

Media Coverage Report

Tyler Traband

Last Updated June 2014

Biography



Tyler Traband is a multi-instrumentalist, film & TV composer and singer/songwriter. His music can be heard underscoring riveting documentaries, adventure films and some of the most iconic commercials to date. His music spans genres, while maintaining the real emotional consistency of a writer with a strong hand reminiscent of a forgotten era in making music.

International audiences will soon be able to hear Tyler's music in the IMAX film "Chasing Ghost Particle: From the South Pole to the Edge of the Universe". Set deep in the ice at the heart of Antarctica, the film explains the science of Neutrinos: tiny, elusive particles used to explore the insides of exploding stars, black holes and the very nature of our universe.

In the world of advertising, Tyler has written and performed music for top brands including: Citgo, Bon-Ton, Coca-Cola, Masterlock, Scheels, Milwaukee Brewers, Milwaukee Public Television, Children's Hospital of Wisconsin, Simplicity, Kohler, Buell Motorcycles—a division of Harley Davidson, MTV, and many more. He has been trusted time and again with large budgets and is always ready for a new challenge.

Biography Continued...

Tyler recently released his sixth album, "Love Songs Hate Songs". The 14-track album was recorded, engineered and produced by Tyler at his state of the art studio, and showcases his depth as a writer and performer. The album is reminiscent of live recordings by Stevie Wonder, Sting, and Peter Gabriel. His band has performed across the Midwest over the last ten years, and has been featured at Summerfest, Chicago's infamous Elbow Room and Midpoint International Music Festival. His songs are available for streaming on Spotify, and his latest three releases are internationally available on iTunes and Amazon as well as other online retailers. He has been nominated for 17 Wisconsin Area Music Industry Awards, receiving his ninth nod in 2013 for the best keyboardist in the state.

Organic sounds, real musicians, and real instruments inspire Tyler's music. He strives to include a human element in all of his work, performing as much as he can to ensure an emotional connection is translated to the listener. He utilizes every tool available to him to best serve the picture, always striving to imbue his work with "realness."

Although he formally trained, Tyler's musical education came primarily by performing constantly and by writing original music, whether for his albums, or for TV and Radio. His father, an accomplished reed player, introduced him to music at a very young age. Seminal influences include the work of Carl Stalling, Mozart, Alexandre Desplat, Hans Zimmer, Vince Guaraldi, Peter Gabriel, Beatles, U2, Stevie Wonder and the scores to "Star Wars", "The Incredibles", "Chariots of Fire", and "Harold and Maude".

When not writing music and performing, Tyler enjoys spending time with his family and exploring the world through astronomy, paleontology, fly fishing and the natural world.

www.tylertraband.net

The background consists of a dark blue area on the left and a light blue area on the right, separated by a diagonal line. A dark blue chevron shape points from the left towards the center, overlapping the diagonal boundary.

Media Coverage

POP CULTURE TONIGHT

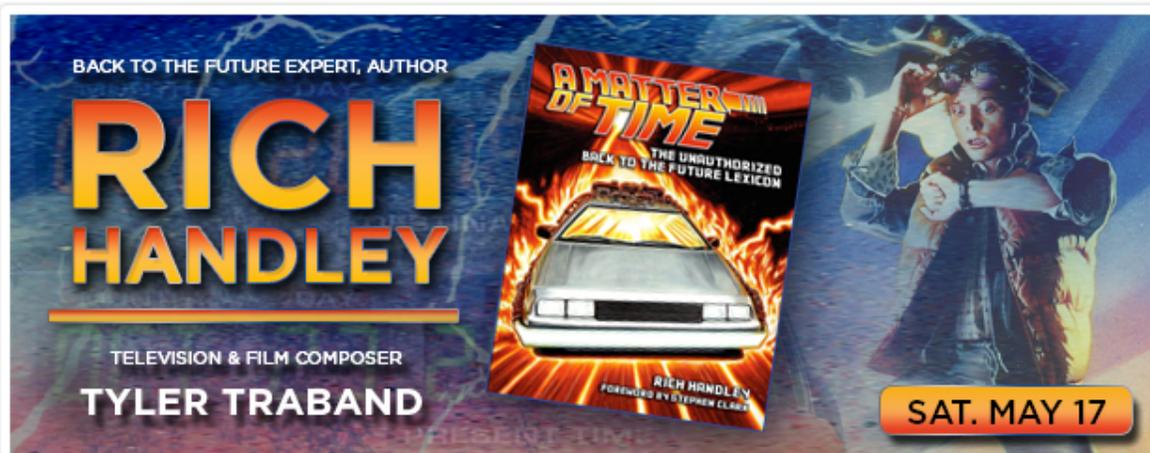
WITH PATRICK PHILLIPS

Rich Handley (Back to the Future), Tyler Traband (Composer), Godzilla

FEATURED, PODCASTS | MAY 15, 2014 BY POP CULTURE TONIGHT!



 A MATTER OF TIME, AUTHOR RICH HANDLEY, COMPOSER TYLER TRABAND [25:34] [Hide Player](#) | [Play in Popup](#) | [Download](#)



BACK TO THE FUTURE EXPERT, AUTHOR

RICH HANDLEY

TELEVISION & FILM COMPOSER

TYLER TRABAND

A MATTER OF TIME
THE UNAUTHORIZED
BACK TO THE FUTURE LEXICON
RICH HANDLEY
FOREWORD BY STEPHEN CLAY

SAT. MAY 17



Television and Film Composer Tyler Traband is with me to chat about writing music for commercial television, getting a musical message across in just a few seconds, quality of work and his score to a new IMAX film, "Chasing Ghost Particle: From the South Pole to the Edge of the Universe" Check out Tyler's website!



Pop Culture Tonight™ @patrickphillips · May 17

Stay Tuned... Talented composer [@TylerTraband](#) joins me in just a few minutes on [@KFNX_Headlines](#) LISTEN NOW [1100kfnx.com](#)



Pop Culture Tonight™ @patrickphillips · May 17

"You learn to work in that much time..." - Composer [@TylerTraband](#) on composing for commercials in :30 and :60 second cues



Pop Culture Tonight™ @patrickphillips · May 17

On the air right now with composer [@TylerTraband](#) on [@KFNX_Headlines](#) [1100kfnx.com](#)



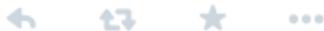
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"They can be aired just about anywhere.." - Composer [@TylerTraband](#) on technology, and how his compositions are listened to by clients...



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More on Composer [@TylerTraband](#) right here! [tylertraband.net](#)



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For more information on tonight's program check out [popculturetonight.com](#) Thanks for listening! Thanks to [@HassleinBooks](#) and [@TylerTraband](#)



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WOW! Check out Composer [@TylerTraband](#)'s Commercial Composition Reel here! [youtube.com/watch?v=RUIdeh...](#)

YouTube





MBPT Spotlight: Note By Note —Creating the Perfect Underscore Music Adds Value to Commercials

3/06/2014 02:22:00 PM Eastern

Underscore music for commercials has been part of my professional life for years, and I have been very fortunate to work on major campaigns for Coca-Cola, Citgo, Kohler, Masterlock and many others. I also get to write longer-format compositions for film and TV.

When I was starting out, I kept the commercial side of my music career a bit of a secret. Other musicians thought of commercial work as selling out, or worse, as a lower form of art. I stopped thinking that way a long time ago. I love this part of my career, and it has taught me much.

Writing music for advertisements can be wonderfully challenging, and it tests all the different aspects of making a living as a musician. As a buyer, having a custom piece of music for your spot (as opposed to a library cue that has been used many times over) can elevate your brand and really make your messaging stand out.

In terms of my process, working with advertising executives to create what turns out to be mini pieces of art, the first step is to meet with my clients—advertising agencies, marketing executives and producers—to learn what their goals are, who the target audience is and the spot's end-uses.

My commercial clients often have a very good idea of what they are looking for in a track. Other times, I have to listen very closely to their descriptions and read between the lines.

After scribbling down a list of descriptives—the list often includes words or phrases such as "poignant," "rockin'," "in your face," "frail," "heart wrenching" and/or "driving"—I usually have a very good idea where to start.



Continued...

When producers and execs talk with me, I often find them trying very hard to "speak" my language. I try to do the same. I have a marketing degree, so for me, the industry terms are already pretty familiar. Any musician unversed in the "vernacular" would be wise to take the time to learn the basic language of advertising.

It is hard to overstate the importance of communication. I want the people who hire me to understand that I am here to help solve any problems, to add a unique and critical part to this campaign, and that I will do it in a timely and professional manner. I am here to make you look good!

As an advertiser, or content buyer, I hope that you take the time to learn a little about my work, my strengths and abilities, and you are able to tell me what you need. What is the budget for music? What is the timetable for demos and for completion? Where, when and for how long will my music be used? Who retains ownership of these tracks?

If you require certain instrumentation (live strings for example) realize that it takes time for the composer to write, arrange, record and mix. Give us enough time to do the job perfectly. The earlier on in the production process these conversations take place, the smoother you can expect everything to go. Also, a contract can be a great tool to start with. When everything is spelled out, then both parties know exactly what to expect.

I take all this information, the footage, script, list of buzzwords, and any other tidbits I can glean and imagine an instrumental palette. This could literally be anything. In the past I've used metal pots on a track. Sometimes you just instinctively know what it's going to be.

Maybe strings, classical, chamber or perhaps piano. I get to do a lot of piano, and often start there. Sometimes it's modern pop, alternative or rock. Loud, soft, pretty, funky, really funky, it doesn't matter. I give them what they ask for, and what serves the spot the most. That is the job: Elevating the picture and selling the message.



Continued...

I always look at the TV spot as a mini movie with chances to rise and fall, and chances for space and crescendo. In my film and long-format work, there is more time to develop themes, and chances to use different instrumentation, tempos, transitions and modulations.

When you have more time on your side, so to speak, you have more opportunities to build ideas. When you only have 30-60 seconds to make a statement, you need to be economical with your musical choices. A commercial composer is forced to get right to the point. I love the challenge of trying to create an emotional response in that short amount of time.

A commercial composer is not here to show off his chops or to promote world peace. I am here to create the emotions that are called for, with the proper instrumentation, and to communicate that to the audience, whomever that may be.

These days, commercial music is used in more mediums than ever before, such as TV, radio, in-store videos, blogs and all over the Web. My tracks need to hold up seamlessly in all of these different situations. Everything needs to sound just as good on smartphone speakers as it does in a home theater with surround sound.

To that end, I use real instruments and real players as often as possible, but I often have to do everything myself. The tools my colleagues and I have at our disposal are truly amazing. Creating great sounding music with virtual instruments is a challenge of its own. Whether real or virtual, sampled or acoustic, I always strive for a great performance that communicates whatever emotion I'm after.

Getting the Picture

I usually compose right to picture, often starting with a rough cut that is an incomplete edit with the main shots in place. Once I have a track ready for review, I'll connect with my client for some feedback. That may be as easy as sending an audio file, or bouncing my music to the picture and posting it online for them to grab and take a peek at.



Continued...

Changes and revisions are the norm, but making the client happy and defining their brand musically are the most important things. Ego must always take a back seat to the work. Sometimes we get it perfect on the first pass, other times we go back to the drawing board. Once the track is finished, I throw a final mix, send it off to the production house or editor, and it goes out into the world.

After all these years, I still get a thrill hearing my music come through my TV speakers, and the commercials I've done over the years have helped to hone every facet of myself as an artist.

It's not just about putting the parts down and composing. I've become an engineer, programmer, producer, critical listener and synthesist, and have amassed a nice body of work along the way.

My tips for any composers reading this? As a commercial musician, the most important thing is making your producers and clients happy. Always be professional and easy to work with, and it doesn't hurt to be a little fun! If you're lucky, you'll get a chance to showcase your abilities as a composer, producer and musician all while doing what you love: Creating a track that fits perfectly with the picture.

Traband is a multi-instrumentalist, film and TV composer and singer/songwriter. In addition to creating music underscoring documentaries and adventure films, he has written and performed music for commercials for many U.S. brands. He recently released his sixth album and has performed across the country with his band. You can view his commercial reel [here](#).

NerdSpeak Media

NerdSpeak Media interviews film & television composer Tyler Traband



Tyler Traband is an award-winning multi-instrumentalist, film & TV composer and singer/songwriter inspired by organic sounds, real musicians and real instruments. His music can be heard on documentaries, adventure films and some of the most iconic commercials to date. International audiences will soon be able to hear Tyler's music in the IMAX film "Chasing Ghost Particle: From the South Pole to the Edge of the Universe". The trailer for this film can be viewed at:

<https://www.youtube.com/watch?v=fZ0uNnozq3Q>

In the world of advertising, Tyler has written and performed music for top brands including: Citgo, Coca-Cola, Masterlock, Milwaukee Brewers, Simplicity, Kohler, and MTV to name a few. Tyler Traband released his sixth album, "Love Songs Hate Songs", in late April of 2012 and has performed with his band across the country.

NerdSpeak Media Continued...



For this interview, I had the opportunity to learn more about Mr.Traband and talk with him about his work. Check it out and enjoy:



As I had said at the end of the interview Tyler Traband: Love Songs Hate Songs is currently available on [Amazon](#), [Itunes](#), and [CDBaby](#)

LINKS FOR COMPOSER TYLER TRABAND

<http://www.tylertraband.net/>

<https://www.facebook.com/pages/Tyler-Traband/>

<https://twitter.com/tylertraband>

<http://www.youtube.com/user/TylerTraband1>

VENTS

Hi Tyler, welcome to VENTS! How have you been?
Hi VENTS. I've been great. Keeping busy, and very excited to be here.

So I know your music can be heard in so many commercials but for those who didn't know you until now, would you mind introduce yourself?
I'm a Milwaukee-based singer-songwriter and commercial and film composer. I started playing in bands at age 14, and I never stopped. I studied serious music as a younger man, studied rock 'n' roll as a young adult, and am still trying to put it all together as a grown-up. I play shows all the time, plus I've been making my living writing commercial and film music for more than 15 years.

How and when did you fall in love with TV and film composition? Did you always wanted to do this or it was a result of some life event? I always knew that I was going to be a full-time musician, no matter what. As you all know, good paying gigs are hard-to-find, regular local gigs are hard-to-find, and being on the road costs about as much money as you can make, and that's if you're lucky! After college, I spent four or five years on the road with a few different bands, and after that, the mystery was gone. Don't get me wrong, I love playing to different people every night, and I still think about it every single day, but I needed to figure out a way to make a living. Napster had just happened, and all of the "industry" people we had cultivated relationships with were running scared. Very few acts were getting signed, and the friends of ours who had deals weren't getting any tour support. It was so strange, because everything we thought we had learned about the music business was changing right in front of our eyes.

I had a pretty deep theoretical background, and as a keyboard player with great technology at my disposal, I had access to pretty much every sound in the history of the world. I knew the basics of recording, programming and sequencing. Somehow it just made sense. I didn't know anyone doing professional TV and film work, and had no idea how to go about it. I decided to try and start doing commercial music. I put together a demo of different styles of music: some pretty piano stuff, funky stuff, jazzy stuff, little bit of guitar driven stuff. I started cold calling ad agencies, and setting up meetings with producers and creative directors, looking for anyone willing to give me a shot at composing original music for them. My first commercial was a PSA for the Milwaukee Art Museum. It paid \$250.

So we will be hearing your music in the *Chasing the Ghost Particle: From the South Pole to the Edge of the Universe*. How did you ended up getting involved in this project?
This project is a great example of "total cosmic around-piss-around." My wife used to work with the wife of the CEO of the Milwaukee Public Museum, and we were all having drinks at this big benefit downtown. We were just making small talk. He knew I was a musician, and was asking me about my career. I gave him the condensed version of my bio, and suggested to him that if the museum ever needed music for anything, he should give me a call. After all, we're museum members, and my kids love the place. I didn't think anything of it, and two years later he called out of the blue. He hooked me up with the producer, we had coffee and we hit it off.

"Chasing the Ghost Particle" is now being dubbed into several languages, and will be playing IMAX screens around the world. It's been a really rewarding project to be a part of.

Can you talk to us more about the film and how was the recording process?
Scoring for the IMAX was really fun and challenging. If you've been to one, you know that the picture goes a whole lot of ways around the dome, and the sound is HUGE. "Chasing the Ghost Particle" is about the giant neutrino collector buried under the ice sheet in Antarctica. The science behind it is absolutely amazing, as is the engineering that went into building it.

I was given the trailer to start with. I spent a few hours throwing ideas around, and came up with what turned out to be my main theme. I threw my notes against the picture, sent it in, and they loved the direction. We sat down and went through the solid score by scene, and I scribbled down the descriptive words and emotions the producer was looking for. The movie was actually edited in sequences, which is kind of new. Every three or four days I would get another two or three minutes of finished picture to continue scoring to. I would pick-up right where I had stopped. The producer is a big fan of changing the music up, so I got to move in many different directions over the course of the film. This really gave me a lot of freedom. I could break away from the main theme, go into to completely new territory, and then at the right time come back to it to reinforce it.

What was a little bit of anything in this movie. I used orchestral strings, organ synthesizers, electronic soundscapes, sounding drums, guitars and percussion. I also had to synthesize and design some seriously weird sound effects for supernova explosions, supermassive black holes and the like. Putting it all together was a blast.

I understand you also play in a band, so what's the songwriting method? Do you always repeat the same formula or do you try to have a different approach for each work?

I never know where a song is going to go. I am definitely NOT a formula kind of guy, although many of my songs follow standard structures. I usually try to just listen to what my heart and head are trying to tell me. At times, a line will start as a single lick or a single lyric, and I build from there. Other times I'll fill out at once, signed sealed and delivered. One nice thing about having created so many works in the past is they commercial or in songwriting. I feel a great sense of "everything will work itself out" and I try not to push the creative side too hard. Experience has taught me that great ideas will come. It may take time, but they will come. I also keep my unfinished and unpolished ideas where I can find them, (ipod, phone-memos- whatever) and listen to them from time to time, waiting for the lightning to strike.

How was the recording and writing process behind *Love Songs Hate Songs*?
A lot of these songs go back 10 or 15 years and I just hadn't had the chance to record them yet. Many of the others are new. As far as tracking, the plan from the get-go was to go simple and raw. I'd been listening to a lot of Motown. These people recorded so much amazing music, and they didn't have 1001 digital studio tricks. I wanted to limit myself right out of the box, and designed this entire project around making decisions, sticking to them, then moving on. It's not a new idea, Jack White and Foo Fighters have been doing this for years. We used four mics on the drums, tracked as much live as we could, and did minimal overdubbing. One special thing about this CD is that every single note is performed on a real instrument by a real person. There isn't a single digital sample, synthesizer, virtual instrument, or electronic element on the entire recording. For piano and vocals, I really strived for full tones. I'm a pretty firm believer in trying to capture that very first take. There's something about that first performance that is very special. Sure we did some comps here and there, and we had a few lines to put out along the way, but listening back to it now, I think it sounds great. The imperfections and idiosyncrasies that we decided not to edit out don't bother me a bit. It just sounds like rock 'n' roll.

How did you come up with the title?
It just sort of hit me. There's one track on the record called "stupid info". I wrote it ages ago - just for fun. It's a song about that guy that you see from across the room, and you just know you're not going to like him AT ALL. You know what I'm talking about! Between that, and some of the serious socially conscious material intermixed with songs about women and relationships from the past, that tale stuck. It's not a simple definition of love or hate either. It's about the things we hate in ourselves too! Those missed chances, the things you didn't do that might have helped someone else. In my mind it's all very deep and introspective. Plus, I thought it was a pretty catchy title.

Where did you find the inspiration for the songs and lyrics?
For me, inspiration can come from anywhere at any time. Sometimes I just have to wait until I have something worth saying. "Heaven or Hell" is simply about a missed opportunity, or perhaps a perpetually squelched opportunity? I have no idea where that girl is now. I haven't seen her since the 90's, but she still haunts me. Sometimes I draw on my past, sometimes I draw on "the now" but whenever the ideas come from, I have to feel it and relate to it personally. These, like all my songs, are all over the map stylistically, instrumentally and lyrically. The greatest part about being totally independent is that I don't have to answer to anybody. If I want to write a funk song, I write a funk song. If I want to write a cheesy Steely Dan-sque love song, I'll do that too. I'm not trying to write hits, or write for the masses. Modern pop makes me too sad anyway. I need to be true to my heart and this is what my heart was saying.

Will you be hitting the road this year?
I'm always ready to get back on the road. We haven't traveled for quite a while. For now we'll just have to wait and see.

What's happening next in Tyler Traband's world?
Right now the band is wrapping up a cover CD. It's something I have always wanted to do. We have some guitar work, a few vocals, and some horn parts to track, but the bulk of the recording is already in the can. That and some more feature scoring work. I wish I could give you specifics about the job, but I really can't.

Where can we find more about your music? The website is TylerTraband.net. My latest three albums are on iTunes, Amazon, and can be heard on Spotify and other streaming sites as well.

It was great talking with you. Thanks, VENTS.



Tyler Traband





MARCH 2014 MUSIC IN VISUAL MEDIA NOMINEES

APRIL 8, 2014

| Artist Name | Visual Project Title | City | Country | Song/Score Title | Category |
|---------------|------------------------|------------|---------------|----------------------------|-------------------------------------|
| Luc St-Pierre | Thief | Montreal | Canada | Thief - Director's cut | Score - Video Game |
| Larry Groupé | Sochi Olympics | Oceanside | United States | Excelsius (Sochi Olympics) | Song/Score - Special Feature |
| Tyler Traband | Scheels Fly Commercial | Brookfield | United States | Scheels Fly Commercial | Score - Commercial Advertisement |
| Joel Martin | Stopping For Death | Sudio City | United States | Coming Home | Song - Indie Film/Documentary/Short |

Showing 1 to 4 of 4 entries

[Download Nomination Cert](#)

Mike Benign Ponders Middle Age with 'Here's How it Works'

WEDNESDAY, MARCH 5, 2014

By David Luhrssen

For rock songwriters, middle age is the topic less taken. Great novelists have long made the subject their own, but rock still perceives itself as a young person's game—even if many of the bestselling touring acts haven't seen the sunny side of 40 in years.

Mike Benign has chosen to address his own ascent past the half-century mark on the Mike Benign Compulsion's third album, *Here's How it Works*. "For this album, it's very much about 'write what you know,'" he explains. "I never wrote in a style that was inauthentic to me."

Milwaukee music fans of a certain age fondly remember Benign as the frontman for bands such as Umbrella Man, Arms & Legs & Feet and Blue in the Face. Benign was the articulate voice for smart, well-educated East Side alternative rock as the '80s slid into the '90s. His lyrics were often witty snapshots of being young and out all night in the clubs and bars of East North Avenue and other college student-magnet zones. Hopes were high for Blue in the Face reaching that fabled "next level," but music (and the music industry) was changing fast. With out-of-town success beyond his grasp, Benign walked away from writing and performing for nearly 15 years.

Here's How it Works is a magnificent tribute to the smart pop of Benign's era—The Beatles as distilled through Squeeze and Crowded House with a twist of Elvis Costello for tartness. Loss and resignation suffuse the lyrics: imagine looking into the once inexhaustible storehouse of time and finding it more than half empty. The Compulsion is comprised of veteran Milwaukee musicians, including Joe Vent (guitar), Brian Wooldridge (bass) and Michael Koch (drums). ~~Among the guests heard on *Here's How it Works* are Tyler Traband (keyboards), Damian Strigens and Betty Blexrud-Stringens (vocals) and John Carr (tambourine).~~

"As always, I'm going for a blend of insight and humor," Benign says. "It's not all dark and when it is, dark can be funny. What does life look like when you get to this age? You're on the trajectory you're on and you can't do much about it, but it makes for interesting songs."

Here's How it Works is available as a digital download and a vinyl LP. It's the first 12-inch release for Benign, who graduated from cassettes to CDs at a time when old-style analog was relegated to the garage sale of pop culture. "An artifact you can hold in your hand with all that room for cover imagery—you can't beat vinyl," Benign says.

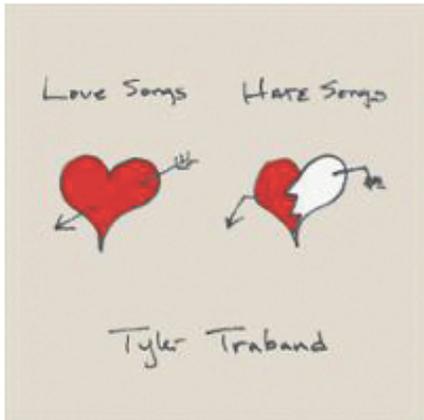
The Mike Benign Compulsion and Testa Rosa play Shank Hall on Saturday, March 8, at 8 p.m. Here's How it Works is streaming at themikebenigncompulsion.bandcamp.com/album/heres-how-it-works.



MONDAY, DEC. 23, 2013

Tyler Traband: Love Songs Hate Songs

By David Lührssen



Oh, forget the temptation to compare every piano-playing singer-songwriter with Bruce Hornsby. Milwaukee's Tyler Traband is his own man with a melody or a lyric. And when the band kicks in on *Love Songs Hate Songs*, Traband's voice waxes powerful and he sounds like someone who could have dominated album rock radio in the '70s. A smidgen of jazz and a hint of classical are audible in the more pensive moments.

- FACEBOOK
- TWITTER
- GOOGLE+
- PINTEREST
- SHARE
- EMAIL
- PRINT

IN MUSIC



Musician Tyler Traband has just released a new CD, his first in four years. (PHOTO: Deone Jahnke)

Traband's songs of love and hate



Published Nov. 11, 2012 at 11:04 a.m.

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 Pin it 0

Musician and singer and songwriter [Tyler Traband](#) has long been a part of the Milwaukee music scene. In addition to playing with Johnny on Washday and other bands, he's also led his own group.

These days, his day job is also a musical one. He writes music for TV, film and radio.

Now, Traband has a new CD out. "[Love Songs Hate Songs](#)" arrives four years after its predecessor, "[Re-issue.](#)"

By Bobby Tanzilo  
Managing Editor
Photography: Deone Jahnke



Continued....

The new disc again features a mix of pop styles that all center on Traband's piano skills and his emotive voice, but this time, he says, his aim was to avoid the gloss of previous efforts, creating a grittier sound.

We asked Traband about what he's been up to since "Re-issue," about making "Love Songs Hate Songs" and more...

OnMilwaukee.com: It's been a while since the last CD, hasn't it?

Tyler Traband: The last CD was called "Re-issue" and was released in late 2008. Our plan – and our hope – was to have it mixed by a – not to be named – famous L.A. guy, but sadly, that didn't work out due to time constraints.

Since (that) release we've been holding down regular gigs at, among other places, the Milwaukee Ale House, Summerfest, Silver Creek Brewing Company, as well as a surprising number of private shows. I'm making a living composing for TV, radio and the occasional film. I also get to back up and record with some other great Milwaukee bands from time to time, including The Mike Benign Compulsion, Big Bang, Gyration and the always popular yet eternally mystifying Johnny on Washday.

OMC: Tell us about making the new one, "Love Songs Hate Songs."

TT: "Love Songs Hate Songs" was recorded at my professional home studio and took about six months to finish. We knocked out the bed tracks in two days and then I took my sweet time getting the rest of it together. It's interesting not being on the clock – kind of a double-edged sword. The freedom is really refreshing but it's way too easy to get caught up in the minutia.



Continued....

At the end of the day, we ended up going for a raw, unpolished vibe on this one. Anyone who has heard our releases in the past knows things tend to be a little slick, and at times, awfully pretty. For me, this was an attempt to get right back to my roots as a writer, engineer and producer. I just wanted the tunes to speak for themselves, without a lot of production tricks. I spend my entire life working on a Digital Audio Workstation, where the weapons at your disposal are truly mind-boggling! Perfection is just a few keystrokes away.

Instead of editing the crap out of everything, and making everything perfect, this time we decided to let the rawness stand; to embrace it. It's so easy to suck the life out of a performance by comping multiple tracks, by editing out any imperfections. I decided to draw a line for myself in the sand.

OnMilwaukee.com: So, you resisted the manifold allures of technology to a large degree.

TT: I'm proud to say that on this CD there is no Auto-Tune, no drum samples, no MIDI, synths or samples, no vocoders, no audio to MIDI slaving and no "drum sound" replacement. This is just a few musicians doing what they do best, playing their instruments. Nearly every performance is a complete take with minimal editing and minimal overdubs. Every single note is played by a real person on a real instrument. It's true, at times the imperfections show, but hopefully so does the emotion in the performances.

I wasn't worried about it sounding flawless. Let's face it, some of the greatest songs in the history of rock 'n' roll are certainly not perfect! So much modern pop is soulless, I just couldn't stand to sound like that!



Continued....

OMC: Is this your regular band or did you put these musicians together specifically for the record? Tell me a bit about them.

TT: Backing me up on "Love Songs Hate Songs" is most of my regular longtime band: Geoff Howard on bass, John Simons on guitar, Jon Anderson on sax, with our new friend Thor Bremer on the drums.

John Simons is a full-time mason, and is back in college to get his teaching certificate. He plays with tons of great musicians in Milwaukee, in both the jazz and pop genres, on bass, guitar and trombone.

Geoff Howard teaches bass privately, and again, plays with some great Milwaukee bands including "Off Tha Hook" and "Alpha Transit"

Jon Anderson was, and is, a band mate from (Johnny On) Washday and continues to play in Milwaukee and central Wisconsin with many groups, including the Kaleidoscope Saxophone Quartet,

Thor Bremer now resides in Chicago, carving a niche as a gigging and session cat, while still coming up to Milwaukee often to play with us, and other groups. He is an accomplished composer and writer.

OMC: Is there a release show?

TT: We play quite a bit, but as of right now we have no plans for an official CD release show. Who knows what the future will bring!



414 Music | Tyler Traband



by Tarik Moody
12:00am
April 27 2010



Citing influences like Tori Amos, Ben Folds and Earth, Wind and Fire [Tyler Traband](#) makes music that incorporates jazz, funk and modern pop.

Traband has been nominated for 17 Wisconsin Area Music Awards and the new album, "re-issue" is now available on iTunes. Of the new record, Traband says it's put together from some older material re-worked with a new band and recorded mostly live with not much extra production.

Listen to the conversation with Scott Mullins and check out the band performing some stripped down tracks.

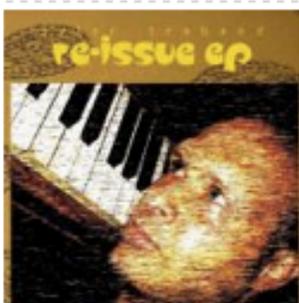
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Tyler Traband at Summerfest

by sfierok
1:00pm
July 4 2008



Tyler Traband

Live at Summerfest 2008

FRIDAY JULY 4TH

5:30 to 7:00 PM

POTAWATOMI STAGE

New EP "re-issue" available now at
tylertband.net

Click to enlarge



You may remember hearing "*Love in the 18th Century*" on 88Nine. A group of true musicians and performers; **Tyler Traband** live at the fest tonight at **Potawatomi**. They are filming the performance with 3HD cameras. Your chance to be seen and heard while supporting the Milwaukee music scene! If you need a taste before you go on down, take a listen to "*Reunion*" off of their latest **Re-Issue EP**, a beautifully arranged piece filled with impeccable piano sounds and a distinct energy that will linger in you.

IN MUSIC



Tyler Traband onstage at Chicago's Elbo Room in April.

Tyler Traband issues "Re-issue" EP



By Bobby Tanzilo 
Managing Editor

[E-mail author](#) | [Author bio](#)
[More articles by Bobby Tanzilo](#)

Published May 16, 2008 at 5:27 a.m.  Tweet 3  Like 0  Pin it 0

Local musician Tyler Traband has been a mainstay on the scene for years now. And given that music is his full-time, bills-paying gig, it's little surprise that when he releases a disc he considers no-frills, it's still slicker and better produced than most of what is released locally.

Traband, a pianist, songwriter, singer and band leader, recently released "Re-issue," a five-song EP, recorded with his band of long-time cohorts and co-produced with Ambrosia's Joe Puerta at The Exchange.



Continued...

"We really tried to capture a live band vibe this time," says Traband. "'Re-issue' is not over-produced and slick; real instruments, and real musicians, doing what they do best ... playing. (There were) minimal overdubs -- just a few takes."

The result is a melodic, traditional rock / pop disc that focuses on the songs instead of gimmicks and is built on solid musicianship. The vibe is airy and loose, but the tracks are tight and the production, while maybe not slick, is definitely professional and deftly arranged.

The name, Traband says, derives from the fact that these songs may be familiar to fans.

"It is called 'Re-issue' because the songs have all been recorded before, but these are all new recordings," he notes. "Our producer picked what he felt were the best of the best ... it just happened to be songs that had been recorded before. As you can guess, this whole thing turned out different than expected, but they all sounded great, so we decided to release it."

For the project, Traband drew on the talents of bassist Geoff Howard, drummer Tim Rush, saxophonist Jon Anderson, singer Char Fiore and guitarists Kirk Tatnall and John Simons.

Traband says the approach was satisfying.

"We had a hell of a lot of fun, and I think we captured the feel we were after. This is how we actually play. Originally, we were going



Continued...

to have it mixed in L.A. with a big-name dude, but, sadly, that didn't work out. These songs have all been recorded before, and some were written years ago. 'Reunion' is kind of our signature tune live, and it was actually very cool to record it again. This time it was so easy!"

One track, "She's A Woman," was recorded live on WMSE with the station's engineer Billy Cicerelli.

Traband -- who has been nominated for 17 WAMI awards -- has released five discs across his long career. The most recent one was 2005's nine-track "Leftovers from South 2nd Street," which Puerta produced.

In addition to his band, Traband makes a living writing, performing and recording music for commercials and films. His work has appeared in more than 350 commercials and six independent films.

"My day job is writing music," he says. "That is how I pay the bills. I haven't had a day job for years. It is always a challenge, and always stretches my creative side. These days, it's not just coming up with the parts, but also dealing with the technology."

The equipment required for that work also helps Traband fuel his original recordings and songwriting, he says.

"It is so fantastic having a complete digital studio and keyboard museum at home, and I'm able to rock out ideas as soon as they come," he says.

"Being 'under the gun' so to speak, having deadlines, really streamlines my approach to writing, and has helped me to focus in my own songwriting, as well."



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VOLUME 42 ISSUE 23

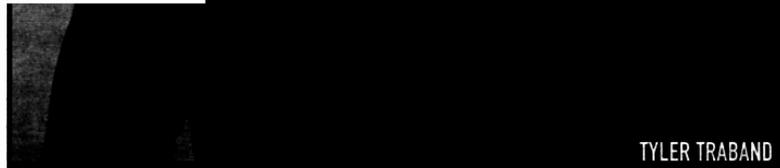
AMERICA'S FINEST NEWS SOURCE

8-14 JUNE 2006

MILWAUKEE CALENDAR

Tyler Traband w/ Alpha Transit: Shank Hall, 9:30 p.m.

Tyler Traband's name should be familiar to anyone with even a passing interest in Milwaukee's music scene, even if his music isn't. For the past 11 years, Traband has been a regular presence in local clubs, moving from bands like Big Bang and In Black And White to solo land. Traband's jaunty, piano-led pop isn't excessively innovative, but it's not supposed to be: Its genuine, unadorned melodicism could fit easily into mainstream playlists, as Traband's new *Leftovers From South 2nd Street* (produced by ex-Ambrosia bassist Joe Puerta) demonstrates. Live, Traband's casually professional attitude fits well with his unaffected style.



TYLER TRABAND

A&E LISTINGS

JUNE 8, 2006 | 35

spotlight

a
list
December 2-8

The Piano Man

"There are very few bands out there doing what we're doing," says pianist and band leader **Tyler Traband**.

That's true in Milwaukee, anyway. While the piano stood at center stage in popular music as recently as the 1970s (when pianists from Neil Sedaka to Billy Joel and Elton John scored hit after hit), the venerable instrument fell quiet during the '80s. In the '90s it enjoyed something of a comeback in the popular arena, with Tori Amos literally filling arenas and Ben Folds wheeling the piano into alternative rock. Milwaukee is more of a guitar town; even the popular Mrs. Fun and Janet Planet evoke jazz more than rock.

Traband continues: "We're doing intelligent, original music and we want to entice people to listen to it. It's interesting. It's toe-tapping. It's simple enough that people can relate to it."

On his second CD *Snacks*, Traband's earnest vocals deliver rueful introspections and hopeful musings over his piano-powered melodies and the unobtrusive arrangements of his band. A largely moody effort, the mandolin wind of Bruce Hornsby's inspiration gently ripple in the background of some tracks, coupled with an awareness of R&B.

"The songs are more streamlined," says the band's saxophonist John Anderson, contrasting *Snacks* with the pianist's 1997 debut, *Stuff*. Anderson has performed with Traband for nine years, since they met in the popular band Johnny on Washday. "Tyler has come to the point where instead of 12-chord songs, he can do it with six and make more sense. He's more focused."

Guitarist Barb Washburn and bassist Geoff Howard round out the band. "We haven't crossed the 'let's write as a band bridge' yet," Traband said. "But everybody plays what's best for the songs. Each member brings their talent to the mix. I'd rather have a band than do it alone. Without a band, I'm just a guy playing the piano."

Although *Snacks* was released just last September, Traband and company are returning to the studio this month courtesy of Milwaukee's Firefly Records. Joe Puerta, the onetime bassist for Bruce Hornsby and Ambrosia who produced Les Lokey's CD, will be at the controls.

Anderson comments on the band's eclecticism. "Growing up in these times there are so many influences," he says. "My record collection goes from classical music to Zappa. My influences range from Swedish folk music—I was a folk dancer as a kid—to jazz—I played with Phil Woods and Dizzy Gillespie when I was in college. It all influences you."

The Tyler Traband Band and Porcine perform Saturday, Dec. 4 at Filter Inn.

—Dave Lührssen



Tyler Traband's band

After 15 years, 'all play' is still his job

By **NICK CARTER**
of the Journal Sentinel staff

Tyler Traband is a local-music survivor.

A guy in his early 30s who has been playing out in bands since his mid-teens.

A guy who has been in more than a dozen bands since he began playing high school dances in 1985.

A guy, who, by his own reckoning, has played thousands of dates in area bars and clubs.

"Why?" you may reasonably ask.

"Because it's what I love, what I do, and come to think of it, it's about the only thing I really know how to do well at this point," says Traband.

A moment later, he adds: "I have to admit, I've often asked

TYLER TRABAND

Next gig: 10:30 p.m. Saturday at Thai Joe's Lounge, 2239 N. Prospect Ave.

Cover: \$3

Listen up: To hear a song, go to Journal Sentinel Online, at www.jsonline.com/enter

conscious."

Known in the last 10 years for his stints in the bands Big Bang,

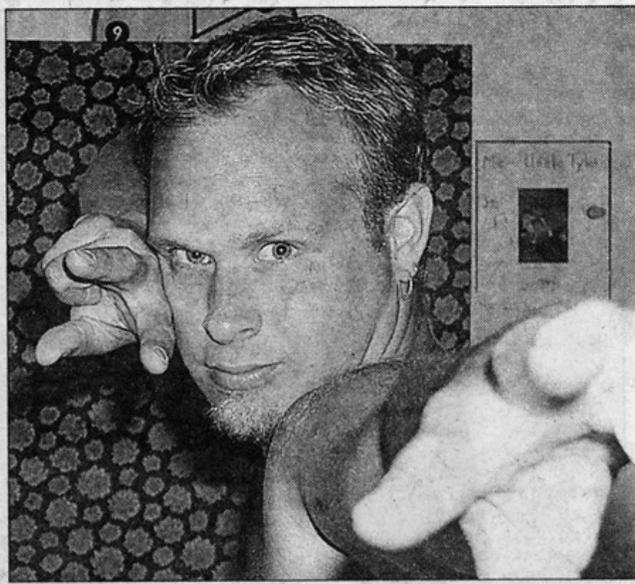
myself that very same question: Why? It seems to be getting crazier and crazier, this playing out business. But I guess it just makes those good moments — when the crowd and you manage to connect and soar, even if it is only a moment — all the more precious."

Naked Truth and In Black and White, Traband also fronted his own bands: first under the title Bonk, which was a familiar presence on the east-side club scene during the early to mid-'90s, and later as a self-titled solo act with an ever-changing lineup of veteran local musicians.

Traband's current cast of musical backers includes drummer Jenö Somlai, saxophonist Jon Anderson, guitarist Joey Carini and bassist Chris Hanoway.

Please see **TRABAND, 17E**

Tyler Traband figures he has played thousands of nights at local bars and clubs. Add one more to the list — Saturday at Thai Joe's Lounge.



TRABAND, From 16E

In his solo projects, Traband played mainly original songs in the style of the artists he'd covered in his earlier bands: "old-school R&B and later-era Miles Davis."

"But I eventually wound up listening to a vast range of classic-pop material — INXS, U2, Crowded House, Stevie Wonder and Peter Gabriel, a lot of the usual suspects of the past 15 years."

That range will inform the nearly all-original set Traband and company will perform Saturday at Thai Joe's Lounge. The show marks the release of Traband's new album, "Numbers," featuring 11 original tracks running the gamut from pop to funk, old-school blues to R&B.

Within those fairly conventional boundaries are a few standouts. "Tomes" is a plush, highly produced bit of contemporary pop, filled with multiple keyboard phrasings and elaborate guitar parts. Another song, "Reunion," is more sparsely produced but still manages to stand out. The album was produced by Joe Puerta, co-

owner of Firefly Records and former bass player for Ambrosia and Bruce Hornsby — both acts that Traband considers influences.

How would Traband sum up the album?

"I know this sounds stupid. But it's sort of a Dave Matthews thing crossed with a bit of Pearl Jam with a slight Tori Amos touch. There, I said it. That's what you'll get if you come to see us. I promise."

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