large diaphragm CM25 condenser microphone, professional closed-back HP20 headphones, a three-meter XLR microphone cable, and USB cable. The pack also has all the software and sounds to get you started: Ableton Live Lite recording software, 1G Loopmasters sample content, Focusrite Scarlett Plug-In Suite, and Novation Bass Station virtual instrument.

**MSRP: \$249**  
[www.focusrite.com](http://www.focusrite.com)



**Wireless Wizard**

Shure's GLX16 Bodypack Wireless System provides excellent audio clarity and amazing ease of use and a 200-foot transmission radius. Simply power it on and the receiver and transmitter are automatically set to the best available frequency. Packaged in the guitar pedal system are Shure's GLXD6 wireless guitar pedal receiver with integrated tuner, a WA305 premium instrument cable, the GLXD1 bodypack transmitter, and an SB902 rechargeable lithium-ion battery and charge cable, which provides up to 16 hours of continuous use.

MSRP: \$449  
www.shure.com



See a demonstration of the Wireless Wizard at [www.MakingMusicMag.com/Wireless-Wizard](http://www.MakingMusicMag.com/Wireless-Wizard)

**PitchFork Pedal**

Nady's PitchFork guitar or bass pedal tuner puts accurate, true bypass tuning technology (+/- one cent) in a rugged stomp box. Its easy-to-read LED has a choice of three convenient display modes—meter, full strobe, and half strobe. It also features easy-to-use calibration in 1Khz steps (436Hz to 445Hz) and optional standard tuning or a choice of seven flat settings.

MSRP: \$49  
www.nady.com



**Slick Six-String**

The Slick SL50 Telecaster style guitar, designed by Earl Slick, is a quality electric at an affordable price. Each body is made of solid swamp ash while the neck is Canadian hard rock maple, featuring Indian rosewood fingerboards. It comes with two Slick brand alnico telecaster pickups, brass wraparound bridge and volume knob, plus a hand-slotted graphite nut. There is an elongated control cavity so you can add tone control. Its tuners feature bronze crown and pinion gears and solid brass knobs for quality and accuracy.

MSRP: \$239  
www.slickguitars.com



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# CLOSE YOUR EYES IT'S TIME TO SHOP FOR A GUITAR

BY CHERIE YURCO

Let's face it, shopping for a first guitar can be intimidating, especially for ladies. When I first announced I wanted to buy an acoustic guitar I had a number of guitar playing friends offer to "help" me shop. Since I have been playing ukulele the past few years, I thought a narrow, shorter neck would be more comfortable. But what would I sacrifice in terms of range and sound? In the end, I decided to turn to a small local shop, Beat Street Music Company.

"Shop for a guitar like you are a blind person," advises Terry Vickery, owner of the Manlius, New York, shop. "It's feel first and then sound. Believe it or not, sound is subordinate to feel. If a guitar sounds spectacular, but is cumbersome to play, you'll never be able to optimize that sound. The third thing is your budget. You don't need your eyes for any of this." Here are some other tips he offered:

## FEEL

Because women are built differently, certain guitars will feel better. Try different types and sizes. Look for different body shapes. Try some curvier models and deeper cutaways. Try different neck lengths. Does it feel good in your arms, or is it too bulky? Are you stretching too far up the neck?

Beyond shape, examine it for playability. For example, how easy is it to press the strings down, how far apart are the frets?

## SOUND

Types of wood on the front, sides, and back have a very definite effect on the sound of the guitar. The single most important piece of wood is on the top, the soundboard. It's what is going to resonate and vibrate and make the sound. The sides and the back are tone woods, reflective woods. You hit a note, the frequency is created, and it bounces off the sides of the guitar to determine if the guitar has an edgy

cutting tone, or a round warm tone, or somewhere in between.

Quite often a plain looking acoustic guitar will have a much better sound than an ornate looking guitar. Anytime you see a guitar that has a really fancy looking top, 99% of the time it's a veneered or plywood guitar. The same is true of painted acoustic guitars.

Bigger bodies result in a little more volume of air and produce a bit more sound.

Don't opt for the built-in pickup if you will likely never use it. Most of the time, if it's got electronics on it, it's going to have a cutaway so you can play up on the second octave. This will have a detrimental effect on the sound of your lower frequencies because it decreases the size of the soundboard and volume of air in the "box."

## BUDGET

You don't always have to spend as much money as you might think to get something that's going to really work nice for you. When you are thinking about price, keep in mind that, especially for beginners, there will be a much bigger difference between the \$100 guitar and the \$300 guitar, than the \$300 guitar and the \$3,000 guitar.



 Watch a video of my shopping trip and hear more tips at [www.MakingMusicMag.com/acoustic-guitar-shopping-for-ladies](http://www.MakingMusicMag.com/acoustic-guitar-shopping-for-ladies).

Photos: Del Lyren



Jeff Coffin leads an intriguing life as a saxophonist with Dave Matthews Band (DMB) and leader of his own group, Jeff Coffin & the Mu'tet. His tireless schedule keeps him on the road about 225 days per year.

The Mu'tet, a who's who of world-class musicians, performs when Coffin is not touring or recording with DMB. In addition, Coffin is highly in demand as a performer and clinician at jazz festivals throughout the world. Musicians such as Coffin are often asked what it is like to tour constantly and always be in demand for autographs, pictures, recording sessions, clinics, and interviews. This article provides a glimpse into the life of Jeff Coffin, the bandleader of Jeff Coffin & the Mu'tet.

I had the opportunity to accompany the Mu'tet on three days of their November tour. I had rented a car, and Coffin and trumpet player Bill Fanning rode with me, welcoming the opportunity to get out of the crowded tour van for a while. There are significant and obvious differences for Coffin in touring with DMB versus touring with the Mu'tet. With DMB, there are nice tour buses, chartered planes, five-star hotels, catered meals, and fans on every corner. With the Mu'tet the daily grind is more "real": traveling in a single van loaded with all the equipment, grabbing food on the go, and staying at average hotels.

On my first day with the Mu'tet, they drove straight to the venue, Blues Alley, in Washington, DC, for set up and soundcheck. There was no time to relax and no time for food—just straight

to business. After the terrific performances, I enjoyed watching Coffin's inspiring interaction with fans and friends. While some musicians would disappear to the green room as quickly as possible, he spent time smiling for photos with fans, grabbing a quick meal with friends, conversing, and signing autographs for anyone who asked. There was simply no downtime whatsoever.

I asked him about the demands on his time and he said, "I enjoy the time with fans, but much of my day is spent dealing with the business part of the band. The time with the Mu'tet on stage is always a welcome sanctuary." Following the second set, the van was quickly loaded and the band traveled to the hotel and checked into their rooms. To complete the day, Coffin hosted a small gathering until 2:15 a.m. with some longtime friends who came to the shows.

We left the next morning at 11:00 a.m. to head to a performance at Drom on the Lower East Side of Manhattan. We arrived at the venue at 4:00 p.m. Following soundcheck, Coffin had a couple interviews for publicity, followed by a brief period of downtime spent in the tiny green room. This "downtime" was mostly used for catching up with text messages, voicemails, making calls to invite friends to the show, and dealing with other issues.

While the audience at Blues Alley was mostly middle-aged couples, Drom hosted a younger, more energetic crowd. The

 See Jeff Coffin perform with Mu'tet at [MakingMusicMag.com/Jeff-Coffin](http://MakingMusicMag.com/Jeff-Coffin).





dance floor was packed, but the audience was so intrigued with the music that they stood and listened intently. After the show, Coffin once again spent time with the fans, and eventually packed his gear into the van. We left Manhattan at midnight and drove about two hours west to spend the night in Pennsylvania, keeping each other awake by discussing the teaching of jazz improvisation. At one point, Coffin expressed, “The word improvisation has a Latin root of *improviso*, which translated means ‘unexpected’ or ‘surprise.’ Think about the spirit of the word and what it means to you as a player and person. The sounds you use are just a representation of the feelings in your heart and the emotional lines of the story you are telling. You have to have a story to tell and it’s not going to come from the practice room. You have to practice, of course, but you also have to live a rich, full life ... Be curious. Be excited. Be passionate. Be grateful. Be joyful. Live in a sense of wonder. Above all else, be yourself.”

The next day we drove to Harrisonburg, Virginia, with a quick stop at a coffee shop in Carlisle, Pennsylvania, for lunch. During the four-hour drive it was interesting to observe Coffin in action as a bandleader. A number of complicated issues arose, and it took the majority of the ride for him to resolve them. With discussions of set lists, opening bands, contractual issues, and a steady stream of text messages and calls, he was occupied for most of the drive. When I asked him about touring as a bandleader, Coffin said, “For the most part, I really enjoy being on the road. I love making music with people and that’s really the only way to do it: live. There are many sacrifices and I can’t say if it’s worth it or not, only that I am doing it and have been for quite some time. There are so many people involved and I couldn’t do it without them. Leading a



band is maybe the most difficult thing I have ever done in my musical career. Everything comes back to me on every level. I have to be the guy who deals with all the stuff that goes wrong ... living the dream right?!”

The concert that night would be their sixth concert in seven nights. One might expect them to tire and lose energy with this schedule, but this show was perhaps the Mu’tet at its best. Jeff’s father attended, as did some other friends from the area, and the crowd was once again young and very energetic. With standing room only, many of the college students in attendance stood and danced so close to the stage that they could nearly touch the performers. Coffin and the other bandmates seemed to feed off the visible energy of the crowd, and delivered a high-energy show followed by autographs and pictures with fans.

So what can we learn from all of this? Touring is exhausting. And touring as a bandleader can be stressful and unceasingly busy. It is a continuous cycle of working while riding in the van to the next gig, setting up, soundchecking, performing, interacting with fans, tearing down, never getting enough sleep, and starting over again the next day. It is not always easy to find decent, healthy food, and there is very little time alone.

The performance becomes a sanctuary where the music is all that exists in the world. Without any distractions for those precious hours, they channel the crowd’s energy and put that into the performance to give the audience an evening full of wonderful, joyful music. The reward is worth the sacrifice, and that is why Jeff Coffin continues to share beautiful, live music with his audiences worldwide.

# Covered

MUSIC RESOURCES



« The *Essential Elements Piano Theory* series is a comprehensive four-book course designed to help students master theory concepts. New concepts are clearly presented and reinforced through traditional workbook pages on note naming, symbols, rhythm, and more. In addition, Musical Mastery sections let students apply their knowledge through ear training, rhythm, improvisation, transposition, reading lead lines, and chord progression exercises.

**ESSENTIAL ELEMENTS PIANO THEORY, LEVELS ONE-FOUR**, by Mona Rejino, Hal Leonard Corporation, [www.halleonard.com](http://www.halleonard.com).



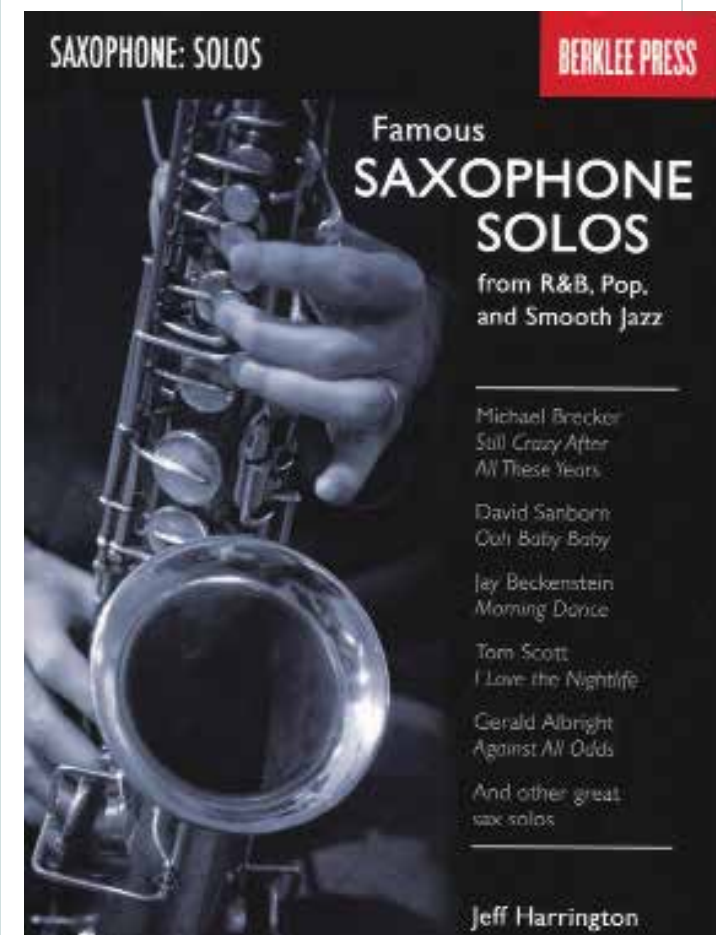
« This book was designed to help drummers at every level strengthen their playing and sharpen their skills, while developing strong double bass rock grooves and power hand/foot fills for use in playing situations. It presents progressively challenging, yet straightforward hand/foot patterns in quarter, 8th, 16th, 32nd, and triplet variations. *Double Bass Drumming and Power Fills Workout* contains more than 300 exercises to help drummers build speed, endurance, precision, and improved independence.

**DOUBLE BASS DRUMMING AND POWER FILLS WORKOUT**, by Matt Sorum and Sam Aliano, Cherry Lane Music Company, [sheetmusicplus.com](http://sheetmusicplus.com).



« The *At a Glance* series pairs an instructional DVD lesson taught by a professional bassist with a supplemental book for comprehensive learning. The Funk and R&B Bass DVD and lesson book explores the key elements of the style, including equipment, scales, arpeggios, and more. It also covers funk and R&B slap and pop techniques, as well as common rhythms and timing concepts. Other *At a Glance* DVD/book combinations are: *Bass Fretboard Theory*, *Beginning Bass*, *Rock Bass*, and *Scales & Modes for the Bass*.

**AT A GLANCE: DVD FUNK AND R&B BASS**, by Chad Johnson, with video performers Steven Hoffman and Angeline Saris, Hal Leonard Corporation, [www.halleonard.com](http://www.halleonard.com).



*Famous Saxophone Solos* presents clear transcriptions for some of the best-known smooth jazz, rock, and R&B saxophone solos. Meticulously detailed, these transcriptions give you insight into the musicians behind the pieces. Among the 17 solos included are “Still Crazy After All These Years” (Michael Brecker), “Ooh Baby Baby” (David Sanborn), “Morning Dance” (Jay Beckenstein), “I Love the Nightlife” (Tom Scott), and “Against All Odds” (Gerald Albright).

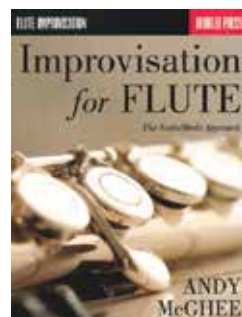
**FAMOUS SAXOPHONE SOLOS FROM R&B, POP, AND SMOOTH JAZZ**, transcribed by Jeff Harrington and edited by Jonathan Feist, Berklee Press, [berkleepress.com](http://berkleepress.com).



On December 10, 2007 Led Zeppelin reunited for an Ahmet Ertegun tribute concert at London's O2 Arena that set a Guinness World Record for highest demand for tickets for one concert. A film of the performance, *Celebration Day*, was released in 2012. This *Celebration Day* songbook contains transcriptions of 16 classic

Led Zeppelin songs in tablature with chord symbols and diagrams, plus full lyrics to songs like "Good Times Bad Times," "Ramble On," "Since I've Been Loving You," "Stairway to Heaven," "Whole Lotta Love," and "Kashmir."

**LED ZEPPELIN CELEBRATION DAY**, Alfred Music, [www.alfred.com](http://www.alfred.com).



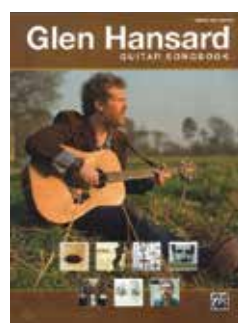
*Improvisation for Flute* is a treasured resource for players worldwide with its step-by-step exercises and explanations to help you develop your ear and improve your soloing technique. The book shows you how to better use distinctive qualities associated with modes and scales for expressive soloing; licks typical of each mode and scale; solos built on the different modes and scales; and how to improvise over common jazz progressions.

**IMPROVISATION FOR FLUTE: THE SCALE/MODE APPROACH**, by Andy McGhee, Berklee Press, [berkleepress.com](http://berkleepress.com).



*The Ultimate Guitar Bass Bonanza* contains 50 note-for-note accurate transcriptions for top songs including: "Another One Bites the Dust" (Queen), "The Boys Are Back in Town" (Thin Lizzy), "Brick House" (Commodores), "Carry on Wayward Son" (Kansas), "Come Together," (The Beatles), "Creep" (Radiohead), "Livin' on a Prayer" (Bon Jovi), "Smells Like Teen Spirit" (Nirvana), "Smoke on the Water" (Deep Purple), "Stand by Me" (Ben E. King), "Sweet Child O' Mine" (Guns N' Roses), "Walk This Way" (Aerosmith), Wonderwall (Oasis), and more.

**THE ULTIMATE GUITAR BASS BONANZA: 50 GREAT ROCK BASS TRANSCRIPTIONS IN NOTES AND TAB**, Hal Leonard Corporation, [www.halleonard.com](http://www.halleonard.com).



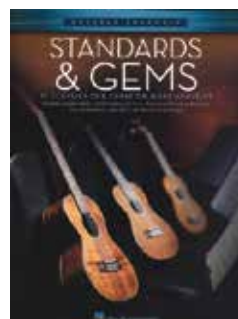
*The Glen Hansard Guitar Songbook* presents words, music, and tablature for 18 tunes from the Irish songwriter and star of the film *Once*. Included are: "Back Broke," "Drown Out," "Falling Slowly," "High Hope," "Lay Me Down," "Love Don't Leave Me Waiting," "Low Rising," "Maybe Not Tonight," "The Moon," "Red Chord," "The Song of Good Hope," "Star Star," "Talking with the Wolves," "This Gift," "What Are We Gonna Do," "What Happens When the Heart Just Stops," "You Will Become," and "Your Face."

**GLEN HANSARD GUITAR SONGBOOK**, Alfred Music, [www.alfred.com](http://www.alfred.com).



*Favorite Festival Solos: 10 Great National Federation of Music Clubs (NFMC) Selections* contains early to late elementary solos from federation festival lists. These recital and studio favorites are: "Autumn Is Here," "Cossack Dance," "Stately Procession," and "Wind in the Bamboo Tree" (William Gillock); "Fiesta Fun" and "Indian Dance" (Carolyn Miller); "A New Day" (Carolyn C. Setliff); "Punch and Judy" (Eric Baumgartner); "The Python" (Randall Hartsell); and "The Whiskey Walrus" (Glenda Austin).

**FAVORITE FESTIVAL SOLOS: 10 GREAT NFMC SELECTIONS**, The Willis Music Company through Hal Leonard Corporation, [www.halleonard.com](http://www.halleonard.com).



This collection of 15 classic tunes arranged for three ukuleles, each features melody, harmony, and bass lines playable by any combination of soprano, concert, tenor, or baritone ukulele. Chord symbols are provided to add an optional rhythm part. Among the classic tunes included are "Autumn Leaves," "Cheek to Cheek," "It Had to Be You," "Mack the Knife," "Over the Rainbow," "Summertime," and "The Way You Look Tonight." Also available in the *Ukulele Ensemble* series are *Classic Rock*, *Rock Instrumentals*, and *Theme Music* books.

**UKULELE ENSEMBLE: STANDARDS & GEMS, 15 CLASSICS FOR THREE OR MORE UKULELES**, arranged by Chad Johnson, Hal Leonard Corporation, [www.halleonard.com](http://www.halleonard.com).

# in the spotlight

Dr. Jeffrey Levy's House Call Vet NYC has provided holistic and conventional in-home veterinary services in New York City since 1997. Some of his patients have come from famous musical families, including cats owned by Mick Jagger, Judy Collins and Paula Cole; and dogs belonging to Marvin Hamlisch, Renée Fleming, and Lou Reed.

Growing up in Brooklyn, Levy was inspired by the British Invasion. In second grade, he "show and telled" by singing Beatles songs adapted to promote his entrepreneurial venture, the Nutty Nut Club, which offered snacks for sale to classmates. Essentially self-taught, by high school, he was leading a garage band that played dances and parties. He and his friends became obsessed by The Rolling Stones' *Exile on Main St.*, and tried to match it note for note.

## GEARGUIDE

**1974 Traynor, YGL-Mark 3:**  
"I use this for larger venues and outdoor shows."



**1970 Gibson SG Standard:**  
"This was my Bar Mitzvah gift."



Levy continued to jam in college, but left his guitars behind to study veterinary medicine in Italy. Levy finished his veterinary degree at Mississippi State University and literally "went down to the crossroads" to commune with the spirit of Robert Johnson, launching a pilgrimage to the holy sites of the Delta Blues. Music was put on the back burner again when he returned to New York City to begin his career.

Once Levy had built a stable practice, he turned back to music. This time, he was inspired to compose songs about the animals he treats. He's developed the concept band Pet-Rox, which raises money for animal-related causes. He's appeared onstage with Mary Tyler Moore, Bernadette Peters, Pete Seeger, and many other friends of animal welfare. Pet-Rox recorded the CD *Just Sniffing Around*, and is working with a creative team to develop a children's musical and book about caring for our animal friends.

## DR. JEFFREY LEVY



### WHO ARE YOUR MAIN INFLUENCES?

Both British invasions: the mid '60s and the early '80s. The Stones were my lifeblood. Among American groups, I loved Leon Russell and The Band for bringing in the influences of gospel and other roots music.

### WHY DO YOU CONTINUE TO MAKE MUSIC?

When you reach a certain point in your career, you have enough breathing room to turn back to your first love. But you come to it in a more mature way. I no longer dream of becoming a rock star, but I know that my music makes people happy and contributes to a cause I truly believe in—animal welfare. Pet-Rox merges my two lifelong passions: love for music and a commitment to helping animals.

### HOW DO YOU CONTINUE TO LEARN?

I appreciate music more every day. I take piano lessons. I go to musical theater and concerts of all kinds. Mainly, I keep my eyes and ears open.

### WHAT BENEFITS HAVE YOU FOUND TO MAKING MUSIC?

Music is an effective way to raise money for charities that mean something to me. It's a concrete way to make a tiny impact on this world.

### HOW DO YOU MAKE TIME FOR MUSIC IN YOUR LIFE?

I travel around NYC to see patients 12 hours a day. Some of my best songs were written on the "A" train. When I get home, I try to sit down with a guitar or at my keyboard for a few minutes every night. I close the door of my little studio and enter a different world.

### WHAT ADVICE DO YOU HAVE FOR SOMEONE GETTING BACK INTO MUSIC LATER IN LIFE?

Just do it! Roll up your sleeves and do your best. Pick up an instrument or start singing. Grab some friends for jam sessions. Have fun!

### WHAT IS THE BEST MEMORY YOU HAVE OF MAKING MUSIC?

My friend Bob Ellison, my high school partner in crime, who dreamed along with me, passed away a few years ago. He was a great support when I came back to music after all those years. I miss him every time I pick up my guitar.

# Camps & Workshops

To find more check the complete updated listing at [www.MakingMusicMag.com/camps-and-workshops](http://www.MakingMusicMag.com/camps-and-workshops)

## COUNTRY DANCE AND SONG SOCIETY

[www.cdss.org](http://www.cdss.org)

**Location:** Plymouth, MA; High View, WV; Lyman, NH

**Dates:** Weekly camps mid-July through August

Residential weeks for adults and families where they get to experience traditional English and North American dance and music in beautiful outdoor settings. Each week has a unique focus.

## SIRSY BAND CAMP #4

[www.sirsy.com/bandcamp](http://www.sirsy.com/bandcamp)

**Location:** Clifton Park, NY

**Dates:** February 22

In this three-hour session 16-20 people (ages 15 and up) will get together and arrange, learn, and perform a song with the band SIRSY. The session will culminate in the creation of a music video posted on YouTube. Each participant will also receive an MP3 track of the performance. No prior experience necessary.

## CURTIS SUMMERFEST

[www.curtis.edu/summerfest](http://www.curtis.edu/summerfest)

**Location:** Philadelphia, PA

**Dates:** Chamber Orchestra May 21-23, Chamber Music May 22-25

Individuals or preformed chamber groups welcome. Learn from Curtis faculty and play side-by-side with select students. Three ways to participate are: three evenings of inspiring orchestra sessions, intensive chamber coaching in the mornings, or morning coaching with orchestra or piano studio class at night.

## CURTIS SUMMERFEST: JEFFREY KHANER FLUTE CLASS

[www.curtis.edu/summerfest](http://www.curtis.edu/summerfest)

**Location:** Philadelphia, PA

**Dates:** June 23-27

A week of interactive courses and master classes with Philadelphia Orchestra principal flute Jeffrey Khaner and Dolce Suono Ensemble founder Mimi Stillman. All ages are welcome.

## RAMI'S RHAPSODY PIANO CAMP FOR ADULTS

[ramisrhapsody.tripod.com](http://ramisrhapsody.tripod.com)

**Location:** New Hartford, NY

**Dates:** June 21-27, October 18-24

Take a week off to practice, learn, perform with like-minded music lovers. This personal experience with international concert pianist Rami Bar-Niv and guest masters is a unique opportunity suitable to adult players at all levels. Learn correct and injury-free piano playing techniques.

## JAMEY ABERSOLD'S SUMMER JAZZ WORKSHOPS

[workshops.jazzbooks.com](http://workshops.jazzbooks.com)

**Location:** Louisville, KY

**Dates:** June 28-July 3 and July 5-10

Musicians of all ages and levels are welcome in this intensive program to learn jazz improvisation from leading educators and performers. Training includes theory, ear training, combo performance, and master class sessions. All instruments—rhythm section, strings, and vocalists—are welcome.

## UNIVERSITY OF SAN DIEGO CHAMBER MUSIC FESTIVALS

[www.sandiego.edu/cas/music/news\\_events/usd\\_music\\_festivals.php](http://www.sandiego.edu/cas/music/news_events/usd_music_festivals.php)

**Location:** San Diego, CA

**Dates:** Winter Chamber Heat February 20-22, Summer Chamber Festival June 21-July 5

USD Chamber Music Festivals welcome individual participants and preformed groups of all ages. Members of the San Diego Symphony and USD music faculty conduct coaching sessions. The best ensembles from both festivals are invited to perform at the Annual Festival Concert in February.

## LEARN TO PLAY GUITAR IN A DAY WORKSHOP

[www.marlenesmusic.com/workshops.html](http://www.marlenesmusic.com/workshops.html)

**Location:** various US venues

**Dates:** Year Round

This one-day workshop was created to meet the needs of busy adults who want to learn to play, but may not have time for weekly lessons. This unique workshop is filled with skills and information equivalent to six weekly lessons: basic chords, strumming and picking patterns, music theory, and more.

## MARK WOOD ROCK ORCHESTRA CAMP

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

**Location:** Olathe, KS

**Dates:** July 12-19

Courses in improvisation, performance, cutting edge technology, plus teacher training workshops. Learn to command the stage, improve your technique, and increase your musical knowledge. Discover tools to help you access your personal creativity. Show off new skills in evening jam sessions and a final concert.

## SUMMERKEYS

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

**Location:** Lubec, ME

**Dates:** Weeklong workshops offered throughout the year

Instrument specific workshops—piano, cello, celtic harp, flute, clarinet, trumpet, oboe, mandolin, voice, and more. Intensive practice and study for adults of any level in a beautiful setting.

## LARK WORLD MUSIC, SONG & DANCE CAMP

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

**Location:** Mendocino, CA

**Dates:** July 31-August 8

Magical days and nights in a redwood forest filled with music, dance, and good times. Take as many or few workshops as you would like, participate in jams 24-hours-a-day, and dance every evening. All levels, adults and families welcome.

## WERNICK JAM AND BANJO CAMPS

[www.drbanjo.com/camps-about.php](http://www.drbanjo.com/camps-about.php)

**Location:** Nationwide, often in conjunction with bluegrass festivals

**Dates:** Year round

Hands-on learning in a low-pressure environment by experienced teachers Pete and Joan Wernick. Learn to play lead, fake solos, and sing harmony, plus group and individualized instruction on backup techniques. Also learn bluegrass jam ground rules and etiquette along with many bluegrass standards.

## TITI TABOR HUNGARIAN FOLK CAMP

[www.tititabor.org](http://www.tititabor.org)

**Location:** Edmonds, WA

**Dates:** August 2-9

Rich immersion experience into authentic Hungarian folk culture for adults and children. Experts from Hungary teach music, song, and dance for adults, and thematic folk arts for children. Each day culminates in an evening folk dance party with live music.

## GUITAR TOWN AT COPPER MOUNTAIN

[www.villageatcopper.com/guitarTown/](http://www.villageatcopper.com/guitarTown/)

**Location:** Copper Mountain, CO

**Dates:** August 7-9

Three free days of the world's best guitarists together for live performances, guitar and songwriting workshops, and kids' music activities. Past performers include Joe Satriani, Buddy Guy, Tommy Emmanuel, and Jimmie Vaughan.

# A Unique Community of Musicians



Making Music magazine explores the lives of professional and recreational musicians. Instead of focusing on one instrument or genre, as most music magazines do, Making Music covers all types of music makers, from beginners to long-time players and teachers, from brass bands to rock and roll, from group keyboard lessons to drum and ukulele circles.

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# Harmony

QUESTIONS & ANSWERS

## How do you define success as a musician?

■ It depends on what you want out of it. For me, it's when I see people grooving to the sounds I'm putting out. But what I love the most, is my kids telling their friends their Dad plays bass. That means a lot to me, and to have them become interested in playing themselves.

Andrew Jordan  
Mattydale, New York

■ For me, it is hearing from people that my songs have helped them change a situation they're in or get them through chemo, or make them feel so good they cry. And when they love my music so much they buy it and then come back and get more to share. And when I play and can hear a pin drop because they get it. Those are the moments when I feel most successful. Those are the moments when heaven meets my earth.

Lisa Sanders  
Poway, California

■ When I have that wonderful moment, however rare or fleeting it may be, when I can see that they [the audience] are connected to what I'm doing in the same way I am. That, plus all the mansions and fame ...

Steve Haskell  
Minneapolis, Minnesota

■ Just like I would if I was a sculptor, painter, or novelist ... finding enough time, in the day, week, or year, to complete a vision. My finished work is my success.

Spud Davenport  
Escondido, California

■ Back when I was doing original music and playing countless nights to mostly disinterested rooms, success was measured by positive response (some nights *any* response). In those days, I shunned, and downright scorned, what I have since become: a guy in a capable cover band that gets the marquee gigs that I always pined for in my original music days. But being that cover guy has allowed me the pure joy of connecting with entire venues of people—sometimes hundreds, even thousands. On a few fleeting occasions, *all* of us forgetting our and the world's troubles for a couple hours.

Pete Szymanski  
Syracuse, New York

■ I define success in music in several ways, depending on who I am playing for. If I am playing for myself, I have achieved success if I have relaxed, gotten lost in the song, and enjoyed the music. I love to be creative, ar-

ranging songs and combing voices and different rhythms on organ and keyboard. If I am playing for others, I have achieved success if they have truly enjoyed the performance. I love seeing people move and sway to the music and smile. If I have touched them in some positive way, I am happy.

Music is a passion that enriches my life and hopefully the lives of others!

Sharon Weatherhead  
Sebring, Florida



■ I think I am successful when I am able to play in front of people and not feel embarrassed at the result!

Joanne Dyer Fekete  
Bethlehem, Pennsylvania

■ Success could be the first time you play a C major scale without a mistake, or it could

be your first gold album. It could be your first band or finally supporting yourself without a day gig. It could be signing your first autograph or your first record deal. Success comes from within by achieving personal goals.

Phil Smith  
Liverpool, New York

■ In my opinion, true success is when you write a song and you reach into your soul and try to tell a story or get a your ideas out to the world. If your song/music is admired and accepted and your lyrics are talked about or quoted by the people of the world, I think that is success. I like to think true success is when your music/song can stand the test of time, when 20-plus years from now people are still rockin' out to your music, and mothers are singing your songs to their babies.

Ron Castaldo  
Oswego, New York

■ For me, it's got nothing to do with being able to make a living from doing it, because Lord knows I can't. It's the ability to project my world into another persons and make them feel: "Yeah, I know how that goes brother."

Steve Roche  
San Diego, California

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