

ARPEGGIO

APRIL, 1977
Volume 6, Number 1



Jean-Luc Ponty Band: Hot on ARP!

Electronic violin virtuoso Jean-Luc Ponty and his band are currently touring the land following release of their latest recording, *IMAGINARY VOYAGE*, which showcases Ponty's plugged-in violin and the amazing keyboard talents of Allan Zavod on ARP 2600 and ARP Odyssey.

The Australian-born Zavod, a former student and teacher at Boston's Berklee School of Music, has been

gigging with Ponty for the past year and a half. Allan is the quintessential stage performer, flying from electric piano to clavinet to organ to ARP with non-stop speed and grandiose movements. A highlight of the band's live performance occurs when Zavod, Ponty and guitarist Daryl Steurmer trade individual solos on ARP, electric violin and guitar respectively.

Says Allan, "The ARPs really cut

through on lead lines, and complement Jean Luc's electric violin. I use the 2600 for most of my solos, probably because I have played it longer, and I find that the Odyssey and the 2600 really do sound different from one another, that's why I play both."

Catch the Jean-Luc Ponty Band and Allan Zavod soon and get off on those electronics. Hot stuff, hot band and hot on ARP synthesizers.

SPECIAL NOTICE: The *ARPeggio* is published four times a year and is mailed free of charge to owners of ARP synthesizers. If you have been receiving the *ARPeggio* and have not submitted an ARP Warranty Card, we regret that we must drop your name from our mailing list. Free copies of the *ARPeggio* are distributed through authorized ARP Dealers throughout the United States and Canada. Sorry, but due to the rising costs of mailing no subscription requests can be accepted.

ASK ARP

Q. I have used my ARP Odyssey for several film scores; for the recent New York Shakespeare Festival's production of *MEASURE FOR MEASURE*, produced by Joseph Papp this past summer in Central Park; for Shakespeare scores at the Folger Shakespeare Theater in Washington, D.C.; on record albums; and for a 52-minute planetarium score for the Smithsonian Institution's new *ALBERT EINSTEIN SPACEARIUM*. The show is called "Cosmic Awakening" and will run through the Spring of 1977 at the Smithsonian.

Bill Penn
Assistant Professor
of Composition and Theory
Eastman School of Music
University of Rochester (NY)

A. *You need a vacation.*

Q. One of my customers has purchased several ARPs from me and is using them to develop communication patterns with killer whales. He goes out to sea with his ARPs and underwater sound equipment to work with them in their natural habitat. My own 2600 probably feels that I'm not making full use of all its talents. I just make music with mine.

Dan Keen, ARP Dealer
Cape May, NJ

A. *In the future, you can expect to see synthesizers used increasingly as communications devices. ARP recently supplied a complete ARP 2500 system and a skilled operator to appear in the upcoming Columbia Pictures film, "Close Encounters of the Third Kind." The film deals with UFOs, and the ARP plays a significant role as a communications tool. We are sworn to secrecy, however, and can only tell you that the ARP is sure to be nominated for an Academy Award.*

Q. Thanks for the ARP newsletter Volume No. 5. I was very happy to read about the new ARP Omni polyphonic synthesizer. How many ARPs does Stevie Wonder own and what are the names? Too bad ARP doesn't give away an ARP synthesizer for those whose full name is ARP. My brother calls me "Arp" sometimes.

Anthony R. Pearson
South Bend, IN



A. *Stevie Wonder owns two ARP 2600s. Just for the record, Stevie first visited ARP in early 1972 and had his first 2600 outfitted with the control function descriptions written in Braille. Since that time, he has appeared all over the world performing "live" on both instruments, including an American tour with the Rolling Stones. In the studio, Stevie produced three consecutive recordings using the ARP 2600: *TALKING BOOK*, *INNERVISIONS* and *FULFILLING-NESS' FIRST FINALE*. Among the more notable selections using the ARP 2600 are "Living for the City," "Superstitious," "Reggae Woman" and "Ten Million Light Years Away." Wonder's latest album is *SONGS IN THE KEY OF LIFE*, which entered Billboard magazine's LP and tape charts at No. 1. Stevie also used the 2600 on this album and is shown here at Crystal Studios in Los Angeles during the recording of *SONGS*. Thanks to the folks at *MODERN RECORDING* magazine for supplying this photograph.*

On Christmas Eve of this past year, a club where my group and I were working, Lander's Chalet, was destroyed by fire.

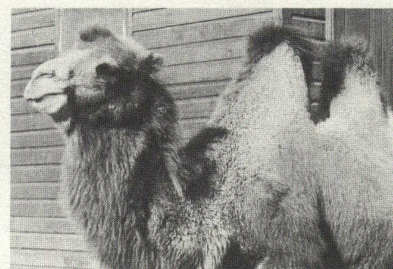
About two months before this I had purchased an ARP String Ensemble and an ARP Odyssey. Although charred and badly burnt on the outside, when I plugged them in the guts worked like nothing had happened. We had no insurance on our equipment but I was in the process of acquiring some at the time of the fire.

Just thought you'd be interested in knowing how your product came through a fire. Your equipment is great and I have already ordered new equipment from Monti's Music in Berkeley, Illinois and, of course, it's ARP. I thought you might be able to use this information in an advertising program, "ARP is heat and fire resistant."

Paul New & The III Edition
Bartlett, IL

Q. I'm just starting to listen to Camel and my question is what synthesizers does the group use, and who is their keyboardist?

David Poremba
South Bound Brook, NJ



A. *Peter Bardens is his name, and the ARP Odyssey is his favorite synthesizer. Peter worked with THEM, SHOTGUN EXPRESS and VILLAGE prior to forming Camel in 1972. Although the band is not a household word, their music is getting around via Janus Records. Peter says the Odyssey has "a flat sound . . . it could be an oboe, it could be a cello—a very natural sound" when compared with primarily electronic sounds produced by other synthesizers.*

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David Hentschel Co-produces Genesis: Keeping Busy with ARP



David Hentschel in the studio recording the soundtrack for "The Squeeze" with ARP 2500, 2600, String Ensemble and the ARP Sequencer.

David Hentschel, the respected ARP synthesist who has worked with Paul McCartney, Nilsson, Lindisfarne, The Nice and was nominated for a Grammy award for his production on Elton John's "Goodbye Yellow Brick Road," continues his studio work in England and recently co-produced Genesis' new album, "Wind and Wuthering." Genesis keyboard artist Tony Banks is featured on the album playing ARP Pro Soloist as he has on several previous albums.

David just completed work on the soundtrack for a Warner Brothers film entitled "The Squeeze," scheduled for release in February 1977. He composed, arranged and played all the keyboards and vibes, in addition to which he used the ARP 2500, 2600, ARP String Ensemble and ARP Sequencer. Genesis percussionist Phil Collins played drums with the studio group known as Brand X.

Hentschel is currently mixing a live album for Genesis as well, due for release some time this year.



Genesis keyboard artist Tony Banks plays ARP Pro Soloist on the group's latest recording, "Wind and Wuthering." David Hentschel co-produced the album with the band.

pulsewaves

Bits and pieces from the synthesized world of music. . . Back on tracks - AL KOOPER's back on the performing circuit with an ARP Omni, playing tunes from his new A & M album, ACT LIKE NOTHING'S WRONG . . . L.A. EXPRESS has a new one, SHADOW PLAY (Caribou) with VICTOR FELDMAN on ARP ODYSSEY . . . and GEORGE DUKE is still sizzling along on his Odyssey on FROM ME TO YOU (Epic) . . . the RONNIE LAWS instrumental hit, PRESSURE SENSITIVE, had major contributions from ARP synthesizers and artist JERRY PETERS . . . and BILLY of The OHIO PLAYERS gets in some good ARP licks on OHIO PLAYERS GREATEST HITS . . . DEODATO cooks with an ARP Pro on a dynamite version of THE PETER GUNN THEME, featured on the MCA album VERY TOGETHER . . . HERBIE HANCOCK is now the proud owner of a new Omni, and another gold record for SECRETS . . . Guitarist JOE BECK's new recording, WATCH THE TIME (Polydor) has JACK WALDMAN playing Odyssey, Little Brother and String Ensemble. HOT! . . . and, did you catch STEVIE WONDER and his ARP 2600 on the GRAMMY AWARDS? . . . over and out.

"ROTATION" Answer

We received a great deal of mail on this puzzle. Surprisingly, lots of the answers were wrong.

You **HAVE** to read the instructions, folks! Anyway, the winner was M. Boas of Rego Park, N.Y. Solution:

NOWADAYS EVERYTHING
HAPPENS AT **B** ONCE AND
OUR SOULS ARE
CONVENIENTLY ELECTRONIC
(OMNIATTENTIVE). JOHN CAGE

The extra letter was "B" and at least 10% of you forgot to include it. Better luck next time.

ARP unveils new Pro/DGX



Touch sensor controls permit wows, growls and other expressive effects by adding extra pressure to the keys. New Portamento foot switch gives "hand free" control.

ARP has introduced a new, dramatically updated version of the ARP Pro Soloist, called the ARP Pro/DGX. Since its introduction three years ago, the Pro Soloist has been one of the most popular synthesizers on record. The new version features state-of-the-art digital circuitry which offers the musician the fastest synthesizer switching ever available.

On the new Pro/DGX, (the "DGX" stands for digital switching), high-speed electronic latching devices have replaced plastic voice selection tabs. LED (light emitting diodes)



New voice panel features high-speed digital switches with a minimum life expectancy of over 5,000,000 operations. LED status indicators aid rapid selection of over thirty preset voices.

status indicators have been added to help the performer locate instrument sounds faster, and advanced LSI micro-circuitry has enhanced switching speed and reliability. The DGX is equipped with a high-level output XLR connector on the back panel, as well as a portamento foot switch which permits gliding effects without using your hands.

Like the Pro Soloist, the new Pro/DGX has thirty preset voices from which to choose—including wind, brass, string and electronic sounds—with the parameters of each sound

stored in a computer-like memory system. Keyboard touch sensitivity, first introduced by ARP more than five years ago, allows the player to add growls, wows, vibrato and other expressive effects by applying extra pressure to the keys. The DGX retains the realistic sounds that have made this ARP model a performance favorite with recording artists like Les McCann, Billy Preston, Ramsey Lewis, Gap Mangione, Ray Stevens and Tony Banks of Genesis.

Check into your nearest ARP dealer for a demonstration.

The Captain & Tenille & ARP

If you have ever tuned in to ABC on Monday nights at 8, you know that The Captain, alias Daryl Dragon, is an

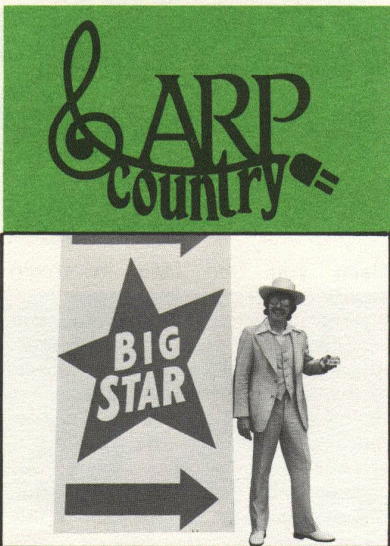
enthusiastic and accomplished ARP synthesist. On a typical show, Daryl can be seen and heard playing the ARP

Axxe and ARP String Ensemble, (interfaced at times to create the ARP Polyphonic System), and his trusty ARP Odyssey which he and Toni Tenille started using before their first big hit, LOVE WILL KEEP US TOGETHER.

Daryl comes from a long musical background. His father is well known musician Carmen Dragon, and his performing career has included years of club work with Toni, as well as serving as the Beach Boys' keyboard player in the early 1970's. THE CAPTAIN & TENILLE has been one of the big hits of the '76-'77 television season. Daryl and Toni never stray too far from their music, which to date has earned them four gold singles and two platinum albums. The Captain is the first musician to use and explain the electronic music synthesizer to a general audience on network television and, of course, he chooses to play the best synthesizers made. Tune in next time and tell them ARP sent you!



Daryl Dragon, the Captain of CAPTAIN & TENILLE, takes a break on the set of their popular television show. Left to Right: ARP Axxe, ARP String Ensemble, a well-known organ, the Captain, and the ARP Odyssey.

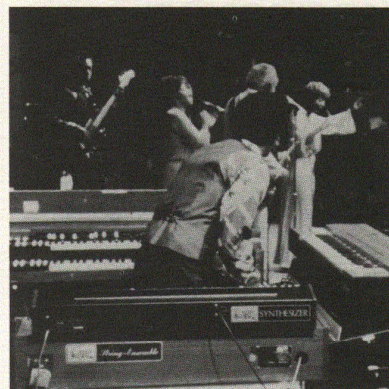


(Editor's Note: The Arpeggio is proud to introduce you to Mr. Paul Picker, Nashville native and our regular country music correspondent. Picker's column will appear whenever we have room.)

DATELINE NASHVILLE: The music folks in Nashville just can't get enough of those ARP synthesizers! RONNIE MILSAP's newest RCA album features strings created on the ARP Omni. The "live" album was overdubbed with Omni strings and everybody involved was knocked out by the studio string sound! Truly amazing. DOLLY PARTON'S syndicated television show featured BOBBY GOLDSBORO using an ARP String Ensemble. The segment was taped at the Grand Old Opry's WSM studio. Another ARP first! Dolly's regular keyboard player, GREG PERRY, is backing Dolly with an ARP Omni. ARP synthesizer specialist LEE HARGROVE programmed RAY STEVENS' ARP 2600 for his forthcoming Warner Brothers release, recorded at Ahab Studios just off Music Row. Ray is getting pretty far out, what with his latest Chicken record! All-time keyboard great FLOYD CRAMER just picked up an ARP Pro Soloist. The dean of country piano has won the Country Music Association's award for best piano for four consecutive years. BILL ANDERSON, the fine keyboard man known throughout the country music field, has started working with an ARP Omni. Over at **SOUNDSTAGE STUDIOS**, Mr. MEL TILLIS is getting some melodious support from an ARP String Ensemble and ARP Pro Soloist, to be heard on his next RCA album. So . . . until next time all you patchers and pickers, this is Paul, bye-bye you all!

Kool Jazz Festival Gets Down With ARP

The Kool Jazz Festival, a yearly summer tour of major soul and jazz artists, played to hundreds of thousands of music fans during the summer of '76. Listeners heard the sounds of the ARP 2600, String Ensemble and Pro Soloist backing up Marvin Gaye, Smokey Robinson, Harold Melvin & The Blue Notes, The Spinners, BB King, and Dizzy Gillespie. Several nights included Donald Byrd & The Blackbyrds with keyboardist Kevin Toney on ARP, and George Duke playing his ARP Odyssey. All in all, a very successful summer tour, and our thanks go out to Bill Cope and George Wein for sending along these photos.



The Staple Singers



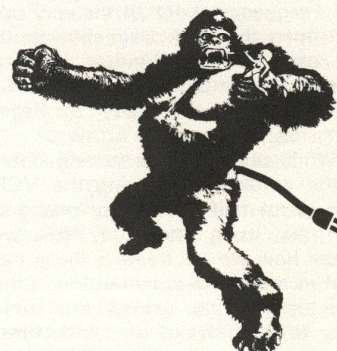
The Blackbyrds (Kevin Toney)



Harold Melvin and the Blue Notes

KONG FOOTSTEPS SYNTHESIZED: THE APE IS AN ARP!

If you thought you had seen, read and heard enough about the Dino DeLaurentis production of "King Kong," get this! Clark Spangler, Los Angeles' best known session synthesist and master of the ARP 2500 and 2600, interfaced both units to produce the sound of the big hairy gorilla's footsteps. He carefully mixed the heavy, resonant thud of the foot with the crackle-smash noise of vegetation being crushed, and, in some cases, people being crushed. Keep reading ARPeaggio for further earth-shaking news!



SYNTHESIST WORKBOOK

PART 2:

Processing External Audio Signals

In the previous Arpeggio (October, 1976) we discussed the interfacing of the String Ensemble with the Axxe/Odyssey to obtain a polyphonic synthesizer system. In this article we will discuss the use of the External Audio Input jack on the back panels of the Axxe and the Odyssey. The ARP 2600 also has provisions for processing external signals, but accomplishes this in a slightly different manner.

What actually occurs in working with external signals is basically very simple. If we treat the incoming signal—whether it is a guitar, a voice, another keyboard (organ or piano) etc.—as we do the oscillator in the synthesizer, then the process of patching any external source becomes clear.

For example, let us process an electric guitar. First make your connection from the guitar to the External Audio Input jack on the back of the synthesizer. (A quick note here on this particular connection: most electric guitars do not require a pre-amp into the synthesizer to work properly; however, this may be a problem down the road, so if your results here experience volume problems, a pre-amp may be your solution).

After connecting the guitar and making sure your synthesizer is connected to your amplifier, move the VCF Frequency slider all the way up. Then open the VCA Gain slider until you can hear the guitar coming through the amplifier at the desired level. Now we are ready to begin processing.

While playing some sustain notes on the guitar, try moving the VCF slider about half-way down; play and listen; try using resonance. Now we can see how we are treating the guitar signal in much the same fashion as the oscillator. Having gained electronic access to the heart of the synthesizer, the voltage controlled filter (VCF), we

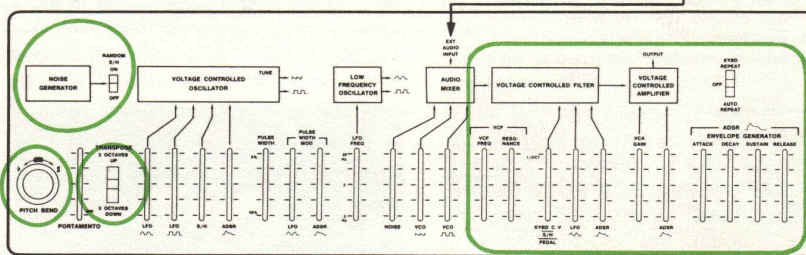
can now effectively "patch" the external source from that point on. Of course there are certain limitations. Since there is no control voltage used in this patch, the synthesizer itself cannot be controlled externally in this configuration. However, just by trying the filter settings from some of your favorite patches, or experimenting with some new effects, you will find that using your Axxe or Odyssey in this way will offer you many of the

effects you find used in studio recording.

Try using the LFO to modulate the filter, with plenty of resonance; try using the ADSR with Auto Repeat; try the external pedal controller (what a wah-wah pedal!). Try a microphone. Your voice through the synthesizer can be a trip.

Remember, anything producing an audio signal can be processed in this manner. Experiment!

SIGNAL ENTERS SYNTHESIZER CIRCUITRY HERE



When an External Audio Signal is applied to the Axxe, only those functions circled in the diagram above are available to you. In the Odyssey, both the Sample/Hold Mixer and the High Pass Filter would also be available. To utilize the Envelope Generators on either unit, you must have the Repeat switch set on the Auto Repeat mode.

PATCHWORKS

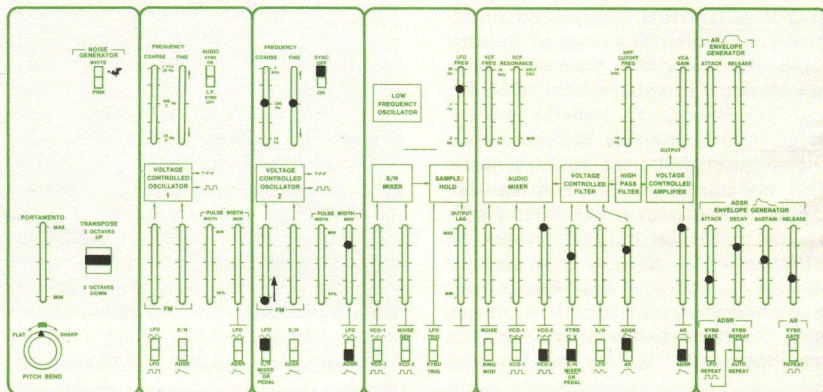
Generally, when one hears the word "synthesizer", sounds of bombs, wind, or photon torpedoes come to mind. Here is a sound that is very uncharacteristic of synthesizers; the "SAX SOUND".

1. Position controls as shown. (All sliders not illustrated should be down.)
2. Connect ARP foot pedal & depress toe.
3. When you wish to "bend" a note, move

pitch bend to 10 o'clock position. Play a note, simultaneously moving pitch bend to 12 o'clock and depressing heel on foot pedal. (This will take practice.)

4. You may move LFO FM slider into VCO 2 at this point.
5. The use of reverb is recommended.

To add realism, try to think of tunes or lines that use a real saxophone.



HOT SHOTS



THE RUSTY WEIR BAND's keyboard player, Kim Snider, is one of many country musicians playing ARP synthesizers on stage and on recordings. The band's latest album, *BLACK HAT SALOON*, features Kim on ARP Odyssey and electric piano.



Another friend from down Texas way, Kelly Dunn of the LOST GONZO BAND, backs up Jerry Jeff Walker. Kelly has been playing the ARP Odyssey for 4 years and is one of the leading synthesists in the country-rock field.



TWO GENERATIONS, THREE ARPs make up the Brubeck musical team, with main man Dave the recent purchaser of an ARP Pro Soloist, and son Darius on Odyssey, Pro, and the new ARP Omni. Here's Darius caught in the act during a recent concert in Boston's Symphony Hall.



PAUL & LINDA WING IT with ARP - Since 1974, Paul McCartney & Wings have been traveling with their ARP Pro Soloist synthesizer. Their latest "Wings Over America" tour had to be one of the biggest rock productions ever staged. Thanks to Michael Marks for the photo.

THE MUSIC WELL

The names of four artists who use ARP synthesizers are given below. Your task is to dig "wells" from Ground Level to any depth you desire (up to 2000 feet) extracting the letters of any one of the names as you go.

Thus, you might dig two wells to 2000 feet in order to obtain all of the letters in Stevie Wonder's name. You would have dug a total of 4000 feet. However, you might also dig six wells (three to 900 feet and three to 600 feet) to get the same letters, but your total depth would be only 3600 feet.

The object of this puzzle is to find which of the four names may be found by digging the fewest number of feet TOTAL.

THINGS TO REMEMBER: In any well you dig, you get all of the letters you find from Ground Level to whatever depth you wish to dig whether you need them or not, but only for one name at a time. You may re-use a column for another name, but you must consider it a new well and start from Ground Level again. If there are two E's in a name, you must find them both. You will not necessarily find the letters in their proper sequence. You may start a well at any column but you must always dig straight down from Ground Level.

To win, send us the name of the artist whom you found you had to dig the fewest number of feet TOTAL to reach, the locations of your wells, and the depth to which they were dug. Winner will be drawn from all correct entries received by May 30, 1977. Winner will receive a free ARP belt buckle. Frankly, we do not expect to see very many correct entries. Good luck.

DAVID FRIEBERG STEVIE WONDER PETE TOWNSHEND HERBIE HANCOCK

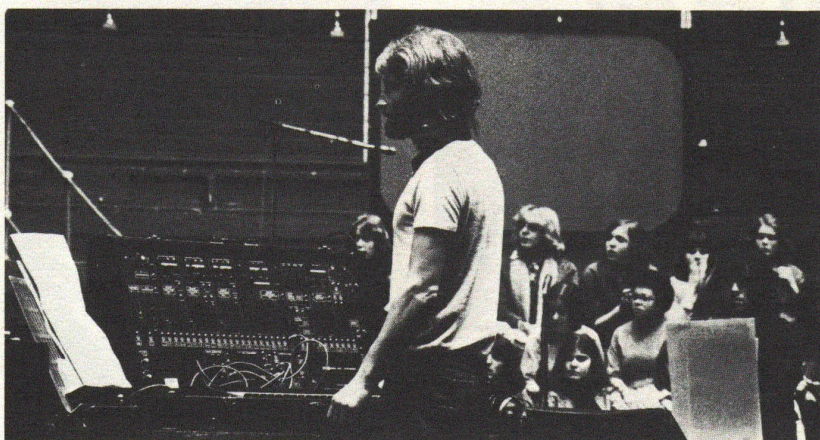
GROUND LEVEL	1	2	3	4	5	6	7	8	9	10
Depth 100	D	T	D	A	T	R	B	D	O	O
in feet 200	T	A	V	A	B	R	A	I	D	A
300	A	H	D	T	H	R	D	N	N	D
400	B	D	T	H	R	R	D	O	H	R
500	B	B	B	H	R	O	A	D	H	R
600	O	H	A	S	D	D	S	D	R	H
700	D	A	T	S	D	A	A	R	R	N
800	W	R	N	O	S	N	S	R	D	D
900	O	R	N	T	S	E	T	G	A	G
1000	E	A	E	A	E	F	S	T	A	A
1100	A	H	E	D	T	H	E	B	C	T
1200	T	T	B	I	A	K	A	E	A	B
1300	T	E	G	R	E	A	D	S	A	D
1400	T	F	A	I	B	K	B	I	A	F
1500	E	A	V	H	K	O	F	G	A	H
1600	V	E	E	C	E	P	K	S	E	B
1700	W	A	K	S	A	P	A	G	T	E
1800	E	S	T	V	A	F	T	C	W	E
1900	C	V	E	W	S	B	T	C	G	A
2000	A	T	W	E	D	P	E	V	G	C

London's Royal Albert Hall Filled with ARP Sounds

LONDON (ARP) On the night of January 25, 1977, some of Europe's foremost ARP synthesists gathered on the stage of London's famous Royal Albert Hall for a performance of David Bedford's "Odyssey." No, not the same Odyssey that ARP fans have grown to know and love, but rather a musical work based on the Homeric classic which Bedford has recently recorded and released in the United Kingdom via the Virgin record label.

Joining the orchestra and chorus were many of the top ARP synthesists on the London and European music scene. The program opened with Deep Purple founder Jon Lord performing a segment of SARABANDE, his latest solo release produced in collaboration with German composer and conductor Eberhard Schoener. According to Lord, "the theme behind the music is that of a baroque dance suite, a form of music which was brought to its highest level by Bach. The title of each track is the name of a dance used in one of these dance suites, and I have tried to use the same tempo and feel as an original Sarabande, Guigue, etc."

The second and major part of the program consisted of English composer David Bedford's "Odyssey" in twelve movements, closely paralleling Homer's original story of Greek super-hero Odysseus' travels across the seas. Those on ARP keyboards included Jon Lord, Michael Ratledge (formerly with Soft Machine), and David Bedford himself. Synthesizers used included Lord's own two ARP Odysseys, several ARP 2600s and an ARP String Ensemble. Several representatives from ARP's English distributor were on hand and report that a "splendid time was guaranteed by all." Which may finally answer the question: How many ARPs does it take to fill the Albert Hall?



Composer David Bedford's "Odyssey" follows another classic score which he wrote and recorded on Virgin Records, "The Rime of the Ancient Mariner," based on Samuel Coleridge's narrative poem.



Jon Lord on double ARP Odyssey and Mike Oldfield (of "Tubular Bells" fame) on guitar prior to the performance of "Odyssey" in London's Royal Albert Hall.



Former Soft Machine member Mike Ratledge plays an ARP 2600 in David Bedford's live production of "Odyssey."

Photos by Murray Close



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