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Punk Hardcore Emo Ska By Robert Molnar

PUNK IN BRIEF

The year is turning out tour-wise to be quite a jam-packed one, with the announcement of tours by **Dropkick Murphys**, and a double act of **Bouncing Souls** teaming up with our own **Frenzal Rhomb**. National youth broadcaster **Triple J** have begun airing a new punk show at 11pm every Wednesday night called **Short Fast Loud** hosted by Stuart Harvey – tune in for the latest in punk. Visiting us this month, **Alkaline Trio** are said to have recorded their tracks for the upcoming **BYO split series V** before they headed over here. It will be a split with **One Man Army**, and should hit the shelves later in the year. There's a heap more reasons to head over to USA for **Warped Tour 2004**, with a heap more bands added to this years line-up. It includes **NOFX, Tiger Army, The Kinison, The Sounds, Atmosphere, Guttermouth, Pulley, Maxeen, Pepper, International Noise Conspiracy, Don't Look Down,** and **Lars Frederickson and the Bastards**. Unfortunate news reached us recently that **Victory Records** band **Count The Stars** have broken up. Our friends at **Asian Man Records** announce new signings and releases by **Bagheera** and **Toys That Kill**. Bagheera are a duo featuring Heather Dallape and Theodore Moll. Their music brings together female/male vocal harmonies with layers of guitar melodies to creating awesome rock songs about love, space/time travel and the promise and fear of scientific endeavour. It will appeal to fans of **Mates Of State, The Flaming Lips, Rainer Maria, Built To Spill, Superchunk, Yo La Tengo, Grandaddy, Radiohead** and **Ray Bradbury**. Toys That Kill hail From San Pedro, CA, and put together an updated take on the classic punk sound: buzz saw guitars, hook filled choruses, appropriate tempo changes, and those snot filled vocal stylings we all love so much. Forming from the ashes of legendary punk band **FYP**, they release a limited edition 7inch and CDEP called *Flys*. **Propagandhi** have finally posted an update on their recording plans. This was posted on the band's news page: "...We're practicing very hard. The songs are going really good. The next record will be the best one for sure! We want to record in spring. Then we shall go on tour again!"

Feature Tour

ALKALINE TRIO/THRICE/HOT WATER MUSIC

February 2004
Thu 05 – Sydney Roundhouse (all ages)
Fri 06 – Brisbane Arena Entertainment Complex (licensed all ages)
Sat 07 – Melbourne Corner Hotel (18+)
Sun 08 – Melbourne Corner Hotel (18-)

Album Of The Month

THE LOST PATROL

Songs About Running Away
(Burning Heart/Shock)
Dennis Lyxzen of Refused/ The (International) Noise Conspiracy has been putting his forced downtime (due to a back injury) to good use in his Lost Patrol side project. Co-performed with a handful of his friends, including members of Refused and Randy, the songs here are beautiful heartfelt acoustic tracks, littered with horns, piano and percussion. They're all focused on one particular girl, and the broken-hearted Lyxzen enunciates his feelings over a soundtrack of gentle Swedish acoustic strumming.

New Punk Releases

NINE

Killing Angels
(Burning Heart/Shock)
Having held their own for the last eight years, Sweden's Nine emerge from the studio once more with 10 new tracks of their trademark hardcore with a twist of metal, and even a new sense of melody which becomes apparent on tracks like *Watching The Train Go By* and *Discontent O.D*.

C.AARME

C.Aarme (Burning Heart/Shock)
Pronounced Sea-Armay, C.Aarme are the latest Swedish punk export and signing to Burning Heart. Feigning death for their required military service and hiding out in the forests of Sweden, these guys play punk like their lives depend on it. Raw, gritty, and urgent, they come across like Black Flag, though they have never listened to them.

ANTIFREEZE

The Search For Something More
(Kung Fu/Shock)
Discovered in 2000 by Kris Roe of The Ataris, Antifreeze share much in common with the band that took them under their wing. On their second album they quite competently belt out a dozen lyrically-cute emo-pop tunes, but it's when they deviate from the formula that they excel, like on *Tell Me,* with it's playful guitar melody/drum-loop introduction, it makes you wish there were more of these sorts of moments on the album.

PINHEAD GUNPOWDER

Compulsive Disclosure
(Lookout/Shock)
Formed in 1991, Pinhead Gunpowder consists of members from Greenday, Crimpshrine, Monsula and The Influents, and over the past decade or so and have continued to come together and record despite their other band commitments. It's this informal nature that keeps the band down to earth, and they've got a handful of catchy, old-skool style punk tracks to back it all up.

SNAPCASE

Bright Flashes
(Victory/Stomp)
Heroes of the hardcore scene, but pushing their sound well beyond the boundaries of the genre, Snapcase put their concept album *End Transmission* to rest with the final six tracks that complete the album. Also found here are covers of songs by Devo, Jane's Addiction and Helmet, as well as a handful of remixes that really deserve your attention.

JEFF OTT

Will Work For Diapers
(Subcity/Shock)
Jeff Ott has been promoting his own grass-roots activism over the past ten years, has previously recorded numerous albums with the band Fifteen, and is one the most respected figures in the punk scene, including writing the book *My World, Ramblings Of An Aging Punk*. This album sees Ott unplug his guitar with a bunch of acoustic tracks with some of the most thought provoking lyrics you'll hear in a long time – from topics of September 11, to teenage AIDS, to male rape.

FIFTEEN

Extra Medium Kick Ball Star (17)
(Subcity/Shock)
Originally released in 1998 on Cool Guy Records, this is the perfect introduction to Fifteen, and it's also a benefit album for Any Positive Change organisation. Jeff Ott and band carry a valuable social and political activist message throughout their punk tunes, and this really is an album where punk music is used to try to make a positive change to society.

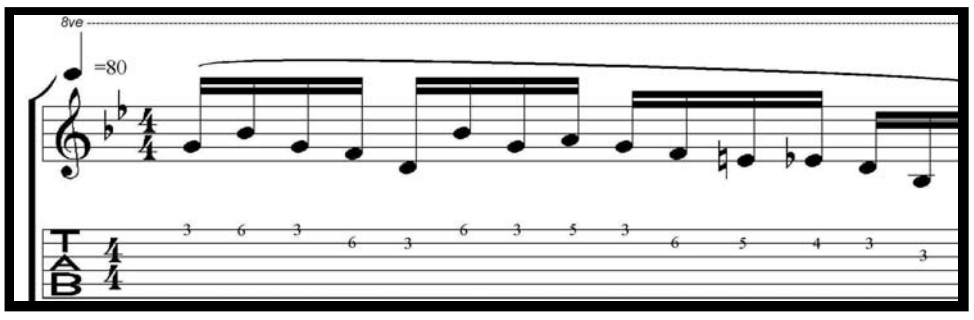
THE FINGER

We Are Fk You**
(Shock)
With one of the more head-turning album titles this year, The Finger play a gritty style of punk embedded in the underbelly of the scene. Crossed between the current crop of rock bands and the dirtiest of punk, We Are F**K You joins them squarely in the middle.

Send Punk News, Releases, Tour Dates to SELECT C/- Mixdown, 3 Newton Street, Richmond, Vic, 3121 or email robmolnar@hotmail.com.

Progressive Music and Beyond

A discussion with Ivan Bertolla



"Executing Passing Notes"

The technique of using "passing notes" or "blue notes' as part of your soloing is a very valuable and colorful tool. Once again it is something I rarely hear played by guitar players these days. The technique of using passing notes originates back to early classical music. Naturally it is a big part of what jazz is all about. In the 70s and 80s you would regularly hear a rock lead guitarist using passing notes to intensify a guitar solo. It was part of the norm. And yes back in those good old days you could hear a guitarist shredding a fiery solo on a pop song. If you hear some of the big pop songs of a band like Toto you will know what I am on about. Steve Lukather and Larry Carlton for e.g. where great examples back then on how to make a pentatonic scale sound expressive using passing notes.

I find that many of my guitarist students who play at a very high technical level get to the point where they can play all these perfectly executed machine like solos .. But when I show them passing notes it introduces them to playing in a more expressive way. In the example below I have demonstrated how to use passing notes using the G minor pentatonic scale .

In this example rather than playing the "consonant" notes in the G Minor Pentatonic scale I have added passing notes in between. You will need to experiment with this. You need to be logical. The purpose of a passing note is to put "color" in between 2 notes in the scale. This of course can apply to nearly any scale. But the importance is to **not** make the passing note dominate or sustain for 2 long or else you will sound dissonant. In other words you would not start or finish a solo using a passing note. It is simply there to decorate the phrase of your melody.

Bass players would get a lot of value out of this exercise as most good bass lines have a passing note. This technique of playing lends itself better to Jazz and blues. If you hear good jazz musicians on any instrument you will understand that aside jumping in between modes from different keys they are also always playing passing notes. A good player will make it sound good and purposeful and take the listener into new worlds.

Enharmonic Notes. What Are They?

This is something rather confusing for new students. Why do we have enharmonic notes? Enharmonic notes are notes that share different names. Eg A# or Bb

Here are 3 main reasons why

1/ Readability on Scores

If a key signature of F major implies a Bb then we do not need to put an accidental in the score every time a B flat appears. The key signature makes us obviously stay away from A# also because it would make the score look untidy.

2/ Not repeating the alphabet letter 2 times in a scale

A Bb C D E F G not A A# C D E F G

3/Its Harmonic Function In Both The Keys And Relative Key Of Song

Here are more complex examples

Example 1

Imagine you have written a song in F# which modulates to C# and then to G# major (i.e. dominant of the dominant). You are faced with the issue of what to name the 7th degree of the G#major scale

Because of the alphabetical rule I mentioned earlier you need to give each scale degree a different letter name. But because we have used the "G" letter in the tonic of the G# major scale then we can't name the 7th degree a G lettered note. So it must be named an F ## note or interval. i.e. double sharp

Example 2

So lets say you want to write a piece from Gb to Cb (4th degree). What happens when you have to notate the minor 3rd of Cb? If you play a minor 3rd interval from Cb you get a D. It can't be a D because of the alphabetic rule. The minor 2nd is already a Db so therefore yes you guessed it. The minor 3rd would be called an Ebb ….

The scenarios get even more complex when establishing harmonic function and how a phrase/ piece resolves. Just remember that when you start writing a piece and you want to notate it think carefully about where the piece goes and how to notate it. This is the key issue (sorry bad joke).

Until next month ..Have fun with this. Stay progressive!

Ivan Bertolla is a Melbourne based composer/ producer/guitar instructor who has released his debut CD worldwide of cinematic music "Beyond The Skies Eternity". He runs Mastermind Productions and Macleod Guitar School and can be contacted at his web site www.bertolla.com