

MEGATAPPER NEWS

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Books! Pohlert, Schell, and Grantham! Now Available

Music Books for Tappers? We got 'em! A great collection of 'how-to' music information that's sure to make you stop, listen, and play! Find music books fully described on the "Accessories/Learning" page at — [Http://www.megatar.com](http://www.megatar.com)

At Last! You can be a 'guitar duo' all by yourself!

THE 'BI-MELODY' TUNING

While in the process of developing our upcoming 'MidiTapper' instrument, we experimented with tuning both sides of the instrument high.

We found a powerful new tuning which we call 'Bi-Melody.' If you were playing a 'crossed' arrangement, you would have to tune both sides identically. That is, you'd have melody strings on both sides, each playing notes exactly the same. But we think there's a better way ...

Identical Notes ...

If you are, like most of us, playing a normal 'crossed' arrangement, where your 'bass' strings are the group nearer to your face and you're used to playing these strings with your left hand, you are probably already taking advantage of the fact that the note names beneath your left hand at fret two are identical to the note names beneath your right hand playing the melody strings at fret twelve, as is shown on 'Graph A' on the right.

This fact makes it possible to learn very quickly because each hand relates to the dots identically, and each hand fingers the notes beneath the hand identically. (If this is a new concept, download our free method book from the Mobius website 'documents' section, and all shall be revealed unto you!)

In this normal 'crossed' arrangement, the notes beneath your left hand just above the second fret are identical to — though two octaves lower than — the notes beneath your right hand on melody strings just above fret twelve.

String 'Em Up!

By stringing the normal 'bass' strings with melody strings, but tuning this set of strings one whole step lower than the melody strings, *this same relationship still holds true* — that is, the notes beneath your left hand just above the second fret are identical to the notes beneath your right hand on the 'melody' side just above the twelfth fret, as you can see on 'Graph B'. Graph B looks a lot like Graph A, doesn't it?

The only difference is that now your left hand notes are only ONE octave lower than your right hand notes! But note names fall the same!

Is this Useful? You bet!

It means that any pattern you already know with your left hand playing 'Bass Bottom' nor-



THE TRUE BOSSA-NOVA

AN INTERVIEW WITH BRAZILIAN KEYBOARDIST MARCOS SILVA

How did you begin in music? A: The first thing was that I saw this classical guitar sitting on top of the wardrobe, and I wanted to try it. "Oh, you want to try that?" my father said. "I know these three chords," he said, and he showed me.



But then, I had learned my three chords but I couldn't move them around the fretboard. It was a challenge. I knew three chords but couldn't play a song. And it wasn't rhythmic.

So while I then studied classical guitar, I found myself listening to something different: The Bossa Nova era was just coming in, it was around 1963. Those songs had chords that weren't just triads. When I heard those Bossa Nova chords, I had to play it.

Your rock band? A: Yes, with some friends. We played in clubs. Led Zeplin, Steppenwolf. We had a singer who could speak English to sing the lyrics.

What was your family like?

A: My father worked for some factories that made fabrics. He took care of the finances. We lived with uncles and aunts and lots of cousins in a big house. Nobody in my family was a musician.

I'm a lot like my father, in that I'm stubborn. It's a good thing. To persist in music, you have to be stubborn. Not like stupid, but you have to keep on and on.

How did you learn Bossa? A: In Brazil, you must back up singers. You have no chance of starting out on your own. At sixteen I was playing professionally. I had got a chance to sub in a nightclub, and that led to other jobs. We don't have jazz or popular music schools in Brazil. The learning process in Brazil is that you have to play in nightclubs, with no charts. You learn from recordings, and you play the gig from 11 until 5 in the

morning.

It's tough. One day you've learned all the songs for the male singer, in his key, and the next day it's a female singer, and everything has to be in a different key. The harmony is very complicated, so playing different keys is not so easy.

But I had to do that. I loved playing the piano. Sometimes we'd go to the singer's house and rehearse a little bit, you know. But then you're on your own; you really have to practice.

Did the other musicians make it difficult?

A: No, it's more like 'let's try to play without screwing him up.' It's supportive.

During that time was there one singer who particularly carried you along your way?

A: Leny Andrade. One of the best singers that Brazil every had. She sang only great music; in fact, at '67 she still does.

Why was she so valuable to you?

A: Because she also knew how to play the piano. So if I played a different note, she'd say 'Oh, you played something else there ...' And the groove that she had while singing was unbelievable; it carried you along. So exciting. Can you believe how it was growing up, and playing with all these people? These were the best singers in Brazil. It was like electricity. I felt so lucky, and still do.

What taught you the most?

A: First of all, life. Because when you have to do things that you can't do, you do it. Like what if someone gives me a chart that I can't do technically. I have to find a way to do it.

What's the most exciting thing you've ever done?

A: Aierto Moreira had written a spiritual mass, and he asked Gil Evans to do the orchestration and arrangement for him. Gil didn't have time and offered it to me. It was a 63 piece orchestra where I wrote every single note, and conducted it. I was 28. I had to do it in two weeks. It really made me stretch out.

What did you learn from your early years?

A: You have to work hard, harder than you think, to get what you want. We all say you have to work hard, yeah. But that word 'hard' is not enough.

What's the silliest thing you've seen in your gigs? A: I was doing a show in Panama. The piano leg slid off the edge of the stage, and the piano fell on my lap, and I was having to hold it up. The guy who was supposed to fix stuff on the stage, I'm trying to get his attention, and there was a percussion thing, and he couldn't hear me and I just had to hold up the piano while we were playing.

What is your style? A: Simple. I'm a guy that plays what's inside of me and what I learned. I play Brazilian music. I like funk, and Brazilian music, they go together very well. The funk and the Brazilian music are both very rhythmic, and that means you can't be shy. But I don't embellish the peacock. I don't do unnecessary things. If the music is good, you present it simply. If the music is not good, you can call the best musicians in the world to play, and it's going to sound like what it is.

How did Bossa Nova evolve? A: The story I heard from Airtio was that people used to play outside the clubs, in the streets, on guitar and they'd sing, and on flute. So maybe 2 am on the sidewalk, and you can't wake up the neighbors, so they had to swing softly.

And they wrote so many songs, sometimes ten songs a day, there was competition going on. Some guy would say "Today I got this chord, see what you think ..." The composition is not necessarily diatonic, or in modes, it's just what sounds good. A lot is composed on guitar.

Before bossa, there was rock and roll, and a simple kind of music ... I was seven years old and my Grandfather listening to the radio, listening to old-style Brazilian classical music, it was quite different.

If a trio was playing in a Brazilian club from that period, what are the instruments?

A: You're going to hear guitar, bass, and drums, or piano, bass, and drums. Maybe a singer, maybe not. One chordal instrument, one percus-

sion instrument, and bass.

The bass player has got it easy! A: Yes, no problems. Oh bass players complain, "Oh I don't add anything to Brazilian music just by going root and fifth," but they do. Without that bass, Brazilian music is dead.

What is the authentic Bossa rhythm? A: Aha! I grew up in Brazil, and spent half my life there, and I never heard a Brazilian drummer play bossa nova the way Americans usually hear it played.

Let me write it down. Here's two measures of 'WRONG', and then there is a correct example. ['RIGHT.']

Why is this one right and that one wrong?

A: First, the Bossa Nova is not really a rhythm. The Bossa Nova is a period of time. The true Bossa Nova is music from that period. It's not just the rhythm.

In my opinion, the American guys went to Brazil, and they brought it here -- Stan Getz and Charlie Byrd -- To play that true rhythm on the drums is very hard. So these musicians went out and they played some 'Latin stuff.' And the combination wasn't a happy one, you know what I'm saying? (laughs)

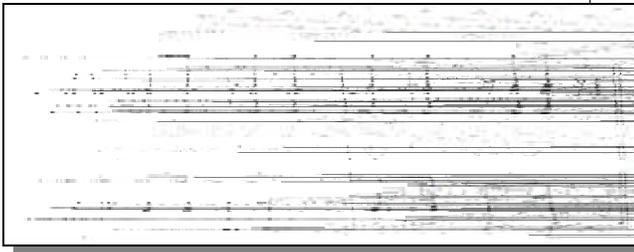
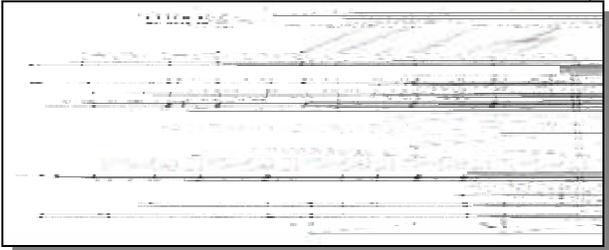
They were playing root-root five-five, like in 'Ricky don't lose that number'.

And I don't know anybody in Brazil who plays the bossa nova with the clave rhythm.

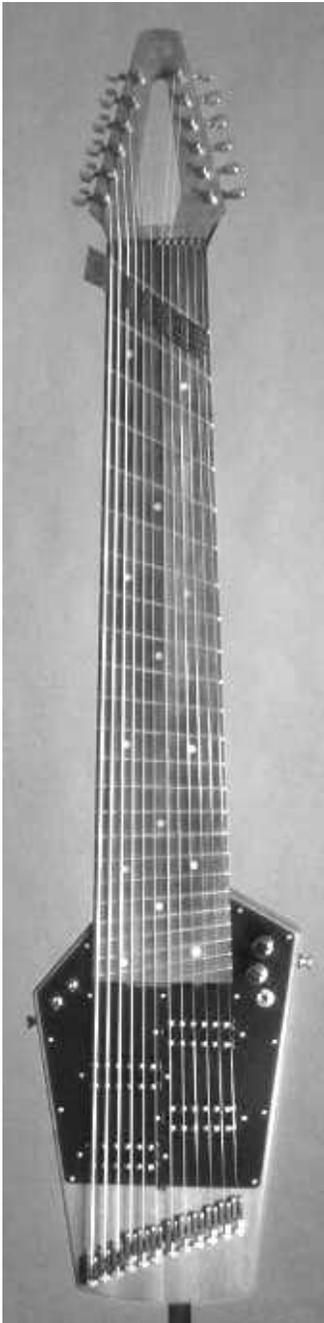
In other words, this whole simplification that says you take the samba clave rhythm and you move the last beat one click later, and now you got your bossa nova, it's just not true.

The clave — we don't have that instrument in

(Continued on page 6)



Basses for Sale



The ToneWeaver —
Fanned-Frets for Deeper
Bass, & Focused Melody
(shown with optional Jazz-
Master pickups)

MEGATAR MARKETPLACE



TrueTapper "Eclipse"

\$ 995

World's best touch-style value, Eclipse is crafted with superior design for superior sound. Blonde maple neck and fingerboard on alder body give bright and clear tone with long sustain, with dual trussrods and fully-adjustable bridge to provide a smooth playing surface. Complete string set — six bass and six harmony strings. Clear and powerful toned TrueTalker pickup array of 'dual-rail' design with dual nested tone and volume controls. Your choice of Crème or Black pickguard. All TrueTapper models include adjustable strap, method book, stereo output cord, & quality gigbag.

TrueTapper "Dragon"

\$ 1195

Warmly exotic, Dragon has pickups of our "TwoGold" design, giving you matched gold-case, wide-coil pickups with adjustable pole pieces for precise adjustment of each string's sound. The TwoGold pickup array creates a warm, mellow, and rich tone. Black pickguard.

TrueTapper "Storm"

\$ 1395

Atmospheric disturbance. To the inherent clean tone of TrueTapper's maple and alder woods, Storm adds powerful *Bartolini Pickups*. Bartolini's legendary tone yields a surprising clarity, with more of the thundering bass you crave, and a lightning clarity of melody expression. Magnificent.

MaxTapper "Dual"

\$ 1695

MaxTapper "Quad"

\$1995

The professional choice for warm tone, the Bartolini-equipped MaxTapper is crafted of premium dark woods for a warm sound, and also boasts factory-installed 'Graph Tech' nut and saddle package for enhanced brilliance and sustain. Normally comes with 'String Saver' (charcoal colored) nut and saddles for increased sustain and staying in tune longer during the gig, but you may also choose 'Tusq' (ivory colored) nut and saddles for blonde brilliance and enhanced sustain. Legendary Bartolini pickups for rich and dark bass, and surprisingly clear high melody. 'Quad' model has four switch-selectable pickups, two for bass and two for melody. MaxTapper models come with strap, method book, premium output cord, plus Schaller Security Strap Locks and custom-built TKL 'FliteLite' hardcase to protect your professional instrument.

"The ToneWeaver"

\$2395

Fanned Frets for Tone Power! The dark beauty and smooth tone of a four-part mahogany neck with rich rosewood fretboard, and a matching-tone body of sapele (also known as African Mahogany), the ToneWeaver sports four switch-selectable Bartolini pickups for unsurpassed deep bass and sweet singing clear melody. ToneWeaver is built with Ralph Novak's patented 'Fanned-Fret' system, so that your lowest bass strings are longer and lower, and your higher melody strings are shorter and sweeter. No other instrument can match the clarity and depth of this architecture. Our custom 'Twelve-Tone' bridge with twelve separate bridge plates helps each string sound strong and clear. Comes with strap, method book, premium cord, plus jet black Schaller Security Strap Locks and custom TKL FliteLite hardcase. Masterful instrument, masterful sound.

MidiTapper "Solo" and MidiTapper "Twin"

Watch next email issue for product announcement about the new Mobius MidiTapper!

All Instruments

include stereo output cord, the unique MegStrap, "Easy Touch-Style Basics" method book, and Buzz Feiten Intonation system installed so it plays in tune all over the neck. TrueTapper models include Mobius quality gigbag. MaxTapper and ToneWeaver models include Schaller Security Strap Locks installed, and custom TKL hardcase. All instruments receive one year warranty on parts and labor, and your Guarantee of Satisfaction — if not delighted, return within one week in new condition for immediate refund of purchase price. Visa, MasterCard, Discover, and American Express accepted. Prices are for domestic sale within United States. Foreign prices may vary. Domestic shipping adds \$30-\$45. No sales tax outside California. Delivery 3-8 weeks from order. Photos and sound-clips available at www.megatar.com. Free method book and Owner's Guide available online at www.megatar.com/documents/. Instruments normally equipped with standard 6-string 'BassBottom' tuning, but 'Inverted Fifths,' 'Mirror Fourths,' 'Bi-Melody', and 'Uncrossed' tunings are optionally available with Buzz Feiten Intonation System installed for 'in-tune' playing.

NEW MODELS! NEW LOWER PRICES! LOTS MORE BARTOLINI PICKUPS!



New Models
We've got good news. Thanks to volume purchases, made possible by your support, we are now able to offer new instruments at surprisingly lower prices!

And, we can now offer *three* TrueTapper models – the super-affordable “Eclipse”, the golden voiced “Dragon”, and the Bartolini-equipped “Storm.”

Crafted with superior design to produce superior tone, each instrument provides outstanding value, feels great in your hands, and sounds wonderful.

Lower Prices
Your purchase of a TrueTapper “Eclipse”, “Dragon”, or “Storm” will now include a quality gigbag to carry your instrument. And still included: stereo cord, method book, Feiten Intonation System, Mobius MegStrap, and your instrument assembled with the tuning of your choice. Any musician can now afford one of these professional instruments with the rich tone you crave.

More Bartolini
Bartolini-lovers, your day has arrived! Now there's the TrueTapper “Eclipse” just for you, with powerful dual Bartolinis!

MaxTapper fans, notice that MaxTapper now comes with either *two* or *four* switch-selectable Bartolini pickups, *and* new lower pricing. ToneWeaver now enjoys the Bartolini Quad pickup array – along with its Novak Fanned-Fret system, the ToneWeaver cannot be matched for tonal depth, the richness of the earthy bass, and its crystal melodic expression.



ToneWeaver now in full production with four premium Bartolini pickups. Fanned Fret tone power plus Bartolini makes a monster axe — ominous, stalking bass, and sweet singing melody.

And for your support, that's made this possible, we'd like to extend our sincere “Thank You!”



Mobius Megatar Touch-Style Basses

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Http://www.megatar.com
Infoline: (415) 435-7504 (24 hours)
Office: (415) 435-8803
Fax: (415) 453-1485

Order Form

Model	Description	Qty.	Price	Subtotal

- Method of Payment
- Check / Money Order
 - Visa
 - MasterCard
 - Discover
 - American Express

Name _____
Address _____

Phone _____

Order total: _____
Tax: _____
Shipping: _____
Total: _____

Credit Card # _____ Exp. date _____
Signature _____

Mobius Megatar is an authorized licensee of the Buzz Feiten Tuning System. All Mobius basses come with this superior intonation system factory installed.

TRUE BOSSA: INTERVIEW WITH MARCOS SILVA ...

(Continued from page 3)

Brazil. So the thing about the clave and Brazilian music, I don't know where it comes from. These claves, bongos, and so on, if you hear them in Brazilian music they are just enhancement. They are not part of the music. In Brazilian music, the harmony and melody dictate where the music is going.

Why couldn't American musicians like Stan Getz get it right?

A: Because they were doing something new, and nobody cared. That's the only reason. And also, realize that to interpret Brazilian music in the right way is not easy. It's very exact.

In jazz, you've got a piece of paper (a chart) and it becomes a rough guide. But in Brazilian music, you have to play what is written, you can't change it.

If I'm talking about a C seven flat nine sharp eleven on top of the fifteenth, you've got to play that. In jazz, you can play a C seven anything. In Brazil, the composer wants it just the way he wrote it.

So we're talking about a layer of subtlety, that's not really part of the jazz tradition?

A: That's it.

So we can play *Lester Leaps In* just any old way, but if we play *My Neighbor's Blue Canary* ...

A: That's right, we have to play just those chords as written.

Also there's a difference in that jazz is often written in four/four time, but Brazilian music is usually in two/four time, and this makes a difference in the lyrics and in the feel. It eliminates swing. You can relax more in four/four, but in Brazilian music the sixteenths are precisely exact with no swing.

What does it matter what pattern we play?

A: Well it matters because it goes against the melody. In the song *Corcovado* the way you hear it in the US has different lyrics, and in fact anything you play behind it will sound fine. But the original lyrics have a different feel to them. In fact none of the lyrics in these songs are the same as the original. You've been robbed!

What is your suggestion for learning this kind of music well and musically?

A: Simple. Go to the source. Get someone who has a background and study with him. If you live in Idaho and don't have access to somebody local, call me. If you want to learn this music, you must find somebody who knows.

Do you play other types of music? **A:** I don't know how to play be-bop. I can play a bayon, that's Brazilian. I can play fusion.

How does a person get to be a working professional?

A: You play a lot, and wait for the luck to happen. Some people never become pro, but it's not really their fault. The musician is totally helpless, being controlled by somebody else. I was lucky. I came here playing with famous Brazilian artists. The gigs came to me. That's just luck.



I know you play bass, rather well. Do you have any suggestions for bass players?

A: It's funny. The bass is not a very technical instrument. You don't play around the chord. Brazilians who play the bass, it's a precision that makes everything happen, holding the groove. You don't play the altered chord tones, if you do, you might as well play guitar. We need you here to do this simple thing. You're not going to go all over the fretboard. My technique suggestion would be you have to have heart, a bigger heart than anybody in the band, because you are dictating what's happening. It's not a technique thing. It's mental.

Advice for beginners?

A: Speak out. Whatever you hear, ask why is that. Be nosy. Don't be shy. You'll never know if you don't ask. If you go for it, you won't have regrets.

What do you think about this new touch-style method of play?

A: If it's going to add to the music, it's great to use two hands, three hands. But if it's going to make the music sound different, that's not so great. In terms of Brazilian music, you're playing two instruments. If it's going to add and add some embellishments that's fine. But it must continue to show accuracy toward the forms we already have.

I love the idea of how the fingers move in the same direction. That's even better than piano, because it's such a natural movement for your two hands.

I know I gave up on guitar because I couldn't play the bass notes like on a piano. I couldn't do the bass and the harmony at the same time. Being able to do this simply is powerful.

Your tapping instrument, it's not exactly a replacement piano, but I can see an advantage. When a guitar and bass play together, sometimes there's something missing. Sometimes the harmony is going to be there; sometimes not. The same goes for the rhythm. But with your instrument, like a piano player, the two parts are one guy, and they should fit together well.



ANNOUNCEMENTS

Newsletter Expands:

It seems we have more to give you than will fit in our printed newsletter. So we're expanding with more email issues. The postal and email versions will now bring you different articles and lessons. This means more tapping info, articles, sound-clips, & photos for you. Sign up now to receive BOTH postal and email issues.

New 'Song Archive'

On the Mobius website you can now hear a selection of Mobius basses playing original songs to give you an earful of what they can do!

In Next Issue: *A new model ... The MidiTapper.*

IT'S A CONTEST! — WIN A TRUE-TAPPER "ECLIPSE"!



How would *you* like to be the winner of a new 12-string tapping instrument? Complete with tone controls, Feiten Intonation system, stereo cord, a choice of tunings, and a quality gigbag?

Absolutely Free!

Your chances are unusually good, and it costs nothing to enter, no purchase required.

1st Prize — the 'Eclipse' Bass
A new model — read all about it on page four!

2nd Prize — Tapper's Library
Two tappers will win a fantastic library consisting of five important music books: Jim Grantham's JazzMaster Workout, Werner Pohlert's Basic Harmony, Daniel Schell's My Space (set of 2) and our own Easy Touch-Style Basics!

3rd Prize — Wiggling Hula Girl
One dozen tappers will win this elegant plastic figurine with simulated grass skirt! Can be attached to the dashboard of your car, and she will dance and sway to the music on the radio!

Easy to Enter

Just write or email us with your name, postal mailing address, and phone. Add your email address and you'll be entered into the contest twice — so you'd be twice as likely to win!

Want Extra Chances? Here's

How to get Six More Entries ...

On our website's documents section you'll find the 'Song Archive' where we've recorded six songs to show off the instruments. Each song has a 'temporary' title, but we're not too happy with these titles. That's where you come in ...

Name Those Tunes!

These six songs are original, so your challenge is to make up some original names! For each song, make up a new title, along with a comment of why it seems like a good title. You may submit only one title per song, but for each title you send in, we'll enter your name *again* for the drawing! Only a maximum of six titles, please! Hear the songs in the "Song Archive" at —

<http://www.megatar.com/documents/>

Up to Eight Chances to Win!

This offer is not going out to thousands and thousands of people. This is a fairly small mailing, so your odds are better than most contests. Plus, add your email address to your mailing address for a second chance, and then get up to six more chances for submitting titles for our recorded songs — eight chances in all! Somebody is going to win; *it might as well be you!*

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Mobius Megatar Touch-Style Basses

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"Making Music Easier"

MEGATAPPER NEWS

ADDRESS CORRECTION REQUESTED

**In This Issue --
Win a TrueTapper "Eclipse"!**