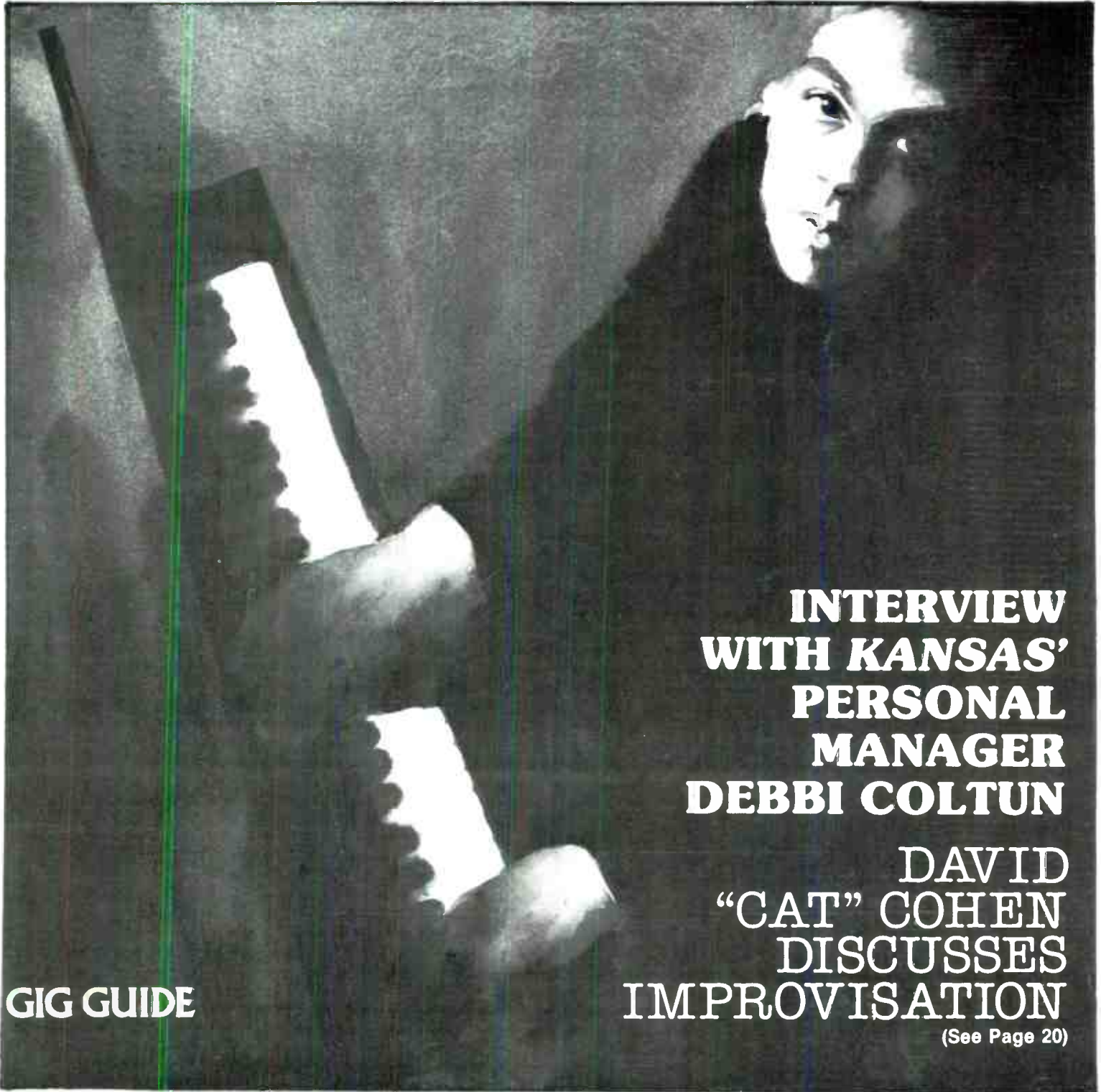


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L.A. AND ORANGE COUNTY EDITION.

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M.C. REVIEWS**



**INTERVIEW
WITH KANSAS'
PERSONAL
MANAGER
DEBBI COLTUN**

**DAVID
"CAT" COHEN
DISCUSSES
IMPROVISATION**

(See Page 20)

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THE FIRST LOCAL MUSICIAN'S FORUM

PUBLISHED EVERY OTHER THURSDAY

July 13, 1978

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(With John Braheny)

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"Local Notes"

Simmie Noble

Not in Beverly Hills, but in Hollywood cement we find Crosby, Stills and Nash residing between Guy Lombardo and Marty Robbins, in star form right in front of Peaches Records. The threesome moved in June 21st, says Young. And FYI, the cement in front of the Peaches outlet in Atlanta displays hand and foot prints of rock stars, al la Mann's Chinese.....**In the keeping up with the Joneses dept.:** Smith is doing just that. Dallas Smith at Chateau Recorders in North Hollywood tells us that the facility will be down July 8th thru 15th for installation of \$150G's worth of a Steuder 40 track computerized sync unit, if you can imagine that.....**And it's higher for hire**, tracks, that is, at Allen Zentz Mastering in Hollywood. As of early June, that studio has added 32 tracks. They're off to a good start; Jennifer Warnes has already been in for overdubs.....**All for the price of one Stephen Bishop** you can get Natalie Cole, Chaka Khan, Doobie Brother Michael McDonald, and Art Garfunkle in the same grooves. Bishop is featuring these artists on his new ABC elpee, due for release anytime now.....**Jessie Cutler's new company**, Masq-a-aves, Inc., is now merchandising - get this - celeb masks to be distributed by Factos Etc., Inc. The first endorsement was by country star Eddie Rabbit on Electra.....**SRS is accepting** material for its 5th Festival of New Music in '79. Call SRS for more info.....**Derek Pellicci**, drummer for The Little River Band, has suffered third degree burns from a barbeque explosion in Melbourne. Geoff Cox will replace him on the upcoming world tour.....**Elton John** has recently been working with Kiki Dee writing aide Gary Osborne. Will the collaboration result in a new musical titled "Bye, Bye, Bernie?".....**KPOL-FM** recently presented 48 hours of a "No Bee Gees Weekend," and, quipped newsman B.R. Bradbury, as events go, it ranked right up there with "the time we played all of Bobby Hebb's greatest hit." Sad addendum in the 'blues roulette' dept.: B.R. will be departing L.A. late this month for his home town of Seattle, and I-don't-want-to-talk-about-it.....**Richard Eastman** of the Hollywood Sign Benefit fame, and the Wammo Frisbee folks have bought the Valley Circle Cinema Entertainment Center in Woodland Hills with the intention of transforming it into Fox Venice-type theatre (or theatres, since there are two; one seats 300, the other 500), complete with film festivals, live entertainment, a talent showcase on Wednesdays, and an "alternative snack bar" for junk eaters and fresh food freaks alike. With a new stage and sound system in the large theatre, and a lobby decked out in film memorabilia, the opening, which takes place the middle of this month, should be quite a happening. Postscript - opening night tickets will be in the form of mini frisbees.....And speaking of The Sign (were we?), **The Noble Prize** goes to Alice Cooper who has donated \$27,000 worth of an 'O' - in the memory of Groucho Marx, no less - to replace one that's missing from the Hollywood Sign. Does this now make him Alice Coper? Probably not.

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SIDE ONE

By Tom Sanfilip

There is always an ad somewhere in Los Angeles that promises to open doors for the struggling songwriter. One such ad fell into my hands. It was simple -- "Let Premiere Productions open doors for you." The sound of the come-on intrigued me enough to make a telephone call for an appointment. The answering service gladly took my message. Two days later the Premiere folks called.

"Is this Mr. Sanfilip?"

"Yes?"

"This is Premiere Productions. Can you come down to see us this afternoon with a tape?"

Naturally I said yes. The fact that I'd run into so many deadends hustling my music made no difference. My expectations were put aside temporarily. The man over the telephone sounded as if he could fall either of two ways (there weren't any other ways in the music business) as a crook or a saint. I was merely willing to take a chance. When I saw the paint was chipping off their office building on Wilshire. I started to have my doubts. I stepped into the elevator, crawled up to the third floor, and met the man with the business-like voice I talked to scarcely thirty minutes before. He was equally unimpressive wearing a canary-yellow suit, coke bottle glasses and was an exact replica of a Jerry Lewis caricature. However, the "brains" of the outfit was a very heavy-set woman who kept rustling papers, trying to prove to me her ad was legitimate and not the potential of her services.

"See? this envelope is addressed to me from ASCAP. I'm on the level, you know? He's just the business end of this operation."

After the two of them finished arguing about who was the head of the operation, who was going to make a telephone call in the lobby and who was going to buy batteries for the tape player that didn't work, they finally got around to my music. Then they couldn't decide where to put the tape player.

"Dearest, here...Pumpkin, HERE!" Listening to this banter I lost my taste for Premiere Productions very quickly. My disillusionment was so obvious they seemed to fold up before my eyes.

The man in the canary-yellow suit excused himself and left. There I was

alone with the stout woman who started her rap again about the sincerity of her operations.

"I like your music," she said desperately. "I can't give you any contacts without payment, you know what I mean? But here's the name of somebody who'll help you." She wrote his name on a piece of paper and put it into my hand. "He really can," she repeated. The name she gave me was of another shyster who, instead of gold records on the walls, stapled comic book covers. Some months earlier I lived through an equally embarrassing encounter with this contact, so seemingly you never get to first base with these people. There is no first base.

Somewhere you'll find these two lost in leftfield if you really care to look.



THE ORGANIZATION OF WOMEN IN Music

By Annie Jones

In a time when female singer-performers are having tremendous success in the music industry, electric-oriented female musicians are still lacking woefully behind. One woman who believes it's time for a change is electric bassist Marjo Blair, a new member of the Organization of Women In Music.

When asked why she thought there were so few well-known female rock musicians Marjo explained that in order to be accepted by her male peers, a woman has to have had many years of practice behind her. And when Marjo began playing bass 8½ years ago, she said, "there were only a handful of female bass players and drummers."

Although she was always musically inclined, the Dutch-born bassist picked up her instrument at the encouragement of her boyfriend. Together they, her brother and a friend formed a band which worked the Orange County club circuit playing the popular hits of the day.

In the course of her musical growth Marjo has played in a total of five performing bands, three of which were all-female.

Of the all-female bands she said, "I did it only for the concept, not as a political statement. I did it because it was time for a good female band."

Marjo Blair first came to an OWIM

meeting in March of 1978. Marjo recalled, "When I walked into OWIM there was a sincerity about it."

As for helping her career goals she said, "They're open to helping you no matter what end of the business you're in."

Being one of the pioneers in the field of female rock musicians can be tough, Marjo admitted. Getting jobs and respect in a male-dominated business hasn't been easy.

"I've been turned down on so many gigs over the phone just because I'm a female."

Today she is involved in two bands. The first is Gaea, an all-female hard rock trio, with whom she is working in local clubs.

The second, Hot Box Lunch, is comprised of four members of whom she is the only woman. With this band, Marjo said, she is finding the freedom to write and perform her own songs and the respect for her musicianship

regardless of her sex. The band has just completed recording demo tapes and plans to go on the road soon.

Since leaving her native Holland with her family in 1961, Marjo has lived in Southern California. She now resides in L.A. with her husband, Ty, a recording engineer who works mainly out of the Total Experience studios in Hollywood.

Annie Jones is a freelance writer and engineer at KPFK-FM.

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INTERVIEW WITH DEBBI COLTUN

BELIEVING IN THE BAND/ARTIST RELATIONS

By Cindy Lamb

The channels through which the accomplished musician must travel these days offer no end in sight -- from support in confidence to thousands of dollars in deals. Debbi Coltun, an associate of BNB Talent Management, holds her own in the artist relations department, with one of her clients being the immensely successful band "Kansas". As I talked with Debbi, my past conceptions of the A.R. position were broadened extensively. Daily tasks stemming from logic to mathematics show the shrewd responsibilities this area of management handles.

Charismatic and aggressive, Debbi is consistent in obtaining the performer's success along with her own.

M.C.: Could you define your occupation?

DEBBI: I'm an associate manager - "personal manager."

M.C.: How much ground is covered in personal management?

DEBBI: Well, in California and some other states, the artist has to have a booking agent. A manager you may or may not have, but you need a B.A. to seek out work. Then personal management comes in and deals directly with the settled artist. We handle everything --- all the decisions to the best degree that we can. A group can ask me for tapes or any materials they may need. We make as many business associates as possible -- recording studios, labels, promotion, etc.

M.C.: Having that one-to-one contact with the artist, associates, and the public, it's easy to assume that yours is somewhat a complex screening job.

DEBBI: True, everything filters through us. We're the bottom of the funnel...various concerts, interviews, records, benefits, endorsements, **everything**.

M.C.: So you're constantly shaping the future of your clients?

DEBBI: Yes, and there are those really important things such as obtaining album deals, shaping the direction of an album without getting involved in the artistic end of it, marketing plans, setting up attorneys and agencies. We determine whether or not we want the particular type of music that's brought to us. We expect and receive a lot of stuff!

M.C.: Is staying clear of musical decisions difficult for your department?

DEBBI: In discerning the right producer for the right group, you have to allow your senses to work for you. When we know what the group really sounds like, then we can narrow the field of producers and record companies in placing our choice with the artist.

M.C.: Could personal tastes ever become a deciding factor in the case of a client-to-be?

DEBBI: We wouldn't handle anybody if we didn't believe in their music. And if that music changes or is no longer profitable for anyone, they'd probably be dropped due to conflicts...or they'd leave. In an instance where an artist is

INTERVIEW *(Continued)*

experiencing problems in finishing an album or losing direction, we say "Look, we're really sorry --- we realize you're a songwriter, but your label is saying to us this is unacceptable". It's our job to be the analyst or mommy and daddy.

M.C.: Can you bring to mind any certain setbacks you've encountered?

DEBBI: I took a client, unsigned, a singer/songwriter, with no deal...because I believed in him. Now, nobody in this company takes on anyone single-handedly. Everyone doesn't have to agree on an item because we have such a wide diversity of acts to handle. Yet, alone I passed the tapes around feeling very strongly about the guy.

M.C.: Crusader of sorts, huh?

DEBBI: Wow...I did get some support, but as it turned out what I got so far hasn't been strong enough. I have not yet been able to land a deal for the person.

M.C.: Bud Carr's name appears in print synonymously with "Kansas" album credits--how are the two beneficial to each other?

DEBBI: Bud has been with Kansas a long time...in different forms. He was their agent years ago when they were just a little touring band 250 days of the year playing clubs or anywhere they could. He kept those guys working and alive--in position. Because of that relationship, the tightness of the whole BNB effort formed from then through today.

M.C.: So this is a good environment in which you could make a successful contribution?

DEBBI: Yes! When I got a massive budget that I had totally winged... The Kansas European tour. We knew they wouldn't be making enough money due to the smaller halls they were playing. They hadn't sold substantially over there and they wanted to take **all** of their gear with them. These people are the kind of band that generates an incredible touring cost! So, I was told to estimate their budget and present it to CBS. They went for it! They paid for it. We were all holding our breath. I could just hear them say, "Oh, you know, it's only going to cost us "X" number-of-thousands-of-bucks, ho, ho, yet it's turned out to be very profitable. Promotion overseas didn't know or care who "Kansas" was, yet the money had to go ahead of the band and work for their budget. Also to spark some enthusiasm, (without having the group there). It's not hyping people but generating excitement over an unknown entity. That's selling.

M.C.: Tracing back, how did you arrive at this position today?

DEBBI: I started waiting tables at the "Troubadour," which at the time was a very hot place to be. The whole time I was working there, I made sure that little slipped by unobserved. Times when so and so came in with their client and I'd find out the producer, label, agency or simply speak to the artists themselves. I spotted a man from BNB one night, who didn't have a tab. I told him not to worry about the check---I knew he had a corporate account. He was just flabbergasted. As we talked, he mentioned he needed a secretary and I should come in the next morning. it's so left field, but that's the way things happen in this city.

M.C.: Cinderella, maybe?

DEBBI: Really. Like when I saw Al Jarreau the night before he had no label. He opened for Etta James and I don't even know how he got in except the club was on the downslide. He played his set and we all went out with, "Wait a minute...that was incredible!" Some record companies were present, but by the end of his stint almost every company in town had shown up to make an offer. It was neat and exciting, and had I been in this position at that time, I would have jumped on it immediately, dragging half the office down there!

M.C.: The circuit of clubs and showcases; do you find or recommend a pattern to follow?

DEBBI: There's a nice line of showcase clubs in L.A. that you can get your radio and press people in to see you. It's not hard to get someone to see you at the "Roxy" for instance. They'll go because they know you've got the weight to be at that club. Somebody's got some money behind you, because that room does not carry itself. It costs a lot to put a group into "The Roxy." Consider the preliminaries, get a record deal, finish the album.

M.C.: How long can a group expect to be "pushed" by a management firm?

DEBBI: We'll hang on almost forever if we believe in them; until they make it. "Kansas" has been with BNB FOR YEARS. So that's an example of a group that did nothing...and that we couldn't commission because yes, they were working, but no, they weren't making enough that we could take our fee. They needed that capital just to survive and keep playing. So we just waited until such times as they are today, making it. Thusly, if your band succeeds, so do you.

M.C.: Taking in the vast operation of music management, what changes would you like to see take place?

DEBBI: I'd like to get rid of the bullshit! That's a real broad thing to say, but I'd like to see more directness, open honesty. If you don't like something, fine! Don't wait six weeks to tell me because it's O.K., you're not going to hurt my feelings. I'm very lucky; I've worked around people like that and I can't have it around me. My parting words on that situation is **give me feed-back**. Whatever it may be. Phrases like "let it ride," "it doesn't matter," have to go. Which in turn leads to phrases like "...but you said..." from the victims of that mannerism. Don't procrastinate! ~~It~~

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M.C. REVIEWS

Sanfilip

The Karen Donovan Band
 Troubadour, W.L.A.
 Material: Fair
 Performance: Lacking

It is difficult to come to grips with the Karen Donovan Band. Every group has their strengths and weaknesses, but in this case the Karen Donovan Band offers little beyond the sound of a glorified lounge group. This is not to say there isn't talent here because there is, but with such good talent it is most important to be more self-critical than average. If not, you run the risk of sounding like an average group with pretensions of being something else. Perhaps their major weakness is with Karen Donovan herself. Although capable of writing solid music for her band, as a lead singer she leaves much to be desired. Her voice can best be described as grating. Rather than sing notes, she seemed to yell them without a trace of restraint. As for stage presence, although aggressively at her vocals, there was not much else except for some helpless movements of her head and derriere to the beat of the music.

Now the real sound potential was with the band itself, particularly the rhythm section: Scott Moyer on drums, Lynwood Moroney on bass, Alan Maggini on lead guitar, Myron Way on congas and George Hughes at multi-keyboards. They seemed to carry it all in spite of Karen Donovan who appeared too self-involved to fix her voice into a decent range. David Bianco's background vocals helped, but the band forged ahead admirably without a voice to give the music its character.

On the other hand, the horn arrangements did not add much. Although reminiscent of those early Stax Record soul hits from Sam and Dave, overall they were uninspired; in fact, they might have been better dropped from the music altogether since the rhythm section sufficiently captured the ear. It is unfortunate that Ernie Perez at tenor sax was not used more to solo throughout since he appeared best qualified to work from the context of the music. Adam Poirie on trumpet might have as well.

As for the material it always seemed a little too much for Karen Donovan to handle vocally. Songs like "*Should Have Been a Holiday*" and "*Guitar Superstar*" were definitely more suitable for a singer with a melodic voice. Driving numbers like "*I'm Married to Music*" and "*Sterile Funk*" musically worked, but trying to understand the words was another question. If the Karen Donovan Band is to find its best form, it would be to their advantage to improve what happens vocally, and tighten up the direction of the music.

Perhaps the most bizarre and compelling moment of the band's performance came with the entrance of a lightning-fingered bassist called Stereo. Near the end of their first set he emerged from a side door under a spotlight, and climaxed by playing his bass with his tongue.

Thanks to The Toubadour for their cooperation and kindness in allowing us to view the band.

Silberman

Gelsa Palao
 Chadney's, Sherman Oaks
 Material: Lounge Standards
 Performance: Effective & Convincing

Gelsa Palao played it loose and easy in a very entertaining set to a highly appreciative audience at Chadney's on the Memorial Day weekend. The attractive vocalist proved quite adept at the Vegas lounge-style act, handling both music and comedy with apparent ease.

A trio consisting of Bill Lear, (piano), Ed Bennett, (bass), and Mike Jordan (drums) provided adequate back-up. Gelsa Palao's exquisite voice was the bread and butter of the act, however. Her singing versatility was best exemplified in the cool, jazzy "*You Are the Sunshine of My Life*" and the emotional, compelling "*Without You*." Her range, phrasing and the emotional input into her material was beautifully handled.

Equally impressive was her casual rapport with the audience. Her clever banter between songs kept the crowd totally at ease with her projected personality. A sharp sense of humor was used to keep the audience involved in her act, and it worked to near perfection. Her sense of humor became a genuine asset when she forgot the words to a requested number. A potential embarrassing moment became a light, funny one.

Comedy bits and fumbled magic tricks kept the audience loose and receptive. Her Barbra Striesand imitation, complete with wig, raincoat, funny nose and glasses worked well. It was evident that Ms. Palao knew the make-up of her audience, and she used it to good advantage. Her 50's bits hit home with most of the clientele, who remember those times with relish. However, younger people wouldn't respond to such lines as "Remember when pet was something you cooked in?...And when coke was something you drank?"

In some cases, the looseness of her act was carried a bit too far when the pianist and Palao leafed through a folder full of music sheets, deciding which song to play next. It's unfortunate that the polish she put into original material, which came off very well, and her arrangements, wasn't found in a somewhat prepared songlist.

On the whole, Gelsa Palao put on an entertaining show, highlighted by her tremendous voice, engaging stage presence, and witty comic bits. Ms. Palao has been working the lounge circuit for a good time now, as her talents and energies seem well suited for that particular niche. Her act was very well received, and deservedly so.

Chadney's is a cozy, yet very elegant restaurant/nightclub located just east of Woodman Ave. on Ventura Blvd. in Sherman Oaks. The atmosphere is intimate, the environs very comfortable, warm, ideal for romantic evenings enjoying high caliber lounge talent the likes of Gelsa Palao.

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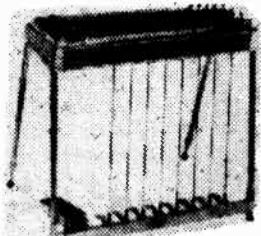
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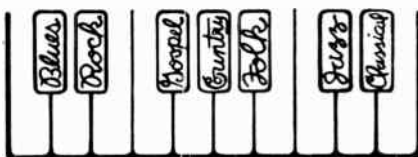
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THEORETICALLY SPEAKING... with David "Cat" Cohen

This week's article is a spinoff from last column's discussion on improvisation. Musicians, performers, and songwriters who improvise usually rely on a combination of training and intuition when they spontaneously create their musical material. I'm sure everyone is familiar with the stereotyped image of the musical genius and his or her inspirations. What most people are unaware of is that technic and rational control play an important role in the "mysterious" art of improvisation. Let's look at some of these technics.

First of all, most improvisation is based on some form of preconceived organization. The basis of an improvised solo or section in a rock, jazz or pop composition is usually predetermined by the context of the whole song. A good player or singer knows what rhythmic groove to get into, what scale or scales to use, whether to use a melodic or harmonic approach to the melodic line, and about how long the section will be. A very experienced player will also plan the general melodic, harmonic, and emotional shape of a solo ahead of time. The degree of planning changes with the musical context and all plans are subject to last minute inspirational changes. Still, like in any extemporaneous public speech, the more carefully one prepares, the more clearly one can communicate.

Here are a few aids in helping you choose the elements you need in playing or arranging an improvised section.

To find the rhythmic groove, determine the basic subdivision of the beat. Is the piece based on an 8th-note feel, a triplet feel, a shuffle feel, or a 16th-note feel? (For a detailed discussion of this see Mus. Conn. #6) Once you have found the feel, decide how you want the melody to fit over it; you can ride the groove or play twice as fast, or half as fast. For example, a rock-disco hybrid style is achieved by overlaying disco 16th melodic patterns over an 8th-note rock rhythm. (See example A) Another example would be pairing a triplet feel over a shuffle beat (example B). Both of these figures could easily be inverted putting the simpler rhythm above. These rhythmic layerings make for a more interesting texture than just a straight groove. One must also determine the scale or scale formula(s). These have been covered extensively in the columns in M.C. issues #7 and #8. What we are concerned with is the selection of the set of the scale tones used in the melodic figures of the solo or section. Whether one uses 5-tone, 6-tone, 7-tone major, minor, modal, or chromatic scales, the point is to carefully define the melodic language and stick to it. This gives you the freedom to move around the scale by feel while maintaining a consistent sound and style. In more sophisticated music, usually jazz, more than one scale system can be used, and in some styles of jazz the speed of the scale changes outstrips the average music listener's ability to follow them.

Another factor to consider in improvisation is how the melodic material relates to the harmonic progression. In rock, blues, gospel, country, and other "roots" styles, only one scale is used, even though there may be many chord changes. Most pop styles retain this practice, probably because the melodies are easy for the average listener to

remember and do not require a harmonic background to be sung. Even the more sophisticated pop artists like James Taylor, Steely Dan, and The Commodores may use complex harmonies and voicings, but their melodies and solos generally stay within one scale formula. In jazz there are opposing schools of thought. The older jazz and pop traditions are based on shifting scales and instrumental-like melodies incorporating chord tones and arpeggio patterns in the actual melodic material. For example, a "scat" singer must be able to sing the advanced 9th, 11th, and 13th tones of complex harmonies as well as being able to change scales almost as rapidly as the chord changes change.

In the newer rock-influenced fusion jazz, melodic material may be kept in one scale for a long time to appeal to a wider audience and to give the musician the same freedom from technical considerations found in rock music.

We will continue this exploration of improvisation in next week's column and we'll examine how you can maintain musical interest in longer solos and extended forms of improvisational writing and playing.

(D.C.C.)

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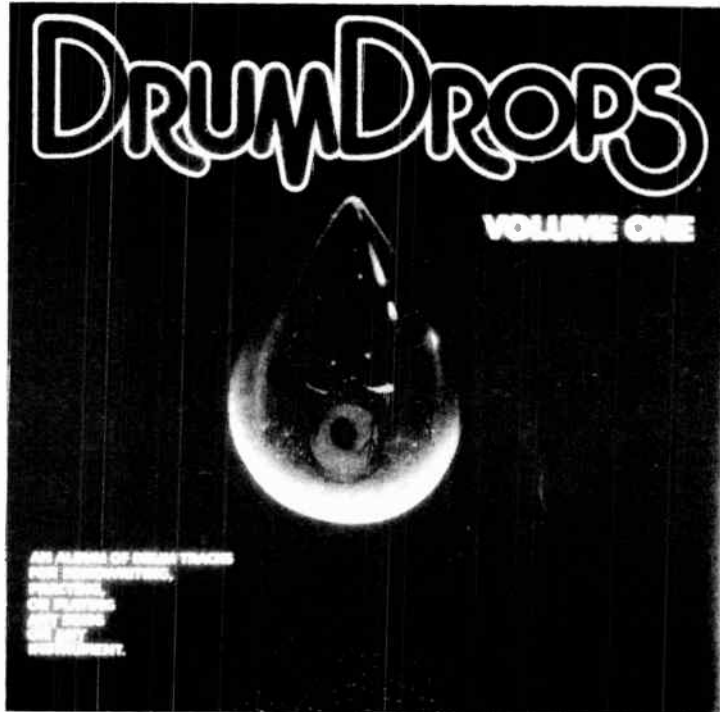
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DYNAMICS

We've discussed dynamics in songwriting in the context of form and continuity, etc. in previous articles. This time we'll concentrate on some useful devices to increase the dramatic impact of your songs.

The failure to delineate clearly, the different segments of the songs form, is one of the most common shortcomings we've observed in new writers. It's very boring to hear the same riff or two chord change that's played throughout the whole song, with little variation. It's lazy writing and is most commonly found with writers who are unskilled musicians and seriously limited by their lack of versatility and proficiency on their instrument. If a writer like this is an excellent, imaginative lyricist I advise him or her to find a collaborator until they are better able to do their lyrics justice. The competition is too tough not to recognize your deficiencies and find a good melody writer to make up for them. Very often we hear writers say that they can put all the dynamics into the song with the arrangements and production. What they're failing to realize is that creating dynamics in a song that wasn't written with them is so much of a problem that more than likely it won't even GET TO a producer or arranger. So what else can we do at writer level? How about trying to get a different rhythm "Feel" on the chorus than you do on the verses, Maybe going from a straight 'On The Beat' feel to a more syn-copated feel, or vice versa. Different chord changes, or a different kind of melody in the chorus is also effective.

TIME CHANGES: It's rare to be able to get away with radical tempo changes without losing the audience, particularly on songs that in some way feel danceable. Paul McCartney did it in 'Live and Let Die'. But that's Paul McCartney. More recently Queen's "We Are The Champions" did it successfully...But the odds are still against it. So it's still better to keep the TEMPO the same all the way thru, especially if you don't have control over the production process and aren't a self contained, successful recording act. Changing the time signature but keeping the same tempo can sometimes be very effective for increasing the tension in a song. Often they can be used for a bar or two as an interesting transition between verse and chorus or bridge. A bar or two of $\frac{3}{4}$ in a $\frac{4}{4}$ song is sometimes used. Triplets (3 beats in the space of 2), tho they aren't technically time signature changes, are also effective.

Another good dynamic device is something I call "Lyric Density." It's about how close together the words are over a given music tempo and feel. You might have rapid fire lyrics with one syllable per 8th note during the verse and then, in the chorus, change to one syllable per $\frac{1}{4}$ note or $\frac{1}{2}$ note. Or you could do just the opposite; all the while keeping the tempo the same. Many hit songs use that kind of dynamic. "You Light Up My Life" is a good example. The verses, for the most part, have a syllable per $\frac{1}{4}$ note. But when it gets to the chorus a new pattern begins. "You" lasts 3 beats or a whole bar. Then "Light Up My" is one syllable per $\frac{1}{4}$ note. Then "Life" is again a whole bar. The rest of the chorus continues the same pattern thereby giving our minds another subconscious clue to remembering the lyric and melody. Creating those dif-

ferent kinds of density patterns not only to contrast structural segments of a song, but WITHIN the segments, is part of what we're talking about when we say a song is 'Catchy'. If you're just writing lyrics, I think you're ahead of the game if you incorporate those sort of patterns and use them in a consistent and calculated way. Writing lyrics to at least a regular tempo will help you "hear" those patterns in some kind of meaningful and useful context.

The above devices have infinite variations and uses and it's those contrasts and dramatic tricks that pleasantly surprise us as listeners and at the same time allow us to feel and anticipate the form with enough predictability to help us participate in and remember the song.

John Braheny

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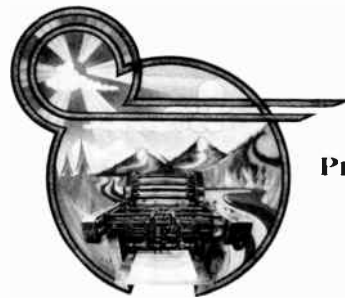
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