

stringed guitar tones and organs. Most of the brass settings sound awfully cheap and unrealistic, but trumpets and the like are often the hardest instruments to recreate.

The JUNO-Stage has less overall presets, but what it does, it does well. The pianos are top-notch. So are the organs and synthesizers. When you plug them both into the same amp, it's startling to hear just how much more complex and deep the JUNO-Stage's presets are. That's across the board, from gurgling synths to percussive organs.

your generic rock, pop techno and Latin beats. They'll do in a pinch, but they're nothing to write home about. Players would do better to use the Stage's USB input and run their own backing in MP3, WAV and other formats. (The USB also gives the JUNO studio capabilities.)

Switching to master MIDI mode is easy on the JUNO-Stage, too—it has a dedicated button that lets you make program changes at a glance. The other controls are pretty self-explanatory and easy to navigate.



Roland GW-8 Workstation

Nobody makes biting electric guitar presets quite like Roland. They have some downright dirty settings that don't sound like a guitar per se, but have a scathing, distorted tone. Both keyboards have a handful of these settings, but the JUNO-Stage really shines. It also has a mike input with a reverb button, so you can karaoke to your heart's content while onstage, if need be. The JUNO-Stage's biggest drawback is its limited selection of mediocre-sounding backing tracks. All the bases are covered: You have

If you're in the market for a relatively inexpensive, versatile new keyboard, the GW-8 is a good go-to. It's user-friendly, and has a remarkable assortment of presets for the price. For one-man-bands, especially ones that focus on Latin music, the price tag is justified. And even though the JUNO-Stage costs significantly more, the quality of its presets is striking. In an ideal world, I'd have them both. But each has its strong points, and they're both worthwhile buys.

SAM SESSA

George Garzone's Tenor Wisdom



Virtuoso mouthpiece craftsman Jody Espina expands into the instructional DVD market with *The Music of George Garzone & the Triadic Chromatic Approach*, a comprehensive presentation of the ideas behind the music of Berklee and New England Conservatory instructor George Garzone. Like another Boston jazz legend, George Russell, tenor saxophonist Garzone has developed a practical theory of improvising jazz that melds the "out" with the "in"—or, perhaps more accurately, houses both under the same roof. Judging by this thoroughly engaging set, nobody since Russell has done it better. We'll not give the entire concept away here, but suffice it to say that it's ingenious and not difficult to understand, although it will take a dedicated student many months, or even years, to absorb. The two-CD set includes lessons—wherein Garzone puts forth his theory in clear, unambiguous language—as well as play-along tracks, interviews and more. The production values are first class, and the information imparted priceless. The lessons pre-suppose a certain knowledge of conventional jazz techniques, so this isn't for beginners. For advanced students, however (and even seasoned pros), this stuff is absolute gold. **CHRIS KELSEY**



Roland JUNO-Stage rear view



Roland GW-8 rear view