



C O U N T E R P O I N T

ISSUE THREE

# C O N T E N T S



## COUNTERPOINT

('kaun-te(r)-,point)

noun. the relationship

between voices that are interdependent

harmonically, yet independent in rhythm and contour.

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# S T A F F

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*Front and back cover images courtesy Isaac Burkam.*

## LETTER FROM THE EDITOR

Welcome back! It's been a long time coming -- as it always is -- and at last we are proud to be revealing our third issue of Counterpoint Magazine! This past year has been a whirlwind through and through. With almost an entirely new team, we've had the chance to bring fresh perspectives and new points-of-view to you, our fellow readers. A big thanks goes out to everyone who's shown active interest in everything that we do here, and an even bigger thanks to everyone who's stuck through the journey that is bringing this magazine together. You've made the end of my journey with Counterpoint exceptionally satisfying.

On a more personal note, at the start of this semester I was quite nervous about what this year would bring for our magazine, seeing as so many of the people on our founding team had moved on from their lives at McGill. I was scared that all of the enthusiasm we had built around bringing the students of McGill (& the people of the world) a unique take on what music means to all of us would be lost. Most of all, I was scared that I would be on my own, especially as this is my last issue with Counterpoint. Fortunately, these fears were quickly diminished thanks to this incredible team, with Chen Duan, Kyra Kwak in particular. You were there when there was no one, and you have no idea how big a service that was not only to me, but also to the music lovers of McGill, and the world. I'm so thankful to have new amazing leaders for this project, whose lives revolve around music as much as mine does -wipes tear-

Sentiments aside, in this issue we've striven to bring forth as much diversity as possible. With no limitations of genre, location, style, etc. the pieces of this issue aim to rekindle your inner explorer, and help you listen to something new, something you may have never envisioned yourself listening to. Here at Counterpoint, we try our best to share our earnest, rawest opinion and emotions about the music we experience, so that you too may have the opportunity to evoke the same within you. We believe that music is bigger than just sounds coming out a speaker. Music is our universally understood language to express the human condition. Music is our companion in times of sorrow, bringing us solace upon reflecting on our experiences, and bringing us together in times of celebration. If it wasn't already quite clear, for most of us at Counterpoint, music is an integral part of our everyday lives; a pivotal aspect of what makes each of us who we are. And so we're honoured to be sharing with you a piece of us in each of these pages.

Thank you for reading, and as always, if you're feeling inspired do not hesitate to reach out to us.

**Sanjana Desai**  
Editor-in-Chief

# HOSPICE BY THE ANTLERS: ALBUM REVIEW

BY NATALIE ABEMAYOR

I first heard of The Antlers from a friend. Knowing nothing about them or their music, I took to YouTube and clicked on the first link I saw. It turned out to be a stream of their widely critically acclaimed 2009 album, *Hospice*. If you haven't heard this album/about this band, I beg of you for your own sake and for my sanity to listen to every last minute of their music. If you do know this album, you can imagine my reaction upon first hearing it.

*Hospice* is a beautiful, well-put together album full of emotion and FEELINGS. I willingly admit that I cried the first time I heard the album... Granted, it was at 3 am after a day of studying but STILL. Absolutely gorgeous album. I cannot stress enough how much I love the entire thing. It is. FAN. TASTIC (as conveyed by my copious use of capital letters).

*Hospice* is a concept album—it follows the journey of a husband whose wife has just been diagnosed with terminal cancer, and their journey through the illness. This is portrayed in the most beautiful way. Prologue is the first song on the album, and it is a purely instrumental track full of ebbing and flowing sounds, reminiscent of a more melodic version of ambulance sirens wailing and hospital machines' beeping.

This flows seamlessly into Kettering, a gorgeous track full of haunting words and brooding tones. The track talks about how scary it is to be diagnosed with cancer, and how much of a strain this puts on a relationship. The lyrics, "But something kept me standing by that hospital bed, I should have quit, but instead I took care of you. You made me sleep and uneven, and I didn't believe them when they told me that there was no saving you," show the dedication and emotional connection between these two people. The thought of having someone who is so important and present in your life suddenly not be there anymore is

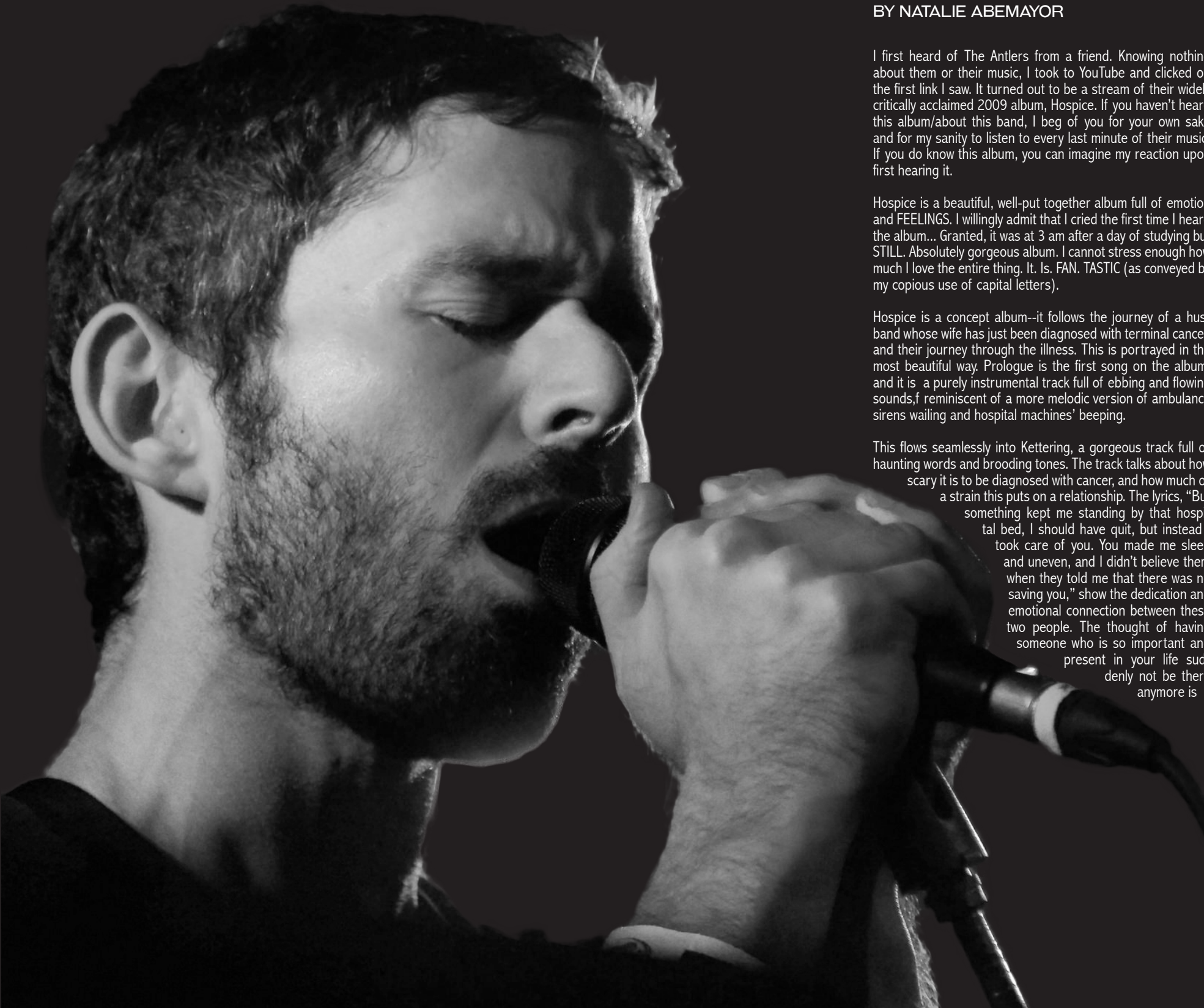
more than enough to bring your world crashing down to your feet, and for you to ignore all warnings that tough times are ahead.

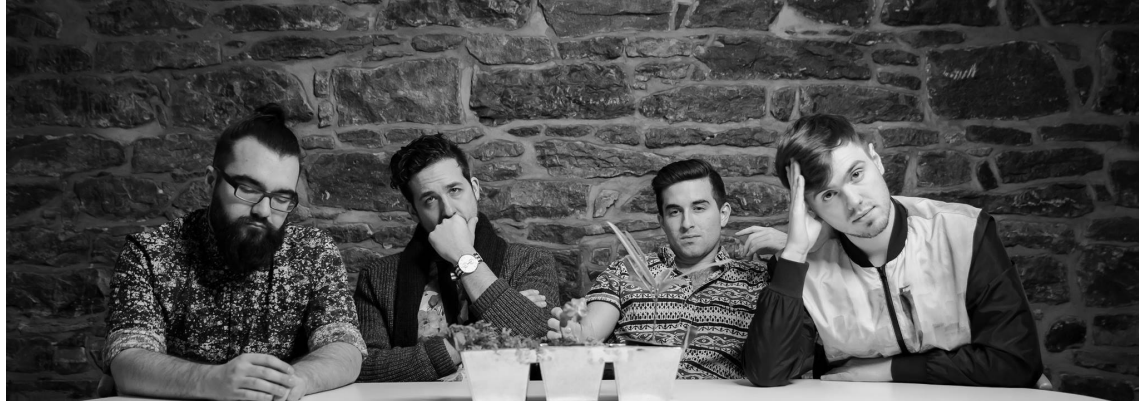
Two is one of the tracks which allows you to really feel the pain. It deals with the doctor telling the husband "that there was nothing that I could do save you, the choir's gonna sing, and this thing is gonna kill you." The way that this moment is described is breathtaking. Learning that there is nothing you can do to save your loved one is (obviously) hard to deal with, and the way that The Antlers handle this is so realistic. The way they discuss everything falling apart around you, things coming crashing down, bursting apart, and the like, makes these painful sentiments easy to relate to. Connecting with someone and having them wrenched away without your input is enough to bring anyone's world to a screeching standstill.

The lyrics on this album are heartbreaking and beautiful; deep and flat out incredible. Peter Silberman, the lead singer and lyricist of the album does an amazing job portraying the emotions and bringing the feelings to the forefront of the music. You can almost palpably feel how connected and devastated the husband and wife are. If you look at the song *Sylvia*, which is full of clashing, beating instruments and loud singing, the husband begs, "Sylvia, can't you see what you are doing? Can't you see I'm scared to speak, and I hate my voice 'cause it only makes you angry. Sylvia, I only talk when you are sleeping. That's when I tell you everything, And I imagine that somehow you're going to hear me..."

The most heart wrenching track, in my opinion, is *Epilogue*. Disguised by an upbeat instrumental backing, the lyrics are so painful to hear. They discuss the pain of having to try to learn to function again without the person who was your other half, when you know they will never return to you. "I've woken up, I'm in our bed, but there's no breathing body there beside me. Someone must have taken you while I was stuck asleep... But you return to me at night, just when I think I may have fallen asleep. Your face is up against mine, and I'm too terrified to speak." The pure emotion and anguish in these lyrics are incredible. It's like how people say waking up is the worst part of the day, because for a second they can imagine that the person they've lost is still there with them. This track captures that feeling with devastating and haunting perfection.

*Hospice*, as far as I can remember, is the first and only album that has ever made me cry. Trust me when I say that this is an absolute emotional wrecking ball. You can feel the pain and anguish that Silberman is singing about, and everyone has had something in their life which can relate to this feeling. It is so well articulated that it immediately draws you in, and can cause you to feel actual pain. But, it also helps abate some of that pain—it is an extremely cathartic album, and the emotions and subject matter of the album are worth a few dozen listens.





# AN INTERVIEW WITH VIDEOMAN

By Hyunjee Kim

*This interview has been edited and condensed for clarity.*

Videoman has an ethereal sound but one that is tinged with sadness and stunningly evocative of loss. In this way, the Montreal-based indie band creates a complex landscape of emotional states with their sound. The band is made up of Pasquale D'Alessio (Vocals, Keyboard, Guitar), Mitch Findlay (Guitar), Tom Fellows (Bass), Costa Kalafatidis (Drums). I spoke with the band about their first 2010 album, *The Comedy* and their new album, *Salt and Wine*.

## THE CONCEPTION OF VIDEOMAN

**Q.** How was the band formed?

**MITCH:** We were good friends, and Pasquale had a reputation for being the “opera guy.” We discovered Radiohead together and wanted to cover their songs, so ultimately we started jamming *Street Spirit*.

**PASQUALE:** But that was when we were not actually a “band”. All the members were in the same high school, and Mitch and I were in the same grade, and Tom and Costa were a grade below us. I moved to LA and came back to Montreal in 2009, and in early 2010, I was working on my solo album and Mitch and I were reconnected. And we jammed as us two, and we thought, “why don’t we add Tom and Costa?” And in the first jam, we just felt something, like “yes, this is the band.”

**Q.** What artists were you commonly inspired by?

**PASQUALE:** Radiohead is the band we all loved, and we were all connected through it.

**MITCH:** I was primarily into hip-hop but my big-bands are Alt-J, Radiohead, Arcade Fire. But I love hip-hop a lot. That’s me.

**PASQUALE:** I discovered Radiohead when I was in high school. Before that, it was all about Mozart’s sonatas, Beethoven’s sonatas, operas.... And also Debussy, Verdi...

**Q.** What is the song-writing process?

**PASQUALE:** There are three different scenarios. Scenario one is that we jam in the jam space, and an idea will come out. The second one is that one of us brings something half done, like an idea or a melody, and we put it together. And the final option is to bring something finished, and make it Videoman music.

**MITCH:** Well, *Salt and Wine* involved a lot of coffee and sleepovers, and our neighbors upstairs banging on the floor as we were playing. We were trying to find a certain melody by just singing. If we had a lyric idea, then we just shoot it out to others.... I think if you have an idea then you just need to say it. There’s always some mumbled lyrics that turns whatever song we find.



**Q.** Where does your inspiration come from usually?

**PASQUALE:** Everywhere. We love stories, films, literature, TV shows.

**MITCH:** I always approach songwriting lyrically. You have to be able to take the emotions you feel and let yourself interpret those emotions in different ways. We could write about love in a way that’s not specifically the way you feel it.

**Q.** What is your favorite track to perform on stage?

**MITCH:** *Lights/Depth*. In terms of lyrics, I like *Salt and Wine* too.



**Q.** What are some of the difficulties you’ve run into while touring?

**MITCH:** Anything related to the laptop?

**PASQUALE:** Oh my god, the laptop. **MITCH:** It constantly worries me when we employ a laptop in our live shows.

**PASQUALE:** When I prepare for an opera, it’s a different type of nerves and everything is rehearsed. If anything goes wrong, it’s not my fault. I’ve been rehearsing for 3 weeks and I know exactly what I’m doing. But as a touring band, we bring our equipment and charge everything, but sometimes there are moments where my delay stops working, or my computer’s having issues.



**MITCH:** I think overall we’ve been pretty lucky on stage.

**PASQUALE:** But instead, we had a nice big poster and we thought it would be awesome if we hang it on the stage. So everything was put away in the van, when we got to the venue, the poster was not there. We were all like, “What the hell did we do? Did we forget it at the house?” I called my house to see if it was there, and then I looked at Mitch like, “Oh my God. I put it on the top of the van. And we drove all the way. So it must be somewhere rolling on the street.”

**MITCH:** I hope somebody didn’t see our name “Videoman” on it.

**PASQUALE:** Yeah, I mean, it was good marketing (Laughs).

**Q.** Does Montreal give you any special inspiration or influence to your music?

**PASQUALE:** Now it does. There are tons of bands in Montreal that are so good and inspiring; tons of great music come out from the city. And the city itself is great for music. There is always something artistic that feeds part of our writing. And also Montreal’s opera and art scenes. There are lot of things going on here.

## THE NEW SINGLE: SALT AND WINE



**Q.** What’s the theme of the new single?

**PASQUALE:** Banal sadness. For me when I go through the single, it’s more bitter than sweet, but it’s about that bitter-sweet stage in your life. Sometimes you feel good but sometimes you don’t. The banality came from the first song we wrote that set the whole emotion of the album and finding that feeling of banality was just....weird. There’s some type of sadness in being bored.

**Q.** Is there any aspect of this album that you would like your audiences to pay attention to?

**PASQUALE:** We definitely try to put a lot of layers in our songs. I hope the audience takes time to peel off each layer, and revisit the songs, because I feel something new in demos all the time. And that’s our goal. We will never write a song with no layer to peel off.

**Q.** You’re having a tour in 2016 and early 2017. What is important to you when making the setlist?

**PASQUALE:** It’s always about gaging what feels good about the show. And I think the show is like an arc. In indie rock shows, sometimes it is very loud and noisy, especially when the sound condition is not excellent. So we try to give a moment of clarity, with just a voice coming out and new arrangement different from the album.

**MITCH:** We’re still a pretty young band, so there isn’t that feeling of recognition when a classic comes on. You have to gain the audience’s trust, and that’s why we choose *Lights/Depth* as the opener because it starts quiet and you can have people listen to your voice.



**Q.** Final message to Counterpoint readers?

**MITCH:** I think people reading a magazine about music are exactly the type of people we want to be targeting and the type of people who listen to lyrics. Just shout out to our producer Krief. Working with him was amazing. I just really hope people realize the “craft” of production.

**PASQUALE:** My message is just to come see us! We just want to share that experience with people and we’re lucky to be in Montreal, the little-big community.

*Salt and Wine*, and *Adeline* are now available on Spotify and other online platforms!

# THE ART OF THE COVER SONG

BY DEMARIS OXMAN



SONGS  
YOU SHOULD  
UGLY CRY TO

- Change - Alex G
- Mood - Porches
- These Days - Nico
- Twilight - Elliott Smith
- Carry Me Out - Mitski
- Baby Blue - King Krule
- Avril 14th - Aphex Twin
- Valentine - Fiona Apple
- Come Over - Alex Burey
- Night on Earth - Jerkcurb
- Crashed Out - Beach Fossils
- Warned You - Good Morning
- Our Park By Night - Craft Spells
- Everything is Shitty - Jerry Paper
- Baby's Wearing Blue Jeans - Mac Demarco
- Can't Stop Thinking About You - Tobias Jesso Jr.
- This Is The Last Time - The National
- On the Line - Blood Orange

BY  
KYRA  
KWAK



Cover songs are tricky. We've all heard a song we love butchered beyond recognition by an artist who should know better, or seen an iconic song translated into a genre where it certainly does not belong. But every once in a while we are graced with the glory of Kurt Cobain stripping down David Bowie's "Man Who Sold The World," or Jack White howling "Jolene." What makes these covers different? What makes them beautiful?

The essence of a song, the reason it makes us feel and the reason we fall in love with it, often lies deeper than the tangible elements of the music. With a cover, the magic happens when the artist feels the song, when the original artist's intentions and emotions are translated just as deftly as the lyrics and melody. There are plenty of cases when an artist misses the point on a song entirely, and their version just feels... wrong. But ever so rarely, a cover manages to communicate those intentions better than the original. Take Johnny Cash's cover of Nine Inch Nails' song "Hurt." Cash, over 70 at the time he recorded his version, brings decades of pain to his acoustic rendition and even Trent Reznor had to admit, "that song isn't mine anymore."

And yet, when one artist pays homage to another, remains true to the original, it can be just as meaningful. Joe Strummer's cover of Bob Marley's "Redemption Song" is a simple, beautiful, faithful tribute to the reggae legend who inspired him—it's less about putting his own spin on it than honoring someone he admired.

**THAT SONG ISN'T MINE ANYMORE.** - TRENT REZNOR

There are genre swaps that are failures and genre swaps that are successful; faithful covers that shine and faithful covers that fall flat. But from the experience of listening to them all, from judging the good and the bad, the best cover songs most often seem to be the ones that have a purpose. Whether it's to update a dated but much-loved song, to honor a great artist, or to put one's own heart and soul into a song that speaks to you, that driving force is what retains the spirit of the original version; it's what makes it great. And in the end, isn't that what makes all great music beautiful?



# CONCERT REVIEWS: THE KILLS

BY LAURA OPRESCU



The Kills are loud, they're gritty, they're raw – it's hard to believe they're a duo. Alison Mosshart and Jamie Hince played Metropolis on September 21st, on tour promoting their fifth studio album *Ash & Ice*. Their lo-fi, almost minimalistic sound is an entirely different experience in concert. The duo's onstage chemistry is plain, and neither is afraid to show how much fun they're having.

L.A. Witch delivered a wailing pre-show, driven by power drummer Ellie English. Singer Sade Sanchez's raspy voice floated over the beat, while bassist Irita Pai tied up the band's hypnotic sound. Not many people in the audience seemed to have heard of them, but that didn't stop everyone from nodding along.

The Kills delivered a choppy, perfectly paced hurry up/ slow down set. Kicking off with *Heart of a Dog*, the second single off their newest album, the crowd was moving from the get go. Following immediately with U.R.A. fever, a crowd favourite, the floor was shaking as the crowd jumped up and down. Hince really leaned into the riff – Mosshart was screaming to pull her voice above the guitar.

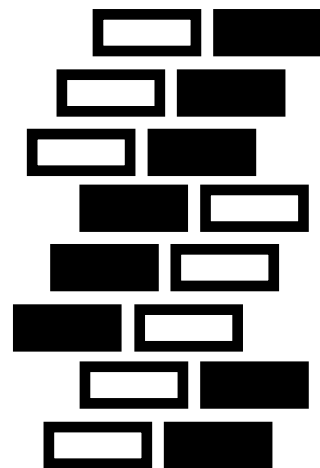
The sound of the Kills is lost in the recording. Alison Mosshart's energy – the raw, ringing pitch of her voice, is something that can only be captured live. Their lo-fi, garage rock sound is deliberately muted on their recordings, but their sound truly comes to life on stage.

Mosshart's energy was incredible – her electric vocals mingled with Hince's gritty electric guitar as she tossed herself around the stage. She proved her talent beyond her vocals, picking up various acoustic and electric guitars over the course of the evening. *Kissy Kissy* was a solid, two-guitar performance, with Mosshart and Hince alternating lead guitar.

*Black Balloon*, another crowd favourite, is subdued, almost plodding on the album recording. In concert, the crowd clapped along to the triplet-beat, allowing Hince to crank his guitar's volume even louder. Most of their set were songs off their new album *Ash & Ice*, including instant classics like *Doing It to Death* and *Pots and Pans*. The crowd went crazy for *Tape Song*.

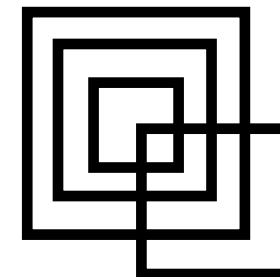
No one moved as the duo left the stage, the crowd roaring from the moment they left until Mosshart reappeared for a solo intro to *That Love* on the acoustic guitar. Hince rejoined her for *Siberian Nights*, an upbeat duet off their new album. *Last Day of Magic* got everyone in the crowd singing along – at three encores, I was sure they would leave the stage after that.

I was wrong. They exploded for an electric finale of *Fried My Little Brains*, making it impossible to stand still for the duration of the song. I left the concert with my expectations thoroughly exceeded.

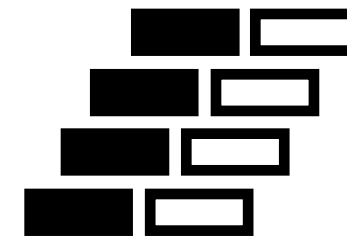


## THE CLUSTERFUCK QUARTET

BY EVAN MANCINI



Throughout my first year, I was really disappointed with my options for fun after 5 PM in this city. Clubs got boring quickly and bars were usually full of older folks that I didn't care to spend time with. When I returned to Montreal for my second year, I was determined to find the other side of Montreal, the young art culture that I knew had to be out there but was a few blocks away from the McGill bubble. I found exactly what I was looking for at L'Escalier, a cozy hangout with live music, cheap beer, and a vegetarian kitchen.

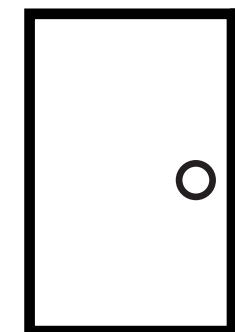


Seating was a difficulty at first. It's a confusing place – there are several rooms that are connected by a series of difficult to navigate pathways, and in each of these rooms there's an entirely different atmosphere. Closer to the bar, there are tables set up for people focused on the musicians performing, but farther away others are typing away on their laptops with their headphones on. I sat at the bar, close enough to see the music but far away enough to notice the interesting figures in the crowd. It seemed the families of the band were present as well as a considerable amount of homeless men. It was certainly off putting, but not enough to distract from the fantastic show put on by the band, the Clusterfuck Quartet.



There were drums, keyboard, guitar, bass, and a saxophone that came and went with songs that demanded an additional solo. It's possible that the musicians didn't have time to do a proper sound check as all logistics seemed to be done on the fly and technical issues were persistent. They used common jazz sounds such as the clarinet, organ, and electric piano that had elements of blues and gospel music as well. But there were also elements of funk music emphasized, most clearly heard in the use of a slap bass player that propelled songs and helped mold a loose atmosphere. This, along with plenty of improvisation, created such a loose environment that really cannot be replicated at Tokyo or McGibbons.

There were no vocals but they were never missed, as the guitarist filled the airtime with beautiful licks that made me wish I could replicate even a fraction of his skill. It was clear the band members were friends off the stage because the chemistry between them was tangible and integral to the show. Lots of nodding at each other on certain cues and other nonverbal communication reinforced the friendly and light-hearted nature of the music and made it well worth the trek out of the cozy confines of St. Laurent.





CONCERT  
REVIEW

# GIRAFFAGE+ TENNYSON+ WINGTIP

Giraffage brought vaporwave-tinged sunshine to Newspeak on November 3rd. The San Francisco based DJ played an hour-long set, alongside Edmonton's brother-sister duo Tennyson and Brooklyn's Wingtip. Newspeak, if you've never been, is an interesting venue. Housed off the beaten path in what was probably the fourth floor of an old storage space, the bathroom stalls are built out of graffiti covered plywood and they have a room with a continuous projection onto a white tiled wall. With it's excellent sound system and minimal (but effective) lighting, Newspeak feels like the hidden gem of electronic music venues.

I'd perhaps heard of Giraffage, and definitely had no idea who Tennyson were, but, as someone who loves to avoid responsibility and midterms, the show was right up my alley. Wingtip was playing when we arrived. We didn't catch much of his set, but I was impressed by his energy and upbeat music. Sidenote: after doing some post-concert research, I discovered his newly released single Rewind which everyone should check out—it's very fun and easy to dance to, two things I give big thumbs up to!

Tennyson was a major departure from the previous sound. Where Wingtip felt like he played bright, 'traditional' electronic music backed by vocals, Tennyson's set was comprised of discordant noises (in one of their songs, they looped the sound of a 'fasten seat belt' alert going off) and relied mainly on instrumentals. Starting off with great energy, the siblings were quickly thrown off track by some serious technical issues that unfortunately continued throughout their set. Although they kept trying to regain their original momentum, the majority of the songs they played were interrupted by the lack of cooperation on the part of their computer. I'm still holding out judgement on Tennyson since their performance felt incomplete, but major props to the duo for putting on a brave face and trying to keep the crowd in good spirits.

When Giraffage finally came on, he set the tone for a dynamic and fun performance through his visuals. Projecting clips of dogs in swings or on skateboards, various emojis, and a ghostly version of Champagne Papi himself, the crowd of millennials, myself included, was definitely pleased. Giraffage's live sets are different from the singles he posts on Spotify or soundcloud, full of remixes of popular songs.

He did a fantastic version of Fall Out Boy's Sugar We're Going Down Swinging which prominently featured dancing skeletons and got the whole crowd dancing, a version of Hotline Bling in which he looped the sound of a ringing iPhone over the track and projected a ghostly version of Drake dancing along, a drum heavy version of D.R.A.M.'s Broccoli, and lots of instrumental transitions backed by projections of the wi-fi/crying emojis. While the crowd was small, everyone was getting into the music and dancing all over the place.

Giraffage, Tennyson, and Wingtip worked together to provide an excellent three hour escape from an otherwise grey and rainy Montreal. If anything, Giraffage's visuals were enough to justify going. This show was the vaporwave aesthetic millennial dream, and I highly recommend trying to catch any of these acts the next time they're in town.

by Natalie Abemayor

# MOUNT NINJI &



ALBUM  
REVIEWS

By Laura Oprescu

# DA NICE TIME KID

For diehard fans of South African rap-rave group Die Antwoord (The Answer), their fourth studio album Mount Ninji and da Nice Time Kid is exactly what they came for. Their shameless, are-they-or-aren't-they-being-ironic aesthetic has remained largely unchanged since their first release in 2009.

Actually, that might be the problem.

When Die Antwoord exploded into the world of mainstream music with \$O\$ in 2009, they turned immaturity into an art form with their sneering jibes and often outright racist jabs. Their hybrid English/ Afrikaans zef-trap was shockingly original — you didn't have to like them, or even understand them, but you'd no doubt heard of them.

Kicking off the band's success with tracks like Wat Kyk Jy? and Fish Paste, they tapped into a strain of rap-rave that had previously only existed in Johannesburg.

The long-anticipated Mount Ninji is as aggressively immature as their previous albums, minus the expertly layered beats and snarky political witticisms. The majority of tracks after Gucci Coochie (why is Dita von Tease wasting her time on this?) are dumbed-down, plodding, and dare I say... boring. The only saving grace is Streetlight — a rare slow track and welcome break from the frankly assaulting make-money-fuck-bitches mantra saturating the rest of the album.

This track takes the band back to their South African roots, and is more shocking in its sincerity than the entirety of the rest of the album is supposed to be.

The album is littered with unnecessary and often bizarre collaborations (Jack Black, what are you doing here?) Ninja once professed 'What happened to all the cool rappers from back in the day? ...No, I do not want to stop, collaborate or listen...' If he'd stopped and listened to his own tracks, maybe he would have skipped the half-dozen lukewarm collaborations on Mount Ninji. The very existence of

Lil Tommy Terror, who has no known identity and at the time of recording was only six, baffles me. Where are your parents, and why are they ok with their child rapping about wanting wings on his penis?

Still, Banana Brain and Daddy are solid EDM tracks, on par with previous hits I Fink U Freeky and Baby's On Fire. We Have Candy stands on its own as a skit/ rap, with tongue-in-cheek lines like 'Sometimes I get sad and I cut myself... A piece of cake!' Streetlight deals with some heavier themes, approaching something that could almost be mistaken for... substance?

Once again, Die Antwoord has left us wondering what the question was.

Die Antwoord has managed to produce three albums so unserious that people took them seriously — Mount Ninji confuses the joke with reality, leaving a cartoonish mess in its wake. If you've come expecting more of Die Antwoord's witty, filthy brilliance, you're going to be disappointed.



# James Vincent McMorrow

WE MOVE

*'paradoxically dynamic and tender ... while the lyrics are desperate, almost begging.'*

By Marissa Lee

Maybe you know him from his cameo on Views (Hype), or maybe not, but with his poignant lyrics and a falsetto that rivals Justin Vernon, James Vincent McMorrow is someone to watch. A calculated experiment, We Move is a definite deviation from his acoustic-folk start, but in many ways is much more developed. Opener "Rising Water" is immediately a standout, continuing the pattern he's created with "If I Had a Boat" and "Cavalier", opens to his previous albums (Early in the Morning and Post Tropical, respectively) which later became stand-alone successes.

Layers of electronic drums and synths create a transcendent vibrancy from start to finish, pushing McMorrow's voice to expand in a way that it hasn't on his previous albums. His known falsetto weave in and out of the musical flow in a way that's almost reminiscent of spoken word. The production is paradoxically dynamic and tender, while the lyrics are desperate, almost begging, though it isn't clear what for.

But buried within the emotionality is a simultaneous sense of peace, and ultimately an acknowledgement; things are changing and everyone is growing -together or apart, or sometimes both - but no matter what happens, we move. The album is a sort of a catharsis, a metaphor for loss of what's familiar - of love possibly, but also of the identity that seemed to trap McMorrow into a genre he never intended to be fixed in.

In Early in the Morning, it was McMorrow's voice at the centre, and in Post Tropical, it was reverb and melody. We Move bridges this gap- his metamorphosis as an artist feels complete, and he seems to have come into his new sound a bit more with this album. Admittedly, with the release of Post Tropical I was mourning his departure from acoustic-folk, but We Move honestly blew me away.

This album is definitely a must-listen- it has enough nuance that I don't know if I'll get to the bottom of it before he releases his next piece. In the meantime, I'll be listening to Surreal on repeat, and trying not to think about the fact that I missed his most recent Montreal show for a paper.

## THE HEART SPEAKS IN WHISPERS – BY CORINNE BAILEY RAE

by Chaeyoung Kim

English singer-songwriter Corinne Bailey Rae released her third studio album earlier this May, six years after her last one, The Sea. In this new release, The Heart Speaks in Whispers maintains the poetic quality the title exudes throughout all 12 tracks (16 in the deluxe edition), continuing to never disappoint on the lyrical front.

Two years after her husband's death, The Sea was released and received much critical acclaim for the raw emotions that shone through – her lament, grief, and above all, love. While this 2010 album exhibited such sorrowful but bittersweet qualities, Corinne Bailey Rae's third album focuses on the world and life through a lens lined with more positivity. She explores a world of perseverance and self-discovery, rising above but not forgetting about her grief as she sings that "love is more hesitant the second time" in "Hey, I Won't Break Your Heart".

It's difficult to label just one genre onto The Heart Speaks in Whispers, as it's a rather experimental album with regards to the many sounds and instruments that Corinne Bailey Rae incorporates along with her smooth voice. This album definitely has more electronic and synthesized qualities than can be found in her past works, but they work well with her usual jazzy, sometimes funky and sometimes mellow, but always soulful nature. "Green Aphrodisiac" and "Been to the Moon" are the funkier examples from the album while "Night" and "Caramel" are more reminiscent of her previous songs featuring simpler instrumental backgrounds. Personally, I'm a big fan of Corinne Bailey Rae's lyrics. I find her poetic tendencies to not be too over-the-top with the metaphors but then not so blatantly spelled out for the listener. She's one of my top go-to artists for when I'm in the mood for something uplifting, realistically hopeful, or during brief moments of self-reflection. From this third album, "The Skies Will Break" and "Stop Where You Are" are such songs for me.



Corinne Bailey Rae continues to produce her genuine and original music as this latest album shows. The Heart Speaks in Whispers courses with her light and energy while she illustrates that our hearts have much to whisper to us and not just on love.

## JEFFERY – YOUNG THUG

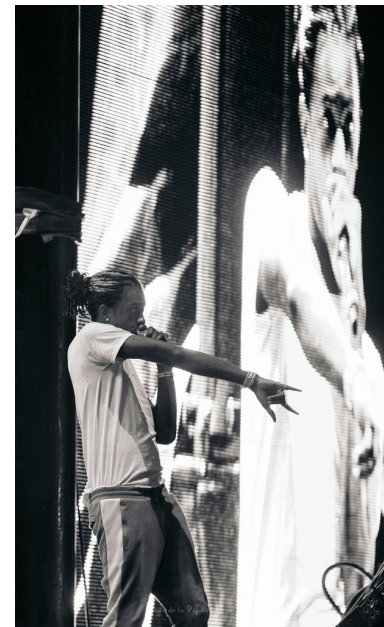
by Chloe Kirby

Young Thug is probably one of the most fascinating rappers around right now. His newest release, Jeffery wins me over instantly with its album art which features the rapper in an ornate dress by Alessandro Trincone. Intentional or not, this move seemed to confound the masculine ego of fucchois everywhere. Even a cursory look at the Instagram comments on the first picture of the album sees scores of homophobic comments left by former fans who have had their notions of masculinity thrown into a state of confusion by the very vehicle that once embodied them. In youth culture today, the pinnacle of masculinity is arguably the rapper. Young Thug however, does his part to dispelling myths of masculinity and outdated social norms by wearing dresses, and stating publicly that he thinks "there's no such thing as gender".

I'm interested to see whether Thug's endearing 'wokeness' will permeate the album itself, and although he seems to leave questions of gender construction out of it, the lyrics stay true to the often grotesque and sometimes nonsensical magic of Young Thug with lines like 'only here for one night let me put it on your face'. On the album's buoyant starting point Wyclef Jean (most songs are named after a figure that Thug admires), Thug manages to end eight lines in a row with the word 'boys'. Rhyming the same word eight times would usually incite ridicule, but like everything else on this album, it shouldn't work but somehow does. In typically playful form, Thug is not exactly trying to rhyme as much as he's just picking a random word and seeing how far he can take it.

The lyrics don't diverge much from grandiose statements about Thug's own lavish lifestyle and tough demeanor, but he definitely gives them a twist in his delivery. What gives these songs compelling difference and separates Young Thug from other rappers is his willingness to play with his own voice. It becomes an instrument in itself as most of the songs feature Thug repeating words or making sounds in the background of the track. His utterances on Floyd Mayweather for instance range from the eccentric, as he makes exaggerated kissing noises to the typically enthusiastic 'yeah yeah's. Yet somehow, it all works. With all the bizarre sounds and motifs going off around you in a Young Thug song, not a single one is out of place. Mournful echoes of "Jeffrey" riding along with the bounciness of the track Kanye West are perfectly placed to the beat so much so that you hardly even notice they are there at all. Every coo or 'wop wop' simply adds to the multilayered richness of the songs.


Perhaps most impressive about Jeffrey however, is the exhaustive but exhilarating range of vocals utilized by Thug. Throughout the album, his signature warbling carries long winded streams of incoherent consciousness with twists that are equal parts confusing and compelling.



Harambe, named after the infamous gorilla killed in central park zoo this summer and immortalized by meme content, features descriptions of the rapper losing his temper and his dangerous behavior if he were to take a Percocet or 'percet pill'. This song is the perfect channel for the aggressive tones that Thug is so good at conjuring; for a while he just lists people that he would beat up if he were to 'go apeshit go Godzilla' in this state. As the song revs up so does Thug's voice, and a consistent rasp eventually becomes wholehearted growling, almost like a child throwing a tantrum. Thug's voice goes from a rasp to a bellowing as he plays with a variety of vocal ranges. 'Got the devil inside of me' he shouts, allowing his voice to crack and wane at seemingly random intervals.

The nuanced way that Young Thug plays with the texture of his own voice cements his music as far more than just mumble rap, a subset of rappers that he pretty much pioneered. The breathy, bombastic, sometimes gasping vocals of Thug throughout show him flexing his vocal ability and adding surprise and vibrancy to his songs, which admittedly rely on some pretty basic samples. Overall, Thug's vocal style is characterized by diversity. It can carry shouts and project strain in the same way that the album itself can juxtapose fleeting moments of aggression and mania in Harambe with surprising calm in Floyd Mayweather and RiRi.

After he clearly shed his machismo gangster image in favour of a mainstream modelling career, starring in Calvin Klein's campaign this year, some fans have come to regard Young Thug as a joke. Indeed, naming a song Harambe might border on the absurd. However, his return has also been hailed as "the greatest rap release of 2016" and the production behind the polarizing Jeffrey does seem to be the best showcase thus far of Thug's creativity and complexity. At worst, Jeffrey is too eccentric for its own good: crude, incomprehensible and a bit of a mess. At best, Young Thug is a 'woke' rapper well on his way to legend status, speaking to the meme saturated, ironic wasteland that we millennials find ourselves in.



# SOUNDTRACK REVIEW: STRANGER THINGS

BY CHAEYOUNG KIM

Already the third-most watched season of Netflix's original content after only being released on July 15th of this year, *Stranger Things* has left a strong impression on its many viewers. The show has received much critical acclaim, scoring an approval rating of 95% on Rotten Tomatoes and accumulating a huge and solid fanbase in just a few months.

Set in the fictional town of Hawkins, Indiana during the fall of 1983, the show is seamlessly woven into the culture (especially pop culture) and time of the 80s. It revolves around a group of three 12-year-old boys who are looking for their lost friend, but run into baffling truths and occurrences along the way — a mysterious, silent girl with psychokinetic powers, a suspicious government experiment, creepy creatures, and more.

While none of the child actors were born in the 80s, twin showrunners, the Duffer Brothers, do a flawless job at paying homage to the unique characteristics of the time.

The vintage atmosphere, costume and set design, and more echo the nostalgic qualities of the 80s. The cinematographic nod to the past can't be ignored either — various shots and panels reflect popular movies of the time, especially Spielberg films like *E.T* and *Close Encounters of the Third Kind*. Additional famous influences include *The Goonies*, *Aliens*, and other sci-fi and horror productions, such as Stephen King's works. But it's not just the visual winks to the 80s that make this show so genuinely true. The original soundtrack pays just as much homage auditorily to the era. Since synthesizers are the key instruments used in the scores, the eerie music evokes hints of the 80s like John Carpenter and Tangerine Dream.

Right from the opening title sequence of each episode, the pulsing synths and retro vibe immediately pull you into the world of the show. The soundtrack's composers, Michael Stein and Kyle Dixon, are half of the four-member Austin-based synth band SURVIVE. As a band, they have been producing moody synth music since 2008 but have been gaining more recognition since Stein and Dixon's involvement with *Stranger Things*.

RIGHT FROM THE OPENING TITLE SEQUENCE OF EACH EPISODE, THE PULSING SYNTHS AND RETRO VIBE IMMEDIATELY PULL YOU INTO THE WORLD OF THE SHOW.

Brother two musicians into the project relatively early on to ensure that the sounds and music would be an integral part of the show — almost so that the music itself would be like a character on its own, whose role is to set the mood. The entire original score was left to the two to produce, and expectations were definitely exceeded.

With the quickly-rising *Stranger Things* mania, the strong demand for an official soundtrack album was recently met. Netflix made available digital download and streaming of the original score divided into two volumes. But other than the works of Stein and Dixon, The Clash's "Should I Stay or Should I Go" is a repeated theme throughout the show along with other bits and pieces of authentic 80s-released tunes like New Order's "Elegia" and Modern English's "I Melt with You".

If it was hard to tell from the fact that I'm writing about the soundtrack of *Stranger Things*, I'm among the many who have been quick to join the fandom after watching the show. And like any other wise university student, I made sure to binge watch the eight episodes right before midterms.

But no regrets about that — I was completely swept away by the sheer quality of the show. While the entire season is top-notch, the music is really what adds the final, crucial touch that ties it all together. Without it, even if the characters and plotline drew me into the story, I don't think there would've been such an immediate immersion and to such a degree into the show without the fantastic work of Stein and Dixon. The fact that the music wasn't demoted to a role of being background noise that doesn't play a prominent function in the show, as it is with many television scores, was an essential move that the Duffer Brothers fortunately made.

This unique show deserves such an adjective of being a one-of-a-kind because it goes above and beyond the clichés of general sci-fi productions today, including the musical aspect. It isn't what you would normally hear, and it truly has a life and character of its own that perfectly plays with and adds to the dark and ominous ambiance of the show. Now, it's just a matter of waiting for the next season to see how they'll blow us away this time.

# STRANGER THINGS

# LINGUISTIC BARRIERS IN MUSIC

- JMLK



...  
Most adults in my family disregard rap because they think (they don't think, but they've been told) that rap is all about "bitches, gangs, and money." Granted, there are a lot of rap songs today in which the lyrics are downright stupid. But this phenomenon isn't exclusive to rap, it's happening in all commercial genres of music. Although most contemporary music critics would agree that rap is art, a big part of the American population is oblivious to that fact. The stereotypes regarding the messages of rap prevent certain demographics (mainly white, middle class, "conservative" adults) from appreciating the masterpiece that is To Pimp a Butterfly, or realizing that music created by N.W.A, Tupac Shakur, Nas, Mobb Deep, etc was fueled by the social injustice these artists first-handedly experienced, but that people in the privileged class could never be fully aware of.

Their misconceptions also prevent them from acknowledging and enjoying the musical boundaries rap has broken.

A Tribe Called Quest has created some of the most interesting textures in music. But by only accepting their generation's conventions, many adults reject the innovation, craftsmanship, and musicality of rap.

The surface of the problem is language. Skeptics of rap feel that the language it uses is a "moral" barrier that cannot be trespassed, and that prevents them from enjoying rap.

↓  
"Many adults reject the innovation, craftsmanship, and musicality of rap."

When we try new things, we tend to go into the experience with some sort of opinion based on what we've heard from our friends, family, or the internet. We create profiles for artifacts and people before knowing or understanding them, and become susceptible to our own misconceptions. These judgments limit the potential of our interaction with an object.

...

This refusal of the genre's form leads to assumptions about the content. Yet, the topics explored in rap are some of the most political and introspective ones in today's music industry. Perhaps there is a generational bridge that parents feel they cannot cross. It's true that music has gotten a lot more explicit in the past two decades. I can understand how this new vocabulary could come as a shock to people who are used to polished language, or implicit messages.

Expecting good music to have a certain vocabulary is denying a reality that is present in America. If authenticity is one of the things we value most in music, we cannot expect art created by people who have lived through some of the most challenging socio-economic conditions to adopt the language of the class that has oppressed them. There is no right artistic way to express yourself.

Expression is personal and reflects your own experience. That isn't to say that if a black person used the language of the power class it couldn't be authentic, but rather, that rap cannot be invalidated as an artform on the sole basis of its language. Disregarding this music and its discourse is disregarding a community expressing itself (not that it is representative of all blacks in America). There is a serious need to recalibrate our standards for what makes good art, because songs that include profanity and grammatical mistakes can be poetry.

Having prejudice against music isn't exclusive to "old conservative people." We all have prejudice, and that includes the young folks too. People tend to disregard music that doesn't sound familiar to them. But going into the listening experience with expectations places limits on yourself, and your potential appreciation of the music; you're not open to the new unknown (enriching) things it can bring you. Bob Dylan wrote: "don't criticize what you can't understand." Music isn't always about relating, it's about listening to someone else's expression.

An important part of living in a multicultural nation is being able to listen to the other, to hear the other's perspective and struggles. This is going to be more challenging and crucial than ever, considering the election. The generational and class misunderstanding within music is illustrative of a bigger issue: we don't want to get to know others, autrui.

People are content with staying in their own turf and never intermingling. And it's true that respecting someone from a distance, without interacting, is possible. But why stop there when we have so much to share and learn from each other?

# UNDER THE LIGHTS



by Kyra Kwak

Revolve - Sam O.B.

Yes, I Know - Daphni

Bamboo - Harvey Sutherland

Astral Breeze - Francis Inferno Orchestra

Donny Blew It - Ross from Friends

From The Basement To The Roof - Club Cheval

Just - Bicep

Oma Doris - HNNY

Langsette - Ietherette

Rare Happiness - Hune

Me4U - Danny L Harle, Morrie

To Say - Jacques Greene

## OBJECTIVITY IN MUSIC

BY GUS FISHER / CONTRIBUTIONS BY JMLK

Does objectively good music exist? I think it does. What criterion does a piece of music have to meet in order for it to qualify as “objectively good?” Popularity? No one is going to care about the majority of the songs on the iTunes Top 10 in a couple of months from now, nonetheless years from now. Artists are often included in “Greatest of All Time” lists due to the magnitude of their influence on other artists. “Great” pieces of music progress the artform of music. The Rock and Roll Hall of Fame embodies this mentality by only allowing artists to become eligible for induction 25 years after the release of their first record.



Even so, why can't popularity (the collective opinion of “the masses”) determine objective quality? In a republican government system, knowledgeable individuals are elected to represent the best interests of the “average person.” By a similar philosophy, one could argue that the “average person” does not know enough about music to accurately judge a piece's objective value. It is the professional music reviewers, with degrees in music history or extensive experience in the music industry, who are qualified to write the “Top 500 Greatest Albums of All Time” lists for Rolling Stone.

But just as republics can be imperfect, music reviewers certainly can be too.

There are plenty of obscure artists who are highly regarded by small communities of music enthusiasts, but may not be as impactful to the broader music community because they are not well-known. Truly monumental pieces of music, one could argue, have both long-standing (“deep”) and widespread (“broad”) appeal. Kendrick Lamar's *To Pimp a Butterfly*, for example, is generally regarded as the best album of 2015, possibly because it was universally acclaimed by both critics and casual listeners alike. Mozart has produced objectively valuable music that is of course lauded by critics and, despite not having the modern pop appeal of *To Pimp a Butterfly*, is no doubt broadly influential on today's music.

There is something special about art that appeals to both the pundit and the average person. It is the ideal of the Senate and House of Representatives cooperating to express both the opinion of the “common person” and the “educated expert.” The closer a piece of art is to this ideal, the broader influence it will have on the artform itself, and in turn, the greater objective value it will possess.



# PAY ATTENTION TO WHAT YOU LISTEN TO

BY JMLK

As a species that is asked to be productive, focus, and always make more money, we value and employ our rational capacities far more than our emotional ones. We get into a routine to ensure that the wheels of capitalism keep spinning. At the end of the day, we just want to be happy and enjoy ourselves. Many turn to music as an outlet, to take one's mind off things, that requires little, if any, mental effort.

By seeking accessible music and instantaneous appreciation, individuals risk putting themselves in boxes. They find the genre they enjoy and stick with it, knowing they will almost always love whatever emerges from that genre. This homogenizes music tastes and libraries. Many individuals get trapped in popular, commercial music because it is catered specifically to them. Labels and producers know you love that good beat to dance to, that tune to sing/rap along with, or that ballad for when you're feeling sentimental. The music industry plays on our expectations and provides songs that are predictable, catchy, and intelligible. So when they come out, listeners don't have to think or wait to enjoy them, and they mistake immediacy for quality.

Listeners do not pay attention to what they consume. Today, most popular songs within a genre are indistinguishable. We repeatedly ingest music without there being any real output of creativity or innovation. We automatically like new releases because we've already heard them! New is just recycled. We listen to the same thing over and over again. We passively consume the product that is fed to us, all because we want easy music to relax to. Art becomes a commod-

ity. "Artists" no longer create or express; they simply take part in the assembly line. And we fall back into the trap of capitalism we were trying to escape in the first place.

Commercial music slowly dulls our sensibilities, and our ability to discern and appreciate beauty. Have you ever been in awe of the music you listen to? James J. Jarves believed art can serve as decoration, illustration or revelation. Art that reveals, exposes universal truths, emotions, ideas: the unseen. This type of art is an ideal, and stems from imagination. On the other hand, there is the art that copies. Jarves' theory can be applied to today's music: there's the mainstream that emulates, reproduces - and then, there is the music that creates. By always listening to the same music, we settle for mediocrity instead of aiming for beauty.

You don't have to listen to good music all the time. I get the appeal of shutting off your brain. But it's important to be aware that there are underlying dynamics to the music you listen to, especially when it comes from the mainstream. Mainstream music will always serve the interests of someone else. When you listen to the stuff the industry rehashes, you take part in the machine.

Music is an incredible space for experimentation, expression, and individuality. Yet we settle with listening to songs that are almost identical. We should push ourselves to listen to different kinds of music. Music that may at first seem difficult to listen to. Good music isn't necessarily accessible. Really listening to a piece requires concentration. We've gotten used to comprehend-

ing things instantaneously and to having the work done for us. That only makes us more vulnerable to becoming sheep. Mass produced music is a polished, blank surface. If you want something real, if you want a look into the soul, you will have to face the unpleasant things that make us human. Sadness, fear, pain cannot be polished. So how can we expect the music that genuinely reflects these emotions to be easy and accessible? Music has the power to transform affect into a sound or texture; dissonance is authenticity. Training your ear will allow you to appreciate something that is meant to be an expression or experiment, not something that is made to be sold. It will pave your way into a dimension that does not exist in mainstream music. You don't have to love it, or listen to it on repeat. But open yourself to the unknown. When you break your own boundaries by exposing yourself to new and beautiful things, you expand yourself. There is always room for expansion. We are infinite.

Anyone should be able to listen to whatever music he or she likes, it's okay to listen to crappy commercial music. But it's important to appreciate music for what it is, and what it really stands for. Open your eyes and break away from the illusions in order to make your own decisions and judgments on the value of a piece. Once you see something for what it is, and not what it appears to be, you can decide whether or not you like it, whether or not you want to listen to it. Do what you want because it's really what you want, and not because someone else makes you like it. If you face the truth, you become independent. You are free.

# REVELATIONS WITH AQUARIUS DREAMS

BY SANJANA DESAI



*"It is a journey of revelation not just to those listening, but also to myself, allowing me to express the emotions, experiences, and lessons I have collected throughout my life thus far"*

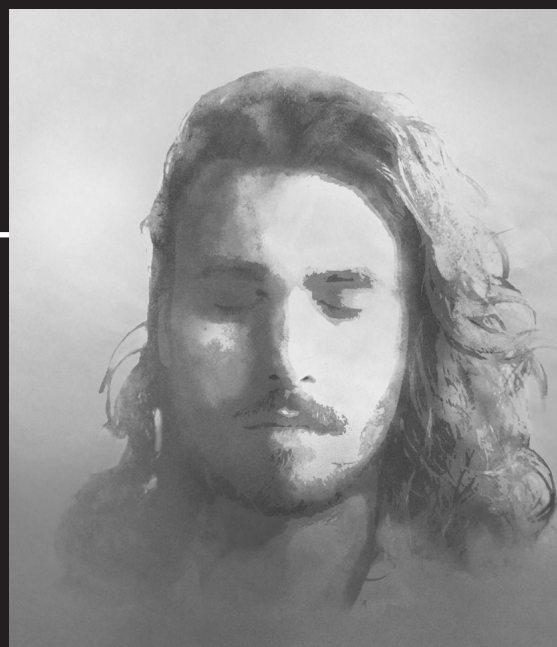
I had the pleasure one evening in late November to sit down with Aquarius Dreams, or Henri Rabalais to those who know him — founder, lead singer, and creator of this self-titled project. We were first introduced on the evening upon which he and his bandmates launched their first EP Aquarius Dreams. I was fortunate enough to experience their first ever live performance at La Vitriola, one of the plateau Montreal's more charming venues.

Immediately, I was taken aback by how well coordinated and harmonized every member of the band was, producing a sound much richer and expansive than expected for a group undertaking their premier performance. Owing to the talent each member had on his own instrument, the 8-piece band melded together without a seam. This combined with one brilliantly written song after another, the evening flowed by, and much to my dismay, the final song arrived too soon.

Upon the end of their performance I found myself truly mesmerized. I had to learn more about what made this incredible album, and such a spectacular performance a reality. My interview with Henri was absolutely one of the most interesting and thoughtful conversations on the topic of music that I've ever encountered - one that I will carry for long into the future.

## THE INTERVIEW:

Perhaps carrying on from the feeling of having my expectations shattered from their performance, when I finally sat down to interview Henri, I felt similar feelings of mesmerization and entrancement all throughout our conversation. Henri's story spoke to me and stood out as perhaps a universally relatable story that could represent the decision process of most amateur musicians who eventually arrive at some cross roads between taking their shot at beginning to perform versus simply continuing their casual exploits but maintaining that music would always be subordinate to some other life goal. Henri is one of the incredibly bold, but also fortunate musicians who saw the pieces coming together and has managed to take a leap of faith that's thus far been fruitful for him and his bandmates.



We began from the very beginning, the roots of Henri's career as a musician, to find what was the catalyst for him to pursue music beyond just a hobby. From a very early age, Henri began learning piano, taking inspiration from his mother, an already talented pianist. In their family home they had a classic century old piano, which enabled young Henri to begin building his formal foundations in music. As he grew older, he began finding more and more inspiration for growth creatively beyond what a formal and structured music education could provide, and so he felt the need to begin creating his own music. It was at this time that he began exploring composition on his own, branching away from the conventional musical exploits he'd pursued thus far.

In the early days of his adolescence, Henri found and immediately became enamoured with the guitar, which served as what I see as the true beginning to his growth into a musician, beyond simply a player of the piano. With this new found love of guitar, throughout high school he began creating his narrative, inspired by all of the things a young man would find importance in at the age of 16, with a growing understanding of love and romance being central to this. Self-described as a hopeless romantic, Henri realized the erratic flow that life most often follows, in which unpredictable events can suddenly shift one's entire worldview and create an arc in one's narrative. Using this love of the narrative structure as a self-discovered foundation for his compositional style, by the end of his high school days, Henri felt ready to devote a full time effort to developing himself into a musician and a performer away from the restrictive nature of a formal institution. It was at this time, in his late teens — and so approximately 5 years ago today — that he began writing the Solace EP of Aquarius Dreams.



When reflecting on why this EP took nearly half a decade to not only create but also release, Henri first described an interesting aspect of every musician's career - the process of building the confidence and pride in one's own work enough that they are ready for the world to hear it. It wasn't until he shared a song with Will Bennett - who mixed and mastered the entire album, but also plays percussion for Aquarius Dreams, that he realized the amount of potential that his music actually had. Will also unveiled a new world of possibilities as to how to make this album a reality and so song by song, it came together. Thus ultimately, the 5-year process that was the creation of this album represents the tremendous amount of thought put into each and every one of its elements - writing music and lyrics, coordinating with the group's musicians, and finally embarking on the recording process.

Speaking with Henri, I quickly realized how his vast array of inspiration flows through every note, word, and pause of each song. One of his biggest inspirations are the creations famous Japanese writers, animators, and artists, who've truly captured the enamouring mystique that exists in even the simplest details of life. This romanticized perspective on life shaped much of Henri's young life, and accordingly played a large role in the writing of this album. Thriving off of these inspirations, Henri takes the role of the protagonist in his own beautiful story as portrayed in Aquarius Dreams.

A particularly sentimental phase of the story that Henri shared was of a special girl, by whom he was completely awestruck. His sheer captivation of her left him with the sobering thought that upon the end of their relationship, he would sink into a grievous but unavoidable depression through which he had progress. This experience in his life holds a strong resemblance to the blind protagonist of the song Wooden Sphere, who, as described in the song, goes on a journey of realization and self-reflection, and ultimately arrives at a new phase of clarity. Out of this, the protagonist continues, on his journey, but to understand this, it is only fair that you listen to the album.

Speaking more on the collaboration between all of the member of the band, Henri described how such a large group of 8 members (credited below) together could create such a wholesome, unified sound in a live setting. Astonishingly enough, their first performance of Aquarius Dreams, was also their first performance as a group. Much of the so-called magic of their performances simply comes from the passion each member has for their instruments, and for being a member of this project. As unsophisticated as it sounds, they quite honestly just love what they do and share the passion of making each performance an experience and an opportunity to share their sentiments with the audience. For Henri, the experience of working with others and preparing for the actual performance allowed for him to dissociate with his music for the better. Working with others as he described, freed him from the mind of a writer into that of a performer such that he could engage with his audience at last.

Speaking about the performance that as I described earlier had me wholly captivated, the final revelation I sought from Henri was what he wanted his audience to take away from their music. As any music would, Henri aspires for the audience to feel engaged, swaying to the music but also feeling perhaps sentimentally moved after the fact. Henri shared what I believe to be a kind of humbling thought, that this story isn't just his, it is more so simply a story of life that we all experience throughout our growth and development. And so, it is up to the listener to take away what they want from the experience of listening to his music. Thus far he has rightfully left the listeners wanting more of what will hopefully be a growing collection by Aquarius Dreams.

So what comes next? Henri is already in the process of writing his next album and of course will continue to perform upon every opportunity. All there is left is for you, the reader to become the listener. I could not recommend attending an Aquarius Dreams concert more highly. Without a doubt it would be an enchanting evening of beautiful sound and sentiment.

**Ethereal** - Moderat

**Marijuana** - Chrome Sparks

**Pattern** - Ajmw

**All Shades of Pink** - Yppah

**Cyanide Sisters** - Com Truise

Moderat

III



**Concept 16** - Kodomo

**Angelica** - Lamb

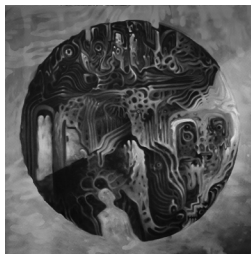
**Light Through The Veins** - Jon Hopkins

**Neighborhoods** - Yppah

**Dayvan Cowboy** - Boards of Canada

Yppah

*Tiny Pause*



**Bless This Morning Year** - Helios

**Little Dreamer** - Yppah

**Nothing It Can** - Helios

**Finder** - Moderat

**Separate Ways Forever** - Yppah

MAY

YOUR

MIND

BY SANJANA DESAI

# TRAP RAP

**Hokay Hokay Hokay** - Slug + Christ

**Cell Boomin** - Maxo Cream

**Oh My** - Boogie

**Nelly** - Isaiah Rashad

**Tennessee** - Allan Rayman

**All Good** - Rahman & Swindail

**You Stressin** - Bishop Nehru

**Why Don't U** - Father & ABRA & I Love Makonnen

**ULT** - Denzel Curry

**Norf Norf** - Vince Staples

**Kyoto** - Yung Lean

**Look At Wrist** - Father & I Love Makonnen & KEY

**Crazy Brazy** - A\$AP Mob & A\$AP Rocky & A\$AP Twelvyy & KEY

**South Side Suicide (feat. Pouya)** - \$uicide Boy\$ & Pouya

# 4 THE SOUL

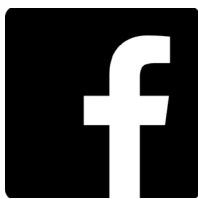
by Natalie Abemayor



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