an analogue synth looks like – a simple, single VCO,

sans memory, monophonic monster, a Kawai Synthesize

ciate that I tend to specialise in

important synthesisers from th

great analogue music era. What

the time (1960s through early

made, not only the music of the

their sounds and their facilities at

that time. It's also important to

makes these instruments historical

is from their use by key artistes of

1980s) and the contributions they

period, as well as the uniqueness of

don't make the rules here but mar

people interested in this article will

Capacitors and transistors hav

boards and integrated chips or

newer keyboards, as shown in

ANALOGUE PLAYGROUND: The interior of the Kawai

electric piano or organ, as far as offering the most historically

2) Cleaning of kevs and keyboard this is the best of its type, so this

assembly, case, key contacts, circuit probably excludes more than 70% of

KSR is concerned. This (mindset) is

sense that it has to be perfect in

every way when it is finished no

matter what make/model it is or

market value it has. Everything

right down to the rubber feet, is

which follows this course of action:

then repaired or replaced or

4) The unit is carefully

upgraded, as necessary

5) The unit is fully

power-calibrated, tuned

There are many

other sub-processes in

ishes, depending on the synth. If the

might involve spraying and lacquer

Although it is hard to say how

long each keyboard will take to

1) The total disassembly of the

fully restored machine in perfect

order, with all costs fully disclosed

and exact details of the restoration

Your readers might want to start

are never realistic: http://altmusi

and user maintenance tips for

mend highly is to ensure you keep

cians work carried out.

synth feature, N. RAMA LOHAN maintain those old treasures in

GREAT number of us take our musical instruments for **A** granted. We expect them to play and sound the way they always should, but there's some degree of maintenance involved if vou want your instrument to stay i shape. Just start by storing them in Where vintage synthesisers ar

concerned, that would certainly mean a proper flight case and away from the threat of moisture. But le Richard Lawson (RL) of RL Music and Kent Spong (KS) of Kent Spor Restorations tell you exactly what you need to know about showing TLC for vour instruments and wh vou need to arm vourself with should you choose to buy a vintage

depending on their own style of

music. There were some keyboard

made over the years that perhap

don't represent the best or ever

very good value at all, but I have

someone will definitely swear b

tion some tips on buying, but it

had to suggest anything, then it

should be to avoid privately sold

synthesisers that have been modi

fied in some way. This is not to say

the mods are not complementar

but in my experience, many mod

are poorly and unprofessionally

Later in this interview, we me

observed, on many occasions

Are there any instruments that potential buyers should avoid? RL: This is a difficult question as many of my customers and vintage synth owners/players generally buy different makes and models,

earned about design philosophies over vour vears of repail did what they did, or even what were successes and what were ties in synth designs. Some are due gy of that time, linked with cost effective manufacturing processes.

and some have just been copies of other manufacturers' designs. The rinciple philosophy tends to have peen to reduce cost by integrating new and more sophisticated technology as and when it became

nologies have changed very little in

implemented, so inevitably, wi have damaged and/or affected the lated them internal- by visiting the following website for ly. The majority of prob- more detailed guidance on buying value of the instrument. This is no a rule of thumb, just a word of lems we see with vintage synths are vintage synthesisers. These wel where previous owners (or a good sites are not always vintage-specific riend who wanted to have a go) but the principle is the same have hacked about the system and although generally quoted prices

RL: There are a considerable

5. If you can't see/demo the synth about.com/gi/dynamic/offsite. you finally find, then make sure the htm?site=http%3A%2F%2Fwww mber of websites on the Internet — seller can provide detailed pictures — code404.com%2Ffag%2 offering advice and guidance about (at least 10) from all angles so you can clearly assess the cosmetic condition. Ask for an appraisal of the

perating condition and any history these pieces from the past

ple advice is as follows . Determine what type of synth ı want or need for your own par- number ticular music style i.e. mono or poly synth – you would be surprised

6. Determine why they are selling vour vintage synth from harm of it because these are valuable and how difficult that question is some- collectible instruments, so there must be a good reason for them

sure that it is

Many, if not all, of the modern day ing — the Internet is full of sites that ensure the synth is well packed and tually create problems. This actually and place some silica gel in the bag. will be announced at www. have invested in over the years. ples of custom parts that are absolutely gorgeous. To some this the market value of the synth to be modular systems can take their specialise in one make or model or expect to pay a small fee to get it applies to pretty much any elec- If possible, store your synth flat in rimusic.co.uk.

more details, are the one belonging to **Combo Mix** (=

sories, all at great price

aited for this for long enoug

Well, that means you'll be maha instruments. Sab cymbals, Ampeg, Laney an rth sticks. Remo drum hea nd percussion. D'Addari

Oops! You're probably s ading this waiting for us give you the all-important f

LEADING THE WAY: The Kawai you to play lead lines, but monophonic synths like this can have plenty in the way of modulation options.



POLY PROPOSITION: If you polyphonic synthesiser like this Korg Polysix might be ideal.

ures. All right, here goes: dis

SAFE AND SOUND: It would be a good idea to make a custom-fit flight

nvironments can cause a build up

which will cause intermittent kev

failure over time, a very common

shouldn't use it in hot humid coun- flight case and store your valuable

lable parameter, which boosts the smoothly from one note to the amplitude of the frequencies next instead of jumping over the around the cutoff point. intervening pitches.

Feature Switched on vintage synths

an't get enough of vintage ynthesisers. Here, we launc he first of a multi-part series on

HERE seems to be plenty to rejoice today. Techno logical advancements ave reached a zenith, eliminatng manual labour to an extent where all we really need to do to sustain our daily existence is eat visit the toilet when necessary and sleep. Well, of course we've left some out but these are our basic Everything else can be operated v a machine. literally! Handphone

that dial from voice comnands; cars that drive nemselves: and toilet icilities that clean you p after vou've done the deed. Yes, life is It's just as good f vou're a musician, too. Today, a ny piece of elec onic hardware is capable of providing all the facilities of a professiona

unthesiser for the first time is ike looking at the controls of a space ship. In this brief glossary we've attempted to help you get a ates frequencies above cutoff handle on some of the jargon and point, causing a sound to lose its some of the functions of an anaogue synth, how they operate and how they ultimately affect the a band of frequencies both above

Sliders are used for the Kawai amount of volt Synthesizer 100-F's envelope age being sen generator section. **(scillator)** – digital signals are

Sub Osc (Sub Oscillator) – hali **Waveform** – a signal, either during its production, usually catsampled or periodic, being gener- egorised in four different stages of ated by an oscillator. Filter – removes certain frequencies from a waveform.

VCF (Voltage-Controlled **Filter**) – allows its cutoff frequen- which it spends in the "up" porcy to be changed by altering the tion of its cycle. amount of voltage being sent to PWM (Pulse Width **Modulation**) – a change in the its control input. **Frequency cutoff** – the point at width of a pulse wave's duty which the filter kicks in and starts cycle. Portamento (Glide) – a func-**Resonance** – a major control- tion in which the pitch slides

under the pressure of what digital

had to offer – convenience. exceptionally low maintenance (or none, at all) and consistent results. It was Yamaha's FM syn-

the greatest achievement in

synthesiser design and has been

used by countless musicians between it

production period of 1970 to 1981.

Some of the best – like Roland' upiter range, Moog Music's Memory and Minimoog, ARP's 2600 and Odyssey. Sequential Circuit's Prophet 5 and Oberheim's OB series - caved in under the pressure of ncessant requests for crystalline for the production of your from the past, Welcome to the retro reign in the 1980s, the only radio

some hit songs have been com- Many – if not most – modern records feature the sounds of vintage instruments. There's somenology, a concept that makes a thing timeless about those sounds And while a substantial portion of the early 1990s. sound and operate like numerous recording artistes are relying on You'll find this kind of new-fangled number of them insist on using the renewed interest in analogue software in all the latest guitar and real McCoy. Ask any vintage nut why and he'll tell you that it's not But for every leap into the future. iust the sound, but the touch, feel we seem to take one step back. We and look of these instruments that

have to ask ourselves why we pay takes a user from being motivated Among all the vintage ins ments that have resurfaced, it's been vintage keyboards that are more apparently absent. Why, you ask? It isn't too difficult to resurrect an old tube guitar amplifier and it's beauties, though – repair and even simpler to get a classic guitar back to playing specs but with an analogue synth, there are many more considerations for a tech

LPF (Low Pass Filter) – atter First, in its prime, analogue synthesis existed for about two decades. It took a while for the

next hit song (This is really how revolution.

piece of electronics behave.

synonymous with synthesise technology is Dr Robert Moog pronounced mogue), the man behind one of the most influential synths ever made, the Minimoog But Moog's foray into synth tech nology didn't start with the beloved Minimoog. It began with

large modular synthesisers, huge machines that looked more like a telephone operator's patch bay. The 1970s was the era of the onophonic synthesiser, instruments that only allowed for a single note to be sounded at a time. Some of the classic machines from that period include ARP's 2600 and

Oscillator) – an oscillator especially devoted to sub-audio app ations, used to create vibrato tremolo, trills and so on. EG (Envelope Generator) keyboardists like Rick Wakeman, attack, decay, sustain and release Keith Emerson and Manfred Mann rarely left home without their PW (Pulse Width) - the per-Moogs. Just listen to Wakeman's

age at its control

input by altering

the amount o

thesis synth, the DX7 that conclusively sounded the death knell

or the analogue beasts of yore

hevday have long since retired or tation that allowed you escape from listening to this ubiquitous elsewhere. Restoring an analogue synth is way more labour-intensive synth was the classical station. Digital extended the possibilities because unlike digital – where comf synthesis and reached a peak in ponents are more modular and usually just changed when there is a Today, we see a change in the problem – parts for these analogue winds, as there seems to be dinosaurs" barely exist anymore.

KILLER COMPETITION: Back in the

1970s, the ARP Odvssev rivalled

the best lead synthesiser.

Gimme! Gimme!. Remember tha

By the late 1970s, manufactur

ers were beginning to dabble in

polyphonic synths (which alloy

1980s, some of the best, like

nore than one note to be played

Roland's Jupiter 8. Yamaha's CS-8

OB-Xa and Sequential Circuit's

loog's Memorymoog, Oberheim's

Prophet 5 were all kings of the hill.

period would've relied on any one

ones for the sound of a Jupiter 8.

Try Prince and Rush to treat your

Van Halen's *Jump* and Simple

or more) of these instruments.

synth intro riff? That's an ARP

synths. Pay close attention to curtuted, only what needs to be is rent music and you'll catch many of In the following weeks, AudioFil those old classics doing what they do best (see Synthetic tunes below Moving hand in hand with this view with the biggest vintage synth esurgence is digital's quest to emu-supplier in Europe. RL Music a comate the ageing analogue synths. All pany world-renowned for its dedi this spells good news for musicians cation in restoring and resurrecting looking to incorporate the sweet some of the darlings of the ana-There is a hitch with these ageing Kent Spong of Kent Spong

It's only fair that an instrument touching 20 years of its life requires and why they have become popular a tune-up and some repair work. again, Lawson and Spong also out locating the right people for this expound on how they undertake iob is akin to looking for the prover- restoration work and what users pial needle in a haystack. You have can do to prolong the life of their

Odyssey, EMS VCS3 and, of course The Minimoog struck a chord

Zawinul's (of Weather Report that was responsible for some pop you would.

movement in the UK. Legendary HANDS ON: Keith Emerson of ears to an OB-Xa, or just put on Emerson, Lake & Palmer pounds on his Hammond C3 organ while centage of a complete pulse wave, The Six Wives Of Henry, Emerson's his monstrous Moog modular work with Emerson, Lake and system (behind organ) awaits its

Minds' Don't You (Forget About Me). Hall & Oates were big fans of the Prophet 5 while The Cars took

Return of the analogue synth Return of the an of Analogue Andy ... or N. RAMA LOHAN, as he's more fondly known in these parts. This week, vintage synth restorers/suppliers

EPAIRING vintage synthesisers and keyboards is a dying trade. Technicians who have spent the better part of their lives tuning VCOs and calibrating VC back in the 1970s and 1980s have learnt (perhaps painfully) that this the Minimoog for the accolade of trade just doesn't do much more than keep a roof over their heads. yes, it pays quite poorly.

he growing desire to incorporate the sounds of vintage instruments in today's recordings has brough enewed interest in these instru ments from the past, though, echnicians have taken partic notice of this phenomenon. Where there is demand. there is supply, so it comes as no surprise to discover a number of So, an entire section is not substicommercial organi-

sations dedicated to

esurrecting some of

these instruments. will bring you a three-part interthat well, but nothin of RL Music (the largest supplier of Spong of Kent Spong Restorations n based in Britain), and they'll Lawson roped in a close associate tell you that it all comes straight Restorations, to give us the cleare

In the following weeks, Lawson possible picture on vintage synths, RL) and Spong (KS) – associates in this trade – will reveal everything ev know about running a business — small number of specialist compa f this nature, restoring vintage keyboards and synths, and how users can extend the shelf-life of their beloved instruments with proper storage and maintenance

of what's offered around the world

Why does RL Music exist? RL: I started RL Music for two main reasons: firstly, my complete passion for vintage analogue synwho will offer maintenance and thesisers and secondly, my belief that there are a great many people n the world who want to own have been fully restored and are ready to play, without the worry of quality or support. As a musician nd long-term owner of synthesiskeyboards. The general condition. both cosmetically and operationally. most part, they are a very rare

is pretty poor and in my opinion. To answer why – you should

Art & Lutherie, Alvarez, Pyramid, right numbers for the details.

RL: We buy our instruments from **come from?** studios and collectors, etc.



THE DOCTOR'S IN: Richard Lawson (left) meets the legendary Dr Robert Moog during the latter's recent visit to RL Music.

I also wanted to do something different and bring my own experiences into a business that eally caters for the exacting han just supply what's around because that's all there is. The website (www.rlmusic.co

vintage synths in Europe) and Kent **uk**) is the shop window in effect but the business is quite complex behind the scenes and is essentially supported by very skilled vintage with restorers who have the tech nical know-how to bring these extraordinary instruments back t HERE DOGGIE: Pets and synths their full glory. I do work with a experience. This is a view of RL nies in the UK for this, but by far the majority of the restoration work is done by a good friend and associ-

ate of mine. Kent Spong of KSR estoration work are enthusiasts (Kent Spong Restorations). themselves and have a love for the Are there adequate restoration nstruments they restore – without facilities, like RL Music, to serve his. I don't think anyone would do the vintage synth market? onsidering the work involved. RL: Although there are quite a few businesses around the world

Do you attend to overseas KS: The answer is certainly verepair services for electronic musi-We will do everything possible to cal instruments, very few actually help anyone, anywhere with a SR is particularly recognised for involved with vintage equipment. e restoration work we do on the amaha CS-80 and have customers ness, so the few people dedicated to who ship them in from all over the always an excellent indicator that ers. I have personally found it very offer this service tend to be highly world to us. If a customer is willing we are doing a good job. Good cus-well. Your readers may be interest- an extraordinary level of feedback skilled, resourceful and are compo- to accept the costs and risks of shipnent level repair engineers. For the ping to and from the UK, then we breed indeed. world. We also try to help and



nome of many of the finest vintage eason that there will be a high per- RL: I think eBay has enabled a true global market, which has to be ten and specentage of equipment available here. but Europe is not far behind. a good thing, but there are many ulated about number of synthesisers were some very significant collections and people now need to be here, but unfortunately, not that eaders are considering the same hen don't forget all the hidden

within this interview. Why did you choose to go RL: You yourself contacted me some months ago from Malaysia – can't imagine having that kind of small shop in England How much of your business

comes from online sales? RL: As RL Music is an internetpased business, it's logical to assume that online sales are key t our business but we advertise in Sound On Sound magazine and some Are the prices of these instruhas proved quite positive. A good percentage of our business now is how some businesses survive when

advise people with problems over they can't even communicate with way to go yet dealers in general don't do enough recognise those involved in vintage the phone or by e-mail where possiculture customers properly, let alone sup-

Back in the 1970s and 1980s, a huge drawbacks. A growing problem with eBay is the proliferation of mported into Europe and there are criminals operating through them vintage keyboards. same guestion of people who buy many are for sale. We import from some tips on buying vintage synthe- antique furniture or vintage cars. he USA quite regularly but if your sisers later in this interview, which I The love affair people have with the hope, will be of some value riginal article" is difficult to quan-I don't think eBay has directly costs, some of which I have covered influenced the vintage market though, as the demand for these

do with nostalgia. However, mostly instruments is there anyway, it just it's to do with the tactile nature of forms another portal for buying and instruments that were manufacselling them, although many people tured two to four decades ago, have an expectation of prices from hringing the musician closer to the what sells on eBay. This is unfortu- creative process of experimenting, nately distorted as the final sale writing and performing. prices on eBay don't take into Modern digital hardware and account so many hidden charges software products are very sophisti- and bench-tested over cated and complex by nature, offer- two to five days. repairs/restoration), which for the ing a quick fix through pre-loaded depending on the

most part, people don't anticipate. professionally composed patches Thank goodness for the Internet etc. A vintage keyboard like the though, and long may it live. Minimoog, for example, needs the ments over-inflated today? ment and understand the process of sanding and staining of not only are these instruments they're historically important as that gets the creative juices flowing. paint restoration work, which will happily support anyone in the my opening remarks, it amazes me can sell for as much as £20,000 station has never done that for me. (RM140,000), so keyboards have a Try standing in front of an original Moog Modular System 3C with 50

I do get asked, occasionally, why to 60 patch cords on hand and not restore, it is not unusual to spend a ply the goods in working order and fully restored vintage synthesisers be completely inspired and over- much as 40 hours of work to finish are expensive when compared to whelmed by the potential and sheer one machine and that doesn't Where do you clients mainly what they can buy privately, which beauty of a classic instrument such include all the time spent sourcing Sequential Prophet 5 and the the rest of the electronics from a seem to look okay and apparently as this! all over the world and from a num- RL: Our client base is truly global all in "mint" condition. It never I appreciate that many people rials needed. ber of sources like private sellers to although about 60% are in Europe ceases to amaze me how a 20-to-being made for you today.

Needless to say, the finished key- The vintage keyboard classifica- an expression we can use all that they may want to charge by the Sometimes we even get the big being made for you today.

Needless to say, the finished key- The vintage keyboard classifica- an expression we can use all that they may want to charge by the sometimes we even get the big being made for you today.

Needless to say, the finished key- The vintage keyboard classifica- an expression we can use all that they may want to charge by the sometimes we even get the big being made for you today.

Needless to say, the finished key- The vintage keyboard classifica- an expression we can use all that they may want to charge by the sometimes we even get the big being made for you today.

Needless to say, the finished key- The vintage keyboard classifica- an expression we can use all that they may be considered non-original taken into account. If it does come design ethos right back to the first another and there are many packed professionally. I have had a tronic device, but an already aging the normal playing position. and are from all walks of life, but 35-year-old un-restored keyboard original vintage analogue synthesis- board is something to behold and as tion is still a big list as there are so often. What are the criteria for the principally musicians. We have can be in "mint" condition. That's ers but these should be aspired to near as possible to a brand new many great machines. There are selection of a particular piece?

some very high profile clients in the absolute rubbish, and I know very is reductantly broken up for spares and may generally unknown modified the original.

some very high profile clients in the absolute rubbish, and I know very is reductantly broken up for spares and may generally unknown modified the original.

some very high profile clients in the absolute rubbish, and I know very is reductantly broken up for spares and may generally unknown modified the original.

some very high profile clients in the absolute rubbish, and I know very is reductantly broken up for spares and may generally unknown modified the original.

some very high profile clients in the absolute rubbish, and I know very is reductantly broken up for spares as site was with the control of the particular pieces as site was with the control of the particular pieces.

Some very high profile clients in the absolute rubbish, and I know very is reductantly broken up for spares as site was with the profile clients in the absolute rubbish, and I know very is reductantly broken up for spares as site was with the profile clients in the absolute rubbish, and I know very is reductantly broken up for spares as site was with the profile clients in the solution of the profile clients in the profile clients in the solution of the profile clients in the profile client

■ERVICING and bringing a vin-

tage synth up to playing condi-

ed to be taken into account.

ircing parts often being the

Music and partner Kent Spon

torations (KSR) have both take

ll in their stride and continue to

ver the best examples of vintag

terview with Richard Lawson (RL)

eal what really goes into bring

nd Kent Spong (KS), both men

g these classics back to life.

about these instruments, that

has people willing to fork

out huge quantities of

units restored?

RI: Much

has been writ-

spares and the various other mate- Crumar Bit-One in terms of fame, good base.

Minimoog/Memorymoog Moog/Arp/Roland/Buchla and the amount of parts is just compare, in terms of supply of specialised business and only by price and this is a fact of life. mindset when approaching the to the RL Music website will appre-

under a hundred on the main board

would be something like the

Yamaha CS-80 with its 43 or so

oards and components runni

into the thousands. Finding a fau

in this monster polysynth takes a

ult that you hear is in fact th

in the system – a really big chal-

custom chips for specific synthesis

unique chips in the sequencer/ke

board module, which are no longe

Is it easier to repair analogue or

KS: This is a good question. We

would say that digital is easier to

because most keyboards today are

designed in such a way that you

The digital repairs will near

ers use, but the vintage analogue

because we have to locate the

specific part that is causing the

problem. Hence, proper diagnostic

just replace the whole board that

to repair at component level due to

repair than analogue simply

the rareness of the parts.

has led in the past. We has a problem on it. However, with

find that faults tend to vintage analogue synths, you have

weakness then I would say it always be more expensive in term

common, and of course, calibration repair will take a lot more time

lowever, less serious problems like — swapping" solution the manufactur

activity as this is the most common work, and many hours of intensive

rage synthesisers. As a result of this Labour costs measured in 20 to

fundamental process, we can tackle 60 hours cost a great deal of money

nponents affect each other, th

KSR and RL Music have built up and most repair companies will not who source parts for us, plus our dedicate this much time to one own resource of held spares we

hour, which is frankly unfair to cusmanufacturers to reproduce hard

KS: Yes, we do make some of our but the alternative was to break up to the point that it is simply not Moog modulars of the late 1960s.

Internet forums covering particular small number of instruments arrive, instrument will be more susceptible Remember that 20- to 30-year-old quick insight into the world of vintomers. We do not do this and our to find parts for us. Regrettably, on own parts and cabinets when there the Solina for spares as she was worth repairing, then the keyboard The successes are well known vintage models, so grab your mouse from Japan particularly, in several to damage and wear. electronic instruments are like clas- tage analogue synthesisers has been

virtually nil. The big Japanese man-ufacturers don't support products

ufacturers don't support products

1990s and many employees now

weren't even born when the origi

nal synthesisers were produced.

like the Yamaha CS-80 or Roland

Iupiter 8. Also, as you rightly say

nany of these original manufactur

although Moog has a global pres-

expensive process and is always

account for nearly 15%-20% of th

time spent on a very rare keyboard

their vintage products at all.

ence again, but they do not support

Sourcing of parts is a tedious and

going back much further than

Could you provide some exam- covered machines, and looks always the cost of the repair verses AudioFile next week.) recommended reading.

onths in the late 1970s is proof of

this although some music tech-

who think they are skilled techni- ments and deliver to you a beauti- Also, try to ensure you switch the synthesisers in the world. There are kent_spong@hotmail.com.

If anybody has any questions of requires more information on the

RL: As mentioned earlier, the hismusic industry, with quite a few
music industry, with quite a fe torically important pieces are the using many of the vintage instru- is offered, which is why we have to sisers will appreciate in value so underpinned by our total passion it into cult status. I guess a top 10 wery popular with our clients. Palmer, and Mann's Earth Band the Memorymoog straight to the you this; Guitar Collection (≈ 03- But why did you have to v and PS range website: **www. korg** goods. your keyboard by having a cover to play from time to time and always for asking me to contribute analogue.net/korg/index.html. 8. Also, if buying from overseas, prevent dust from getting into the allow around 30 minutes for them newspaper and website. your keyboard by having a cover to play from time to time and always for asking me to contribute to your What sort of shelf life do these always less well known but on many occasions, the smaller US classic Solar Fire, to hear what the 7727 2057 | 7726 3057 | 7492 decade, you ask? Simple, this top of the pop charts. main focus but we are certainly not ments we have sold, which is won- spend so much time and expense these are also long-term invest- and enthusiasm for all keyboards make/model list might look some- KS: The answer to this question is ensuring other great instruments ic problems of badly damaged ready for sale! Minimoog is all about. Having said fame) weapon of choice. Heavy Today, vintage synths can be **6057**) will make sure you get Guitar Collection's 10th anni For parts, what is the support

are still working – is worthwhile in cases to instruments like the ARP limited to this. It is sometimes derful. restoring them! instruments have? and manufacturers could never recover and demo on the model don't forget the shipping and sliders and pots on the front panel. to warm up. ments, as well. and synthesisers, and particularly, thing like this: a logistical one. that though, the Minimoog also Weather typifies his employment heard on countless recordings, interesting to offer more esoteric I believe that my customers come So are these instruments over-The easiest keyboard to work on like from the manufacturers?

Our opinion but this has to be

Solina. We actually had this prob
Is there anything that would be

RL: After professional restora
from these and subsequently they

you want by asking friends or visitimport tax charges etc. vintage analogue synthesisers. Direct sunlight will over time harm saw active duty with different gen- of that synth. Herbie Hancock from dance (Jamiroquai, N.E.R.D. pieces as this can open up new to RL Music for these special pur-inflated – well not everyone has the **Could you provide a checklist of** ing a studio. Locate a good local dealer if possible or call/e-mail me

9. The world is full of thieves who dealer if possible or call/e-mail me

9. The world is full of thieves who can defraud you out of your money paint and decals as well as heat the representation of the wood cabinets, paint and decals as well as heat the representation of the wood cabinets, paint and decals as well as heat the representation of the wood cabinets, paint and decals as well as heat the representation of the wood cabinets, paint and decals as well as heat the representation of the wood cabinets, paint and decals as well as heat the representation of the wood cabinets, paint and decals as well as heat the representation of the wood cabinets. is the one with the least electronic Obviously many don't exist anyreflected in the final price of a prolem recently and decided to reproconsidered irreparable?
tion, a vintage synth could outlast went out of business. Books like res of musicians. relied heavily on his Odyssey. OutKast) to rock (Lenny Kravitz, components in it. Let's say for fessionally restored instrument. duce a Solina case in English Oak, KS: There is no such thing as a duce a Solina case in English Oak, KS: There is no such thing as a duce a Solina case in English Oak, KS: There is no such thing as a duce a Solina case in English Oak, KS: There is no such thing as a duce a Solina case in English Oak, KS: There is no such thing as a duce a Solina case in English Oak, KS: There is no such thing as a duce a Solina case in English Oak, Its owner in many cases, as long as the solidation of the solidation areas of interest like the whole chases because of confidence in the budget to afford a fully restored how you approach the restoration What are the more common Modulars ARP's Odyssey appealed to a especially on albums like Head Maroon 5, Wilco). Keep your ears modular synth world or vintage dig- condition and quality of our instru- example but those who can tend process of some of these instru- instruments that come in? Why Yamaha CS-80 which was significantly superior to keyboard that cannot be repaired it is taken care of. (For a buying Frank Trocco's Analog Days talk at RL Music for advice. quite easily, so always try to buy internal workings to a point where RL: We plan to keep doing what contact details as follows: RL Music for advice. instance, Sequential Circuit's Pro spares? similar crowd and to the fusion Hunters and Thrust. But the cocked, and chances are, you'll ital synth's like the Synclavier, etc. ments and the attention we provide not to sell them, so supply and ments? 4. Avoid modified or "specials" as from a reputable dealer who will dry joints can occur on the circuit we do best and that is to supply the at rlmusic@btopenworld.com or these instruments? One, where the build quality is high KS: Backing by manufactures is **Do you make parts yourself?** the original Chipboard wood effect or restored. However there is guide and maintenance tips, see about the highs and lows, and are circle. The 2600 was Joseph

Odyssey was also an instrument hear a lot more than you thought a mind-boggling sale that will see instrument of choice. Punch in **How does the American market** to their requirements. This is a very demand determines the market KS: There is only really one RL: Many of the regular visitors Sequential Circuits Prophet 5 there is a very good chance owners manage all of the above require- boards, so avoid these situations. best condition examples of vintage **Kent Spong Restorations** at

Korg MS and PS range

which we also work with

The makes and model ranges o

comes close to this fantastic palette

different from each other in sound

of analogue sounds and the sheer

What are the most commo

problems you encounter with

hese vintage instruments and ar

the solutions fairly simple and

very little similarity

between one vintage

also depends on the

machine but if we had to

reason for instability/faults in vin- labour.

We at KSR rebuild the power

facilities, sound and potential etc. Simple and straightforward is not instrument and if they did, then

supplies as a standard restoration

repair and another. It

kind of life the synth

KS: To be honest there is

FMS VCS3 and AKS

ecording studio. And then there are huge sums of money for something to inspired. cutting edge when all the product is high frequencies to pass through resulting in bright sounds.