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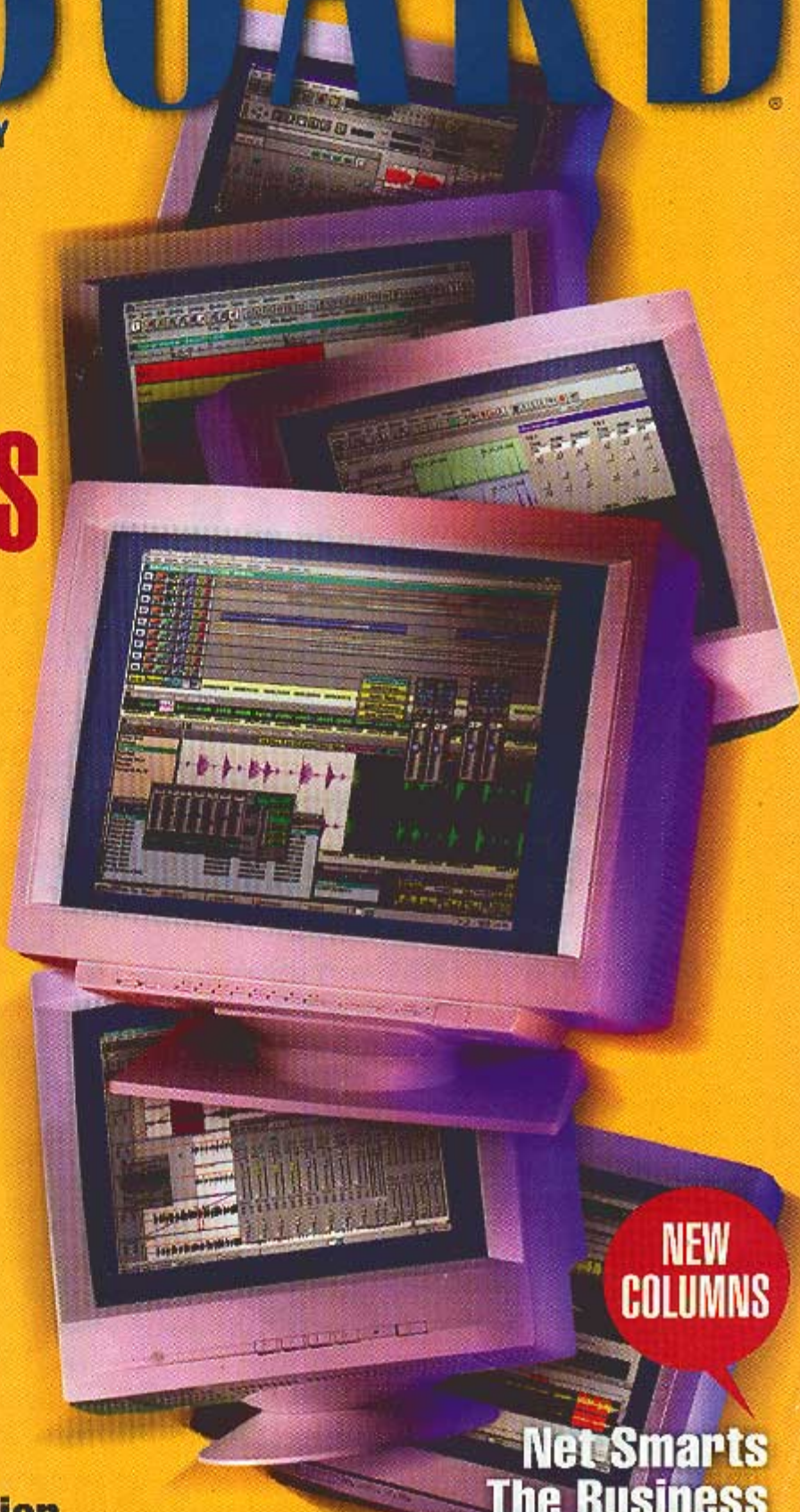
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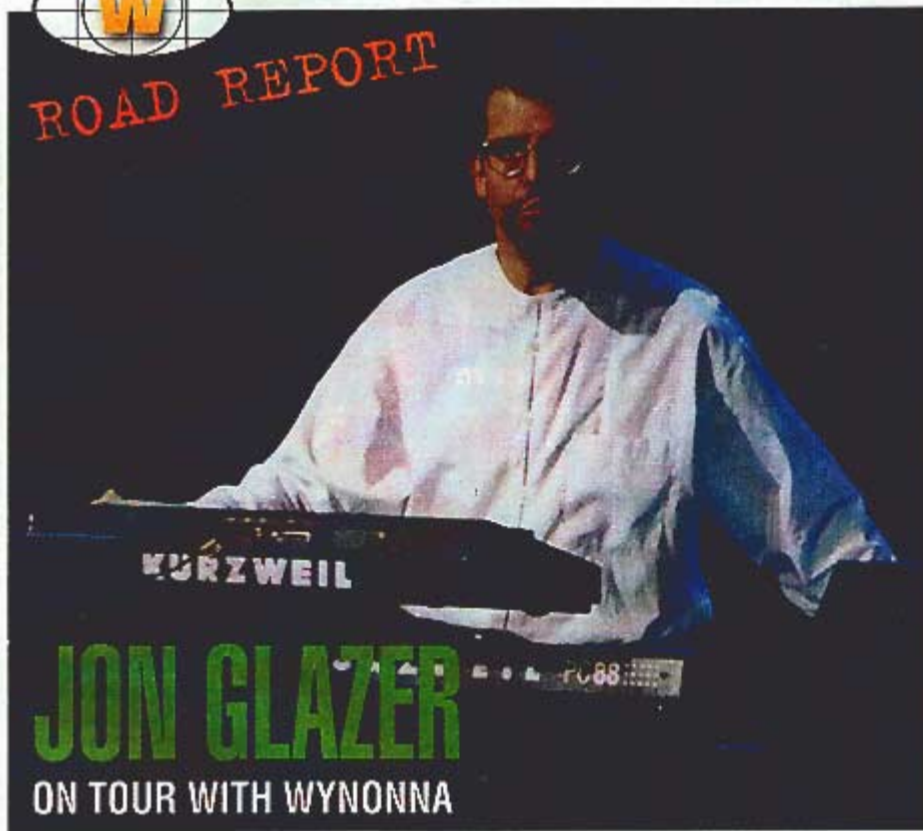


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## ROAD REPORT



**JON GLAZER**  
ON TOUR WITH WYNONNA

**S**axes, trumpet, and R&B-style backup singers in a country band? Ordinarily not, but much of the music Wynonna Judd presents on her latest album, *revelations*, crosses over into more pop-oriented territory.

No corners were cut in hiring band members for the *revelations* tour. "We've got legendary, world-class people on several chairs," keyboardist Jon Glazer enthuses. "There's Willie Weeks on bass, who's well known for his work with Donny Hathaway, Joe Walsh, and David Bowie, among others. We also have Jim Horn on sax; he's worked with everybody from the Stones to all the individual Beatles, Elton John, and several other people. So this is a real treat for me."

Heavily influenced by Leon Russell and entirely self-taught, Glazer has more experience playing sessions than touring. "I started playing by ear when I was six. I grew up in Tulsa, Oklahoma. Later I lived in Dallas for ten years. I played some sessions there, vocals and keyboards. I made my way to Los Angeles for a year,

where I did some demo sessions with Rick Springfield. Then I ended up back in Dallas and finally got a call to do an audition for the Judds in 1991. I played on their farewell tour and two of Wynonna's subsequent tours. She's the first and only major touring act that I've worked with."

Observers would never know this by the contributions Glazer makes to Wynonna's show. Grooving behind a collection of mostly Kurzweil instruments (one PC88, two K2000s) mounted on a pedestal consisting of three artistically arranged Ultimate Support Apex stands, he adds tasteful piano and string parts, plus organ licks and some electric piano.

The source of Glazer's piano timbres: PC88. The PC88 also provides Glazer's Wurliizer electric piano sounds. What about that other popular electric piano? "On a few songs," Glazer adds, "we're getting a Rhodes sound from the good ol' Roland MKS-20." String sounds came from a Roland SP-700 sample player.

Although he doesn't have a Hammond onstage, he gets a mighty convincing B-3

sound. Does it come from the single non-Kurzweil keyboard in his arsenal, the Hammond Suzuki XB-2? No. "I have the Voce V3, and it's just been incredible. I'm playing it through a Motion Sound Pro-3 Leslie simulator. We actually have three of those with us: one that works all the time, a backup just in case, and the third which our guitar player's using." Instead of miking the Pro-3, Wynonna's techs installed mics inside its cabinet. The Pro-3's bass outputs are routed to the P.A. Throughout most of the concert, Glazer triggers the V3 from one of his K2000s, except in one tune, when he plays it from the XB-2. Does he tweak the organ sound with Voce's MIDI Drawbar unit? "I have one, but I received it after I'd programmed my V3 for the gig. I edited the presets so that they matched the sounds that I'd been using on the XB-2, and we just use program changes to call up the different sounds during the show. I don't know if I'll play with the drawbars in real time during a gig, because we have such extensive MIDI mapping that it would probably be more of a hassle than it's worth. But in my home recording studio, I'll definitely use the MIDI Drawbar."

At one time, Glazer was a Hammond organ owner. "I had a 1947 CV that, in 1983, I could not sell because everybody wanted Prophet-5s and OB-8s. I ended up donating it to my high school, and they still have it. I keep thinking about taking the gift back," he jokes.

To duplicate what Nashville session cat Steve Nathan added to "Heaven Help My Heart" on *revelations*, Glazer also has a rack with a Korg Wavestation A/D, Roland JV-880, and E-mu Morpheus. These are engaged to create a spacey, whirling, morphing sound. (See our Master Class on Nathan in the Jan. '97 issue of *Keyboard*.)

The *revelations* tour was scheduled to run until the end of '96. According to Glazer, "My contract with Wynonna lasts through January '97. From all indications, I should be returning for her tour next year." What about her next album? "In Nashville, most artists record in January and February, and tour the remainder of the year to promote that album. It's like clockwork, very different from the rock and pop worlds. There have been some discussions about her using some band members on her next album, and I've got my fingers crossed. I'd love to do that." —Mark Vail