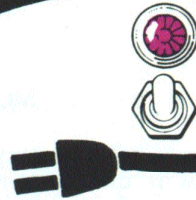


# ARP MAGAZINE

May, 1976  
Volume 5, Number 1



## DEEP PURPLE ROCKS AROUND THE WORLD

"Hush."

Say the word to a record collector with a good memory and he'll say "Deep Purple." That one hit single put this band on the map, but there's a lot more to Deep Purple than one hit single. Deep Purple has collected five gold albums since 1969 and today shows no sign of slowing down.

Earlier this year, the group embarked on a three-month tour of the U.S. and, in addition to

lead guitarist Tommy Bolin, ARP synthesizers are a big part of the band's new sound. In concert, keyboard artist Jon Lord performs on two ARP Odysseys, ARP Pro Soloist and ARP String Ensemble.

The band's latest album, *Come Taste The Band* (WB), includes an ARP on every track, including a Lord solo cut entitled "This Time Around," featuring all four ARPs in addition to other electronic keyboards.

Attesting to the reliability of ARPs on the road, Deep Purple road manager Mike Phillips commented on their performance during a recent visit to the ARP factory.

"During our world tour, these instruments rode in planes, trains and buses from here to Indonesia, and they never, ever let us down in a performance."

Sounds like ARP and Deep Purple will be working together for some time to come.



# ASK ARP

Q. Could I get a better discount on ARPs by buying direct from the factory?

K. Dewey, Berkley, MO

A. Sorry, Kerry, but ARP does not sell instruments direct from the factory. Instead, we are represented by almost 400 music stores in the United States. Many ARP dealers are trained at the ARP factory and can demonstrate all the ARPs as well as answer any questions you may have on particular models. If you can't find an ARP dealer near you, call ARP at (617) 965-9700 and we will give you the name(s) of the dealer(s) in your area.

Q. Could you possibly send me some back issues of ARPeaggio, prior to Volume 4, No. 2? I am particularly interested in the issue in which Herbie Hancock's synthesizer set-up was shown. Thanks.

E. Goehring, Mystic, CT

A. Sorry, but we can't supply you with back issues. However, we can reprint the picture from the February, 1975 Arpeggio and hope that does the job.



Q. I like THE TUBES and want to know if they use any synthesizers, especially ARPs, and if you have any information on them?

D. Melville, Kalamazoo, MI

A. THE TUBES use an ARP 2600 and ARP String Ensemble on stage. We have never heard from the group directly so we can't tell you any more than that. Except, don't touch me there.

Q. I have an ARP String Ensemble. If I hooked an Odyssey to it would I get the same effects, or better, than an ARP Axxe?

T. Lawyer, Portsmouth, OH

A. You can interface either the Odyssey or the Axxe to the ARP String Ensemble. Since the interfacing has nothing to do with the oscillators on the Axxe or Odyssey, (polyphonic signals are generated by the String Ensemble through the synthesizer filters and controls), it really makes no difference which synthesizer you hook up to the String Ensemble. Because the Axxe costs less, some String owners have gone in that direction. Obviously, the Odyssey is more versatile than the Axxe but the choice is up to you. Enjoy!

Q. Does Robert Palmer use ARP synthesizers in his band? I think he's great.

D. Burkhardt, Boston, MA

A. The man playing synthesizers behind Robert "Sneaking Sally Through the Alley" Palmer is none other than Ken Landrum, who uses both an ARP Odyssey and ARP String Ensemble. Another musician in his road band uses an ARP Axxe, but so far we haven't been introduced. Landrum was into the ARP factory in April.

## PIANO AND ARP MAKE NEW MUSICAL TEAM

A new composition involving ARP synthesizer and acoustic piano, entitled FANTASY VARIATIONS FOR ELECTRONICALLY PREPARED PIANO, was recently composed by New York City musician Ron Perera.

The FANTASY premiered at Smith College, Northampton, Mass. earlier this year and was performed by pianist Monica Jakuc of the Smith faculty. The twenty-five minute work uses an ARP 2600 to electronically modify the sounds of the piano as it is being played. The piano sounds are picked up by a microphone, processed by the synthesizer, and sent back into the hall via loudspeakers to merge with the original piano

sounds. Each variation exploits a single basic synthesizer patch.



Monica Jakuc, pianist, and her partner, an ARP 2600 (circa 1972) synthesizer.

## CRYPTOGRAM answers

For those of you who went to the trouble to figure out the CRYPTOGRAM in our last issue, here are the answers.

It wasn't that difficult, now, was it?

IMAGINATION AND A SYNTHESIZER ALLOW YOU TO CREATE YOUR OWN SOUNDS SO YOU CAN EXPRESS YOURSELF AND LET OTHERS HEAR YOUR ARP MUSIC.

We figure most of you got this far. The numerical value of "B," by the way, turns out to be 9. If you can't figure out how we arrived at that figure, perhaps there is something lacking in your diet.



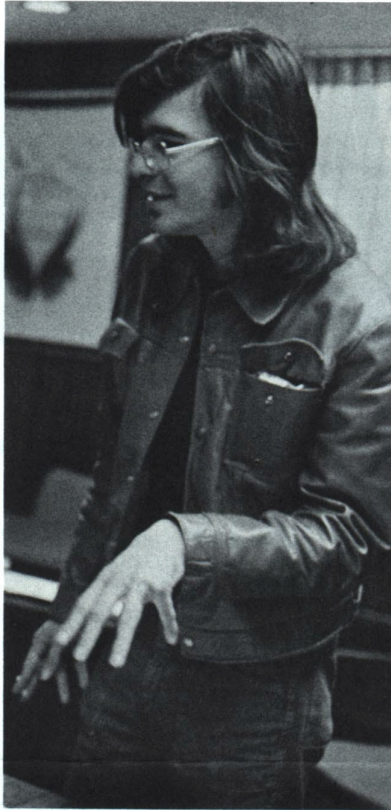
# Darius Brubeck & The Family ARP

When your last name is Brubeck, you have two choices. You can get a regular job or you can become a musician. The latter takes some guts, because you have to follow in the footsteps of your father Dave Brubeck, a musician who has had a tremendous impact on "modern" jazz directions.

Darius Brubeck has guts. Not only because he decided, at an early age, to become a musician but also because he chose the same instrument his father played: keyboards. However, what could have been direct competition turned into a comfortable musical arrangement when Darius discovered, and fell in love with, ARP synthesizers.

In a recent discussion with Arpeggio "publisher" David Friend, Darius elaborated on his use of synthesizers. The electronic revolution has taken Darius into a new world of sound. An ARP String Ensemble graces the stage at his concerts and he is adding others as he masters them.

"Les McCann, on *Layers*, overdubbed an ARP Pro Soloist. But with an ARP Odyssey you can do some of those things live. Les gets sounds that only a master can get. You can't get all



Darius Brubeck

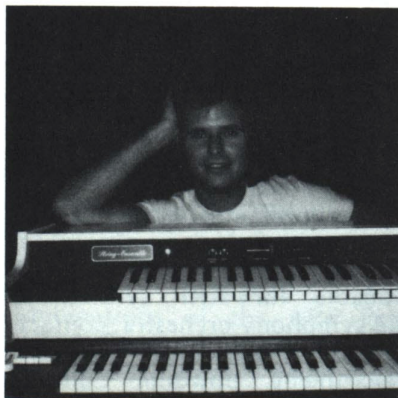
that music just by pushing buttons and hoping. You really have to figure out your filters and all of the other parameters that go into it. The least of the

synthesizer is playing the keyboard. You can take the keyboard off the Odyssey, which is what I play, and still have a musical instrument."

"The String section is a little more difficult. You have to push your button fractionally ahead of when you want the sound to hit. I'm getting better at it. There are polyphonic capabilities involved with the String Ensemble that few utilize. (Ed. Note: Darius is referring to the "systems interface" combination of the Odyssey and String). Most use it as a single line, although Herbie Hancock uses some chords."

The Darius Brubeck Ensemble, recently renamed "Earthrise," is one of two musical confabs with which Darius is involved. The other group, MBR, is an experimental arrangement comprised of multi-percussionist Muruga, talented clarinetist Perry Robinson and Brubeck. Darius uses his ARPs in both groups and, from the sound of things, will be keeping the Brubeck name in the forefront of jazz, this time as a creative leader in a new generation of keyboard artists who use the synthesizer as their means of musical expression.

## Gary Wright Flies With ARP



Gary Wright with his ARP String Ensemble.

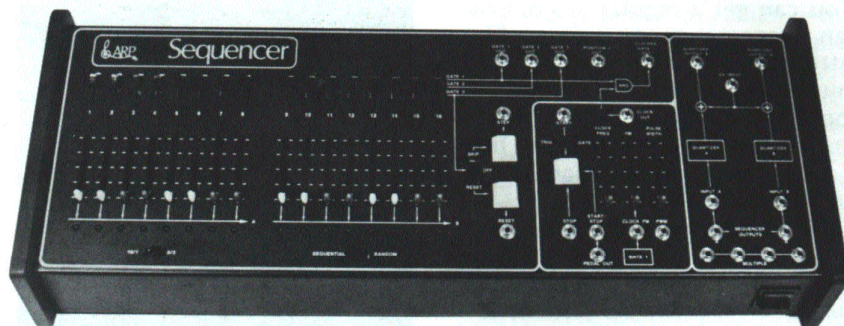
Since the last issue of the Arpeggio, nearly every radio station in the country has picked up on the hit single "Dreamweaver," by former Spooky Tooth keyboard player Gary Wright. "Dreamweaver" is but one of several catchy tunes from the album of the same name. As we mentioned in the last issue of the Arpeggio, the recording is an all-keyboard effort with the exception of a drummer who is used on a few cuts. Naturally, Gary uses the ARP String Ensemble for those high, ethereal strings you hear throughout the album and has produced a really fine collection of electronic keyboard music. Keep watching the Arpeggio for more on Gary as well as hot tips on other records bound for the top featuring the ARP sound.



# New "Live Performance" Sequencer Unveiled

A versatile 16-note sequencer—designed expressly for "live" multiple keyboard performance—is now available from ARP Instruments.

When interfaced with an ARP synthesizer, the ARP SEQUENCER produces bass, percussion, and other musical lines up to 16 notes in either programmed or random sequence, freeing the musician's hands for use with other ARP synthesizers or electronic keyboards.



The unit is fully interfaceable with the ARP Axxe, Odyssey, and 2600 synthesizers and features dual quantizer circuits which permit extremely fast, chromatically-scaled tunings and provide control over accents, rhythmic patterns and other dynamic changes.

The quantizer circuits are the most innovative aspect of this totally new performance instrument. Arpeggios and other patterns can be programmed at any speed. The performer has an option of producing up to sixteen single voice notes controlled by one quantizer (16/1), or up to eight two-note chords controlled by two quantizers (8/2), for rich harmonic textures.

Each note in the 16-note bank is tuned with linear slider controllers, a concept first introduced on the ARP line of "human engineered" variable synthesizers because of operational speed and accuracy.

Computer grade push-button switches allow a musician to easily skip, reset or start a sequence at any point. Starts and stops can also be set on "auto-pilot" for completely automatic control.

Lifetime light emitting diodes (LEDs) indicate the note being played and let the performer visually track the sequential progression for quick changes.

The ARP SEQUENCER includes five GATE outputs, Pulse Width Modulation control and pedal jacks for external control and/or interfacing with additional sequencers or ARP synthesizers. The unit is also equipped with mini "D" patching jacks, a compact and professional system first pioneered by ARP on the ARP 2600 synthesizer.

## Maine Music Professor Writes Symphony for ARP & Orchestra

Elliott Schwartz, chairman of the music department at Bowdoin College in Brunswick, Maine, was recently commissioned by the Portland (Maine) Symphony to compose a piece in honor of the orchestra's 50th anniversary.

Entitled The Harmony of Maine (for 2600 and symphony orchestra), the work has been performed by the Florida West Coast Symphony (Sarasota), the Springfield (Mass.) Symphony Orchestra, and the Champaign-Urbana (Illinois) Symphony.

The solo synthesizer part is performed "live" on stage, in



typical concerto format. Although composed specifically for the ARP 2600, in one performance a 2600 was unavailable, and Elliott discovered that the part worked perfectly well with two ARP Odysseys instead.

For more information of The Harmony of Maine, one of a growing number of compositions available for ARP synthesizer and symphony orchestra, contact Elliott Schwartz, Music Department, Bowdoin College, Brunswick, Maine 04011. Tell him ARP sent you.



# Riding the



When the Joni Mitchell tour recently stopped off in Boston, veteran sessionman and L.A. Express keyboardist Victor Feldman dropped by the ARP factory for a look at the ARP studio and, specifically, the ARP 2600.

At present, Victor is using an ARP Odyssey and Joni's ARP String Ensemble on stage, in addition to his electric piano. The String is used primarily for back-up on vocal lines, and the Odyssey is featured in "Jungle Line" and several other tunes from Ms. Mitchell's most recent album, "The Hissing of Summer Lawns."

Victor, who also doubles as a

conga player in tandem with Express drummer David Guerin, is just now discovering synthesizers, having concentrated on piano during the bulk of his career. His percussion and keyboard background gave him a great appreciation of the musical versatility of the 2600 and, following a demo at the factory, he said he hopes to "pick one up when I'm back home in California."

"I think the only thing keeping me from the 2600 was a doubt I had over the controls. You know, most piano players are not ready for the synthesizer's complexities, and I wanted to see for myself if it was as hard as I was making it out to be in my own mind. It's not."

The L.A. Express has just released their first solo album entitled simply L.A. Express, and Victor's keyboard work is featured prominently. The band is already scheduled to record their next album for which Victor hopes to have his ARP 2600, and plans are in the making for a national tour with Chicago.

The L.A. Express is Victor's first break into the national

spotlight since he began studio work in Southern California more than ten years ago. "You know, when you're doing studio jobs, you hear and see a lot of ARP synthesizers but, in my case, I stuck to what I knew best: piano. The synthesizer's impact on rock and jazz has really been incredible. I feel like I've got a lot of catching up to do. The ARP seems to make the most sense to me and I expect I'll be using them more and more."



L.A. Express keyboard player Victor Feldman plays a duet on the ARP String Ensemble and ARP 2600. Sometimes you have to reach for new sounds.

## ARP: A REAL PERFORMANCE

It's been a long time coming, but you can finally throw away those orange crates, cardboard boxes and whatever else you've been using to support your keyboards on stage.

ARP now makes two performance accessories that will look and feel as professional as your synthesizers.

Starting at the top is the ARP "double-stack" performance rack, which permits stacking of two ARP synthesizers and one-hand playing of two keyboards.

The double-stack rack is especially designed for combinations of the ARP Pro Soloist, Explorer, Axxe, Odyssey and 2600 synthesizer keyboards. Featuring sturdy lightweight steel construction, the rack's upper deck is foam-lined for

instrument protection. When the rack is placed on organs, electric pianos and other keyboard cabinets, the rack's rubber feet will prevent damage to the tops of these instruments.

The rack is designed for attachment to ARP's brand new



performance stand. The new stand is designed expressly for multiple keyboard musicians, with more features than you'll find on stands costing twice as much.

The new stand assembles and dismantles in seconds, without tools, and can be stored flat for shipping or storage. Some of the features include:

- threaded brass turn-off knobs for years of use;
- pre-drilled holes for secure placement of either the ARP Axxe or ARP Odyssey;
- strong enough to support up to three synthesizers.

The double-rack and the performance stand are both available through your local ARP dealer.



# ZAWINUL:

"With an ARP I can do things that will fool the heck out of you."

Weather Report may be the single most important and popular jazz group to emerge in the 1970's. Winners of countless music awards and the admiration of millions of musicians around the world, the group is constantly changing, evolving and taking those exciting steps into unknown musical territories.

Joe Zawinul, the philosophical, Austrian-born keyboard artist who powers Weather Report's mystical sound may be the most accomplished ARP player in the world. In fact, if there is someone who can do more with a 2600 in performance, we have yet to catch his act.

The following are some of Joe's comments in reference to synthesizers that were originally printed in a Down Beat interview. We found his remarks most complimentary towards our synthesizers; well stated, exact, and reflecting the man's deep love for music and his fascination with electronics. The interviewer is Ray Townley.

DB: What are your particular instruments? And why have you chosen them?

ZAWINUL: "I use two ARPs, two 2600s, just for the convenience of setting things up. You have to constantly move, therefore I use two. I can work better that way. Certain sounds are already set up and I can stop mixing them up. I also play the Fender Rhodes with all the relatives, you know, phase-shifter, echoplex, pedal."

"I like the ARP because of what I can do with it. I hear another synthesizer and I can recognize it right away. With the ARP I can do things that will fool the heck out of you. I can hide between voices, I can do all kinds of things. To me it's a much more natural sound. The variety of colors is greater, too.

Woodwind sounds. . . if you have the right ear, you can really get it. But it takes time and work—like if you've got the coordinations of a fighter, getting those combinations together—it's the same here, you get your moves together so that you can perform with it."

DB: Do you approach the synthesizer mainly as a keyboard instrument or as an electronic. . .

ZAWINUL: "I'm not really thinking like that. . . I just find what I want to hear by doing it and coordinating it. Sometimes, if I make a funny move with my left-hand—because out there on the stage everything happens so quickly—and make some sound that I didn't intend, my right-hand will make something out of that other sound. One hand washes the other. As far as the

melodic concept, I think it has nothing to do with the synthesizer. It's just a matter of certain people having different concepts."

As a premier musician who has played with Miles Davis and Cannonball Adderley, Joe Zawinul speaks from experience. And his music, some of the best of the jazz-rock era, speaks equally as forcefully. For those who have never heard Joe's chops on his recent Weather Report recordings, the Arpeggio recommends the following:

I SING THE BODY-ELECTRIC  
Columbia KC 31352  
SWEETNIGHTER  
Columbia KC 32210  
MYSTERIOUS TRAVELLER  
Columbia KC 32494  
BITCHES BREW (w/Miles Davis)  
Columbia GP 26

## RECORD BREAK

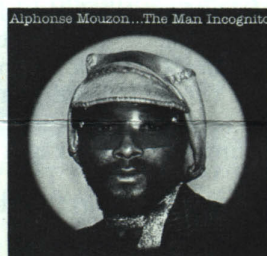


ELTON JOHN - Rock of the Westies (MCA 2163)

James Newton Howard, formerly with Melissa Manchester's band, plays ARP synthesizer with King John. James uses the ARPs on "Billy Bones and the White Bird," "Medley," and the hit single from the album, "Island Girl." The album was recorded at the famous Caribou studios in the Colorado mountains and the music is well produced, well played and, judging from the sales, well received. We like the ARPs on it, too.

ALPHONSE MOUZON - The Man Incognito (BN-LA584-G)

Alphonse Mouzon is a drummer by trade. But he's recently branched out into synthesizers, (ARPs naturally), and his new



album features a whole mess of ARP synthesizer licks on Pro Soloist and ARP String Ensemble. The rhythms have that disco flavor, but the melodies are nice and original. You would expect as much from a musician who has gigged with Larry Coryell and Weather Report. The man knows his music and his synthesizers.

AMERICAN TEARS - Tear Gas (Columbia PC 33847)

Musically, this first album by keyboardist Mark Mangold (ARP Odyssey), drummer Tommy Gunn and bassist Greg Baze is great. Side one's "Back Like Me (Parts I and II)" is some of the best rock of the past few years. Keep an eye on American Tears and an ear on Mark Mangold, an excellent ARP synthesist.



# HOT SHOTS



Watch for the new album by "The Stanky Brown Group" who make extensive use of ARP synthesizers.



Dennis DeYoung of STYX using the ARP String Ensemble during the recording of their newest album on RCA.



Chick Corea, an exceptional talent, uses an ARP Odyssey both on stage and in the studio.



Jazzman Les McCann surrounded by ARPs at a recent rehearsal.



WHO IS THIS MAN AND WHY IS HE SMILING?

- It's Jerry Ford and he's playing electric football.
- It's Don Ho and he just swallowed a mango.
- It's Sergio Mendez enjoying his ARP Pro Soloist.
- Other \_\_\_\_\_

## MIX-UP

To solve this puzzle, unscramble the words, fill them in on the spaces on the right and use the circled letters to solve the scrambled puzzle answer. (Hint: The scrambled words all have something to do with electronic music. The last item, however, is absolutely essential to it.)

SITELFR    ○ \_ \_ \_ ○ ○ ○  
FILMPAY    \_ ○ ○ \_ ○ ○ \_  
TEAMLOUD    \_ ○ \_ ○ \_ ○ \_ ○  
NIMISACU    ○ ○ ○ \_ \_ \_ \_ ○

WHERE WOULD YOU GO TO SEE A SYNTHESIZER DISPLAY IN 1989?



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○ ○    ○ ○ ○ ○  
○ ○ ○ ○

(answers next issue)



Top keyboard salespeople from all around the country attend one of ARP's many instructional seminars.



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## New Patch Books for Axxe & Odyssey

Two new books from ARP offer a collection of more than 100 sounds and effects that can be created on the ARP Axxe and ARP Odyssey synthesizers.

The ODYSSEY PATCH BOOK contains patch charts for seventy-five popular Odyssey sounds. Several charts were contributed by Odyssey owners in leading jazz and rock groups. The book explores the full sound range of the Odyssey, with sections featuring basic and advanced instrument sounds, sound effects, rhythms, arpeggios and sequences, and advanced applications. Sounds include a pedal steel guitar, a small war, a psuedo-echo machine, a brass fanfare, a touch sensitive ADSR and dual tempo trill.



The AXXE PATCH BOOK contains patch charts for fifty exciting Axxe sounds, and features two special bonus sections with diagrams for both the Axxe/Little Brother and Axxe/String Ensemble interface combinations. Each panel diagram shows the musician how to set up the Axxe's various sliders and switches to produce both traditional instrument and new synthesized sounds ranging from a solo piano to a seagull chorus.

The patch books are printed in two colors on sturdy stock and are three-hole punched for insertion into a loose-leaf binder. Suggested retail price for each patch book is \$9.95 through authorized ARP dealers.



# Complements of The Audio Playground Synthesizer Museum

