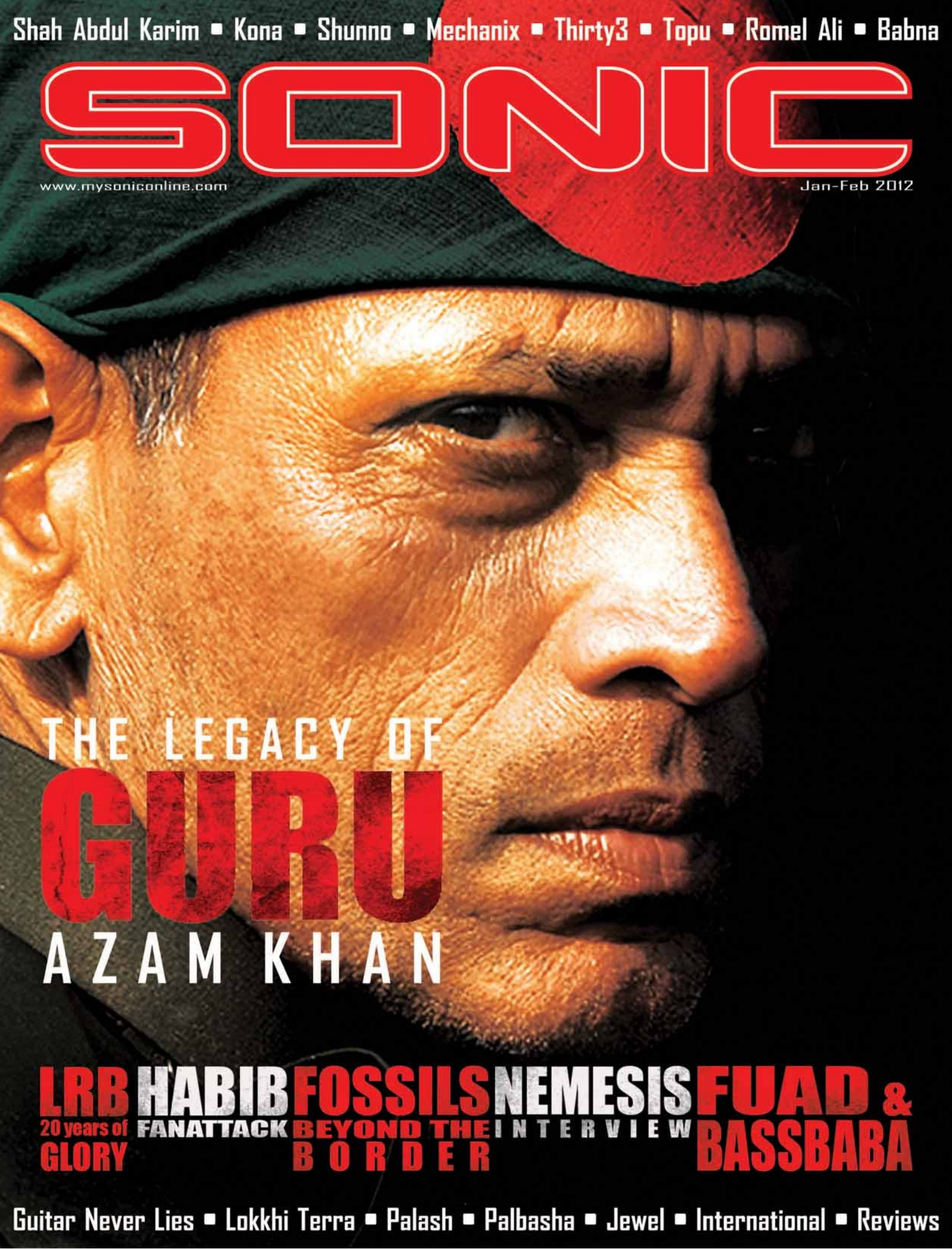


Shah Abdul Karim ■ Kona ■ Shunno ■ Mechanix ■ Thirty3 ■ Topu ■ Romel Ali ■ Babna

SONIC

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Jan-Feb 2012



THE LEGACY OF
GURU
AZAM KHAN

LRB HABIB FOSSILS NEMESIS FUAD &
20 years of **FANATTACK BEYOND THE INTERVIEW**
GLORY B O R D E R BASSBABA

Guitar Never Lies ■ Lokkhi Terra ■ Palash ■ Palbasha ■ Jewel ■ International ■ Reviews

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Official Radio Partner



A Song for my Father

by EMA KHAN

It's never enough to merely thank the Creator for sending me down to this beautiful, kaleidoscopic and fascinating life as I know it. I had a delightful childhood where I managed to dodge the grime of living and everything seemed perfectly wonderful. Amongst the most wonderful aspects of my life, my parents still reign on top – namely, my father Azam Khan. My father Azam Khan who may have departed from this life but he had left behind some treasures that I deem priceless. There are many who are trying their best to not let those treasures get lost in the annals of time, and to name them would bring about a never ending list. I would say this though; I am sincerely indebted to every single one of those people and the organizations they represented for standing by us when we needed them. It is something we would never forget and I believe that they will receive their just rewards from the Almighty.

I digress; we were talking about Azam Khan - the man, the legend, my father and the greatest aspect of my life. My father always said that, "As long as I live, I want to work, no matter what condition I am in. I will be a burden to none". He was a man of his word and a man of action and the biggest proof of it is his album 'Tomay Salam'. He completed this duet album by Impress Telefilms just before he was diagnosed with Cancer. Even in the last stages of the disease, he spoke to Hanif Sanket of Ittyadi fame regarding airing "Bangladesher Azam Khan" music video in his show. Keeping his wishes and sentiments in mind, Hanif Sanket had very kindly arranged for the music video to be shot in his Mirpur studio's roof terrace. My younger sister (Oroni Khan) and I were at the shoot, nervous and almost petrified but we shouldn't have been. Looking at my father in the shirt I got him last Eid, having the time of his life shooting for the music video (aired during Eid in Ittyadi), I realized that he was exactly where he wanted to be.

Azam Khan as a father was a very supportive man. Everything I had done, I had him cheering me on at every step – be it interning at Channel i or writing scripts, dabbling in photography or doing voiceovers. When I was offered a chance at writing a book about Azam Khan, I gleefully pickled my father's brain regarding his childhood, his adolescence and the life he had led up to that point in general. My father was working on an album at that time, but he was never too busy for me, day or night. He

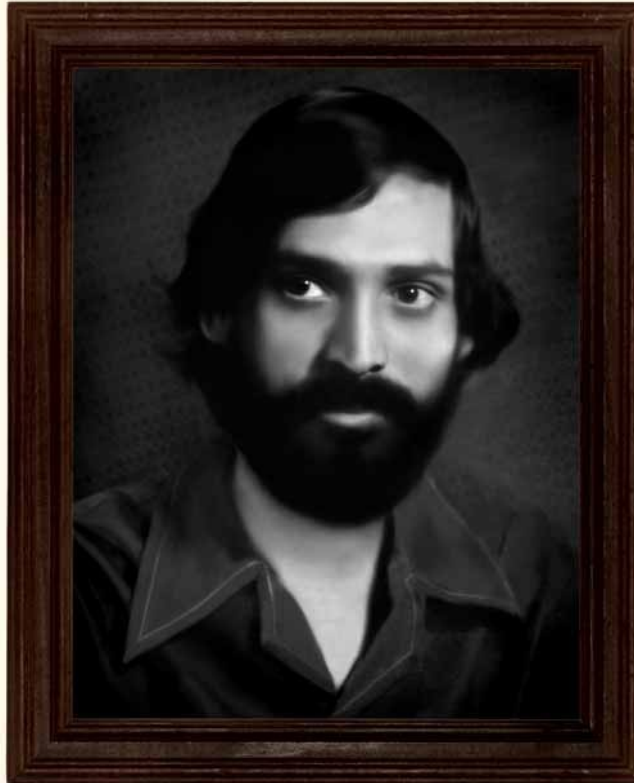
wanted me to sing a few songs in that album and seeing my interest in it, my father was filled with enthusiasm. I was rehearsing at his house, had him guiding me in every step and father had even made me a cd with musical guidelines. The song was a way for my father to share a part of his childhood with the children he loved so much. 'Indi Bindi Sindhi' was a song my grandmother used to sing for him and his brother, and one that my father sang for us. It was just another way he left something of him behind. The song was released as per his wishes in 2009. I hold on to this song and try to present it, every time, with all the love my

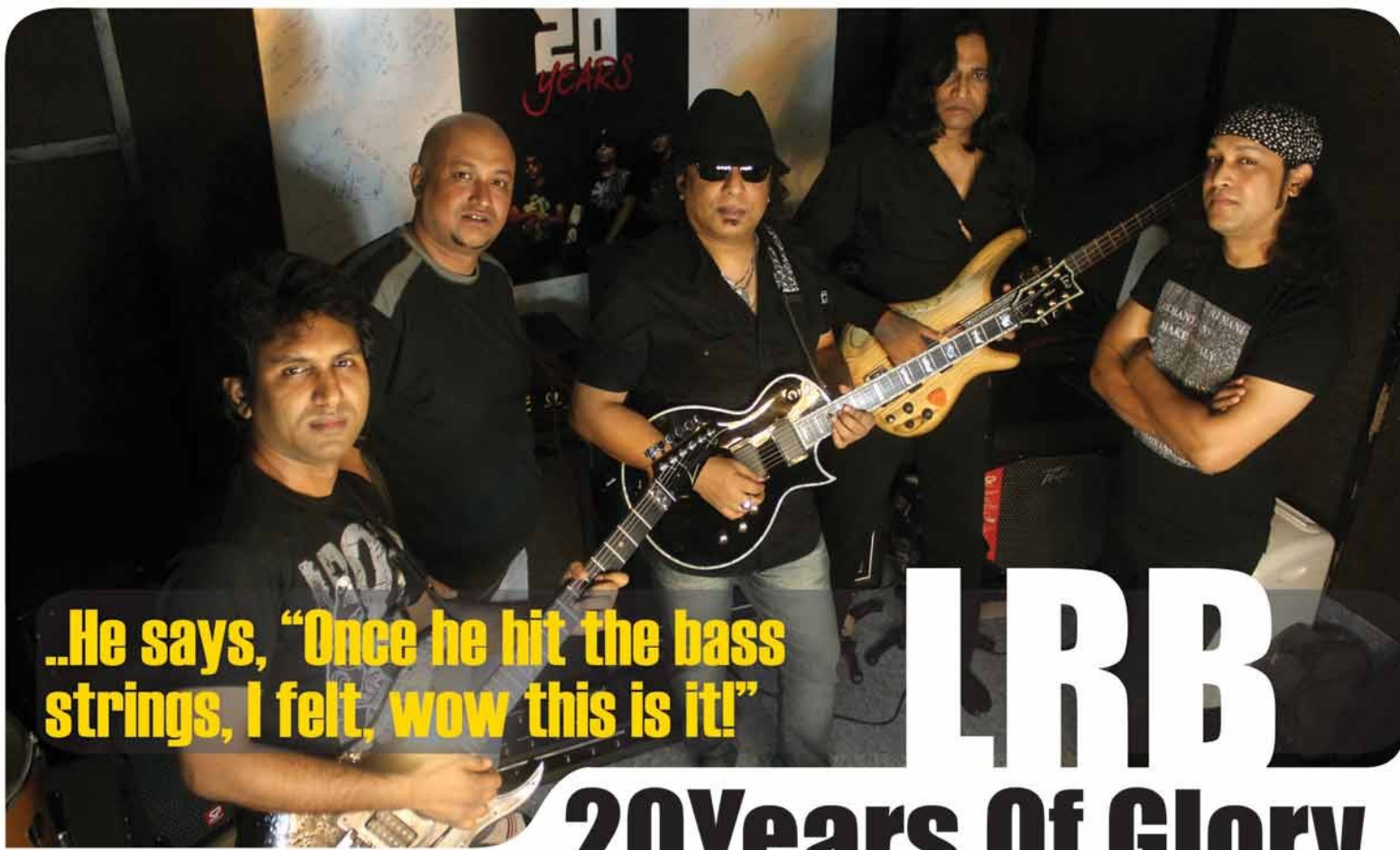
father had poured into it for the children who would hear it. It is my way of honoring him.

I have always been a bathroom singer. I had received guitar lessons from my father and his friend Gabriel had taught me chords to a few English songs and I would play and hum as much as I could. After marriage, my commitment to the guitar became non-existent though my love for music remained. Often I would find myself humming a tune and eventually decided to write lyrics for it – 'Deshar Gaan' was born. I played the song on the guitar for father who liked it but believed that it needed a little tweaking. I wanted the song to be sung with an orchestra, and that too was resolved because he had believed. My father idealized Lata Mangeshkar as the epitome of female musicians and had a secret desire that I would one day sing like her, although that never came to be. My biggest regret is that we hadn't managed to materialize my dream of having a duet album with my father Azam Khan, not unlike Ferdous

(Wahid) uncle with Habib Bhai. Time has a way of running out on you without you realizing that it had.

His moniker "Guru" is as well known as the songs Father sang. The literal translation of "Guru" means "Teacher" or "Mentor". I would agree to it for he was the first and foremost Mentor in my life. It is through his eyes that I had learned to love Bangladesh as a child and through his teachings that I am the person I am today. He dreamt of seeing a happy, prosperous and free Bangladesh where everyone would live happily ever after – a dream he held on to all his life, first as a freedom fighter and then, as a man who deeply loved the nation that birthed him. Father was a soft-spoken, music loving deeply spiritual man. He believed in the goodness of humanity, and to him men...





..He says, "Once he hit the bass strings, I felt, wow this is it!"

LRB

20 Years Of Glory

It all began with frontman Ayub Bacchu (AB) leaving Souls, which was then a very successful band by itself. Craving something more, something with a greater punch in the music paved Bacchu's way out of the band. He just wanted to rock and so he did.

AB's distorted guitar sound, too loud for many in that era is now legendary. Moving on from Souls, he was eager to create a sound of his own, a sound which he felt was just felt alive and throbbing with energy, a sound that eventually resulted in the birth of LRB. He had assembled the players namely, Swapan, Tutul and Joy. LRB began its maiden journey on the 5th of April in a concert at the American club. It has been a roller coaster ride ever since..

Before their first release, the band had their apprehensions – No, they did not doubt their abilities but having seen that there were a lot of "hit" songs out there, which lacked quality and originality, it was deeply disturbing for a band who did not want to compromise with their sound. They knew they would be bashed for their loud sound but stuck to their 'no compromise' attitude and defying the norms, LRB released a double album as a debut. It was the first double album in Bangladesh history by a band that just released their first album. A groundbreaking success it was too, one that set the bar on quality which many a band later wanted to



reach. The songs came out of endless days of writing music and continuous studio time. AB recalls that they were practically living in the studio. The band was desperate at that point; eager and hungry for making music.

Their first album proved to be a huge success, with massive hits such as 'Madhobi', 'Ghum Bhang Shohor', 'Ferari Mon' winning over legions of fans. From then on, it was a continuous journey on the road

with endless shows. LRB stuck to their heavy sound and released 'Tobuo', an experimental album even by today's standards. The band wanted to evolve out of the structured four into four progressions, the same chords and melodies - They wanted to let go. People at that point thought they were mad, instead of sticking to the proven track of success they were changing, break free whereas, LRB couldn't care less. They went crazy and 'Tobuo' was born, a record unique to Bangladeshi music with the level of experimentation. The different guitar effects, the style of drumming and singing still manages to touch the hearts of LRB's fans.

At that point, when the country was big on the keyboard sound and in a frenzy of synthesizers, when pop music left very little on the plate for guitarists with a small piece in between song, AB brought in something new. The previous idea was a floating synth sound with some guitars that AB never liked. He loved his guitar – it was his thing. That guitar has always been at the core of LRB's sound and the band music industry took a revolutionary turn with guitars coming into the forefront. Today AB and his band has inspired generations of guitarists in Bangladesh. The front man felt every Bangladeshi home had a guitar, but nobody took it to the limelight. Ayub Bacchu did, which resulted in a frenzy that still lives in the heart of every guitar wielding youth...

The Shades of
NEMESIS...

তৃতীয় যাত্রা **NEMESIS**



On the verge of releasing new album after a long interval; creating a stir among the youth of Bangladesh, Nemesis sat down and shared with us some of the history behind the band, thoughts about their evolving music, which transcends into their work. Sonic's Tanzia Ehtesham and Amanat Iqbal started off with the usual...

What inspirations led to the music of this new album?

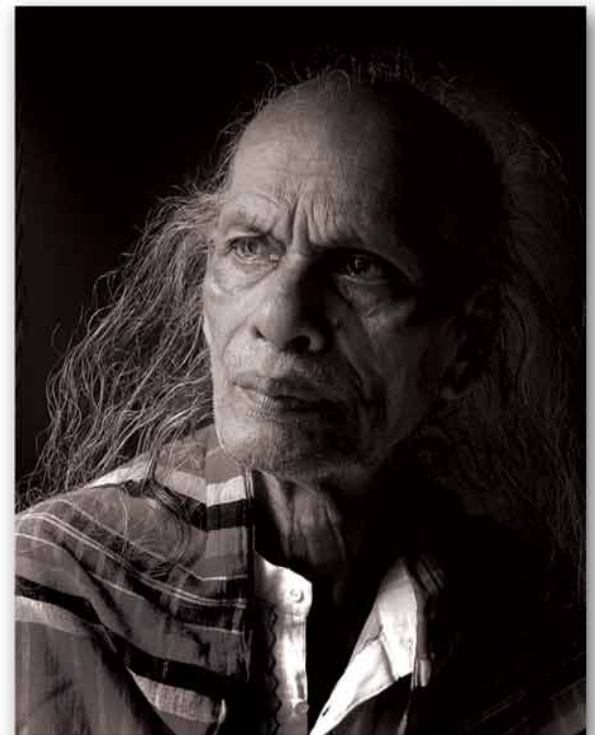
Zohad: Musically we've been listening to a lot of things. We've been listening to different artists. We listen to a lot of new things like Incubus, U2, Arnob and we try to draw inspiration from that, and we derived our different artists. Even movies like American History X, Shawshank's Redemption but what motivated us to write this album, is this country and its current situation. The frustrations of getting from point A to point B, the album is basically about the youth and how something...

SHAH ABDUL KARIM

Baul n. bā'ool a heterogeneous group of mystic musicians from Bengal who record their history orally through music. Bauls constitute of both a combined religious sect and a musical tradition. Shireen Jawad talks about her inspiration; the baul emperor Shah Abdul Karim, meeting him and the legacy that he left behind for us.

The world that we live in today has disassociated us from the way music is meant to touch our souls, when done right. In this world of instant gratifications with music on radios and TVs, we have forgotten the Bauls who are one of the fundamental reasons of evolution of folk music in Bengal through their combination of Suffique musical tradition and Vaishnavi Hinduism. In fact, so important are the Bauls and their music that the Baul tradition was

included in the list of "Masterpieces of the Oral and Intangible Heritage of Humanity" by UNESCO. I speak today of the one they called the 'Baul Shomrat' – Shah Abdul Karim. The uncrowned 'Baul Shomrat' was probably born in 1916 in Sunamganj where music became his friend at a very early age. He was a man born to poverty in an age where literacy was scarce, but still the light managed to shine through. While he did work varieties of jobs to support the ...





The almost new girl on the block... the one making her mark on the pop dominated music industry today. Kona talked to Sonic's Amanat Iqbal about the ups and downs and all that had made her "Kona", with photographs by Sakib Ahmed.

Sonic: Tell us something about yourself.

Kona: I think as a person I'm very simple, practical and generous. I think that I am a good human being. In my opinion to be a good singer you have to be a good person. That's because singing is a spiritual thing and it makes people joyful. So, when one lacks a good heart, the singer can't make a listener feel the genuine warmth, joy or happiness you are supposed to feel from music. Therefore, I'd like to believe that I'm a good person which in turn makes me a good musician.

Sonic: What do you think is your best quality?

Kona: I can befriend people quite easily. It's a good thing but sometimes it also has an adverse effect. However, I still try to be as polite, warm and friendly as possible.

Sonic: How long have you been involved with music?

Kona: As long as I can remember! I've been singing since I was a kid. I remember getting singing lessons as a toddler. I simply can't recall a time when I wasn't singing. However, I started professionally from 2000 and I have been singing jingles and doing studio work with different composers ever since. My first solo album was released in 2006, second one in 2008 and the latest, third one in 2011

Sonic: First recording experience? How was that? When was that?...

STAR PROFILE
FUAD ALMUQTADIR



SHUNNO

Shunno took time off out of their busy schedule to talk to us at the Sonic about their history, their new sounds, and their contribution to the Rock music scene of Bangladesh. Here's what they said:

The pop/rock band Shunno has been around the block for a while now. Brainchild to the two friends Shaker Reza and Emil (on guitars and vocals respectively), they were later joined by Michael on bass and Labib on drums. Their first album Notun Srot was released under the label Maroon Music, which was then owned by Shunno. During that time, having had no help from the existing labels, Shunno forced to create one of their own. However, after success that followed the wake of their first album, their position solidified in the eyes of the labels and Fahim Music came forward to sign them for their 2nd and 3rd album, which were eventually released under their banner. Recently they released their new and much awaited album Gorbo Bangladesh; this is their 3rd album following the massive successes garnered by their previous two.

The title song of the album, Gorbo Bangladesh, is a patriotic, rousing song, targeted towards the new generation. The album also consists of a Lalon song cover called 'Khachar Bhetor Ochin Pakhi'. There is also an instrumental track titled 'Ambivalent Song'. Though the sound is quite similar to the previous albums, the overall ...



Kona
Simply Kona
Deadline Music
2011

'Simply Kona', the new album from the aspiring pop diva Kona has had an ensemble of artists from various genres working on the tracks, which has worked to Kona's advantage. The compositions sound different from each other and the album has a good sense of pace. 'Dhimitana', a song about the onset of rain, starts things off with a galloping rhythm. The clean guitar sounds of 'Neelpori' follows, leading to the festive 'Biyebari' where the traditional wedding music received some serious makeover by Fuad. The jazz-inspired 'Opekkha' is followed by a Qawwali, 'Priyo Jai Jai'. I found that Kona had shown a considerable vocal range having carried off these songs (be it the elation of 'Dhimitana' or the poignance of 'Bhool'), her voice captures emotions beautifully. The inclusion of rock artists like Rafa and Australian rap act Markia has helped the diverse arrangements. Composers Fuad Almuqtadir and Bappa Mazumder have produced a set of songs, perfect for showcasing Kona's versatility.

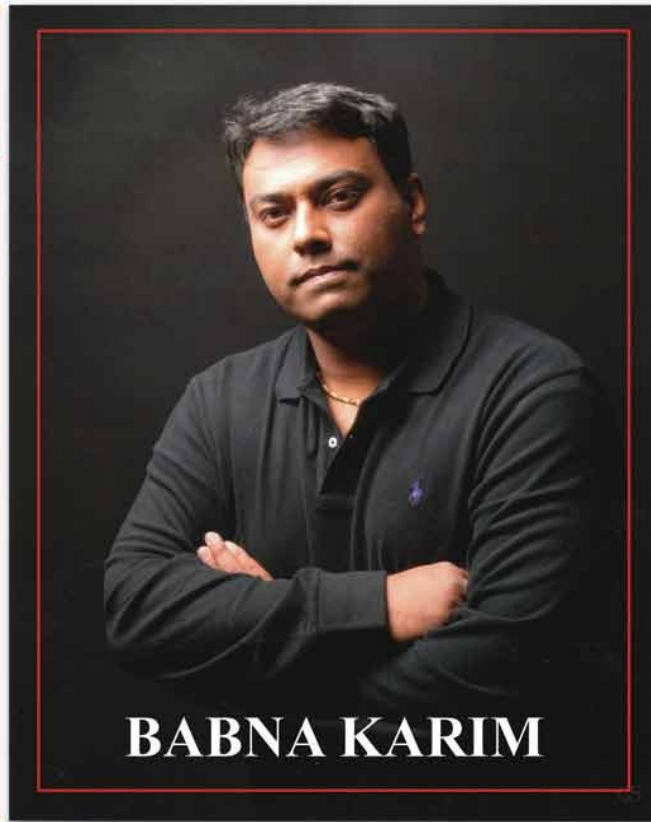


Shunno
Gorbo Bangladesh
Fahim Music
2011

Shunno hits the stands again with 'Gorbo Bangladesh', featuring eight originals and a cover of 'Khachar Bhetor'. The album starts off with 'Rajahin Rajjo', featuring crunchy riffs, an upbeat drums and meaningful lyrics, it is easily one of the best tracks of the album. 'Gorbo Bangladesh' features a patriotic song which is sure to get the fans going. Fuad gets in on the album with the third song 'Shunno Hate', a ballad with the same signature sound of 'Nijhum Raat', 'Josnar Pore', 'Shadhinotar Prantore'. The album features great guitar solos by Shaker, everyone of them is a treat to the ears. He really rips with a great guitar tone which makes the ears bleed for more! Shunno brings Lalon Shah to rock with 'Khachar Bhetor Ochin Pakhi', a song with new sounds but sure to disappoint purists. The album ends with an instrumental by Shaker, whose solos are definitely the high point of the album, which sounds very similar to their previous albums. They should definitely experiment a more!

Song Breakdown

A song that still continues to capture the imagination after years, leaving us wondering about its almost mystical lyrics; Babna Karim of Warfaze writes about the story behind Obak Bhalobasha...



Mixed
Shomorpon
Deadline Music
2011

Aurthohin, Habib and Warfaze take fans by surprise with their new mixed album, a tribute to the folk legends of Bangladesh, Fokir Lalon Shah, Hason Raja and Shah Abdul Karim. A very experimental album with new sounds on the classics of folk. The album starts with Warfaze playing Fakir Lalon Shah their way! The first track 'Arshi Nogor' is one of the best with Mizan singing top notch. Their next two songs, 'Khachar Bhetor' and 'Jaat Gelo' is also filled with Mizan's flawless singing and a great guitar sound. Habib sings Hason Raja's 'Keno Pirti Barailare Bondhu' with a very soft backing and does a great audio production. After Habib's only song, Aurthohin comes in with 'Lokey Bole Re', 'Ekdin Tor Hoibore Shoron' and 'Matiro Pinjira'. Aurthohin somewhat failed to fuse the new age sound with the classics and it is upto the fans whether their experimental sound will be accepted by the listeners. Overall, it is a great initiative in bringing fresh sounds to the folk classics for a new, younger audience.

Guitar Never Lies.

by Sazzad Arefeen



Welcome to the first installment of my Guitar Never Lies column with Sonic. My columns will be divided into two parts - the first part will have guitar lessons with website links (where appropriate) and the second part will review gears.

In this installment, I'd like to address a topic that is to me, and to most musicians; of utmost importance regardless of his or her instrument: the Major scale.

What is a scale? A scale is a set of notes that delivers a pre-defined group of tonality and the Major scale is considered to be the mother of all scales. We will be learning how to make up a Major scale and for ease of understanding the C Major scale will be taken into consideration.

If we want to play C major scale in any musical instrument, the notes are: C, D, E, F, G, A, B. Let us play a one octave (an octave is the interval between two sounds one of which has twice the frequency of the other. Example: C major scale is starting with the note C and ending at another C, So the eighth note is always the same with the higher Pitch or the sound layer) C Major scale from the 5th string. The notes will be C, D, E, F, G, A, B and C starting from 3rd fret of the 5th string (see FIGURE 1). Now that you know how to play the C Major scale in one octave, let me give you some homework.

Task 1: Learn and memorize the notes and pattern of the C Major scale and practice it with your metronome at 120 bpm 4/4 (1 note each click). Task 2: Find the notes and one-octave patterns of D, E, F and G Major scales. Learn, memorize and practice them with your metronome at 120 bpm 4/4 (1 note each click). To see an example, go to the following link: <http://youtu.be/qATeEiU3Ws4>

See FIGURE 2 to learn how to play the C Major scale in two octaves. Now learn, memorize and practice the two-octave pattern just like you did in task 1 and 2. To see an example, go to the following link: ...



Black
Black
G Series
2011

The much anticipated self titled fourth album of 'Black' is a progression back to their roots as a rock band with a lot to offer. The sound is tighter, heavier, bigger and more melodic at the same time. It starts off in the heavier side of things with 'Haat barao' with a heavy guitar riff and great singing. Its one of the more attacking songs of the album along with by 'Mumurshu Rupkotha' and 'Uposhonger'. To all fans, the new rendition of their hit 'Amar Prithibi' is a treat with Jon singing bigger and better and a guitar solo which has taken the song to a new level. 'Paper-Radio-TV', 'Ajo' and 'Nilgiri' have the classic alternative sound, which made them so famous, with a new more smoother edge. 'Jiboner Ba Pasho' is a wonderful track with Jon at his best. The band has definitely gotten tighter and found their voice and will delight all their fans with all the great guitar sounds on the album. It is a matter of time to see if it makes through the years in the hearts of the fan of Bangla rock, a true measure of an album.



To catch TOPU answering your Questions, grab SONIC'S first issue RIGHT NOW!



Got a question for your favorite star? Mail us your questions at qna@mysoniconline.com and we will pass the question on to them your favorite stars. Keep an eye on our facebook page and website to see who will be featured next.

Mechanix: D'rockstar trailblazing their way to something great following their massively successful album Oporajeyo, the irrepressible band, Mechanix talks to Sonic about their past, present and impending years and what made them – Mechanix.

Tridib, Tamzid, Reaz and Rusho formed Mechanix back in 2006 after their departure from the bands Metrical and Annex (a.k.a. Vetust). The four formed a project craving self-improvement and musical development. However, their explosive chemistry together resulted in forming a band and hence, Mechanix was born. Their search for a lead guitarist was resolved after they discovered Imran who at that time was playing in a band called ...

Beyond The Border

RISE OF A MAMMOTH

What is in the making of a true "star"?

Is it merely very **successful albums**? Plenty of hardcore fans, maybe?

Performing in all the major shows? Setting the bar for every other band to reach for perhaps?

Fossils has done it all and more. They not only became the **biggest act** in the Other Bengal (Formerly known as West Bengal) but within a very short span of time after releasing their 1st album, Fossils continued to break the barriers, and more than **ten** years later, they still own the throne.

To read the full article login to www.mysoniconline.com or buy the magazine from your nearby stores.

SONIC

FANATTACK!!

FARJANA RAHMAN
DHAKA UNIVERSITY,
PUBLIC ADMINISTRATION
4TH YEAR



"HEY! HAD A BLAST HAVING ONE OF MY CRAZIEST FANS, FARJANA SPEND AN ENTIRE DAY WITH ME AT MY STUDIO :) HOPE SHE HAD AN EQUALLY PLEASURABLE AND MEMORABLE EXPERIENCE. I WANT TO THANK SONIC FOR ENABLING MUSICIANS TO CONNECT WITH THEIR FANS IN SUCH A WONDERFUL WAY... WISHING SONIC ALL THE BEST IN ITS JOURNEY AHEAD... CHEERS" HABIB"



IQBAL ASIF JEWEL

COMPOSER, PRODUCER AND GUITARIST OF MILES TALKS TO SONIC ABOUT THE CONCEPTION, PROCESS, THOUGHTS AND RESPONSES ABOUT HIS HIGHLY SUCCESSFUL ROCK MIXED ALBUM SERIES.

There was nothing positive happening for young guns in the music scene, the cost of venue where underground shows took place increased (tripled, in some cases), the number of shows decreased significantly, the shows that took place were concentrating highly on specific genres for which a band that sounded different than the norm were having a hard time airing their creations. All I tried to do is to create an opportunity for the new bands to express themselves. I thought if I call for demos, many bands that were unheard before would have a ground to present their creation...

BASSBABA'S 'FAQ!'

"Chhi chhi... eishob ki dhoroner question (tomader ki baap bhai nai)??!"



Being famous comes at a price, so does being super active on Facebook. Put them together and there is your recipe for disaster. If you just happen to be our beloved Sumon bhai (A.K.A. Bassbaba) with a zillion friends on the list, you cannot avoid your Facebook friends from asking a new breed of eerie questions (Bhoutist theme playing). Answering such questions can be a strenuous task, especially if they are repetitive to the power infinity. This is what our Bassbaba does - keeping a note of FAQ (Frequently Asked Absurd Questions) along with the answers and every time a Facebook friend needs his/her question answered - it's all about copying and pasting. Here is his secret FAQ that he shared...



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