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Seth Horan CONDUIT

From *Conduit*

Originally from Buffalo, NY, Seth Horan is a solo bassist/singer/songwriter. He has been touring the USA (literally) since March of 2002, building a sizable following and turning heads with his blend of fingerpicking, slapping, tapping, harmonics, and chording to accompany his voice. Prior



to going off on his own, he did time in a few band projects, most notably former RCA act *Vertical Horizon*. VH drummer Ed Toth (now the newest member of the Doobie Brothers) still contributes frequently to Horan's musical endeavors, and plays drums on four of the tracks on Horan's latest release, *Conduit*, the title track of which is featured here.

"The instrumentation on *Conduit* is mostly bass and voice, with an occasional loop pedal dropped in," says Horan. However, for the title track, he employs Toth on drums, and guitarists Joel Ackerson and Larry Marciano for an all-out rock assault. "As much as I enjoy exploring my instrument in a solo context, there's nothing like the thrill of getting to play one of my songs with an incredible band without 'dumbing down' the bass part" Horan states.

For more information on Horan, his albums, and future tour dates, surf on over to www.sethsbase.com.



Maurizio Rolli DIALOGHI

From *Archivi Sonori*

Italian bassist Rolli continues to explore his unique musical realm with the release of his new CD, *Archivi Sonori*. It's an ambitious undertaking and includes two bonus MP3 tracks as well as PDF lead sheets to most of the tracks (see page 40). *Bassics* contacted him recently to see what he's been up to.

What's in your CD player?

These days, I'm listening to music in a sort of schizophrenic way, going from Vince Mendoza's *Epiphany* to Rush's *A Farewell to Kings*, from the Mahler Sixth to Mike Stern's *These Times* or from Maria Schneider's *Evanescence* to Ozzy Osbourne's *Diary of a Madman*.

What have you been up to lately?

I have just finished touring with a new band called RARE,



whose line-up is Otmario Ruiz on piano, Alex Acuña on drums and Gianluca Esposito on saxes. We have also recorded the band's first CD, which is now being mixed and should be released in December, probably together with the launching of a European tour. I'm also going on tour with my Big Band next summer...we will perform "Moodswings-A Tribute to Jaco Pastorius" hosting Hiram Bullock on electric guitar, and then we'll have two more very special guests, Dave Liebman and Michael Manring. Finally, Danny Gottlieb is going to play with my band "Archivi Sonori," performing the music from our CD. After that I'm going to go back to writing in the most exclusive way, as I need to work on my big band's third CD.

What inspired the new record?

I'd say it's kind of an autobiography. All the tracks were written in special times of my life and are a sort of picture frame. Some of them have practically been growing up with me, I've been playing them for a long time and they have undergone massive changes as my own personal views on music evolved and I learned new writing techniques. The band was established in 1992, and from 1994 on, started performing my compositions. This CD witnesses the work that's been done and the way all the members of the band have matured slowly but surely along the way. It is no coincidence all of them were involved in the making of *Moodswings-A Tribute to Jaco Pastorius*.



Tell us a little about the track on this issue of Bassics' CD, "Dialoghi."

"Dialoghi" is one of my favorite tracks on our CD. It originated from a very simple idea: it is a tribute to Mike Stern, who appeared as a guest on *Moodswings*. The main phrase of the tune comes from the manipulation of a similar phrase Mike played in his solo on "D-Jaco," in fact the tracks are in the same key.

The cell melodic rhythm is the same rhythm Mike used in one of his ballads but the development of the track is characterized by harmonic solutions that have always been part of my music. The idea was that of having a real dialogue between him and myself as composers.

The modulations, without cadences, succeeds with a minor thirds progression, the same one that happens in the final section with a small difference because the "dialogue"

happens between Mike and Diana. In this situation I'm using a fretted 6-string electric bass (for the first time on a CD) because I'm trying to emulate the electric guitar sound and to have a dialogue with Mike. The peak of the composition happens when the choir enters in the final section to create a big crescendo. Diana was chosen for the duet because she was my family in that moment and so it was as if it was myself or my family (being the guys of the school part of the family too).

What's next for you?

Whithin the end of the year the CD "R.A.R.E." featuring Otmaro Ruiz, Alex Acuña, Gianluca Esposito and myself, should be released. The band's name comes from our initials, but also from the fact that we aren't really able to get together more than once a year, no matter how hard we try. We'll try to release the CD and launch a European tour, probably in December 2005.

I'm currently working on my new project, a rock record, and it's going to be really surprising; it will be as ambitious as *Moodswings* and autobiographical as *Archivi Sonori* but will take a long time...even the title is top secret, but really funny. If things go the way I hope, I'll make sure all *Bassics* readers hear about it!

For more on Maurizio, go to www.mauriziorolli.com. Also, see next page for the music to "Dialoghi."

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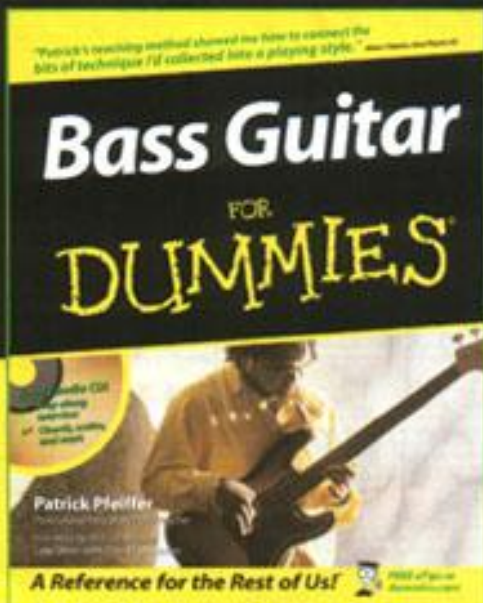
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