1-1-1990

Who's Bass?

The NicePaper

Follow this and additional works at: https://digitalcommons.ric.edu/as220_root

Part of the Arts and Humanities Commons

Recommended Citation
https://digitalcommons.ric.edu/as220_root/2037

This is brought to you for free and open access by Digital Commons @ RIC. It has been accepted for inclusion in AS220 Digital Archive by an authorized administrator of Digital Commons @ RIC. For more information, please contact digitalcommons@ric.edu.
Alec Redfern blasts through this dilemma by simply refusing to take a back seat and immersing himself in music that doesn't force him to. He's been playing for "three years on and off", and is currently busy with three projects: Shit-Eating Grin, which he describes as "Slayer meets the Mothers Of Invention," the "drastic switches as much as possible" of Wavering Shapes, and the twisted pop-jazz of Full Tilt Zelda, his most visible project, which can be seen in their almost-every-Friday-night residence at AS220. In any context, his roaring tone is always threatening to take over as the lead instrument. A large portion of the music he plays is improvised, whether by design or by Zelda's haphazard practice schedule (brought on by other band commitments).

Three bands, three styles, "Wavering Shapes, that's where I try to...technically play well and have a smooth, flowing line. With Zelda, we only have a week to rehearse our stuff, so I try and get something pretty solid and effective... and with Shit-Eating Grin, I try and play very atonally, or I won't play off the roots at all...to sort of cause tension." In Wavering Shapes, as usual, "mostly, the guitar player does the writing," but "I have infinite room...in a lot of ways. If he's playing like a C9, instead of just a C... you can be less root-oriented...[In Zelda,] a lot of it's improvised, I like improvising a lot because it frees you up in some ways and it really makes you think of what you're doing. You can play modally, chordally sometimes, [but] still trying to follow what people are doing. I'd like to do more in that direction."

Alec is a supportive bassist, but he takes the concept of the rhythm section with a grain of salt. "The guitar I relate most to, because that's what I started out playing with, just me and a guitar...I'll listen to the ride...or the hi-hat, or whatever's constant, and try and syncopate or play with it, try and accent certain beats, but it's mostly the guitar player...that's why it's interesting with Zelda, because there usually isn't a guitar player, so I have to go on what the keyboard is doing, and that's usually Chris Adams, he's all over the place. I try and lock in a groove as much as possible. If I'm improvising, I'll just get the groove going. It depends on the context...I like leads...if the guitar or the keyboard...is going off, then the bass should remain solid, and if they're pretty solid, then the bass can go off. It's all context, really. You have to think and listen."