

MIDI LINE

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working on previously. This is also an imperative for the performing MIDI musician for whom time and accuracy are of the essence. Two solutions come immediately to mind, the first of which requires no monetary expense (yeah!).

The use of continuous controller number seven (volume) and program change commands should become an indispensable part of every song file. If, at the beginning of every song, one were to record on the sequencer the program change number for every synth patch and drum pattern and also use the volume level for each patch, simply hitting "play" in the sequencer would set up all the machines. No more running

and pushing all those buttons and moving sliders.

Sequencers with individual note editing will allow you to step enter the program change and volume change values right into the sequencer, but less expensive sequencers can still be used as follows: put

sequencer is in record. Check your MIDI implementation chart to be sure your synths' send program change and volume change information as well as receive it.

One other method of control involves buying more equipment. MIDI system exclusive

samples and sequences for that song. Presto, you're ready to go. Indian Valley has the cool new drive soon to be released, and computer software is also available for most brands of computers.

The bottom line is using these methods and devices is utilizing computers to do the things they do best; remember lots of things and keep them in order. Human beings (at least this one) have never been too good at this. By using these machines to do it, we as musicians can get on with what we do best - creating sound and playing music.

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the sequencer into record and press the patch number you want on the synth. That information will be recorded into the sequencer! The same procedure will often work for volume, simply move the volume slider while the

disk drives will record the actual patches, samples and sequences for all your machines and save them as one file. If you want to play a song you wrote weeks ago, simply pressing one load button on the drive will load all patches ,

*R. P. Casoldi is the head of
Daddy's Keyboard Department
in the Boston store.*

FLOYD ROSE

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to take two more." I said, "See ya!" I went to the university and they said, "Oh, that's OK, we'll let you in."

So where did you pick up your electronics knowledge?

I knew some stuff from the electronics things I had done. In the last few years I've picked up electronics just hanging around all the guys (at Kramer). There are engineers that I work with to get my ideas out. Sometimes that's the only way you can get it. You have an idea and you don't have all the knowledge. You go to people and you're there.

Is it a lot of work? Do you spend a lot of the time at the plant?

No. I live in Seattle. Kramer's in New Jersey. That way I don't have to go in much (laughs). They'd put me to work if I lived right there.

Yeh, that commute is tough.

Right. Every time I come back here they tell me to work so I stay away as long as I can.

How did you get hooked up with Kramer and

Dennis (Kramer President, Dennis Berardi)?

I met Dennis at one of the NAMM (National Association of Music Merchants) shows in California and he wanted to make a deal right away which made me real nervous because I had tried to sell the idea of the tremolo to Fender for a couple of years. They wouldn't even look at it. Their attorneys sent me a letter back basically saying that if it were a good idea, they would have bought it because we have all these incredible engineers and we're Fender. I don't think Leo (President, Leo Fender) would have said that. It just didn't get any further than the attorneys.

You were at the NAMM show shopping your idea?

No. I was at the show with a guy named Len Ellsworth of Boogie Body Guitars. I met him when I moved to Seattle and he really helped me out in the beginning. We put them on his guitars. He was the one that really started the strat bodies and neck thing and sold them to Charvel. He really began all that and he still does it. He does all sorts of other things but he still has his shop and does incredible paint jobs and uses beautiful woods. That's why I was at the show with him.

I went there twice with him and met Dennis one of those times. He was supposed to send

me some guitars to put some tremolos on and when I went to the next show and the guitars never showed up I thought, "Well, he must have changed his mind." Dennis was there with Eddie Van Halen and the Eddie Van Halen tremolo which was really the Rockinger tremolo and I pulled him over and said, "What happened? You were going to send me some guitars." And he said, "I sent you two guitars. They never got sent back." Somehow he sent them to the wrong address and somebody out there has two guitars.

Meanwhile, he figured that I wasn't interested and he met somebody with something to do with the Rockinger Tremolo and figured, "Well, I better jump on this." And he did. Then I showed him the differences at that show and said, "You're going to have trouble." And he said, "Oh, God." And right then and there went back to Kramer and we made a deal and they dropped Rockinger.

How did you feel after it happened so wham, bam?

Well, it was kinda scary, you know, because not being a business man I didn't know anything about business. It was a little scary, but the more I knew Dennis, the more I started

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