



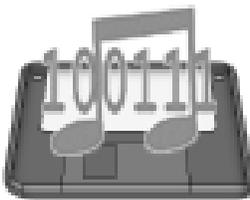
MIDI *in* MINISTRY

THE INFO SOURCE FOR CHURCH MUSICIANS

VOL. II No. 3

STANDARD MIDI FILES

PART 1: WHERE TO FIND 'EM...



"My husband and I came from a mega-church with top-notch worship music and knew the effectiveness of good music in a worship service. As laymen, we are currently serving as worship leaders in a small Chinese church teemed with tradition. Neither of us play any instruments, but both of us are experienced vocalists. We have a couple of ladies taking turns playing piano. Some of the young people play string and woodwind instruments, but it has been rather difficult for me to convey the "full band" quality in our practices. Will anyone out there help this "greenhorn"? I consider myself computer savvy and I read music well. But where do I begin to learn to utilize all those wonderful tools out there? Maybe you guys can run a series of "canned music" lessons for non-instrumentalists like us and tell us where to get Standard MIDI Files."

May Wang
Chesterfield, MO via e-mail

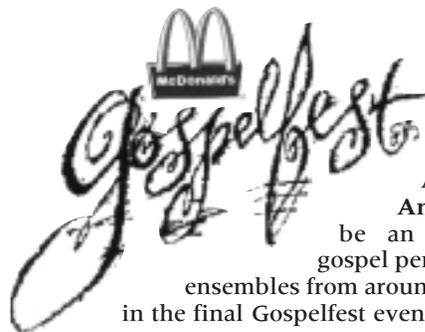
Dear Greenhorn,

Thank you for your questions and suggestions. This will be the first in a series of articles that will delve into the powerful uses, potential abuses and apparent mysteries of Standard MIDI Files (SMF's).** But first, the answer to your question—where to find them. There is certainly no shortage of "canned" MIDI music in the world. However, just like anything else that comes in a can, the degree of quality and ingredients may vary. And sometimes the only way to know is to open the can.

The following is a partial list (I'm sure there's more) of SMF publishers. Many of them have both secular and sacred catalogs, as well as various pricing structures and copyright responsibilities. This is intended only to be a directory of sorts and does not constitute any kind of recommendation or endorsement. And due to the subjective nature of music, the *Worship Connection* makes no representation as to the "usability" of any of these files. Where possible, we've included Website addresses and/or 800 numbers for your convenience.

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Worship Connection is pleased to announce our sponsorship of two very special events



This is Roland's second year as a sponsor of the Gospelfest finals, which will be held on November 7, 1998, at the Shrine Auditorium in Los Angeles. This event will be an evening of powerful gospel performances by artists and ensembles from around the country competing in the final Gospelfest event of the year.

Each performance will be accompanied by the all-star house band under the direction of Andrew Gouche using all Roland equipment, including the VK-7 Combo Organ, RD-600 Stage Piano, XP-80 Music Workstation, KC-500 Keyboard Amplifiers and the award-winning V-drums electronic percussion system. If you're a gospel fan, don't miss this banner event. Stop by the *Worship Connection* table in the lobby and enter to **win a VK-7 Combo Organ** that night! If you can't attend the Gospelfest event and want to enter to win the VK-7, send your name, address and phone number to the *Worship Connection* (see contact info on page 4). Tickets for Gospelfest are available through Ticketmaster (213) 480-3232.

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BACK ISSUES AVAILABLE!

If you just started receiving *MIDI in Ministry* or if you missed a previous issue, you can download it from the *Worship Connection* page on the Roland Website:

www.rolandus.com/rug/news/worship/worindex.htm

EASE YOUR PAIN

PART II

by Steve Young

In the last issue of *MIDI in Ministry* we learned Steve's first two steps to "Headache-Free MIDI in Worship"—Step 1: Group your sounds together; Step 2: Choose sounds wisely. Here's the continuation of that article with steps 3 and 4.

STEP #3

Choose your range wisely.

You'll want to be aware of what range you're playing in. Instruments playing in different ranges tend to complement each other. If the piano and acoustic guitar in your band are playing mostly around middle C, adding a synth part in that same range may compete, creating a cluttering effect. Instead, try playing an octave or two higher. Piano players are continually challenged to play less with their left hands when playing with a bass player. The same is true for synth players. Although there is no absolute formula for playing in this manner, a little experimentation will go a long way. You'll be amazed at how making this change will improve your band's sound. A good starting point is to find a recording of the song you'll be playing synth on. Listen for instruments in the arrangement that aren't in your band. For example: if you have only one guitar player in your band (be grateful), then he can generally only play electric or acoustic during the tune. Since recordings allow for multiple tracks, they often contain both electric and acoustic guitars. Have your guitar player play electric on the song and dial up a tasty acoustic guitar patch on the synth. What if the acoustic is strumming you ask? Well, both the XP-80 and XP-60 have an amazing arpeggiator that will allow you to strum any patch with different strum patterns and tempos. **Yes, you the keyboardist can now play a strummed acoustic guitar!**

STEP #4

Think like an orchestrator.

Playing a synthesizer is very much like being an orchestrator. An orchestrator has to think about how the various parts of the orchestra will sound together (choosing sounds), as well as choosing the optimum range for each section in order to most powerfully communicate each song. Yet an orchestrator differs from a keyboard player in that synthesizers contain a whole new world of sounds not found in a traditional orchestra. Be creative in approaching your synthesizer's sounds. Don't be afraid to experiment. That's what the headphone output is for. Just plug in your headphones and no one has to hear your "works in progress!" Consider adding an

Get the story from a musician's point of view...

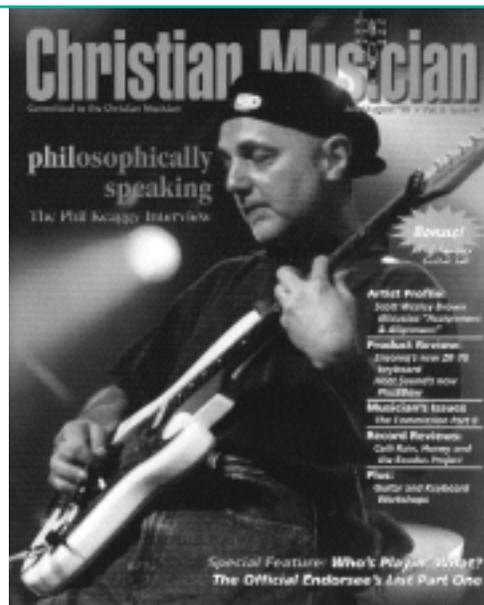
What started out as a little newsletter in Puyallup, Wash. has blossomed into a unique magazine aimed at Christian musicians.

Bruce Adolph, founder and editor

of the bi-monthly publication, published his first issue of the *Christian Musicians Institute* newsletter back in 1996. "I sensed a need to reach beyond the consumers of Christian music to the creators and performers of it," says Adolph. "I was trying to develop a forum for musicians to candidly relate their experiences and techniques to other musicians on a deeper level."

That vision still drives the publication—renamed *Christian Musician* magazine—to this day. In the issue pictured here, Phil Keaggy discusses how he plays, how he writes, the craft of creativity and even the gear he uses. There's also transcriptions of Keaggy songs with guitar notation. (When's the last time you saw that in a Christian music magazine?) *Christian Musician* is a valuable resource for artists at any stage who want to get the insider's perspective on Christian music.

The annual subscription rate for CM is \$15. If you'd like to become a subscriber, contact *Christian Musician* at 4441 South Meridian #275, Puyallup, WA 98373; (253) 445-1973, www.christianmusician.com.



expansion board (see charts on page 3) to give you even more sounds. The *Orchestral*, *Keyboards of the 60's & 70's* and *Session* boards are essential in my setup. See the current issue of *Roland Users Group* magazine for a detailed article on expansion boards. For a free subscription call (800) 386-7575.

Also, you can layer Patches and create keyboard splits using Performance mode. All the User Performances are in Layer mode on XP keyboards and JV modules. Use them as templates and change the Patches to suit your setup. Layers and splits can also be created using two keyboards or sound modules connected via MIDI cables (see diagram).

While these tips may still only scratch the surface of what is possible with these amazing tools, it is my hope that they may serve as an encouragement and perhaps even a little inspiration for those of us who struggle through the world of MIDI. Happy orchestrating!!!

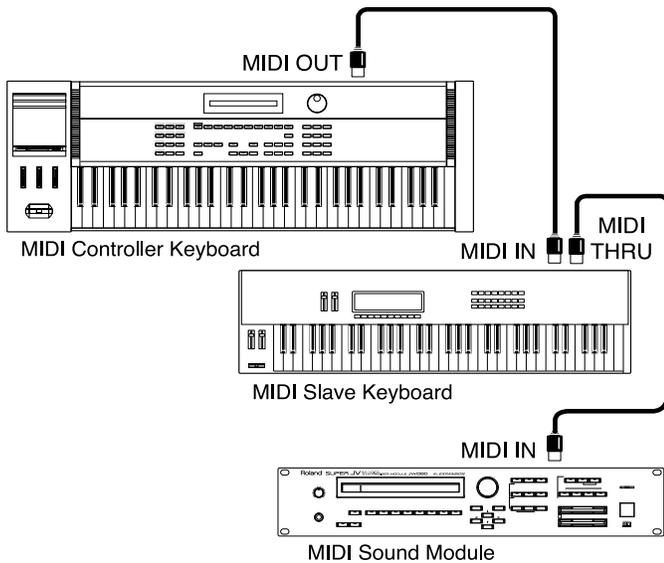
Steve Young is founder of Arts Impact Ministries (www.artsimpact.com), an organization dedicated to training artists in the church.

These publishers have extensive church music catalogs (i.e. hymns, praise choruses, contemporary Christian, seasonal religious songs, etc.).

*These files are available from a company called Music Mansion, (800) 880-MIDI, www.musicmansion.com, which distributes MIDI files from several publishers, most of them church-related. The 20+ page Music Mansion catalog can usually be found as an insert in *Worship Leader* magazine, (800) 286-8099.

**For more information on what a SMF is and how it relates to General MIDI (GM), see the first issue of *MIDI in Ministry*, page 6 (www.rolandus.com/users/news/worship/worindex.htm) and the MIDI Basics Supplemental Notes (www.rolandus.com/support/docs/supnotes.htm). These resources are free. Other free MIDI resources and sample files are available on some of the Websites listed in the chart.

Publisher	Catalog Content	Phone Contact	Internet Contact
Audio Bread*	CCM Artists, Christmas, Wedding	*	*
Lillenas*		*	*
Good News Music Service	Hymns, Integrity, Vineyard, Wedding, Gospel	(800) 821 - 9207	www.gnms.com/software.htm
Howard Publishing*	Hymns	*	*
Salvation Army Hymnal*	Brass Choir w/ Accomp.	*	*
Songs of Grace*	Hill songs from Australia	*	*
Softrax*	Hymns, Choruses, CCM artists	(800) 854 - 2151	*
Vineyard Music*	Vineyard Songs	*	*
Virtue Productions*	Integrity Medleys, Classical, Christmas, Choruses	(800) 984 - 7883	*
Warner Brothers Music	Christmas	*	*
Weston Music Productions	Country, Southern Gospel	(352) 336 - 1585	www.atlantic.net/~weston
Willow Creek Music	Willow Creek Songs		www.willowcreek.org/ServiceBuilder/SB1Home.html
Word Songs of Praise and Worship	CCM artists, Hymns, Choruses	*	*
World of Worship	Int'l Worship Songs	*	*
Worship Media Resources	CCM artists, Mary Rice Hopkins, Christmas, Vineyard, Hymns	(800) 600 - MEDIA	www.worshipmedia.com
Worship Solutions	Maranatha, Integrity/Hosanna, Promise Keepers, Saddleback Church, Kids Praise	(800) 249 - MIDI	www.worshipsolutions.com



Expansion Board Compatibility

Product Name & Description	SR-JV80 Expansion Board Capacity
JV-80 Multi Timbral Synthesizer - 61 note	1
JV-880 Multi Timbral Synthesizer Module	1
JD-990 Super JD Synthesizer Module	1
JV-90 Expandable Synthesizer - 76 note	1
JV-1000 Synthesizer Workstation - 76 note	1
JV-1080 64-voice Synthesizer Module	4
JV-2080 64-voice Synthesizer Module - 3x Effects	8
XP-50 Music Workstation - 61 note	4
XP-60 Music Workstation - 61 note	4
XP-80 Music Workstation - 76 note	4

SPECIAL EVENTS FROM PAGE 1



The *Worship Connection* is also a proud sponsor of an ongoing Christian concert series with national radio simulcast originating from the Lambs Theater in New York City. Located off-Broadway in Time Square, the Lambs Theater is a church that hosts a different contemporary Christian artist in concert each Sunday evening from 5pm to 7pm.

These concerts are broadcast live to over 100 radio stations nationwide. If you tune in, you'll hear artists like **Crystal Lewis, Randy Stonehill, Cindy Morgan, Phil Keaggy, Bryan Duncan, Steve Camp, Out of the Grey** and **Kim Hill** using PA and keyboard equipment provided by Roland. The theater seats about 300, so it's a unique opportunity to enjoy the artists in an intimate environment with great sound. If you're in the New York area and want to attend one of the "Live from the Lambs" concerts, please call toll-free (888) 692-7234.

Roland Expansion Board Library

Pop	Acoustic and electric pianos, guitars and basses, new brass and great saxes.
Orchestral	Solo and section strings, woodwinds, and brass, as well as orchestral percussion and rhythm instruments.
Piano	Acoustic, electrics and clavs including Rhodes, Wulitzer and MKS-20
Vintage Synth	Pads, basses, leads and efx from Moogs, Mellotron, Oberheim, Prophet 5, CPS-80 and classic Roland synths.
World	Instruments and effects from the Orient, the Middle East, Africa, Australia and more.
SuperSound Set	Compilation of the SO-PCM1 Card Series, including new pianos, guitars, brass, drum kits, country and bluegrass sounds, baroque instruments and orchestral effects.
Keyboards of the 60s and 70s	B3, Vox and Farfisa Organs; electric pianos from Rhodes, Wurlitzer, RMI; more Mellotron.
Session	True Stereo Steinway pianos, new guitars, basses, saxes and synth stacks.
Bass & Drums	Bass sounds and effects from John Patitucci, Abe Laboriel and Marcus Miller along with Bob Wilson beat loops and drum sounds.
Techno	Industrial beat loops, techno/rave sounds, dance hits and effects.
Hip Hop Collection	Phrase loops, thumping basses, vocal efx and lead synths.
Vocal Collections	Scat sounds and syllables for Jazz. Stunning Classical and Gospel choirs complete with "Alleluia" and more -- even boys choirs.
Asia Collection	Unusual instruments like "weeping strings" and phrase loops from Asian countries like China, Indonesia, India, Korea and Japan.



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THE REAL WORLD...

If you'd like to share your "testiMIDI" (story of how you're using music technology in the REAL WORLD), send us a letter, fax or E-mail (see above addresses). If we print it in *MIDI in Ministry*, we'll send you a **FREE** Roland T-shirt!

My wife and I do the music ministry for our Catholic Charismatic Prayer Group on Long Island, New York. I handle guitar/vocals and she plays keyboard (Roland) and sings. At times, we have as many as 100 people attending. On those occasions when she is unable to join me, I use a Roland Sound Canvas and a laptop computer loaded with PG Music's Band-in-a-Box, where I have programmed all of our songs in the keys and arrangements that we normally use. I have over 100 hymns in the laptop. I also have these hymns in a MIDI file format and can play them back using the Sound Canvas as well.

Tony Owen
 Long Island, New York

Thanks Tony for sharing your "testiMIDI." For those of you who'd like to do what Tony's doing but don't have a laptop computer, the **MT-80S** contains both the MIDI disk player and Sound Canvas (synthesizer) all in one portable, user-friendly module with a built-in speaker.



Greetings from Utah! Among other things, I write MIDI sequences for the Praise and Worship services at Ogden Christian Fellowship in Ogden, Utah. I have found when I'm in need of a few extra voices for a sequence, I crank-up my GR-1 Guitar Synthesizer and allow my sequencer to run channels 2, 3, 4, and 10. Also, the keyboard controller in my office is an Alpha Juno 2, which is still giving me great service and some cool analog bass sounds when needed. In my guitar rack, a BOSS SE-70 is covering any possible effect I could ever use. The moral of the story: Yes, we would all like to have the latest, greatest Roland products, but for now things are working out great.

Mark D. Maxson
 Ogden, Utah

