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the Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

May 18, 1978

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Feedback

Dear Music Connection,

I must share with you my excitement about your magazine. I have been following it from the beginning and I'm aware of all the changes that have been made since that time, all for the better.

My compliments to you in coming out with a magazine which has been needed for so many years in L.A. I read it from cover to cover. I am a vocalist and keyboardist and I have met up with several other musicians through your Connection Section, really neat people.

I have learned a lot of good tips from your articles and interviews. I loved Etta James advice to forcibly and aggressively get the big shots to listen to you in order to make it. I am convinced now that this is true.

I do some writing from time to time and if I should come up with something interesting in the musical realm, could I send you my story? Do you accept stories from unknowns?

I usually don't write letters to magazines but I had to in this case. I have told all my friends about it and I am looking forward to your next issue.

Sincerely,
Melissa Kamin

Dear Melissa,

We are totally open to accept stories and articles from anyone, whether they have experience or not. If the story is interesting and valuable to musicians, we will print it.

Our requirements are: 500 words minimum to 2000 words maximum; fiction or non-fiction; must be valuable or interesting to the local musician. Send story with S.A.S.E. to The Music Connection.

Dear Music Connection,

There is absolutely something missing from your magazine. What that something is I don't know. I assume your readership includes musicians from all facets of the music industry, but still there is something missing. Maybe, it's the fact that you don't print much about session musicians or TV and motion picture musicians. If you did, then this could possibly fill the gap between what seems to be your rock & rollers, and the entire music spectrum. Perhaps you could make attempts in future issues to include all of us musicians, even those of us who are over the hill!!

James McMyers

Dear James,

It is the full intention of THE MUSIC CONNECTION to print articles of interest to all musicians. We are currently gearing the MC to be the only local musicians trade magazine of its kind. In order to accomplish this we need the continued support of all local musicians. Thank you for your feedback and support.

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“Local Notes”

By Simmie Noble

Informed sources at Hanna-Barbera tell us that Kiss is presently at Magic Mountain filming “Kiss Meets the Phantom,” due to lead off the NBC fall season. A radio promotion is in progress to secure 7,000 fans for a crowd scene in the gothic horror story, which marks the film debut of the four-man group....**Old news but still funnier’n hell:** The artist relations department at Epic has finally resolved a ‘beef’ with the airlines. A particular artist was refused bookings, due to inadequate I.D. The problem - no first initial or last name. The artist - a guy whose legal name happens to be Meatloaf. The dilemma was finally solved with a flight to New Orleans; the airline in question booked him as M. Loaf. And, to further prove that a rose by any other name still gives great music.....**When Sandy Shire**, Conductor/Pianist/Arranger for singer-comic Fred Travalena, C,P,&A’d for Motown Records, he entered his given name of Sanford on the W-2, and from that point on ‘Sandy’ ceased to exist, at least as far as label copy was concerned. Tho his days of fighting for revision are behind him, Sandy - former Musical Director for the Pointer Sisters - now deals with the stigma of being David Shire’s brother. Of his bro he says, “We’re very, very close.” On Travalena, “He writes the most gorgeous songs you ever heard,” says 36 year-old Shire, who on May 12th will celebrate 23 years in the music business.....**Hats off to Natalie Cole** and her manager Kevin Hunter for an incredible Special, definitely a “...lovely work of art.” Apparently, reports Larry Robins in the Hunter office, that was also the opinion of a gent who called the next day wanting to buy Nat’s green dress for his wife!.....**South of the (L.A. County) Border**, “The Quiet Woman,” a popular harbor area club in Dana Point with another location in Corona Del Mar, is now booking so-called “semi-name” talent, so check it out.....**Follow-ups:** Speaking of O.C., this reporter was remiss in mentioning the Righteous Brothers, Tom Lasorda, and the late Tim Buckley as Orange Countyites.....**The Relic House** in Reseda is presently being used for scenes in “The Glove,” a feature starring Rosie Grier and John Saxon.....**Word is that**, in an attempt to lift sagging ratings, a “news cut-back” was responsible for the April 21st simultaneous departure of KHJ’s News Director Dave Cook, Ex-N.D. Lyle Kilgore, and Newsman Bob Morrison. Apparently all three walked out to avoid future careers in thumb-widdling.....And what a lead-in for the **Noble Prize**, which goes to 94-FM’s B.R. Bradbury. About three months ago B.R.’s astute ears came in contact with an audition tape done by novice newsman Jerry Lee Trowbridge. “Knocked me on my ass. The best audition tape I’ve ever heard.” Bradbury, a seasoned vet of broadcasting, tried in vain to secure an on-the-air gig in the L.A. market for the 26 year-old. Then, as fate would have it, an opening popped up at his own station, and guess who B.R. had in mind to fill it? You got it. Trowbridge has been with 94-FM for about six weeks now, and is doing an awesome job, as per B.R.’s prediction.



THEORETICALLY SPEAKING... with David "Cat" Cohen

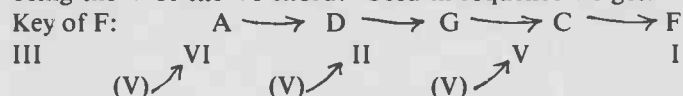
Writing, playing, singing, and arranging contemporary pop music requires a new kind of musicianship. While in the past, most popular music was played from written sheet music arrangements, most of today's songs require a trained ear perceptive enough to recognize subtleties in rhythmic patterns, melodic lines, and chord progressions. In the past few articles we've discussed ways to improve your understanding of the use of harmony in pop music. We started with the concept of DIATONIC HARMONY and divided these chords into primary and secondary types (for a detailed discussion, see articles #8 and #9). Now let's begin to look at chords that fall outside the diatonic scale system.

The 7-tone major scale gives us the basic and secondary harmonies of I-IV-V and ii-iii-vi. However effective these chords are in country, folk, and rock styles, they are essentially safe conservative choices lacking any striking harmonic color. To expand our harmonic vocabulary while staying within triadic limitations (7ths, 9ths, and more sophisticated chords will be covered in future articles), let's look at what I call CHROMATIC TRIADS, or chords that

use tones outside the diatonic scale. Let's examine the ii, iii, and vi chords again. In the key of F Major they are:
 F Gm Am B^b C Dm E^o F
 I ii iii IV V vi vii^o I
 GB^bD ACE DFA

If we take a secondary chord like Gm and make it a major triad, we have a II chord, or GB^bD. The B^b tone is foreign to the F scale, or chromatic. The sound is a small departure from expectations and a degree of harmonic tension is achieved. Similarly, the III chord (AC[#]E) and the VI chord (DF[#]A) utilize the chromatic tones C[#], and F[#], respectively. These SECONDARY CHROMATIC HARMONIES when added to the diatonic progressions brighten up the sound considerably.

In the strict "textbook approach" to harmony, these chords are sometimes called SECONDARY DOMINANTS - the II chord being the V of the V chord; the VI chord being the V of the II chord; and the III chord being the V of the VI chord. Used in sequence we get:



This chord progression was very popular in the 20's and is prevalent in ragtime, charleston, and barbershop quartet music:

"Has Anybody Seen My Gal?" I III VI VI
 II V I V

These harmonies are also popular in the "good time music" styles that were derived from ragtime such as dixieland, gospel, and bluegrass, although 7th chords are usually added to the triads.

bluegrass song - "Salty Dog Blues" (Flatt & Scruggs)
 ||: I vi⁷ | II⁷ | V⁷ | I || CS 8485

gospel song - "Touch the Hem of His Garment"
 (Sam Cooke & the Soul Stirrers)
 SPS2115

I | III⁷ | IV | I | I | I | II⁷ | V |
 I | III⁷ | IV | I | I | IVI | IIV | I ||

Contemporary writers like Leon Russell, John Sebastian, the Beatles, and Randy Newman have carried these harmonies into today's music, although taking greater liberty in the ways they are combined.

"Pisces Apple Lady" (Leon Russell)
 ||: I | II⁷ | IV V | I ||

Until next column, try listening for these chords and add them to your writing and arranging repertoire.

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Cat's Curiosity Box
 answers to last week's c.c.b.:

1.) I I I I ii V I I (verse)
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 3.) ||: IV I: || (7x) V V (verse)
 IV I IV I IV I vi vi (chorus)
 vi IV I V vi V IV I
 vi IV I V IV V IV I (bridge)

no questions this issue.




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HOW TO SELL YOUR SONGS (AND ANYTHING ELSE)

By Gelsa Paladino

As a songwriter, *it is your responsibility* to know about the business of music, and how to sell your ideas to the publisher, the producer, the record company or the artist, as well as "selling" your songs on a stage. I believe that you can sell *anything* to anyone, if you *know how to sell!* (yourself, your songs, your ideas, your "product")

The following are some sales tips, passed on to me through my own experience, and friends involved in sales of *all* types. Study them well, it will mean the difference between success and failure. The choice is really yours!

- DO:**
1. *Call first*, make sure your material is welcome.
 2. Prepare demo tapes with leader between each song, (a *simple* demo, clean and clear with melody and lyrics) preferably 2 to 4 songs. Listen to it, and make sure it's the right one!
 3. Type up lyric sheets.
 4. Write your name, address, and phone number on everything you send or leave (tape reel, box, self-addressed stamped envelope, photos, etc.)
 5. Learn all you can about your prospective "buyers" and their needs. Find out what they like, dislike; what interests them and what does not.
 6. Get to know as many people as you can within the buyers organization, i.e.: secretaries, marketing people, A & R people - anyone you can. You can learn much from each of them.
 7. *Prepare* for each call. Make notes or a checklist of what you plan to cover. Have objectives and goals for each call, and check your list periodically during the call or visit, so that, after you leave, you won't curse yourself for having forgotten something!
 8. Be particular about your personal appearance. How you look sets the stage for what you have to say.
 9. Keep a pencil and pad handy and make notes so you won't forget to follow up the call and do the things you promised to do, such as sending tapes, lyric sheets, photos, resumes, etc...
 10. *Ask Questions*. Don't be afraid to ask why a buyer feels or says what they do, or to ask about their activities. To want to know about another person or what they are doing is flattering, providing the questions are appropriate and not impudent. Proper questions are your most effective tool.
 11. Sell "benefits" - Emphasize what your "product," service or song will do for the buyer.
 12. Tell the buyer if someone has been particularly successful with your product or songs, or talent. Case histories of success have value; empty bragging does not.
 13. Put yourself in the buyers shoes. It's called "empathy." By putting yourself in their place, you can better understand how to sell them.
 14. *Be concise*. The buyers time is valuable - and so is yours. Your job is to sell, don't waste time.
 15. *Be enthusiastic*. Show that you believe in what you are doing. Enthusiasm is contagious. You can create a genuine desire for your "product."
 16. *Be sincere*. A genuine interest in your buyer and their problems will be greatly appreciated. There is no stronger building block in a relationship than sincerity.
 17. Think in terms of "You" not "I." Use "You" or the buyers name.
 18. Determine what buying motive is most important to the buyer. Is it quality, prestige, money, ego -? Once you

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determine the most important or combination of most important buying motives, you then know which to emphasize.

19. Try to remember little things about the buyer. Personal things, like a birthday or other events and things that are important to them.

20. *Express your ideas*, one at a time. Get one across clearly before going on to the next.

21. Couple your verbal presentation with a visual presentation if at all possible. The average person remembers 10% of what they hear, 30% of what they see, but 50% of what they simultaneously see and hear. Photos, action shots, films? video?

22. Know how to perform your music. When making a live presentation, *be well rehearsed*, make sure your instrument is in tune and try to *relax!!*

DON'T: 1. Submit the only tape you have (they may want to keep it).

2. Submit more than 5 tunes on a tape.

3. Come with friends, family, your dog, children etc.

4. Talk while your tape is on.

5. Apologize for your song, or anything else for that matter!

6. Be a non-stop talker. Selling is communication, and to communicate you have to listen.

7. Interrupt while the buyer is talking. Let them finish a thought, then have your say. If necessary, jot down notes or points for your rebuttal so that you won't forget the points you want to make.

8. Knock competition. It is always better to stress the good points of your "product" or services, than to run down the competition.

9. Ever guess at facts. If you don't know the answer to something, simply say you don't know, and offer to get the information. The buyer will have more respect for you, and this will add to your credibility.

10. Ever barge in on a buyer, or let them barge in on you. Set your appointments in advance.

11. Be a braggart. A buyer wants to hear about what they can do with your product, or how it will benefit them.

12. Be afraid to say "What do you think?" If you can get the buyer talking and they tell you their thinking, then you know how to adjust your sales program and presentation.

13. Argue. Winning an argument, but losing the "sale" does not produce the deeper and more lasting satisfaction of selling.

14. Let the buyer down. Do what you say you're going to do. If you make a promise, keep it. Your reputation is built on performance, so back up your words with deeds.

15. Forget to return calls, and follow through. Keep a record of each call. Don't start calling the publisher, etc., hourly after you've left a tape!

16. Be afraid to ask "What is your opinion?" Everyone feels great self-worth and a sense of importance when asked for their opinion. Then, if you listen when the buyer answers, you will learn a great deal.

17. **ASSUME** anything!!!

18. Ignore the buyers complaints or let them go unanswered hoping that they will go away. Meet them and resolve them quickly.

19. Be afraid to use silence for effect. Just sitting silently for a few moments will help draw out the other person.

20. Be late or forget your appointments. Be strict with yourself in keeping the engagements you make.

21. Be careless or hurried.

22. Come in to see a buyer while you're eating a messy hot-dog etc.!

23. Be insistent, but *do be persistent!!!!*

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PRODUCT PROFILE: GIBSON GUITARS

We're sure very few of our readers need to be introduced to Gibson products. The reason we are spotlighting them in our column this week is because of the great changes they have made in their line for 1978. During the past few years, most Gibson guitars were not in keeping with their fine heritage. The biggest complaints seemed to have been in the overall workmanship coupled with obvious shortcuts during the manufacturing process. This seems to have radically changed for the better. We also wanted to acquaint you with some of Gibson's new models.

First, Gibson now has two plants manufacturing their guitars. One is in Nashville, Tennessee and the other is in Kalamazoo, Michigan. This has probably lessened the workload on any one factory, and has possibly started some healthy competition regarding who could make the better guitar. Looking at the Les Pauls that are now being produced, you can see quite a few improvements. The biggest is that the body is no longer sandwiched mahogany, but a solid piece. This has made a tremendous difference in the sound, and is closer to how the vintage Les Pauls were made. Another complaint has been fret work which should come as a pleasant surprise. Even the input jack plates have been changed from plastic to metal. Lastly, the workmanship in general is vastly improved. This is very evident in the fretboard inlays which in the last few years have bordered on the ridiculous. The only drawback to this revamping has been the increase in the list price of almost every Gibson guitar. Yet at least the dealer can now justify these prices with the quality of the guitars being produced.

The other change in Gibson products we wanted to mention was that concerning new models. Throughout the years, Gibson has periodically re-issued favorite models. Some of the models now available are: re-issues of the Les Paul, 1955, the Melody Maker, and the Explorer. Two models really stand out and merit attention. The first is the Les Paul Pro-Deluxe. It has a mahogany Les Paul body with a maple top. It is available in an ebony finish and speed knobs are standard. What makes this guitar different is that instead of humbucking pickup, it has two Non-humbucking 1950's pickups. These have quite a different sound and offer an alternative for the musician who wants the Les Paul feel with a slightly different sound.

Les Paul Pro-Deluxe



The other model is the Les Paul Special-Double Cutaway. This guitar has a solid flat top, one piece mahogany body with two cutaways. It has two 1950's pickups which again gives the musician looking for a Les Paul another alternative. The neck on the Les Paul special is flat and wide with a different feel than the Les Paul Neck. The last model that we wanted to mention, probably will not be available until mid-June, and that is the Flyin-V. If they are up to the quality of the other models, they'll be worth waiting for.



Les Paul Special-Double Cutaway

MUSIC FACTORY

RIFKIN REVIEWS

"Jeff Janning"

NEW YORK STEAK JOINT, ENCINO

Singer/songwriter Jeff Janning is a good solo performer. His vocals are nice and versatile and his style with the guitar is good. His use of electronic gadgetry such as a phasing unit, echoplex, and reverb in the amplifier give him a unique sound not often heard by a solo performer.

All of the tunes played by Jeff were original. "Fool" is a good upbeat tune. A tune that Sylvester Stallone would totally support and enjoy is titled "Kid Gloves," about a kid from the streets that makes good. It was one of my favorites. A pleasant country tune titled "Long Distance Love Affair" is easy to relate to because almost everyone has had at least one of these kind of relationships. Jeff has an interesting style vocally and it might be different enough to separate him from the others. Jeff's personality lends itself nicely to the song "Are You Going To Let Me In?" and shows he has a flair for comedy. "Save Me," which was recorded by Peter's and Lee in England, is nice.

I really would like to see a few back-up people added just to give his material, which on the whole is good, a fuller sound. A tune titled "Love Can't Be Fooled" had a top 40 sound to it. "I Got A Feeling" is about a bank teller he fell in love with. Jeff said, "I don't know if I fell in love with her hair, her eyes, but now that I think about it, maybe it was the money she was counting." It's a nice slow tune but nothing new. I think Jeff should stay away from singing songs like "Rock & Roll Romance." It's just not him. A song that could go places, "White Trash," is handled vocally very well. In "Bonita Lolita," Jeff explains "it would be good for Tom Jones because it's macho." I agree, it's a pretty romantic song in the Spanish genre. A country tune "Cigarettes, Coffee, and Booze" has some interesting lyrics. Another off beat tune that seemed to work was about a police officer titled, "Hey Rookie." Jeff has a wide variety of songs, something for everyone. I suggest that if you get the chance to see Jeff, you do so. He puts on a good show for one man.

Something really great is occurring in the music industry and I had the pleasure to see it happen a few weeks ago at The Roxy, the comeback of one of our great rhythm & blues, rock & roll, singers. In her past, she had such great hits as "Roll With Me Henry," "All I Can Do Is Cry," "Somethings Got A Hold On Me," and her classic "Blind Girl." I'm sure you all know who I'm talking about, the great Etta James. She is one of those artists who can bring a tear to your eye with a song, at least in my case. Her new album on the Warner Bros. label produced by Jerry Wexler is titled "Deep In The Night," and I suggest you pick it up if you would like to hear one of the queens of music. Thank you Etta for coming back to us. We love you.

—Richard

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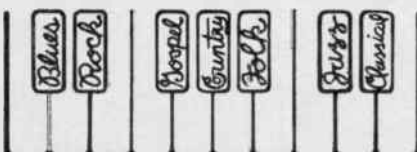
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Vel 732-2108u
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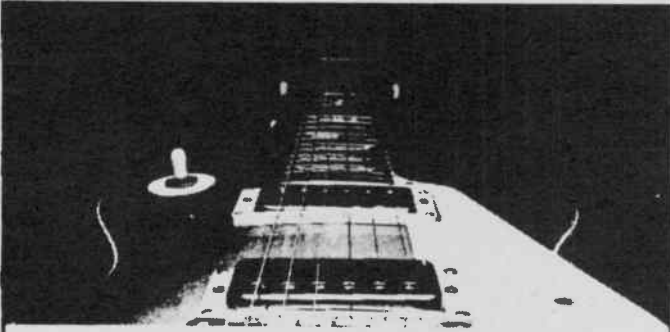
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**SHOWCASING
THE
SHOWCASES**

By Tom Sanfilip

The biggest question for a young performer is how to break the Golden Egg. This is the first of a two-part article dealing with showcases that present new talent. The showcase is perhaps one of the few opportunities for an aspiring hopeful to actually be discovered. But it also can become a frustrating experience playing through a poor sound system, trying to sing above the constant murmur of voices, with no pay and only ten precious minutes to sing your heart out.

"Los Angeles is one big showcase," Skip Lowe maintains, who until recently conducted a showcase at the Hollywood Roosevelt Hotel. "From the Comedy Store to the Improvisation, from the Ice House to the Troubadour, Los Angeles on Monday and Tuesday nights is a showcase where acts have a place they can perform or be discovered or work out their routines. That's the form of show business today."

But whether or not it is the "form of show business today," it's still a rough experience to endure in most cases. Many clubs have dropped their showcase because it is to bothersome having to audition the great influx of performers, coming up with a show for the next week. They assume it is unprofitable, but more often it is a lack of real business acumen, in short, they do not try to exploit it to their advantage, and the talent around dies for lack of places to perform.

Bob DeSimone, a stand-up comic, started Studio 3 Workshop Cabaret, and by so doing created a stage for himself and others. He literally puts the club together every Friday and Saturday night.

"Showcase people will sometimes run fifteen or twenty acts in one night," he said, "and basically you don't get a chance to do much. Many clubs throw you on, drop the lights on you, give you five minutes and get you off the stage."

This is exactly what the Bla Bla Cafe does at its' Sunday afternoon showcase. If a showcase is based upon the on-one-minute-off-the-next, there does not seem much point in conducting one. The Hollywood Canteen, has the distinction of offering a showcase where a musician can play his music to at most five people. In either case, the performer loses.

"When I first started showcases," said Terry Fox, who runs a showcase at the Gypsy, "people were not working. It's like an actor who goes to a workshop. A showcase can be anything you want it to be, a place to be seen. There are many musicians in this town. If there are no jobs, they're still going to sing, especially in a showcase."

Unfortunately, this is true. Yet a showcase is free entertainment usually. If the showcaser understands the position of the performer, it seems logical to offer something more substantial to make the showcases worthwhile. This means the showcaser should at least make an effort to get agents and producers in to see the talent he auditioned for the showcase.

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The fact that the clubs may offer a good sound system, effective lighting is not good enough. It also is not a good enough incentive to take the time to rush down to an audition to be in a showcase merely to perform. The Troubadour has a hoot night on Monday, but will not accept a live audition, only a cassette. The A La Carte does the same now since their showcase talent turned out in astronomical numbers.

I saw one performer discovered in the regular sense of the word at a showcase, but it was primarily because the performer made the calls and got the agent down to the show. That seems to be the trick.

But ultimately, the showcase in Los Angeles is not taken seriously. There is little if any upward mobility into a regular time slot in most clubs, and since many showcases are discontinued, then started again, the continuity for a performer is lost. Much of his staying power is contingent upon how often he can play and build up interest in his work. This is negated by the fact that a club owner can merely pick and choose from many auditioning performers. If called upon, I am sure a club owner rarely remembers the name of the first act.

There are showcases in the present and the past that have garnered praise.

David Walker, a singer, ran a showcase at the Ramada Inn in Beverly Hills called "Pandemonium" until it was cut short and turned into a disco. He conducted a showcase five to six nights out of the week, and had a trio and backup singers to accompany his acts. The weekday acts usually got to play the weekends with pay.

Bud Freeman who runs the Improvisation, conducts his showcases properly, and brings in people from the music business to look over his acts.

Nonetheless, the main prerequisite from the performer's standpoint is that his time and his energy is not wasted. Too much experience and free shows serve to limit a songwriter rather than develop his potential. At some point the showcase, whether it is conducted in the spirit of fun and diversion as at the Natural Fudge Company, or whether it is professionally laid out to get further into the music business as at the Improvisation, they must fulfill their obligation to the artist.

There is a certain amount of philosophy a performer needs to survive the showcase, and ultimately go one step beyond it; that is, it must be used and looked upon as a working gig. It is an opportunity to make the performance a serious event in which people from the music business will attend and add the right purpose to the performance. Maybe the answer is that the performer should develop the habit of using every opportunity to its limit. The showcase may be just that viable opportunity in his future.

In the second part of this article I will examine the performer's attitude toward showcases, his experiences, what he sees the showcases doing and whether the showcase is a deadend for exposure in the music business.

I will talk with the actual performers themselves, to determine the potential left in the showcase.



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FORM AND FORMULAS

Much has been said about "The Formula" of a hit song or, in an often derogatory sense, "Formula Music". There was a time in the 50's and early 60's when there were hardly more than 3 different chord progressions for any kind of rock music. If a song didn't conform to one of them, the odds were heavy against its becoming a hit. So the chord progression formulas perpetuated themselves. The 1-6m-4-5 progression spawned hundreds of hits like '26 Miles', 'Sillouettes' and 'Earth Angel'. They may be dated and boring to us now but I'll venture to say that the non-musician, record buying teenagers at the time weren't at all bored. There was enough familiarity in those old/new progressions to make us feel at home with new records and new artists. We kept buying those cliched changes. They were predictable. We already knew our parts and could sing along. Non-rock songs were based more on melody than chord progressions and, in that way, escaped many of the cliches that rock fell into. However, no matter whether a song was based on chord changes or melody or a rhythm feel, there have always been some basic structural forms and variations that will continue as they have for hundreds of years. The reason they're still used in popular music, despite attempts by avant garde artists to introduce new forms or non-forms, is that they work. Again, I must add that there are exceptions, where the time tested forms have been expertly manipulated and stretched, by sheer force of production and arrangement, as well as by firmly established writer/artists, like Paul McCartney, who can still experiment with little fear of failure. Hopefully, experimentation will continue and stretch the boundaries of what we, as listeners, can feel comfortable with and what boundaries we, as writers, can lucratively work within.

Last issue I wrote about repetition and why it works. Repetition is an integral part of all forms in popular music. Along with the reasons discussed in the last 2 articles, I believe that people have an unconscious desire and need for symmetry; and the repetition of rhyme, melody, refrain and form satisfies the need. The repetition of form also sets up a degree of predictability that's reassuring and comfortable to a listener. The manipulation of form is a very important game to know. The classical composers all learned form as a basic part of their training and for you, as a popular songwriter, not to be able to make conscious choices about form, is not to be in control of your art.

Here are some of the most common forms.

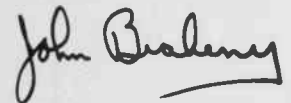
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| 5. | 6. | 7. | |
| A-Chorus | A-Chorus | Verse | |
| B-Verse | B-Verse | Last line of Verse is hook | |
| A-Chorus | A-Chorus | Verse | |
| B-Verse | C-Bridge | Last line of Verse is hook | |
| C-Bridge | A-Chorus | Bridge | |
| A-Chorus | | Verse | |
| | | Last line of Verse is hook | |

In addition, there are other common variations which

begin with a verse, then go to a second or B section with a new melody before the chorus. Some of these, like 'We'll Never Have To Say Goodbye Again', offer new lyric information each time that B section comes around. In others, like 'If I Can't Have You', that B section is repeated lyricly so that it feels more like part of the chorus, and it has an interesting transition from that section to the chorus.

Listen! The Bee Gees frequently use that 3 part cycle such as in 'Night Fever'(ABCAC-ABCAC); 'Shadow Dancing'(ABC instrumental ABC BC) and 'Stayin Alive'(ABC ABC D ABCD). #7 isn't heard much and depends on a strong melody and lyric to make up for the lack of lyric repetition. A good recent example is Billy Joel's 'Just The Way You Are'. Instrumental interludes often take the place of a verse, chorus or bridge, sometime after the first cycle has been established. Audience tests show that a good instrumental break will usually get a favorable response.

A good way to do your own study of form is to listen to Casey Kasem's American Top 40 show on KISS-AM(1150) every Sunday 9 till Noon when he plays Billboards' Top 40 songs for the week. For Country Music KLAC (570AM) does their Top 57 hit countdown from 7 to Midnight on Thursdays. On each song count the number of bars in the intro and in each section, and put the number next to the letter or word (see above) designating the section. It's a good exercise to make you aware of form and how it's being successfully manipulated. More on form next issue.



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IN THE NEXT ISSUE OF THE CONNECTION

SHOWCASING THE SHOWCASES -

PART 2 -A continued report of the local showcases around town. Their good points and their not so good.

JESSE CUTLER - Talks about his new album and his moving career.

PRODUCT PROFILE: Visual tuning devices.

BUSINESS FEVER - Doug Thiele talks about the crazy business side of music.

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PBL-BOA150 & EA175-16	98.56 dB	-10 -8 -4 -1 -2 -2 -1 +1 -1 -2 -1 0 +1 +1 0 0 0 +2 +3 +2 +2 +2 0 +1 0 -5 -11
NC12-1200 & EA175-16	96.36 dB	-16 -14 -12 -10 -8 -6 -4 -4 -4 -4 -2 0 -1 0 0 -2 -2 0 0 0 +1 +2 +2 +2 0 -4 -10
<small>Hz 40 50 63 80 100 125 160 200 250 315 400 500 630 800 1K 1.25 1.6 2.0 2.5 3.15 4.0 5.0 6.3 8.0 10.0 12.5 16.0 KHz</small>		

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