



Long & McQuade
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GIFT ISSUE



WHERE THE MUSIC BEGINS.

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A Season for Solace and Self-Expression

Last week my sister sent me some family recordings. These featured my late mother Carol on piano, my father Jack playing trumpet, and my sister Jen singing.

Listening to these recordings have brought back a lot of memories of my mother. She was a lot of things, and one of them was that she was an amazing musician.

What is interesting is how distinctive her playing style was. If I heard a song that she was playing on, it would only take a few bars for me to realize who was playing the piano. What was even more amazing was how she could play like that while carrying on an unrelated conversation.

A lot of my passion for music comes from my mother. I like to joke that it was my early years of forced piano lessons that started me on my lifetime career in the music industry.

My musical passion was also shaped by many famous musicians who I admired in my youth – some of whom we lost in 2020. They include John Prine, Neil Peart, Little Richard, Eddie Van Halen, Bill Withers, and Kenny Rogers.

Fortunately, all of these people will live on through their music, and their distinctive style of playing. You can listen to a recording of any of them, and would immediately know who it is. With almost 8 billion people in the world, it is amazing that music can create such a unique signature. I often say that “We musicians are a little different than the rest of the world.” Every time I say that to another musician, they just nod, as if I am stating the obvious.

Music is one of the best ways for people to express themselves. No two people will play a song the same way. When you know someone really well, you can hear their personality in the way that they play. Conversely, although I didn’t personally know the famous musicians who inspired me, by listening to their music, I felt that I knew them.

This has been a tough year; the winter will no doubt be even tougher. But the gift of music can help us all process, persevere, and put a unique touch on our shared experiences. And we are here to help you do that.

Wishing you a safe, healthy, and music-filled holiday season,

Steve Long



+ GIG BAG

Denver Full-Size Classical
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With gold hardware
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PR4EVSCH | 740294
\$219



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Acoustic/Electric - Natural
All-mahogany dreadnaught
with cutaway.
GD11MCE-NS | 686056
\$439.99



+ HARDSHELL CASE

Gibson G-45 Studio -
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ACG45STDANNHLH | 735013 **\$1699**

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LR-M1A | 220414
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Denver Sparkle-Finish Soprano Ukulele

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CC-100R | 69687 **\$799**



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Natural satin finish with rope binding.

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In purple, clear, blue or red.

LG-X **\$239**



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SU-MR250C/G | 256765/72

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1501BX | 307824 **\$12.99**



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SU-STUDY32

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



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In various gauges and colours.

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In various colours.

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Ernie Ball Axis Capo -
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9600EB/9601EB | 708106/7 **\$19.99**



Ernie Ball Axis Capo -
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9602EB/9603EB | 708108/9 **\$22.99**



Planet Waves NS Reflex
Capo - Black

PW-CP-17 | 501893 **\$25.75**



Ernie Ball Aluminum Bronze
Acoustic Strings, Various Gauges

256XEB

Reg: \$11.50 **Special \$9.99**



Gibson Phosphor Bronze Strings,
Various Gauges

G-PB1X

Reg: \$10.99 **Special \$9.49**



Planet Waves Guitar
Humidifier Pro

GHP | 448986

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



Epiphone Les Paul Classic Worn
In Worn Ebony, Goldtop, Purple or Cherry Burst.
ELCSWXXX Reg: \$649 **Special \$599**



Epiphone Sheraton II Pro
In Ebony, Midnight Sapphire, Vintage Burst or Wine Red.
SHERPROXXX **\$999**



Epiphone Les Paul Custom - Silverburst
EILCSBNH | 740249 **\$979**

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FOR USE ON YOUR NEXT PURCHASE!



Gibson Les Paul Special Tribute
with Humbucker or P90 Pickups
In Natural Walnut, Vintage Ebony or Cherry Satin,
or Worn White.

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FOR USE ON YOUR NEXT PURCHASE!



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EISS61MVCNH 725702 **\$789**

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Epiphone Casino Coupe Hollow Body
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ETCCXXXX **\$719**

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EDOTCHCH/VSCH 53824/67307 **\$649**

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Epiphone ES-339 Pro Semi-Hollow Electric
In Cherry, Ebony, Vintage Sunburst,
or Limited Edition Pelham Blue.
ET39XXXX **\$699**

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Gibson Les Paul Classic
In Ebony, Honeyburst, Heritage Cherry Sunburst
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LPCS00XXXX | Reg: \$2649 **Special \$2499**

ALSO AVAILABLE:

Left-Handed - Ebony or Translucent Cherry

LPCS00XXXXLH | Reg: \$2649 **Special \$2499**



Gibson SG Tribute
In Vintage Cherry Satin or Natural Walnut.
SGTR00XXXX | Reg: \$1499 **Special \$1299**

ALSO AVAILABLE: Left-Handed

SGTR00XXXXLH | Reg: \$1499 **Special \$1299**



Gibson Flying V - Antique Natural
DSV00ANCH | 709382 **\$2249**

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Gibson Explorer - Antique Natural
DSX00ANCH | 709384 **\$2249**

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DSX00ANCHLH | 712949 **\$2249**

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Epiphone Les Paul Special II Player Pack – Vintage Sunburst or Black

Includes an Epiphone Studio 10W amp with 6.5" Electar Labs speaker, rugged gig bag, online instructions via eMedia, pitch pipe, strap, cable, and picks.

ELPJVSCHPP/ELPJEBCHPP | 153243/155344

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Squier Strat Pack – Black or Brown Sunburst

Includes the Squier Frontman 10G amp, as well as a padded gig bag, strap, cable and picks.

037-1823-006/032 | 698936/7 **\$309.99**



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EXCLUSIVE

Gretsch G5227T Special Edition Electromatic Double Jet BT with Bigsby – 2-Tone Surf Green/White

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L&M
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Gretsch G5620T Electromatic Center Block Single-Cut with Bigsby – FSR Pavo Purple

250-8500-593 | 722642 **\$1049.99**



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

291-0132-568 | 704247 **\$279.99**

PERFECT GIFTS FOR THE LITTLE SHREDDER ON YOUR LIST!



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ELPSLXXCH | Reg: \$199 **Special \$179**



Ibanez GRG Mikro RG – Black Night

GRGM21-BKN | 399623 **\$259.99**



Jackson JS Series Dinky Minion JS1X

In Black, Neon Green, Pavo Purple, Metallic Blue Burst or Snow White.

291-2223/2233

Starting at \$199.99



SPECIAL
RUN!

Jackson JS Series Dinky Minion JS1X – FSR Metallic Silverburst

291-2525-521 722662 **\$219.99**



Jackson JS Series RR Minion JS1X

In Satin Black or Snow White.

291-3334/3344

Starting at \$219.99



Squier Mini Strat or Bullet Strat

In various colours

037-0121/1005 **\$249.99**



Yorkville 3-Guitar Folding Touring Stand

GS-303B | 421544

Reg: \$59.99 **Special \$49.99**



Yorkville 5-Guitar Folding Touring Stand

GS-305B | 421546


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



Gibson Swivel Playing Stool 24"

GA-24STOOL2 | 709836

Reg: \$150 **Special \$119**



By Howard Druckman

As a SOCAN member, of course you'll be compensated for public performances of your music, worldwide. But SOCAN membership also makes you eligible for valuable benefits that can help you manage your career, both at home and on the road.

THE SOCAN ADVANTAGE

MEMBER BENEFITS
THAT CAN HELP YOU

(Virtual) SOCAN Song Camp Mondays

The SOCAN Song Camp Mondays initiative is about supporting the artistic development of Canada's music creators by connecting three songwriters for a day-long writing session. The song camps, usually held at our "Sound Lounge" writing rooms in Toronto, Montréal, and Vancouver, have gone online during the COVID-19 pandemic, and our Virtual Song Camp Mondays now connect members from across the continent, and around the world, from the comfort and safety of their own homes or home studios.

SOCAN Houses in Los Angeles, Nashville, and Paris, France

SOCAN offers its members accommodations in three cities, exclusively for all SOCAN writers, composers and publishers who are visiting those places to further their career, craft or business. The SOCAN House Los Angeles is a private apartment nestled in the beautiful city of Silverlake, only steps away from the famous Sunset Boulevard. The SOCAN House in Nashville is located in the heart of an up-and-coming creative community, while still close to the downtown core. The SOCAN House in Paris is an apartment in the 9th arrondissement, near the Pigalle metro station, just a stone's throw from the legendary Moulin Rouge, La Cigale, Les Trois Baudets, and "guitar street."

Front Row Musical Instruments and Studio Liability Group Program

Front Row Insurance allows you to take advantage of excellent rates, coverage, and deductibles to protect the tools of your trade - musical instruments and studio gear. Premiums range from \$125 for \$10,000 of coverage, to \$2,050 for \$200,000 worth of coverage. Front Row also offers worldwide coverage of equipment at no extra charge, low deductibles (from \$1,000 to \$500 for each event), earthquake and flood coverage, and 30 days' coverage (up to \$10,000) for newly-acquired or borrowed instruments. Front Row has an online quoting tool that allows members to get a quote and obtain coverage 24/7, quickly and efficiently, from home or on the road.

Budget Car and Truck

SOCAN members can receive between five and 25 percent off the lowest available discountable time and mileage retail rate, at participating Budget locations in Canada and the US. You can rent from Budget at more than 1,100 locations in North America.

AVIS Rent-A-Car

SOCAN members can receive between five and 25 percent off the lowest available discountable time and mileage retail rate, at participating Avis locations worldwide. Avis is available at more than 4,700 locations in 171 countries, around the world.

MasterWriter Songwriting Software

SOCAN members receive a 20 percent discount on MasterWriter songwriting software, a powerful suite of songwriting tools assembled in one program.

Berklee Online

SOCAN members receive a 10 percent discount off of all courses and certificate programs at Berklee Online, the award-winning online extension school of the world-renowned Berklee College of Music.

Bandzoogie Website Builder

Bandzoogie makes it easy to build a professional website and EPK for your music. The all-in-one platform offers powerful design options, a commission-free music & merch store, mailing list management, website analytics, integrations with social networks, reliable cloud hosting, custom domains, and more.

SOCAN members get a six-month free trial, plus 15 percent off any subscription.

ACTRA Fraternal Benefit Society (AFBS) Health Insurance for SOCAN Members

The Arts & Entertainment Plan® provides health insurance benefits for SOCAN members who would otherwise be without this important safety net. SOCAN members have access to this health insurance solution, consisting of extended health care, dental care, prescription drug coverage, life and accidental death and dismemberment insurance, and travel emergency medical coverage.

ACTRA Fraternal Benefit Society (AFBS) Home and Auto Insurance

SOCAN members have access to preferred rates on home and auto insurance through AFBS' Group Home and Auto Insurance Program. The program has been in place for 15 years and provides coverage for your home, home business, vehicle and more.

SOCAN Group Banking Program with RBC

SOCAN members can access benefits and discounts on a wide range of RBC banking products and services, including VIP banking, personal financing solutions, specialty savings accounts, investments and investment services, and special VISA cards. The program offers advice, support, savings, and rewards.

Canadian Musician Magazine

SOCAN members are eligible to receive a 10 percent discount on the current subscription offer to Canadian Musician magazine, Canada's magazine for professional and amateur musicians. Published since 1979, CM covers prominent Canadian artists, the latest gear, techniques, and the business of music.

Music Books Plus

SOCAN members get a 10 percent discount off the retail price on all items featured on the website of Music Books Plus, a great source for music and audio books, videos, DVDs, software, and sheet music. The company carries more than 13,000 titles on the music business, songwriting, arranging, theory, directories, pro audio, video, live sound, recording, lighting, MIDI, instruments (from keyboards to guitar to violin to harmonica), plus biographies, fakebooks, and songbooks.

To take advantage of any of the benefits listed above, visit www.socan.com/socan-advantage.





**Traynor 20th Anniversary
40w All-Tube Combo**
With 12" Celestion G12M-65
Creamback speaker.
YCV4050 | 726452 **\$999**



**Fender Mustang LT25
25w 1x8" Combo Amp**
231-1100-000 | 703969
\$209.99

PERFECT FOR
STUDENTS
AND
STARTERS!



Vox 10w 1x10" Tube Combo
AC10C1 | 439949 **\$679.99**

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FOR USE ON YOUR NEXT PURCHASE!



**Fishman Loudbox Mini
60w Amp with Bluetooth**
Includes slipcover and
digital chromatic tuner.
PRO-LBT-500 | 706972 **\$499**



**Fender FSR 65
Princeton Rev Tweed**
With 12" Cannabis Rex speaker.
217-2000-013 | 479862
\$1399.99

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Vox 15w 1x12" Tube Combo
AC15C1 | 317747 **\$949.99**

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**Line 6 Spider V MKII Series
20w 1x8" Combo Amp**
SPIDER520MK2 | 719123
\$179



**Line 6 Spider V MKII Series
30w 1x8" Combo Amp**
SPIDER5MK2-30 | 714626
\$299



**Line 6 Spider V MKII Series
60w 1x10" Combo Amp**
SPIDER5MK2-60 | 714628
Reg: \$439 **Special \$399.99**



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1x12" Active Speaker System**
POWERCAB112 | 688836 **\$819**

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**Marshall 40w Combo Amp
DSL40CR | 517175
\$1049.99**

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FOR USE ON YOUR NEXT PURCHASE!



Universal Audio Ox Amp Top Box
UA-OX | 517288 **\$1769**

+ A \$100 L&M GIFT CARD
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**Hughes & Kettner
Black Spirit 200 Floor Amp**
SPIRIT200FLOOR | 719970 **\$1249**

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



**Hughes & Kettner
Grandmeister Deluxe 40
40w 4-Channel Head**
GM40DH | 489764
Reg: \$1499 **Special \$1199**



ART True Bypass Loop Switcher
LOOPSWITCH | 701874 **\$59.99**

**ART Latching Switch
for Effects or Amps**
LSWITCH | 701872 **\$59.99**

**ART Compact Pedalboard
Patch Bay/Insert Point**
PATCHIN | 701873 **\$59.99**

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FOR USE ON YOUR NEXT PURCHASE!





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



Boss Super Overdrive
SD-1 | 20074 **\$69.99**



Boss Distortion
DS-1 | 4219 **\$69.99**



Boss Chromatic Tuner
TU-3 | 316235 **\$129.99**



Boss Blues Driver
BD-2 | 46677 **\$149.99**



Boss Compression Sustainer
CS-3 | 110092 **\$149.99**



Boss Super Chorus
CH-1 | 9634 **\$169.99**



Boss Digital Delay Tap Tempo
DD-3T | 719718 **\$209.99**



Boss Pedal Carry Case
BCB-30 | 305207
Reg: \$76.50 **Special \$49.99**



Boss Digital Delay
DD-200 | 714028 **\$359.99**



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



Truetone 1Spot 9vDC 1700ma
Combo Pack
VS-NW1CP2 | 284721
Reg: \$49.99 **Special \$39.99**



Boss Multi Effects
Floor Processor
ME-80 | 410754
\$429.99



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Multi Effects Unit
HX-EFFECTS | 525354
Reg: \$829 **Special \$749.99**



Line 6 Helix LT
Amp & FX Pedal Board
HELIX-LT | 501559
Reg: \$1629 **Special \$1499**



Line 6 G10S Stompbox
Plug-and-Play Wireless
Guitar System
L6G10S | 705302 **\$339**



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XVIVE-U2 **\$209**



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





Toby Standard IV Performance Pack - Ebony

Includes the Toby Standard IV bass guitar, 15-watt Epiphone Electar bass combo amp, tuner, gig bag, strap, cord, picks and online instruction.

TBS4EBBHPRP | 404636

\$459

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FOR USE ON YOUR NEXT PURCHASE!



Fender FSR Deluxe Precision Bass - 3-Tone Sunburst

014-0054-500 | 443634

\$1199.99

L&M
EXCLUSIVE



Gibson Les Paul Junior Tribute DC Bass

In Blue Stain, and Worn Brown, Cherry or Ebony.

BAJDT00XXXX | **\$1349**

ALSO AVAILABLE

Left-handed - Worn Cherry

BAJDT00WCCHLH | 712947 | **\$1349**

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



PERFECT GIFTS FOR THE BURGEONING BASSIST!



Jackson JS Series Concert Bass Minion JS1X

In Satin Black, Snow White, Neon Green,
Satin Silver or Pavo Purple.

291-5556/7 **From \$239.99**



Squier Bronco Bass - Black or Torino Red

031-0902-506/558 | 83641/2 **\$279.99**



Squier Affinity PJ Bass Pack - Black or Brown Sunburst

Includes the Fender Rumble 15 bass amp, as well as a padded gig bag, strap, and 10' cable.

037-1982-006/032 | 698941/2 **\$469.99**



Epiphone Viola Bass - Vintage Sunburst

EBVIVSCH | 50953 **\$579**

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



Traynor Small Block Bass Combo Amps

SB110 | 120w 1x10" | 385153 **\$529**

SB112 | 200w 1x12" | 385154 **\$589**

SB115 | 200w 1x15" | 385158 **\$619**

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Traynor Small Block 200w Micro Bass Head

SB200H | 401284 **\$369**

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Tech 21 Geddy Lee Signature SansAmp

DI-2112 | 729063 **\$439.99**

Fender Rumble 15 (V3)

15w Bass Amp

237-0100-000 | 410236

\$119.99



Boss GT-1B Bass Multi Effects Processor

GT-1B | 505712 **\$299.99**

GREAT GIFTS UNDER \$50!



Fender Tweed Weightless Strap Tweed –
Lake Placid Blue or Surf Green
731459/60 **\$27.99**



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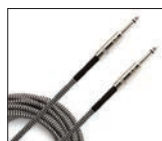
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ONE SMALL THING A DAY

A MINDFUL APPROACH
TO PRACTISE
FOR OLDER MUSICIANS

By Tony Bouma



“The journey of a thousand [...] miles begins beneath one’s feet.” ~ Lao Tzu

Often, as we mature in our art, we stop seeing the type of rapid technical gains that kept us motivated when we first started learning. When we stop seeing immediate returns for our efforts, it is easy to become discouraged.

An artist who stops regularly making noticeable improvements in their ability may:

1. Become complacent, maintaining their current level of facility but no longer seeking to improve their craft.
2. Make a sudden radical shift in their training, perhaps changing their art or style completely, searching for a new way to express themselves.
3. Feel frustrated that they can no longer improve, and quit their study entirely.

Older, established musicians are especially prone to long periods where their ability “plateaus” and it feels like they are no longer progressing.

If we are not ready to quit, and we don’t want to completely reinvent ourselves at such a late stage in our career, how can we continue to improve?

We can simply choose one small, achievable goal to work on every day. By selecting one improvement in our art, and mindfully seeing it through on a daily basis, we lay down the groundwork for long-term growth.

You will still occasionally be fortunate enough to make a large improvement, or several small improvements from time to time. But you can achieve much by seeking just one small improvement daily.

You may pick a technical goal or something only indirectly related to your art (cleaning your practise space or taking some time to appreciate someone else’s music are valid daily goals!) Whatever goal you choose, set aside a little uninterrupted time to work towards it with focus.

To appreciate the benefit of intentionally and mindfully working towards a goal, consider two hypothetical people trying to improve their physical fitness by doing one push-up a day, every day, for a year.

The first person is in relatively good shape already. They do the exercise quickly every morning before they jump in the shower. Within a day or two, they are doing the push-up on auto-pilot, not even thinking about it. By the end of the first month, it becomes another mindless habit – something they “just do”, much like brushing their teeth.

The second person is also in fairly good shape. They set aside five minutes out of every morning to do one push-up. During the exercise, they focus on the experience of the push-up. They feel the contraction of every muscle involved. They are aware of how they feel executing the push-up. They challenge themselves to do the push-up slower and with better technique every single day. Eventually, they find new ways to make the push-up more challenging...perhaps adding some weight, or doing the push-up one-handed. They keep notes (mentally or in a journal) about their progress, and acknowledge any struggles or successes they experience while doing their daily push-up.

It isn’t hard to imagine which of these two individuals will see better results from doing a push-up daily for a year.

If you are practising your art just to say you have practised, you are the first person. If you are seeking lasting improvement, you need to emulate the second person.

Self improvement of any kind is truly about “the journey, and not the destination.” If you can focus yourself wholly on making one small improvement to your art every day, you will get better. More importantly, you will learn to recognize those improvements in yourself. And – perhaps best of all – you will see that the work has value in and of itself, even when the results aren’t always easy to see.

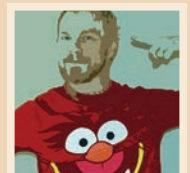
Here are three simple guidelines for mindful practise:

1. Acknowledge when you have achieved your stated goal for the day. You may continue to practise, but recognize that you have done what you set out to do. Don’t let your small accomplishments get lost in the rest of your work.
2. Set a minimum time for practise. A great starting point is five minutes a day. If that seems daunting right now, commit to three minutes. You will often find that when you start enjoying practising again, the time will naturally increase. It is definitely beneficial to practise much more than this, but if you are meeting your commitment, and seeing positive results, then be happy with your efforts.
3. If you cannot focus wholly on your practise due to internal distractions or outside interruptions, deal with those things first. Come back to your art when you can clear your mind and be completely in the moment.

Listening exercises for musicians who are away from their instrument:

1. Listen to a popular song that features your instrument. Close your eyes and focus on the sound of your instrument. Imagine the physical motions the musician must execute to create those notes. Imagine yourself playing the song. How would it feel, and how would it be different if YOU played on that track?
2. Listen to the same song and focus on one of the other instruments. Study how they interact with what your instrument is playing.
3. Listen to a song that does not feature the instrument you play. Think of how the song would sound different if it did include your instrument. What notes would you play if you had to play on that track?
4. Close your eyes and listen to the naturally occurring sounds in your environment. Can you pick out definite notes or rhythmic patterns? Pick out a few sounds and build beats, melodies or complete songs in your imagination from the sounds that surround you.

An unabashed drum nerd, Tony B. has been a student of the instrument for more than 30 years, backing bands in almost every genre at local and regional levels. He is currently working at Long & McQuade in Dartmouth, NS.





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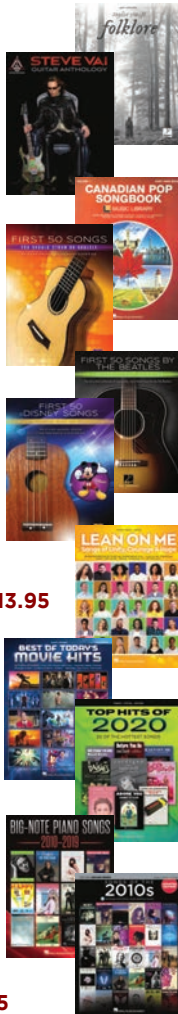
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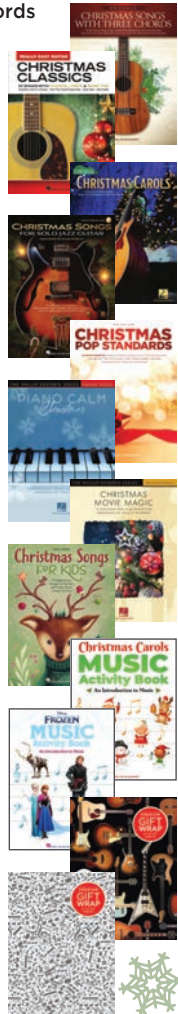
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By Kevin Young

MARINA LIN

A WORK IN PROGRESS

On her website, Toronto-based singer/songwriter Marina Lin describes herself in three words... Musician. Creator. Human. And that sums up Lin's passions, mission, and appeal.

In her music and vlogs, Lin intends to find and express common ground with her substantial online community by saying, essentially, 'Look. We all struggle. We all have tough times. Here's how I deal with it.'

That's the driving force behind her 2020 record, **a work in progress** - a collection of ten songs that grew out of a single song she wrote in roughly 20 minutes, "this is what a broken heart feels like."

"It came together really quickly right after a breakup, and I was like, well, this song is literally about what a broken heart feels like," Lin says, with a hint of a laugh. Hence the similar names of the remaining nine songs on the record, which take on rejection, betrayal, new love, and other feelings - and state, bluntly and beautifully, what each of those states of mind feel like.





“this is what a broken heart feels like” resonated strongly with her community on YouTube, so she decided to zero in on that approach.

“I thought, ‘Why not just let the title of each song tell the story?’ So each song is based on something I was struggling with.”

a work in progress will resonate with anyone, particularly now. As dedicated as Lin is to music and to creating other content for her audience, she struggled during the early days of the pandemic. “In the beginning it was horrible. I was very unmotivated,” she admits. “The silver lining is that, as humans we adjust, and I was able to build an even bigger connection to music.”

“Before the pandemic, I was doing five things at once. Then, when I was forced to not focus on those things, it brought my attention back to music.”

That focus has enabled the 24-year-old artist and YouTuber to create a deluxe version of the record that’s scheduled for release in November, and to begin working on an EP that will find Lin experimenting with a different sound, honing her production chops.

“During quarantine, I’ve been trying to get into producing, which is a whole other world, but I’m determined and excited to see what comes of it,” she says. “Recently I’ve been writing on more produced tracks, but the songs on this album - the guitar was where the ideas started. It shows the ups and downs. That’s why I named it **a work in progress**, because it’s always a progression, right?”

Lin’s musical progression began with piano, which she took up as a child growing up in Bangkok, Thailand. After her family relocated to Canada when she was twelve, Lin picked up the guitar, which she says helped keep her occupied as she struggled to adjust to a different culture.

Her go-to resources were YouTube “how to” guitar videos, she adds, citing Taylor Swift as an early influence. It was one of Swift’s songs that she learned when she was thirteen that ultimately led Lin to find her voice as well.

“I never sang when I was younger. It was really in my teenage years that I found peace in music as an outlet.”

Since then, that outlet has grown to encompass far more than music.

“I started doing covers, and slowly started incorporating things about my life,” says Marina. “I became part of the LGBTQ community with vlogs. It’s a blessing when anyone can make videos and share their life online. That’s different in terms of the skills that you need to write music and market it, vs. vlogging. I found it challenging to open up.

“I think musicians are generally comfortable singing,” she continues, “but sometimes when they have to share more about their life, it’s a bit nerve-racking.”

You could say that Lin is an influencer, but her music and posts aren’t about promoting some fabulous lifestyle, or how wonderful some experience or product might be. They’re about what real life feels like, and about prompting people to reflect on the things we all struggle with in one way or another. As Lin puts it, “I try to create meaningful work that inspires people to embrace their experiences and who they are as human beings.”

Beyond music, she talks about mental health, her experiences as a member of the LGBTQ community, and, of course, love and heartbreak. Her candour in doing so - in expressing and embracing her doubts and struggles - is a big part of the appeal, and why her large and growing audience finds her as accessible as she is inspirational and aspirational.

Over time, Lin’s YouTube channel alone has racked up over 28 million views and approximately 365,000 subscribers.

But as compelling as Lin’s voice is, musically and personally, growing her presence online and discovering what works for her and her audience was (and is) a huge amount of work, and has involved a lot of trial and error.



musician. creator. human.

She explains, “I posted my first video when I was 14 and I was like, ‘Oh my god, I got 40 views, I’m so happy, I’m going to keep trying.’ It was just experimenting and putting out tons of videos until one clicked. After I realized what kind of stuff people like from me, I started to do more with that type of content.

“It’s still a constant struggle because you want to build a community, but it’s a hard decision between what you really want (to do) and what will resonate,” she adds.

Recognizing not only what people want, but what you’re good at creating, is key. Once you have a base who’s invested itself personally in what you do, you’ll have more creative freedom to expand on how you express yourself.

“You have to find your niche, which is not easy, and it’s also intimidating because everything is super-saturated,” she says. “If you find a niche that you enjoy, that’s when you succeed.”

By niche, she clarifies, she means finding an audience.

“For me, it’s people who’ve struggled with mental health and are part of the LGBTQ+ community,” she explains. “Naturally, because I am part of that bubble, I attract the same audience.”

However, she says, if you’re doing something just to get views, it translates that way and may not seem authentic.

“Consistency is key. It’s not an overnight thing,” she continues. “It takes years to find the right thing that clicks, and that’s the secret sauce.

“Also, I’m biased, but I think YouTube is probably the most powerful social platform out there. Instagram comes really close, too, but I would focus on one (platform) and expand. It’s really hard to get people to cross platforms. Just start somewhere.”

Lin studied business in university and worked for several ad agencies in the past. But while that’s helped her accomplish what she has, formal marketing experience or education shouldn’t be a barrier. (For those who may disagree, consider that Lin has no formal musical training as a singer, guitarist, or songwriter, and does all of that exceptionally well.)

“Even if your music is really good, even if you’re super-talented, if you don’t have the right strategy,” she asserts, “then most people won’t see your videos.

“Business and marketing chops are essential if you’re an independent musician trying to gain a following,” she insists. “There are a bunch of YouTubers doing tutorials on how to grow your channel, which is super-valuable.”

Any skills that allow you to create content without having to rely on others are also important.

“I picked up photography and videography when starting my YouTube channel because I needed to know how to make and edit videos to put them online.”

Those skills are cost and time savers, she adds.

“When you have a vision, and the right tools and skills to execute it, it’s easier than trying to explain it to someone else.”

Granted, when some people open up about their lives, we don’t exactly love it. When I mention this, we both laugh. But Lin is open about her life in a way that’s forthright, yet positive – a soothing, thoughtful, genuine presence whose music and vlogs prompt listeners and viewers to think to themselves, “I’m going to get through this. I’m going to be okay.”

“It makes you feel less alone, and it’s consoling to know that there’s someone you can look at who went through a bad time and who’s quite happy now,” she suggests. “The best part about putting music and vlogs out is receiving a message from someone saying, ‘I listened to this and it helped me because I went through the same thing.’

“I’m passionate about the craft itself, but also the result,” she continues. “At the end of the day, I’ve been able to help people, or at least hold their hand a little bit through their journeys. That’s what drives me, and makes me happy and more determined to just keep doing it.”





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SOFTWARE PLUG-IN PRIMER

By Tim Condon



As recording equipment has become more easily accessible to musicians and engineers, more people are discovering the benefits of using plug-ins while recording and mixing.

Plug-ins are digital effects that are hosted within your recording software on your computer, and can provide ways to shape an audio recording through different means. Plug-ins can be used to equalize the audio track, compress it (to control the dynamic range), repeat it at different intervals (delays), create an artificial space around it (reverb) and more. Plug-ins can be used on individual tracks, or over the entire mix, and are a powerful tool to be able to produce a polished and nuanced recording.

Plug-ins are often based on popular hardware effect units from both past and present. Through in-depth digital modelling, companies are able to very closely replicate hardware units that may have been discontinued years ago, or may be financially out of the reach to the user. This allows musicians and engineers to have a very wide palette of tools to shape their recordings, at different price points, as well as offer digital recreations of the tools that their fellow engineers used decades ago.

While plug-in recreations of iconic hardware pieces are common, some plug-in designers also focus on using the power of modern computers to create plug-ins that take audio processing in new and different directions. With digital signal processing (DSP) power improving in every generation of computers (or external processing devices), plug-in designers are able to create new products that may not have been able to be realized in the analog domain.

Some companies have expanded on their history of manufacturing outboard hardware gear by creating digital plug-in versions of the same pieces. Universal Audio is the most renowned in this field. With a legacy of creating iconic hardware pieces over the past 60 years, Universal Audio has now brought many of those hardware pieces to life in the digital environment.

Perhaps best known for designing two of the most celebrated hardware compressors in history – the 1176 and LA-2A – Universal Audio has now established itself as a leader in creating plug-ins that capture the same tonal characteristics and “mojo” of its hardware siblings. While the hardware 1176 and LA-2A compressors are still built by hand in California at the Universal Audio Custom Shop, their plug-in equivalents now allow musicians and engineers to access these tools on a smaller budget, and in a portable format.

The process to create a digital plug-in which is based on an analog piece of hardware can take a long time. Due to Universal Audio's painstaking attention to detail, it took over 2 years of coding and development work to create the Thermionic Culture Culture plug-in. This popular hardware piece offers an endless array of sounds to the user, due to the intricate relationship between the drive levels, tube bias and distortion type being used. The Universal Audio Thermionic Culture Culture plug-in thoroughly replicates these sounds and the interplay between the controls, to the point where renowned mix engineers have adopted the use of the plug-in alongside the hardware!

Universal Audio has also cultivated many partnerships with the biggest brands in audio, to be able to provide authorized, accurate replicas of hardware units by Neve, Manley, API, SSL, Fender and more, in plug-in form.

The primary benefits of plug-ins are:

- **The opportunity to use the same plug-in over multiple tracks.** Analog hardware use is limited to how many inputs and outputs it physically has; if the unit has two inputs and outputs it can be used on two mono tracks, or one stereo track, in real time. With a plug-in, you can use it multiple times across a mix simultaneously; you are only limited by the DSP that you have.
- **Being able to access iconic analog hardware (often no longer made) in the digital environment, at an affordable cost.** These plug-ins also often have a large number of presets saved for different applications, prepared by famous mix engineers.
- **Songs sounding exactly the same, every time the mix is re-opened.** When using hardware units, the mix chain often has to be re-created if settings have been changed – gear needs to be re-patched and settings dialed back in.

As plug-in development has escalated, we have continued to see new ground being broken. Recently, Townsend Labs has created a plug-in that emulates the tonal characteristics of a wide variety of iconic microphones, in real time. Using it is simple; plug the Sphere L22 microphone into the audio interface, open up the plug-in on the track that is being recorded, and you can then decide in real time whether you want the mic to emulate a classic vintage microphone, or a newer model. Or, save this decision for later; record the performance and then when you have more time you can audition the different models in the plug-in to see which best suits the previously recorded track.

Thankfully in 2020, the age-old argument of analog vs digital has largely been put to rest, as digital technology can offer a very accurate representation of analog technology, with additional benefits. Now finding the right tool for the job, at the right price, has become much easier, and allows musicians and engineers to focus on what has always been paramount, throughout the history of recording – conveying a song and performance that moves the listener.





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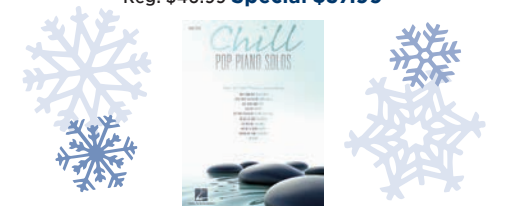
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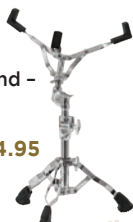


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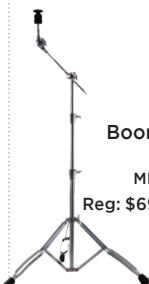
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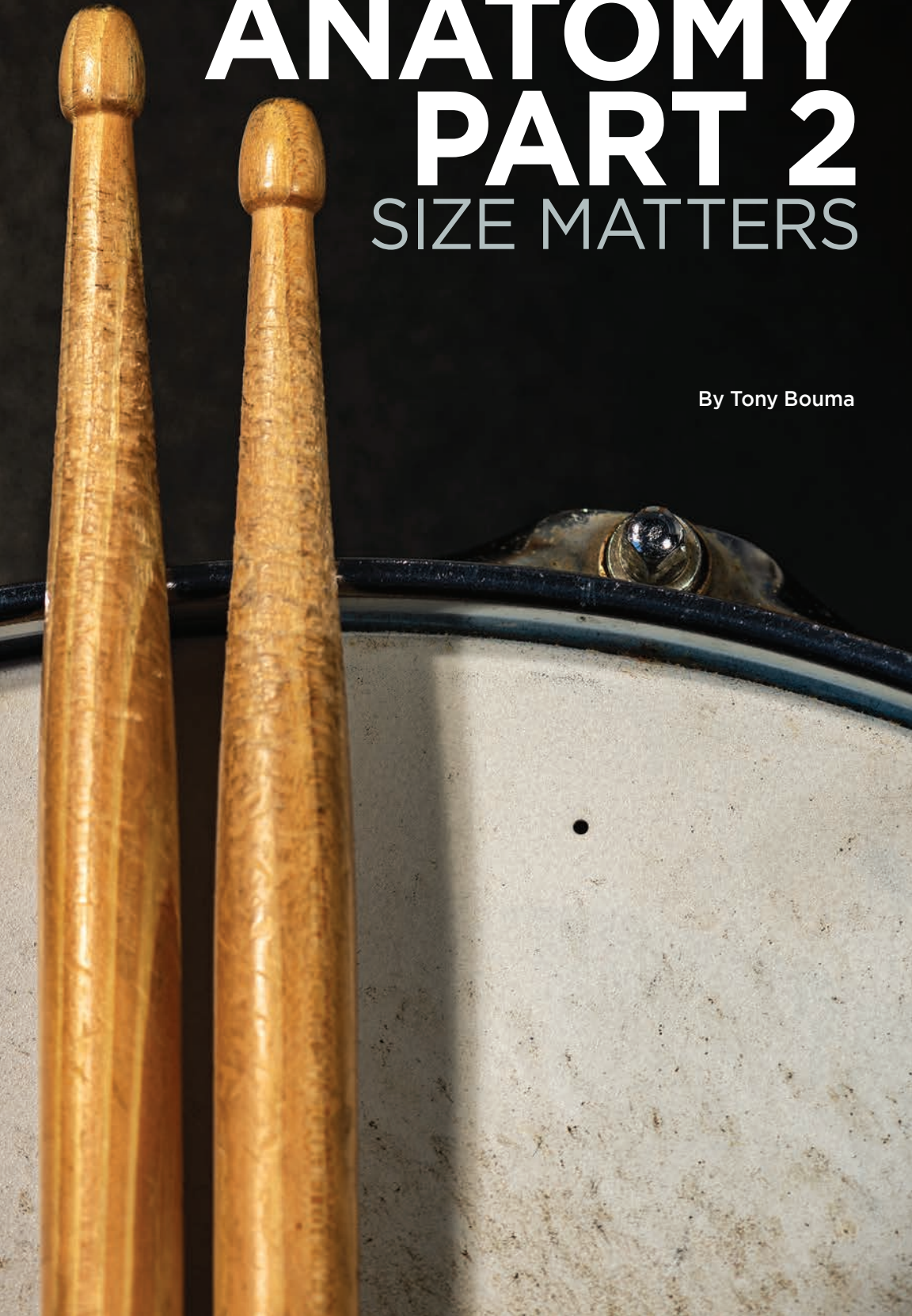
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DRUMSTICK ANATOMY PART 2

SIZE MATTERS

By Tony Bouma



Doing your best work requires you to have the right tools for the job. As a drummer, how do you know which drumstick is right for you in any given situation?

One of the primary differentiators to consider when selecting a drumstick is its size.

Diameter

In many cases, you can gather some hints about a stick's dimensions by its name. Understanding the letter and number printed on a stick takes a little memorization, but it is relatively easy:

In general, the higher the number on the stick, the smaller its diameter. Therefore, a 7 will be smaller than a 5, which is smaller than a 2. There are a few exceptions to this general guideline (such as the 8A, which is slightly heavier than the 7A) but it is a good rule of thumb.

Originally, sticks were labelled "A" for orchestral use, "B" for Band, "D" for Dance band and "S" for Street (marching). However, those designations were arbitrary. In fact, folklore says that "A" was selected for "Orchestra" because William Ludwig Sr. liked the way it printed on a stick better than an "O".

For our purposes, it is only important to remember that a "B" will be larger than an "A" of the same number, and an "S" will be the largest of the group.

So, a list of the most popular numbered drumstick diameters, ranked in size from smallest to largest, would look like this: **7A, 5A, 5B, 3A, 2B.**

Different manufacturers may use different specifications for a "5A" diameter, but they are generally similar.

Sticks with a traditional model number are only a fraction of the models available. Manufacturers have plenty of sticks labelled with helpfully descriptive names like "Drum Corps," "Fusion," "Jazz," "Metal" and "Rock." Jazz and Fusion models will usually be similar in diameter to a 7A or 8A. Rock sticks tend to be 5B in diameter, and Metal sticks are closer to a 2B in size.

A thicker stick will have more mass than a thinner one. That extra weight will impart more energy into your drums and cymbals, leading to increased volume. This is certainly true of two sticks made from the same wood. (See Drumstick Anatomy Part 1: Forest for the Trees in our 2020/21 Gear Guide for more on drumstick materials!)

Smaller, lighter sticks such as the 7A have been popular with jazz drummers for generations. The decreased mass allows the stick to rebound quickly, facilitating fast cymbal patterns. A more massive stick like a 5B would make the subtlety and control required of traditional jazz more difficult to execute at moderate volumes.

But volume isn't the most important thing to consider when selecting a drumstick. You must also consider ergonomics. A stick that is too large or too small for your hands, or that is inappropriate for your preferred musical application, can lead to discomfort - or even injury!

For example, a rock or metal drummer may try smaller sticks, thinking that the decreased mass will allow them to play faster (or quieter.) However, those drummers then need to work harder to generate the impact needed to get proper tone and volume from the drums. That extra muscular exertion usually results in a much tighter grip.

A tight grip can lead to unnecessary tension in a drummer's wrists and forearms, potentially causing soft tissue injuries (such as carpal tunnel or "tennis elbow.") Using a larger stick for louder music allows the drummer's hands to relax and "let the sticks do the work."

Conversely, controlling a stick that's "too heavy" - to either limit its volume or play faster - can be very fatiguing for a drummer's hands. It can also lead to the same types of physical stresses we see when using a stick that is too small.

If you play varying styles of music, consider having lighter and heavier sticks in your bag for situations that require them, rather than trying to force your "regular" stick to do a job it isn't designed to do.

Length

Most sticks designed for drum set use are around 16" long. Many manufacturers cut smaller diameter sticks a bit shorter and larger sticks a bit longer to maintain a feeling of balance.

A stick that has a common size indicated but includes words like "intense" or "extreme" are usually longer than 16." For example, a Vic Firth 5B is 16" long. A Vic Firth 5B Extreme is 16.5" long.

That little bit of extra length can enhance your ability to reach the various parts of the drum set, but the primary benefit is the ability to vary the feel of the stick:

A longer stick has a balance point farther towards the tip of the stick than a standard-length stick. Holding an extra-long stick where you would normally grip a standard stick will leave a lot more weight in front of your hand. This can feel much like playing a fatter stick, from an ergonomic perspective. Simply move your fulcrum further up the stick to make it feel less front-heavy and more like a traditional-length stick when you don't need the extra volume.

Finding the Best Stick for You

Selecting a drumstick is a lot like buying new shoes:

- No one else can tell you what size is right for you; you have to try things on.
- Even if you know your size from one manufacturer, that doesn't mean the same size from another company will fit the same.
- The most comfortable pair won't be appropriate for every occasion, so you will likely need more than one.
- Your preferences will change over time, so what is a perfect fit today may not suit you as well in the future.

If you are new to the drums, consider picking up a pair of 5As in hickory. They are very close to the middle of the size and weight spectrum, and will provide a good point of comparison for every other stick. If you have difficulty controlling the rebound of a hickory 5A, consider trying a maple 5A or moving to a 7A. If you find that you are

gripping too hard, or using too much effort when playing a 5A, try moving up to a larger stick.

There is no better way to find the right stick for you than a little educated guessing and a little trial and error. It won't take long to narrow the thousands of available options down to a handful of great alternatives.

Your local Long & McQuade will be there to help you find the perfect pair for you and the music you make!

Artist Series Sticks

Many companies manufacture signature series sticks for famous drum set artists.

There are plenty of signature sticks to choose from, and some offer dimensions and shapes that can't be found in any standard drumstick. If you are struggling to find the perfect stick, consider investigating the huge array of artist series sticks on the market!

Some things to consider regarding artist series sticks:

1. You know that buying "Air Jordan" shoes will not immediately make you a great basketball player. It should be equally obvious that buying Steve Gadd's signature sticks won't make you play like him either. Buying a stick that isn't appropriate to your hands or your music can actually be detrimental to your craft, so if you are choosing an artist series stick, be sure that it suits your needs, rather than simply expressing your fandom!
2. Some signature models are simply re-branded versions of standard sticks. Or - as was the case with Neil Peart* - an artist's stick can become so popular that it gets its own standard designation as well. If you can get the same utility from a "standard" stick, there is no need to invest your money in a stick with a silk-screened autograph.
3. Some drummers have more than one signature stick. If you love a particular artist's stick, be sure you know the model number as well as its dimensions, just to be sure you are getting the right stick when you order online or in the store.
4. Famous drummers continue to grow and change like the rest of us. Artist series sticks can become obsolete if the drummer changes his/her specifications or if they change companies.** Find alternatives to your favourite artist's sticks...just in case.
5. Many artists like to differentiate their sticks visually. You may find yourself wondering if you like the balance and feel of a signature model well enough to play a chartreuse painted stick every day!

* Promark makes the Neil Peart signature 747 out of oak, but also offers a 747 hickory and 747 hickory with a nylon tip. The 747 is exactly the same diameter as a Promark 5A with a thicker taper and larger tip.

** Mike Johnston recently left Vater for Vic Firth. The Vater version of his stick (the 2451) was retained as the Vater 9A, but that doesn't always happen! Mike is now playing the AJ1 from Vic Firth...a stick with a larger diameter and much longer taper than his previous Vater model.

Sticks for Practice Vs. Sticks for Playing

Like a major league baseball player who warms up with a weighted bat, some drummers prefer to use a larger, heavier stick when doing pad work than when they play on the kit - the idea being that the added resistance results in added strength that will make actual playing feel more effortless.

Other drummers insist that you should practise on a pad using the exact sticks that you use to make music - the thinking being that you will not have to mentally or physically adjust to the change in stick size when you get back on the drums.

At the end of the day, the best advice is to do what YOU feel is best. Consult with a qualified teacher and follow your own path.

An unabashed drum nerd, Tony B. has been a student of the instrument for more than 30 years, backing bands in almost every genre at local and regional levels. He is currently working at Long & McQuade in Dartmouth, NS.



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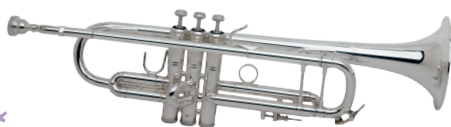
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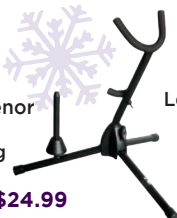
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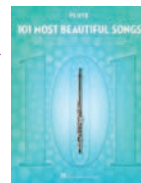
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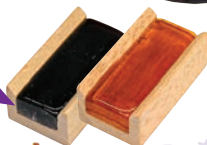
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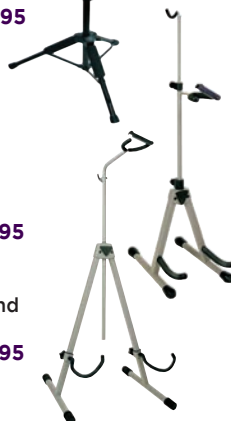
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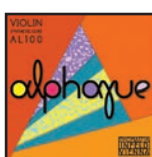
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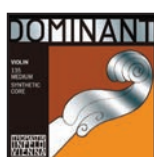
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