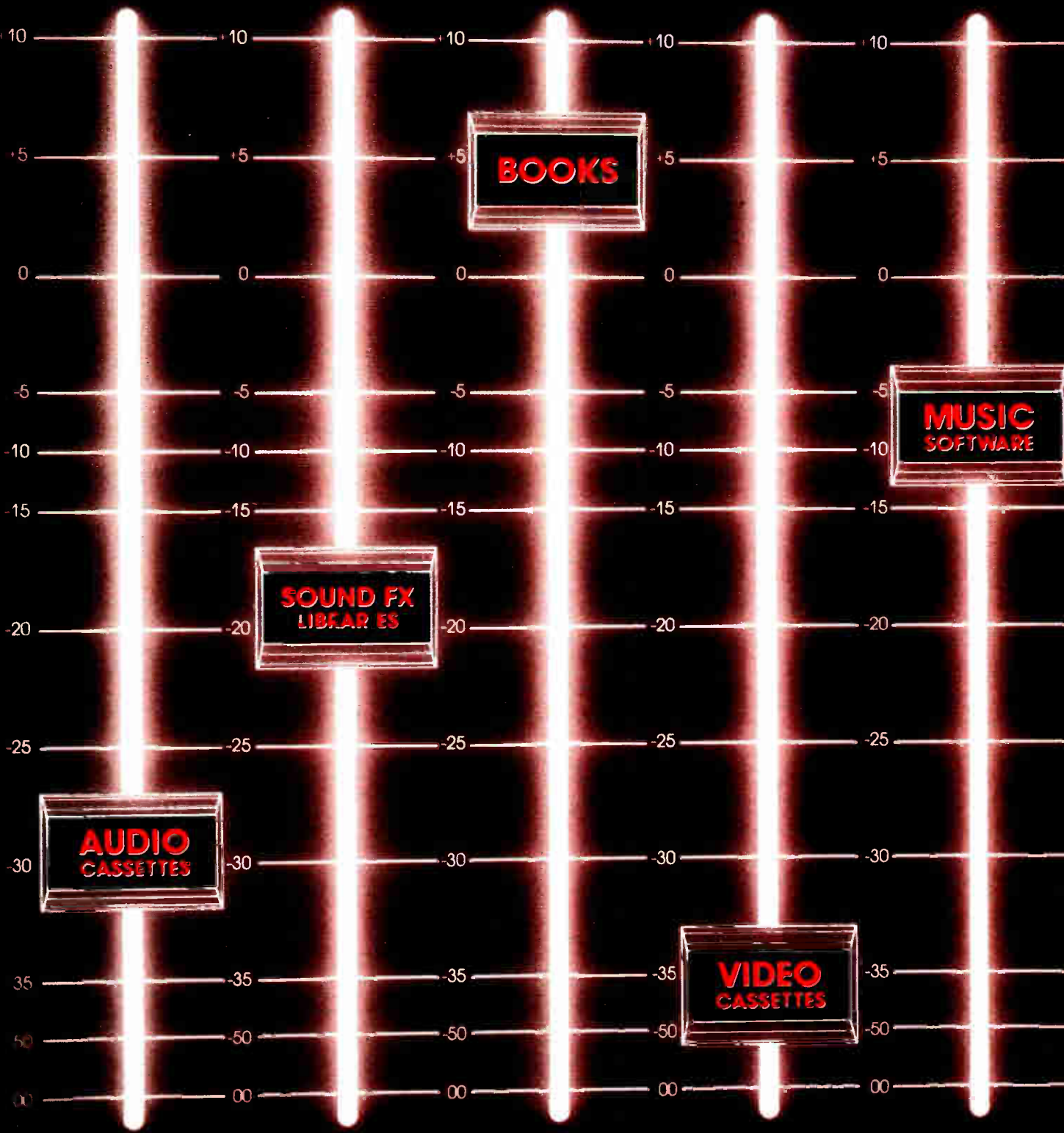


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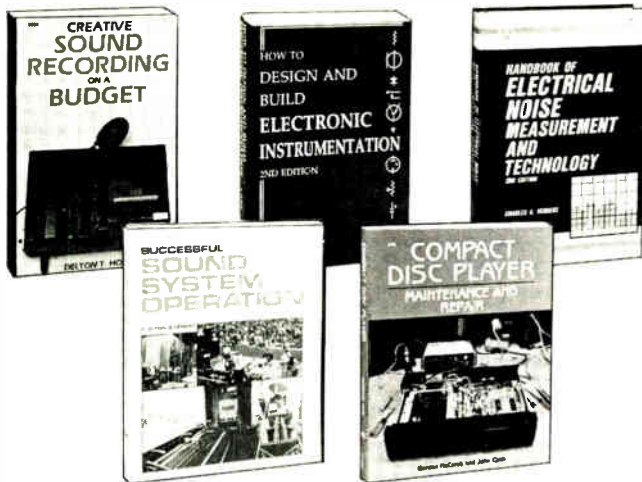
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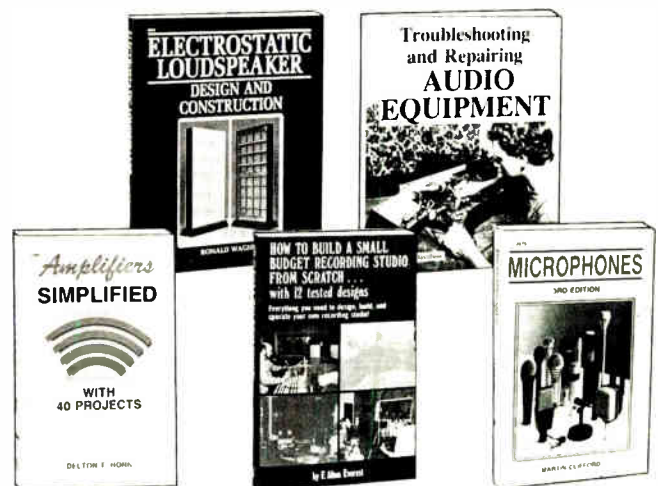
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200 pp.(H) \$29.95

1481B) PRINCIPLES OF DIGITAL AUDIO, Ken Pohlmann This is a clear and concise overview starting with the fundamentals of D/A and comprehensively covering recording, reproduction, media, error protection, the compact disc and more. The majority of the data, formulas and illustrations has never before been published, which makes this an excellent addition to the literature in the field. Appropriate for skilled engineers or novices.

284 pp.(P) \$19.95

1490C) DIGITAL AUDIO SIGNAL PROCESSING: AN ANTHOLOGY, Edited by John Strawn Written both for the beginner and advanced practitioner of digital signal processing especially as it relates to computer music, this anthology presents a thorough introduction to the subject as well as covering digital filter design for the non-engineer, spiral synthesis, phase vocoder and more.

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1510B) DIGITAL AUDIO TECHNOLOGY, H. Nakajima, T. Doi, J. Fukuda and A. Iga of Sony Corp. Authoritative handbook covering fundamentals of digital PCM recording, audio and video disk systems. It deals with the nature and causes of code errors, low-pass filters, modulation and demodulation circuits and analyses of future developments.

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392 pp.(P) \$18.95

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612 pp.(H) \$36.95

1533B) AUDIO PRODUCTION TECHNIQUES FOR VIDEO, David Huber Bridging the gap between the currently merging technologies of audio and video production, this book outlines modern audio production and post-production techniques for video. It thoroughly covers the use of time code, electronic editing, digital audio, multi-track audio, and live broadcast stereo. The text is not obscured by technical jargon making it suitable for the professional without a strong technical background.

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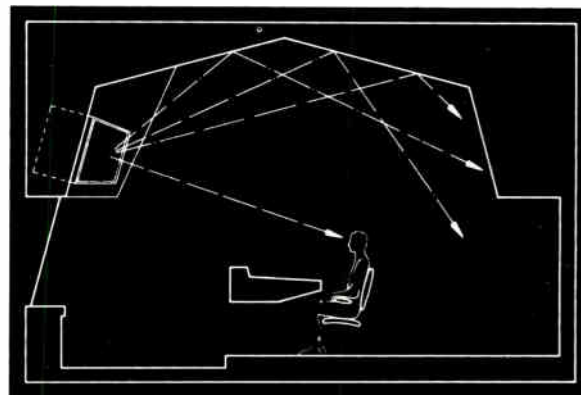
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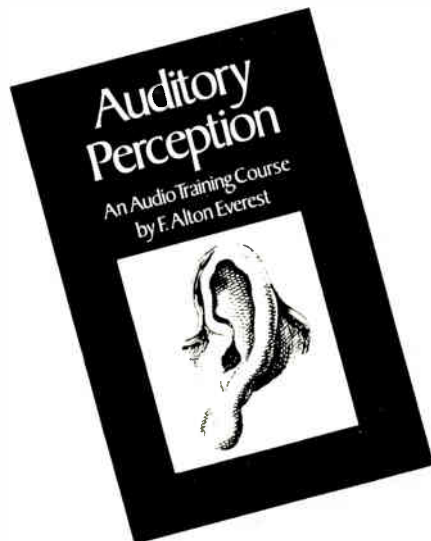
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3607B) YAMAHA DX7IID/IIFD, Yamaha Music Foundation This book gives a general description of how to operate the DX7II and use its advanced sound programming capabilities. As a supplement to the owner's manual this is a handy guide for beginners and pros alike covering voice and performance play modes, voice and performance edit modes, and advanced topics. 112 pp.(P) \$10.95

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4111C) MAX ROACH: IN SESSION/IN CONCERT This tape offers a close look at this brilliant drummer in two different contexts. First we sit in on a recording session allowing an intimate view of Roach as producer, composer and improvisational master. The second half of the tape is comprised of exciting footage of Roach in solo performance at the Kool Jazz Festival displaying the full range and texture of the drumset. 60 minutes \$49.95

4112C) BILL BRUFORD AND THE BEAT This is a fine portrait of Bruford which is entertaining as well as instructional. He demonstrates and discusses various aspects of his drum technique as well as his attitude toward music in general. Also featured is excellent footage of him with King Crimson and Yes with special appearances by Robert Fripp and Steve Howe. 30 minutes \$39.95

4150C) THE SECRETS OF ANALOG AND DIGITAL SYNTHESIS A comprehensive overview of all aspects of the creation and performance of synthesizer sounds. A simple, no-nonsense guide to making any sound on any synthesizer, as well as valuable insights into stage and studio performance techniques. Contains an in-depth tour of virtually every major manufacturer's synthesizer product line, as well as "Programming the Yamaha DX7." Featured is Steve DeFuria, a leading consultant in the areas of design, configuration and interfacing of music synthesis systems. He has worked with Frank Zappa, Stevie Wonder and Lee Ritenour, among others. A 130-page manual is provided with each tape. 120 minutes \$59.95

4151C) THE DRUMSET: A MUSICAL APPROACH This two-hour tape produced for Yamaha focuses on the fundamentals of jazz, rock and funk drumming. Noted drummers and teachers Horacee Arnold and Ed Soph narrate informative and musical segments dealing with hand/foot coordination, solos and fills, playing with the rhythm section (featuring all-star NYC session players) and a historical overview. Booklet included. 120 minutes \$89.95

HOT LICKS VIDEO presents music instruction with some of the world's best players and teachers. Because of the advanced techniques and graphics on these tapes, they are even better than in-person lessons. Utilizing split screens, the videos actually show the music and tablature as it's being played and both right and left hand techniques are shown in vivid close-up so you can learn all the subtleties. Many of the tapes feature

VIDEO CASSETTE INSTRUCTION

TECHNOLOGY, PRODUCTION, BUSINESS AND REFERENCE

Arlen Roth, respected session player, excellent teacher and guitar coach/consultant behind the film *Crossroads*.

4201C) HOT COUNTRY LEAD GUITAR, Arlen Roth This video contains some of the hottest country picking you'll ever learn. You'll work on country string bending, unique "pedal steel" licks, pick and finger technique, chicken pickin', false harmonics, double-note bends, rapid-fire picking, rockability, "claw" style, volume swells and numerous other techniques. 60 minutes \$49.95

4202C) SLIDE GUITAR, Arlen Roth On this video, you'll learn proper slide technique, "box" patterns, blues, country and rock styles in open E and G tunings, standard tuning slide, crucial right and left hand damping, slide tilting, hammer-ons, pull-offs, harmonics, vibrato and the styles of Duane Allman, Elmore James, Robert Johnson and Muddy Waters. This is the definitive study on slide guitar. 60 minutes \$49.95

4203C) ADVANCED ROCK AND LEAD GUITAR, Arlen Roth This video shows with pinpoint accuracy and detail how to play chromatic style rock leads, volume control effects, advanced single and double-note bends, Roth's unique harmonic hammer-ons, advanced scales, tricks and countless licks. 60 minutes \$49.95

4204C) CHICAGO BLUES GUITAR, Arlen Roth This tape is for the intermediate to advanced player and covers blues string bending, vibrato, improvisational skills, rhythm work, ninth chord licks, the styles of B.B. King, Buddy Guy, Otis Rush, Eric Clapton and Mike Bloomfield and countless blues licks and scales. 60 minutes \$49.95

4205C) BASS GUITAR, MASTER CLASS, John Entwistle This is your chance to learn with one of rock's all-time greats. You'll learn Entwistle's unique fingering, licks, octave style, chords, hammer-ons, pull-offs, picking techniques, harmonics, soloing concepts, walking bass lines, string bending and phrasing. In addition, this video contains lots of useful tips and advice that will surely improve your style, technique and overall approach to bass playing. 60 minutes \$49.95

4206C) DRUM MASTER CLASS, Carmine Appice This tape features one of the most dynamic drummers and best teachers around. Appice discusses and demonstrates various rock patterns, hi-hat accents and patterns, fills, double bass drum techniques and patterns, complex stick twirling for added performance "flash," substitutions and much more. Examples are performed several times at different tempos and the patterns are shown on the split screen. 60 minutes \$49.95

4207C) PROGRAMMING THE DX7, Ronnie Lawson This video features Ronnie Lawson, player and programmer for such people as Edgar Winter, Steve Forbert, Deodato, Al Kooper and others. This video teaches you to understand FM synthesis, algorithms, carriers and modulators, complete run-through of all DX7 parameters, programming sounds from scratch, envelope generators and features many of Lawson's original sounds. Excellent. 60 minutes \$49.95

4208C) ADVANCED DX7 PROGRAMMING, Ronnie Lawson This video, aimed at more advanced practitioners, discusses quick editing tips, provides understanding of DX7 keyboard scaling feature, voice initialization, edit recall, programming split keyboard sounds from scratch, DX7 performance features such as breath controllers, aftertouch, modulation wheel and modulation pedal and includes many more of Lawson's DX7 sounds. Get the most out of your DX7. 60 minutes \$49.95

STAR LICKS MASTER SERIES VIDEO presents an excellent lineup of players teaching in intimate settings. The students will be led step by step through each lick, once at tempo and once slowly. Each videotape is accompanied by a manual that corresponds exactly to the tape and each manual contains easy-to-follow diagrams eliminating the need to read music and making these "private lessons" extremely accessible.

4301C) STEVE LUKATHER OF TOTO This premier session player and Grammy Award-winning guitarist for Toto takes you step by step through an exciting assortment of his hottest licks and solos from such hits as "Rosanna," "Carmen," "Hold the Line," "Lovers in the Night," "Break Down Dead Ahead" and much more. He also gives valuable tips on equipment, soloing, effects and more. 40 minutes \$44.95

4302C) LARRY CARLTON, SURE-FINGERED GUITARIST Voted NARAS' "Most Valuable Player" for three consecutive years and winner of a Grammy Award for "Best Pop Instrumental Performance," Carlton is truly a master of pop, rock and jazz music. In addition to seven solo albums, he has logged over 5,000 sessions with almost every notable name in the business. On this tape he not only teaches technique but also imparts his attitude about playing, self-editing and playing with taste and restraint. 40 minutes \$44.95

4303C) BRIAN MAY OF QUEEN This excellent guitarist takes you step by step through a wide selection of his classic licks and solos featuring material from 11 Queen albums. Among the songs featured are "Brighton Rock," "Bohemian Rhapsody," "Tie Your Mother Down," "Crazy Little Thing Called Love" and much more. There is also a special section devoted to harmony soloing and techniques. 40 minutes \$44.95

4304C) LOUIS JOHNSON OF THE BROTHERS JOHNSON This Grammy Award-winning bass guitarist is one of the best in the business. His session credits include such people as Michael Jackson, Stevie Wonder, Michael McDonald, Stanley Clarke and Stevie Nicks, among others. He takes you step by step through a wide assortment of licks, grooves and solos featuring material from many of the Brothers Johnson hits. 40 minutes \$44.95

4305C) ALBERT LEE, COUNTRY SUPER PICKER Winner of *Guitar Player* magazine's "Best Country Guitarist" award for the last four years in a row, Lee has been a session player for such stars as Eric Clapton, Emmylou Harris, Willie Nelson, Jerry Lee Lewis, Ricky Scaggs and many others. He leads the student step by step through an assortment of his hottest licks, leads and techniques. Learn flowing double stops, speedy scale runs, slick chicken pickin' and much more. 40 minutes \$44.95

4306C) AL MCKAY OF EARTH, WIND & FIRE This Grammy Award winner focuses his instruction on his specialty rhythm guitar techniques. He carefully takes you step by step through an exciting array of tasty fills and funky rhythms from such EW&F hits as "In the Stone," "I'll Write a Song for You," "Shining Star," "Power," "Get Away" and much more. 40 minutes \$44.95

4307C) JEFF WATSON OF NIGHT RANGER In addition to discussing and demonstrating the licks and leads from numerous Night Ranger tunes, Watson also teaches his techniques of articulated speed picking, arpeggio passages, eight-finger tap ons, innovative interval lines as well as a special look at flat and finger picking demonstrated on an acoustic 12-string. 50 minutes \$44.95

SONGWRITER SUPPORT ON AUDIO CASSETTE

TECHNOLOGY, PRODUCTION, BUSINESS AND REFERENCE

The cassettes listed on this page were not originally recorded to be sold. LASS and NCSA taped lectures and forums for members who couldn't attend. The audio quality is generally poor, but the information is worthwhile.

Musiccollege Cassettes, from the BMI-sponsored Los Angeles Songwriters' Showcase are from the annual LASS Songwriter Expo held each fall in Southern California. For more info on the Expo, weekly events and other services contact LASS, PO Box 93759, Los Angeles, CA 90093, or call (213) 654-1666.

5110C) NEGOTIATING SINGLE SONG CONTRACTS Entertainment attorney Neville Johnson covers performance rights societies, co-publishing, performance and mechanical income, "free goods" clause, "controlled composition" clauses, synchronization income, print income, advances, reversions, administration fees, division of royalties between co-writers, accounting period, foreign arrangements, registration of translations, infringement actions, changes in the lyrics, responsibility to pay royalties, demo costs, choice of law and choice of forum. 45 minutes \$10.00

5120C) RAISING MONEY FOR MUSIC PROJECTS Musician, personal manager and financial consultant Roger North covers many topics: know yourself and the project, confirming validity of project, setting goals, budgets, getting investors, deal points, i.e. 1) what you intend to offer, 2) description of project, 3) what your involvement is, 4) minimum investment, 5) what you are putting into the project, 6) your requirements from partners, 7) the actual deal—limited vs. general partnership, dissolving partnerships, movie projects, how an investor qualifies, business plans, market description of project, marketing image, marketing ideas. 90 minutes \$10.00

5130C) A&R: WHAT IT IS—WHAT IT ISN'T Neil Portnow, VP of A&R for EMI/America Records, provides an in-depth study of how record company A&R departments operate, getting your foot in the door, importance of a video, what he looks for in a tape, getting songs to an artist on the label, the artist/producer hookup, importance of a club following, getting started in A&R and more. 45 minutes \$10.00

5140C) LEGAL FREE FOR ALL Prominent entertainment attorney Al Schlesinger discusses copyright renewal, collection of mechanical royalties, investing in an artist vs. production company, nonstock vs. stock corporations, translation of hit songs into foreign languages, reversion of copyrights, publishing rights, gospel record deals vs. secular record deals, when not to sue, how to choose a lawyer, copyrighting your songs, how to prove ownership of your songs, copyrighting a collective work and infringement. 50 minutes \$10.00

5150C) MELODY WRITING One of America's top songwriting teams, Al Kasha and Joel Hirschhorn, discuss why people remember tunes, rhythmic prosody and melodic prosody, comparisons made of bridge and verse, compounding the melody, the importance of intros, hooks, sub-hooks, range, intervals, the different ethnic flavors in melodies, minor and major chords, bass figures, progressions and more. 90 minutes \$10.00

5160C) SONGWRITING: THE BASICS, LASS Co-founders/directors Len Chandler and John Braheny give an excellent overview of the basic elements of commercial songwriting and business, creativity, being prepared, where ideas come from, form analysis, basic elements of style, function of publishers and producers, song protection, demo philosophy, collaboration and more. 90 minutes \$10.00

5170C) FINDING THE RIGHT RHYTHM SETTING FOR YOUR SONG Professional writer/arranger/teacher David "Cat" Cohen shows how to build effective rhythm tracks with drum machines and synthesizers. 90 minutes \$10.00

5180C) MAKING SOUND STUDIO DEALS Studio Referral Service founder Ellis Sorkin and production consultant Jane Boltinhouse discuss the types of studio deals you can make for your recording projects. This tape is filled with pointers that will help you save money in the studio and approach studios with more confidence. 90 minutes \$10.00

5190C) NEGOTIATING A PRODUCTION DEAL Attorneys Bob Rosene and Robert S. Greenstein represent an artist and independent producer in this interesting exercise which shows the many variables of major deal points. 50 minutes \$10.00

5210C) MAKING MUSIC CONNECTIONS: "IT'S WHO YOU KNOW" Michael Dolan and Eric Bettelli of *Music Connection* magazine and C.B. Brent of the Music Industry Network conduct a motivational seminar on making successful contacts in the industry, becoming visible to the right people, packaging your product effectively and turning rejections into opportunity. 90 minutes \$10.00

5220C) INTERNATIONAL MUSIC BUSINESS Terry Smith (Copyright Management), Jae Jarrett (Bovier Records), Alan Melina (Famous Music) and entertainment attorney Kent Klavens discuss how to get a deal overseas, sub-publishers, record labels, record executive turnover, MIDEEM, exploiting material worldwide, making money with foreign releases and more. 90 minutes \$10.00

Songwriter Cassettes from the Northern California Songwriters' Association are from seminars and the annual Songwriters Conference held each fall in Northern California. For more info on the Conference, weekly events and other services contact NCSA, 855 Oak Grove Ave., #211, Menlo Park, CA 94025, (415) 327-8296.

5310C) NEGOTIATING SONGWRITING CONTRACTS, Ned Hearn, Dick Etlinger The attorney for Windham Hill and the former VP of business affairs for Motown, RCA and others covers important considerations for songwriters in signing a contract through a mock negotiation of a publishing contract. They examine bargaining positions on reversion clauses, rewrites, payment, publishing splits, copyright exploitation conditions and much more. 90 minutes \$10.00

5320C) SONGCRAFTING, Mike Reid This Grammy-winning writer delivers solid, practical tips regarding his craft. Topics include organizing the creative process, use of subconscious, various approaches to the verse/chorus transition, visual conceptualization, importance of prosody, logic and the positive use of collaboration, critical feedback and more. Reid's delivery and anecdotes greatly enhance the listener's ability to learn. 90 minutes \$10.00

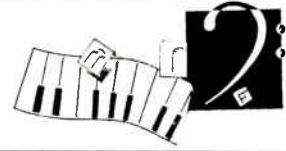
5330C) MY FAVORITE SONGS AND WHY I LIKE THEM, Dean Pitchford This insightful seminar dissects eight classic songs that strongly illustrate the ingredients necessary for a great and memorable song. Areas covered include economy of words, rhyme schemes, modulations, counter melody, alliteration, melodic range and prosody and much more. Pitchford is a master tunesmith. His advice is applicable to all styles, and his delivery is articulate and spirited. 90 minutes \$10.00

5340C) HIT SONGWRITER SEMINAR, J. Fred Knobloch This leading Nashville songwriter discusses his streetwise approach to writing, recording and pitching hit songs. Subjects include effective use of song forms, editing, harmony, use of the thesaurus, chord tones and prosody, clever approaches to overcoming writer's block and finding a tempo, and down-to-earth advice about demo preparation, production and pitching. A bonus is his helpful insight about the contemporary Nashville scene. 90 minutes \$10.00



MusiCassette^{T.M.}

Sound Topics on Tape!



The revolutionary new music magazine that takes full advantage of the audio format. Each information-packed issue features 60-90 minutes of:

- Recording techniques for home and studio
- Practical lectures on all facets of the music business
- Interviews with producers, engineers, and musicians
- Reviews and studio demos of the newest musical instruments and recording gear
- Music lessons for players
- and much, much more...
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- MC101 Guitarist/synthist Al DiMeola; Copyright basics; how to get more from your 4 or 8 track recorder; guitar lesson; studio review of the ART DR2a Digital Reverb; mixing drums by engineer Scott Peters; Korg Sampling Delay; dbx noise gate, compressor, and de-esser units; Kramer Pitchrider guitar synth; Scholz Rockman.
- MC102 Synthist/producer Suzanne Ciani; microphone techniques for recording acoustic guitars; making demo tapes for bands and songwriters; studio review of the Vestafire MR30 4-track recorder; guitar lesson; vocal effects in recording; piano styles by Greg Roberts.
- MC103 Suzanne Ciani Part II; recording electric guitars, Part II vocal effects in recording; making commercial sounding demo tapes; midi guitar lesson by Rich Zerbey; the sounds of the Yamaha DX7

- MC 104 Blake Lewin on the Chapman "Stick"; studio review of the ART DR1 Digital Reverb; noise gate tricks in recording; the Midi-Bass from 360 Systems; engineer Scott Peters on recording bass guitar
- MC 105 Roland guitar synthesist Michael Leasure; using virtual tracks in recording; studio review of the Yamaha FB-01 Tone Generator; Scott Peters on recording piano; independent record production Part I; record reviews
- MC 106 The Yamaha RX5 Drum Machine; studio review of the ART Pro-Verb Digital Reverb; techniques for recording drum machines; independent record production Part II; the Casio SK-1 Sampling Keyboard; record reviews; using analog and digital synths for richer textures

MusiCassette™ is published by Hummingbird Recordings, and produced by musician/engineer/producer John Foley

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Equipment Manufacturing	1,546	768	343	84
Record/Tape Manufacturing	675	345	190	45
Facility Design/Construction	918	430	275	36
Independents (producer, engineer)	3,597	1,034	1,429	656
Educational Institution	1,393	263	335	240
Bookshelf Customers (24 months)	17,450			

*Partial listing of available selections

MUSIC SOFTWARE FOR PROFESSIONALS

Mix Bookshelf is pleased to announce that we now represent the professional selection of music software from the Coda Catalog:* Sequencing & Recording, Music Printing, Voice Librarians, Sound Libraries, Sampling and all the required interfaces to make the software packages work.

Our goal is to carry all state-of-the-art programs at guaranteed lowest prices. As older programs are updated and newer programs are released they will be reviewed and added to our selection. Prices may vary accordingly.

More than 360 software packages are described in the pages that

MIDI is the acronym for the Musical Instrument Digital Interface. Essentially, it is a standardized language which allows synthesizers of all types, regardless of manufacturer or synthesis system used, to communicate with one another and with microcomputers.

Every language consists not only of a vocabulary of words, each with its own individual meaning, but also of a set of rules for conveying such words between people. For example, in the written English language it is understood that every sentence begins with a capital letter and ends with either a period, question mark, or exclamation point. In the spoken English language it is understood that pauses of different lengths follow commas, colons, and periods, and that the pitch of the voice for example, should rise whenever encountering a question mark and fall whenever encountering a period. These types of rules in the computer world are termed protocols, as they define precisely how information (data) is to be transmitted and received. MIDI, therefore is not only a language, but also a protocol for the

transmission of synthesizer data.

In defining the MIDI Specification, the MIDI Manufacturers Association had the foresight to include a myriad of protocols and commands which have had the effect of making MIDI a highly expandable system via software. This is really the key to understanding the strength of MIDI. Because it is primarily software-based there are virtually no limits to how far it can be taken. And clever software developers all over the world have taken it quite far indeed.

While the potential number of MIDI applications is practically limitless, there are a few that have already been commercially implemented: MIDI sequencers and recorders, interactive music printing programs, patch editing and librarian programs, and MIDI-assisted compositional tools.

Wherever your interests may lie, if you use MIDI at all and if you own (or are thinking of owning) a computer, this catalog is for you. The software packages surveyed here cost anywhere from \$15 to nearly \$1,000, and their features obviously vary drastically.

follow. Each has been reviewed and is positively recommended. All are now available through Mix Bookshelf, offering toll-free ordering from a company you know, conveniently delivered to your door.

For the uninitiated, the following introduction has been excerpted with permission from Howard Massey's *Complete guide to MIDI Software* published by Music Sales Corporation (Bookshelf item #3595, \$19.95). This highly recommended book provides an in-depth tour through many of the programs listed here.



*The Coda Catalog (Bookshelf item #3599, \$4) is a product of Wenger Corporation, Bloomington, MN. Reprinted with permission.

You should always weigh the cost of the program when trying to decide which one to buy: it is often a cold, hard truth in the software industry that you get what you pay for. It is unrealistic to expect an extremely inexpensive product to deliver as much as the expensive one.

The manufacturers—both large and small—represented in the pages that follow are in the forefront of MIDI technology, and the results of their long development hours are a benefit to the average musician. MIDI is growing, it is expanding, and the directions it takes will not be chosen by these developers alone. The continued evolution of MIDI will be guided by the users of MIDI and where they want the developers to take it. We are eagerly looking forward to the next wave of MIDI software which will no doubt push the boundaries further still.

For more information on MIDI, its language and its applications we recommend that you read some of the publications listed in the music books section in the front of this catalog, item numbers 3570 through 3599.

MUSIC SOFTWARE • SEQUENCING & RECORDING

COMPOSING, PERFORMING, ARRANGING, PRODUCING

Sequencing and Recording contains programs that turn your computer into a multi-track recording studio. In combination with your MIDI interface and MIDI-equipped instrument (or instruments), a sequencer lets you play music and record on several tracks. Then it puts it all together and plays it all back. Meanwhile you can experiment and fine-tune your composition—speed it up, slow it down, transpose it (raise or lower the pitch), change notes, delete notes, add notes, change keys, add lyrics, even print out the results in sheet music form. Some of the sequencers in this catalog are high-powered, professional-caliber programs; others are so simple that beginners can use them to learn on.

SUPER SEQUENCER from Sonus This professional 16-sequence/8-track MIDI recording system and librarian rolled into one lets you save an entire bank of sounds on disk and load them back to play later. Studio-type controls for composing and arranging include fast forward/reverse, live mute/unmute and punch, and assignable velocity. The editing features allow you to set the beginning or end of each sequence, move each sequence left or right, and transpose whole songs or single sections. Each section can consist of one sequence repeated up to nine times within each of the 24 sections available for arrangement. Holds up to four songs in memory at any one time.

10401) for Apple, \$275.95

What you need to run it: Apple IIe; one or more MIDI-equipped instruments; Passport-compatible interface card.

10904) for Commodore 64, \$225.95

10905) for Commodore 128, \$275.95

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

MASTER TRACKS PROFESSIONAL SEQUENCING SOFTWARE from Passport If there's something this program doesn't do, you probably don't need it. Master Tracks lets you compose, arrange, orchestrate, and record an unlimited number of tracks assignable to 16 MIDI channels. In Real Time you can sync to and from other MIDI sequencers, drum machines, tape and synchronizers; punch in and out wherever you like; autocorrect to 32nd-note triplets; write a variable tempo pulse to tape; record all MIDI controllers including pitch bend, velocity and after-touch; and loop tracks independently. Step-Time lets you see and hear music while you record, edit and play it back; move anywhere in a sequence; copy, repeat and alter individual phrases; convert real time sequences to and from step-time files for visual editing of pitch, duration, velocity, articulation and tempo; and do complex track shifting. With Song Mode you can step-assemble songs using full 16-channel sequences created in step- or real time; play back individual sequences within a song in any order, tempo, or transposition and repeat them as often as you like; and visually assemble up to 256 different sequences using any of 999 different steps. Over 8,000 note recording capability.

10402) for Apple, \$249.95

10625) for Apple IIGs, \$249.95

What you need to run it: Apple IIe, IIc or IIGs, one or more MIDI-equipped instruments; Passport MIDI Interface card (for the II+ or IIe) or Passport MIDI PRO Interface (for the IIc). When ordering specify Apple IIe, IIc or IIGs.

10900) for Commodore, \$249.95

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

12302) for IBM PC, \$395.00

What you need to run it: IBM PC or compatible with at least 512K RAM; one or more MIDI-equipped instruments; Roland MIF/IPC interface card; Roland MPU-401 processing unit.

MIDI/8 PLUS from Passport Compose, orchestrate and record up to eight tracks assignable to 16 MIDI channels. Sync to and from MIDI, tape and drum machines to create multi-track recordings, and overdub as often as you want. Chain sequences to create back-up rhythm tracks. Use the beat clock and single-step playback to punch in and out wherever you like for accurate editing. This program records over 6,000 notes.

10403) for Apple, \$149.95

10627) for Apple IIGs, \$149.95

What you need to run it: Apple IIe, IIc or IIGs; one or more MIDI-equipped instruments; Passport- or Roland-compatible MIDI interface card. When ordering specify Apple IIe, IIc or IIGs and MIDI interface type.

10901) for Commodore, \$149.95

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

MIDI/4 PLUS from Passport This inexpensive MIDI recording system lets you compose, orchestrate and arrange four tracks assignable to 16 MIDI channels. Single-step playback, fast forward/rewind and punch in/punch out features allow you to edit any note or measure. Over 6,000 note recording capability.

10404) for Apple, \$99.95

What you need to run it: Apple IIe or IIc; one or more MIDI-equipped instruments; Passport- or Roland-compatible MIDI interface card. When ordering specify Apple IIe or IIc and MIDI interface type.

10902) for Commodore, \$99.95

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

MIDIPLAYER from Passport High-resolution graphics dance across the screen in time to the music you choose. This program lets you arrange and store a whole set or album of 4-channel MIDI recordings on disk and play it back through your MIDI system for a dramatic visual presentation—perfect for performing or practicing, entertaining your friends and sending out demos for gigs or publishing. Comes with eight commercial arrangements.

10405) for Apple, \$99.95

What you need to run it: Apple II+ or IIe; one or more MIDI-equipped instruments; Passport-compatible interface card.

10903) for Commodore, \$99.95

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

DR. T'S KEYBOARD CONTROLLED SEQUENCER (VERSION 2) from Dr. T's This program lets you enter music in three different ways; real time, step-time using the computer keyboard, or step-time using the keyboard of your MIDI instrument. The real time record and overdub mode acts like a multi-track tape recorder with full editing features that allow you to change any aspect of any note. With computer keyboard step-time entry, you can specify the MIDI channel, note, timing, duration and velocity and add program changes, pitch bends, control changes, after-touch and even system exclusive data. In synthesizer-keyboard step-time entry, the timing, duration and velocity defaults are displayed on screen while you enter notes on your instrument. The versatile structuring system lets you fashion blocks of music or groups of sequences in whatever form makes the most sense for the kind of music you're writing. Stores up to 35 sequences at any one time with a total of 3,550 notes.

10407) for Apple, \$175.00

What you need to run it: Apple II+, IIe, or IIc; one or more MIDI-equipped instruments; Passport-compatible interface card.

10911) for Commodore, \$149.00

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

13022) for Atari ST, \$225.00

What you need to run it: any Atari ST computer; one or more MIDI-equipped instruments.

TEXTURE (VERSION 2) from Musicsoft This program organizes music into "patterns" similar to drum machine patterns. You can create as many as 96 patterns, each containing 24 tracks, with each track assignable to any MIDI channel. Patterns can be up to 999 beats

MUSIC SOFTWARE • SEQUENCING & RECORDING

COMPOSING, PERFORMING, ARRANGING, PRODUCING

long and linked together into songs; a single song can contain up to 99 linked patterns. If your IBM has 640K RAM, Texture can record and play back about 72,000 notes—enough to keep you occupied for a while. In addition to the standard record, play, punch-in, overdub and tape sync features, Texture also features note-by-note editing that allows global creation of diminuendos, crescendos, accelerandos, and ritardandos. All program commands can be executed while the music is playing, and you can access other programs (word processors, voice librarians) without exiting Texture. It even provides experienced users with direct access to the Roland MPU-401.

12304) for IBM, \$299.00

What you need to run it: IBM PC, XT, AT, or compatible with at least 256K RAM; one or more MIDI-equipped instruments; Roland MIF/IPC interface card; Roland MPU-401 processing unit.

13071) for Amiga, \$299.00

What you need to run it: any Amiga computer; one or more MIDI-equipped instruments; MusicSoft MIF/AMG MIDI interface card; Roland MPU-401 processing unit.

MASTERPIECE from Sonus This new professional sequencing program supports dual MIDI port capabilities providing 32 possible MIDI channels. The Masterpiece includes elaborate event editing and can be used in sequence or song mode. Thirty-two tracks per sequence provide an abundance of recording room. Features include: 192 ppqn internal resolution, song pointer, live muting/unmuting (programmable), quantization to 128th note, real time tempo control, track bounce/unbounce and drum channel transpose protect.

S7010) for Atari, \$475.00

What you need to run it: Atari 520/1040st; one or more MIDI-equipped instruments.

S7020) for Macintosh, \$475.00

What you need to run it: any Macintosh computer; any Mac MIDI interface; one or more MIDI-equipped instruments.

PERSONAL MUSICIAN from Sonus This package is designed for the entry-level MIDI user, but maintains file compatibility with more advanced programs. PM includes a 4-track sequencing program, a Sonus MIDI interface, two MIDI cables and a complete manual with a glossary of MIDI terms. Designed for flexibility and broad appeal, PM is the perfect MIDI "starter" kit.

S7030) for Commodore, \$129.95

What you need to run it: Commodore 64 or 128; one or more MIDI-equipped instruments.

S7040) for Apple, \$129.95

What you need to run it: Apple IIe, II+, IIGs; one or more MIDI-equipped instruments.

S7050) for Atari, \$129.95

What you need to run it: Atari 520/1040st; one or more MIDI-equipped instruments.

S7060) for IBM, \$129.95

What you need to run it: IBM PC/XT/AT or compatible; one or more MIDI-equipped instruments.

THE ADVANCED MUSIC SYSTEM from Firebird Take The Music System, add every other feature you wish it had, and you've got The Advanced Music System—complete with MIDI. Six integrated modules give you plenty of ways and means to be creative. Use the Keyboard mode to enter music from your QWERTY; the Editor to change and arrange musical passages; the Synthesizer to shape their sounds; the Linker to chain your passages into full-length compositions and the Printer to output your music (complete with lyrics). Then move into MIDI mode and from there into your MIDI keyboards, drum machines, and other instruments. Like The Music System, The Advanced Music System makes things easy with icons and pull-down menus.

10908) for Commodore, \$79.95

What you need to run it: Commodore 64 or 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface. *Optional:* printer.

PRO-16 from Steinberg Research Ease of use plus advanced features make this 16-track sequencer a good choice for both amateurs and

professionals. When you've finished laying down your tracks, you can fine-tune them in one of two ways: with the sequencing capabilities (insert/delete, punch in/punch out, quantize, transpose, solo/mute, and so on) or with the Graphic Editor window, which lets you visually alter any note's duration, velocity and pitch. Repeat the process with more sequences, then chain them together into a complete song of up to 256 steps. Pro-16 can store 64 16-track sequences—that's 1,024 tracks in all. Includes its own MIDI interface.

10910) for Commodore, \$195.00

What you need to run it: Commodore 64 with disk drive; one or more MIDI-equipped instruments.

DR. T'S C128 SEQUENCER from Dr. T's Designed especially for the Commodore 128, this program includes many more editing features than the KCS (Version 2). For example, you can split the keyboard (or velocity range) of a part you originally recorded on a single channel and assign the upper or lower half to a different MIDI channel; add computer-generated permutations and random transpositions; or add a track starting at any measure (great for correcting that one 4-bar passage you don't like). Stores as many as 128 independent sequences and close to 12,000 notes.

10912) for Commodore, \$225.00

What you need to run it: Commodore 128 with disk drive; one or more MIDI-equipped instruments; Passport-compatible interface card.

PERFORMER from Mark of the Unicorn Put a recording studio at your fingertips with this powerful MIDI sequencer, editor and performance tool. Multi-track recording, precise editing of all musical events and total control of your MIDI instruments let you make your kind of music. The on-screen display is easy to understand and use. Start by recording in real time, then use one of Performer's error-correction commands to clean things up—or do more delicate editing in the step-record window. (You can use both real time and step-time recording in the same track.) Edit complete phrases with a single command; rearrange and repeat sections with cut, copy, and paste; add smooth crescendos; change the rhythm, duration, or velocity; transpose all or part of a piece in seconds; quantize, de-flam, invert pitch, reverse time, split notes and so on until you get it right. The program records *all* MIDI information and plays back exactly what you played in—including pitch bend, velocity and system exclusive information—without missing a beat. It also lets you edit *all* MIDI information, synchronize *all* of your MIDI instruments and specify MIDI channel configurations. With a 50,000-note capacity and the availability of more than 200 tracks, Performer gives you room to move and grow. Compatible with Mark of the Unicorn's Professional Composer.

11700) for Macintosh, \$295.00

12123) Version 2.1, \$395.00

What you need to run it: any Macintosh computer with at least 512K RAM; any Macintosh MIDI interface; one or more MIDI-equipped instruments.

MIDIMAC SEQUENCER (VERSION 3) from Opcode Systems If you can run a multi-track tape recorder, you already know how to use the MIDIMAC Sequencer; if you can't, the program will teach you. This highly interactive real time performance and composition system lets you create, edit, store and play music made with your MIDI instrument(s). You can record up to 132,000 MIDI events (66,000 notes) on a Macintosh Plus and 48,000 events (24,000 notes) on a Mac 512K. Create up to 26 instantly playable sequences of 16 tracks each; play up to 16 sequences at a time through any MIDI channel and chain sequences together to build complete compositions. Editing functions like cut, copy, paste track, clear track, merge into track and transpose track save your time, while Undo saves your skin (you can go back to where you were before you goofed). Innovative features include independent loop for each track, multi-note keyboard transpose and trigger, keyboard split (have half perform one function, the other half another), random-generated sequences, and two kinds of quantization with 18 resolutions. The program provides full MIDI support—all event types, all 16 channels, all modes, plus the use of both Mac serial ports (printer and modem) providing two MIDI Ins and Outs. With Apple's *Switcher*, this program is interactive with the MIDIMAC Patch Editor/Librarian.

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11701) for Macintosh, \$250.00

What you need to run it: any Macintosh computer with at least 512K RAM; any Macintosh MIDI interface; one or more MIDI-equipped instruments.

DX/TX VOICEPATCH DISK from Passport For use with the Professional Musician Package. Includes 40 "virtual cartridges" for your Yamaha DX or TX series synthesizer, each containing 32 useful patches—like high-quality synthesized piano, brass, woodwinds and other instrumental sounds and special effects. The patches were developed by the chairman of music synthesis at Boston's Berklee College of Music.

12106) for Macintosh, \$69.95

ROLAND MPS (MUSIC PROCESSING SYSTEM) from Roland Corp US "A word processor that sings" is one way to describe this fully interactive software system. The Song mode provides a powerful 8-track sequencer with a capacity of up to 65,500 notes (if your computer has the 640K RAM to hold them). Record, play back and insert phrases into any track; play back entire songs; "lift" phrases from existing tracks for further processing and MIDI channel reassignment during playback; merge or mute tracks during playback; control several synthesizers from a single track; correct rhythmic timing errors in recorded sequences without affecting articulation or phrasing; specify time signatures. Move to the Score mode to edit the phrases you created in Song mode, add new phrases via your PC keyboard and prepare a score for printing. Phrases are displayed on screen in standard music notation, one bar at a time. Specify clef, time and key signatures; transpose phrases; enhance the visual appearance of your composition by combining chords on a single stem, changing the direction of individual stems, or correcting the stem directions of a whole bar or phrase; add lyrics, chord symbols and performance directions. (You can also create an entire score from your PC keyboard by choosing and inserting notes, rests, accidentals and so on.) Then go to Print mode—music software's version of desk-top publishing—to produce high-resolution hard copies of your masterpiece. Even now you can make last-minute changes: inserting measures sequentially, "cutting and pasting" them into any order. The high-resolution pages can be saved to and recalled from disk.

12301) for IBM, \$295.00

What you need to run it: IBM PC or compatible with at least 250K RAM to run, 320K RAM to print; IBM color graphics display board; Roland MIF/IPC interface card; Roland MPU-401 processing unit; one or more MIDI-equipped instruments.

SEQUENCER PLUS (VERSION 2) from Octave Plateau "For most recording projects," wrote a reviewer for *PC Magazine*, "Sequencer Plus would be my first-choice program." The key is the clear and logical way you communicate with it, and vice versa. Jump in a flash from one screen or window to another; zoom in to take a closer look; move anywhere within a composition with a few simple keystrokes; see at a glance which measures have been recorded on and which are untouched. Need help? Simply hit F1 or F2. The program is organized into six "menus" that give you access to the information you need when you need it. The Main Track Menu displays and controls up to 64 available polyphonic MIDI recording tracks; you can label each with a short descriptive phrase and assign it to a MIDI channel or transpose it to another octave or interval. The Song Files Menu displays all recorded files (up to 28 per screen) and keeps complete records for each. The Note and Editor menus display recorded music in bar form for you to edit. The Options Menu displays and controls metronome on/off, lead-in, clock source, time signature source, MIDI real time out on/off, more. The Bars and Buffer Menu lets you control ten separate memory buffers. And the Punch-In Menu allows you to punch in on any track and compare a new take with the original. Dozens of available system commands put you in the driver's seat, while an excellent manual leads the way.

12303) for IBM, \$495.00

What you need to run it: IBM PC or compatible with at least 256K RAM; Roland MIF/IPC interface card; Roland MPU-401 processing unit; one or more MIDI-equipped instruments.

THE PROMIDI STUDIO SYSTEM from Systems Design Associates, Inc. Here are features you've only dreamed of. To start, ProMIDI records music directly to disk in real time. And its only limit on storage is disk space. This means that if you have a 10Mgb hard disk, you can record up to 1.5 million notes. (Great for music schools, recording studios, or very prolific composers.) The program lets you record in files rather than tracks—and each file supports all 16 MIDI channels. You can edit, extract, or copy individual MIDI channels within a file and move MIDI music from one channel to another. The files in turn are stored in directories so you can sort music according to type, instrument, name, date, individual song, or just about any other classification you define. The number and length of files and directories is limited only by disk space, and files can quickly be moved from one directory to another. Resolution of 192 clock per beat at all tempos (from 30 to 762 beats per minute) allows you to record and process extremely dense information streams and play them back with full fidelity. Powerful editing tools and a sophisticated librarian make this a complete package for the professional musician. It even comes with its own MIDI interface, the MIDICard.

12305) for IBM, \$599.00

What you need to run it: IBM PC or compatible with at least 256K RAM; one or more MIDI-equipped instruments.

THE PROMIDI DEMO DISK from Systems Design Associates, Inc. See and try the ProMIDI Studio System before you buy. Set time signatures, punch data changes, cut-and-paste files, create subdirectories, copy or rename files, chain songs or segments together, filter targets, even edit music. The Demo lets you do everything but play and record.

12306) for IBM, \$10.00

What you need to run it: IBM PC or compatible with at least 256K RAM.

MIDIMERGE from Systems Design Associates, Inc. Play and record up to eight MIDI instruments simultaneously with no loss of fidelity. Then edit them later just as if you'd recorded them one at a time. Designed to work in tandem with the Pro-MIDI Studio System and its MIDICard, MIDIMerge may also be used with MIDI interfaces from other manufacturers (subject to their operating instructions) or as a freestanding unit for merging the output of multiple MIDI instruments into a single MIDI data link.

12307) for IBM, \$599.00

MIDI TRACK III from Hybrid Arts This 16-track MIDI recorder, synchronizer and controller emulates a multi-track tape recorder; if you know how to use the latter, you can figure out the former in no time. And you'll be glad you did, because MIDI Track does things a tape recorder can't—such as autocorrecting your playing and naming your tracks. Other features include real time operation (without losing sync), full polyphonic recording of all MIDI data for playback, cut-and-paste (so you can move any section of music from any track to any other track anywhere else in the song), jump-and-return (so you can repeat music sections without using more memory), programmable tempo changes, track combining and uncombining, channel extract and instantaneous transposing of one to 16 tracks. The program gives you plenty of room to move: two to 750 BPM, 120 options for quantizing and the ability to handle 10,500 notes. The program is so thoroughly tested that Hybrid Arts guarantees you'll never lose a song.

12910) for Atari, \$98.00

What you need to run it: Atari 130XE; Hybrid Arts MIDIMate interface; one or more MIDI-equipped instruments.

MIDI TRACK II from Hybrid Arts Essentially the same product as MIDI Track III, but with fewer features so it can run on Atari eight-bits with less memory than the 130XE.

12911) for Atari, \$94.00

PRO-24 From Steinberg Research Imagine having a 24-track tape recorder at your disposal, capable of recording any piece of MIDI information on any track. Now picture your composition going onto a

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continuous piece of "tape" rather than existing as a series of unrelated events to be strung together. Got it? Then you've got the idea behind PRO-24. This program dispenses with the usual approach of creating sequences and configuring them into songs. Instead, it acts just like a tape recorder—but one that's capable of doing much more than any tape recorder invented so far. It lets you do everything you can do with a sequencer—rewind/fast rewind, quantize from quarter notes to 64th-note triplets, transpose, punch-in/punch-out, loop, copy, edit, solo/mute, autorecord, autolocate, copy, insert, delete, assign names and so on. The difference lies in the fact that these functions are friendly and make sense. The special Grid Manipulation feature lets you visually edit any note quickly and easily; display and harmonize tracks; split notes; change time signatures and tempos; save songs or individual tracks; and store banks of sounds with your songs. This program handles as many as 5,000 patterns and 200,000 events.

13023) for Atari ST, \$295.00

What you need to run it: any Atari ST computer with at least a megabyte of memory; one or more MIDI-equipped instruments.

SOUNDSCAPE PROMIDI STUDIO from Mimetics Corporation Route, record, edit, transpose and play back any musical perform-

ance—in other words, do what you would in a multi-track recording studio and then some. You can record in two ways: from your Amiga's QWERTY keyboard, or from any external MIDI-equipped instrument. The number of notes you enter and tracks you lay down is limited only by the computer's available memory; the more you have, the bigger and more lush your composition can be. The Tape Deck function gives you the editing features you need: punch-in/punch-out; undo; merge, split, and bounce tracks; mute; transpose. When you're ready to hear your song in its entirety, play it through your MIDI instrument or the internal sampling synthesizer built into the program. The synthesizer comes with its own set of features, including polyphonic and polytimbral synthesis, the availability of up to 160 samples at a time, a different sample for each of ten octaves, up to 16 different instruments, adjustable start and loop points and a four-segment ADSR envelope generator. The Internal MIDI Clock Generator provides MIDI Clock with song pointers, a two to 240 beats per minute tempo range, two autolocate presets and fast forward/rewind. 13070) for Amiga, \$149.00

What you need to run it: any Amiga computer. *Optional:* one or more MIDI-equipped instruments, Mimetics MIDI interface.

MUSIC SOFTWARE • MUSIC PRINTING

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Music Printing contains the cream of the printing programs—word processors for music writing. You can use them to turn out simple songs, piano concertos, choral scores, jingles, vocals, individual instrument lines, even full orchestral scores without lifting a pencil. Some print out as many as 16 staves per page of music that look as if you bought it at the store. (If you're lucky enough to have a laser printer, you really won't be able to tell the difference.)

LEADSHEETER from Passport This program transcribes what you play on your MIDI keyboard, complete with note divisions, seconds, accidentals, ties, 8VA's, flags and beams, rests, and the timing and key signatures you choose. Once your music is transcribed, you can enter and edit lyrics, chord symbols, markings, and titles on-screen and even transpose the entire score.

10408) for Apple, \$149.95

What you need to run it: Apple IIe or IIc; one or more MIDI-equipped instruments, Passport- or Roland-compatible interface card; dot-matrix printer with graphics; Grappler or Pkaso/U printer interface. When ordering specify Apple IIe or IIc and MIDI interface type.

POLYWRITER UTILITIES from Passport This handy program lets you take the music you've recorded with MIDI/8 plus or MIDI/4 plus, transcribe it into music notation, edit the arrangement on-screen, add lyrics and print out scores. Or you can take the scores you've written with Polywriter or Leadsheetter and play them back through MIDI/8 plus or MIDI/4 plus.

83417) for Apple, \$99.95

10628) for Apple IIgs, \$99.95

What you need to run it: Polywriter and MIDI/8 Plus or MIDI/4 Plus and required hardware.

THE MUSIC SHOP—MIDI from Passport Print out standard sheet music by the page or by the score with this professional program. What looks good will also sound good, thanks to its many other capabilities. You can create, store and edit music in any key, time

signature, or tempo and alter both the shape and the dynamics of anything you write. As you enter the notes from your MIDI keyboard, the Music Shop handles the hard stuff for you—like ties, repeats, triplets, and 8 VA's. Pull-down menus and a full orchestra of instrumental sounds make it easy and fun to use; there's even a repertoire of preprogrammed compositions to choose from. The program can hold up to 20 pages of music in memory.

10915) for Commodore, \$149.95

What you need to run it: Commodore 64 or 128 with disk drive; MIDI keyboard; Passport-compatible interface card; printer. *Optional:* joystick.

PROFESSIONAL COMPOSER—MIDI from Mark of the Unicorn It's like having the world's best musical assistant—one who makes great copies and intelligently performs all kinds of tedious, time-consuming tasks without complaining. Professional Composer lets you create score paper; enter and delete all types of musical symbols from the computer, or in real time from your MIDI keyboard, and group notes and phrases with beams, measure lines, slurs, ties and so on. Want to speed things up? Switch to the fast-input mode; from there, use the editing menus to move and copy passages, transpose parts, change rhythms, merge voices and insert lyrics. Save and file whatever you write—from a phrase to a sketch to a 200,000-symbol symphony. More advanced features let you validate instrument ranges, designate measure numbers and rehearsal markings, and create piano reductions. The sheer creative power of this program surpasses that of far more costly systems. It doesn't just follow orders; it performs *intuitively*. For example, it can automatically extract transposed parts from your score and check for notes out of range with a single command, automatically rebar a selected region, combine several staves into one (while adjusting stem direction for different parts), and double or halve all note durations. But where it *really* shines is on the printing end. You get true performance-quality sheet music in a variety of formats and text styles—complete with full or abbreviated part or instrument names, lyrics, a full range of expression, tempo and dynamic markings, even a specially formatted title page. You can print your music horizontally or vertically, as a whole score or in individual parts, and adjust it for page turns. Combined with the Apple Imagewriter, Professional Composer can't be beat.

11800) for Macintosh, \$495.00

What you need to run it: any Macintosh computer with at least 512K RAM; any Macintosh-compatible laser or dot-matrix printer. *Optional:*

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any Macintosh MIDI interface; one or more MIDI-equipped instruments.

MUSICTYPE 2.0 from Shaherazam Whether you're a music professional or amateur, educator or student, copyist or arranger, composer or performer, or simply a music lover, MusicType will help you produce professional quality sheet music. You can place music and/or text anywhere on the page; notes, symbols and staff are entered simultaneously as you type. (Enter over 300 separate notes and symbols directly from the keyboard or go to the built-in scrapbook for more.) You determine the format, time and key signature (changeable at any point in your score); the spacing of notes, lyrics, and staves; the number of notes in a chord, voices per staff, and beats in a measure; the placement of titles, labels, rehearsal numbers, beams, slurs, ties and so on. Preformatted screens allow perfect spacing; editing is quick and easy. What you get is what you want to see. MusicType fonts may also be used in MacWrite, MacDraw, or any other Mac program that allows user-installed fonts.

11801 for Macintosh, \$59.95

What you need to run it: any Macintosh computer with MacPaint; printer.

PERSONAL COMPOSER from Jim Miller "Beethoven would have killed for this software," wrote *PC Magazine*. *Musician* called it the "most elaborate and powerful professional music software available." It features everything you need to compose and print scores of orchestral complexity. Do the composing yourself with your IBM keyboard or a mouse—or MIDI-record a keyboard performance and have the program convert it into music notation for you. Then edit your score with short, simple commands, play it back, transpose it, automatically verify rhythms, synchronize it to external programs—in other words, manipulate it endlessly until it's just the way you want it. Shift to Recorder Mode and the program becomes a 32-track super-sequencer with virtual memory recording limited only by disk capacity. Each track is assignable to one of 16 MIDI channels supporting up to 16 instruments; each can be erased, looped, bounced, playback disabled, cut-and-pasted, synced to tape, quantized and so on. Customize the program by saving any series of keystrokes into a macro assignable to a single function key. As if all this isn't enough, Personal Composer is also a voicing librarian for your Yamaha DX or TX.

12400 for IBM, \$495.00

What you need to run it: IBM PC, XT, or compatible with at least 320K RAM (the manufacturer recommends 640K); Epson FX-80 printer (other printer drivers are available); Hercules Graphics Card; Roland MIF/IPC interface card; Roland MPU-401 processing unit. *Optional:* Microsoft Mouse and card.

SONGWRIGHT + from SongWright Create and edit music simultaneously—even play what you're editing while you're editing it. If your PC is equipped with a graphics display adapter, you can edit the notes and lyrics for an entire line of music on a single screen and move instantly between text and music—or cut-and-paste on a whole page at a time. The "free-form" time signature lets you enter music without restriction and place bars wherever you wish. Plus you can insert and delete lines, play a song in a new key without having to transpose it first, or select any note within a chord for playing. And if you choose, you can use your PC keyboard like a piano to compose in real time. When it's time to print, you can customize your compositions with special symbols—including arcane embellishments or rare notations for the unusual instruments you play.

12402 for IBM, \$74.95

What you need to run it: IBM PC or compatible.

THE COPYIST from Dr. T's This program contains a full selection of music symbols so you can communicate your most complicated musical ideas. Editing features include flexible copy, move, insert and delete commands that you can use with individual notes, groups of notes, or whole pages. The music-keyboard-simulation mode allows you to enter notes directly from your PC keyboard; the text mode makes it easy to place lyrics, playing instructions, or a complete document anywhere on the score. The Copyist supports a slew of printers, including the HP Laserjet + and Inkjet as well as Epson dot-matrix models; if you're lucky enough to have a Laserjet, the music you produce will look as if you just cut it out of your big blue G. Henle Verlag. Compatible with Octave Plateau's Sequencer Plus.

12403 for IBM, \$225.00

What you need to run it: IBM PC, AT, XT or compatible with at least 256K RAM; a Hercules or color graphics display card; printer. *Optional:* mouse.

13027 for Atari ST, \$225.00

What you need to run it: any Atari ST computer; printer.

MUSIC SOFTWARE • VOICE LIBRARIANS

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Voice Librarians contains programs for when you're serious about getting your act together. Maybe you already know that a voice (a.k.a. a "patch," a "tone," or a "sound") is a collection of digital data that makes your keyboard sound like a piano, a violin, a trumpet, a barking dog, waves on a shore, or an army of invading aliens with bullhorns. Maybe you already know that voices usually come in banks of 32. And maybe you already know that finding the voice you want when you want it can be a pain if all you have to work with is the tiny viewscreen on your synthesizer. A voice librarian lets you view whole banks at a time on your computer monitor. It lets you organize them *your way* to make them easy to find and use.

And it lets you edit them to *your* specifications. You can take one voice (or many) and move it around, change its tonal qualities, tamper with its timbre, add vibrato or tremolo or sostenuto or wah-wah. Editing is what makes that violin sound like a viola, or that trumpet sound like a sea breeze, or that gong sound like a car crash with an ambulance closing in at 60 mph, Doppler included.

Performers can't live without yet another function found in some librarian programs. Imagine that you're the keyboard player for a top pop group. Every night when you stroll on stage there are ten keyboards waiting for you, each of which has to play different parts at different times during the show. Are you going to run back and forth

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between them? No way. Instead, you're going to let your computer-plus-voice-librarian give the orders while you stand there looking cool.

DX PATCH EDITOR/LIBRARIAN (VERSION 2) from Dr. T's Create and store patches for Yamaha DX7 synthesizers, program TX and 8/16 expansion modules without a DX7, and program the DX9 with this versatile software tool. Patches can be displayed, edited, printed and recombined, and over 800 can be stored on a single diskette in groups of 32. Use Full Screen Edit to change any parameter showing on the screen, Fast Edit to make changes with a minimum number of keystrokes. Each change is sent to the DX or TX via MIDI as soon as it is entered. Comes with 128 preprogrammed sounds.

10500) for Apple, \$99.00

What you need to run it: Apple II+ or IIe with at least 64K RAM; Passport-compatible interface card. *Optional:* printer.

11100) for Commodore, \$99.00

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

CAGED ARTIST EDITOR/LIBRARIAN PROGRAMS from Caged Artist Hold multiple sets of patches in memory simultaneously; edit parameters with either the keyboard or a joystick; print out voice parameters, patch names and disk file names. For added flexibility, you can load or edit a patch while simultaneously playing a remote master keyboard or external sequencer. With this program and a master keyboard on one MIDI channel, you can easily communicate with any other channel when using more than one instrument of the same type.

Yamaha DX21, DX27, DX100 Editor/Librarian

10501) for Apple, \$99.00

11101) for Commodore, \$99.00

Oberheim Matrix-6 Editor/Librarian

10502) for Apple, \$99.00

11102) for Commodore, \$99.00

Roland JX-8P Editor/Librarian

11104) for Commodore, \$99.00

What you need to run on Apple: Apple II+ or IIe with at least 64K RAM; Passport-compatible interface card. *Optional:* joystick; printer.

What you need to run on Commodore: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* joystick; printer.

THE MIMETICS DATA SERIES from Mimetics Corporation Wonderful as MIDI is, it's not perfect yet. Most MIDI instruments are still limited in their ability to store large quantities of voice information inexpensively. The DATA Series addresses this problem. Each program provides for high-speed storage and retrieval of individual voices and banks of 32 voices, loading or saving voices, functions, or banks to disk in *less than two seconds*. Easy-to-use, self-prompting menu screens give you visual access to voice and function parameters. Three-dimensional high-resolution graphics display all seven envelopes for any voice. The SWAPPER mode lets you swap the positions of any two voices within a bank of 32. And a printer option allows hard copy printout of all voice and function parameters and a list of all 32 voices in a bank.

Data 7 (for Yamaha DX7)

10505) for Apple, \$125.00

11106) for Commodore, \$125.00

Performance 7 (basically DATA 7 but better for live performance)

10506) for Apple, \$125.00

11107) for Commodore, \$125.00

Data 11 (for Yamaha RX11 Drum Machine)

10509) for Apple, \$75.00

11108) for Commodore, \$75.00

Data 6 (for Sequential Circuits SixTrack)

10507) for Apple, \$75.00

Data ODX (for the Oberheim DX Drum Machine)

10508) for Apple, \$95.00

What you need to run on Apple: any Apple II series computer; Passport-compatible interface card. *Optional:* printer.

What you need to run on Commodore: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

CZ RIDER from Dr. T's The point-and-click design makes this program easy and fun to use with your Casio CZ series keyboard and a joystick. Draw an envelope by selecting a point to change, then moving it; rates and levels are automatically adjusted—and the CZ plays along as you draw. Insert steps to create complex envelope shapes which take full advantage of the instrument's eight-step envelope. The time scale can be adjusted to display all envelopes, from long sweeps to quick attacks. You can also display, edit and print all voice parameters.

10526) for Apple, \$99.00

What you need to run it: Apple II+ or IIe with at least 64K RAM; Passport-compatible interface card. *Optional:* joystick; printer.

11130) for Commodore, \$99.00

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* joystick; printer.

PASSPORT MIDI VOICE LIBRARIANS from Passport Get instant access to more than 100 of the latest sounds on disk. Save and load your favorite presets and banks of sounds; create an unlimited custom sound library by organizing and rearranging banks of presets. Then monitor your sounds in computer memory without disturbing the resident presets in your synthesizer. A low-cost alternative to cartridges or cassettes.

For Yamaha DX21, DX27, or DX100

10516) for Apple, \$69.95

11115) for Commodore, \$69.95

12507) for IBM, \$69.95

For Yamaha DX7

10517) for Apple, \$69.95

11116) for Commodore, \$69.95

12508) for IBM, \$69.95

For Yamaha TX816, (plus TX7, IBM only)

10518) for Apple, \$69.95

11117) for Commodore, \$69.95

12509) for IBM, \$69.95

For Casio CZ Series

10519) for Apple, \$69.95

11118) for Commodore, \$69.95

12510) for IBM, \$69.95

For Korg DW-8000

10520) for Apple, \$69.95

11119) for Commodore, \$69.95

12511) for IBM, \$69.95

For Oberheim OB-8

10523) for Apple, \$69.95

11120) for Commodore, \$69.95

12512) for IBM, \$69.95

For Oberheim OB-Expander

10524) for Apple, \$69.95

11121) for Commodore, \$69.95

12513) for IBM, \$69.95

For Roland Juno-106

10521) for Apple, \$69.95

11122) for Commodore, \$69.95

12514) for IBM, \$69.95

For Roland JX-8P

10522) for Apple, \$69.95

11123) for Commodore, \$69.95

12515) for IBM, \$69.95

Roland JX-8P Editor/Librarian (All the features of Passport MIDI Voice Librarians *plus* editing capabilities)

10525) for Apple, \$125.00

12516) for IBM, \$125.00

What you need to run on Apple: Apple IIe or IIc; Passport-compatible interface card. When ordering specify Apple IIe or IIc.

What you need to run on Commodore: Commodore 64 or 128 with disk drive; Passport-compatible interface card.

What you need to run on IBM: IBM PC or compatible with at least 512K

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COMPOSING, PERFORMING, ARRANGING, PRODUCING

RAM; Roland MIF/IPC interface card; Roland MPU-401 processing unit.

MUSICSOFT DRUM MACHINE DATA MANAGERS from MusicSoft These programs eliminate the need for costly cartridges by giving you a quick and easy way to save drum pattern data to disk. You can store the entire contents of your machine's memory as a single file—up to six cartridges of information on one cheap floppy. And it takes less than a second to transfer the data, so you save time as well as money.

Yamaha RX11 Data Manager

10530) for Apple, \$60.00

12526) for IBM, \$60.00

Roland TR-707 Data Manager

10531) for Apple, \$60.00

12527) for IBM, \$60.00

What you need to run on Apple: Apple II+ or IIe with at least 64K RAM; Passport-compatible or Roland MIDI interface card. *Optional:* printer. *What you need to run on IBM:* IBM PC, AT, XT, or compatible; Roland MIF/IPC interface card; Roland MPU-401. *Optional:* printer.

SYS/EX from Bo Tomlyn This universal MIDI data transfer software package lets you store and recall voice libraries, drum machine sequences and songs, and MIDI sequencer files from an almost unlimited selection of MIDI-equipped instruments—Korgs, Oberheims, Rolands, Sequential Circuits, Yamahas, you name it—on the same floppy disk. Because the program holds very large data files, you can use it with some of the biggest instruments on the market. And you can string files from different instruments together, making it easy and quick to set up songs in studios or clubs. Plus you can use the program to set up your own MIDI dump requests—insurance for the future, when you add those not-yet-invented instruments to your setup.

10532) for Apple, \$100.00

What you need to run it: Apple II+ or IIe with at least 64K RAM; Passport-compatible interface card. *Optional:* printer.

11135) for Commodore, \$100.00

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

12529) for IBM, \$150.00

What you need to run it: IBM PC, AT, XT, or compatible; Roland MIF/IPC interface card; Roland MPU-401 processing unit. *Optional:* printer.

13035) for Atari ST, \$150.00

What you need to run it: any Atari ST computer. *Optional:* printer.

AUTOPILOT DX7 from Ultimate Media, Inc. Say goodbye to the long, hard process of programming new patches; AutoPilot can do it for you. There are millions of sounds that have never been heard on the Yamaha DX7, and given enough time this program will come up with quite a few. The joystick-controlled editor and librarian functions make it easy to shape the patches and save them to disk.

11105) for Commodore, \$49.95

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card; joystick.

DX-TX SUPPORT PROGRAMS from Sonus Designed for use with Yamaha DX-series synthesizers and TX7 modules, these programs are menu-driven for easy access to their many functions. Separate on-screen "pages" display function parameters, modulations, operator values, and EG values and waveforms, and any changes you make from your DX show up instantly. The programs also transmit sounds from the computer to the DX or TX, save computer data to disk, display a directory and print all sound names. Built-in HELP screens show and explain all the functions.

Yamaha DX7/TX7 Support

11109) for Commodore, \$149.95

Yamaha DX21/DX27/DX100/TX7 Support

11110) for Commodore, \$139.95

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

DX/TX-LP from Sonus This librarian and programmer for Yamaha DX and TX series instruments let you create, edit and save to disk cartridges of 32 DX/TX programs and functions. Start with a cartridge of programs from your equipment—or start from scratch. Combine your favorite programs from several cartridges on a new one. Because this software is double-banked, you can load a total of 64 sounds at a time and move easily from one bank to the other. Comes with 320 sounds.

11111) for Commodore, \$159.95

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

Bank of Sounds for DX/TX-LP

(18 banks of 32 cartridges each for a total of 576 sounds)

11112) for Commodore, \$89.95

RX LIBRARIAN from Sonus Store, call and edit patterns, songs, and performance patterns with this menu-driven program for the Yamaha RX11 or RX21L. Name or rename files and assemble new ones with the sounds you choose. The program includes a remote request for dumps, pattern map, room for comments and a library of pre-programmed drumbeats and songs.

11124) for Commodore, \$99.95

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card.

MIRAGE AND PROPHET SONIC EDITORS from Sonic Access The Sonic Editor program lets you view waveforms in three ways: by scrolling through them, jumping directly to the loop point of your sample, or using the ZOOM OUT feature to see multiple pages of a waveform on a single screen. Then it lets you edit them in three ways: with game paddles, a touch pad, or your Commodore keyboard. You can double or triple the frequency of single-page waveforms to add octaves and fifths, and create complex waveforms using the ADD function. The program also displays presets and wavesample parameter settings and stores up to 78 of each in a library for instant recall. Comes with preprogrammed sounds.

Sonic Editor for the Ensoniq Mirage

11127) for Commodore, \$149.00

Sonic Editor for the Sequential Prophet 2000

11128) for Commodore, \$225.00

CZ PATCH EDITOR/LIBRARIAN from Dr. T's This powerful tool creates, edits and stores patches for the Casio CZ-101, 1000, 3000, and 5000 synthesizers. It allows you to display all of the parameters that affect a patch on a single screen; edit any of them from your keyboard; name patches; store sets of 16 on disk; transfer sets between the Commodore and Casio memories; display, copy, rescale, squeeze or stretch envelopes; and play sequences created with Dr. T's Keyboard Controlled Sequencer. A special Fast Edit mode lets you try many different values with a minimum number of keystrokes.

11129) for Commodore, \$99.00

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

13034) for Atari ST, \$99.00

What you need to run it: any Atari ST computer. *Optional:* printer.

CASIO PROGRAMMER LIBRARIAN from Sonus Designed for use with Casio CZ-101, 1000, and 5000 synthesizers, this program lets you edit sounds generated from your Casio keyboard or taken from on-disk libraries, store them and even create new sounds of your own. It also makes it possible for you to rearrange patches within a cartridge—in seconds. When you're through, you can print out copies of any of your patches or the contents of any of your cartridges.

11131) for Commodore, \$129.95

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card. *Optional:* printer.

Casio Sound Disk for Casio Programmer Librarian

(Ten banks with 160 new sounds)

11132) for Commodore, \$49.95

MUSIC SOFTWARE • VOICE LIBRARIANS

COMPOSING, PERFORMING, ARRANGING, PRODUCING

MIDIMAC PATCH LIBRARIANS from Opcode Systems Now you can use Macintosh disks to store thousands of sound patches for your synthesizer; Patch Librarians take the place of expensive RAM cartridges and make cassettes obsolete. See and edit the names of all the sounds in a bank simultaneously; view up to eight banks of patches on the same screen; drag patches on the screen for quicker operation; create libraries of any number of patches, all automatically alphabetized by name; move patches between banks and libraries with standard Mac commands; paste patch names to the Mac clipboard for unlimited printing versatility. A Record/Play menu lets you use an example sequence to sample your patches. If you have more than one keyboard, you can combine their libraries to form a single integrated program capable of supporting any of them. Each MIDIMAC Patch Librarian comes with several banks of patches. Apple's *Switcher* makes this program interactive with the MIDIMAC Sequencer.

For Yamaha DX7, TX and RX11

(includes extensive voice editing capabilities)

11900) for Macintosh, \$250.00

For Casio CZ-101, CZ-1000, CZ-3000, CZ-5000 and RZ1

(includes extensive voice editing capabilities)

11901) for Macintosh, \$150.00

For Yamaha DX21, DX27 and DX100

11902) for Macintosh, \$100.00

For Oberheim Xpander and Matrix-12

11903) for Macintosh, \$100.00

For Oberheim Matrix-6 and Matrix-6R

11904) for Macintosh, \$100.00

For Oberheim OB-8

11905) for Macintosh, \$100.00

For Roland Juno-106

11906) for Macintosh, \$100.00

For Roland JX-8P and SuperJX

11907) for Macintosh, \$100.00

For Roland Juno-1 and Juno-2

11908) for Macintosh, \$100.00

For Roland Super Jupiter (MKS-80)

11909) for Macintosh, \$100.00

For Korg DW-8000 and EX-8000

11910) for Macintosh, \$100.00

What you need to run it: any Macintosh computer; MIDIMAC interface.

Optional: printer.

SOUND LAB from Blank Software A complete sound design program for the Ensoniq Mirage Digital Sampling Keyboard, Sound Lab features visual waveform and voice parameter editing, extensive digital audio processing, a versatile sound librarian, an easy-to-use sampling section, graphic looping aids and more. The unique Sound Cursor makes editing a breeze by using the Mac's internal sound-generating capabilities to locate the precise segment you want. And because the program takes full advantage of the Mac's mouse-driven pull-down menus and multiple on-screen windows, you end up with more time to be creative.

11911) for Macintosh, \$399.95

What you need to run it: any Macintosh computer with at least 512K RAM; any Macintosh MIDI interface.

SOUND DESIGNER from DigiDesign Keyboard called it "a thoroughly professional product, one that is sure to make life easier." This powerful system combines the sampling capabilities of your Mirage, Prophet, or Emulator keyboard with a waveform editor and digital mixer. You can display the waveforms for up to three sounds at once, scaling each "window" independently to show the whole sound or just a few samples. Splice, rearrange and edit sounds to nearly 1/300,000th-second accuracy with no pops or clicks at the edit points; draw waveforms from scratch or repair sampled sounds; create perfect loops in hard-to-loop places. The digital mixer is actually a collection of digital signal processing programs that lets you mix sounds in any proportion. With the Merge function, you can crossfade between sections of different sounds to create new hybrids—like a flute that changes into a human voice, or a revving Chevy that becomes a jet at takeoff. The Digital Equalization program performs ultra high-quality EQ (minimal distortion and phase shift) with complete flexibility—

something a lot of high-priced systems can't do. Fast Fourier Transform-based frequency analysis allows you to divide sound files into hundreds of separate frequency bands, while the direct digital synthesis function enables you to create new sounds for your keyboard without sampling. If you can imagine a sound, chances are you can create it with Sound Designer. Thanks to the Mac's visual interface, the program is extremely easy to use; just point and click.

For the Ensoniq Mirage or Mirage Multi-Sampler

11912) for Macintosh, \$395.00

For the E-mu Systems Emulator II

11913) for Macintosh, \$995.00

For Sequential Prophet 2000

11914) for Macintosh, \$495.00

What you need to run it: any Macintosh computer with at least 512K RAM and two disk drives; any Macintosh MIDI interface.

SOFTSYNTH from DigiDesign Softsynth uses the Macintosh to synthesize sounds you design. After you specify a group of harmonics and envelopes, the program creates a high-quality digital sound that can be transferred to your Mirage, Emulator II, or Prophet 2000 digital sampler for playback. No more strange numbers, algorithm patches, or other confusing mumbo-jumbo; just look at the screen to see visual representations of all sound parameters. Set the fundamental frequency and adjust the mix of 32 harmonics (software "oscillators") and you're ready to enter one of two basic programming modes. In Single Partial mode, you can adjust the exact frequency of each harmonic and draw a complex envelope (up to 64 segments) for the amplitude and pitch of each harmonic. In Time Slice mode, you can adjust a single master envelope for the entire sound and use the program's harmonic mixer to create "timbre events"—distinct tonal qualities you can place anywhere in the sound. Then transfer your high-quality digital sound to your sampling keyboard for playback.

11915) for Macintosh, \$295.00

What you need to run it: any Macintosh computer with at least 512K RAM; any Macintosh MIDI interface.

DX CONNECT from Mimetics A complete patch utility program for the six-operator Yamaha DX and TX series, DX-Connect is easy to use and visually oriented. It allows single-screen text-based editing of voice parameters and the use of DX synthesizer controls with both text and graphic screens. The Bank Edit screen permits voice swapping within and between banks, as well as disk storage and retrieval. Comes with eight banks of voices from leading sound designers.

12501) for IBM, \$149.95

What you need to run it: IBM PC or compatible with at least 128K RAM; Roland MIF/IPC interface card; Roland MPU-401 processing unit.

Optional: printer.

DXLIB from Noteworthy Systems This complete librarian/programmer for the Yamaha DX7 can initiate dumps and loads; store and retrieve voice and performance parameters (storing information for as much as 1,300 sounds on a single disk); display all voice names for two groups of 32 voices while you group and regroup them; copy any of the 64 voices listed on-screen to any of three editing buffers for changes; and automatically send information about changes to your DX7. A setup mode lets you read customized setup files, examine file directories, and delete and rename files without leaving the program.

12502) for IBM, \$79.00

What you need to run it: IBM PC, AT, XT, or compatible with at least 128K RAM; Noteworthy Systems PC-TO-MIDI card.

PROLIB from Club MIDI Software Spend more time listening to your patches than looking for them with this handy program. Use it to store patches, multipatches and performances on disk; create custom patch banks; play patches from the computer keyboard at any time; compare, move, name and sort patches alphabetically; automatically load multiple keyboard setups; more. You can customize the instrument menu to reflect your own setup, with room for as many instruments as you need. State-of-the-art pop-up menus, running-command explanations and scrolling displays make Prolib a pleasure to use. Compatible with a variety of MIDI-equipped instruments.

12506) for IBM, \$99.95

MUSIC SOFTWARE • VOICE LIBRARIANS

COMPOSING, PERFORMING, ARRANGING, PRODUCING

What you need to run it: IBM PC or true compatible; Roland MIF/IPC interface card; Roland MPU-401. *Optional:* printer.

PATCH MASTER from Voyetra Technologies It's a system organizer for MIDI studios; it's a universal librarian for uploading and downloading patches and performance, data, and drum patterns; it's a bank arranger for creating and arranging banks for your favorite sounds. Simple yet powerful enough for pros, Patch Master puts you in control of your MIDI resources—and you don't have to understand MIDI to use it. Features include simultaneous set up of up to 32 instruments; an extensive context-sensing HELP system; pop-up control windows; scrolling display of banks and patches; sophisticated editing functions; automatic auditioning of sounds and more.

12517) for IBM, \$149.00

What you need to run it: IBM PC or compatible; Roland MIF/IPC interface card; Roland MPU-401.

TX216/816 LIBRARIAN from MusicSoft An alternative to Yamaha DX7 librarians, this program allows you to address specific modules in the Yamaha rack setup. Also included are some simple editing features specific to the racks: volume control, MIDI channel assignment, and high and low split points. Bulk dumps allow for quick and easy set up for the entire rack.

12524) for IBM, \$90.00

What you need to run it: IBM PC, AT, XT or compatible; Roland MIF/IPC interface card; Roland MPU-401.

RX11 PATTERN EDITOR from Musicsoft A must for the serious drum programmer, this program provides a quick overview of the Yamaha RX11's pattern functions. The object is to provide all pattern information on a single, easy-to-view page. You can also use it to link patterns into songs and delete specific measure data.

12528) for IBM, \$90.00

What you need to run it: IBM PC, AT, XT, or compatible; MIF/IPC interface card; Roland MPU-401; enhanced graphics adapter.

HYBRID ARTS DX EDITOR/LIBRARIAN from Hybrid Arts Save your favorite sounds to disk, retrieve your favorite sounds from same, and do it all with the speed you need in a performance situation (when you have as many as 1,000 sounds to search through, you don't want to keep your audience waiting). This program lets you put all of your patches on one disk, name or rename banks of sounds and features interactive editing of all DX voicing parameters.

12197) for Atari, \$59.50

What you need to run it: any 8-bit Atari computer; Hybrid Arts MIDIMate interface.

OASIS from Hybrid Arts The Ensoniq Mirage is one terrific sampler—provided you can make full use of its capabilities. There are

literally thousands of pieces to a single sound, and you can't begin to work with them all with just the Mirage's front-panel controls. Oasis draws a picture of the entire sound on your computer screen for you to edit with simple commands. Eliminate noise, clicks and pops; mix the sound with others; create perfect loops; zoom in for a closer look. Exclusive features include automated mixing and cross-fading. The program also gives you complete control of all Mirage wavesample, program and configuration parameters.

12921) for Atari, \$93.50

What you need to run it: Atari 130XE with at least 128K RAM; Hybrid Arts MIDIMate interface.

PRO-CREATOR from Steinberg Research Save and load hundreds of banks of sounds for your Yamaha DX7, TX7, TX216, or TX816 with this high-powered editor/librarian program. A two-bank, on-screen librarian lets you copy, swap, dump, receive, rename and otherwise manipulate 64 voices instantly while you edit voice or performance functions. The unique Voice Create program actually generates new voices for you; all you do is specify which parameters are to be affected, and your Atari does the rest to the tune of 32 sounds per bank. You can also combine up to 32 different sounds and turn them over to the computer for variations. Store any or all of the new voices you and your "coauthor" come up with; the potential for new voices is infinite. Five-hundred preprogrammed voices get you started.

13030) for Atari, \$240.00

What you need to run it: any Atari ST computer; one or more MIDI-equipped instruments.

DX ANDROID from Hybrid Arts *Electronic Musician* praised this program for DX/TX series synthesizers as "the vanguard of a new generation of software." It's one of the first to use a form of artificial intelligence for random patch generation—a brand-new tool for today's musicians, and one that's packed with creative possibilities. Why not have your computer do some of the busywork necessary to create new sounds? Why not let it surprise you? Simply select one of the Droid options, and every click of the mouse will send a new patch (or bank of patches) to your synthesizer. Listen to it, fine-tune it, save it or trash it; the choice is yours. The Droid feature is only one of five useful programs that come with this package. The Patch Librarian buffers 18 groups of sounds with 32 voices per group for a total of 576 patches in memory (with the 520 ST) and more as memory is expanded. The Numeric Editor lists all parameters and offers six-window editing (one window per operator). The Graphic Editor displays all DX7 parameters and shows keyboard scaling on the graphic on-screen keyboard. The Automated Patch Loader loads any combination of patches and groups of patches over any or all of the 16 MIDI channels with a single keystroke. It's a workhorse of a program, and it *thinks*.

13031) for Atari, \$199.95

What you need to run it: any Atari ST computer. *Optional:* printer.

MUSIC SOFTWARE • SOUND LIBRARIES

COMPOSING, PERFORMING, ARRANGING, PRODUCING

Sound Libraries contains groups of preprogrammed sounds, either computer-based or instrument-based, ready for you to use. You don't have to start from scratch creating or designing the ones you need. Instead, you can buy entire collections—pianos, strings, leadlines, splits, brass, basses, special effects, hot New York patches, bugs, birds and more.

SYS/EX DRIVER DISKS from Bo Tomlyn Load your Yamaha DX7 with the same high-quality sounds previously available only on cartridges. Each disk comes with playing hints, guides to function control usage and programming tips.

Top Forty

10601) for Apple, \$50.00

11145) for Commodore, \$50.00

12001) for Macintosh, \$50.00

12601) for IBM, \$50.00

13041) for Atari ST, \$50.00

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COMPOSING, PERFORMING, ARRANGING, PRODUCING

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Unique

10602) for Apple, \$50.00

11146) for Commodore, \$50.00

12002) for Macintosh, \$50.00

12602) for IBM, \$50.00

13042) for Atari ST, \$50.00

Analog 1

10604) for Apple, \$50.00

11148) for Commodore, \$50.00

12004) for Macintosh, \$50.00

12604) for IBM, \$50.00

13044) for Atari ST, \$50.00

Analog 2

10605) for Apple, \$50.00

11149) for Commodore, \$50.00

12005) for Macintosh, \$50.00

12605) for IBM, \$50.00

13045) for Atari ST, \$50.00

Wedding Band

10606) for Apple, \$50.00

11150) for Commodore, \$50.00

12006) for Macintosh, \$50.00

12606) for IBM, \$50.00

13046) for Atari ST, \$50.00

Sound EFX

10607) for Apple, \$50.00

11151) for Commodore, \$50.00

12007) for Macintosh, \$50.00

12607) for IBM, \$50.00

13047) for Atari ST, \$50.00

What you need to run on Apple: any Apple II series computer; Passport-compatible interface card.

What you need to run on Commodore: Commodore 64 or 128 with disk drive; Passport-compatible interface card.

What you need to run on Macintosh: any Macintosh computer; any Macintosh MIDI interface.

What you need to run on IBM: IBM PC or PCjr. with at least 128K RAM; Roland MIF/IPC interface card; Roland MPU-401.

What you need to run on Atari ST: any Atari ST computer.

VALHALA DX/TX SOUND LIBRARIES from Valhala Designed for use with Yamaha DX and TX series synthesizers, these programs put 757 new and different sounds at your fingertips. With the DTO versions, you can hold up to ten banks of 32 sounds in computer memory at a time; transmit on either of two MIDI channels you choose; send a bank of sounds to any two synthesizers; transfer sounds from one bank to another to create custom banks; and save your new banks to disk. The DTR versions also let you receive sounds from your synthesizer and save them to the Library's software, and specify up to ten sets of ten banks of sounds for automatic loading into the program at your command.

DTO DX7/TX7 (transmit only)

11138) for Commodore, \$79.95

DTR DX7/TX7 (transmit and receive)

11139) for Commodore, \$99.95

DTO DX21/27/100 (transmit only)

11140) for Commodore, \$79.95

DTR DX21 (transmit and receive)

11141) for Commodore, \$99.95

DTR DX27 (transmit and receive)

11154) for Commodore, \$99.95

DTR DX100 (transmit and receive)

11153) for Commodore, \$99.95

What you need to run it: Commodore 64 or 128 with disk drive; Passport-compatible interface card.

phony Expand your memory channel library to 160 channels without altering your keyboard. Each cartridge includes four memory banks of 32 channels each. The ROM comes with 128 sounds programmed by Cosmo Watts; the RAM is for storing 128 of your own sounds.

ROM Cartridge

13100) \$75.00

RAM Cartridge

13101) \$125.00

RITTOR VOICE ROMS FOR THE DX7 from Rittor When they're not creating new sounds, the artists responsible for these ROM cartridges are playing in Japan's hottest fusion groups. The sounds range from beautiful new electric pianos to eccentric bass to acoustic simulations.

Shofuku Volume 1 ROM

13102) \$85.95

Shofuku Volume 2 ROM

13103) \$85.95

Casiopea ROM

13104) \$85.95

Sakamoto ROM

13105) \$85.95

BO TOMLYN'S DX7 ROMS from Bo Tomlyn Bo Tomlyn is one of California's best (and best-known) programmers, and his ROM cartridges are considered a must for the serious keyboard player.

Analog 1 ROM

13106) \$50.00

Analog 2 ROM

13107) \$50.00

Sound EFX ROM

13109) \$50.00

Top 40 ROM

13110) \$50.00

Unique ROM

13111) \$50.00

Wedding Band ROM

13112) \$50.00

Data Cassettes

757 SOUNDS FOR THE YAMAHA DX SERIES from Valhala Perfect for the computerless DX user, each of these cassettes contains an amazingly wide variety of sounds to load from your cassette tape player—including violins, brass, harpsichords, strings and hundreds more.

Data Cassette for the Yamaha DX21

13120) \$79.95

Data Cassette for the Yamaha DX27 and DX100

13121) \$79.95

Data Cassette for the Yamaha TX7

13122) \$79.95

DRUM MACHINE PATTERNS from Valhala Over 100 preprogrammed rhythm patterns per cassette, including funk, country, rock, jazz, swing, blues, Top 40 and Latin.

Data Cassette for the Yamaha RX11

13123) \$29.95

Data Cassette for the Yamaha RX15

13124) \$29.95

Data Cassette for the Yamaha RX21

13125) \$29.95

Data Cassette for the Roland TR-707

13126) \$29.95

BO TOMLYN'S DATA CASSETTES from Bo Tomlyn The same high-quality sounds found on Bo's ROM cartridges and SYS/EX Driver Disks, these have been preorganized to correspond with those, allowing you to call up two voices (one from the ROM or Driver Disks, one from the cassette) for a fat, layered sound—in seconds.

INSTRUMENT-BASED

SYMPHONY DX/RX RAM AND ROM CARTRIDGES from Sym-

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COMPOSING, PERFORMING, ARRANGING, PRODUCING

Analog 1 Data Cassette for the Yamaha TX7
13127) \$50.00
Analog 2 Data Cassette for the Yamaha TX7
13128) \$50.00
Sound EFX Data Cassette for the Yamaha TX7
13130) \$50.00
Top 40 Data Cassette for the Yamaha TX7
13131) \$50.00
Unique Data Cassette for the Yamaha TX7
13132) \$50.00
Wedding Band Data Cassette for the Yamaha TX7
13133) \$50.00
96 Sounds for the Yamaha DX21, DX27 and DX100
13134) \$50.00
Top 40 Data Cassette for the Yamaha DX9
13135) \$50.00

Sound Disks

MIRAGE SOUND DISKS from Ensoniq Twenty disks packed with sounds for almost anything you could imagine. All come in the 3½-inch disk format for use with the Mirage's built-in disk drive.

Sound Disk #1

Piano, slap bass, wooden flutes, fuzz guitar, synth bass, drums.

13136) \$19.95

Sound Disk #3

Violins, cellos, trumpets, trombones, sax, string bass.

13138) \$19.95

Sound Disk #4

Twelve traditional rock drums, electronic drums, orchestral percussion.

13139) \$19.95

Sound Disk #5

Marimba, electric piano, hot new piano sample.

13140) \$19.95

Sound Disk #6

Rock guitar, solo rock, nylon string guitars.

13141) \$19.95

Sound Disk #7

Bass clarinet, clarinet, bassoon, woodwind choirs.

13142) \$19.95

Sound Disk #8

Draw bar organ, brass glissando, brass section.

13143) \$19.95

Sound Disk #9

Breathy bass, clavimba, tymphello, perc bottle, chainsawed bass, plucked brass.

13144) \$19.95

Sound Disk #10

Tabla/Bayan drums, sitar, tamboura, harp, harmonica, bass harmonica.

13145) \$19.95

Sound Disk #11

Stacked strings, percussive stacked strings, rack bell, kalimba, wind

gong.

13146) \$19.95

Sound Disk #12

Full pipe organ, pipe organ brass, church organ.

13147) \$19.95

Sound Disk #13

Twenty-four bass and keyboard sounds.

13148) \$19.95

Sound Disk #14

Solo cello, flute, orchestral brass, French horns, muted trumpet, orchestral bells.

13149) \$19.95

Sound Disk #15

Volume 2 of analog and digital synth sounds.

13150) \$19.95

Sound Disk #16

Vibraphone, xylophone, Latin percussion.

13151) \$19.95

Sound Disk #17

Vocals.

13152) \$19.95

Sound Disk #18

Strummed piano, unprepared piano, hammered piano, Fu Yin gong, opera gong, orchestral tone cluster.

13153) \$19.95

Sound Disk #19

Baritone sax, punchy alto sax, rough tenor sax, velocity tenor sax.

13154) \$19.95

Sound Disk #20

Ambient drums, four electric bass sounds, breathy alto sax, drawbar organ II.

13155) \$19.95

EZ-CZ 64 CARTRIDGES from Micro-W With *four times* the memory of the standard Casio cartridge, the EZ-CZ is switch-selectable and stores up to 64 different sounds, giving your CZ series synthesizer an additional 64-voice capacity.

EZ-CZ Cartridge Blank

13161) \$45.95

EZ-CZ Cartridge with 64 Sounds The orchestral, percussion and synth sounds and multi-instrument effects Casio uses in its own demonstrations.

13162) \$69.95

S-16 AND S-64 RAM CARTRIDGES from Symphony *Four times* the memory storage of the standard Roland cartridge.

S-16 RAM Cartridge

For use with Roland models MKS-30, GR-163, GR-77B and JX-8P.

13163) \$125.00

S-64 RAM Cartridge

For use with Roland models MKS-80, MKS-30, TR-909, TR-707, TR-727, GR-700, GR-77B, JX-8P and DDR-30.

13164) \$145.00

MUSIC SOFTWARE • SOUND SAMPLING

COMPOSING, PERFORMING, ARRANGING, PRODUCING

Sound Sampling contains programs that let you record sounds from other sources directly into your computer. Once you've got them, you can do whatever you like with them—manipulate them, enhance them, use little pieces of them, string them together, make them louder or softer,

faster or slower, whatever. Imagine recording 40 seconds of a vacuum cleaner running or a baby laughing or yourself talking, then hearing your synthesizer play it three octaves higher...or in reverse...or at speeds approaching Mach 1. Add *that* to the cadenza of your new composition.

MUSIC SOFTWARE • SOUND SAMPLING

COMPOSING, PERFORMING, ARRANGING, PRODUCING

DX-1 SOUND SAMPLING SYSTEM from Decillionix With this system, you can enter *any* sound into your Apple computer and play it back in many creative ways—backwards, forwards, faster, slower, higher, lower, upside-down. Play it musically over at least a five-octave range, live from your computer keyboard. Talk to your computer for up to ten seconds and hear your words played back. The basic system includes the DX-1 printed circuit board, manual, connecting cable and disk containing the DX-1 Effects II program and 22 prerecorded sounds—drum rhythms, cymbal sounds and more. Have fun! **10609) for Apple, \$249.00**

What you need to run it: Apple II+ or IIe.

Sampled Sounds

Four volumes of prerecorded sounds (music, electronic, percussion, miscellaneous) for the DX-1 sound sampling system.

10610) for Apple, \$79.00

Splash Graphics

Lets you see the sounds your DX-1 digitizes. Create dazzling patterns from voice, music, or any sound source—amaze your family and friends!

10611) for Apple, \$45.00

THE P-DRUM from Decillionix This software program lets you create longer and more flexible sequences with sounds sampled by the DX-1. You can combine as many as 48 patterns up to 64 beats long for a total sequence length of 3,072 beats. Includes real time sound processing features, such as pitch transposition and digital delay.

10614) for Apple, \$99.00

What you need to run it: DX-1 Sound Sampling System; Apple II+ or IIe.

MIDI PRO TOOL KIT from Passport A wealth of information for third-party software developers and computer hobbyists who want to run their MIDI software on the Apple IIe or IIc. The tool kit includes an introduction and overview, the MIDI PRO command language and functional specification, a program disk with all needed routines and codes, a demo program showing how to create computer music applications and source code printouts of the assembly language and BASIC programs. The assembly source is included in three formats: Merlin Pro binary file, Merlin Pro text file and EDASM text file.

10615) for Apple, \$99.95

What you need to run it: Apple IIe or IIc; Passport MIDI interface card.

Note: When ordering, please specify Apple IIe or IIc.

HIPPO 8-BIT AUDIO SAMPLER from Hippopotamus Software Inc. Sample sounds from any source—microphone, guitar, synthesizer, stereo, VCR, whatever—for up to 40 seconds at a rate of up to 200,000 samples per second. Once you've got them, they're yours to do with as you please. Use them to create new music, merge them into your programs, edit them, play them back as is, store them in memory (up to 64 different multisamples at a time), save them to disk, experiment with speech recognition and synthesis. Features include real time echo and reverb effects (adjustable from 0.01 to ten seconds), a real time oscilloscope and real time four-note polyphonic keyboard

playback. Comes with a selected library of sounds on disk. All hardware (microphone, internal amp and test speaker) is included, so you can use it right out of the box.

13050) for Atari ST, \$139.95

What you need to run it: any Atari ST computer.

MACNIFTY AUDIO DIGITIZER WITH SOUNDCAP from MacNifty Imagine what you would do with the ability to play sounds backwards. (Maybe you'd run for your old *White* album and listen closely for "PAUL IS DEAD"—remember?) This is only one of the many tricks the SoundCap can perform for you. It can also reverberate and flange sounds, ramp up and down, and generally create special effects that until now have been reserved for recording studios. SoundCap and the Audio Digitizer deal in *sampled sounds*—sounds you record into your Mac. You can choose from among four levels of sampling, depending on the quality you want to capture: 22.2 kHz, 11.5 kHz, 7.5 kHz and 5.5 kHz. The higher the level, the better the quality. The Spectral Analyzer feature lets you analyze the frequency of the sound coming to your computer (or a stored sound); the Zoom feature gives you a closer look. It's fun, it's interesting and it teaches you a lot about what sound is all about.

12102) for Macintosh, \$199.95

What you need to run it: any Macintosh computer with at least 512K RAM; if your Macintosh is a Plus, you'll need a special power switch available from MacNifty.

MACNIFTY STEREO SYSTEMS from MacNifty The Mac's speaker is pretty good for a computer, but next to a *real* sound system the music it plays is little more than feeble beeps. A MacNifty Stereo System enhances and expands the capabilities of your Mac and its sound output; according to the manufacturer, "it gives you the power to bother your neighbors from afar." It can't actually create stereo sound (the Macintosh is monophonic, after all), but it does give the illusion of stereo, which is a vast improvement over the original. Each system comes with two 7½" x 5" speakers with wide-range bass and high-frequency tweeters.

Model MNS 500

Mono or stereo, seven watts per channel power output, Dolby noise reduction, and bass and treble controls.

12101) for Macintosh, \$129.95

What you need to run it: Any Macintosh computer.

SOUNDSCAPE SOUND DIGITIZER from Mimetics Sample virtually any sound—including your own voice—and modify it with the Amiga. Then use your samples as musical instruments, sound effects, or speech with any IFF-compatible music or animation system. The program squeezes the highest possible fidelity from the Amiga, offers stereo or mono and variable sample rates, and gives you the chance to edit the sounds you sample.

13080) for Amiga, \$99.95

What you need to run it: any Amiga computer.

MUSIC SOFTWARE • MIDI INTERFACES & HARDWARE

COMPOSING, PERFORMING, ARRANGING, PRODUCING

If you own a MIDI-equipped keyboard or drum machine and a personal computer, the two can communicate if they're connected via a MIDI interface card. The card acts as an interpreter or liaison, translating commands and parameters into a language they both understand. Some interfaces slip into computer expansion slots, others sit outside by themselves—like an external modem, for exam-

ple, or other peripherals. Some have advanced features like tape sync, others don't. Most of the software programs described in the Mix Bookshelf catalog require one of the MIDI interface cards listed below.

MIDI INTERFACES

MUSIC SOFTWARE • MIDI INTERFACES & HARDWARE

COMPOSING, PERFORMING, ARRANGING, PRODUCING

MPU-401 MIDI PROCESSING UNIT from Roland Eases data transfer between your computer and MIDI instrument. It sits next to your computer in its own attractive case.
10162) \$275.00

APPLE II+, IIe MIDI INTERFACE WITH TAPE AND DRUM SYNC from Passport The industry standard, with MIDI in and out, DIN sync out, tape sync in and out, and two MIDI cables.
13000) \$199.95

APPLE II+, IIe MIDI INTERFACE WITH DRUM SYNC from Passport Another standard, it includes MIDI in and out, DIN sync out and two MIDI cables.
13001) \$129.95

APPLE IIc MIDI PRO INTERFACE from Passport An intelligent interface for the Apple IIc. Includes MIDI in and out, clock sync in and out, tape sync in and out, and two MIDI cables.
13002) \$199.95

MIF-APL INTERFACE FOR THE APPLE IIe from Roland For use with the Roland MPU-401 MIDI processing unit.
13003) \$130.00

IFM-APL INTERFACE FOR THE APPLE IIe from Roland For use with the Roland MPU-401 MIDI processing unit and Musicom series software. Allows input from a microphone.
10161) \$425.00

COMMODORE 64/128 MIDI INTERFACE WITH TAPE AND DRUM SYNC from Passport The industry standard, with MIDI in and out, DIN sync out, tape sync in and out, and two MIDI cables.
13100H) \$199.95

TAPE SYNC CABLE KIT from Passport For use with the MIDI Interface with tape and drum sync; required for the sync to tape features.
13101H) \$25.00

COMMODORE 64/128 MIDI INTERFACE WITH DRUM SYNC from Passport MIDI in and out, DIN sync out, two MIDI cables.
13102H) \$129.95

COMMODORE 64/128 MIDI INTERFACE from Sonus With one MIDI in and two MIDI outs to eliminate the need for a thru box.
13103H) \$75.00

DR. T'S MODEL T INTERFACE from Dr. T's Features a clock-in for external synchronizing and start/stop input you can utilize with a footswitch.
13104H) \$89.00

MIF-C64 MIDI INTERFACE from Roland For use with the Roland MPU-401 MIDI processing unit.
13106H) \$145.00

IFM-IPC INTERFACE from Roland For use with the Roland MPU-401 MIDI processing unit and Musicom series software, it allows input from a microphone.
10163) \$495.00

MIF-IPC MIDI INTERFACE from Roland For use with the Roland MPU-401 MIDI processing unit.
13200) \$164.00

OP-4001 MIDI INTERFACE from Octave Plateau An alternative to the MPU-401, this unit provides all-in-one interface and processing capabilities and plugs into any available short slot.
13201) \$295.00

PC-TO-MIDI CARD from Noteworthy Provides a complete interface between an IBM PC or compatible and any MIDI-equipped instrument. Includes extensive sync to tape capabilities, demonstrated on a test disk that comes with the package.
13202) \$295.00

MACINTOSH MIDI INTERFACE from Passport For use with the 128K, 512K, and Macintosh Plus. Includes MIDI in and out, and two MIDI cables.
13300) \$129.95

OPCODE MACINTOSH INTERFACE from Opcode For use with the 128K and 512K Macintosh. Includes one MIDI in and three MIDI outs.
13301) \$150.00

OPCODE MACINTOSH PLUS INTERFACE from Opcode For use with the Macintosh Plus, it also works with the 512K Mac. Includes one MIDI in and three MIDI outs.
13302) \$150.00

OPCODE STUDIO PLUS INTERFACE from Opcode For use with the Macintosh Plus, it fits under the computer so it stays out of the way. Two MIDI ins let you record from two keyboards at once or record and sync at the same time; six MIDI outs include two independent sets of three outputs each to reduce MIDI delay.
13303) \$275.00

MIDIMATE INTERFACE from Hybrid Arts For use with all 8-bit Ataris, Hybrid Arts software and other 8-bit Atari MIDI software.
13400) \$99.00

MIDI MAGIC FOR THE ATARI ST from Micro-W An alternative to the ST's built-in MIDI interface, this unit converts the one MIDI out to two MIDI outs for use with two keyboards.
13500) \$39.95

AMIGA MIDI INTERFACE from Mimetics Plugs into the Amiga's serial port and includes MIDI in, out and thru.
13600) \$49.00

MIF/AMG MIDI INTERFACE from Musicsoft For use with Roland's MPU-401 MIDI processing unit.
13601) \$140.00

MACFACE MIDI INTERFACE from Sonus Provides two ins and six outs/thrus. Comes with a power supply allowing it to serve as a stand-alone thru box. Use for the Apple and Mac.
57090) \$239.00

RELATED HARDWARE

MIDI CABLES from Big Brute High quality cables are DIN-plug-to-DIN-plug. Please specify color preference (yellow, blue, red, green, white, black). 3'-\$6.95, 5'-\$7.95, 10'-\$8.95, 15'-\$9.95, 20'-\$10.95.

MIDI Y CABLE from Micro-W Allows you to connect three MIDI instruments—one master, two slaves. With this cable and three synths, it's like having six hands.
13612) \$19.95

GAME PADDLES from TG Products For use with the Apple IIe and IIc.
13614) \$39.95

JOYSTICK from Suncom, Inc. Comes with a 90-day warranty.
For Commodore 64 and 128, Amiga and 8-bit Atari Computers
13615) \$7.99
For IBM and Apple Computers
13616) \$39.95

LITTLE JACK HEADPHONES from Educational Software Review For use with the Apple II+ and IIe, these mini lightweight headphones install in minutes. Play music as loud as you can stand it; boot up that noisy game program that's been driving your family nuts. Comes with an adaptor for use with school listening sets, complete installation instructions and a 90-day warranty.
13617) \$29.95

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Mix Bookshelf would like to express its gratitude to the people at Wenger Corporation who review, compile, update and fulfill all the fine products in the Coda catalog. Thanks to their cooperation, the Mix Bookshelf software section is the most comprehensive listing of professional programs currently available.

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