
Subject: Favorite Mic/Preamp Combos
Posted by [Sanbar](#) on Tue, 28 Mar 2006 16:19:23 GMT
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</HEAD>
>> <BODY>
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Subject: Re: Favorite Mic/Preamp Combos
Posted by [uptown jimmy](#) on Tue, 28 Mar 2006 16:23:56 GMT
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>> <DIV> </DIV>
>> <DIV>Cheers and good luck,</DIV>
>> <DIV>Rich</DIV>
>> <DIV>
 </DIV>
>> <DIV>"Kim" <<A=20
>> href=3D"mailto:

Subject: Re: Favorite Mic/Preamp Combos
Posted by [Mark McDermott](#) on Tue, 28 Mar 2006 16:45:53 GMT
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> And of course I don't actually know any real =

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Subject: Re: Favorite Mic/Preamp Combos
Posted by [Rich\[3\]](#) on Tue, 28 Mar 2006 17:31:40 GMT
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```

rget="_blank">1@linux...
>>>>I have one, but if I could do it over, I'd get either a Presonus Central
>
>>>>Station or even a Colman Audio monitor control, as both of those are
>>>>passive.
>>>>
>>>> The Big Knob has nice features and is very convenient, but it does send
>
>>>> your signal through an extra amplification stage.
>>>>
>>>>
>>>> "Rob Arsenault" <info@studiomanitou.com> wrote in message
>>>> news:4449092f$1@linux...
>>>>> Been looking at this thing, looks rather cool and handy...!!
>>>>>
>>>>> http://www.mackie.com/products/bigknob/index.html
>>>>>
>>>>> Rob
>>>>>
>>>>
>>>>
>>>
>>>
>>
>>
>I chosse the Mackie Big Knob. Plain and simple, this thing is a beast of a
unit. Forget that "passive" active nonsense. Let your ears

```

Subject: Re: Favorite Mic/Preamp Combos
Posted by [Deej \[1\]](#) on Tue, 28 Mar 2006 18:25:35 GMT
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>=20

into improving my chart reading skills...
>
> =

Cheers,
>=20

Kim. </BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_001B_01C66589.C78A6AA0--Hey Kim,
Jazz is a language all unto itself. You have to a

Subject: Re: Favorite Mic/Preamp Combos

Posted by [Mark McDermott](#) on Tue, 28 Mar 2006 18:27:55 GMT

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[illegible]

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

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>dudes who's names I probably would know if I knew as much about jazz as
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>like to. ;o)

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>to jazz. I mean rock is all so yesterday. ;o) Actually, it's not a sudden
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>this switch because it sounds like too much hard work.

>

>Part of the problem

Subject: Re: Favorite Mic/Preamp Combos

Posted by [Neil](#) on Wed, 29 Mar 2006 00:01:59 GMT

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own musical sense, in =

>every key of course, this is a must, learned all the chord scales, in =

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>(they're more complex and were harder to hear for me), Altered, =

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=

>It's all repetition in the beginning, but eventually you begin to find =

>your own voice and things start to fall into place. It only took me =

>about 25 years :0 and I'm still searching and analyzing other's solos. I

=

>play th

Subject: Re: Favorite Mic/Preamp Combos

Posted by [Sanbar](#) on Wed, 29 Mar 2006 01:43:08 GMT

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p,

>>>you must become -Jazzed about jazz.

>>>

>>>7) Lastly, learn all of your Modes & Scales and practice singing them..Above

>>>all, dedicate your life to the art-form..

>>>

>>>

>>>

>>>

>>>"Kim" <hiddensounds@hotmail.com> wrote:

>>>>
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>>>>Part of the problem is that jazz musos, or good ones at least, are so
>good.

Subject: Re: Favorite Mic/Preamp Combos
Posted by [Neil](#) on Wed, 29 Mar 2006 02:50:29 GMT
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play it, because while
>I don't have perfect pitch per se, I have enough of it for it to annoy me
>when something is flat. The piano is no real use to me as is, so I want
to
>get it back to 440.
>
>What's going to happen? I've heard that when a piano has been flat for a
>long time they tend to slip back. What I want to know is, is it like a guitar?
>Is it safe for me to assume that it's just going to keep slipping and need
>three or four tunes before it will settle on pitch? Or will it never tune
>to pitch?
>
>If it's just a matter of tuning it several times I'm willing to get cracking
>and get it tuned to pitch. Indeed it would probably increase the amount
I
>would practise jazz if I had a real piano at 440 to practise on.
>
>The secondary question... what's to stop me grabbing the nearest chromatic
>tuner and a spanner and giving it a bash myself. Obviously it would take
>me a while, but is there any real trick to it. I mean if it's going to slip
>back out of pitch, I figure even if I do a bad job, I might as well life
>it up to around 440 and let it sit for a month before I get a real guy out
>here. Even if I do a bad job and it's not particularly good to play, surely
>I'm better off to have it close to 440 as a start point, rather than flat
>a semitone?
>

>And while I'm at it, anybody know anything about fixing pianolas? ;o) When
>you start to pedal, a number of keys play when they're not supposed to,
and
>it's leaking a fair bit of air... ...surely nothing some gaffa can't fix?
>;o)
>
>Cheers,
>Kim.John, jazz chicks are generally wierdos! And they smell like Patchouli.

Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:44498482@linux...

Oh, I forgot to tell you. After all of this practicing, perspiration and
starvation since you won't be able to work since you're practicing so much;
once you learn how to play jazz, try finding a gig that pays more than
\$50.00, all 2 of them a month. While you're playing expect the usual
loudmouthed moron, yelling over your solo, who could give a crap about all
the hip shit you're playing. Then be prepared to turn down or play more
traditional, if you're playing too loud or too hip. And don't forget that
you'll need a day gig to pay for your coke and alcohol addictions, since
you've become so neurotic, myopic and reclusive after about 10 years of
constant 6-8 hr/day shedding. If you had a life before you became a jazz
musician, you can expect that you won't have one after.

Kim, I'm really being facetious but this isn't too far from the truth. Don't
get me wrong, I love jazz. I spent most of my youth and young adulthood
perfecting my craft, completely engrossed in and devoted to learning how to
improvise, solo over changes and write. I still pursue my 1st love, jazz,
with a passion, but I have a day gig so I can pay for my musical habit. If
you do it, do it for the love of it and because it really means something to
you. There's really something special about jazz for me. Unfortunately the
listening public has little or no understanding, or appreciation of the
music form.

Hal Galper says it better than me: "One of my long-time associates in the
business once said that the inscription on his tombstone would read "It
wasn't worth it." As positive a kind of guy as I naturally am, I'm beginning
to sympathize with him."

Read the whole thing here: http://www.richlamanna.com/hal_galper.htm

You know how to make a million dollars playing jazz?
Start with 2 million.

Rich

&q

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>>href=3D"http://www.richlamanna.com/hal_galper.htm">http://www.richlamanna=
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>><SCRIPT language=3Djavascript>postamble();</SCRIPT>
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