



Long & McQuade
MAGAZINE 2021/22
long-mcquade.com

GIFT ISSUE



WHERE THE MUSIC BEGINS.

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ESSENTIAL INFORMATION:

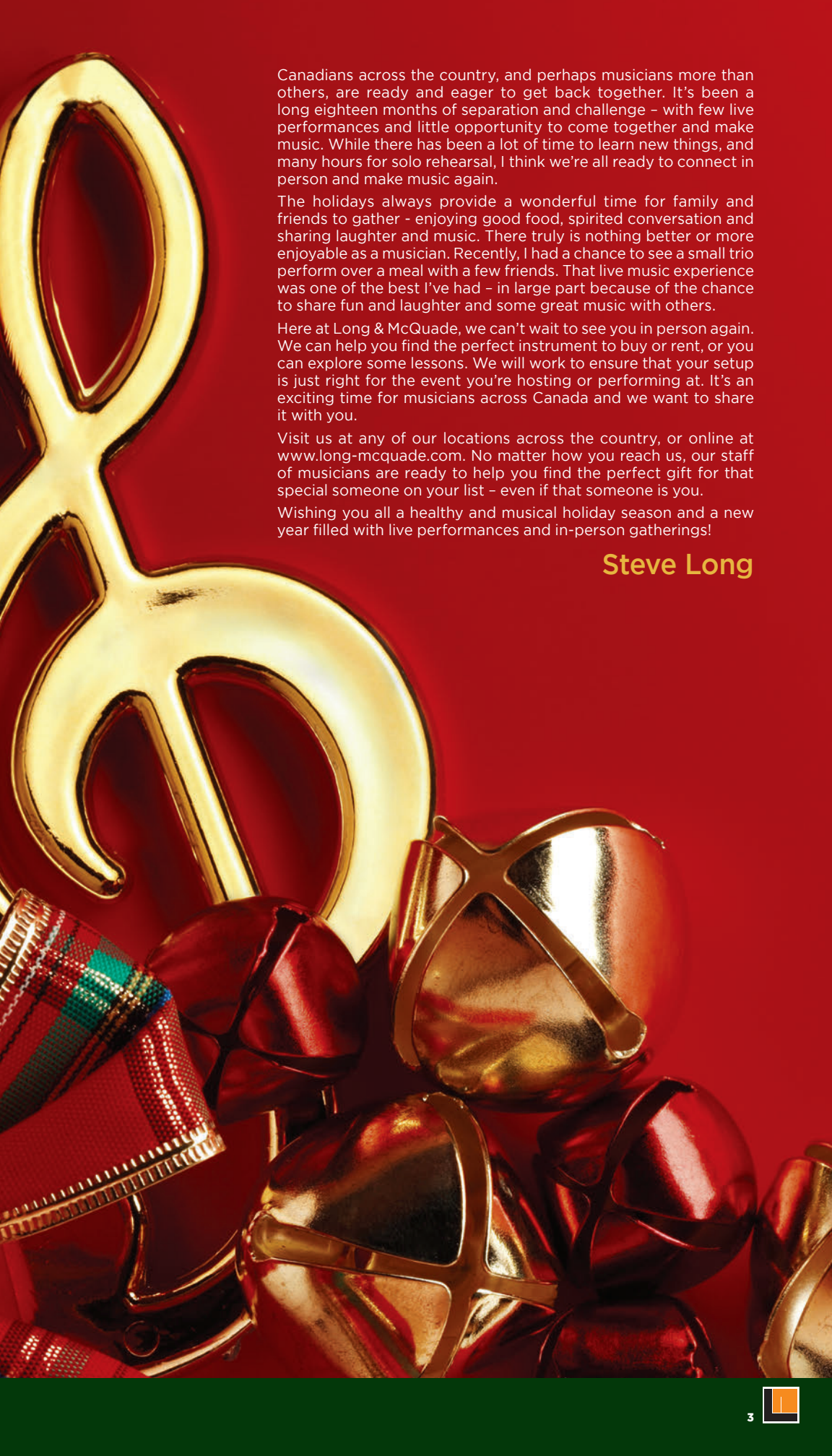
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CORPORATE HEAD OFFICE:

Long & McQuade Limited, 580 Granite Court, Pickering ON L1W 3X6

PUBLISHING OFFICE & ADVERTISER INQUIRIES:

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Canadians across the country, and perhaps musicians more than others, are ready and eager to get back together. It's been a long eighteen months of separation and challenge - with few live performances and little opportunity to come together and make music. While there has been a lot of time to learn new things, and many hours for solo rehearsal, I think we're all ready to connect in person and make music again.

The holidays always provide a wonderful time for family and friends to gather - enjoying good food, spirited conversation and sharing laughter and music. There truly is nothing better or more enjoyable as a musician. Recently, I had a chance to see a small trio perform over a meal with a few friends. That live music experience was one of the best I've had - in large part because of the chance to share fun and laughter and some great music with others.

Here at Long & McQuade, we can't wait to see you in person again. We can help you find the perfect instrument to buy or rent, or you can explore some lessons. We will work to ensure that your setup is just right for the event you're hosting or performing at. It's an exciting time for musicians across Canada and we want to share it with you.

Visit us at any of our locations across the country, or online at www.long-mcquade.com. No matter how you reach us, our staff of musicians are ready to help you find the perfect gift for that special someone on your list - even if that someone is you.

Wishing you all a healthy and musical holiday season and a new year filled with live performances and in-person gatherings!

Steve Long





Epiphone Inspired by Gibson Masterbilt J-45, Aged Vintage Sunburst
IGMTJ455VSNH | 735503 **\$999**

+ A \$50 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$5000** GIFT CARD

COMPLETE THE GIFT!

Perri's Leathers 2.5" Top Grain Italian Leather Guitar Strap, Rust
Also available in tan, dark brown, and black.
AFR25-6872 | 509077
Reg: \$57.50 **Special \$39**



PERFECT GIFTS FOR SMALLER STRUMMERS



Denver 1/2 Size Classical, Natural
DC12N-NAT | 394107 **\$144.99**
ALSO AVAILABLE:
Left-Handed
DC12NL-NAT | 395869 **\$144.99**

+ A \$10 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$1000** GIFT CARD



Denver 3/4 Classical, Blue
Also available in natural and red.
DC34N-BLU | 395870 **\$149.99**
ALSO AVAILABLE:
Left-Handed, Natural
DC34NL-NAT | 395872 **\$149.99**

+ A \$10 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$1000** GIFT CARD



Fender FA-15 3/4 Steel String, Black
Also available in natural, moonlight burst, red, and blue.
097-1170-106 | 754034 **\$219.99**

+ A \$10 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$1000** GIFT CARD



Denver Full-Size Acoustic, Natural
Also available in black, blue, and red.
DD44S-NAT | 394118
Reg: \$179.99 **Special \$149**

+ GIG BAG



Denver Parlour-Size Acoustic
With koa body and neck.
DD44P-KOA | 689235 **\$229.99**

+ GIG BAG

+ A \$25 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$2500** GIFT CARD



Epiphone Dove Studio Acoustic/Electric, Violin Burst
EEDVBNH | 380848 **\$599**

+ GIG BAG \$59.99 VALUE



Epiphone J-15EC Deluxe, Natural or Vintage Burst
AJ210CENACH/VSCH | 488835/6
Reg: \$499 **Special \$399**

+ CASE



Epiphone Starling Acoustic Guitar Starter Pack, Hot Pink
Includes gig bag, strap, clip-on tuner, and picks. Also available in Ebony and Starlight Blue.
EASTARHPCHSP | 753422 **\$299**



Gretsch G9500 Jim Dandy Flat Top Acoustic Guitar, 2-Colour Sunburst
270-4000-503 | 391311 **\$229**



Gretsch G9201 Honey Dipper Round-Neck, Brass Body Biscuit Cone Resonator Guitar, Shed Roof Finish
271-7013-000 | 708293 **\$899**



Traynor 65w Acoustic Guitar Amp with Effects
AMMINI | 456749 **\$499**

+ A \$25 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$2500** GIFT CARD



Fender Acoustasonic 15w Acoustic Guitar Amp
Simple and flexible enough for a variety of musical performance or basic public address.
231-3700-000 | 385740 **\$169.99**

+ A \$10 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$1000** GIFT CARD



Traynor 2-Channel Stereo 65w Acoustic Guitar Amp
AMSTUDIO | 309558 **\$799**

+ A \$50 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$5000** GIFT CARD



Traynor 2-Channel Stereo 150w Acoustic Guitar Amp
AMSTANDARD | 310570 **\$969**

+ A \$50 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$5000** GIFT CARD



LR Baggs Acoustic Pickup
LR-M1A | 220414 **\$249.99**

+ A \$25 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE! **\$2500** GIFT CARD



Shadow Stompin' Bass
Percussive instrument with pickup.
SH-STOMPIN | 293270
Reg: \$185 **Special \$149**

COOL GIFT ALERT!



Leho Mahogany Arch Back Soprano Ukulele

LHUS-MM | 502172 **\$94.99**

+ A \$10 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



Leho Xtreme Mahogany Concert Ukulele, Tahitian Sunset

MLUC-XM-TS | 502175
Reg: \$114.99 **Special \$99**



Epiphone Eplani Soprano Ukulele

EUKLANSBH | 724390
Reg: \$139 **Special \$119**



Epiphone Les Paul Acoustic/Electric Soprano Ukulele, Cherry or Vintage Sunburst

EUKELPHSNH/VSNH | 341925/336106
\$229

+ A \$25 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



Fender Venice Soprano Ukulele, Cherry
Also available in Black, Surf Green, and Shell Pink.

097-1610-790 | 714346 **\$89.99**



Gretsch G9100 Soprano Ukulele, Vintage Mahogany Stain

273-2020-321 | 708304 **\$169**



Gretsch G9110 Concert Ukulele, Vintage Mahogany Stain

273-2030-321 | 708308 **\$189**



Gretsch G9120 Tenor Ukulele - Vintage Mahogany Stain

273-2040-321 | 708305 **\$199**



Gretsch G5700 Electromatic Lap Steel

251-5902-552 | 201921 **\$639.99**



Gold Tone Little Gem See-Through Banjo-Ukulele, Diamond

LG-D | 696141

Reg: \$229 **Special \$199**

ALSO AVAILABLE IN PURPLE, RUBY, & SAPPHIRE



Epiphone 5-String Banjo

MB-100NACH | 246285

Reg: \$339 **Special \$299**



Gold Tone Cripple Creek Banjo

CC-50 | 295506

Reg: \$549 **Special \$479**



Gold Tone 6-String F-style Mando-Guitar

GT-F6 | 490172

Reg: \$799 **Special \$699**



Gold Tone A-Style Mandolin with Pickup

GM-50+ | 704958 **\$619**

+ A \$50 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



GREAT GIFTS UNDER \$50!



Denver Soprano Ukulele, Sparkle Red

Also available in Blue, Green, and Purple.
DUKE-SPRD | 456944

Reg: \$42.99 **Special \$39.99**



Suzuki 32-Key Alto Melodion

In yellow, black, blue, and pink.
SU-STUDY32

Reg: \$60.50 **Special \$39.99**



Suzuki Blues Master in C or G

SU-MR250C/G | 256765/72

Reg: \$38.50 **Special \$33.50**



Ernie Ball Axis Capos

Various finishes.

960XEB **From \$18.99**



Planet Waves NS Tri-Action Capo, Black

PW-CP-09 | 374819

Reg: \$31.99 **Special \$24.99**



String Swing Wall-Mount Guitar Hanger, Black Walnut

CC01K/BLK WALNT | 375965

Reg: \$20.99 **Special \$18.99**



BUY 3, GET 20% OFF!

Ernie Ball Earthwood Acoustic 80/20 Bronze, 13-56

Other gauges available.

2002EB | 138942 **\$7.49**



BUY 3, GET 20% OFF!

Ernie Ball Earthwood Medium Phosphor Bronze Acoustic Strings

Other gauges available

2144EB | 138947 **\$8.69**



Planet Waves Guitar Humidifier Pro

GHP | 448986

Reg: \$18.99 **Special \$14.99**



Kramer Focus VT-211S, Pewter Gray

Also available in Purple, Ruby Red,
and Teal.

KF21PGCT | 707076 **\$209**



Kramer Baretta Special, Purple

Also available in Candy Blue, Ebony,
Vintage White, and Ruby Red.

KBS-PRCT | 711554 **\$279**

**+ A \$25 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



Kramer Focus Electric Player Pack, Red or Ebony

Includes Elektor 10w amp,
gig bag, tuner, strap, cable,
power cord, and picks.

KF21XXCTSP | 754549/8 **\$359**



Epiphone Les Paul Special II Player Pack,

Black or Vintage Sunburst

Includes an Epiphone Studio 10
amp, gig bag, pitch pipe, strap,
cable, and online lessons.

ELPJEBCHPP/ELPJVSCHPP |
155344/153243

Reg: \$379 **Special \$349**



Epiphone Slash AFD Les Paul Special II Performance Pack,

Appetite Amber

Includes a 15w Slash "Snakepit"
amp, gig bag, picks, and online
lessons.

ELPJSLNHPRP | 424488

Reg: \$539 **Special \$499**



Epiphone Les Paul Standard '50s, Metallic Gold

Also available in Heritage Cherryburst,
and Vintage Sunburst.

EILS5MGNH | 725689 **\$859**

ALSO AVAILABLE:

Left-Handed, Metallic Gold

Also available in Heritage Cherryburst
and Vintage Sunburst.

EILS5MGNHLH | 730339 **\$859**

**+ A \$50 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



Epiphone SG Special Satin E1, Vintage Cherry

Also available in Vintage Ebony.

EGGSVVCCH | 496709

Reg: \$279 **Special \$249**



Epiphone Les Paul Standard '60s, Bourbon Burst

Also available in Ebony and Iced Tea.

EILS6BBNH | 725692 **\$859**

ALSO AVAILABLE:

Left-Handed, Bourbon Burst

EILS6BBNHLH | 730342 **\$859**

**+ A \$50 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



Epiphone Inspired by Gibson ES-335, Vintage Sunburst

Also available in Cherry.

IGES335VSNH | 740327 **\$799**

ALSO AVAILABLE:

Left-Handed, Vintage Sunburst

Also available in Cherry.

IGES335VSNHLH | 758208 **\$799**

**+ A \$50 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



Epiphone SG Custom, Classic White

With gold hardware and
Maestro vibrato.

EISC3CWGM | 763443 **\$899**

**SPECIAL
RUN!**



Gibson SG Tribute, Vintage Cherry Satin

Also available in Natural Walnut.

SGTROOVCNH | 709431 **\$1499**

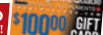
ALSO AVAILABLE:

Left-Handed, Vintage Cherry Satin

Also available in Natural Walnut.

SGTROOVCNHLH | 713128 **\$1499**

**+ A \$100 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



Gibson Les Paul Tribute, Satin Honeyburst

Also available in Satin Cherry Burst,
Satin Iced Tea, and Satin Tobacco Burst.

LPTR00SHNH | 709416 **\$1599**

ALSO AVAILABLE:

Left-Handed, Satin Honeyburst

Also available in Satin Cherry Burst.

LPTR00SHNHLH | 713111 **\$1599**

**+ A \$100 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



COMPLETE THE GIFT!

Gibson Split Diamond Strap, Black

GG-SD/BLK | 695362

Reg: \$46.99 **Special \$39.99**



Epiphone Les Paul Special Satin E1, Vintage Ebony

Also available in Vintage Cherry, Vintage
Cherryburst, and Vintage Sunburst.

ELPVVECH | 483290

Reg: \$279 **Special \$249**

Epiphone Les Paul Standard '50s, Metallic Gold

Also available in Heritage Cherryburst,
and Vintage Sunburst.

EILS5MGNH | 725689 **\$859**

ALSO AVAILABLE:

Left-Handed, Metallic Gold

Also available in Heritage Cherryburst
and Vintage Sunburst.

EILS5MGNHLH | 730339 **\$859**

**+ A \$50 L&M GIFT CARD
FOR USE ON YOUR NEXT PURCHASE!**



Gibson Les Paul Studio, Wine Red

Also available in Ebony, Smokehouse
Burst, and Tangerine Burst.

LPST00WRCH | 709414

Reg: \$1929 **Special \$1799**

ALSO AVAILABLE:

Left-Handed, Wine Red

Also available in Ebony and
Smokehouse Burst.

LPST00WRCHLH | 713109

Reg: \$1929 **Special \$1799**



Gibson Faded Denim Hat

GHT-FDH | 513983

Reg: \$25.99

Special \$19.99

Gibson 24" Swivel Playing Stool

GA-24STOOL2 | 709836

Reg: \$140

Special \$119.99



Fender 24" Bar Stool

099-0205-020 | 123257

\$89.99





L&M EXCLUSIVE

Squier FSR Classic Vibe '50s Esquire, Butterscotch Blonde

037-4032-550 | 753922 **\$559.99**



L&M EXCLUSIVE

Squier FSR Classic Vibe '50s Telecaster, Purple Metallic

037-4030-577 | 748230 **\$569.99**



L&M EXCLUSIVE

Squier Classic Vibe '60s Stratocaster, Olympic White

037-4011-505 | 748229 **\$579.99**



L&M EXCLUSIVE

Squier FSR Classic Vibe '60s Custom Esquire, 3-Colour Sunburst

037-4043-500 | 748228 **\$629.99**



L&M EXCLUSIVE

Squier FSR Classic Vibe '60s Custom Esquire, Black

037-4043-506 | 748227 **\$629.99**



L&M EXCLUSIVE

Squier FSR Classic Vibe '60s Strat, Fiesta Red

037-4006-540 | 748232 **\$629.99**



L&M EXCLUSIVE

Squier Classic Vibe '70s Tele Deluxe, Sea Foam Sparkle

037-4061-513 | 748231 **\$659.99**

PERFECT GIFTS FOR THE LITTLE SHREDDER ON YOUR LIST!



L&M EXCLUSIVE

Squier FSR Bullet Tele, Olympic White

037-0048-505 | 748235 **\$239.99**



L&M EXCLUSIVE

Squier FSR Mini Jazzmaster, Black

037-0126-506 | 748234 **\$239.99**



Squier Strat Pack, Black or Brown Sunburst
Includes the Squier Frontman 10G amp, padded gig bag, strap, cable and picks.
037-1823-006/032 | 698936/7 **\$319.99**



Squier Affinity Strat HSS Pack, Lake Placid Blue or Charcoal Frost Metallic
Includes a Fender Frontman 15G amp, gig bag, cable, strap, and picks.
037-2820-002/037-2821-069 | 754318/9 **\$449.99**



L&M EXCLUSIVE

Fender Player Strat, Surf Green

014-4503-557 | 748224 **\$1049.99**



L&M EXCLUSIVE

Fender Player Strat, Shell Pink

014-4522-556 | 748225 **\$1099.99**



COMPLETE THE GIFT!
Fender WeighLess Strap, Shell Pink
099-0685-056 | 753576 **\$29.99**

Fender Original Series 18.6' Cable, Pink
099-0520-056 | 753497 **\$29.99**

Fender Classic Series Wood Case for Strat/Tele, Shell Pink
099-6106-356 | 754594 **\$179.99**



L&M EXCLUSIVE

Fender American Professional II Tele, Shoreline Gold

011-3942-744 | 748220 **\$2049.99**



L&M EXCLUSIVE

Fender American Professional II Strat, Sonic Blue

011-3910-772 | 748219 **\$2149.99**



L&M EXCLUSIVE

Gretsch G2217 Streamliner Junior Jet Club Broad'Tron FSR, Dark Cherry Metallic

Also available in Ice Blue Metallic.
281-6900-539 | 744761 **\$489.99**



CANADIAN EXCLUSIVE

Gretsch G2627T Streamliner Center Block Double-Cut with Bigsby FSR, Shoreline Gold

280-7100-544 | 756521 **\$799.99**



Jackson JS Series Dinky Arch Top 7-String, Satin Black

291-0132-568 | 704247 **\$259.99**



L&M EXCLUSIVE

Jackson JS Series Dinky Arch Top JS24, Red Stain

291-0339-590 | 744025 **\$379.99**



L&M EXCLUSIVE

Jackson JS32-7 DKA Bocote, Natural Satin

291-0122-557 | 746439 **\$449.99**



L&M EXCLUSIVE

Jackson JS32-7 DKA Poplar Burl, Natural Satin

291-0132-557 | 746440 **\$449.99**



L&M EXCLUSIVE

Jackson JS Series Dinky Zircote JS42, Natural

291-9915-557 | 744764 **\$549.99**



L&M EXCLUSIVE

Jackson JS Series Dinky JS42 Lacewood, Natural

291-9934-557 | 744765 **\$629.99**



L&M EXCLUSIVE

Jackson JS Series Rhoads Zircote JS42, Natural

291-9925-557 | 744763 **\$699.99**

LONG & McQUADE: HELPING MAKE GIFT GIVING EASIER!





One thing almost everyone has learned over the past 18 months is how to make the most of the World Wide Web.

Whether it's buying groceries or watching concerts, holding meetings or hanging with family, the planet adapted to this new way of life virtually overnight.

The webstore at www.long-mcquade.com was no exception, having to very quickly figure out how to cope with the huge increase in online business within the first months of the pandemic.

While improvements to the site are ongoing, there have already been some notable changes made to the e-shopping process that have pleased customers across the country, and will assist in making shopping this season as easy as Peruse, Purchase and Pick Up.

Increased Support

Our knowledgeable web sales support team is available 7 days a week. Phone, email or live chat support is available Monday through Friday from 8:30am to 10pm, and 8:30am to 8pm on weekends (EST).

True Omni-Channel Experience

You can browse our site and either have items shipped directly to you, or made available for pickup at any of our 90 locations. A perfect solution to your cross-Canada gift-giving needs!

Expanded inventory Listings

You can now see and purchase our new, used and demo inventory across all of our locations online.

Shop My Store

This shows the inventory that is in stock and available for immediate pickup or delivery at any particular location.

Quicker Order Fulfillment

In some cases we can have the product in your hands the same day!

GearHunter

This section on our site features new and used specials available for local store pick up or delivery.

Exceptional Guitars

This is a curated list of many of the premium electric, acoustic and bass guitars that we have in our stores and available for pick-up or delivery. They are ideal for that very special shredder, strummer, or plucker on your list.

Performance Warranty

We have made our in-house warranty available for items purchased online – so that you can protect that present!

Expanded Payment Options

Credit card, PayPal, and e-transfers are available payment options on our web store.

And to help with any merry music-making you intend to participate in during the season...

Lessons

Peruse our teachers at each of our lesson centre locations and sign up for in-person or video lessons through our site! You can gift that special someone a gift card that can be used for lessons – or you can sign up yourself and fulfill that New Year's resolution to try something new!





Fender Mustang Micro Personal Guitar Amp

Plugs directly into your guitar!
231-1300-000 | 746400 **\$149.99**



Fender Frontman 10G 10w Practice Amp

231-1000-000 | 276453 **\$129.99**



Fender Champion 20w Amp

233-0200-000 | 402971
\$149.99



Fender Mustang LT25 25w 1x8" Combo Amp

231-1100-000 | 703969 **\$229.99**

PERFECT FOR STUDENTS AND STARTERS!



Fender Pro Junior IV 15w 1x10 Tube Combo Amp, Lacquered Tweed

223-1300-000 | 516403 **\$699.99**



Fender Blues Junior IV 15w 1x12 Tube Combo Amp, Black

223-1500-000 | 516400 **\$829.99**



Fender Blues Junior 15w 1x12 Tube Amp, Lacquered Tweed

021-3205-700 | 184991 **\$899.99**



Fender FSR '65 Princeton Rev Tweed With 12" Cannabis Rex speaker.

217-2000-013 | 479862 **\$1539.99**

L&M EXCLUSIVE



Vox 10w 1x10" Tube Combo AC10C1

439949 **\$697.99**

+ A \$50 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



Vox 15w 1x12" Tube Combo AC15C1

317747 **\$949.99**

+ A \$50 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



A PERFECTLY COMPACT COMPANION!



Marshall 1w Micro Amp MS-2

16479 Reg: \$69.99 **Special \$59.99**



Traynor GuitarMate 2-Channel 30w All-Tube Combo Amp YGL2

350559 **\$999**

+ A \$100 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



COMPLETE THE GIFT!

Ultimate Support Amp Stand

AMP-150 | 59362 | Reg: \$61.50 **Special \$44.99**



Hughes & Kettner Black Spirit 200 Head SPIRIT200

699082 **\$999**

+ A \$100 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



Hughes & Kettner Black Spirit 200 Floor Amp SPIRIT200FLOOR

719970 **\$1249**

+ A \$100 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



Hughes & Kettner Black Spirit 200 Combo Amp SPIRIT200COMBO

714516 **\$1499**

+ A \$100 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!



Hughes & Kettner AmpMan Floor Amps CLASSIC | AMPMAN/CLASSIC | 747227 MODERN | AMPMAN/MODERN | 747228 Reg: \$449 **Special \$399**



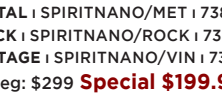
Hughes & Kettner Spirit Nano Series Mini Amp Head METAL

SPIRITNANO/MET | 738308



Hughes & Kettner Spirit Nano Series Mini Amp Head ROCK

SPIRITNANO/ROCK | 738309



Hughes & Kettner Spirit Nano Series Mini Amp Head VINTAGE

SPIRITNANO/VIN | 738310 Reg: \$299 **Special \$199.99**



Universal Audio Ox Amp Top Box UA-OX

517288 **\$1899**

+ A \$100 L&M GIFT CARD FOR USE ON YOUR NEXT PURCHASE!





Dunlop Original Cry Baby
GCB95N | 12189
Reg: \$130.99 **Special \$119**

- BOSS Pedals
DISTORTION | DS1
4219 **\$79.99**
- SUPER OVERDRIVE | SD-1
20074 **\$79.99**
- METAL ZONE | MT-2
35231 **\$149.99**
- CHROMATIC TUNER | TU-3
316235 **\$139.99**
- BLUES DRIVER | BD-2
46677 **\$159.99**
- DIGITAL DELAY TAP TEMPO
DD-3T | 719718 **\$209.99**



MXR Carbon Copy Analog Delay
M169 | 284215
Reg: \$236.99 **Special \$209.99**



BOSS Loopstation
RC-5 | 737789 **\$299.99**



BOSS Loopstation
RC-10R | 715488 **\$439.99**



BOSS Loopstation
RC-500 | 737790 **\$499.99**



Fender Marine Layer Reverb
023-4532-000 | 524538 **\$199.99**



Fender Downtown Express
Bass Multi Effect
023-4538-000 | 708461 **\$299.99**



Fender Reflecting Pool
Delay/Reverb
023-4546-000 | 722048 **\$449.99**



BOSS Pocket Effects Processor
& Practice Companion
POCKET-GT | 737787
Reg: \$349.99 **Special \$249**



BOSS Digital Delay
DD-200 | 714028 **\$359**



BOSS Compact Guitar
Effects Processor
GT1000CORE | 737788 **\$999.99**



Fender Mirror Image Delay
023-4535-000 | 524544 **\$199.99**



Fender Tre-Verb
Tremolo/Reverb Pedal
023-4541-000 | 708464 **\$379.99**



Fender Engine Room LVL5 120V
Power Supply
023-0100-005 | 746817 **\$179.99**



Seymour Duncan
Humbucker Pickups
JB | SH-4 BK | 184008
Reg: \$124.99 **Special \$104.99**
'59 NECK | SH-1N BK | 184019
Reg: \$124.99 **Special \$104.99**



Xvive Audio U2 Guitar
Wireless System, Wood Grain
Also available in black, blue
and carbon.
XVIVE-U2/WOOD | 690203 **\$199**



IK Multimedia
Interface for iPhone, iPad,
iPod Touch and Mac
IRIG 2 | 435644 **\$49.99**



IK Multimedia iRig HD 2
Interface for iPhone, iPad
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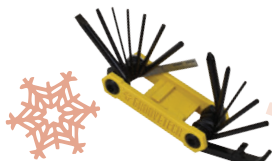
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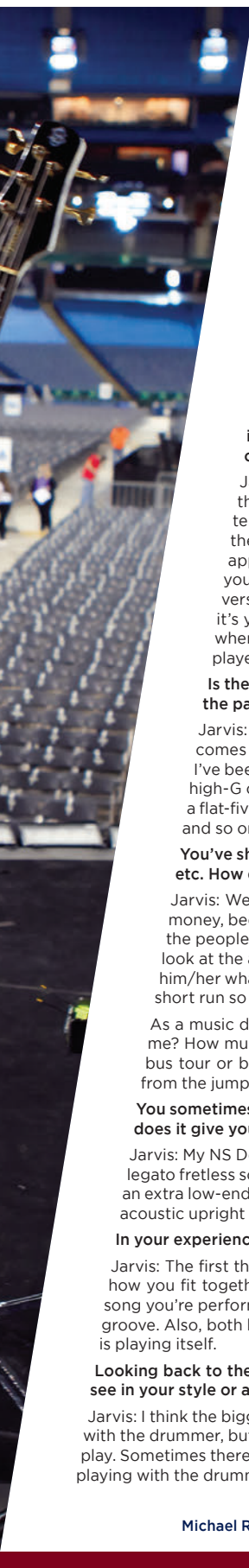
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LIONEL DEAN JARVIS

FINDING BALANCE

By Michael Raine





Lionel Dean Jarvis is currently the touring bassist and music director for Grammy-winning Canadian singer Alessia Cara, and has also worked with The Weeknd, Nelly Furtado, Enrique Iglesias, Backstreet Boys, George Clinton, and more.

What's the most recent piece you've added to your bass rig and how did it earn the spot?

Lionel Dean Jarvis: That would be the Telefunken M82 dynamic microphone (51146 | \$565). It added the extra clarity and punch I was looking to send to FOH that was coming out of my cabinets. I found it to be the cleanest and clearest mic to be true to my sound.

I've seen you profess the importance of knowing theory and being able to write music. You're also very proficient on other instruments besides bass. How do those other skills inform your bass playing?

Jarvis: I always say the more you know, theoretically and practically, the better in terms of creating a bass line and knowing your place or pocket in the music. Knowing what the other instruments are doing helps you to articulate specifically how you're going to approach a specific song. For example, if the guitarist is playing a really complicated part, you might want to simplify and support what he's doing so as not to step on them and vice versa. It works both ways — you have to know who's speaking at a certain time and know when it's your turn to speak or support. If you have the theoretic knowledge, it helps you to create when it is your turn to speak. This is one of the biggest differences between monster bass players and your average bass player.

Is there anything technical you've been working on during all the time off the road because of the pandemic? If so, how did you approach it?

Jarvis: I've been working on a lot of left-hand strength, mainly because a lot of your tone and feel comes out of left-hand strength, or you could say your "fret hand" as I am right handed. So, what I've been doing is chromatic scales on my five-string, starting at low-C and working my way up to high-G on the first string and then coming back down. The other exercise I've been working on is a flat-five interval over the strings starting at low-C, which would be C/F#/C/F#, then C#/G/C#/G, and so on. Both exercises are done with only my left hand maintaining clarity, tone, and strength.

You've shared the studio and stage with a very diverse group of artists from different styles, eras, etc. How do you decide which projects to take on, and whether or not it's a good fit on all sides?

Jarvis: Well, first of all, I have to really like the music. I've never been one to take a tour strictly for money, because that can lead to a miserable time. As music director/bassist, I also take into account the people involved, from bandmates to management, and, thirdly but probably most importantly, I look at the artist. We have to be able to get along and have similar ideas creatively, so that I'm giving him/her what they need and expect from me. As well, I need to know if this is going to be a long run or short run so that I can plan my calendar; nothing worse than an empty calendar after a tour.

As a music director, I also look at what is needed from me (i.e. will I have a programmer or is that on me? How much pre-production and rehearsal time do I have before the first show? Is it a fly tour or a bus tour or both?) This is very important for sanity purposes, so you know what you're getting in to from the jump.

You sometimes opt for an electric upright bass. Why do you choose to pull that out when you do? What does it give you musically that differs from the electric bass guitar?

Jarvis: My NS Design CR5M upright (sku 179321, \$5799) is predominantly used in songs where I need that legato fretless sound but on a much sonically deeper scale. With the upright, the length of the strings adds an extra low-end dynamic and growl you can't get from a fretless bass guitar. I also use it to mimic a classic acoustic upright tone that is hard to get from a guitar. Again, the string length allows for this.

In your experience, what are the key ingredients for a killer collaboration between drums and bass?

Jarvis: The first thing is knowing what the other is doing. You should know each other's parts so you know how you fit together, and where your part locks in with the kick. This is how you create the groove of the song you're performing. As I said earlier, listen and don't overplay. More notes doesn't mean more pocket or groove. Also, both bass and drums have to bury the click to the point where it's not even there and the song is playing itself.

Looking back to the bass player you were early in your professional career, what's the biggest change you see in your style or approach between then and now?

Jarvis: I think the biggest change I've made would be listening to all the musicians on stage - not just locking in with the drummer, but hearing everybody. That's what can expand your mind and alter and add to the part you play. Sometimes there will be parts you miss from other players that you can jump on or expand on. If you're just playing with the drummer, you can miss a lot of great input from the other musicians.



Michael Raine is Editor-in-Chief at *Canadian Musician* magazine and host of *Canadian Musician Podcast*.





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MOIST

BONDED BY MUSIC

By Manus Hopkins



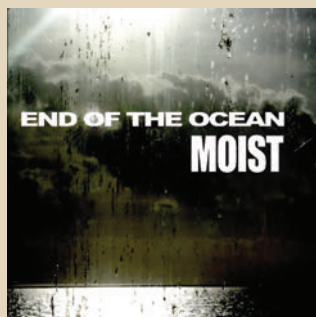
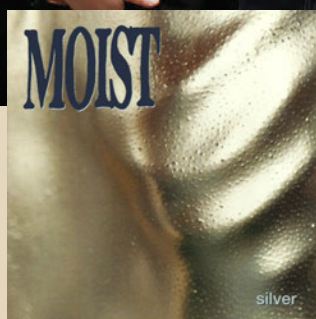
The members of Moist are all still great friends all these years later, according to keyboardist Kevin Young. The Canadian alt-rock group, originally formed in Vancouver, has been around since 1992 with a mostly steady lineup. The members even remained close, saw each other regularly and collaborated musically during a 12-year hiatus between 2001 and 2013.


The group members' enduring friendship is one of the driving forces behind the band, and is part of what creates a non-stop flow of creativity amongst them. The band has a new album completed and ready to launch, most likely in early 2022.

"What has always happened with the band, is that if you stick us in a room together long enough, we'll just start writing," says Young. "Knowing it was time to get back on the horse and release another record was just a very natural thing."

Since the release of their last studio record, **Glory Under Dangerous Skies**, in 2014, Moist has toured to celebrate the 25th anniversary of their 1994 debut album, **Silver**, playing the record in full.

After wrapping up the tour in 2019, the members of Moist reconvened in Montreal to start the writing process for the new record, titled **End of the Ocean**. In March 2020, they entered Revolution Recording in Toronto to start recording.





“We tracked live off the floor, ostensibly just to get the drums and the bass and whatever additional bits we wanted to get,” says Young. “So we’re set up in a room, playing together – and then, of course, the pandemic was declared.”

The pandemic stuck a wrench in Moist’s album production process, as the way they were used to recording as a band had become impossible to do for an indeterminate amount of time.

Guitarist Mark Makoway, who produced the album, made the executive decision that the band would do something they had never done before: each member would record his overdubs at home, and Makoway would take it from there.

“We basically recorded the overdubs for the record, individually, in our home studios,” says Young. “We’ve worked in our home studios, done demos, added things in on previous records, but not being all together during the recording process is not really the way we work.”

For Moist, being together, having fun and enjoying each other’s company, is something that helps the process of making a record run more smoothly. Being forced to collaborate remotely and communicate via Zoom partway through recording **End of the Ocean** was a challenge for the band, especially given how long they had been doing things their way.

“Moist is very much a meatgrinder of a songwriting and recording process,” says Young. “Everybody has very strong opinions and a lot of ideas, and they get filtered through the will of the band, and somewhere we meet and find a way forward on what we want to do.

“When we can’t do that, in real time, in the studio, it’s a much different process.”

Despite the difference in the process and the hurdles it brought, Young says he is happy with how the record turned out, partially because of Makoway’s vision as producer.

Young stops short of using the term “stripped-down,” but is comfortable echoing Makoway’s sentiment that the record sounds like a band playing in a room, even though that wasn’t necessarily the case.



"That was kind of the vision from the beginning," Young says. "Doing that without being in a room with each other was a little strange, but I think we achieved what we wanted to."

Part of what this approach created was a feel similar to that of Moist's first few albums, arguably the records for which the band is known. For Young, performing songs off those records can sometimes feel like "another day at the office," but he is nevertheless grateful that people still show up for them, and revisiting the lesser-played songs off *Silver* during its 25th anniversary tour "felt fantastic" to him.

"Playing the record top-to-bottom was an amazing experience," he says. "I was re-learning parts that I worked on 25 plus years ago, so it was kind of like looking back in time and getting a sense of who I was as a player then versus now, if you will. The reaction of the crowds was so positive, and I'm so grateful. It was a really lovely experience."

Moist's early work will always be an important part of the band, not only as the records that brought some fan-favourite tunes, but also as an enduring snapshot in time of a small group of musicians with a big dream and an unwavering sense of commitment.

"Each one of us knew that this was something we wanted to take a serious stab at," says Young. "As for when we knew it was going to be something we were committed to long-term, it's hard to say exactly."

Young and Makoway, along with singer David Usher and vocalist Jeff Pearce, knew they had something once they found their missing piece in long-time drummer Paul Wilcox, who did not return to the group after its hiatus and was replaced with current sticksman Francis Fillion. Also newer to the group is second guitarist Jonathan Gallivan, who joined Moist in 2014.

"I've often said to people that one of the most important things, when putting a band together, is finding people who have the same level of commitment to the project that you do," says Young. "Otherwise, it's very difficult to keep it going." While *End of the Ocean*'s official release date is in flux, and some plans - like the twice-postponed Canadian Saints and Sinners Tour with Headstones, The Tea Party and Sloan - remain in limbo, there's no question that Moist will emerge on the other side, with no signs of slowing down.

"I just feel blessed to be a professional musician and for being able to do it for this long," says Young. "I think I can speak for all of us when I say that we enjoy recording, we enjoy songwriting, but bringing that out and getting it in front of an audience - that's what we've always loved."

Manus Hopkins is a contributing writer for *Canadian Musician* magazine.





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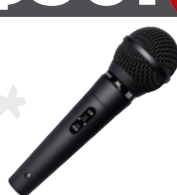
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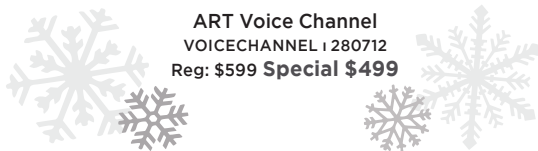


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A person with long dark hair, wearing a light green t-shirt, is seen from the side, looking at a computer monitor. The monitor displays a close-up of hands playing a piano keyboard. The person's hands are also visible on a physical piano keyboard in the foreground. The background shows a window with bright, warm light, possibly from autumn foliage. A microphone on a stand and a keyboard are also visible on the desk.

By Selina Setrakian

A GUIDE TO DEVELOPING GREAT PRACTICE HABITS

Whether you're seeking improvement or aiming for mastery, talent and ambition alone won't be enough to sharpen your musical skills - you must practice to see real results!

That's why it's critical to develop effective habits. With insight from Terri Parker - Toronto jazz musician, teacher and owner of Annex Academy of Music - you can develop great practice habits.



1. Routine

For the practice itself to become a habit, Parker suggests attaching it to a daily routine.

“When you attach a habit to a part of your day that is going to happen no matter what, like after breakfast or before going to work or school, you allow it to become something expected, constant and automatic,” explains Parker. “It takes two to three weeks to form a habit, so you can’t rely on willpower alone. Build around routine, so that on the days you don’t feel like practicing, you’re still doing it because it’s an important part of your everyday.”

2. Set a date

Planning the time and day in advance leads you to commit to the practice, rather than waiting for the right mood or for spare time. Parker suggests setting a specific time on a calendar or a phone reminder.

Choosing a time when you function well is also critical. “Look for a time when you’re most alert. You’ll likely be more inclined to practice if you still have the focus and energy to give,” explains Parker.

3. Practice space

Without proper practice space, you’re likely to give in to distractions and not get the most out of your time. If you don’t already have a space in which you can practice at home, consider booking a nearby practice room; doing so may motivate you more since you have made it an obligation.

4. Eliminate remaining distractions

Even after finding a practice space clear of distractions, many of us still struggle with putting away our phone. However, whether it is a practice that lasts ten minutes or an hour, getting distracted is the worst possible thing that can happen.

“Every time you’re interrupted, it can take you another ten minutes to return to a state of focus and flow,” explains Parker. “Leave anything that will distract you out of the room. For phones, turn all notifications off and turn on airplane mode.”

5. Never skip warm-ups

Regardless of your age or skill level, warm-ups are always important, allowing you to get focused, centered, and ready to practice. They must be engaging, but not so much so that they are mentally demanding.

“A good warm-up allows you to ease your way into that more difficult, focused work,” explains Parker.

6. Set goals and deadlines

Even if you don’t have any performances coming up, it’s important to always set goals and deadlines for yourself. Parker explains, “You need to have something to work towards. Without an end goal, you may begin feeling like you’re floating around. To progress, you need to have direction, something that focuses you,” like an upcoming performance for family, recital, or exam.

7. Understand your limits and challenge yourself

Finding balance can be tough, especially as a beginner. If you work on something too difficult, you’re likely to feel defeated and give up. Similarly, if you choose to work on something too easy, you’re bound to get bored.

“It’s important to find your balance so that you can get into a state of flow where you’re fully engaged with what you’re doing,” says Parker.

8. Feedback and/or mentors

When you cannot grasp your own strengths and weaknesses, it’s helpful to have someone more experienced guide you. Beginners and intermediate-level musicians will benefit from having teachers, whereas those who are more skilled could reach out to fellow musicians or mentors for feedback and guidance.

“Even if you’ve been playing for 25 years, having feedback is always helpful. For those beginning, having that guidance really helps keep you from developing bad habits down the road. Having someone else who can watch and tell you when something is too easy or hard for you goes a long way,” explains Parker.

9. Play with others

Whether or not you’re a solo performer, it’s always beneficial to play with others.

“Since many adults have busy and conflicting schedules, it can be difficult to coordinate a time with someone else,” explains Parker. “But once you figure it out, it’s an amazing way to practice and get another’s insight on what you’re doing.”

10. Prioritize

If you want to grow as a musician, practice must be a priority. There’s never a point in your life where it will be easier to find time to set aside for learning music, so it’s important that you make that time yourself. We all have responsibilities, but if we don’t value practicing, then we won’t be able to develop good habits or skills in the first place.

“If music is important to you and you feel passionate about it, then putting that time in is valuable and really helps you feel well-adjusted as a person,” says Parker.

11. Off days

For the days when you really don’t feel in the mood for practice, try to engage with music in another way, whether that is listening to a playlist, transcribing a song, reading a music blog, etc. Keeping the time you would have spent practicing still engaging with music allows you to maintain your sense of routine and commitment to practice sessions.



Selina Setrakian is a freelance journalist and a regular contributor to *Canadian Musician* magazine.



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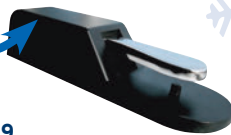


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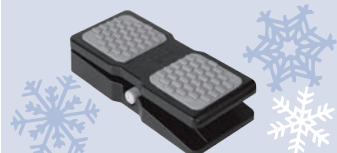
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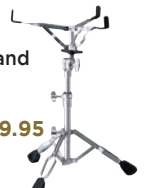
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By Manus Hopkins

The saxophonist on her
unexpected beginnings
and new endeavours.

BETH MCKENNA

REBELLION IN JAZZ





“That’s quite a funny story,” Beth McKenna says with a laugh, when asked about how and why she picked up a saxophone in the first place.

She started band late, originally having had no interest in it. That changed in grade four when a boy she liked was playing the clarinet, and McKenna decided she wanted to take up the instrument as well. She took private lessons to catch up so that she could join the school band program.

The following year, though she still thinks she was probably too young to be at band camp, McKenna attended a beginner summer camp at Acadia University, a couple of hours from her hometown of New Glasgow, NS.

“All the cool kids at that time played saxophone,” she recalls. “I went home and just obsessed over the saxophone.”

McKenna then brought this newfound passion to her band leader back home and set about learning the instrument. The only problem was that the only available saxophone at her school was a tenor—and it was about as big as the fifth-grade McKenna herself.

She found herself in competition with one other student to get the last available saxophone, and was told it would be given to whichever one improved the most on their current instrument over the year.

“I worked my butt off in grade five on the clarinet, then I was given the tenor,” she says.

As a saxophonist, McKenna went through her high school band programs, playing with Nova Scotia Honour Jazz, Nova Scotia Junior Wind Ensemble and Nova Scotia Youth Wind Ensemble. She eventually picked up the clarinet again in high school, and also taught herself to play the flute. Around the same time, she picked up the piccolo, and later in high school, went for the bassoon because she needed a new challenge.

During high school, McKenna developed a growing fascination with the jazz program at Montreal’s McGill University. Unfortunately, her father, a career counsellor, wasn’t thrilled to hear about her aspirations to pursue a jazz performance degree.

“When I was applying, I put jazz performance as my first choice because I was a rebel at the time, and then I put BMus/BEd (Bachelor of Music/Bachelor of Education) as my second choice,” she says. “I did the BMus/BEd program.”

Having appeased her parents, McKenna still heavily concentrated on jazz performance courses while in school. She went into teaching briefly after graduating university, but was able to secure a grant from the CALQ (Conseil des arts et des lettres du Québec) to start her own professional jazz orchestra.

“I put out my first album with my 20-piece big band that I completely founded and ran independently at the age of 23,” she says. “I have no idea how I got people – I was the third youngest in the band, and I was the band leader.”



After putting out a release titled **START** with her big band in 2015, McKenna's next major project was an award-winning 2016 release called **Home: Montréal**, featuring eight pieces, each focused on a different meaningful location in the city.

After the success of **Home: Montréal**, McKenna was invited to play on the main stage at the Montreal International Jazz Festival, and from there, has been working various day jobs in education and recruitments, while continuing to write, record and perform music.

Though she focused more on her day jobs during the pandemic, now that gigging and touring is making a comeback, McKenna is in talks with a few possible managers and bookers, and is hoping to fill up her schedule with performances and tour dates in the near future.

McKenna's latest studio effort is this October's **Beyond Here**, an album once again spearheaded by McKenna herself, and also featuring Guillaume Martineau on piano, Francois Jalbert on guitar, Olivier Babaz on bass, Peter Colantonio on drums, and special guest vocalist Sarah Rossy.

Only one song was written during the pandemic; the rest were written before, which means McKenna and company have had some opportunities to perform and workshop most of the music before recording it.

"The album takes an objective look at the world around us and at how humans are impacting the world," McKenna says. "The first track, 'Perspective,' is about empathy, so looking at how we all have different perspectives of what's happening around us, and a lot of conflict is really caused by us sticking to our guns and refusing to work with others."

Another song McKenna mentions is "Tides," a song influenced by her hometown in Nova Scotia. The song's idea stems from a situation on the East Coast wherein a company dumped effluent into the waters, creating pollution that likely caused higher rates of diseases, including cancer, in the surrounding areas. Much of the waters the company dumped in were also near Indigenous reserves.

Though McKenna had ample time to work on these songs and really focus on them before the release of the album, things started out much more chaotically, with McKenna scrambling to put together a set for the 2019 Montreal International Jazz Festival during a year when she hadn't applied to be on the bill, but was offered a spot nonetheless.

"The music was mostly kind of brewing, but I hadn't had the wherewithal to really push it," she says.

After another performance with the quintet she had chosen, McKenna received a grant from the Canada Council for the Arts, and was able to get started making an album to showcase the music from this new project.

"I'm looking at summer 2022 for touring," she says.

Manus Hopkins is a contributing writer for *Canadian Musician* magazine.

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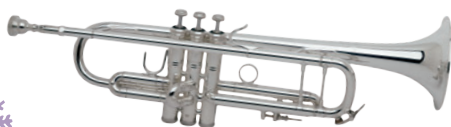


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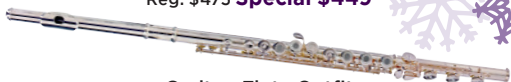


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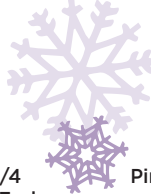
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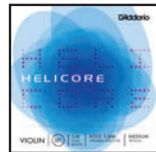
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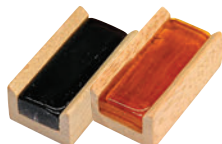
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