



MIDI *in* MINISTRY

THE INFO SOURCE FOR CHURCH MUSICIANS

VOL. IV No. 1



5 MINUTES with Steve Young

Steve Young is a ministry veteran whose experiences far exceed his years. He's played keyboard for the likes of Cheri Keaggy, been the Minister of Worship and Programming at a mega-church, the co-founder of a small church plant, a clinician at Willow Creek and Maranatha worship conferences, and a teacher at a Christian college. In each role, Steve has brought his passion for developing strong creative communication ministries. Now, he runs Arts Impact, a ministry designed to pursue that passion. We asked Steve to share some of his insights about the arts in ministry and what role he sees music technology playing.

MIDI in Ministry: How did you get involved in music ministry?

Steve Young: I started out as a musician trying to break into composing for film and television. But God had other plans for me. I've been involved in ministry for the last 10 years. After serving two churches in the area of music and

(CONT. ON PAGE 3)

Standard MIDI Files, Part 4: "Creating Seamless Transitions"

In the previous issue of MIDI in Ministry, we explored techniques of customizing MIDI files to suit your synthesizer. We also described ways to significantly shorten the time between songs by editing the setup measure, a.k.a. the "flow killer." (If you missed it, back issues are available at www.rolandus.com.) Now, in this fourth and final segment in our series dealing with Standard MIDI Files, we'll expose the insider's secret on making MIDI work in worship: seamless transitions.

CREATE A "PERFORMANCE"

If throughout this series you've been thinking, "There's got to be a way to replace the setup measure with something faster," then it's time for you to consider creating one or more Performances. Here's some background...

Most multitimbral synthesizers are able to save several user-programmable, multitimbral setups onboard. These setups are created in "Performance" mode on Roland keyboards and sound modules. A Performance contains the settings normally specified in the setup measure of a MIDI file, including Patch (PC), Volume (CC7), Panning (CC10), Reverb level (CC91), and more (see page 2). You can think of a Performance as a band with specific instruments (Patches) waiting for a song to play.

SETUP MEASURE OR PERFORMANCE?

A setup measure is convenient because it can be used with any General MIDI synth—regardless of model or manufacturer. It can also reset your synth (i.e., GM Reset

message) so you're starting with a clean slate each time you play the file. The downside of the setup measure is that it takes time to transmit the information from the sequencer to the synth.

A Performance, however, resides in the synthesizer and can be accessed with a single Program Change message, which is virtually instantaneous. This sets up the entire synth on all MIDI channels in one fell swoop, preparing it for note data. For specific instructions on how to create a Performance on Roland instruments, please see the Supplemental Notes available from www.rolandus.com or our 24-hour FaxBack service, (323) 890-3780.

Once you create a User Performance



XP-80 User Performance with song title

(called a "Combi", "Multi" or "Mix" by other manufacturers) with the correct settings for a given song, you can save and name it. A Performance is often named to match the corresponding

(CONT. ON PAGE 2)

Seamless Transitions

CONTINUED FROM PAGE 1

song title. You can then replace your entire setup measure with one simple program change for that song. But realize if you change the settings in that Performance, or move it to a different User location in your synth, the note data will play back using the *current* Performance in memory. So if there's anyone else working with your synth, be sure to keep a backup of your settings. You can do this as a "bulk dump" to a sequencer or the onboard floppy disk drive. It's good to keep a backup even if you're the sole operator of your instrument, because

you never want to have to re-create all your custom User Performances and Patches from scratch. A few minutes of time backing up is worth the hours you'll have wasted if you don't.

CREATE A SINGLE-EVENT SETUP MEASURE

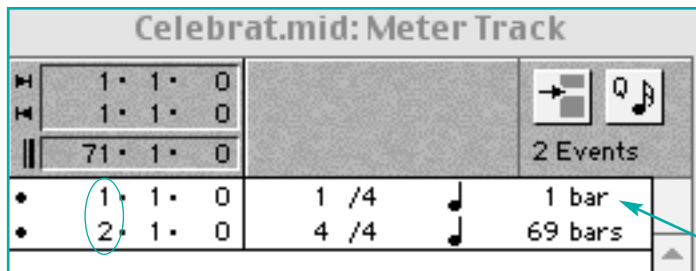
On Roland synthesizers, a Performance can be addressed with a MIDI Program Change (PC) message sent on the "Control Channel." The Control Channel is a designated MIDI channel on which Program Change messages will switch one Performance to another. The default Control Channel is 16 because it is rarely used for note data and

therefore safe from interference. Program Changes sent on channels 1 through 15 will still cause the Patch to change on the corresponding Part/Channel of the Performance.

Since a Program (Patch) Change message sent on the Control Channel can address a Performance, and a Performance contains all the necessary information to set up the synth for the song, the setup measure need only contain a single Program Change to access the correct Performance for that song.

SET UP A SEQUENCE TO ACCESS THE PERFORMANCE

- 1) Create a Performance with the desired Patches, volumes, pan positions, reverb levels, etc. on each Part/Channel. Write the Performance into a User Performance location.
- 2) Delete all the messages in the setup measure of the MIDI file. (Always use a copy of the file, not the original!)
- 3) Create a Meter message in 1/4 time for Measure 1, so now it lasts only one beat.
- 4) Create Bank Select messages (CC 0 & 32) with values of 80 and Zero to address the User Performance bank on a Roland XP workstation.
- 5) Create a PC message with a value that corresponds to the correct User Performance you've created for the MIDI file. Make sure the PC is after the Bank Select messages.



This 'one-beat' setup measure contains only the messages necessary to address a specific User Performance. The Performance itself contains the rest of the setup info, usually programmed into a 4-beat setup measure.

The Bank Select and PC messages are sent on the Control Channel so they change the Performance instead of just a single Patch within the Performance.

The note data begins at measure 2 on respective MIDI channels.

CONTINUED ON PAGE 4

the arts, I started Arts Impact in 1998. Basically, Arts Impact is a partnering ministry. We partner with local church leaders in order to help them better communicate the Gospel to their congregations and communities. Although I do serve frequently as a speaker/clinician for various organizations, my main focus is on developing long-term relationships with local churches. We're based in Southern California, but work with churches around the country.

"While many people in ministry look to attending conferences or reading books to help them grow, I'm convinced that the value of relationships with others in ministry is often underestimated."

MiM: What inspired you to start Arts Impact?

SY: When I started out in ministry, I was pretty young. I knew music pretty well, but I certainly didn't know ministry. At the advice of my pastor, I began meeting regularly with some other local music directors. I found out that we struggled with a lot of the same challenges. We organized a small group of

sorts that met every other week to encourage, challenge and assist each other. Looking back, our time together was invaluable. I meet church leaders every week that would benefit from that kind of interaction. I hope to provide that kind of interaction through Arts Impact. While many people in ministry look to attending conferences or reading books to help them grow, I'm convinced that the value of relationships with others in ministry is often underestimated. Sometimes our best resources are right under our noses.

MiM: How has technology – and new musical instrument technology in particular – helped you and your clients?

SY: The churches that I work with are constantly working to improve their communication. Although I encourage churches to explore various media types, music has always been a cornerstone of communication within the church. It only makes sense to start there. Whether it's a new synth,

(CONT. ON PAGE 5)

THE REAL WORLD

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

I've been using Roland products for composition, performance and worship since 1991 in my home studio, my church and two other ministries I'm involved in. The heart of my setup is a Roland sequencer/sound module called the MV-30. I MIDI-Out from that to a JV-1080 synth module containing the Bass & Drums Expansion Board. I also use two other modules: the M-SE-1 String Ensemble and the M-BD-1 Bass & Drums module.

I do all my sequencing from guitar using the GK-2A pickup and GI-10 Guitar-to-MIDI interface. This equipment has performed flawlessly under a variety of situations and has held-up under the rigors of travel across the U.S. And the sounds are the best on the market, bar none. They make my service to God and His people easier, technically speaking!

Adam Rey
Worship Director
Grace Church of Arvada, CO



The GK-2A Divided Pickup can be mounted on any steel-string acoustic or electric guitar and connected to a Roland GR-Series guitar synthesizer; then connect to almost any MIDI device, including sound modules, sequencers, etc.

*Thanks, Adam for sharing your "testiMIDI." For those of you who'd like to do what Adam is doing, the current MC-80 is a stand-alone sequencer with optional GM/GS synthesizer chip. It's an excellent way to compose and perform MIDI files. It also has features like **Realtime Phrase Sequencing** that are ideally suited for worship.*

RPS allows you to go to any section of a song at any time – giving you spontaneous control of the song structure in real time, e.g., repeat the chorus as many times as you want, go to a certain verse again, have the intro "vamp" until you're ready to move on, and more.



Step-by-step instructions for setting-up any MIDI file for Realtime Phrase Sequencing on a Roland XP-50/60/80 or MC-80 are available from www.rolandus.com or via FaxBack.

Create a MIDI File Containing Your Entire Set

One File, Many Songs

If you can decide on your song order in advance, you can create a single MIDI file containing as many songs as you want. Just like in a word processor, you can copy the entire contents of one file into another. Here's a play-by-play of how this works:

The first two songs in our hypothetical worship set are "His Power" and "Praise Him."

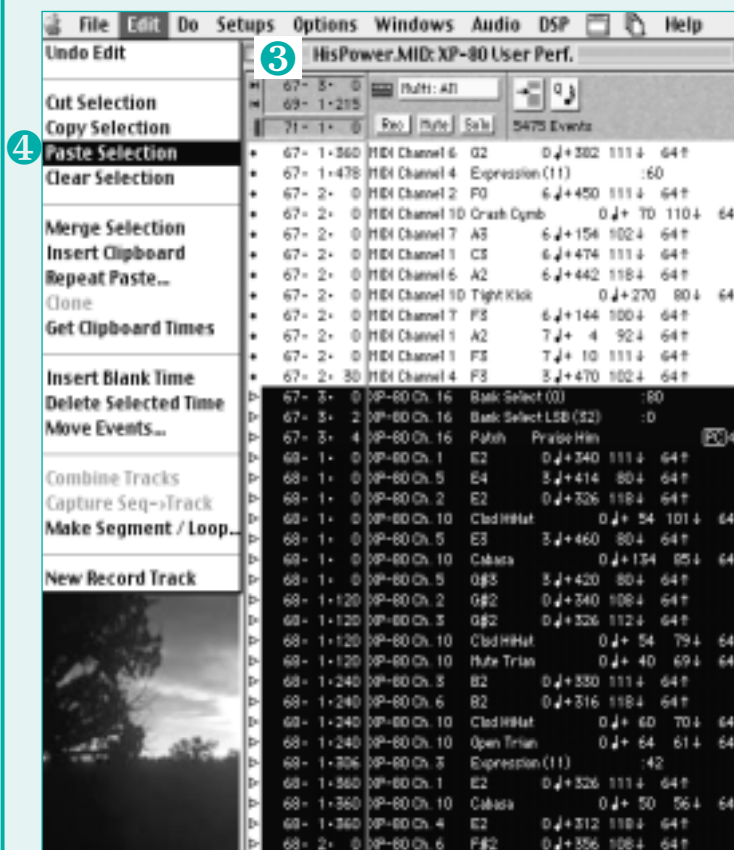
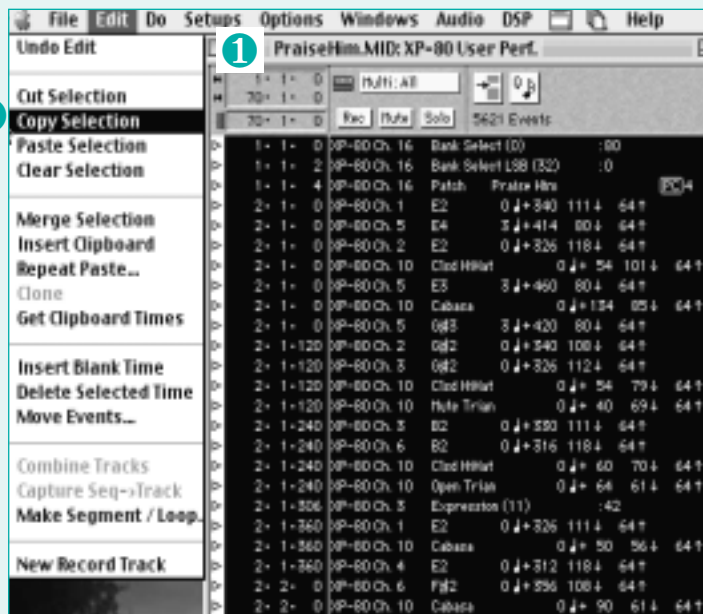
1) Open the second song in the set, "Praise Him" (PraisHim.MID)

2) Select the entire song and choose the "Copy" command*

* The instrumentation (PC) and mix (CC) for "Praise Him" is probably different than "His Power" (the first song in our set), which is why we copied the setup measure along with the note data.

3) Open the first song in the set, "His Power" (HisPower.MID)

4) Paste "Praise Him" after the last measure of "His Power." Now you have two songs back-to-back in one file, HisPower.MID.



Note: To shorten the time between songs, follow the steps on page 2 to create a User Performance with the correct settings for "Praise Him." Then, add Bank Select and Program Change messages between the last beat of "His Power" and the first beat of "Praise Him" to switch to the "Praise Him" Performance (see Event List at left).

If you want the setup measure to play between songs, simply follow the four steps above. Then, create tempo and meter change messages to shorten the setup measure as described in the previous issue of *MIDI in Ministry*.

Continue this process to add additional songs in your set to the same MIDI file. In a live worship setting, you can always press STOP on the sequencer if you need to pause between songs. Otherwise, this method will provide a virtually seamless and hands-free approach to using MIDI files in worship.

For the ultimate in seamlessness, create and sequence your own segue to bridge the two songs. Or, use the time between songs to segue live on your instrument.



As you may know, Roland has been a sponsor and partner with Maranatha's Worship Leader Workshops for several years. There are several

workshops planned this year in the Spring and Fall throughout the U.S. and Roland will be at each one, providing instruments and training. The night before the traditional one-day **Worship Leader Workshop-I** events, there is a special concert called "Night of Worship." It's held at 7pm on Friday evening at the church hosting the workshop the next day. The concert is given by the Maranatha Praise Band and is open to the community.

There are also intensive two-day **Worship Leader Workshop-II** events in selected regions. The WLW-II events are designed to give advanced, hands-on training to those musicians who've attended a WLW-I before and would like to take the next step. There will be a Roland XP-60 keyboard lab at each WLW-II to give musicians hands-on experience with the cutting-edge technology being used in ministries worldwide. Here's where and when...

Worship Leader Workshop-I / Night of Worship

| | |
|------------------|-----------------|
| Houston, TX | May 5-6 |
| Titusville, FL | May 12-13 |
| Minneapolis, MN | May 19-20 |
| Kansas City, MO | August 18-19 |
| Richmond, VA | August 25-26 |
| Lancaster, OH | September 8-9 |
| Anchorage, AK | September 15-16 |
| Birmingham, AL | September 22-23 |
| Pasadena, CA | October 6-7 |
| Fresno, CA | October 13-14 |
| Portland, OR | October 20-21 |
| Allentown, PA | October 27-28 |
| Beloit, WI | November 3-4 |
| Grand Rapids, MI | November 10-11 |

Worship Leader Workshop-II

| | |
|------------------|---------------|
| Portland, OR | May 12-13 |
| Raleigh, NC | May 19-20 |
| Minneapolis, MN | October 13-14 |
| Kansas City, MO | October 20-21 |
| Walnut Creek, CA | November 3-4 |

Worship Leader Workshops are a great way for musicians and worship teams to build their skills in a personalized environment with the top tools and teachers in music ministry today. Call Maranatha! Music at (800) 245-SONG to sign up.

5 MINUTES with Steve Young

CONTINUED FROM PAGE 3

V-drums, or sound reinforcement equipment, these instruments can help churches communicate with clarity in a style that people respond to.

MiM: Has there been reluctance to the technology? How has it been overcome?

SY: Overcoming this reluctance is a constant issue. It's no secret that people struggle with change. Many churches are used to making a purchase, such as an organ or sound system, and expecting that equipment to maintain its effectiveness for 50 years. We have to get their focus off of the "gear" and back to the "mission". This is where a ministry like Arts Impact can be most effective. Sometimes church leaders can benefit from having a third party help them negotiate through the challenges of ministry.

MiM: What Roland gear have you had experience with at Arts Impact? How has this gear helped you and your clients?

"Whether it's a new synth, V-drums, or sound reinforcement equipment, these instruments can help churches communicate with clarity in a style that people respond to."

SY: My personal equipment includes an **A-90EX**, an **XP-80**, a **JV-1080** and lots of **Expansion Boards**. As far as keyboards go, I absolutely love the XP-80. It's my "desert island" keyboard. If I could have only one instrument, the XP-80 would be it. And although Arts Impact is not in the sound- or instrument-consulting business, I recommend the XP-80 frequently to churches. The RD-600 is a great choice for churches that want a synthesizer with a "piano feel." And of course, the V-drums are a life-saver for "acoustically-challenged" churches. The bottom line is that all of these things are simply tools for ministry. Just like any tool, you can use them wisely or foolishly.

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In This Issue:

- ◆ **"5 Minutes with..."**
An interview with
Steve Young
- ◆ **Standard MIDI Files,**
Part 4: Creating
Seamless Transitions
- ◆ **The Real World —**
MIDI at Grace Church
- ◆ **Spring 2000 Worship**
Leader Workshops



Roland/BOSS New Product Video

The latest technology for your music ministry

Want to get the inside scoop on all the incredible Roland and BOSS products debuted at the 2000 Winter NAMM trade show in Los Angeles? Then order your free—that's right, FREE!—copy of the 2000 Roland Users Group New Products Video.

You'll get a first look at the new XV-Series synthesizers including the ultimate XV-5080 128-Voice Synthesizer/Sample Playback Module, and learn how audio becomes elastic with the VP-9000 VariPhrase Processor. See what's new in hard disk recording,



including the power-packed VS-1880, rackmount VSR-880, and the incredibly simple BOSS BR-8.

In fact, this video has something for everyone—from the lightning-fast GR-33 Guitar Synthesizer and DJ-friendly MC-307 Groovebox—to the hand percussionist's dream, the HPD-15 HandSonic.

So what are you waiting for? Order your **FREE** copy of the 2000 RUG New Product Video today by calling the

Roland SuperStore at (800) 386-7575 or by visiting the SuperStore section of the www.rolandus.com website.