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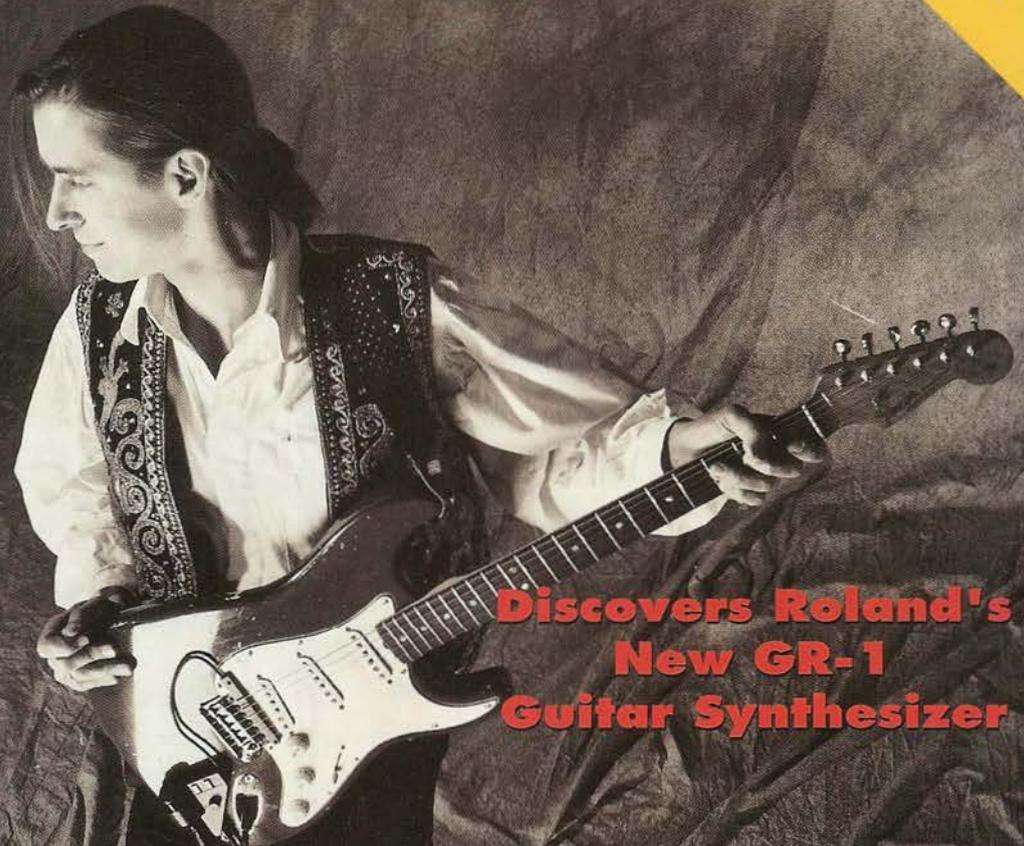
THE MAGAZINE FOR THE ELECTRONIC MUSICIAN

V10ⁿ/₂

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ROLAND CLINIC TOUR '92
See schedule on page 9

GUITAR
GREAT
ERIC
JOHNSON



Discovers Roland's
New GR-1
Guitar Synthesizer

The DJ
Dream
Machine



Introducing
a New
Sampling
Workstation

PLUS EXCITING NEW KEYBOARDS, SOUND MODULES, COMPACT DRUM SYSTEMS AND MORE



Introducing the Latest Instruments from Roland



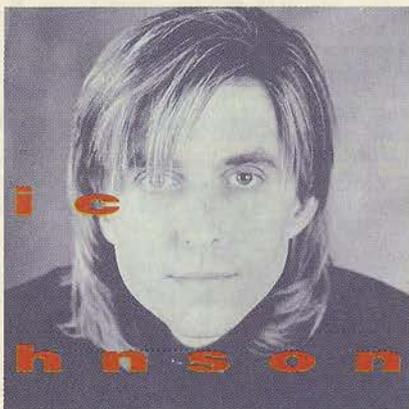
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DJ Dynamos

REMIXING CAREERS FOR FUN AND PROFIT

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An eleven-year-old masters the W-30 Music Workstation; plugging in with the Sound Brush and Sound Canvas; hyped on the JC-77 amp; and phone support for Roland users at its best.

Random Noise ••••• 5

Highlights include a new album from Genesis; Chicago returns on tour with the Moody Blues; Belle Air Brass backed by Sound Brush and Canvas; **Ancient Futures transcends political boundaries**; accomplished bassoonist-turned-composer makes positive musical statements; and welcome to the school of modern '90s R & B with Jodeci!

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Announcing the Roland Clinic Tour '92! Check the schedule of dates featuring the latest keyboards, samplers, guitar products and compact drum systems. Also, a report on how the DM-80 is taking recording studios by storm, and your guide to Up and Running classes nationwide.

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Introducing the new DR-330 Dr. Synth, a compact MIDI sound module at an affordable BOSS price.

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Introducing the new JV-880 Multi-Timbral Synthesizer Module, SP-700 Sample Playback Module, DJ-70 Sampling Workstation, AX-1 MIDI Keyboard Controller, Compact Drum Systems and more. Plus new sound and style cards for your instruments.

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Exploring the benefits of using dedicated sequencers, such as the MC-50 MicroComposer and SB-55 Sound Brush, as compositional tools.

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A step-by-step introduction to using the new JW-50 Music Workstation, a powerful keyboard that integrates sophisticated sequencing with built-in sampled sounds in a single unit.

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Creative tips from Roland users for advanced control over the SCC-1 GS Sound Card, plus practical pedaling with your BOSS multi-effects unit.

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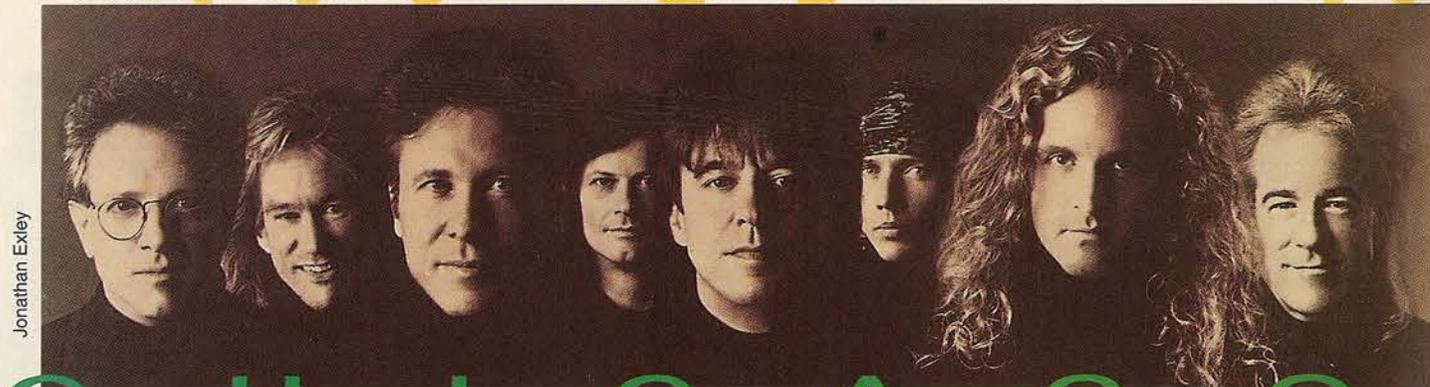
They're yours to program: An impressive array of exciting new sounds for the new JV-80, JD-800, D-70, and D-20/10/110 synthesizers.

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Creating the Roland Sample Archives: A behind-the-scenes look at what goes into cooking up the most tasty sample collection in the world!

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Got any technical questions on Roland products? Write us today and we'll share all the facts with readers about keyboards, sound modules, mixers, signal processing, percussion pads, guitar systems, pedals, amps and more!

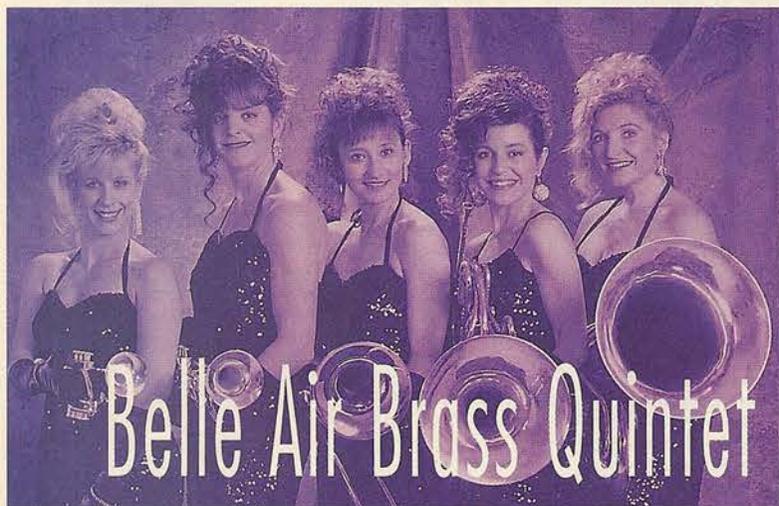


Jonathan Exley

CHICAGO

NO, NOT THE WINDY CITY—the other Chicago. The Chicago that has sold over 100 million albums since 1968. The Chicago that has scored a string of hit singles spanning four decades. Ah, yes... that Chicago, currently comprised of band members Jason Scheff, Walt Parazaider, James Pankow, Lee Loughnane, Robert Lamm, Bill Champlin, and Dawayne Bailey. The group's latest release, *Chicago Twenty-1* (although it's actually the twentieth album), confirms that after careful personnel changes throughout the years, the musical core remains strong and intact. Says Lamm, "I think Chicago today

is probably the best band it's ever been." It all really started way back during a cold February in 1967 when six young musicians sat around a table and decided to create a unique formula for a band. All were from different parts of the musical world—some jazz, some rock-n-roll, a few had classical backgrounds. Their formula: A rock-n-roll band with horns, not as mere ornamentation but as an integral part of the band's sound. What followed was a new era in rock-n-roll musical history and a career full of hit singles including the more recent "Hard Habit To Break," "You're My Inspiration," "Will You Still Love Me?" and "I Don't Want to Live Without Your Love." In case you missed the first leg of Chicago's 1992 Tour, you can still catch them touring with The Moody Blues starting in October through the end of the year. Chicago keyboard tech Russ Achzet informed us that while on tour the band packs along racks of Roland equipment including two MKS-20 Digital Pianos, two D-550 L/A Sound Modules, the MKS-70 Super JX and M-120 Stereo Line Mixer. But what's the creative spark that keeps these musicians going after all those hitmaking years? Parazaider answers: "We have a great forum in our music—it's a musical playpen we can be happy in for the rest of our lives."



Belle Air Brass Quintet

HEAVY METAL NEVER SOUNDED SO GOOD—or looked so good, for that matter. The Los Angeles-based Belle Air Brass Quintet includes five singularly multi-talented performers who augment their formidable abilities as brass players with gorgeous costumes, dance and vocals into a highly entertaining act that spans several musical styles. In keeping with their high standards of sonic excellence, they use Roland's SB-55 Sound Brush and SC-55 Sound Canvas to create backups ranging from lush orchestral accompaniments to swinging jazz trios. "The Sound Canvas really enhances our sound at concerts," states trombonist June Satton. "It makes it sound like there's a lot more than just five of us!" According to Deborah Wagner, trumpeter and founder, the Belle Air Brass have just completed a new recording using the CD-quality sounds of the Sound Canvas. "The Sound Canvas adds great percussion, rhythm and strings to our sound," she says. "With that support, we can really stretch out and use our full talents." Like Satton and Wagner, Jean Marinelli (horn), Marissa Benedict (trumpet), and Mimi Finn (tuba) are not newcomers to the world of performance. Collectively and individually, the Belles have been seen and heard with such august ensembles as the L. A. Philharmonic, San Francisco Opera, Houston Ballet, and Ringling Bros. Circus. They have also supported the likes of Tony Bennett, Johnny Mathis, and Billy Crystal, in addition to an impressive list of film and TV credits. Radio programmers take note: It's time to clear the air for Belle, Brush and Canvas!

ANCIENT FUTURES

What do you get when you combine rhythms from Africa, Bali, India, the Middle East and South America? Quite naturally, the cross-cultural tones of the world fusion band Ancient Futures. Comprised of five accomplished musicians (Matthew Montfort, Jim Hurley, Doug McKeenhan, Zhao Hui and Ian Dogole), this inspired group blends traditional instruments with contemporary technology to create a distinctively global sound. (Billboard has called the group "trendsetters.") Since the 1991 release of their fifth album, *World Without Walls*, Ancient Futures has been touring non-stop and mesmerizing audiences with their unique sound. A genuine respect for traditional ideals along with a masterful understanding of modern technology has enabled Ancient Futures to integrate both in their music quite successfully—and with beautifully sounding results. Consequently it comes as no surprise how much they rely on Roland instruments including the U-220 Sample Sound Module, the D-50 L/A



Fabio



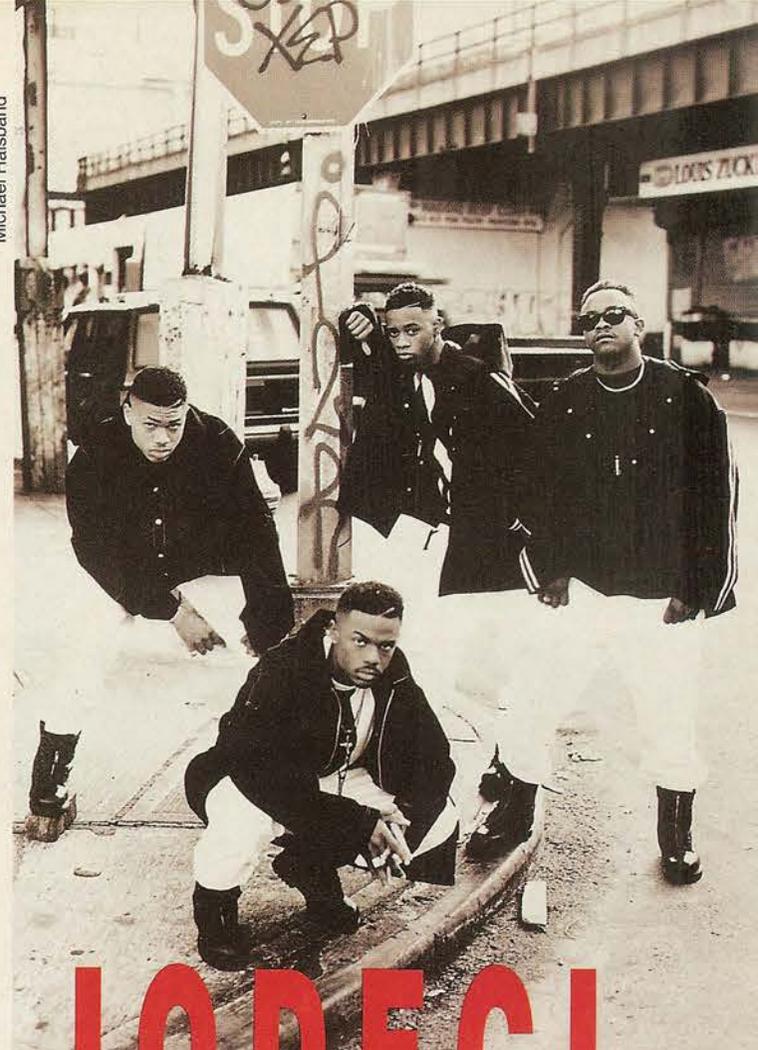
KIA Once bassoonist for the Bergen Philharmonic, the Youth Symphony of New York, and the Westchester Philharmonic, Kia Portafekas is now an accomplished composer in her own right. Her latest self-titled musical release, *KIA*, is garnering attention on college radio stations nationwide. She describes it as "music that captures innermost dreams and life experiences into a rapture of moments for the 'ears' to see." Kia wrote, produced and performed (with help from Gerry Chille) all eleven songs on the album. And what an album it is! Rich, stellar, and diverse—from the calypso-esque "Kids On The Shobango" to the dark industrial-percussive "Hitar"—even some edgy-jazz in "Heat People." This project is proof positive that Kia is a lot more than what some are calling "the American Enya." Particularly refreshing are the autoharp performances in "Soerates" and "Mornings," which feature guest musician Michael McEvoy. All the music on the album was digitally recorded direct to hard disc using a Macintosh, and Kia reports that Roland instruments played a big part in the production as well. The Roland D-70 Super L/A Synthesizer, the Roland A-50 Controller Keyboard, the D-10 Multi-Timbral Linear Synthesizer, the R-8M Total Percussion Sound Module, and D-50 L/A Synthesizer were all utilized in the course of the project. But wait, that's not all. This multi-talented New Yorker also shares her knowledge of music and technology with children in a special way. *KIA's Kids* is a compilation cassette of original songs composed by Kia's music students, ages seven through twelve. As Kia explains, "It's up to us to give our children a chance to be heard by creating from their hearts and imagination what they have to say." Her commitment to bringing out the musical talent of children is reflected in her teaching approach within an atmosphere of "friendly" technology, where anything is possible.

She offers them a blank canvas with limitless creative control. Part of this "canvas" used for *KIA's Kids* consists of an array of Roland instruments including the D-50 and D-70 L/A Synthesizers as well as the JX-10 Polyphonic Synthesizer. Kia has also made a documentary film that demonstrates her innovative teaching methods with children. Her solo career and her work with young people combine to reflect a unique individual who makes a positive and clear statement about the value of self-expression through music.

Synthesizer, the MT-32 Multi-Timbral Sound Module and the D-110 L/A Sound Module are used by the group in the studio as well as in live performance. "Nyo Nyo Gde," the final cut on the new album, is a particular favorite of the group. Band leader Montfort says, "The Balinese Gamelan parts were all performed on MIDI guitar, and no quantization was used. This is very complex when you consider all the rhythmically interlocking parts. Quick tracking was appreciated. The sound programming involved using the Roland U-220 with several MT-32 gamelan echo patches created to give the characteristic overtones sometimes heard when a gamelan key is dampened. The combination of the Roland U-220 and MT-32 sounded more realistic than a custom Balinese gangsa sample!" Ancient Futures' most recent work can be heard on the Narada Collection Series *Alma Del Sur*, a salute to

South American music. Early next year, the group plans to release an album exploring Asian music, tentatively titled *The Asia Collection*. As our global consciousness continues to expand, Ancient Futures serves as a symbol of musicians worldwide whose passion, curiosity, and creativity continue to transcend the limitations of shifting political boundaries.

Michael Halsband



JODECI

WELCOME TO THE NEW SCHOOL... the School of Modern 90s R&B. Here are some clues as to whom you might find at the head of the class: First, their debut album went platinum. And they've charted two consecutive Number One R&B singles. Alright—last clue: Take letters from three of the band members names to form the group's name: JoJo, DeVante, Dalvin and K-Ci. That's right! Jodeci (as if you didn't know!), now hailed as "the smoothest soul sound around." Sold-out concert dates and the near-hysteria excitement of young female fans can all seem overwhelming. Especially when all this attention and success focuses on four young men who started by singing in local church choirs. "We just brought what we knew how to do in church with us into R&B music," explains Mr. Dalvin. After dating the same girls between them, and realizing that they should get together and make music rather than fight over the girls, they formed Jodeci. They ran off to New York with only a four track-tape and \$300, landing at Uptown Records in MCA's New York office. They played their demo tape and, after one song, were asked to sing. And sing they did! Forty-five minutes and one song later, Jodeci had cemented a record deal with MCA. *Forever My Lady* was the result and combined the talents of the group with Tevin Campbell, Ralph Tresvant and Al B. Sure. Recent music credits on both the *Strictly Business* and *Fried Green Tomatoes* soundtracks prove there's nothing these guys can't do! Most fans agree that the four-part harmonies are the core of the group's appeal. "Our contemporaries use a lot of hard beats and street sounds. We center everything around the vocals, so everything clicks from there," explains DeVante, who writes most of the group's material. The group admits, "We're not studio people," but you're sure to find quite a bit of Roland equipment on the road with these gentlemen while touring. The Roland D-70 Super L/A Synthesizer, the JD-800 Programmable Synthesizer, the W-30 Music Workstation, the S-50 Digital Sampling Keyboard and both a vintage Jupiter-6 and Jupiter-8 all help Jodeci sound as smooth and slick as possible when performing live. After such a successful hit album, might the group be wary about future projects living up to the expectations of their earlier endeavors? Says Dalvin, "Everything we do, our music, our performances, comes straight from the heart. I plan to be around for a long time and keep making our fans happy."

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ANCIENT FUTURE

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Consequently it comes as no surprise how much they rely on Roland instruments, including the U-220 Sample Sound Module, the D-50-L/A Synthesizer, the MT-32 Multi-Timbral Sound Module and the D-110 L/A Sound Module which are used by the group in the studio as well as in live performance. "Nyo Nyo Gde," the final cut on the new album, is a particular favorite of the group. Band leader Montfort says, "The Balinese Gamelan parts were all performed on MIDI guitar, and no quantization was used. This is very complex when you consider all the rhythmically interlocking parts. Quick tracking was appreciated. The sound programming involved using the Roland U-220 with several MT-32 gamelan echo patches created the characteristic overtones sometimes heard when a gamelan key is dampened. The combination of the Roland U-220 and MT-32 sounded more realistic than a custom Balinese gangsa sample!" Ancient Future's most recent work can be heard on the Narada Collection Series *Alma Del Sur*, a salute to South American music. Early next year, the group plans to release an album exploring Asian music, tentatively titled "The Asian Collection." As our global consciousness continues to expand, Ancient Future serves as a symbol of musicians worldwide whose passion, curiosity, and creativity continue to transcend the limitations of shifting political boundaries.