

ARPPEGGIO

OCTOBER, 1976
Volume 5, Number 2



Les McCann 1st to Try New Omni

World famous jazz recording artist Les McCann became the first major keyboard artist to perform "live" on ARP's incredible new polyphonic keyboard: the ARP Omni. His comments ranged from disbelief—"I've never played an electronic instrument with such an acoustic sound!" to admiration—"This is definitely heavy, heavy stuff!"

Les best expressed his delight with the new ARP keyboard during a masterful performance on the Omni before a crowded house at Boston's Jazz

Workshop. The Omni, which is capable of producing stereo strings, vibes, brass choruses, electric piano and hundreds of dramatic synthesizer sounds, brought new life and fullness to a group of Les McCann favorites. The Omni also provided incredibly rich chordal accompaniment to lead lines played on another ARP, the preset Pro Soloist.

The Omni is being praised by musicians around the country for its balance of features, playability and price, approxi-

mately half that of other polyphonic keyboard synthesizers. The instrument was introduced to ARP dealers and musical instrument manufacturers during the recent meeting of the National Association of Music Merchants in Chicago. Dozens of well-known jazz, rock and classical artists have already placed their orders for the Omni through local ARP dealers around the country.

For a complete description of the ARP Omni, turn to page 7 of this special ARPeggio.

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This issue of the ARPEGGIO is brought to you by Bulk Mail Permit Number 58505, and Miss Bundles.

mix-up answers

FILTERS
AMPLIFY
MODULATE
MUSICIAN

MUSEUM OF FINE ARPS

We wish to thank those of you who took the time to write in with the answers to this puzzle. We are aware that many of you found this pun offensive. Please, no more obscene calls.

ASK ARP

Q. I've designed a superior musical instrument and would like some help developing it.

The instrument plays natural music—intoned to dancing geomagnetism and radio waves from outer space. This creates live music as a “metaphysical windchime” and “play along with nature” instrument. The electronic components have already been designed, (basically a magnetometer, shortwave radio and audio synthesizer), but they need to be combined properly.

The instrument can be used for meditation and psychic enrichment—tuning into the here and now. The field of natural music is infinite in scope, demonstrating the beauty of various temperaments.

David Bihary
French Lick, IN

A. *We're way ahead of you, kid.*

Q. I read your review of Alphonse Mouzon's album, *The Man Incognito*, and wondered if he really uses ARPs?

A. Mouzon
Hollywood, CA



A. *Hot shot drummer and synthesist Alphonse Mouzon gets the feeling for an ARP Pro Soloist while L.A. Guitar Center's Dave Kimber holds up his end of the bargain.*

Q. I'm writing on behalf of the band Paradox. Recently, Paradox performed a concert in Santa Cruz, California. Among the keyboards used was a borrowed ARP Odyssey synthesizer. It was positioned in such a way that the front of the instrument was resting on the top of two other stacked keyboards, and the back was supported by a stand.

About a half hour into the performance, the stand supporting the rear of the Odyssey collapsed, and the synthesizer fell almost four feet to the floor. When we picked it up—to our amazement—it still worked perfectly. We later had it thoroughly checked and there was no damage.

We are aware of the reputation that ARP synthesizers have accrued for being very delicate instruments. If our experience is at all representative, that reputation is apparently false. And, as a band, we would be willing to let you use our experience for advertising purposes for monetary or possibly material remunerations.

We anxiously await your reply.

Jeffrey Harvey
Sound Technician for Paradox
Capitola, CA

A. *Jeff, as much as we would like to do it, ARP cannot give away instruments for stories such as yours. It reminds us of a recent letter from a member of the Ringling Brothers Barnum & Bailey circus band. Seems his ARP 2600 fell into the path of a speeding elephant. The 2600 suffered little damage, but the elephant will be spending six weeks in a body cast. Anyway, thanks to Paradox for the letter and best of luck to the band.*

Q. I just finished reading your ARPeaggio, and I noticed someone wrote a letter on the Tubes. In your next ARPeaggio could you print a story on them and their use of the ARP?

T. Brassard
Venice, CA

A. For Tubes fans everywhere, here is Michael Cotten, Tube's Synthesist, at the controls of his ARP 2600, just prior to the group's world tour (a very important crusade).



Photo copyright 1976 by Charles Farrell-Kimbrell

Q. Is there any other literature about the String Ensemble/Axxe Polyphonic system other than the owner's manual?

Doug Perkins
Three Oaks, MI

A. Yes. The *AXXE PATCH BOOK* contains 10 String/Axxe interface patches in addition to 50 Axxe patches. The book can be purchased for \$10 through ARP dealers, or ordered direct from ARP for the same amount, plus \$1.50 for postage and handling.

Q. In your advertisements, you state that a guitar can be played through the AXXE. Can this only be done with the addition of an expensive box?

Tim Roller
Canton, OH

A. No. But depending on the effect you are seeking, you may need to play your keyboard to create part of the sound. The interface jack labeled EXT. AUD. IN (EXTERNAL AUDIO IN) can be fed from a regular guitar pickup, or you can modify the guitar's sound with a fuzztone, wah-wah, or phaser and then plug its output into the synthesizer.

The black box you mention could be either one of two black boxes. One type would be a pitch-to-voltage converter (PVC). A PVC takes the sound from the guitar, one note at a time, and creates a control voltage (CV IN) to control the synthesizer VCO's pitch. Some PVCs also produce a GATE and a TRIGGER output so you can activate the ENVELOPE GENERATOR (ADSR) from the guitar. The cheaper way? For about \$6 and parts you can build your own ENVELOPE FOLLOWER which will give you only a GATE and TRIGGER every time you pluck a string. To get the schematics for this box, write *ELECTRONOTES*, 203 Snyder Hill Road, Ithaca, New York 14850. Ask for page 8, Volume 7, Number 60.

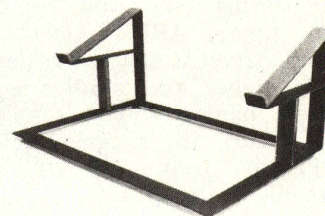
Q. Tell me about the ARPs Robert Lamm of Chicago uses. P.S. Love ARPeaggio!

Mary Highwart
Wheeling, WV

A. Robert Lamm, the keyboard man for Chicago, uses an ARP String Ensemble and Odyssey.

Q. In your last ARPeaggio, there was an article about a double-stack performance rack for ARP synthesizers. You didn't show a picture of it. How come?

C.J. Cavanaugh
Aurora, CO



A. No room (sorry). The "double-stack rack" permits stacking of ARPs and simplifies one-hand playing of two keyboards. Constructed of light-weight, welded steel, it can be placed on cabinet tops or attached to the ARP Performance Stand. The double-stack rack is available through ARP dealers for \$39.95 or direct from the ARP factory for the same price plus \$1.50 for postage and handling.

Q. There's a guy in New Hampshire that plays all ARP synthesizers in his show. Do you know anything about him?

J. Slye
Walpole, MA



A. His name is Frankie Burke and he plays, at the same time, an ARP Odyssey, an Axxe, a 2600, a String Ensemble and a Pro Soloist.

GET YOUR FIDDLE AND YOUR BANJO AND YOUR SYNTHESIZER...

NASHVILLE, TN—The rumors are true. Nashville musicians, recording studios and producers are getting turned on to ARP synthesizers. And, for the first time, ARP's electronic music marvel is sharing country music stages and studios with fiddles, banjos and mandolins. How did it happen? The ARPeggio took a trip to Nashville to find out.

According to Lee Hargrove, ARP synthesizer specialist at a Nashville ARP dealer, literally hundreds of musicians have bought synthesizers within the past two years. Many Nashville studios now depend on synthesizers for producing demo records, and even more are adding the synthesizer to some big name albums. Like studios in many other parts of the country, Nashville studios use the synthesizer for overdubbing various instrumental sounds, occasional special effects and a "hook" that will make the song stand out.

The most popular ARP in Nashville, according to Hargrove, is the ARP String Ensemble, world famous for realistic string sounds that have been heard on hundreds of gold and platinum albums by people like Gary Wright, Linda Ronstadt, Chicago and Les McCann. The new ARP Omni, which features excellent string voicing, is expected to firmly establish the synthesizer in the Nashville music community, since it can produce big orchestral sounds that so many country artists are seeking.

Owen Bradley, a legendary Nashville producer credited with a list of country hits by Loretta Lynn, Conway Twitty and several other major artists, recently added an ARP String Ensemble and an ARP Axse variable synthesizer to his Bradley's Barn recording facility. "The String Ensemble is great for the demo records we cut at the studio," says Bradley, "and the

ARP Polyphonic System should prove equally as useful." As most ARP owners know, the String Ensemble and the Axse can be interfaced to create polyphonic brass, piano and other multi-textured sounds.

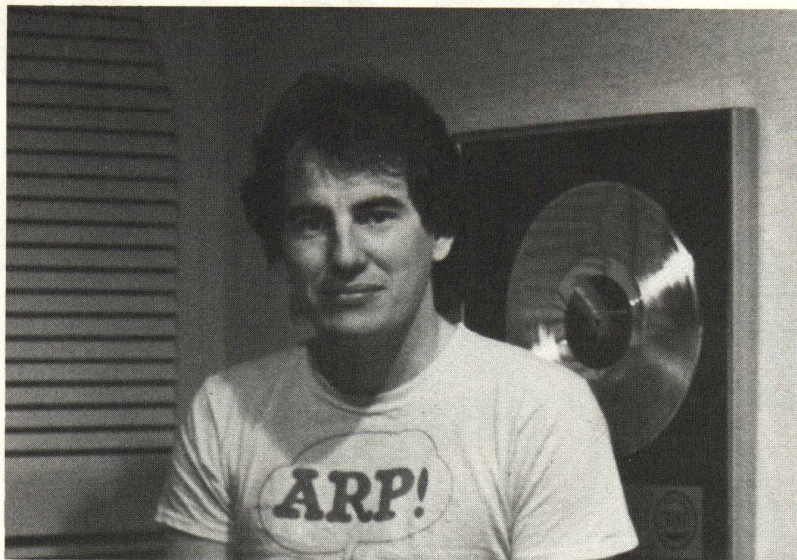
The string synthesizer has become a popular performance instrument in Nashville largely because it lets an artist reproduce the strings heard on recordings during a "live" show. ARP strings are frequently used by country artists and their traveling bands, including those backing

Tammy Wynette, The Rambos, Donna Fargo, Bobby Goldsboro, Roy Orbison, Jessi Colter, Mel Tillis, Charlie Pride and Merle Haggard. In the country rock field, people like The Dirt Band, Jerry Jeff Walker, Rusty Weir and Michael Murphy have added string and variable synthesizers to their concert performances and recordings.

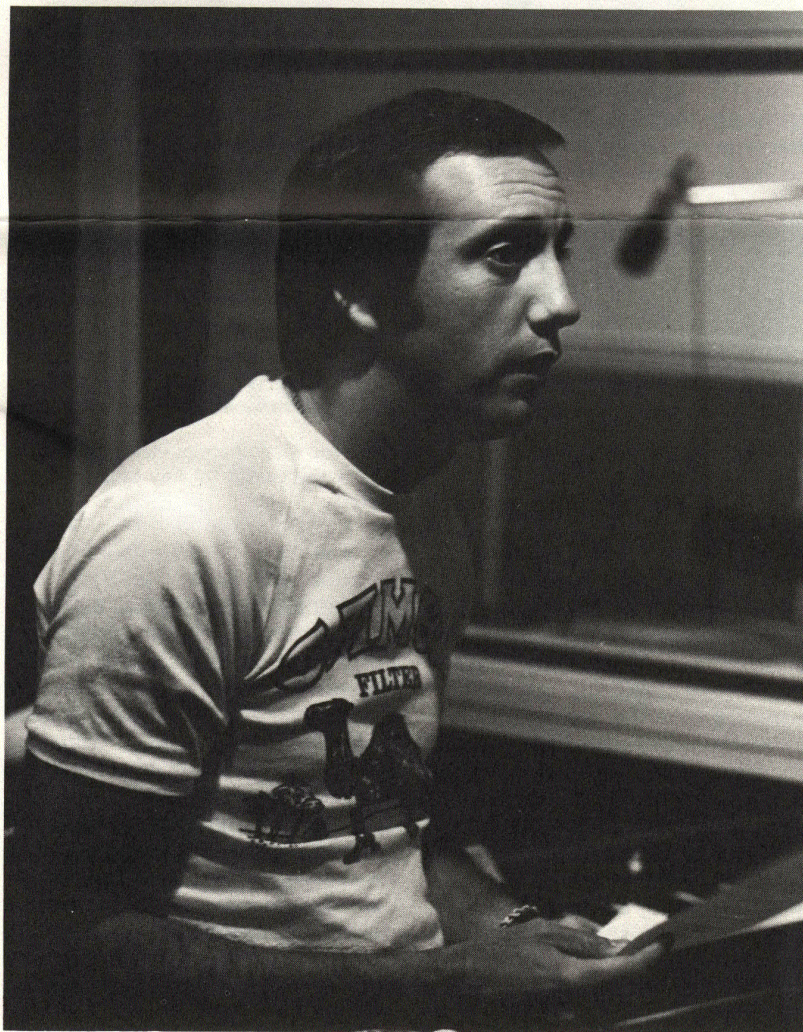
The ARP Pro Soloist is making it big in country music, too. The Pro has found its way into dozens of studios in Nashville and is becoming a real



Owen Bradley, major Nashville record producer, and some of the many gold record awards he has received.



"Crazy Lee" Hargrove, Nashville's ARP synthesizer specialist.



Ray Stevens speaks with the ARPeggio staff on his use of ARP synthesizers.

favorite with country keyboard musicians. Charlie Rich, Lenny Dee and the folks at Woodland Studios have all picked up Pro Soloists. One long-time fan of the pre-set Pro Soloist is Ray Stevens, whose Ahab and Camel Studios are situated in the heart of Nashville's recording district. "I like the convenience of a pre-set synthesizer," says Ray, "you know, clarinet—blip!—tuba—click!—just switching from one to another. The sound is so real you'd never believe it was coming from a keyboard if you didn't see me playing it. And the touch sensitivity is very expressive."

Stevens may own more ARPs than any other artist in Nashville. Ray owns a String Ensemble, an ARP 2600, and one of the original ARP Soloists. Stevens' talent as a producer and arranger is recognized throughout the music business. In fact, Paul McCartney wants Ray to produce the next Wings album. Ray's own most recent recording, *Just For the Record* (WB), features several ARPs and he feels that soon, every studio in the city will have at least one synthesizer. Says Ray, "Down here, it takes a little time to get the word around, but it'll happen."

It's happening. Steve Scruggs of the Earl Scruggs Revue recently purchased an ARP Axxe. Other Nashville notables climbing on to the ARP bandwagon include Chips Moman at American Studios, Lee Hazen of Hazen Studios in Hendersonville, Tennessee, Jack and Misty Morgan, Jack's Tracks, Acuff-Rose Publishing Company (that's Acuff as in Roy), and local radio station WKDA.

The day is coming when ARPs will appear on the stage of the Grand Ole Opry, too. But like Ray Stevens says, it will take some time. "The music people in Nashville are always on top of new recording trends and it's only natural for the synthesizer to catch on." Yes, Nashville, believe it or not, is ARP synthesizer country. Hot damn!

ARP Introduces the MINUS NOISE MIXER

ARP's advanced electronic technology has made significant contributions to the evolution of electronic music synthesizers. And now, with the introduction of the ARP Minus Noise Mixer, this same sophisticated technology has been applied to audio signal mixing and processing.

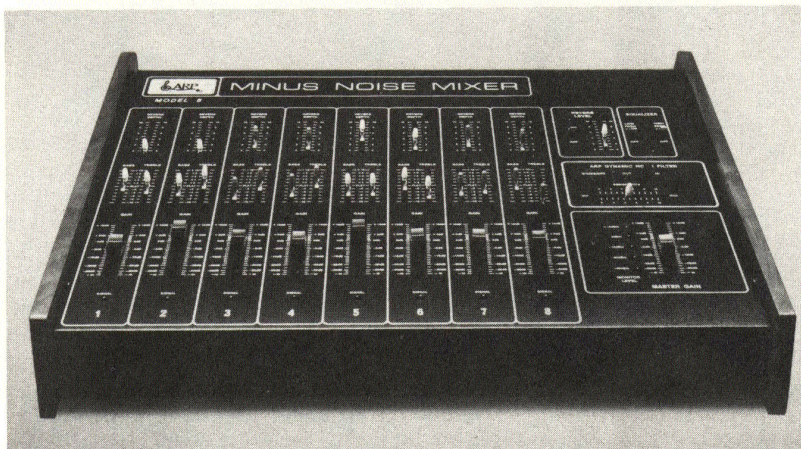
The ARP Minus Noise Mixer is radically new. No other mixer now available—from inexpensive four-channel models to studio boards costing tens of thousands of dollars—can surpass the new ARP mixer's exacting specifications.

Noise and distortion have been reduced to the theoretical limits of solid state-technology. Frequency response has been smoothed to well past the limits of human hearing. Reverberation has never been as silent, as clear or as deep.

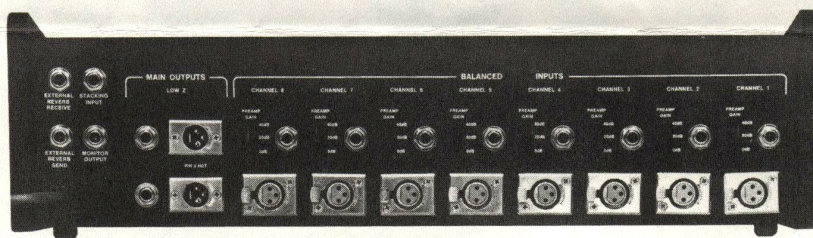
At a list price of \$795, musicians and engineers can enjoy the kind of mixing quality that once required the most expensive studio gear. ARP has designed and built a mixer that not only takes the noise out of music, but also supports the performer with an impressive array of high-quality features that will guarantee reliable service time and again.

Here are just some of the professional features that place the new ARP mixer in a class by itself:

- Professional XLR Connectors
- "Direct-coupled" Balanced Input Preamplifiers
- Selectable Gain Settings
- Gain Sliders (calibrated in 1 decibel graduations)
- Precision Capacitors
- Peak-reading LED VU Meter
- Sequenced Power Supply
- Super-quiet Reverb



ARP "human engineering" features include individual LED status lights for each channel, peak-reading LED VU meter, and efficient miniaturization of the control panel for one-hand manipulation of four or five input sliders.



Back panel features an XLR and 1/4" phone jack for each channel input, selectable gain settings providing the best possible signal-to-noise ratio for any kind of input signal, and "stacking" jacks for additional mixers.

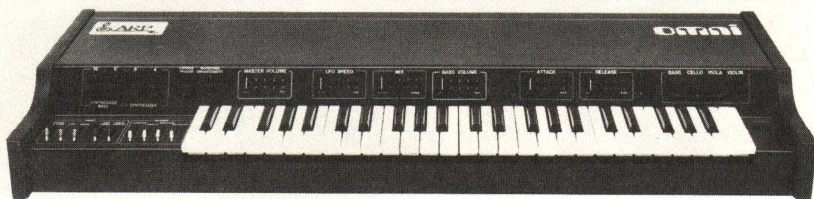
The most unusual feature on the mixer is ARP's patented Dynamic Noise Filter. By definition, noise contains all audio frequencies, while musical tones contain only specific frequencies. In order to separate the music from the noise, ARP developed an electronic circuit that can tell one from the other. The circuit can adapt to all kinds of musical signals because, as in the case of a cymbal crash, sometimes noise is music.

The Dynamic Noise Filter virtually eliminates noise from any program signal. ARP's musical engineers describe the

unique noise reduction circuitry as "a smart filter that can look at whole signals and decide what is music and what is noise. It actually lets the music through while it filters out what you don't want to hear, like hum and hiss from microphones, instruments and accessories."

Add up the sophisticated circuit design, component quality and exclusive Dynamic Noise Filter and the result is the quietest sound offered by any mixer, at any price. See the new ARP Minus Noise Mixer at your local ARP dealer.

NEW ARP OMNI: COMPLETELY POLYPHONIC



NEWTON, MA (ARP)—ARP Instruments has unveiled a totally new polyphonic keyboard instrument—the ARP Omni—that actually places the full sounds of a symphony orchestra at your fingertips.

The ARP Omni is a versatile, creative tool that can provide a musician with startlingly realistic strings, brass, piano, clavinet and vibes plus a complete range of synthesizer sounds and effects.

And, the Omni is stereo, the first keyboard synthesizer to offer clear definition of instrumental voices for striking realism in performance.

Here are just a few of the many “firsts” offered by the ARP Omni:

STRINGS

The ARP Omni has been designed with special attention to the voicing of string sounds. Through a new process invented by ARP called “asynchronous phase modulation,” the Omni achieves string sounds that are rich, full, silky-smooth and breathtakingly realistic. The highs are clean and crisp, with frequency response extending right out to the limits of audibility, just like real strings. On the low end, the full resonance of cellos and violas has been captured with astounding realism. And the string bass section provides perfectly balanced support that can be adjusted by a separate “bass volume” control. When properly recorded or when

played through a quality sound system, the ARP Omni is virtually impossible to distinguish from live strings.

BRASS

The ARP Omni polyphonic keyboard can create brass sounds that are superior to any other electronic instrument, including monophonic synthesizers. A full range of brass sounds, from screech trumpet to tuba, are available in any combination. ARP’s exclusive low noise filter and adjustable ADSR envelope generator let you adjust the brightness, attack, resonance and sustain of the brass sounds to get the kind of horns you want. And the brilliance is controlled by ARP’s new precision foot pedal, (packed with each Omni), so that you can make realistic swells and crescendos that are essential to that “big band” sound.

PIANO, HARPSICHORD, CLAVINET & VIBES

Unlike any other electronic keyboard instrument, the ARP Omni can create piano sounds in which the initial attack is brighter than the sustained sound, as in a real acoustic piano. As the sound dies away, the higher harmonics disappear first, creating a natural acoustic feeling. The Sustain Foot Switch works just like the sustain pedal on an acoustic piano for extra expressivity and control. The

variable filter and envelope generator controls let you create just the kind of sound you want. On brighter harpsichord-like sounds, you can use the foot pedal to get a funky wah-wah clavinet sound. And any sound created can be turned into a chorus simply by pressing the “Chorus Phaser” button.

COMBINATIONS

The key to the Omni’s big sound is its ability to produce several different sounds simultaneously. For instance, you can play violins and horns together, with a separate string bass on the left end of the split keyboard. Or, you can create a slow, delayed attack on the strings so that they only come in when you play sustained notes. Short staccato horn notes will play alone. Or you can play a funky synthesizer bass with lots of resonance against a nice bright piano and string backup. The combinations are unlimited. Proper blend of voices is adjusted by a front panel “Mix” control.

SOUND CONSTRUCTION, INTERFACING & MORE

Of course, the new Omni is manufactured in typical ARP style, with components and switching of the highest quality and reliability. Computer-grade buttons, LED status indicators, and logical panel graphics make playing the Omni fast and easy. Inside you’ll find an intriguingly compact collection of circuit boards, packed with high-technology electronic devices like LSI microcircuits, monolithic resistor arrays, and gold-plated plug-in ribbon cables. The G-10 glass-epoxy circuit boards are the same indestructible material used in all military and aerospace equipment.

The ARP Omni is a perfect combination of electronic wizardry and musical sensibility and, just as important, it’s made by ARP, the leader in high-technology musical instruments. Check out the ARP Omni at any authorized ARP dealer.

SYNTHESIST WORKBOOK

PART 1:

Interfacing the Axxe and String Ensemble

ARP gets hundreds of letters each month from synthesizer owners concerning the ARP Polyphonic Synthesizer System. Since it is almost impossible to answer each letter personally, we thought the pages of the ARPEGGIO would be a good place to discuss the concept of "systems interfacing" and to describe the proper connection and use of the ARP Axxe with the String Ensemble.

"Systems Interfacing" is one of the most significant innovations which ARP has introduced to the synthesizer industry. Through the systems interface jacks installed on most ARP models, any number of ARP synthesizers can be joined together in a master-slave relationship.

Since the String Ensemble is a fully polyphonic instrument, it does of course contain a polyphonic tone generator. Variable synthesizers, like the AXXE and ODYSSEY, however, contain much more elaborate circuits for filtering, controlling envelope shape and so forth. By combining the tone generating capacity of the String Ensemble with the powerful filtering and control capabilities of the Axxe, the Polyphonic System is created. We use the word "system" to mean a number of instruments which are interconnected by the user to achieve effects which are beyond the capabilities of each instrument alone.

AUDIO:

In the ARP Axxe, the tone is generated by processing the raw signal output of the oscillator through the voltage controlled filter (VCF) and the voltage controlled amplifier (VCA). The ADSR Envelope Generator is used to control both the VCF and VCA to provide control over the attack and decay characteristics.

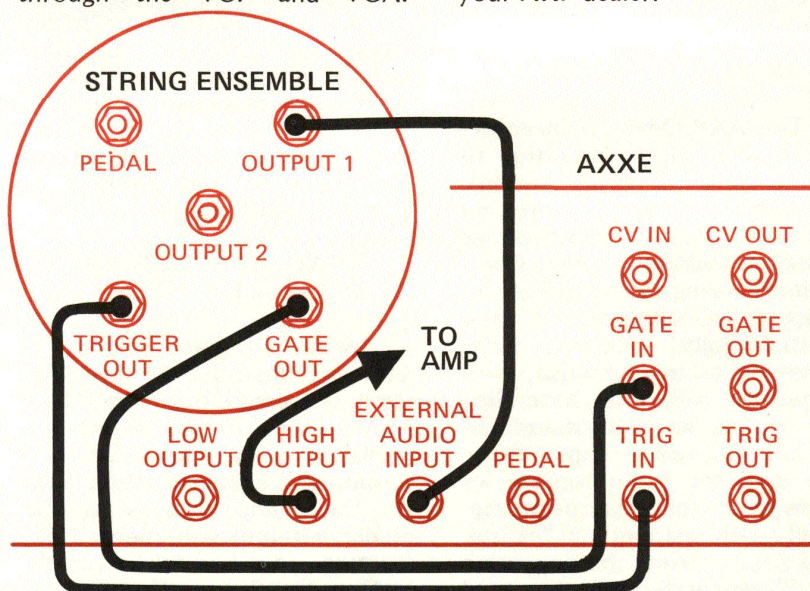
To create a polyphonic system, we replace the Axxe's single oscillator with the polyphonic tone generators of the String Ensemble.

This function is achieved simply by connecting OUTPUT 1 on the String Ensemble to the "Ext. Audio In" jack on the back of the Axxe (see diagram below). This interconnection allows the output of the String Ensemble to be processed through the VCF and VCA.

GATE and TRIGGER:

The envelope generators in the String Ensemble (Crescendo and Sustain) and the Axxe (ADSR) are normally "triggered" (turned on) from their respective keyboards. But by connecting the Gate Out and Trig Out jacks on the back of the String Ensemble to the Gate In and Trig In jacks on the back of the Axxe, the envelope generators on both instruments will be controlled from the String Ensemble's keyboard.

If you are an Axxe or String Ensemble owner, you will be amazed at the polyphonic brass, clavinet and electronic chorus effects that can be created with the polyphonic system. For a complete demonstration, see your ARP dealer.



(NOTE:) The CRESCENDO slider on the String Ensemble must be set at minimum. For best results, the SUSTAIN slider on the String should be set at approximately the same setting as the RELEASE slider on the Axxe, although setting it at maximum will work well in most situations.

TEXAS TECH PLUGS IN



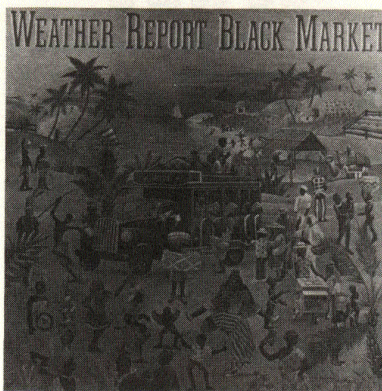
ARP 2600 and 2500 Concert Wing owner Mary Snow, who has taught electronic music at Texas Tech University for the past two years, has recently received a grant from the Composer/Librettist Program of the National Endowment of the Arts. The grant will be applied to the composition of a piece of music called "Voyages: Columbus/Apollo 11." The work will fuse, in an abstract manner, the two experiences of the discovery of America and the landing on the moon. The program will be staged, costumed, lighted and presented by Texas Tech University on November 13, 1976.

Ms. Snow, an accomplished synthesist and composer, has written scores on the ARP 2600 for productions of Marat/Sade, Indians, Faustus, Peer Gynt, and Shining Princess of the Slender Bamboo.




Mary Snow of Texas Tech University works with her ARP 2600 in her Lubbock, Texas electronic music studio.

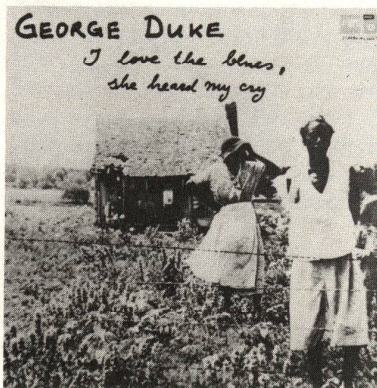
RECORD BREAK



BLACK MARKET

Weather Report (Columbia)


Equally as powerful as their previous efforts, **BLACK MARKET** continues the Weather Report tradition of fine, fine new jazz. Joe Zawinul continues to lead the group, sharing the spotlight with Wayne Shorter's equally inventive musicianship. Zawinul, using two ARP 2600s for the melody lines throughout the album, has produced and written or co-written all of the material. Three ARP plugs. 

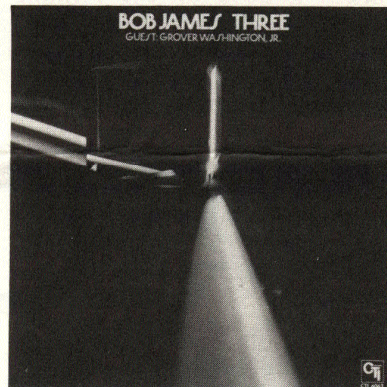


I LOVE THE BLUES, SHE HEARD MY CRY

George Duke (BASF/MPS)


George Duke doesn't get much hype, he's on a rather obscure label, and he and Billy Cobham are not getting the critical response they deserve.

Duke's music is good, so good in fact that this new album can be played again and again without wearing thin. George puts his ARP Odyssey to the test with high-flying synthesizer lines, backed by Airtio's percussion, "chuck and jive" guitar by Johnny Guitar Watson, and fluid vocals by Flora Purim. The only blues number on the album happens to be the only cut you will not enjoy. So, even if the title is a little misleading, **I LOVE THE BLUES** is George Duke's best to date. We give it three ARP plugs. 



BOB JAMES THREE

Bob James (CTI)

Bob James does more session work with ARPs than many famous musicians. Why James is not yet famous is a curious situation. All of his own albums, **ONE**, **TWO**, **EXPLOSIONS**, and **BOB JAMES THREE** are flawlessly arranged, performed and recorded. Check the album jackets on LPs by Quincy Jones, Roberta Flack and Blood Sweat & Tears and you will find the name Bob James. Try any Bob James album. If you like what you hear, there's plenty more where that came from. We give Bob James three ARP plugs and, however small, some of the recognition he deserves. 

ARP east

The keyboard man behind **Jive Talkin'** and **Nights on Broadway** is the Bee Gees' ARP player, **Blue Weaver**, who owns four or five different ARPs . . . Miami's resident disco stars, **K.C. & The Sunshine Band** reportedly have a few ARPs at their TK Productions recording studio . . . **Larry Fast** of **Synergy** and **Sequencer** fame synthesizes on an ARP 2600 . . . After touring with the Kool Jazz Festival, **Marvin Gaye** and **Smokey Robinson** got turned on to the ARP sound. Gaye went out and bought a Pro Soloist. Both he and Robinson used a String Ensemble and 2600 during the summer-long circuit . . . **Bruce Nazarian**, formerly with **Brownsville Station** tells us he worked a 2600 on the **Johnnie Taylor** hit, **Disco Lady**. . . Keyboard players hot on the new ARP Omni include **Bob Mayo** of the **Peter Frampton** group, **Mark Radice** and **Brass Construction**. .

ARP west

As for **Amigos**, keyboardist **Tom Coster** of **Santana** counts an ARP Pro Soloist, Odyssey and String Ensemble among his keyboards . . . **Jon Luc Ponty** band's **Allan Zavod** is into ARP... new **Weather Report LP Black Market** features **Joe Zawinul** playing the inverted keyboard of an ARP 2600 . . . the **Beach Boys** just picked up a Pro Soloist to go along with **Brian Wilson's** String Ensemble . . . In Hollywood, **Clark Spangler** is working with an 80-piece orchestra playing ARP 2500 and 2600 on the soundtrack for a new animated film, **Wizard** . . . **Jerry Goldsmith** used his 2500 system for the **Logan's Run** film score . . . and, the new **Lalo Schifrin** album is a work of ARP.

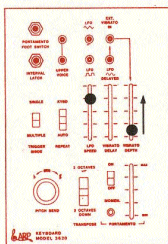
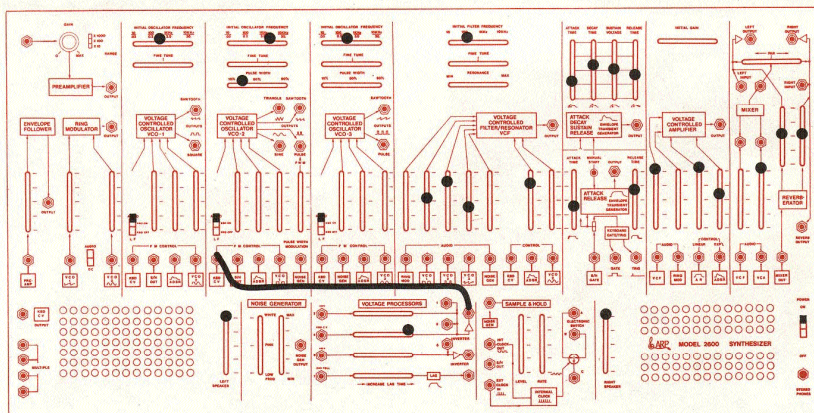
ARP around the world

Jon Lord, formerly of **Deep Purple**, plays ARP Odyssey, Pro Soloist and String Ensemble on a new solo album, **Sarabande**, produced in collaboration with German conductor **Eberhard Schoner** . . . **Montreaux, Switzerland's Jazz Festival** featured the VCOs, VCFs and ADSRs of more than 50 ARP synthesizers . . .

PATCHWORKS

Hundreds of leading musicians around the country are using ARP synthesizers to create new and exciting music. One such musician is **Josef Zawinul**, guiding light of **Weather Report**. Here, in the first of a regular **PATCHWORKS** ARpeggio feature, is Zawinul's lead solo patch from the title cut of the group's latest album, **BLACK MARKET**.

NOTES ON PERFORMANCE: As you will see in the patch diagram, the keyboard is inverted. According to Zawinul, "I play all my solos, now, with inverted keyboard." The patch produces a sound with a two octave pitch related to normal keyboard tracking, but also with a predominant pitch that tracks in an inverted manner.



TUNING: Press C2—tune VCO1 and VCO2 in unison. Tune VCO3 one octave below VCO1.

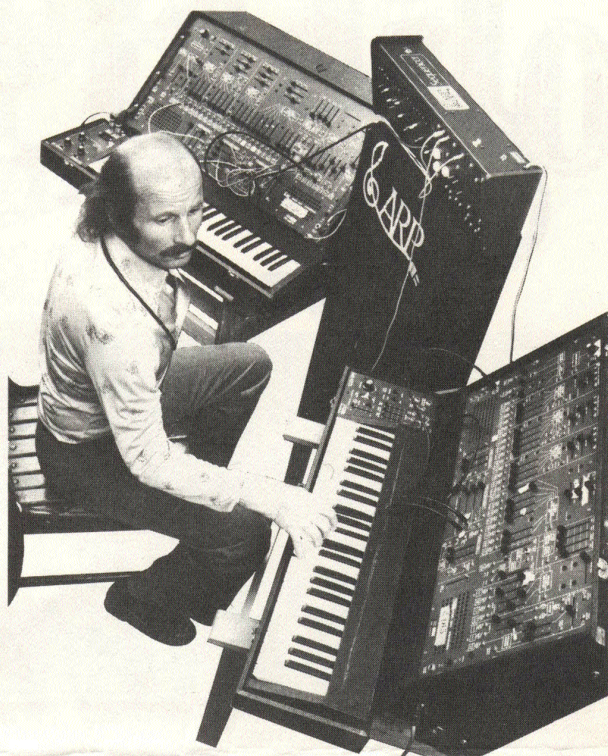
HOT SHOTS



TONY BANKS ON ARP. Genesis keyboard player and songwriter Tony Banks performs on his ARP Pro Soloist. "I got the synthesizer just before we did *SELLING ENGLAND BY THE POUND*--it has a lot of variations in tone, considering how small it is. It also has touch sensitivity, which makes it very versatile." Tony recently added an ARP 2600 to his keyboard collection. Genesis' latest album, *A TRICK OF THE TAIL* features several ARP solos.



John Tout, keyboard player for Renaissance, solos on ARP Pro Soloist, accompanied by an ARP String Ensemble. The group's recent single, "Carpet of the Sun," has taken off towards the top of the national charts.



Josef Zawinul of Weather Report works with his two ARP 2600s, nicknamed "Eins" and "Zwei," and his brand new ARP Sequencer.

ROTATION

The matrix below contains a quotation by a famous composer of electronic music, which reads from left to right. The letters in the vertical columns have been shifted in order to scramble the answer. If, for example, the second letter in the column has been shifted to the first position, then all the letters in that column have moved up one space, and the first letter has been moved to the fourth position. Simply "rotate" the vertical columns until the message appears. To make it harder, we threw in an extra letter. The first person to write to us with the correct answer and the extra letter will receive a free ARP T-shirt (please specify size).

C S W T A A I C E V L D E T E S N H L N P R (
 O O A V D O T E N A I Y Y U . C O G O C A C E
 N M N I B N Y E N T E V O L H J T U N A I G E
 N O N A E T N S E T N R E) R I O R H S A P E



L.A. Expressman Victor Feldman, shown here with his ARP Odyssey, is currently cutting a new album at Caribou Ranch. Veteran session musician Feldman scored with keyboard chores on Steely Dan's new *ROYAL SCAM* album.

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Billy Preston recently toured Europe with the Rolling Stones and his ever-present ARP Pro Soloist made the trip, too.



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