

A Special Report: The Keyboard And The Songwriter

Sonawriter

AUGUST 1980 \$1.50

Dennis DeYoung
Writing The Hits For Styx

How To Tap
Your Listeners' Emotions

Janitor Johnny Mullins,
Hit Songwriter



Cherokee Studios, Hollywood, California.

JBL 4313 Studio Monitor. It flattens the competition.



Introducing the 4313.

Flat frequency response. It means accuracy. Naturalness. Reality.

JBL gives it to you without the bigger box that you'd expect along with it, since the 4313 only measures about 23" x 14" x 10"!

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and

voice coil are equivalent to most 12" or 15" speakers. Yet it delivers heavy-duty power handling and a smoother transition to the midrange than most larger-cone speakers.

The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

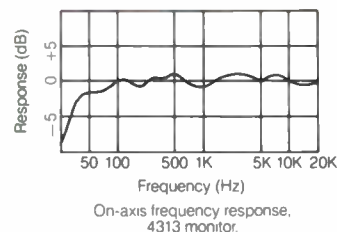
Up top, a dome radiator provides high acoustic output with extreme clarity and wide disper-

sion. A large 1" voice coil gives it the ruggedness needed in professional use.

Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.



James B. Lansing Sound, Inc.,
8500 Balboa Blvd.,
Northridge, California 91329.

JBL First with the pros.

Circle number 23 on the reader service card

© 1980 James B. Lansing Sound, Inc.



Treat Yourself to FREEDOM*

The LIBERATION by MOOG® gives you the freedom to move out in front! Sing, rap, entertain...step out into the action with the synthesizer that's no heavier than a Les Paul® guitar!

Freedom to express your innermost musicianship with the famous MOOG ribbon, modulation, filter and loudness controls comfortably under your left-hand while you add additional nuances on the touch-sensitive keyboard.

Freedom to choose from:

A powerful lead-line synthesizer with two audio oscillators, full-modulation effects, noise-generator and sample-and-hold...

OR a totally separate output section for unique bell-like ring modulator sounds...

OR a completely polyphonic keyboard instrument with its tone color determined by the patented MOOG filter...

OR an external synthesizer interface that enables you to play another instrument from your LIBERATION...

OR all of these in any amounts through an incredible final output mix where the synthesizer voice always appears as a lead line over the polyphony.

Finally the freedom to own your LIBERATION because it's available at an unbelievably affordable price.

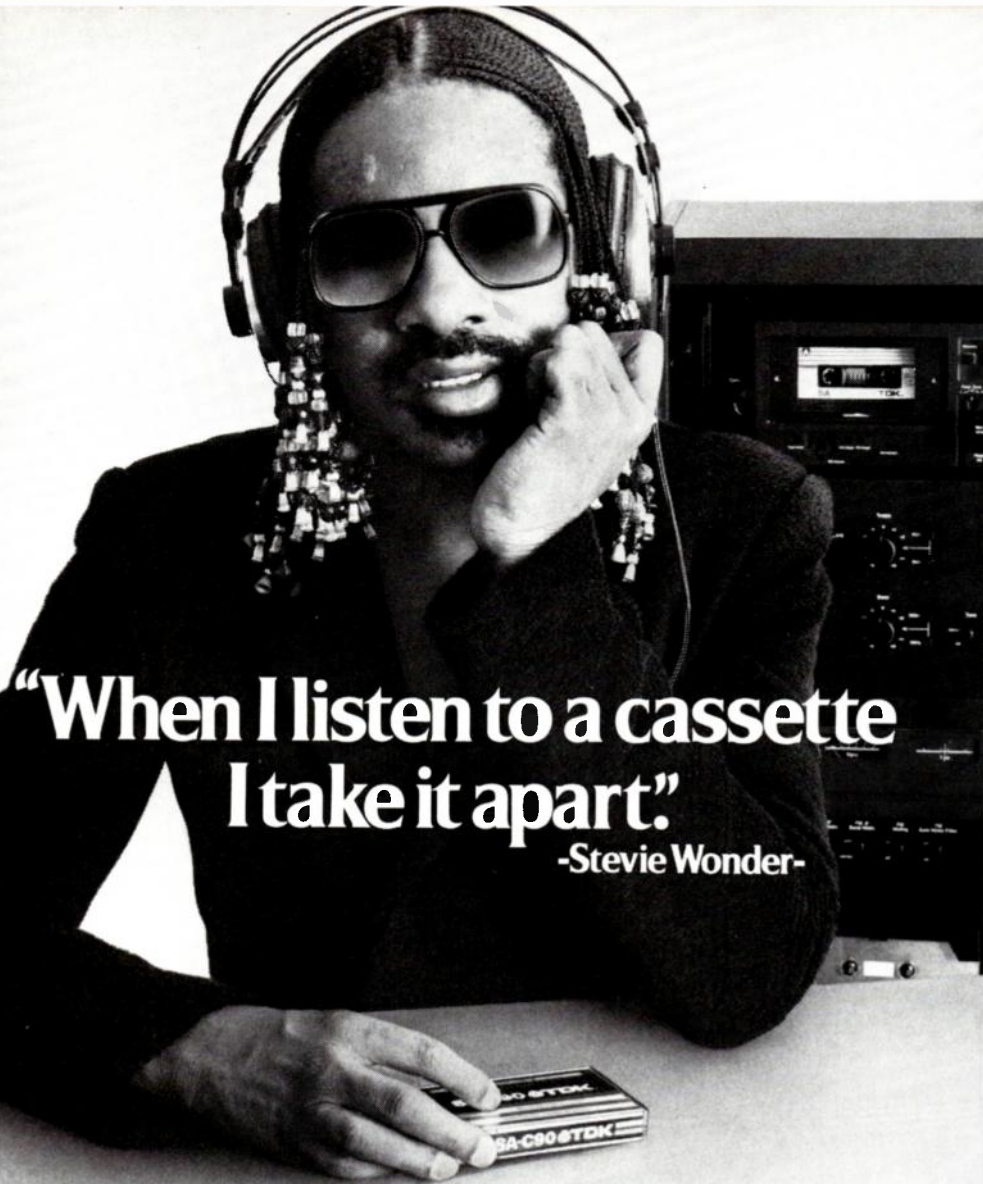
(We're the people who started it all!)

moog®

2500 Walden Ave.
Buffalo, N.Y. 14225

Tom Schuman
from SPYRO GYRA

*Liberation™



**"When I listen to a cassette
I take it apart."**
-Stevie Wonder-

Stevie's reputation as a perfectionist is well known. He puts everything into a song. And he doesn't want it lost in a recording. Before he takes a cassette home, it must deliver big studio sound. The kind of sound he can't take apart.

The cassette Stevie likes most is the high bias TDK SA. TDK's unique Avilyn magnetic particle gives it a startling musical memory. You'll hear the full timbre and richness of the human voice. The subtle harmonics of a piano. The vibrant dynamic energy of strings. No nuance is beyond its range. No instrument is forgotten. And there's plenty of headroom for the blast and bluster of rock. Most of the world's deck manufacturers, themselves perfec-

tionists, use the SA to set the sound standard in their machines. Everything about the SA sets a standard. Its many components are checked thousands of times. 1,117 check points for the shell alone. TDK makes sure it will perform a lifetime*. Which makes it very easy to like. And very hard to take apart.



*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.

© 1980 TDK Electronics Corp., Garden City, N.Y. 11530
Circle number 26 on the reader service card

FROM THE PUBLISHER

"I like **Songwriter** because it is a magazine for people who care on a peer group level... **Songwriter** is for professionals, not for the average person on the street."

The speaker is Styx's Dennis DeYoung, this month's **Songwriter** Interview subject. We've been similarly complimented by other songwriters, top pros and would-be pros.

The kind words are appreciated by us. We jealously guard our reputation as a **craft** magazine. What a top songwriter has to say about crafting and plugging tunes is what we're interested in, for example, not in who he's dating or what he likes to cook. In this era of gossip journalism, **Songwriter** is one publication that strives to limit its editorial to constructive, usable information.

We have a surprise for you this issue, a special report on "The Keyboard And The Songwriter." Considering we've already done one on the guitar (and have another one planned for this November), and since your reaction to David "Cat" Cohen's "Keyboard Workshop" has been very favorable, we've decided to give you keyboard people equal time. Kudos to "Cat" for doing a fine job as the report's guest editor.

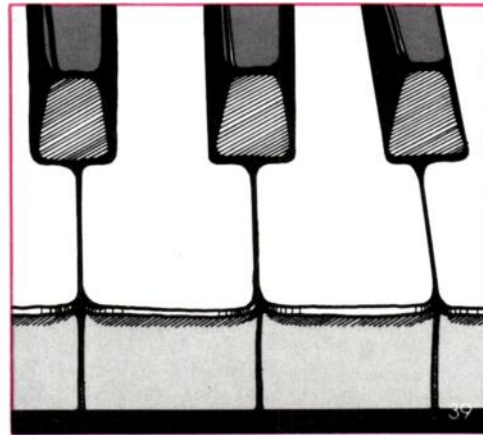
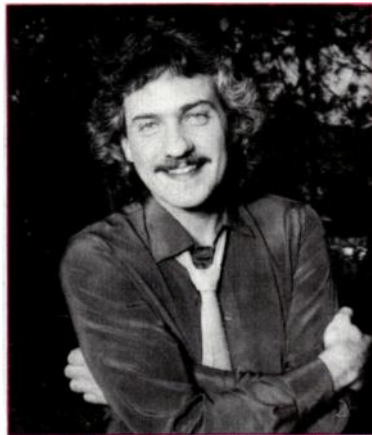
As of this writing, over 700 of you have sent in lyrics to be considered for publication and analysis in "Lyric Workshop." That's terrific! Remember, every lyric is carefully considered by Annette and Arthur, so if your lyric isn't chosen, try us again next month.

— Len Latimer

SONGWRITER

August 1980

Vol. 5, No. 11



Songwriter Interview: Dennis DeYoung

Besides handling keyboards and many lead vocals for Styx, DeYoung has written the group's three Top 10 hits, *Lady*, *Come Sail Away* and *Babe*. Now he's looking to write hits for others as well. By Rob Sanford.

28

34

Tapping Your Listeners' Emotions

Psychologist Chuck Loch reports that "evidence is mounting that music affects the emotions through both physiological processes... and through associations it stirs in the mind."

Behind A Producer's Closed Door

A former secretary to a top Nashville producer tells what she learned about songplugging, songcraft and songbiz. By Ellen M. Brooks.

22

24

Janitor Johnny Mullins: Hit Writer

He wrote Grammy winner Emmylou Harris' *Blue Kentucky Girl* and three other country Top 10 hits, but this Missouri janitor's first allegiance is to an elementary school. By Heno Head, Jr.

The Keyboard And The Songwriter

39

ELSEWHERE

Melody Lines ...Letters, Q&A column	13
Open Mike ...Jerri Kelly	16
Free Verse ...Songwriter Expo	18
Who's Who ...Publishers with open ears	19
Keyboard Workshop ...Block chords	56
Guitar Workshop ...Country strums	58
Kasha & Hirschhorn ...Analysis of <i>Should've</i> <i>Never Let You Go</i>	62
Musical Chairs ...Executives on the move	64
Classified Ads ...Songwriter supermarket	66
Charts ...All the hits that fit	72
New Products ...Product, instrument guide	74

Cover photo By Rose Ware

We will consider unsolicited manuscripts; writers desiring their return, however, must include a stamped, self-addressed envelope. We specifically welcome submissions for the "Open Mike" column. Articles should be written in the first person and deal with either a personal experience or provocative issue which songwriters can relate to. Please enclose a photo.

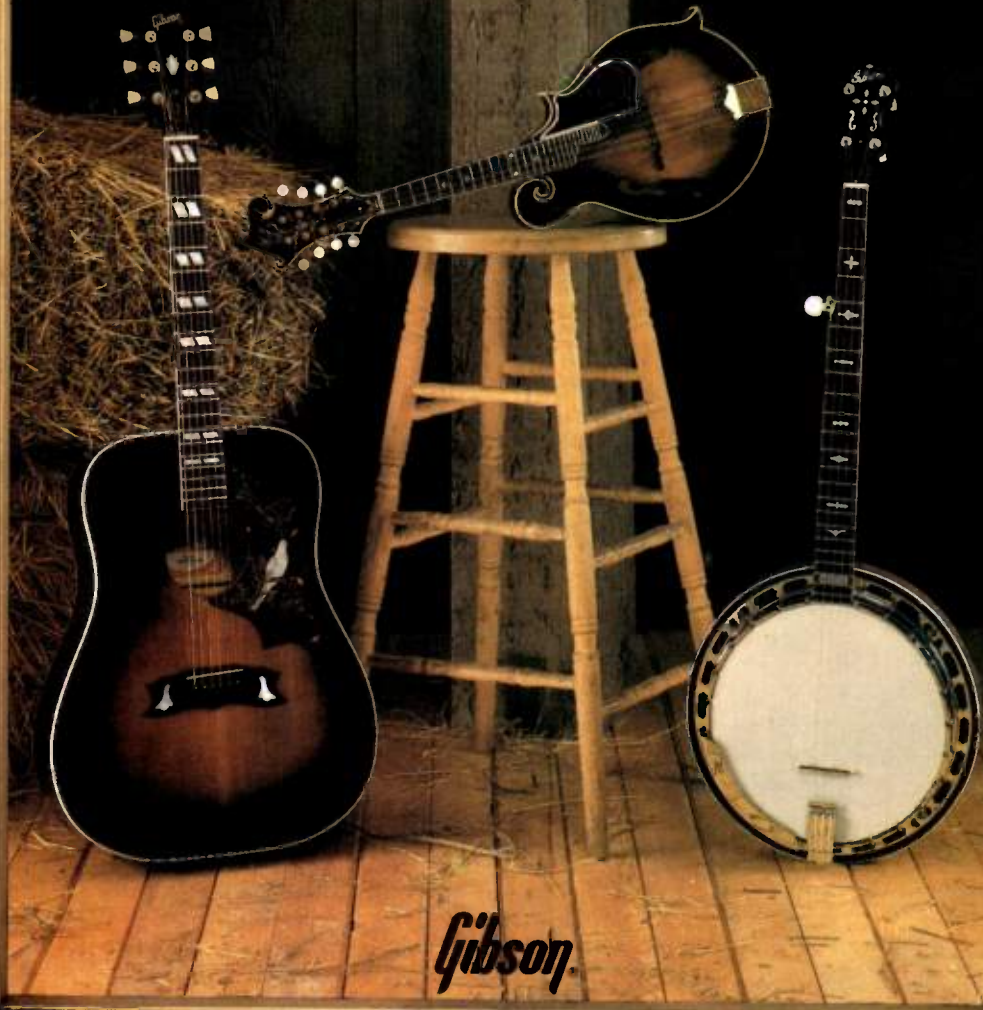
Subscription rates, one year \$15.50, two years \$29, three years \$40.50. New subscribers please allow up to six weeks for delivery of first issue. Outside USA, add \$2 per year. *Songwriter* (ISSN 0274-5917) is published monthly by Len Latimer Organization, Inc., 6430 Sunset Blvd., Suite 908, Hollywood, Calif. 90028. Controlled circulation postage paid at Los Angeles, California. Reproduction in whole or in part without permission is prohibited. Copyright 1980 Len Latimer Organization, Inc. All rights reserved.

Songwriter Magazine

Postmaster, please send form 3579 to *Songwriter*, P.O. Box 3510, Hollywood, Calif. 90028.

Quality / Prestige / Innovation

In the late 1800's, Gibson began making instruments from carefully chosen aged woods, assembling them in hundreds of hand labor steps using traditional glueing techniques and finishing each one with fastidious attention to detail. Today, these processes still exist. Gibson's master craftsmen manufacture instruments with the same dedication passed from generation to generation, combining the finest quality woods with the most modern technology. Tomorrow, as you strive to improve your musical ability, Gibson's commitment to these standards also continues. That is why yesterday's Gibson instruments have become legendary and why the Gibson you own today will become tomorrow's classic.



Gibson

A division of Norlin Industries, Inc.
7373 N. Cicero Ave., Lincolnwood, IL 60466
In Canada: 51 Nantucket Blvd., Scarborough, Ontario

Circle number 43 on the reader service card

Yesterday / Today / Tomorrow

For over 100 years, Epiphone has offered an unbeaten combination of performance and value.

Epiphone's close association with Gibson—the master guitar maker—guarantees fine hand crafted instruments at affordable prices. The application of old world techniques speaks to the quality of Epiphone, such as the solid maple binding on the Presentation Series guitars. Epiphone's Masterbuilt banjos and mandolins incorporate the prestige of design and innovative concepts normally found only on instruments of much higher price. Epiphone...a quality instrument at an affordable price...from Gibson.



Epiphone®

A product of Gibson, a division of Norlin Industries, Inc.
7373 N. Cicero Ave., Lincolnwood, IL 60466
In Canada: 51 Nantucket Blvd., Scarborough, Ontario

Circle number 32 on the reader service card

Over 200 Chances To Win!



P.O. Box 3011
Hollywood, Ca 90028

Dear fellow Songwriter,

Imagine having your own 4 track studio! What a super chance to make fabulous demos . . . to turn your song ideas into reality.

You may be the Winner!

Yes! YOUR ENTRY in the Great Songwriter Giveaway MAY WIN A Tascam Model 144 Porta-Studio plus a BMW amp and JBL studio monitor speakers!

And that's not all! . . . the 2nd place winner will receive a Martin D-28 guitar with case!

Ten 3rd place winners will win a chance to have a song heard by three top music publishers through special cooperation with Columbia Records, April/Blackwood, A&M's Irving/Almo and Warner Brothers Music! What a great opportunity.

OVER 200 CHANCES TO WIN! And still not all. We're also giving away 50 Cohnner harmonicas, 50 copies of Tommy Boyce and Melvin Power's How To Write A Hit Song, 100 copies of Songwriters' Rhyming Dictionary.

How do you win? Simply return the enclosed "YES" or "NO" card to enter our grand drawing. It's that easy. But you must do it before August 29, 1980, the Great Songwriter Giveaway entry deadline.

Why the Giveaway? Well, besides the pure fun and enjoyment of giving away great prizes to some lucky Songwriter Magazine readers, it also gives us the chance to bring to your attention our special advance renewal offer. Possibly your subscription is not yet expiring, but here's a chance to extend your subscription at a savings and at the same time enter our Giveaway . . . and, you'll be sure not to miss any upcoming issues. Of course you don't have to renew to enter, but look at these values . . .

1 year at only \$14.50

2 years at only \$29.

Save \$1.00 off our regular subscription price! Double your savings!

It's a great deal. You save money plus you get the chance to win a 4-track studio or a Martin Guitar or one of over 200 prizes **FREE!!**

So it today. Simply punch out the "YES" token and place it in the "Yes" slot and slip it in the enclosed Sweepstakes return envelope along with your check or money order. (Sorry, no billing on this special offer). Good luck!

Sincerely,
Len Lattner
Len Lattner, Publisher

SEP. 1980.

U.S. 15

NEW Extended
Deadline: September 15

Enter The Great Songwriter Giveaway today!

☐ Yes! Extend (or enter) my subscription to Songwriter Magazine at the terms indicated below.

☐ 12 issues at only \$14.50

☐ 24 issues at only \$29

Outside USA add \$2 per year. U.S. funds only.

Be sure to enclose your check along with this card.

☐ New ☐ Renewal

☐ No. I'm not interested at this time, but let me know if I've won.

(If renewing, please attach label from recent issue to this card.)

Name _____

Address _____

City _____

State _____

Zip _____

☐ Please charge my

Enter card number here

Expiration date

☐ ☐ month year

☐ Visa ☐ Master Charge

Indicate the four numbers above your name.

☐ ☐ ☐ ☐

If using Master Charge please indicate the four numbers above your name.

Rules And Regulations

1. All entrants have the same chance of winning.
2. Only one entry per person.
3. All employees and immediate family or agents of Songwriter Magazine or associated companies are ineligible.
4. All entries must be postmarked by August 29, 1980.
5. No purchase is required to enter.
6. Void where prohibited by law.

WPH

Signature (must be signed to be valid) Card holder name (please print)

The Great Songwriter Giveaway



Pair of
JBL 4313B
Studio
Monitors

1st

TASCAM Model 144 Porta-Studio

2nd

Martin D-28 Guitar

3rd



guthrie-peterson music

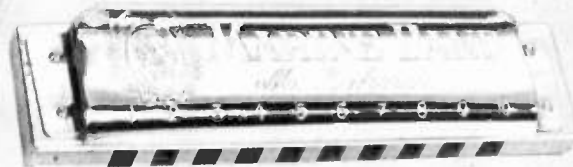


ALMO/IRVING
Music

10 chances
to have your song heard
by three top publishers

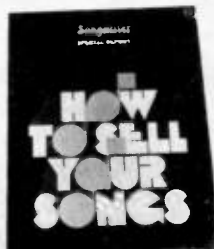
4th

50 Hohner Marine Band Harmonicas



5th

50 copies "How To Write
A Hit Song And Sell It"



6th

100 copies "Songwriters'
Rhyming Dictionary"



Tunesmith... It's like having an uncle in the music business!

Are you tired of letting your songs sit on the shelf? And are you sometimes confused as to how to find a publisher for your song? Do you know who's good? Who's not a rip-off? Many times it's simply not how good your songs are, but who you know.

And **Tunesmith** gives you that vital, hard-to-find contact **information** you need to know to find a publisher for your songs.

You may not be familiar with **Tunesmith**... it was created several years ago to help writers just like you. Through **Tunesmith** you can be heard by the people you should be heard by... professional people who are in a position to help.

Tunesmith is an exciting monthly newsletter from the publishers of **Songwriter Magazine**... and it's the only one of its kind anywhere. We contact and interview hundreds of music publishers, A&R men, and record producers to bring you 15 to 18 top contacts in each issue... publishers and record people who will listen to your songs... music pros who can do something for your songs if they hear something they like.

Many publishers don't listen to "unsolicited songs."

But **Tunesmith** changes that for

you!! We explicitly ask permission for you to submit your songs and only those publishers who have agreed to listen to our subscribers' songs are reported in **Tunesmith**. Isn't it about time a service like **Tunesmith** was made available?

The confidential reports in **Tunesmith** tell you the individuals at the publishing companies, their backgrounds, the types of songs they are looking for, and even what they consider to be a good song. Plus, we tell you the all-important "executive name & address" information to submit your tunes, and what is preferred in a presentation package (cassette, lead sheets, return envelope, etc.).

Tunesmith is mailed to you via first-class mail the first week of each month. And, if you're like our other subscribers, you'll be eagerly awaiting it because each issue is chock full of important contacts waiting to hear your songs. Pop, Country, Easy Listening or Gospel... **Tunesmith** covers them all.

Be a step ahead of the crowd! The hard-to-find "inside" information in **Tunesmith** can be your key to the music business! We probably have just the publisher you've been looking for.

Tunesmith

P.O. Box 3839 Hollywood, CA 90028

Enter my subscription to **Tunesmith** as indicated below:

- ☐ 6 months (6 issues)\$15
☐ 12 months (12 issues)\$25
☐ New ☐ Renewal*

☐ **Bonus!** I've enclosed payment now so send me **Tunesmith's** special "A&R Report" of the names and addresses of the top record company executives.

- ☐ Bill me later.
☐ Charge my VISA
or Mastercharge

Enter account number here

□□□□□□□□□□□□□□□□

If Mastercharge indicate
4 numbers above name here

□□□□

Expiration date □□□□
month year

Name _____ *If renewal, please attach label from old issue.

Address _____

City _____

State _____

Zip Code _____

Signature (must be signed to be valid)

Cardholder name (please print)

SONGWRITER

Len Latimer
Publisher-Editor-in-Chief

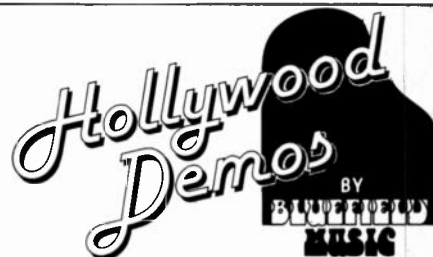
Rich Wiseman
Editor

Sherry E. Thompson
Art Director

Eric Gaer
Associate
Publisher-Advertising
Director

Research Editors:
Pat & Pete Luboff

Contributing Editors:
Barry Alfonso, Maggie Cavender, David
"Cat" Cohen, Mike Delamater, Kathy
Gronau, Al Kasha & Joel Hirschhorn,
Michele Kort, Rob Sanford, Doug Thiele
General Staff:
Jean Latimer (office manager), Donna
K. Towe (subscription manager),
Barbara Robinson



Hear **YOUR** songs arranged and
produced, in any style, by award-
winning song writers and
recording artists.

- \$30** Vocal (Male or Female) W/
Grand Piano or Guitar & Rhythm
\$45 Add Bass & Drums
\$15 Each Additional track...
Keyboards (Rhodes, Organ,
Clavinet & Synthesizer), Strings,
Brass, Vocal Harmony &
Guitars.
\$3.50 Sample Tape of Our Work

Specify Reel or Cassette

Melody Co-Write • Free Appraisal

★ Immediate Service ★

SEND LEAD SHEET (TAPE OPT.)
WITH MONEY ORDER TO:
BLUEFIELD MUSIC STUDIO A P.O. BOX 726
HOLLYWOOD, CA 90028 (213) 463-SONG
Include \$1.50 For Insured Postage

MELODY LINES

Q&A: Demo Costs

I have become a serious songwriter over the past few years. I refuse to become a so-called starving musician but my habit is eating up my income.

Bob Safir's April article on setting up your own home studio suggested a trip to the audio dealer with about \$3600 in your pocket because "putting your catalogue of tunes on a \$19.95 cassette deck is out." If every songwriter had \$10,000 I'm sure they would already have it spent. My creative juices would be hindered in a recording studio's "Beat the Clock" atmosphere, but I know one way or another I'm going to have to spend some money.

Where can I find information on how to get, make or save money to support this monster of a habit . . . Contests, scholarships, financial backers, tax breaks, bank robbery?

Clayton Reid
Schaumburg, IL

Before you say "Stick 'em up," consider this: Bob's article was designed to give you guidelines for setting up your own studio at home in a big way so that you can avoid hiring a studio. His point is well taken. Your demo is going to be played alongside professional-sounding demos; to be competitive, yours must sound good. But that doesn't mean you must go into the demoing business in your home unless it turns you on to do so.

You should realize that you're in business for yourself. If you opened up a used pizza stand, your overhead would be higher than it is as a songwriter. Your main expense is the demo.

That said, you don't have to demo everything you write. You should figure out your demo budget per month, and then have as many songs demoed as you have money for. Yes, we're talking about a studio, but you can avoid that "beat the clock" atmosphere by effectively planning your demo ahead of time. The studio isn't the place for songwriting creative juices anyway; it's the place where sound is broken down and put back together on tape. With good musicians and a sympathetic engineer, you might come to love the process.

But if getting involved personally in demo-making is still repugnant to you, there are demo services which will take your song, recorded on that \$19.95 tape deck, and put together a good demo for you. These services run from \$40 to \$200 for a full demo, and the good services are a god-send for people in your position.

As a last resort, you might try to collaborate with a composer with a good studio. It may sound a bit crass, but it's really a marriage of convenience with both parties benefiting.

Faith Pays Off

I have been writing songs for several years, and have taken advantage in the past two years of your "Who's Who."

Naturally I have had many rejection slips. I have included return postage in each envelope. Some publishers have completely ignored this and returned nothing. Some have returned the tapes right away. Some songs have been rejected and several months later a new song comes out that I could swear included my line.

I get depressed at the fact there are so many songwriters. Until I started reading *Songwriter* I could have sworn I was the only one. I get depressed at each reject slip and wonder if I have any talent at all. But I love to write and continue to send in a tape now and then. Looking back on some of the material now I can see why my songs were rejected, so I guess I have improved on my writing.

My good news is that I just signed a publishing contract. So they do listen to these home demos. The one I sent was simply guitar/vocal. All the disappointment will fade when that first contract comes through.

Thanks to your magazine I have addresses of those who will listen.

Old Faithful
Little Rock, AR

Publishers' Feedback

I greatly appreciate the opportunity your "Who's Who" section (Sept., 1979) afforded me in the meeting of hundreds of beautiful people through their music. Most of your readers were professional in their correspondence with me . . . my compliments to each one of them.

Michael Nise
President
Nise Productions
Camden, NJ

There are two real happy writers from the Tulsa area, thanks to our listing in the Nov., 1979, "Who's Who."

Long Time Comin' by Lindy Hearne and Mike Phillips was selected to be one of the numbers done by the O'Roark Brothers to introduce the 14th annual Music City Cover Awards show June 9th in Nashville.

The O'Roark Brothers were selected to entertain at the preshow for the awards based partially on the strength of the above song (their latest on Comstock Records).

The preshow is known as the "New Faces" show and introduces a few selected acts which the producer of the show feels are outstanding talent. Hosts were The Statler Bros., Ray Stevens and Lynn Anderson.

We have also had a phenomenal success with other *Songwriter* reader submissions. We have published eight writers: Paula

Grindstaff, Stan Senter, Donna Wood, Roger Howell, P.D. Hann, Dave Estes, Jim Cline and a jackpot of three tunes from Cal Chowning.

Frank Fara
Comstock Records
Rocky Bell Music
White Cat Music
Shawnee, KS

Q&A: Rewriting After Copyrighting

I need a bit of advice. I have copyrighted a song that I had rewritten several times, thinking that I had gotten as far as I could go in perfecting the song. Now, since reading "If They Ask You, You Can Write A Song," I want to change a line in the verse and add a bridge. My question is: Is there a chance for an amended copyright? Or, are such changes permissible under my present copyright?

T.E. Watson
Ruston, LA

What you're doing is creating a new version of the song . . . an arrangement of the song which is also copyrightable. Send in the new form and put your mind at ease.

Q&A: Writer's Credit

I've never taken any music lessons. The lyrics along with the melodies just simply come to me in my sleep, or simply while "drummin'" around on a piano or organ. I consider it simply a God-given talent. I then get together with someone who writes down on paper the music that I play.

Since the lyrics and music are mine — even though the timing or arrangement isn't 100% perfect — I have been told by a friend that my songs should read "Words and music by . . ." my name! This friend insists that I should have full credit, since the other person was simply putting on paper what was being played, making just a few corrections here and there.

What is your opinion?

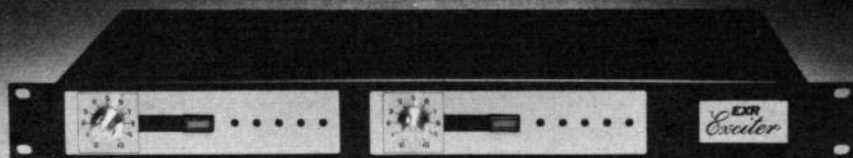
Clarence R. Shirey
Shippensburg, PA

It's true that some songs seem to come out of thin air. A friend of ours at Songwriters Showcase says that some of his lead sheets should read "Words and music through Len Chandler."

But to your point: If you've written the whole lyric, the melody and the chord progression, then the song is 100% yours, and no one is entitled to anything but you — unless, of course, you sign away some rights or royalties.

Lead sheet artists are expected to "interpret" to a very small degree, since no one sings exactly on meter or pitch all the time.

**...EXR welcomes the small studio owner
and the working musician to the era of
Psychoacoustic Enhancement.**



The EXR Exciter model SP1 is the simplified direct descendent of the EXR Exciter model EX2.

The same EXR Psychoacoustic Enhancement that is dominating the Record Charts and Major Concert Circuits is now within the

financial feasibility of even the most modest recording studios and concert situations

The EXR Exciter restores the natural presence, clarity, fullness, and signal separation lost in the audio reproduction chain.

The Pioneer in Psychoacoustic Enhancement

EXR CORPORATION

3618 Elizabeth, Ann Arbor, MI (313) 996-4111

Circle number 56 on the reader service card

After all, a lead sheet is only a skeleton-type representation of your song. If your lead sheet artist or an arranger really gets into the meat of the song, that would be a different matter.

Q&A: Public Domain Verse

I found a verse in an old book copyrighted in 1837. It is just 10 lines. I changed the title, a few words, wrote two more verses and made a lyric out of it.

The original verse has never been set to music and is definitely in the public domain.

What are my rights when the verse is set to music?

Sanford Patterson
Lincoln, IL

Your rights are the same as any other writer of a song. In this case, assuming the lyric is PD, you are the sole writer to which royalties must be paid, and if you get a recording, you'll be reimbursed at the usual mechanical royalty rate.

Keep in mind, though, that you must register your song as an adaptation or arrangement of the song, and also that anyone else can set that poem to music too. So if your song is a country ballad and somebody writes a little rock 'n' roll to the same poem, you both will have to battle it out in the charts.

Thanks, Paul

Thank you so much for the Paul Jabara interview (April). I've done a lot of thinking about what he said. Some of his comments were definitely reflective of the thoughts of a myriad of artist/songwriters like myself.

True. Young artists are consistently shafted and don't make as much money as they should. They depend on music business people who don't care much for exertion and less about them.

Paul hit the bullseye by allowing disappointment to be his teacher. Though some of us are not in the position to do everything by ourselves, at least we can start by extinguishing our insecurities and doubts by hard work.

Practice, determination and ambition have to pay off but we must be patient. Let's keep our sense of humor and remember our gut feelings help perfect the love, life, and purpose of the art of writing and performing music. Thanks, Paul.

Larry Lee Evler
Kansas City, MO

We heartily encourage your questions and comments. All letters we receive for this column will be carefully considered; for space reasons, they are subject to condensation.

Although we cannot guarantee it, we will do our best to respond personally to your question (providing we don't have room to run it in "Melody Lines"), as long as you enclose a stamped, self-addressed envelope. Please limit your letter to the one or two most important questions on your mind; we are not able to answer questions you can answer yourself with a little easy research (i.e. address of a specific publisher). Also, we cannot forward mail to anyone except *Songwriter* contributors.

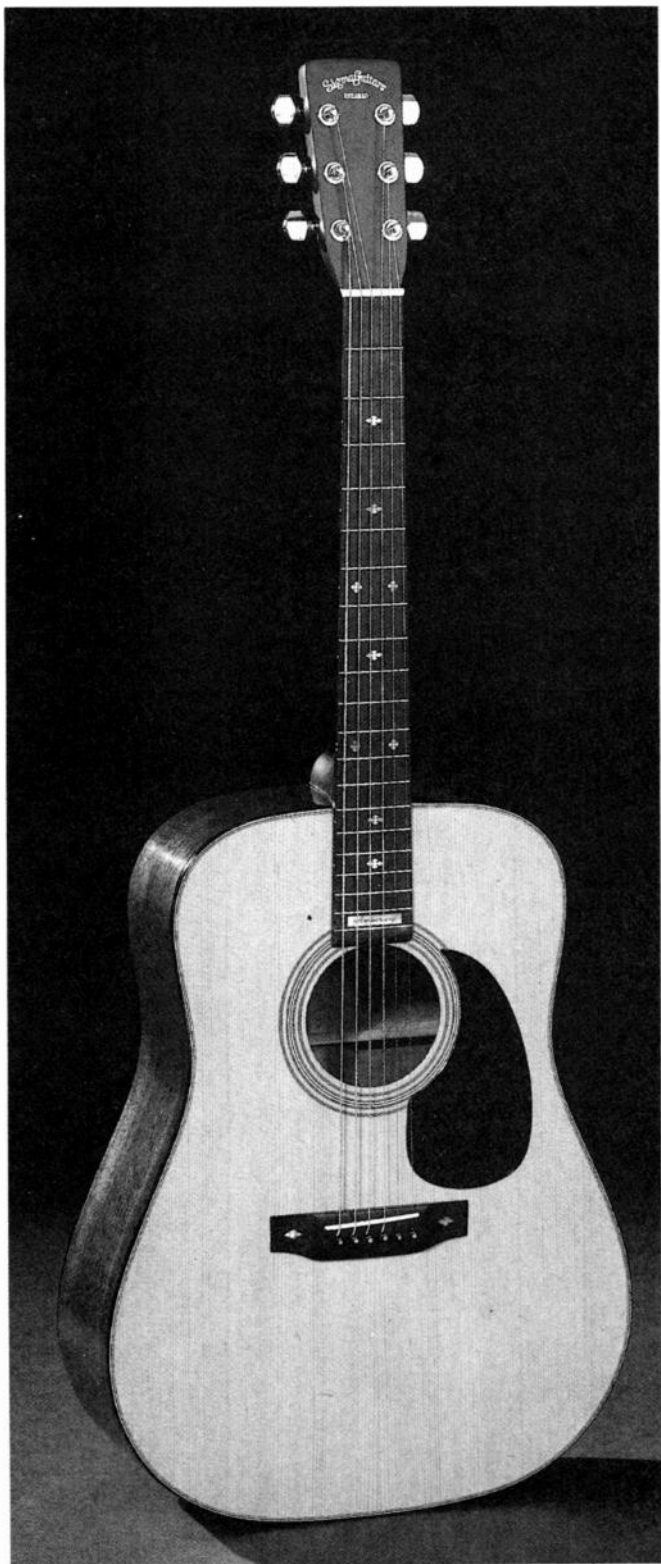
Write: "Melody Lines," *Songwriter*, P.O. Box 3510, Hollywood, CA 90028



"The master tape has been expecting you."

GRAMMO

C.F. MARTIN ASKS YOU TO COMPARE SIGMA QUALITY AND PRICE WITH ITS COMPETITION



To celebrate our tenth year, Sigma guitars introduces the limited edition D-"10" anniversary model.

Appointment for appointment, Sigma has created an attractive reasonably priced guitar. Drawing on traditions developed by The CF Martin Organisation, Sigma continues to provide quality and service in each instrument.

The anniversary model combines features such as:

Natural select solid spruce top

Matched mahogany back and sides

**Tortoiseshell type pickguard with
matching body binding**

**Rosewood fingerboard with diamond and square
position markers**

Distinctive Sigma Guitars headstock design

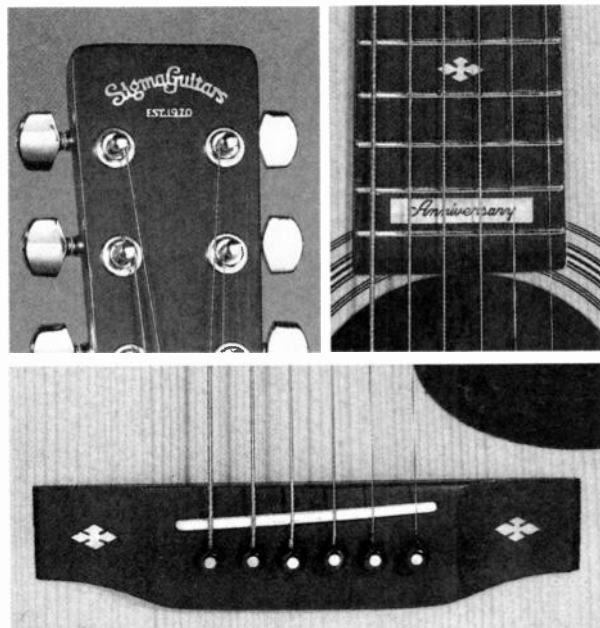
Individual diecast close-ratio tuning machines

We feel that our Sigma offers more value than its direct competition. Compare the D-"10" with guitars in a similar price range.

Our participating Sigma dealers are prepared to help you make the comparison. Ask them to help you make the choice. For additional information and the Sigma dealers who have this instrument, please call toll free 800-345-3103. In PA call (215) 759-2091.

SIGMA

THE CF MARTIN ORGANISATION
NAZARETH, PA 18064



Quality Demos and Masters.

Professionally staffed,
fully equipped studio.

pop-rock-country,
gospel-disco-funk-blues.

Super Demo — grand piano, guitar,
bass, drums-strings-recording artist.
\$70.00.

Master Demo — grand piano, elec-
tric piano, 2 guitars, bass, drums,
strings, extra effects, recording artist.
\$95.00.

Masters

16 Track prices start at \$150.00.

- all done in top ten arrangement
- sample cassette, \$4.00
- co-writing available
- prices inc. 7½ reel plus free cassette
- prompt service
- instrumental tracks available.

Add \$1.50 for postage. Send check or
M.O. and song to:
652 Hilary Drive, Tiburon, CA 94920.
Call Lori Roberts for details (415) 435-5223.

Circle number 13 on the reader service card

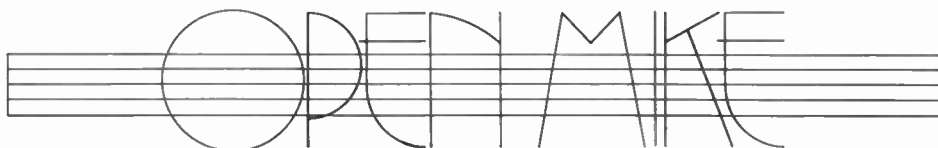
CHANGE OF ADDRESS

Planning to move? Please let us know six weeks in advance so you won't miss a single issue of SONGWRITER. Attach old label and print new address in space provided. Also include your mailing label whenever you write concerning your subscription to insure prompt service on your inquiry.

Match Code #	
Name	
Address	
City	
State	
Zip	

SONGWRITER

P.O. Box 3510 • Hollywood, CA 90028



**Advice From An Opportunist:
Take Those Wishes Out Of Your Ears!**

By Jerri Kelly



In October of 1971 I moved to Nashville from Texas, convinced that I would be a superstar within a year. In October of 1977 — six years later — my only claim to fame was a few records which had obtained moderate chart success on GRT Records — *Lovin' Arms*, *Marbles*, and a duet with Pride Mitchess titled *Sugar Pie*, *Honeybunch*. I was depressed, frustrated, and broke. For the first time in my life I had set a goal for myself, tried every means within my power and conscience to accomplish it, and had failed. I was at my wit's end. I sat down and cried like a baby for hours, and then, reaching back in time for a bit of mental peace, perhaps, I began humming a tune, picked up a pencil, and wrote *Mama Never Got to Rock Us*. I couldn't believe it had come from me. I completed it in 30 minutes, and it was later recorded by Bill Anderson. Since then, I've also had songs recorded by Loretta Lynn, Sheila Andrews, Dede Upchurch, Sherri Williams, and Leslee Barnhill.

The adage, opportunity does not come knocking, has certainly been confirmed for me in this business. Not only do you have to search for it, but you have to have the good sense to recognize it, and the energy to pursue it once you stumble upon it. I've found it essential to be aware of, and take part in, activities dealing with different phases of the music industry. I go to concerts, workshops, writers' nights, and college music courses. I go early and stay late, striking up conversations with the people around me. You have something in common with a person just by being at the same function, and you both probably have contacts and ideas that would be of mutual benefit.

For example, I ventured out alone one evening to listen to a group at Nashville's Exit-In, and it happened that the lady seated next to me was from a local talent agency. I introduced myself to her, and through that meeting I was hired by her company for several video and radio commercials. Performing the ads inspired me to write jingles.

Another example: I joined NEJA (National Entertainment Journalists Assn.), even though I'd never written an article for a book or magazine. However, since I was contemplating writing, I thought the NEJA meetings would inspire me toward that end. Many of Nashville's finest journalists were in attendance at my first meeting, and I was rather in awe of them. No one knew me, and I felt rather awkward, but I forced myself to pop in a comment now and then, and a question or two at appropriate times. Because of one question, I was approached and befriended by one of the NEJA members who was just finishing a novel, which is to be eventually transformed into a movie script. I was asked to critique the book and, most importantly, one of my songs will be used as part of the movie script. Dabbling in my new friend's work also inspired me to start my own book, which is shaping up slowly but surely. If I had sat at home and waited until I had written an article, or had just listened quietly at the NEJA meeting, I would have missed another great opportunity.

One thing I've learned in the music business: don't arrange your schedule today around what might happen tomorrow. When you do that, tomorrow becomes next week, and next month, and next year...until you suddenly wake up to find yourself bogged down in yesterday. Once you meet an opportunity, welcome it like a new friend. Immediately give it all your attention and enthusiasm, and be aware of the mutual benefits of pursuing an extended relationship. If the benefits seem to fall short, then remain friends but move your most enthusiastic efforts on to the next project. When the action and communication on either side slows down, no one should have to tell you that the interest has, too. Don't miss hearing a better opportunity calling because of all the wishes stuffed in your ears. It's nothing personal — it's just time to move on to the next thing.

If I never become an international household word as a songwriter or singer, at least I've made some kind of progress on "Music Row." When someone says, "Have you seen Jerri Kelly lately?" no one asks, "Who's he?" any more.

Jerri Kelly is a singer/songwriter, whose most recent release was For A Slow Dance With You (Little Giant). She also has released albums in Germany (Interchord) and France (Disco-AZ).

Our culture, our ingenuity, our music.



MXR

Our music means a lot to us. Ever since the Blues, we Americans have had a language in which to share our history and our dreams. We've moved together in a common rhythm that tells us who we are and unites us as a people.

Every one of us has been involved. As performers. As listeners. As Americans who support the freedom and the youthful energy that make our music unique.

You see, you can't separate our music from our culture—because our music reflects how we live and what we value.

Take our ingenuity, for instance. It's an integral part of our music and its heritage. Americans invented the electric guitar. The phonograph. A multitude of new techniques and sounds.

It was here where the Blues gave birth to Rock 'n' Roll. And artists from around the world have come here time and time again for inspiration and support.

But the sounds and the techniques that make our music what it is are so deeply rooted in American culture that they resist imitation. To create genuine American

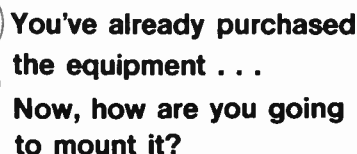
music, you've simply got to use American methods. Others may try hard to reproduce our products, but a copy is still a copy.

That's why we at MXR are so strongly committed to providing a vocabulary of special effects that will enable us to express ourselves in our own special way. From Blues to Country, Rock to Jazz, we Americans have something unique and important to say. At MXR we understand that nobody can say it for us.

Because our music is who we are. It's our history. It's our culture.

It's America.

MXR Innovations, Inc., 740 Driving Park Ave.,
Rochester, New York 14613, (716) 254-2910
Made in U.S.A.



P.O. BOX 155
RIVER GROVE, ILLINOIS 60171



- we are the only manufacturer and distributor of custom mounts
- we offer, in stock, mounting hardware for all audio and video equipment

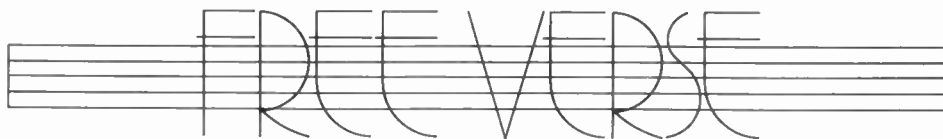


**Now that you've purchased
the equipment...
contact HSC to mount it!**



**If You Haven't Purchased The Equipment Yet,
Contact HSC, We Sell All Major Brands.**

PHONE NO. 312-452-5551



L.A. Songwriter Expo Nears

The fourth Songwriter Expo is set for Aug. 16 and 17 at Beverly Hills High School. The "highly concentrated weekend of classes, workshops, panel discussions and demonstrations on every aspect of songwriting" is being staged once again by the Alternative Chorus/Songwriters Showcase, sponsored, in turn, by BMI.

Cost is \$40 for two days and \$25 for one (or \$35 and \$20, respectively, if you register by Aug. 8). Checks should be sent to Alternative Chorus/Songwriters Showcase, 943 Palm Ave., Los Angeles, CA 90069 (213 655-7780). If you'd rather sign up and pay in person, registration will begin at 9 a.m. each day at the high school, located at 241 S. Moreno Dr.

AC/SS' John Braheny reports a new development: For the first time, two units of college music credits (from Cal State Dominguez Hills) are available to attendees. Call the showcase for particulars.

On A Clear Day Could You Write Forever?

"It all starts with a song," promoters of songwriting like to say. But does it ever end? Specifically, Dan Tormal and Jon Frenk wanted to answer the age-old



question, "Is there any limit to the number of songs that musicians can come up with?"

Tomal, an instructor in electronics and music at Joliet Central High School in Joliet, IL, and Frenk, one of his students, parked themselves in front of a computer to find out. Their results were published in the June issue of *Guitar Player*.

Among them: If a musician were to play only 12 major bar chords, using a beat per chord, and limiting the song to using all 12 chords (but not using any chord more than once in any progression), he could write 479,000,000 melodies.

If the musician were to limit himself to these same 12 chords, and was also allowed to use combinations of whole-, half-, quarter and eighth-notes, he could write 12,400,000 000,000, 000,000, 000,000, 000,000, 000,000, 000,000, 000,000, 000,000, 000,000, 000,000 tunes. If he were to throw in minor and 7th chords, the number would jump to . . . well you get the picture: on a clear day — or any other day — you can write forever!

Copyright Royalty Tribunal Hearings Winding Down

By the time you read this, the Copyright Royalty Tribunal will probably have heard its last argument on the mechanical royalty rate question. The hearings, 22 days' worth, were stretched over seven weeks. The tribunal has the rest of the year to digest the volumes of evidence presented and rule on whether the mechanical royalty rate should be raised, lowered, or scrapped for a percentage arrangement.

In a future issue *Songwriter* will run an in-depth article focusing on the tribunal's hearings, and outlining in detail the points made by representatives of the National Assn. of Music Publishers, Songwriters Resources and Services, the American Guild of Authors and Composers and the Nashville Songwriters Association, groups supporting a mechanical rate based on a percentage of the retail price; and the Recording Industry Assn. of America, which opposes any increases in the rate or the method of payment.

Guest Zinger Of The Month

"Sometimes this business makes me feel like a junkie: 16 tracks and I'm busted!"

— Don Arnold, Jr.
North Hollywood, CA

Zinger lovers, you've warmed the cockles of the Zinger Editor's heart by your letters of support in this the Zinger Recession. Sam Sullivan, of Bono, AR, you summed it up for all Zinger lovers when you wrote: "I like the GZOTM, and I hope it doesn't go the way of the 8% mortgage OR dollar-a-gallon gasoline." It won't, as long as you keep sending your music biz Bs to: Department of Zingers, Songwriter, P.O. Box 3510, Hollywood, CA 90028.

WHO'S WHO



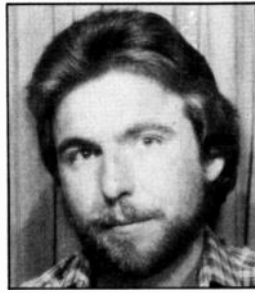
Val Mahonin



Woody Bomar



Michael Berman



Bill Haberman



Dale Tedesco

CANADA

Val Mahonin, administrator
Have A Heart Music — PRO CAN
Lovin' Heart Songs — CAPAC
P.O. Box 3713 Station B
Calgary, Alb. T2M 4M4
(403) 274-8638

Also: Heart Records and Tapes, Northern Productions (jingles)

Val Mahonin was working as a legal secretary when she met Ron Mahonin six years ago. She began to work with Ron at night and on the weekends, helping him get Northern Productions going. They married, and two years ago, she went to work at Heart Records full time.

A song from Indiana writers Robert Nager and Dick Donahue, *Gotta Touch You* (found through "Who's Who"), has been released as a single by Heart's Doug Watt. Pat Hatherly has released *Hotel Eldorado*, a single that is an answer song to *Lucille*. And Ron Mahonin has cut his own master of *It's Closing Time*, published by April/Blackwood, soon to be released in the U.S. Another "Who's Who" find, *Christina*, (the writer, Bob Warren, had a song analyzed in May's "Lyric Workshop"), tells a story of a pact with the devil and a gravestone that melts snow! It's being cut by Rick Morgenstern, who has been on Heart but is now signed to Meadow-Morgan Records. Marc Gordon is working on a screenplay of the story.

Val says: "We're looking for female uptown country material for Pat Hatherly, in an outlawish vein. Also, we want single hit-oriented songs in MOR, uptown country, pop Top 40. We're not in the market for nice album cuts.

"I have to stress something. Last time, we got a lot of self-addressed, stamped envelopes from writers in the U.S. We can't use U.S. postage to return your tapes. If you are sending a demo from the U.S., you either have to go to your post office and get an International Postage Voucher to send with your tape, or you should include a U.S. dollar with your tape, so we can buy Canadian

By Pat & Pete Luboff

stamps to send your tape back. If you are a Canadian writer, please include a self-addressed, stamped envelope and we'll get your tape back to you. Writers who don't comply with these requests will not have their tapes returned. You may send a maximum of four songs. They must be complete songs, not just lyrics. Cassettes are preferred, but reel-to-reel is OK only if you leader it front and back and in between each song. That really is important if you want to make a professional presentation. Send a lyric sheet for each complete song.

"Don't write songs just for your own pleasure, that only you can understand. We want songs that the public can relate to. You can write about your personal experience, but it has to be done in such a way that the public can connect with it."

NASHVILLE

Woody Bomar, Nashville
representative
Stickey Wicket Music — BMI
Stick With Music — ASCAP
4204 Kirtland Rd.
Nashville, TN 37215
Other Office: Denver
Also: American Recording Studio

Woody Bomar grew up in Nashville and has always been a music lover. During his teen years, he played guitar in several bands. He went to View Nam while in the Army, and there he met Joe Loesch. Joe and Woody became friends and together they produced and directed the monthly AFVN TV show "Star Search" in Saigon. When Woody returned to Nashville, he was writing and pitching his own songs, and working for Fields Advertising. During his 10 years with Fields, Woody advanced from copywriter to executive vice president. Meanwhile, he was getting his songs published by Combine, Cedarwood and Eight Day Music. His cuts include *In Momma's Eyes* and *Country Sunday* by Billy Rufus; *The Jogger*, by Sheb Wooley; *It's Not What You've Got* by Tony

Joe White and a pop cover of *Country Sunday* by Solid Gold. When Joe Loesch saw that placing songs in Nashville was hard to do from Denver, he called on his old friend and Woody agreed to represent Stickey Wicket there. Woody quit his "day job" last fall to devote all his time to writing and representing Stickey Wicket.

Stickey Wicket has placed songs recently with the Hager Twins and Cathy Rigby. Both artists are being produced at Fame Studios by Mike Daniel. And Light Records, a California Christian label, is releasing three Stickey Wicket Tunes. (This "Who's Who" is something of a reunion. In 1978, Stickey Wicket and Have A Heart Music (see interview above) appeared in the same Who's Who column; both received the same song, *Angel In The Night*. Stickey Wicket signed it first, but Have A Heart still wanted to cut the song. So it was released on its Heart label by Time Machine in Canada. Now, it is being recorded again, this time for release in the U.S., by Sonny Guracy, lead singer of Climax, with Marc Gordon of the Fifth Dimension producing.)

Woody says: "I'm especially looking for bright, uptempo, positive, well-structured country songs, but will listen to any style if it's a great song. I prefer cassettes, but reel-to-reel tape with leaders between the songs is acceptable. Include lyric sheets and a self-addressed, stamped envelope for return of your tape.

"Be sure that the songs you send are complete and as good as you can get them. Last time, we received tapes with no musical accompaniment, incomplete lyrics, and demos by people who couldn't play their instrument. Only 5% of the tapes that came in were worth the time and effort of listening and responding.

"Do three things: Read, listen, do. Read all the books you can about songwriting, such as the books you can buy through *Songwriter's* bookshelf ad. Some believe you have to write from the heart only, you can't learn songwriting. But I say that's not true. You can gain insight into the business and write intentionally. Listen to the music of today for current trends. Do write. Write something every day. Stay open for ideas around the clock."

NEW YORK AREA

Michael Berman, chief of production
Sugar N' Soul Music — ASCAP
Sugarfree Music — BMI
109-23 71st Rd.
Forest Hills, NY 11375
(212) 268-8060

Also: Sugar N' Soul Management and
Productions

Michael Berman started out as an artist. At the age of 16 he began to work in various bands. He plays bass, guitar and piano; and sings and writes. During his career, he has played behind such artists as Dr. Hook, Black Sabbath, Alice Cooper, Emerson, Lake and Palmer, Sha Na Na and Black Oak Arkansas. He got interested in sound engineering while working at two studios, a four-track and a 24-track. This led to an involvement with jingles. In 1975, he became interested in the publishing and production ends of music. His first production on RCA, *Who Is Gonna Love Me*, by Alfie Davison was covered by the Imperials and went to Top 10 in Europe.

In 1976, Michael was the lead singer in the group Sunrise, which was signed to Buddah. The album was coproduced by former Beach Boy and writer of *I Write The Songs*, Bruce Johnston; and Lewis Merenstein. Sunrise's album was picked in all the trades and the group toured the East Coast in 1979, but soon afterwards broke up.

In the fall of 1979, Michael joined his old friend from the first band he played in, Don Levy, president of Sugar N' Soul. Early in 1980, the company was expanded to include management and production. Sugar N' Soul publishes Dickie Lee's cut of *My Love's Still Strong*, written by their professional manager, Mark Sameth; Mundo Earwood's *Morning Star* is a collaboration by Don Levy and lyricist on *After The Loving*, Alan Bernstein; and Loretta Lynn's single *Pregnant Again*, which Mark wrote with Lee Pockriss and S N' S copublishes with Emily Music. The company has signed country pop/group the Lovett Brothers, and is producing an album with them; singer/writer/guitarist Jeff Kline was earlier signed to exclusive management, publishing and production deals; Jerri BoKeno, who has released a single in Europe, *Here It Comes (And Here I Go Again)*, produced by Phil Spector, has two new singles produced by Michael, *Surrender My Heart* and *Missing In Action*. Sugar N' Soul is also working with R&B artists Hernandez & Allecca.

Michael says: "We're open to finished masters and song demos. The masters may be on reel-to-reel tape, but we prefer cassettes for all submissions. Send no more than four songs and include a lyric sheet for each and a self-addressed, stamped envelope for the return of your material. We want rock, pop, R&B and some country material. We are also interested in groups that are

looking for production. And we need duets in country, R&B and pop.

"Make sure that your hooks are clear and that your title is developed. This company is lyric crazy. We look carefully at the lyrics.

"If a writer is not an artist, he ought to consider what artists out there might cut the song. If you can't come up with someone, it's a problem. If you know who you are writing for, it helps a publisher."

Bill Haberman, director
Thik Trak Music — BMI
An Ellison Chase Co.
70 Carpenter Ave.
Sea Cliff, NY 11579

Bill Haberman and artist/writer Ellison Chase have been partners for nine years. Ellison had singles out on London and Big Tree, but they felt he was not really getting anywhere. So, they formed Thik Trak Music in January, 1979, mainly as a vehicle to advance Ellison's recording career. They signed Arthur Jacobson and the three of them began to collaborate. In December of 1979, they signed a copublishing deal with ATV in New York.

Since then, they have been getting lots of action on their songs. Chaka Khan released *Get Ready, Get Set*, a Thik Trak song, as a single. Wet Willie's Jim Hall cut their *I'm Happy That Love Has Found You On*, former Supreme Mary Wilson recorded *All In One Night*, and Melba Moore cut *Save This Night For Love*.

Bill says, "We need quality material for Ellison to record. He is in the Stephen Bishop/Kenny Loggins/Mike McDonald vein. I listen most in my car, so please submit your demos on cassette tape. Send your best two songs. If you can say you have two great songs, that's a lot to say. Include lyric sheets and a self-addressed, stamped envelope for the return of the tape. And, please put your phone number on the tape. I put an ad in *Songwriter* two-and-a-half years ago and got a great song, a song I still want. There was no name, address, or phone number on it. If you wrote *Yesterday's Song*, get in touch with me!

"Like all songwriters at the start, we thought if we had 50 songs that they were 50 great songs. But it wasn't so. We saw so many publishers say 'next.' Once we got past the bitterness, we saw that they were right on the money . . . the songs weren't there. We used *Songwriter* as a tool, and we learned to pick out the things in our own songs that were weak. Now, suddenly, we have credibility. Don't give up if someone says 'next' to you. Have faith in your own material, not every publisher knows what they're doing.

"There are no new ideas, just new ways of doing it. A good trick is to compare your song to one on the charts or one that has been a hit about the same subject. Ask yourself 'Am I saying that as well as they're saying it?' Be honest with yourself, and if you

can say 'mine's better,' then you know you've done something.

"A lot of people say they don't know what makes a hit, but we think we've found the definition. There are three parts to a song, the lyric, the melody and the feel. When all three are superior and mesh together, you have a hit."

LOS ANGELES

Dale Tedesco, director of creative
musical services
Rubicon Music — BMI
Dunamis Music — ASCAP
8319 Lankershim Blvd.
N. Hollywood, CA 91605
(213) 875-1775

Also: Rubicon Productions (Freddie Piro),
Rubicon Management, Mamma Joe's Studio
(24 tracks), and Good News Records (gospel)

Dale Tedesco is the son of drummer Tommy Tedesco. He has been in the music business since 1967, and this is his third time in "Who's Who." When we profiled him in January, 1976, he was professional manager at MCA Music. By June, 1978, he was professional manager at ABC Music. After MCA bought out ABC in 1979, he joined Rubicon.

Rubicon manages, produces, publishes and records (in its studio), Ambrosia. The company has been involved with Ambrosia for 10 years, ever since it was a bar band in Encino, CA. The group has since released six albums. Its first hit was *Holdin' On To Yesterday*; its most recent was *The Biggest Part Of Me*. Rubicon just signed another act of its, as yet unnamed, to Atlantic; and is grooming a third act, Wink. Dale says, "We cut a half an album and pitch it to labels. We get them on the road to commerciality.

"If we hear a hit from a songwriter/artist, we may get involved with the writer as an artist. We want to sign self-contained artists with hit material, and hit songs by writers. We are open to having managers approach us with artists for production and publication. We have four or five producers working with us, and we have in-house publicity and promotion departments. We are a small but effective operation.

"Our gospel label, Good News, is eight years old, and is distributed by Word. Artists on the label include Chuck Girard, Billi Thedford and Terry Clark.

"Because of the state of the music business today, everyone's getting back to hit songs. We're looking for R&B pop, pop MOR, Top 40, and country. You may send in one or two songs on cassette only with lyric sheets and a self-addressed, stamped envelope if you want your tape back.

"I'd advise songwriters to tailor make their songs to fit an artist. They have to have strong lyrics and incredible melodies. Don't get discouraged."

LYRIC WORKSHOP

As we read the lyrics being sent in we find it harder and harder to pick out the ones to review. You're all good! Remember, if we didn't select your lyric this month, try us with another one next month.

Nearly everyone is sending in songs that follow some formula. But there are still some who aren't. Please note that you can have either verse/chorus songs, where your title would be in the chorus each time, or verse/bridge songs, where the title is at the end of each verse or the first line of each verse. In the following song the title is at the end of each verse.

Give My Broken Heart A Break

By Patti Gianini
West Haven, CT

You stole my heart when I wasn't lookin'
And broke it way beyond repair
I loved you then, but I've run outta reasons
So don't come back pretendin' to care
'Cause I've had all the hurt that I can take
So please, Give My Broken Heart A Break

I guess old lovers just love to haunt you
Well, I won't lay my love on the line
I'm through losin' the game you've been playin'
'Cause your goodnites always mean goodbye
Babe, you're in my book of bad mistakes
So please, Give My Broken Heart A Break

Now and then, I feel the same
But I ain't as dumb as I used to be
'Cause I know you're the love of your life
So tell me, where does that leave me?

I'm tired of livin' on the edge of love
While you tease me with a dream
No hard feelings, but I can't be your fool
Once bitten, twice shy's what I mean
And I gave all I got, it's my turn to take
So go away, and Give My Broken Heart A Break

© 1980 by Patti Gianini

We felt this song was well put together, as a whole. She followed her title very closely. The appropriate melody would seemingly have a country flavor.

The story might start out a little better if the second verse became the first verse. We'd like you to read the lyric again. See how the second verse sets up the story? It seems to be more of a beginning. *I guess old lovers just love to haunt you* is a phrase that really grabs our attention. *You stole my heart when I wasn't lookin'* tells us more about what took place, and we think that would be a good continuation for the second verse. We love

By Annette Tucker & Arthur Hamilton

both verses. They are clever, and we felt the anger in them. It's important to establish an emotional attitude when you're writing a lyric. This one really lets us know she's mad.

The bridge is wonderful, and a change from the verses, which is what a bridge should be. We like to refer to the different parts of a song as "identities." The bridge has its own.

When we got to the third verse we needed a little different thought in order to progress the story. What this particular verse says is basically the same thing that was said in verses one and two. For example, the writer might use her own wonderful line, *I know you're the love of your life*, as a lead-in thought to the third verse. The line would remain in the bridge, but would provide the subject matter for the verse that follows. For example, one of the lines in the third verse might be, "So keep thinking of yourself and how you want to be free," leading to the title line. We don't suggest that you use our line, but we think the idea that he was selfish and thought only of his own life should be incorporated in the third verse.

All in all, a good lyric!

While She's Makin' My Bed

By Anthony G. DiFiore
Springfield, PA

Well I never was one to go lookin'
Never gambled with what I ain't got
But you sashayed in
Spellin' out sin
And I guess that I just forgot.

And the music was playin' too loud
That silk dress was drawin' a crowd
When your eyes met mine
They started to shine
And the beer made me feel much too proud
(Chorus)

While She's Makin' My Bed
You're makin' my head
Spin all around.
While she's fixin' my meals
You're makin' me feel
Like I'm not comin' down.

So you walked on over to my stool
And we had one more for the road
Then you said "Let's leave,"
While tuggin' my sleeve
And I knew that I couldn't say no.

Now I'm wakin' up Sunday mornin'
That silk dress is there on the floor
And I look in your eyes
Tellin' mornin'-after lies
'Bout lovin' and comin' back for more.
(Repeat Chorus)

© 1978 by Anthony G. DiFiore

Dynamite! Right away the title drew us in. The first verse was really interesting. Remember how important it is for the beginning of the song to grab your attention immediately. When producers or publishers or artists are listening to a lot of songs at one time, if they aren't grabbed right away by the first line of a song they will stop and go on to the next one. They should be grabbed here . . . what a picture the first two verses paint!

When we got to the chorus we loved everything except the last line, which in this song is the pay-off line. But it doesn't pay off. Maybe the writer connected it with the second line, *You're makin' my head spin all around*, but it just didn't happen.

The third verse was great. It progressed the story very well.

Now, about the fourth. It isn't that we didn't like it. We did, but the last three lines don't seem strong enough for the ending of the story. We suggest that you make a bridge out of the last verse. That will require a different pattern; perhaps two lines that would lead to the chorus. They should say something emotional or philosophical.

We feel that this lyric should have a country melody.

Good luck on these lyrics, Patti and Anthony, and let us in on any good news concerning them in the future. That goes for the rest of you "Lyric Workshop" alumni.

Annette Tucker is the director of ASCAP's Songwriters' Workshop West. As a writer (I Had Too Much To Dream Last Night), she's been under contract to Four Star Music, Warner Bros., Don Costa, Shapiro-Bernstein and Motown.

Arthur Hamilton is the writer of Cry Me A River, He Needs Me, Sing A Rainbow and Till Love Touches Your Life. He is a vice president of both ASCAP and the Academy of Motion Pictures Arts and Sciences.

Want Your Lyric Analyzed?

Annette Tucker and Arthur Hamilton will give your lyric every consideration for publication in this column, provided you follow these guidelines: 1. Your lyric must be typed and double-spaced. A copyright notice must appear at the end of the lyric (only copyrighted songs are eligible). 2. On a separate piece of paper, type the following: "I grant permission to Songwriter Magazine to reprint the lyric to my song, (title of song), in its 'Lyric Workshop' column, for the purpose of analysis." Sign your name and the date. Also, please type your address and phone number on this sheet. 3. Address your lyric to: Lyric Workshop, Songwriter Magazine, P.O. Box 3510, Hollywood, CA 90028. 4. Please, only one lyric per envelope, and only one submission per month! Also, do not enclose a stamped, self-addressed envelope, as no lyrics can be returned or acknowledged.

Readers whose lyrics are chosen for analysis in "Lyric Workshop" will be notified by phone. A Songwriter tee shirt will be awarded to the writer of every lyric that is published. Good luck!

Behind Closed Doors

What A Nashville Secretary Learned About The Songbiz

My first day in Nashville, I happily high-stepped my way through the deepest snow in the city's history, certain that I'd soon be basking in the warmth of acclaim waiting for me on Music Row once my songwriting talents were discovered. Tapes of my best material tucked securely under my arm, I was making my first journey to those few blocks where the offices of most country music record labels, music publishers and record producers are located.

Several hours and appointments later, my tapes were still under my arm and melting snow seeped through a seam in my boots. Meanwhile, delusions of grandeur oozed out of my ego, deflating it to normal size. The first time I heard the home demos of my potential hits amplified through a publisher's powerful sound system, I realized how unprofessional they sounded and I wanted to sink into the thick shag carpeting as the tinny notes thinly trickled out. However, only one publisher told me to forget the whole thing and go home. Others had been encouraging . . . even if not ecstatic. Songwriting fame and fortune was going to take longer than I'd planned.

Warm socks and supper revived my resolve and I decided that I'd stay in Nashville. Besides, I'd already resigned from my job as business manager for a country band in California and I didn't want to face my friends there without giving songwriting a serious try. They'd sent me off with such high hopes.

Back there in sunny California, I'd been confident that my proven abilities as a freelance writer or at least my secretarial skills would support me in Nashville until my songs were recorded. I'd heard the tales of struggling songwriters. In Nashville, they became a reality.

In a city with a large transient population where there is much suspicion of "music bums," I found temporary jobs low-paying and apartment rent high. I began to know what it meant to "pay dues." My California car succumbed to the freezing weather, only moving when securely attached to a tow truck. My Russian Blue cat—the only warm and friendly thing in my life at the time—was catnapped by a demented landlord.

One apartment later, I began work at a local university where salaries were low but songwriting and music composition courses were free.

As I met other striving songwriters in and out of class, I heard stories of disillusionment by some who'd been in town four, five, even six years.

"It's a closed clique," one grumbled. "No one on Music Row will listen because they're

By Ellen M. Brooks

just going to cut the producer's or artist's own songs. You gotta know somebody."

The successful songwriters who spoke at the school's seminars refuted this.

"There's room for new talent," Mike Kosser, cowriter of *(It Don't Feel Like Sinnin' To*

I'd been spending very little time writing. I realized it'd been quite some time since I'd left any new material down on Music Row. Even then, as the receptionist tossed my tape box on a pile of similar ones, I'd been convinced that it was the Automatic Reject Pile anyway.

Two years had passed since my overconfident arrival in the city. I felt I had to learn



Me), stated. "I came here not knowing anyone—now look at me."

Another gold record writer, Randy Goodrum, pointedly asked complaining class members exactly how much time they spent writing songs.

"Most people who tell me they want to be songwriters spend very little time actually writing," he said.

I squirmed guiltily. I'd found such satisfaction just talking about songwriting that

the truth. Was my struggle to crack the music industry all in vain? How did a beginner get songs recorded in Nashville?

I set out to get a job—any job—on Music Row. Earlier I resisted trying to find a secretarial job in the music business. Even though Kris Kristofferson had overcome his status as janitor at Columbia Recording Studios, my instincts had been to avoid getting classified as a secretary instead of songwriter. Nevertheless, when I was offered a

position as receptionist for a top independent record producer, I eagerly accepted. This offer, which I would have scorned those first few blissfully ignorant days in town, now sent me happily skipping out into the sunshine of Music Row. At last I was going to get behind those closed doors of Nashville and see what really happens.

The job I had was particularly appropriate. I was in daily contact with top publishers and songwriters. A look at the first week's appointments dizzied me—so many names I'd read on the charts were there. In the first few weeks, I was able to meet nearly all the writers I'd idolized.

As I began my job, word had just gone out that the producer was recording several major artists soon and needed new material. The first thing I learned was the sheer volume of the competition. As soon as the news was out that the producer was listening, even before the information was printed in the tip sheets, tapes started pouring in. Publishers and writers brought tapes in person, messengers dropped off tapes, and every day's mail brought more. My desk and every surface was stacked with boxes. I peered from behind tottering towers of them and learned not to make sudden moves.

What chance does an unknown have with this kind of competition? When tapes were played, I made like a fly on the wall, soaking up all the comments—trying to figure out why some songs were rejected and others kept for consideration.

I can report with satisfaction that most of the tapes were given at least a perfunctory listen. Many, however, were clicked off before the first line or two of the lyric was completed. What I'd learned about the importance of a hook at the beginning of a song was reinforced. Other observations: Much of the material was inappropriate for the artist. Other songs were obvious imitations of the artist's previous hits. Many of the songs were just poorly written.

Of course not all the material rejected was inadequate. Many songs from proven writers were rejected. Obviously some of these will eventually be recorded and a few may be hits. A pro writer told me he'd learned not to take rejection of his songs too seriously. It was just one person's opinion and largely a matter of timing—the right song for the right artist at the right time. He said he never had less than 25 songs in circulation at one time.

Some of the new writers obviously had all their hopes pinned on the one tape they'd left with the producer. They called me almost hourly for a status report—to see whether I knew if their song had been rejected yet. I didn't resent these calls as I know how important that first cut is, but I couldn't help wondering if they'd be better off to adopt the pro writer's attitude of "playing the odds" and spend that time and energy on writing new and better songs.

Finally, as the artist and his entourage tramped into the producer's office for the final selection of songs, I hoped that one of the unrecorded writers I'd befriended would receive one of the "We're going to cut your

song!" phone calls. As the songs were selected and I made the calls to the appropriate publishers to notify them, none of my unknown writers had been selected.

**"Most of the tapes
were given at least a
perfunctory listen
... What I'd
learned about
the importance
of a hook at the
beginning of a song
was reinforced."**

Unfair? Not really. While I hoped that a competent beginner would be encouraged, I realized that none of the novices' songs were stronger than those chosen. True, a song written by the producer and another by one of his staff writers was chosen. The artist, not a writer himself, selected one by a friend of his. Other songs by hit writers and some standards were chosen. All of the songs were picked because the artist and the producer thought they were strong songs—friendship and royalty rights aside.

I could see that the competition a new writer faces is almost overwhelming. Add to that the tendency to go with the writer with a track record when other things are equal. But I did feel confident that a really good song would win out—no matter who wrote it. (Going with the proven writer is not unfair; this situation exists in any kind of endeavor. The new writer just has to try harder.)

Also, it became evident that most producers don't have the inclination or time to develop raw writing talent—not when there are so many pro writers around.

Besides being able to observe firsthand the process of song selection in the producer's office, I also had daily contact with many working writers and Nashville's top publishers and I unabashedly grilled them for advice. Without exception, they were generous with their help.

I learned that while a producer may be looking for songs, a music publisher is looking for songwriters. It made sense that it would benefit a new writer to associate with an active reputable publisher. I asked the publishers how they found writers—what impressed them about a new songwriter. In doing so, I found out the major mistake I had made those first few days in Nashville.

The publishers said they looked for evidence that a writer could consistently produce promising material. They were willing to work with those who could.

How does a writer do this, I asked.

"It's very important to keep going back to the same people who encourage you—take them new material. If they give you advice

about rewriting a song, do so and take it back to them."

Instead of going up and down the Row looking for a publisher who loved me the way I was, I should have returned again and again to those who asked me to.

I asked the publishers about demos, remembering my embarrassment the first day at the unprofessional quality of my home demos. Every publisher emphatically said that a writer should not spend time and money on professional studio demos; a clear home demo suffices. If the song is strong enough, the publisher will be able to hear this and it will be his responsibility (at his expense) to make a fuller demo if necessary. A publisher explained that the beginning writer doesn't usually know which of his songs are worthy of the expense of a studio demo.

Because of this necessity of establishing credibility with publishers, it is very advantageous for the writer to live in or near a recording center like Nashville or New York or Los Angeles. If a writer doesn't live in one of those places (or another recording capital), he should keep up with the industry through the trade publications and magazines like *Songwriter*. Visits should be made to the nearest recording and publishing center whenever possible to meet people, learn names, and establish relationships. After returning home, the writer can use the telephone and postal service to keep in contact with any who have encouraged him. While being careful not to become a pest, brief, businesslike telephone calls to receive information about what kind of material is being sought or to give notice of a new tape on the way can make the writer seem more "real" and accessible to the publisher.

Besides daily conversations with publishers, I received frequent lectures from the writers on how a song is written. But the most valuable piece of information I learned was not craft-oriented. It was about time . . . and how it takes a lot of it to get established as a working writer. I was told it would take me years to get established. Years—not days or weeks or months. While this may be discouraging to a new writer, one of the top writers in Nashville said: "It may take a long time, but you'll enjoy the years if you love to write."

I saw many otherwise-talented writers give up in disillusionment and disgust when they realized how long it takes to start getting regular cuts. Obviously perseverance is as important to a writer as talent.

My experience with producers, publishers, songwriters and artists really opened my eyes to the realities of the business. But far from depressing me, the information I was given and gleaned with my own eyes and ears has encouraged me to keep writing and plugging. Hope you will too. You can get on the other side of those closed doors.

El Brooks, as she's known, now makes her living writing entertainment articles. As a tunesmith, "I'm still lookin' for my first cut. And I'll get it one day."

How Janitor Johnny Mullins Swept His Way To Songwriting Success

By Heno Head, Jr.



After the 1979 Grammy Awards show, Mullins (right) posed with Emmylou Harris, Grammy-winning singer of his *Blue Kentucky Girl*, and "office worker" Mike McDonald.

These days songwriters come from anywhere in the ball park—bullpen to bleachers, left field to left out, sea to shining sea. Take the case of Johnny Mullins of Springfield, MO. Johnny works for Wilder Elementary School. Now if the man with the most keys is the boss, then at Wilder Elementary Johnny is it. He has the keys to the front door, the classrooms, the cafeteria, the gym. You see, Johnny's the janitor.

Lest you should think ill of his profession, keep in mind that Johnny is a songwriter . . . a good one. Ask Emmylou Harris. She recorded his *Blue Kentucky Girl* and grabbed a Grammy earlier this year for the trouble. Johnny himself was nominated for country songwriter of the year.

At the Grammy festivities Johnny was treated like visiting royalty. Actually, his glamour week began a few days earlier back at Wilder, when the students gave him a

surprise send-off. The party came complete with a new dust mop—with bills of various denominations tied to all the strands. The kids chose this way to pay part of the West Coast travel expenses for Johnny, his wife, and daughter. You might say the creative custodian was getting by with help from his little friends. The grade school proceedings were covered by a UPI reporter from St. Louis, and before Johnny had lifted off for Hollywood the story about the songwriting janitor broke nationally. From then on it was a case of who could outdo whom in welcoming the 56-year-old Grammy nominee.

"When I got out there things started popping," Johnny recalls in a voice that flows as smoothly as honey down the side of Ozark hardwood. "I got to the Biltmore—with all these interviews and phone calls—and thought, my, what's going on here? There's no way all the songwriters in L.A.

and Hollywood could have deserted this place and left it all to me.

"I got to studying about it and thought I knew what was happening. I don't have much education, and most of what I do have I've gotten from watching folks with an education. So I figured this whole thing had kind of an underdog ring to it. The people in Hollywood told me the same thing. They said because I was a school janitor, people were rooting for me. Some of them even predicted it wouldn't stop when I got back home. Sure enough, they were right. I'm still getting mail from all over the United States."

The unhurried pace of Johnny's personal life is light-years away from the Grammy hoopla. His discourses are a mixture of college professor and backwoods philosopher—you know he knows what he's talking about, but you don't mind listening. Johnny periodically punctuates his remarks with

Rufus Reid on Bass and Bose®



Rufus Reid. Acoustic and electric bass artist with Eddie Harris, Nancy Wilson, Thad Jones — Mel Lewis, and Dexter Gordon. Teacher, clinician, and author of "The Evolving Bassist." A bassist's bassist. When Rufus Reid performs, he wants the subtlety of his playing and the tonal beauty of his 150-year-old upright bass to come through to his audience. So he uses a pair of Bose Model 802 cabinets as his speaker system. Here is what Rufus Reid says about Bose and bass:

"With the 802 System, I am able to get greater clarity and definition than with the other speaker systems I have used. The 802 lets me hear more clearly what I am playing and really home in on the fundamental pitch, all the way down to low E. Its broad dispersion gives my bass a sense of spaciousness that allows me to play at lower levels and still be heard everywhere. Using the Bose 802 system has

helped me get my playing a lot cleaner because it amplifies all of the little problems so I can hear them."

Hear for yourself why the Bose Model 802 speaker is the choice of Rufus Reid and so many other talented artists for bass, keyboard, sound reinforcement and monitor applications. Visit your authorized Bose Professional Products Dealer soon for a comparative audition.

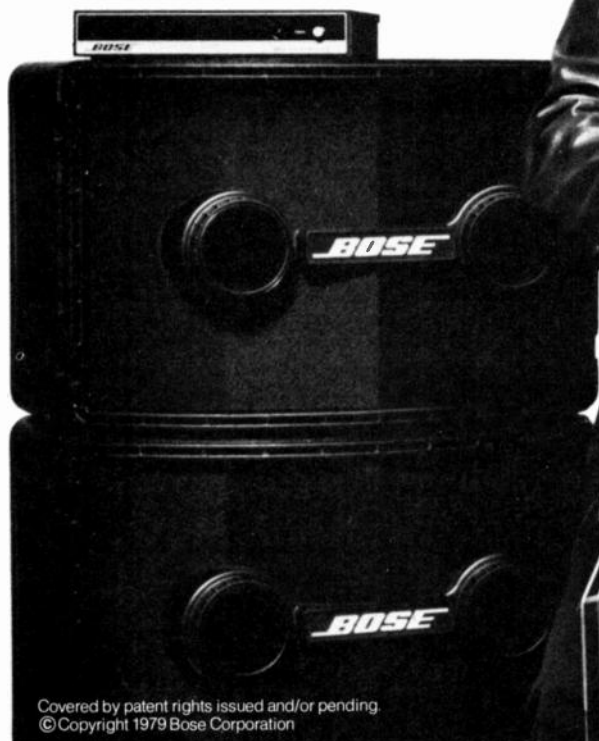
Bose Corporation, Dept. SW
The Mountain
Framingham, MA 01701

Please send me a copy of the Bose
Professional Products Catalog and a
complete dealer list.

Name _____
Street _____
City _____
State _____ Zip _____
Tel. (_____) _____

BOSE®

Bose for Pros



Covered by patent rights issued and/or pending.
© Copyright 1979 Bose Corporation

200-watt smiles. If there's anybody who's in touch with himself, and satisfied with what he's found, it's Johnny Mullins. In recapping his life, both chronologically and lyrically, Johnny traces an uphill path.

"I grew up in the Ozark Mountains," he says. "I was raised in a log cabin and went to a one-room schoolhouse up to the eighth grade. Seems like even back in those days I was able to make up jingles and rhymes. We'd be out rabbit hunting or squirrel hunting and the other boys would try to get me to make up a song about a dog, or hunting, or something like that. I could just about always do it, so I'd make up one to pacify 'em. I didn't get serious about songwriting until I was 18, though."

That was just about the time Johnny moved to Oregon, to try his hand at being a lumberjack. Concerning that period he says, "Out there in Oregon is where I decided to be an entertainer. It wasn't long before I was making out pretty well at it, too. I was appearing on some local radio shows and getting mail from little lovesick gals out in the sagebrush, but my singing carried me places I didn't want to go. I just didn't care for singing in bars to drunks, so I decided to drop the singing part and stick with songwriting."

With his dreams of entertaining dashed on the rocks, so to speak, Johnny returned to the Ozarks—this time to Springfield. The year was 1952. Two years later he got his first break. Porter Wagoner was in town; Johnny met him; a little demo here, a little polish there; and, pow, the chemistry was

better than bat wings and frog eyes on Hal-oween. Johnny's *Company's Comin'*, as recorded by Porter, peaked out at No. 3 on the country charts.

The publisher on that one was Earl Barton Music in Springfield. The company is owned by Si Siman. In the early 50s Johnny and Si were starting their respective careers. *Company's Comin'* was their first hit, and they've been together ever since.

"I've done business with other publishers," Johnny explains, "but Si is the main one. People don't realize we've got a big publisher right here in Springfield."

So today Johnny's in an enviable position. One most songwriters would give their guitar, sports car, latest demo, and love life to be in. Well . . . maybe not their latest demo. He has a publisher. That's worth framing, underlining, and italicizing. Throw in trumpets and a drum roll. He has got a publisher! He can write a song, make a cassette demo, take it across town, and know it will get a serious listen. Talk about reaching the carrot at the end of the turntable.

Including *Company's Comin'* in 1954, Johnny has had seven of his songs recorded. Four climbed into the country Top 10. Other than Porter's hit they were *Legend Of The Big River Train*, by the Wilburn Brothers; *Success*, by Loretta Lynn; and, *Blue Kentucky Girl*. Actually, *Blue Kentucky Girl* has scored twice. The first time was with Loretta Lynn's original cut in 1964. And, of course, this year's Grammy near-miss with Emmylou's version has been the personal high-water mark of Johnny's career.

Johnny shoots from the hip when analyzing his own writing progress. "I've probably written 500 songs," he says. "About 400 of those deserved to be thrown in the trash can. In fact, I wrote the majority of them before I learned how to write songs. When I started out I was like all writers. I'd turn out this trite stuff and think it was good, but it wasn't."

"Lately, I haven't been submitting anything unless I think it can be a hit. I'm not writing as many songs as I used to, but I'm shooting for more quality. I've only written five songs since the Grammys, but I think all five can be hits. My publisher has listened to them and he agrees. The main thing is, I want the producers and artists who hear my demos to know I've only submitted songs that both myself and my publisher think can be potential hits. That way they won't lose confidence in me."

Having been at the trade for the better part of 30 years, Johnny has some definite views on the art of songcrafting—views he has no reluctance about sharing. In his mellow voice he asserts, "I believe we should treat songwriting like a profession, just like being a lawyer is a profession. A lawyer's job ought to be done in his law office. People don't want to hear him walking down the street quoting law."

"I think a songwriter should have a place to work, too. I don't care where it is . . . maybe it's a woodshed, or a study, but somewhere in private. Then when the time comes to go out in public, leave the song-

writing behind. Don't go around acting like a nut on the street. People would get to wondering what's the matter with you. It gives songwriting a bad name. I've always said that I have tried not to act like a songwriter. Now I don't mean that as a slam against songwriters, because I'm one myself, but I think we ought to treat it like a profession."

"When it comes time for me to go to work, I put my writing away. I figure my time belongs to the school. Oh, sometimes a good idea might come while I'm sweeping, and I'll get a paper towel and write it down for later. But I don't ever just sit down and write a song while I'm at work."

Johnny avoids having to write "on the streets" by getting up at four each morning. He does the biggest part of his sleeping these days on a bed in his little two-by-twice study. His reasoning is that his wife doesn't care to hear him playing his guitar by the light of the stars. After lying in bed for a while, "... to get the old wheels going," Johnny moves over to his worn, wooden desk. There he begins making serious inroads into his mind.

About these daybreak sessions he says, "I don't ever just sit there and wait in some kind of inspirational daze, hoping something will fall from the sky. I believe in working at songwriting. Most of the time I have various methods of searching for ideas . . . juggling words around, or taking two ideas and putting them together. What I'm trying to do is get the idea for a title. I've got to get the title first because that's what the song is all about. Once I get the idea for a title and a theme for a song, then I start to get excited."

As a songwriter Johnny has generated enough excitement to have done well, but one can't help but wonder if he could have made it bigger in Nashville. To this he answers, "I probably could have gotten a lot more records out if I had lived in Nashville. But, I was brought up here in the Ozarks and this is where I want to live. I haven't got anything against money, but there are other things more important to me. One of them is being able to live here in this area where I grew up. And you see, just because I don't live in Nashville doesn't mean I can't go down there and promote my songs. When I was younger that's what I'd do. I'd fly down about every month or two. These days I let my publisher do that road work."

"Fact is, I had a chance to sign an exclusive writing contract in Nashville if I had moved down there. I turned it down, though. The thing of it is, every song I'd have written would have belonged to that publisher. I might have written a couple of hundred songs, and he may have only got 10 recorded. That's 190 lost. And I won't do that. I won't let a publisher tie up my songs. I admit this has held me back, because publishers are reluctant to take a song under these terms. But they're my terms. My publisher and I have an agreement—just a verbal one, without a written contract or anything like that. While he pitches my songs I don't do anything with them, but if he strikes out then I'm free to sell them anywhere I can."

(continued on page 70)

All Songwriters

Here is a great opportunity for all songwriters. I am looking for new songs and material for my new recording orchestra. I have a top-rated eighteen piece "Big Band Dance Orchestra" in Pittsburgh, Pa. If your song is selected it will be recorded on our new Record Album. Good ballads, or new type of catchy songs, or good Western songs that will work in with the Big Band Sound. No rock. Please call or write (send stamped envelope for return.)

Rio Richert's Orchestra

2624 Wyncote Rd., Bethel Park, Pa 15102
Phone (412) 835-0593

Circle number 37 on the reader service card

THE ONE-KNOB SQUEEZER.

A compressor/limiter that gives you a free hand.

There are times in the life of every studio operator when an extra hand would make things a lot easier. It's for times like those that dbx designed its new Model 163 compressor/limiter. We call it the "one-knob squeezer" because it has only one control—to adjust the amount of compression desired. As you increase the compression ratio, the 163 automatically increases the output gain to maintain a constant output level. It's quite clearly the easiest-to-use compressor/limiter on the market.

But that's not all. Because the 163 is an "Over Easy" compressor/limiter, too. Which means that as the signal level crosses the threshold, the 163 gradually adds the desired amount of gain change over the range of several dB. The result is the most natural-sounding compression you've ever heard.

The 163 is as easy to install as it is to operate. It's light and compact—two may be rack mounted in a 1¾" space—and it interfaces easily with phono connectors.

But the easiest part of this "Over Easy" limiter is its cost. The nationally advertised value of the 163 is \$189.* With the money you save on a pair of 163s, you can get two extra hands in the studio. You can hire yourself an assistant.

**dbx, Incorporated,
71 Chapel Street,
Newton MA 02195,
617-964-3210**

You
ant.
dbx

Making Good Sound Better



***Nationally advertised value.
Actual prices are set
by dbx dealers.**



Circle number 25 on the reader service card

Name a Top 10 and Styx, one of America's most successful rock groups over the last half dozen years, has probably been in it.

For 1979, *Billboard* gave this Chicago-based group these rankings: Sixth Place, Top Album Artists; Seventh Place, Top Album of the Year (for "Pieces of Eight"); Fourth Place, Box Office (6,000-20,000-seat arenas). In the Top Overall Pop Group category, Styx finished fourth . . . ahead of more-publicized groups such as the Doobie Brothers, Village People, Blondie and Bob Seger and the Silver Bullet Band.

In 1979, Styx also savored the triumph of a No. 1 song on *Billboard's* Hot 100. Although Styx had come close before—*Lady* and *Come Sail Away* were Top 10 hits—*Babe*, which hit No. 1 last November, was the group's first single to go all the way. It went all the way with the readers of *Songwriter* too, who recently voted *Babe* Pop/Rock Song of the Year.

Seemingly in charge of Styx's Top 10 Singles Department is keyboards player Dennis DeYoung, who wrote and sang each of the above songs (none of the other four members, save for guitarist Tommy Shaw, writes). Although he's a solid musician and excellent singer, DeYoung says, "I consider songwriting the most important thing I do."

Writing The Hits For Styx

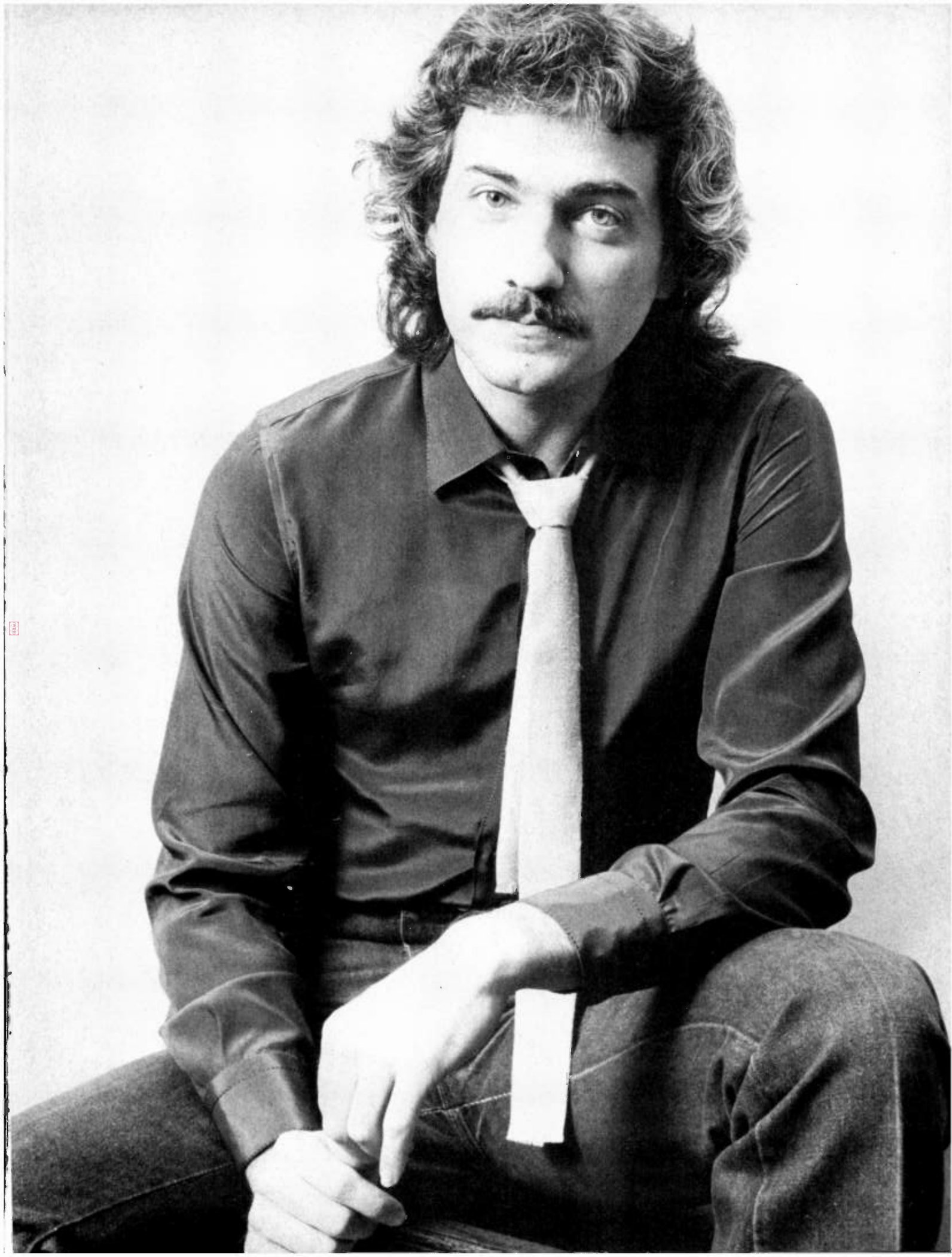
Dennis DeYoung

"Write lyrics that are really genuine to you ... something you really feel."

Dennis has been doing it since the mid-60s, after "the Beatles made it legitimate to write your own songs, sing, and play in a band."

He continues: "The reason Styx got together in the first place is we wanted to be the Beatles." It was a lofty though common aspiration for neighborhood bands of that day (the members of Styx were literally neighbors, growing up on the south side of Chicago), but Styx proved to be very serious about being the Beatles: "At one time we only did Beatles stuff. In fact, just before we got our first recording contract we did the whole back side of 'Abbey Road,' start to finish, when we performed."

By Rob Sanford





That recording contract, with Chicago's Wooden Nickel Records, seemingly rescued Dennis from the classroom. A graduate of Chicago State University with a degree in music, DeYoung had been biding his time as a music appreciation instructor in a Chicago-area junior high as Styx hustled a deal. When the deal came, he was relieved. "I figured it would be easier to entertain the kids with Styx than by teaching!"

But Wooden Nickel wasn't the breakthrough Styx had hoped for. Four albums came . . . and went. Outside of Chicago, Styx was nothing more than that mythical river of the underworld.

Ah, but then we come to one of those great breakthrough stories of rock and roll.

It involved *Lady*, which was featured on the group's 1972 Wooden Nickel LP, "Styx II." Dennis picks up the story from there:

"Wooden Nickel was so small in Chicago that it really couldn't promote the song. Jim Smith, who was working at a small FM station in the city at the time, heard it, however, loved it, and played it.

"About two-and-a-half years later, Jim became program director at WLS (the big AM station in Chicago). We had just released our fourth and last album on Wooden Nickel, so we went to bow down to the great people at WLS, because they had never played any of our records. Jim Smith said that he wouldn't play our new album either, but he *would* play *Lady* once a night—starting that night—until it was a hit record.

"And that's just what he did. He played it for three or four months straight."

It's been Top 10 ever since.

It's a time of change for Dennis DeYoung. While he and the other members of Styx seem committed to ride the wave of their popularity for some time to come (as this is being written, "Cornerstone," the group's most recent LP, is still in the Top 100, 32 weeks after its release), they're now pondering extracurricular activities.

DeYoung, in fact, is beyond the pondering stage: "Right now I'm trying to expand my capabilities by placing materials with artists I would like to see record my material. Stuff that would probably *not* be suitable for the

band—movie themes, main title themes, etc. I'm looking to vent this creative energy of mine." He adds that he's accumulated a "catalogue" of songs over the years that he didn't deem appropriate for Styx, softer songs like *Babe* (for the great story behind the writing and recording of that Styx change-of-pace hit, read on).

I caught up with Dennis, in fact, during a recent songplugging foray of his to Los Angeles (he, his wife Suzanne, and their two children still live in the Chicago area). He was only in town for a day, but he found time in his schedule for a chat in his room at Beverly Hills' L'Ermitage.

I found an engaging man, very much "up" expressing himself on the questions I put to him, the first of which centered around the "For Paul" dedication following the lyric to his song, *First Time*, on "Cornerstone." Is that Paul, Paul McCartney, by chance?

DeYoung: Yes it is. I don't have many people that I look up to in rock and roll, but I can say that I—I don't want to use that word "idolize"—but he is probably the only one that I can think of that I admire. I am just as happy being me as being anyone else I can



think of, with perhaps the exception of Paul McCartney. I think he is probably the most versatile singer that has ever existed in rock and roll. And what can be said about his songwriting that hasn't already been documented?

Songwriter: When did you first feel you were your own writer/performer?

DeYoung: I didn't feel I was a writer until somebody started buying our records. You can't really think you are, until somebody proves it. And the only way to prove it is to have somebody lay out a couple of dollars and say, "I'll buy that."

Songwriter: Are you convinced yet?

DeYoung: I am now. We struggled a long time. We had those four albums out on Wooden Nickel before anybody knew who the hell we were.

Songwriter: Now that you have an audi-

ence, do you feel a special responsibility when you write a song?

DeYoung: You bet! It's amazing the degree in which people become immersed in what we say in our songs. People take our songs dead seriously, more than you can ever imagine when you are sitting there writing.

Of course, whatever I say in my lyrics I want to believe. It has been my experience that the more honest I am in my lyrics, the more successful the song is. Whether I am talking about politics or religion or love or the media, if I am expressing something that I really believe and feel, people respond.

Songwriter: Have you always felt this way?

DeYoung: There was a time as a songwriter, when I was beginning, that I was less likely to make those kinds of commitments as a lyricist. In other words, I think you are initially afraid that no one has anything in common with what you think, nobody cares about your feelings, nobody has the same feelings that you do. So you try to formulate lyrics you think everyone will think are really hip or cool. When you start doing that, you are really in trouble as a songwriter. So if there is any advice to give songwriters—since that is what *Songwriter* is all about—my advice would be to cut through the bullshit in your life and write lyrics that are really genuine to you. In other words, something you really feel. No matter what it is about, try to have a real emotional response to what your lyrics are saying.

I can point to songs that I have written early on that I know are just bogus. I mean they were nice, they rhyme, they're cheery, but they did not have any real substance. Although I know when people read the words of these songs, they see something there that I never intended.

Songwriter: How do you resolve the au-



tobiographical nature of your lyrics when you collaborate with Tommy Shaw?

DeYoung: Generally, one person writes the lyrics when we collaborate. For instance, Tommy and I wrote two songs together on "Cornerstone," *Borrowed Time* and *Lights*. *Lights* is Tommy's words. My contribution



Styx, left to right: Chuck Panozzo, DeYoung, Tommy Shaw, James Young, and John Panozzo

was from the musical end. *Borrowed Time* is *me* talking.

Songwriter: Describe the collaborative process that brought about the creation of *Borrowed Time*.

DeYoung: Well, I tell you that was a bastard, that song. It was a bastard from the word go. It was originally my song and I could not get it together. I could not make these musical ideas happen. So, it is a bastardization of two different songs: one of Tommy's and one of mine. After we got the song structure down from the musical standpoint, I sat down to write the lyrics. The musical phrasing for the verses was so damn short! Because it was a bastard, there had not been any thought as to where the hell the words were going to go. It has the spirit of rock and roll, which is very important, but it was time to say something. I wanted to say something about how I felt about a guy who grew up in the 60s, was a teenager when things were really wonderful in this country, and does not know what the hell happened. He is the poor son of a bitch who is saying in the first verse "I'm from 1965, and at that point in my life I had it all together, 'cause I knew what I had to do to survive. Now I do

not know any more what I am supposed to do. There are no rules, I don't know what the rules are any more."

Songwriter: Haven't some of your fans in-

"It is so easy to write
hard rock music.
But it is harder than
hell to write *good*
hard rock music."

terpreted that song somewhat differently?

DeYoung: A lot of people have interpreted that song, and wrongly, that the guy is talking about just being a big rock star, having all this money . . . "Living high and living fine, living high on borrowed time"—doesn't that lyric tell anybody anything? I tried to draw a comparison between Americans in general and the rock star. "When the left says 'yes' and the right says 'no,' he does not know who to believe anymore." He is the

guy from 1965 who believed in John Kennedy and in America. Since that time he does not know what to believe.

Songwriter: How much of the person in that song is Dennis DeYoung?

DeYoung: That is me.

Songwriter: Excepting *Borrowed Time*, do you find it easier to write rock songs or ballads?

DeYoung: God knows it is so easy to write hard rock music. But it is harder than hell to write *good* hard rock music. You have to admire someone who can write good hard rock music, because it is so easy to be mundane. With all due respect to Burt Bacharach, who I think is a master, and others of that idiom, I think it is easier to write a meaningful ballad than it is to write meaningful hard rock stuff, because rock possesses that raw energy that a ballad never has.

I have just as much respect for somebody who writes a song like Bad Company's *I Can't Get Enough of Your Love* . . . simple, basic, but when it is on the radio you want to turn it on real loud. There aren't a lot of great rock and roll songs around like that.

Songwriter: Generally speaking now, what makes a song a hit?

DeYoung: The trick is to write something that is really memorable. I think the secret is to have someone say, "I am sure I have heard that before," when actually he has never heard it before. So you want to have a simple enough idea, so that it sounds familiar. Topic-wise, love is probably the best area. Love is something everyone can relate to, either positively or negatively.

Songwriter: Do you know when you have written a hit?

DeYoung: Not always, but occasionally I will be overwhelmed by something. Recently, I wrote something that I couldn't! As I started to sing it the words just kept on coming. I had scribbled them down on the back of a Hallmark card that was lying on the piano. I went back and resang it . . . and I started crying. I couldn't finish. It was a sad type of song and really very personalized. There were feelings coming out of me that I do not think I was 100% conscious of. I was startled.

Songwriter: Did *Lady* come from a similar stream-of-consciousness experience?



Suzanne DeYoung,
the inspiration for a No. 1 hit

DeYoung: No. Lyrics generally do not occur that way. Generally, it is just a lot of hard work—sitting down, getting an idea, and trying to make those words fit to those little melody lines that you have created. Before I wrote the words to *Lady* in 1971, I had the music. The word "lady" had come to mind and I just took it from there.

Songwriter: Did you sense that *Come Sail Away* was a hit?

DeYoung: When I first played *Come Sail Away*—the part that goes "A gathering of angels appeared above my head" and then goes into "Come sail away,"—I could feel, "I have got something here." It is just electricity. It just goes right through you. You start to get goose bumps and start to shake just a little.

Songwriter: Which one of your songs do you like best?

DeYoung: Probably *Babe*, although *Lady* has stood the test of time. *Babe* will too. You have to go with the one *people* like most.

Songwriter: Speaking of which, how did you come to write *Babe*?

DeYoung: It was getting close to my wife's birthday, around the time for the "Pieces of Eight" tour. I had been going on the road and leaving my wife and our first child for six years. In the beginning it had seemed justifiable, because I had that tremendous ambition. But when I'd become successful, that ambition waned a little bit; I didn't have that same tunnel vision, where I could only

I said, "Well the truth is that is the way I refer to her as. Since that's the bottom line, I'm going to use 'babe!'" So I wrote the words and I went in to do a demo because I wanted to give her the tape. It was just drums/bass/keyboard, and I sang all of the parts. I gave it to her on her birthday.

Songwriter: Did you intend for *Babe* to become a Styx record?

DeYoung: I never really thought too much about it, except that I really liked the way the studio sounded. I thought, "This demo sounds better than the goddamned albums we have been making for the past couple



see one thing. I began to see how much everything else in my life matters.

So, to make a long story longer, I wanted to tell my wife how much I really needed her and missed her when I had to travel. So I wrote *Babe* for her as a birthday present. It is a song really about separation. I call her "babe." As I found out later, almost every man calls his girl or wife "babe," which I think is part of the tune's universal appeal. I didn't know that when I did the song. Actually I questioned whether or not I should use that word because I knew about the perfume by that name, and the fact that there was a certain amount of commerciality attached to the word that I did not like. But

of years." So what it did was to get me stirred up to change studios and engineers.

So, I would play *Babe* for people that I really respected to get their opinion on the studio sound. "Have you ever heard a sound like this?" The overwhelming response was no. But in addition, they also said that is some *song*. I played it for the guys in the band some five months later and we decided to go to this studio and do the album. *Babe* ended up on "Cornerstone" and became the first single. Aside from that, exactly one year after I gave my wife the song, *Babe* became No. 1 in the United States.

Songwriter: Let's switch gears and talk a little craft. Do you abide by any specific

guidelines to give your songwriting direction or continuity?

DeYoung: Every time I sit down at the piano as a songwriter, I try to let something happen. I don't set out with a preconceived idea of what I am going to do. In other words, it is just a matter of banging on the piano. If I get a little phrase that I like, I try to elaborate on it. Now that I am going to start writing material for other people, maybe I will be thinking of another performer when I am writing.

Songwriter: Do you ever write when you're not poised in front of the piano . . . perhaps using *no* instrument?

DeYoung: Yes, rarely. It is sometimes beneficial to take your hands off the keyboard. If you are a singer, it can be a great asset. As a singer, I'll stop playing because there are certain things that I always do with my hands that I won't do if I take my hands off and just start humming things in my head and then onto a tape recorder . . . and *then* try to find out where they are on the keyboard. It can be a trick to start humming the little melody, trying to find out where there is a chord change. To me, it's like putting a puzzle together in a very peculiar way, almost backwards. But some ideas have been spawned from that process.

Songwriter: How structure-conscious are you?

DeYoung: I try to make enough changes so that my songs don't all have the same damn structure. The guys in Styx are a help in this area, because they've had an input in the arrangements. That outside input is so vital . . . it gives you a point of view that you normally would not have.

Songwriter: Have you ever experienced a dry spell?

DeYoung: I think every time you write something really good like *Babe*, you are sure you will never have another good one. I had that with *Lady*, then I had it with *Come Sail Away* and *The Grand Illusion*. Now I will have it with *Babe*. But I think that feeling is common to every creative person.

Songwriter: How do you deal with the fear of failure?

DeYoung: Well, I go to the piano and hope to God for something good. I hear about writer's block; I have never had writer's block—yet.

Songwriter: How long does it take you to bang out a song?

DeYoung: There is no time table for that. Sometimes it takes a long time; sometimes it comes really fast. I wrote *Castle Walls* on the "Grand Illusion" album and I bet it took me a year to write that. I had the idea for months and I could not get the melody to go anywhere.

Songwriter: When you write lyrics, do you have any special do's and don'ts?

DeYoung: Yes. I try my best sometimes *not* to rhyme things. A lot of times I will have a long phrase with no rhymes and then two quick phrases in a row at the end of this long phrase and those two rhyme. It is a trick *not* to make things rhyme. The easy thing to do is to make lines rhyme. "Lady, when you're with me smiling, give me all



your love. Your hands build me up when I'm sinking. Touch me, all my troubles will fade." There is no rhyme in that verse. And even the chorus is "Lady of the morning, love shines in your eyes, Lady." A tremendously successful song but no rhyme. Yet I think if you were to ask anyone, they would think the words were rhyming. I like that.

Songwriter: When did you first hit upon this technique of not rhyming?

DeYoung: Actually, I didn't realize how little I was rhyming until I got a letter about three years ago from a girl who is a songwriter. She wrote, "I really like your stuff because . . . it doesn't rhyme." And then I started to look at my lyrics and I said, "Well, I'll be damned, it doesn't rhyme!"

Songwriter: Well since you're not a rhymers, I guess you don't have much use for rhyming dictionaries!

DeYoung: Never used one. Nor a thesaurus. If I do not know it inside me, and I go and use somebody else's words, then it is not me any more. I try to use my own language.

Songwriter: Do you have any do's and don'ts as a melody writer?

DeYoung: I guess the mortal sin is corniness.

Songwriter: Do you spend more time on your melodies or lyrics?

DeYoung: My lyrics. There is no question in my mind. For *me*, that's the hardest part. Melodies I could write all day long. No problem. The greatest responsibility for a songwriter lies in writing the lyrics, *not* the melody. As I said earlier, our audience can really be moved by *what* we say.

Songwriter: And, as the charts show, your audience is one of the big ones. Which brings us to business. How do you deal with your songs becoming commercial commodities?

DeYoung: I know that people tend to think that artists are in it for the money. I would be the first one to say I like having nice places to stay. But I have never met anyone in this business whose first and foremost burning desire is *not* to be the best at what they do, totally apart from the money. Honestly, I think all artists don't give a damn about the money unless it interferes with what they do. They do want to sell millions

(continued on page 71)

A Psychologist's Guide How To Tap Your Listeners' Emotions

By Chuck Loch

Ancient philosophers thought music was one of the basic elements of the universe. As such, it was certainly capable of touching the emotions of all who could hear. Those sages also believed that the routes music took to the emotions were through the body and the mind. Today, evidence is mounting that music does affect the emotions through both the physiological processes of the body and through associations and symbols it stirs up in the mind. Once again, ancient wisdom was right!

Music And The Body

According to Anthony Trowbridge, a South African psychobiologist, there is a certain biological resonance between music and the emotions. It's as if your body can perceive music directly, without hearing it, and this perception can cause a mood or feeling without your being aware of it. Numerous studies have shown that low-level background music can affect the productivity and mood of workers, and perhaps this is partly due to a natural correspondence between music and emotions. Dr. Trowbridge has found that nerve networks in the brain respond to harmonic principles, and that the mathematical relationships of musical structures, like proportions in art, reinforce a subconscious awareness of a built-in code governing harmonic principles. These high 'falutin words offer a modern explanation for the magical properties of "golden" forms and harmonies in which mystical societies of the Middle Ages believed. The works of Bach, Handel and other Baroque masters were believed to be able to transform consciousness and uplift one's spirits because they contained so many golden harmonies. In the laboratory, Bach's *Goldberg Variations* and Pachelbel's *Canon in D* have actually been found to alter the consciousness of listeners. The same result has also been caused by several Pink Floyd compositions.

The sensitivity of the brain to different tones and tempi derives from the mathematical nature of both brain processes and music. Different tonal combinations and rhythms of music affect the brain's own harmonics. Steven Halpern, a musician and director of Spectrum Research Institute in Palo Alto, CA, believes that the body can be literally knocked out of tune by dissonance. He maintains that some music and noises, even those below the threshold of awareness, can cause a "continuous tension" that irritates both the mind and the body in measureable ways. Halpern records music aimed at counteracting this affect.

Jazz artist/composer Anthony Braxton works from a similar belief, and feels he has a system in which one can write music to cure a

headache or a common cold. However, no one has done so yet.

On the other hand music can produce real physiological effects and, in turn, automatically lead to the creation of certain moods and feelings in listeners.

Examples of "Feeling Good" Music

Certain basic elements of music touch the nervous system. For example, as I pointed out in an earlier article, a musical rhythm which closely approximates natural body

"When music is shifted from a minor to major chord, listeners' pulse and respiration change in a way that is associated with a brightening of mood."

rhythms (or multiples of them), such as the heartbeat, makes the listener feel good. Also, music whose melody returns to the tonic (first note) of a musical key completes an inborn expectation of equilibrium and leaves the listener feeling satisfied.

Changes of key can also produce pleasant feelings in listeners. When music is shifted from a minor chord to a major chord, listeners' pulse and respiration change in a particular way that is associated with a brightening mood. Listeners typically report that they feel more positive after such a change, compared to their previous mood while the music was in the minor key. Similar physiological changes signalling the reduction of tension occur when music changes from dissonant to consonant chords. Listeners typically report the feeling of relief after these changes.

The automatic feeling of pure joy has often been reported by listeners who hear particular progressions within a chord. The ascending notes of the major triad (1-3-5), or their altered orders of 1-5-3 or 5-1-2-3, are physiologically uplifting note progressions which, if worked into melodies, have created the special "feeling good" music of such per-

formers as the Starland Vocal Band and Chuck Mangione.

Examples Of "Feeling Bad" Music

The descending minor key progression (5-3-1) is very disturbing to most people, both subjectively and physiologically. Likewise, the tri-tone, or augmented fourth, was felt to be so disagreeable that it was forbidden to be used in Catholic Church music for centuries. Such a musical feeling, it was believed, could only have been the work of the devil.

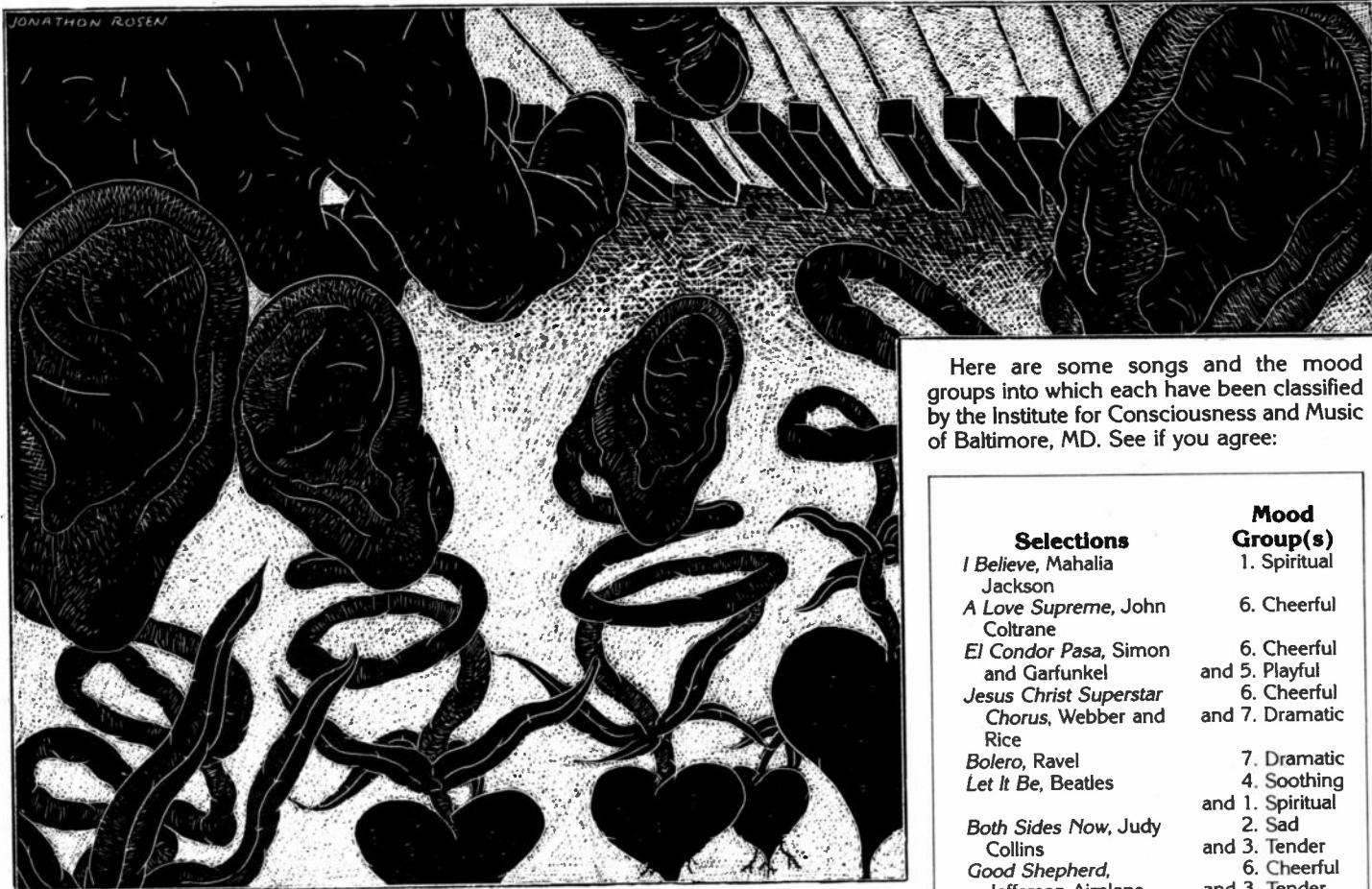
The work of a more modern devil, as Mick Jagger has often been called (*I Can't Get No Satisfaction*), contains the stopped anapestic beat, mentioned in my article on suggestion (December, 1979). This rhythm—two short beats followed by a long beat (da da dum - pause - da da dum)—is one the body expects to continue. But it doesn't; it stops. Since the beat opposes the heart/arterial rhythm, it serves as a stress signal to the body. Metaphorically, the body "can't get no satisfaction" of hearing the beat completed.

Other rhythms in music can also affect the heart in a less than ideal way. Syncopated rhythms may produce extra systolic (multiple) heartbeats. Also, dynamic changes in volume, such as the crescendo and decrescendo of a rolling drum beat can sometimes "drive" the pulse rate. An acceleration to a faster rhythm can lead to tachycardic or a racing pulse with extra heartbeats, and a deceleration of rhythm to a slowdown of the pulse. For listeners with bad heart problems, such musical effects could conceivably lead to fatal heart attacks. In other words, for Columbo fans, murder by music is possible.

Natural blood pressure problems can be exaggerated and headaches caused, by fast, loud, high-pitched songs. Similarly, emotional distress in teenagers has been exacerbated by high-pitched, intense sounds—but only up to a point. When music reaches the ear-ringing level of most rock concerts, a physiological defense mechanism—the "general adaption syndrome" (or GAS)—takes over and reduces overall body stress and tension. Fans leaving a concert who feel they have been "blown away" literally have. Their stress mobilizing systems have been overloaded and have given up. Consequently, they feel fatigued and sleepy.

Music And The Mind

Now that we've condemned most rock and disco music that's being played in the world today, it's time to introduce the overriding factor that can both override some of these negative effects and also create an enjoyable experience for the listener: association. As readers of my earlier articles on



synesthesia (June, 1979) and on suggestion remember, association works because we have heard individual songs at strongly emotional times of our lives. When we hear the music again, we can feel some of the emotion we felt when we first heard it. Over years of listening to similar types of music in similar types of emotional situations, we develop emotional reactions to whole classes of music. For example, most people can immediately identify "happy music" when they hear it. Furthermore, this type of music can be defined by words and may be totally unlike the "feeling good" music that works directly on the body.

A few years ago, psychologist Kate Hevner found that all music can be classified into one or more of eight word groups that people use to describe emotions. The categories are:

1. Spiritual, lofty, awe-inspiring, dignified, sacred, solemn, sober, serious.
2. Pathetic, doleful, sad, mournful, tragic, melancholy, frustrated, depressing, gloomy, heavy, dark.
3. Dreamy, yielding, tender, sentimental, longing, yearning, pleading, plaintive.
4. Lyrical, leisurely, satisfying, serene, tranquil, quiet, soothing.
5. Humorous, playful, whimsical, fanciful, quaint, sprightly, delicate, light, graceful.
6. Merry, joyous, happy, gay, cheerful, bright.
7. Exhilarating, soaring, triumphant, dramatic, passionate, sensational, agitated, exciting, impetuous, restless.
8. Vigorous, robust, emphatic, martial, ponderous, majestic, exalting.

The general characteristics of music that falls into each of the eight categories are listed below. The underlined characteristics are the most important.

1. Spiritual: slow, low-pitched, avoids irregularities of rhythm and dissonant harmonies, major key, ascending melody
2. Sad: low-pitched, slow, in a minor key, firm rhythm, complex harmony
3. Tender: minor key, slow tempo, high pitch, flowing rhythm, simple harmony
4. Soothing: major key, slow tempo, high pitch, flowing rhythm, simple harmony, ascending melody
5. Playful: major key, fast tempo, high pitch, flowing rhythm, simple harmony, descending melody
6. Cheerful: major key, fast tempo, high pitch, flowing rhythm, simple harmony
7. Dramatic: fast, contains a degree of dissonance, low pitch, firm rhythm, complex harmony, descending melody
8. Vigorous: fast, low pitch, firm rhythm, complex harmony, descending melody

Here are some songs and the mood groups into which each have been classified by the Institute for Consciousness and Music of Baltimore, MD. See if you agree:

Selections	Mood Group(s)
<i>I Believe</i> , Mahalia Jackson	1. Spiritual
<i>A Love Supreme</i> , John Coltrane	6. Cheerful
<i>El Condor Pasa</i> , Simon and Garfunkel	6. Cheerful and 5. Playful
<i>Jesus Christ Superstar</i> Chorus, Webber and Rice	6. Cheerful and 7. Dramatic
<i>Bolero</i> , Ravel	7. Dramatic
<i>Let It Be</i> , Beatles	4. Soothing and 1. Spiritual
<i>Both Sides Now</i> , Judy Collins	2. Sad and 3. Tender
<i>Good Shepherd</i> , Jefferson Airplane	6. Cheerful and 3. Tender
<i>Knights In White Satin</i> , Moody Blues	7. Dramatic 3. Tender and 2. Sad
<i>For Baby</i> , Peter, Paul and Mary	3. Tender and 4. Soothing
<i>Reemergence</i> , Pink Floyd	7. Dramatic 8. Vigorous and 1. Spiritual
<i>Bridge Over Troubled Waters</i> , Simon and Garfunkel	1. Spiritual and 7. Dramatic
<i>Scarborough Fair</i> , Simon and Garfunkel	5. Playful
<i>Homeward Bound</i> , Simon and Garfunkel	3. Tender
<i>For Emily</i> , Simon and Garfunkel	3. Tender
<i>Cloudy</i> , Simon and Garfunkel	5. Playful
<i>Icarus</i> , Paul Horn	7. Dramatic and 1. Spiritual
<i>Bouree</i> , Jethro Tull	5. Playful
<i>2001, A Space Odyssey</i> or <i>Also Sprach Zarathustra</i>	7. Dramatic and 1. Spiritual

The three lists I have presented in this article should be enough to help you begin to understand what Schopenhauer referred to as "music: language of emotion." You should be able to take the general principles and examples listed above and use them to help communicate your feelings in appropriate musical words. In that way, listeners will be able to understand the real emotional you.

Chuck Loch is a New Jersey psychologist specializing in creativity development. He also writes songs.

PORTASTUDIO.



**LEARN ON IT.
REHEARSE ON IT.
CREATE ON IT.**

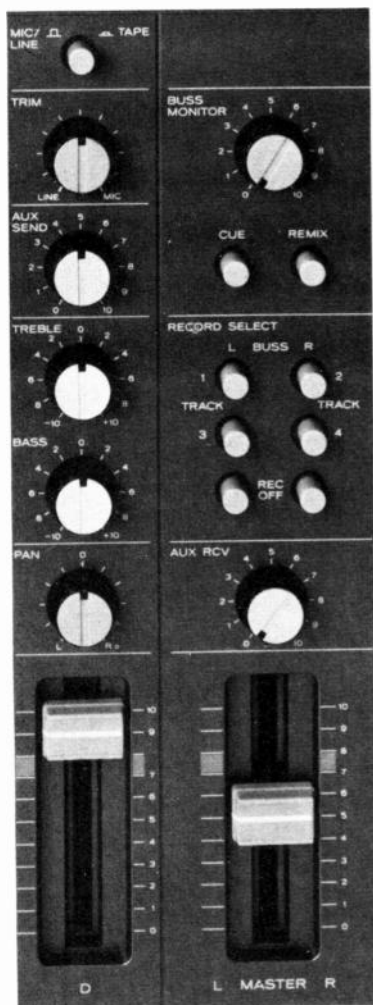
Portastudio gives you all the essential functions of multitrack recording in one compact, self-contained unit.

You can work anywhere you have an electrical outlet. Connect electronic instruments directly. And try out new musical ideas. Will a keyboard work well in the break? Do you want a chorus behind the vocal? With Portastudio, you can find out before you put out hard cash for studio time.

Whether you're recording basic tracks, overdubbing, punching-in or mixing down to another cassette deck, Portastudio helps you get all the signals to the right places.

Portastudio's versatile 4 x 2 mixer section gives you mic/line/tape switching, trim control, high and low EQ, fader, pan and Aux Send for each input. The failsafe group switching matrix lets you record on up to two tracks at the same time. And the master fader gives you overall level control during recording and mixdown.

The full-logic cue system in Portastudio lets you hear everything you're doing all the time. Input and tape cueing, monitoring for recording or mixdown are all available. And



every signal can be metered. Coming or going.

TEAC engineers created a totally unique format for Portastudio. Four tracks in sync on cassette tape at 3-3/4 ips. It's fast, simple, reliable and economical.

Portastudio's drive system is built specifically for the rugged needs of multitrack recording. Transport controls are all solenoid-operated for faster, easier switching. And you get a built-in variable speed control that lets you add special effects, fix a flat note or solve timing and cueing problems.

You can work with Portastudio using nothing more than headphones and a microphone. Or send the output through your home audio system. You'll also find the patch points and controls that let you use Portastudio

with other equipment like echo units, equalizers and additional mixers.



Nothing else in the world hands you so much multitrack function in such a sensible way. So see your dealer today for a demonstration of the very affordable Portastudio.

TASCAM CREATIVE SERIES

TEAC Professional Products Group



Created in the image
of our grands.



YAMAHA

A difference you can hear.

P.O. Box 6600, Buena Park, CA 90622

Yamaha's upright and console pianos. Each is made to Yamaha's grand piano standards.

For the touch and feel of a grand, Yamaha's uprights and consoles have the same universal 10mm key dip. And each key is weighted with the same precision as our grands.

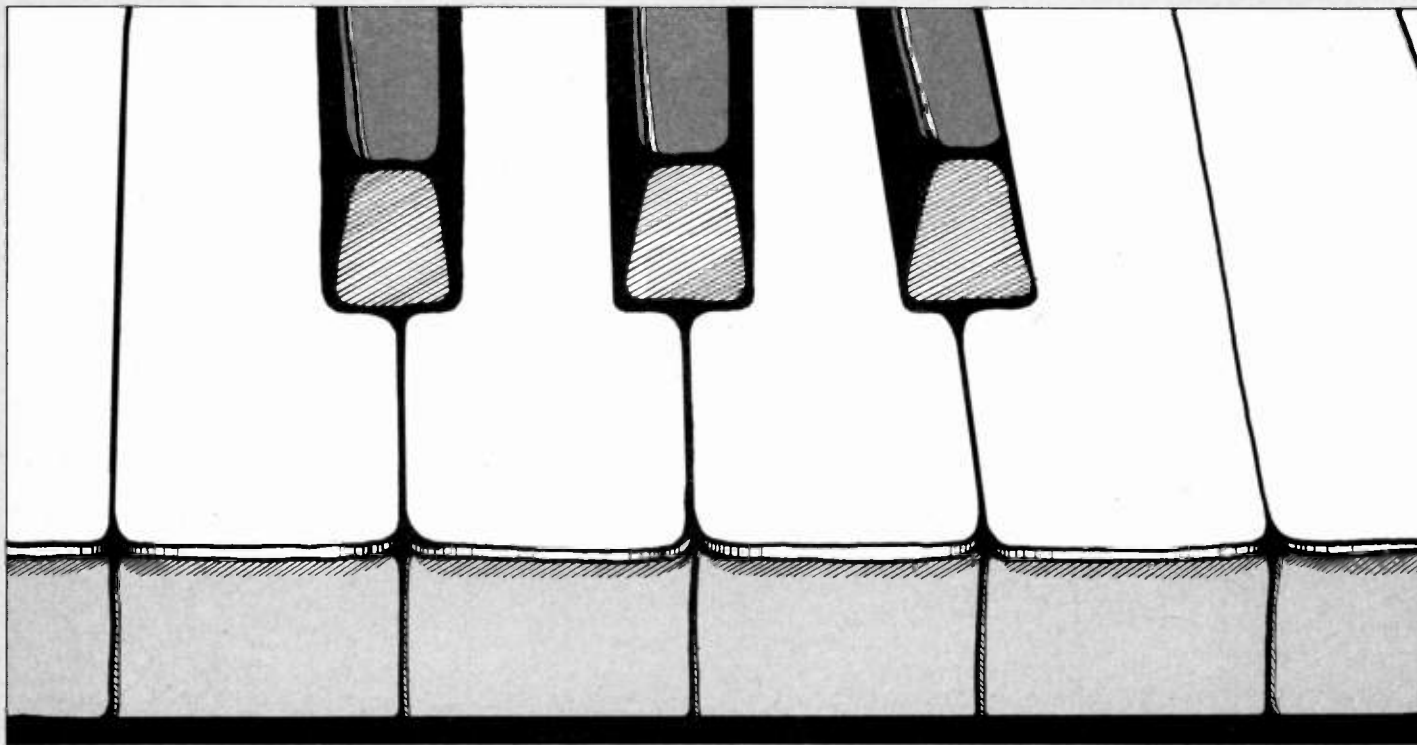
For the rich tone and full dynamic response of a grand, Yamaha's upright and console pianos feature solid sitka spruce soundboards.

And of course, there's the same meticulous craftsmanship and exquisite finishes that distinguish all Yamaha pianos.

For the touch of the grand in your next piano, see your Yamaha dealer.

Circle number 30 on the reader service card

The Keyboard And The Songwriter: A Special Report



More and more songwriters are discovering the value of using keyboard instruments for writing and accompanying their songs. While the guitar is an indispensable songwriting tool for many styles, the piano and electronic keyboards are playing increasingly important roles in today's music.

As a basic one-instrument accompaniment in live presentation or for a simple demo tape, the piano is unequalled in its ability to provide a full rhythmic and harmonic background for a song. In a band context or in a multitrack recording situation electronic keyboards (and their accessories) can add color and stylization to your music

in a multitude of ways.

It is the purpose of Songwriter's special keyboards section to acquaint you with the keyboards available to today's songwriter, and to help you become aware of how they can aid you in song presentation.

David "Cat" Cohen, Guest Editor

TABLE OF CONTENTS

Which Keyboard Is Right For You?

The answer, writes Cohen, depends on how you use it, and the kinds of songs you write. A sidebar article lists the types of keyboards available.

41

A Guide To Keyboard Accessories

Keyboard effects, writes Jeff Janning, can give your demo that crucial "sound hook."

44

Synthesizers: How They Work, Why They're Invaluable

The synthesizer gives the musician "complete control over the parameters of sound," writes Bob Hoffman. A lofty statement, but Hoffman has the facts to back it up.

48

How To Record Great Keyboard Demos

Tips from "Cat," who's recorded a few in his day.

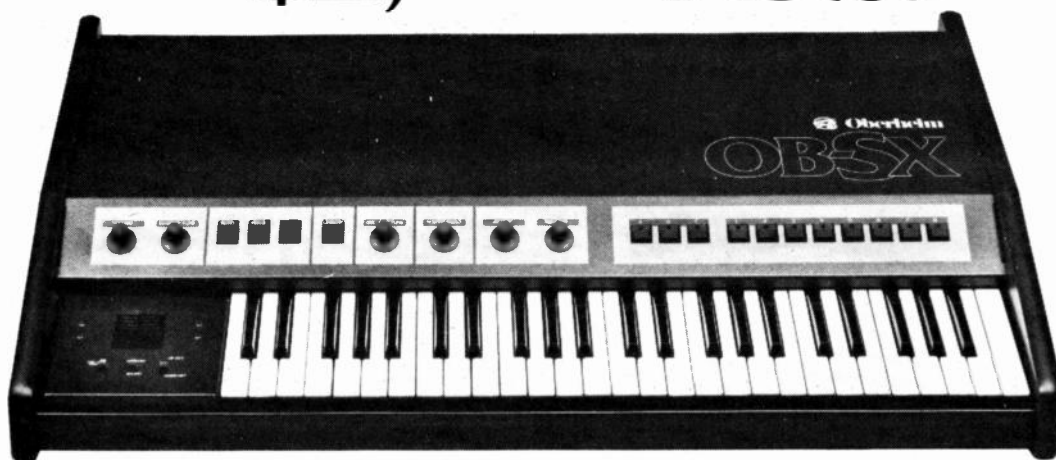
51

Pop Keyboard Publications

A guide to what's good in print on keyboards.

52

Oberheim OB-X for \$2,995. Retail



We call it OB-SX

The OB-SX is an OB-X with the same FAT Oberheim Sound designed into a smaller, more portable package. User programmability is not necessary because the unit comes pre-programmed from the factory with 24 great sounds. The programs are permanently stored on a plug-in computer memory chip. Additional chips with more great sounds are available for a nominal price. Also, custom chips can be made by sending an OB-X program cassette (24 programs only) to the factory.

Features of the OB-SX are:

- Four Voice or Six Voice option
- 24 programs/48 program option
- Four octave keyboard
- Operates on line voltages from 90-130 volts or 180-260 volts
- Pitch bend and modulation levers
- Auto tune

- Hold/Chord feature
- Edit Mode: Unison, Portamento, LFO Rate, Osc 2 Detune, Filter Frequency, Attack, Decay and Release
- Transpose

Rear Panel Interfaces:

- Filter Pedal
- Sustain Foot Switch
- Modulation Pedal
- CV IN/OUT
- Gate IN/OUT
- Group A/B program switch
- Oberheim Computer Interface



Oberheim

Some Things Are Better Than Others

Oberheim Electronics, Inc.
1455 19th Street
Santa Monica, CA 90404

Which Keyboard Is Right For You?

In a recent *Songwriter* poll a majority of you, our readers, indicated that you either played or would like to be able to play keyboard instruments in conjunction with song presentation. In response to your interest we have compiled a list of the keyboards available on the market today. Different styles of music require different sounds—either acoustically or electronically—and each songwriter is bound to have his or her preferences. In this and the following articles we will explore your alternatives to help you get a better perspective on which instrument will best suit your needs.

The most important factor in deciding which keyboard instrument is right for you is how it will function in your music. Many popular songs can be effectively presented with a *simple accompaniment*, and if this is your goal, a simple acoustic piano may be all you need. However, many popular styles, especially uptempo songs, require a full rhythm section—guitar, keyboards, bass, and drums. Here, you need to acquaint yourself with various electronic instruments and learn how to play them in a *band context*. A third approach, a more recent phenomenon, is using *multitrack recording*, either in a professional or home studio, to layer one keyboard instrument over another to create a full arrangement. In this way, the songwriter can create most (if not all) of his sounds without having to hire studio musicians or a band. This approach requires

By David "Cat" Cohen

the acoustic piano, the old standby, may be for you. Many popular styles, especially ballads and more conventional pop songs, can be performed in a piano/vocal format. Whether one uses an upright, a spinet, or



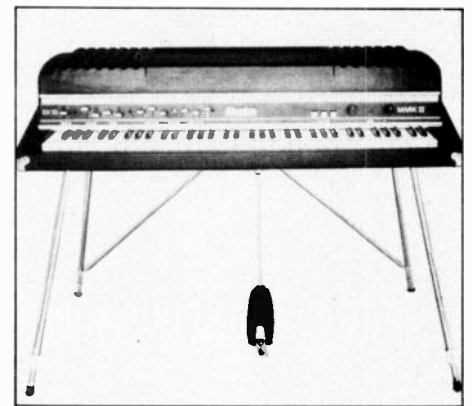
Upright piano

a baby grand, (see sidebar article for examples), the piano gives a songwriter the opportunity to use a full harmonic background of chords or arpeggios . . . along with riffs, fills, and bass line . . . all at the same time. This combination, coupled with the rhythmic percussiveness inherent in the instrument, allows you to approximate the sound of a whole band. (For a discussion of how this can be done, see my article on the piano/vocal demo.) For years most Tin Pan Alleys songs were presented in this manner and today's Barry Manilow-Carole King-Marvin Hamlisch pop and MOR styles still sound complete with just piano and voice. Some country and R&B ballads also can be presented this way.

Other keyboards such as the *Rhodes* can be used as a solo accompaniment for a song, but, by and large, the electronic instruments lack enough percussiveness to give us a complete rhythmic feel by themselves. Solo synthesizers have the same drawback. These are better suited to be used with a rhythm section (guitar, bass, and drums) or other keyboards (for multitracking). The organ can be used as a solo or accompaniment instrument, but it is more useful in church and old theatrical music than in most pop styles. The harpsichord has a specialized sound that is useful mainly in creating a classical (baroque or renaissance) atmosphere.

Band context. If you are fortunate enough to be a songwriter in a band or have access to good musicians for your demos, then electronic keyboards may be valuable

in helping you showcase your music. Which instrument you need depends on your musical style and taste, your ability to master electronic technology, and, of course, your pocketbook. Some songwriters prefer to rely on traditional musicianship and only need an amplified electronic piano to blend into a band's total sound. A basic Rhodes or Wurlitzer will do the job. These electronic keyboards both are touch sensitive, sounding loud or soft as the notes are hit with or without force. Most other electric pianos lack



Electric piano

this dynamic sensitivity, and while they contain organ-like stops for different tone colors, they may not be as attractive to traditionalists. An important consideration in playing electric piano in a band context is to keep your parts simple so that your fellow players have the space to do their job well.

An electric piano is the basic keyboard when playing in a group. An array of electronic accessories and effects can expand, condense, flange, phase, and otherwise process this sound in a number of ways. However the real excitement in contemporary keyboards lies in the vast number of synthesizers and string ensembles that are being created and updated for the market today. A typical band member has a stack of keyboards, very often an electric piano as the basic workhorse on the bottom, and perhaps a clavinet for color, a variable synthesizer for leads, and/or a polyphonic-preset synthesizer or a string ensemble to emulate a string or horn section on top. These instruments are usually not touch sensitive and their effectiveness is measured more by the player's ability to control their sounds and effects than actual keyboard facility. Sometimes, it seems that the old-fashioned keyboard player has been replaced by knob turners. Yet, the better foundation a player has on the acoustic piano, the more flexibility he brings to the electronic instruments he plays.



Grand piano

even more of a sophisticated knowledge of keyboards and electronic effects.

Simple accompaniment. If you are a singer/songwriter who wants to be a self-contained one-person band, or if you wish to accompany your demo singer by yourself,

**Her life is like a
country song, filled
with pain and love.**



**Tammy Wynette's
"Stand By Your Man"
Now in paperback.**

POCKET BOOKS

Circle number 38 on the reader service card

SONGWRITER DEMOS

YOUR SONGS arranged and produced by
experienced, award-winning professionals

Producer: **TOM HOLBROOK**

Arranger: **JOHN FELTEN**

MASTER QUALITY recordings

1. BASIC PRO DEMO \$40 per song
Male Vocal, Chord Background,
Bass, Lead Guitar

2. DELUXE PRO DEMO \$60 per song
Full studio band and vocal.
(Our most popular demo)
Seven Pieces: Piano, Guitar, Bass,
Drums, Organ, Strings (Synth),
Male Vocal

Lead Sheets \$20

Personal detailed evaluation and
placement guidance \$15 per song

Melody Co-Writing NO EXTRA CHARGE!

Sample Tape of Our Work \$5
R-R or Cassette

SEND US: Lead Sheet and/or rough tape
Specify: Reel to Reel Tape or Cassette
(Extra copies \$5 per song)

Check or Money Order with order to:

TOM HOLBROOK

P.O. BOX 157 / OJAI, CA 93023

PHONE: (805) 646-5067

PROMPT SERVICE

Circle number 14 on the reader service card

Multitrack recording. In a band most of the rhythmic functions are taken up by the guitar, bass, and drums, leaving the keyboard player the freedom to float on top or further emphasize the basic groove. In any case, he must have a feel for counterpoint, playing a new independent line or chord pattern over the basic feel. This ability to think in different musical levels at the same time is invaluable to the songwriter who is record or production-oriented. A writer who can hear many parts of an arrangement can take advantage of a recent approach to song presentation, *multitrack recording*. Songwriting musicians such as Stevie Wonder have made the proverbial one-man band

into a recording studio reality by overdubbing practically all of the instruments on their recordings themselves.

On a simpler scale, a songwriter with a four-track tape recorder and a stack of keyboards can approximate the sound of a whole band or orchestra. A typical setup would include a synthesized drum sound for the main beat, a synthesizer bass or "keyboard bass" part on the bottom, acoustic and/or electric pianos for rhythmic chord patterns and riffs, and a polyphonic string synthesizer or string ensemble to sweeten the sound with string or horn lines. Many professional recordings in the style of M Factor's *Pop Musik* have been produced in

Keyboard Types

Acoustic Keyboards

Grand Piano

Grand and baby grand pianos are distinguished by their wing-shaped frame containing horizontal strings and action, grands measuring about 5 to 9 feet long, by 5 feet wide, baby grands about 4½ to 5½ feet long. Both offer resonance, fullness, and power, which makes them project well on the stage. However, they take up more floor space than vertical pianos, are expensive, and are difficult to transport. Price range: \$3495 to \$9000, depending on size and brand.

Upright Piano

Upright and studio upright pianos whose length can approximate the strings in grand pianos. These pianos rank second only to the grands in producing volume, fullness, and richness. While size specification varies among brands, uprights measure about 50 inches high, and studio uprights measure about 44 to 46 inches high, each taking up about 5 feet x 2 feet in floor space. Prices start at about \$2000. (A good used upright, though, can usually be purchased for around \$500.)

Console Piano

Console pianos are box-shaped and contain vertical strings. They measure about 40 to 42 inches high, and take up about 5 feet x 2 feet in floor space. Offering less sound-board area and string length, consoles provide less volume and roundness of tone. However, their price tags are easier to cope with: from \$1500 to \$3700.

Spinnet Piano

The smallest acoustic piano, box-shaped with vertical strings, the spinnet measures from about 36 to 40

inches high, taking up about 5 feet x 2 feet in floor space. Spinets offer the least amount of volume and fullness of tone, and most of them sound toy-like to players accustomed to grands or uprights. Price range: about \$1200 to \$1400.

Harpisichord

This wing-shaped instrument contains horizontal strings within its small and light frame which are plucked. This plucking action provides a sound that has been described as silvery, thin, and translucent. Offering little or no color contrast and volume dynamic capability, the harpischord is commonly associated with the baroque era. Pop artists have also used the instrument, The Doors and Linda Ronstadt (*Different Drum*) are two examples. These can either be bought as finished instruments, or as kits. Kits cost between \$700-\$2400; finished products range from about \$3000 to \$10000.

Electric Keyboards

Some popular models include the Rhodes Suitcase 73 (\$1595), the Rhodes Stage 73 (\$1090), the Wuritzer (\$865), and the Yamaha Electric Grand CP 80 (\$5100). Designed to be used with amplification, these keyboards offer an approximate acoustic feel while providing a compactness for portability. Among the several brands available, differences in sound, feel, portability, durability, and dependability make shopping around a wise choice. The dynamic qualities vary from instrument to instrument, the Rhodes and the Wuritzer offering a high degree of touch/velocity sensitivity, while the Univox offers less. Some instruments offer a built-in vibrato and/or coloration options. For a closer reproduction of the acoustic

this fashion. Often all that is needed to make the arrangement of master quality is a drum track. Obviously, this is an ambitious and expensive undertaking, but a production-oriented songwriter can save himself a lot of money in the long run using synthesizers.

Which instrument or instruments you choose will depend to a great extent on the type of songs you write. A more traditional style like the MOR of Anne Murray, the country/pop of Kenny Rogers, or the R&B pop of The Commodores make more conservative use of electronics than more progressive rock, disco, and new wave styles such as Amii Stewart's *Knock On Wood*, or the Flying Lizards *Money*. If you start with

the sound you are looking for and work backwards, you will find it easier to select the best instrument for you. Each keyboard has its available colors as well as its limitations, and you can only derive sounds from them that they were meant to deliver. A trip to your local music store to try out the latest instruments is perhaps the best way to judge, but you should try to define your musical goals and functions as well as possible beforehand so you can make an intelligent decision. However you do it, get into the world of keyboards and start adding them to your song presentations. Keyboards may turn out to be a key factor in your eventual success.

To Choose From

piano's sound and feel, the electric grands are excellent, but they are expensive and harder to transport.

Electric Organ

Some popular organs include Hammond (B3 and C3), Farfisa, Yamaha, and Crumar. A single manual (one keyboard about 60 keys) retails for about \$1000. For a double manual with many stops (horns, reeds, etc.) expect to pay about \$3000. Not to be confused with the church-type organs, double manuals are electric combo organs compact enough to be portable. For example, the Hammond B3 is similar to a Rhodes piano in size, but with a full cabinet. These organs are not touch sensitive, and for the pianist require a new touch and new phrasing. They're mainly used by rock and R&B groups to add power and fill in the sound.

Clavinet

The Hohner D6 Clavinet (\$1150) provides the industry standard for this instrument. Somewhat lighter and smaller than a Rhodes piano, the instrument has a mechanical action that provides a harpsichord-like sound. However, it is commonly used with a wah pedal in disco, soul, or funky music such as that of Billy Preston and Stevie Wonder.

Mellotron

The mellotron (\$2500 to \$10000) does not synthesize sounds but uses recorded sound sources which are activated by a keyboard. Aptly described as a very complex tape recorder, it can provide a variety of sounds which you might expect from a synthesizer. Used both in recording and performance, this instrument has proved too expensive for the average musician. Also note that programmable polyphonic synthesizers (espe-

cially string ensembles) have taken up some of its functions.

Pedal Bass (Bass Synthesizer)

Some models include the Moog Taurus (\$1100), and the Rhodes Keybass (\$615). These instruments essentially perform the same function of an electric bass. They are either foot-operated (as the Moog), or hand-operated (as the Rhodes). The range goes from an octave and one-half to four octaves in some models. They are commonly used in combos such as with an organ, synthesizer, electric piano, guitar, and more. Note that many of their functions can be duplicated on more versatile synthesizers.

Synthesizer

There are so many synthesizers in the ever-changing market that it is difficult to give an overall picture of them. However, they can be divided into the following categories—variable lead, preset lead, variable/preset polyphonic, and programmable polyphonic. The variable lead synthesizers usually play one tone at a time and are used for melodic lines, fills, and solos. Preset lead instruments are easier to use because they are pre-programmed to sound like conventional instruments, but their functions are more limited. Polyphonic synthesizers play several notes at once and can be of the variable/preset type. More sophisticated synthesizers include the programmable polyphonic ones like the Prophet 5, that use computer memories to store sounds or "patches" that can be easily recalled. (For a more detailed description of synthesizers and their uses read Robert Hoffman's article.)

—Compiled by Tyrone Taster
and Ralph Amendola



Alfred's

SONGWRITER'S HANDY GUIDES

Cmaj7 Dm7



They're the great lit-tle books you

Em7 Fmaj7



car-ry in your pock-et — that

Em7 Dm7 G7 Cmaj7



help bring out the song in your heart.

A course in three books for Songwriter's: Melody Writing, Lyric Writing and Selling Your Songs. A practical, fact-filled series that will aid the amateur and the professional. **\$1.95 each**

ALL THREE HANDYGUIDES \$4.95
(a \$5.85 retail value)

— Check or money order enclosed plus \$1.00 to cover postage and handling

— Charge my Mastercard/Visa Acct. # _____

Expiration date _____

Signature _____

Name _____

Address _____

City/State/Zip _____

Mail to:
ALFRED PUBLISHING CO., INC.
15335 Morrison Street, Sherman Oaks, CA 91403

Circle number 22 on the reader service card

Keyboard Accessories: Welcome To The World Of 'Song Hooks'

It used to be that all a songwriter had to do was come up with a singable melody, clever lyric, and a simple presentation with guitar or piano to sell a song. Nowadays, the record business is much more sophisticated. True, catchy melodic and lyrical

By Jeff Janning

ertoire of performing musicians seeking to extend and color their music. With the widespread use of these effects on stage, the gap closed between studio effects and what could be presented live.

Today the average Top 40 band carries around a myriad of effects in order to du-

"Processing and altering sounds electronically has become an increasingly important part of pop music."

plicate the sound of current chart records. Groups and individual recording artists must be able to duplicate what they create in a studio environment, and you as a songwriter need to become aware of these sound hooks and how to create them. Sound hooks can embellish your music, giving your songs a contemporary commercial feel.

Effects are most commonly used by guitarists and keyboard players although bassists, drummers and horn players have also begun to take advantage of them in the past few years. For our purpose, we will focus on the electric piano, as it is the most basic electronic instrument in terms of writing and orchestrating songs. The piano is a percussive instrument and has a characteristic attack derived from the striker hitting the string to create this sound. In a Rhodes the striker hits a metal rod called a tine and in a Wurlitzer the striker hits a reed. The reed or tine vibrates like a string in a standard piano. The amount of vibration per second dictates the tone. For example 500 vibrations per second equals 500 cycles per second equals 500 Hertz (hz) which is approximately the note an octave above middle C. Each note is amplified and becomes the signal which can be altered through the addition of various effects devices, including phasers, flangers, chorusers, doublers, compressors, graphic equalizers, gain cells, and vocoders.

Phasers and flangers offer similar sounds,

a whooshing sweeping jet sound in their fast modes, and harmonic peaks at slower speeds. These effects come when the original signal is split. One signal passes through a filter (the more costly units have more filters) shifting the signal which is then remixed with the regular dry signal, causing the sound to be phased. The least expensive units run about \$75 to \$100, depending on the brand and the various features. Some units offer limited phasing, two filters and one control knob for rate, while more elaborate units like Boss offer not only rate, but depth and an LED indicator light to show when the effect is on, which is useful in live stage work.

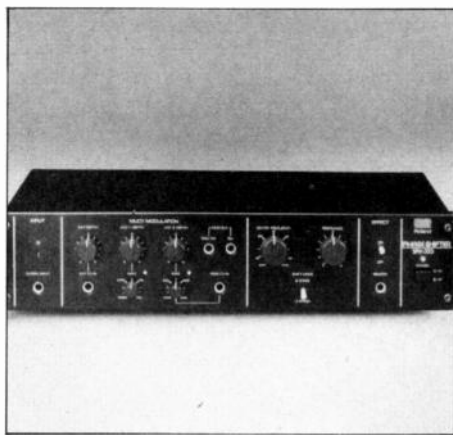
Chorusers and doublers are similar devices. Both effects are forms of echo which overlap in their functions. Chorus offers a time delay of 10 to 30 milliseconds, with doubling ranging from 15 to 80 milliseconds. Chorus will give your instrument a lush sound with intense tonal textures. Doubling will give the effect of a second instrument playing right along with you. The intermodulation of the unit makes it sound like a studio overdub. Chorus units list from \$125 to \$289. The less-expensive units offer only rate and depth while others have a third



Flanger

hooks are still the strongest selling points in contemporary commercial writing, but people buy records today as much for their sounds as for the songs themselves. Therefore, besides mastering the ability to write a repetitive chorus lyric or a haunting instrumental figure, we need to capture the tonal depth and dimension used in today's sophisticated recordings. Often what will put our song over to the public today is the sonority that we use, the *sound hook*.

Processing and altering sounds electronically has become an increasingly important part of pop music over the last three decades. When technology entered the picture in the late 40s and early 50s, electronic instruments appeared, and with them came effects. Early effects were reverb, tremolo, and vibrato. Some instruments like the organ became popular, as did the electric guitars and amplifiers. In the 60s a second generation of effects entered the musical picture. These effects, fuzz and wa wa, could be bought separately and added to the instrument's signal. In some cases they were built into electronic organs. As recording technology developed, studios developed their own effects. Through trial and error came phasing, flanging and compression. These effects found their way into the rep-



Phase shifter

control allowing you to tune the delay time.

Compressors are level-limiting devices, offering sustain and a way to alter the attack characteristics of your keyboard. The immediate attack and soft fade of your keyboard could be changed through compression to soften the initial attack and extend the same level of volume throughout the life of the note or chord. The combination of a compressor with a phaser will increase the effectiveness of a phaser measurably. Compressors list between \$60 to

SYNERGY

"On the Road"

With DeltaLab!

Sonically Accurate & "Built to Take It"...The DL-2 Acousticcomputer®

LARRY FAST / SYNERGY
electronic music production
box 362 south plainfield, n.j. 07080

June 10, 1980

DeltaLab Research, Inc.
27 Industrial Avenue
Chelmsford, MA 01824

I have found my DeltaLab DL-2 to be an excellent sounding and versatile digital delay system. In the growing field of ambience synthesis, the DL-2's range of electronically derived acoustic "environments" has become an important part of my programming of electronic sounds. The wide signal to noise ratio and broad bandwidth have never failed to impress engineers at studios where I have brought the DL-2 as part of my synthesizer equipment.

The unit's rugged design has also made it a valuable part of my road equipment. Months of touring have already been logged without a hint of trouble. If all future DeltaLab products are built to these standards I'm sure that they will also become exciting and useful creative tools.



Larry Fast
Larry Fast/Synergy



DeltaLab

DeltaLab Research, Inc.

27 Industrial Avenue, Chelmsford, MA 01824 (617) 256-9034 - Telex # 951205

Canadian Distributor: Heintz Audio Developments, Inc., Markham, Ontario, Canada (416) 495-0688

Circle number 28 on the reader service card

\$100 on Boss, Ross MXR and DOD. You have only to listen to the radio to experience compression. Virtually every radio signal is compressed. The effect is commonly used in recording to create a preset loudness.

Graphic equalizers are little more than extremely selective tone controls. Rather than allowing you to boost or cut the bass and treble, you have the option to raise or lower any frequency you choose, within the limitations of the device itself. If you wish to split your keyboard and play bass notes on the lower register and lead on the upper and you want the top end to stand out then you would boost the higher frequencies. It is

most effective to "punch holes" in the overall sound of the keyboard so its tone will not interfere with the vocal or the timber of someone else's instrument. Equalizers list from \$79 to \$119, depending on how many separate bands you desire. The most common units have six or ten bands and some are equipped with an on-and-off switch to allow the user to change the sound of his or her instrument at the touch of a button.

(All the units mentioned so far are put out by dozens of manufacturers. The brands I have mentioned offer individual units that are road worthy and handle one function. There is a line that is less road tough but

multifunctional, Electro Harmonix. An example would be their Echo Flanger, one unit offering flanging, slapback echo, chorusing, and filtering [the effects *cannot* be used together]. They cost about \$200.)

A new product on the market that will enhance any Rhodes keyboard or effect is the Zeus *gain cell*. This in-line device will

Sole music

Wake up your music with Big Jam Effect Pedals by Multivox.

Now musicians at all levels can create innovative sound, outstanding and unique musical effects with Big Jam Effect Pedals by Multivox. No other line of effect pedals provides the quality sound production or the special features that Big Jam delivers.

3-function LED.

Our three-phase LED permits instant recognition of operating mode regardless of how many Big Jam pedals are at your feet. And Big Jam features a built-in battery power check to warn you of a weak battery.



Recessed slide controls.

Big Jam slide controls make it easy to precisely control the sound produced. The controls are recessed in a rugged metal casing to avoid accidental movement. And each pedal has a non-slip rubber sole that prevents movement while in use.



Noiseless electronic circuitry.

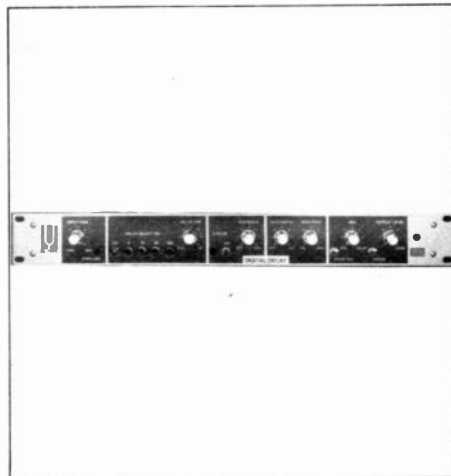
Big Jam's state-of-the-art electronic circuitry and soft rubber cover eliminates irritating clicking and maintenance worries. With Big Jam, you get great sound...not annoying noise.

Add dramatic new dimensions to your music with a Big Jam Phaser, Spit-Wah, Compressor, Octave Box, Flanger, Six-Band Graphic Equalizer, Analog Echo/Reverb, Distortion, Bi-Phase or Jazz Flanger. Step into your local music retailer and step on a Big Jam Effect Pedal today.

BIG JAM BY MULTIVOX

370 Motor Parkway
Hauppauge, New York 11787

Circle number 35 on the reader service card



Digital delay

correct level mismatches between keyboard and amp or step up a signal from a weak effect. It will also decrease a signal that is too strong by acting as a pad, protecting your amp or mixer from overloading.

There are more exotic devices on the market, with the Vocoder currently being the most popular. Vocoder imprint vocal characteristics on whatever instrument you run through it, with the exception of percussive instruments. It works best with keyboards that sustain—a string machine, organ, or polyphonic synthesizer. The device works through a double-gating process, where two different inputs are combined to create the effect. The most common usage is an instrument and the human voice, such as in the vocal passages of *Funky Town* by Lipps, Inc. However there are many uses for a Vocoder. One example would be to put a violin through one side and synthesized strings through the other. The Vocoder would analyze the violin and imprint it on the synthesized strings to combine them into a string sound rivaling a real string section.

The concept for the unit was developed by Bell Telephone during the 40s in order to put more calls through the same line without a loss of clarity. Vocoder units start at \$1000. The more expensive units have more filters (22 as opposed to 14) and the ability to add white noise on the "s" sound for more syllabance.

There is a seemingly infinite number of brands and prices for these various "magic boxes." What turns your best friend on may leave you cold. Since sound hooks are as personalized as the type of music you write or the keyboard you choose to write on, take your time...and try before you buy!

Jeff Janning is a Los Angeles-based singer/songwriter/recording enthusiast.

Now... one of America's top songwriters (and college instructors) has created a complete songwriters course on cassette!

Thousands have heard Buddy Kaye teach "The Complete Songwriter" course as a regular instructor at UCLA-Extension and as a guest instructor at the University of California at Berkeley, University of British Columbia, University of Nevada, University of Colorado, University of Utah, and scores of other top colleges.

Now for the first time, this exciting "learn by listening" course is offered to you in a complete cassette program, with everything you need to know from the beginning of songwriting to marketing your songs.

Buddy Kaye is the lyricist of over 400 published songs such as "Till the End of Time," "Quiet Nights," "A You're Adorable," etc. Additionally he's the author of the lyric scores of the last two Elvis Presley films, recipient of 13 gold records, a Grammy Award Winner, and a year-round teacher at UCLA-Extension.

This professional songwriting course for Pop, Top 40, Country, Gospel, Soul, MOR, and New Wave writing features The Songwriters' Blueprint, 31 components of Professional Techniques, Commercial Short-cuts, and Success Formulas. Other intriguing topics include:

- 12 Writing Assignments
- The Impact of Lyrics
- Finding Titles
- What to Write About (10 top categories)
- Overstating (lines bigger than life)
- Creative Writing
- How to Personalize Your Lyric
- The 4-Lines-a-Day Technique
- Helpful Books to Read
- Working with Words
- Writer's Block
- Writing for People (not for yourself)
- Mr. Jaws (The Song Shark)
- The Overseas Market
- The Importance of Being 'Titled'
- Commanding Attention Quickly
- Working from an Outline
- Changing Lyrical Scenes
- Writing for Mind or Body
- 'Speak' Before You Think
- Collaboration
- Music Writing
- Country Songs (full discussion — great examples)
- Crossover Songs (for the big money)
- The Business Side of Music
- Organizations (helpful to songwriters) & Song Protection
- The Professional Way to Market Your Songs

Now you too can attend this leading dynamic course on songwriting in the convenience of your own home, office or automobile. It's a terrific learning experience to be the only student in the class.

College students today are paying up to \$75 for the same instructional advice being offered to you in these four cassettes of eight 30 minute sessions. Your price for *The Complete Songwriter* is only \$39.95, a mere \$5 per lesson. Give your career a big boost and send for your *The Complete Songwriter* cassette course today.



P.O. Box 3510 Hollywood, Cal. 90028

Yes! Rush me Buddy Kaye's *The Complete Songwriter* of four cassettes containing eight 30 minute lessons right away.

☐ I've enclosed my check or money order payable to SONGWRITER MAGAZINE in the amount of \$39.95 (California residents add 6% sales tax).

☐ Or, please charge my purchase to:

☐ Visa

☐ Master Charge

Expiration date: _____ Account no. _____

Cardholder name _____

Signature _____ (must be signed to be valid.)

If using Master Charge please indicate the four numbers above your name here: _____

Name _____

Address _____

City _____

State _____ Zip _____

Outside of USA add \$2 postage & handling. Allow 2 to 4 weeks for delivery.

Synthesizers: How They Work, Why They're Invaluable

By Robert H. Hoffman

If you haven't already heard, synthesizer sounds are cramming the airwaves these days, in every kind of musical idiom. In fact, studio use of synthesizers has become so popular that recording centers like Los Angeles, Nashville and New York are populated by studio musicians who specialize in synthesizer programming and performance. Thus it's in your interest as songwriters to know what they can do for your songs.

What is a synthesizer? It's an electronic musical instrument which can produce virtually any sound. In music, the creative player can produce the sounds of conventional string, wind, brass, and percussive instruments, and every type of sound effect from bombs, to thunder, to "Star Wars" phasers, as well as new sounds that have never been heard before. The synthesizer is, in short, a musical instrument that gives the musician complete control over the parameters of sound.

These oscillators can be tuned over a wide pitch range, thus giving you the ability to cover the range of the audio spectrum that can be perceived by human ears.

The oscillator can take on different basic tonal characteristics due to the fact that most synthesizers offer you a choice of several waveforms. Waveform is a term applied to electronic signals based on the "picture" of the signal.

Now, using your voice again, change the shape of your mouth (wah wah) as you produce a raw sound with your windpipe and vocal cords. You can hear the changes that are made as you change from a wider to a smaller mouth opening, your mouth and its shape have a noticeable effect on the tones produced by your voice, shaping them into the basic vowel sounds. To accomplish different types of voice variations in a similar

filter out certain harmonics, or frequencies, so that you can change the basic characteristic of the sound.

An *amplifier*, or voltage controlled amplifier (VCA), is another modifier on a synthesizer. The VCA controls amplitude, or volume, just as your diaphragm and lungs and vocal cords can be combined to increase the volume of your voice. The amplifier modifies the sounds you are creating by increasing or decreasing the volume, one of the most expressive effects in the creation of music and one of music's dynamic components.

Other modifiers on a synthesizer include something called a *ring modulator* which is useful in creating sounds with a bell-like or gong-like quality, and *phase synchronizers* which allow you to combine oscillators (voices) for a richer, deeper, more electronic sound.

The final links in the chain of events are called *controllers*. Controllers on a keyboard synthesizer are the keyboard, the envelope generator, the low frequency oscillator (LFO) and special effect circuits like sample/hold which are commonly used to create random rhythmic sound patterns. On a guitar synthesizer, the guitar, rather than a keyboard, is the controller, but all other controllers are the same as those on a keyboard synthesizer.

The keyboard's function as a controller is obvious, since it is this musical mechanism that is used by the performer to activate most of the sounds a musician will create on a synthesizer.

The most popular controller on a synthesizer, other than the keyboard or guitar, is something called an *envelope generator*, or ADSR (attack, decay, sustain, release). The envelope generator is used to "articulate" sound in much the same way you use your teeth, lips, and tongue to articulate the various consonants and vowel sounds in English or any other language.

Most sounds have a very definite beginning, middle and end. These various stages of the sound, sometimes called an "event," are the attack, decay, sustain and release. For example, a trumpet has a very bright sound, with a sharp beginning caused by the trumpeter's lips buzzing in the mouthpiece. The trumpet sound also has a slight decay after the initial attack, and the sustain and release are dependent upon how long the trumpet player can blow. A flute, on the other hand, will not have nearly as sharp a beginning as a trumpet, nor will the sound of the flute end as sharply once the flautist has stopped blowing. So the trumpet and flute, as well as all musical instruments, each have a distinctive "envelope," and these en-



Variable/programmable polyphonic

It helps to think of a synthesizer in relationship to the human voice. Let's start with the raw sounds that are created by a human being when wind is forced up through the larynx and over the vocal cords. This sound is much like an oscillator (voice) in a synthesizer. By itself, an oscillator is nothing more than a raw tone generating device. If you have two oscillators, you can produce two raw tones; three, three raw tones, etc.

manner, a synthesizer has several *modifiers*.

A *filter*, known as a voltage controlled filter (VCF), is one of the modifiers on a synthesizer, and works in much the same manner as a mute on a trumpet. When the mute is over the bell of the trumpet, the sound you hear is muffled, or filtered. As the mute is lifted away from the bell, the sound is less muffled, or less filtered. Filters are exactly what the name implies: they allow you to

velopes can be recreated using the *envelope generator*.

While on the subject of envelopes, it is important to remember that you will be much more effective as a synthesizer player if you think like the person who would be playing the violin, trombone, or flute, and remember to breathe and phrase the melody line in the same way the player would phrase the melody on the particular instrument.

Synthesizers can be classified in several categories: variable lead, preset lead, variable/preset polyphonic, variable/programmable polyphonic. Let's look at each category:

most popular instruments in this price range are the ARP Odyssey and the Minimoog.

Over \$2000, you can expect to find variable lead/melody synthesizers with virtually every synthesizer circuit available built right into the instrument. One of the most recognizable in this category is the ARP 2600 synthesizer, an instrument widely used in recording studios and educational institutions because of a design which provides both internally hard-wired circuitry and patch cord override capabilities.

Preset lead. This type of instrument eliminates the need for understanding any synthesizer basics whatsoever, since the

Basically, a preset synthesizer will feature push buttons designating certain voicings. All the player has to do is push a button and achieve whatever sound is indicated above the button; e.g., steel guitar, flute, mandolin, banjo.

This type of synthesizer, in order to be really useful to the songwriter, must have realistic voicings. There are some preset models, like ARP's Pro/DGX digital synthesizer, which offer an astoundingly realistic selection of instrumental and other voicings. The Pro/DGX also features a touch sensitivity feature which allows you to add vibrato to the flute, or sliding to the trombone, or string bending to the guitar, simply by adding extra pressure to the keys. Other preset synthesizers include those manufactured by Roland, Yamaha, and Korg.

Variable/preset polyphonic. This area of electronic music synthesizers combines some of the features of preset instruments with those of totally variable instruments, with the addition of polyphonic, or multiple-voicing, capability.

A good example of this category is the ARP Omni. The Omni consists of a preset string section—viola, violin, cello, and contrabass—plus a variable synthesizer section that allows you to create a variety of keyboard sounds, including clavichord, harpsichord, pipe organ, and electronic piano. A preset bass synthesizer section gives you a choice between an electric bass sound and a string bass sound.

At a higher price, but in the same category, is the Polymoog, which features nine preset polyphonic voicings and a variety of variable synthesizer controls to create your own polyphonic sounds. (A smaller version, the Polymoog keyboard, features only the preset voices.)

The basic characteristic of any variable/preset polyphonic instrument is the combination of some preset sounds with some variable controls. The major reason for the



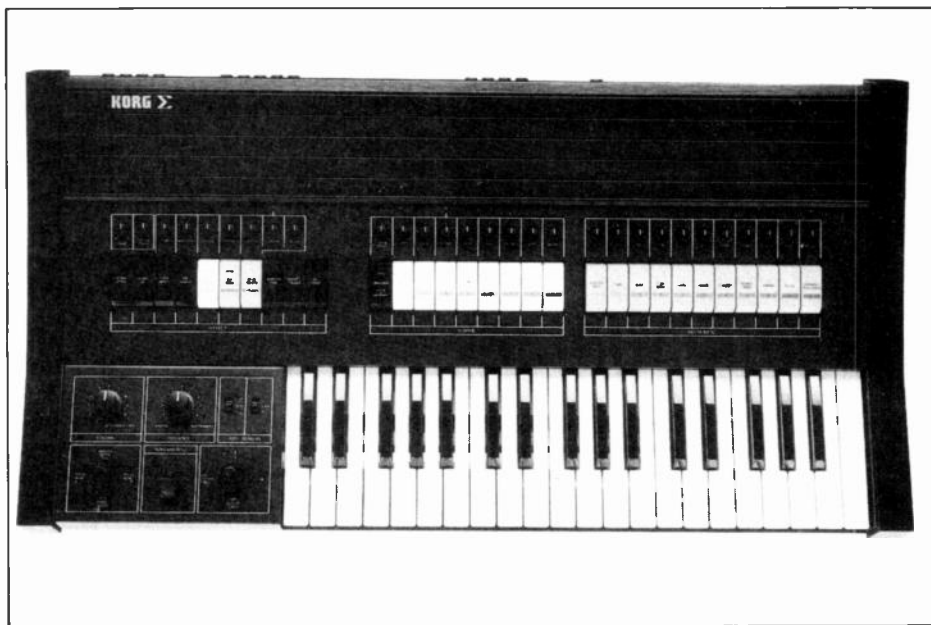
Variable lead

Variable lead. These are synthesizers that have the capability of producing one or two notes at a time. Like any lead or melody instrument; e.g., saxophone or flute, these synthesizers are used primarily for melody lines. If you are recording a demo of a song that requires a lead line instrument in the bridge, and you play keyboards and not saxophone or flute, the variable lead line instrument lets you play the sax or flute sound from the keyboard. In addition to conventional instrumental sounds, you can produce sound effects, and electronic melody lines. The variable lead synthesizer sound is heard on hundreds of recordings by keyboardists like Chick Corea, George Duke, Joe Zawinul, and Jan Hammer, as well as on recordings by such artists as Steely Dan, Kenny Rogers, and Earth Wind and Fire.

Variable lead line synthesizers are currently available at prices ranging from \$475 to \$3500. This price differential is based on three tiers of pricing. Under \$1000 you can expect a basic variable synthesizer offering a satisfactory, if not wide, range of sound possibilities. These instruments give you the basic components necessary for synthesis, and are designed for the beginning player.

In the \$1000 to \$2000 range, you will get more voices (oscillators) and considerably more modification capabilities. The two

present version of a synthesizer has been preprogrammed by the manufacturer to produce certain instrumental voicings and sound effects.



Variable/preset polyphonic

popularity of this type of keyboard is that it is polyphonic, which means that any keyboard player with reasonable chops on piano or organ can easily adopt his or her playing technique to the synthesizer.

Unlike conventional keyboard instruments, however, the keyboard player is capable of producing several different instrumental voices simultaneously, a factor which can reduce recording time significantly. Suppose you were recording a demo which required both electric piano and strings at the same time. You could record both these sounds on one track, with one instrument, using an Omni or a similar keyboard.

One distinct difference between instruments in this category is that some allow you *simultaneous* production of contrasting voices, while others allow you only one basic sound to be produced at a time. The Poly-moog, Oberheim four-voice and eight-voice units (without programming), the Yamaha CS series, and other products in this category let you play chords, but only one sound will be produced, like a piano or organ. So before jumping into this category, you must consider musical applications and your budget. The higher-priced instruments offer you polyphonicity, but only one sound at a time. The more moderate-priced instruments, like the Omni, limit the number of different sounds possible, but allow *three* different sounds, like strings, piano, and bass, to be produced simultaneously.

Variable/programmable polyphonic. This is a new category of synthesizer, and the first instruments have been around for about two years. Two of these instruments—the Prophet 5 and the ARP Quadra—approach the idea of programming in virtually the same manner. The musician uses the variable controls to set up the exact sound he or she wants, then locks that sound, or “patch,” into a built-in computer memory.

The difference between these two instruments is that the Prophet allows five notes to be played at one time, but can produce the same sound, at a different pitch, for each note depressed. The Prophet is, in fact, a multivoice lead/melody instrument with programming. The Quadra, on the other hand, follows along the lines of the variable/preset polyphonic instruments, in that it contains four separate synthesizers—lead, poly/synth, bass, and strings—each of which are programmable and controllable from one keyboard. While the Quadra creates the sound of four synthesizers at once, much like the layering effect a musician can achieve in a multitrack recording studio, except for the fact that the Quadra produces all four sounds from one keyboard, while the previous method for producing the same sound required four synthesizers, and four tracks (or four arms, which is not a common mutation among humans).

The most important point to remember when buying a synthesizer is to know, at the outset, what your intended use of the

instrument will be. Synthesizers, like pianos, come in a variety of shapes and sizes, and while there is certainly one most suitable for your application, you should know what that application will be before you start shopping. Select a synthesizer category, then compare the various brands based on the following criteria:

Sound. Let your ears be the judge.

After all, it's your music and it should sound right to you. Ask the salesman to demonstrate the kinds of sounds you are interested in using for your demos, performance, or specific musical application, and compare the sounds of several different makes and models.

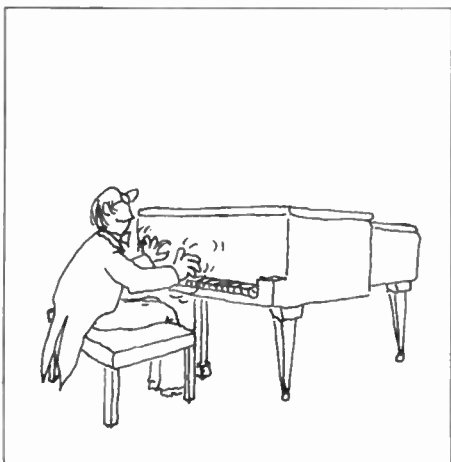
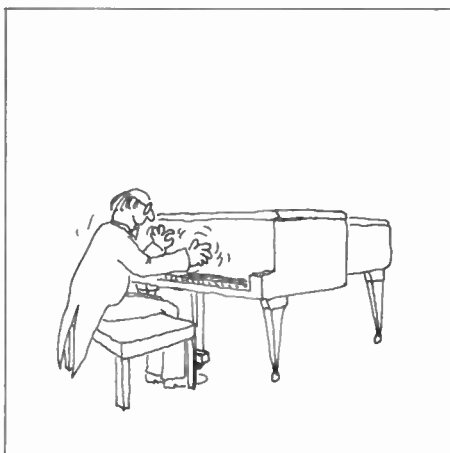
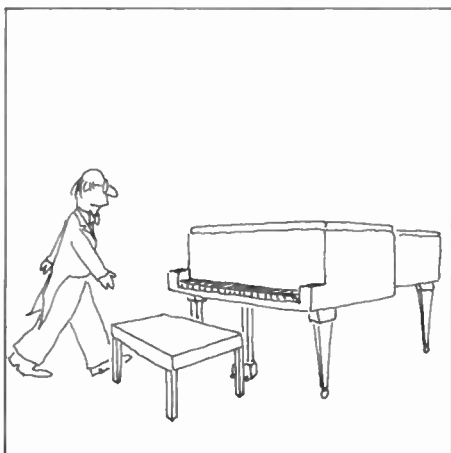
Human Interface. How easy will it be for you to learn how to play the synthesizer yourself? Does the manufacturer provide detailed owner's manuals, and other learning aids, so that you can start using the synthesizer after a brief period of learning? Does the control panel look logical to you? Is it easy to see all of the functions? It is easier to see the position of a slider than the position of a rotary knob. What does the synthesizer use—sliders or knobs?

Reputation. Brand names don't mean everything, but a brand name that you recognize probably means that the manufacturer has been in business for a few years, and has probably sold (and therefore satisfied) your fellow musicians. Does the manufacturer offer a good warranty and, more important, are there trained service centers in your area capable of fixing the instrument should anything go wrong?

Price. Last but not least, you only have so much money to spend. Better satisfy points 1, 2, and 3 before you decide to get away cheap. Price reflects all three of the above points, and is simply the American way of indicating a particular product's value to you in terms of sound, playability, and reliability. The quality of materials and labor used in manufacturing a synthesizer are directly related to the cost of the instrument, and it is important that you feel the instrument is well made, with good electronic components before you sign on the dotted line.

The chameleon-like qualities of a synthesizer are probably the most fascinating aspect of this instrumental category. Never before have musicians had so much control over the sound production process. It is, perhaps, the first instrument about which it can be said, “Its potential is limited only by the user's imagination.”

Bob Hoffman is a former vice president of marketing for ARP Instruments. He now serves as creative director for Berenson & Ishane, Inc., a Boston-based advertising agency.



How To Record Great Keyboard Demos

Presenting songs live to publishers, producers, and recording artists is becoming a rare occurrence nowadays. The time demands on music industry personnel are such that in order to listen to and study new material, they must have a tape available to examine at their own convenience. This places the burden on the songwriter to be able to come up with a good enough quality recording of his song that will enable the listener to hear the essential framework and overall sound and feel.

Making these demos sound convincing can be aided by your knowledge of effective and economical keyboard use. Demo tapes using keyboards range from simple piano/vocals to elaborate studio sessions. Leaving full-scale production to those songwriters with the technical know-how and the ability to finance expensive recordings, let us examine how keyboard instruments can be used in making simple tape presentations work. For the purpose of this article we will divide demos into live piano/vocal, piano with overdubbed vocals, and multikeyboard tracks with overdubbed vocals.

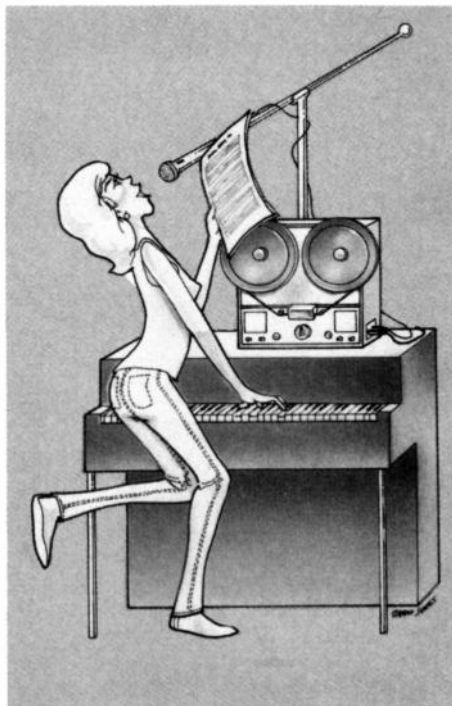
Live piano/vocal demo. The goal in a good piano/vocal demo is to achieve fullness via simple means. Whether your song is uptempo or ballad, the piano part must fill in the chord progression with the appropriate rhythmic texture. In addition to this a bass line can be worked into the left hand. The art of accompanying a singer involves using a few notes to suggest many parts, leaving space for the singer to sing freely without competition from the piano (this also means without competition from yourself if you are your own accompanist). A sparse funky rhythm, a jazzy chord voicing, a country lick, or a simple rock bass figure may be what you need to suggest a full funk, jazz, country, or rock style. Filling in the spaces when the singer is not singing is where taste comes in, playing just enough notes to keep the song moving forward.

Once you have worked out your piano/vocal arrangement then you need to record the performance as well as your equipment permits. On the bare bones level, a portable cassette player should be placed at the appropriate distance between singer and pianist to achieve the right balance when played back. With a stereo tape recorder (reel-to-reel or cassette) and two mikes, you can begin to get a quality sound, adjusting each mike separately for balance. To achieve a good stereo effect let the piano part bleed into the vocal mike and vice versa. For a professional sound you must have a good quality tape deck such as a Teac or Sony, and quality recording mikes. A third condenser mike like the Teac EM-120 is good for piano while an inexpensive Shure mike like the PE 56 or 58 records voice very well

By David "Cat" Cohen

for the price. With good stereo equipment excellent live recordings can be obtained with practice.

Stereo piano with vocal overdubbing (four-track). Though stereo recording can be effectively accomplished, it is not until you use a four-track machine that your options open up. Here with the technics of



overdubbing available to you, there are many different ways to improve the flexibility and sound quality of your demos. First of all, you can record the piano in stereo using two mikes slightly above the strings at opposite ends of the sounding board. Second, the piano part can be recorded separately and the vocals done later. This allows you to see the effectiveness of your piano accompaniment from a detached point of view, and correct what does not work. Another advantage is playing only part of your arrangement on the first track, and adding fills on later tracks after the vocals are recorded. For convenience and control, multi-track recording allows you to punch in on the vocal track, changing phrases or lines without having to redo the whole song. Another option is that you may record different singers over the same instrumental. For vocal coloration, you can also add vocal back-ups and/or doublings on any open tracks.

Multikeyboard with vocal overdubbing (four-track). If you have an electric piano as well as an acoustic piano to use

with your four-track machine, then you can begin to achieve a fuller sound in your instrumental tracks. A synthesizer or string ensemble can also greatly expand the dimensions of your accompaniment. The sound of all these instruments can be further processed with electronic accessories while recording or while mixing four-tracks down to two. For optimum sound quality with a four-track machine it is best to stick to your basic four channels, using two or three for your keyboards, and the one or two remaining for your vocals. How those tracks can best be used depends on how important vocal harmony is in your total sound in relation to keyboard coloration. Four-track possibilities include:

- a) acoustic piano, electric piano, vocal #1, vocal #2
- b) acoustic piano, electric piano, synthesizer, vocal
- c) electric piano, synthesizer bass, string ensemble, vocal

The advantage of using both acoustic and electric pianos is that the acoustic piano can play more rhythmically and percussively while the electric piano can sustain tones better, especially when phased, flanged, chorused, or delayed.

If four-tracks do not give you enough room to complete your arrangement, and you are fortunate enough to have a professional stereo reel to reel tape deck to mix down to, then you can "ping-pong" to create more room. This is achieved by simply mixing down your four basic tracks to a stereo mix on your two-track machine (one-track is possible but not recommended). Take this tape and play it on your four-track machine. You will now have two open tracks to add vocals or additional "sweetening." Examples of how this can be done include:

- a) acoustic piano stereo mix (R)
electric piano stereo mix (L)
synthesizer bass vocal #1
string line vocal #2
- b) acoustic piano stereo mix (R)
electric piano stereo mix (L)
vocal #1 synthesizer line
vocal #2 string line

When you "ping-pong" correctly you lose a slight amount of sound quality, but the gain of more tracks usually compensates for this. However, "ping-ponging" a second time is usually not worth the loss in clarity.

Pop Keyboard Publications

The following is a list of publications on pop keyboard methods. While you will find that these books are not as widely available as books on guitar methods, they can be found. These offer assistance in keyboard technique, style, theory, etc.

Teach Yourself Rock Piano, by Jeff Gutcherson. Geared towards the intermediate player,

this book seeks to better familiarize the musician with a variety of pop influences including ballad, boogie, funk, gospel, 4/4 rock, and pop shuffle. It includes the styles of Elton John, Jackson Browne, Carole King, and more, along with arrangements for playing and tips on reading notation. 71 pp. \$3.95 from AMSCO Music Publishing

Co., 33 W. 60th St., New York, N.Y. 10020.

How To Make Electronic Music, by R. Drake, R. Herder, and A. Modugno. Beginner to advanced students of electronic music will find helpful information on the terms, processes, and equipment associated with this field. Taking the reader from step one and advancing step by step, the book is clearly organized and includes helpful diagrams. 108 pp. Published by Educational Audio Visual Inc. \$3.95 from Harmony Books, a division of Crown Publishers Inc., One Park Avenue, New York, N.Y. 10016.

Electronic Music, by Allen Strange. This book provides a thorough and involved look at systems, techniques, and controls—processes involved in producing electronic music. Somewhat technical and involved for the general musician, the book is recommended for advanced students. 160 pp. \$8.60 from Wm. C. Brown Co. Publishers, 2460 Kerper Blvd., Dubuque IA 52001.

Electronic Music Synthesis, by Hubert S. Howe, Jr. For those planning to get involved in making electronic music through synthesizers, the book provides three sections: acoustics and psychoacoustics; equipment and methods of synthesis; and fundamental concepts of computer music. It is fairly heavy in technical detail, but very informative. 272 pp. \$12.95 from W.W. Norton & Co. Inc., 500 5th Ave., New York, N.Y. 10110.

Jazz/Rock Voicings For The Contemporary Keyboard Player, by Dan Haerle. For the musician already familiar with some music theory, this book is for those wanting to improve their voicing on the keyboard. Complex chords, modal harmonies, blues progressions, and melody harmonization are some areas explored. 41 pp. \$4.45 from Studio P/R Inc., 224 S. Lebanon St., Lebanon, IN 46052.

Techniques And Theory For Pop Keyboard Players, by Preston Keys. For the keyboard player with one to three years of theory knowledge, this book explores both music theory and techniques such as estimates and fills. 75 pp. \$5.95 from Studio P/R Inc., 224 S. Lebanon St., Lebanon, IN 46052.

Interpreting Popular Music—Keyboard, by Jeri Sothern. Another in a series of Studio P/R publications, this book aids in the improvement of playing in popular keyboard styles. 102 pp. \$9.95 from Studio P/R Inc., 224 S. Lebanon St., Lebanon, IN 46052.

Jazz Improvization—Tonal And Rhythmic Principles, by John Mehegan. A widely respected book, this is for more advanced students who want to explore the accompaniment and improvisation aspects involved in playing jazz standards. 207 pp. \$9.95 from AMSCO Music Publishing Co., 33 W. 60th St., New York, N.Y. 10020.

—Compiled by Tyrone Taster

The Only One In The World

By plugging HOT SINK into your speaker output, you can run directly into an inexpensive home cassette recorder, tape deck, mixing console, P.A. system, studio board, guitar amp, power amp, or even effects pedals.

With HOT SINK's variable level control, you can get the distortion of running your amp, "full-out," or your regular clean sound—perfect for recording or stagework. And with the headphone output, you can practice (or tune up on stage) in private. No batteries or AC power required.

HOT SINK—the first and only attenuating direct box in the world.



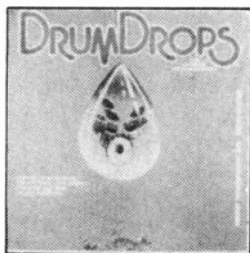
PROFESSIONAL MUSIC PRODUCTS, INC.

14731-E Franklin Avenue • Tustin, CA 92680 (714) 838-8421

It's Here! DrumDrops Volume Five . . . "The Hard Rock Album"

**You Asked For It —
You Got It!**

Take:



One . . . Of the most sought after studio drummers in England, "Gerry Conway". He has recorded with Paul McCartney, Elton John, Kikki Dee, Cat Stevens and many more.

Two . . . From New York, "Eddie Tuduri". (Beach Boys, J.D. Souther, Doctor John, Rick Nelson, Delaney and Bonnie)

Three . . . The hardest rock styles on the charts today. . . from new wave to straight ahead.

Four . . . The raw punch of Sound City Recording Studio (Tom Petty, Pat Benatar, Cheap Trick, The Babys) and you've got . . . Volume . . .

Five . . . The HOT ONE!

Gerry has brought the true British influence of today's contemporary rock styles to side one and Eddie captures the funky American rock and roll on side two.

Whether you're into Blondie or The Little River band, it's all here and executed with powerful precision.

All ten selections are in 4/4 time and use our standard arrangement. The overdubbing is back to the basics, just good ole tambourine and cowbell.

DRUMDROPS VOLUME FIVE:

**The High Energy Album For Explosive
Songwriters and Players!**

SELECTIONS

SIDE ONE "BRITISH"

1. Intro 1:45
2. Fast Punk Rock
3. New Wave Shuffle
4. Straight Ahead New Wave
5. Medium British Rock
6. High Energy British Rock

SIDE TWO "AMERICAN"

1. Double Time Push Rock
2. Louisiana Funk
3. Straight Ahead Rock & Roll
4. Southern Punch
5. Syncopated Hard Rock



**NOW . . . YOU CAN
TUNE YOUR GUITAR OR
BASS TO YOUR STEREO IN
SECONDS AND BE TUNED TO
THE EXACT SPEED OF YOUR
TURNTABLE FOR PLAYING
ALONG WITH OTHER ALBUMS.**

Introducing the ToneTuner. The quickest and easiest way to get your strings perfectly in tune with each other and your turntable.

Simple to use. Place ToneTuner on your turntable. You will hear a tone for each string held at the exact pitch for 15 seconds. Just before the tone, you will hear the number string to tune and the name of the note. Simply turn your tuning peg until your note is harmonically identical.

Playing along with other albums. While a recording artist is in the studio, they tune their guitar or bass to the U.S. Standard "A440" tuning. However, when you play their record on your turntable, if it isn't spinning at exactly 33 1/3 revolutions per minute, the pitch of the note will deviate. If your turntable runs slow, the pitch will be lower. Fast — higher. It is extremely hard to get your guitar in tune with the guitar on the record. ToneTuner was recorded on the finest equipment available at "A440 Calibrated" tones. But, when you play the ToneTuner on your turntable, and tune your guitar or bass to it, no matter what speed it's turning, your instrument will be perfectly matched to the guitar or bass on the record you're going to be playing along with.

MAIL TODAY!!

☐ **YES! Send me Volume Five!**

I am enclosing \$10.95 for each album or cassette including postage and handling.

Album ☐
Cassette ☐

\$

Send me:

☐ **Vol. 1**

Basic Rock, Country, Jazz

☐ **Vol. 2**

Funk, Country, Fusion

☐ **Vol. 3**

R&B, Offtime, Funk

☐ **Vol. 4**

Light Rock

Album ☐ # 1438
Cassette ☐ # 1449

\$

Album ☐ # 1450
Cassette ☐ # 1461

\$

Album ☐ # 1472
Cassette ☐ # 1483

\$

Album ☐ # 1494
Cassette ☐ # 1506

\$

California residents add 6% sales tax.

TOTAL

\$

\$

☐ **YES! Send me Tone Tuner**

I am enclosing \$5.95 for each Tone Tuner including postage and handling.

Albums

@ **\$5.95**

California residents add 6% sales tax. \$

TOTAL \$

NAME

ADDRESS

CITY

STATE

ZIP

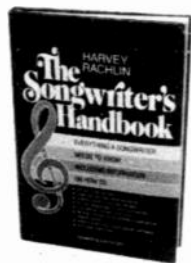
Make Check Payable To:

Songwriter Magazine

P.O. Box 3510

Hollywood, CA 90028

The Books You Should Read Are On Songwriter's Bookshelf



The Songwriters Handbook

by Harvey Rachlin. A guide for the beginner and a valuable reference book for the professional. Covers the entire spectrum of the professional — from the conception of an idea for a song to getting it recorded. "This is one of the most comprehensive books on the subject yet" Henry Mancini. "... An important and necessary reference guide" Burt Bacharach. "Is encyclopedic in the information it covers" Marvin Hamlisch.

Code #1179 \$12.20



How To Make Money In Music

A concise, up-to-date, guidebook for success in today's music business. Tells you how to open the doors and secure for yourself a niche within the bustling, burgeoning music business. Covers recording, concerts, equipment, management, promotion, copyrights, publishing, and various contracts with sample forms. Paperback. 272 pages.

Code #1281 \$6.95



Music to Sell By — The Craft of Jingle Writing

by Antonio Teixeira, Jr. and Tony Teixeira. Besides being one of the top commercial writers and film composers on the East Coast, Tony is a popular clinician, lecturer and music educator (faculty member of Berklee College of Music). Nationally, he has written for Chrysler Air Conditioner, Budget Rent-A-Car, Steinbrau Ale, etc., and has won many national ad awards.

Code #1090 \$10.50



How To Have Your Hit Song Published

by Jay Warner, a noted, experienced music publisher. This book is a step-by-step guide to marketing your song. Topics include "how to choose a performing rights society," "how to present your songs," "how a publishing company works," "how to make publishing contacts," "how to publish your own songs," etc. 95 pages plus indexes and glossary.

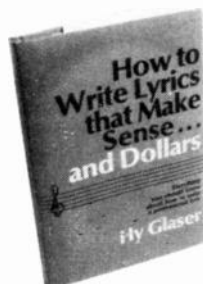
Code #1348 \$12.95



How To Be a Successful Songwriter

Interviews, interviews, interviews! Mac Davis, Loggins & Messina, Henry Mancini, The Osmonds, Bill Preston, Barry White, Seals & Crofts, Paul Williams, and 14 other famous songwriters. Literally hundreds of hours of interviews with people who have helped to create more than 160 gold records. Contains advice on where to get ideas, how to structure a song, the all too common mistakes to avoid, presentations, song protection, and perhaps more importantly, how to promote and sell your final masterpiece.

Code #1315 \$6.95



How to Write Lyrics That Make Sense... and Dollars

by Hy Glaser. This fascinating and informative book explains the mechanics of writing lyrics... plus an in depth look at the world of music publishing. Hy's songs have been recorded by such artists as Frank Sinatra, Nat King Cole, Sarah Vaughan.

Code #1112 \$10.95



More About This Business of Music

edited by Shemel & Krasilovsky. Revised and enlarged. Invaluable source covering serious music, background music and transcriptions, tape and cartridges, production and sale, live performances. 204 pages.

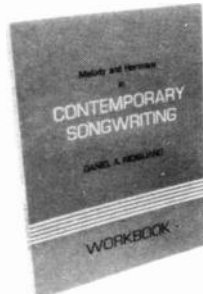
Code #1023 \$12.95



Melody and Harmony in Contemporary Songwriting

by Daniel A. Ricigliano. Ricigliano is the author of the highly successful book **Popular & Jazz Harmony** and is a faculty member of the Manhattan School of Music. Book presents the most significant melodic and harmonic principles in songwriting. Illustrates and examines the effects of a particular interval, chord, progression, etc., rather than to suggest that it is "good" or "bad," or that it should or should not be used. From inversions to endings, diatonic sevenths to whole tone scales, book is highly informative. See separate workbook below.

Code #1360 \$13.50



Melody and Harmony in Contemporary Songwriting — Workbook

Companion workbook to textbook above (see Code #1360). Each chapter corresponds to the same chapter given in the text. Exercises are designed to help the student acquire working knowledge of the material presented in the text.

Code #1405 \$9.50



Modern Recording Techniques

by Robert E. Runstein. Introduces the reader to the equipment, controls and techniques used in the modern studio recording. Learn how to talk in real audio terms to studio engineers.

Code #1168 \$11.50

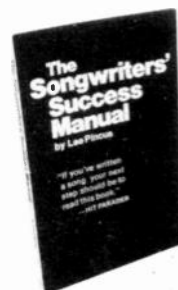


The Music/Record Career Handbook

by Joseph Csida. An encyclopedic guide to beginning and developing more than 30 different careers in the creative, commentary, business and educational areas of the music and record industry. "Csida's credentials are impeccable and impressive" — former music editor of Billboard... He covers virtually all aspects of song and music writing, royalties, publishing, etc."

Downbeat, 376 pages.

Code #1089 \$15.95



The Songwriters' Success Manual

by Lee Pincus. Author is music publisher whose songs include Lennon/McCartney's *She Loves You* and *I Saw Her Standing There*. In the manual's 28 chapters the author's experience is used to help any writer trying to break into the business. "... Very helpful to the beginning songwriter... Realistic and practical" ASCAP Today.

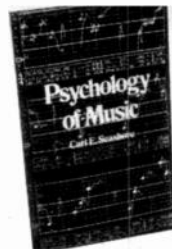
Code #1078 \$7.95



How I Write Songs (Why You Can)

by Tom T. Hall. Over 10 years of Tom's commercial success go into this practical and non technical guide to songwriting and the music industry. Also included are definitions of music business terms and expressions, examples of songwriter contracts and analyses of Tom's own biggest hits.

Code #1056 \$5.95



Psychology of Music

by Carl E. Seashore. Between the physical world of vibration, as measured by apparatus, and the world of consciously heard music there is a third area of investigation — the psychology of music. Book opens with the musical mind and with a series of chapters on music as a medium; vibrato, pitch, loudness, duration, timbre, tone, consonance, volume, and rhythm, dealing with each from the special point-of-view of the role of psychology. It then moves to such factors as learning, imagining, and thinking in music; the nature of musical feeling; measures of musical talent; etc.

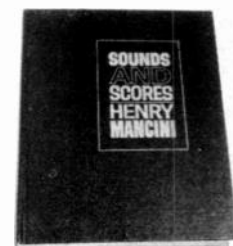
Code #1382 \$6



Gospel Music Directory and Yearbook

An annual publication of the Gospel Music Assn. Lists gospel award winners plus artist/musicians, talent agencies, periodicals, radio stations, record companies. Gospel Publishers.

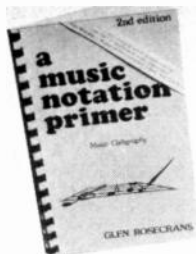
Code #1157 \$6.00



Sounds and Scores

by Henry Mancini, regarded by his peers and music critics as one of the giants in the popular music field. He has won an unprecedented 20 Grammy Awards, six Gold Album awards, the Golden Globe, and practically every other music industry honor. LP records are included to follow along and study the scores... discussions of scoring, etc. A must for the student film composer.

Code #1180 \$20.95



A Music Notation Primer

A little book that will teach the songwriter how to write music with pen and ink. Written by a professional studio copyist who has taught college level copying and notation classes for several years, the book has been classroom tested and well received on many campuses. "... Will solve a lot of problems young writers have. A must for all beginning composers." Dr. Herb Patnoe, De Anza College. "... an invaluable aid to anyone entering the field of professional music preparation." John Williams, motion picture composer ("Jaws," "Star Wars," "Close Encounters"). 47 pages.

Code #1337.....\$5



How To Write a Hit Song and Sell It

by Tommy Boyce and Melvin Powers. A how-to book for the beginner or the up-and-coming songwriter. Reveals professional songwriting tips and charts a course of instruction to follow. Tells how he wrote six of his biggest hits and includes the music and lyrics for study. 160 pages.

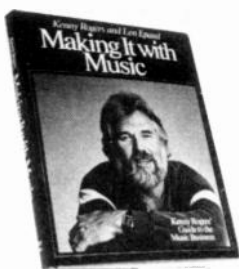
Code #1067.....\$8.50



Legal Protection for the Creative Musician

by Lee Elliot Berk, president of Berklee College of Music, and legal advisor to the National Assn. of Jazz Educators. Easy to read style ... teaches you to spot those instances when you should seek professional guidance. Illustrated by actual recent litigation involving well-known music personalities.

Code #1146.....\$16



Making It With Music

by Kenny Rogers, one of America's top recording stars, and Len Eppard, music journalist/record publicist. A much-needed book on forming a pop group and making it succeed. Here is valuable information on a wide range of subjects — from buying equipment to rehearsing, arranging and staging; from songwriting to approaching record companies; from dealing with booking agents to touring. The book even offers advice on investments and on renegotiating a deal. Len Eppard's introduction traces the steps of Kenny Rogers' career from group member to solo artist, and puts the pop music business into perspective. Included are sample contracts and many behind-the-scenes photographs of Rogers's musical evolution. 192 pages; over 50 illustrations.

Code #1416.....\$14.20



From Score to Tape

by David Bird. Guide to Music producers, engineers and studio musicians. Glossary of recording terms, microphones, compressors, Echo, Dolby, E.Q., recording the voice, etc. A demonstration record is included for examples of studio sound effects and shaping.

Code #1135.....\$10.50



Songwriters' Rhyming Dictionary

by Jane Shaw Whitfield; Edited by Frances Stillman. Thousands of rhymes. A handy time-saving reference guide for lyric writers. 283 pages.

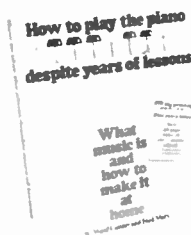
Code #1034.....\$6



This Business of Music

editd by Shemel and Krasilovsky. Here is the revised, expanded, and updated new Copyright Act edition of a book that has become established as the most relied on guide to the music-record-tape industry. It provides detailed explanations of the legal, practical, procedural problems encountered by every practicing music man and provides detailed explanations of the new Copyright Act of 1978. 575 pages.

Code #1012.....\$19.50



How To Play The Piano Despite Years of Lessons

by Ward Cannel and Fred Marx. Breaks down "music theory" barriers, teaches you how to harmonize, create simple variations, counter melodies and accompaniments, chords, voicing arrangements, melody and chordal movements ... how to play by ear (and how not to) ... Plus a new 48 page folio of sheet music.

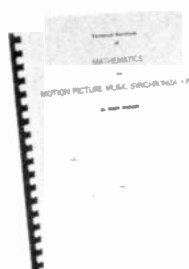
Code #1124.....\$13.95



Songwriter Magazine's Music Directory

This handy, time-saving annual directory lists the top music publishers, carefully selected for their chart action and indexed according to their musical preference, such as "Pop," "Country," "Easy Listening," and "R&B." But that's not all! You also get the top record companies, personal managers, independent record producers, songwriter organizations and associations, plus a special Canadian section.

Code #1258.....\$3



Technical Handbook of Mathematics for Motion Picture Music Synchronization

by Ruby Raksin. Here is a book for both beginners and the highly skilled professional. It makes the business of catching cues foolproof, setting the composer free to create the music. The first and only complete film music synchronization text with all charts, tables, formulas and information needed. Clicks, beats, and other film measurement solutions.

Code #1102.....\$41



Songwriter Magazine's Special Report "How to Sell Your Songs"

Sixteen music business pros contributed to this very special report to bring you a detailed explanation of the process of getting your songs published and recorded. It answers the "most-asked" questions from how to make a presentation demo to how to approach a publisher. Legal tips and contract terms explained ... must reading.

Code #1269.....\$2



Great Songs of Madison Ave.

If you're interested in writing commercial jingles this book is a must. Contains the words and music to over 100 top jingles such as *Brylcreem a Little Dab'll Do Ya*, *Let Your Fingers Do The Walking (Yellow Pages)*, *Nobody Doesn't Like Sarah Lee*, *Winston Tastes Good*, *Put a Tic Tac in Your Mouth*, *Sometimes I Feel Like a Nut*, *You Deserve a Break Today*, etc., etc. For all organs, piano, guitar, and other "C" instruments. Terrific song collection book. 251 pages.

Code #1292.....\$8.95

Payment must accompany order ... make checks or money orders payable to

Songwriter
P.O. Box 3510, Hollywood, CA 90028

Rush Me the Following Books

Code #	Title	Quantity	Price

Total

Calif. residents add
6% sales tax

Total Amount

☐ Check or money order enclosed for _____

☐ Charge my purchase to ☐ Visa ☐ Master Charge.

Expiration date _____ Account Number _____

Cardholder Name _____

Signature _____
(Must be signed to be valid)

If using Master Charge, please indicate the 4 numbers above your name. _____

Name _____

Address _____

City _____

State _____ Zip _____

All U.S. Orders Include Postage and Handling.

Outside USA add \$2 postage and handling. Allow 3 to 6 weeks for delivery.

KEYBOARD WORKSHOP

Keyboard Textures, Part I: Block Chords

By David 'Cat' Cohen

chords as used in today's pop keyboard music. In the next issue we will discuss techniques for split-chord textures.

David "Cat" Cohen, formerly of David "Cat" Cohen and the Canary Sisters, is a Los Angeles-based keyboard teacher/performer/songwriter.

In the last three columns we have discussed different types of keyboard harmony, both in and out of the diatonic scale. Now, as we accumulate a vocabulary of chord progressions, it is important that we learn how to apply them to specific keyboard textures. In pop music it is usually not how many chords you know, but what you can do with them that counts. Let's examine a few techniques for turning a chord progression into an effective accompaniment for song presentation.

For example, let us say we are given an arrangement or lead sheet with the following chord progression (eight bars):

|D|F#m|Em|G|A|Bm|E|A sus|A||

Playing the triads with close positioned inversions in the right hand and the tonic or root in the bass (left hand), we come to **Ex. 1**. These simple voicings are the basis for a contemporary accompaniment, but we need to add rhythm and texture to give style and distinctiveness to our playing.

There are many techniques for voicing chords to choose from. Let us focus on three main categories — *block chords*, *split chords*, and *arpeggios*.

Block chords are useful in rhythmic up-tempo styles of pop music since they can be played percussively. On the keyboard they are usually used in conjunction with a bass line (either played by the bass player in a band context, or by the pianist's left hand in a solo context). In the February, March, and April columns we explored the bass chord, or "boom chick" style. For that style, check **Ex. 2** (complete with connecting bass notes and syncopation).

Another style using block chords is played with solid quarter notes in the right hand over a rhythmic syncopated bass line in the left hand. This pattern is very common in moderate rock, country, and MOR styles. See **Ex. 3**.

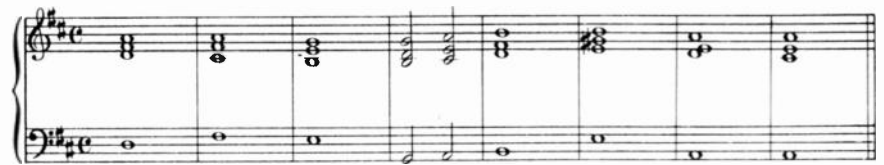
Equally, if not more effective, is this pattern in a shuffle rhythm, based on sparse triplets (**Ex. 4**). This sound was especially popular with the likes of Laura Nyro and the Lovin' Spoonful in the late 60s.

In 16-note styles such as funk, R&B, and disco, syncopated block chords are played in the right hand. To make our chord progression more in these styles, we will include 7ths in each chord. The disco style uses straight quarter-note pulse or eighth notes in the left hand. See **Ex. 5** and **Ex. 6**.

The more contemporary R&B styles avoid this disco cliché and use more staggered 16th patterns in the left hand instead (**Ex. 7**).

These are only a few applications of block

Ex. 1



Ex. 2 Bass chord or "boom-chick" style



Ex. 3 Block chord over bass line



Ex. 4 Block chord in shuffle rhythm



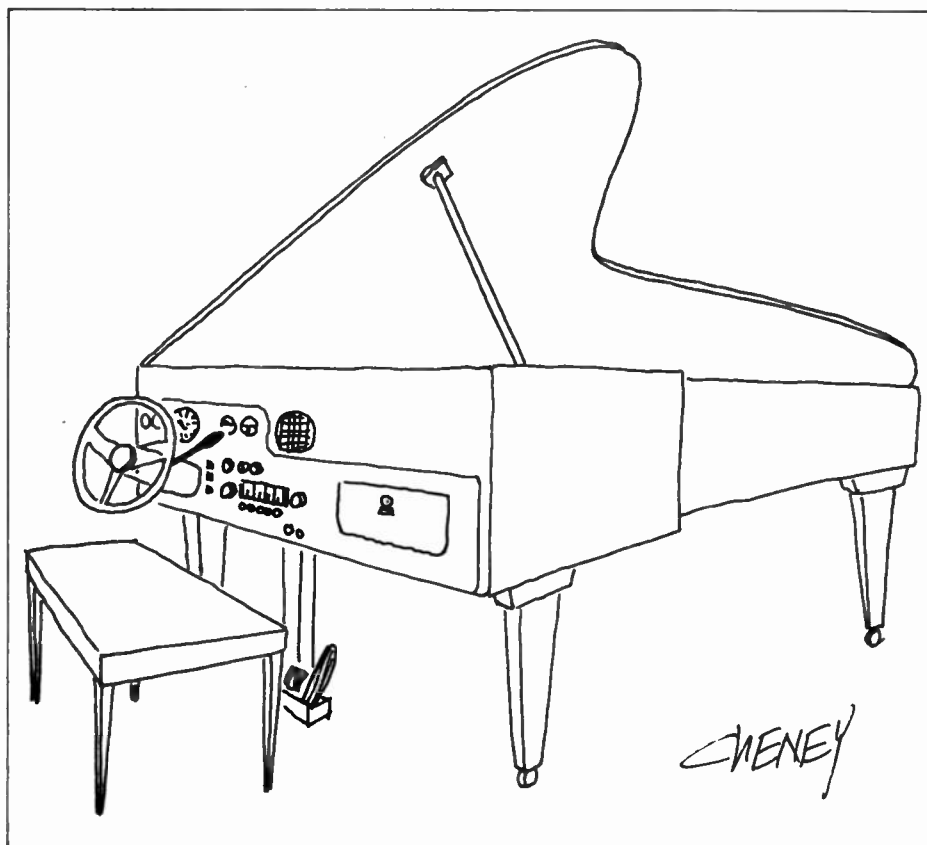
Ex. 5 16th chords over disco pulse



Ex. 6 16th chords over disco 8ths



Ex. 7 16th chords over syncopated bass line



1980 Pro-Line Guide

• A comprehensive 64 pg. color guide to all Carvin Pro-Line equipment including illustrations, technical information and specifications with Special Direct Prices.

• Carvin's new products for the 80's include; double neck guitars, modular power amps up to 700w RMS. Recording and road mixing boards, JBL Pro speakers, bi-channel tube guitar amps, Parts, plus much, much more.

• As we introduce you to the finest Pro Equipment available, you'll appreciate Carvin's policy of selling Direct for exceptional values.

Write: CARVIN Dept. SW80, 155 Industrial Ave., Escondido, CA 92025 • Phone: (714) 747-1710

CARVIN FREE CATALOG

Name
Address
City
State Zip SW80

Circle number 11 on the reader service card

BLANK CASSETTES

*Professional Quality Demos
Our Specialty*

Time Length Customized

Direct from Manufacturer

★★★

Below Wholesale Prices!!

- CHROMIUM •
- GAMMA FERRIC OXIDE •
- HIGH OUTPUT •
- LOW NOISE •
- VOICE APPLICATION •

**Cassette Duplicating
Also Available**

ANDOL AUDIO PRODUCTS, INC.

4212 14th Avenue Brooklyn, NY 11219

N.Y. Office, (212) 435-7322

For info. Call toll-free

(800) 221-6578

Circle number 10 on the reader service card

GUITAR WORKSHOP

How To Strum, Country Style

By Rob Sanford

Put on your overalls and straw hat, because this month we are going to be strumming our way through the rhythm patterns that accompany some of the world's biggest country-flavored hits. Although this month's strums are based on a pickstyle technique, feel free to use your bare fingers. Whichever way you play, these standard country arrangements and strums should help you squeeze a country tune or two out of your guitar and yourself.

Ex. 1 shows a typical strum and progression for a basic country ballad. If you made it through the rock and disco strums of the past two columns, then this country strum should go down as smooth as the finest corn silk whiskey.

Per usual, first play and acquire a feel for the accents and then flesh out the rest of the strum as your confidence allows. Notice that the accents in the verse pattern occur on beats one and three while the accents in the chorus occur on beats two and four.

If you nail down **Ex. 2**, you will have about 95% of country-rock strums in 4/4 time under your accompaniment fingers. Ex. 2 is exemplified in such tunes as the Eagles' classic *Lyin' Eyes*.

The verse uses an alternating bass pattern on accented beats one and three with full chord strums occurring in eighth-notes on beats two and four. Be careful to execute the hammer-on which occurs on beat three.

In the first bar, for instance, the open A-string beat three is played *on* the beat with a downstroke. Then, the fretting hand "hammers-down" the B-note at the second fret of the A-string without any further help from the pick. In effect, hammering-on gives you two pitches for the price of one pick-stroke. This hammering-on technique continues throughout the verse pattern.

The chorus pattern uses a similar alternating bass-note and chord-strum figure. Here, however, the bass note occurs on the accented downbeat of each measure only, while beats two through four consist of eighth-note chord-strums. Try isolating the bass pattern in the chorus and playing it a few times by itself. Once you hear the bass motion alone, add the chord-strum accompaniment. The object is to create the illusion of two instruments — a bass guitar and a six-string — playing a front-porch duet accompaniment.

Ex. 3 is a 3/4 time rendition of a country rock strum. Note that the verse alternates between a measure of a bass-note with chord-strum pattern and a measure of a bass run pattern. Here again, it is a healthy learning practice to play the bass part by

EX. 1

VERSE C F C G7

CHORUS

F C G7 C C7

F F_M D7 G7

EX. 2

VERSE G C

A_M D7

CHORUS

G C G G/F#

E_M B_M A_M D7

THE SESSION 500

"STATE OF THE ART"...REFINED

Since its introduction, the Peavey Session 400 has become the established standard for steel guitar amplifiers. The Session ranks as the most popular steel amp ever produced, used and endorsed by many of the greatest names in the business.... guitarists as well as steel guitarists.

Most companies would be very reluctant to make even the slightest changes in such an astoundingly successful product...but then innovation and improvement are a "way of life" at Peavey.

The Session 400's widespread acceptance by groups all over the world has produced hundreds of improvement ideas from professional musicians, music dealers and field technicians to make a great amp even better! The input from these groups, as well as the changing demands of contemporary music indicated to us that the time was right to apply

our acquired experience, technology, and new advances in semi-conductors to a totally new unit, the Peavey Session 500.

We invite you to try our new "state-of-the-art" amplifier with your pedal steel or guitar (the 500's wide dynamic range, versatility, and

power make it an outstanding guitar amp). You'll see why it is truly without peer in today's marketplace.

FEATURES:

- 250 Watts RMS
- 15" or 18" premium Black Widow speaker
- Pre and post gain

- Bass, middle, treble, presence controls
- Paramid equalization
- Built-in string effect with dynamic expansion circuit remote switch selectable
- Built-in phase shifter, remote switch selectable
- Built-in electronic crossover variable 50 to 500 Hz for bi-amping
- Reverb, variable remote switch selectable
- Built-in volume pedal circuitry for direct input to amp for noise free performance
- Built-in compression to avoid unwanted distortion
- Preamp output and return
- 600 Ohm transformer balanced output
- Headphone jack



PEAVEY ELECTRONICS
711 A Street/Meridian, MS.
© 1979



For complete information, write for the Peavey Session 500 New Product Information Bulletin.

itself first and then, later, to add the chord strums where they belong.

The chorus of Ex. 3 is a fairly straightforward pattern using a bass-note on the downbeat of each bar with chord-strums in eighth-notes on beats two and three of each bar. Notice that each chord is held for two bars each and that the resulting bass itself is an alternating pattern. Again, play the bass part alone first, and then add the chord-strums as your confidence for the feel of the pattern unfolds.

Ex. 4 illustrates a standard swing country pattern which crosses over often to country/rock and pop. You can hear the feel for this strum in Robert John's *Sad Eyes* and Lennon and McCartney's *Oh, Darling*.

In the verse, note the use of the staccato effect on the accented downbeats of the triplets of beats two and four. In music notation, this staccato effect is represented by a dot over or under the note or chord to be played staccato.

Staccato literally means "detached" or "distinct." However, a chord played staccato is not the same as a muted chord. To play staccato, actually sound the chord and then quickly deaden it. A general rule of staccato playing is to sustain the staccato-ed chord for half of its notated value and then to rest the other half of its notated value. In the case of the muted note or chord, the sound is *not* sustained from the start. In order to create the staccato effect on guitar, release the

fretting fingers after the chord is sounded. You can also mute with the palm of the picking hand. So, the staccato effect includes the muting effect. To play staccato is to "play and then mute."

The chorus of Ex. 4 uses straight eighth-note triplets throughout while maintaining the accented and staccato-ed downbeats of beats two and four.

After simply understanding these strums, do not neglect the all-important final step of practicing each one enough times till you can play each as easily as the mountaineer ties his hiking boots. He does not conscious-

ly think about which lace goes over which lace, but rather he focuses solely on where he is headed — the next mountain, the next challenge — as if he does not have feet at all. So, practice these strums to the level at which you no longer find yourself consciously thinking about the rhythms or your hands, but rather go where the song that is coming out of you is going. Who knows, there just might be a country hit on the far side of your next songwriting hill. Climb to it.

Los Angeles-based Rob Sanford has conducted guitar seminars with Joe Pass, Howard Roberts and Barney Kessel. He also writes songs.

EX. 3

VERSE

C F

C G7

CHORUS

F C

G7 C

EX. 4

VERSE

A E F#m D

Bm E D E A D 1A E+ 2A A7

CHORUS

D Dm A A7

D Dm B7 E+



The Songwriters' Voice

A non-profit organization dedicated to the protection and education of songwriters and the expansion of social awareness through music.

SONGBANK™ — Rapid, safe and inexpensive protection of songs while they are being shown to publishers, producers, record companies, friends and neighbors

HOTLINE — Members can call or write SRS for answers to any music-related questions.

SRS NEWSLETTER — Monthly news of workshops, forums, members' activities and general news of interest to songwriters.

OPEN EARS™ — A bi-monthly publication listing producers, artists and publishers looking for songs.

COLLABORATORS' & ARTISTS' DIRECTORIES — If you've got the music in you but no lyrics, if the words come easily but the melody eludes you or if you need a vocalist, your membership provides access to others nearby who may be looking for you.

SRS, 6381 Hollywood Blvd. Suite 503, Hollywood, CA 90028

(213) 463-7178
(213) 463-5691

Check here if ☐ More information on SRS
you would like ☐ Membership — \$30

Name _____

Address _____

City _____ State _____ Zip _____

A professional demo for \$80 can sell your song.

Skeptical? Here's a few of the songs that have been sold with our demos:

- *Song for the Captain* by K. Parker & Jon Hansel - recorded by Roger Whitaker in England for his *Voyager* album on RCA. The album remained on the charts for ten weeks.

- *At My Disco* by Raymond Teal - Being recorded in Miami for TK Records.

- *One Night Dream Girl* by Sam Conjerti - Publishing agreement signed in New York with Sudden Rush Music.

Why did these songs get results? They probably aren't better than your best songs. They just have better demos.

WHY OUR DEMOS ARE BETTER

We make professional demos. We record in a first rate 8 track Hollywood studio using professional studio equipment.

Most other demo services make "homemade" demos. They record in a living room or garage using home recording equipment.

We use only professional vocalists and musicians. Our players are Hollywood studio players with lots of session experience with major artists like The Association, Ohio Players, Leon Russell, Larry Carlton and others. Most other demo services use amateurs.

Demo Masters is the industry's only truly professional demo recording service. Our production staff has made demos for Don Kirshner Publishing, Cream Records and April-Blackwood.

WHAT SONGWRITERS ARE SAYING ABOUT THEIR DEMOS

- Al Kasha, Songwriter Magazine columnist and Oscar Winning tunesmith, called us "America's #1 Demo Service."

- "The quality of engineering, sound mixing, and vocal as well as the exceptional back-up instrumentation is truly outstanding." Jerry Caldwell (Black Mountain, North Carolina)

- "Your male vocalist has a really rich voice with lots of character. He sounds alot like P.C. Moblee of Chicago." Rick Odum (Hollywood, California)

- "I must admit with all sincerity the instrumental mix is absolutely fantastic." Raymond Teal (Miami, Florida)

- "Your recording really made the song come alive." Sam Conjerti (Lockport, New York)

SAMPLE DEMOS

We've pressed a record of some of the demos we've recorded. It should give you a pretty good idea how professional your demo will sound. The record's only \$1 which is refunded when you order a demo or return the record. Just check Sample Record on the Order Form.

A PROFESSIONAL DEMO OF YOUR BEST SONG

Try us. Just send us a lyric sheet and rough tape of your best song and complete the section on the Order Form entitled "Demo Recordings." We'll give your song the professional demo it deserves.



Talk to a professional about your songs. Call toll free 800-423-5711. In California call collect (213) 999-6963.

SONGWRITERS ORDER FORM

SONG TITLE:

Enclose rough tape and lyric sheet or lead sheet. Show chord changes if you know them.

INSTRUMENTAL PACKAGES

1. **ECONOMY:** Lead Vocal and either (choose 1) ☐ Acoustic Guitar ☐ Piano **\$30**
2. **STANDARD:** Lead Vocal, Electric Bass, Drums and (choose 1) ☐ Electric Guitar ☐ Acoustic Guitar ☐ Piano **\$80**

ARRANGEMENT (including notated chord and melody charts)

1. **STYLE:** ☐ Pop Ballad ☐ Easy Listening ☐ M.O.R. ☐ Rock ☐ Disco ☐ Country ☐ Other (specify) _____
2. **TEMPO:** ☐ Slow ☐ Medium ☐ Fast ☐ Metronome Setting (optional) _____
3. **LEAD VOCAL:** ☐ Male or ☐ Female to sound like _____ particular artist (optional)

ADD THESE EXTRA INSTRUMENTS:

- Rhythm Instruments: ☐ Electric Guitar ☐ Acoustic Guitar ☐ Electric Piano ☐ Piano
 Congas Harmonica **\$20 ea.**
 Melody Instruments: ☐ String Synthesizer ☐ Sax ☐ Trumpet ☐ Trombone **\$25 ea.**

ADD A HARMONY VOCAL:

- Male ☐ Female **\$20 ea.**

MELODY CO-WRITING

- Your lyrics put to music by an experienced composer/arranger. **\$25**

TAPE COPIES: Recorded directly from the 15 i.p.s. studio master half track mix onto Ampex pro series cassettes or reels for studio quality reproduction.

Choose one: ☐ Reel or ☐ Cassette copy (One copy included free).

Additional Copies: ☐ 13 or less at \$4 ea. ☐ 4 to 7 at \$3.25 ea. ☐ 8 or more at \$2.90 ea.

SAMPLE RECORD

A 10 minute 45 that helps you hear what your song will sound like when we record it. Side one: rock, pop and disco. Side two: country. Price refundable with demo recording order or if you return the record **\$1**

- ☐ Check enclosed ☐ VISA ☐ MASTERCARGE

Card No. _____

Interbank No. _____ Exp. Date: Mo. _____ Yr. _____

Signature _____

NAME _____ PHONE NO. _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

DEMO MASTERS

"pro demos for America's publishers & songwriters"

TOTAL

N/C

\$1

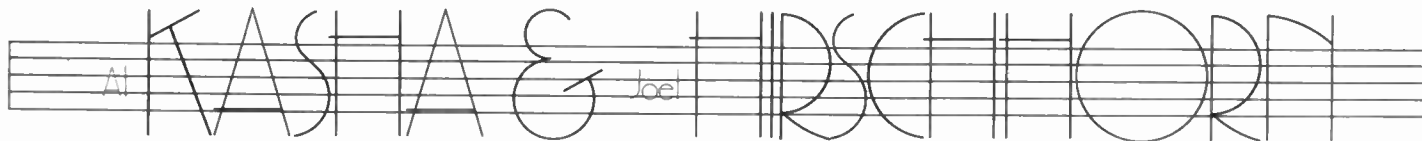
-\$1

Grand Total

Allow 4 to 5 weeks on all orders.

Call toll free 800-423-5711, in California call collect (213) 999-6963.

7028 Owensmouth Ave./ Suite 200
 Canoga Park CA 91303



Anatomy Of A Hit: Should've Never Let You Go

Should've Never Let You Go expertly continues a recent trend — the hit duet, as exemplified by *Don't Fall In Love With A Dreamer* (Kenny Rogers/Kim Carnes) and *Something 'Bout You Baby I Like* (Glen Campbell/Rita Coolidge). For any songwriter interested in composing for a female-male duo, *Should've Never Let You Go* provides a fine model.

The first line, *When you walk into a room*, has a pedestalizing quality and sets a mood of affectionate awe. The melody perfectly conveys this by lifting on *walk* and pausing briefly, then climbing again to the key word *room*. The following phrase, *Your beauty steals my breath away* extends this tender, caring attitude. The notes repeat on *your beauty*, projecting how great that beauty is in the eyes of the beholder.

Every sensitive feeling is poignantly shown by a high answering piano figure in the second and fourth bars. These piano fills recur throughout the song, underscoring every statement made by the lyrics.

The third line, *When you look into my eyes* is more intimate than the preceding two. The phrase *when you* now appears for the second time. Further repetition can be found in the next line: *I find it hard to find the words to say*.

Although *Should've Never Let You Go* isn't constructed in a typical verse/chorus format, the repetition is subtly employed from beginning to end, making words and music easy to remember.

The syncopations are also subtle but quietly strong, with the triplet on *I find it hard* culminating in *say*, a curl of sixteenths.

The great Oscar Hammerstein once said that "w's" sang better than any other letter, and we can see the validity of his viewpoint with *when you walk* and *When you look into my eyes I find it hard to find the words to say, wanna run away and hide*.



Viewing the Sedaka/Cody lyric from a duet point of view, all emotions expressed are sincere and direct, but even more pertinent, they can be sung by a person of either sex. They can also be performed by

one singer alone. The song offers total flexibility to any artist who wants to record it, which should insure its chances of being a standard.

Should've Never Let You Go

Words and music by
Neil Sedaka & Phil Cody

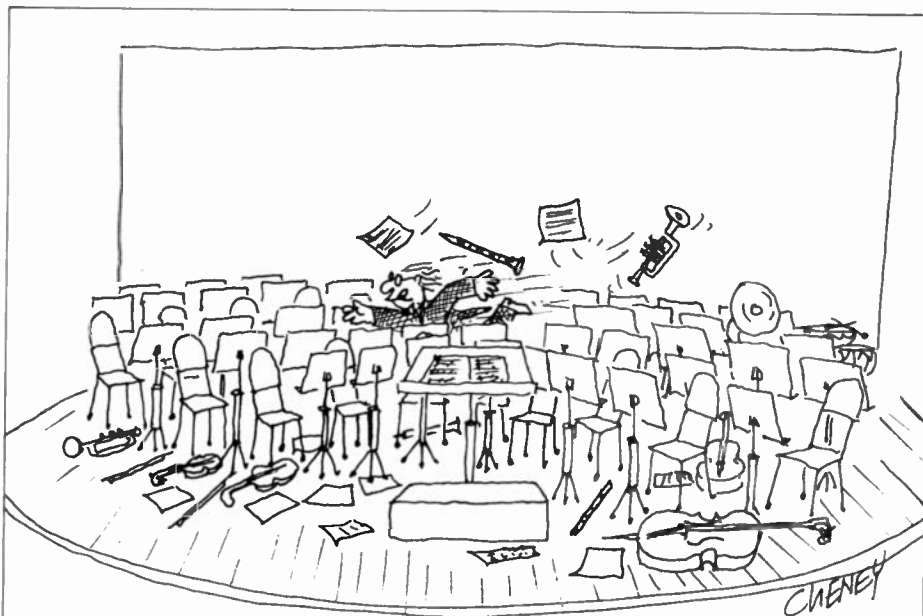
When you walk into a room,
Your beauty steals my breath away.
When you look into my eyes,
I find it hard to find the words to say.
Wanna run away and hide,
I just got to let you know,
Feel so tangled up inside,
I should have never let you go.

Anyone can make mistakes,
And we both have made our share.
But a life without your love
Is a life too hard to bear.
I don't care who's right or wrong,
Only know I love you so.
Why did I have to write this song?
I should have never let you go.

Why, in all the wide, wide world,
Have I run into you here?
Wish I could disappear.
I'll never understand
Why I even give a damn.

When you walk into a room,
You know, I stand on shaky ground,
I've built so many walls around me,
Now the walls are tumbling down.
You're the kind I can't forget,
Let the tears begin to flow.
I have only one regret:
I should have never let you go.

© 1978, Kiddio Music Co./Kishner Songs/April Music
Publishing. International copyright secured. All rights
reserved. Used by permission.



On July 19, 1979, Henry C. Linkert successfully completed all movements of Schumann's Symphony No. 1 in B-Flat, Op. 38, with what is known as the world's only one-man philharmonic orchestra.

I just got to let you know demonstrates excellent prosody, since the *got* is the emotional crux of the thought. The idea is also expressed colloquially. *Have* might be superior grammatically, but it would diminish the line's power.

Equally effective prosody appears on *wanna run away and hide* as the tune dips on *hide* since hiding is a solitary, isolated act.

For all its gentleness, the lyrics have force, e.g. *feel so tangled up inside*. And of course, the title is an urgent, unqualified statement, *Should've never let you go*.

Conversational flavor is evident with *Anyone can make mistakes and we both have made our share*. The combination of voices works magically well on *But a life without your love is a life too hard to bear*, because there's a feeling of build; pain and anxiety

have crept in. The escalating desperation continues with *I don't care who's right or wrong, only know I love you so, why did I have to write this song, I should have never let you go.*

I don't care who's right or wrong accurately pinpoints a lover's post-breakup attitude about pride. Most people feel miserable, angry at themselves when they let pride get in the way of a meaningful relationship.

Only know I love you so is one skillful inner rhyme among many in the song.

We see again, as with *find*, the repetition of the word *life*. There is smooth alliterative flow in *make mistakes, and we both have made our share*. We travel a rising emotional curve, as the hero and heroine come to grips with their feelings.

The dual harmony is explosively powerful on the dramatically sustained *Why, in all the wide wide world* (which again makes strong use of the "w" sound), *have I run into you here? Wish I could disappear*. This is a universal response, when we run into an old love that still means a great deal to us. We don't know how to handle the situation. Our reaction usually develops into self-reproach, which Sedaka and Cody capture with *I'll never understand why I even give a damn*.

This is the first false rhyme so far, *understand* and *damn*, but it is also an example of choosing between craftsmanship and the projection of a vital emotion. Many people who have heard this record remember and mention the above lines, so we can assume the thought touches something in them and is a dramatically appropriate choice.

The opening phrase of the song recurs again: *When you walk into a room*, followed by lines at once intimate and visual: *You know, I stand on shaky ground, I've built so many walls around me, now the walls are tumblin' down*. Lonely lovers often build a shell around themselves, but the shell is always precariously thin and tends to disintegrate when faced with reminders of the painful past.

You're the kind I can't forget is, with its alliteration, both sincere and slick, and *Let the tears begin to flow* represents a falling of the artificial barriers and an inevitable surrender to grief. The writers sum up beautifully with, *I have only one regret, I should have never let you go*.

The lyrics are bittersweet and the melody has a matchingly sad, romantic quality. *Should've Never Let You Go* is professional in the best sense: every craft-like element is in it, yet you don't feel the intrusion of technique. The song, by its commercial success, also makes another point. Certain feelings, such as love and loss, are applicable to a 13-year-old who has been jilted, or a 40-year-old after a divorce. Neil Sedaka and Phil Cody don't slant the song with a heavy hand; there is no specific pitch to a younger or older audience, but simply a depiction of feelings familiar to all in terms everyone can relate to. If you, as a writer, can make your words and music relevant to all generations, you stand that much more chance of making a universal impact.

A SINGER'S DREAM!



The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Write for a brochure and demo record below.

YOU SHOULD SEE US

For:

- Delay and Ambience
- Studio Echo/Reverb
- Tape Noise Reduction
- Parametric Equalization
- Electronic Crossovers
- Comp/Limiters



We manufacture a full line of high quality audio and recording equipment. You will probably have to pay twice as much elsewhere to obtain comparable quality. Only Direct Sales make our prices and quality possible.

Send \$1 for a 20 page brochure and 20 minute demonstration record.

Write to: **LT Sound**, Dept. SW, P.O. Box 729, Decatur, GA 30031. (404) 284-5155

Circle number 33 on the reader service card

Call The Sam Ash HOT LINERS!



The Sam Ash Hot Line is your direct line to the professional advice and low discount prices that you'll get only from Sam Ash, New York's Music Department Store. Call our Hot Liners on our toll free number and you'll understand why musicians all over the world depend on them for information, price quotes or just plain advice.

There's no mystery we're the biggest in the business, with six Sam Ash stores in the New York area plus a huge warehouse. We've got a 55 year-old reputation that proves we know what our customers need. So when you need musical equipment and want to deal with a firm that you can trust with your hard earned money, use the toll free Sam Ash Hot Line. We're waiting to help you.

GUITARS • AMPS • SOUND REINFORCEMENT EQUIP •
KEYBOARDS • DRUMS • ALL INSTRUMENTS & ACCESSORIES

HOT LINE CALL TOLL FREE:
800-645-3518
IN NEW YORK STATE CALL 212-347-7757

Since 1924
Sam Ash
MUSIC STORES



301 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550



Circle number 24 on the reader service card

MUSICAL CHAIRS

The L.A. Melee

Eric Doctorow, who was a partner in image marketing and media and vision management, is now the senior vice president and general manager of Montage Records. . . **Glenn H. Friedman** has been made music publishing director of Al Bunetta Management, Inc. He has been creative manager for Chappell, BNB Associates and A. Schroeder, International. . . Elektra/Asylum appoints **Rick Ungar** A&R director. Rick has been an attorney for an entertainment law firm and an artist manager. . . ASCAP hires new membership representative, **Sam Schwartz**. Sam leaves a management firm where he worked with many TV and film composers. . . **Clancy Grass** leaves Little Bear Enterprises to pursue personal management and production through his own Grass Management. Clancy was president of Little Bear. . . Casablanca Records promotes **Al DiNoble** to vice president and general manager. Al started at Casablanca in 1976 as national promotion director and was vice president of product development. . .

MCA Records has moved to their new office building at 70 Universal City Plaza, Universal City, CA 91608. Their new general information number is (213) 508-4000.

Big Apple Bites

Warren Schatz leaves his post as RCA's A&R vice president to take over as senior vice president and chief operating officer of Ariola America. . . Chappell and Intersong Music hire **Jamie Howarth** to engineer their in-house 16 track recording studio. Jamie moves from Howard M. Schwartz Recording. . . **Jerry Greenberg** leaves the presidency of Atlantic Records to form his own label with brother **Bob Greenberg**. The new label will be distributed by Atlantic. . . **Doug Morris** takes over as president of Atlantic Records, after heading Atco Records and custom labels division of Atlantic since 1978. Doug started his own Big Tree Records in 1970, with distribution by Atlantic starting in 1974. Big Tree was bought out by Atlantic in 1978. England Dan and John Ford Coley are Big Tree artists, and Doug

signed Gary Numan and Peter Townshend of The Who to Atlantic. . . Music Connection Productions expands its staff. **Barry Hirschberg** is A&R staff producer. Barry leaves BBP Productions. **Paula Dorf** leaves her vice presidency of Sanford Ross Management to take over as artistic development director; and **Malcolm Fisher** is responsible for developing new wave projects. Malcolm has recently produced the Jags and the B-52s. . . Virgin Records names **Charles Dimont** vice president and general manager. Charles came to the U.S. this year after three years with Virgin's British division.

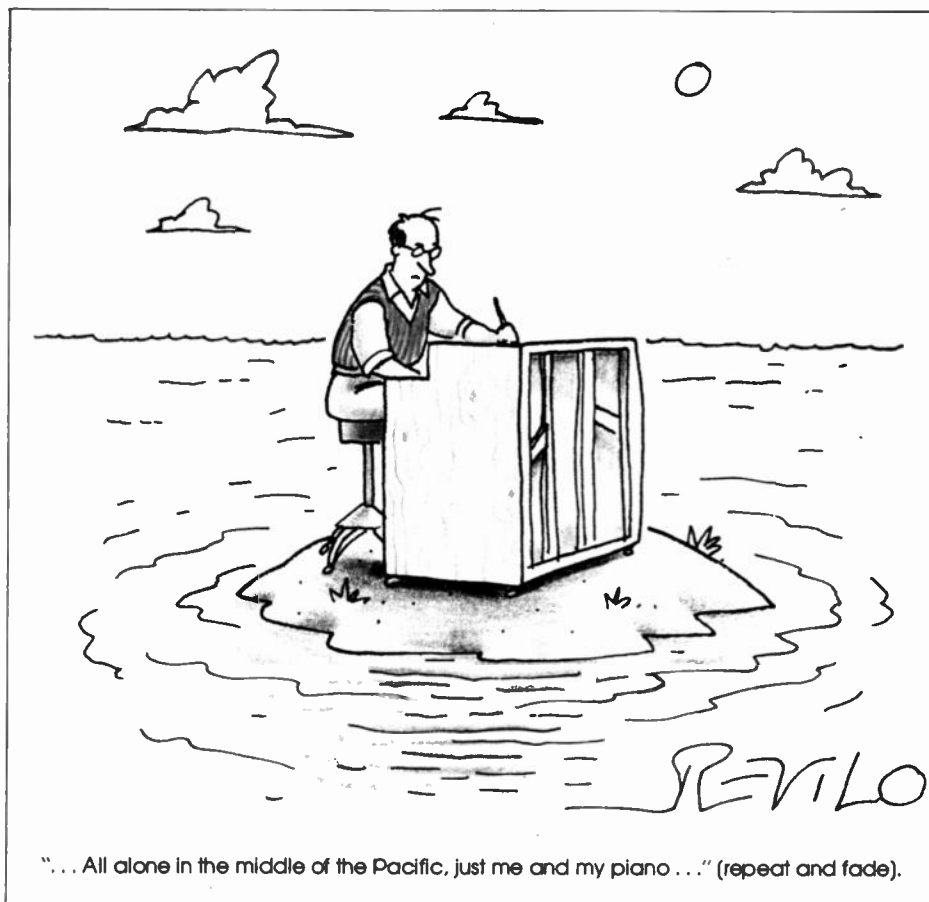
Flash From Nashville

ASCAP has a new public relations director and membership representative, **John Sturdivant**. John has been vice president and general manager of Ruboca Records, director of artist development at Tree International and vice president of Record World in Nashville. . . **Bob Doyle** leaves Warner Brothers, where he was A&R assistant director, to join the executive staff of ASCAP.

—Pat & Pete Luboff

ADVERTISERS

Alfred Publishing	43
Andol	57
ARP	76
Back Issues	65
Big Band	26
Binders	70
Bluefield	12
Bookshelf	54
Bose	25
Carvin	57
D'Addario	74
DBX	27
Delta Lab	45
Demo Masters	61
Drum Drops	53
Epiphone	7
Expression	16
EXR	14
Gibson	6
Holbrook	42
HSC	18
JBL	2
Buddy Kaye	47
LT Sound	63
Martin	15
Moog	3
Multivox	46
Music Technology	75
MXR	17
Oberheim	40
Peavey	59
Professional Music Products	52
Sam Ash	63
Simon & Schuster	42
Songplugger	71
Songwriter Giveaway	8
SRS	60
TDK	4
Teac	36
T-Shirt	70
Tunesmith	12
Yamaha	38, 69



"... All alone in the middle of the Pacific, just me and my piano..." (repeat and fade).

"Get Right Back To Where We Started From..."

...and Order the Back Issues of Songwriter That Will Complete Your Collection!

Most are still available,
at \$2 apiece. Here are the
issues we can offer you:

FEB/76 — Hoyt Axton, Dick Clark, AGAC		MAR/76 — Jimmy Webb, Karen Hodge, How To Get A Good Mix		APR/76 — Sammy Cahn, Buddy Killen, How To Present Your Songs		MAY/76 — David Gates, Improving Use Of Melodic Range, SRS' Helen King		JUL/76 — Loggins & Messina, Movie Lyrics And Music, The N.Y. Songwriters' Showcase		AUG/76 — Barry Mann & Cynthia Weil, Auto- biography Of A Copy- right, Song Festivals	
SEP/76 — Paul Anka, Banking And The Music Business, What You Can Earn With A Top 10 Rec- ord		OCT/76 — Jerry Foster & Bill Rice, Children's Music, Register of Copy- rights Barbara Ringer		NOV/76 — Neil Se- daka, How To Make Your Own Record, History Of Tin Pan Alley		DEC/76 — Melissa Manchester, Packaging And Selling Your Master, Tom Catalano		JAN/77 — Bobby Goldsboro, The Harry Fox Agency, Harry War- ren		FEB/77 — Ashford & Simpson, Is Collabora- tion An Art?, Atlanta— Major Music Center	
MAR/77 — Henry Mancini, Academy Award Winners, Collabo- ration—Part II		APR/77 — Lambert & Potter, Gospel Music, Songwriters' Hall Of Fame		MAY/77 — Carole Bayer Sager, How To Copyright Your Song, Hit Record Computer		JUN/77 — Roger Ni- chols, Record Producing, Writing and Marketing Commercials		JUL/77 — Mel Tillis, How Songs Are Picked, How To Get Free Legal Advice		AUG/77 — Larry Weiss, ASCAP vs. BMI— Nashville Hall of Fame Museum	
SEP/77 — Kander & Ebb, ASCAP vs. BMI— Part II, How To Budget A Union Session		NOV/77 — SOLD OUT Anis Ian, Making Of A Movie Musical, SESAC vs. ASCAP		DEC/77 — Marvin Hamlisch, What Is Crea- tivity?, Composers' Agent Al Bart		JAN/78 — Norman Gimbel, How To Start A Publishing Co., Securing A Record Contract		MAR/78 — Chuck Jackson & Marvin Yancy, How To Use Mass Communications Principles In Songwriting		APR/78 — Tony Ma- caulay, Making Lyrics More Dramatic, Malvina Reynolds	
MAY/78 — Irving Ber- lin, Clive Davis, Bread and Roses, Casting Your Songs		JUN/78 — Peter Mc- Cann, A & M's Chuck Kaye, 12 Command- ments Of Songplugging, Anatomy Of A Songshark		AUG/78 — Bill Conti, Breaking Through Song- writers' Block, Getting Your First Break		SEP/78 — John Prine, Song Protection, Devel- oping Your Creativity		OCT/78 — Leo Sayer, Performing Tips, The A&R Department, L.A.'s Hoot Circuit		NOV/78 — Special Jin- gle Writing Issue, Steve Karmen, N.Y.'s Hoot Cir- cuit	
JAN/79 — John Farrar, How To Start A Song- writers Assn., On Being A Woman Songwriter		FEB/79 — Tom T. Hall, Joel Diamond, ATV's Marv Goodman, The Songwriter As Pro- ducer		MAR/79 — Stephen Bishop, Mike Chapman, Should You Be Publish- ing Yourself?, The New Copyright Form		APR/79 — Richard Kerr, Joan Armatrading, Publisher Jay Warner, Forum on Songwriting Business		MAY/79 — Special Demo Recording Issue, David Paich, Forum on Film Scoring		JUN/79 — Charles Fox, The Copyright Roy- alty Tribunal, Synes- thesia	
JUL/79 — Special Gui- tar Issue, Seals & Crofts, Stephen Foster, On Making A Copublish- ing Deal		AUG/79 — Stephen Stills, E/A's Joe Smith, Acuff-Rose, The Art Of Self-Promotion		SEP/79 — Patrick Sim- mons & Michael Mc- Donald, On Starting Your Own Record Co., Pro- ducer Eddie Kramer		OCT/79 — John Stew- art, Improving Your Singing, Samantha Sang, The Sheet Music Business		NOV/79 — Randy Newman, The Gospel Music Scene, Bill Gaither, Guide To Music Biz Scams		DEC/79 — Freddie Perren, A Day In The Life At Warner Bros. Music, How Suggestion Sells Songs, TEAC's Porta-Studio	

Sorry, the following issues are SOLD OUT: Jun/76, Oct/77, Feb/78, Jul/78, Dec/78.

P.O. Box 3510

Songwriter

Hollywood, CA 90028

Please send me the issues I've marked:

☐ Oct/75	☐ Nov/75	☐ Dec/75	☐ Jan/76	☐ Feb/76	☐ Mar/76
☐ Apr/76	☐ May/76	☐ July/76	☐ Aug/76	☐ Sep/76	☐ Oct/76
☐ Nov/76	☐ Dec/76	☐ Jan/77	☐ Feb/77	☐ Mar/77	☐ Apr/77
☐ May/77	☐ June/77	☐ July/77	☐ Aug/77	☐ Sep/77	☐ Oct/77
☐ Nov/77	☐ Dec/77	☐ Jan/78	☐ Feb/78	☐ Mar/78	☐ Apr/78
☐ May/78	☐ June/78	☐ Aug/78	☐ Sep/78	☐ Oct/78	☐ Nov/78
☐ Jan/79	☐ Feb/79	☐ Mar/79	☐ Apr/79	☐ May/79	☐ June/79
☐ July/79	☐ Aug/79	☐ Sep/79	☐ Oct/79	☐ Nov/79	☐ Dec/79

☐ Please charge my purchase to: ☐ Visa ☐ Master Charge

If using Master Charge please indicate
the four numbers above your name here: _____

(Note: there is a \$5 minimum charge for payment by credit card.)

Expiration date _____ Account no. _____

Cardholder name _____

Signature _____

(must be signed to be valid)

☐ I've enclosed my check or money order payable to SONGWRITER MAG-
AZINE in the amount of \$2 per issue.

Name _____

Address _____

City _____

State _____ Zip _____

Outside of USA add \$2 postage & handling. Allow 4 to 6 weeks for delivery.

Collaborator

ASCAP writer (songs recorded by 5 top stars) will collaborate with writer from London, England. Grey, 606 Lantana Rd., Lantana, FL 33462.

Lead Sheets

Send tape, lyric, and \$7.50 (2 copies). Additional copies \$.25 apiece. SAMCO, box 71, Brooklyn, NY 11220.

Send score to RC Music, Box 215, Pecos, NM 87552.
\$15 minimum deposit.

Instructions/Publications

Worlds only voice improvement course with an unlimited money back guarantee! Dozens of full-filled singing secrets to tune your voice so it sounds great, on three 90 min. cassettes. Send \$30 to Teach Yourself Singing Enterprises, 1931 California Ave., #18, Mt.

For Sale

Cordovox-Pro. Model — exc. condition. 4 years old. \$1,800. Harris (714) 848-8594.

Demos/Studios

Professional Country and Gospel recording artists available for demos. Free information. Andy, Box 367, Tuscola, IL 61953.

Miscellaneous

Aggressive, young publishers looking for material. Send cassette (3 tunes per tape) and lyric sheet to: Torren Music, BMI, 2710 Pearsall Ave., New York, NY 10469 (212) 231-9611. Include SASE to insure tape return.

• Mail to:

SONGWRITER MAGAZINE

P.O. Box 3510, Hollywood, CA 90028

Ad Copy (Don't forget to include your name and address or phone number. Please Print Clearly.) **Our Policy...** **Songwriter** accepts no ads offering publishing or composing services for a fee. Additionally, **Songwriter** reserves the right to request product samples and references. On word counts (letter or number groups (rpm, 654, etc.) count as one word. Names and addresses must be included in the word count. Classified ads are not commissionable. **Songwriter** is not responsible for any ad claims. **Rates:** Collaborator: Word 1: 50¢ per word (\$7 minimum). All other categories: \$1 per word (\$14 minimum). Prices at merchandise and/or services must be included in all ads.

My ad is to appear under the following heading (check one): ☐ Collaborator Wanted

☐ Demos/Studios ☐ For Sale ☐ Lead Sheets ☐ Instructions/Publications ☐ Misc.

Name _____

Phone No. _____

Street Address

City

State

Zip

No. of words

Price per word

No. of months to run

Total

Check one: ☐ Check or money order enclosed

☐ Charge my VISA or Mastercharge[illegible]

Signature (must be signed to be valid)

Expiration date
month year

If Mastercharge
indicate number
above name here

Cardholder name (please print)

How serious are you about an electric piano?



We know how an acoustic piano should sound and how it should feel. We've been building them for almost a century.

That's why our electric grand pianos sound and feel like our acoustic grands. And our electronic pianos feel like our acoustic pianos while making unique sounds of their own. We wouldn't have it any other way. If you wouldn't have it any other way either, read on.

The Electric Grands. The CP-80 Electric Grand has the sound and feel of a full-size grand, yet it is compact, sturdy, and ready for heavy duty touring.

With no soundboard, and the strings anchored to Yamaha's exclusive Humid-A-Seal Pin Block, tuning stability is excellent.

The treble and middle strings are similar to those used on Yamaha concert grand pianos. Extensive research by Yamaha has produced bass strings that, though shorter, retain all the rich, full-bodied character of an acoustic grand.

There are 88 independent permanently mounted piezoelectric pickups for the entire keyboard. This gives you highly accurate sound, with wide, even frequency response.

Controls include volume, bass, middle, treble, tremolo on/off, tremolo speed, and depth and power on/off.

The CP-70B retains most of the features of the CP-80 and consequently has the same true acoustic feel and sound. Yet its price may make it more attractive for your specific needs.

The Electronic Pianos. The 76-key CP-30 has a wide repertoire of sounds that transcend the usual "one-color" sound of other electronic pianos. Different combinations of voices may be assigned to each of the two channels, giving a true stereo effect.

The CP-30 is velocity-sensitive so when you strike the keys harder, it gets louder. The only moving parts are the keys and the reliable leaf switches they activate.



The CP-20 is a single-channel unit with similar features at a lower price.

The portable CP-10 (not pictured) is the newest addition. It features 61 keys and a built-in EQ.

For more complete information write: Yamaha, Box 6600, Buena Park, CA 90622. (In Canada, write: 135 Milner Ave., Scarb., Ont. M1S 3R1.) Or better yet, visit your Yamaha dealer for a demonstration of the keyboards that take true acoustic sound and feel as seriously as you do.

Because you're serious.





Binder

File

Add \$1 each outside U.S.A. Simply fill out the coupon below.
Allow 3 to 6 weeks for delivery within the U.S.A.

Save and Protect Your Copies of Songwriter

SONGWRITER is more than just another magazine — it's one you'll find yourself referring back to time and again. And what better way to save and protect your copies of **Songwriter** than with these library cases or binders. They're custom-designed to hold a year of **Songwriter** (12 copies). Rugged. Handsome. A perfect way to combat clutter and conserve space. Color: maroon with gold **Songwriter Magazine** logo.

Files: Each file holds 12 issues.
Price per file \$4.95;
three for \$14; six for \$24.

Binders: Each binder holds 12 issues.
Issues open flat. \$6.50 each;
three for \$18.75; six for \$36.

To: **Jesse Jones Box Corp.**, P.O. Box 5120, Philadelphia, PA 19141

Enclosed is my check or money order for \$ _____

Please send me: _____ Songwriter Binders _____ Songwriter Files

Name (Please Print) _____

Address _____

City _____

State _____

Zip _____

Get a Songwriter T-Shirt!



**White with
Red-Orange
Songwriter
Magazine Logo**

50/50
Polyester
Cotton,
Non-Shrink.

Only \$6.95

Make Check
or Money Order
Payable to:



P.O. Box 3510
Hollywood, Ca.
90028

☐ Yes, send me _____ Songwriter T-Shirt(s) at \$6.95 each. ☐ X-Small ☐ Small ☐ Medium ☐ Large ☐ X-Large

Name _____

Address _____

City _____

State _____

Zip _____

Allow from 3 to 6 weeks delivery.

California Residents add 6%.

----- Beautiful, Trim, French-Cut -----

(continued from page 26)

"So, my advice to new songwriters is not to pack it all up on a truck and move to Nashville or Hollywood. I'd tell them . . . and this may sound like a hard way to go . . . if you have a song you think is a hit, shoot for the top. The big publishers and producers and artists won't take a song unless they think it will be a hit, which is in the songwriter's favor. That means if they don't want your song it will still be free. A mediocre publisher could tie up a potential hit for years. So I say to you, if you've got faith in

"When it comes
time for me to go to
work, I put my
writing away. My
time belongs to the
school."

your song, you just might as well try to get it to Barbra Streisand as to Joe Dokes."

Or Emmylou Harris. Which brings us back to the Grammys, and a story Johnny tells on himself.

"After the Grammys were over, we were sitting in Chasen's eating a bite. Emmylou was there, and myself, and a few other folks. About that time they brought over this fellow they wanted me to meet. They introduced him, but I didn't recognize his name.

"Then they said, 'Johnny, we want to get a picture of the three of you together.' Now I figured this guy was an office worker or something and this would mean a lot to him, so I said, 'Fine, let's do it.'

"We all three stood up by the table. I got in the middle of 'em and put one arm around Emmylou and one around that other fellow. You know, that's the way you do it in country music.

"Some of them got to laughing a little and said, 'No, Johnny, we want Emmylou in the middle. So I switched over to the outside and reached my arm back around Emmylou. This time they all started laughing. I figured they must have thought I really wanted to put my arm around Emmylou.

"One of the fellows said, 'Johnny, we want you two men shaking hands. I said, 'Good,' so we reached right out in front of Emmylou and shook hands. By this time Emmylou was laughing so hard she was having to work at standing up straight, that other fellow was laughing, even the camera man was laughing. I figured it must be good, so I joined in with them. We were all standing there grinning when they took the picture.

"I've still got a copy of it. It wasn't until some time later I found out that other fellow . . . was a songwriter, too. His name was Michael McDonald!"

Heno Head, of Purdy, MO, is a junior high science teacher, freelance writer, and songwriter.

(continued from page 33)

of albums, not because it brings in millions of dollars, but because there is a certain neurotic pleasure in thinking all those people think a lot of you. There is that basic Freudian idea . . . the artist wants to be loved. In order to get what is necessary to do what we do for a living, it *can't* be money—it has to be something else. It has to be a desire to be liked, a desire to do good things, to see the communication between people.

Songwriter: Have you and the rest of Styx been able to deal well with success?

DeYoung: Success is a son-of-a-bitch to deal with, because all of a sudden you have all of these rich guys who don't know anything about being rich guys. It sounds like the easiest problem in the world. But now you no longer have anything in common with your lifelong friends from a financial standpoint. You sit around and talk about the economy or just about anything and then all of a sudden you are apart from all the people that you have loved and known all of your life. You do not mean to be—and you are not by spirit—but there is a difference now. And your success will cause your friends to either treat you better . . . or worse. But not the same. And it's like a culture shock for you. You have to undergo this whole new set of principles, even though inside you are the same person.

Songwriter: The plaintive tone of your comments makes me think of *Why Me*, off

"Cornerstone." Is it typically autobiographical?

DeYoung: I think some of the best lines I have written are in that song. I love the line

"Keep writing the
songs and keep
knocking on doors
. . . The dream can
come true."

"When hard times come and hard times go and in between you hope and pray the scars don't show." To me that is life. And it's the same for the rich guy and the poor guy. It has nothing to do with money, nothing to do with fame. In other words, if you are walking down the street and have a million dollars and a ladder falls on your head, you're dead just like the poor guy.

Songwriter: Was there a particular hard time that inspired *Why Me*?

DeYoung: Yeah, I got beamed by a baseball! Real hard. I play baseball in this league in Chicago, and it was the first day of practice. I was at first base switching to the first baseman's glove when the shortstop threw the ball. This guy can throw the ball through the wall and the ball hit me on the head so hard

that for 20 minutes I wasn't quite sure what was going on. I said, "I can't believe this is happening." And I just kept saying "Why me?" I had had the idea before, but when I got hit with the baseball, that is when I knew what I wanted to say in the song. But there is no mention of the baseball. *Everybody* goes through "why me's" constantly . . . some of them are just bigger than others.

Songwriter: Since everybody has got the "why me's," what advice would you give to the hopeful songwriter who may be suffering from the "why-not-me's?"

DeYoung: It would be difficult to give advice on how to get your songs published or some one to record them. I don't have the faintest idea, because I have always had the luxury of being an artist in addition to being a songwriter, which is a great advantage. I am sure there are just thousands of great songs out there undiscovered by people who are electricians or something. I *can* say keep writing the songs and keep knocking on doors to get your songs published. There is certainly an amount of luck involved—meeting the right person at the right time. But the dream *can* come true. I know all those people reading *Songwriter* are dreaming that dream, but we all know it will come true only for a minority of people. So what's the alternative—to stop writing songs? Your only alternative is to keep doing what you are doing. There aren't any guarantees, so accept that right off the bat. If you can accept that and still go on, then go on.

Do You Plug Songs Professionally?

Most likely you've heard about **Song Plugger**, the music publisher's tipsheet newsletter. It's the only "artist contact" newsletter of its kind . . . and it works! (Over 90% of our subscribers renew time after time.)

Every two weeks we contact the "soon to record" artists and producers in the recording industry and report to our subscribers 15 to 18 upcoming sessions. We tell you the artist, label, producer, contact address, song casting info, and studio schedule. Additionally, our "best chart shots" lists 15 to 20 current hit artists who record outside material. And again we report the producer and contact address.

From Glen Campbell to Linda Ronstadt . . . Johnny Mathis to Diana Ross . . . we report all the top artists . . . but the new, upcoming acts — recently signed — are our real specialty. They're the ones you don't usually hear about until they're on the charts. And each and every one of the acts we report needs songs.

Song Plugger, though, is only for the pros . . . it's not mass distributed by design. Our subscribers include MCA, UA Music, Chappell, Screen Gems, ABC/Dunhill, Columbia Records, etc., etc., etc. If you're a pro and wish to receive **Song Plugger** via first class mail every two weeks, simply fill out and mail the coupon below. (Because of the confidentiality of **Song Plugger**, we do not offer sample issues.)

☐ Yes! Please enter my subscription to Song Plugger.
My check is enclosed for the rate and term checked below.

☐ 6 months	13 issues	\$55.00
☐ 1 year	26 issues	\$100.00

Name _____
Company _____
Address _____
City _____ State _____ Zip _____
Phone Number _____
Signature _____

Cut and mail to:

Song Plugger

P O Box 3839 Hollywood, Ca. 90028

Songwriter

August
1980

TOP 40

SONGWRITER	TITLE	ARTIST	PRODUCER	PUBLISHER, LICENSEE, LABEL
1 J. Farrar	Magic	★ Olivia Newton-John	John Farrar	John Farrar, BMI (MCA)
2 C. Hayward/J. DiGregoria C. Daniels/T. Crain F. Edwards/J. Marshall	In America	The Charlie Daniels Band	John Boylan	Hat Band, BMI (Epic)
3 W. Robinson	More Love	Kim Carnes	George Tabin	Jobete, ASCAP (EMI-America)
4 J. Lynne	I'm Alive	Electric Light Orchestra	Jeff Lynne	Jet/Unart/Blackwood, BMI (MCA)
5 B. Joel	It's Still Rock and Roll To Me	Billy Joel	Phil Ramone	Impulsive/April, ASCAP (Columbia)
6 B. Morrison/J. Wilson	Love The World Away	★ Kenny Rogers	Larry Butler	Southern Nights, ASCAP (United Artists)
7 H. Clayton/Sigidi	Take Your Time	S.O.S. Band	Sigidi	Avant Garde, ASCAP (Tabu)
8 G. Goffin/C. King	One Fine Day	Carole King	Mark Hallman/ Carole King	Screen Gems-EMI, BMI (Capitol)
9 S. Winwood/M. Windwood	Gimme Some Lovin'	Blues Brothers	Bob Tischler	Island, BMI (Atlantic)
10 S. Cooke	Cupid/I've Loved You For A Long Time	★ Spinners	Michael Zager	Kags/Sumac, BMI (Atlantic)
11 J. Wilson/D. Greer/S. Woodard	Let Me Love You Tonight	Pure Prairie League	John Ryan	Kentucky Wonder, BMI/Prairie League, ASCAP (Casablanca)
12 P. McCartney	Coming Up	Paul McCartney	Paul McCartney	MPL, ASCAP (Columbia)
13 J. Lieber/M. Stoller B.E. King	Stand By Me	★ Mickey Gilley	Jim Ed Norman	Rightsong/Trio, BMI (Asylum)
14 J. Williams	Empire Strikes Back	Meco	Meco Monardo/Tony Bongiovi/Lance Quinn	Fox Fanfare/Bantha, BMI (RSO)
15 F. Mercury	Play The Game	Queen	Queen	Beechwood/Queen, BMI (Elektra)
16 R. Burnette/R. Coleman	Tired Of Toein' The Line	Rocky Burnette	Jim Seiter/Bill House	TRO-Cheshire, BMI (EMI-America)
17 N. Sedaka/P. Cody	Should've Never Let You Go	Neil Sedaka & Dara Sedaka	Robert Appere/ Neil Sedaka	Kirshner, ASCAP/April/Kiddio, BMI (Elektra)
18 J. Walsh	All Night Long	Joe Walsh	Joe Walsh	Wow & Flutter, ASCAP (Asylum)
19 E. John/G. Osborne	Little Jeanie	Elton John	Clive Franks/Elton John	Jodrell, ASCAP (MCA)
20 R. Dupuis/R. Chudacoff	Steal Away	Robbie Dupree	Peter Busetta/ Rick Chudacoff	Bib Ears/Chrome Willie/Goda/Oozlefince, ASCAP (Elektra)
21 Collins	Misunderstanding	Genesis	David Hentschel/Genesis	Hit & Run/Pun, ASCAP (Atlantic)
22 R. Nielsen	Everything Works If You Let It	Cheap Trick	George Martin	Adult, BMI (Epic)
23 B. Mardones/R. Tepper	Into The Night	Benny Mardones	Barry Mraz	Papa Jack, BMI (Polydor)
24 C. Cross	Sailing	Christopher Cross	Michael Omartian	Pap 'N' Roll, ASCAP (Warner Bros.)
25 B. Scaggs/D. Foster/ D. Lasley	Jo Jo	Baz Scaggs	Bill Schnee	Baz Scaggs/Almo, ASCAP/Foster Frees/ Irving, BMI, (Columbia)
26 J. Hanna/R. Hathaway/ R. Carpenter	Make A Little Magic	The Dirt Band	Jeff Hanna/ Bob Edwards	De-Bone-Aire/Vicious Circle, ASCAP (United Artists)
27 J. Mtume/R. Lucas	Sweet Sensation	★ Stephanie Mills	James Mtume/ Reggie Lucas	Frozen Butterfly, BMI (20th Century)
28 A. Thompson	Take A Little Rhythm	All Thompson	All Thompson/Jon Kelly	Almo, ASCAP (A&M)
29 D. Flowers	Tulsa Time	Eric Clapton	Jon Astley	Bibo, ASCAP (RSO)
30 J. Lennon/ P. McCartney	I'm Happy Just To Dance With You	★ Anne Murray	Jim Ed Norman	MacLean, BMI (Capitol)
31 A. McBroom	The Rose	★ Bette Midler	Paul A. Rothchild	In Dispute (Atlantic)
32 L. Graham/P. Richmond	Shining Star	Manhattans	Leo Graham	Content, BMI (Columbia)
33 C. Taylor/A. Gorgoni	I Can't Let Go	★ Linda Ronstadt	Peter Asher	Blackwood, BMI (Asylum)
34 R. Supa	Somethin' Bout You Baby I Like	★ Glen Campbell & Rita Coolidge	Gary Klein	Colgem-EMI, ASCAP (Capitol)
35 P. Townshend	Let My Love Open The Door	Pete Townshend	Chris Thomas	Towser Tunes, BMI (Atco)
36 P. Beckett	It's For You	Player	Tony Peluso/Peter Beckett	Big Stick, BMI (Casablanca)
37 N. Ashford/V. Simpson	Landlord	★ Gladys Knight & The Pips	Nickolas Ashford/ Valerie Simpson	Nic-O-Vai, ASCAP (Columbia)
38 A. Gorrie	Let's Go 'Round Again	Average White Band	David Foster	Average, ASCAP (Arista)
39 M. Gore/D. Pitchford	Fame	Irene Cara	Michael Gore	MGM, BMI (RSO)
40 E. Vanover/G. Burbank/ Reed	Who Shot J.R.	Gary Burbank with Band McNally	Ed Vanover	Locity, BMI (Ovation)

★ Denotes a recording artist who will record outside songs.

Songwriter

August
1980

COUNTRY TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 J. Lieber/M. Stoller/B.E. King	Stand By Me	★ Mickey Gilley	Rightsong/Trio/ADT, BMI (Asylum)
2 B. Morrison/J. Wilson	Love The World Away	★ Kenny Rogers	Southern Nights, ASCAP (United Artists)
3 L. Gatlin	We're Number One	Larry Gatlin and The Gatlin Brothers Band	Larry Gatlin, BMI (Columbia)
4 S. Dorff/G. Harju/ L. Herbstritt/S. Garrett/ J. Reed	Cowboys And Clowns/ Misery Loves Company	★ Ronnie Millsap	Lowery, BMI (RCA)
5 S. Throckmorton/R. VanHoy	Friday Night Blues	★ John Conlee	Cross Keys/Tree, ASCAP, BMI (MCA)
6 J. Foster/B. Rice	Over	★ Leon Everette	Jack & Bill, ASCAP (Orlando)
7 W. Holyfield	I'm Gonna Love You Tonight (In My Dreams)	★ Johnny Duncan	Maplehill, Vogue, BMI (Columbia)
8 E. Rabbitt/D. Malloy/ E. Stevens	Drivin' My Life Away	Eddie Rabbitt	Deb/Dave/Briarpatch, BMI (Elektra)
9 B. Zetace/J. Zetace/ B. Morrison/J. MacRae	(You Lift Me) Up To Heaven	Reba McEntire	Southern Nights, ASCAP/Combine, BMI (Mercury)
10 M. Brown/C. Crofford/ S. Dorff/S. Garrett	Bar Room Buddies	★ Merle Haggard and Clint Eastwood	Peso/Warner-Tamerlane/Bronco, BMI (Elektra)

SOUL TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 S. Cooke	Cupid/I've Loved You For A Long Time	★ Spinners	Kags/Sumac, BMI (Atlantic)
2 R. Temperton	Give Me The Night	George Benson	Rodsongs, ASCAP (Warner Bros./Q West)
3 L. Johnson/G. Johnson/ R. Temperton	Light Up The Night	Brothers Johnson	State Of The Arts/Brojay, ASCAP (A&M)
4 E., M., C., R., O., & R. Isley/C. Jasper	Here We Go Again	Isley Brothers	Bovina, ASCAP (CBS)
5 S. Roberts	Skyyzoo	Skyy	Alligator, ASCAP (Salsoul)
6 S. Dees	One In A Million You	Larry Graham	Irving/Medad, BMI (Warner Bros.)
7 B. Stewart	Sitting In The Park	G.Q.	Chevis, BMI (Arista)
8 K. Gamble/L. Huff/H. Melvin	I Should Be Your Lover	★ Harold Melvin & The Blue Notes	Assorted, BMI (Source)
9 M. Williams	Old-Fashion Love	Commodores	Jobete/Commodores Ent., ASCAP (Motown)
10 M. Masser/G. Goffin	Someone That I Used To Love	★ Natalie Cole	Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP (Capitol)

EASY LISTENING TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 J. Farrar	Magic	★ Olivia Newton-John	John Farrar, BMI (MCA)
2 W. Robinson	More Love	Kim Carnes	Jobete, ASCAP (EM -America)
3 J. Lieber/M. Stoller/B.E. King	Stand By Me	★ Mickey Gilley	Rightsong/Trio, BMI (Asylum)
4 J. Lennon/P. McCartney	I'm Happy Just To Dance With You	★ Anne Murray	MacLean, BMI (Capitol)
5	Where Did We Go Wrong	★ Frankie Valli	Irving/Swanee Bravo, BMI (MCA)
6 C. Cross	Sailing	Christopher Cross	Pap 'N' Roll, ASCAP (Warner Bros.)
7 S. Cooke	Cupid/I've Love You For A Long Time	★ Spinners	Kags/Sumac, BMI (Atlantic)
8 B. Morrison/J. Wilson	Love The World Away	★ Kenny Rogers	Southern Nights, ASCAP (United Artists)
9	Blame It On The Night	Terry Williams	I've Got The Music, ASCAP (International Artists)
10 J. Lynne	I'm Alive	Electric Light Orchestra	Jet/Unart, BMI (MCA)

★ Denotes a recording artist who will record outside songs.

the original

Phosphor Bronze Strings....

D'Addario
Guitar Strings



They Last Longer.

Every time you buy D'Addario strings wound with our phosphor bronze alloy, you're also getting a hexagon-shaped core wire.

It's another important factor for long string life and better tone. Yet, many bronze strings don't have it.

D'Addario even gives you superior consistency in the wire itself. And five string gauges to choose from.

Ask for D'Addario phosphor bronze acoustic strings. You'll hear the difference. Not for any one particular reason. But for all of them.

D'Addario
E Farmingdale NY 11735

D'Addario Phosphor Bronze Strings available in 5 gauges for acoustic and 12 string guitars.

Circle number 21 on the reader service card

NEW PRODUCTS



New Oberheim OB-SX

Circle number 206 on the reader service card

Oberheim Electronics has just introduced two new polyphonic synthesizers, the OB-SX(6) and OB-SX(4). The OB-SX(6) is a six-voice polyphonic synthesizer utilizing the same proven circuitry as the OB-X. The OB-SX(4) is identical except for having four voices (however, it can be upgraded to a six-voice by adding two voice cards). The OB-SX series differs from the previously introduced OB-X series in that it is much smaller and easier to use since user programming is *not* necessary. The OB-SX is a true polyphonic synthesizer for the keyboard player, whereas the OB-X is primarily used by the synthesist. Features include: four-voice or six-voice option; 24/48 programs option; four-octave keyboard; pitch bend and modulation levers; auto tune; hold/chord feature; edit mode; unison, portamento, LFO rate, osc 2 detune, filter frequency, attack, decay and release; and transpose. Rear panel interfaces include: filter pedal; sustain foot switch; and Oberheim computer interface. The OB-SX(6) lists for \$3495, the OB-SX(4) for \$2995. For more information contact: Oberheim Electronics, 1455 19th St., Santa Monica, CA 90404.



Master-Room XL-350T

Circle number 207 on the reader service card

MicMix Audio Products has introduced the new Master-Room XL-350T Acoustic Chamber Synthesizer, a unique reverberation system that provides excellent dimensional enhancement of on-line audio signals as well as superior sound qualities for production applications. The acoustic properties of a live chamber are now available in a compact, rack mount unit. The XL-350T includes such features as a front-panel selection of either monaural or full stereo operation and

a wide band mixing amplifier for on-line applications. The reverberation system has an exceptionally smooth response and will handle transients without ringing, flutter or other side effects. The XL-350T does not employ any internal limiters to accomplish this unusual performance capability which is based on a totally new design approach to reverberation. A four-band peak/dip equalization section is provided for each channel that affects only the sound of the reverberation, thus allowing you to tailor the sound of the reverb without affecting the direct signal. This equalization also allows you to effectively simulate the sound of a live chamber, plate, or concert hall. Along with the dry/reverb mix controls, input and output controls are provided for each channel. Two sets of LEDs display signal level at the chamber drives for effective monitoring. The three-and-a-half inch rack mount unit is fully self-contained and weighs approximately 15 pounds. For more information contact: MicMix Audio Products, 2995 Ladybird Lane, Dallas, TX 75220.

Liberation From Moog

Circle number 208 on the reader service card

Liberation is a self-contained, mobile synthesizer. The instrument has been designed to give the keyboard player the same mobility and freedom as the guitarist. It is made up of two main parts: the actual instrument and the rack-mounted power supply section.

The portable section of Liberation is roughly guitar-shaped, with a 3½ octave keyboard designed to be played primarily with the right hand. Performance controls used to change the quality of sounds while playing, are on the "neck" of the instrument, and controlled with the left hand. A multitude of synthesizer functions are incorporated in the instrument including tunable oscillators which produce sawtooth, triangular, or rectangular wave forms, the patented Moog filter, ring modulation, a complete modulation section, sample-and-hold, etc. Additionally, although the main synthesizer is monophonic, the output of Liberation is polyphonic.

A 40-foot, seven-prong XLR cable connects the performance instrument to the rack-mounted power supply box which also houses the external synthesizer functions.

For more information contact: Moog Music, 2500 Walden Ave., Buffalo, NY 14225.

**The past is played out.
Meet the future of the electronic piano!**

The Crumar Roady



The Crumar Roady is destined to become the electronic piano of the 80's. Five full octaves of pianos, vibes and a punchy bass offer musical versatility like:

- Mellow vibes, with variable tremolo depth and rate.
- Percussion that can duplicate a mallet vibe sound, produce the accentuation of popular electronic pianos (those classic, bell-like tones), or add that jazz bite of percussive solos.
- 3 distinctive piano sounds that can be mixed in any combination, and played on either the left, right or across the entire keyboard. And, there's nothing mechanical to break or go out of tune.
- Bass, with additional sustain that can be coupled with the vibes.
- Blending all of the Roady's unique sounds for a super musical mix, piano voices on top of vibes, etc.

The Roady has three output channels, so you can separate each of the sounds. What's more, the Roady's 30 lb. weight enhances the Crumar reputation for maximum portability.

The past is played out. Get your hands on the Crumar Roady, today. Be sure to see this and all our other fine keyboards at your local Crumar Dealer.



For a demonstration kit of the Roady in action, send \$1.00 to:



**MUSIC TECHNOLOGY,
INCORPORATED**
105 FIFTH AVENUE
GARDEN CITY PARK, N.Y. 11040
(516) 747-7890



Free ARP Tour Jacket.

After you buy a new ARP Odyssey, 2600, Pro/DGX, Quadra, or Omni, you'll be playing one of the world's finest electronic music synthesizers.

And you'll be getting a FREE ARP Tour Jacket — a \$45.00 retail value — as part of the deal. From May 19 through August 31, 1980, ARP will be giving away this customized ARP Tour

Jacket with the purchase of any one of these five great ARP instruments.

Slip into your ARP dealer right now. See for yourself why ARP is the first choice of the world's finest musicians. Make your deal. Then slip on this *free* ARP Tour Jacket. And tell the world you play the best. Offer not available in Canada.



ARP Instruments, Inc., 45 Hartwell Avenue, Lexington, Massachusetts 02173

Circle number 12 on the reader service card