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We rent musical instruments, and sound equipment, lighting and DJ gear for concerts and jam sessions, pro and home studios, parties and weddings, church and sporting events – and much more.

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Long & McQuade
MAGAZINE 2017/18
long-mcquade.com



- GUITARS FOR VETS
- TARA MacLEAN and Her Love for Atlantic Blue
- WHEN YOUR RIG GETS BIG How to Rationalize Your Gear
- PODCASTING 101
- HELIX Rewriting the DNA of Tone

GEAR ISSUE

where the music begins.

A Note from the Long Family

Long & McQuade prides itself on being a home for musicians across Canada. And if Long & McQuade is home, then we're all family.

Recently we ran an online contest asking you to tell us about an "above and beyond" experience that you had with a Long & McQuade staff person or at a Long & McQuade store. The response was overwhelming and inspiring. We know we have great people in our family, but some of the stories we heard were amazing. They were stories that talked about staff who treat their customers and fellow musicians like friends or family members.



We've worked hard to build that kind of shopping experience for you. One that gives our staff the ability to help you with financing or rentals. That lets us offer you the lowest prices in Canada every day. That offers you an amazing selection of everything you have on your wish list. Where the staff truly get to know you. Where they're as passionate about music as you are, and are both knowledgeable and excited to help you find exactly what you're looking for. A place where we are happy to service what we sell and where we are proud to be part of a family.

In this issue of our magazine – the biggest one to date – we've got some great stories to tell you, including a feature on Tara MacLean, an article on the flourishing Guitars for Vets program, and educational pieces, written by our staff members, on topics as diverse as guitar tubes, ensemble etiquette, play along CDs and getting started in podcasting.

We've also got some great new products that we think you'll be excited about. Be sure to check out the new guitar pedals released by BOSS, the powerful LP-LED2X and LP-LED4X lighting systems by Yorkville Sound, and the innovative "low volume" cymbals from Zildjian, to name just some of the exciting and classic gear you'll find in these pages.

Thank you, as always, for being part of our family, and for letting us share in the joys of music with you. Wherever you are in Canada, or wherever you visit, we look forward to seeing you at a local Long & McQuade.

Steve Long

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Denver Guitars

Denver acoustic guitars are perfect for any level of guitar player. All models are built with a laminate top, back and sides for the utmost in sound and tone, and range from half-size nylon string models (easy on the fingers for the young artist), to full-size steel string models. All models include a gig bag. Most models available in left-handed.



DC12N
1/2 Size Nylon String Guitar
 ■ Laminate spruce top
 ■ Laminate sapele back and sides
 (394107) **\$119⁹⁹**

DD12S
1/2 Size Steel String Guitar
 ■ Laminate basswood top
 ■ Laminate basswood back and sides
 (445809) **\$119⁹⁹**

DC34N
3/4 Size Nylon String Guitar
 ■ Laminate spruce top
 ■ Laminate sapele back and sides
 ■ Available in Natural, Trans Red and Trans Blue
\$129⁹⁹

DD34S
3/4 Size Steel String Guitar
 ■ Laminate spruce top
 ■ Laminate mahogany back and sides
 ■ Available in Natural, Sunburst, Trans Red, Black and Trans Blue
\$129⁹⁹

DC44N
Full Size Nylon String Guitar
 ■ Laminate spruce top
 ■ Laminate sapele back and sides
 ■ Natural, Pink, Trans Red and Trans Blue
\$149⁹⁹

DD44S
Full Size Dreadnought Steel String Guitar
 ■ Laminate spruce top
 ■ Laminate sapele back and sides
 ■ Natural, Sunburst, White, Black, Trans Red and Trans Blue
\$149⁹⁹

DD44S12
Full Size 12-String Guitar
 ■ Laminate spruce top
 ■ Laminate mahogany back and sides
 (445811) **\$189⁹⁹**

DD44SCE
Full Size Acoustic/Electric Guitar
 ■ Laminate spruce top
 ■ Laminate mahogany back and sides
 ■ Built in pickup and preamp
 (445812) **\$199⁹⁹**

Denver Guitars

DF44S
Full Size Folk Steel String Guitar
 ■ Laminate spruce top
 ■ Laminate sapele back and sides
 ■ Available in Natural, White, Pink and Black
\$149⁹⁹

DB44SCE
Jumbo Acoustic Bass Guitar
 ■ Laminate spruce top
 ■ Laminate mahogany back and sides
 ■ Fishman pickup and preamp
 (445796) **\$359**

DUKE SOPRANO UKULELE
 Available in Brown, Sunburst, Black, Blue, Red, White, Yellow, Pink, Green, Orange and Purple.
\$45⁹⁹

DUKE SPARKLE SOPRANO UKULELE
 Available in Sparkle Blue, Sparkle Green, Sparkle Purple and Sparkle Red.
\$39⁹⁹

DUKE SAPELE UKULELE
 Available in Soprano and Concert sizes.
SOPRANO (451698) **\$63⁹⁹**
CONCERT (451700) **\$71⁹⁹**

DUKE WALNUT UKULELE
 Available in Soprano and Concert sizes.
SOPRANO (451699) **\$84⁹⁹**
CONCERT (451702) **\$99⁹⁹**

DMAS – VINTAGE SUNBURST
A-Style Mandolin
 ■ Laminate basswood top
 ■ Laminate basswood back and sides
 (400475) **\$139⁹⁹**

TRY BEFORE YOU BUY! RENT THE DMAS FOR \$5/week or \$10/month

DMFS – VINTAGE SUNBURST
F-Style Mandolin
 ■ Laminate spruce top
 ■ Laminate basswood back and sides
 (400476) **\$379⁹⁹**



QUALITY
Taylor
GUITARS



L-R: Grand Concert Academy 12e, Dreadnought 10e

Meet the New Academy Series

Entry-level guitars worthy of a pro

We hate to see first-time guitar players give up because of a guitar that's a chore to play. That's why we designed our new Academy Series. From an easy-playing Taylor neck to rich sound to a budget-friendly price, these guitars make the playing experience more accessible in every way. Choose from two steel-string models: a Dreadnought that's perfect for strumming, and a comfortably compact Grand Concert. Both feature a built-in armrest for extra playing comfort. These guitars might have been designed with beginners in mind, but they'll inspire players at every level.

Learn more at your local Long & McQuade or visit long-mcquade.com.

QUALITY
Taylor
GUITARS

114CE W

A great-performing, economical, full-size guitar.

- Layered walnut back and sides
- Solid Sitka spruce top
- Comfortable Grand Auditorium body style
- Venetian cutaway and Taylor's ES2® pickup

(495676) **\$1099**



214CE-CF DLX SB

Grand Auditorium from the 200 Deluxe Series that's loaded with high-end performance appeal.

- Layered copafera back/sides, solid sitka spruce top
- Tobacco sunburst top, all-gloss body, white binding
- 1-11/16" nut width
- Italian acrylic rosette, Small Diamonds fretboard inlay
- Venetian cutaway and Taylor ES2 pickup

(506787) **\$1799**



322E 12-FRET

This lively smallbody 12-fret acoustic blends a slinky handfeel with a surprisingly powerful tonal response.

- Tasmanian blackwood back and sides
- Mahogany top with shaded edgeburst
- Satin Grand Concert body with black binding and pickguard
- 12-fret neck with 24-7/8" scale length
- Italian acrylic Small Diamonds fretboard inlay
- Taylor ES2 pickup

(478556) **\$2749**



414CE-R

This cutaway Grand Auditorium responds well to many playing styles thanks to Taylor's flagship body shape and the classic pairing of rosewood and spruce.

- Gloss-finish rosewood back and sides
- Gloss-finish Sitka spruce top
- Full spectrum tonal range with extra top-end sparkle
- 3-ring rosette, Italian acrylic dot inlays, and white binding
- Venetian cutaway and Taylor ES2 pickup

(481101) **\$2999**



714CE-WSB

This redesigned rosewood Grand Auditorium blends a neo-vintage aesthetic with a powerful voice.

- Indian rosewood back/sides, Lutz spruce top
- Performance bracing boosts the tonal output
- Western sunburst top, koa binding and maple/fir top trim
- Venetian cutaway and Taylor ES2 pickup

(489739) **\$4399**



814CE DLX

This deluxe edition of a Taylor bestseller sports three ultra-premium features.

- Indian rosewood back/sides, sitka spruce top
- Cutaway Grand Auditorium with a sleek radius armrest
- Adirondack spruce bracing supercharges the sound
- Gotoh 510 tuners sport a 21:1 gear ratio for smooth tuning
- Maple binding, rosewood top trim, abalone/rosewood rosette

(500226) **\$5499**



K24CE

Hawaiian koa's seductive beauty resonates in looks and sound.

- Figured, all-koa Grand Auditorium with shaded edgeburst
- Wood-rich details include Island Vine fretboard inlay
- Ebony binding with maple top trim
- Strong midrange; tone grows warmer over time
- Venetian cutaway and ES2 electronics

(274206) **\$6199**



where the music begins.

Yamaha introduced its first guitar lineup in 1966. Last year, we celebrated our 50th anniversary of manufacturing guitars. Yamaha Canada Music thanks Long & McQuade for its tremendous support as we look forward to the next 50, and we thank all the musicians who have added a Yamaha guitar to their collection.



A-Series

Updated for 2017, the new A-Series guitars are a blend of tradition and technology. They are built to perform, whether live or in the studio, unplugged or amplified. A3 models feature our new flagship SRT2 preamp system, with onboard mic modeling that brings studio-quality acoustic tone to the stage.

A1 models from **\$699⁹⁹**
 A3 models from **\$999⁹⁹**

Silent Guitars

Created in partnership between the Guitar Team and the Yamaha Design Laboratory, the new SLG200 offers unique style, practical portability, and incredible sound. The SRT Powered preamp lets players dial in the authentic sound of a handcrafted guitar captured by studio-grade microphones, and onboard effects further sculpt the sound for practice in headphones or performance on stage.

From **\$829⁹⁹**



APX-Series

Introduced in 1987, APX is perfect for performing. Thin-line bodies make them comfortable and easy to play, and the cutaway offers greater access to higher frets. Specially designed bracing maximizes the resonance of the unique body shape for a surprisingly natural tone.

From **\$399⁹⁹**

Compact Guitars

GL1 is a short-scale nylon-string guitar. It has a sound similar to a ukulele, but has six strings so that guitarists can adapt instantly. JR-Series guitars are 3/4-scale acoustics modeled after our FG-Series. APXT2 is a scaled-down acoustic-electric that is a perfect travel companion. All compact guitars come with a gig bag.

GL1 **\$129⁹⁹**
 JR-Series from **\$179⁹⁹**
 APXT2 from **\$269⁹⁹**



FG/FGX-Series

Introduced in 2016, the updated FG800 series improves on one of the most popular acoustic guitars in the world. Yamaha's engineers developed a new scalloped bracing pattern for a fuller, more powerful sound. A slimmer FS body shape is available, and FGX/FSX models feature a cutaway and System66 preamp perfect for use on stage.

FG/FS from **\$249⁹⁹**
 FGX/FSX from **\$399⁹⁹**

TRBX-Series

The TRBX174 updates the classic RBX170 – one of the most popular basses in the world. The bass features an alder body with a maple neck, a rosewood fingerboard, one split-coil pickup and one single-coil pickup.

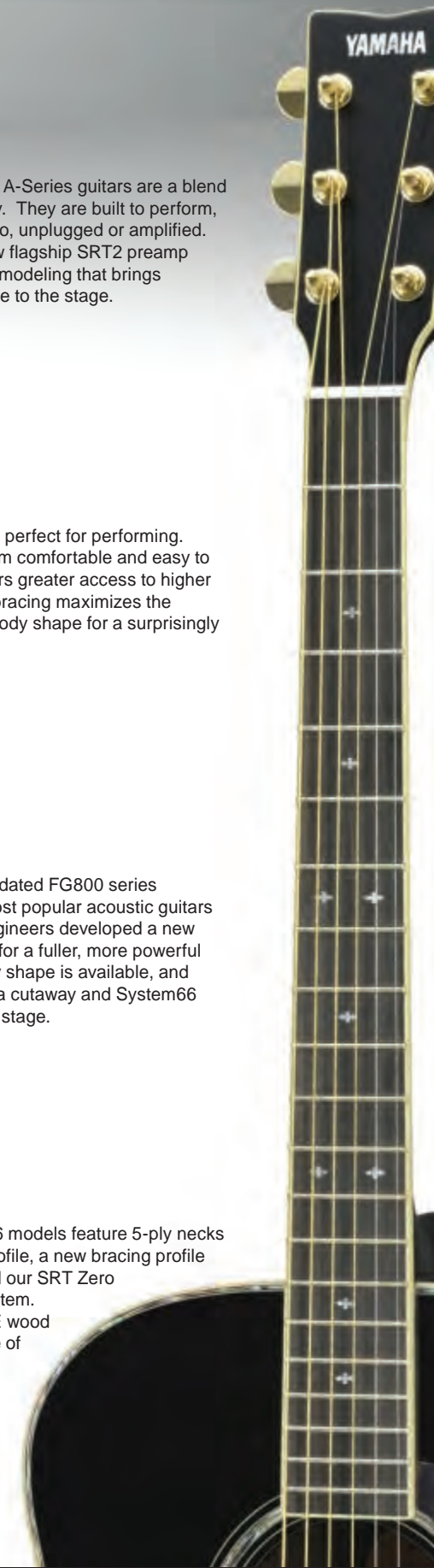
TRBX174 **\$259⁹⁹**



L-Series

The new L-Series 6 and 16 models feature 5-ply necks with a comfortable new profile, a new bracing profile for increased low end, and our SRT Zero Impact passive pickup system. Yamaha's proprietary ARE wood treatment imparts the tone of an instrument that's been played for years.

From **\$629⁹⁹**



By Nick Krewen

Tara MacLean

AND HER LOVE FOR ATLANTIC BLUE

“I thought it was time to do this myself... It was time for me to get my hands really dirty and figure out what it takes to make a record and write, direct and really show up.”

After a nine-year hiatus taken to tend to her three children, Tara MacLean is back.

And for her latest musical venture, *Atlantic Blue*, the Vancouver-based singer-songwriter has come home to Prince Edward Island.

Only for this project, the former Shaye singer has left her songwriting credentials behind, instead recording a 12-song tribute to East Coast tunesmiths that include her personal interpretations of such classics as Rita MacNeil's "Flying On Your Own;" The Rankins' "Fare Thee Well Love;" Ron Hynes' "Sonny's Dream" and Sarah McLachlan's "Fear," among others.

MacLean, who has recorded three solo albums for Vancouver-based Nettwerk Music Group and three Shaye albums for EMI Music Canada, started from scratch for *Atlantic Blue* – an extension of a theatrical production she conceived, produced and assembled.

"I didn't have a label and strangely enough, I wasn't interested in looking for one," MacLean admitted during a phone call earlier this summer.

"I didn't make one phone call or ask anyone if they were interested. I thought it was time to do this myself. I've always been a show-up-and-sing girl, with a team of people doing everything around me. It was time for me to get my hands really dirty and figure out what it takes to make a record and write, direct and really show up.

"I've been a mom for 15 years and that pretty much qualifies me to run a country," she laughs. "If I can raise three children, with a first husband and my current husband, I can definitely do this."

MacLean's efforts included setting up a successful PledgeMusic campaign that raised close to \$20,000 U.S. from 328 benefactors to finance *Atlantic Blue*.

Her original motivation for the project?

"I've been raising my girls for a long time," says MacLean. "I just started to feel that pull back into music, and I was trying to figure out what I should do. I was living in British Columbia and my grandmother, whom I'm extremely close to, got very sick. I realized that I wanted to spend more time at home on Prince Edward Island with her.

"So I thought that the dream life would consist of living in PEI during the summers and doing the show, and living the winters in British Columbia where my kids go to school."

MacLean said she conceptualized a show "where I could just sing my very favourite songs from my favourite East Coast artists."

She began researching the lives of the songwriters and ended up making short films about each of their lives that she incorporated into the show, which she also directed.

"All of the families of these writers – or the writers themselves – were very generous in giving me information and pictures and so I thought, okay, I've got something here."

In 2016, she booked Harmony House in Hunter River, PEI and experienced a runaway hit.

"There were sold-out crowds and standing ovations. And I thought, 'Oh yeah, I love this,'" she laughs.

It was only then that she decided to record an album, which she released in June of this year in conjunction with a two-month 2017 summer run at The Guild in Charlottetown.

In the process, MacLean truly began to appreciate the job that her prior record companies had done to help her establish a following.

"I have to say, removing the middleman was very enlightening, but I also called my old manager and my old record company a few times to thank them for all the work that they did," MacLean explains.

"I had no idea what it took to help me reach the levels that I reached before, in terms of promotion – from getting the UPC code for the album to everything else.

"I know that record companies are these finely oiled machines, and they all know what they're doing, but for me it was a huge learning curve. I'm super grateful for what I learned from them. I don't know if I could have done it without them."

Nonetheless, there was still a strong core of support helping her to realize this dream.

"I had a few mentors holding my hand," she concedes. "The executive producer, Dennis Ellsworth, a local songwriter, singer and producer here, was incredible with me, teaching me the whole way. And PEI has a local company called Kaneshii Vinyl Press, that oversaw the creation of my vinyl and my CD for me.

"There is an infrastructure ready to help independent artists and they don't look at you like you're three years old because you know nothing, even though you've been in the business for 20 years. You have been in the machine and now you're out of it, how can we support you? It's been beautiful – an incredible experience."

MacLean asserts that choosing the material was the easiest part of the project. She had presented Rita MacNeil with an East Coast Music Tribute Award, was a pal of Ron Hynes and said that Sarah McLachlan took her under her wing "and did my hair and makeup for my very first photo shoot" when MacLean had first signed with Nettwerk in 1995.

But perhaps the most personal connection is reserved for "Snowbird," the star-making hit for Anne Murray written by Gene MacLellan.

MacLean's father, Marty Reno, was MacLellan's guitarist.

"We grew up living in Gene's house and his music was some of the first music I ever sang," says MacLean. "I learned how to play guitar watching him and my dad."

From employing local musicians and studios to local graphic designers, Tara MacLean is P.E.I. proud of *Atlantic Blue* and hopes that listeners will come away with a deeper appreciation of East Coast songwriters.

"This record is so close to home for me," says MacLean. "That's why I hope people will really like it. The musicians were incredible, and I'm very happy with the outcome."



WOODLAND CUTAWAY SPRUCE A3T

- Solid spruce top
- Red wild cherry back and sides
- B-Band A3T electronics with built-in tuner
- Semi-gloss custom polish finish

SP29044 (246144) **\$669**

SONGSMITH CUTAWAY BLACK A3T

- Solid spruce top
- Red wild cherry back and sides
- B-Band A3T electronics with built-in tuner
- Indian rosewood fingerboard and bridge

SP31603 (282065) **\$539**

SONGSMITH FOLK CUTAWAY BURST A3T

- Folk body size
- Solid spruce top
- Red wild cherry back and sides
- B-Band A3T electronics with built-in tuner
- Indian rosewood fingerboard and bridge

SP31597 (282064) **\$539**

SONGSMITH

- Solid spruce top
- Red wild cherry back and sides
- Indian rosewood fingerboard and bridge
- TUSQ nut and saddle
- Dreadnought body size

From **\$369**

Godin



MULTIAC NYLON ENCORE NATURAL

- Solid cedar top
- Silver leaf maple body
- Mahogany neck
- Rosewood fingerboard
- Custom Godin dual source electronics

G35045 (342569) **\$849**

SESSION VINTAGE BURST MAPLE NECK

- Canadian Laurentian basswood body
- Rock maple neck
- Maple fingerboard
- 2x Godin GS-1 single coil pickups
- 1x Godin humbucker (can be split to single coil)
- Vintage tremolo

G33911 (324835) **\$579**

La Patrie



CONCERT CUTAWAY QIT

- Solid cedar top
- Solid mahogany back and sides
- Semi-gloss custom polish finish
- Radiused fingerboard
- Double-function truss rod

LP45488 (503392) **\$649**

ETUDE

- Solid cedar top
- Wild cherry back and sides
- Mahogany neck
- Left-handed model available (\$429)
- Indian rosewood fingerboard and bridge

LP45402 (503381) **\$379**



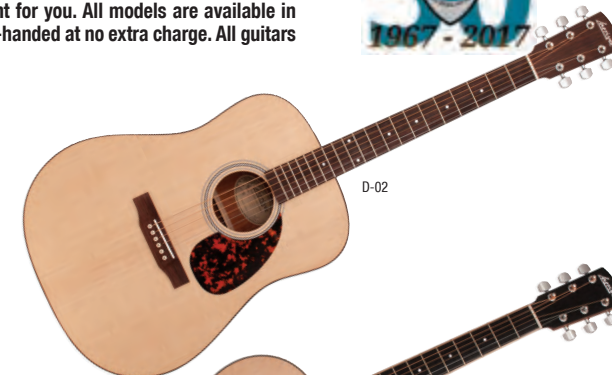
All Larrivée guitars are built in North America using only the finest materials available. Our combination of world class craftsmanship and all solid wood construction result in a peerless instrument of legendary tone and quality. Whether it's our balanced X-Brace system or our new Scalloped Parabolic Hybrid bracing system found on the 40 Series, you will surely find the tone that is right for you. All models are available in most body shapes, all models are available left-handed at no extra charge. All guitars come with a hardshell case.

D-02 PREMIER SERIES

The Premier Series features the same all-solid wood construction and expert craftsmanship as the rest of the Larrivée line.

- High quality mahogany
- Sitka spruce top
- Multi-strip rosette
- Scalloped Parabolic Bracing

(60098) **\$1299**



D-02

03 RECORDING SERIES

The Recording Series is a true high-end workhorse that is an industry leader for fit and finish.

- All solid wood
- Available in rosewood and mahogany
- X-Brace
- Sitka spruce top and maple trim
- Herringbone rosette
- D, L, OM, LV bodies

From **\$1839**



LV-03RE



L-03 12

40 LEGACY SERIES

The revolutionary new 40 series features Larrivée's innovative new "Scalloped Parabolic Hybrid" bracing system. This allows further vibration of the soundboard while still offering a controlled bass response.

- All solid wood
- Available in rosewood and mahogany
- Scalloped Parabolic bracing
- Sitka spruce top
- Enlarged sound hole
- Open-back tuners
- D, OM bodies

From **\$1725**



OM40



D-40R

09 ARTIST SERIES

The Artist Series is Larrivée's longest standing model, featuring some of their finest wood available. Whether for finger picking or flat-picking, this series offers all the response and tone you need.

- All solid wood
- Indian rosewood
- Sitka spruce top
- Silver headstock border
- "JCL" 18:1 tuners
- Abalone rosette
- D, L, OM, LV bodies

From **\$3469**



LV-09E



ALMANSA
Handcrafted in Spain.



**A-413F FLAMENCO –
SPRUCE & SYCAMORE**

An entry level flamenco guitar from the popular Almansa range. A solid spruce top with good volume, tone and playability make this an excellent choice for the serious beginner.

- Solid spruce top
- Laminated sycamore back and sides
- Rosewood fingerboard
- Width at nut: 52mm
- Scale Length: 65cm

(55999) **\$585**



Classical Guitars

With good volume, tone and playability, this is an excellent choice for the serious beginner.

**A-400 CLASSICAL –
CEDAR & MAHOGANY**

- Solid red cedar top with binding
- Laminated mahogany back and sides
- Indian rosewood fingerboard
- Matte finish

(434386) **\$340**



**A-401 CLASSICAL –
CEDAR & MAHOGANY**

- Solid red cedar top
- Laminated mahogany back and sides
- Indian rosewood fingerboard
- Also available as left-handed model (\$485)

(55993) **\$430**

TRY BEFORE YOU BUY! RENT THE A-401 FOR \$9/week or \$18/month



A-402 CLASSICAL

- Solid cedar or spruce top
- Laminated mahogany back and sides
- Indian rosewood fingerboard
- Binding around top, back and sides
- Width at nut: 52mm
- Scale length: 65cm

(55995/6) **\$495**



**A-403 CLASSICAL –
CEDAR & MAHOGANY**

- Solid cedar top
- Laminated mahogany back and sides
- Indian rosewood fingerboard and bindings
- Width at nut: 52mm
- Scale length: 65cm

(58379) **\$545**



**The Original
Cat's Tongue
Grip Brain Pick™**

The best grip you'll ever feel!

- 10 colour identified gauges
- Improved super-grip surface
- Made in the Czech Republic
- Standard 351 Shape

**The Original
Cat's Tongue
D-Grip™ JAZZ Pick**

NEW

- Super-grip four quadrant texture
- 2 Shapes: Traditional Jazz or Oversize Jazz
- 4 Gauges in either shape
- Made in the Czech Republic



A

2 Sizes: 4 & 7.5mm x 4
Traditional Jazz Pick

C

2 Sizes: 4 & 7.5mm x 4
Oversize Jazz Pick



**GD10CE-NS ACOUSTIC/ELECTRIC
DREADNOUGHT**

Provides big acoustic sound and features such as a Venetian-style cutaway and Takamine electronics system.

- Pin-less rosewood bridge for easy string changes
- Synthetic bone nut and bridge saddle
- Rosewood headcap, pearloid dot inlays
- Chrome die-cast tuners

(399573) **\$449⁹⁹**



**GD30CE-BLK ACOUSTIC/ELECTRIC
CUTAWAY**

Features solid-top construction, a soft Venetian-style cutaway and a superior-sounding Takamine electronics system.

- Solid spruce top
- Mahogany back and sides
- Slim mahogany neck and 12" radius
- Rosewood fingerboard
- Pin-less rosewood bridge

(399579) **\$569⁹⁹**



**GD51CE-NAT ACOUSTIC/ELECTRIC
CUTAWAY**

Delivers rock-solid amplified performance and versatility.

- Dreadnought solid spruce cutaway body
- Rosewood back and sides
- Onboard preamp system with built-in tuner and 3-band EQ and gain controls

(399584) **\$609⁹⁹**



**GN90CE-ZC ACOUSTIC ELECTRIC
CUTAWAY**

Delivering pure Takamine quality and performance at an accessible price.

- Solid spruce top
- Rare zircote back and sides
- TP4TD electronics
- Mahogany neck and rosewood fingerboard
- Gloss natural finish

(505454) **\$899⁹⁹**



**GD90CE-ZC ACOUSTIC/ELECTRIC
CUTAWAY**

Combining beautiful tone and smooth playability with the latest in pickup and preamp design.

- Solid spruce top
- Zircote back and sides
- Rosewood fingerboard
- Natural finish

(506931) **\$909⁹⁹**



P1DC ACOUSTIC/ELECTRIC CUTAWAY

Sweet tone, optimum playability and state-of-the-art onboard electronics make playing the Pro Series P1DC a thoroughly rewarding acoustic experience.

- Solid cedar top
- Sapele back and sides
- Rosewood fingerboard
- Satin finish

(380361) **\$1399⁹⁹**



CHECK OUT THE SPECS AND SOUNDS OF THE P1DC by visiting long-mcquade.com/18485 and clicking on the Media tab.

By Geoff McKinnon

Songwriting

I truly believe that songwriting is something that everyone is capable of.

Songwriters can be incredibly artistic and inspiring people, and maybe you don't feel like that's you. But have you ever written a story in school? Even a poem of some sort, whether it was something you wanted to do or had to for an assignment? At some point in school, this surely took place, and along with the fact that you have your own original thoughts and feelings every day of your life, you find yourself halfway there. Throw the musical factor into the equation, and voila!

The feeling of having completed something of your own design, your creation – it's unparalleled, and becoming increasingly important these days. You feel accomplished, fulfilled, and when it comes to songwriting, you have something of your own to reflect on, and it stays with you as long as you'd like it to.

Having a working knowledge of music theory and song format (verses, choruses, bridges, intro, outro) is an asset, but it's not imperative although it helps. Sure, you could aspire to be a carpenter and build a table once you knew what a table was and what it's made of, but you'd have a huge advantage if you would have at least read some instructions at some point, even if you don't always do it the same way.

Unless you're composing choral or a cappella (and even then this is a huge help), you'll of course need to develop some skill with a musical instrument. The most popular choices would certainly include the piano and the guitar. With a rudimentary grasp of how to form chords, follow scale patterns, and develop a melody, you'll be able to put forth your ideas in a musical context, transforming poetry into song.

Looking to the musical simplicity of greats like Leonard Cohen, often there isn't a lot happening in the music, but he spent time on his words, delivering a message that resonated, making them flow together for the art of it. Listening to his first collection of songs from 1967's *Songs of Leonard Cohen*, you could probably identify that the form of his writing doesn't necessarily follow a typical verse-chorus format. The songs were purely written, and yet from this he's come to be known as one of the greatest songwriters ever (direct any contention to that title in the way of "Hallelujah" - case closed!)

There's also, of course, the voice. Looking again to Cohen, proof jumps out that you don't need to be an accomplished vocalist to put words to song. Countless examples come to mind of singers who may not be known for their angelic vocal abilities. Many people can relate to that, and yet, if they had not gotten over this and decided to do it anyway, many of the world's most favourite songs would not exist.

The beauty of songwriting is that it can be infinite – everyone has original thoughts, as we age and grow and learn, experiencing new things in life. If you think, and speak, and understand basic language, you can put thoughts into written words and have something that's your own, whether it's something you've seen or felt.

The idea of songs and songwriting being infinite is that there will never not be things to write about, even if someone has "already done it". The very fact that we're all different defines

how different our writing can be.

In modern days, it's nearly impossible for an artist to not be inspired or influenced by other artists, and often times their songs can be inspired by other songs, without sounding like a direct tribute. It's because everyone has their own take on life's experiences that we have such immensely diverse genres of music and approaches to songwriting. Whether to share with others, or to keep to yourself, why not try expressing these experiences?

Sure, it can be hard to take the time for it, but songwriting really isn't hard. When you hit pause on life to take the time to focus on your thoughts, maybe just to process or to focus a creative output, that's when the magic happens. Some writers find it works to schedule this time with the intention to churn out something tangible. For others, simply narrowing your field of vision to what you're feeling and thinking, and grabbing your instrument and something to record your words and ideas, will illicit the forum for creation. With the technology of 2017, it's easier than ever to capture your ideas quickly with a portable sound recorder (or even your phone!)

Take some time to play around with chords and try to hum a melody over them. You might find it more natural to instead write down words, then try singing them in some format, and strumming along some chords behind them. Start on the piano with some chords you know, even just two or three notes, and that's about the best start anyone has! It could also be helpful to think about breaking down a well-known composition into how it's formed (aren't nursery rhymes brilliant songwriting?)

A great many things take practice, and whether it's the goal or not, songwriting is no different. It's a difficult thing to start when it's so easy to hear what great songwriting sounds like, but everyone starts somewhere. The reality is that the beginning must be embraced – you could spend five years working on material that never sees the light of day until it's "perfected," but what's to say it ever is? Many artists have done this, and had amazing results, learning along the way. Ideas and inspiration can be in everything, everyday, and each new experience in life could potentially bring a new opportunity to practice writing songs. Practice often, delivering songwriting results that maybe no one likes, and you could have 50 songs by the end of those five years (but probably MANY more, in reality) – that's a lot of practice!

For anyone involved in music, whether as the parent of a child playing an instrument or taking lessons, a student who loves music and wants an outlet, or as an undying passion that we live for every day, music is about expression. Great writers are people who have something to say, and use their voice to contribute something, giving back to the world of art and literature. Giving our inner thoughts and feelings a life, whether comical in nature, or sometimes dark, helps us connect with the world, while providing a therapy no money can buy. Everyone needs an outlet sometimes, and I believe that if you try, a song could be born of whatever it is that wants to get out!

Geoff joined Long & McQuade almost eight years ago, after playing guitar in rock groups after high school, and studying audio engineering at the Centre for Arts and Technology in Fredericton, NB. He currently works at the Moncton location, primarily in the Band department, and works toward learning other instruments besides guitar.



EASTMAN



T386 THINLINE ELECTRIC GUITAR

- Laminate maple body with solid block thru body
- Rosewood fingerboard with dot inlay
- Dual Kent-Armstrong pickups / tune-o-matic bridge
- Deluxe woodshell case ■ Available in Classic, Red, Sunburst

(483484) **\$1199**

AR371CE-SB ARCHTOP GUITAR

- Laminate maple body with Florentine cutaway
- Rosewood fingerboard / adjustable bridge with twin chicklet inlay
- Classic Yellow Sunburst nitro gloss finish
- Deluxe woodshell case ■ Available in Blonde, Sunburst

(371717) **\$1199**

EU3C UKULELE

- Handmade solid mahogany body with nitro gloss finish
- Rosewood fingerboard and binding
- Bone nut and Grover tuners
- Nylgut strings with hardshell wood case

(389259) **\$519**

MD305 MANDOLIN

- Handmade solid spruce top / solid maple back and sides
- Ebony adjustable bridge and fingerboard
- A-style body with F-holes
- Deluxe padded gig bag

(364613) **\$629**

Gibson®

Acoustic

J15 – NATURAL

The most affordable, handmade Gibson Acoustic

- North American sitka spruce top and American walnut back and sides
- Scalloped spruce bracing
- Mini Grover tuners
- LR Baggs Element pickup system

AC15ANNH (240406) **\$1999**

HP415 CEX – NATURAL

The HP415 CEX offers an innovative, slimmer, round shoulder cutaway guitar with all the traditional build techniques that go into each Gibson Acoustic.

- Walnut back and sides with sitka spruce top
- Advanced response neck profile
- 16" radius walnut fingerboard with pearl dot inlays
- LR Baggs Element pickup system

AC415CEXANNH (484312) **\$2099**

L-00 STANDARD – VINTAGE SUNBURST

The legendary Gibson small body with a full J-45 sound

- Sitka spruce top with mahogany back and sides
- Hand-scalloped, radiused top bracing
- Rosewood fingerboard with mother-of-pearl dot inlays
- LR Baggs Element VTC pickup system

ACLOPVSNH (443839) **\$2799**

J-45 CUTAWAY – VINTAGE SUNBURST

The world-famous J-45 offered with a cutaway

- Sitka spruce top with mahogany back and sides
- Cutaway edition for full fingerboard access
- Rosewood fingerboard with rolled edges and MOP dot inlay
- LR Baggs Element VTC active pickup system

AC45CPVSNH (484235) **\$3099**

SJ-200 STANDARD – ANTIQUE NATURAL

The legacy of Gibson's "King of the Flat-tops" lives on in the SJ-200 Standard

- Sitka spruce top with flame maple back and sides
- Rosewood fingerboard with mother-of-pearl crown inlays
- Grover Rotomatic tuners
- LR Baggs Anthem pickup system

AC20PANGH (456718) **\$4999**

HUMMINGBIRD VINTAGE – VINTAGE CHERRY SUNBURST

The groundbreaking look and sound of the 1960s.

- Thermally aged sitka spruce top with mahogany back and sides
- Fingerboard edge is softened to fit contour of the player's hand
- Vintage pickguard detailed with hand painted design
- VOS Finish

ACHVCSNH (443844) **\$5099**



INSPIRATION:

noun

1. The process of being stimulated to do something creative.

Premium RG1070PBZs: 11pc Wizard necks, stainless frets, DiMarzio® pickups, exotic wood tops and luminescent side dot position markers. Designed to inspire your creativity and imagination so you, in turn, can inspire the audiences in front of you.

Premium
Ibanez DESIGNED TO INSPIRE

where the music begins.





LES PAUL FADED 2017 T – WORN CHERRY

- Well-worn looks meet modern performance.
- Carved maple top over mahogany with ultra-modern weight relief
 - Maple neck with slim taper profile and rosewood fingerboard
 - Gibson 490R and T humbucking pickups
 - Includes soft case
 - Also available in Worn Brown

LPF172WCNH (502538) **\$999**



LES PAUL TRIBUTE 2017 T – FADED HONEYBURST

- Classic tones and feel from a past generation.
- Carved maple top over mahogany with traditional weight relief
 - Mahogany neck with slim taper profile
 - Rosewood fingerboard
 - Gibson 490R and T humbucking pickups
 - Includes soft case
 - Also available in Satin Gold

LPTR172SHNH (502546) **\$1129**



LES PAUL STUDIO 2017 T – BLACK CHERRY BURST

- The Workhorse.
- Carved maple top over mahogany with ultra-modern weight relief
 - Mahogany neck with slim taper profile and rosewood fingerboard
 - Gibson 490R and 498T humbucking pickups
 - Includes hardshell case
 - Also available in Wine Red and Ebony

LPST17BCCH (490541) **\$1699**



LES PAUL CLASSIC 2017 T – GREEN OCEAN BURST

- A new twist on a classic look.
- Carved maple top over mahogany with traditional weight relief
 - Mahogany neck with slim taper profile and rosewood fingerboard
 - '57 Classic and '57 Classic Plus pickups
 - Also available in Heritage Cherry Sunburst and Goldtop

LPCS17GONH (490514) **\$2249**



LES PAUL TRADITIONAL 2017 T – HERITAGE CHERRY SUNBURST

- The Les Paul that rocked the world.
- Carved AA maple top over mahogany body
 - Mahogany neck with traditional Les Paul profile and rosewood fingerboard
 - Burstbucker 1 and 2 humbucking pickups
 - Vintage style keystone tuners
 - Includes hardshell case
 - Also available in Antique Burst and Honeyburst

LPTD17HSNH (490557) **\$2599**



LES PAUL STANDARD 2017 T – BLUEBERRY BURST

- Premium woods and original features.
- Carved AAA maple top over mahogany with ultra-modern weight relief
 - Mahogany neck with slim taper profile and rosewood fingerboard
 - Burstbucker Pro humbucking pickups
 - Grover locking kidney tuners
 - Includes hardshell case
 - Also available in Bourbon Burst, Heritage Cherry Sunburst and Honeyburst

LPS17BLCH (490531) **\$3099**



GIBSON LOGO 24" BARSTOOL

- Always in demand.
- 24" aluminum, 4-legged base
 - Slick black vinyl swivel top
 - Some assembly is required

GA-24STOOL (833267) **\$135**

GIBSON MODERN VINTAGE COMFORT STRAP

- A classic vibe with a new twist.
- Half inch thick memory foam padding
 - Adjustable pad design with hand-finished edges
 - 45.5" - 57.5" long by 3" wide

GG-MV/BLK (333723) **\$140**



SG FADED 2017 T – WORN CHERRY

- Rock-solid American made legend.
- Mahogany body and neck with slim taper profile and rosewood fingerboard
 - Gibson 490R and 490T humbucking pickups
 - Vintage style tuners
 - Includes soft case
 - Also available in Worn Brown

SGF172WCNH (502559) **\$999**



SG SPECIAL 2017 T – SATIN VINTAGE SUNBURST

- Great value in an American-made guitar.
- Solid mahogany body
 - Maple neck and slim taper profile
 - Rosewood fingerboard with small block inlay
 - Gibson 490R and T pickups
 - Includes soft case
 - Also available in Satin Cherry

SGSP172SVNH (502572) **\$1129**



SG STANDARD 2017 T – CHERRY BURST

- A rock icon.
- Mahogany body and neck with slim taper profile rosewood fingerboard
 - Gibson 57 Classic pickups
 - Grover locking kidney tuners
 - Also available in Ebony and Heritage Cherry

SGS17CBCH (490574) **\$1549**



FIREBIRD V 2017 T – PELHAM BLUE

- The re-birth of the legendary bird.
- 9-ply mahogany/walnut neck through design with mahogany wings
 - Firebird slim taper neck profile with rosewood fingerboard
 - Traditional Firebird mini-humbucker pickups
 - Steinberger Gearless tuners
 - Also available in Vintage Sunburst

DSFR17PBCH (490489) **\$1699**



EXPLORER 2017 T – HERITAGE CHERRY

- A rock and roll powerhouse.
- Mahogany body and neck with Explorer slim taper profile and rosewood fingerboard
 - Gibson 496R and T humbucking pickups
 - Mini Grover tuners
 - Also available in Ebony

DSX17HCCH (490500) **\$1549**



FLYING V 2017 T – EBONY

- Soaring rock tones.
- Mahogany body and neck with Flying V profile and grenadillo fingerboard
 - Dirty Fingers humbucking pickups
 - Grover kidney tuners
 - Also available in Alpine White

DSV17EBCH (490496) **\$1549**

GIBSON PREMIUM 12' INSTRUMENT CABLES

- Purity. Reliability. Superiority.
- Silent plugs
 - Low handling noise
 - 24-carat gold over nickel ¼" plugs
 - Also available in 18 and 25 foot lengths

GC-B12/BL (419532) **\$62⁹⁹**



GIBSON MASTERBUILT PREMIUM PHOSPHOR BRONZE ACOUSTIC STRINGS

- American made, world played.
- Available in Super Ultra Light, Ultra Light, Light and Medium gauges
 - Gives your guitar a bright attack and sustained warmth
 - Vacuum sealed for extended life



G-MB12 (160115) **\$8⁶⁰**



ES-335 STUDIO – FADED CHERRY

- Great value in a classic semi-acoustic electric.
- Full semi-acoustic features with satin finish.
 - Classic semi-hollow body construction with solid center block
 - Tune-o-matic 1 bridge with titanium inserts
 - Burstbucker 1 and 2 pickups
 - Soft satin finish

ESDS6RDNH (455906) **\$3499**



2016 ES-339 – SUNSET BURST

- Compact cousin of the fabled ES-335.
- Classic ES-335 shape redrawn to smaller dimensions
 - Burstbucker 1 and 2 humbucking pickups
 - Grover tuners with classic ABR bridge and stop tailpiece
 - Includes hardshell case
 - Also available in Faded Cherry

ES3396SBNH (455845) **\$3699**



2016 ES-335 PLAIN TOP – CHERRY

- The world's most legendary semi-acoustic guitar.
- Classic semi-hollow construction with solid center block
 - Rosewood fingerboard with small black inlays
 - Burstbucker 1 and 2 pickups
 - Includes hardshell case
 - Also available in Faded Lightburst

ESDP6CHNH (455856) **\$4099**



ES-275 P-90 – DARK BURST

- Groundbreaking thinline hollowbody offers modern features with early 1940s appointments.
- Thinline hollow body with Venetian cutaway
 - MHS P-90 single coil pickups
 - Dark rosewood fingerboard with split parallelogram inlays
 - Nickel plated 'Three Diamond' trapeze tailpiece
 - Kluson Single Ring Tulip button tuners

ES275P17DBNH (503380) **\$4899**



2016 1963 ES-335TD – SIXTIES CHERRY

- A beloved "block neck" with historic features.
- Correct '63 shape with narrower cutaway horns
 - Bound rosewood fingerboard ■ MHS humbucker pickups
 - Also available in Historic Burst
 - VOS finish for a gently aged look

ESDT636SCNH (455914) **\$5199**



FREDDIE KING 1960 ES-345 SIXTIES CHERRY VOS

- A recreation of the ES-345 used by the legendary blues artist.
- Accurate late '50s body shape with "mouse ear" cutaway horns
 - Bound rosewood fingerboard with split parallelogram inlays
 - MHS humbucking pickups
 - Kluson Single Ring Tulip button tuners

ARFK16SCGH (494408) **\$5599**



1964 ES-345 BIGSBY MONO VARITONE – OLIVE DRAB GREEN

- Historically accurate re-creation of this much loved semi in an exciting new finish.
- Accurate '64 shape with multi-ply binding
 - MHS humbucking pickups
 - Bound rosewood fingerboard with split-parallelogram inlays
 - Bigsby B-7 tailpiece

ES45R460DNB (491087) **\$5799**



FIREBIRD CUSTOM

- Fluid lines and massive tone with elegant appointments.
- Mahogany back with Custom 5-ply binding
 - 1-piece mahogany neck with Richlite fingerboard
 - Rolled fingerboard binding and block pearl inlays
 - Gibson 490R and 498T humbucking pickups
 - Gold hardware

CSFBCPSL11049 (503668) **\$4599**



MODERN DOUBLE CUT STANDARD – STERLING FADE

- Modern design with traditional vibe for optimum performance.
- Two-piece figured maple top with solid mahogany back
 - 57 Classic and 57 Classic Plus pickups
 - Solid, 1-piece rosewood fingerboard
 - Grover kidney tuners
 - Also available in Bullion Gold, Metallic Alien Green, Candy Apple Red, Ebony and Heritage Cherry Sunburst

MDCSPSL11100 (503642) **\$5199**



LES PAUL CUSTOM – EBONY

- The ultimate solid body guitar.
- 1-piece mahogany neck with a carved maple top and mahogany bound body
 - Richlite fingerboard with pearl block inlays
 - Gibson's 490R and 498T humbucking pickups
 - Also available in Alpine White, Ebony (chrome hardware), Heritage Cherry Sunburst, Silverburst and Wine Red
 - Gold hardware

LPC-EBGH (15049) **\$5499**



LES PAUL STANDARD PLAIN TOP VOS – WASHED CHERRY

- A throwback to the original 1950s icon.
- 2-piece plain maple top
 - Solid mahogany body
 - Rosewood fingerboard with chunky neck profile
 - Custombucker humbucking pickups
 - Kluson Reissue Deluxe green key tuners
 - Also available in Dirty Lemon, Faded Tobacco and Iced Tea

CSLPSTDPSL11326 (509367) **\$5699**



STANDARD HISTORIC 1959 LES PAUL STANDARD VOS – SUNRISE TEA BURST

- A great burst with standard historic specifications.
- 1-piece rosewood fingerboard with hot hide glue neck fit
 - Aniline dye and accurate body and fingerboard binding colour
 - New Custom Bucker pickups
 - Also available in Bourbon Burst, Faded Tobacco, Iced Tea, Lemon Burst and Washed Cherry

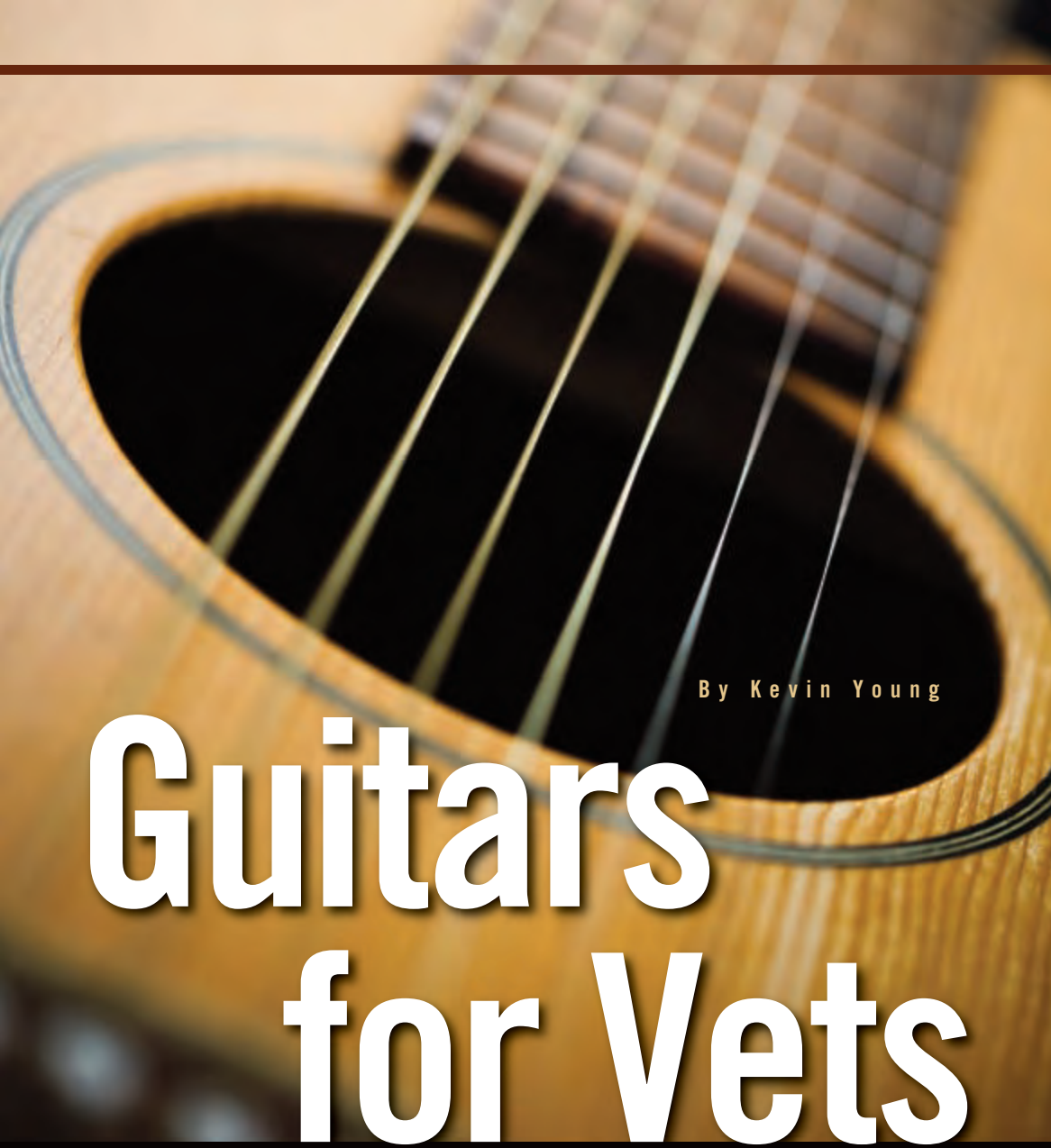
LPR594VSTNH (417948) **\$7399**



EDS-1275 DOUBLENECK – HERITAGE CHERRY

- A 12-string and 6-string in one.
- Hand selected mahogany body
 - Gibson Custombucker pickups
 - Kluson deluxe double band tuners
 - Also available in Alpine White and Ebony

DSEDHCC (33333) **\$7599**



By Kevin Young

Guitars for Vets



A Guitars for Vets group event



CEO/President and Founder, Jim Lowther (left), handing out a guitar to a new veteran student



Long & McQuade staff who just finished repairing some donated guitars for the program

"It was out of necessity that Guitars for Vets came into being," says Jim Lowther, President and CEO of VETS Canada, of the program that provides guitars to, and pairs volunteer guitar instructors with, Canadian Forces (CF) veterans suffering from PTSD and other disabilities.

It's just one of the services VETS Canada provides to former and currently serving soldiers, and is a direct result of the intersection between Lowther's musical background and his 15 years of CF service, which included 2 back-to-back tours in Bosnia in 1996-97 and on HMCS Halifax, which was diverted to the Persian Gulf shortly after 9/11.

Lowther suffers from PTSD himself, and after a medical discharge in 2005 he felt lost. "I was literally living in my basement. I wasn't ready to get out. I was actually going to take my commission to be an officer, but life happens when you're busy making other plans."

The father of three soon found himself in a rut, desperately trying to overcome PTSD using yoga and meditation, "and of course medication," he adds, "which sometimes made things worse."

While growing up in Spring Hill, NS, singing and playing guitar was always an outlet for him, and in 2010 he discovered that "banging on" his guitar helped him deal with PTSD.

"I'm not a great guitar player, but you don't have to be," says Jim. "I'd drift off and be in another place where I felt good for 10, 15, 20 minutes. Music broke the cycle of despair PTSD causes. So every time I started going to a dark place, I'd play my way out of it."

With the support of his wife, Debbie, and his psychiatrist, Rakesh Jetli, he reclaimed his life.

"They said, 'Get out into the community and do something you used to love.' I'd always loved volunteering and helping homeless people, so I went to St. Andrew's Sunday Supper in Halifax. I actually drove by seven Sundays in a row before going in, but when I did and started serving coffee and food to everyone I loved it."

During that first visit, Lowther recognized someone he'd served with and discovered he was homeless. "I was like, 'What do you mean?' We were told for years, 'Don't worry, the military has your back.' In other words, you can go headstrong into battle because if you're injured they've got your back."

In all, Lowther met four homeless vets that day and decided to take action. He, Debbie and a small, grassroots group began doing 'Boots on the Ground' walks to shelters, wearing something that would prompt people to ask them if they'd been in the military and essentially inviting vets to engage in conversation.

After starting a Facebook page, they got responses nationwide, including a call from a homeless vet in Lethbridge, Alberta. In response, Lowther reached out to former colleagues in the west.

"I was in Edmonton for years, and one of my buddies had a friend in Lethbridge, so within half an hour we had someone on this guy's doorstep." That, he says, was the inspiration for VETS Canada.

The all-volunteer organization grew organically – from city to city

and province to province – ultimately becoming a federally registered, non-profit charity, the largest volunteer veterans' organization in Canada. In 2014, the organization received a contract from Veteran's Affairs Canada to continue their work.

Currently Vets Canada has a network of 135,000 people and hundreds of volunteers across Canada helping veterans find affordable housing, health care and employment. To date the organization has provided assistance to over 1900 homeless and in crisis veterans – and has more than 600 students in its Guitars for Vets Canada program.

Although VETS Canada had already begun providing donated guitars to veterans, the program really took off in 2015 in response to an increase in suicides by veterans and currently serving soldiers. "Helping them get off the street and integrate into civilian society was great, but I thought we could do more when it came to PTSD."

After putting out a request for donated guitars, they began receiving calls from across Canada, saying, "I'll donate. Can you pick up my guitar?" It was a simple concept, Lowther says, "But I didn't know it was going to be that successful that quickly."

Long & McQuade in Halifax was already helping out by fixing and restringing guitars, so Lowther reached out to Long & McQuade's head office, asking for suggestions about where to get guitars dropped off.

"And then I got an email from Jeff Long saying, essentially, 'Don't worry about the guitars. They can be dropped off at any L&M location in Canada.' There was nothing in it for them. They just jumped on board because they saw that they could help and did, which is amazing. We've had hundreds of guitars go through Long & McQuade. We've saved lives. I know that because we get messages saying, 'This guitar saved my life.'"

Lowther describes VETS Canada as a quick reaction force that responds to vets in crisis 24/7, any day, every day, and Guitars for Vets Canada as an effort to put the healing power of music in the hands of heroes. It's a simple, elegant solution and one that anyone can get involved in by donating money, guitars, or time – and Lowther emphasizes that all funds donated go directly to veterans in distress.

As for the future, there's a concert in Ottawa on November 10th, 2017, featuring Guitars for Vets National Ambassador Sean McCann, formerly of Great Big Sea, that Lowther hopes will raise funds for another 700 guitars to meet growing demand. Lowther also mentions that John Mayer donated a portion of ticket sales to VETS Canada from a recent Canadian tour.

His goal going forward, however, is more ambitious: "I'd like to establish a music centre of excellence for veterans, with volunteer instructors who'll teach them anything they want to know about music: mixing, guitar, bass, drums, anything."

"I know music is the answer. It was good for me, and I was thinking if it worked for me it'll work for everybody else, and this has done so much to heal the men and women who've served."

For more information go to vetscanada.org.



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- Now with a KillPot switch.
- LockTone Tune-O-Matic bridge
- Affordable SG-style
- Also available in Cherry

EGGSEBCH (60417) **\$249**

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The classic shape and bell-like tone of the ES series guitars but with reduced body dimensions.

- New reduced size ES-style hollowbody
- Coil-tapping
- Alnico Classic PRO humbuckers
- Also available in Ebony, Natural and Vintage Sunburst

ET39CHNH (356110) **\$609**

LES PAUL STANDARD PRO PLUS TOP – TRANS BLUE

Les Paul's legacy and standard for all solid body guitars to come.

- Mahogany body with flame maple top
- Alnico Classic humbuckers
- Also available in Honeyburst, Heritage Cherry Sunburst, Wine Red and Vintage Sunburst

ELPROTLNH (389209) **\$749**

LES PAUL CUSTOM PRO – ALPINE WHITE

The king of solid body guitars dressed to kill, the Les Paul Custom.

- Coil tapping via push/pull controls
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- Grover machine heads
- Also available in Ebony and Silverburst

ELPCPAWGH (370359) **\$769**

CASINO – NATURAL

One of Epiphone's greatest contributions to music.

- Classic mid '60s design
- Epiphone P-90 pickups
- Also available in Cherry and Vintage Sunburst

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INSPIRED BY "1966" CENTURY – AGED GLOSS VINTAGE SUNBURST

Historic mid '60s archtop featuring the new P-90 PRO single coil pickup.

- Historic all-hollowbody thinline archtop
- Wilkinson Vintage 3-in-a-row machine heads with plastic ivory buttons
- Also available in Aged Gloss Cherry

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Featuring Epiphone ProBucker FB720 and premium custom gig bag.

- Designed with Joe Bonamassa
- Historically correct reissue of Kluson Firebird/banjo tuners
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Solid mahogany body ukulele, shaped like a Les Paul.

- Laminated AAA flame top
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MM-30S MANDOLIN – ANTIQUE SUNBURST

"A-Style" mandolin with professional features.

- Solid spruce top with mahogany back and sides
- Gold hardware

MM-30ASGH (210653) **\$289**

MB-100 BANJO – NATURAL

With no resonator, it's light - yet the tone is perfect for impromptu "acoustic jams."

- Classic Epiphone open back 5-string banjo
- Mahogany neck and body
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- JumboPRO frets, EZ-Profile "D" neck, dual action truss rod
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Our most popular and affordable acoustic.

- Select spruce top
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- Premium machine heads
- Also available in Natural and Vintage Sunburst

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AJ-210CE OUTFIT – VINTAGE SUNBURST

Featuring Shadow electronics and hard case.

- Select spruce top with cutaway
- Shadow Performer tuner preamp and Nanoflex under saddle pickup
- Also available in Natural

AJ210CEVSGH (488836) **\$379**

HUMMINGBIRD PRO – FADED CHERRY BURST

A country/rock classic plugs in.

- Solid spruce top
- Select mahogany body and neck with dove-tail joint
- Premium tuners
- Shadow ePerformer preamp

EEHBFCNH (382598) **\$479**

EJ-200SCE – VINTAGE SUNBURST

"The King of the Flattop Guitars".

- Historic Epiphone archtop design with round sound hole
- Solid spruce top with longitudinal bracing
- eSonic2 pickup system and built-in tuner
- Rosewood fingerboard
- Historic tuners and headstock inlay design
- Also available in Ebony and Natural

EJ200CEVSGH (183315) **\$619**

MASTERBILT DR-500MCE – VINTAGE SUNBURST

Solid sitka spruce top with solid mahogany back and sides

- Bone nut and saddle
- eSonic2 preamp and Grover Sta-Tite machine heads
- Also available in Natural

DR500MCEVSNH (321077) **\$929**

MASTERBILT CENTURY ZENITH CLASSIC – VINTAGE SUNBURST

Historic Epiphone archtop design with classic "f" hole.

- Solid spruce top with longitudinal bracing
- True acoustic sound with Sonic HD preamp/NanoFlex HD pickup
- Ebony fingerboard
- Historic tuners and headstock inlay design
- Also available in Vintage Natural

ETZCVSNH (484572) **\$1059**

TOBY DELUXE IV STRING – TRANS RED

- Tobias TBT Dual Rail humbucker pickups
- Active Tonexpressor bass enhancement
- Knurled all metal knobs
- Also available in Trans Amber, Trans Black and Walnut

TBD4TRBH (357716) **\$399**

THUNDERBIRD IV BASS – VINTAGE SUNBURST

No other bass looks or plays like it.

- Epiphone TB Plus bass humbuckers
- Classic 3-point fully adjustable bridge
- Timeless Thunderbird design

EBTBVSBH (55908) **\$499**

Fender



FLEA JAZZ BASS

A recreation of Flea's prized Shell Pink '61 Jazz Bass used to record the Peppers' *Stadium Arcadium* and *The Getaway*.

- Road Worn Faded Shell Pink nitrocellulose lacquer finish
- Maple neck with "C"-shaped profile
- 7.25"-radius rosewood fingerboard with 20 vintage-style frets
- Dual Pure Vintage '64 Jazz Bass single-coil pickups
- Neck plate with engraved artwork by Flea

14-1020-356 (483764) **\$1649⁹⁹**

AMERICAN PROFESSIONAL JAZZ BASS

Modern features and materials are combined with Fender's expertise to produce a truly contemporary bass.

- Michael Braun-designed V-Mod single-coil Jazz Bass pickups
- Slim modern "C"-shaped neck profile
- Bone nut; 20 narrow-tall frets
- HiMass™ Vintage bridge for increased sustain
- Fluted-shaft tuning machines
- Posiflex graphite rods for neck reinforcement

19-3900-748 (491957) **\$2099⁹⁹**



PM-3 ALL MAHOGANY TRIPLE-O

Combining simple styling with an organic finish to create a highly responsive instrument.

- Open-pore mahogany top
- Scalloped "X"-bracing
- Solid mahogany back and sides
- Includes deluxe hardshell case and humidifier

96-0298-221 (500550) **\$799⁹⁹**

CD-60S ACOUSTIC GUITAR

Ideal for players looking for a high-quality affordable dreadnought with great tone and excellent playability.

- Dreadnought body style
- Solid spruce top
- Scalloped "X"-bracing
- Mahogany back and sides
- Easy-to-play neck with rolled fingerboard edges
- Available in Black and Natural

96-1701-006/021 (497343/39) **\$269⁹⁹**

ACOUSTIC 100

Delivers a full, natural tone for acoustic-electric guitar and microphone. Specially designed to complement the acoustic guitar's voice.

- 100 watts, 2 channels
- Reverb, Delay, Echo, Chorus
- XLR and 1/4" inputs
- Phase switch

231-4000 (497355) **\$539⁹⁹**

ACOUSTASONIC 40

Portable amplification for acoustic-electric guitar and vocals.

- 40 watts, 2 channels with independent volume and EQ
- Digital reverb on both channels
- Standard 1/4" instrument jack and an XLR input for a mic
- Line out for PA

231-4200 (497359) **\$269⁹⁹**



AMERICAN PROFESSIONAL STRATOCASTER

Designed for comfort and speed, the American Professional Stratocaster is the authentic original model, evolved.

- Tim Shaw-designed V-Mod single-coil pickups
- Modern "Deep C"-shaped neck profile ■ Bone nut; 22 narrow-tall frets
- Treble bleed circuit maintains highs when reducing volume
- Available in Olive, Sunburst, Black, White, Sienna and Sonic Gray

11-3010-700 (491887) **\$1949⁹⁹**

TRY BEFORE YOU BUY! RENT AN AMERICAN PRO STRAT **\$50/week or \$100/month**

AMERICAN PROFESSIONAL TELECASTER

Everything you need to play your best.

- Tim Shaw-designed V-Mod Telecaster pickups
- Compensated brass barrel saddles for better intonation
- Modern "Deep C"-shaped neck profile ■ Bone nut; 22 narrow-tall frets
- Treble bleed circuit maintains highs when reducing volume
- Available in 9 colours

11-3062-750 (491929) **\$1999⁹⁹**

AMERICAN PROFESSIONAL TELECASTER DELUXE SHAWBUCKER

Bringing modern, player-oriented features to a classic 1970s design.

- Two Tim Shaw-designed ShawBucker humbucking pickups
- String-through-body Telecaster bridge with bent steel saddles
- New modern "Deep C"-shaped neck profile ■ Bone nut; 22 narrow-tall frets
- Treble bleed circuit maintains highs when reducing volume
- Available in 3-Colour Sunburst, Black, Natural and Sonic Gray

11-3080-748 (491935) **\$1949⁹⁹**

'60S JAZZMASTER

Everything about the classic '60s Jazzmaster takes you back to a wildly creative time when rock music came into its own.

- Surf Green nitrocellulose lacquer finish ■ Maple neck with "C" profile
- 7.25"-radius Pau Ferro fingerboard with 21 vintage-style frets
- Dual single-coil American Vintage '65 Jazzmaster pickups
- Classic Jazzmaster "lead"/"rhythm" dual-circuit design
- Vintage-style bridge with "floating" tremolo tailpiece

14-1213-757 (504634) **\$1379⁹⁹**

CLASSIC PLAYER JAGUAR SPECIAL

An update of the timeless instrument with several modern appointments.

- Neck pocket optimized for better neck pitch
- 9.5"-radius Pau Ferro fingerboard with 22 medium jumbo frets
- Dual special design "hot" single-coil Jaguar pickups
- On/off slider switch for each pickup ■ Two-position tone cut switch
- Classic Jaguar "lead"/"rhythm" dual-circuit design
- Vintage-style "floating" tremolo tailpiece and tremolo lock

14-1703-300 (504645) **\$1099⁹⁹**

MUSTANG

Upgraded with performance-oriented features, this new Mustang sports classic style with modern electronics in an ultra-comfortable short-scale form.

- 24" scale length; "C"-shaped maple neck ■ 2 Mustang single-coil pickups
- 9.5"-radius maple fingerboard with 22 medium jumbo frets
- String-through-body hardtail Strat® bridge with bent steel saddles
- Master Volume and Tone controls ■ Three-way pickup switch
- Available in Olive, Black and Olympic White

14-4042-598 (485895) **\$679⁹⁹**

MUSTANG GT AMPLIFIERS

The world's first WiFi-equipped guitar amplifier. Easy to control a studio's worth of authentic amp and effects models with one finger via Bluetooth and the exclusive Fender Tone app.

- New models and effects updated regularly ■ Fender artist-created presets
- Onboard 60-second looper; setlist support ■ Powerful, intuitive interface
- Crystal-clear, LCD colour display

231-0100 (501797) **\$329⁹⁹** 231-0200 (501798) **\$539⁹⁹**

BASSBREAKER AMPLIFIERS

Supercharged and hosting a plethora of powerful, flexible features, Bassbreaker amps are the newest evolution of the classic Fender tube amp sound.

- 12AX7 preamp tubes ■ EL84 power tubes ■ Celestion speakers
- Birch ply cabinet ■ In Gray Tweed

226-2000 (449789) **\$879⁹⁹** 226-4000 (449787) **\$1149⁹⁹**



Fender



STRIPE SERIES ELECTRIC GUITAR

Based on the original artwork Eddie created in the late-'70s through the early '90s.

- Basswood Stratocaster-style body ■ Thumbwheel truss rod adjustment
- Quartersawn maple neck with a hand-rubbed oil finish
- Compound-radius maple fingerboard (12-16") ■ EVH die-cast tuners and neck plate
- 22 jumbo frets ■ Single direct-mount Wolfgang humbucking pickup
- Single volume control knob ■ Bar string retainer and Floyd Rose locking nut
- EVH® Floyd Rose® locking tremolo with EVH D-Tuna

From **\$1219⁹⁹**

5150 III LBX 2 15w GUITAR AMP HEAD

Packs an extraordinary and powerful punch. This 2.0 version of our diminutive easy-to-carry "lunchbox" head features the famous Green and Blue channels, delivering sparkling clean tone and punchy gain to inspire unlimited artistic expression.

- Dual concentric gain, low, mid, high, dual concentric volume, presence and resonance controls
- 4x JJ ECC83S preamp tubes ■ 2x JJ EL84 (Matched Duet) power tubes
- 1x 1/4" input ■ 1x 1/4" mono speaker jack

225-6010-000 (494292) **\$949⁹⁹**

5150III 1x12 TUBE COMBO AMP – IVORY

With one Celestion® 16-ohm speaker and three channels (clean, crunch and lead). Powered by seven JJ ECC83 (12AX7) preamp tubes and two JJ 6L6 power tubes, and also features front-panel adjustable power output from 50 watts down to one watt. Also available in Black.

- Single input, rear-panel selectable output impedance (4, 8 or 16 ohms)
- Gain, low, mid, high, volume, presence, resonance, power level and reverb controls
- Built-in DSP reverb ■ Ear-panel MIDI input and preamp output ■ Rear-panel effects loop
- Headphone jack (mutes power amp) ■ 4-button footswitch (controls all 3 channels and reverb)

225-5000-410 (421134) **\$1759⁹⁹**



JS32 DINKY™ ARCH TOP – PAVO PURPLE

Features a lightweight and resonant poplar body with an arched top, bolt-on maple neck with graphite reinforcement and scarf joint, and a 12"-16" compound radius fully bound rosewood fingerboard with 24 jumbo frets and pearloid sharkfin inlays.

- 25.5" scale length ■ Jackson® sealed die-cast tuning machines
- Floyd Rose® Licensed Jackson® double locking tremolo bridge
- Jackson® high-output humbucking (bridge and neck) pickups

291-0137-552 (494283) **\$399⁹⁹**

JS32Q DINKY™ ARCH TOP – DARK SUNBURST

Swift, deadly and affordable, Jackson JS Series guitars take an epic leap forward, making it easier than ever to get classic Jackson tone, looks and playability.

- Poplar body with quilt maple top ■ Rosewood fingerboard, 12" to 16" compound radius
- 1-piece bolt-on maple neck with graphite reinforcement and scarf joint
- 24 jumbo frets ■ 25.5" scale length ■ Jackson® sealed die-cast tuning machines
- Floyd Rose® Licensed Jackson® double locking tremolo bridge
- Jackson® high output humbucking (bridge and neck) pickups

291-0112-510 (494278) **\$449⁹⁹**

SOLOIST™ SLX – KOA

Distinctive and affordable, Jackson's X Series Soloist™ models are built for speed, and loaded with purebred Jackson DNA.

- Basswood body with a koa top ■ Dark rosewood fingerboard, 12" to 16" compound radius
- 1-piece neck-through-body maple neck with graphite reinforcement and scarf joint
- 24 jumbo frets ■ 25.5" scale length ■ Jackson® sealed die-cast tuning machines
- Floyd Rose® Special double locking 2-point tremolo bridge
- Duncan Designed™ alnico HB-102N and high-output ceramic HB-102B humbucking pickups

291-6341-583 (494268) **\$799⁹⁹**

PRO SERIES DINKY™ DK2 – NATURAL OKOUME

With premium features and outstanding vibe and performance.

- Okoume body with satin finish (gloss on Granite Crystal)
- Ebony fingerboard, 12" to 16" compound radius
- 1-piece bolt-on maple speed neck with graphite reinforcement and scarf joint
- 24 jumbo frets ■ 25.5" scale length ■ Jackson® sealed die-cast tuning machines
- Floyd Rose® FRT-02000 double-locking tremolo (recessed) bridge
- Direct Mount Seymour Duncan® JB™ TB-4 and '59™ humbucking pickups

291-4105-557 (494256) **\$1199⁹⁹**

PRO SERIES RHOADS RR24 – NATURAL

Regal and proud, the Pro Rhoads RR24 emanates attitude, both sonically and visually.

- Mahogany body in a satin finish ■ Ebony fingerboard, 12" to 16" compound radius
- 1-piece maple neck-through-body neck with graphite reinforcement and scarf joint
- 24 jumbo frets ■ 25.5" scale length ■ Jackson® sealed die-cast tuning machines
- Floyd Rose® FRT-02000 double-locking tremolo (recessed) bridge
- Seymour Duncan® TB-6 and SH-6N distortion pickups

291-4445-557 (494252) **\$1349⁹⁹**



G6609TFM PLAYERS EDITION BROADCASTER® CENTER BLOCK – BOURBON STAIN

Gretsch's time-honored "Broadcaster" name now adorns the flagship guitars of its center block lineup.

- Tiger flame maple top and body with lightweight chambered spruce center block
- All-new U.S.-made FullTron™ pickups ■ Lower neck set for greater playing comfort
- Studded Adjusto-Matic™ bridge for pinpoint intonation
- Treble bleed circuit, "no-load" tone control, "Squeezebox" PIO capacitors
- Bigsby® B7CP String-Thru vibrato tailpiece ■ Locking tuners

240-0700-878 (494294) **\$3779⁹⁹**

G2655 STREAMLINER™ CENTER BLOCK JR with V-STOPTAIL – TORINO GREEN

Designed for three simple things—high gain-friendly performance, slick, easy playability and spectacular style.

- BroadTron™ humbucking pickups ■ Bound headstock ■ Vintage "Big Block" inlays
- Electro-style control knobs ■ Gretsch "V" stoptail tailpiece

280-0500-580 (494306) **\$599⁹⁹**

G2655T STREAMLINER™ CENTER BLOCK JR. with BIGSBY® – GOLDDUST

Featuring the Great Gretsch Sound with the "center-block advantage".

- BroadTron™ humbucking pickups ■ Bound headstock ■ Vintage "Big Block" inlays
- Electro-style control knobs ■ Bigsby® tailpiece

280-0400-544 (494305) **\$749⁹⁹**

G5622T ELECTROMATIC® CENTER BLOCK DOUBLE CUTAWAY with BIGSBY® – VINTAGE ORANGE

Designed for that pure and powerful Gretsch sound at high volume, the chambered spruce center block offers dynamic resonance, high gain power and lightweight comfort.

- Chambered spruce center block ■ Powerful Super HiLo™ Tron™ pickups
- Master volume control with treble-bleed circuit ■ Bigsby® B70 vibrato
- Graph Tech® Nubone nut ■ Smaller, late '50s bound headstock

250-9300-520 (494304) **\$1199⁹⁹**

G5420T ELECTROMATIC® HOLLOW BODY SINGLE-CUT with BIGSBY® – FAIRLANE BLUE

Alive and resonant, the G5420T has a fully hollow build with a true FilterTron™ voice that explodes with huge punch and clear, strong presence.

- "Black Top" FilterTron humbucking pickups ■ Smaller late-'50s G6120 bound headstock
- Master volume control with treble-bleed circuit ■ Graph Tech® NuBone™ nut
- Oversized bound F holes and aged multi-ply body binding
- Pearloid Neo-Classical "thumbnail" fingerboard inlays ■ Bigsby® B60 vibrato tailpiece

250-6011-570 (481227) **\$1079⁹⁹**

G9511 STYLE 1 SINGLE-O "PARLOR" ACOUSTIC GUITAR – APPALACHIA CLOUDBURST

Inspired by tradition, yet rooted in pure Gretsch sensibility, these instruments speak with voices that harken back to a bygone era of "living room" choruses and prairie melodies.

- Solid Sitka spruce top with laminated mahogany back and sides
- Tapered solid spruce bracing ■ 12-fret, Single-O construction
- 1 3/4" unbleached bone nut and matching "wavy" saddle
- 1800s "thin" bridge with solid maple bridgeplate ■ Vintage "short pearl diamond" inlays

270-5601-537 (494310) **\$399⁹⁹**

G9521 STYLE 2 TRIPLE-O "AUDITORIUM" ACOUSTIC GUITAR – APPALACHIA CLOUDBURST

Perfect for the finger-style player, this model shines in balance while projecting a surprisingly strong tonal "throw."

- Solid Sitka spruce top with laminated mahogany back and sides
- Tapered solid spruce bracing ■ 12-fret, Triple-O construction with 15" lower bout
- 1 3/4" unbleached bone nut and matching "wavy" saddle
- 1800s "thin" bridge with solid maple bridgeplate
- Handmade, all-wood early "Arts & Crafts"-era marquetry

270-5701-537 (494311) **\$479⁹⁹**

G9531 STYLE 3 DOUBLE-O "GRAND CONCERT" ACOUSTIC GUITAR – APPALACHIA CLOUDBURST

Sounds out loud with a big, rich bass that is full and under control.

- Solid Sitka spruce top with laminated mahogany back and sides
- 12-fret, Double-O construction
- 1 3/4" unbleached bone nut and matching "wavy" saddle
- 1800s "thin" bridge with solid maple bridgeplate
- Stunning tortoise headcap with pearl logo ■ Upgraded pearl inlay design
- Handmade, all-wood early "Arts & Crafts"-era marquetry

270-5801-537 (494312) **\$549⁹⁹**



When Your Rig Gets Big

HOW TO RATIONALIZE YOUR GEAR

By Charles Penn

Musicians today are fortunate to be in a position of having an abundance of riches when it comes to available gear choices. In this article I will discuss how to rationalize your pedal gear and make the best choices for your musical endeavors.

The first thing to consider is what type of music you are playing and what you need to support it. Are you in a pop cover band entertaining at special events and bars? Are you playing experimental music? Are you playing original songs? The many forms your music can take should inform your choices.

For example, if you are playing original or experimental music, it is helpful to include gear that will assist you in carving out your own sound. Not only is the selection of individual pedals and other gear important, but the way gear combines to produce the final sound that enters your amp is just as crucial. If you're trying to find your sound, or create a new sound, going beyond a basic suite by adding specialty pedals is something to consider.

Having a vast array of pedals is not a bad thing but it begs the question of how best to use them. A pedal array, carefully chosen, calibrated and executed, can add a professional sheen to any song and take it to a new level.

So let's talk about some ways to rationalize your pedal gear:

1. Calibrate volumes. Put simply, this is the art of making sure that as you introduce a pedal into your delivery, on its own or combined with other effects, its volume is complementary to the volume of your other pedals. When you engage a pedal, you don't want it to either be too loud or too soft. It needs to sit well in the array and enhance the overall sound, rather than hijack it. If you need to get an edge out of a pedal to ensure a solo doesn't get buried in the mix, for example, make sure that edge is just enough and not excessive. Alternatively, you could introduce a pedal designed to boost the sound for solos.
2. Be discerning. Ask yourself whether the gear you are adding is necessary. How often will you be using it, and when it's used, does it make a positive difference to your sound? There is nothing wrong with having a lot of gear (many of us do), but it's more a question of knowing what to use in your delivery and what to use at home for casual playing.
3. Get the basics right and build from there. Arguably distortion, chorus, delay and volume pedals are staples for any serious performer. Master the basics and ensure you are fluid in your ability to use what these pedals offer, both as standalones and as part of the overall chain. Clicking pedals on and off at the right times in a song is no trivial matter. It requires skill and practice.
4. Tame the parameters. Most pedals will provide onboard dials to adjust and set the features of the pedal. Tweaking these settings can give you that precise sound you have been looking for.

However, keep in mind that tweaking pedal controls affects the individual pedal and the sound sent to the next pedal(s) in the chain. The seemingly endless adjustments and tweaks that can be made to each pedal in your setup can very quickly throw off kilter the sound you were striving to achieve in the first place. While it is tempting to get into precise tweaking, the ability to tweak can become maddening as it continues to affect everything else in your effects chain.

When you are approaching that magic sound you have been working toward, make note of each setting on your pedals and resist the temptation to overtweak. At some point, freeze your sound and live with it for a while.

5. Decide how much colouring your amp is going to do. It is best to ensure that the combination of effects being sent to the amp through your pedal chain, and any built in effects the amp may have that you wish to utilize, supports the overall sound you are trying to achieve.

In the end, rationalizing your rig comes down to being thoughtful about how each piece adds to or takes away from the overall sound you are trying to achieve. It also involves knowing when enough is enough, knowing when less is more, and being judicious about adding bells and whistles.

Following these five steps will help you to tame and shape your sound, and deliver professional results. It will also help you get the most out of your gear.

Charles Penn is a professional songwriter and guitarist. He has been playing for forty years and his writing has appeared in trade magazines and media outlets across North America. He can be reached at Charles.penn@mail.com



Marshall



CODE SERIES

Fully programmable, CODE combines authentic modelling of classic and contemporary Marshall tones with professional quality FX – packed into a travel-friendly combo amp! CODE preamp, power amp and speaker cabinet models have been developed in collaboration with audio software pioneers Softube to create Marshall-Softube (MST) modelling, highly accurate recreations of classic and contemporary Marshall products and more. With 25, 50 and 100 watt versions, the Marshall CODE series is perfect on stage for small club gigs.

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CODE50	50w Combo with 12" Speaker	(455978)	\$379
CODE100	100w Combo with 2x12" Speakers	(455979)	\$569
CODE100H	100w Head	(455980)	\$479
CODE412	4x12" Speaker Cabinet	(455981)	\$339



SILVER JUBILEE SERIES

The reissue series of legendary JCM Silver Jubilee, featuring all-tube design, silver front control panels and tolex covering.

2525C	Mini Silver Jubilee 25w Combo	(455986)	\$1749
2525H	Mini Silver Jubilee 25w Head	(455985)	\$1499



DSL SERIES

All the classic Marshall valve tone from the previous JCM2000 flagship, delivered in a format with classic yet modern looks, upgraded features and a great price!

- Pentode/triode switch to halve output and adjust overall character of the sound
- Toneshift button for changing the mid character of the amp
- Deep switch for extra bass response (resonance control on 40w/100w models)
- High quality digital reverb (on 15w and 40w combos and 100w head)
- Independent reverb controls on each channel (40w combo and 100w head)
- Powered by EL34 (100w head/400w combo), 6V6 valves (15w head/15w combo)

DSL5C	1x10" 5w Combo	(408749)	\$675
DSL15C	15w Combo	(376684)	\$825
DSL40C	40w Combo	(376683)	\$949
DSL100H	100w Head	(376682)	\$1125
DSL15H	15w Head	(376685)	\$675



JCM900 (4100) 100w 2-CHANNEL TUBE HEAD

- Re-issue of the JCM900 all-tube head
- All-tube design and tone featuring ECC83 and 5881 tubes
- Series FX loop ■ 2 speaker outputs

(3755) **\$2299**



JCM800 (2203) 100w 1-CHANNEL HEAD

- Re-issue of the JCM800 2203 model ('81-'84)
- 2x ECC83 (preamp); 4x EL34, 1x ECC83 (power amp) tubes
- Series FX loop ■ Presence, 3-band EQ, master, preamp controls

(137874) **\$2999**



1960 300w 4x12 GUITAR EXTENSION CABINET

- 4x Celestion G12T-75W speakers ■ Selectable mono/stereo
- 16/4 ohm mono or 8-ohm stereo ■ 30"w x 32-3/4"h x 14-1/4"d

(31407) **\$1149**



1960A 300w 4x12 ANGLED CABINET

- 16/4 ohm mono or 8 ohm stereo ■ 4 x 75w Celestion G12T-75 speakers
- Black grille cloth and white piping

(31403) **\$1149**

1936 150w 2x12 CABINET

- 2x 12" Celestion G12-75 speakers ■ Mono or stereo option
- Size matches full-size heads

(1697) **\$819**

Traynor

AM MINI ACOUSTIC AMPLIFIER



AM MINI 65w ACOUSTIC AMP with EFFECTS

The Acoustic Master Series AM MINI delivers maximum tone and clarity in a deceptively compact design. Built for multiple applications, the AM MINI acts not only as the ideal personal monitor for live stages, but also the perfect compact all-in-one PA solution for the solo musician.

- Two channel acoustic amp
- 6.5" woofer, 1" soft dome tweeter
- Built-in reverb and chorus
- XLR balanced DI output
- Aux input

(456749) **\$490**



TVM15 15w BATTERY POWERED AMP

Perfect for rehearsal or street corner concert, the Traynor TVM15's three-channel design allows quick connection to any microphone, instrument and media player.

- Rechargeable battery powered amplifier
- 6" woofer and 2" tweeter
- 3-band Master EQ
- XLR / TRS combi-jack input with level and tone control
- RCA Line level inputs for media player with level control

(498483) **\$240**

TUBE GUITAR AMPLIFIERS



YGL1 GUITARMATE 15w ALL TUBE GUITAR COMBO AMP

- 1 x 12" Celestion Greenback speaker
- USA/Brit/Pure mode switch
- Series effects loop
- Gain boost and reverb defeat (footswitchable)

(350557) **\$755**



YGL2 GUITARMATE 30w 2-CHANNEL ALL TUBE GUITAR COMBO

- 1 x 12" Celestion Vintage 30 speaker
- Class-A cathode bias amp design
- USA/Brit and Vintage/Modern mode switch
- Series effects loop
- Footswitch for channel select and reverb defeat

(350250) **\$995**

STOMPBOX GUITAR AMPLIFIER

DH25H-2 QUARTERHORSE 25w AMP

The completely unique QuarterHorse is a true 2-channel guitar amplifier in an ultra-compact stompbox format. Three integrated footswitches allow quick one-touch channel select, effect bypass or reverb bypass.

- Includes tape delay, tremolo, and reverb effects
- Standard 1/4" speaker output jack (for 8-ohm cabinet)
- 1/8" TRS headphone jack (doubles as line out)

(396200) **\$130**





Portaflex Series

Combines the vintage styling of Ampeg's iconic cabinet design with a selection of modern, powerful heads and legendary all-tube tone.

PF-350

Perfect for bassists who demand high-output in a lightweight, portable design.
■ RMS power output: 350w @ 4 ohms ■ Balanced direct out ■ Onboard limiter
■ Preamp: Solid-state ■ Power amp: Class D ■ Tone controls: Bass, mid, treble

(346876) **\$389⁹⁹**

PF-500

Perfect for bassists who demand high-output in a lightweight, portable design.
■ RMS power output: 500w @ 4 ohms ■ Onboard compressor ■ Ultra Hi/Lo boosts
■ Power amp: Class D ■ Tone controls: Bass, mid, treble ■ Mid-tone control: 5-position

(346877) **\$519⁹⁹**

PF410HLF

A powerful, shelf-ported design that hits hard and low.
■ Vintage Portaflex cabinet design ■ RMS power output: 800w @ 8 ohms
■ Shelf ported for additional low frequency extension
■ Frequency response: 55 Hz - 17 kHz ■ Sensitivity: 101 dB SPL @ 1w/1m

(369756) **\$714⁹⁹**

PF115HE

Vintage styling with the performance of a modern 450w, 1x15" cab.
■ Vintage Portaflex flip-top cabinet design ■ RMS power output: 450w @ 8 ohms
■ 1x 15" ceramic Eminence® LF driver ■ 1" HF compression driver with L-Pad level control
■ Frequency response: 44 Hz - 17 kHz ■ Sensitivity: 99.5 dB SPL @ 1w/1m

(346878) **\$519⁹⁹**

SCR-DI SCRAMBLER PEDAL

Delivers a potent combination of Preamp, EQ pedal and Overdrive built for the stage, with balanced XLR output, 1/4" outputs and 1/8" aux input.

(432980) **\$259⁹⁹**



PLEX PREAMP PEDAL

- Four band active EQ and Contour
- Selectable voicing options for expanded tone shaping
- Compressor with variable level, threshold, ratio, attack/release and gain reduction indicator
- Chromatic tuner with large LED display
- Direct XLR output with ground lift and pre/post selector

(456655) **\$449**



MB-200 BASS AMP

The ideal solution in the studio or on stage.

- 200 watts at 2 lb ■ Digital power amp with 4-band EQ
- Speakon outputs with XLR outs, pre/post EQ ■ Headphone output

(317728) **\$459**

MB-500 BASS AMP

500 watts of power in a package that will easily fit into your gig bag.

- 500 watts at 3.75 lb ■ Digital power amp with 4-band EQ
- Speakon outputs with XLR outs, pre/post EQ
- Footswitch, effects loop and tuner mute

(317535) **\$749**

MB-800 BASS AMP

The MB-800 can handle the largest venues without breaking a sweat!

- 800 watts at 4.9 lb ■ Digital power with four band EQ
- Discrete FET preamp ■ Footswitch, effects loop and tuner mute

(335926) **\$1049**

MB-FUSION BASS AMP

The MB Fusion combines the all tube preamp of the Fusion series with the ultralight power amp found in the MB500.

- 500 watts at 4.5 lb ■ 3x 12AX7 preamp tubes
- Digital power amp with 4-band EQ ■ Speakon outputs

(307660) **\$1059**

MB-FUSION800 BASS AMP

The preamp of the MB Fusion with the power and control of the MB800.

- 800 watts at 5.5 lbs ■ 3x 12AX7 preamp tubes
- Digital power amp with 4-band EQ

(379592) **\$1349**

MB SERIES COMBOS

The newest additions to GK's legendary MicroBass Series deliver a big sound from a light compact package.

- Combos range from 100 to 500 watts and feature a digital power amp, 4-band EQ, XLR out, Chain out to link to MBP powered cabinets

MB108 25w, 1x8" (412447) **\$269**

MB110-2/T 100w 1x10" (450981) **\$459**

MB112-2/T 200w 1x12" (429488) **\$599**

MB115-2/T 200w 1x15" (450703) **\$679**

MB210-2/T 500w 2x10" (442883) **\$899**

MB212-2/T 500w 2x12" (433455) **\$1199**

MB410-2/T 500w 4x10" (456647) **\$1349**



Hughes & Kettner

TECHNOLOGY OF TONE



TM20DH TUBEMEISTER DELUXE 20

- 2 channels plus Boost
- 20 watts ■ Power soak (5, 1, 0 watts)
- Red Box AE

(456746) **\$889**



TM40DH TUBEMEISTER DELUXE 40

- Clean, Crunch, Lead channels
- 40 watts
- Power soak (20, 5, 1, 0 watts)
- Red Box AE

(456747) **\$1249**



GM40DH GRANDMEISTER DELUXE 40

- Clean, Crunch, Lead, Ultra channels
- 40 watts ■ Power soak (20, 5, 1, 0 watts)
- Reverb, delay and modulation effects
- Red Box AE

(489764) **\$1499**



ERA 1 ACOUSTIC AMP

- 4 channels
- 250 watts
- 3-band-EQ, 2 modes switchable
- Internal FX: 16 FX-programs ■ FX loop

ERA1/WD Wood (504781) | ERA1/BK Black (504777) **\$1599**



Tubes

A (SORT OF) QUICK RUNDOWN



By Colton Unruh

Many guitar players probably know as much about the functionality of their tube amp as they do their home computer. They know when it works, but not necessarily how it works. And who could blame them? If it sounds good to you, what more do you really need to know?

Amplification is hardly a light subject, so for the sake of economics I'm limiting the discussion to tube amps only, and what I consider to be the basics of how tubes work and what they offer to your sound. After all, in the quest for perfect tone, understanding is paramount to manipulation. If you are looking to be a racecar driver, it would behoove you to know what's going on under the hood.

Amplification tubes (or valves) consist of at least three essential parts within their vacuum-sealed glass containers: a cathode, control grid, and plate. The most basic tubes are referred to as triodes, after the three electrodes mentioned. Most preamp tubes used in guitar amps today are called dual triode, since they contain two sets of triodes within the vacuum tube. Pentode tubes (which account for most power tubes), house two more grids than the triode - the screen grid and suppressor grid. These additions help to overcome capacitance between the control grid and the plate, making them more efficient and powerful. Why is any of this important? Mostly because this old technology allows us to take a small voltage like a guitar signal, and make it much, much bigger.

The pickup in your guitar sends a small voltage to your amp's input. From there, the signal is passed along to the grid of the first preamp tube, where an increase in voltage at the grid causes electrons to shoot off of the cathode and onto the plate at a correspondingly increased rate, resulting in a larger signal. This preamp signal then moves to the output stage, where the power tubes increase it again before sending the signal through the output transformer, which drives the speaker.

Tubes are like the engine of your amplifier. They do the heavy lifting, and most of what's left is there to help them run efficiently and move the signal along.

Preamp Tubes

Preamp tubes are easily identified, since they're typically the smallest. Although some classic amps used larger eight-pin preamp tubes (the Gibson GA20 used the "octal" 6SJ7), since the sixties preamp tubes have mostly been of the smaller nine-pin variety.

In addition to early amplification, preamp tubes are also used for other functions within an amp, such as driving reverb or tremolo stages, or splitting the signal and reversing phase before the output tubes.

Most preamp tubes look the same, other than the numbers on them. Common types found today include:

- **12AX7** By far the most common preamp tube (ECC83 in Europe).
- **12AT7** Often used in reverb-driver and phase-inverter stages.
- **12AY7** Found in the first gain stages of a few Fender Tweeds from the fifties.
- **12AU7** A low-gain solution for phase inversion and tube-driven effects loops.
- **5751** A military spec, lower-gain replacement for the 12AX7.

The 12AX7 has the most gain of the four, and the 12AY7 and 5751 are direct substitutes with less gain, which in many cases means they'll distort the early stages of the amp less. The 12AT7 also has less gain than the 12AX7, but requires a slightly different bias voltage for optimal operation. The 12AU7 is probably the least common listed, offering the lowest gain potential of the bunch.

Though much less common, there are a few pentode preamp tubes worth mentioning here. These include the EF86 (or 6267), which appeared in early Vox AC15s and AC30s and again more recently in models from Matchless and Dr. Z among a handful of other builders, and the rare but loved 5879 (used in the '50s era Gibson GA-40). Both of these pentodes fit the same 9-pin bottle as the dual triodes but require very different circuitry, and have higher gain factors than even a 12AX7 (though they don't distort with the same character as dual-triodes). Driving a high gain dual triode like a 12AX7 hard will induce a fair amount of distortion. Some find this ideal for a tone that's cooking at all stages, but not so much if you want more headroom and cleaner output.

Ultimately, preamp gain plays only a part in the overall distortion voicing, blended with clipping at the phase inverter and output stages, and often at the speaker too.

Power Tubes

Essentially, power tubes work like your preamp tubes, but on a much larger scale. These tubes are typically recognized as the biggest tubes in your amp, although a tube rectifier, if present, can sometimes be mistaken for one. As a tip, there's usually only one rectifier, but at least two matching or similar power tubes in most tube amps, other than in smaller single-ended units like a Fender Champ.

Other than EL84s, which are the same diameter, though taller than preamp tubes and use the same 9-pin socket, most common power tubes use large 8-pin sockets. While some may appear interchangeable, most power tubes have different circuit, voltage, and bias requirements, so cannot be simply substituted. Remember, tube amps can carry dangerous levels of current, so reading your manual and consulting a professional before venturing into tube-swapping is strongly advised.



12AX7
TUNG-SOL
(241487)
\$21⁹⁹

Although the first four power tubes listed here are the most common, for posterity I've included a few others still spotted in rotation today. They include:

6L6GC

The 6L6 was an American tube designed to circumvent the patent Philips held for their pentode design, and remains very popular today. Where the EL34 is a true pentode, the 30W 6L6GC is actually a beam tetrode, meaning it has four elements instead of five. The major difference tonally is that the 6L6 distorts less than a pentode, which translates to a cleaner signal. The smaller 23W 6L6WGB (or 5881) is another 6L6 type still found today (see the Fender Bassman), though be sure not to try them in an amp that specifically calls for 6L6GCs (although the other way around is fine). The overall tone of a 6L6 is less gritty and more fluid than an EL34. This is the big-amp power tube traditionally seen in many American amps like Fenders and Mesa Boogies. Boldly voiced with firm lows and strong highs, this tube is a big hit for its versatile ability to create smooth cleans and enormous overdrive.

6V6GT

Smaller Fender amps from the '50s-'70s often carried the beam tetrode 6V6 tubes, which are known for their juicy, well-rounded clean tones. They produce about half the output of their big brother, the 6L6, and are therefore more easily driven to clip. Although it can get a little "flubby" when overdriven, the 6V6 has a sparkle to the top end that can be unforgettable. One needn't look further than a Fender Princeton or Deluxe Reverb to hear the magic this tube has to offer.

EL34

The classic Marshall sound, the pentode EL34 was (and continues to be) the workhorse of British amplification. This is the tube of coveted Marshalls like the JMP 50 Plexi, the JCM800, and the majority of current models. It also appears in classic Orange amps, as well as plenty of other brands seeking Brit-rock tone. The EL34 can be driven at higher voltages to produce more output than the 6L6GC (though commonly configured to 50w a pair), and is characterized by a fat but softer low end, searing highs, and a biting midrange that exhibits that famously familiar crunch when pushed. Due to its dirtier qualities than the 6L6, American builders such as PRS and Rivera have also sought EL34s for high-gain amp designs.

EL84

Another classic British pentode, the EL84's tone is truly unique. This tall, narrow, 9-pin power tube is perhaps best known for its use in the classic Vox AC15 and AC30, and is often seen in Class A circuits, which seek to achieve a sweeter, more harmonically saturated sound at the expense of output efficiency. The EL84 is best known for its chime-like sparkling highs and an aggressive midrange when driven to clip. A pair will typically put out around 15 – 17W, with a quartet doubling those figures. Articulate and versatile, EL84s often appear in many modern Class A builds, including models from Matchless and Mesa Boogie, among others.

6550

Based on the 6L6, Tung-Sol designed the beam tetrode 6550 for higher output with improved stability. These power tubes offer tight low-end with smooth, extended highs, and can provide a very warm, well-rounded tone. The 6550 is perhaps most commonly seen in high-output bass amps like Ampeg's SVT Classic, as well as models by Traynor, such as the YBA200.

KT66

The British beam tetrode KT66 is a bulkier 25W substitute (albeit with higher current draw, so rebiasing is advised) for the 6L6, but carries its own definitive character, often regarded as bolder, firmer, and thicker than its American counterpart. Rarely spotted outside of a handful of vintage amps (such as the early-'60s Marshall JTM 45), few still swear by its tone, including Eric Clapton. A recent resurgence of this tube has led some builders to utilize it again in more current models, such as the Dr. Z Route 66 and Budda Superdrive 45.

KT77

An alternative to the EL34, the tetrode (though sometimes mistaken for a pentode due to it sharing the same bias and pin configuration as the EL34) KT77 may be described as being somewhere in between an EL34 and a 6L6 in terms of compression. Although not exactly a common find, JJ has recently brought this old notable tube back from the dead.

KT88

Similar to the American 6550, the large and powerful tetrode KT88 is more refined and carries less distortion than the 6L6 or 6550. Found commonly in Hi-Fi audio equipment, some players have found great success putting it to work in their amp for maximum clarity and definition, making the KT88 a promising lower-gain alternative to the 6550. Mesa Boogie has regularly employed this tube in their bass amps, including the Bass Strategy Eight:88 and Bass Prodigy Four:88.



6L6C
High Power
Duet
Groove Tubes
(302314)
\$69⁵⁰



EL84
Power Tube Duet
Mesa Boogie
(60253) **\$51**

Rectifier Tubes

Basically, a rectifier converts AC voltage from the power transformer into DC voltage that's required by the preamp and power tubes to function. Tube rectifiers provide a darker, warmer response, while more modern solid-state versions offer a clearer, faster response. If well constructed, rectifier tubes tend to have a long life and don't wear out like preamp and power tubes. Although your guitar signal doesn't pass through the rectifier, this tube still plays a part in your overall tone. This is because the rectifier doesn't operate instantaneously. That sponginess when your amp reacts to your playing, your attack, is dictated by the latency in which the tubes return to full voltage, often referred to as "sag." Rectifiers have frequency sensitive internal impedances that cause voltage loss (sag) when power demands are high. This directly affects attack, compression, dynamic range, and can indeed be measurable. Different rectifiers offer differing amounts of sag.

Tube rectifiers are four-pin devices that typically fit into octal sockets, but some nine-pin tube rectifiers do exist, such as the EZ81 (used in the early Vox AC15). The EZ81 resembles an EL84, and fits into the same type of socket, although only four of its pins connect internally. A few older amps such as the Silvertone 1482 used seven-pin rectifiers like the 6X4, which offered lower voltage output, although these tubes are scarcely seen today.

5Y3

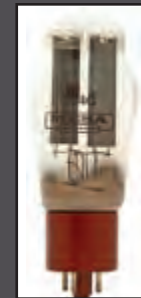
This is the most common small-amp rectifier tube, as found in old Champs, Tweed Deluxes, and many vintage Gibson amps. This tube works fine in small combos that put out anything up to about 15 watts, but when pushed hard it can start to sag noticeably – not always ideal when searching for tight reaction and full clarity.

GZ34 (5AR4 in the US)

This is arguably the most popular of rectifier tubes. This powerful, sturdy tube operates higher output with greater efficiency, while still inducing the signature characteristics of tube rectification into your amp's voicing.

Between the 5Y3 and GZ34 are a number of other rectifier tubes, most notably the 5R4, 5U4GB, 5U4, and 5V4. These tubes yield AC/DC conversion with ascending efficiency, and are most common in mid-sized guitar amplifiers.

While each of these many tube types offers its own tonal characteristics, different tube manufacturers and even different batches may also lend their own unique voicing to your tone. The degree to which this affects your final tone is a heavily debated topic, so explore your options and listen to what your ears tell you. There's no right or wrong. Tone is subjective, so experimenting with different tube amps and tubes is a great way to find the sound that you've been looking for.



5U4G
Mesa Boogie
(60252)
\$33



Colton Unruh is an active member of the local music scene in Winnipeg. He is employed at the Winnipeg North Long & McQuade location.



AC15C1

The amp that started it all.

- 15w RMS into 16 ohms ■ 3x 12AX7 and 2x EL84 tubes
- 12" Celestion Greenback speaker ■ Normal and Top Boost channel
- Footswitchable spring reverb and classic VOX tremolo

(317747) **\$849⁹⁹**

AC10C1

Continuing the legacy of the original.

- 10w RMS ■ 2x 12AX7 and 2x EL84 tubes ■ 1x 10" Celestion VX10 custom speaker
- Treble and bass tone controls, with gain and volume controls

(439949) **\$599⁹⁹**

BC108

A compact, portable cabinet designed to enhance the low-frequency range to ensure rich, full guitar tone at any volume.

- Power handling: 25Wrms ■ Impedance: 8 ohms
- 1x 8" Vox original 8ohm speaker ■ 2 parallel 1/4" jacks

(501875) **\$139⁹⁹**

BC112

Features a semi-open-backed design with a unique oval port to deliver tight low-frequency sound and unparalleled sound projection.

- 70w RMS / 8 ohms mono ■ 1x 12" Celestion V-type speaker ■ Parallel 1/4" speaker inputs

(501876) **\$399⁹⁹**

MV50 SERIES

A truly innovative approach to guitar amplification. This little monster weighs only one pound but boasts a tremendous 50 watts of power and produces serious guitar tone. Equipped with Nutube, the revolutionary new vacuum tube, the all-analog preamp circuit preserves the richness and warmth of your guitar's natural sound, while an innovative Class D power amp provides enough volume for any environment.

MV50CL CLEAN With natural clean tones and plenty of headroom. (497372) **\$279⁹⁹**

MV50CR ROCK Reminiscent of high-gain British amplifiers. (497373) **\$279⁹⁹**

MV50AC AC The chime and crunch of a VOX AC30. (497369) **\$279⁹⁹**

AMPLUG 2 SERIES

The simplest way to get serious sound for any guitarist or bassist. With amPlug 2, the crucial analog circuit has been drastically improved, and each model now provides three modes. Guitar types provide multi-effect functionality, and a rhythm function has been added to the bass type. A foldable plug mechanism that rotates 180 degrees and an auto power-off function contribute significantly to convenience and ease of use.

AC30 Provides the AC30 top boost sound. (428872) **\$54⁹⁹**

LEAD Searing, high gain lead tone perfect for solos. (510209) **\$54⁹⁹**

METAL The extreme high-gain sound of a US-made amp. (428875) **\$54⁹⁹**

CLEAN The choice for fat, boutique inspired clean sounds. (502830) **\$54⁹⁹**

BLUES Authentic, crunchy blues tone of a tweed amp. (510210) **\$54⁹⁹**

DigiTech



FREQOUT

Get sweet, natural feedback at any volume, with or without distortion.

- Onset Delay and Level balance controls
- 7 harmonic feedback types ■ Dry defeat
- Momentary/latching modes ■ True bypass

(496690) **\$255**



SDRUM

The world's first intelligent drum machine for guitarists and bassists.

- BeatScratch™ technology creates drum patterns by strumming your strings
- Alternate instruments/voicings
- 36 song memories ■ 12 different hats/rides

(507119) **\$289**

WHAMMY-V

The classic Whammy sound, plus chordal Whammy pitch-shifting and true bypass.

- 10 Whammy settings
- 9 Harmony settings
- 2 Detune settings
- MIDI input

(374220) **\$289**

TRIOPLUS

Includes 12 music genres, and a looper!

(455984) **\$425**



CMD SUPER COMBO K1 ALAIN CARON SIGNATURE

Amplified by a powerful 1000w MPT (Mark Proprietary Technology) power amp to offer the best fidelity, dynamics and very serious headroom!

- 600w ■ 8 ohms ■ 1x12, 1x5 drivers
- 1x1 coil compression tweeter
- Single channel ■ Single input ■ FX loop
- 4-band EQ, gain, VPF, line out level, master volume controls

(496692) **\$2199**

TRAVELER 123 ALAIN CARON SIGNATURE

With a punchy bottom-end and incredible definition in the mids and highs.

- 800w RMS ■ 8 ohms ■ 1x12", 1x5" speakers
- 1 in" coil compression tweeter ■ 99 dB SPL
- Crossover frequencies: 1.5 KHz / 5.5 KHz
- Frequency response: 40 Hz to 20 kHz ■ Rear bass port

(496691) **\$1279**

LITTLEMARK III

The incredible international success of the Little Mark II has inspired this updated and upgraded version!

- 300w RMS@8ohm 500w RMS@4ohm
- Pre-post EQ switch and output level control
- Same compact size and weight (6.39lb) of its famous predecessor

(305472) **\$899**

LITTLEMARK TUBE 800

The Little Mark Tube solves the "tube or solid state" dilemma and also addresses any concern of having enough power.

- 800 watts 500W RMS @ 8 ohms, 800W RMS @ 4 ohms
- Mix control for mixing between solid state and tube

(366218) **\$1199**



Markbass

MINI-CMD121P

Great tone and volume from such a light and portable amp.

- Made of high-grade, multi-ply poplar
- Solid state preamp ■ Piezo tweeter
- 12" B&C speaker ■ Rear bass reflex

(277621) **\$1339**

CMD102P

A tilt-back 300/500w combo amp for bassists who want to cut through the mix without a big rig.

- Built-in solid state Little Mark II preamp ■ Piezo tweeter
- 2x10" B&C neodymium speakers

(284855) **\$1699**

TRAVELER102P

One of the smallest, lightest 2x10" cabinets on the market. Perfect for club gigs.

- 400w RMS ■ 8 or 4 ohms ■ Piezo tweeter
- Rear bass port ■ Crossover frequency: 3.5kHz

(307264) **\$929**

STD102HF

Recommended for bass players who need a smaller pro-sounding rig.

- 400w RMS ■ 2x10" speakers
- Front reflex enclosure

(275814) **\$1029**

STD104HF-4

Features the power of ultra-light Markbass neodymium custom speakers to give you a great power-to-weight ratio.

- 800w RMS ■ 8 or 4 ohms ■ 4x10" speakers ■ Front bass ports
- 1" compression driver ■ Crossover frequency: 3.5 kHz

(275828) **\$1469**



www.espguitars.com



(510211) **\$619.00**



(510212) **\$699.00**

EC256 DBS

A classic shape that's excellent for all musical styles and genres, the EC-256FM offers features that you normally associate with high-end guitars, like a flamed maple top, binding on the body, neck, and headstock, and set-neck construction for fast and easy access to the highest frets.

KH-202

Metallica axeman Kirk Hammett's signature guitar gives you a comfortable contoured basswood body that fits you like a glove, while a speedy maple neck and rosewood fingerboard pave the way for extremely fast fretting.



www.tcelectronic.com



Polytune Clip-B

Polytuner: all 6 strings can be tuned at the same time

(502598) **\$69.99**



ForceField Compressor

All analog compressor pedal.

(491358) **\$75.99**



Spark Mini Booster

Miniature Booster that bring tone to life.

(400222) **\$69.99**

By Omar Findlay

Choosing a Bass Amp

So you've decided that it's time to get a bass amplifier! Bass amps are a valuable tool in many applications, from practice in your bedroom to gigs at bars and concert venues. How do you choose what's right for you? What's the difference between a combo and a stack? How powerful do you need it to be? In this article, I'll attempt to help you navigate the world of bass amps, and I'll even explain some of the science behind them.

Applications: How are you using it?

How you're going to be using your new amplifier will have a bearing on the amp that you choose. Is it for practice? Is it for a jam space? Is it for use at gigs? All of these questions need to be considered when you're researching amplifiers. For example, a Fender Rumble 15 watt amp might be perfect if you're just looking for something to hear yourself at home, since you don't want it to be too loud; the same amplifier might not work in a gig setting, because you'd likely have to push the amp a lot harder than necessary, which can decrease the usable lifespan.

Power: Is there such a thing as too much?

Related to the application of the amp is the power rating. Bass amps usually require more power – measured in watts (W) – to produce the low notes. A 15 watt amp, compared to a 200 watt amp (such as a Traynor Small Block 115), is going to have a lot less usable headroom, simply because the larger amplifier can push more sound at lower volumes. Jam spaces and gigs favour more powerful amplifiers, while small spaces favour less power. Choose accordingly and you won't be disappointed.

Type: Combo or stack? Tubes or solid state?

Like guitar amplifiers, bass amps can also be found in combo format (speaker and amp in the same enclosure) or stack format (amplifier and speaker cabinet as separate components.) Stacks can get rather large, but they're perfect for medium- to large-scale gigs where you need the extra projection. Combos are more portable and are perfect for small- to medium-scale gigs. In terms of power rating, some stacks can be just as powerful as combos, so if you don't need the extra projection, a combo might be a better choice for you.

On the subject of tubes versus solid state, the basic distinction is that tubes give a warm, vintage sound with a slight gritty character, while solid state offers power and clean headroom. To compare, a tube bass amplifier (eg. Ampeg SVT Classic) usually tops out at 300 watts, while solid state amps (eg. Gallien Krueger MB-Fusion 800) can usually exceed 500 watts. It's extremely rare to find an all-tube combo, as the resulting amp would be very heavy; it's more common to find a solid state combo with a tube preamp, since preamp tubes are smaller than power tubes. If you're looking for tubes, you're usually limited to a head and cabinet setup, but the resulting sound is plentiful.

Features and benefits: Something a little extra

Bass amps can have some extra features, such as:

- Effects send/return if you use external effects or an effects processor, so you can preserve your bass' tone
- Auxiliary input for plugging in a music player, so you can jam along with your favourite tunes
- A line out (XLR or 1/4") so you can plug into the venue's PA system, or get a direct feed to your recording setup

It's important to take a little time to see what an amp has to offer over and above the regular features. For example, many of the amps made by Markbass offer voicing filters to give your bass more of a vintage sound, as if you're playing through an old speaker cabinet.

Some quick science

We've already established that power is measured in watts (W), but another term to know with bass amps – and amps in general – is impedance, which is measured in Ohms (Ω). While wattage measures the amount of usable headroom by way of volume, impedance limits (impedes, if you will) the amount of signal being sent from the amplifier to the speaker so that it doesn't blow up.

For example, most bass amps have an 8Ω output, which you'd connect to a speaker; if the speaker input is also 8Ω , you'll get the amp's full power. If the impedance is mismatched, you won't get the amp's full power, and you even run the risk of damaging your setup if there's too little impedance. You don't have to worry about this too much with combos since the impedance is automatically matched; with stacks, however, impedance matching is a necessary step to learn.

Summing it all up

Bass amp shopping doesn't need to be complicated, but you do need to do some research. Don't be afraid to try a few different types of bass amplifiers when you're shopping, in order to see how each differs from the other. Armed with this knowledge, you can make a more informed decision about the amp that you do choose, and you can be confident that it's the right one for you. Keep that low end intact!

Omar Findlay is a musician and podcaster from Toronto, splitting his time between keyboards in Iman & The Wasted Lalas, bass guitar in Texas Dirty, and his podcast Omar's Odyssey on Mixcloud. He is a graduate of the Audio Engineering program at Toronto's Trebas Institute, and works at the Long & McQuade in North York.



Traynor

SMALL BLOCK SERIES



SB115
 ■ 200 watts
 ■ 15" speaker
 (385158) **\$599**

SB112
 ■ 200 watts
 ■ 12" speaker
 (385154) **\$555**

SB110
 ■ 120 watts
 ■ 10" speaker
 (385153) **\$515**

SMALL BLOCK COMBO FEATURES:

- Passive or active -6dB inputs
- Gain, bass, low mid, high mid, treble, low frequency expander
- XLR and headphone outputs
- AUX input ■ Defeatable tweeter
- Made in Canada



SB200H
 ■ 200 watt ultra compact, lightweight bass head
 ■ All metal chassis
 ■ Selectable pre / post EQ XLR DI output
 ■ Speakon™ 1/4" combi-jack speaker output
 ■ Made in Canada
 (401284) **\$370**



SB500H
 ■ 500 watt ultra compact and lightweight bass head
 ■ All metal chassis
 ■ Selectable pre / post EQ XLR DI output
 ■ Rear mounted in-line effects loop
 ■ Speakon™ outputs
 ■ Made in Canada
 (411322) **\$515**



SB106
 ■ 200 watts ■ 6.5" speaker
 ■ All-metal amp chassis with combination plywood and steel cabinet
 ■ Versatile 4-band EQ with additional low frequency expander
 ■ Input gain and master volume controls
 ■ Passive and active inputs
 ■ Selectable pre / post XLR DI output
 ■ Headphone output / stereo line input
 ■ Made in Canada
 (491103) **\$515**



YBA300
 ■ 300w all tube bass head
 ■ Individual bias adjust with indicator LEDs for output tubes
 ■ Tube lockout for each pair of output tubes
 ■ Simple EQ ■ High and low level inputs
 ■ 1/4" and Speakon outputs
 (325580) **\$1625**



Highly effective and straightforward tube bias adjust with clear and concise LED display ensure any player can easily adjust pairs of the YBA300's power tubes without fear. LED indicators on the rear of the amp show proper tube function and status. In rare cases where a tube may fail, the YBA300 will lock out the problem tube and its partner, allowing the amp to finish the show on the remaining active tubes. LED display clearly shows which tube needs service.



TC1510
 ■ 600 watt 1x15" / 2x10" bass cabinet
 ■ Solid plywood cabinet construction
 ■ Heavy duty nubtex covering
 ■ All metal grilles and flip handles
 ■ Removable castors
 ■ 1" horn with pad
 ■ Made in Canada
 (263639) **\$855**



TC115NEO
 ■ 400 watt 1x15" neodymium bass cabinet
 ■ Solid plywood cabinet construction
 ■ Heavy duty nubtex covering
 ■ All metal grilles and flip handles
 ■ Removable castors
 ■ Made in Canada
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BOSS



Pedalboard Integration Evolved

The MS-3 is a sonic powerhouse capable of running six internal pedal effects at once while seamlessly integrating three of your favourite external pedals. It also offers deep rig control capabilities, allowing you to switch amp channels, adjust effects in real time, work with MIDI devices, and more.

MS-3 Multi Effects Switcher \$549.99

(504251)



Interstellar Toolbox

This multifaceted creation machine features class-defying 32-bit AD/DA along with 32-bit/96 kHz floating point processing and immense programmability, putting pro-level studio reverb and more at your feet.

RV-500 Reverb \$499.99

(505706)



Monster Mod Machine

The ultra-versatile MD-500 delivers nearly any type of modulation effect a musician could want, including 28 different algorithms with intensive programming parameters, and a nearly limitless sound palette to create with.

MD-500 Modulation \$479.99

(505709)



Masterful Sound, Extraordinary Creative Power

This incredible sound-creation toolbox offers 12 distinctive delay modes with exceptional audio quality, plus deep editing controls, a graphic display, patch memories, MIDI, and much more.

DD-500 Digital Delay \$399.99

(444628)



ST Tuners

With upgraded faster chip, highest accuracy ever, and high resolution screens – read from any angle!

ST-2

- Full colour display rotates 360 degrees
- Tap tempo metronome
- Transpose feature
- Pitch calibration (415-466Hz)
- High sensitivity vibration sensor
- Extended frequency range for all instruments
- Choose internal mic or vibration sensor

(484070) **\$21⁹⁹**



ST-8

- Super tight tuning
- Display rotates 360 degrees
- Tap tempo metronome
- Pitch calibration and transpose features

(484090) **\$22⁹⁹**



ST-8HZ

- Hertz tuning for accuracy to 1/10th of 1Hz!
- Full colour display rotates 360 degrees
- High sensitivity vibration sensor

(484091) **\$24⁴⁹**

HZ-1

- 40% smaller than original Snark
- Hertz tuning gives outstanding accuracy
- Bright and crisp display
- “Stay put” clip

(453193) **\$24⁴⁹**



SN10-S

- Huge EZ read display
- Blazingly fast
- True bypass
- Pitch calibration
- Fully chromatic
- Die cast metal case

(439203) **\$70⁹⁹**



SM-1

- World's first TOUCH metronome!
- 6 sounds: Wood Block, Hand Clap, Snare, Cricket Chirp, Dog Bark, Cowbell
- 15 rhythms
- Tap tempo
- Extra loud speaker
- 40-250 beats per minute speed
- Jack for smartphone ear buds

(439099) **\$38⁹⁹**



SNARK PICKS

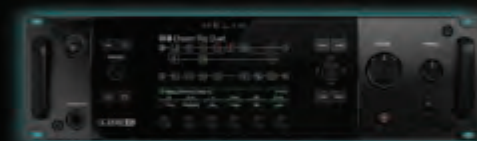
Snark picks re-invent the guitar pick with their new Celluloid and Neo Tortoise picks. Both picks feature a non-slip coating to improve grip, 30+ hours of edge polishing, and are laser cut for precision size and shape. You can also customize the point and edge of the pick with the included file.

\$4³⁰



HELIX (444800) **\$2039**

HELIX



HELIX-RACK (444802) **\$1899**



HELIX-CONTROL (444803) **\$539**



HELIX-LT (501506) **\$1349**

Helix® guitar processors have set a new standard for speed and ease of use to craft authentic and responsive guitar tones. Each product in the Helix family provides a familiar approach to tone creation, with a straightforward and intuitive interface that eliminates complex menu diving, and replaces it with incredibly easy interaction. Helix products deliver extensive flexibility for a variety of applications, enabling you to take tones from studio to stage—and back again.

Available at select stores and online only

SPIDER V

Featuring a huge collection of upgraded amp and effects models, a clean and modern design, and a specialized full-range speaker system, Spider V is the best sounding and easiest to use Spider ever.

- Over 200 amp and FX models accessed via fast, easy controls
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- 128 crafted presets include iconic rigs and classic artist tones
- Built-in tuner, metronome and real drummer loops
- Select models are wireless-ready for Line 6 G10T transmitter (opt.)

SPIDER V 30 (487453) **\$289**
30w 8” Custom Speaker with Tweeter

SPIDER V 60 (487455) **\$429**
60w 10” Custom Speaker with Tweeter

SPIDER V 120 (487444) **\$569**
120w 12” Custom Speaker with Tweeter

SPIDER V 240 (487447) **\$699**
240w 2 x 12” Custom Speakers with 2 Tweeters

CHECK OUT A COMPLETE OVERVIEW OF THE SPIDER V FAMILY by visiting long-mcquade.com/74637 and clicking on the Media tab.



SPIDER V 30



SPIDER V 60



SPIDER V 120



SPIDER V 240

AMPLIFI

Unlike any guitar amp you've ever played. A multi-speaker configuration delivers revolutionary sonic details. Built-in DSP provides amazing-quality tones and effects. 100 onboard presets offer all the tones you need.

- 2 mid- / 2 high-frequency drivers
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- 4 onboard presets (access unlimited presets via app)
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AMPLIFI150 150w, 12” Custom Celestion Speaker (411227) **\$689**

AMPLIFI75 75w, 8” Custom Speaker (411231) **\$559**



RELAY G10

- Plug and play design
- No compromise, 24-bit digital sound quality
- Automatic channel set up
- Dock the transmitter to charge and auto assign wireless channel
- 8-hour battery life
- Sleep mode extends battery life to as much as 200 hours
- 50' range indoors

(479907) **\$249**



RELAY G10T

Designed to work as the standalone wireless transmitter accessory for Spider V 60, 120, 240 and 240HD. Also compatible with the Relay G10 receiver for a complete guitar and amp wireless system.

(487456) **\$139**



VARIAX STANDARD

Line 6 and Yamaha joined forces to introduce Variax Standard – a player-friendly guitar that delivers more tone and versatility than any other instrument in its price range.

- Lightweight alder S-type body, one-piece maple neck with rosewood fingerboard
- Over 20 different instrument models to choose from
- Immediate access to 11 alternate tunings and a virtual capo
- Three custom-wound single-coil Alnico V magnetic pickups
- Includes Variax Workbench software for creation of custom instruments
- Includes lithium-ion battery, international wall charger
- Available in three different finishes: Black, White, Sunburst

\$1149



Helix

REWRITING THE DNA OF TONE

By Ian James



Helix. No longer just the name of a renowned(ish) heavy metal band from Ontario (and if you haven't seen the video for "Rock You," then you haven't seen a bunch of sweaty men in a pit hammering the ground for no apparent reason), the fine engineers at Line 6 have birthed the next generation of guitar processing and have named it after an '80s rock band. Okay, that might not be 100% true, but when you are rewriting the DNA of guitar effects, it seems apropos to name it Helix.

More than an effects pedal board, the Helix, as well as its slightly stripped down counterpart the Helix LT, is the latest in a long line of processors from the tone gurus at Line 6, and in this article I will not only explore the features of the Helix, but I'll go over concepts like amp modeling, discuss features and how they can fit into (or completely replace) your rig, and I'll talk about all things Helix. Again, the pedal board, not the band.



Career in Modeling

If you walk into any Long & McQuade and ask about practice amps, chances are you will hear the phrase "amp modeling". Almost all amp companies, from Mesa Boogie to Fender, from Vox to Marshall, have their signature tone. In an extremely broad sense, there is an American sound, which tends to be clear, glassy and more mid-scooped (like Fender), and a British sound, which tends to be more throaty with a mid-range bark (like Marshall). When a company like Line 6 "models" an amp, it basically takes the core tone, the essence/spirit of those iconic tones, takes a digital snapshot of that tone and loads it into the amp. While modeling amps offer an incredible variation of tones for an unbeatable value, the question is... do the amp models really sound like the actual amp they are modeling in the first place? Enter Helix.

Styling and Profiling

Just like the DNA molecule, woven in its double helix pattern, the Helix pedal is all about evolution, only in this case it's the evolution of modeling and tone rather than the code that tells cells what to do. Didn't think you'd get a little science lesson in the middle of this article, did you?

What Line 6 has done with their Helix pedals is called component modeling. What that means is that within its signal processor, every component of an amp circuit has been copied and loaded into the Helix. From capacitors and potentiometers to resistors and transformers, all of the internal parts of an amp's signal flow are carefully copied, digitally.

Without getting too technical, the end result is that the Helix "creates" the tone using all of these digital components, just like a real amp would. Because of this, the amp sound that you hear from the pedal "feels" like a real amp and reacts (or behaves) like a real amp would too. For example, when you roll back the volume on your guitar (if you are plugged into a traditional rig), you expect the tone to become not only quieter but cleaner as well. With previous and more entry level multi-effect boards, the tone simply becomes more quiet and lacks dynamics. With Helix, as you turn down your volume, it reacts just like an amp would; you can control the gain, dynamic and volume using your guitar.

We usually use the phrase "amp profiling" to describe this ultra-realistic, ultra-advanced amp modeling. Wanna add amp hum to the signal to make it sound even more authentic? Not only can you add hum to the signal, you can adjust exactly how much. Want to add so-called "squishiness" to your amp? Go right ahead. Or take it out. The choice is yours!

Line 6 has really gone the extra mile with its modeling. Within this virtual tone world where digital amps exist in a Wachowski-style Matrix, you can not only choose an amp model, but you can match it with the virtual speaker cabinet of your choice (with your choice of speakers too!) In addition, Line 6 has mimicked the process of miking the cabinet, and if you haven't already guessed, you get tonnes of options for virtual micing, such as type of mic (ribbon, dynamic or condenser) brand of mic (models of Shure SM57s, Sennheiser MD421s, and Neumann U87s) and even the distance

from the cabinet. Clearly, the tone hounds at Line 6 went the extra mile in allowing guitarists ultimate control over their tone, but we haven't even scratched the surface of just what this unit is capable of. Unfortunately, my word count tells me that I better move on with how to apply this pedal in real life as opposed to the virtual world we've inhabited for the last few paragraphs.

Pragmatic Purposes

In recent years, a new style of rig has been gaining popularity – the all-in-one processor. At one point in history you needed an amp, a pedal board and a rack the size of a Star Destroyer full of processors to even approach a professional sounding tone. With the Helix, you can literally show up at your gig with the thing under your arm and plug it directly into the PA system using the stereo XLR jacks on the back. As mentioned above, because of the enhanced processing power that it affords you, the Helix will sound and feel just as if you were playing with a real tube amp on stage.

You may be thinking to yourself, "Self, I have a favourite overdrive pedal. If I buy the Helix I won't be able to use it anymore." Well, the Line 6 engineers have your back yet again (but you might want to see someone about that whole "talking to yourself" thing.) The Helix has four external effects loops that allows you to patch in your preferred pedals, and it further allows you to put them anywhere in your virtual effects chain (like an overdrive before the amp, or a reverb after the amp.)

If you are more of a purist and still want to play through a real amp, the Helix can function as an excellent effects processor. You can make patches to your heart's delight, or use the two banks of factory presets. However, don't expect the names of the patches to inform you as to what the patch will sound like. There is a patch named Wookiee Sponge Bath. I kid you not. If that weren't enough, there is a whole online community of patch programmers and you can browse their creations and download the best of them for free. I looked up "Jimi Hendrix" and there were 15 pages of patches. In theory, if you play in a cover band, you could download patches not only for specific bands, but specific songs.

If you know someone who needs to be dragged, kicking and screaming, into the 21st century when it comes to gear, or if you yourself want a gig-worthy processor that will fit in a backpack, or if you just REALLY like the band Helix, I'd say stroll down to your local Long & McQuade and try one out. It is even available to rent. However, I must insist that you yell, right into the face of the employee that is looking after you, "Gimme an 'R'!" Unless it's me.

The **Helix** (444800) sells for **\$2039** and rents for **\$99/month** at select locations. The **Helix LT** (501559) sells for **\$1349**.

Ian James is a lifelong lover of writing, recording and performing music, and has been working for Long & McQuade Langley and then Richmond for a total of 6 years.



Fly Rigs®

With the functionality of a full arsenal, Tech 21's Fly Rigs are sleek, super compact pro units for players on the go. Eliminates the stress of airport security and heavy flight cases. Just pop your Fly Rig into your guitar case and bolt out the door.



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- All analog SansAmp™ with sweepable Notch and LPF filters
- Compressor, chorus/delay, chromatic tuner, headphone capability
- XLR output, 1/4-inch 4.7megOhm input ■ Up to 12dB boost
- Independent Reverb with choice of room size
- Delay/chorus with Time, Repeats and dedicated tap-tempo switch

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FLY RIG 5®

- All analog SansAmp™ with 3-band EQ and lush reverb
- Delay with Time, Repeats, Drift and dedicated tap-tempo switch
- Up to 21dB boost ■ Muscular Plexi distortion

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- All analog SansAmp™ with 3-band EQ and lush reverb
- Delay with Time, Repeats, Drift and dedicated tap-tempo switch
- Up to 21dB boost
- Signature OMG overdrive for organic Class A-style distortion

(433695) **\$350**



BASS FLY RIG®

- All analog SansAmp™ with switchable Pre/Post Boost
- Compressor, chorus, chromatic tuner, headphone capability
- XLR output, 1/4" 4.7megOhm/10k Ohm padded input
- Octa synth emulator section offers dynamic filter, octave and fuzz tones to blend and layer

(480260) **\$419**

VT BASS 500 / OPTIONAL B112-VT CABINET

Features unique Character control that sweeps through decades of some of the most distinctive bass amp tones ever.

- 500w RMS @ 4 Ohms / 300w RMS @ 8 Ohms
- All-analog SansAmp pre-amp, Class D power amp
- Drive control for gain, Blend control to mix in direct signal, Bite switch for presence boost
- Active tone controls, cut or boost 18dB, with switchable mid frequency (500Hz-1kHz)
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- Optional 1x12 cabinet, 8 Ohms / 300w handling, tweeter with defeat switch

HEAD (495504) **\$699** CABINET (495505) **\$699**



Q&STRIP NEW FOR 2017!

- Compact pre-amp in DI format, for any instrument, multiple applications
- 100% analog MOSFET circuitry
- 4 bands of pro-audio-quality equalization
- 2 parametric mid bands
- HPF cuts unmusical rumble, LPF rolls off undesirable frequencies
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- Piezo-friendly 1/4" 4.7megOhm input

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MIDI MONGOOSE NEW FOR 2017!

- Simple way to control gear on stage, in the studio, and on DJ decks for sound and lighting
- With just 5 footswitches, change groupings of preset programs by 5 or 10 at a clip
- 2 independent inputs for continuous controllers
- 7-pin phantom power jack ■ Special Page functions

(496641) **\$175**



GEDDY LEE SIGNATURE SANSAMP NEW FOR 2017!

- Dual, all-analog SansAmp circuits
- Drive control for gain and overdrive
- Blend to adjust the ratio of SansAmp tube amp emulation and your direct signal
- Sweepable semi-parametric EQ, 170 Hz to 3.0 kHz, cut/boost 12dB
- Saturation for low-end beef and separate Level control
- Deep pre-amp has dedicated 1/4" and XLR direct outputs
- Effect Loop with Mix 50/50 switch; Tuner and Uneffected 1/4" output
- Front panel A/B switching to have 2 basses ready to go; dual rear inputs with -20dB input pads

GED-2112 (496636) **\$499**



SANSAMP BASS DRIVER DI (V2)

Pre-amp, Stompbox, DI all in one. A staple for players and studios since its initial introduction in 1994.

- Multi-function, multi-applications
- Vintage tube tones, bright modern slap sounds, gnarly distortions, and all in between
- Shift switch to adjust the bass frequency to extend into lower registers
- Features Drive, Bass, Mid, Treble, Presence, Blend, and Level controls
- 100% analog

(480244) **\$290**

V3 JEKYLL & HYDE

The distortion channel (Hyde) includes a Bass knob which interacts with Treble for precise tone shaping. A Voice switch allows you to choose between classic open distortion or a more saturated tone. The overdrive channel (Jekyll) adds Bass and Clean Mix knobs.

(442132) **\$230**



V3 ROUTE 66

With Compression and Overdrive in one box, it sounds great with any instrument!

(428394) **\$230**



V3 H2O

Extremely versatile fully analog stereo chorus with an analog voiced Echo channel. Reliable and silent true bypass switching with the custom designed Forever Footswitch.

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V3 VS-XO

Unlimited possibilities for easily finding your perfect tone. Each channel has its own tone controls, individual input and output jacks, specific tone options for each channel, and more!

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1 SPOT PRO CS12

The first power brick to use 1 SPOT technology! With 12 fully isolated outputs and 5 voltage options. Includes mounting brackets, cables and converter plugs.

(445284) **\$239**



1 SPOT PRO CS7

With 7 fully isolated outputs and 3 voltage options. Includes mounting brackets, cables and converter plugs.

(445285) **\$159**



1 SPOT POWER SUPPLY

9v DC adaptor that takes up 1 spot on an outlet strip or wall outlet.

(284720) **\$28⁹⁹**



1 SPOT POWER SUPPLY COMBO PACK

Includes 9v DC adaptor, multi-plug 8 cable, 2x battery clip converters, 2x 3.5mm (1/8") converters and an L6 converter for Line 6 modeling pedals.

(284721) **\$46⁹⁹**



1-SPOT MILLIAMPER METER

A simple device for measuring the power consumption of your guitar pedals.

TT-MAM (504126) **\$42⁹⁹**



1-SPOT VOLTAGE DOUBLER

An intelligent cable for converting 9Vdc to 18Vdc, or 12Vdc to 24Vdc automatically.

TT-TVD (496979) **\$29⁵⁰**



GROOVETECH GUITAR PLAYER TECH KIT

Everything you need to work on your guitar, plus an easy setup guide.

CT-GTGR1 (305788) **\$74⁹⁹**



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An alternate kit optimized for low-enders.

CT-GTBAS1 (305789) **\$72⁵⁰**



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Whether you have a USA or imported guitar, you're covered for most bridge, truss rod, and other adjustments.

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Essence of the popular GrooveTech kits in a compact package.

CT-GTSH1 (424319) **\$45⁹⁹**



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Quickly remedy problems on virtually all makes and models of drums.

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GROOVETECH T-HANDLE DRUM KEY

Unique sliding "T" handle that allows quick and easy changing of drum heads without power tools.

CT-GTDKY1 (347534) **\$19²⁵**



LOCK-IT GUITAR STRAPS

- Patented, snap-action locks
- No more special strap locks and buttons needed
- Available in different colours and materials

Starting at **\$28⁵⁰**





JDX DIRECT DRIVE

A unique and powerful device that emulates the sound of a guitar amp while doubling as a direct box.

- Guitar amp simulator for pedalboards
- Eliminates need to bring an amp to the gig
- 4x12 half-stack and open back combo tones
- Employs Radial's popular JDX tone shaping

R800 1404 (479206) **\$199⁹⁹**

NORTH STAR

Designed for today's new breed of rock-oriented country players, the North Star is both an overdrive and high-output power booster in one

- Powerful overdrive with tone-shaping
- True-Bypass switching retains your tone
- Class-A Power Booster provides +24dB of clean gain
- Built-in effects loop activates with booster
- Adjustable 3 position "Range" switch used to boost or cut high frequencies

R800 7017 (501404) **\$199⁹⁹**

TEXAS PRO

A compact but extremely powerful dual-function pedal, providing a versatile overdrive circuit as well as a high output signal booster.

- High output Class-A power booster with up to +22dB of clean gain
- Overdrive and Boost operate separately or in combination
- Built-in effects loop activates with booster
- 3 position "Range" switch tailors the response to produce vintage, modern, and high-gain overdrive tones

R800 7027 (501405) **\$199⁹⁹**

REGENCY

A new type of pedal designed specifically to pre-emphasize the gain stage of today's high gain amps.

- Unique pre-drive circuit for high gain amps
- Super-hot +23dB Class-A power booster
- Pre-Drive and Boost can be combined
- Built-in effects loop activates with booster
- 3-position "Low-Mid" switch to better focus bottom end to match your amp and guitar

R800 7013 (479787) **\$199⁹⁹**

HOT BRITISH V9

An updated solid-state version that retains the same soul and character of the original.

- High gain Plexi-style distortion
- Powerful tone-shaping EQ controls
- Compact size saves pedalboard space
- Standard 9V power supply operation

R800 7022 (501401) **\$199⁹⁹**



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Built with authentic components and hand wired assembly methods, these pedals feature an authentic '60s design using today's technological approach. Hand-built at the Rotosound factory in England.

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- The King Henry Phaser
- The Wobbler Tremolo
- The Crusader Chorus
- The Pusher Compressor
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JUMBO KING ACOUSTIC STRINGS

Rotosound's best selling acoustic string. Phosphor bronze wound acoustic guitar strings with superb warm tone, clarity and sustain.

6 STRING VARIOUS GAUGES
From **\$8⁶⁰**



ROTOS (NICKEL ON STEEL) ELECTRIC GUITAR STRINGS

Developed in conjunction with some of the world's top artists, these unique sets deliver a smooth, powerful tone that lasts.

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BRITISH STEELS (STAINLESS STEEL) ELECTRIC GUITAR STRINGS

With high iron content ferritic stainless steel covers, this set offers a clear, bright, punchy sound, positive grip and plenty of twang.

6 STRING VARIOUS GAUGES
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Rotosound was the first string company to produce this kind of string. Introduced in 1962, it changed the sound of the instrument instantly. The steel used to produce these strings is unique, combined with a highly secretive manufacturing process.

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Studio-grade bass DI for the stage.

- Growl control adds low end distortion
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- Attack sweeps between a wide range of warmth and clarity
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- Analog Saturation enhances warmth and harmonic content to any acoustic guitar
- Compression / EQ smoothes out common problem frequencies
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- All discrete signal path with XLR and 1/4" outputs

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VENUE DI ACOUSTIC PREAMP

- Transformer-coupled DI output
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A great direct box for live performance.

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- Phase inversion for best sound and feedback control
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- Works with standard acoustic guitars
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- Tru-Mic technology features noise-canceling mic with very high gain before feedback
- Mic housing mounts to bridge plate and capsule hovers 3mm above its surface

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1SKB-66 Electric Guitar Rectangular Case

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Designed to fit most right-handed "P" and Jazz style instruments, with large bumper protected exterior corners and deluxe plush protection on all sides.

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WDE12
Switchcraft standard 1/4" input jack.
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WD500
500k-ohm audio taper, full size pot. Generally used for humbuckers and high output pickups.
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Revolution G-mount 19:1 high ratio locking tuning machine, designed to directly retrofit die-cast tuners with a hex head bushing adding a rear knob locking mechanism.
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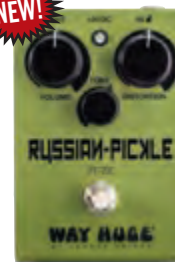


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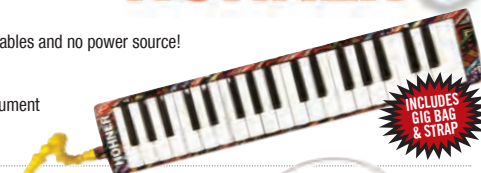
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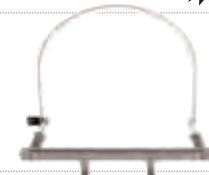


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- Metal coffin-shaped storage box included

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By Mike Allen

GETTING STARTED ON Slide Guitar

It's a high lonesome sound that shivers and quivers, swoops and soars. Stars who've fallen under its spell and tried their hand include Eric Clapton, Bonnie Raitt, Johnny Winter and George Harrison. It's Ron Wood's trademark as he lights up the Rolling Stones.

The first question my students ask is, "What kind of slide should I get?" The answer reveals one of the charms of slide – anything goes! Bob Dylan, according to liner notes on his debut album, borrowed his girlfriend's lipstick holder to play slide on "In My Time of Dying." Jimi Hendrix used his cigarette lighter for the slide part on "All Along the Watchtower." Mance Lipscomb was memorialized on a YouTube video using a pocket knife to play "Jack of Diamonds."

Early blues aces practiced something called "bottlenecking." They literally played with the broken-off neck of a bottle. Important safety note: if you go that route, the mouth of the bottle slips over the finger. The jagged end points out.

Slide traces at least back to Joseph Kekuku, a Hawaiian who invented steel guitar in 1885. One day he got the crazy idea of playing his guitar with a railroad spike. The resulting "Hawaiian" guitar craze swept the state and then the nation, and in turn inspired the early blues artists to experiment with various objects including medicine bottles and lug wrenches.

Playing with broken bottles is probably not safe, and stealing railroad spikes might trouble your conscience. Luckily, commercially available slides abound and are more user friendly. Long & McQuade stores carry slides made of brass, chrome steel, glass and porcelain. My favourite is brass, but some folks swear by glass. However, if you practice in a basement with a cement floor and you tend to drop things, glass might not be for you.

The next question is – which finger? Slides can be placed on any finger. Bonnie Raitt uses her middle finger. But the majority of slide masters, like Johnny Winter, use the pinkie. Eric Clapton can be seen using his pinkie on the "Unplugged" and "Sessions for Robert Johnson" videos. The advantage is that three fingers are free and together on the other side of the slide to mix in chords and non-slide notes.

Sound is produced differently with slide. Instead of fingering slightly ahead of the fret like in regular guitar playing, you center the slide directly above the fret. Also, you use a lot less pressure. Pick as hard as you want, but fret lightly. Don't press the string down to touch the wood. Some guitarists use inserts to raise the strings so there's less chance of making contact. Dobros and steel guitars have higher action for that reason.

Some guitarists keep guitars just for slide with strings high over the fretboard. However, with a light enough touch, you can make slide work on any guitar. One of the all-time slide greats, Robert Johnson, used a regular guitar.

The first thing you'll notice (with slide) is how much extra noise you make – buzzing, humming, rattling sounds you don't want. The real challenge is to produce a clean sound.

A FEW TIPS:

1. Don't slam the slide on to the guitar. Lower it so gently that you barely hear the slide hit the string(s).
2. Keep the pressure smooth and even while sliding. Only with regular practice will you consistently ring out like Ry Cooder or Elmore James.
3. After your slide riffs, sometimes you'll need to lightly mute the strings with your picking hand to avoid the buzzy sound of the slide departing.

Mastering a clean sound won't happen overnight. Oatmeal and messaging may be instant, but learning this skill isn't. However, with persistence, you'll one day dazzle your fans.

A frequent question is whether slide requires open tuning. You can play slide in any tuning, including standard.

But here's why many slide players prefer open tunings. Let's say you use open G – one Clapton uses often. The strings go from 6 to 1 – DGDGBD – all notes from the G chord. Strum all of the open strings and you're playing the G chord without even trying. If you place your slide across all the strings on fret 5, then you've got a C chord. Do the same at 7 and you've got D. Fret 12 is G again.

In other words, the major chords are all shaped like your slide – a straight line. Makes it easy to navigate through the changes.

But if you're new at this, here's an easy slide riff in regular tuning. Strum string 3 and 4 open. Place the slide on fret 3. Strum the 3rd and 4th strings, then smoothly slide to fret 5. Mute with your picking hand. Then put the slide on fret 3 and strum the 3rd and 4th strings again. Then play those same two strings open. That's it. You might have to do it about twenty times before it's smooth. But then you'll recognize one of the all-time popular blues riffs. Hopefully that's all the encouragement you need to give slide some further study and start channeling your inner Muddy Waters.

EXAMPLES OF SLIDES AVAILABLE AT LONG & McQUADE:

BRASS:
Dunlop JD222
(3720) \$920



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(1137) \$650



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Dunlop JD263SI
(44008) \$2175



Mike Allen teaches guitar, harmonica, bass, banjo and mandolin at the Burlington Long & McQuade lesson centre. He performs as a singer/guitarist and his album, *Big Money Meltdown*, is available on iTunes and Spotify.



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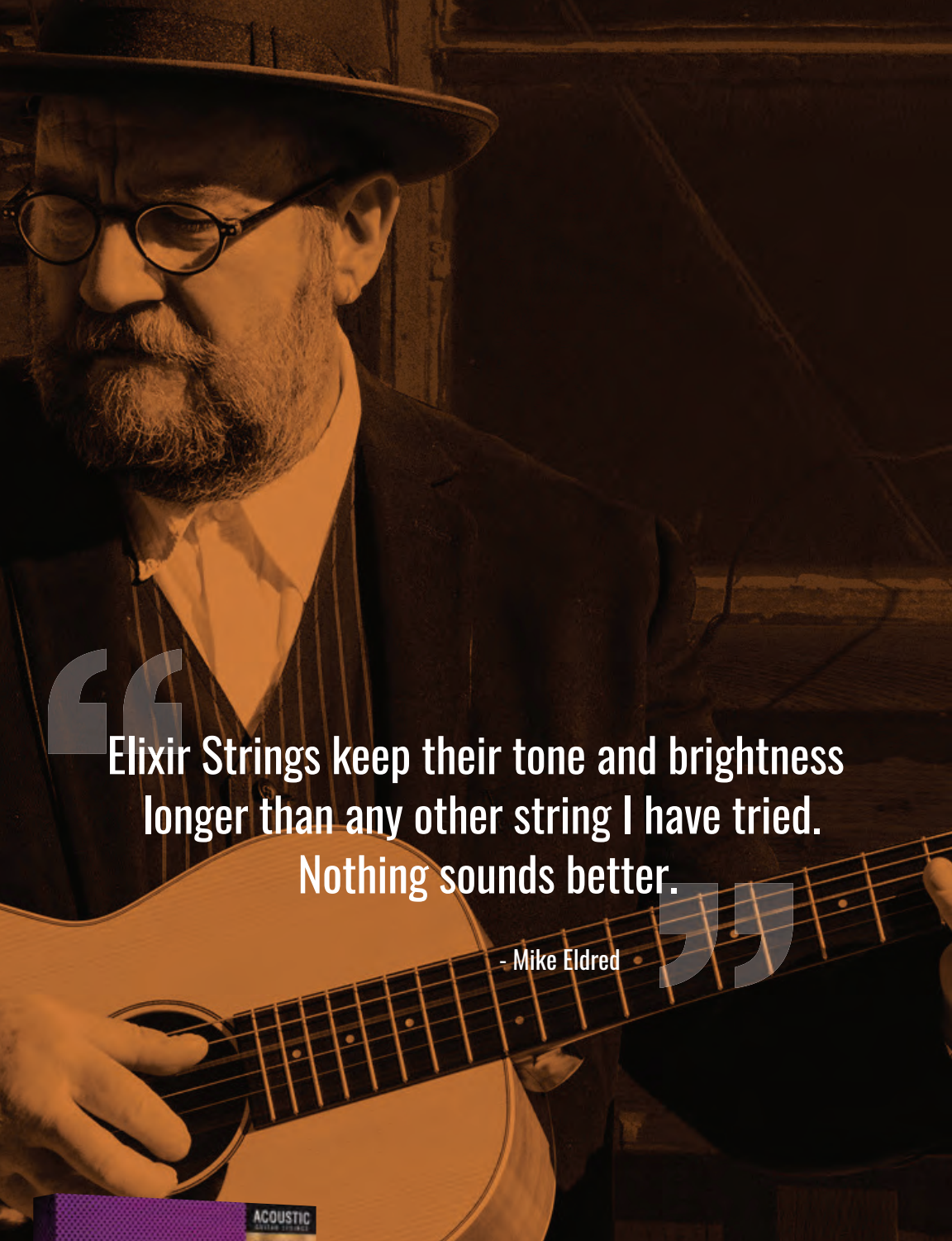
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- Chris Loeffler, Harmony Central



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16027 NANOWEB Extra Light	.011 - .052	(232520)	\$2150
16052 NANOWEB Light	.012 - .053	(232521)	\$2150
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- Coating technology protects against common tone-deadening debris buildup and corrosion
- Tone lasts longer than any other brand's coated or uncoated strings**
- With less hassle and expense of frequent strings changes, spend more time making music

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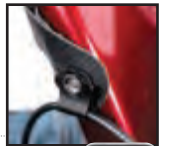
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where the music begins.

By Miles Durrie

Finding Your Voice

Your sound is your trademark. Here's how four musical pros have developed theirs.

If there's one thing that successful musicians have in common, it's this: they don't sound like anyone else. We all start out trying to mimic the sounds and styles of those we admire, but developing a unique musical personality is the ultimate goal for most of us.

That journey – from imitation to inspiration to individuality – is different for everyone, and can happen at any point in one's musical life.

"I was mostly inspired by my teachers," says Lizzy Munson, a 21-year-old singer and cellist from Calgary. "I spent a lot of years learning how to imitate them and artists I would hear on the radio."

Munson is currently based in Las Vegas, where she sings and plays cello in Cirque du Soleil's elaborate production, *Ka*. Exposure to a diverse palette of genres has been a key to developing her own identity as a musician – a work that's still in progress, she says.

Munson will be releasing her own music in the not-too-distant future. But she's already racked up a prodigious string of genre-spanning achievements, from national classical cello awards to performing and recording with the likes of Michael Bublé, Shawn Mendes, Souls in Rhythm and Michael Bernard Fitzgerald. In 2016, Munson rocked her way to the \$10,000 grand prize in the Calgary Stampede Talent Search, a competition whose alumni include Fitzgerald, Paul Brandt and Kiesza, among others.

"I think that no matter what style of music you want to play, it's important to learn absolutely everything you can about every different style," Munson says. "Knowing more will help you create something that's truly unique to you."

For Vancouver singer and keyboard player Alexis Young, 27, leader of the original music project Youngblood, discovering what kind of music she didn't love was a turning point.

"When I was growing up, my dad would play classics like Elvis, Frank Sinatra... that crooner style, and as a teenager I realized that I didn't really enjoy this music," says Young. "Then I found the first Franz Ferdinand album, and that was it."

The Scottish band's 2004 self-titled debut album contained the hit single "Take Me Out," which opened Young's ears to ideas like tempo changes.

"After that I got really into bands like Stars, the New Pornographers, Broken Social Scene and Metric—those bands really influenced the way I wanted to make music. They made me feel something."

But Young was also drawn to the twangy atmospherics of spaghetti western soundtracks. Youngblood's sound, as heard on the current *Feel Alright* EP, combines elements of hard-hitting moody rock with those dreamy textures. The band won 2017's Juno Master Class and finished in the top 10 of the CBC Searchlight competition.

Sometimes fate steps in to steer a career. As a child, Juno-nominated jazz artist Laila Biali was well on her way to becoming a dedicated classical pianist. "When I was 15, I was in a car accident. My right arm was injured and those dreams were essentially dashed," says Vancouver-born Biali, 36, who

these days divides her time between Toronto and New York.

It was during her painful recovery that she discovered jazz. At 17, during a slow transition back to performing in this new-to-her genre, she was offered a music scholarship at Humber College. Her abilities as a pianist had still not fully returned, though. "My weakness was discussed, and I was offered the scholarship as a singer," even though she had little vocal experience and no formal training.

"One of the themes of my life until my mid-20s was people saying 'you ought to do this, you ought to do that.' I enjoyed singing but I didn't feel like it was the full picture."

Getting involved in composing and arranging began to colour in the blank spaces, and Biali says that by age 25 or 26 she was getting comfortable as a vocalist. That comfort level got a boost from Grammy-winning American jazz trumpeter Chris Botti, who in 2006 asked her to take on a vocal role with his band after overhearing her play and sing while warming up for a piano performance.

Since then Biali has toured and recorded with Sting, Suzanne Vega, Paula Cole and the late Dave Brubeck among others, as well as releasing several award-winning solo albums. Her music has evolved to become a unique kind of contemporary song-oriented jazz, including elements of pop and soul. "In terms of style, I feel like I'm just there now," she says.

That's a sentiment echoed by Daryl Hornach, bassist for Calgary's hard-working Steve McQueen Band. Hornach, 51, who's also a sales and rental associate at Long & McQuade's Calgary East store, has been playing bass since age 14.

"I'm becoming better all the time, and it's because I'm a better listener now," Hornach says. "Every note counts. I don't worry about speed as much as feel."

In a familiar scenario, Hornach took up bass by necessity after his junior-high band's bassist quit. "I wasn't cool with it at first, but after a while I found I was listening to my favourite bands and focusing on the bass. I became a different individual. I was now a bass player," he says.

Absorbing the styles of Geddy Lee, John Deacon and Phil Lynott led him to funk and fusion masters like Jaco Pastorius and Stanley Clarke.

"You take a little bit of their approach and incorporate it. In my later teen years, as I played in more gigging bands, I realized I would never have those guys' chops, but I could take some of their ideas and be inspired by them. By the time I was 20 or 21, I realized I had my own unique style and feel to bring to a band."

Hornach describes his approach as "very groove-oriented, with elements of Motown, funk, fusion and reggae. I had my punk rock phase too, and I bring some of that to my playing, especially now."

Hornach, Biali and Young all agree with Munson that an open mind is key to finding your own voice.

"Know your strengths," Biali says. "Listen to feedback, but filter it and look for recurring themes. Be fully engaged, and don't limit yourself."

Adds Hornach, "Don't be a snob. Listen to everything—and remember why you're playing music."



Miles Durrie is a guitarist, bassist and vocalist who, after many years of practising, performing and recording in various genres, is still discovering his own sound. By day, he's a Sales and Rental Associate at Long & McQuade's Calgary East store.



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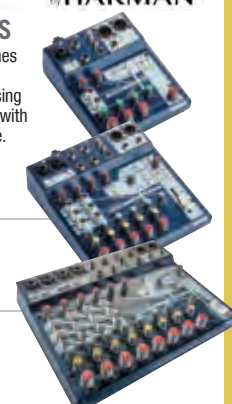
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HOW TO PROTECT YOUR GEAR

Stolen Goods

By Tony Bouma

If your Facebook friends list includes musicians, odds are good that you regularly see posts seeking help locating stolen gear.

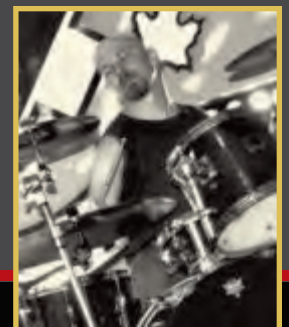
Here are some simple tips to help minimize your chances of needing to write your own sad tale of loss on social media.

1. Never leave your gear in your car overnight. Most instrument thefts happen when someone comes home too tired to unload the car after a show. A few moments of hard work at the end of the night can save you years of regret should you lose something rare or valuable from your back seat or trunk.
2. When you are out of town, bring everything that is valuable and easy to carry into your hotel room. For drummers, that means cymbal bags and snare drums. For guitarist, guitars and pedal boards should come into the room whenever possible.
3. When you are loading and unloading your gear, try to have someone posted at your vehicle, or lock it in between trips – no exceptions. Even the quickest trip into the club is an eternity of opportunity for someone to grab and run away with your stuff!
4. Mark your bags and cases. A stencilled name or band logo will make it harder for someone to “accidentally” walk away with your guitar or snare drum at a multi-band show. Much like your luggage at the airport, you want to be able to recognize your cases easily from a distance.
5. Keep a list of serial numbers. Maintain a hard copy somewhere safe in your home and have an electronic copy available (online or on a device) when you are away. Taking pictures of your gear is also a great idea.
6. Don’t make a big deal out of the extremely rare and expensive gear you own. Telling your friends about the hand-wound pickups in your Fender Custom Shop 1957 Journeyman Relic is fine, but bragging about it to every guitarist and soundperson you play with is probably a bad idea.
7. Be cognizant of where you park. Parking in a visible and well-lit location is always preferable to the dark alley behind the club. When staying somewhere overnight, try to find a way to park your trailer or van that makes unloading it extremely difficult. (If you back your U-Haul trailer against the brick wall of your motel, it will make it tough for thieves to get your PA speakers out of it.)
8. If your band owns a trailer, invest in the best anti-theft devices you can afford. Use a high-quality tongue lock and buy a GPS tracking device. You may not get all of your gear back, but you may at least recover the trailer if it is stolen!
9. Keep your band’s truck or trailer free of company logos. Advertising that you have expensive, brand-name gear in a vehicle is an invitation for thieves.

And if you DO find yourself the victim of theft, report it immediately. Call the police and give them as much detail as you can remember. Visit your local Long & McQuade and give them the serial numbers of the items you lost. If the thieves try to sell or service the stolen goods at any Long & McQuade location, they will be caught! You should also visit as many pawn shops in your area as you can. Bring print outs with photos and serial numbers. Make it as easy as possible for store staff to identify your gear, should someone try to sell it.

And – of course – let your friends on social media know!

Tony Bouma (“Tony B.”) is a drummer, martial artist and painter living in Southwestern Ontario. In his 25-plus years behind the kit, he has backed numerous rock, blues and country acts on local and regional levels. Tony works at Long & McQuade in Cambridge.





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MR624 (507498) **\$269⁹⁹**

MR824 (507499) **\$339⁹⁹**

MRS10 (507500) **\$529⁹⁹**

CR DESKTOP MONITOR SERIES

Mackie Creative Reference™ Multimedia Monitors deliver studio-quality design and performance in small-footprint desktop speakers.

- Studio-quality design, sound and performance ideal for multimedia creation and entertainment
- Professional-grade components for optimized sonic performance
- Ultra-wide frequency range perfect for full-range multimedia
- Front-facing headphone jack auto-defeats speaker output and provides tactile volume control
- Choice of inputs for connection to almost any audio source (1/4", 1/8", RCA, Bluetooth)
- All-wood cabinet provides a natural sonic character superior to low-grade plastic designs
- Acoustic isolation pads minimize bass build-up and provide up/down tilt control

CR3 (PAIR) (426075) **\$119⁹⁹**

CR4 (PAIR) (426077) **\$179⁹⁹**

CR4BT (PAIR) (494163) **\$219⁹⁹**

CR5BT (PAIR) (494164) **\$289⁹⁹**

MIX 5 SERIES

The MIX Series of mixers are reliably rugged, with the proven sound quality and straightforward feature set you expect from Mackie.

- 5, 8 or 12-channel compact mixers with proven high-headroom, low-noise performance
- 1, 2 or 4 mic/line inputs with studio-level audio quality
- Great-sounding integrated effects including reverbs, choruses and delays (Mix12FX only)
- Dedicated stereo RCA inputs/outputs for playback or recording
- Phantom power for studio condenser mics (Mix8 and Mix12 only)
- Headphone output with separate volume control
- Extremely compact and portable

MIX5 (428210) **\$64⁹⁹**

MIX8 (428211) **\$94⁹⁹**

MIX12FX (428212) **\$149⁹⁹**



D6 PROFESSIONAL DYNAMIC INSTRUMENT MIC

Excellent for miking instruments requiring extended low frequency reproduction, like kick drums, large toms and bass cabinets.

- VLM™ diaphragm for natural, accurate sound reproduction
- Cardioid pickup pattern for isolation and feedback control
- Lightweight, compact and easy to position
- Used for stage, studio and broadcast applications

(176438) **\$279**



D4 PROFESSIONAL DYNAMIC INSTRUMENT MIC

Excellent for miking instruments requiring precise, low frequency reproduction such as large rack toms, floor toms, cajon, djembe, timpani, leslie bottom, bass flute, sax, trombone, acoustic bass, bass cabinets and small kick drums.

- VLM™ diaphragm for natural, accurate sound reproduction
- Designed with a hypercardioid pickup pattern for isolation and feedback control
- Great for stage, studio and broadcast applications
- Lightweight, compact and easy to position

(58740) **\$239**

D2 PROFESSIONAL DYNAMIC INSTRUMENT MIC

Excellent for miking instruments with a percussive nature such as rack toms, congas, saxes, guitar cabinets and brass.

- VLM™ diaphragm for natural, accurate sound reproduction
- Designed with a hypercardioid pickup pattern for isolation and feedback control
- Great for stage, studio and broadcast applications
- Lightweight, compact and easy to position

(51854) **\$179**



i5 ALL-PURPOSE PROFESSIONAL DYNAMIC INSTRUMENT MIC

Ideal for miking a variety of musical instruments, guitars and bass cabinets as well as vocals and speech.

- VLM™ diaphragm for natural, accurate sound reproduction
- Cardioid pickup pattern for isolation and feedback control
- Sturdy, compact and easy to position
- Clear sound reproduction without reliance on EQ
- Used for stage, studio and broadcast applications and is able to handle high SPLs

(279100) **\$134**



CABGRABBER (CABGRAB1) COMPACT MIC CLAMP for GUITAR CABINETS

A tension fit microphone holder that clamps on to most combo amps or cabinets 8"-14" in depth.

- Use with any microphone weighing up to 16 oz.
- Allows for precise positioning
- No tools required
- Works on cabinets with flat or recessed edge
- Clamps to side or top of cabinet
- Durable steel construction

(303558) **\$69**



PERFORMANCE SERIES WIRELESS MIC SYSTEMS (Starting at AP41-0M2)

Designed to take the mystery out of wireless with a professional system that is simple, reliable and versatile.

- Excellent for a vocalist, musician, performer or presenter
- Handheld, lavalier, head-worn, instrument and combo systems
- Microprocessor-controlled antenna diversity
- 300' (91 meters) operating range
- Metal rackmountable chassis
- One-touch auto scan searches for clear channel
- One-touch sync links transmitter to receiver
- SCAN, SYNC, PLAY

From **\$599**



Qu Series

Qu harnesses the full potential of digital mixing technology, with total recall of settings (including the all-important fader position and preamp gain), convenient recording and playback solutions, iPad control, personal monitoring options and the choice of local or remote Cat5 I/O.

QU16

- Rack mountable ■ 5" colour touchscreen ■ 16 mono inputs (TRS + XLR)
- 3 stereo inputs (TRS) ■ 4 stereo FX with dedicated FX returns
- 16 busses ■ 12 mix outputs (XLR) (LR, Mono Mix 1-4, St. Mix 1-3)
- 4 SoftKeys ■ Automatic mic mixer

(397979) **\$2299**

QU24

- 5" colour touchscreen ■ 24 mono inputs (TRS + XLR) ■ 25 motor faders
- 3 stereo inputs (TRS) ■ 4 stereo FX with dedicated sends and returns
- 20 mix outputs (XLR) ■ 2 stereo groups ■ 2 stereo matrix outs
- 10 SoftKeys ■ Automatic mic mixer

(411530) **\$3099**

QU32

- 7" colour touchscreen ■ 32 mono inputs (TRS + XLR) ■ 33 motor faders
- 3 stereo inputs (TRS) ■ 4 stereo FX with dedicated sends and returns
- 24 mix outputs (XLR) ■ 4 stereo groups ■ 2 stereo matrix outs
- 10 SoftKeys ■ Automatic Mic Mixer

(429526) **\$3999**

QU-PAC

- 5" colour touchscreen ■ 16 on-board mic / line inputs (XLR / TRS)
- Expandable up to 38 inputs via dSNAKE ■ 3 stereo inputs (TRS)
- 32 mono + 3 stereo input channels ■ 12 on-board mix outputs (XLR)
- 4 stereo groups ■ 2 stereo matrix outs ■ AES digital out
- Automatic mic mixer ■ Qu-Pad iPad app for all live mixing controls

(446920) **\$1999**

QU-SB

- Qu-Pad iPad App for all live mixing controls ■ 16 mono inputs (TRS + XLR)
- 1 stereo input (TRS) ■ 12 on-board mix outputs ■ 1 stereo matrix out
- Expandable up to 32 mono + 3 stereo channels
- Up to 11 monitor mixes (4 mono + 7 stereo)
- Qu-Drive direct multitrack recording to USB ■ 19" rack mount option

(494411) **\$1349**

Qu Series Remote Audio

Qu mixers are self-contained, so if you've already got the analog cables you're good to go. If you're thinking of trading in the copper multicore for a Cat5 digital snake, Qu's dSNAKE port has you future-proofed, allowing connection to a combination of AR2412, AR84 or portable AB168 AudioRacks.

AR2412

- 24 XLR input, 12 XLR output AudioRack

(510182) **\$1699**

AR84

- 8 XLR input, 4 XLR output AudioRack

(510184) **\$999**

AB168

- 16 XLR input / 8 XLR output portable AudioRack

(510179) **\$1349**

ME SYSTEM PERSONAL MONITORING

The ME-1 Personal Mixer puts the musician in control of their own monitor mix. Each performer can be given a tailored setup that works perfectly for them, whether they crave maximum control over the fine details of their mix or just want the minimum of keys to press.

- Fully customisable, ■ Intuitive operation ■ Compact, smart design
- 40 sources from GLD, Qu, dLive or iLive
- Compatible with MADi, Dante, Waves SG or EtherSound via ME-U hub
- Daisy chain or use standard PoE Ethernet hubs
- 16 assignable keys to suit application

(396591) **\$799**

ZED Series

For musicians and bands, ZED Series mixers offer superior audio performance and reassuringly solid build quality, backed up by Allen & Heath's 45 year professional audio pedigree. ZED is also a perfect choice for small PA and AV rental, and for installation in hotels, small churches and schools.

ZED-6FX

- 2 mic / line inputs with separate XLR and TRS jack socket
- 2 stereo inputs with TRS jack sockets ■ Internal FX engine with tap tempo
- 2 high impedance guitar DI inputs, eliminating the need for DI boxes
- Lo-cut filter for cleaning up unwanted low frequency noise
- 2 band EQ for easy creative and corrective tonal shaping

(451876) **\$219**

ZED-10FX

- 4 mic/line inputs, 2 with Class A FET high impedance inputs
- 3 band EQ with MusiQ ■ 1 pre-fade aux send ■ 1 FX send ■ 2 stereo sources
- Configurable USB stereo audio in/out ■ DI level switching for sub mixing

(324743) **\$399**

ZED60-14FX

- 8 mic/line inputs, 2 with Class A FET high impedance inputs
- Responsive 3-band, swept mid EQ with MusiQ
- Configurable USB stereo audio in/out ■ 1 pre-fade aux send ■ 1 FX send
- 2 stereo inputs ■ Internal effects ■ XLR main stereo outputs with inserts

(376350) **\$599**

Xone Series

Xone Series mixers are on the riders of many of the world's most respected DJs and can be found in the booth at numerous iconic venues. From the industry standard Xone:92 to the ground-breaking Xone:DB4, Allen & Heath continues to set the standard for audio quality, innovation and durability.

XONE-K2 Professional DJ MIDI Controller and Audio Interface

- 4 channel soundcard, for use with any DJ software
- 52 hardware controls providing up to 171 MIDI commands across 3 layers
- Ability to link multiple units using X:LINK ■ Includes carry-case/stand

(371343) **\$369**

XONE-23 High Performance 2+2 Channel DJ Mixer

- 2+2 channels with dual phono/line inputs ■ VCF filter system
- 3-band true total kill EQ ■ External FX loop ■ 20dB pro standard headroom
- Innofader compatible ■ Ultra low distortion
- Mic input on balanced XLR, with 2-band EQ ■ Touring grade build quality

(411558) **\$399**

XONE-43C 4+1 Channel DJ Mixer with Soundcard

- 16 channel 96kHz 24bit internal soundcard ■ Serato DJ and DVS upgrade ready
- 20dB pro standard headroom ■ 4 channels with phono/USB/line inputs
- X:LINK for plug n' play connection to Xone:K series controllers
- VCF Filter system ■ 3-band EQ ■ Innofader compatible
- External FX loop (Send/Return) system with dry/wet control per channel
- Mic input on balanced XLR, with 2-band EQ ■ Touring grade build quality

(448984) **\$1199**

XONE-PX5 Analog DJ Performance Mixer

- 4 phono/USB/line inputs + 1 mic/aux channel ■ Internal Xone effects
- USB soundcard 20 channel (10 in / 10 out) 24bit / 96kHz
- X:LINK for plug n' play connection to Xone:K series controllers
- VCF filter system ■ 3-band total kill EQ ■ Innofader compatible
- 20dB pro standard headroom ■ Touring grade build quality

(490783) **\$1999**

MixWizard4 Series

Now in its 4th generation, the latest models in the MixWizard family feature enhanced styling and functions, while remaining faithful to the audio and build quality standards that have secured a place for the Wizards with rental companies, live venues, houses of worship, recording studios and broadcasters.

W4 1602

- 16 mic/line inputs with balanced XLR/TRS jack, insert and direct output
- 4 band EQ with 2 swept mids ■ 2 stereo returns ■ USB multitrack recording option
- 6 aux sends - 2x pre fade / 2x switched / 2x post fade
- Twin FX engines with 20 studio quality FX presets ■ 19" rack mountable

(401078) **\$1349**



FURMAN



The Classic Series brings together superior protection and outstanding performance in a sturdy, rackmountable design. Featuring Furman's revolutionary Series Multi-Stage Protection (SMP), Linear Filtering Technology (LiFT), and Extreme Voltage Shutdown (EVS), these technologies comprise one of the world's most advanced and comprehensive transient voltage surge suppressors.



PL-8C

15A Classic Series Power Conditioner with Lights

- Nine total outlets (eight rear panel outlets and one front panel convenience outlet)

(297827) **\$280**



PL-PLUS-C

15A Power Conditioner with Lights and Voltmeter

- Segmented LED voltmeter monitors and displays incoming line voltage

- Nine total outlets (eight rear panel outlets and one front panel convenience outlet)

(297828) **\$350**



PL-PRO-C

20A Power Conditioner with Lights and Voltmeter

- Front panel convenience charger allows you to charge most media devices or power a USB lamp

- Segmented LED voltmeter monitors and displays incoming line voltage

- Nine total outlets (eight rear panel outlets and one front panel convenience outlet)

(297830) **\$545**

The Merit Series offers affordable rackmount power conditioners that provide standard level surge suppression, standard level EMI/RFI filtration, nine outlets, 6 feet line cord, and a robust steel chassis. These are the perfect low-cost AC power solution for any rackmount system.



M-8DX

15A Standard Power Conditioner with Lights and Digital Meter

- Nine total outlets (eight rear panel outlets and one front panel convenience outlet)

- Digital voltmeter

- Front panel pull out lights

- Two retractable incandescent light fixtures with dimmer control for convenient rack illumination

(314664) **\$210**



M-8LX

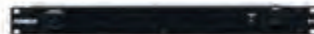
15A Merit Series Power Conditioner with Lights

- Nine total outlets (eight rear panel outlets and one front panel convenience outlet)

- Front panel pull-out lights

- Two retractable incandescent light fixtures with dimmer control for convenient rack illumination

(314663) **\$150**



M-8X2

15A Standard Power Conditioner

- Nine total outlets (eight rear panel outlets and one front panel outlet)

(314660) **\$105**



SS-6B

6-outlet steel power block with standard level surge protection, EMI/RFI filtration, heavy duty steel construction, and 15 foot power cord.

(291971) **\$58⁵⁰**

What
are you
plugging into?

FURMAN

FurmanPower.com

Now More Powerful

TouchMix™ Digital Mixers with v1.2/3.0 Firmware

TouchMix digital mixers deliver the capability of a large "concert" mixing console in a compact, affordable, and easily navigated form. For musicians, production professionals, and live performance venues:

- Presets
- Anti-Feedback Wizard
- Room Tuning Wizard
- Effects Wizard
- Gain Wizard



TouchMix-8

(441730) **\$1099**



TouchMix-16

(441731) **\$1599**

Introducing the K.2 Series The next standard

The QSC K.2 Series represents the best-in-class loudspeakers for today's demanding audio professionals.



K10.2
(502753) **\$979**

K12.2
(502711) **\$1079**

K8.2
(502752) **\$929**

- Elegant design
- Superior audio performance
- High functionality
- Simple & intuitive operation
- Genuine QSC reliability

WORLD-CLASS
6 YEAR
WARRANTY



1SKB19-R1208 Gig Rig

Having set the standard for over 15 years, this 4th generation Gig Rig raises the bar again!

- More versatility than previous Gig Rigs
- Angled top rails with 12U of space leaves room in the back for cables and accessories
- Front facing 8U steel rails provide enough space for amps and outboard gear
- Includes wheel set with locking casters
- Stacks with the 1SKB-R1906 for additional rack units

(456838) **\$799**

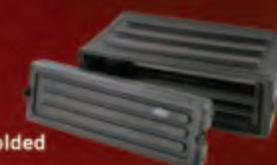


1SKB-R3S Roto-Molded 3U Shallow Rack

Re-designed shallow rack to meet the needs of musicians and pro audio engineers:

- Full front and rear cover for easy access
- Interlocking capabilities, military-spec black twist latches
- Shock absorbing rubber feet, and new heavy-duty flush handles

(440601) **\$199**



1SKB-ISF2U Injection molded 2U Studio Flyer

The world's first injection molded waterproof carry-on studio rack case!

- Powerhouse of innovative features in a compact carry-on size
- Lighter and stronger injection molded shell
- Molded-in front and rear rack rails
- Improved quiet-glide wheels
- Laptop work surface 19"x11"

(510380) **\$349**



3i-1813-7WMC iSeries Waterproof Wireless 8 Mic Case

Compact waterproof case to protect your wireless mics and beltpack!

- Dual layer custom foam interior to protect up to 8 handheld mics and 8 beltbacks
- Additional open pocket perfect for mic clips, batteries and other accessories
- iSeries injection molded waterproof, airtight, and submersible design (IP67 rating)
- Military grade design built to protect your investment

(484691) **\$289**





210/9-BLACK

Professional mic stand with telescopic boom arm, featuring a T-bar locking screw for quick and easy setup. Perfect for studio or stage.

- Adjustable 17.5" to 29" (435 to 745 mm) boom arm
- Height: 35.5" to 63" (900 to 1605mm)
- Zinc die-cast base with long, folding legs

\$99

(324359)



259/1-BLACK

Extra-low tripod mic stand and boom, designed for placement on drums, bass and guitar cabinets, percussion or stage capturing.

- Adjustable 20" (525mm) boom arm
- Height 11" (280mm)
- Zinc die-cast base with folding legs
- T-bar locking screw guarantees the boom will not drift under the weight of any microphone

\$84⁵⁰

(332909)



19791-BLACK

Universal tablet holder compatible with different tablet models via adjustable support arms. Can be attached to any tube up to 30 mm quickly and easily using the built-in ergonomic clamp screw.

\$87⁵⁰

(478197)



21435-BLACK

Adjustable tripod speaker stand with a rugged steel construction, durable non-marring locking mechanism and easy height adjustment.

- Height from 56" to 88" (1430 to 2240mm)
- 110 lbs (50kg) load capacity
- Large fixed-foot end caps enhance safety and stability
- Lasered bore holes and plastic saddle washers improve friction and prevent finish scratches
- Compact clamp with patented push-button system for user-friendly height adjustment

\$115

(369286)



21449-BLACK

Two aluminum speaker stands with transport bag.

- Height from 50" to 75" (1270 to 1930mm)
- 110 lbs (50 kg) load capacity
- Compact clamp with a patented push-button ensures stable support for the speakers
- Leg construction adjustment via an easy-to-use clamping lever

\$210

(487266)



24110-BLACK

Speaker wall mount suitable for speakers with connector diameter of 1.38" to 1.46" (35 to 37mm).

- 110 lbs (50 kg) load capacity
- Optimized steel construction
- 11 adjustment settings and inclination angle of 0° to 22°

\$115

(478681)



▶▶ NEUMANN.BERLIN

STUDIO MONITOR KH 80 DSP



KH 80 DSP

The number 1 for 0 compromises.

\$629

(496891)



KEY LARGO

A unique and powerful device that combines a multi-channel keyboard mixer with the performance attributes of real-time footswitch control.

- Three analog stereo inputs for keyboards
- Digital USB connection for laptop soft-synth
- On-board sustain and effects loop footswitches
- Separate PA and stage monitor outputs

\$449⁹⁹

(480027)

JDI

The most popular passive direct box in professional touring and an excellent choice for instrument interface in the studio.

- Jensen Transformer equipped passive DI
- Eliminates hum and buzz from ground loops
- Virtually zero phase and harmonic distortion
- Exceptional signal handling and noise rejection

\$199⁹⁹

(100366)



J48 MKII

Designed from the ground up to deliver natural tone - a philosophy that's gained a tremendous following from the world's most demanding musicians.

- Ultra-low distortion of all types
- Exceptional headroom and dynamic range
- Retains instrument's natural sound
- Powered by 48V phantom

\$199⁹⁹

(155174)



USB-PRO

A high-resolution stereo digital audio converter (DAC) and direct box that is designed to connect to any computer system to seamlessly transfer digital audio to analog.

- High performance 24-bit digital audio converter
- Ready to use without the need of a driver
- 3.5mm analog headphone output to check signal
- Balanced Lo-Z outputs with switchable isolation

\$249⁹⁹

(402983)



Raise your voice.

XS Wireless 1 & 2 microphone systems.



Thanks to its intuitive, one-touch scanning and synchronization, XS Wireless 1 combines exceptional ease of use with great sound quality. If you're ready to take the next step, XS Wireless 2 offers additional control, flexibility and ruggedness to withstand the toughest live conditions. It's time to raise your voice.



sennheiser.com/xs-wireless

SENNHEISER



LED Lighting Systems

Yorkville lighting systems are compact, sophisticated, easy to operate and will outperform larger, more expensive systems. The system consists of a pair of light bars with built in dimmers and a controller. Link the bars together with one of our dedicated controllers using standard XLR microphone cables and you have even more channels of lights available. DMX is included. Our iOS and Android App, via Bluetooth, controls up to four individual LP-LED4X and LP-LED2X fixtures. Made in Canada.

LP-C4 FOOTSWITCHABLE LIGHTING SYSTEM CONTROLLER

(361367) **\$399**



LP-C12 SOPHISTICATED LED LIGHTING SYSTEM CONTROLLER

(335269) **\$470**



LP-LED2X

- Two pods each with RGBW (Red, Green, Blue, White)
- 4x14 watt LEDs – 56 watts total per pod ■ DMX is included

(508222) **\$1099**



LP-LED4X FOUR POD HIGH PERFORMANCE LED LIGHTING SYSTEM

- Four pods each with RGBW (Red, Green, Blue, White)
- 4x 14 watt LEDs – 56 watts total per pod ■ DMX is included

(493506) **\$1625**

ORION EFFECTS LIGHTING

ORCONTROL 16 CHANNEL DMX CONTROLLER

- Controls 12 intelligent lights up to 16 channels
- 30 banks of 8 scenes (240 scenes total)
- Set up to 6 chases containing 240 scenes
- Assignable 16-bit Pan / Tilt joystick controller

(434355) **\$160**



ORCAN1 RGBW PAR CAN EFFECT

- Ultra slim flat RGBW PAR Can
- Multiple control modes
- Operates standalone or synced with multiple units
- DMX controllable
- Integrated microphone

(428240) **\$120**



ORCAN2 RGB PAR CAN EFFECT

- Ultra slim flat RGB PAR Can
- Multiple control modes
- Operates standalone or synced with multiple units
- DMX controllable
- Integrated microphone

(428241) **\$175**



ORFX100 STARBALL EFFECT

- Multi colour wide field LED effect
- Easy plug and play operation
- Integrated microphone

(431296) **\$47⁷⁵**



ORFF4 4 LITRE FOG FLUID

- Water based
- Clean long lasting fog
- Medium density

(370962) **\$29⁹⁹**



ORLASER103 TRI-SCANNER LASER

- Vivid standalone laser tunnel / scanner effect
- Hundreds of patterns, traces and effects
- Integrated microphone for sound active mode
- DMX controllable

(431328) **\$540**



ORFX106 MINI STARBALL EFFECT

- Mini Starball room effect
- Works in a standard light socket

(431310) **\$19⁹⁹**



MEGA-TRIPAR-PROFILE-PLUS

- Ultra-bright slim flat black Par with 5 x 4-Watt, 4-IN-1 Quad LEDs and Smooth RGB + UV Color Mixing
- Auto Run Mode, Sound Active Mode, RGB + UV Dimmer Mode, Static Color Mode & DMX Controlled
- 5 DMX Channel modes: 4, 5, 6, 9 or 10 Channel modes
- 40° beam angle



(444922) **\$139**

STINGER-STAR

- High Output 3 FX in 1: Moonflower, Strobe/Chase and Laser effect with 6 x 3W RGBW LED's + 8 x 1W RGB LED's + Red & Green Lasers
- Produces 63 Preset Color Combinations
- 2 DMX Channel Modes: 2 and 14 DMX Channels
- 6 Exciting built-in shows



(488516) **\$369**

VERTIGO-HEX-LED

- Classic ADJ Effect - Now with ADJ HEX LED technology for more colors and brighter output
- 2 x 12-watt "6-in-1" (RGBCAW) "Hex Color" LEDs that produce a variety of color effects (Red, Green, Blue, Cyan, Amber & White)
- 60 Sound activated reactions move to the sound of music



(415913) **\$149**

MYDMX-BUDDY

- Entry level DMX hardware dongle designed to work with myDMX 2.0 software
- 256 DMX channels (LIVE)
- 12 DMX channels (STAND ALONE)
- Extensive fixture profile library



(437473) **\$129**

MEGA-BAR-50RGB-RC

- 1.5 foot/5 meter ultra-bright, indoor LED Color Bar with 125, 10mm LEDs (24 Red, 54 Green, & 47 Blue LEDs)
- 7 DMX Channel modes
- 7 Operational modes
- 32 Built-in Color Macros



(331457) **\$169**

JELLYDOME

- 2-FX-IN-1 Moonflower dome with transparent case, 10W 4-in-1 RGBW Quad LED
- 34 sharp RGBW beams of light
- Produces 7 colors: Red, Blue, Green, Purple, Yellow, Cyan & White
- Beam angle: 138-degree
- 3 DMX Channels
- 3 Operational modes: Sound Active, Master/Slave or DMX-512



(331193) **\$309**

INNO-POCKET-SPOT

- Mini Moving Head with a bright 12-Watt LED source
- 7 Colors + white
- 7 fixed GOBOs + spot
- 3 Operational modes: DMX, Sound Active & Internal Show control modes
- Includes IR wireless remote
- 2 DMX Channel modes
- 13° beam angle



(415550) **\$439**

MINI-DEKKER-LZR

- DMX-512 LED effect that produces RGBW (red, green, blue & white) colored beams from 48 lenses
- Features 2 bright 10-watt RGBW Quad LED's
- 3 Operating Modes: Show Mode, Sound Active, & DMX Control
- 2 DMX Channel Modes: 2 Channel and 7 Channel



(504559) **\$199**

UV-LED-BAR20

- Bright, high output Ultraviolet Bar with 20x 1-Watt UV LEDs
- 4 Operational Modes: Sound Active, DMX-512, Master/Slave or Manual
- Beam angle: 10 degrees vertical x 40 degrees horizontal



(422630) **\$399**

FOG-FURY-JETT

- 700W professional DMX vertical Fog Machine with 12x 3-Watt LEDs
- High performance pump for optimum output
- Fog Output: 20,000 (cu.ft/min)
- 3 Operational modes: Manual, Remote Control, or DMX Controlled



(431784) **\$419**

By Michelle Fedorowich



Long & McQuade as an Invaluable Networking Tool

Whether you are a beginner musician purchasing your first instrument, or a well-established player in a particular field of expertise, you likely engaged in some form of networking to get you to where you are today.

If you are a first-time musician, perhaps you were influenced by a peer or famous musician, which inspired you to begin your own journey as a player or performer. Unsure of what to do as a next step, you may have asked a musician who you know where they purchased or rented their instrument. Maybe you are a player who is looking to collaborate with other musicians on a particular music project, but require an individual with a very specific skill set (bagpipe player, anyone?)

Regardless of your skill set or level of involvement within the music industry, one thing is inevitable if you are a musician in Canada: you have likely crossed paths with Long & McQuade Musical Instruments at one time or another.

As the largest music instrument retailer in Canada, in business for over 60 years with more than 70 stores across the country, there are over 1300 musicians on payroll, and another 1000 music teachers employed across the country. This is quite the impressive database of staff alone, to say nothing of the loyal customers who we have to thank for this success! Chances are, we know of at least ONE bagpipe player in your area for that traditional Scottish wedding you have always dreamed of.

The following is a list of suggestions of how you might effectively network through Long & McQuade.

Get connected with your local store.

There are numerous ways to do this, depending on your own comfort level and preference when connecting with others.

I have always preferred the in-person approach myself: shaking hands, and actually making eye contact when first meeting someone. Get to know the people that you see working in the particular area of the store that you identify with or would like to know more about. These are the front line individuals who are working hard to prepare sales and rentals for some of the smallest and largest names in the Canadian music industry. These are the people who will inevitably be asked for local recommendations for any variety of unfulfilled musical needs: teachers, performers, studio musicians and producers, recording spaces, composers, etc.

I personally know L&M colleagues here in Toronto who have collaborated with well-established artists such as Drake, Arcade Fire, Nelly Furtado, Lady Gaga, and many others. In addition to their incredible talents, these individuals would also tell you that landing these gigs was due in part because they were in the right place at the right time (shaking hands on the sales floor for example), when

musical inquiries were being made regarding upcoming projects and performances.

Become a Long & McQuade Insider.

By signing up (in store or via our website), you will be notified about upcoming local store events, such as clinics focused on particular aspects of musicianship, delivered by leading experts in the field. Best of all, these clinics are usually FREE!

It is here that you will have an opportunity to meet and ask questions of not only the professional musicians presenting these workshops, but also your peers and potential collaborators of future projects. Do you have a particular area of expertise that you would like to present on? Contact your local store manager to present a proposal, as we are always looking for new ideas.

Advertising and social media.

In today's world, these two go hand in hand. Long & McQuade has several social media outlets available to the community both locally and nationally, so like and follow us with any and all that you use regularly, to learn about what is happening in your area. Each L&M location will have its own methods of advertising, including poster boards inside the store, and even teacher binders with recommendations, at locations that do not have a lesson centre (the Bloor store band department has one of these). Connect with your local store's manager to find out how you can effectively advertise your services and skillset to the greater music community in an effective way.

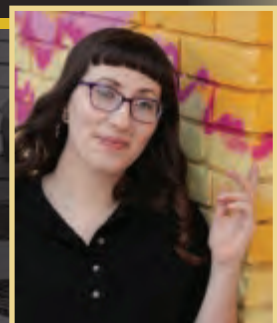
I will end with a personal example of how I have used many of the suggestions outlined in this article - my main inspiration for writing.

I have been working with the company since 2006, originally as a full-time keyboard sales and rental associate. It was here many years ago that I helped a particular customer purchase a piano for a friend of his. He also inquired if I knew any piano teachers in the area, as the birthday gift that he had in mind included a block of lessons. He was in luck, as I happen to be a piano teacher! At the conclusion of our lessons together, this friend informed me that the two of them were to be married!

A couple of years later, I was contacted by this customer who had read one of my articles in an earlier issue of the Long & McQuade Magazine, informing me that they were looking for a music teacher for their young child. I happen to specialize in early childhood education, and after returning from Thailand, registered this family in one of my music classes. I am happy to say that our music journey will continue in the fall.

None of this would have happened at all if I wasn't in the right place at the right time... and I have Long & McQuade to thank for this!

Michelle has been studying music since she was 3 years old. She has been an employee at Long & McQuade for 10 years, and currently works part-time at the Toronto store.



Pioneer DJ

CERWIN-VEGA!



HDJ-2000MK2-K
Professional DJ Headphones In Black

(434911) **\$489**



DDJ-SX2

4-Channel Controller for Serato DJ
and Dedicated Buttons for
Serato Flip

(424474) **\$1399**



DJM-250MK2

rekordbox dvs-Ready
2-Channel Mixer With
Pro-Grade Features and
Built-in Sound Card

(499526) **\$499**



PLX-500-K
PLX-500-W

Direct Drive Turntable Offering A
Versatile Vinyl Solution

(488024/5) **\$499**



DDJ-SB2

Entry Level Controller for
Serato DJ Intro

(446735) **\$349**

CDJ-2000NXS2

High-Performance Flagship Multiplayer

Pioneer DJ's flagship setup includes a 96kHz/24-bit sound card and added FLAC/Apple Lossless Audio (ALAC) support. Intuitive browsing and track selection with the high-res touch screen and Track Filter search. Multicoloured wave display, detailed rekordbox information and instant access to all the most popular features.

(454485) **\$3089**



CVE SERIES FAMILY

Ideal for small- to medium-sized venues where portability is paramount, or a lightweight, integrated audio solution is essential. The simplified yet effective control panel allows for quick, efficient setup—even by non-professionals—to match various acoustical environments.

CVE-10	10" with Bluetooth	(497057)	\$469
CVE-12	12" with Bluetooth	(497061)	\$569
CVE-15	15" with Bluetooth	(497062)	\$679
CVE-18S	18" Subwoofer with Bluetooth	(497063)	\$949

CVX SERIES FAMILY

With up to 1500 watts of clean power (2000 watts for subwoofers), wide dispersion, fully defined bass, and smooth highs, the CVX speakers deliver a big, clear sound that blankets an audience evenly. All this is wrapped in a surprisingly portable enclosure for a modern, professional appeal that can withstand years of use.

CVX-10	10" with Bluetooth	(497064)	\$949
CVX-15	15" with Bluetooth	(497065)	\$1099
CVX-18S	18" Subwoofer with Bluetooth	(497067)	\$1399
CVX-21S	21" Subwoofer with Bluetooth	(497068)	\$1849

CVXL SERIES FAMILY

The CVXL line of five powered speakers - single 12", 15" and dual 15" tops with single 18" and dual 18" subwoofers - power their way through medium to large venues. As a fully integrated solution, the 1500w Class D amplifier (2000w for subwoofers) runs cool and stays clean, even in the most demanding environments.

CVXL-112	12" with Bluetooth	(497069)	\$999
CVXL-115	15" with Bluetooth	(497070)	\$1199
CVXL-215	Dual 15" with Bluetooth	(497071)	\$1579
CVXL-118S	18" Powered Subwoofer with Bluetooth	(497072)	\$1749
CVXL-218S	Dual 18" Powered Subwoofer with Bluetooth	(497073)	\$2099



stanton

STR8-150 M2

- Skip proof straight tone arm
- Ultra-stable platter
- Industry leading torque motor – up to 4.5 KGF-cm
- Feedback resistant, durable construction
- Forward and Reverse switch
- Up to 50% pitch adjustment
- Free Deckadance 2 software included



(498528) **\$809**

ST-150M2

- Standard S-shaped tone-arm
- Ultra-stable platter
- Industry leading torque motor – up to 4.5 KGF-cm
- Feedback resistant, durable construction
- Reverse, up to 50% pitch adjustment
- Free Deckadance 2 software



(498526) **\$809**

T92M2USB

- Great tool for digitizing your classic vinyl collection
- New finishes and upgraded controls
- Built-in USB connectivity with Stanton custom app
- Key lock switch ■ Pitch-range of ±%12
- Free Deckadance 2 software



(498531) **\$439**

T62M2

- Direct-drive turntable
- Straight tone arm for superior tracking capability and to reduce skip
- Free Deckadance 2 software



(498529) **\$299**

DJPR0800

With deep bass response, crystal-clear high frequencies, high output, and stunning clarity, the DJ PRO 800 is the ideal solution for both pro DJs and discerning music lovers.

(497537) **\$79⁹⁹**

DJPR04000

With comfort that matches its sonic accuracy, the DJ Pro 4000 is perfect for long, demanding performances, where background noise reduction is crucial along with high output.

(497535) **\$139⁹⁹**

DJPR06000

Offers larger, over-ear cups equipped with 50 mm drivers with upgraded leather covered headband and anodized aluminum ear cup pieces, and state of the art super low latency wireless capability.

(497536) **\$399**

750-YK CARTRIDGE

Designed and optimized for all professional grade turntables. Consistently delivers sonic purity in all applications.

(497534) **\$109**

H4S-V2 HEADSHELL

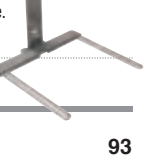
Includes 2 weights for better tracking.

(316364) **\$28⁹⁹**

UBERSTAND

Safely elevates your laptop above your work space.

(274338) **\$139⁹⁹**



where the music begins.

Hercules**DJCONTROL COMPACT**

A complete and portable DJ controller. Includes DJUCED 18 DJ Software. Compatible with all DJing software open to MIDI mapping.

\$109**INSTINCT S PARTY PACK**

A USB DJ controller with built-in soundcard and pressure-detecting jog wheels. Includes built-in sound card and DJUCED 18 software. Comes with USB LED party light.

\$129**INSTINCT P8 PARTY PACK**

USB DJ controller with built-in sound card, large pressure-detecting jog wheels, "AIR Control" and 8 velocity sensitive pads. Includes DJUCED 24 software and 8 multi-coloured wristbands.

\$189**\$269****P32DJ**

A unique, all-in-one controller at the crossroads of DJing and performance. Includes built-in soundcard and DJUCED 40 software. Compatible with all DJing software open to MIDI mapping.

\$329**DJCONTROL JOGVISION**

Performance DJ controller with in-jog displays and built-in soundcard. Includes Serato DJ Intro.

\$329**HDP DJM 40.1**

Versatile headphones for DJing and leisure use.

\$49**HDP LIGHT SHOW ADV**

DJ headphones with light in the white logo in both ear-cups pulsing to the beat of the music. Built-in battery rechargeable via USB.

\$129**reloop****MIXON-4**

- 4-channel high performance hybrid DJ controller
- Mix on anything – PC/MAC/Android/iOS
- Includes Serato DJ and algoriddim djay Pro

\$999**RP7000-MK2 / RP7000-MK2-SILVER**

- Super high torque direct drive DJ turntable
- Available in black and silver

\$699**RMX-90-DVS**

- High performance club mixer for Serato DJ
- On-board Serato sound card for native DVS control
- 12 Beat FX, channel filters, USB hub and MIDI support

\$1299**CONCORDE VIBE**

- Elliptical stylus with high output
- For club and studio

\$199**NEON**

- Powerful pad controller for Serato DJ
- 8 power modes can be accessed by up to 4 decks with only one Neon
- Flip mode allows you to record and play back on the fly
- Connect two Neon controllers via smart link function

\$159**PUSH 2**

An instrument that puts everything you need to make music in one place – at your fingertips. A powerful, expressive instrument that gives you hands-on control of an unlimited palette of sounds, without needing to look at a computer.

\$999**LIVE 9 STANDARD**

Create ideas, make changes without stopping, and capture everything as you work.

- 5 synths, 3 samplers, 390 drum kits, 4000 loops
- Over 3000 sounds including vintage synthesizers, acoustic instruments and combos of sampling, effects and synthesis

\$499**LIVE 9 SUITE**

The complete integrated studio.

\$799**VINYLS**

Control Vinyl for Serato Scratch Live Serato NoiseMap technology: a unique control tone for digital DJs!

- Unparalleled sensitivity
- Tightest and most authentic vinyl feel
- Lowest latency in the market

From \$45**ableton****serato****DENON DJ PRIME SERIES**

THE FUTURE OF PROFESSIONAL DJ PERFORMANCE

SC5000 PRIME

PROFESSIONAL DJ MEDIA PLAYER WITH 7" MULTI-TOUCH SCREEN

- 7-inch HD display with multi-touch gestures
- 24-bit/96kHz digital audio outputs
- Dual-layer playback with individual audio outputs
- 8 multi-function triggers for Cues, Loops, Slices and Rolls
- 8-inch rugged metal jog wheel with HD jog display
- Customizable RGB colour around the jog wheel
- (3) USB and (1) SD input for music playback
- Includes Engine Prime music management software

\$2399**X1800 PRIME**

PROFESSIONAL 4-CHANNEL DJ CLUB MIXER

- 4-channel digital mixer with (4) phono/line switchable channels
- BPM FX section with frequency-controlled band isolation
- Dual USB audio connections for software and audio devices
- Dedicated Sweep and BPM FX knobs
- Expressive EQ—choose Classic or Isolation modes

\$2399**VL12 PRIME**

PROFESSIONAL DIRECT-DRIVE DJ TURNTABLE WITH TRUE QUARTZ LOCK

- Isolated motor design for optimal signal-to-noise ratio
- Switchable low- and high-torque motor settings
- 2-speed operation 33 1/3 and 45 RPM (45 RPM adapter included)
- Innovative "easy grip/brake" chamfered platter redefines tactile DJ touch
- Isolation feet eliminate unwanted vibration and feedback

\$1149

Numark NS6

PREMIUM 4-CHANNEL DJ CONTROLLER

IN-WHEEL DISPLAYS
DUAL USB FOR DJ HANDOFF
CAPACITIVE KNOBS

(500538) **\$999**



INCLUDES
serato DJ



GMIXERBAG-1515
15" x 15" x 5.5" padded
mixer/equipment bag.
(442988) **\$55**



GU-EVA-2816-4
28" x 16" x 4" large controller
and equipment Eva case.
(456516) **\$129**



GM-04-WMIC-WP
Waterproof injection case with
foam inserts for 4 wireless
mics and accessories.
(484693) **\$229**



G-PRO-2U-19-RR
2 space, 19" deep roto molded
rack case.
(311091) **\$189**

GATOR frameworks

GFW-MIC-1201
■ 12" roundbase mic stand with deluxe
one-handed clutch
(447305) **\$79**

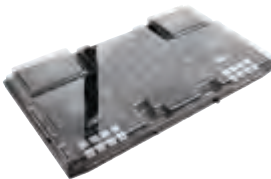
GFW-ID-SPKR-SET
Pair of ID series adjustable piston
driven lift assistance speaker stands.
Includes deluxe carrying bag.
(440532) **\$449**



DECKSAVER

DS-PC-APUSH2
Polycarbonate cover for Ableton Push2.
(478300) **\$89**

DS-PC-DDJSXRX
Polycarbonate cover for
Pioneer DDJ-SX2, DDJ-RX,
SX, SX2 and RX.
(418364) **\$99**



MEET THE NEW élite



EP12P - Powered
12-inch / 1200 watts
Loudspeaker

EP15P - Powered
15-inch / 1200 watts
Loudspeaker

ES15P - Powered
15-inch / 1800 watts
Subwoofer

ES18P - Powered
18-inch / 1800 watts
Subwoofer

In the 1980's, Yorkville Sound changed the face of high-powered portable speakers with the launch of the élite series. 30 years later, we're changing the rules again.

INTRODUCING
THE NEXT GENERATION
of élite LOUDSPEAKERS

YORKVILLE SOUND. MADE IN CANADA.



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STARTING OUT IN THE

Wonderful World of Recording

By Andrew Waite

One of the most unnerving things many musicians will experience is hearing the playback of their first recording. On the other hand, it can also be an essential part of your development as a musician and ultimately hugely satisfying.

Think back to the first time you heard your voice recorded and thought, "I don't sound like that!" only to discover later on that you do sound like that. Recording your music can be similarly disconcerting. You don't want to find this out while in the company of your band mates in a pay-by-the-hour studio situation. The solution is to set yourself up to record often as a regular part of your music making routine. Does that sound complicated? You'll need a computer, an interface and a bunch of intricate software, right? You may pose the question to yourself, "What am I getting into?!" The thought of undertaking a recording project can become extremely daunting, especially for those less interested in the latest computer technologies. Fear not though; there's great news ahead!

Handheld Recorders

It's actually never been easier to produce a great recording and stay within a modest budget. Handheld recording devices have been around since the emergence of the cassette tape, but today's recorders are much more sophisticated than those of days past. These devices are small enough to toss in a backpack or instrument bag, and very easy to operate. Today virtually all sound recording devices are digital, and even the most basic of these is capable of "better than CD" recording quality. See, for example, the **Zoom H1** (505044 | \$129⁹⁹).

Handheld recorders are generally self-contained and even come equipped with a pair of built-in stereo microphones. The mics are typically set in an XY pattern and capture an optimal stereo image from any source such as a guitar, guitar and voice or even a full band. These recorders usually have a feature called auto adjusted input gain, which sets the microphone sensitivity for you. The device will automatically compensate for loud volume to prevent distortion from ruining your recording. You will want to experiment with placement of the recorder, but aside from that all you have to do is press the record button and play.

More elaborate versions of these recorders, like the **Boss BR-80** (345383 | \$359⁹⁹), offer multi track recording. Multi tracking allows you to overdub on top of existing tracks you have recorded. Most of these units also include onboard effects such as reverb and delay which can be added to your tracks during and after recording. For the keen audio adventurer, the ability to plug external microphones into such a device opens up a whole new world of tonal options.

Most of these recorders have an onboard speaker for listening to playback aloud, as well as a headphone jack for private personal monitoring. An onboard USB port will allow you to connect the recorder to a computer if you'd like to import your files into an editing program, and most include a MicroSD card slot for expandable onboard storage. Selectable audio format is also quite common on handheld units, allowing the user to choose between recording in WAV and MP3 format. Recording in WAV format will present a more refined end result but use more memory, thus shortening the allowable time to be recorded. This style of

recorder is ideal for capturing an idea quickly, and can be especially useful for capturing that eureka moment when you've written something spontaneously. A portable digital recorder also makes it easy to record practice sessions, lessons, and live gigs.

The All-in-One Multi Track Recorder

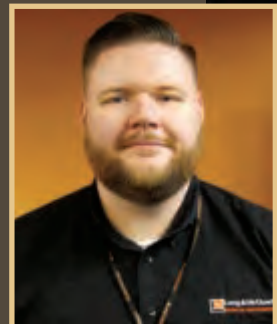
Perhaps you're someone who wants much of the power and versatility that computer-based systems offer, such as the ability to record larger numbers of tracks with studio quality effects, all without the need of a computer. If that's the case, then you'd probably be very pleased with the features of a standalone multi track recorder.

In 1979, Tascam introduced the 144 Portastudio: the first standalone multi track (4 tracks) recorder/mixer. The Portastudio sold for about \$1200 at the time (almost \$4000 in today's dollars!) and musicians were lining up to buy it. Today **Tascam's DP32 SD Portastudio** (sku 420551) offers 32 track playback, pro-quality sound, and a feature list that would fill this page all for \$799 (\$246 in 1979 dollars).

Today's standalone units are much more powerful than their ancestors, with amazing features that remain easy to use. Commonly, these devices are designed to record between 8 and 24 tracks. What this means is that the user could, if required, record up to 24 independent tracks per recording project. Getting into this territory allows for expansive instrumentation such as multiple vocal overdubs, or the ability to independently track several different components of a full drum kit if you desired to do so, including the possibility of infinite cowbell tracks! Each channel input usually has its own adjustable gain level, and most of these desktop recorders offer onboard selectable effects. These onboard effects can include anything from reverb and delay to compression, and allow the user to really add some flare and dynamics to recordings.

This may sound intimidating, but it's actually quite user friendly. In addition to effects such as reverb, delay and compression, many of today's multi track recorders include instrument-specific amp simulation and effects processing specifically for guitar and bass tracks. If you are plugging your instrument directly into one of the recording unit's input channels, this will allow you to apply a sound to that track that can simulate the tone of a legendary amp or effect. This is not only creatively inspiring, but also just plain fun. Much like the handheld devices mentioned earlier, these units feature headphone jacks for private monitoring, USB ports and MicroSD storage, as well as LED screens for easy navigation through the various onboard parameters.

The recording world is a beautiful journey of discovery, and one that's not reserved for just the pros. While this article highlights just a few of the possibilities for handheld and desktop digital recorders, a fuller selection can be seen at long-mcquade.com, or better yet drop into your local Long & McQuade store and have a look. If you're still not certain which option is best for you, several of these recorders are available for rent. So dust off those cowbells and let the recording begin!



Andrew Waite is the assistant manager at the Halifax Long & McQuade location. He has worked for Long & McQuade for 9 years. He has toured across Canada several times performing, and has a diploma in Entertainment/Artist Management.



20 SERIES MICROPHONES

Audio-Technica's stringent consistency, reliability and quality standards bring professional performance to this extremely affordable line of home/project studio microphones.

AT2005-USB (376329) **\$119**

■ Dynamic handheld mic with 2 outputs: digital 125.00 (USB) and analog (XLR)

AT2020 (212764) **\$139**

■ Cardioid condenser mic

AT2020-USB-PLUS (396235) **\$209**

■ Cardioid condenser USB output mic

AT2022 (349919) **\$349**

■ X/Y stereo mic

AT2035 (296109) **\$209**

■ Cardioid condenser, 80Hz high-pass filter and 10db pad

AT2041SP (245027) **\$239**

■ Studio Pack, includes AT2020 and AT2021

AT2050 (296110) **\$319**

■ Multi-pattern condenser mic



AT2005-USB

AT2020

AT2020-USB-PLUS

AT2022



AT2035

AT2041SP

AT2050

ATM350A MICROPHONE SYSTEMS

Six specially designed systems that provide discreet, rock-solid mounting solutions for a host of instruments, including woodwinds, strings, brass, percussion, drums and piano. Includes ATM350a microphone, AT8543 power module, AT8491U universal clip-on mount, AT8490 gooseneck, AT8468 violin mount (hook-and-loop fastener), protective carrying case.

ATM350U (505621) **\$395**

■ Cardioid condenser instrument mic with universal clip-on mounting system (5" gooseneck)

ATM350UL (505622) **\$399**

■ Cardioid condenser instrument mic with universal clip-on mounting system (9" gooseneck)

ATM350PL (505620) **\$469**

■ Cardioid condenser instrument mic with piano mounting system (9" gooseneck)

ATM350D (505619) **\$469**

■ Cardioid condenser instrument mic with drum mounting system (5" gooseneck)

ATM350W (505623) **\$469**

■ Cardioid condenser instrument mic with woodwind mounting system (5" gooseneck)

ATM350UCW (510393) **\$269**

■ Cardioid condenser clip-on instrument mic with universal mounting system



SYSTEM 10: STACK-MOUNT DIGITAL WIRELESS SYSTEMS

A digital high-fidelity wireless system designed to provide performing musicians and presenters with advanced 24-bit operation, easy setup and clear, natural sound quality. Operating in the 2.4 GHz range, far from TV and DTV interference, System 10 offers extremely easy operation and instantaneous channel selection. Up to eight channels may be used together without any frequency coordination problems or group selection issues. Featuring stackable, contemporary styling, System 10 is available in multiple system configurations, with handheld vocal microphone/transmitters and UniPak® body-pack transmitters designed for use with lavalier, headworn and instrument microphones as well as electric guitars. Each configuration includes the ATW-R1100 receiver and either a body-pack transmitter or handheld microphone/transmitter. The ATW-R1100 is a digital receiver offering volume control along with AF Peak and Pair indicator lights.

ATW-1101 Basic System (402902) **\$399**

ATW-1101-G Guitar System (402903) **\$429**

ATW1101-H Headworn Mic System (387840) **\$499**

ATW1101-H92-TH Low Profile Headworn Mic System (393976) **\$549**

ATW1101-L Lavalier Mic System (402904) **\$499**

ATW1102 Handheld Mic System (394539) **\$429**



E-SERIES IN-EAR MONITOR HEADPHONES

Audio-Technica brings the critically acclaimed sonic heritage of its M-Series headphones to three professional in-ear designs: ATH-E70, the flagship model, designed for musicians and audio pros who demand the absolute best; ATH-E50, ideal for on-the-road artists or producers, and ATH-E40, a versatile performer from the stage to the street.

ATH-E40 (456519) **\$149**

ATH-E50 (456520) **\$299**

ATH-E70 (456521) **\$599**



ATH-E40

ATH-E50

ATH-E70

M-SERIES HEADPHONES

Critically acclaimed M-Series professional monitor headphones deliver accurate audio and outstanding comfort.

ATH-M20X (412713) **\$69**

■ Closed-back dynamic monitor headphones

ATH-M30X (412712) **\$99**

■ Closed-back dynamic monitor headphones

ATH-M40X (412711) **\$149**

■ Closed-back dynamic monitor headphones

ATH-M50X (412708) **\$199**

■ Professional closed-back dynamic monitor headphones

ATH-M70X (435934) **\$399**

■ Professional monitor headphones

ATH-R70X (435935) **\$449**

■ Professional open-back reference headphones



ATH-M20X

ATH-M30X

ATH-M40X

ATH-M50X

ATH-M70X

ATH-M70X

40 SERIES HEADPHONES

Superior performance, dependability and sonic consistency make the 40 Series premium line of condenser microphones the first choice of countless award-winning producers, engineers, and musicians.

AT4033-CL (40890) **\$559**

■ Large diaphragm condenser mic

AT4040 (152175) **\$429**

■ Cardioid condenser mic

AT4041 (51982) **\$429**

■ Cardioid studio condenser mic

AT4041SP (283766) **\$699**

■ Studio Mic Pack includes 2 x AT4041

AT4047-SV (59363) **\$999**

■ Condenser Mic

AT4050 (044598) **\$999**

■ Multi-pattern condenser mic



AT4033-CL

AT4040

AT4041

AT4047-SV

AT4050

Recording Interfaces

AUDIOBOX96-USB 2x2 USB RECORDING SYSTEM

- 2 combo mic/instrument inputs ■ 2 combo XLR/¼" mic/instrument inputs
- Includes Studio One 3 Artist recording software

(510255) **\$180**



STUDIO 26 2x6 USB AUDIO INTERFACE

- Simultaneous I/O up to 2 inputs/4 outputs
- 2 mic/instrument/line inputs with XMAX-L mic preamps
- Includes Studio One 3 Artist Recording Software

(499555) **\$279**



STUDIO 68 6x8 USB AUDIO INTERFACE

- Simultaneous I/O up to 6 inputs/6 outputs (4x4 at 192 kHz)
- Direct monitoring ■ Road-rugged construction with all-metal chassis and metal knobs

(503816) **\$399**



QUANTUM 26x32 THUNDERBOLT™ 2 AUDIO INTERFACE/ STUDIO COMMAND CENTER

- 26x32 Thunderbolt 2 ultra-low-latency audio interface ■ PreSonus' fastest interface; record direct to DAW (no DSP)
- Tight integration with included Studio One® Artist DAW software (Mac/Windows) for multitrack music production and studio command features

(503815) **\$1399**



STUDIO 192 MOBILE 22x26 USB 3.0 AUDIO INTERFACE and STUDIO COMMAND CENTER

Delivers exceptional sonic fidelity, flexible connectivity, and professional monitoring and mixing controls in a compact desktop design. Whether you're a producer, audio engineer, independent band, sound designer, or all of the above, your Studio 192 Mobile was built for you to create.

(482399) **\$879**



STUDIO192 26x32 USB 3.0 AUDIO INTERFACE and STUDIO COMMAND CENTER

The first USB 3.0 audio interface to deliver exceptional sonic fidelity and flexible connectivity in addition to professional monitoring and mixing controls.

- Simultaneously stream up to 26 inputs and 32 outputs at 48kHz – or 8x14 at 192 kHz
- StudioLive™ Fat Channel processing on every analog input with ZERO LATENCY monitoring
- Remote control your XMAX™ preamps and create zero latency monitor mixes right from the included Studio One Artist DAW

(441893) **\$1279**



Studio Tools

FADERPORT-8 8-CHANNEL MIX PRODUCTION CONTROLLER

- 8 touch-sensitive, 100 mm long-throw, motorized faders ■ 8 high-definition Scribble Strip displays
- USB 2.0 connectivity ■ Complete recording-transport controls: Play, Stop, Fast Forward, Rewind, Record, Loop

(490186) **\$699**



MONITOR STATION V2 DESKTOP MONITOR CONTROLLER with INPUT / OUTPUT ROUTING

- 4 headphone outs with individual levels ■ 3 individual main source (ST1, ST2, Aux) select switches
- 3 individual speaker select switches ■ Aux-S/PDIF select switch
- Cue section with source select (ST1, ST2, Aux) and output-level control ■ Aux input level control
- Main mute, mono, and dim switches with variable dim attenuation

(420794) **\$439**



Music Production Software

STUDIO ONE 3 SOFTWARE

Studio One 3 introduces innovative songwriting and production tools, inspiring new ways to craft unique and evocative sounds, iPad control, and a re-engineered console for more accurate and intuitive mixing. Its stunning new interface adds dual-platform multi-touch support, and is optimized for high-resolution displays.

- New Arranger track with unlimited scratch pads ■ New note FX including Arpeggiator, Chord and Repeater
- New virtual instruments (Presence XT and Mai Tai) with over 15 GB of content
- Powerful multi instrument and extended FX chains with parallel processing

STUDIO ONE 3 ARTIST (442701) **\$99** **STUDIO ONE 3 PROFESSIONAL** (442703) **\$399**

DAW software with unlimited tracks, 32-bit processing, and plug-in suite – Mac/PC AU, VST. DAW software with unlimited tracks, 64-bit processing, plug-in suite – Mac/PC AU, VST.



NOTION-6 MUSIC NOTATION SOFTWARE – DOWNLOAD

Bring musical inspirations to life with the blazingly fast and intuitive Notion™ 6. Compose when and how you want and even enter music with your own handwriting. Take projects to the next level with deep integration with Studio One®.

(504468) **\$179**

Studio Monitors and Subwoofers

ERIS SERIES

Eris speakers are real studio monitors, delivering a very accurate response with a tight bass and very clear upper end.

- Balanced XLR, balanced ¼" TRS, and unbalanced RCA line-level inputs
- Front-ported enclosures made of vinyl-laminated, medium-density fiberboard
- 3 EQ controls in its Acoustic Tuning section: High, Mid, and Low Cutoff

ERIS 4.5

- 4.5" Kevlar low frequency transducer ■ 50w class AB amplification (25w/side)
- 1" 25mm ultra low mass silk dome high frequency transducer
- 100 dB maximum continuous SPL

(419204) **\$269/pair**



ERIS E5

- 5.25" Kevlar low-frequency driver, mated with a 45w, Class AB amplifier
- 1" 25 mm silk-dome tweeter powered by a 35w, Class AB amplifier
- 02 dB SPL, peak ■ Frequency response is rated at 53 Hz to 22 kHz

(396347) **\$398/pair**



ERIS E44

- Dual 4.5" active MTM studio monitors

(487488) **\$698/pair**

ERIS E66

- Dual 6.5" active MTM studio monitors

(453239) **\$998/pair**



TEMBLOR T8

- 8" active studio subwoofer

(451593) **\$459**

TEMBLOR T10

- 10" active studio subwoofer

(426837) **\$529**

R SERIES

The R Series studio monitors feature custom Air Motion Transformer (AMT) tweeters that provide a wide soundstage and amazing transient response. The transparent and highly accurate sound make them ideal for use in both commercial and home recording studios as well as broadcast and post-production environments.

R65

- 6.5" AMT studio monitors

(483270) **\$1158/pair**

R80

- 8" AMT studio monitors

(483269) **\$1398/pair**



StudioLive Mixers

STUDIOLIVE SERIES III DIGITAL MIXERS

This third-generation StudioLive sound is better than ever, including all-new Fat Channel processing, re-engineered from the ground up, and vintage-style EQs and compressors. Add built-in AVB networking, onboard multitrack Capture™ recording to SD Card, and a complete suite of software, and you have a mixing and recording powerhouse that's equally formidable in live and studio applications.

STUDIOLIVE-32-MK3

- 40-input digital console/recorder with motorized faders

(491743) **\$3999**

STUDIOLIVE-24-MK3

- 32-input digital console/recorder with motorized faders

(503088) **\$3399**

STUDIOLIVE-16-MK3

- 24-input digital console/recorder with motorized faders

(496049) **\$2799**



STUDIOLIVE CS18AI

Built from the award winning legacy of StudioLive AI mixers, the CS18AI is a compact, intuitive mixing solution for the StudioLive RM16AI and RM32AI rack mount digital mixers and Studio One® digital audio workstation.

- 18 100mm, touch-sensitive motorized faders: 16 Channel, 1 Flex, 1 Master
- Control of up to 64 channels on StudioLive RM AI mix systems
- Navigate using traditional layers or with intuitive PreSonus UC Surface™ Filter DCA groups
- Built-in 4x2 AVB audio interface with 2 XMAX™ preamps, 2 balanced TRS line inputs, 2 XLR and stereo headphone output
- Connect via a simple Ethernet cable eliminating the need for cumbersome analog or digital snakes and stage boxes
- Take advantage of Studio One 3 control surface functionality

(441894) **\$1799**



PMO.3

The PMO.3, inheriting the familiar cosmetic design of the bestselling PM-Series, is ideal for space-limited desktop home studio, PC audio and MP3 reproduction.

- Newly designed 3" fiberglass cone woofer and 3/4" silk dome tweeter drivers
- Compact, with highly efficient built-in digital amplifier of 15w each channel
- Includes 2x inputs; RCA (L,R) and stereo mini
- Professional quality matte finished front baffle with a choice of 3 colours: black, gray and white

\$179/pair



PMO.4C-BLK

Active speakers with high efficiency, high-quality sound. You can enjoy music in various situations such as DTM, DJ, listening to PC audio, watching TV and listening to portable audio players.

- 2 way configuration of woofer (low range) and tweeter (high range)
- Uses a rolled rubber edge for 100 mm-diameter glass fiber woofer diaphragm, which realizes clear and powerful sound
- 19mm-diameter dome tweeter generates rich, natural sound at high frequencies
- Compact, rear bass reflector type wooden enclosure realizes natural, deep bass sound

\$249/pair



RME

INTELLIGENT AUDIO SOLUTIONS



FIREFACE 802

The perfect cornerstone for your studio.

- An impressive 30-in/30-out hybrid audio interface with high-speed USB and FireWire connectivity
- 12 analog inputs include TRS line jacks and 4 combination DI/XLR mic preamps based on the acclaimed OctaMic II
- RME's top-shelf converters with active jitter control deliver extreme clarity and superb stereo imaging
- Optical and XLR digital I/O support up to 18 channels including ADAT, SMUX, and AES/EBU protocols
- DSP-driven mixer offers latency-free monitoring with EQ, dynamics, reverb, and delay
- Setup mixes and complex routing from your computer or iPad
- RME's Advanced Remote Control (not included) offers full monitor control and custom commands to enhance your workflow

\$2799



FIREFACE UFX

A no-compromise USB/FireWire interface.

- 30 input and 30 output channels ■ Digitally controlled preamps
- A range of I/O options ■ Built-in effects ■ Onboard word clock
- TotalMix FX DSP mixer and signal router maximizes capability and improves workflow
- Can be configured for standalone use as a preamp, monitor mixer, AD/DA converter, and more
- Includes 12 analog I/O channels plus ADAT, AES/EBU, MIDI, and S/PDIF I/O

\$2499

FIREFACE UCX

An ultra-versatile hybrid interface that gives you

many of the hit features found in the famous Fireface UFX model, including its TotalMix FX DSP engine (complete with a host of effects), all packed into a compact interface.

- Includes ultra-high-end converters plus tons of I/O, including a pair of phenomenal mic pres, ADAT optical, S/PDIF, and more
- Features FireWire 400 and USB (including USB 3.0) connectivity
- Connects to your iPad via the Camera Connection Kit (not included)

\$2199

BABYFACE PRO

Loads of power in a compact desktop unit!

- USB 3.0 audio interface with support for up to 196 MADI input channels and 198 MADI output channels
- PCI Express port for connecting to RME external PCIe cards
- Comprehensive I/O including 2 mic/line inputs, 4 analog outs, AES/EBU and MIDI
- TotalMix FX mixing software for unlimited routing of inputs and outputs, and up to 99 fully independent stereo submixes
- Full functionality in standalone mode, with remote control capability
- Can be used as a MADI optical/coax format converter or signal repeater
- Includes DIGICheck, an audio measurement, analysis and test tool

\$999

ADI-2-PRO

RME's anniversary reference AD/DA converter is a host of devices all in one unit, with a simple and mostly automated way of using it right out of the box.

- High-end AD/DA converter in professional studio quality
- Double headphone amplifier in true high-end quality
- USB DAC like no other - the most versatile and capable one
- High-end AD/DA frontend and headphone amp for iPad / iPhone
- Multi-format converter (AES, SPDIF, ADAT) with monitoring function
- DSD record and playback solution
- AD/DA frontend for audio measurement at up to 768 kHz sample rate

\$2699

ARC-USB

A wired, USB 1.1 advanced remote control that provides direct access to the most-frequently used actions and commands in TotalMix FX.

- Compatible with all RME devices supported by TotalMix FX, via Windows or Mac
- Can also be connected directly to a Fireface UFX+ or Fireface UFX II, when operating these interfaces in standalone mode

\$279

DIGIFACE-USB

This compact, portable and lightweight audio interface transfers digital audio data in SPDIF and ADAT format to Windows and Mac computers.

- 66 channels: 32 in/34 out ■ 4x ADAT/SPDIF input
- 4x ADAT/SPDIF output ■ 1x Phones TRS stereo output
- TotalMix ■ No external power supply required

\$699



MAC/PC COMPATIBLE



SCARLETT SERIES PRECISION AUDIO INTERFACES

The second generation Scarlett range is full of upgrades. New super-low latency will bring confidence to your performance, letting you record and monitor with software effects in real time.

New metal volume controls and a sleeker red metal chassis underscore its improved industrial design, built to go anywhere. Scarlett USB audio interfaces also now operate at sample rates up to 192kHz, and the input channels have evolved too.

The latest Scarlett mic preamp features a more even gain structure, so you can accurately set your levels, and the instrument input has also been redesigned so it can handle seriously hot pickups for recording electric guitar.

NOW INCLUDES PRO TOOLS!



SCARLETT SOLO MK2

2in/2out USB recording interface with ring LED signal indicators and direct monitor function for zero latency tracking.

\$149

SCARLETT 2i2 MK2

2in/2out USB recording interface with ring LED signal indicators and direct monitor function for zero latency tracking.

\$209

SCARLETT 2i4 MK2

2in/4out USB audio interface that adds MIDI in/out, 4 RCA outputs, and analog input pads.

\$289

SCARLETT 6i6 MK2

6in/6out audio interface with 2 Focusrite mic preamps. Adds SPDIF I/O and supports standalone operation.

\$359

SCARLETT 18i8 MK2

18in/8out audio interface with 4 Focusrite mic preamps. Adds additional phones, monitor out and ADAT input.

\$499

SCARLETT 18i20 MK2

18in/20 out audio interface with 8 Focusrite mic preamps. Adds ADAT I/O and is rackmountable.

\$699

SCARLETT-OCTOPRE

8-channel mic preamp with ADAT connectivity.

\$549

SCARLETT-OCTOPRE-DYNAMIC

8 channel mic pre with A-D/D-A conversion and analog compression.

\$799

ITRACK-ONE-PRE

Capture high resolution audio from a mic or guitar directly onto your iPhone or iPad, wherever and whenever you want.

- Generate phantom power from iOS devices to use professional condenser microphones without needing external power while experiencing the sound quality of a world famous Focusrite microphone preamp on iOS
- Capture your guitar tone without any clipping or unwanted distortion, even with exceptionally hot pickups
- Record directly into Garageband, Auria, Cubasis and your other favourite music making apps - then share your recordings, or listen back to improve
- Use the unique illuminated gain halo to quickly find and set the perfect recording level
- Compact and tough enough to take anywhere

\$225

ITRACK SOLO

2in/2out bus-powered audio interface for iPad, PC and Mac featuring a Focusrite mic preamp and instrument input.

- Great solution for recording your instruments and vocals using an iPad
- Record directly from electric and bass guitars

\$159



CLARETT SERIES AUDIO INTERFACES

With Focusrite precision 24-bit digital conversion with up to 119dB dynamic range and 192kHz sampling - ideal for hi-res audio. Thanks to its low latency design and the inbuilt speed of the Thunderbolt interface, Clarett offers just 1.67ms round-trip latency. New Clarett preamps model the classic ISA design. In addition to the hardware, each Clarett includes Focusrite Control, Softube's world-class Time and Tone Bundle, Red 2 and Red 3 AAX, AU and VST Plug-in Suite, which accurately models Focusrite's classic Red range equalizer and compressor hardware.

CLARETT 2PRE

10 x 4 Thunderbolt interface

\$699

CLARETT 4PRE

18 x 8 Thunderbolt interface

\$799

CLARETT 8PRE

18 x 20 Thunderbolt interface with 8 Clarett mic preamps

\$1099

CLARETT 8PREX

26 x 28 Thunderbolt interface with 8 Clarett mic preamps and extended I/O, 24/192 conversion, offering up to 119dB real-world dynamic range in a 2U rack-mount unit

\$1399

CLARETT-OCTOPRE

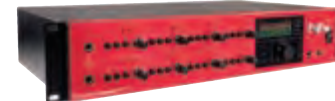
8 channel mic pre and AD/DA converter

\$959

RED 4 PRE

58 In / 64 Out Thunderbolt™ 2 and Pro Tools | HD™ compatible audio interface, with Dante network audio connectivity and "Air" enabled Red Evolution mic preamps.

\$3299



DR-701D PORTABLE AUDIO SYSTEM

TASCAM's flagship recorder for single-shooter video production

- Record 4 channels + stereo mix
- Dual built-in omnidirectional mics
- 4 XLR/TRS inputs with phantom power
- 3.5mm camera in/out
- Stereo 3.5mm in for stereo mic
- BNC in for sync to SMPTE
- HDMI in supports start/stop from DSLR
- Records up to 24-Bit/192kHz
- Mount to DSLR or tripod

(483166) **\$699**



DR-05 PORTABLE HANDHELD RECORDER

Premium recording quality in the palm of your hand!

- Up to 96kHz/24-bit Broadcast WAV film recording for better than CD quality to capture every detail
- Record WAV or MP3 files to the included 2GB microSD card, or expand with your own microSD and SDHC media

(345189) **\$139**



DR-40 HANDHELD 4-TRACK RECORDER

The DR-40's 4-track recording mode gives you several options to record, indicated by LEDs on the front of the unit.

- Record up to 4 channels of 96kHz/24-bit audio
- Mono and stereo recording is also available
- Recording formats include MP3 (from 32 to 320kbps), WAV and Broadcast WAV formats

(355584) **\$249**



DR-60D MKII RECORDER for DSLR FILMMAKERS

The next generation of 4-track solid-state recording, based on TASCAM's decades of recording innovation.

- Upgraded HDDA mic preamps provide up to 64dB of gain
- Up to 4 channels at a time can be recorded to the internal SD card, at up to 96kHz/24-bit WAV file resolution
- Two mic inputs use XLR connectors with 48V phantom power; the other two use an 1/8" stereo connector

(477794) **\$279**



DP-24SD 24-TRACK DIGITAL WORKSTATION

Allows 8 tracks of simultaneous recording.

- Set of 12 encoders control EQ, effects sends, and panning
- 10 built-in effects processors available during mixing
- 8 XLR mic/line inputs each provide phantom power for condenser mics, switchable in banks of 4

(447922) **\$699**



DP-008EX COMPACT 8-TRACK DIGITAL MULTITRACK RECORDER

- Built-in stereo condenser microphone and 2 XLR MIC/LINE inputs
- Input and master effects
- 2GB SD card included and USB 2.0 connection to computer

(401189) **\$389**



AUDIO INTERFACES

- Includes 2 DAW applications to choose from – Cakewalk SONAR X3 LE and Ableton Live Lite 9
- Ultra-HDDA mic/line preamps provide up to 57dB of gain
- Class-compliant drivers for plug-and-play operation on Mac OSX and iOS devices, and a simple driver adds ASIO compatibility for Windows

US-2x2 2-IN/2-OUT AUDIO/MIDI INTERFACE

(435908) **\$199**



US-4x4 4-IN/4-OUT AUDIO/MIDI INTERFACE

(435911) **\$289**



US-16x08 16-INPUT AUDIO INTERFACE

- Built in DSP mixer
- 4-band EQ and compression

(437150) **\$399**



iLOUD MICRO MONITORS

The smallest footprint of any reference quality studio monitor system.

- Advanced digital control with 56-bit DSP
- Powerful Class D bi-amplification system (50W RMS)
- Wired connection with 1/8" stereo mini-jack and RCA inputs for recording, mixing and mastering
- High-rigidity custom composite material woofer plus large flare bass reflex port produces "best in class" bass response down to 55Hz

(456665) **\$349⁹⁹/pair**



iRIG PRO DUO

Truly mobile dual input audio interface for iPhone, iPad, Android, Mac and PC.

- Dual identical XLR/TRS combo input jacks
- Individual input gain controls
- 48V phantom power
- 1/8" 3.5mm headphone out with level control
- Dual 1/4" switchable TRS balanced outs
- Includes Lightning, OTG and USB cables (optional 30-pin cable can be used for older iOS devices)

(445942) **\$249⁹⁹**



iRIG 2

The most popular guitar interface of all time just got better.

- 1/4" instrument input for use with guitar, bass and other line instruments
- 1/4" amplifier output for use with an external amplifier without an adaptor
- Selectable dual-mode switch: FX and THRU
- 1/8" headphone output
- Input gain thumbwheel for easy signal control

(435644) **\$49⁹⁹**



iRIG PRO I/O

High definition 24-bit/96kHz audio plus MIDI interface for iPhone, iPad, Mac, PC and Android devices.

- Neutrik™ combo input for guitar, microphone or other instruments with a professional quality preamp, phantom power and gain control
- iPhone 7 ready with integrated headphone output with volume control
- Detachable Lightning and USB cables (MFI certified)
- Comes with full version software and apps

(499024) **\$179⁹⁹**

CHECK OUT THE NEXT GENERATION OF THE POCKET-SIZED MOBILE STUDIO by visiting long-mcquade.com/82732 and clicking on the Media tab.

iRIG ACOUSTIC STAGE

The new hi-tech solution for accurately reproducing the full sound of acoustic guitars and other instruments with studio-quality sound live on stage and in the studio.

- Advanced MEMS microphone clips on to sound hole
- Preamp/DSP unit
- 6 tone presets
- 1/4" AUX input with volume for piezo, magnetic pickups or other onboard electronics
- 1/4" output with level control for amplifier or PA system
- USB audio out
- Cancel feedback with multiple frequency feedback cancelling

(496790) **\$129⁹⁹**



iRIG HD 2

96kHz pro sound. Stage-ready features. Rock it everywhere on your iPhone, iPad or Mac/PC.

- High-quality instrument-level 1/4" Hi-Z input jack
- Preamp input gain control
- 1/4" amp out jack with switchable output "FX" and "Thru"
- High-quality 24-bit A/D conversion
- Detachable cables for Lightning and USB included
- Powered by the iOS device or USB

(486873) **\$129⁹⁹**



iKLIP XPAND

Universal expandable microphone stand mount for all tablets and iPad models and generations.

- Expandable arms can hold all popular tablets sized 7" to 12.9"
- Ball joint global positioning system provides easy adjustable viewing angle and free rotation between portrait and landscape orientations
- Adjustable mic stand clamp can be mounted on a vertical pole or horizontal boom with a diameter of up to 1.2" (30mm)
- Two sure-grip rubber gripping points and rubber padded base that support the tablet securely without scratching or marring its surface

(419611) **\$59⁹⁹**



iRIG KEYS 37 USB

An affordable, ultra-portable MIDI keyboard controller for Mac and PC that lets you practice, perform and record with your favourite software anytime and everywhere.

- 37 velocity-sensitive mini-keys (3 full octaves range plus 1 note)
- Modulation and pitch bend wheels
- Octave/Program Up/Down back-lit, soft-touch buttons
- Input for an optional sustain or expression pedal
- Volume/Data knob (assignable)
- Comes with free Mac/PC software: SampleTank 3 SE (download from IK User Area)
- Comes with free Mac/PC virtual instrument collections for SampleTank 3: The Grid plus 5 collections from Beats and Elektronika series (choose and download from IK User Area)
- Includes USB cable for Mac/PC

(448388) **\$99⁹⁹**



M-AUDIO

THE RETURN OF A **STUDIO ICON**



BX5^{D3}
(508526) **\$199/ea**

BX8^{D3}
(508527) **\$329/ea**



YSM SERIES

Ideally suited for small studio/control room and fixed installation applications, Yorkville studio monitors deliver tight, punchy bass with superior clarity and imaging.

- Compatible with virtually any source
- Widely variable input trim control for the balanced XLR / ¼-inch combi-jack input capable of handling level from everything from computer soundcard and mixer outputs
- Four position high and low frequency trim controls (at -2, -1, 0 and +1.5dB) on the YSM6 and YSM8 allow user adjustable EQ contour to compensate for speaker placement in less than perfect listening spaces. (YSM5 offers High Frequency Trim Control only.)
- Contoured MDF baffle housing the high quality custom soft dome tweeters and low frequency woofers are designed to minimize reflections, improving phase response and providing a wider 'sweet spot' in the listening position
- Front facing ports solve the issues of bass coupling with back walls and corners, which generally create false low frequency information in your mix

YSM5 45w Compact Monitor with 5" Woofer (333738) **\$380/pair**

YSM6 55w Compact Monitor with 6.5" Woofer (333739) **\$510/pair**

YSM8 90w Compact Monitor with 8" Woofer (333740) **\$570/pair**

YORKVILLE MONITOR PLATFORMS

Improve the performance of your studio monitors in any listening space.

- Engineered with a 6mm solid steel deck to provide a secure and stable platform
- High density polyurethane foam insulation to isolate the monitors and reduce resonant vibration of the speaker shelf
- Non-slip surface holds monitor securely while minimizing acoustic rebound and limits energy losses in your monitoring system

SKS-MP1 STABILIZING / ISOLATION PLATFORM for NEARFIELD MONITORS (YSM6 & YSM8)

- 10.6" x 13" (26.9 x 33cm) ■ Supports monitors up to 45lb (20.4kg)

(369136) **\$61⁹⁹/each**

SKS-MP2 STABILIZING / ISOLATION PLATFORM for COMPACT MONITORS (YSM5)

- 7.5" x 9" (19.1 x 22.9cm) ■ Supports monitors up to 30lb (13.6kg)

(365923) **\$41⁹⁹/each**

SKS-41MP with INTEGRATED STABILIZING PLATFORM

- Stable, three-point triangle base ■ Adjustable leveling spikes
- Fully adjustable nylon clutch with safety pin
- High-density polyurethane foam insulation reduces resonant vibration

(420227) **\$110/each**

SD-01 STUDIO DESK

Full sized deluxe studio desk with integrated racks.

- Large 70x30" main desk work surface ■ 50x15" monitor bridge
- 30x16" sliding keyboard shelf ■ Two integrated 4-space 19" racks
- Birch laminate MDF work surfaces ■ Durable steel frame construction

(306667) **\$485**

SD-02 COMPACT STUDIO DESK

Perfect for smaller spaces.

- Large 46x21" main desk work surface ■ 45x15" monitor bridge
- 24x16" sliding keyboard shelf ■ Integrated 4-space 19" racks
- Storage shelf for CDs, DVDs and manuals ■ Birch laminate MDF work surfaces
- Durable steel frame construction

(306668) **\$299**

SDR SIDE RACK

A great accessory side rack for the SD-01 and SD-02 desks.

- 12-space 19" rack unit
- 29" x 29" work surface

(307939) **\$170**

SDW MONITOR WINGS

Attaches to the SD-01 and SD-02 desks.

- Height adjustable
- Fits SD-01 and SD-02

(306669) **\$48⁹⁹/pair**

SPEAKER STANDS

Designed for maximum stability and safety, with all metal construction, heavy duty collars, security pins, extra wide bases and rubberized non-slip feet.

SKS-09BP1

- 2x speaker stands with carry bag

(226761) **Special \$139⁹⁹** (Reg. \$180)

SKS-11B

- Tripod adjustable stand with aluminum legs

(20694) **\$82⁹⁵**

SKS-50T

- Tripod adjustable stand - all metal

(200061) **\$170**

SKS-31B

- Crank-up tripod adjustable stand

(100449) **\$150**

SKS-21B

- XL adjustable tripod stand

(36493) **\$120**

SKS-25B

- LED and laser effect lighting stand

(394638) **\$94⁹⁹**

MIC STANDS

Ultra rugged and built for stage and studio. Wide stable tripod bases, heavy duty clutches for maximum reliability.

MS-657B

- Deluxe heavy duty professional non-telescoping mic stand (black)

(322761) **\$83⁹⁹**

MS-206

- Heavy duty non-telescoping mic stand (chrome)

(320836) **Special \$49⁹⁹** (Reg. \$69⁹⁹)

MS-206B

- Heavy duty non-telescoping mic stand (black)

(320678) **Special \$39⁹⁹** (Reg. \$59)

MS-608

- Compact telescoping drum / amp mic stand (chrome)

(320810) **Special \$59⁹⁹** (Reg. \$79⁹⁹)

MS-608B

- Compact telescoping drum / amp mic stand (black)

(320811) **Special \$45** (Reg. \$62⁹⁹)

IPAD / TABLET MIC STAND MOUNTS

- Attaches safely to any mic stand
- Holds tablet at any angle in horizontal or vertical orientation
- Heavy duty spring loaded claw mechanism to secure tablet
- Innovative single knob assembly for easy set-up does not obstruct USB, headphone or power ports on most tablets

MS-PS1

- Generation 1 iPad / Galaxy-Type tablet mount

(381838) **\$42⁹⁹**

MS-PS2

- iPad Mini tablet mount

(421236) **\$42⁹⁹**

MS-PS3

- iPad Air / iPad Air 2 mount

(447484) **\$42⁹⁹**

SHOCKMOUNTS

A rugged and reliable mounting solution with styles available for virtually any mic. All metal threaded stand adaptors, strong elastics and solid clips ensure that your mics are held firmly in place through any session.

IMC-3/S

- Cradle shock mount for medium and large barrel side address mics

(34025/223768) **\$19⁹⁹**

IMC-9

- Cradle shock mount for pencil condensers

(189427) **\$19⁹⁹**

IMC-10

- Deluxe studio shock mount for medium and large barrel side address mics

(283052) **\$24⁹⁹**

IMC-90

- Ultra compact shock mount for pencil condensers

(357037) **\$13⁹⁹**

POP FILTERS

MWS-55

- 5" metal studio pop filter

(229681) **\$21⁹⁹**

MWS-56DLX

- 6" deluxe studio pop filter

(191671) **\$21⁹⁹**

MWS-206DLX

- 6" dual deluxe studio pop filter

(313158) **\$24⁹⁹**

M-WS

- ART deluxe all metal sonically transparent pop filter

(316660) **\$39⁹⁹**

STUDIO ONE PREMIUM AUDIO CABLES

Designed to deliver unmatched reliability, clarity and tone. High quality amphenol connectors with the patented 'Jaws' internal strain relief system ensure the cable ends will not fail even during the most enthusiastic of live performances.

The cable itself uses 4-core annealed copper center conductors, twisted with woven filler to prevent stretching so cable retains maximum balancing. A rugged ultra-flexible PVC cable jacket for extra durability and a pure oxygen-free copper braided shielding deliver maximum EMI and RFI rejection. Gold amphenol connectors ensure maximum conductivity without corrosion.

QUAD-CORE PVC JACKET PREMIUM MIC CABLE

MC-5S1 - 5' (323460) **\$36⁹⁹**

MC-15S1 - 15' (305041) **\$53⁹⁹**

MC-25S1 - 25' (235302) **\$62⁹⁹**

QUAD-CORE PVC JACKET PREMIUM TRS-XLR/CABLE

PC-6XPSS1 - 6' (323457) **\$36⁹⁹**

PC-15XPSS1 - 15' (323467) **\$44⁹⁹**

PC-25XPSS1 - 25' (323463) **\$49⁹⁹**

QUAD-CORE PVC JACKET PREMIUM TRS-XLR/M CABLE

PC-6XPMSS1 - 6' (323456) **\$38⁹⁹**

PC-15XPMSS1 - 15' (323466) **\$48⁹⁹**

PC-25XPMSS1 - 25' (323462) **\$55⁵⁰**



LYD STUDIO MONITORS

Handcrafted in Denmark and designed for critical nearfield listening, these are some of the most precise studio monitors on the market today. Three new DSP functions include Bass Extension for improved low frequency control, Position Tuning Presets to adjust for speaker position in a room, and Sound Balance to influence the overall tone. Perfect for any home, project or professional studio.

LYD-5/B	100w 5" Powered Monitor	(480367/506279)	\$1518/pair
LYD-7/B	100w 7" Powered Monitor	(480368/506280)	\$1678/pair
LYD-8/B	130w 8" Powered Monitor	(480369/509956)	\$1978/pair

LYD-48/B 180w 3-WAY POWERED MONITOR

LEFT	(496714/6)	\$1499/each
RIGHT	(496715/508273)	\$1499/each

CHECK OUT THIS INTRODUCTION TO THE LYD STUDIO MONITOR LINE by visiting long-mcquade.com/70195 and clicking on the Media tab.



BM CLASSIC SERIES

BM Classic monitors cover every aspect of sound engineering and reproduction, including music and speech monitoring and mixing, radio station, OB vehicles, edit suites, post production, recording studios and playback rooms. Their size and performance also suit surround systems. Available in Left (BM15A/LEFT) and Right facing (BM15A/RIGHT) versions.

BM5 MKIII	100w 7" Powered Monitor	(418213)	\$1258/pair
BM6A	200w 7" Powered Monitor	(144569)	\$2698/pair
BM15A	300w 10" Powered Monitor	(453284/3)	\$3898/pair



STUDIO SUBWOOFERS

Made to match LYD and BM series monitors, Dynaudio subwoofers will fit everything from smaller setups to larger rooms. Made in Denmark with handcrafted drivers for maximum performance.

BM9SMKII	200w 10" Powered Studio Subwoofer	(418218)	\$1219
BM14SMKII	300w 12" Powered Studio Subwoofer	(418219)	\$2079



SONAR DIGITAL AUDIO WORKSTATION SOFTWARE

SONAR is more than just a digital audio workstation – it's one of the most advanced music production environments available today. Choose the creative experience only SONAR offers: advanced technology, effortless workflow, and an inviting interface that amplifies inspiration.

CW-SONARART Sonar Artist Retail Package (485732) \$139	CW-SONARPRO Sonar Professional Retail Package (437504) \$269	CW-SONARPLAT Sonar Platinum Retail Package (437503) \$679	CW-SONARHOME/OD Sonar Home Studio On Demand (Download) (499440) \$69
CW-SONARART/OD Sonar Artist On Demand (Download) (443905) \$139	CW-SONARPRO/OD Sonar Professional On Demand (Download) (443903) \$269	CW-SONARPLAT/OD Sonar Platinum On Demand (Download) (443896) \$679	CW-RAPZ3TA/OD Rapture Pro & Z3TA+ Bundle (Download) (499435) \$269



KRK SERIES 2 STUDIO SUBWOOFERS

The custom-made, Kevlar woofer delivers ultra-tight, defined bass, while the Class-D powered amplifier dramatically increases transient response, control, and punch, allowing you to properly engineer the low-frequency portion of the mix. The four-position selectable crossover lets you adjust the subwoofer setting easily to your existing monitors.

KRK8S2	8" Powered Subwoofer	(481791)	\$489
KRK10S2	10" Powered Subwoofer	(481708)	\$569
KRK12S2	12" Powered Subwoofer	(481790)	\$1129



ROKIT SERIES MONITORS

KRK's ROKIT G3 powered studio monitor offers professional performance and accuracy for recording, mixing, mastering and playback.

- Bi-amped, class A/B amplifier offering large headroom and low distortion
- High-frequency and Low-frequency adjustment

RP4-G3	4" Powered Reference Monitor	(447876)	\$189ea
RP5-G3	5" Powered Reference Monitor	(402823)	\$209ea
RP6-G3	6" Powered Reference Monitor	(402827)	\$279ea
RP8-G3	8" Powered Reference Monitor	(402828)	\$349ea
RP10-3G3	10" Midfield 3-Way Monitoring System	(447874)	\$709ea

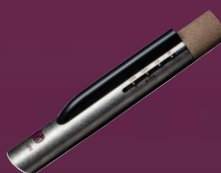


V-SERIES 4 MONITORS

KRK Systems V Series 4 nearfield studio monitors are specifically designed for audio production applications where accurate reproduction is critical.

- Bi-amped, class A/B amplifier offering large headroom and low distortion
- 49 user selectable EQ settings

V4S4	4" Powered Reference Monitor	(487596)	\$529ea
V6S4	6" Powered Reference Monitor	(487597)	\$659ea
V8S4	8" Powered Reference Monitor	(487598)	\$859ea



STARLIGHT PENCIL CONDENSER MIC

- Cardioid polar pattern
- Class 2 laser with on/off switch, allows the user to recall mic positions
- Sintered metal head

(497512) **\$519**



SPIRIT MULTI-PATTERN CONDENSER MIC

- Switchable Cardioid, Figure 8 and Omni modes
- Wave-form mesh head
- Transformer based

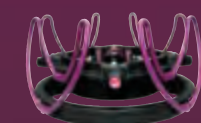
(483157) **\$529**



SHADOW REFLECTION FILTER

- Radically improved isolation
- Filtering top and bottom (not just horizontally)
- Lightweight proprietary "easy-mount" hardware

(496977) **\$349**



RYCOTE SHOCK MOUNT

- Fits any mic with a diameter between 18 and 55 mm

(483158) **\$119**



STARLIGHT/P STEREO PAIR with SHOCK MOUNTS

- Cardioid polar pattern
- Includes two custom Rycote shock mounts, wind socks and a stereo mounting bar
- Stereo matched pair

(497513) **\$1019**



ORIGIN CARDIOID CONDENSER MIC

- Cardioid polar pattern
- Wave-form mesh head
- Transformerless

(483156) **\$379**



HALO REFLECTION FILTER

- Radically improved isolation
- Filtering top and bottom (not just horizontally)
- Lightweight proprietary "easy-mount" hardware

(483155) **\$349**



RYCOTE CUSTOM CUSTOM SHOCK MOUNT

- Specifically designed for the Aston Spirit and Origin mics

(484388) **\$79**

APEX787 ACTIVE RIBBON MICROPHONE

The Apex787 delivers natural tone and the stunning realism of classic vintage ribbon microphones, with the advantages of an increased overall output and more consistent frequency response.

- Classic ribbon tone with increased output and added impedance stability
- Dual ribbon construction for increased sensitivity
- Wide Figure-8 polar pattern
- Integrated yoke style stand mount
- Requires phantom power to operate

(456382) **\$299**



APEX747 SUPERCARDIOID DYNAMIC MICROPHONE

The Apex747 side address supercardioid microphone delivers exceptional tone in a visually stunning vintage styled package - the ideal microphone for artists needing to make a visual as well as sonic impact from the stage.

- Vintage styling
- Rugged all metal chassis and windscreen
- Integrated microphone standmount
- Aluminum carry case included

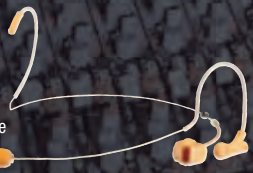
(456381) **\$189**



APEX575 LOW-PROFILE HEADSET CONDENSER MICROPHONE

- Ultra lightweight 'invisible' low-profile neck-worn microphone
- Compatible with virtually all wireless belt-pack transmitters
- Converts to secure head-worn microphone with Apex EA01 headset adaptor (included)
- Detachable 1.5m (5ft) cable assemblies with interchangeable connectors (TA3F, TA4F, locking 4-pin and 1/8" TRS jacks included)
- Omnidirectional polar pattern
- Includes vinyl carrying case

(330765) **\$149**



APEX 500 SERIES

Apex500 Series microphones deliver incredible features and tone. Proprietary capsules, solid zinc bodies and low self-noise circuitry ensure maximum performance when recording your essential tracks. All 500 Series microphones include aluminum carry cases and proprietary shockmounts.



APEX 400 SERIES

The best selling Apex 400 Series microphones just got better. Newly constructed design using brass bodies, improved circuit design, updated capsules and more rugged, environmentally friendly black painted body finishes.



APEX210B CLASSIC RIBBON MICROPHONE

One of our best sellers just got an upgrade. New black and chrome look, improved sonically transparent windscreen and improved internal shockmount make our best selling passive ribbon microphone even better.

- Updated neutral sounding low interference windscreen
- Fast accurate transient response
- Figure-8 polar pattern
- Integrated yoke standmount, aluminum carry case included

(455676) **\$199**



APEX HP100 MONITOR HEADPHONES

High performance low-mass neodymium magnet and 40mm diaphragms deliver completely natural reproduction and unmatched clarity in the essential 10Hz to 20kHz spectrum. Comes with 3m and 1m cables.

(402630) **\$129**



APEX HPD11 DJ HEADPHONES

Apex HPD11 DJ headphones set the standard for distortion-free output. Comfortable heavy-duty ear pads and swivel earcups.

(304549) **\$399**



APEX HP15 DELUXE IN-EAR HEADPHONES

- High definition neodymium drivers
- Excellent isolation for increased ambient noise reduction
- Detachable MMCX connectors (to earphones)
- Sleek ergonomic design designed for maximum comfort and secure fit
- Optimized for professional monitoring and in-ear monitor systems

(419515) **\$599**



APEX580

Multi-Pattern Large Diaphragm Condenser Microphone

(364503) **\$299**

APEX540

Premium Studio Cardioid FET Condenser Microphone

(330753) **\$189**

APEX555

Premium Studio USB Cardioid FET Condenser Microphone

(372373) **\$189**

APEX435B

Compact Cardioid FET Condenser Microphone

(424686) **\$999**

APEX415B

Multi-Pattern Wide Diaphragm Condenser Microphone

(424685) **\$159**

APEX460B

Multi-Pattern Tube Microphone

(425548) **\$329**

APEX185B

Matched Pair Multi Pattern Pencil Condenser Microphones

(424684) **\$179**

PROCHANNEL II

Uses second-generation discrete Class-A mic preamp to provide clean quiet gain while maintaining incredible transparency. A powerful dynamics processor subtly controls transients and noise of the most demanding sources. The semi-parametric EQ offers wide tunability and can be patched before OR after the dynamics processor.

(357114) **\$409**



VOICECHANNEL

Combines a single Class-A tube mic preamp, full-featured dynamics control, de-esser, expander and semi-parametric EQ into one unit with analog and digital output as well as the ability to direct connect to any computer or laptop via integrated USB port.

(280712) **\$569**



PROMPA II

The next generation in affordable high performance Class-A tube microphone preamp technology. Selectable 48v phantom power, variable input impedance which can radically vary the overall performance of any high quality dynamic or ribbon mic.

(304016) **\$369**



PROVLA II

A tube driven Vactrol®-based compressor/leveling amp designed to excel in any pro audio environment. Superior performance and incredible tone makes the ProVLA II an indispensable tool for tracking, mixing, mastering, dynamic control of live sound sources or for use in broadcast audio.

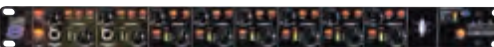
(293543) **\$349**



TUBEPT08

Eight Class-A tube mic preamps with 24-bit ADAT digital output in a single rack space. Perfect expander for any recording system, digital mixer or sound card with ADAT light-pipe inputs including Avid, MOTU, Presonus, Roland, Yamaha and M-Audio.

(317567) **\$559**



VLA500

VCA-less Vactrol-based compression in a convenient 500 Series format. "Punch" is a J-FET Harmonic Enhancer that creates a punchier tone while taming nasty peaks. "Grit" adds frequency-dependent signal distortion. Bypassing both Punch and Grit circuits delivers the purest Opto-compressor tone, perfect for critical solo instruments and clean vocals.

(437470) **\$199**



SCL2

Designed for easy operation and great tone. Provides anything from smooth subtle compression to hard limiting. Noise reduction provided by a fast solid gate or a subtle expander.

(420792) **\$169**



SCC STUDIO CONTROL CENTER

The ideal compact solution for taking complete control of your studio space. Three selectable stereo sources can be quickly and easily routed to any of three monitor outs. Sources can be individually selected or blended from the front panel.

(456573) **\$119**



HEADAMP4PRO

- 5 stereo headphone amps with independent volume controls
- External mic input jack and separate aux inputs
- Talkback on one or all outputs
- Listen to any or all aux inputs
- Remote footswitch jack
- Phantom power on external mic input

(409513) **\$99**

USBMIX

Three-channel mic, instrument and line mixer/computer interface that converts analog signals to USB audio. Great for home studio recording or for anyone wanting to do mobile location recording.

(359402) **\$769**



TUBE MP/C

A multi-purpose tool for audio engineering and recording. Two independent circuits featuring a tube-based analog preamp and a VCA-less compressor with optical gain reduction control are housed in one, convenient desk-top chassis.

(359396) **\$109**



TUBEMIX

Five-channel stereo USB mixer with two wide dynamic range low noise preamp channels and high impedance instrument input with amp simulator. Authentic VU meters and wood side panels add to the great vintage look and feel.

(506282) **\$229**



RM-5

With an aluminum unibody construction, dual opposing passive radiators and high resolution ring radiator tweeter, the 300-watt ART RM5 studio monitor system delivers uncompromising low end and an extremely wide "sweet-spot".

(493539) **\$649/pair**



C-SERIES ART MICS

All C-Series condenser mics feature exceptionally warm sounding FET designs, smooth frequency responses, premium 34mm gold sputtered diaphragm delivering wide dynamic range with low noise floor. Secure cradle mount and hard case included.

C1 CARDIOID FET (434191) **\$139**

C2 CARDIOID FET (429937) **\$159**

■ With 2-position pad and 2-position HPF

C3 MULTI-PATTERN FET (433406) **\$180**

■ With 2-position pad and 2-position HPF



D7 LARGE DIAPHRAGM DYNAMIC MIC

Delivers an exceptionally smooth, wide flat frequency response with predictable proximity effect making it perfect for high impact vocal applications.

(433807) **\$139**



ARTcessories™
Creative audio solutions in cool little boxes.

ACTIVE AND PASSIVE DI BOXES

Made with rugged all metal casings and that deliver extremely flat and wide frequency response. Able to handle high signal levels while still maintaining an isolated balanced low impedance output, they ensure clean and neutral sound with a wide variety of signal sources and over long signal runs in high noise environments.



XDIRECT ACTIVE DI BOX (247840) **\$449**

ZDIRECT PASSIVE DI BOX (253282) **\$349**

DUALXDIRECT ACTIVE DI BOX (345781) **\$549**

DUALZDIRECT PASSIVE DI BOX (345782) **\$379**

Podcasting 101

By Omar Findlay

Let's talk about podcasts. They're a different kind of listening experience in this day and age; radio without the need of a radio, if you will. So named because they were something to download and listen to on your iPod, podcasts are an easy way to listen to programs on almost every subject under the sun. From music commentary or showcases, to DJ sets, interesting stories, and even murder mysteries, there is something for everyone.

Let's say that you want to get in on the action of a podcast. Perhaps you know some interesting people, and you want to interview them, or you travel and you want to recount all of your stories. Do-it-yourself podcasting is on the rise, and it's not that difficult to get started, but it can be overwhelming if you don't tackle it the right way. So how do you get your feet wet in the world of podcasting?

Find Your Voice

Let's say that you are a world traveler, and every year for the past decade, you've been on some sort of adventure. You want to be able to articulate those stories properly and in a way that will interest your listeners. This is where listening to other podcasts on the subject comes in handy; you have to be able to find your own voice, and getting an idea of how others found theirs is a great way to do that. Listening to podcasts on your chosen subject, as well as other podcasts that aren't necessarily on your chosen subject, is a great way to find inspiration on how you're going to present your show. You can also network with other podcasters in order to gain valuable insight.

Figure Out Your Format

Are you just going to be reading from a script by yourself? Are you going to have guests? What kinds of segments are you going to incorporate into your show? How long do you want the show to run, on average? All of these questions are important ones to ask as you develop your podcast. It isn't as easy as just hitting Record and starting to talk; form a plan and stick to it as best you can, or else you might find yourself with too little material, or too much. There's no magic formula, but there are things that work better than others.

Ways to Record

How you're going to capture the audio is key, because you want the best quality possible. There are two ways you can do it:

- **Digital recorder:** invest in something like a **Zoom H6** (398969 | \$499⁹⁹), which allows you to connect external microphones (like a **Shure SM58**, 20835 | \$129) and record straight to an SD card. It's a non-nonsense way to capture the interview, and it's the simplest setup.
- **Computer + interface:** although this is a little more complicated, this setup allows you to get the audio right to the computer, and with better quality too. You can use a small interface like a **Focusrite Scarlett 2i4 MK2** (482907 | \$289) and microphones like an **Audio-Technica 2035** (296109 | \$209) for studio-quality audio.

Learn How to Use a Digital Audio Workstation (DAW)

This step is inevitable, and it can be overwhelming, but it gets easier once you know your way around. Whether you're doing the guerrilla method of using a portable recorder or the interface method, you're going to have to import the audio into a DAW like **Pro Tools** (449559 | \$779) or **Cubase** (493744 | \$429⁹⁹). Learning the basics of editing and mixing is a valuable skill to have, so be sure to get familiar with a program as you're podcasting.

Find a Hosting Site

You might have to proceed with caution here. Many hosting sites hide behind pay walls, or give you little to nothing for their "free" accounts. SoundCloud is a good site to host your podcast, but a downside is that you only get three hours' worth of space for free before you have to pay, so you may have to take some episodes down for the sake of space. Mixcloud is a rapidly-growing community of podcasters, DJs, and other artists who showcase their art, and has many tools to help you grow as well. The best part? Unlimited space, FOR FREE. You can upgrade, but you get great bang for your buck out of the gate, so you can hit the ground running.

To sum up, podcasting can be a fun undertaking if you learn to do it right with the tools available to you. Even if it only becomes an occasional hobby that you do in your spare time, creating something that people can relate to is a rewarding experience. Go forth and tell your stories – there's someone out there who wants to hear them.

Omar Findlay is a musician and podcaster from Toronto, splitting his time between keyboards in Iman & The Wasted Lalas, bass guitar in Texas Dirty, and his podcast Omar's Odyssey on Mixcloud. He is a graduate of the Audio Engineering program at Toronto's Trebas Institute, and works at the Long & McQuade in North York.



ACTIVE MIXCUBE

While originally inspired by the 5C sound cubes from decades ago, the Avantone MixCubes have become the industry standard in studios around the world and have become the #1 best-selling speaker of its type in history. They are designed to be high-resolution, full-range powered mini-reference monitors for fixed or remote locations. They provide the mid-centric mix that gets lost in most 2-way and 3-way studio monitors today.

AV-A Cream (506569) **\$699** AV-AB Black (506571) **\$699**



AV-MP1 MIXPHONES

The MixPhones MP1 Triple Play Personal Monitor with Vari-Voice is the first ever multiple use headphone, suitable for use in the live sound, DJ, studio recording, mixing playback and listening applications. The unique design allows the user to move between normal neutrally voiced stereo field, monoaural (mono), and a specially contoured "mix" mode that focuses the midrange frequencies to simulate the sound of the Mixcubes and allow better articulation of critical mix frequencies.

(506594) **\$279**

AV-CV12 MICROPHONE MULTI-PATTERN LARGE CAPSULE TUBE CONDENSER MICROPHONE

The Avantone "Cabernet (C-series)" mics are designed to offer true professional performance. They will meet or surpass the performance and specifications of much higher priced mics. Endorsed by the likes of Taylor Swift, LeVon Helm and Barry Rudolph, it has found its place among the classic tube microphones of past and present.

(411316) **\$689**



THE BOARD THAT DOES IT ALL

Introducing the Zoom LiveTrak L-12.

The power to mix, monitor, record, and remix is now at your fingertips. 12-channel mixer. 14-track recorder. Five headphone monitor outputs, each with its own customizable mix. And our quietest preamps yet. For creators that do everything, this is the board that does it all.

(508895) **\$779⁹⁹**

zoom | We're For Creators®

ID4 HIGH PERFORMANCE USB AUDIO INTERFACE

A professional but affordable solution for your home studio or when you're on the road.

- 1x class-A Audient console mic preamplifier
- 1 x discrete JFET instrument input
- High performance converters
- iD ScrollControl mode
- Main speaker output
- 24bit/96khz
- Zero latency monitoring with monitor mix and pan
- Monitor control functionality
- Independent Class-AB headphone output (dual inputs)
- USB2.0 bus powered
- All-metal enclosure
- Windows, MacOS and iOS compatible

(486615) **\$249**



ID14 HIGH PERFORMANCE 24/96 USB AUDIO INTERFACE

CHECK OUT HOW TO GET CREATIVE WITH THE ID14 by visiting long-mcquade.com/78992 and clicking on the Media tab.

Delivers the audio performance of a large format console in a compact and elegant desktop package.

- 2x class-A Audient console mic preamps
- 1x discrete JFET instrument input
- High performance Burr Brown AD/DA converters
- Main speaker output
- Independent Class-AB headphone output
- Full monitor control functionality (software controlled)

(440025) **\$399**



ID22 HIGH PERFORMANCE AD/DA INTERFACE and MONITORING SYSTEM

Transforms your DAW into a world-class recording system by connecting directly to your mics, computer and monitors.

- 10-in, 14-out desktop interface
- 2 class-A mic preamps and 1 discrete JFET instrument input
- 2-in, 6-out 24-bit/96kHz AD/DA converters
- Low latency DSP mixer
- Fully balanced insert points for integrating outboard gear
- High current headphone amp fed by an independent DAC
- Main and alternative stereo outputs
- User defined monitoring functionality with hardware control

(440024) **\$799**



ASP4816 SMALL FORMAT ANALOG CONSOLE

Building on the success of its bigger brother the ASP8024-HE, the ASP4816 delivers incredible functionality in a smaller footprint, perfectly suited for both professional and project studios alike.

- 48 inputs
- 16 Audient mic pres
- 4 band splittable eq
- Mix bus compressor
- 16 record buses
- 8 subgroups/inserts
- 6 auxes, 2 cue sends
- Inline architecture
- 4 stereo monitor outputs
- Comprehensive monitor control



Call for pricing.

ASP800 8-CHANNEL MIC PREAMP and ADC with HMX & IRON

An audio powerhouse designed to transform your sessions into world class recordings.

- 8x Audient console mic pres
- 2x retro channels with dual stage colour saturation controls
- 2x discrete JFET instrument inputs
- 118-dB Burr-Brown A-D converters
- Balanced analog line outputs
- ADAT output for expandability
- Word clock input

(440021) **\$1099**



ASP880 8-CHANNEL MIC PREAMP and ADC

The perfect addition to your set-up, the ASP880 will transform your sessions into world class recordings.

- 8 Audient console mic pres
- Variable input impedance
- Variable high pass filters
- New Burr Brown AD converter technology
- 8 insert points between the mic preamps and AD converters
- 2 channels of Class-A discrete JFET DI instrument inputs
- Digital outputs - ADAT, AES and S/PDIF

(440020) **\$1899**



ARC CREATIVE HUB BUNDLE

If you own any current Audient product all you have to do is register your product and take advantage of these great offers for free!

- Eventide's Ultrachannel and Ultrareverb plugins
- 10 free masters from automated mastering service LANDR
- Cubase LE
- Cubasis LE2 (for iOS)
- 2 free courses and a voucher from online course providers Producertech





R10

A mono ribbon microphone designed for critical studio and live performance applications, at a price point suitable for home studio and live applications. Made in USA.

- Advanced features, including a multi-layered wind screen and an internally shockmounted ribbon transducer
- Perfect choice for electric guitars, brass instruments and drums
- Figure-8 pattern conveys superb ambience and depth when used for room miking applications

(510348) **\$649⁹⁵**



R121

The award-winning R121 is Royer Labs' flagship mic – the world's first radically reengineered ribbon mic and the model that reintroduced ribbon mics to engineers around the world!

- High SPL capabilities ■ Extremely low residual noise ■ Ribbon element is not affected by heat or humidity
- No internal active electronics to overload or produce distortion up to maximum SPL rating
- Absence of high frequency phase distortion ■ Equal sensitivity from front or back of element
- Consistent frequency response regardless of distance

(67542) **\$1750**

R-122 MKII

Phantom powered active ribbon mic that delivers unprecedented flexibility for ribbons via the addition of a switchable -15 dB pad and a switchable bass-cut filter.

- Higher output levels allow you to use practically any mic preamps or board preamps
- Impedance matching – the active electronics put a perfect load on the ribbon element at all times, allowing the mic to deliver its full sonic potential regardless of the input characteristics of the following pre

(438579) **\$2535**



RSM-SS251 SLING SHOCK

Designed to fit certain iconic microphones that have long been plagued by traditional shock mount issues

- With no rubber parts or elasticized cables that often fail and need replacing, the Sling-Shock provides superior isolation from shocks, vibrations and self-resonance while holding the mic securely
- The chamber accommodates microphones approximately 2" (50mm) in diameter

(510365) **\$450**

Royer Labs Warranty – Royer Microphones come with a lifetime warranty to the original owner and the first re-ribbon is free!



Designed by Technical Grammy® award winning microphone designer David Royer.

MA-50

The MA-50 transformerless condenser mic, designed to produce the clarity and realism that Mojave is known for – at an entry level price!

- Handles the fastest transients with ease – even up to 140 dB
- Large-diaphragm cardioid 3-micron capsule, fixed-cardioid polar pattern
- Recommended applications: vocals and voice-overs, acoustic instruments, drum overheads, percussion instruments, Foley/ADR

(480566) **\$630**



MA-1000

A new American classic!

- Original new old-stock 5840 tube and 251-style capsule, custom designed transformer by Coast Magnetics
- Remotely controlled, continuously variable polar pattern selector, located on power supply
- Switchable 15dB pad, switchable bass roll-off ■ Comes with Sling-Shock® licenced from Royer Labs
- Recommended applications: vocals and voice-overs, broadcast, acoustic instruments, piano, drum overheads, drum rooms, orchestral recording, choral recording

(487491) **\$3470**



MA-101 FET

A small diaphragm, solid-state condenser mic with interchangeable cardioid and omnidirectional capsules. With an internally switchable -15dB pad, headroom is increased to an ear shattering 135dB SPL.

- Interchangeable cardioid and omnidirectional hand-selected 3-micron capsules
- Jensen audio transformer and military-grade FET
- Recommended applications: acoustic instruments, location recording, high SPL sources, such as kick drums and bass guitar amps, electric guitars, piano, snare drums, toms, drum overheads

(399255) **\$830**



MA-300

Warm, full-bodied large tube diaphragm mic with none of the shrillness and high frequency distortion artifacts often encountered with modern condenser mics.

- Remotely controlled, continuously variable polar pattern selector, switchable 15dB pad and bass roll-off
- Hand-selected 3-micron double diaphragm capsule
- Jensen audio transformer, military grade JAN 5840 vacuum tube
- Recommended applications: vocals and voice-overs, broadcast, acoustic instruments, piano, drum overheads, drum rooms, orchestral recording, choral recording

(369131) **\$1800**



THE BOYS ARE BACK IN TOWN

Meet the new Essential Series



Baby Bottle^{SL}
Classic warmth and presence
(497428) **\$539⁹⁵**



Bluebird^{SL}
Modern, crystal-clear sound
(497428) **\$399⁹⁵**



Spark^{SL}
Detailed, transparent sound
(407426) **\$264⁹⁵**

Check out the new Essential Series mics at long-mcquade.com

hear more.

Combining radical ergonomics and custom 50mm drivers, Blue headphones deliver sound that's both accurate AND inspiring.



LOLA
Sealed Over-Ear High-Fidelity Headphones
(458034) **\$339⁹⁵**



SADIE
Powered High-Fidelity Headphones with Built-in Amp
(510023) **\$539⁹⁵**

MEET THE BLUE HEADPHONES FAMILY AT LONG-MCQUADE.COM



AX SERIES

A5X (322208) **\$1499⁹⁰/pair**

The A5X can be found in numerous home/project studios around the world. Its open, powerful sound makes the A5X a trustworthy and useful tool for multimedia applications too. Its acoustic qualities give you a clear picture of the smallest changes in your mix and the sonic results.

- Equipped with ADAM's proprietary X-ART tweeter
- One 5.5" bass/midrange woofer works below 2.5kHz and is driven by a 1.5" voice coil and a powerful 50w PWM amp

A7X (322212) **\$1899⁹⁰/pair**

ADAM's bestselling near field monitor, it is one of the most balanced and versatile speakers currently on the market. ADAM's X-ART tweeter produces detailed, uncompressed highs and upper mids without being tiring over long listening periods. Despite its compact housing, the bass response is powerful and precise. The tweeter is driven by a 50w A/B amp and the bass/mid-woofer by a 100w PWM amp.

A77X (356996) **\$3059⁹⁰/pair**

A horizontally designed monitor that combines all of the technical innovations in the AX-Series. Its powerful, compression-free sound reproduction and excellent radiation characteristics make it suitable both for nearfield and midfield monitoring. Both 7" woofers start to work together at 38 Hz and at 400 Hz one woofer fades out and only the second woofer continues to operate in the midrange up to 3 kHz. Treble and mids are reproduced with three-dimensional realism and the lows are, as expected from a double woofer design, massive without compromising on precision.



S2V

A classic 2-way nearfield monitor ideal for small-to-medium-sized control rooms.

- German Handmade Precision S-ART tweeter with HPS waveguide
- 7" woofer (Hexacone)
- Balanced analog and AES digital inputs
- 300w Class D amplifier drives the woofer while 50w Class A/B unit handles the S-ART tweeter; the combined output produces SPLs of up to 120dB per pair

(503574) **\$4790/pair**

S3H

A 3-way midfield monitor designed for use in small-to-medium-sized control rooms.

- Dual 7" bass drivers, each powered by separate 500w Class D amplifiers
- 4" dome / cone hybrid (carbon composite) midrange driver and German Handmade Precision S-ART tweeter with HPS waveguide
- Total RMS power = 1350w

(503576) **\$10,990/pair**



Softube



CONSOLE 1 MK2

A hardware control surface that gives you hands-on control of EQ, compressor, gate, volume and pan on all your tracks.

- Quickly switch between your tracks and control EQ, compressor, gate and more
- Over 60 Console 1 ready plug-ins available from Softube and Universal Audio
- Premium Swedish design, built to last with a steel chassis that makes it solid as a rock, and knobs and buttons that have the responsiveness and feel you'd expect from a high end analog console
- In addition to single Console 1 ready plug-ins, there are entire Console 1 channel strips available, with EQ, compressor, gate and modeled saturation from the original analog hardware

(501100) **\$699⁹⁵**



RNDI ACTIVE TRANSFORMER DIRECT INTERFACE

With portable, powerful, larger-than-life tone for your instrument and amplifier signals, the RNDI is truly the first standalone DI worthy of the Rupert Neve name.

- Class-A, discrete amplifiers with Rupert's custom transformers
- High input headroom of +21.5dBu
- Line level and speaker mode, capable of handling professional, line level sources or the full output of a 1000w power amplifier
- Rugged solid-steel frame ■ 1/4" THRU output ■ Ground lift
- Powered by standard 48V phantom power

(437163) **\$395**



RNHP PRECISION HEADPHONE AMP

Based on the headphone output circuit in the 5060 Centerpiece desktop mixer, the RNHP is a dedicated 24V reference-quality headphone amp. With effortless, wide-open sonic performance and the ability to drive any pair of headphones without compromise, the RNHP allows you to perform, mix and enjoy your music with a new level of clarity.

(487180) **\$675**



SHELFORD CHANNEL

The definitive evolution of the original technologies in Rupert's classic console modules, thoughtfully advanced and refined for the 21st century studio.

- Transformer based line/mic input stage
- Dual, transformer based outputs with variable silk colouration
- 3-band, custom-tapped inductor EQ
- Diode bridge compressor stage with blend control for parallel compression

(491567) **\$4695**



CHECK OUT THIS 60-SECOND OVERVIEW by visiting long-mcquade.com/86590 and clicking on the Media tab.



NU MU DUAL CHANNEL, TUBE and SOLID STATE LIMITER/COMPRESSOR with STEREO LINK

Building upon Manley's proud heritage, the Nu Mu merges the esoteric "T-Bar mod" all-tube front end from the legendary Manley Variable Mu[®] and makes it standard followed by a new high voltage all-discrete solid state audio chain for the smoothest dynamics action coupled to the punchiest sonic path.

- Manley IRON[®] input transformers
- 4 x hand-matched 6BA6 vacuum tubes
- Balanced XLR inputs and outputs

(456636) **\$3485**



CORE REFERENCE CHANNEL STRIP

- Class-A tube mic preamp
- 3:1 ELOP optical compressor
- Baxandall shelving EQ with selectable sweepable mid
- Fast Attack FET brickwall limiter

(411165) **\$3060**



FORCE FOUR-CHANNEL VACUUM TUBE MICROPHONE PREAMP

- Silent input level control
- Low radiating high frequency design
- 7-segment LED peak metering

(444535) **\$3115**





LIVEMIX ANALOG BUNDLE

Includes everything you need to get started with 8 mixes. This bundle includes our AD-24 analog input rack unit and 4 CS-DUO dual mix personal mixers for a total of 8 mixes.

(438667) **\$5150**

Solid State Logic SOUND | VISION



XL DESK

A modern twist on the classic analog studio console. It's designed for tracking or mixing engineers who require an analog console within a DAW centric studio, but don't want or need the integrated DAW control and analog level automation.

- 20 + 1 fader, over 40 input SuperAnalogue™ SSL console
- 8-built in Variable Harmonic Drive (VHD) preamps
- 16 dual input mono channels (switchable between main input or DAW return)
- The legendary Stereo Bus Compressor, with new high-pass sidechain filter
- 18-slot 500 format rack built-in, accessible from channels or mix busses
- 4 stereo mix busses with their own insert points and access to the 500 rack
- Fully-featured monitoring section with bass management
- Built in Listen Mic input + classic compressor circuit, with its own direct output

Contact Long & McQuade for pricing.



STEREO BUS COMPRESSOR MODULE

The availability of the Stereo Bus Compressor in a module for the 500 format makes this essential audio production tool available to users of the popular API 500 format modular rack platform.

Contact Long & McQuade for pricing.

LMC+ MODULE

Bringing a new and significantly enhanced version of the classic SSL Listen Mic Compressor to 500 format racks. This famous processor from the legendary SL4000E console was the secret weapon in many producers' sonic arsenal of recording techniques.

Contact Long & McQuade for pricing.



OX AMP TOP BOX

A premium reactive load box, allowing guitarists to play and record their tube amp in its ideal sweet spots – from the edge-of-breakup to fully cranked – at any volume level, and with instant album-quality mic, room, and speaker cabinet emulations at the turn of a knob.

- Five finely-tuned guitar amp attenuation levels — from off, to whisper quiet, to full band volume
- Front-panel "Rig" control for instant, album-quality mic and speaker cabinet emulations
- UA Dynamic Speaker Modeling emulates speaker breakup and cone cry
- World-class Universal Audio EQ, compression, delay, and reverb effects
- Selectable 4, 8, and 16-ohm operation
- Front-panel headphone out for silent practice with cranked tones
- Balanced TRS line outs, and S/PDIF digital outputs for stereo recording
- Pair with OX mobile or desktop app over Wi-Fi for editing and saving presets

Contact Long & McQuade for pricing.

UAD-2 PCIE QUAD/SATELLITE QUAD/THUNDERBOLT QUAD/USB QUAD

- Includes Universal Audio's popular "Analog Classics Plus" bundle. Visit www.uaudio.com/uad-plug-ins/analog-classics-bundle.html for detailed information
- Four SHARC DSP processors onboard
- Full access to the UAD powered plug-ins library
- Offers the same horsepower and suite of plug-ins in PCIe, Firewire, Thunderbolt, USB 3 powered versions
- PCIe and Satellite Firewire for Mac and PC

From **\$1370**

See technical requirements for Thunderbolt and USB 3 here:
help.uaudio.com/hc/en-us/categories/200361863-UAD-2-DSP-Accelerators

UAD-2 PCIE OCTO/THUNDERBOLT OCTO/USB OCTO

- 8-processor DSP accelerator PCIe card (Mac/PC), Thunderbolt Satellite (Mac only), and USB 3 (PC only)
- Twice the DSP horsepower of the UAD-2 Quad
- Includes Universal Audio's popular "Analog Classics Plus" bundle. Visit <http://www.uaudio.com/uad-plug-ins/analog-classics-bundle.html> for detailed information
- Ideal for pro power-users running demanding projects with high plug-in instances and sample rates

From **\$2060**

See technical requirements for Thunderbolt and USB 3 here:
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APOLLO TWIN MK2 FOR MAC

High Resolution Thunderbolt desktop music production with classic analog sound.

- Realtime UAD processing for low-latency (sub-2ms) tracking and mixing with UAD powered plug-in
- Premium mic pre-amps, top-end converters and uncompromising analog design
- 2 digitally controlled analog mic preamps/line inputs; 1 front-panel JFET DI
- 2 analog outputs: 2 digitally-controlled analog monitor outs; 1 dedicated stereo headphone out
- 8 channels of digital input (ADAT) ■ 1 Thunderbolt port (Mac) ■ Talkback and speaker switching

SOLO (495461) **\$930** DUO (495462) **\$1190** QUAD (495463) **\$1775**

APOLLO TWIN DUO FOR PC

High Resolution USB 3.0 desktop music production with classic analog sound.

- The same feature set as the Apollo Twin for Mac ■ 1 USB 3.0 port (PC)

(447870) **\$1240**

APOLLO QUAD FIREWIRE

One of the world's most popular pro audio interfaces – a perfect centerpiece for studios running original Mac Pro towers and Windows 7 machines.

- Realtime UAD processing for low-latency (sub-2ms) tracking and mixing with UAD powered plug-in
- Premium mic pre-amps, top-end converters and uncompromising analog design
- 4 digitally controlled Unison mic preamps/line inputs; 2 front-panel JFET DI
- 14 analog outputs: 8 balanced line outs; 2 digitally controlled-analog monitor outs; 2 dedicated stereo headphone outs
- 10 channels of digital I/O: 8 channels of ADAT; 2 channels S/PDIF; Wordclock I/O
- Dual FireWire 800 ports (standard); ability to upgrade using Thunderbolt option card for connectivity to new Macs

(439347) **\$2740**

Apollo 8, Apollo 8p, Apollo 16 MKII

The next generation Apollo interfaces feature all-new A/D and D/A conversion for extremely detailed and open sound, giving you measurably the lowest noise and highest dynamic range in their class. All Apollos include the "Realtime Analog Classics Plus" plug-in bundle.

APOLLO 8

This 18 x 24 Thunderbolt 2 interface offers genuine UA analog design, and next-generation A/D and D/A conversion, putting class-leading audio quality in a sleek new package.

- UAD-2 QUAD or DUO Core DSP allowing Realtime UAD processing
- 4 Unison™-enabled mic preamps for tracking through preamp emulations from Neve, API, and Universal Audio
- 18 x 24 Thunderbolt 2 audio interface for Mac with powerful Console 2.0 software control
- Cascade up to 4 Apollo interfaces and 6 UAD devices total over Thunderbolt (Mac)
- Convenient front panel monitoring functions including Alt Speakers, and assignable Dim or Mono switches

DUO (439343) **\$2740** QUAD (439344) **\$3430**

4-710D

A 4-channel mic/line preamp with unique tube and solid-state tone blending capabilities.

- This versatile multi-channel preamp offers selectable 1176-style compression circuitry on each channel, plus 4 additional line inputs feeding 8 channels of pristine analog-to-digital conversion.
- 4 TEC Award-winning 710 Twin-Finity™ microphone/line preamps, each featuring: Phase-aligned tone-blending of tube and solid state circuits; newly designed 1176-style compression circuit per preamp channel; 8 analog inputs digitized via ultra high-quality 24-bit A/D converters; selectable sample rates up to 192 kHz; digital output is available via dual ADAT "lightpipe" or AES/EBU DB-25 connectors

(332108) **\$2740**



UNIVERSAL AUDIO



APOLLO 8P

A new Apollo with 8 Unison-enabled mic preamps for larger projects.

- 16 x 20 Thunderbolt 2 interface for Mac
- Onboard UAD-2 QUAD Core processing

(439346) **\$4110**

APOLLO 16 MKII

Universal Audio's flagship converter with 16 x 16 analog I/O.

- 16 channels of analog I/O via DB-25 connectors
- Onboard UAD-2 QUAD Core processing

(439345) **\$4110**





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Labs Inc



SPHERE L22™ MICROPHONE SYSTEM

The Sphere L22 models the characteristics of the most sought-after large-diaphragm condenser microphones with amazing accuracy, and allows selection of different mics and patterns even after tracking.

- Consists of a high precision dual channel microphone, which when paired with the included Sphere DSP plug-in (UAD, VST, AU, AAX Native) accurately models the response of a wide range of mics
- Real time UAD processing
- Change mic model, off-axis response, proximity effect and polar pattern in real time or after tracking
- Low noise and high SPL handling
- Record in stereo with one mic

(490631) **\$1999**



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ATC's most affordable active near field studio monitor.

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By Jeff Carter

Mixing with Clarity

Ever find yourself at that frustrating stage in the mixing process, where the song's levels and frequencies are well balanced, the overall tone feels good, but something still isn't quite right, and you can't put your finger on it? It's like there's a veil over your mix, making things sound out of focus, and lacking the detail and polish that you know it still needs.

This lack of clarity can happen for multiple reasons, and it's not always fixable with EQ alone. So here are a few tricks to bring out those missing details in your mix, without destroying the balance, warmth and punch you've spent hours achieving.

1. Finding each part a "home."

Sometimes, an issue can arise where each track sounds pretty darn good on its own, but collectively, certain parts get lost in the full mix. Many times this is due to more than one track having similar resonant qualities, fighting each other for space. If your over-driven guitar track has a naturally occurring resonant peak at a certain frequency, say 1Khz for example, and so does your singer, the two tracks will sometimes clash, resulting in both of them becoming less clear, an effect sometimes known as masking.

The simplest solution is to throw a spectrum analyzer plug-in on both of the conflicting tracks, to see if any particular frequency seems to be "jumping out" on both of them. In the above example, I often find that cutting a couple of dB on a mid-range frequency of the guitar track, and boosting slightly at the same frequency on the vocal, will allow you to not only separate them effectively, but also allow the guitar to then be boosted slightly overall, bringing out frequencies "around" the vocal track, letting them both be heard more distinctly. Flipping the phase on one of the two tracks can sometimes help to separate them from each other as well. But be careful doing this, especially on stereo or hard-panned parts, as it can cause issues if or when the stereo image is collapsed, as happens a lot with radio and/or MP3 conversion. As a rule, always check your mixes in mono before making a final mix.

2. Removing the grunge.

Depending on mic technique and a myriad of other factors, you'll sometimes find that certain tracks will have a significant amount of unexpected low frequency or subsonic content that simply isn't necessary for the part to be musical. A common offender is cymbal overheads and hi-hats, but also on vocal tracks, acoustic guitars, and synths.

Again, place a frequency analyzer on your tracks, one by one, and you might be surprised to see how many of them have unnecessary mud and rumble in the 200hz and lower range. In a standard rock mix, there's often no point in your hi-hat, vocals, or anything else other than kick, bass, and floor toms having any amount of low frequency grunge running through them, even if it's at a low-level. This is where the high-pass filter is your friend: set up a high-pass (also known as a low shelving EQ) on almost every part,

removing any low-frequency material that doesn't seem essential, or musical. Your mixes will not only breathe like they never have before, but you'll find that the non-high-passed bass, kick, and tom parts will suddenly have an almost literal "pocket" to sit in, making them seem warmer, deeper, and clearer.

3. Noise-floor clean-up.

The current generation of mic pres and A/D converters tend to be very low noise, but that doesn't mean that low-level hiss, hum, and room noise can't build up by the time you reach 20+ tracks. Especially with any style of music that's going to be compressed in the final mastering stages (rock, pop, R 'n' B, metal, hip-hop, and most electronic styles), you'll usually want to spend the extra time going through all of your tracks, and erasing or gating out the noise in between takes. It will make a difference.

4. Panning.

One obvious but oft-forgotten way to separate mutually-masking tracks is to literally split them up, panning one part toward the left and the other toward the right. Keep in mind that extreme, hard-left/hard-right settings can sometimes sound unnatural, with the possible exception of hard-panning double-tracked parts, like acoustic guitars or backing vocals.

5. Post processing.

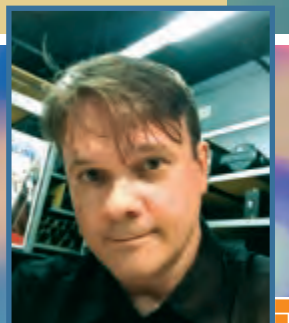
There are tons of plugins on the market that purport to "auto-magically" remove masking and add clarity. Some work better than others, and some have side effects to be aware of.

Popular options are the Exciter plugin in **Izotope's Ozone 7 Advanced** (451575 | \$679⁹⁹), the multiband harmonic enhancer plugin from **Waves** (431535 | \$299), and the **Precision Enhancer Khz** from Universal Audio. They all work in complex and slightly different ways, adding subtle harmonics to a number of different frequency bands simultaneously. Each can do a remarkable job of "lifting" the details out of certain elements, but don't be too heavy-handed with it. Too much of this kind of processing can make individual parts, or even an entire mix, sound harsh and thin.

Izotope's Neutron plugin system (493246 | \$315) is a more modern approach, using algorithms based on psycho-acoustic properties, analyzing each track with separate plugins that communicate with each other dynamically, intelligently finding and reducing masking conflicts on the fly. It too requires a fair amount of processing power from your computer, and a bit of tweaking to get the best results, but it can also be a real timesaver.

This list is hardly comprehensive, and there's a lot more detail to get into... pun intended. In the end, just remember that the small things can make all the difference between a track that sounds like a demo, and a track that sounds like it's ready for a professional release.

Jeff Carter is an artist, producer, studio engineer, and synthesizer aficionado, known for his work with electronic music of all kinds, including live bands, scores for independent film, sound design for film and video games, as well as production and remix work for Canadian new wave artists the Spoons. He's the Keyboard and Recording Specialist at the Cambridge Long & McQuade location.





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SR20 INSTRUMENT/VOCAL MICROPHONE

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- A live sound secret weapon – pack six SR20s and you've got the right mic no matter what you encounter at the gig
- For video, concert, and field recording use a pair of SR20s to deliver experiences rivalled only by actually being there



\$790

(247807)

SR25 INSTRUMENT MICROPHONE

This workhorse won't trample your tone.

- Drums and electric guitars sound huge in real life, and the SR25 lets you easily capture the exhilarating tone that propels your performance onstage and in the studio
- Built to last – machined from solid stainless steel



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QTC40MP MATCHED PAIR OF STEREO OMNIDIRECTIONAL MICROPHONES

Capture the experience along with the sound.

- Effortless Reality Capture for acoustic and electric instruments, orchestra and choir, room miking and Virtual Reality
- Create recordings with detail, depth and realism that match the experience of being there
- Housed in a custom cherry wood box
- Flat 4Hz – 40kHz response with consistent omnidirectional polar pattern across all frequencies



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M30 MEASUREMENT MICROPHONE

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- Mic clip included – optional PMM1 permanent mount accessory available separately



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(449961)

C30 CHOIRMIC HANGING MICROPHONE

More choir. Less feedback.

- Capture the whole choir as a single voice without spotlighting or phasing
- Wide pickup pattern at all frequencies – cover large groups with just a few mics
- Over 30dB of rear rejection provides exceptional feedback resistance and prevents leakage from other onstage sources
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- Attached 9m Canare Star Quad cable resists twisting due to temperature and humidity changes



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(293592/3/4/5)

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Loved by audiences, cameras and sound engineers alike.

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- Also highly effective for drums and percussion, electric and acoustic instruments and speech



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Easily capture the majestic sound of your piano in any setting.

- For grand pianos and baby grands in live performance and studio recording applications
- Stunningly full, natural studio-quality stereo sound
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- Discrete solution – cannot be seen by audiences or cameras



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NTR

An intricate blend of art and science.

- Highly sensitive 1.8 micron ribbon element ■ Bi-directional polar pattern
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- One free ribbon replacement during warranty period

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NTK

Like its bigger brother the K2, the NTK is a premium valve condenser mic designed to provide incredible detail and warmth in the studio.

- Large 1" capsule with gold plated diaphragm ■ Class "A" valve circuitry ■ Wide dynamic range
- Hand selected and graded 6922 twin-triode valve ■ Dedicated power supply

\$689

(85301)

M5-MP

Designed and made in Australia, the M5 is a compact ½" cardioid condenser microphone with low noise and a full frequency response.

- 1/2" capsule with gold-plated membrane ■ Cardioid polar pattern
- State-of-the-art surface mount electronics ■ Ultra-low noise

\$259

(407880)

TRY BEFORE YOU BUY! RENT THE RØDE M5-MP FOR \$23/week or \$45/month



INCLUDES WINDSHIELDS AND MIC CLIPS

NT-USB

A highly versatile side-address mic that is ideal for recording singing and musical performances as well as spoken applications such as podcasting and voice-over.

- High quality studio mic with the convenience of USB connectivity
- Pop shield, tripod desk stand, ring mount, storage pouch and 20' USB cable included
- 3.5mm stereo headphone jack for zero-latency monitoring
- Direct mix control between mic input and source output ■ Compatible with Apple iPad

\$219

(427816)

NT1 STUDIO KIT

RØDE's revolutionary 1" diaphragm condenser microphone.

- Large 1" condenser capsule with gold-plated membrane
- Cardioid polar pattern ■ Ultra-low noise, self noise of only 4.5dB (A)
- Internal Rycote® Lyre® based capsule shock mounting system
- State-of-the-art surface mount electronics

\$349

(411580)



INCLUDES SMA SHOCKMOUNT (NT1-KIT)

NT2A PACKAGE

A professional studio mic that continues the tradition of the now legendary RØDE NT2.

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- 3-position variable polar pattern - Omni, Cardioid or Figure 8
- 3-position variable High-Pass Filter - Flat, 40Hz or 80Hz
- 3-position PAD - 0dB, -5dB or -10dB
- Ultra low noise ■ Internal capsule shock mounting

\$519

(335253)



INCLUDES RØDE SMI8 SHOCKMOUNT POP FILTER AND DUST COVER

10-year extended warranty* on Rode microphones when you register online at www.rodemic.com/warranty. *2-year extended warranty on Rode NT-USB microphone.

AS-900 IN EAR WIRELESS SYSTEM

A great entry-level wireless personal monitor.

- UHF fixed frequency ■ Stereo or mono transmission
- Additional receivers available ■ Single/dual rack mount included
- Multiple receivers can be used with 1 transmitter
- 200' range ■ EB4 ear buds included

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AS-900-4 IN EAR WIRELESS SYSTEM

Designed to get the whole band wireless in one package.

- UHF fixed frequency ■ Stereo or mono transmission
- Additional receivers available ■ Single/dual rack mount included
- Multiple receivers can be used with 1 transmitter
- 200' Range ■ 4 receivers with EB4 earbuds

\$785

(399817)





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- 4 switchable Mic/Line inputs & 4 HiZ/Line inputs
- 40+ integrated real-time FPGA FX
- Thunderbolt™ and USB interface
- Stellar conversion and clocking

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- New AD converters, dynamic range raised to 124 dB
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- 40+ integrated real-time FPGA FX
- Thunderbolt™ and USB interface

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GOLIATH HD

- 40+ Integrated Real-Time FPGA FX
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- 16 Accusonic mic preamps with phantom power
- Best-in-class conversion and Antelope renowned clocking

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ORION32 HD

- Streaming of 64 I/O channels of 24-bit, 192kHz audio
- HDX, USB3, MADI, ADAT, S/PDIF, and DB-25
- Mastering-grade monitor outs
- 40+ Integrated Real-Time FPGA FX

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PURE2

- High-end stereo AD/DA converter and master clock with 8 WC outs
- Precise relay-based volume attenuator
- Wide, detailed D/A; Accurate and punchy A/D
- High-end headphone amp with individual D/A

(429400) **\$3049**

SATORI with R4S

- 8-channel analog mixer
- Mastering-grade quality
- 8 stereo ins, 4 stereo outs, XLR, 1/4" TRS, D-Sub and sub out in 1U
- User-friendly software control and mobile apps

(478932) **\$2699**

ORION STUDIO HD

- 40+ FPGA FX including BAE, Grove Hill, Gyraf Audio and Lang classics
- HDX and USB 3.0
- 12 best-in-class mic pres
- Antelope-style stellar clocking and conversion

(508876) **\$4775**

ZEN STUDIO+

- 12 Class A mic preamps with phantom power
- USB, Thunderbolt™ and ADAT connectivity
- 40+ Integrated Real-Time FPGA FX
- Antelope Audio style stellar clocking and conversion

(503485) **\$3399**

OCX HD

- Sample rate support up to 768kHz (over word clock)
- Output of 5 distinct sample rates enabled
- Additional connectivity via 4 AES/EBU, 2 S/PDIF outputs
- User-friendly software control

(510034) **\$2050**

MUDGUARD™ V2 MICROPHONE ISOLATION SHIELD

Isolates your mic to capture more accurate sound.

- New proprietary "dual convex" design directs reflected sound away from the mic for greatly reduced colouration
- Engineered for maximum effectiveness using Auralex Studiofoam
- Solid shell reduces external noise and room ambience
- Easily mounts to most mic stands

(478968) **\$149⁹⁹**

GRAMMA™ V2 AMP/MONITOR ISOLATION RISER

GRAMMA™ v2 provides clear and consistent sound for guitar and bass amps, monitor wedges, and subwoofers.

- New, low profile design for better sonic performance and stability
- 1/2" MDF construction and Auralex® isolation foam decouples your amp from the floor
- Achieve tighter low-end from bass amps and subwoofers
- Reduce feedback and low frequency rumble
- 23"x15"x1.75" size accommodates many popular combos and speaker cabinets

(429224) **\$88⁵⁰**

PROPAD™ MONITOR ISOLATORS

High performance monitor isolation pads.

- 3/4" melamine-wrapped MDF base and a thick layer of slip-resistant ISO-Plate™ isolation material
- Firmly supports your monitors for reduced resonance, and increased isolation and sonic detail
- Included PlatFoam™ wedge insert allows for flat or two different angled speaker positions

(377123) **\$187⁴⁹/pair**

HOVERMATT™ DRUM ISOLATION MAT

Portable isolation for your drum kit!

- Decouples drums from floors and stages for reduced resonance and increased clarity
- Auralex® SheetBlok™ Sound Barrier core
- Rugged and durable Ozite covering
- Measures 6'x4' and includes a convenient carry bag

(377127) **\$377⁹⁹**

PROMAX™ V2 PORTABLE ABSORBER PANELS

Stand-mounted absorber panel lets you create a "studio" anywhere!

- 3.5" thick Studiofoam panel provides exceptional broadband performance
- Sets up in seconds, and easy to store
- Available in Charcoal, Burgundy or Purple
- Includes 2 2'x4'x3.5" panels and 2 support stands per box

\$430

LENRD® BASS TRAPS

The original acoustic foam bass trap!

- Lab-verified performance, longevity and value
- Provides greater accuracy when recording and mixing
- Easily placed in corners and wall/ceiling junctures to smooth out the room's low-frequency response
- Available in 10 colours to match any décor

\$229⁴⁹/4-pack **\$387⁴⁹/8-pack**

D24-V ROOM KIT

Includes everything you need to improve the acoustics of your room.

- Includes 2 VersaTiles broadband absorbers, 1'x1' Studiofoam Designer Series panels, and 52 EZ-Stick Pro adhesive mounting tabs
- Instructions provided for easy installation
- Available in Charcoal/Charcoal, Charcoal/Burgundy, and Charcoal/Purple

\$185

SONOLITE™ SONOKITS™

Stylish and effective absorption in 2 convenient package sizes.

- Fabric-wrapped foam panels for superior absorption and great looks
- Studiofoam Pro core achieves impressive performance from a slim profile panel
- Kits include SonoLite panels, SonoLite bass traps, EZ-Stick mounting tabs, and installation guide
- SonoKit 1 includes 8 1'x2'x2' panels, 2 3'x2'x2' bass trap panels, and 40 EZ-Stick pro tabs
- SonoKit 2 includes 12 1'x2'x2' panels, 4 3'x2x2' bass trap panels, and 64 EZ-Stick pro tabs
- Available in Black or Tan velour

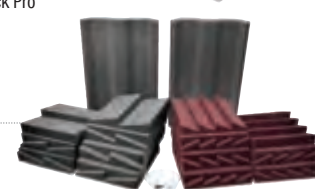
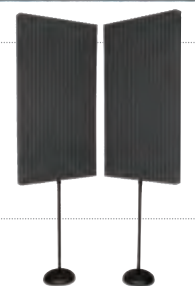
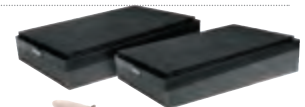
SONOKIT 1 (487494/5) **\$649⁹⁹** **SONOKIT 2** (487496/7) **\$999**

GEOFUSOR™ DIFFUSOR

New design in a white finish combines a contemporary look with excellent midrange clarity!

- Geodesic pattern offers naturally random surface to spread reflected sound in many directions
- Control reflected sound while maintaining a pleasing ambience in the room
- Prevents room from becoming overly dead
- Great for band and choral rehearsal spaces, and live, listening and control rooms
- Lightweight and easy-to-install; wall- and ceiling-mountable (even in suspended ceiling grids)
- Available in 2 sizes – GeoFusor 11 (1'x1'x4.25") and GeoFusor 22 (2'x2'x4.25")

GEOFUSOR 11 (487493) **\$129⁹⁹** **GEOFUSOR 22** (483460) **\$399**





behringer.com

DEEPMIND 12

True Analog 12-Voice Polyphonic Synthesizer with 4 FX Engines, 2 OSCs and LFOs per Voice, 3 ADSR Generators, 8-Channel Modulation Matrix, 32-Step Control Sequencer, Tablet Remote Control and Built-In Wifi

(497852)

\$1499.00



DEEPMIND 12D

True Analog 12-Voice Polyphonic Desktop Synthesizer with 4 FX Engines, 2 OSCs and LFOs per Voice, 3 ADSR Generators, 8-Channel Modulation Matrix, 32-Step Control Sequencer, Tablet Remote Control and Built-In Wifi

(508378)

\$1399.00



MPA100BT

All-in-One Portable 100-Watt Speaker with Wireless Microphone, Bluetooth® Connectivity and Battery Operation

(506411)

\$355.00



cadaudio.com

A77

CAD Audio reminisces a day gone by, back to its roots of high design and stellar, cutting edge performance and stylings of the A77. The A77 reminds us that performance and style are key aspects of an artist's success.

(500857)

\$345.00



STAGE SELECT

- Wireless receiver
- Wireless transmitter
- MEB2 TruPitch™ dual armature earbuds
- Half wave antenna
- Rack ears
- Antenna relocation kit
- Carry case

(488820)

\$488.00



westone.com

UM1

Using a superior proprietary single balanced armature driver, combined with the most ergonomic and comfortable fit, the UM1 delivers a reference level sound with clarity and precision that can be enjoyed while performing live music or for personal listening at a superior value.

(550404)

\$134.99



C42MP MATCHED CARDIOID CONDENSER MICROPHONES

Suitable for multiple recording applications including spot miking acoustic and amplified instruments, drums and drum overheads, ensemble and choir pickups, concert recording, sound effects and vocals.

- Black chrome finish
- FET driven symmetrical transformerless discrete class-A output

\$1275

(212853)



INCLUDES HARD CASE AND A PAIR OF SHOCK RESISTANT MIC CLIPS



ME-1NV

A versatile preamp, available in one and two channel (MP-2NV) rack mount units, and in the "500" series format as the MP-500NV. All the same audio path, with the same components, and the same great sound.

\$1550

(161333)



N22 PHANTOM POWERED RIBBON MIC

Phantom powered ribbon mic with the same Big Ribbon as the AEA R44!

- Designed with singer-songwriters, musicians, and home studios in mind
- Excels at capturing electric guitar, acoustic guitar, bass and vocals
- Highly protected ribbon for close-up and live use with minimal proximity effect
- Top end clarity of a condenser with the smoothness of a ribbon
- Phantom powered electronics for optimal performance with any preamp
- Custom German transformer for 12dB more output
- Manufactured in Pasadena, California

\$1175

(406340)



Millennia Music & Media Systems

HV-3 MIC PREAMPS

With over 40,000 channels now installed, the HV-3 is a mainstay of critical recording. The HV-3 is a discrete-hybrid topology of exacting quality designed with vintage grade components and road-worthy electro-mechanics.

\$955

HV-35 (345282)

- API 500 Series module
- Front panel instrument input
- DC coupled ribbon mic with 10 dB gain boost setting, 80 Hz rolloff filter, 48V phantom, 15 dB Pad and Polarity flip
- Continuously variable gain control
- 48V phantom power

\$1899

HV-37 (380626)

- 2 channels of HV-35 in a self-contained 1 space rack
- Universal internal power supply

\$5325

HV-3D-8 (1133688)

- 8 channels of HV-3 preamps
- Gain adjustable in 1.5dB steps
- 48V phantom power
- Optional 130V phantom power
- Optional AES Digital and MADI outputs

STT-1 TWIN TOPOLOGY CHANNEL STRIP

- Tube and HV-3 mic preamps
- Instrument input
- Mastering-quality four band parametric EQ and opto compressor

\$4075

(133684)

TD-1 TWIN TOPOLOGY HALF-RACK CHANNEL STRIP/DI

- HV-3 mic preamp
- Mastering-quality two band parametric EQ
- Preamp with single coil and humbucker output transformers
- Instrument input
- Headphone output
- Optional rack mount kit

\$2499

(185645)





VOXGUARD VU

A portable acoustic screen designed to reduce the ambient noise around a mic when recording.

- Features a plexi-glass window for improved sightlines
- Controls ambient space ■ Creates intimate sound field
- Delivers cleaner, articulated vocal track

(437798) **\$124⁹⁹**



RX-7 RECOIL STABILIZERS

Provides a stable base that reduces the recoil caused by the forward energy of the loudspeaker motion.

- Mass of 1/4" thick steel plate provides stabilization
- Improves transient response and imaging, and improves translation to other audio systems
- Tightens up the bass for greater accuracy ■ Eliminates resonance and phase anomalies
- Available in up-fire, down-fire, and horizontal
- RX-5, RX-9, RX-12, RX-17 and RX-20 sizes also available

From **\$109⁹⁹** each



LONDON ROOM KITS

These easy to use kits are an affordable way to start with acoustic treatment.

- Complete recording studio in a box, live-end, dead-end (LEDE) room design
- High performance fabric covered acoustic panels and easy-mount hardware and screws
- Made from high-density 6lb per cubic foot fiberglass, offering nearly five times greater absorption
- London 8, 10, 12 (pictured) and 16s available in black, grey, beige

From **\$289⁹⁹**



PAINTABLE LONDON ROOM KITS **NEW!**

London kits are now available in attractive white finish, or can be painted any colour to perfectly match your panels to any décor.

- Complete recording studio in a box, live-end, dead-end (LEDE) room design
- Made from high density glass wool and includes easy-mount hardware and screws
- Can also be custom printed at many commercial printers
- Paintable/Printable London Kits are available in 8, 10 and 12

From **\$260⁹⁹**



AUDIOFUSE

Built on a meticulously designed, symmetrical audio chain, the 14 x 14 AudioFuse rocks two DiscretePRO mic preamps that bridge the gap between vintage consoles and today's technology. Available in Black, Grey or Silver.

(505460/459/455) **\$799**



KEYLAB ESSENTIAL CONTROLLERS

- Velocity-sensitive keyboards and pitchbend/modulation wheels
- Eight RGB backlit performance pads, nine faders and nine rotaries
- DAW 'Command Centre' and transport section
- Includes Analog Lab 2 software that comes in the box
- PC and Mac, iOS and Android device compatible

KEYLABESSENTIAL49 (504358) **\$279**

KEYLABESSENTIAL49 (504361) **\$349**



MATRIXBRUTE

- Modular synthesizer flexibility, analog synthesis, and digital convenience
- 49-note full-sized keyboard with aftertouch and mod and pitch wheels
- 100% analog signal path
- Simple navigation makes operation simple and intuitive

(479795) **\$2699**



DRUMBRUTE

A 100% analog drum machine and sequencer created with performance and in-depth sound editing at its heart. Providing 17 distinct, fully analog drum and percussion instruments with an intuitive sequencer, massive connectivity, a two-mode Steiner-Parker filter, and dynamic performance controls.

(490843) **\$599**

MINIBRUTE

Designed for the analog purist, MiniBrute packs an extraordinary potential for warm and powerful sounds into a very portable design. Its 100% analog audio signal path features a VCO wave mixer, the classic Steiner-Parker multimode filter, and numerous analog innovations such as the Metalizer, Ultrasaw, and the Brute Factor.

(361573) **\$549**



UR-Series Interfaces

UR-Series USB audio interfaces offer studio-grade converters and D-PRE Class A discrete mic preamps. They are compatible with all major recording software, and include Cubase AI. The interfaces will work with both Mac and PC, and all feature a Class Compliant mode to work with iPad. Whether you need something compact and affordable, a rackmount unit with extended connectivity and onboard DSP, or anything in between, the UR-Series has a solution for you.

UR824 (355415) **\$999⁹⁹**

UR28M (355414) **\$499⁹⁹**

UR44 (411980) **\$399⁹⁹**

UR242 (439788) **\$259⁹⁹**

UR22mkII (449796) **\$199⁹⁹**

UR12 (435020) **\$129⁹⁹**



Cubase

Cubase offers a comprehensive set of music production tools for composing, recording, editing, and mixing. The software will run on PC or Mac with your choice of ASIO or Core Audio interface, so that you have the freedom to create your music your way.

Cubase Pro 9 (493737) **\$749⁹⁹**

Cubase Artist 9 (493744) **\$429⁹⁹**

Cubase Elements 9 (493748) **\$129⁹⁹**



Nuendo

Nuendo is Steinberg's flagship audio post-production suite. With its groundbreaking new tools, Nuendo 8 is the new standard for audio-to-picture work for games, TV, and film.

Nuendo 8 (505247) **\$2499⁹⁹**



HALion

With its >40GB uncompressed library, HALion Sonic 3 is a virtual all-in-one workstation. HALion 6 adds comprehensive virtual sampling and sound design. Both – and more – are included in the Absolute 3 collection.

HALion Sonic 3 (498730) **\$329⁹⁹**

HALion 6 (498731) **\$449⁹⁹**

Absolute 3 (498733) **\$649⁹⁹**



MG & MGP Consoles

Whether you need 8 or 32 inputs, MG and MG Premium consoles are up to the challenge. Drawing from decades of experience crafting innovative, premium analog gear, MG and MG Premium consoles sound significantly better than any other mixer in its class. MGP boasts high-resolution effects, iPod/iPhone integration and a superb new Stereo Hybrid Channel.

- MG06** 6 ch (413008) **\$129⁹⁹**
- MG06X** 6 ch with FX (413010) **\$159⁹⁹**
- MG10** 10 ch (413011) **\$199⁹⁹**
- MG10XU** 10 ch with FX, 2in-2out audio interface (413012) **\$259⁹⁹**
- MG12** 12 ch (413014) **\$359⁹⁹**
- MG12XU** 12 ch with FX, 2in-2out audio interface (413016) **\$419⁹⁹**
- MG16XU** 16 ch with FX, 2in-2out audio interface (413019) **\$639⁹⁹**
- MG20XU** 20 ch with FX, 2in-2out audio interface (413020) **\$879⁹⁹**
- MGP24X** 24 ch with FX (396730) **\$1549⁹⁹**
- MGP32X** 32 ch with FX (396731) **\$1799⁹⁹**



HS Series Studio Monitors

Ever since the 1970s the iconic white woofer and signature sound of Yamaha's nearfield reference monitors have become a genuine industry standard for a reason - their accuracy. This second generation of HS Series offers a 6.5" model to the lineup, bringing its exceptional accuracy to an even greater variety of recording environments. HS monitors come in either black or white finishes.

- HS5/HS5W** 5" cone (394788/411982) **\$249⁹⁹**
- HS7/HS7W** 6.5" cone (394789/411983) **\$379⁹⁹**
- HS8/HS8W** 8" cone (394790/411984) **\$439⁹⁹**
- HS8** subwoofer (394791) **\$549⁹⁹** (black only)

STAGEPAS Series

The STAGEPAS line-up features two sleek, lightweight speakers and a detachable powered mixer, along with one pair of speaker cables and a power cord, giving you an extremely portable sound solution that can be set up quickly and easily in a variety of configurations and environments. Complementing the boost in performance, the addition of iPod/ iPhone connectivity, SPX digital reverbs, an onboard feedback suppressor and more versatile EQ, it offers improved functionality and ease of use, allowing STAGEPAS to meet the demands of a much wider range of applications and users.

- STAGEPAS400i** 400w (383515) **\$899⁹⁹**
- STAGEPAS600i** 680w (383514) **\$1169⁹⁹**
- YBSP400i** rolling case (396198) **\$195**
- YBSP600i** rolling case (396199) **\$180**
- BMS10A** mixer mic stand adapter (220771) **\$28⁹⁹**



TF Series Digital Mixers **NEW LOWER PRICE**

Compact digital mixing consoles with 48 or 40 inputs, TouchFlow Operation™, recallable D-PRE™ preamplifiers, presets for fast setup, advanced processing, live recording capability, remote control apps, and compatibility with digitally networked I/O racks.

Yamaha TF Series digital mixing consoles allow engineers to respond to the music and artists on stage with unprecedented speed and freedom, taking live sound reinforcement to a new level of refinement. TouchFlow Operation™ makes it easy for experienced engineers and newcomers alike to achieve a perfect mix in no time, while recallable D-PRE™ preamplifiers support sound quality that will satisfy the most discerning professional ears. High performance processors and effects, advanced live recording features, and seamless operation with high-performance I/O racks give these compact digital mixers capabilities that make them outstanding choices for a wide range of applications. Now includes Nuendo Live multitrack audio recording software, a \$400 value!

- TFRACK** 16 input, 16 output rackmount (496719) **\$1999⁹⁹**
- TF1** 16 input, 16 output with motorized faders (440730) **\$2999⁹⁹**
- TF3** 24 input, 16 output with motorized faders (440731) **\$3699⁹⁹**
- TF5** 32 input, 16 output with motorized faders (440732) **\$4299⁹⁹**



TF Accessories

- Tio1608D*** 16 input x 8 output stagebox for TF series mixers (477176) **\$1299⁹⁹**
- NY64D** TF Series Dante™ interface card (477178) **\$499⁹⁹**
- Tio1608DSET** Includes NY64D and Tio1608 (\$100 savings) (477179) **\$1699⁹⁹**

*in order to use Tio1608D stagebox with TF mixing consoles NY64D must be installed into TF

EMX Series Box Mixers

EMX5 and EMX7 integrated mixers combine the portability and intuitive operation of their predecessors with an increase in power and a more comprehensive selection of performance features, requiring only a mic and speakers to create a fully functioning, versatile sound solution ideal for a wide array of applications.

- EMX2** (453444) **\$549⁹⁹**
- EMX5** (485546) **\$749⁹⁹**
- EMX7** (485547) **\$949⁹⁹**



DEMYSTIFYING Time Signatures

By Tracey Newmann

For many of us with limited experience reading standard music notation, time signatures can be a bit baffling. The good news is you probably know what they represent – and more importantly, how they feel. We’ve all experienced hearing them in different contexts, such as background music, focused listening, playing music and singing. What’s missing is understanding how the numbers, signs and terms are used in traditional notation to represent what we have already experienced.

First of all, let’s reframe the word Signature and think of it as Sign. It is not a unique “Signature” the way our personal signatures are. It is simply like a road sign telling us how Time is used in the music it refers to. So, Time Signature is a fancy way of saying Time Sign.

We can reframe Time to mean how time is divided by the rhythm of the basic beat and/or pulses that occur throughout the song. This repetitive division of time is the song’s rhythmic foundation.

So, Time can be thought of as Rhythm, and Signature can be thought of as Sign. Putting these together, the Time Signature of a piece of music can be thought of as its Rhythm Sign. It lets us know what the basic underlying rhythmic feel is.

The most often-used time sign is 4/4 (when written out conventionally, the 2 numbers are arranged vertically above and below each other with no fraction line.)

The top number is always the most important piece of information, because it tells us that the underlying rhythmic foundation of the music is a repeated unit of 4 beats. The lower number tells us that each basic pulse of the song is equal to a quarter note when written out in standard notation. The symbol of 4 over 4 can be thought of as $4 \times \frac{1}{4}$. If you are not reading the music notation, the lower number can be disregarded. In casual music circles people often just say the number of beats, eg. “it’s in 4” when communicating the number of beats per measure. In a formal time signature they’re talking about the “top” number. The upper number is telling us that there is a repeating 4-beat rhythmic foundation in this particular song.

To consciously experience and understand 4/4 time, lift your right heel (if you are right handed) drop it down to the floor as you count “One”, then tap your toes 3 times counting “two” “three” “four”. Repeat 4 times. Each group of four is called a measure. It can be used to literally measure the length of a phrase of lyrics, or a section of the song, such as an intro, or a bridge. You’ve just consciously experienced 4 measures of 4/4 time. Represented graphically it looks like this:

H T T T H T T T H T T T H T T T

4/4 time is used most of the time. So much so that the symbol “C” is often used instead of the symbol “4/4” to indicate “Common Time”.

Another frequently used time signature is 3/4. This means that the basic underlying rhythm of the music has 3 pulses.

Once again, the top number refers to the number of pulses or beats that are grouped together and repeating to create the rhythmic foundation. And again, the bottom number tells us each basic pulse is given the value of a quarter note when written out.

To consciously experience 3/4 time, hit your heel down once as you count “One”, then tap your toes twice as you count “Two three”.

H T T

Repeat 4 times to make 4 measures of 3/4 time.

H T T H T T H T T H T T

Most songs with the word “Waltz” in the title, like “Tennessee Waltz,” are in 3/4 time. Consequently, 3/4 time is often referred to as Waltz Time. A good example of 3/4 time is “Happy Birthday.”

2/4 time can be experienced as a heel tap followed by a toe tap. It has 2 pulses per measure.

H T H T H T H T

The nursery rhymes “This Old Man” and “Hot Cross Buns” are good examples of 2/4 time.

When a measure of 3/4 is combined with a measure of 2/4, you get a measure of 5/4. So if you do a heel tap, followed by 2 toe taps, then one heel tap, followed by one toe tap, you are experiencing 5/4 time.

The first three numbers group together as you count “One two three” and the last two feel almost tagged on as you say “Four five”. Graphically 5/4 time looks like this:

H T T H T H T T H T H T H T T H T T H T T H T T

Paul Desmond’s classic “Take Five” fits this pattern, as does Jethro Tull’s “Living In The Past”.

Some 5/4 music will have the 2 beat part first, followed by the 3 beat.

H T H T T H T H T T H T H T T H T H T T

This is counted “One two, One two three” or, “One two, Three four five”.

The theme from *Mission Impossible* is an example of this “2 3” type of 5/4 time signature.

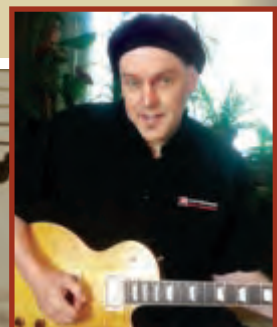
7/4 is used and can be broken down into a three section combined with a four section, or even a three section combined with 2 two sections, in any repeating order.

A famous example of the 3 4 version of 7/4 is “Money” by Pink Floyd. The main riff goes over a “One two three, One two three four”, which can also be counted “One two three, Four five six sev”. (Seven is pronounced “sev” to keep it down to one syllable.)

“Seven” by the Dave Matthews Band is a 7/4 that counts “One two, One two three, One two” or “One two, Three four five, Six sev”.

Happy music making!

Tracey Newmann is a multi-instrumentalist, singer-songwriter and music teacher who specializes in accelerated learning techniques for adult beginners and recreational players. He works at Long & McQuade in Edmonton.





Arius 88-Key Home Digital Pianos

Beautiful and stylish, all Arius digital pianos have 88 fully weighted keys with Graded Hammer Action and built-in speakers, demo songs, and preset songs. Available in Black or Rosewood finish.

- YDP143 B/R (497510/480455) **\$1399⁹⁹**
- YDP163 B/R (489692/480456) **\$1949⁹⁹**

P-Series Digital Pianos

P-Series gives you the dynamic, high-quality sound and natural piano touch response you expect from Yamaha – manufacturers of world class acoustic pianos for more than a century. These Yamaha hallmarks offer high-quality stereo speaker systems, and are portable, easy-to-use and versatile for everyone from beginner to pro.

- P45 B (435987) **\$629⁹⁹**
- P115 B/WH (439281/2) **\$799⁹⁹**
- P255 B/WH (410742/3) **\$1699⁹⁹**

DGX660

The Yamaha DGX660 offers the playability of a real acoustic piano with a comprehensive suite of auto-accompaniment and performance functions that lets you give form to your musical inspirations with ease.

The new DGX660 comes equipped with the Piano Room feature, and also features a dedicated microphone input with its own dedicated EQ. For the first time in Canada, the DGX660 will be available in both black and white. Keyboard includes a matching stand, and supports the optional LP-7A 3-pedal expansion accessory for an even more authentic piano-playing experience.

- DGX660 B/WH (480453/4) **\$1079⁹⁹**
- Optional LP-7/WH (305314/487608) **\$91⁹⁹**



PSREW400

The PSREW400 is the top of the line keyboard in PSRE Series for both piano focused players and live performers. The 76-key touch response keyboard, various easy-to-use professional features and new Live! Grand Piano voice make this a great instrument for practice, performance and creating. 12W + 12W amplifiers drive the on-board sound system, and L/R outputs provide professional connectivity to PA systems or recording hardware.

- PSREW400 (484540) **\$529⁹⁹**

PSRE Series

Everything you need to make high-quality music, including Yamaha Education Suite learn-to-play functions, in an affordable package.

- PSRE453 (480452) **\$369⁹⁹**
- PSRE363 (506042) **\$239⁹⁹** NEW
- PSRE263 (501414) **\$159⁹⁹** NEW



PSRS Series

Yamaha's PSRS Series Arranger Workstations sport advanced tools and cutting edge technology, and promise to offer new advantages for songwriting, performance, and production alike.

With stunning realistic on-board instrument voices and accompaniment styles, and professional level effects, functions, and expandability, they will continue the line's reign as the top choice of writers and entertainers worldwide.

- PSRS670 (443876) **\$999⁹⁹**
- PSRS770 (446137) **\$1699⁹⁹**
- PSRS970 (446145) **\$2599⁹⁹**



Piaggero

Yamaha's Piaggero portable pianos embody the almost lyrical combination of "piano" and "leggero" (Italian for "light"), that constitute its name. These light-weight and ultra-slim instruments are designed to deliver maximum portability, without compromising Yamaha's world-renowned, high-quality touch, feel and sound.

- NP12 B (61-note) (477739) **\$249⁹⁹**
- NP32 B (76-note) (477740) **\$399⁹⁹**



reface

reface Series Synthesizers

Create your sound anyplace, anytime. For keyboardists, music creators and sound designers – reface Mobile Mini Keyboards are reimagined interfaces of classic Yamaha keyboards. **NEW LOWER PRICE**

- YC Fat and punchy electric combo organ
refaceYC (444371) **\$359⁹⁹**
- CP Retro electric piano
refaceCP (444372) **\$359⁹⁹**
- DX 4 operator, 12 Algorithm, FM synthesizer
refaceDX (444370) **\$359⁹⁹**
- CS Simple control analog synthesizer with colourful sounds and massive dynamics
refaceCS (444369) **\$359⁹⁹**

MOXF Series Workstations

MOXF series combines a MOTIF XF sound engine and Flash memory expandability, a MIDI keyboard controller with extensive DAW and VST control, USB Audio/MIDI interfacing, onboard sequencing, and an extensive Cubase AI DAW / VST software bundle.

- MOXF6 (405486) **\$1499⁹⁹**
- MOXF8 (405485) **\$2199⁹⁹**
- FL512M 512MB flash memory (332803) **\$165**
- FL1024M 1024MB flash memory (332804) **\$295**

MX49 & MX61 Synthesizers

NEW LOWER PRICE The MX49 and MX61 music synthesizers combine Motif XS sounds, USB Audio/MIDI connectivity and advanced DAW/VST controller features at a ground breaking level of affordability. Includes Cubase AI software and

FREE FM Essential iOS App.
Download from iTunes store.

- MX49 BK / MX49 BU / MX49 WH (486084/5/6) **\$599⁹⁹**
- MX61 BK / MX61 BU / MX61 WH (486087/8/9) **\$799⁹⁹**

MX88 **NEW**

The complete solution for the modern piano player needing realistic piano action, inspiring synth sound and easy connectivity to computers and iOS devices. MX88 has all the same specifications as MX49 and MX61 featuring an 88-balanced hammer action weighted keyboard.

- MX88 BK (502519) **\$1299⁹⁹**

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MONTAGE

A Unique Flagship Synthesizer

Yamaha re-defines the criteria for stage and studio. Its Motion Control Synthesis engine, combining FM-X and AWM2 Tone Generators with controllers, allows completely new interaction with sounds and sound shaping, making MONTAGE one of the most flexible synthesizers of all time.

- MONTAGE8: 88 weighted BH action keyboard
- MONTAGE6/7: FSX synth action keyboard
- 7" colour Wide-VGA touchscreen
- 1.75 GB of user flash rom
- Pure Analog Circuit technology
- Direct compatibility with MOTIF ES/XS/XF, DX7, DX7MKII and TX802 voices
- Yamaha's FM Converter application will allow you to convert DX7 sound data found on the web – virtually 1000s of patches to choose from!
- Includes Cubase AI DAW / VST software bundle
- FREE Bösendorfer Imperial Premium Grand Piano Sound Library

- MONTAGE6 (478784) **\$3999⁹⁹**
- MONTAGE7 (478785) **\$4649⁹⁹**
- MONTAGE8 (478786) **\$5199⁹⁹**



CP Series Stage Pianos

CPSTAGE features a selection of voices from Yamaha's Premium hand-crafted grand pianos including: CFX, CFIIIS and S6, vintage Eps with VCM effects and a variety of sounds from MOTIF synth. The 88 note weighted wooden-keys* and Graded Hammer action provide the ultimate piano touch and response. The CP4 and CP40 have a slim, lightweight design for portability and feature an easy-to-understand interface. (*CP4 only)

- CP4STAGE (404704) **\$2599⁹⁹** **NEW LOWER PRICE**
- CP40STAGE (404706) **\$1799⁹⁹**





Learning to Love

MUSTANG SALLY AND
BROWN EYED GIRL

By Tony Bouma

If you've played in cover bands for any length of time, odds are good that you had an emotional reaction to the song titles above.

For experienced musicians, saying "Mustang Sally" is simply a shorter way of saying, "That crowd-pleasing song that no one in the band wants to play ever again."

There are lots of classic rock and pop songs that fit that description. As performers, we've often chafed at the idea of playing these songs because we are bored with them, but consider this:

Lynyrd Skynyrd released "Sweet Home Alabama" in 1974, yet the opening notes never fail to elicit a reaction from people on the dance floor. Although the references in this southern rock classic are almost meaningless to today's audiences, the song still resonates with them.

Often, the reason musicians become bored with these songs is their lack of technical challenge. As a working musician, you can easily continue to play these songs "on autopilot" and get satisfactory results. However, there are a few ways to bring some new life into your renditions of these set list staples.

Listen to the originals.

For every classic song on your set list, find the original release. Even if your band is playing the Jimi Hendrix version of "Day Tripper," listen to the Beatles recording from 1965. Figure out what is essential to each song, and why it was a hit. (The timing of George Harrison's guitar on "Day Tripper," the quality of Otis Redding's voice on "Dock of the Bay," etc.). Really dig into the track, then find cover versions on YouTube. Chances are, the covers you like best will be those that retain the essential parts. The ones that miss those key elements may seem abrasive to you. Learn what you need to get right to make your cover successful.

Aim for technical perfection.

Play the song at exactly the right tempo, and sing it in the original key. No extra fills for the drummer, no variation on the solos for the guitar players. Whether or not you ever play the song note-for-note live, playing it in its original form is the only way to truly "know" it, rather than just knowing YOUR version of it.

Try to emulate the SOUND of the original perfectly.

When your set list includes both the Beatles and Bon Jovi, making every song sound authentic can be a serious challenge.

Make it your own.

Alien Ant Farm's cover of Michael Jackson's "Smooth Criminal" was a huge hit fifteen years after the original was released! If you can put a new spin on a classic and still

have it be recognizable, you can impress your audience. Just be aware that not ALL new versions will be hits. Your band may have fun playing a reggae version of "Welcome to the Jungle," but your audience may not appreciate it.

Move parts between instruments.

Have your keyboard player take the guitar solo, and let the sax play the piano line. Seeing the song from a fresh perspective can improve your group performance, and you just may like the change enough to play it that way live.

Show off a little and/or challenge yourself.

If you are still thinking, "This song is so easy, I can play it with one hand tied behind my back" - try it! Add some flair and choreography to your performance of that particular song. As long as the antics don't detract from the musical execution of the song, it doesn't hurt to entertain yourself as much as the audience.

Go with the flow.

Enjoy the fact that you have a song or two that you can play strictly from muscle memory. Embrace the Zen ideal of "living in the present." Experience the joy of making music with other people for other people. If you don't need to think about what your hands are doing, you can focus outward and witness how the crowd is reacting to you and your band. Be attentive to the moment.


Simply be a professional.

Your audience came to be entertained, and they can sense when someone is simply "phoning it in." Your job is to maintain the illusion of excitement, engagement and passion when you play. If you are too cool and jaded to play music that people enjoy without looking bored while you do it, maybe you should be doing something else. If your band looks like they would rather be somewhere else, your crowd will feel the same way!

Most importantly...

If none of these tips help you relieve the boredom of playing "Brown Sugar" by the Rolling Stones, you need to remove that song from your set list right now. Life is simply too short to spend it making music you aren't passionate about! If your current situation requires you to play cover songs to pay your bills, do your best to stack the set list with songs that you can embrace.

Find a way to love the classics. Even if you play in an all-original act, you should know the standards of your genre and study them. Those songs are classics for a reason.



Tony Bouma ("Tony B.") is a drummer, martial artist and painter living in Southwestern Ontario. In his 25-plus years behind the kit, he has backed numerous rock, blues and country acts on local and regional levels. Tony works at Long & McQuade in Cambridge.

Roland



Stage Revolution

RD-2000 Stage Piano \$3,599.99
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The first and only instrument for the Producer DJ.

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A powerful stage piano with killer tone wheel organ, synth and piano tones.

- 73 key semi-weighted waterfall action with drawbars
- Large OLED screen lets you instantly see your current settings
- Dedicated sample synth and piano sections
- Updated Tone Wheel and Rotary speaker simulations from the C2D

(434901) **\$3499**



NORD PIANO 3

Takes piano feel and realism to a new level.

- 88-note Triple Sensor keybed with improved grand weighted action
- Nord Virtual Hammer Action Technology
- OLED-display for better overview
- 1GB memory for Nord Piano Library, 256MB for Nord Sample Library

(456459) **\$3999**



STAGE3 88

The fifth generation of the successful Stage series.

- OLED-displays for program and synth section
- Seamless transitions when changing programs
- Extended split functionality with optional crossfade
- Song list mode for set list functionality
- Extended morph destinations

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STAGE3 COMPACT

Features the award-winning Nord Lead A1 Synth Engine, the renowned Nord C2D Organ Engine, an advanced piano section, and access to hands-on effects.

- OLED displays for program and synth sections
- Seamless transitions for smooth program changes
- Advanced split functionality with optional crossfade
- Song list mode for set list functionality
- Physical drawbars for compact model

(503468) **\$4999**



STAGE3 HP76

Features Nord's lightweight Hammer Action Portable keybed – the same one found on the Nord Electro HP models and the Nord Piano HP.

- OLED-displays for program and synth sections
- Seamless transitions when changing programs
- Extended split functionality with optional crossfade
- Song list mode ■ Extended morph destinations

(503469) **\$5849**

PEAK

Peak sounds warm and rich with filthy, biting overdrive.

- 8-voice desktop polyphonic synthesizer with 3 New Oxford Oscillators for each voice
- Resonant multi-mode analog filter for each voice
- 3 distortion points in an analog signal chain

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CIRCUIT MONO STATION

Powerful analog synthesis and flexible sequencing in a modern groovebox format.

- Individually control oscillators
- 3 distortion modes
- Monophonic and paraphonic
- Get the frequency band you want

(502578) **\$749**

CIRCUIT

A 2-part synthesizer and 4-part drum machine with a 4x8 RGB velocity-sensitive grid sequencer.

- 8 continuous pots with RGB indicator LEDs
- 2x MIDI sockets (3.5mm jack sockets with MIDI din break-out cables)
- 1/4" jack sockets for left and right outputs

(449690) **\$479**

MININOVA

A compact studio and live synth with the same sound engine as its big brother, Ultranova.

- 256 onboard sounds
- VocalTune™ and classic vocoder effects
- Includes editing software and a software patch librarian
- Free soundpacks including vintage synth and bass synth sounds

(378600) **\$559**

BASS STATION II

An analog mono-synth based on the classic original Bass Station but re-worked for the 21st century.

- 2 filters, 2 oscillators plus a 3rd sub-oscillator
- Step sequencer, arpeggiator and a powerful modulation section
- Patch save and a fully analog effects section

(394725) **\$679**

AUDIOHUB 2x4

A combined audio interface and USB hub for electronic music production with Focusrite sound quality. Connect and power all of your USB gear at once, while getting ultra-low latency audio and super loud output.

- 3x USB 2.0 ports ■ Matched stereo inputs
- 4x line RCAs or 2 balanced jack outputs

(434019) **\$249**

LAUNCHPAD PRO

Create dynamic, expressive performances using an 8x8 grid of RGB velocity-sensitive pads. Includes 4 modes that streamline everything:

- Session Mode: immediately trigger and combine your clips
- Note Mode: create dynamic beats ■ Device Mode: easily apply effects
- User Mode: create unique custom performances and layouts

(435887) **\$429**

LAUNCHPAD MK 2

The iconic 64-pad grid controller for Ableton Live, now with RGB LEDs that match the clips in your session view. Use the pads to launch clips, play drums, start and stop loops, arm tracks, and control volumes, pans and sends.

(447508) **\$249**

LAUNCHKEY MK 2 SERIES

Essential USB keyboard controllers for Ableton Live, with 16 velocity-sensitive RGB pads, 8 knobs, dedicated navigation and control buttons, and software for Mac and PC, including Ableton Live Lite.

MK2 25 (447504) **\$199** MK2 61 (447506) **\$349**

MK2 49 (447505) **\$269** MINI MK2 (447509) **\$149**

MINILOGUE

Minilogue's 4-voice analog synthesizer circuit delivers polyphony and full programmability at a great price.

- 8 voice modes, 2 oscillators per voice
- Switchable 2-/4-pole lowpass filter
- MIDI and Sync I/O
- 16-step sequencer
- Onboard tape-delay emulation

(454851) **\$699⁹⁹**



TRY BEFORE YOU BUY!
RENT THE MINILOGUE FOR \$25/week or \$49/month



KRONOS2

KRONOS embodies over 50 years of artistic vision and production expertise.

- 9 sound engines, each offering unique sound-creation technology
- 16-part Combis allow all engines to function together in perfect harmony; Dynamic Voice Allocation keeps the polyphony high
- 61-key model borrows the responsive synth action from the Korg M3-61; 73 and 88 key models feature RH3 Graded Hammer Action
- Comprehensive interface, based around a new large 8 TFT TouchView display

KRONOS2-61 61 Key (430661) **\$4049⁹⁹**

KRONOS2-73 73 Key (430662) **\$4599⁹⁹**

KRONOS2-88 88 Key (430663) **\$4999⁹⁹**



SV1 STAGE VINTAGE PIANO

The gigging piano you've been waiting for with awesome vintage keyboard sounds!

- Valve Reactor 12AX7 tube-driven amp modeling (6 models)
- Korg's acclaimed RH3 weighted hammer action keybed and 8 velocity touch curves
- Transpose to any key in +/- 12 half-steps; fine tuning; 8 tuning curves
- Korg's superb EDS (Enhanced Definition Synthesis) sound engine
- Sounds: 36 (6 banks x 6 sounds); Polyphony: 80 notes

73-KEY (359339) **\$1999** 88-KEY (359347) **\$2299**

TRY BEFORE YOU BUY! RENT THE SV1-73 FOR \$63/week or \$125/month



B1-BK

Compact and cost-effective, with a streamlined design that delivers the key features most important to any pianist: an authentic keyboard touch, superior sound, and effortless ease of use.

- 88 Natural Weighted Hammer (NH) keys
- 8 digitally sampled sounds ■ Onboard reverb and chorus effects
- Built-in stereo sound system with MFB Servo technology
- Partner Mode ideal for instruction
- Includes metal damper pedal and music rest

(455951) **\$599⁹⁹**

MA1 METRONOME

A compact metronome with a broad tempo range and a variety of beats and rhythm patterns.

- Beat Counting display offers 1 to 9 beats, plus 8 rhythm types
- Tap Tempo function
- Choose from pendulum or full steps

MA1-BLKB Blue/Black (362015) **\$24⁹⁹**

MA1-BKRD Black/Red (362021) **\$24⁹⁹**



TM50 TUNER/METRONOME

The tuner and metronome can be used simultaneously or independently; practice your pitch and rhythm at the same time!

- Highly responsive LCD needle-type meter
- Wide detection range from C1 to C8
- Sound Out function produces a reference tone in a 3-octave range

TM50-BK (374831) **\$39⁹⁹**



KDM2

An LED provides visual of the tempo for practicing with the metronome muted.

- Memory backup and Tap Tempo functions
- Newly added beat variations
- 19 beat patterns in numerous musical styles

(227162) **\$79⁹⁹**



VOLCA SERIES

True-analog synthesizers with built-in sequencers.

VOLCA-BASS (395383) **\$229⁹⁹**

- Analog bassline groove box with 3 oscillators and newly designed filter
- Simple structure with single VCF, VCA, LFO, and EG
- Loop sequencer distilled from the Electribe series
- Electribe-style 16-step sequencer with 8 memory patches



VOLCA-BEATS (395385) **\$229⁹⁹**

- Portable analog drum machine with Electribe-style sequencer
- 6 analog parts and 4 PCM parts are fully editable to create your own sounds
- Save up to 8 patterns ■ Sync In/Out ■ Sync to MIDI Clock
- Control via the onboard ribbon or MIDI input



VOLCA-KICK (491037) **\$229⁹⁹**

- Optimized for kick drum and bass sounds
- MIDI In and Korg Sync I/O
- Touch FX and Motion sequencers
- Active Step, Accent, Slide, and Bend Reverse functions



VOLCA-SAMPLE (427757) **\$229⁹⁹**

- An intuitive and powerful compact sample sequencer module
- Loaded with easy-to-access controls
- Flexible Step and Motion sequencers
- Add classic shuffle with the Swing function



VOLCA-FM (479341) **\$229⁹⁹**

- Portable FM synthesizer module
- DX7-style synth engine with 6 operators and 32 algorithms
- Supports original DX7 patch data via SYS-EX/SYS files
- Save 32 of your own sounds and 16 sequence patterns
- 9 arpeggiator types ■ Poly, Mono, and Unison voice modes



CHECK OUT A VIDEO WALK-THROUGH OF THE VOLCA-FM by visiting long-mcquade.com/80222 and clicking on the Media tab.

VOLCA-KEYS (395384) **\$229⁹⁹**

- Portable analog synth with 3-voice design
- Voices can be stacked as chords, or combined in unison
- Save your own patterns for later recall
- Sync In/Out ■ Motion sequencer
- Control via the onboard ribbon or via MIDI input



STANDALONE

The Next Generation of MPC

AKAI PROFESSIONAL

MPCX (495970) **\$2799**

MPC LIVE (405967) **\$1599**

RATstands

RAT-JAZZ MUSIC STAND

A professional quality music stand with a full range of height adjustment, industry standard stability and a full size music tray. It folds flat in three easy moves making this the ultimate travelling stand for individual musicians and groups. The Jazz Stand can be unfolded with its base pointing away from the user. It then makes a unique portable conductor's stand.

(500573) **\$129**

RAT-ALTO MUSIC STAND

What every school needs: an unbreakable stand, which nests for compact storage, has no knobs to fiddle with or get lost, and has a range of height adjustments. Features include an aluminium stem, rubber feet to protect your floor, an extra lip on the music tray for pencils and erasers and the lowest storage height on the market.

(500570) **\$79⁹⁹**

RAT-SCHERZO MUSIC STAND

The Scherzo Stand is a high quality, super-lightweight folding music stand. Being made of aluminium it weighs little more than half as much as other folding music stands of this type. This stand comes complete with a nylon carrying bag.

(500571) **\$69⁹⁹**

RAT-PERFORMER MUSIC STAND

What every school needs is an unbreakable stand, which nests for compact storage and has no knobs to fiddle with or get lost. The Performer delivers this and more, with rubber feet to protect the floor, an extra lip on the music tray for pencils and erasers and a base designed to enable stands to nest next to each other for compact storage.

(500575) **\$140**

RAT-Z3 TABLET STAND

The Z3, a tablet stand unlike any other. It's light and easy to carry and folds up into a neat bag in just three simple steps.

iPad Pro (500579) **\$199**
iPad 2 (500985) **\$199**

RAT-APOLLO MUSIC STAND LIGHT

The Apollo Light is an entry level lamp manufactured to a professional standard. This rugged light is constructed entirely of metal and runs off a 24V supply.

(508072) **\$125**

RAT-STARLIGHT MUSIC STAND LIGHT

The Star Light is a low cost alternative. The low weight and compact size make this an ideal travelling companion for the musician on the move.

(500578) **\$69⁹⁹**

Keyboard Stands

IKS-X1 SINGLE TIER / SINGLE BRACE QUICK FOLDING X STAND

■ Folds quickly for easy transport
(139840) **\$34⁹⁹**

IKS-X2 SINGLE TIER / DUAL BRACE QUICK FOLDING X STAND

■ Lightweight all-metal construction
(130470) **\$44⁹⁹**

IKS-2 DELUXE EASY SET-UP SINGLE BRACE X STAND

■ Quick release one touch height adjustment
(56851) **\$54⁵⁰**

IKS-7 DELUXE SINGLE TIER X STAND

■ Secure cross brace height adjustment
■ Additional tiers available
(200076) **\$66⁹⁹**

IKS-8 DELUXE 4-LEG COLLAPSIBLE STAND

■ Adjustable height and width
■ Additional tiers available
(219464) **\$99**

IKS-24 SINGLE KEYBOARD / MIXER STAND

■ Ideal for mixers, select keyboards, or studio remotes ■ Adjustable height and angle
(216466) **\$89⁹⁹**

Book Stands

All Yorkville stands use heavy duty aluminum construction, and offer wide solid music desks, heavy duty nylon collars, rubberized non-slip feet and a scratch resistant finish.

HEAVY DUTY MUSIC / BOOK STANDS

BS-308 Large Solid Desk Tripod Base Music Stand

Perfect for stage.
(67521) **\$49⁹⁹**

BS-310 Tripod Base Heavy Duty Music Stand

(41002) **\$55⁵⁰**

BS-710B Permanent Pneumatic Clutch Orchestral Stand

(170007) **\$50⁹⁹**

BS-321 Heavy Duty Collapsible Music Stand

(209351) **\$49⁵⁰**

BS-106B DELUXE COMPACT FOLDING STAND

■ Solid all-steel construction
■ Folds for easy transport ■ Adjustable height
(55334) **\$25⁹⁹**

BS-LED24 COMPACT FOLDING ORCHESTRAL LED STAND LIGHT

■ 24 highly efficient warm white LEDs
■ One touch switch with 3 brightness levels
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■ Mounts securely on orchestral music stands
■ Folds flat for safe storage and transport
(420802) **\$60⁹⁹**

Guitar Stands

TOUR-READY MULTI-GUITAR STANDS for 3, 5 or 7 GUITARS

Solid tubular all-metal design for maximum durability. Padded foam protects guitars and will not harm fine finishes. Foldable and lightweight for optimum portability

GS-303B 3-Guitar Foldable Rack Stand

(421544) **\$59⁹⁹**

GS-305B 5-Guitar Foldable Rack Stand

(421546) **\$69⁹⁹**

GS-307B 7-Guitar Foldable Rack Stand

(421547) **\$79⁹⁹**

GS-125B DELUXE GUITAR STAND – BLACK

■ Ideal compact stand for acoustic and electric guitars or basses
■ Non-reactive foam rests will not damage or discolour guitar finish
■ Safe for premium nitrocellulose lacquer finishes
■ Safety bar secures instrument in stand
(308526) **\$29⁹⁹**

STAGE READY "HANGING" GUITAR STANDS

■ Ideal stand for acoustic and electric guitars or basses
■ Easily handles non-standard instrument body shapes and sizes
■ Non-reactive foam rests will not damage or discolour guitar finish

GS-205B Heavy Duty Hanging Guitar Stand

(308530) **\$35⁹⁹**

GS-214B Heavy Duty Hanging Triple Guitar Stand

(303874) **\$59⁹⁹**

GS-536B UNIVERSAL DELUXE A-FRAME GUITAR STAND

■ Extremely compact low-profile guitar or bass stand
■ Fully adjustable cradle fits acoustic and electric instrument bodies
■ Non-reactive foam rests will not damage or discolour guitar finish
■ Folds flat for easy transport
(208458) **\$34⁹⁹**

UM-01 COMPACT FOLDING UKULELE / MANDOLIN / BANJO STAND

■ Extremely compact design
■ Folds flat for easy transport
■ Non-reactive foam rests will not damage or discolour finishes
(326944) **\$26⁹⁹**

UM-02 DELUXE HANGING UKULELE / MANDOLIN / BANJO STAND

■ Easily handles non-standard instrument body shapes and sizes
■ Non-reactive foam rests will not damage or discolour finishes
■ Safe for premium nitrocellulose lacquer finishes
■ Wide base for increased stability
(326949) **\$38⁹⁹**



By Tony Bouma

Beating the Load-Out Blues

TEN TIPS TO MAKE MOVING YOUR DRUMS EASIER

Nothing compares to the thrill of playing live music in front of an appreciative audience. Similarly, nothing can dampen that excitement as quickly as the thought of packing up your drum kit and hauling it to your car at the end of the night.

Loading and unloading your drums is never going to be fun, but here are ten tips to make it less miserable.

Before the Gig:

Take only what you need. Terry Bozzio's kit makes an impression before he even plays a note, but he doesn't have to pack all that gear into a hatch-back at the end of the night! It can be tempting to try and wow an audience with a huge collection of drums and cymbals. Fight that impulse and take the least amount of gear required for the gig. Everything else is just added time and work. Leave your collection of vintage temple blocks and your orchestral chimes at home. Impress them with your playing, not your possessions.

Use a drum rug. A rug will provide a familiar reference point for your set up on any stage. If you want to take it one step further, you can use tape to mark the positions of your drums and stands on it, eliminating any guesswork. (A drum rug will also keep your bass drum from creeping away from you if the venue's stage has a smooth surface.)

Use memory collars. Being able to quickly set your cymbal heights and the angles of your toms can mean the difference between a five-minute setup and a twenty-minute ordeal. If any of your stands lack memory collars, you can use a marker to mark the set points of brackets, tubes and tilters. (If your setup changes, you will be able to clean off the ink or use a different colour to indicate the new set points.)

Have bags or cases for all of your gear. Protecting your investments just makes sense. Soft bags are great for drummers who pack their gear into their own vehicles. They enable you to pile gear tightly into smaller spaces while protecting your drums – and your car! – from unwanted dings and scratches.

Hard cases are important for drummers who need to put their drums into trucks or trailers where pieces of gear can easily fall or slide against each other. Cases are heavier and more expensive than bags, but provide greater protection from impact damage.

Bags or cases will also provide you with handles, making your drums easier to carry.

Practice loading your gear into your vehicle. For every type of car, truck or trailer you use, figure out the best way to arrange your drums. Focus on maximizing space and visibility for the driver, while minimizing the potential for damage to your kit. Try different configurations...is it better to put your bass drum in the back seat or the trunk? Find the best place to put your heavy hardware bags so that you don't strain your back getting them out of the car.

Plan for the venue. Multiple flights of stairs, loading through a kitchen and setting up on an exceptionally small stage are all common frustrations at bars and clubs. If you haven't visited the venue before, talk to others who have played there to gather as much information as you can.

Get to the club early. Avoid the added stress of needing to set up in a hurry!

After the Gig:

Start to pack up right away. Play your last note, acknowledge the audience and IMMEDIATELY start packing! You may be tempted to have a quick beverage with bandmates, fans or friends... but don't do it. Once the adrenaline of the show has faded the thought of handling your gear will seem even more daunting. It is better to be packed up before exhaustion sets in! Take a few minutes NOW to get your gear ready to transport.

If people want to talk to you while you are trying to pack, be polite – but keep moving while you chat. Be courteous and professional, but don't allow anyone to distract you from the task at hand.

Have a plan. Know in what order you are going to tackle the various components of your drum kit. If you don't already have your own preferred tear-down method, try this one:

- Put your sticks, mallets, brushes, etc. into your stick bag.
- Pack your cymbals in order from largest to smallest.
- Remove and pack up your drum mics.
- Remove any miscellaneous percussion (cowbells, tambourines, etc) from your kit.
- Stow your snare in its bag or case.
- Get the cymbal stands/hihat stands in their appropriate bags.
- Pack the remaining drums into their bags or cases.
- Collect the remaining hardware (pedals, snare stand, throne, etc).
- Roll up your drum rug.
- Put your bags and cases in the approximate order that you will be carrying them to the car.

You should already know which stands go into which bag, and where you will put your stick bag, etc. Knowing when and where to pack each component of your kit means less likelihood of leaving a vital part of your drums behind!

Accept help CARRYING, but not PACKING your gear. People are awesome, and you may have friends or bandmates who are eager to help you with your gear. Ask them to wait until you are packed.

The reality is any extra hands trying to pack your gear will only slow you down.

Once your gear is completely taken down, allow others to help carry your gear to your vehicle, hold doors, etc., but only YOU should load the gear into the car. This will allow you to use your practised method of packing the vehicle, ensuring nothing is accidentally broken or left behind when you drive away.

Like maintenance and tuning, packing and loading your drums is something that will continue to get easier and faster with experience. Strive to improve your routine with every show and learn from your mistakes... until you are wealthy enough to hire a cartage company and full-time drum tech!

Tony Bouma ("Tony B.") is a drummer, martial artist and painter living in Southwestern Ontario. In his 25-plus years behind the kit, he has backed numerous rock, blues and country acts on local and regional levels. Tony works at Long & McQuade in Cambridge.



STORM SERIES

The Mapex Storm Fusion set offers a great set-up for the first time player and is equally suited for the performing drummer needing a highly portable, easy to assemble kit. Cymbals not included.

- All poplar shells ■ Soniclear bearing edges
- 400 Series hardware pack included
- Matching 14x5.5" poplar snare
- New lightweight lugs and mounting system
- 4 finish options: IC (Camphor Woodgrain), IK (Black/Blue Woodgrain), BIG (Textured Grey) and BIZ (Textured Black)

From **\$795**

MARS SERIES

The Mapex Mars Series shell packs feature sizes that appeal to a wide range of playing styles. The 529S configuration offers a blend of power and versatility that is well-suited for the drummer who needs a portable, great sounding kit.

- 100% birch, shallow depth shells ■ Soniclear bearing edges
- Sold as shell packs (cymbals and hardware not included)
- 4 finish options: RW (Bloodwood), GW (Smokewood), BAW (Bonewood) and BZW (Nightwood)

From **\$720**

ARMORY SERIES

Well suited for the drummer who needs a responsive kit with sonic diversity for either live or studio based applications. The Mapex Armory Series is the latest iteration of the Mapex hybrid shell concept which fuses birch and maple to deliver a great diversity of tonal expression.

- Birch/maple hybrid shells ■ Soniclear bearing edges
- Tomahawk snare drum included
- Sold as shell packs (cymbals and hardware not included)
- Available in 4 finish options: TK (Black Dawn), UM (Ultra Marine), UP (Purple Haze) and DW (Desert Dune)

From **\$1025**

SATURN V SERIES

The Mapex Saturn V Tour Edition Series features the legendary maple/walnut hybrid shell in a classic finish. Delivering the ultimate in tonal expression and articulation for either the stage or studio.

- Maple/walnut hybrid shells
- Soniclear bearing edges
- Sold as shell packs (hardware and cymbals not included)
- Available in 4 different finish options: VA (Black Strata Pearl), VN (Black Pearl), VS (Vintage Sparkle), VW (White Marine)

Shell Packs from **\$1550**

TORNADO SERIES KITS

Featuring a 14x5.5 snare, 10x7 and 12x8 shallow, easy tune rack toms and a focused 16x14 floor tom, this kit is finished with a 22x16 kick that stands its ground in any live situation.

- Highly durable blue, black or burgundy wrap finishes
- 9-ply basswood shells
- Newly re-engineered ball and socket tom holder for ultimate positioning
- Includes a full set of 200 Series double braced hardware
- Includes hi hat and crash/ride cymbal

From **\$469**



(BLACK/BLUE WOODGRAIN FINISH)



(SMOKEWOOD FINISH)



(ULTRA MARINE FINISH)



(BLACK STRATA PEARL FINISH)



BLACK PANTHER DESIGN LABS HEARTBREAKER SNARE

The Heartbreaker 14" snare is constructed of an all-mahogany shell and reinforcement rings which blend historic tone with modern design. It combines the dark, rustic and throaty sounds of rock classics, but easily fits with today's more organic alternative styles.

MPX-BPMH460LNW (497078) **\$630**

BLACK PANTHER CANADIAN EDITION SNARE DRUM

Mapex's limited edition 14x5.5" Black Panther snare drum, featuring all maple shells, die-cast hoops, and Black Panther hardware and throw-off.

MPX-BPML4550CNL (486328) **\$435**



MARS SERIES HARDWARE

Mars Hardware features lightweight yet highly functional stands and simple but sturdy pedals that will serve the needs of gigging drummers needing to lighten their load or younger players looking to make a major upgrade. Mars Hardware comes in either chrome or black electro-plate finish to fit the style of any player.

Pedal Features:

- The double chain creates a more solid feel and great durability
- Newly designed high speed footboard ■ Falcon beater (no weights)
- Smooth and responsive cam and beater combo

MPX-P600 Single Pedal (415685) **\$95**

MPX-P600TW Double Pedal (415686) **\$240**

TRY BEFORE YOU BUY! RENT THE MPX-P600TW DOUBLE PEDAL for **\$11/month**

Cymbal Stand Features:

- Multi-step boom and cymbal tilters allow for convenient positioning
- Three-tiered height adjustment increases flexibility in cymbal positioning and collapses further for compact storage
- Concave double braced legs for increased stability

MPX-B600 (398527) **\$79⁹⁹**

Snare Stand Features:

- Offset multi-step tilter enables players to find their ideal snare drum angle
- Die-cast basket adjuster will last for years without stripping or cracking
- Double braced legs for increased stability

MPX-S600 (415688) **\$76⁵⁰**

Hardware Pack in Chrome

- 2x B600 cymbal stands ■ 1x S600 snare stand
- 1x P600 kick pedal ■ 1x H600 hi hat stand ■ Also available in black electro-plate

MPX-HP6005 (425370) **\$385**

ARMORY SERIES HARDWARE

Armory is a complete line of gig-quality hardware featuring heavy-duty tubes, double-braced legs, memory locks, and the adjustability needed by the serious player. To suit each drummer's unique style and kit finish, Armory hardware comes in chrome or black electro-plate.

Pedal Features:

- The double chain creates a more solid feel and great durability
- Newly designed footboard for comfort of foot placement
- Features Falcon beaters with weights
- Smooth and solid build transfer rod for equal fulcrum balance

MPX-P800TW Double Pedal (414072) **\$310**

Cymbal Stand Features:

- The Super-Glide Stepless cymbal tilters allow for fine adjustment of cymbal angle
- Three tiered height adjustment allows for ease of cymbal positioning
- Double braced legs ■ Memory locks for quick and easy on-stage set-up

MPX-B800 (414071) **\$99**

Armory Hardware Pack in Black Electro-Plate

- 2x B800EB boom stands ■ 1x S800EB snare stand
- 1x P800EB pedal ■ 1x H800EB hi hat stand

MPX-HP8005EB (414056) **\$545**





RYDEEN

- 5 pc drum kits with everything you would expect from Yamaha
- Includes highly praised authentic Yamaha hardware packs
- 2 highly adjustable configurations to accommodate all beginning players
- 6 vibrant and stylish finishes available; 3 solid and 3 glitter options
- Cymbals not included



RDP0F56W
\$799⁹⁹

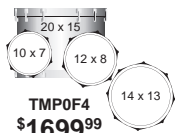


RDP2F56W
\$799⁹⁹



TOUR CUSTOM - MAPLE

- Professional quality all-maple 4pc shell packs
- 6-ply North American maple inner/outer plies
- Light satin finishes to maximize tone and projection
- 2.3mm inverse Dyna-Hoop rims add focus but do not inhibit resonance
- Sound profile is big, harmonically rich, and dynamically sensitive



TMP0F4
\$1699⁹⁹



TMP2F4
\$1699⁹⁹



Butterscotch Satin

Licorice Satin

Caramel Satin

Chocolate Satin

Candy Apple Satin

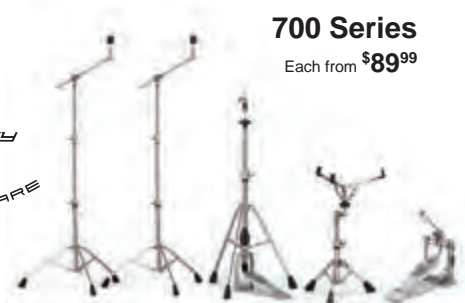
HW780 & HW880 Series Hardware

World renowned reliability. Lighter weight single-braced 700 Series and heavier double-braced 800 Series both offer unmatched stability and durability for any musical genre. With industry leading warranty.



800 Series

Each from \$119⁹⁹



700 Series

Each from \$89⁹⁹



STAGE CUSTOM - BIRCH

- An industry-leading best seller since 1997
- 100% solid birch shells with high-gloss lacquer finishes allow natural open tones
- Unmatched value for beginner, intermediate, or working professionals
- Available as shell packs or including Yamaha's highly-praised hardware packs
- Cymbals not included

From \$999



Cranberry Red

Raven Black

Natural Wood

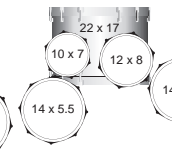
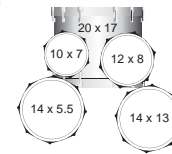
Honey Amber

Pure White

SBX0F56
\$999⁹⁹

SBX2F57
\$1069⁹⁹

SBX2F67CH
\$1399⁹⁹



STAGE CUSTOM - BIRCH BOP

- 3-pc compact shell pack delivers the Stage Custom sound without compromise
- 100% solid birch shells with high-gloss lacquer finishes
- Ideal for small venues, educators, jazz, or as a compact quality 2nd kit
- Cymbals and hardware not included



Cranberry Red

Raven Black

Natural Wood



SBP8F
\$599⁹⁹



Stage Custom Steel Snare

- 10-lug chrome plated steel shell
- Unbeatable value and ideal choice as a 2nd or backup snare
- Extremely versatile with full-bodied punch and bright attack
- One-piece high tension lugs for all tuning settings

Steel

14" x 5.5" (509281) \$199

14" x 6.5" (501107) \$199



Rhythmic Vocabulary

Part 2

By Tim Popek



Rhythmic Vocabulary Part I can be found at www.long-mcquade.com/blog.

In my last article for the Long & McQuade Gear Issue, which can be found at long-mcquade.com/blog, I introduced the basic 15-beat rhythmic alphabet (see Figure 1.) In a very general level we looked at its use in expanding your rhythmic vocabulary. Now it's time to go into the rabbit hole, take the red pill, realize we're not in Kansas anymore and travel deeper into the mysterious world of rhythm! Here we'll explore some advanced rhythmic concepts that will hopefully pique your imagination, answer some questions, and ultimately inspire you to create music.

As a drum specialist I mainly want to focus on drum set applications for the rhythmic alphabet but to an extent, these ideas and figures can also apply to other instruments.

The first basic concept is something I call **Neutral Patterns**. To me a Neutral Pattern is any steady pattern being played by one, two, or three limbs, leaving the remaining limb to "solo" or play independently from the others. If you have checked out Garry Chester's book *The New Breed* you'll have an idea of what I mean. Though Garry refers to his patterns as "Systems" and I refer to mine as "Neutral Patterns," they are basically the same thing. Once mastered, a Neutral Pattern should require very little thought and energy. Ultimately the pattern is uninterrupted by the activity going on around it. For example a guitarist's strumming pattern or a walking bass line could be considered a Neutral Pattern because both are typically steady and unchanging while the activity going on around them has movement.

Okay drummers: here are 3 Neutral Patterns to try out! See Figure 1 to help identify each rhythm.

Neutral Pattern #1 – For basic groove building: In 4/4 time, play 16th notes on right hand (hi hats or ride), play beats 2-4 with left hand on snare drum, play quarter notes with left foot on step hi hat. The right foot is free to solo and groove with the band.

Neutral Pattern #2 – For learning to solo over a "Samba" feel: In 4/4 time play #11 with the right hand on the ride (see Figure 1: #11 at the bottom of the page), play beats 2-4 with left foot on step hi hat, play #8 on bass drum with the right foot (see Figure 1: #8). The left hand is free to solo and complement the band.

Neutral Pattern #3 – For advanced coordination: Split your body between left side and right side. In 4/4 time play a "paradiddle" in 16th notes with your left side between left foot (LF) step hi hat and left hand (LH) hi hat cymbals. Also play a back beat on beats 2-4 with left hand on snare drum (LF-LH-LF-LF-SNARE-LF-LH-LH), right hand plays 8th notes on ride. Right foot is now free to solo.

In my experience it's always best to go through all 15 "Letters" in the rhythmic alphabet before moving on to soloing over a Neutral Pattern.

I'm assuming we've all studied and understand the 15-beat rhythmic alphabet (good job!) so let's move on. In the last article I asked "How many words in the English language can you spell with the 26 letter alphabet?" The answer was, of course, "All of them!"

This next concept came about from my time studying with drumming virtuoso Dave DiCenso. It's a simple formula that really helped me develop an EVEN LARGER rhythmic vocabulary.

We begin by breaking down 2 Quarter Notes into 8 Sixteenth Notes (4 per beat) but label the beats "A" (beat 1) and "B" (beat 2). Each beat has 4 parts to it, (1 e & a) and as we've learned from that rhythmic alphabet there are 15 combinations per beat (see Figure 1). The beats can now be identified as A1, A2, A3, A4, all the way to A15, and B1, B2, B3, B4, all the way up to B15.

Below I have included the first 4 patterns in set 1. I also included a few patterns in set 9 so you can see the development as you progress. Again, all accents are highlighted in RED.

A1 B1 A1 B2 A1 B3 A1 B4
| 2/4 1 e & a : 2 e & a | | 2/4 1 e & a : 2 e & a |
| 2/4 1 e & a : 2 e & a | | 2/4 1 e & a : 2 e & a |

A9 B11 A9 B12 A9 B13 A9 B14
| 2/4 1 e & a : 2 e & a | | 2/4 1 e & a : 2 e & a |
| 2/4 1 e & a : 2 e & a | | 2/4 1 e & a : 2 e & a |

At this point you can start to see all the possibilities. Also at this point it is completely normal if your head starts to hurt and you feel the need to lie down for a few minutes.

Now on to the third concept: Inspiration, Coordination, Location.

Inspiration: This can be thought of as the rhythm you spell with the rhythmic alphabet. It is a rhythmic idea of any complexity that is meant to "inspire" movement.

For example try using A1 - B3 | 2/4 1 e & a : 2 e & a |

Coordination: This is the movement of the body on your instrument that allows you to achieve a raw interpretation of an inspired rhythm. Often this can be a "Neutral Pattern." Again, try the first Neutral Pattern for basic groove building and have the right foot play the inspiration on the bass drum.

Location: This is where you can change HOW and WHERE to play the rhythm with the coordination you decided on. For example, try taking the 16th note pattern that the right hand is playing and move it from the ride cymbal to the floor tom. Now the entire attitude of your pattern has dramatically changed. Cool! What happens if you start moving those 16th notes around the kit to catch accents on cymbals or other toms? Now you have altered the original Neutral Pattern and created a NEW ONE by simply making the right hand the solo limb, and the right foot is now just part of the newly created Neutral Pattern. Very cool!!

So far you'll have noticed that we're incorporating many different tones and timbres on our instrument. One thing that is missing is the use of **Dynamics**. Dynamics are often thought of as a melodic part of music but they actually have a closer link to rhythm. Just like rhythm, dynamics have forward motion and move with the flow of time. In fact when I teach the rhythmic alphabet to a student for the first time, the first exercise I teach is the use of dynamics. We'll apply an accent to each "Letter" to identify them as "loud vs soft" which allows you to see, feel, and hear the shape of the pattern. Another form of dynamics is the use of space and silence. Remember, no sound can exist without the balance of silence.

In the end it's about exploring the full dynamic range of each limb and each playing surface. Think of it as having a sound engineer with a mixing board living in your brain who is trying to achieve the best overall mix by adjusting the faders for each limb.

With the right motivation and practice routine you'll be surprised how quickly your vocabulary increases. Keep in mind that we are all individuals, and no one will feel a rhythm or melodic phrase the same as someone else. With that in mind it is impossible to make a mistake. Isn't that a great feeling? Good luck and happy practicing!

FIGURE 1:

1: 2: 3: 4: 5:
| 1 e & a | | 1 e & a | | 1 e & a | | 1 e & a | | 1 e & a |
6: 7: 8: 9: 10:
| 1 e & a | | 1 e & a | | 1 e & a | | 1 e & a | | 1 e & a |
11: 12: 13: 14: 15:
| 1 e & a | | 1 e & a | | 1 e & a | | 1 e & a | | 1 e & a |

Tim Popek earned an Associate's Degree in Applied Music from Mohawk College, specializing in Jazz Performance on Drum Set in 2004. Since graduating, Tim has been teaching and performing throughout North America, and has made appearances in TV and film. In 2009, he decided to continue his drumming education by studying privately with Berklee College of Music Professor Dave DiCenso. Tim works at the Long & McQuade location in Toronto.



Ludwig



EVOLUTION 5-PIECE DRUM SET

A high-quality, value-priced drum kit with complete hardware. Cymbals not included.

- Poplar shells deliver impressive attack, sustain, and harmonic overtones
- 5x14" SD, 8x10" and 9x12" TT, 14x14" FT, 16x20" BD
- Includes double-braced hardware and throne

LCEE20023 (498963) **\$999⁹⁵**

EVOLUTION MAPLE 6-PIECE SHELL PACK – MAHOGANY BURST

Pro drums at a student price.

- North American maple shells are warm, crisp, and cutting
- 6.5x14" SD, 8x10" and 9x12" TT, 14x14" and 16x16" FT, 18x22" BD
- 45° bearing edges deliver modern attack and sustain
- Triple-flanged hoops are open and timeless ■ Matching wood bass drum hoops
- Unique badge design ■ Luxurious lacquer finish
- Includes double-tom holder with Vibraband mounts; cymbals/other hardware sold separately

LCME622XMB (499343) **\$1375**

CLUB DATE SHELL PACK – VINTAGE BLUE OYSTER

Club Date USA features a brand new re-design of the Classic flat imperial lug. Available in 3 configurations and 7 finishes. Cymbals and hardware not included.

- 9x13" tom: imperial lugs, accessory tom holder (LR256 comes with classic mount with Vibraband optional assembly)
- 16x16" tom: classic leg brackets, imperial lugs, floor tom legs (3)
- 14x22" bass drum: virgin kick drum, imperial lugs, classic claw hooks

L6123LX2Q (509273) **\$2199**

PRO BEAT 24" KEYSTONE X SHELL PACK – RED SWIRL

In fusing of our Classic Maple shell core with American Red Oak, Keystone's "pre-EQ'd" tone sculpts focus and articulation for the drummer seeking volume, attack, and power.

- 9x13" tom: large classic lugs, ATLAS tom mount
- 16x16" floor tom: mini-classic lugs, TRIAD leg brackets, floor tom legs (3)
- 16x24" bass: virgin kick drum, mini-classic lugs, keystone claw hooks
- Includes accessory tom holder; cymbals/other hardware sold separately

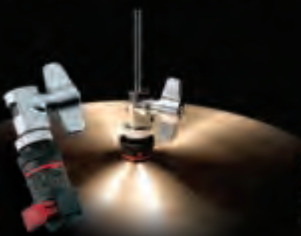
L76433AX61 (509275) **\$2225**

Iron Cobra and Speed Cobra Hi-Hat Stands

The New Iron Cobra 900 Series and Speed Cobra 910 Series hi-hat stands offer incredibly sensitive, lightning-fast action, maximum adjustability and completely noise-free operation. The latest innovation on these stands, the new "Quick-Set Clutch", allows hi-hat cymbals to be quickly attached and removed. The Hinge Guard Block on the footboard holds the bearing more evenly, minimizing stress and maximizing smoothness.

LINE UP

- HH905D Iron Cobra Lever Glide (493897) **\$339⁹⁹**
- HH805D Iron Cobra Velo Glide (493268) **\$319⁹⁹**
- HH915D Speed Cobra Lever Glide (493304) **\$339⁹⁹**



Quick-Set Hi-Hat Clutch (509128) **\$34⁷⁵**

With just one touch, the Quick-Set Clutch can be attached or removed – simply push the button on the side of the clutch. The clutch also allows the top hi-hat cymbal to float more freely, maximizing the natural resonance of the cymbals.



Pearl

RS584CC727/8

A complete drum set package with everything you need to start your rhythmic journey to the big time. Available in Cherry Red or Dark Sea finishes.

- 18x12 bass drum, 10x7 tom, 14x10 floor tom, 13x5 snare drum
- Cymbal stand, hi-hat stand, snare stand ■ Pedal, throne, 2x tom holders
- 16" brass crash-ride, 14" hybrid hi-hats ■ Drum sticks (2pr) and stick bag

(499360/2) **\$529**

MMH924XSPC340 SHELL PACK

Limited Edition Mahogany 4-piece shell pack, featuring the exacting specifications of Pearl's industry-acclaimed Masters MCX series in a mahogany offering.

- 22x18 bass drum, 10x8 tom, 12x9 tom, 16x16 floor tom
- 5mm 4-ply shells ■ Outer 2-ply maple + inner 2-ply mahogany
- 2.5mm 2-ply maple reinforcement rings ■ Opti-mounts
- MasterCast die-cast hoops ■ Chrome hardware

(502060) **\$2199**

DECADE MAPLE DMP925SPC228

Decade's low-mass/low-contact shell hardware assures optimum shell performance and rock-solid durability. Cymbals and hardware not included.

- 7x10 and 8x12 toms, 16x16 floor tom, 18x22 bass drum, 5x14 snare
- 6-ply, 5.4mm SST (Superior Shell Technology) construction
- 2x TH900 tom holders ■ Opti-Loc suspension mounts
- Mini-lugs inspired by Pearl's Reference series
- Hand-treated shell interiors and bearing edges

(480438) **\$959**

EXX725SC717-RSG

The kit that spawned a thousand drumming legends is back for a new generation.

- In new High Voltage Blue ■ Chrome hardware ■ Cymbals included
- 22x18 bass drum, 10x7 and 12x8 toms, 16x16 floor tom, 14x5.5 snare
- 2x TH701 tom holders ■ Opti-Loc suspension mounts

(503057) **\$1199**

PCTK-1810 COMPACT TRAVELER KIT and PCS-PCTK BAG

Slim 18" bass drum and 10" snare mounted off a 3/8" post. The compact footprint is perfect for schools, street drummers and small stages.

PCTK-1810 (496819) **\$249** **PCS-PCTK** (496820) **\$60**

MUS1465M224 MODERN UTILITY 14x6.5 MAPLE SNARE DRUM

Flexible enough to add to any set-up, and strong enough to stand up to constant play. Featuring a 6-ply maple 5.4mm shell, SR700 strainer, CL bridge lugs and 1.6mm hoops.

(496810) **\$209**

DEMONATOR PEDALS

A combination of advanced features from the Demon Drive and Eliminator lines.

P-930 SINGLE (389401) **\$119**

P-932 DOUBLE (389403) **\$319**

ELIMINATOR REDLINE PEDALS

Fuse the stunning power and flexibility of the original Eliminator with the fluid speed of our Demon series pedals.

P-2050C SINGLE (456848) **\$249**

P-2052C DOUBLE (456852) **\$559**

DEMON DRIVE PEDALS

Using Ninja bearings designed for skateboards, the Demon Drive's amazingly low friction makes this one of the fastest pedals around.

P-3000D SINGLE (301072) **\$399**

P-3002D DOUBLE (301074) **\$899**



BC-830

Double braced cymbal stand with Uni-Lock tilter, 3 sections and double-braced legs.

(416576) **\$94⁵⁰**

D-930

Drum throne features memory foam for maximum comfort at an affordable price. Double-braced legs and large rubber feet provide added stability.

(408811) **\$125**

D-790

Drum throne with a round vinyl covered cushion and double braced tripod with a slip-proof height collar. Continuously adjustable (without fixed increments) height.

(323111) **\$91⁹⁹**





SQ1 SERIES

Sonor's new German-manufactured SQ1 birch shells offer great versatility, featuring a brilliant, distinctive tone with enhanced projection.

- Hand-selected premium European birch shells
- Cross-laminated, tension-free shells
- Optimum shell measurement, slightly undersized
- Sound Sustainer ensures no metal to wood contact for tom mounts and floor tom brackets
- Four matte finishes available with natural wood bass drum hoops:
 - GT Black, Cruiser Blue, Hot Rod Red, Roadster Green
- 3 shell set configurations available, plus an array of add-on components

3-Piece Shell Sets from **\$2750**



AQ2 SERIES ARRIVING NOVEMBER 2017!

Sonor's German-engineered AQ2 series combines Canadian maple and Smart Mount Technology with flexible configurations, components and exclusive finishes.

- 9-ply mix of (Canadian/Asian/Canadian) maple shells with 45-degree bearing edges
- Cross-laminated, tension-free shells
- New badge design in line with SQ1 Series
- TuneSafe installed within the newly-designed lugs for tuning stability
- 2-point tom suspension system for optimal sustain
- 1x wrap covering, 4x high-gloss lacquer finishes:
 - White Pearl, Titanium Quartz, Aqua Silver Burst, Brown Fade, Trans Black

4-Piece Shell Sets from **\$839**

5-Piece Shell Sets from **\$1365**



2000 & 4000 HARDWARE SERIES BASS DRUM PEDALS

Sonor completes the 2000 and 4000 Series hardware lines with the addition of new single and double bass drum pedals.

2000 Series

- New footboard design
- 2-way dual-surface beater
- Anti-slip base plate
- Single chain drive

SINGLE (504295) **\$99** DOUBLE (504296) **\$285**

4000 Series

- New footboard design and post construction
- Ball-bearing footboard connection
- Side-accessible hoop clamp mechanism
- Infinite beater adjustment
- Double chain drive
- Comes in a sturdy carry bag

SINGLE (509260) **\$140** DOUBLE (509262) **\$320**



HYDRAULIC

Features a thin film of oil between two plies of 7mil film offering maximum durability, and a fat, deep and short sound pioneered by early '70s rock and roll. Available in red, blue, clear or black.

From **\$19⁷⁵**



UV1

Coating: The most consistently applied coating ever seen on a drumhead. This is the number one solution for drummers who are tired of flaked, chipped, and worn out coatings.

Film: This film is known to have warmer tonal characteristics while being more resistant to stretching and denting.

From **\$21²⁵**



CALFTONE

Made with a 7mil film base and blended with unique materials, these heads are thinner than Evans' bass heads to help optimize the sound for smaller drums, higher tunings, and greater tonal response.

From **\$20⁵⁰**



ACTIVE GRIP

A heat activated grip solution that's engineered to get tackier as players' hands sweat and their body temperatures rise.

From **\$15⁹⁹**

FIREGRAIN

Flame-tempered hickory sticks that possess a natural strength and durability.

- Maintain original weight, balance, and attack
- Available in Classic 7A, 5A, 5B, 2B, and Forward and Rebound 5A and 5B Acorn models

From **\$18⁷⁵**

VH7AW (22710) **\$12⁹⁹/pair**

Longer than an average 7A hickory wood stick with a small round tip for defined cymbal work.

VHAM595W (498518) **\$14⁵⁰/pair**

Anthony Michelli signature model. Just under a 5B in weight and size, with an acorn tip.

VMJRW (188345) **\$8¹⁰/pair**

Junior hickory sticks that are great for little hands.

VDH (258472) **\$25⁷⁵**

Clamp-on drink holder with 3.5" diameter.

VSHS (200468) **\$24⁹⁹**

2-stick drumstick holder with unique screw-in clamping system.



CAJON BRU-LLET

Maries elements of a brush and a mallet to brilliantly translate both slap and bass tones to the cajon!

- Hickory shaft
- Medium-stiff plastic bristles
- 1-1/2" XLPE foam mallet head
- Diameter: .650" ■ Length: 13.50"

CB1 (496887) **\$49⁷⁵**

VICKICK CAJON BEATERS

A spherical foam rubber head produces a warm, full bass tone on the cajon with just the right amount of attack.

- For cajon or bass drum applications
- Head size: 1.875" ■ Length: 7.75"

VKB4 (496888) **\$40⁷⁵**

BENNY GREB SIGNATURE STICKS

An 5B shaft with a medium taper and shortened tear drop tip for focused cymbal sound and excellent rebound.

- Diameter: .595" ■ Length: 6"
- Wood: hickory

SBG (501912) **\$15⁹⁹**

CARMINE APPICE LIMITED EDITION STICKS

A tip like a 5A at one end and a large heavy tip at the butt end. Dipped in black paint and features a gold foil 50th Anniversary logo.

- Diameter: 0.595" ■ Length: 15.3125"
- Medium taper

SCALTD (496897) **\$16⁵⁰**



BUDDY RICH LIMITED EDITION STICKS – WOOD TIP

A modified 5A with a larger tip, neck and shoulder. Features a limited edition logo.

- Diameter: .590" ■ Length: 16.3125"
- Long taper

SBRLTD (496896) **\$16⁵⁰**

BUDDY RICH LIMITED EDITION STICKS – NYLON TIP

A modified 5A with a larger tip, neck and shoulder. Features a limited edition logo.

- Diameter: .590" ■ Length: 16.3125"
- Long taper

SBRNLTD (496899) **\$17²⁵**

STEREO ISOLATION HEADPHONES

High quality stereo headphones which reduce overall noise levels by 24 decibels.

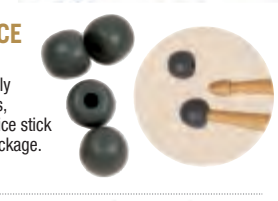
SIH1 (145024) **\$99**



UNIVERSAL PRACTICE TIPS

Rubber tips that fit over virtually all drum set and concert sticks, converting it into a quiet practice stick within seconds. 2 pairs per package.

UPT (433965) **\$8⁹⁹**



POWERSTROKE P3 FELT TONE BASS DRUM HEADS

Incorporates the traditional style of dampening with a strip of felt into an easy to install all-inclusive drumhead.

- Constructed with a built-in free-floating felt dampening strip
- Available in Fiberskyn or Hazy
- Available in sizes 18" through 28"

Fiberskyn Models P3-15XX-FD-FLT From **\$56⁹⁹**

Hazy Models P3-10XX-00-FLT From **\$63⁹⁹**

EMPEROR X 14" COATED SNARE HEAD

Remo's most durable snare drumhead.

- Features focused mid and low tones with extreme durability
- Constructed with 2 plies of 10-mil coated films and 5-mil bottom black dot

BX-0114-10 (165526) **\$29²⁵**

SILENTSTROKE PROPACK

The ultimate in low volume drumheads, designed for quiet practice applications where standard drumset volumes are an issue.

- ProPack includes: 10", 12", 16" and 22", with a free 14"
- Constructed with 1-ply mesh material
- Provide a soft-spring-like feel at low decibels

PP-2310-SN (493009) **\$120**

RHYTHM LID CONTROLLED SOUND SNARE KIT

Instantly rocks your bucket providing a high-end snare drum-like sound.

- Creates a press-fit seal onto most 5, 6 or 7 gallon pails
- Constructed with an Acousticon drumshell
- Features a controlled sound clear drumhead
- Includes detachable snare clip
- Affordable and fun for use in recreation, educational and street drumming

RP-0313-71-10SK (493837) **\$69⁹⁹**

ADVENT DJEMBE

An affordable lightweight, portable and weather-resistant djembe with great bass and slap tones.

- Features a 10" Remo Suede drumhead playing surface
- Wide tuning range from djembe to doumbek
- Manufactured from durable, impact-resistant ABS plastic
- 10" diameter x 20" height

DJ-1010-70 (318310) **\$195**



Paiste

Many drummers, percussionists, and cymbal enthusiasts, consider Paiste the most innovative cymbal company today. The family run Swiss manufacturers are known for using some of the most advanced cymbal-making techniques and offering industry-leading consistency and quality. Paiste has always been a preferred choice of musical greats like U2, Led Zeppelin, and ACDC, yet Paiste now offers more accessible models than ever before to allow more drummers to get that great Paiste sound and quality. **Now with lower pricing in Canada.**

900 SERIES



16", 17", 18", 19", 20" CRASH



From \$189

14", 15" Hi-Hats



From \$294

20", 22", 24" RIDE



From \$269

20", 22", 24" THIN



From \$569

22" SWISH



From \$679

Masters

COLOUR SOUND



16", 17", 18", 19", 20" CRASH



From \$189

14", 15" Hi-Hats



From \$294

20", 22", 24" RIDE



From \$269

DON'T FORGET THE BAG!

22" PRO CYMBAL BAG (171325) \$119⁹⁹

24" PRO CYMBAL BAG (264719) \$149⁹⁹

HAND CRAFTED SOUND

+ SWISS MADE QUALITY

2 YEAR WARRANTY

paiste.com

Innovative Percussion Inc.

Innovative Percussion has been providing solutions for educators and performers since 1993. Initially offering products for the marching community, every year since then, they have added extensively to their product line and are able to offer products that can address ANY performance need. In addition to the product lines listed below, they can provide solutions for Drumset, Concert and Marching applications, Steel Drums, Brushes, Educational mallets, Pipe Band and practice pads. Consider Innovative Percussion products when you make your next purchase.

Fundamental Sticks & Mallets

From \$19⁹⁹



K CUSTOM SPECIAL DRY RIDE

A funky sound with a quick attack and lots of dirt, yet shuts down quickly for powerful expression of personality.

- Natural finish ■ Short sustain
- Medium weight ■ Dark sound

23" K1429 (494090) \$502⁹⁵



K CUSTOM SPECIAL DRY HATS

A combination of Thin Top, Heavy Bottom produces a nice solid "chick" sound with a dirty "bark" when playing open.

- Overall medium/heavy weight ■ Short sustain
- Dark / mid sound ■ Low to mid pitch

15" K1413 (494079) \$535⁹⁵



LOW VOLUME RIDE CYMBAL

Up to 80% quieter than traditional cymbals without losing the authentic Zildjian feel.

- Ideal for practice spaces, lesson rooms, low-volume gigs etc.
- Seamlessly integrates into existing L80 cymbal sets
- Low pitch ■ Short sustain ■ Made in the USA

20" LV8020R-S (490927) \$174⁹⁵



ROCK MUSIC PACK

This explosive collection features the iconic A Zildjian Cymbals.

- Includes 14" A Mastersound hi hats, 17" A and 19" A medium thin crashes and 20" ping ride
- Bright, crisp
- Traditional finish ■ Made in the USA

A0801R (496823) \$909⁹⁵



JOSH DUN ARTIST SERIES STICK

Built to stand up to the aggressive grooves that drive Twenty One Pilots.

- Beefed up 5A shaft
- Extra long (16.5") with a medium taper
- Red paint with Josh's signature and "Alien Josh" logo

ASJD (497104) \$14⁹⁹

Zildjian



THOMAS PRIDGEN ARTIST SERIES STICK

Aggressive by design, providing a fat sound on drums and increased volume on cymbals.

- Between a 5A and 5B
- Extra length (16-1/8") with a short taper
- Natural colour featuring Thomas' cartoon character logo

ASTP (497105) \$15²⁵



ZILDJIAN EAR PLUGS

Zildjian and EarPeace have partnered to bring you the best hearing protection for drumming and live music.

- Made from soft, strong, hypoallergenic silicone
- Available in three skin tones - light, tan, dark
- Multiple filters (NRR 11/14) improve sound clarity in loud environments where more protection is required
- Durable carabiner case will keep your set of three earplugs clipped to your key ring, stick bag, or cymbal bag

ZPLUGSL, ZPLUGST, ZPLUGSD (444697/8/9) \$23⁹⁹



where the music begins.

By Michael Schroth

It can be quite intimidating to walk into a music store and see rows upon rows of different cymbals hanging on the walls. You may ask yourself, "How do I know what I am looking for?" There is a lot that goes into the art of cymbal creation: different metal working techniques, different finishes, and even different alloys. Different applications, such as live or in studio, also affect the different types of cymbals one should use. It is very important for you as a drummer to know what you need before you pick out your first cymbal set.

The Right Cymbal For You

A GUIDE TO THE MORE INTRICATE PROPERTIES & USES OF CYMBALS

Different Alloys

Brass cymbals often have a yellow tint, and produce a sound that could be described as warm, and slightly dull in nature. These cymbals are made from sheet metal, and are often included in beginner drum kits, or individually as inexpensive cymbals. For a beginner drummer they are ideal.

On the other hand, B8 bronze is created with 8% tin and 92% copper, a composition commonly used in bronze cymbals such as Sabian's B8 line and Zildjian's ZBT line, which are more affordable to the average buyer.

Some other cymbal companies have used this alloy to create higher end lines, such as Paiste's 2002 and Giant Beat lines, which are both made from B8 bronze, and are amongst their more popular professional lines.

B8 bronze is a very strong alloy, which allows it to be stamped and formed from sheet metal. This produces a cymbal with a very distinct tone to it, which is preferable for louder genres, such as rock and metal, as it blends better with the multitude of frequencies being produced.

B20 bronze is the other common alloy, created with 20% tin and 80% copper, and sometimes traces of silver. The more tin involved, the more malleable the cymbal becomes. This is not a negative quality, however, as it provides the cymbal with more overtones which can be more musical in settings that require more technical playing. Even in basic musical settings, these cymbals can still be appreciated. One might be worried about the higher tin content making the cymbal more susceptible to breakage due to the increased malleability, but when struck with a drumstick, these cymbals absorb the impact better which can help extend the life of a cymbal. Rather than being stamped, these cymbals are cast, as the alloy is more fragile and cannot be formed as easily into sheet metal.

Manufacturing Techniques

Sheet cymbals are cut from large sheets of metal. Most commonly, these types of cymbals are made from inexpensive alloys as they require a stronger metal to form sheets, and as mentioned before, less expensive alloys produce stronger metals. Cymbals manufactured using this process require less time and less labour, and are commonly thought to be cymbals of less quality. However, some cymbal companies, such as Paiste for example, use this manufacturing process with all of their cymbal lines and manage to produce some of the most professional cymbals on the market.

Cast cymbals are created by pouring molten metal on a slab and rolling it to flatten it. It is shaped, the bell stamped in, and the centre hole cut. The cymbal then goes through a hand hammering process. These cymbals are considered professional grade, as they require a lot of labour intensive work, and much care is put into the processing of these cymbals. All high-end cymbals are made using this process, with few exceptions.

Hand hammering is the process that cast cymbals go through after they are cast into shape. Manufacturers do one of two things to complete this process; they either use a machine to evenly hammer the cymbal throughout so that the weight of the cymbal is balanced all the way through, or they hammer it by hand with random distribution. When a cymbal is hand hammered by a machine, the even distribution of weight allows sound waves to vibrate faster when the cymbal is struck as there is less impedance, which lets the cymbal open up faster and makes the pitch brighter. Uneven hand hammering inhibits and slows down the vibration of the sound waves due to the fact that the cymbal is more difficult to travel through, making the sound of the cymbal much darker and lower pitched. Lathing, or turning, is another common post-shaping technique where tiny ruts are cut into the cymbal, spiralling down its length. This takes weight off the cymbal and raises the pitch and brightness of the sound. Some cymbals are partially lathed, and some are left unlathed. Leaving parts, or all, of the cymbal unlathed can either keep the cymbal dark, or create additional undertones that are darker.

On the Stage and In the Studio

It is important to know where and when to use different types of cymbals, and to make sure that your cymbal set matches your most common use.

Brass cymbals are usually too tinny and low-volume to take to a gig or to a studio, and generally bronze cymbals are preferred for both of these settings. This is not to discredit the use of brass cymbals, as they are wonderful to use for practice and are a less expensive alternative to bronze!

When playing live, it is often better to play with cymbals that are brighter in nature. Cymbals that are thinner, made of B8 bronze, crafted from sheet manufacturing, lathed, or hand hammered by machine produce brighter tones and higher pitches. These can be ideal when playing for a crowd, as darker cymbals may get lost in the mix and sound murky. On the other hand, in the studio, darker cymbals may be more preferable. This includes cymbals that are cast, left unlathed, hand hammered by the manufacturer, or just thicker in nature. Under a microphone, these cymbals have less harsh high end to them, and sound warmer and bigger.

In Conclusion

To a drummer, cymbals are a very personal piece of their drum set. It is their voice that they speak through, and it is crucial to be able to pick out cymbals that suit your wants and needs. It is a very big world, but hopefully this will give you insight into the unique nature of cymbals and their different sounds. For some, their taste lies with the more simple nature of a B8, machine pressed cymbal, and others prefer the deeply complex nature of a cast, hand hammered, B20 cymbal.

Simple, complex, bright, dark, sustain, decay: it's all your choice at the end of the day if you know what to look for!

BRASS	Sabian SBR1606	(313422)	Rental \$5/month	Purchase \$62 ⁹⁹
B8	Paiste 1061418	(3452)	Rental \$25/month	Purchase \$365 ⁹⁹
B20	Meinl B18DAC	(274275)	Rental \$30/month	Purchase \$455
CAST	Zildjian A20514	(39038)	Rental \$13/month	Purchase \$243 ⁹⁵
MACHINE HAMMERED	Sabian 118VC	(455731)	Rental \$19/month	Purchase \$319 ⁹⁹

Michael Schroth has been working for Long & McQuade Waterloo as a Lesson Centre Coordinator since 2016 and has been an active musician for many years. In his personal time, he works on his own musical projects as a multi-instrumentalist playing keys, guitar, and mainly drums as a Mapex-endorsed artist.





New XSR s

Although it's only a year since SABIAN launched XSR, 3 new models have already been added.

XSR FAST CRASH

Hammered, with an enhanced profile, the bells have also been designed to accelerate the overall sound, for a quick explosive response with penetrating definition and power.

- Two highly versatile and effective crash cymbals
- Each delivers the fast response of a thin model with the power of a medium
- Pro-level B20 Bronze with trickle-down features from award-winning Evolution and X-Plosion cymbals
- Not a budget series, but rather a line designed to fit your cymbal budget

17" XSR1707B (509153) **\$160**

19" XSR1907B (509154) **\$189**

XSR RIDE

A new 22" ride that adds a tasty balance of stick definition and tonal wash, and a mid-sized bell that's ideal for playing solid grooves.

- A bold, punchy ride cymbal, ideal for most settings
- Pro-level B20 Bronze with trickle-down features from award-winning Evolution and X-Plosion cymbals
- Its versatility will please drummers on a budget

22" XSR2212B (509155) **\$245**

Artisan Elite

Skillfully handcrafted at every step using elements of cymbal-making even the most traditional cymbal companies have abandoned, new Elite cymbals take Artisan deeper, darker and dirtier than ever before.

ARTISAN ELITE HATS

Modern, innovative cymbals – designed and handcrafted by the forward-thinking artisans in the SABIAN Vault.

- Darker, lower-pitched and drier than regular Artisan hats
- Unique lathing delivers mix of open tone and dry articulation
- Lighter weight and lower cup and profile than 14" Artisan Elite hats
- Light top over medium bottom allows the surface to absorb the stick for a soft feel
- A very solid foot and plenty of musical complexity

16" A1602EN (496342) **\$659⁹⁹**

CHECK OUT LOUIE PALMER SOLING ON HIS ARTISAN ELITE HATS AND CYMBAL by visiting long-mcquade.com/80642 and clicking on the Media tab.

ARTISAN ELITE RIDE CYMBALS

The sound is deep, dark and dirty – the look is too.

- Woody bell sound is integrated into overall cymbal sound
- Unique lathing delivers mix of open tone and dry articulation
- Soft feel – but just enough to allow the surface to absorb the stick without over-absorbing energy.
- Ideal for drummers who like dirt and blemishes on their cymbals – perfectly coordinated with the dirt in the tone

20" A2012EN (496343) **\$429⁹⁹**

22" A2212EN (496345) **\$499⁹⁹**

ARTISAN LIGHT HATS

Delivering complex tone with crisp yet soft "tah" stick sounds, for dynamic responses at all levels.

- Lower-pitched, more complex and open than regular Artisan Hats
- All of that Artisan sound now available for lower volume settings
- A thin-crash weight top over a medium-light bottom
- Ideal in virtually any musical setting
- Also available in a 15" model (A1501)

14" A1401 (496346) **\$509⁹⁹**



HHX Evolution

Hand crafted from premium SABIAN B20 bronze, the most durable and musical metal for cymbals, new HHX Evolution models offer buttery feel and glassy attack.

HHX EVOLUTION CRASH

A warm, explosive model that delivers fast, shimmering response for increased projection and cut.

- All the bite and penetration of high-end attack
- Enjoy the warmth of the darker undertones
- Buttery soft feel makes this model incredibly easy to play
- Excellent separation between the bright high end and the warm low end

19" 11906XEB (357629) **\$319⁹⁹**

HHX EVOLUTION RIDE

The notable separation between bright high end and warm low end means high-fidelity sound that is both warm and cool.

- A shimmering ride cymbal with excellent Crash capability
- Buttery soft feel makes this Ride incredibly easy to play
- Increased sensitivity means the lightest touch of a stick sets it off
- Evolution puts out total sound at all times, even at very low levels
- Speaks with incredible clarity and brilliance

21" 12112XEB (496304) **\$369⁹⁹**



New Effects To Help You Create Your Sound

We believe there's no such thing as too much choice when you're trying to dial in your perfect sound. That's why we're committed to creating the widest, most innovative range of sounds on the planet. Designed for maximum flexibility, stackability and versatility, these new effects are guaranteed to boost your creativity.

B8X BALLISTIC CRASH

A responsive thin model that opens up quickly and easily.

- Utilizing new hammer peen and technique for aggressive, high-pitched sound
- Like a higher-pitched AAX X-Treme Crash
- Hammering applied from the bottom results in a pitch bend that is shaped upward

16" 416BCX (496302) **\$84⁹⁹**

18" 418BCX (496303) **\$99⁹⁹**

XSR FAST STAX

- 13" Air Wave top eliminates airlock for sizzle and volume
- Extra wide 16" Chinese bottom results in clarity of attack
- With no airlock, the XSR Fast Stax retains sizzle and volume
- For more control, simply clamp down the cymbal felt

XSRFSXB (496289) **\$269⁹⁹**

AA MINI HOLY CHINA

- Designed with Chad Smith
- High profile, raw bell and two rows of mini-holes deliver serious cutting power
- Designed for boosted trash and reduced tonal character
- Ideal for drummers who want huge cut in a mini-China splash format
- Also available in 8" and 12" models

11" 21016CS (496292) **\$119⁹⁹**

AAX AERO SPLASH

- The perfect blend of musical effect and white noise trash
- All about high-end cut, with a musical decay
- Offers higher density of white noise concentration than AAX Air Splash
- Offers more tonal quality than AAX O-Zone Splash
- Also available in 8" and 12" models

10" 210XAC (496298) **\$129⁹⁹**



ALESIS

STRIKE PRO KIT

Eleven-Piece Professional Electronic Drum Kit

- Strike Performance Module with colour LED screen
- Over 1000 drum and percussion instruments and 200 kits
- Mesh pads with larger shells and standard head sizes
- Strike editor for creating custom kits and instruments
- Sample your own sounds or load .WAV files

(455963) **\$2999**



Roland



TD-50KVS Roland Drum System
With Optional KD-A22
(Bass Drum Not Included)

V-Drums Redefined:

Ultimate Expression For Pro Performance And Studio Work

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COMMAND KIT (484031) **\$899**

Eight-Piece Electronic Drum Kit with Mesh Snare and Kick



FORGE KIT (455960) **\$699**

Eight-Piece Electronic Drum Kit with Forge Module



NITRO KIT (455961) **\$449**

Eight-Piece Electronic Drum Kit with Nitro Module



SAMPLEPAD PRO | SAMPLEPAD 4

(424826) **\$399**

(455962) **\$239**

Percussion and Sample Triggering Instrument

SPD::ONE SERIES



SPD::ONE ELECTRO

The Simplest Way to Add Electronic Drum Sounds to Your Performances

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SPD::ONE WAV PAD

Your Own Samples, Backing Tracks, and Click Tracks—In the Palm of Your Hand

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(503803)

DTX drums

NEW PRICE

DTX920K (456374) **\$5999⁹⁹**

This flagship kit provides the full and natural feel of a professional acoustic drum set and is the embodiment of Yamaha's signature obsession for quality. The artist-approved DTX textured silicon pads are the most natural feeling electronic pads on the market.

- Legendary Yamaha drum sounds provide a realistic electronic drumming experience
- Sensitive 3-zone pads with dynamic triggering
- Deep sampling/editing to easily expand and customize
- Rugged and versatile Yamaha hardware included: Snare stand, hi-hat stand, and 3 cymbal holders



*Bass drum pedal not included.

ELECTRONIC DRUMS FROM A DRUM COMPANY

NEW PRICES

DTX502 Series

Designed for the most authentic playability in three value packed configurations. The 502 Series is loaded with smart features that real drummers can appreciate and accommodates all playing-levels. Includes 691 legendary Yamaha acoustic sounds and easy USB connectivity.

DTX522K (397523) **\$1049⁹⁹**

- DTX 3-zone silicon snare pad
- Large 3-zone crash and ride cymbals

DTX532K (397524) **\$1349⁹⁹**

- DTX 3-zone silicon snare pad
- Real hi-hat trigger (stand included)
- Large 3-zone crash and ride cymbals



DTX532K

*Bass drum pedal not included.

NEW PRICE **DTX760K** (456373) **\$4799⁹⁹**

Offering drummers the benefits and luxury of using all the same 3-zone DTX-PADs and hardware as the 900 Series in a more affordable, yet still very professional kit featuring the easy-to-use DTX700 module.

- Legendary Yamaha drum sounds with 1396 voices in total (1268 drum + 128 instrument sounds)
 - Largest pad combination creates the most realistic feel
 - Load your own samples from USB to create custom kits



DTX582K (446707) **\$1999⁹⁹**

The flagship of the 502 series, is the most affordable ALL DTX Silicon Pad set. The superb feel of the pads and the rock-solid stability of the KP100 make this an unbeatable kit in its class.

- Real hi-hat trigger (stand included)
- Large 3-Zone crash and ride cymbals
- Large KP100 kick pad which can easily accommodate a double foot pedal



DTX582K

*Bass drum pedal not included.

NEW PRICE

DTX720K (456372) **\$2999⁹⁹**

Includes all DTX pads for a realistic feel and an extremely easy-to-use module. This model recreates an incredibly real drumming experience with many high-end features included.

- Legendary Yamaha drum sounds with 1396 voices in total (1268 drum + 128 instrument sounds)
- 3-zone crash/ride and snare deliver authentic response and sensitive triggering
- Load your own samples from USB to create custom kits



*Bass drum pedal not included.

DTXM12 Percussion Pad (314296) **\$599⁹⁹**

- A best-selling model and only percussion pad with 12 zones
 - Perfect for drummers looking to add electronics to their kit
 - 1277 unique sounds with 5 trigger inputs
 - 64MB of sample RAM and USB playback for endless sound possibilities



**DTXM12 Touch
FREE APP**



DTX450K



DTX400 Touch App

DTX400 Series

The best-selling series features real acoustic and percussion sounds from Yamaha's legendary sound library (160 in total). Beginners can practice at home with 10 easy training functions. Quiet, compact, and durable, this is the perfect series for beginners and hobbyists wanting a quality entry-level electronic kit.

DTX400K (377222) **\$549⁹⁹**

- 10 drum kits
- Large cymbals
- Silent kick unit

DTX450K (381977) **\$749⁹⁹**

- 3-zone snare
- Improved hi-hat trigger
- Real bass drum pedal

DTX400 SERIES PHONES & THRONES PROMO

FREE HEADPHONES & THRONE

\$215 VALUE

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CHAD SMITH SIGNATURE RIDGE RIDER 8" COWBELL

The Ridge Rider "Red Hot Bell" is Chad Smith's choice for its legendary tone, road-worthy durability and time-tested performance.

- Rich, cutting sound is low pitched and moderately dry
- Patented Red Jenigor Ridge dampens sound and resists denting
- Patented Vise-Clamp with memory lock

LP008-CS (506539) **\$84⁹⁹**



BIG EGG SHAKER – BLACK OR RED

Small in size but big in sound.

- 3" egg shaker ■ Available in black and red
- Constructed of wipe clean plastic ■ Filled with non-toxic steel shot

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SOFT SHAKE SHAKER

The softest-sounding shaker LP makes. Perfect for recording or when a delicate sound is needed.

- Two plastic shakers connected by rubber bands – play them together, or remove the bands and play as two shakers

LP441 (38575) **\$27⁹⁹**



MEDIUM WEIGHT SOFT SHAKE SHAKER

Perfect for adding an accent to percussion arrangements.

- Two plastic shakers connected by rubber bands – play them together, or remove the bands and play as two shakers

LP441M (507124) **\$16⁹⁹**



LOUD DUOSHAKE SHAKER

The loudest Duoshake, especially suitable for live playing.

- Two plastic shakers connected by rubber bands – play them together, or remove the bands and play as two shakers

LP441L (507123) **\$16⁹⁹**



ASPIRE® HAVANA CAFÉ 10" & 11" CONGA SET with STAND

Features a specialized finish process allowing for a modestly priced set of congas in a truly unique finish. Includes double conga stand.

- 28" tall congas made from Siam oak ■ Havana Café finish ■ Rawhide heads
- Brushed nickel hardware ■ EZ Curve™ rims and 9/32" tuning lugs

LPA646-HC (507125) **\$799⁹⁹**



ASPIRE® HAVANA CAFÉ BONGOS

A modestly priced set of bongos in a truly unique finish.

- 6-3/4" and 8" shells made from Siam oak ■ Havana Café finish ■ Rawhide heads
- Brushed nickel hardware ■ EZ Curve™ rims and 9/32" tuning lugs

LPA601-HC (507126) **\$209⁹⁹**



ASPIRE® HAVANA CAFÉ CAJON

Three sets of DW snare wires provide a dynamic range while the maple body with Para wood soundboard provides a deep bass tone.

- H: 19" W: 12" D: 12-1/4" ■ Havana Café Finish
- Textured seating surface ■ Rounded corners for playing comfort

LPA1332-HC (507127) **\$269⁹⁹**

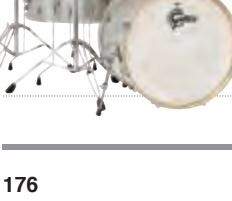


MATADOR® WHISKEY BARREL TUMBA CAJON

This addition to our Stave® cajon collection brings a unique look to an exclusive design.

- H: 20" W: 13" D: 13-1/2"
- New Zealand pine stave body with poplar faceplate
- Larger belly and smaller top create amazing sonic range
- Decorative bands reminiscent of whiskey barrel

M1406WB (500503) **\$389⁹⁹**



CATALINA MAPLE SERIES SHELL PACK with SNARE

Catalina Maple is a favourite among players that want a terrific sounding Gretsch drum set with an ergonomically satisfying playing experience and a fresh, contemporary look.

- Maple shells in Silver Sparkle finish (hardware and cymbals not included)
- 6x14" snare
- 7x8, 7x10" and 8x12" mounted toms
- 14x14", 16x16" floor toms and 18x22" bass drum

CM1-E826P-SS (504561) **\$1499⁹⁹**

Gon Bops™

FIESTA CAJON

Fiesta cajons are smartly-priced for students, beginners – or a second grab'n'go cajon. Loaded with features typically found on higher priced instruments.

- External snare adjustment on Walnut model
- Adjustable internal bells on Mahogany model
- Includes rubber seat pad
- Available in Walnut and Mahogany finishes

Walnut FSCJW (403035) **\$139⁹⁹**

Mahogany FSCJM (403036) **\$124⁹⁹**



ALEX ACUNA SPECIAL EDITION CAJON

Gon Bops #1 selling instrument is designed with Alex Acuna in Peru for sublime tone and performance. Provides excellent separation between deep bass tones and tight, crisp snare sounds.

- Handcrafted in Peru from select hardwoods
- Deep, resonant bass tones
- Unsurpassed separation between bass and snare
- Legendary Gon Bops quality and sound

AACJSE (312243) **\$339⁹⁹**

DANIEL DE LOS REYES SIGNATURE CAJON

Designed with Danny Reyes of three-time Grammy Award winning Zac Brown Band. Delivers warm, natural-sounding tone and a great kick/snare combination.

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- Ideal for country, roots, folk, Americana
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A top selling stick for a reason, the 5A can do it all from progressive metal to Jazz. Our 5A comes in 3 wood types: Maple, White Hickory and the extremely durable Red Hickory. Also available in the "Intense" series, which is half an inch longer, and nylon tip.

From **\$9⁴⁰**



LCD5BH/BRH

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- Includes hi-hat and crash cymbal with stands, pedal, snare stand and adjustable throne
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- 8" rubberized practice pad
- Responds and feels just like a real drum head
- Stand mountable for upright playing

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IN DEFENCE OF

The Stick Spin

By Tony Bouma

The young and impressionable me LOVED watching rock drummers with big hair flip and spin sticks from behind their giant kits. As I grew a little older, I started to take the technical side of drumming a little too seriously and felt that those same drummers would be better served by focusing on musicianship instead of showmanship. Now I have come full circle, and have learned to love drummers who are entertainers as much as they are players.

Adding a visual flair to drum performance is a lot like adding spice to a dish... context is everything and individual tastes vary.

Let's get the obvious out of the way first: Have your playing together before you try to add any theatrics into your performance.

You should also know when to pull out the stops, and when to play it straight. For instance, it might not be appropriate to pull out your best Rikki Rockett spins when you are playing a slow two-step for the father-daughter dance at a wedding.

With those two caveats out of the way, let's talk about some of the reasons you may WANT to add some tricks to your arsenal.

1. Live music is entertainment, and anything you can do to raise the level of excitement for your audience is positive. A few spins in the more sparse arrangements or some stick tosses at the end of songs can make a great impression. However, if you're whirling sticks non-stop behind every song, and relentlessly upstaging the other musicians on stage, you may want to tone down your antics a little. If your juggling abilities are a distraction during your band's musical performance, you are hurting, not helping. Besides, the crowd will quickly grow bored of your repertoire if they are forced to watch it incessantly.
2. Spinning or tossing your sticks is also a great way to remind yourself to loosen up mentally and physically. You can't spin a stick when you have a death grip on it, so you will be forced to relax your hands. You may also find that the occasional trick will help keep your hands limber by allowing the muscles to flex in different directions during longer sets. And adding some frivolous "fun" into a tune can also keep you from taking yourself too seriously – playing live music should entertain you as much as your audience!
3. Stick tricks can also become an internal timing mechanism. For instance: If you are playing quarter notes on the hats at 60-80bpm for a song intro, alternating your hands and incorporating single spins can help "fill up" the time-feel for you, making it easier to feel the pulse. (The obvious warning is that you MUST be able to perform the trick IN TIME for it to be useful. This will likely require a fair amount of practice with a metronome before you take it public.)
4. If some of the songs in your set have reached the point that you can play them in your sleep, adding a few choreographed tricks can raise the level of challenge for you. Finding fun ways to work some visual drama into the song can help keep you engaged in the music, rather than appearing bored.
5. The occasional stick trick can also serve to identify you as an individual. Non-musicians may not be able to truly appreciate how deep and solid your groove is, but they will notice your helicopter spins or your rafter-high throws!

If you've never tried spins or tosses before, spend some time on YouTube – there are a lot of great short instructional videos on the topic. Practice at home before you take your act public. And most importantly – have fun with it. You may just inspire another young person to try their hand at the instrument.

Tony Bouma ("Tony B.") is a drummer, martial artist and painter living in Southwestern Ontario. In his 25-plus years behind the kit, he has backed numerous rock, blues and country acts on local and regional levels. Tony works at Long & McQuade in Cambridge.





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(397090) **\$1995**

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- Made from premium tonewoods, handmade in Europe
- Final setup with new bridge is done in Canada
- Fully carved construction allows for rich tone and projection
- Deluxe ABS case with wheels, Carbon Fibre bow, Wittner tailpiece with 4 integral tuners, Jargar strings and Pirastro rosin all included

(397091) **\$2495**

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- Made from premium tonewoods, handmade in Europe.
- Final setup with new bridge is done in Canada
- Fully carved construction allows for rich tone and projection
- Deluxe ABS case with wheels, Carbon Fibre bow, Wittner tailpiece with 4 integral tuners, Jargar strings and Pirastro rosin all included

(431832) **\$3995**

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(478945) **\$120**

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Available in light and dark.

(480216/7) **\$4.99**



INCLUDES
HARDSHELL CASE
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INCLUDES
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INCLUDES
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TRY BEFORE YOU BUY! RENT THE 3/90 for \$20/month

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JCL1100S (483359) **\$1395**

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L225N (500949) **\$1395** L225S (500950) **\$1695**

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The number one selling professional trumpet in the world.

- .459" Medium-large bore ■ Standard weight body
- Standard weight yellow brass one-piece hand-hammered #37 bell
- Standard construction #25 mouthpiece
- Monel pistons ■ 1st slide thumb saddle
- Adjustable 3rd slide rod stop ■ Clear lacquer finish
- Bach 7C mouthpiece ■ C180 woodshell case

18037 (4971) **\$3475** 180S37 (4977) **\$3695**

KING PROFESSIONAL TROMBONE

The King 3B trombone is built with a classic jazz trombone style in mind.

- .508" bore for excellent control in all ranges of the instrument
- Yellow brass bell offers a quick response
- Vintage balancer and deluxe style bell engraving
- Sleek hard shell case

(1723) **\$2899**

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The 400 Series' tone and features will have you sounding like you have been playing your whole life.

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- Angled stack for easier reach and playability
- Double bracing to ensure seating of the pad
- Stackable case

AS400 ALTO (444997) **\$1550** TS400 TENOR (445012) **\$1995**



Selmer



By Brian McConnell

Play Along Recordings for Jazz

If I could, I'd practice every day with a live rhythm section, but this is impossible so I settle for the next best thing: Play along recordings.

I began collecting play along books and discs decades ago and now I have a large collection of them – large enough that if someone suggests a song I don't know for a gig, chances are I have a play along recording of the song in my collection that I can use to help learn the tune. This is not only handy but also a fun way to learn and practice songs.

Although these books and recordings have been around for a long time, I still meet a lot of musicians who are either unaware of the existence of these things, or have negative assumptions about the quality of the rhythm sections (usually excellent) or the recordings (great), or aren't aware of the scope and variety of music on them (huge, and growing).

How good are the rhythm sections? A few years ago I sent a recording of myself to a friend who teaches at one of the famous American jazz colleges. The track I was playing with was an up tempo tune from one of the Hal Leonard Miles Davis play alongs. He wrote back saying something like, "Man that's an amazing rhythm section you've found yourself up there in Halifax!" Unfortunately he didn't have much to say about the flute playing, but clearly he was impressed with the rhythm section. For the record: There are plenty of excellent rhythm section musicians in Halifax.

In 1967, a jazz saxophone player and music educator named Jamey Aebersold released his first jazz play along LP. The play along record wasn't an entirely new concept, but it was new to jazz and provided a fabulous new way to learn jazz tunes and practice improvising with accompaniment from a first rate rhythm section.

The Aebersold recordings now consist of more than 120 volumes – most of them based on the music and compositions of well-known jazz artists. These days the LPs have been replaced by CDs, but the recordings are the same. Most of them use a standard piano/bass/drums rhythm section with the piano on one side and the bass on the other, so that by panning the playback all the way to each side you can get just bass and drums, or piano and drums.

In addition to the specific artist volumes, there are general study collections such as major and minor in every key, II-V-I in every key and blues in every key. There are also genre-based volumes such as: Be-Bop, Bossa Nova, and Jazz Standards.

Hal Leonard is also in the jazz play along business, with over 180 volumes in their collection. The Hal Leonard approach is slightly different in that each song (on most of the series) is presented twice: the first recording includes a horn player playing the melody; this version is handy if you haven't heard the tune before. These first takes of each tune are also split so that you can pan the bass or piano out. The second version of each song is a stereo recording of the rhythm section without the horn player playing the melody. These tracks are beautifully recorded and the rhythm sections vary between excellent and even better – the rhythm section on the Jaco Pastorius volume is so good that it makes great listening even without the lead instrument added.

Like the Aebersold collection, the Hal Leonard material is mostly based on artist-specific collections. Not surprisingly, both collections include the works of jazz icons such as Duke Ellington, Miles Davis, Charlie Parker, John Coltrane, Sonny Rollins and more. The Hal collection also includes some rock/fusion titles including Jimmy Hendrix, Jeff Beck, Steely Dan and many more.

As useful as these books and recordings are for practice and study, it's also worth pointing out that they can be great fun to play with. I often drop the recordings into my multi-track recorder and overdub myself, sometimes with multiple parts. Here's a link to a video I posted playing the Charles Mingus composition "Good Bye Pork Pie Hat" from the Jeff Beck play along to give you an idea: [youtube.com/watch?v=yXigtvvsCO](https://www.youtube.com/watch?v=yXigtvvsCO)

Both Aebersold and Hal Leonard collections include music that is relatively easy, and others representing varying degrees of difficulty all the way to very advanced. If you have an interest in improvising, there is almost certainly something for you in these collections.

Fake Books

Jazz musicians often depend on "fake books" to reference melodies and chord changes for standard jazz repertoire. There are many fake books available. The most popular is a book called *The Real Book*.

The Real Book is a collection of about 400 songs that has been around since the 1970s. Originally it was illegally published – that is to say no royalties went to the composers – but in 2004, Hal Leonard published the first legal installment of the book, which is great because now the books are easy to find, and they've corrected the mistakes.

The Real Book is available in C, Bb, Eb, and Bass Clef as well as high and low versions for vocalists. This is an essential reference for jazz musicians – but not just jazz musicians, as the excellent assortment of American Songbook songs included makes it easy to recommend for all musicians.

The Real Book has grown into a series of books that includes three jazz volumes and several genre-specific books such as *The Real Pop Book* and *The Real Bluegrass Book*.

More Play Along Tracks

Hal Leonard has also produced a collection of play along CDs to go with *The Real Book Volume I* and *The Real Book Volume II*. The CDs are sold in three-packs and there are 24 discs covering (most) of the songs in each book for a grand total of 48 discs and hundreds of songs! More recently the real book is packaged with a USB stick with play along tracks for 240 of the tunes.

With all of the options now available, chances are next to excellent that anyone can find something of interest to at least give the wonderful world of play along media a try!



Jeff Beck
Hal Leonard
(346668) \$23⁹⁵



Real Book Vol. I
Hal Leonard
(205797) \$55⁹⁵



Aebersold Vol. I
(111671) \$27⁹⁵



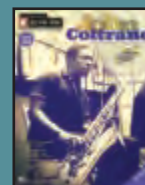
Aebersold Vol. III
(111674) \$27⁹⁵



Charlie Parker
Aebersold
(111677) \$27⁹⁵



Duke Ellington
Hal Leonard
(138017) \$23⁹⁵



John Coltrane
Hal Leonard
(417998) \$23⁹⁵

Brian McConnell is the District Manager for Long & McQuade in Atlantic Canada. He is also a life-long jazz flutist and plays in Halifax with his own quartet.





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- Pleasant left hand feel due to the surface of the platinum coating
- Blends well with other string sets

(510022) **\$19⁷⁵**

KUN™

SOLO VIOLIN SHOULDER REST

Made in Canada from the high-quality materials you expect from Kun.

- A simplified, quick-adjust finger lever provides ultra-fine size adjustment and eliminates screws
- Greater width on the shoulder end for added comfort
- A new collapsing mechanism for easy storage
- Cut-outs in the sponge rubber enhance its grip on the player's shoulder and ensure air flow around the shoulder and neck

(488749) **\$31⁹⁹**



HEADWAY THE BAND STRAP-AROUND CONTACT PICKUPS

An instant-fit pick-up which Velcros to itself around the body of the instrument. It requires no alteration of the instrument and generates a strong passive (no batteries required) signal which can usually be plugged straight into a mixing desk or combo amp, producing a warm, natural sound with surprisingly little dampening to acoustic tone.

VIOLIN (308423)	\$195	CELLO (308424)	\$255
VIOLA (329451)	\$225	BASS (354852)	\$310



ST1500 STUDENT II VIOLIN OUTFIT

- Carved solid spruce front, solid maple sides and back
- Ebony pegs, nut and saddle
- Fitted with super-sensitive strings and a quality composite tailpiece with integral adjusters
- Includes lightweight case and wood bow with natural horsehair and full mounted ebony frog

\$315



ALNF18 VIOLIN CASE

The elegant and minimalist design with well-arranged inside compartments make the case easy to use and organize.

- Ultra-lightweight
- Updated and improved hygrometer
- Shoulder rest holder
- Available in black, red, white and blue

\$115



HarpSicle Harps

HARPSICLE HARP

Well designed, sturdily built and with correct string spacing. They are light and portable with nice volume and tone, and maintain tuning as well as any professional harp. Available in 10 delicious colours. Made in the USA.

\$599



REVELATION

Brass Plate; produce a clear sound with an easy staccato. Cap included.

L4R Bb CLARINET (55701)	\$44⁷⁵
L8R Eb CLARINET (406139)	\$44⁷⁵
L9R BASS CLARINET (166681)	\$49⁵⁰



REVELATION SILVER

Silver Plated Plate; produce a more brilliant sound with an easy staccato. Cap included.

L4RS Bb CLARINET (210888)	\$56⁵⁰
L12RS ALTO SAX (299731)	\$56⁵⁰

SUPER REVELATION

24K Gold Plated Plate; produce exceptional radiance, especially in sax. Cap included.

L4SR Bb CLARINET (180114)	\$62⁹⁹
L8SR Eb CLARINET (274005)	\$62⁹⁹
L9SR BASS CLARINET (274006)	\$99
L82SR ALTO CLARINET (406108)	\$91⁵⁰
L92SR CONTRABASS (509254)	\$91⁵⁰
L12SR ALTO SAX (52192)	\$63⁹⁹
L13SR TENOR SAX (52194)	\$99
L14SR SOPRANO SAX (212281)	\$63⁹⁹
L15SR BARITONE SAX (437147)	\$92⁵⁰

STANDARD CUT

Durable and dark with minimal overtones. A thicker tip and heart helps produce a pure tone and strong projection. The Standard Cut shines in marching bands and large ensembles.

From **\$22⁵⁰**



STUDIO CUT

Designed for jazz, the Studio Cut plays softer than other Légère reeds and offers a rich, warm sound. The Studio Cut is well suited for players in live environments.

From **\$22⁵⁰**



SIGNATURE CUT

A stable and free-blowing reed that gives players absolute control over their sound and style. Loved by beginners, intermediate, and advanced players, the Signature Cut delivers smooth tones that players can trust will last months.

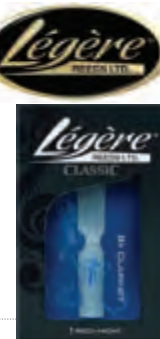
From **\$29⁹⁹**



EUROPEAN SIGNATURE

For Bb Clarinet Only: The most comfortable, stable, and articulate clarinet reed Légère produces. Wider than the original Signature Series with a shorter vamp, this reed is recommended for players of all levels.

\$32⁹⁹



BASSOON

Easy to play and comfortable in the embouchure, the Légère bassoon reed provides consistency, durability and dependability without comprising the warmth and body of cane. Recommended for players of all experience levels.

\$145



OBOE

The first synthetic orchestral-grade oboe reed ever produced. The Légère oboe reed is warm, stable to upper registers, playable out of the box, and will never respond to climate conditions. Recommended for players of all experience levels.

\$145



VL80LM VIOLIN OUTFIT

Student model entirely hand-carved from solid tonewoods.

- Spruce top and maple back, ribs and scroll
- Ebony pegs, chinrest and fingerboard
- Genuine hand-inlaid purfling
- Available in sizes 4/4 – 1/32, including 7/8 and 1/10

\$445

VL100LM VIOLIN OUTFIT

Advanced student model entirely hand-carved from solid tonewoods.

- Spruce top and maple back, ribs and scroll
- Solid ebony fittings
- Attractive and durable amber-brown varnish
- Outstanding tone and playability
- Available in sizes 4/4 – 1/32, including 7/8 and 1/10

\$745

VL305LM VIOLIN OUTFIT

Players and teachers recognize the 305 as an instrument with a strong tonal and visual personality. These are the qualities that make it one of our most popular models.

- Hand-crafted from select tonewoods
- Select spruce top and highly flamed maple back, ribs, and scroll
- Hand-applied antique-style spirit varnish
- Hand-carved boxwood pegs, tailpiece and chinrest with ebony trim
- Stradivari pattern
- Available in 4/4 – 1/4 size including 7/8

\$1650

VC80ST CELLO OUTFIT

Sturdy laminate construction and excellent quality ebony fittings ensure that these cellos are reliable, easy to maintain and a pleasure to play.

- Hand-carved scroll, ebony pegs and fingerboard
- Wittner tail piece with Prelude strings

\$1195





RICO BY D'ADDARIO

A favourite among jazz musicians and ideal for students.

- Thinner vamp cut designed for ease of play
- Available for saxophone and clarinet
- Offered in 3-reed packs, 10-reed packs, and 25-reed Novapak reed dispensers

From **\$17⁷⁵**

ROYAL BY D'ADDARIO

Designed for advancing players, Rico Royal offers an even response across the registers and more clarity in the sound. Works well for classical and jazz applications.

- Thinner vamp cut designed for ease of play
- Priced affordably for educators
- Available for full range of clarinets and saxophones
- Offered in 3-reed packs and boxes of 10 reeds
- Available in half strengths, from 1.5 to 4.0 and 5.0

From **\$22⁵⁰**

RESERVE REED SAMPLER PACKS

Experiment with various reed cuts and strengths before committing to a full box! Each reed is individually sealed.

CLARINET

- Contains 2 Reserve and 2 Reserve Classic reeds in two different strengths

\$13⁹⁹

SAXOPHONE (ALTO/TENOR)

- Contains 4 Reserve reeds in three different strengths

\$16⁵⁰

Also available in SELECT JAZZ SAMPLER PACKS

- Contains both filed and unfiled cuts for a total of four reeds per card

From **\$13²⁵**



KAPLAN VIVO/AMO

Vivo delivers brilliance, clarity, and a robust feel for darker instruments, while Amo provides warmth, richness, and flexibility for brighter instruments.

- Synthetic core produces a rich, powerful tone
- Short break-in time and excellent bow response provides superb playability
- Designed, engineered and manufactured in the USA to the most stringent quality controls in the industry
- Available for Violin, Viola, Cello, Bass

From **\$99**

PRELUDE

The warmest sound available in an affordable, solid steel core string design.

- Educators' preferred choice for student strings due to their unique blend of warm tone, economy, and durability
- Designed, engineered and manufactured in the USA to the most stringent quality controls in the industry

From **\$25⁷⁵**

ASCENTÉ VIOLIN

A synthetic core string set designed for advancing students looking for a synthetic string at a price traditionally associated with steel core strings. Extremely resilient and stable with enhanced durability while providing access to a rich tonal range.

A310 4/4M (506765) **\$29⁹⁵**

Also Available
SPECIAL SCHOOL YEAR
RENT & RENT-TO-OWN RATES!

Visit WWW.LONG-McQUADE.COM/RENTALS FOR MORE INFORMATION.



VANDOREN INTRODUCES JUNO STUDENT REEDS

Made by Vandoren using the exact same cane as on all legendary Vandoren professional reeds in the same factory.

- Flow-pack sealed for optimum factory controlled humidity and integrity
- Available in strengths from 1 ½ to 3 ½ for Bb Clarinet, Alto and Tenor saxophones
- Priced similarly to other student reeds

CHECK OUT BERNARD VAN DOREN DISCUSSING HIS FAMILY OF WORLD-CLASS PRODUCTS by visiting long-mcquade.com/juno_reeds and clicking on the Media tab!

JUNO

Reeds designed so beginning students experience a high level of immediate success, thereby staying in the music program longer.

Bb CLARINET (10/box) **\$17⁷⁵**
ALTO SAX (10/box) **\$24⁹⁹**
TENOR SAX (5/box) **\$16⁵⁰**

V21

The perfect reed for performances that require the ability to handle large interval leaps efficiently with an even and rich tone. The V21 reed combines the conical shape of a 56 rue Lopic reed with a V12 profile.

Bb CLARINET (10/box) **\$37²⁵**
■ Strengths 2.5-5

BLACK DIAMOND

The Black Diamond Bb Ebonite mouthpiece features a new internal and external design. These developments offer the musician a full sound, rich in depth and colour, especially in the upper register. Also available in 13 Series (American pitch).

CM1005/1405 (0443094/5) **\$130**

V16 METAL TENOR SAX MOUTHPIECES

Made with the legendary "Bell Metal" brass, then plated with 24-karat gold.

Available in 3 chambers:

- **S: Small Chamber** The original V16 model relabeled with the Small indication. A centered sound with a lot of projection.
- **M: Medium Chamber** Inspired by the famous mouthpieces from the '50s/'60s. A round and deep sound.
- **L: Large Chamber** In the tradition of the '40s. Great vintage sound.

From **\$335**

KM15228-BLACK

Clarinet stand with 5-leg base providing maximum stability for the instrument. The detachable metal leg base screws into the peg so that the entire stand can be stored in the bell of the instrument.

(479189) **\$24⁵⁰**

15232-BLACK

Compact and lightweight flute stand with 4-leg base for Böhm, bass and cross flutes. The zinc die-cast legs ensure maximum stability.

(18596) **\$21⁷⁵**

15213-BLACK

Trumpet stand with 5-leg base providing maximum instrument stability. The detachable metal leg base screws into the peg so that the entire stand can be stored in the bell of the instrument for easy transport.

(127551) **\$30⁵⁰**

100/1-BLACK

Foldable music stand with height adjustment from 24.5" to 48" (625 mm to 1240 mm).

(148041) **\$37⁵⁰**



YEV Series Electric Violin

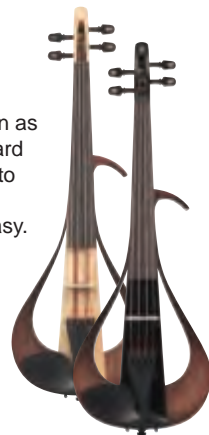
A next-generation electric violin that combines innovative beauty with solid live-performance features and potential. Advanced Yamaha wood processing technology has resulted in the development and production of a next-generation electric violin that combines innovative beauty with solid live-performance features and potential. It is an excellent choice for music lovers who are looking for an instrument that will allow them to explore and enjoy genres beyond the classics.

Carefully selected maple with mahogany and spruce in a 5-layer construction results in excellent response and natural overall sound. *Natural (NT) and Black (BL) finish colour variants feature the same body construction.

YEV-104

The YEV104 models use the same string configuration as an acoustic Violin so you can perform all of the standard violin repertoire. In fact, the dimensions are identical to what you would expect from an acoustic violin so transitioning from acoustic to electric is natural and easy.

YEV104 (478238/40) **\$779⁹⁹**



YEV-105

The YEV105 models add a "C" string on the bottom to allow performance of traditional viola voicings thereby expanding your creativity and performance opportunities.

YEV105 (478242/3) **\$859⁹⁹**

Acoustic Violin

Perfect for the beginning violinist, the V5SC features a spruce top and maple back and neck. Each instrument is handcrafted utilizing the same traditional methods as used on high-end violins. Designed and priced for students, they are quality instruments that will get anyone off to a great start.

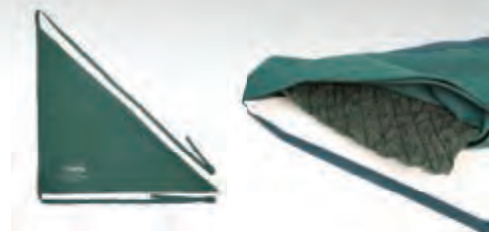
V5SC 4/4 (194854) **\$599⁹⁹**



Monster Swabs **NEW**

Yamaha Monster Swabs are specifically designed to scrub the entire interior of any saxophone. Each Monster Swab features microfibre construction and a padded insert that fills up the entire bore as it is pulled through, removing any moisture. These deluxe swabs feature weighted strings for easy guidance and are machine washable. Repeated washing will not reduce effectiveness.

MONSTER SWAB AS	Alto Sax	(477716)	\$25⁹⁹
MONSTER SWAB TS	Tenor Sax	(477718)	\$26⁹⁹
MONSTER SWAB SS	Soprano Sax	(478049)	\$23⁹⁹
MONSTER SWAB BS	Baritone Sax	(477717)	\$41⁹⁹



Synthetic Lubricants **NEW**

Yamaha Synthetic Lubricants are based on newly developed synthetic formulas that are more consistent than mineral-based oils to provide superior performance in all playing environments. The oils are made up of even-sized molecules to guarantee a longer life with extremely responsive action.

VALVE OIL LIGHT	Light Valve Oil	(276511)	\$7⁹⁹
VALVE OIL REGULAR	Regular Valve Oil	(276512)	\$7⁹⁹
VALVE OIL VINTAGE	Vintage Valve Oil	(276513)	\$7⁹⁹
TBONE SLIDE LUBE	Trombone Slide Lubricant - for hand slides	(422235)	\$7⁹⁹
TUNING SLIDE OIL	Tuning Slide Oil - for Trumpet 1st & 3rd slides	(477703)	\$8⁹⁹
SLIDE GREASE GEL	Slide Grease Gel - for tuning slides	(477702)	\$8⁹⁹
ROTOR OIL	Rotor Oil - for rotary valves	(477699)	\$8⁹⁹
ROTOR SPINDLE OIL	Rotor Spindle Oil - for bearings on rotary valves	(477700)	\$8⁹⁹
LEVER OIL	Lever Oil - for linkages on rotary valves	(477698)	\$8⁹⁹



Flex Cleaners and Mouthpiece Brushes **NEW**

Yamaha Flex Cleaners and Mouthpiece Brushes are specifically designed for cleaning the interior surfaces of mouthpieces, brass instruments and saxophone necks.

FLEX CLEANER S	Snake for Trumpet, Cornet, French Horn, Baritone	(390212)	\$13⁹⁹
FLEX CLEANER SL	Snake for Trombone	(477679)	\$14⁹⁹
FLEX CLEANER L	Snake for Tuba, Euphonium, Sousaphone	(359597)	\$14⁹⁹
MPC BRUSH S	Mouthpiece Brush for Trumpet, Cornet, French Horn	(415094)	\$7⁹⁹
MPC BRUSH L	Mouthpiece Brush for Trombone, Euphonium, Tuba	(477680)	\$7⁹⁹
SAX NECK BRUSH	Saxophone Neck Cleaning Brush	(477681)	\$9⁹⁹



Ensemble Etiquette

By Mark Preece



Mark Preece is Principal Tuba and Librarian of the Regina Symphony Orchestra. He has a MMus and a BMus in tuba performance, and has studied with world renowned tubists including Roger Bobo, Patrick Sheridan, Sam Pilafian, and John Griffiths. He is a local music instructor and has worked at Long & McQuade in Regina since 2013.

There are so many things to learn when one decides to play an instrument. For the most part, lessons tend to concentrate on high range, low range, breathing, tonguing, tone, and intonation.

However, another important aspect of playing is ensemble manners and etiquette, and how players act with their colleagues. There are certain “unwritten rules” that most players come to know through experience, and those who don’t follow the rules usually find themselves invited to join fewer and fewer groups.

As with all manners, ensemble etiquette is largely based on consideration and common sense. The way one interacts differs, to some extent, with the nature of the ensemble. However, certain rules apply to all ensembles – both instrumental and vocal, and they apply to musicians of all levels.

Here are some important things to consider:

1. Come to rehearsals with your music prepared. If you don’t know your part, you are not ready to rehearse. The exception to this rule is of course a reading session, or a rehearsal intended to read new music. Most rehearsals are really concerts in disguise!
2. Always arrive early enough so that you are warmed up, tuned up, and ready to play at the starting time of the rehearsal.
3. Bring a pencil to rehearsals. It’s hard to remember everything that is discussed in rehearsals, and time will be spared at the next session if things don’t have to be repeated.
4. Always attend scheduled rehearsals (or concerts). Regardless of the reason, players who are frequently absent will be avoided because they will be considered unreliable.
5. Always be conscious of your personal hygiene. It is difficult to perform when a person’s perfume/cologne, bad breath, or body odour interferes with your breathing.
6. Always try to be constructive and positive when critiquing colleagues’ performances. Music making is a very intimate time of sharing, and players must be able to trust each other in order to achieve the best results.

Certain guidelines in rehearsal apply, especially to large ensembles such as wind and brass bands or orchestras.

1. Always try to match the style and intonation of the section leader or principal player. It is not appropriate to make suggestions to the principal player unless you are very close and are sure that your comments will be welcomed. It is better to be silent than sorry! This applies to all members of the section. The section leader is usually the one to make suggestions to the section, and this should happen infrequently if the other players are listening to and matching his/her style.
2. Practising the parts of others at home will help you grow, but don’t alienate your colleagues by doing it in public – this includes busy practice rooms! On that note, stay focused on the music selection being rehearsed on a particular day. It is difficult for an ensemble to keep the mindset of rehearsal and concentrate on their parts, only to hear “Ride of the Valkyries” coming from the back row at the start of every rehearsal!
3. When someone in your section, or sitting close to you, has a solo – freeze! Any sudden movements might distract the player. Even emptying your instrument, page turns or other adjustments should be done slowly if it is necessary at the time.
4. Don’t stare at a player when they are playing, especially during a solo. Rehearsals are not the time to examine your neighbour’s technique!
5. If you are in a section that has a lot of bars’ rest, give a small hand or finger acknowledgement of all rehearsal letters, numbers, or double bars. This allows all of the players in the section to double check that they have the correct count. If you are unsure of the count, wait to see a cue from the other players. With all players counting carefully, no section should ever get lost. The motions should be small enough so that the audience cannot see them.

6. Generally speaking, if you have a question about your part, or a concern about the playing style of a certain passage and you are not the section leader, quietly direct your questions to the principal player, not the conductor.

7. If someone in your section makes a mistake, do not immediately look at the culprit. It serves no purpose to call attention to an error that the audience may not have noticed!

Other guidelines apply more to chamber ensembles – that is, groups without a conductor such as wind/brass quintets, and string quartets.

1. The success of a good chamber group depends on the good ideas of all members, but each member must strike a balance between saying and suggesting too little or too much. No one will have his or her ideas agreed with or followed all of the time. The collective judgement must prevail, and players whose ideas have been rejected must not feel rejected themselves. This can create a destructive tension in the group.
2. When suggesting a change to another player, try to convey respect along with the suggestion or criticism you are making. This is important for section leaders of large ensembles as well. For example:
“Our pitch doesn’t seem to match very well at section F. I may be high, or you may be low. Can we check?” would be preferable to... “You are flat. Can you bring your pitch up?”

The longer a group plays together, the easier the communication can become. This is especially true if the members respect each other and are each secure in their self image and rapport within the group. In some groups I have been in, I could be very blunt and accept blunt criticism. With others, I’ve needed to be more careful and more diplomatic. We must all try to be sensitive to the degree of frankness that will be welcomed by others.

Finally, there are customs of behaviour that apply to a player’s relationship with the conductor.

1. Always speak to the conductor in a respectful manner. You must respect the conductor’s position, and behaving with that in mind is always in the player’s best interest.
In solo or chamber playing, there is more freedom of expression, but a player in a large ensemble must be able to adjust to the role of a conductor or he/she will waste time being frustrated.
Large ensemble repertoire includes some of the greatest music ever written, so try to develop a positive relationship with your conductor and your own life will be more enjoyable.
2. If you have a question that only applies to you, wait until the end of the rehearsal or at a break. Most conductors are more relaxed when they are approached privately rather than in the midst of a rehearsal.
3. Stop playing immediately when the conductor stops the rehearsal. Doing so is a sign of respect for the conductor and for the rehearsal.
4. When a conductor makes a suggestion to you or your section, acknowledge that you understand by a nod or some facial response – preferably not a grimace!
5. If a conductor usually cues your entrances, look up to acknowledge that cue.
Most conductors enjoy seeing eye contact from their players.
6. When approaching the end of a rehearsal, maintain focus and eye contact with the conductor. Give your full attention to the conductor’s parting words.

These “rules” may seem obvious to some people, but they are often overlooked or ignored. Following them can help groups to function smoothly and allow the music to become the major focus. If our energies are not diverted by difficulties in working together, we can then bring our full attention to the joy of creative music making.