



NEWSLINK

ROLAND

Patrick Moraz

Expanding his music with Roland

Swiss-born Patrick, pioneering musician/composer and Grand Master of multi-keyboards has made a unique contribution to contemporary music as a member of Refugee, Yes, and (currently) the Moody Blues, as well as by his prolific and imaginative work as a solo artist. He can and does do gigs solely on piano although if the gig is recorded he's liable to treat it electronically in the studio later. Under normal circumstances, however, he takes to the road with a collection of around fifty instruments and effects — and has a whole lot more back at his personal studio in Switzerland. When you glance across this awesome display of musical electronics, one of the most noticeable themes is the recurrent Roland 'R' insignia on the fascias of equipment from the sixteen or so rack-mounted products to the Jupiter 4 and SH-2 synthesizers that play such a major part in his solo work.

Patrick is an architect of sound. He builds with noises. He maintains 'Noise is the basis of any kind of rhythm or music *before* the harmony or the melody. The noise structures provide the *necessary breathing* of a piece'. As a musician whose technique depends on building, mingling, and mixing sounds Patrick's commitment to Roland's versatile and adaptable gear is not surprising. Since he is tireless in obtaining the exact sound he requires, Roland scope is invaluable. Because 'instant composition' is an important part of

his work, Roland ease of operation is essential.

His all-Roland rhythm set-up is a case in point. Based on a Jupiter 4/SH-2/CR-78/CSQ interface circuit, but often with a number of additions, it dramatically illustrates what Roland interface can mean. 'What I'm doing' Patrick explains 'is I'm setting up a master clock to control all the sequencers' (he's beginning to experiment with several CSQ-600's and CSQ-100's synchronised together) 'and all the instruments, so that they will all be perfectly synchronized in tempo, although they'll all be playing different patterns'.

He was inspired to do this by sessions in Brazil with up to 16 percussionists all of whom played in time, but with different patterns and 'colours'. 'At the moment I'm using either the Compurhythm or the CSQ-600 as the master clock depending on what I'm playing'

he says. He's not imitating the Brazilians, but using Roland electronics to develop the style and produce something as vivid, as intricate, and as 'alive' as came out of his Brazilian sessions.

Why choose Roland?

'I've seen a lot of different devices, and Roland was the first brand of instrument that exactly met my requirements for what I want to do. Also they have very good patching on the back of each instrument — they're really well provided to cope with the kind of situations I use them in'.

Practically speaking, he counts still more points in Roland's favour. 'They're very compact, they're very good to start with and build up with. For some of the sounds I use you don't need an extremely complicated synthesizer — two oscillators will often suffice'. Indeed, the SH-2 synthesizer plays a central part in Patrick's 'sonic environ-

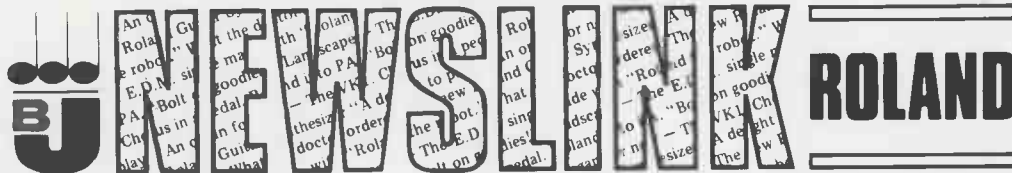
ment' building. The Jupiter 4, which with the collaboration of a Brazilian percussionist he has programmed for an amazing repertoire of 'conga' and other percussive effects, is also important. Two forthcoming albums, *Co-Existence* and *Future Memories*, show the system and Patrick's creative imagination at their breath-takingly atmospheric best.

Patrick's work has the rare characteristic of pushing musical frontiers back without losing touch with the critical discipline that prevents anarchy. Much of the gear he uses, like the SH-2, the CR-78 the Roland digital sequencers, is priced within reach of the serious musician, so has he any recommendations as to how its other users can expand their own 'sonic architecture'?

'Go out into the street. Music is about noise, and if you go out into any street — the busier the more interesting — you can train your ear to *select* noises, to pick out the interesting patterns and rhythms.' This kind of training, Patrick believes, develops the sensitivity that makes a really creative multi-keyboard player. He dismisses purely imitative use of the equipment. Gesturing at the Roland set-up he states: 'You can do almost anything you want — if you command it right. Machines can't make errors, so the only real limits are in the guy who plays it and I haven't got *any* limits on my imagination or creativity'.

Have you?





Roland~The Multi~Keyboard System

Basic keyboards/sequencing/rhythm equipment as used by Patrick Moraz and other leading professionals. Most other Roland units will interface with these and the creative possibilities are infinite



The new CSQ-600 is Now Available to Audition for Your Band

Developed from the popular CSQ-100 Roland's new electronic virtuoso takes the concept of 'Real Time' composition even further. It has an amazing 600 notes capacity on four separate channels — sufficient for intricate stage sets, and ideal for recording major works in studio. For pioneers, a DIN socket is provided to connect extra CSQ-600 units — a whole new area remains to be explored with two or more CSQ's working in tandem.

Other features of the CSQ-600 include improved editing/composition facilities: for example portamento can be programmed on selected notes when loading, and Forward and Backward Steps enable individual notes to be corrected. An integral power cell that re-charges every time the unit is plugged in means you don't lose your programme when you switch off or unplug the unit (intentionally or accidentally!).

To synchronize with the CR-78 there is a 'rhythm clock out' socket which means the CR-78 rhythm is controlled by the CSQ-600. With the previous digital sequencer the CR-78 controlled the rhythm meaning that the user was restricted to the 8-step, 16-step, or Preset patterns provided by the CR-78. Now, as in general with the CSQ-600, there is more creative freedom.

The Roland Rack~ it's still Mounting

Four new products are to be added to the ever-expanding Roland Rack system. The SRE-555 is simply a rack-mounted version of the RE-501 professional Chorus Echo. It is fitted into the rack via its own subframe which enables it to slide out for tape replacement. The SEQ-315 and the SEQ-331 are respectively Stereo and Mono Graphic Equalizers. The SEQ-315 has 15-band Eq on each of two channels, and the SEQ-331 has 31-band Eq. The SMX-800 Line Mixer is an 8 into 2 mixer with panning on each channel, balanced output Cansons, and attenuator pots on the input and the output stages.

The CSQ-100 Digital Sequencer

The beginning of the future of music. A micro-computer controlled sequencing device which takes its programme from a synthesizer and has a memory capacity of up to 168 notes on two channels. Commonly used with CR-78 Compurhythm.

Jupiter-4

Flagship of the Roland synthesizer range — a 4-voice polyphonic instrument with an amazing repertoire, used by many top professionals.

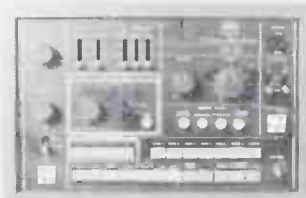


The SH-2 Synthesizer

A dual-VCO synthesizer with studio features which has become one of the most popular general purpose instruments. The two VCO's with sub-oscillator give a very full sound, and the SH-2 also features multiple waveforms including sine wave output, delayed vibrato, and auto-bend. Additionally, the SH-2 is *the* system synthesizer — it operates to the standard Roland voltage-to-pitch ratio and its full specification makes it ideal for use with digital sequencers and other equipment.

The CR-78 Compurhythm

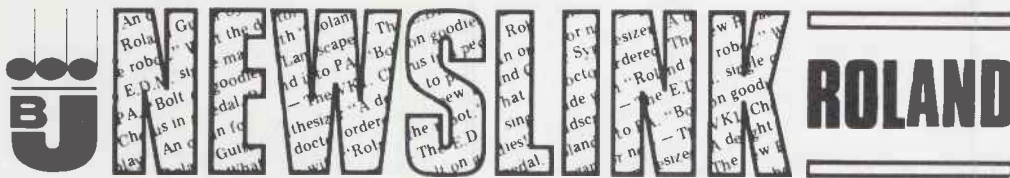
Programmable rhythm with 34 preset rhythms. Full instrument sounds, tempo, range of accent, and measure controls plus extras such as variation for 'breaks' and rolls. An excellent rhythm unit in its own right and the ace drummer of Roland's electronic band.



WS-1—*NEW* Programming Control on CR-78

Our CR-78 is now even more versatile. By using the WS-1 switch a given rhythm can be programmed into it by pressing the 'beat' and 'rest' buttons on the switch to give the desired rhythm sequence, just as the DR-55 is programmed. This by-passes the normal rhythm programming on the CR-78 which is done by tapping the 'program' button to the desired rhythm — a sound method but one that requires you to be rhythmically accurate in pushing the button.





Why a Guitar Synth?

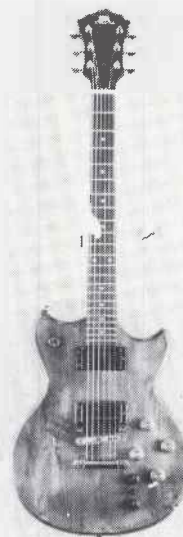
Many guitarists dream of synthesizer versatility, but to give most guitarists the average guitar synth would be analogous to presenting a man who's been playing a Steinway all his life with a complicated keyboard synthesizer. Unfamiliar with the technology, he would be daunted by the necessary playing techniques. However, the GR-300, Roland's latest guitar synthesizer, is a revolutionary instrument because it gives a complete synthesizer sound range while allowing standard guitar techniques.

With the GR-300 you are *not* talking about a conventional synthesizer sound with the guitar as a mere anonymous 'controller'. Even in the hands of its greatest exponents, the sound of an ordinary synthesizer tends to betray its keyboard origin. By contrast, the GR-300 deliberately exploits the unique effects produced by combining guitar and synthesizer. If you are a guitarist you will probably have spent considerable time mastering such techniques as note-bending, hammer-on, finger-vibrato, chopping or 'piglets', and even bottle-neck. All other guitar syn-

thesizers eliminate these from the final sound. The GR-300 is definitely the guitarist's guitar synth, and all those virtuoso touches remain in the shape and character of the synthesized note producing effects that even the most advanced keyboard synthesizer could not duplicate.

The guitars supplied with the GR-300 are the standard G-303 or the deluxe Neck-through-Body G-808, and Roland invite comparison between these *as guitars* and the best instruments available. Combined with the synthesizer unit, they open up a new dimension. Compression, VCO

Vibrato, Pitch Shift, String Selector, and the amazing Hexa-Distortion, plus LFO and VCF controlling attack time and sensitivity give a vocabulary and a capacity for articulation which is at once the realisation of a guitarist's dreams, and a challenge for him to expand his ideas yet further. All major synthesizer functions are foot-pedal controlled,



So if you want not a synthesizer sound but a *guitar* synthesizer sound, so the GR-300 is surprisingly simple to operate and the controls on the guitar are comprehensive and clearly arranged.

STOP PRESS

Andy Summers of The Police has recently been experimenting with the GR-300 Guitar Synthesizer and has announced he will be using it on the forthcoming Police album and probably on stage as well.

one that will complement and extend your hard-won skills as a guitarist, the GR-300 is for you. Try one out at any Roland dealer, and you'll see what we mean!

The VK-1~an Organ with Guts

What is the true organ sound of Rock? Most musicians would say it's that gutsy, heavy, massively resonant sound of the '60's tone-wheel organs — a sound linking R&B, hard rock, and melodically based rock. Pushed through a good valve amp these instruments produced a tone that could be equalled only by the most sophisticated (and large, and expensive) modern studio organs. Until the Roland VK-1 came along.

Now the same sound — the same solid power at the low end and the same searing, screaming notes in the solo registers — comes in a neat £650 package with Roland solid state reliability thrown in as an extra. This is a purpose-built instrument, uncompromisingly designed to reproduce the tone-wheel/drawbar repertoire of sounds. It neither attempts nor aspires to develop new sounds, but instead is intended to make freely available an effect that previously was highly prized and sought-after. You've heard it and you may have used it on albums — but now you can take it on tour without danger of your roadie breaking his back!

The VK-1 has already made a hit with many of the accepted exponents of the tone-wheel sound — Duncan

Mackay of 10CC, for example, comments: 'The sound is everything Roland say it is. Astounding. I'm using one on my new album'. And naturally, it's right up front in the current blues revival. The VK-1 has a 61-note keyboard, 8 drawbars, three presets, a percussion section, and a Chorus effect that beats a rotary speaker section for resonance and projection. Expect great things of this little organ — you won't be disappointed!

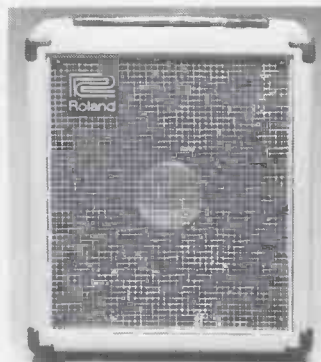


How to Multiply your Cubes

The Cube-20, Cube-40, Cube-60 and Cube-60 Bass are professional quality, super-efficient combo amps in the 20, 40, and 60 watt range. They are characterised by their advanced loudspeakers, their compact size and individual appearance, the massive sound that they deliver, and their extremely low noise.

Cube amplifiers are very popular in the studio and many bands that regularly use them for recording have become so enthusiastic about the sound that they have been using it on stage, stacking the amps in pairs or in groups of four to get the weight of sound required for a back-line.

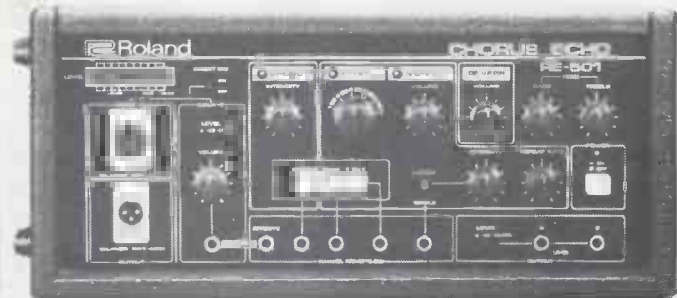
An arrangement that has found popularity is to put four Cubes together to give a 4x12 (Cube-60) or a 4x10 (Cube-40) speaker cabinet with individual baffles. Alternatively, the four combos are sometimes separated into two pairs at different positions on stage, and the guitar or instrument



signal split by either a Roland CE-1 Stereo Chorus Pedal or a Roland SBF-325 Stereo Flanger. Result: a stereo back-line set-up delivering 80 or 120 watts a side of precisely controlled power. And the whole lot fits into the front seat of a mini!

RE-501 Making the Best Echo Better

Some pieces of equipment are so right for a particular purpose they become almost standard. This was the case with the RE-301 tape echo. It offered a fully controlled echo/reverb/chorus system that seemed unbeatable for sound quality. Now, however, it has been updated as the RE-501. There are several improvements. First, it has additional XLR balanced inputs making it suitable for operation with a wider range of professional equipment. Second, it has an even better signal/noise ratio than its predecessor — which is an achievement by any standards. Third, it has faster-reacting, reliable LED input metering in place of the standard VU system in the RE-301. Fourth, it has sound-on-sound facility with *instant* play-back.



Four major improvements in an already comprehensive unit. Like the RE-301, the RE-501 is equipped with a sophisticated effects mixing system, has Chorus, Echo, Sound on Sound and Reverb sections that are mixable and fully adjustable for level, employs an Echo Repeat Rate adjustment and separate manual control with time delay variable from 550 msec to 1.8 secs, and uses a special high-response long-lasting tape loop.

The RE-501 is a result of Roland's continual policy of striving for improvement even on their greatest successes, but unlike many improved models in the music industry, this professional echo unit has one feature that stays unchanged: its price. The suggested retail price is identical to that of the new discontinued RE-301. The improvements that have been made are offered to the music world by Roland — with their compliments...

EP-09~A New Arrival in the 09 Family

The 09 suffix to a Roland code number has come to have a very definite meaning in the minds of many musicians. It means, first of all, unmatched value. Roland have scaled down many features from their prestige lines to go into the 09 keyboards, but under no circumstances have they scaled down the engineering quality

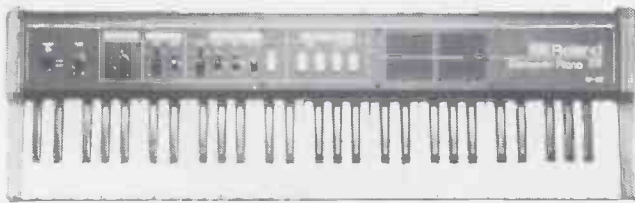
that is the Roland hallmark. This is important because of the second major feature of 09 units: they are fully interchangeable — and they often play a part in even the most complex Roland systems, used by professional musicians in conjunction with other synthesizers, sequencers, and rhythm units. The EP-09 is a compact elec-

tronic piano with full 61-note scale; a complete stage instrument that is being marketed for less than £400. There are two mixable piano sounds, so that the EP-09 will give a remarkably faithful interpretation of any acoustic piano from the 'honky tonk' to the grand. There are also two harpsichord sounds, which are mixable with one another or can be mixed with the piano sounds for various intermediate effects, making an extremely versatile keyboard.

The EP-09 also features an arpeggio mode which operates on a chord of any number of

notes, and can be used on the whole keyboard or with the keyboard 'split' so that the arpeggios sound on the lower section while you play a melody on the upper notes. Set the switch to Sustain One, and individual notes are sustained. Set it to Sustain Two, and the entire arpeggio carries on repeating until it gradually fades away.

Other EP-09 features include sustain pedal socket, master volume and tune controls, and its own built-in amplifier-speaker system, delivering sufficient power for home practise.



All enquiries to Brodr. Jorgensen (UK) Ltd., Great West Trading Estate, 983 Great West Rd., Brentford, Middlesex. Tel: 01 568 4578 Telex 934470