

William (Bugly) Brookfield

Live "One Man Band"



William ("Bugly") Brookfield has been performing live since 1972 before leaving high school (in 1974). After performing on electric guitar for a cabaret band, he became a solo entertainer as a singer and guitarist in 1975. In 1976, while performing at the Lakeside Inn in Vernon he discovered an abandoned piano in a closet, and purchased it from the Lakeside owner Joe Keenan, for \$300. William subsequently learned the piano and performed at various venues throughout the 80's and 90's -- including engagements at Chateau Whistler, the Queen of the North and a stint as pianist for Long John Baldry's Band (1995). The early 80's however saw the arrival of drum machines, MIDI and pre-recorded MIDI sequences and many venues came to expect bigger sounds from their solo musicians. The problem with pre-recordings of any type however, is that they are just machines and not live, spontaneous, human performances. In the early nineties William developed a basic set of **one-man-band** performance systems. While MIDI is indeed used in these systems (to connect live to various synth modules) his performances are once again completely **live**. In all of the following systems the foot pedals are programmed to play drum sounds (not drum patterns), to switch between synthesizer setups (or systems) and to momentarily open various sound "windows." The performance systems are as follows: --- (*Samples of these systems will be available Nov/21/08 at <http://www3.telus.net/public/willpenn/omb.htm>)*

#1. Mellow Pop/Ballad/Slow Blues & Depressing Country

In this setup the bass pedals are used – not for bass -- but for drum sounds, patch and control change switching. Bass guitar, drums, strings and electric guitar are controlled by the left hand, while the right hand plays piano and high-hat and sends chord information to the vocal harmonizer. The snare (C1 note) is played with the left foot and switching between the snare and rim is done by program change signals sent from the bass pedal's D, Eb and E notes. The Db note opens a "window" momentarily allowing the right hand to combine piano and tom fills. Thousands of songs can be played in this format including songs like "Unchained melody," "Amazed" and "Georgia." The E note (bass pedal) setup includes electric guitar power chords triggered by the left hand.

#2. Pop/Jazz/Blues & Depressing Country

Setups #1 #2 and #3 are performed similarly, with the exception being that #2 and #3 are designed for middle to up-tempo songs. Opening and closing the high-hat is controlled by the attack duration on the left hand. Short notes produce an open high-hat while a longer notes produce shorter high-hat sounds. Long notes and long (open) high-hat sounds can be combined by using the sustain pedal. Instead of strings, slider-based velocity-triggered sax and trumpets is available to back up the piano. Again, thousands of songs can be

played in this format including songs like “King of the Road” “Flip Flop and Fly” and “Six Days on the Road.” The “E note” setup once again includes electric guitar power chords triggered by the left hand.

#3. Lively Piano/Pop/Rock/Blues (New for 2008!)

In setup #3 a bright “honking” piano and a brighter drum kit are used. A Hammond style organ can also be used (as back up or foreground). Once again, thousands of songs are suitable for this format including “Those Were The Days,” “Whole Lotta’ Shakin” and “Roll Over Beethoven” etc. The E note (bass pedal) setup again includes velocity sensitive, electric guitar power-chords triggered by the left hand.

#4. Heavy Rock/Pop:

“Heavy rock” is perhaps the most innovative setup. The drums are performed by the right hand with the “C2” note on the bass pedals being used “to bring the toms” to the right hand for any extended drum rolls and drum solos. Bass guitar, electric guitar power chords and notes, guitar feedback (on data slider), organ and harmony information is all sent by the left hand under certain pedal/patch conditions. Songs suitable for this format include “Smoke on the Water,” “Heartache Tonight” and “Raise a Little Hell,” etc.

#5. Classical/Orchestral

The Classical setup/system, the most traditional of the setups, uses various momentary pedals and key velocity level switching to bring in new layers. Trumpets for instance, require a velocity of 100 (out of 127) to appear in the “full orchestra” patch. Timpani and cymbals also appear on the bass ranges at a specific high velocity. Example pieces – “The Blue Danube,” “William Tell Overture,” “Waltz of the Flowers.” ***This system can be very useful for providing instant orchestral soundtracks. For instance, in a recent memorial service, a digital slide show was presented, and I was asked to perform the song “What a Wonderful World.” After the song was over, (using “Mellow Pop ballad” Set up #1) I segued into live orchestral variations (Setup #5) on the “Wonderful World” theme as an extended musical sound track. The keyboard setups {#1 #2 #3 #4 & #5} are all seamlessly combinable.***

#6. Acoustic Guitar

When performing songs on the acoustic guitar, the drums (if needed) are played by the feet on various bass and foot control pedals. Or, if the gig is a casual one (such as Mabel Lake Resort) the base of a suitably tuned mike stand is used ☺.

