5 MINUTES
with Andrew Gouché

In his 25 years as a professional musician, Andrew Gouché has toured with gospel artists like the Winans, Gladys Night, BeBe and CeCe Winans; and he's recorded with international superstars like Michael Jackson, Julio Iglesias, Madonna and David Foster. Most recently, Andrew was music director for GospelFest Los Angeles, a huge celebration of gospel music featuring many of the worlds most recognizable gospel performers. Andrew took time out of his busy recording and playing schedule to talk with MIDI in Ministry about music making.

MM: Many local *MIDI in Ministry* readers may be familiar with you through your recent role as musical director for the house band at GospelFest Los Angeles. Where else might they have heard your work?
AG: Well, actually bass guitar is my main instrument, and I've played with gospel artists from BeBe and Cece Winans to Andre Crouch, Rev. James Cleveland and the Hawkins [Walter and Evelyn Hawkins].

MM: Do you prefer live or studio work?
AG: I prefer live. You know, there's an energy from the people when

STANDARD MIDI FILES PART 2:
The "Setup Measure" DEMYSTIFIED

In the last issue of MIDI in Ministry *we began a discussion about the world of Standard MIDI Files. We provided a fairly extensive chart with Web addresses and (800) numbers on where to find worship-oriented files. If you missed the last issue and would like to get this info, simply go to the* Worship Connection *page at the Roland Website:*

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

Or, you can have it faxed to you from our 24-hour FaxBack service: (323) 685-5141 x2271. In this issue, we'll continue our discussion of SMF's and explore the what's, why's and wherefore's of an often unknown and misunderstood aspect of commercial MIDI files known as the "setup measure."

One of the most often asked questions from people who are using MIDI files in a worship service is, "How can I get songs to start immediately? There's always a measure of silence before the music starts." This measure of silence

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The "Setup Measure" DEMYSTIFIED

is actually a vital component to the MIDI file and if you've ever deleted it, you already know this.

the setup measure, they usually fall into three types: System Exclusive (SysEx), Program Change (PC) and Continuous Controller (CC). In the sequencer Event List below, you can see the first measure of a typical MIDI file. The SysEx messages are special codes that speak to a specific model

However, almost all commercial MIDI files are written for General MIDI (GM) compatible synthesizers, so there is a global SysEx command in the setup measure to prepare them for the note data to come. This command is called "General MIDI On" and will be understood by any GM synth, regardless of manufacturer. It commands the synth to reset itself into General MIDI mode so that the rest of the setup measure will be understood correctly by the

Track 1: Elec. Piano

1 ·	1 ·	0	
69 ·	1 ·	10	
70 ·	1 ·	0	

MIDI Channel-1

Rec   Mute   Solo

779 Events

General MIDI On message

1 ·	1 ·	0	SysEx (6): F0 7E 7F 09 01 F7
1 ·	2 ·	28	SysEx (11): F0 41 10 42 12 40 00 7F 00 41 F7
1 ·	3 ·	28	SysEx (26): F0 41 10 42 12 40 01 10 02 02 02
1 ·	3 ·	38	SysEx (11): F0 41 10 42 12 40 01 30 03 0C F7
1 ·	3 ·	68	SysEx (11): F0 41 10 42 12 40 01 58 00 67 F7
1 ·	3 ·	308	Patch PC 5
1 ·	3 ·	312	Volume (7) :100
1 ·	3 ·	312	Pan (10) :25 ←
1 ·	3 ·	312	Expression (11) :72
1 ·	3 ·	316	Ext FX Depth (91) :42
1 ·	3 ·	316	Chorus Depth (93) :34
1 ·	3 ·	316	Celeste Dpth (94) :20
2 ·	1 ·	0	E2 0 ♩ +340 111↓ 64↑
2 ·	1 ·	120	G#2 0 ♩ +340 108↓ 64↑
2 ·	1 ·	240	B2 0 ♩ +330 111↓ 64↑

Program Change message

Continuous Controller messages

Note data starting at Measure 2

Measure one (also known as "the flow-killer") of a commercial MIDI file contains many messages that prepare the synthesizer for the notes beginning in measure two. What are the messages? Are they all necessary for your synthesizer? We'll answer these questions and layout some possible solutions to avoid the "flow-killer" besides having a prayer, scripture reading or news announcement between every song in your service.

WHAT ARE THE MESSAGES?

Though there are many messages in

synthesizer in its native tongue, activating one of its functions. Therefore, a SysEx command for a Roland synthesizer would be ignored by that of any other manufacturer and vice-versa.

synth. That's why it occurs on the first beat of the MIDI file. (See Event List.)

Other SysEx messages may follow it but they are usually specific to a certain model of synthesizer for which the MIDI file may be optimized.

GENERAL MIDI This is the General MIDI logo. If a synthesizer is GM compatible, it will bear this logo.

GS This is the Roland GS logo. If a synthesizer is GS compatible, it will bear this logo and the GM logo as well, since GS exceeds the requirements for GM.

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you're playing live. I'm equally comfortable in the studio, but if I have to decide, I like to do live.

MM: Tell us about what you're currently doing.

AG: I got to a point where I didn't want to tour anymore. My last gig was with Gladys Knight for four years, and now I have my own band. I do a thing here in LA called the Praise Connection where I have a seven-piece band with 14 singers, and it's all gospel that we do. We do it every week, every Sunday night, and every week we have a packed house. And, I do a lot of sessions.

MM: Music technology doesn't immediately come to mind when most people hear the words "gospel music." How much music technology (i.e. MIDI, hard disk recording, electronic percussion) do you see being used in gospel music today? Is there any resistance to this technology?

AG: The funniest thing is that when the mainstream world thinks about gospel, they immediately think about church and choir robes and stuff like that. But gospel music changes like all the other music changes, and there's just as much technology. And I'm pretty proud of Roland for recognizing that there is a gospel market out there. The gospel cats know about all the equipment; they know what the new piece of equipment is as well as anyone else does.

MM: What gear are you using at your church?

AG: At my church we use a bunch of Roland stuff: an *XP-80*, and an *XP-50* mainly. It's like that in church now. The secular world is starting to notice gospel more because of people like Curt Franklin, but it's been going on in gospel for a long time. And gospel musicians have always used state-of-the-art equipment. It's never been a thing where we didn't use it. It was just that the rest of the world didn't pay any attention to what we were doing. There's a much more progressive attitude now than there's ever been in church.

MM: What about electronic percussion?

V-drums V-Pro Set

AG: On my gig, I have two drummers; one of them uses the *V-drums*. V-drums are more popular now than the TD-7 because they feel better; they feel like playing real drums. We used the V-drums on the GospelFest, and everyone was ranting and raving about them.

MM: What Roland gear did you use for GospelFest?

VK-7 Combo Organ

AG: We used two XP-80 keyboards, the *JV-2080* module and the *VK-7* drawbar organ, which is the most phenomenal synthesizer I've seen for playing organ. It's so real. If anyone knows about organ sounds, it's church keyboard players. We have [a VK-7] in my church too. And it's like people can't believe that it's not a real organ. And being able to hook it up to a Leslie even makes it better. We've used the V-drums and the *RD-600* piano which is great, too. The XP-80 and the JV-2080 were MIDI'd together. We used the [*Keyboards of the '60s and '70s*] card in the XP-80's and the *Orchestral* card, too.

MM: What advice or tips for worship/gospel musicians can you give?

AG: I would tell them to be progressive in your thinking and approach towards the music. The resistance, if any, is often from the traditionalist people in church. The message is still the same—the delivery is just a little different.

MM: If someone were to come to you and say, "I'm interested in following in your footsteps," what would you tell them?

AG: I would tell them the first thing is to recognize where your gift comes from and never forget that. And always strive to perfect your craft because you always want to be the best you can be.

MM: Where can our
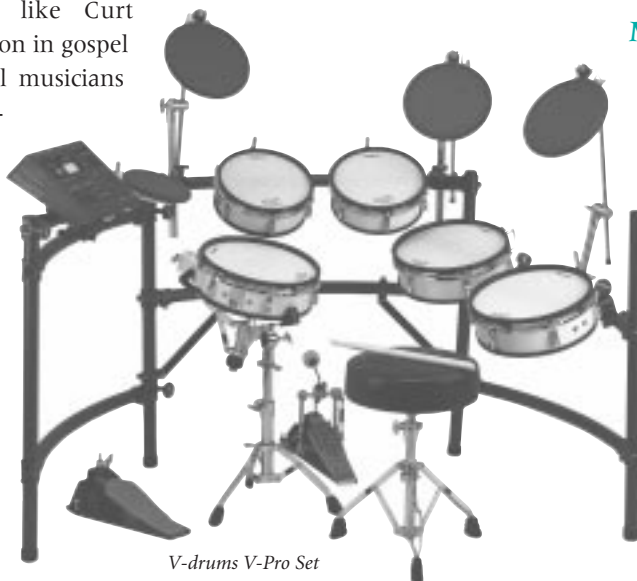
The "Setup Measure" DEMYSTIFIED

For example, Roland has a standard called GS which exceeds the GM requirements and therefore offers more sounds and creative options for a composer. If the composer takes advantage of this, he can include some SysEx messages to ensure that if the synthesizer is GS compatible, it will respond accordingly.

For more information on GM and GS, see the first issue of *MIDI in Ministry* via the Internet or FaxBack.

The next set of messages found in the setup measure are called Program Changes. These are the very important messages that tell each of the 16 Parts of a synthesizer what sound (Patch) to play. A General MIDI synth is basically like a band with 16 members. Each player has 128 different instruments under his chair that he can be told to pick-up and play at any time. The tenth member of the band always plays drums. Many synths (keyboards, modules, etc.) have multiple drum kits to choose from.

The Program Change message tells each member of the 16-piece band which instrument/drum kit to play. Thus, this message occurs before the notes begin. Program Changes can also occur later in the MIDI file to switch to a different sound on a given track. For example, the bass line (usually Track 2 or 3 of a MIDI file) may be playing on a Fretless Bass Patch (PC36) during the intro and verse of a song, but could switch to a Slap Bass (PC37) for the chorus of the song.

The last set of messages in the setup measure are called Continuous Controllers. These controllers allow the composer to make specific mix settings on a synthesizer on each MIDI Channel. These settings include Volume (CC7), Pan (CC10), Expression (CC11), Reverb (CC91), Chorus (CC93) and others. Unlike SysEx, Continuous Controller messages are understood by GM compatible synths regardless of manufacturer. They allow each of the 16 parts of a GM synth to have their own discrete volume, panning, reverb, etc., defined before the notes begin playing.

There are dozens of possible continuous controllers but many are not part of the GM minimum specification. For example, all GM synths must have reverb (CC91) but chorus (CC93) is not required for GM compatibility. If your synth has chorus effects onboard, the CC93 message in the setup message will set the chorus level. If a CC message is sent to a synth that does not have any implementation for that controller, it will be ignored.

This leads to the question, "Do I need all these messages and if not, can I get rid of some of them?" The answer is of course, "Yes." Look at the multiple SysEx messages at the beginning of the Event List. The first one is the GM reset. All the other SysEx messages are only applicable if you have a Roland GS compatible synthesizer.

If you're not going to be playing the MIDI file on a GS synth, you can get rid of them. "If my synth doesn't have any implementation for CC94, do I need the message?" Well, no, but if you ever play this file on a synth that does, you might miss it.

It basically comes down to this: If it's not causing problems, leave it alone. If you need to trim the setup measure by a couple of events, simply remove the ones that don't apply.

Keep in mind, however, that simply removing messages from the setup measure won't shorten it. It is still four beats of dead-air. Do you really need a whole measure of space for the setup measure? How do you edit the setup measure to make it shorter and optimize it for your particular model of synthesizer? And what if you don't have a GM synth? Can you still use GM Standard MIDI Files? These are excellent questions that we'll answer them in Part 3 of our series on Standard MIDI Files...so stay tuned!
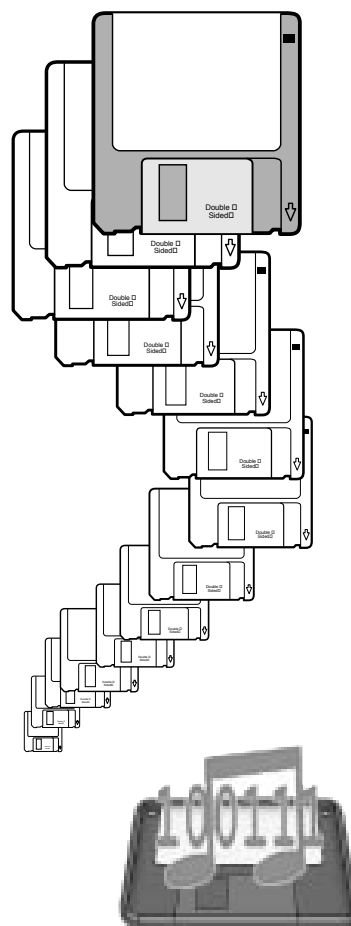
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readers listen/look for you in the future?

AG: I still do a lot of records, like the LA Mass Choir, the Mississippi Mass Choir. The main thing that I do now is lead the band every Sunday night at the Praise Connection Restaurant in Gardena, CA.; it's called the Sunday Night Gospel Jam. In the summer, we're going to do a live recording. I have two **VS-1680** digital recorders and I'm going to record it

VS-1680 Digital Audio Workstation

on those. So watch for that.

MM: Anything you'd like to tell your fellow music ministers?

AG: I would tell everybody that Roland really has a feel for gospel, and it's really evident to me, especially in the *VK-7* drawbar organ. And I would recommend Roland above any of the other stuff I've seen, and I've seen pretty much everything. The stuff that Roland has is just so applicable to the sound of gospel that I would recommend it over any other manufacturer.

MIDI Tips

Whether you're a MIDI power-user or just about to stick your big toe into the "MIDI waters," here are five tips that will help you make the most of Standard MIDI Files (SMF's). If followed correctly, these practical tips may even prevent you from having a MIDI-life crises (sorry).

TiP 1: BACK UP THE FLOPPY DISK

Whenever you receive information on a floppy disk, which is the most common media for SMF's, you'll want to back it up to hard disk. Floppy disks are fine for temporary use, but they're more likely to be lost, damaged, used as a coaster, etc., than your computer's hard disk. Here's the bonus: Though a .MID file is by definition a DOS file, it can be stored and accessed on either a Mac® or PC/Windows®-based computer.

Just make a new folder on your computer's hard disk with the same name as the MIDI file disk, like "GreenBook1.orig." Then simply drag the contents of the floppy disk (the .MID files) into the new folder on your hard disk. You now have two copies of the disk—one on the original floppy and one on your computer. Do this for every MIDI disk you own.

TiP 2: STORE THE FLOPPY DISK

You won't really be using the original floppy any more, so store it in a safe place away from heat, moisture and magnets. Never put your floppy disk, or any magnetic media, on or near a speaker. Speakers contain large magnets which can destroy the data on a floppy disk instantly. Although some speakers have magnetic shielding to prevent data loss and interference with video monitors, you don't want to take any chances with your precious song data.

TiP 3: MAKE A CUSTOM DISK

Now that you have all your floppies backed-up in separate folders on your hard disk, you can put a blank floppy into your computer and create a custom disk with only the songs that you need for a given service. Make sure the new blank floppy is formatted in DOS. Both Mac's and PC's can format floppies in DOS. If you're going to be playing the .MID files from a keyboard workstation like the XP-80 or G-1000, the best idea is to format the floppy on that instrument first. Then, insert that formatted floppy into your Mac or PC and drag the files from their respective folders onto the floppy.

A floppy disk can contain many more MIDI files than a given publisher will usually put on a disk. (This way you're not paying for tons of songs that you may never use.) High-density floppy disks hold 1.4MB of data; dou-

ble-density floppies hold 720KB (about half as much); the average commercial .MID file is about 25KB to 40KB. If the device you're playing the disk on can use a high-density disk (e.g. XP-60/80 or G-1000), you could put between 30 and 50 songs on it—more than enough for most worship services.

TiP 4: ORDER THE SONGS USING CUSTOM FILE NAMES

Now you have a custom floppy disk with just the files you need. But what order will they play in? All DOS MIDI files have an 8-character file name followed by the ".MID" extension to indicate that it's a MIDI file (ex. "HEISHOLY.MID"). If you're playing the disk on a MIDI "boombox" like the MT-80s Music Player, the files will play in alphabetical order. Chances are, this won't always correspond to the song order you've created, so you can easily change the names of the files on the your new floppy. The easiest way to do this is to simply change the first character of the DOS file name.

If you wanted "HEISHOLY.MID" to be the third song in the set, you would change the file name to "2EISHOLY.MID". Why "2" for the third song? The reason is because computers start counting at zero—not one. For the first song in the set, I would make the file name start with a zero. After nine, start using letters (A, B, C, etc). Don't worry about the fact that you're messing with the original names of the files. Remember, these are only copies from your MIDI file "library" on your hard disk. The originals still retain the same names.

If you have a keyboard like the XP-60 or XP-80, the Chain Play function allows you to create a song order regardless of the file name. With Chain Play, you can create a custom song order complete with programmed pauses between songs and save the "chain" as a file on the floppy disk. You can recall the exact set order—with pauses and all—at any time.

TiP 5: CUSTOMIZE THE FILES FOR YOUR MINISTRY

The final important step in working with MIDI files is to make things personal. Playing a MIDI file from beginning to end with the same instrumentation at the same tempo in the same key every time will quickly become monotonous. The key to making MIDI files really useful is to make them unique—unique to you creatively, unique to your congregation stylistically, unique to your team instrumentally. MIDI files shouldn't be a substitute, just a supplement. And how they supplement your ministry should be a custom fit. Where do you start tailoring? For starters, check out the article in this issue, "Demystifying The Setup Measure." This will give you confidence as your start shaping MIDI songs to suit your needs.

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In This Issue:

Free 1999 New Products Video!

Explore A Universe Of Musical Possibilities In About An Hour

The **FREE** Roland Users Group 1999 New Products Video is your introduction to some of the most innovative new keyboards and groundbreaking music technologies ever introduced.

Covering more than 35 new products, this video is your guide to everything Roland unveiled at the recent Winter NAMM Show in Los Angeles. You'll get new product descriptions, demonstrations and all-out jams featuring a variety of stellar musicians.

And the products? We're talking about a powerful
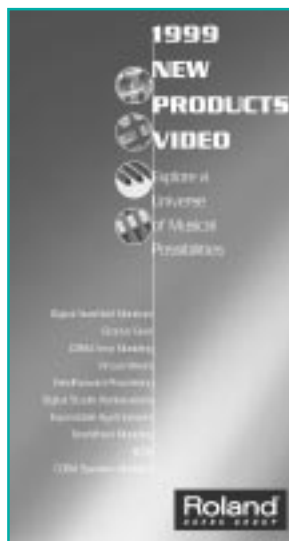
new line of digital V-Mixers, the huge sounds of the JV-1010 Expandable Synth Module, the sleek stylings of the FP-9 Digital Piano, the fat classic organ tones of the VK-77 Combo Organ, and the big, expandable sound set of the XP-30 synth. And there's more—much more!

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