Welcome!

We’ve got a whole bunch of exciting new things to fill you in on for the second Atelier Newsletter of the year. We hope your Spring is off to a great start, and you are continuing your pursuit to make as much music as possible on your Atelier.

In this issue we have playing tips from both Rosemary Bailey and Bill Ryder. Rosemary delves into the world of styles and orchestrations, while Bill discusses the use of the Transpose feature on the Atelier.

Also, we have a recap of an exciting Organ event held in Florida: the 2nd Annual Home Organ Explosion.

Remember to visit the Atelier website and keep playing!

Rosemary Bailey’s Playing Tips

Many times in my playing style, I will call upon the enhancement of “the band” to provide a comprehensive background to the melody line. Quite frankly, I have a secondary motive in utilizing features like auto-accompaniment and rhythm in my playing. You may agree that the one single component that separates the novice musician from those who have reached a credible playing standard is their ability to conform to the set tempo. In other words, let’s not have twice as many measures of rhythm in a piece than what is used on the manuals!

Utilizing automatic rhythm/accompaniment helps us along in this area by structuring the tempo and keeping us on track. The professionalism comes forth as one listens to a performer who is ever-mindful of the fact that music is an art form involving rules regarding note values, etc.

HOWEVER…the fun part kicks in when each organist develops a song in their own way. This can be accomplished through various means:

• adding nuances to the melody line
• chord substitution
• tempo changes

But one of the most effective ways in today’s world of technical opportunities is for the player to learn to navigate the instrument. In other words, to take advantage of the wonderful features of the Atelier.

continued on page 3
The beautiful Kapok Tree Convention Center in Clearwater, Florida was the site for the second annual Home Organ Explosion on February 5th through the 7th. The event was sponsored by Central Music of Clearwater FL and the Roland Corporation, as well as Showtime Music Center in The Villages, FL and Music Matters of New Port Richey, FL. Throughout the 3 day event participants were treated to concerts and clinics by fantastic Roland Artists including Choy Lozada, Marco Mendez, Hector Olivera, and the popular Stan Koyama from Central Music. In addition the guests were treated to Las Vegas singer, comic and impressionist Carme, who performed with his big band and "Mundane the Grate". Everyone agreed that the atmosphere, music, food and fellowship were second to none! One participant was overheard proclaiming "I can't wait to get home and try out all the new tips I've learned". And everyone agreed they can’t wait until next year’s event.
Bill Ryder: Why Do I Need A Transpose Button?

The Atelier was created for a wide range of musical styles and tastes. Quite naturally, there are features on the Atelier that may cause you to question why you need them or how you can use them.

One of these features is Key Transpose. Key Transpose allows you to change the key of a performance without having to shift the position of your fingers on the keyboard. This comes in handy when accompanying a vocalist. If you are comfortable playing “Ave Maria” in the key of C, and a vocalist sings the hymn in the key of Bb, you don’t necessarily have to re-learn the piece in Bb. Just locate the Transpose minus “-“ and plus “+” buttons. Depending on the Atelier model, these buttons are located near the Composer or near the center screen. Touch the minus “-“ button 2 times to reduce the performance key to Bb. As you play the piece in the key of C, the performance will be heard in Bb. The vocalist will love you and you can relax. You can confirm the key change by checking the top of the screen on the home page.

There’s another neat use of the Key Transpose feature that musicians use to “dress up” simple arrangements. The next time you’re playing “Spanish Eyes” using the Rhumba Love rhythm, try playing the song in the original key the first time around, letting the Arranger provide the rhythm background. After you’ve completed

Rosemary Bailey Playing Tips

continued from page 1

As we musicians pursue the vast diversity of tone, accompaniment and rhythms available on our Ateliers, one can’t help but create his or her own style. This is where your particular preferences make up a comprehensive audio portrait of your individual taste in audio sound. Thank heavens we are able to capture this data on the floppy disk to be retrieved for each song as we play! Plus, it’s truly great fun to explore various sound combinations on the Atelier.

One of the Roland Atelier features I enjoy using in my arrangements is the Style Orchestrator which has been dramatically improved on the American Classic series. Now, not only are the arranged musical backgrounds set up in a graduated fashion... adding more and more instruments as we travel through the eight patterns.....but also, distinct new orchestrations appear. These are downright inspirational to me as I develop my arrangements. Some of them on their own have ultimately provoked an idea for a major arrangement.

Strangely enough, using the Style Orchestrator doesn’t get in the way of my playing, it just seems to fill-out the presence of the song.....as if I had a private symphony orchestra or Big Band at my finger tips. Actually, I do!
the first ending, touch the Transpose “+” button once. Play the last chord in the song again and listen as the harmony raises one-half step. Then, play “Spanish Eyes” a second time the same way you did the first time. The performance will sound different because of the key change but you can play the same notes that appear in the music.

Pro Tip: you can also preset Key Transpose into one of the Preset Combination Buttons between the keyboards. Whichever way you choose, don’t feel rushed to press buttons. As long as the Arranger is playing you can relax and take your time. To return to the original key, press both plus and minus buttons at the same time. Use Key Transpose and see how impressed your friends are the next time you play for them.

Some examples of the more sophisticated edition of Style Orchestrator in the American Classic series are the Cha Cha 2, Holiday 1, and Australian Polka. In each case, listen to “the musicians” perform in an additive manner by joining in with the others as we progress through the I-IV original and I-IV advanced modes. In the first case, the rhythm is dominant at the beginning but as one gets to the IV setting, we hear the brass section as well as a trendy saxophone joining in. Can’t you just picture this group? I can.

Another audio picture is contained in the new Holiday I style. As we begin with, of course, sleigh bells on all four beats, the player goes to a more advanced array of percussive effects. Horses hoofs abound as well! Wow, I love the technology in the Atelier. The Austrian Polka is another example of musically logical embellishment to your performance. Here comes the tuba player in mode IV of both the original and advanced versions. He waits until then to join the group, rounding out the intensity often heard in live polka bands as they reach the end of a rousing, fun-filled song. Perhaps the most dynamic departure from its previous modes is version “full” in the original mode of the R.5-Beat. Try it if you dare! I defy you not to think of a certain movie theme involving espionage and intrigue.

I hope some of these concepts will enhance, or perhaps open your mind to the possibilities that await you as you get to know your Atelier. You will find yourself discovering a treasure chest of specials features just waiting for you to welcome them into your performance. Enjoy the ride.