

THE
MUSIC
TECHNOLOGY

MAGAZINE

January 1993

£1.75

Inspiral Carpets

Wall-to-wall Sound

Jools Holland

Getting Into His Stride

On Test:

Roland A-30

Studiomaster Mixer



SADiE Digital

Recording System



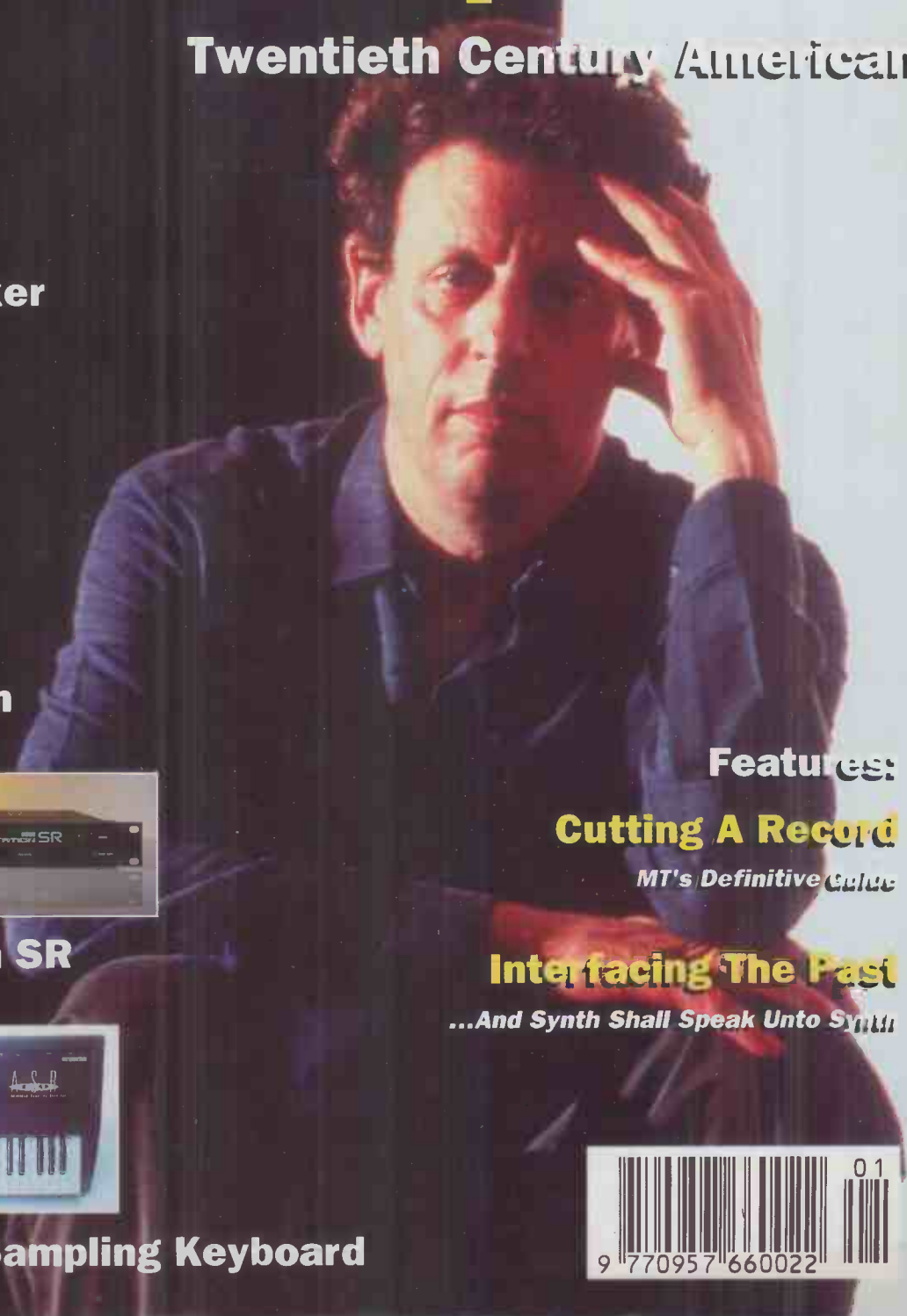
Korg Wavestation SR



Ensoniq ASR-10 Sampling Keyboard

Philip Glass

Twentieth Century American



Features:

Cutting A Record

MT's Definitive Guide

Interfacing The Past

...And Synth Shall Speak Unto Synth



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This list represents only a fraction of our current second-hand and demo stock - call for a full listing.

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Steinberg Cubeat.....	£119

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Alesis Quadraverb Plus.....	£375	Sony PCM2300 pro DAT.....	£999
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Aphex Type III exciter.....	£699	Studiomaster Mixdown 16:4:8.....	£1599
Aphex 4 way distribution amp.....	£149	Fostex R8 tape machine.....	£1340
Akai 8 neg expansion board.....	£289	Tascam 464 postastudio.....	£699
IB104 Digital interface for samplers.....	£165	Fostex 812 mixer.....	£775
Aphex Compellor.....	£699	Tascam 488 postastudio.....	£1075
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Yamaha P2160 amplifier.....	£359	Teac DAP20 DAT machine.....	£575
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* EIGHT TRACK PACKAGES SALE *

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ADVANCED MULTITRACK OFFERS

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EDUCATION

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COMMENT

January 23rd 1993 marks the tenth anniversary of a particularly fateful day in my life. On that day back in 1983, I stepped into my studio (windowless, airless, stuffy in summer, freezing in winter) to begin a one year sabbatical during which I would 'realise' the ten or twelve songs that had been floating round my head over the previous couple of years. Getting to this stage had involved lengthy 'negotiations' with my wife, an investment of many hundreds of pounds on a four-track recording system and the squandering of a perfectly good job at a time when unemployment was high and getting higher.

Having established the basic ideas for the songs, I reasoned, it would only be necessary to arrange and record of each piece to an acceptable standard. With technology on my side I was musically self-sufficient, didn't need to coax good performances from other musicians and had the necessary recording expertise. Nothing could be simpler... should have done it years before... when I think of the time I wasted slogging round the clubs with no-hope bands...

Two years later I emerged: only three and half songs finished, studio tanned, uncommunicative, dazzled by bright lights, scared by fast moving traffic... Even worse, I had no idea whether the music I had completed was good, bad or just very, very average. But so attached had I become to what was, in total, barely fifteen minute's worth of music, the thought of seeking a professional opinion filled me with dread. And I certainly couldn't bring myself to send it off to an A&R department. A rejection slip would have confirmed the worst.

Though space prevents us from including more of the demo tapes we receive each month, the platform we offer readers for consideration of their music (along with our sister titles *Home & Studio Recording* and *Rhythm*) should, hopefully, go some way to helping them avoid the trap which ensnared me. This is particularly rewarding when it can be extended to the convening of a panel of professional musicians and producers to pass comment on readers tapes - as occurred at our recent 'Demo Forums' at the *London Music Show*.

Talking to a number of the entrants after the forum, I was struck by how many of them felt that the event had given them a sense of 'coming in from the cold' and how much the simple act of offering an opinion had meant to them. The winning of a prize had become quite secondary. For many professional musicians, this advice would, of course, come from a producer. But given the expense this usually entails, it is not an option for most people and an alternative must be sought. May I take this opportunity to place *MT*, and in particular *Demo Takes* at your disposal. Had it been around when I needed it, I might, have learnt that the music I had spent two years writing was indeed, very, very average... NL

EDITORIAL

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MT's crack editorial team assess the latest product releases.

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Akai S1000 61 Note Sampling Keyboard	£2990	£2890
Ensoniq SQ32 Plus, 32 Voice	£1299	£1150



Ensoniq SOR	£799	POA
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Ensoniq ASR10R	£999	£850
Yamaha SY99	£2300	POA
Yamaha SY35	£599	£549
Yamaha SY85	£1399	£1325
Yamaha TG500 64 Note Polyphonic	£999	£975
Yamaha TG100 Sound Module	£349	£339
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Roland JV30 Synth	£759	£POA
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BOSS DS330 Dr Synth Sound Module	£330	£299
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Korg 01	£1695	POA
Korg WS1 Wavestation	£1299	£1275
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ZOOM 9001 Studio Effects	£249	£239
ZOOM 9000 Power Supply	£20	£18
ZOOM 9002 Multi Effects	£259	£255
ZOOM 9030 Multi Effects	£525	£499
ZOOM 8050 Foot controller	£189	£170
Yamaha FX500	£299	£289
Yamaha FX900	£595	£399
Yamaha EMP 700 Effects	£450	£430
Yamaha EMP100	£235	£220
Yamaha R100 Reverb	£179	£169
Yamaha GSP1000 GS processor	£139	£129
Yamaha Q100 stereo graphic EQ	£109	£100
Rolls MIDI Pedal	£85	£83
Ibanez Sound Tank Effects	£34	£32
Morley Wah/Volume	£89	£79
Morley Wah Pedal	£79	£69
Cry Baby (Jim Dunlop original)	£75	£365
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Alesis Quadraverb Plus	£449	£435
Alesis Midlverb III	£299	£285
Alesis Quadraverb GT	£549	£525
Alesis Microverb III	£229	£217
Art Multiverb LTX	£179	£159
Art Multiverb Alpha	£329	£299
BOSS DRP II Drumpad	£55	£45
BOSS ME6B Bass Effects	£235	£215
BOSS ME6 Multi Effects	£235	£215
BOSS ME10 Multi Effects	£525	£495
BOSS SE50 Multi FX Unit	£339	£329
BOSS AW2 Autowah	£69	£59
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BOSS PH2 Super Phaser	£85	£81
BOSS SD1 Super Overdrive	£63	£59
BOSS FC50 Midi Foot Controller	£140	£130
Digitech "The Vocalist" VHM5	£899	£879
Digitech DSP128P	£299	£279
Digitech DSP16	£199	£189
Digitech GSP7	£395	£370
DOD 7 band EQ	£65	£63
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DOD ClassicTube	£35	£33
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DOD Stereo Chorus	£59	£57
DOD Stereo Flanger	£59	£57
DOD Compressor/Sustainer	£45	£43
DOD Analogue Delay	£99	£57
DOD Wah Vol	£79	£77

GUITAR SYNTHS

Roland GR1 Guitar Synth	£899	£POA
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RECORDING

	NORMAL PRICE	CREDIT CARD PRICE
Alesis ADAT	£3499	POA
Tascam 464	£709	£649
Tascam 488 8 Track Portastudio	£1050	£999
Tascam 424	£459	£449
Tascam 688 8 Track Midl Studio	£1899	£1850
Tascam Porta 2 Hi Speed Porta Studio	£499	£489
Tascam Porta 05 Hi Speed Porta Studio	£299	£295
Tascam Porta 03 4 Track	£225	POA
Tascam MM1 Mixer	£699	£685



Fostex R8	£1500	POA
Fostex X18	£275	£257
Fostex X28 Multitracker	£359	£339
Fostex 280 Porta		
Studio 8 Ch 4 Track	£550	£539
Fostex DCM100	£449	£429
Fostex Mixtab	£299	£289
Fostex MC102 mic/cassette	£425	£385
Yamaha MT 120 4 Track Recorder	£389	£369
Yamaha MT3X 4 Track Recorder	£549	£499
Yamaha DTR2 DAT	£950	£929
Tascam DA30 DAT	£1195	POA
Teac DAP20 DAT	£586	POA
Casio DA100	£549	£499
Alesis 1622 Mixer	£849	£785
Yamaha NS10M Speakers	£129 each	£115 each

DRUM MACHINES AND SEQUENCERS

	NORMAL PRICE	CREDIT CARD PRICE
Yamaha QY10 Sequencer/Expander	£249	£229
Yamaha RY10 Drum Machine (new product)	£249	£229
Yamaha RM50 Sample Dump	£599	£585



Yamaha RY30 Drum Machine	£425	£399
Boss DR550 II	£199	POA
Boss DR660	£299	POA
Roland TD7 Perc. Module	£425	£399
Roland CR80 Human Rhythm Player	£399	POA
Roland R70 Drum Machine	£499	£489
Roland Pad 5	£139	£130
Roland SPD8 Total Percussion Pad	£339	£325
Alesis D4	£359	£349
Alesis SR16 Drum Machine	£249	£225
Alesis MMT8 Sequencer	£289	£279
Roland SB55 Sound Brush Sequencer	£435	POA
Roland MC50 II	£675	£636
Kawai Q80 Sequencer	£419	£429
Akai XR10 Drum Machine	£299	£279
Akai MPC60 II	£POA	£POA
Yamaha MDF2 Datafiler	£299	£289
Alesis Datadisk SQ	£369	£345



SPOTLIGHT 0206 765652

AMPLIFICATION

	NORMAL PRICE	CREDIT CARD PRICE
Marshall 30th Anniversary:		
Marshall 6100 100w Anniversary amp head	£767	£767
Marshall 6101 100w Anniversary 1 x 12 combo	£903	£903
Marshall 6960 A/B 4 x 12 cab	£351	£351

Marshall Valvestate		
Marshall 8100 100w amp head	£280	£280
Marshall 8412 4 x 12 x 12 cab	£245	£245
Marshall 8240 stereo chorus 2 x 2	£439	£439
Marshall 8080 80w combo	£320	£320
Marshall 8040 40w combo	£259	£259
Marshall 8020 20w combo	£185	£185
Marshall 8010 10w combo	£94	£94
Marshall 8001 10w micro stack	£180	£180
Marshall 8004 40 + 40 stereo power amp	£182	£182
Marshall 8008 80 + 80 stereo power amp	£229	£229

Marshall JCM900 Hi-Gain Master Volume		
Marshall 2100 100w valve amp head	£466	£466
Marshall 2101 100w valve 1 x 12 combo	£520	£520
Marshall 2500 50w valve amp head	£387	£387
Marshall 2501 50w valve 1 x 12 combo	£446	£446
Marshall 2502 50w valve 2 x 12 combo	£502	£502

Marshall JCM900 Hi-Gain Dual Reverb		
Marshall 4100 100w valve amp head	£498	£498
Marshall 4101 100w valve 1 x 12	£564	£564
Marshall 4102 100w valve 2 x 12 combo	£618	£618
Marshall 4500 50w valve amp head	£451	£451
Marshall 4501 50w valve 1 x 12 combo	£507	£507
Marshall 4502 50w valve 2 x 12 combo	£566	£566
Marshall 1960A/B 4 x 12 300w cabs	£351	£351
Marshall SE100 speaker emulator	£305	£305
Marshall 9001 valve preamp	£404	£404
Marshall 9004 solid state preamp	£159	£159
Marshall 9005 50 + 50 valve preamp	£537	£537
Marshall 1962 bluesbreaker combo	£579	£579
Marshall 5205 12w reverb combo	£118	£118
Marshall 5501 bass combo	£98	£98
Marshall 5301 12w keyboard combo	£112	£112
Marshall JMP1 MIDI preamp - soon - taking orders		
Marshall MS2 Micro amp	£25	£23

LANEY WORLD SERIES		
Laney 60w 1x10 reverb	£279	£POA
Laney 80w 1x12 reverb	£294	£POA
Laney 120w 1x12 reverb	£319	£POA
Laney 2x50w chorus 2x12 reverb	£424	£POA

LANEY LINEBACKER		
Laney 30w split, reverb	£178	£POA
Laney 50w split, reverb 1x12	£226	£POA
Laney 100w split, reverb 1x12	£274	£POA
Laney 2x50w split, chorus 2x10	£367	£POA
Laney 30w bass combo	£134	£POA
Laney 50w bass combo	£218	£POA
Laney 120w graphic bass combo	£313	£POA
Crate TD35 35w 1x10 + Rev. (Valve)	£249	£239
Crate TD70 70w 1x12+Rev. (Valve)	£339	£329
Crate G20 chorus 20w 2x6	£229	£219
Crate G40 chorus 40w 2x8	£359	£349
Crate G130 chorus 130w 2x12	£499	£489

	NORMAL PRICE	CREDIT CARD PRICE
Crate G10 XL 10w 1x8	£89	£79
Crate G40XL 40w 1x12	£219	£209
Crate G60XL 60w 1x12	£269	£259
Crate G80XL 80w 1x12	£309	£299
Crate G160XL 160w 1x12	£399	£389
Crate G260XL 160w 2x12	£472	£462
Crate 160XLH 160w /220w head	£379	£369
Crate GS412 4x12 Cab	£349	£339
Crate TDP valve preamp	£199	£189
Crate XLP stereo chorus preamp	£239	£229
Crate SPA 200 stereo power amp	£329	£319
Crate B40XL 40w 1x10 bass	£319	£309
Hartke 210 combo	£995	£875
Hartke 115 transporter 1x15 cab	£515	£495
Hartke 410 transporter 4x10 cab	£612	£595
Hartke 115 XL 1x15 cab	£629	£610
Hartke 410 XL 4x10 cab	£816	£795
Hartke 350w bass amp	£564	£549
Trace Elliot 1215 combo	£699	£699
Trace Elliot twin valve combo	£599	£599
Trace Elliot VA 400	£1499	£1499
Trace Elliot AH200 head	£449	£449
Trace Elliot GP12 SMX	£499	£499
Trace Elliot RA300 power amp	£399	£399
Trace Elliot 1048 4x10 cab	£499	£499
Fender Power Chorus	£POA	£POA
Fender Twin	£POA	£POA
Fender Princeton Chorus	£POA	£POA
Fender Studio 85	£POA	£POA
Fender Deluxe 85	£POA	£POA
Fender Super 60	£POA	£POA
Fender Pro 185	£POA	£POA
Fender Stage 185	£POA	£POA
Fender M80 Heavy Metal combo	£POA	£POA
Fender Champ 12	£POA	£POA
Fender Champ 25SE	£POA	£POA
Squier 15 combo	£69	£65
Carlsbro Colt 100 keyboard combo	£335	£325
Carlsbro Colt 65W keyboard combo	£256	£246
Carlsbro Viper 100 bass combo	£322	£312
Carlsbro Colt 65 bass combo	£287	£277
Carlsbro Stingray 65 lead combo	£229	£219
Hughes & Kettner ATS120 combo	£565	POA
Hughes & Kettner ATS60 combo	£329	POA
Hughes & Kettner ATS30 combo	£319	£195

P.A.		
Marshall PA 400w	£585	£585
Marshall 1 x 12 plus horn cabs	£147	£147
Marshall 1 x 15 plus horn cabs	£147	£147
Hughes & Kettner Stagehand 240w PA mixer amp	£699	POA
Hughes & Kettner 1x12 cabs (pair)	£399	POA
Carlsbro CMX 300w stereo mixer amp	£677	£660
Carlsbro GRX7 mixer amp	£469	£449
Carlsbro Cobra 100 P.A.	£233	£220
Carlsbro Marlin 150 P.A.	£317	£299
Carlsbro Marlin 300 P.A.	£404	£390
Carlsbro CDX 8-2 600w stereo mixer amp	£945	£925
Carlsbro Delta D158 cabs	£899	£879
Carlsbro Delta 208 cabs	£599	£579
Carlsbro A110 cabs (pair)	£219	£200
Carlsbro A112 cabs (pair)	£234	£220
Carlsbro A115 cabs (pair)	£296	£280
Carlsbro A158 cabs (pair)	£441	£430

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Communiqué

**Send Your Letters To:
Communiqué, Music
Technology, Alexander
House, Forehill, Ely,
Cambs. CB7 4AF.**

Dear MT,

Some time ago, you awarded your Demo 'Tape of The Month' to a Royston-based duo, Limited Edition. I thought you might like to know that following this, they signed with Mainline Management and have changed their name to Heaven In Art. They have also now recorded their debut single, 'Never Be The Fool', which is due for release in late February on the Slik City Records label.

I hope that news of this success will encourage other readers to send in their tapes and wish you all the best for 1993.

**David Clancey
Mainline Management
Cambs.**

Dear MT,

I am writing to comment on Ian Waugh's review of Fractal Music in the November 1992 issue of MT. So "harmonic and rhythmic structure" (don't forget melody) are just something "our Western ears look for"! This is much too kind. Fractal music is certain to share the fate of its forbears, Schoenberg's twelve-tone system and similar atonal modes of writing. There are analogues in the other arts – for example, 'action' painting.

Schoenberg never achieved popularity and his music found its natural home in horror films. This kind of music expresses a limited range of negative emotions and can be very suitable for angst-laden situations – indeed, it has been justified retrospectively by reference to moments in Beethoven's quartets where the music verges on the 'serial sound'. However, it is not a full musical language. References to maths are misleading, for as the atonalists demonstrated, but failed to realise for decades, the existence of some esoteric numerical basis for a composition does not mean that the hearer will perceive anything beautiful or expressive.

The results tend, in practice, to resemble the dreadful self-indulgent wallpaper produced by the free-jazz experimentalists. Fortunately,

contemporary music of this kind is in decline – we are now left with Glass and other minimalists, who at least deal in chunks of real music – though the wallpaper analogy again comes to mind.

Fractals have a role in analysing phenomena, but the idea that music or graphics generated by fractals have artistic value deserves to be treated sceptically. Artists would do better to express the human chaos of our times in clear musical terms. The fact that many do so is one of the encouraging features of the musical desert of the last two decades. Some of the sounds created with fractals may become musical, but as Techno and later samplers have shown, only if arranged in rhythmic and melodic patterns – anything else, however interesting or pleasing is just noise.

One of the depressing aspects of modern art history is the way in which experiments have been perpetuated because of private patronage. In the case of music, the patronage has been public – eg. Radio 3. In the pop world there is at least a logic in the market, and I shall be surprised if anyone has a hit with a fractal single.

**JP Nash
London**

Actually, Mr Nash, you seem to have summed up everything I feel about fractal music, but could never be bothered to express. It is, as you seem to imply, an alternative to music rather than alternative music.

Its mention, however, does give me the opportunity to apologise for the wrong screen shots being published with the article. They were, in fact, from a program called 'Fractal Music Composer' – a review of which should appear within the next month or two.

As regards Ian's comments: I, like you, was drawn to the bit about Western ears "looking" for something, but unfortunately passed it by in my haste to listen to a new book I'd just bought. – NL

Dear MT,

Slap in the middle of page 21 of the November issue of MT is a paragraph that, by rights, should condemn Ian Waugh to the stake for heresy. The paragraph ends in "I say bollocks", but this is as nothing compared to the dangerous nonsense that preceded it. I quote, "Most modern synths are too bloody

complicated to program. And why bother?"

This is a review of an instrument (Yamaha SY85) which sports 8 configurable sliders as an aid to programming! If Mr Waugh has such difficulty with modern synth architecture, then I suggest he may be better occupied making the tea than with the responsibility of instrument reviewing.

It's not that I resent being thought of as an 'anorak', but I can't agree "that most synths are packed with excellent presets" Perhaps the SY85 is exceptional, but I know that I would never have bought any of my synths on the strength of their factory sounds alone, which in the main were quite dismal. The beauty of modern instruments lies in their sheer depth, which means they can be configured in ways that may never have occurred to the people that designed them.

I was reminded of a magazine ad some years ago for Ordnance Survey maps. A statistic was quoted which said that over 80% of people on holiday don't move more than 100 yards from the car park. "Their loss is your gain," went the copy. There are broad continents of sound that Ian Waugh thinks are for the anoraks.

**Rob Norman
Edinburgh**

Apart from saying I couldn't honestly blame any musician for feeling that programming most modern synths draws them too far away from the business of writing and playing music – I think I'll butt out of this one and leave it to you, Waugh. A response in the next issue? - NL

Dear MT,

A lot of debate and discussion has surrounded the subject of materialism in late twentieth-century society. To throw fuel on the proverbial fire one need look no further than one of our great municipal achievements – that haven for academics, intellectuals and pleasure-seekers alike – the public library. Being what one might describe as a music lover, but one whose budget does not quite stretch to Beatles Complete CD box set capacity, I tend to regard the extensive and relatively cheap resources of my city's music library as something of a godsend.

The ever-growing collection of compact discs available, covering all different styles provides me with an opportunity to plunge to the uncharted depths of my musical fancy and to

surface without falling prey to the sharks in the high-street record stores. However, a certain negative attitude in our society goes some way to spoiling this.

Whereas it was once, and often still is, commonplace to take out a copy of John Le Carré's *Tinker, Tailor, Soldier, Spy* to find every tenth page has been dog-eared by someone who couldn't be bothered to use a book mark; or to take out a copy of *The Beatles Made Easy For Piano* to find the last person had used it as a coaster, it seems to be the compact disc which bears the brunt of today's ritual abuse. As anyone who owns a CD player knows, CDs are not quite as indestructible as *Tomorrow's World* would have us believe.

Only recently did I obtain a recording of Mahler's *Resurrection Symphony* only to find my CD player failed to read it half-way through because of a scratch. Some of the library's CDs have little labels on the boxes pointing out that "Track ten does not play properly". All this becomes rather frustrating when one is trying to record these discs onto cassette. I suspect

that it is often a case of the "I pay my poll tax so I can do what I like" syndrome which leads to the mistreatment.

For many people, these library recordings provide their only means of appreciating classical music or opera, because it is unlikely they could ever afford to go to concerts. It is, after all, not just middle class people who like classical music.

It is fair to argue that any object which frequently changes hands is going to succumb to an amount of wear and tear. I'd be lying myself if I said I'd always been a saint with library property. It seems that it is the aim of society to teach us only to respect things that are bought and paid for, and this to me represents an acute anomaly. People should try and remember that at the end of the day, it is not so much a case of looking a gift horse in the mouth as kicking the tax-payer in the teeth.

Marcel Swiboda
Birmingham

Do something for me would you Marcel... Go

and get one of the records you've brought home from the library, take it out of its sleeve, and look closely at the words printed around the edge of the label. See anything about unauthorised public performance, broadcasting or copying being strictly prohibited? Well, the last part of this applies to you: every time you slot a C60 into your cassette machine to produce your own personal copy of the record, you're breaking the law. You're also adversely affecting the livelihoods of a whole list of hard-working people – not just the "sharks in the high street".

I don't want to appear sanctimonious about this – I, like many other people, have recorded albums rather than buy them, from time to time – but I cannot help feel your protest about people mistreating library records and thus preventing you from taping them is rather like a burglar complaining about the quality of the jewellery he's just bagged.

Whatever the debate about "materialism in late twentieth-century society" it's been nothing compared to the debate about home taping. – NL



A CYNIC WRITES...

Comment By Brian Aspin

NAME YOUR POISON

With the death of rock and roll, comes the death of decent band names, which have descended into labyrinthine coils of self-reference, bluff, navel-gazing and double-bluff. 'Carter The Unstoppable Sex Machine' – do they mean it? 'Therapy?' – possibly the most pretentious name ever. 'Ned's Atomic Dustbin' – not funny; 'Pop Will Eat Itself' – thank you, NME: accurate, but so ugly. And we won't mention the host of indecipherable initials, serial numbers and zip-codes in the wake of hip-hop, techno and house.

Abject silliness came to the fore at around the same time that people stopped caring, but still provided some entertaining monikers which actually announced that there was no meaning in these labels anymore: 'Blancmange' – like a defiant pie in the face; 'It's Immaterial' – superbly simple, the ultimate negation; and, of course, the blank, literal definitive, only possible post-punk: 'The The', and

'The Pop Group'. It's a tradition that continues apace on the indie scene, a blanket free-for-all with all the symptoms of rampant avant-gardism, a cultural cul-de-sac with no signposts. Only 'MC 900ft Jesus' has rekindled something of the true sense of the absurd, all but invisible against an absurd backdrop.

Names from the psychedelic era retain a naive, surreal charm – 'Pink Floyd'; 'Tangerine Dream'; 'Iron Butterfly' – relying either on the juxtaposition of opposing images, or just plain colour schemes that wouldn't look out of place now in a Dulux catalogue. But the real Golden Age was the new wave, with a host of genuinely sleazy, media-literate or just plain short and shocking handles: 'The Clash'; 'Television'; 'Magazine'; 'The Buzzcocks'; 'The Vibrators'; and my personal favourite – 'Any Trouble'. There was a glimmer of hope on the horizon when cool brevity returned via 'Curve', 'Lush', and 'Bleach'; but then what happens? 'New Fast Automatic Daffodils', that's what. They Might Be Giants, but they must be joking.

Incoming Data

In Bed With Clares

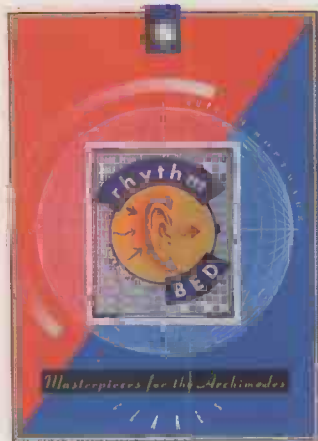
Acorn Archimedes owners who fancy trying their hand at some rhythm programming may find an inexpensive new piece of software from Clares Micro Supplies worth getting to know.

Rhythm-Bed is a grid-based rhythm pattern sequencer which can trigger MIDI'd-up drum and percussion samples or the Archimedes' own built-in voices. The program comes complete with drumkit setup files for various MIDI keyboards and drum machines, along with drumkit modules for use with the computer's internal sounds. Clares have also provided plenty of demo patterns for those budding rhythm programmers who are less sure of themselves.

Pattern-editing functions include copy, delete, merge, cut, paste and clear. Patterns created in Rhythm-Bed can be transferred as MIDI Files to Clares' Rhapsody software, where they can form the basis (ie. the rhythmic 'bed') of fuller compositions.

Rhythm-Bed will set you back a modest £49.95, and can run on any Acorn RISC OS-based machine with at least 1Mb of memory.

For more information contact Clares Micro Supplies at 98 Middlewich Road, Rudheath, Northwich, Cheshire CW9 7DA, Tel: 0606 48511, Fax: 0606 48512.



MONSTER SOUND

Perfect Pitch Music's FRANCINSTIEN stereo enhancement system, originally developed to enhance the stereo imaging of CD players, has already featured on CD releases from EG Records, Virgin Classics and a handful of smaller labels. Now the company are



bringing out a new 1U rack-mounted version aimed specifically at the professional studio user.

Far more versatile than the original fixed-parameter version, the latest FRANCINSTIEN features six new controls which can be used to emphasise level, time-difference and tonal cues which the ear and brain require for spatial perception of audio. The unit provides a range of processing options which may be used for anything from opening up a 'congested' or 'boxy' mix to generating super-wide 3D effects.

A harmonics control permits the brightening of even the dullest signals, while two types of bass control can be used to increase respectively low-end warmth or low-end 'punch'.

Essentially, the system works by matching high-frequency intensity differences with low-frequency time differences. The professional unit combines this processing with versatile low-, mid- and high-frequency equalisation. It also provides for unbalanced operation (on quarter-inch jacks) or balanced operation (on XLRs), and automatically switches to optimise noise and headroom margin.

The unit's unusual name is an acronym of FRequency Adaptive Non-linear Crosstalk Injection Network for Stereo Image ENhancement! And you thought the Society of Motion Picture and Television Engineers was a mouthful...

FRANCINSTIEN costs £499 plus VAT.

For more information, contact distributors Audio Digital Technology at 178 High Street, Teddington, Middlesex TW11 8HU, Tel: 081 977 4546, Fax: 081 943 1545.

Kurzweil Lose Their Keys

Kurzweil follow up the 1992 launch of their flagship K2000 synthesiser/sampler with a rack-mount version, surprisingly called the K2000R.

In addition to 8Mb of onboard sound ROM (expandable to 24Mb), the K2000R, like its keyboard counterpart, can be fitted with up to 64Mb of sample RAM and 16-bit sampling capabilities. A wide array of input options includes stereo analogue and AES/EBU, S/PDIF and optical digital.

The AES/EBU and S/PDIF inputs can also be used as digital outs, allowing, say, a sound effect from a CD library or source material from DAT to remain in the digital domain from start through K2000 synthesis and effects processing to recording onto DAT, digital audio workstation or digital multitrack.

Sample rates supported are 48, 44.1, 32 and 29.14 (!) kHz. The synth, which has two SCSI ports, supports Peavey's SMDI protocol for high-speed transfer of samples in MIDI Sample Dump Standard format via SCSI.

The synthesis facilities of the K2000R, meanwhile, include resonant filters, EQ, continuous

panning, crossfading, amplitude modulation, waveshaping, and LFO modulation.

Effects processing is provided by an onboard stereo multi-effects processor which can produce four simultaneous effects, including reverb, chorus, delay, multitap delay, flanging, rotary simulation and EQ. The instrument's output section has ten analogue outs, configured as four stereo pairs (or eight individual outs) and a stereo master pair.

Finally, new version 1.3 software for the keyboard and rackmount models includes 200 new programs/sounds, 100 new setups, 15 new 'quick access' banks, and support for both Akai S1000 and Ensoniq EPS16 Plus sample files and keymaps.

Look out for a review of the K2000R in *MT* shortly.

Price: £2769 including VAT (same price for keyboard and rackmount versions).

For more information, contact UK Kurzweil distributors Washburn at 15 Amor Way, Letchworth, Herts. SG6 1UJ, Tel: 0462 482466, Fax: 0462 482466.

It's In The Bag

It's soft but strong and nineteen inches long. It's manufactured in tough black weatherproof material with thick rigid foam padding and red Hi-Strain double-stitched webbing straps. What is it? A Rackbag, that's what.

Designed with the live music, studio and video markets in mind, the Rackbag is a rigid hand-carry padded bag specially designed to protect standard 19" rackmount equipment. Conforming to British Standard 5954, the bag is available in 2U, 3U and 4U heights, and can carry any piece of 19" equipment not exceeding 450mm in depth. Other features of the Rackbag are a detachable shoulder strap with non-slip shoulder pad, an external

pouch to take cables, manuals etc., and an address-label holder.

For more information contact CP Cases at Worton Hall Industrial Estate, Worton Road, Isleworth, Middlesex TW7 6ER, Tel: 081 568 1881, Fax: 081 568 1141.



Fading In The Mix

Latest addition to the GS3 range of mixing consoles from Allen & Heath is the GS3V, which in addition to the mute automation found on the existing consoles incorporates VCA fader automation of all input channel faders and the L/R faders, allowing 'hands-free' playback.

The GS 3V's automation is independent of an external computer. Instead, fader moves are memorised by the console's own internal sequencer, which can be synchronised to the outside world of tape machines and MIDI sequencers by means of SMPTE timecode, MTC or MIDI clocks.

Full MIDI compatibility of onboard data allows the 3V's automation data to be transferred to an external MIDI sequencer for 'off-line' editing and storage. Fader movements can be displayed on any Atari ST using V-Edit custom software and a printer port expander module, supplied with every console.

In its expanded format of 32 channels, the GS3V offers 64 channels on mixdown, with 32 channels of level automation and four stereo returns with EQ.

Prices: GS3V 16-channel £3499, GS3V 24-channel £4935, GS3V EX8 eight-channel expansion £1499. All prices include VAT.

For more information, contact distributors Harman Audio at Mill Street, Slough, Berks SL2 5DD, Tel: 0753 576911, Fax: 0753 535306.

Supporting Cast

When the going gets tough, the tough... get into product support. In the current harsh economic climate, companies increasingly need to give



added value if they're to encourage prospective but cautious customers to part with their money.

Hi-tech music products offer good scope for doing just this. Companies can provide extra sounds, sequences or even software – in some cases for free. This is precisely what Yamaha-Kemble are doing at the moment. For instance, if you buy one of the company's EMP700 Stereo Multi-effects Processors you will also get, at no additional cost, 100 dedicated guitar effects programs which were developed at Yamaha's R&D Centre in Tokyo. These consist of 50 electric,

acoustic and bass effects designed for live applications, and a further 50 designed for studio-type applications. In Japan, you would have to buy these

programs on ROM cards costing the equivalent of £60-70!

Existing EMP700 owners needn't feel left out – they can get the programs by writing to Steve Williamson of Yamaha-Kemble's Pro-Audio Marketing department, enclosing proof of purchase from their dealer.

Meanwhile, on the portable keyboard front the company are providing a range of interactive music software packs for the newly-launched PSR-600 keyboard. The range will initially consist of six titles: *Beatles Classics*, *Classic Rock*, *Pop & Rock*

Hits, *Classic Ballads*, and *Screen & Big Band Hits*.

Taking advantage of the new PSR's onboard disk drive, each pack consists of a 3.5" data disk, a Songbook containing eight songs, and a 'jam track' which allows the user to play the melody over a backing track.

The packs are priced at £9.99 each and are available from all Yamaha Portable Keyboard dealers.

Yamaha's budget General MIDI module, the TG100, is also getting the support treatment – in this case in the form of free editor/librarian software written for Mac, Atari and PC Windows computers. The TG100's inset, non-backlit LCD window doesn't exactly make front-panel editing a lot of fun, so the availability of visual editing software can only be A Good Thing – especially when it's free!

Another technique for encouraging you to part with your money is the limited-period-only special bargain price. Yamaha-Kemble are on the ball here, too: for a strictly limited period, they're offering the EMP700 and the MFC05 MIDI Foot Controller, plus those 100 free sounds mentioned earlier, for just £399 including VAT – when the EMP700 alone normally costs £449, and the MFC05 £100. An added bonus is that the MFC05 can of course be used to remotely select patches on any MIDI device, not just the EMP.

For more information on the EMP700 special offer, the TG100 software and the PSR song packs, contact Yamaha-Kemble Music (UK) Ltd at Sherbourne Drive, Tilbrook, Milton Keynes MK7 8BL, Tel: 0908 366700, Fax: 0908 368872.

Brighton Rock

Advison, the Brighton-based studio owned by Geoff Downes of supergroup Asia, has become the first UK facility to install Korg's disk-based multitrack recording system, Soundlink.

Says Downes of his new purchase: "It is very important for me that technology is designed with the musician in mind as well as the engineer. With the Soundlink I have found a system with a clear layout which offers me the ability to adjust

every single musical event to my liking, at a very reasonable price compared to other systems on the market."

Downes has recently been using Soundlink for the recording of his new album.

For more information, contact Korg UK at 8-9 The Crystal Centre, Elmgrove Road, Harrow, Middlesex HA1 2YR, Tel: 081 427 3397, Fax: 081 861 3595.

The Mega CD

And the Hits just keep on coming... The latest addition to Hit Music's Producer Series range of sample CDs is Remix! from Megabass, alias Martin Smith and Darren Ash, a duo who have done radio mixes for Radio One, Capital Radio and Kiss FM and mixed for the likes of Madonna, C&C Music Factory and The Shamen.

As well as regular dance samples in the form of loops, acid and rave synth sounds and a huge selection of vocal samples, Remix! features a large

number of 'background' samples, such as bangs and whooshes, which are intended for use 'in the mix'.

Also included on the CD is a section containing sample data which can be loaded directly into S1000/1100 samplers fitted with digital I/O.

Remix! costs £49 including VAT and is available from distributors AMG at Hurst Lane, Privett nr Alton, Hants GU34 3PL, Tel: 0730 88383, Fax: 0730 88390.

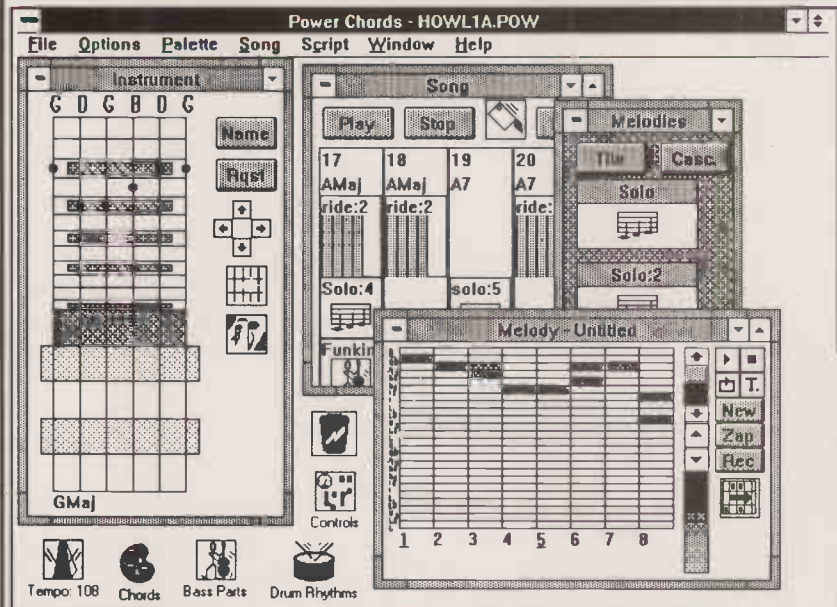
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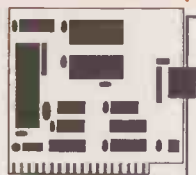
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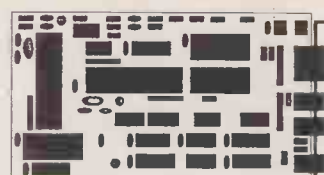
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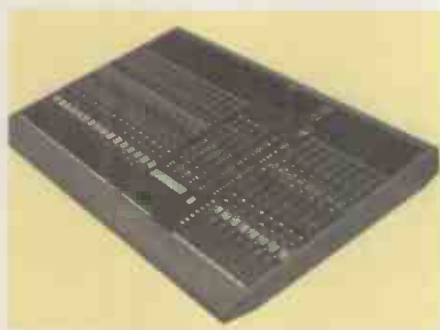
FADE

High-speed Togetherness

Fostex are keeping the products coming with two new tape machines, one a high-speed version of the company's X-28 cassette multitracker known logically enough as the X-28H, the other an integrated Dolby C stereo cassette deck and 12-channel mixer called the MC102.

The X-28H retains all the features of the X-28, such as eight inputs, simultaneous recording on four tracks, Dolby B noise reduction and soft-touch logic transport controls. However, in addition it allows recordings to be made at twice the normal tape speed, giving a significantly brighter and clearer sound. The X-28H is priced at £398.99 including VAT.

The MC102 is one of those products which has a disarmingly simple logic behind it. These days there are many recording applications where multi-part



music can be mixed straight to stereo, without the need for a multitrack tape machine.

So why not combine mixer and stereo cassette deck in one unit? This is what Fostex have done with the 3U-high rackmount MC102. The mixer provides

10 line-level channels equipped with input level, pan and Aux send controls, and two mic-level channels equipped with gain, pan, Hi/Lo EQ and a choice of one of two aux sends. All channels include a stereo solo monitoring facility. Outputs are main stereo outs and source-selectable monitor out.

Applications for the MC102 include bands wanting to record rehearsals, musicians wanting to mix electronic music sources straight to tape, and DJs wanting to put together mixes and compilation tapes. The MC102 could also be a useful addition to an existing mixing desk – electronic sources could go straight to tape via its mixer channels, leaving the separate mixer to handle acoustic sources which may well require more detailed EQing and effecting control.

The MC102 is priced at £398.99.

For more information, contact Fostex UK Ltd at Unit 1, Jackson Way, Great Western Industrial Park, Southall, Middlesex UB2 4SA, Tel: 081 893 5111.

Turning Turtle

London music shop Turnkey have acquired a limited quantity of Turtle Beach Multisound cards for the PC at a discount price of £586 including VAT (the usual retail price is £949).

In addition to providing 16-bit hard disk recording for 386/486 PCs, the card has a built-in E-mu Proteus 1/XR and a Windows 3.1

compatible MIDI interface. Wavelite software, which comes included with the card, provides cut-and-paste editing of audio recordings, while a £99 upgrade to Wave for Windows offers "the really pro" editing facilities.

For more information, contact the Turnkey PC department on 071 379 5148.

SMART MOVES

The Einstein Music Software range of synth editors from EMC continues to grow with the announcement of new programs for Korg's 01/W and 03R/W synths, priced at £99 and £69 respectively. Available in ST and PC versions, both programs are full editor/managers which come with new sounds.

Support for further Korg synths comes with new full-featured editors for the M1/M1R (£85) and M3R

(£69), again available in ST and PC versions. Owners of EMC's combined M1/M3R Combi editor/manager for the ST can upgrade to one of the new editors.

Also new from EMC is a Roland JV30 editor for the ST, again with new sounds included (£69).

For more information contact UK distributors AMG at Hurst Lane, Privett nr. Alton, Hants GU34 3PL, Tel: 0730 88383, Fax: 0730 88390.

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» Mixing With Spirits

First there was Spirit Studio, now mixing-console manufacturers Soundcraft Electronics have developed Spirit Auto, a new automated console aimed at the MIDI-based home studio market.

Priced at what Soundcraft describe as "an entry-level price point" of £3172.50, Spirit Auto comes in 16:8:2 and 24:8:2 configurations, and features both dynamic and snapshot automation of channel fader changes and channel and monitor mute settings. The console automation has been

which can run concurrently with Cubase under M-ROS multitasking, is a graphically-based program which provides read, write, update and auto takeover modes together with cut, copy and paste editing functions. Onscreen automation editing works like a sequencer, providing a clear visual interpretation of fader levels as contours through time.

Softmix provides similar facilities; other useful features of this system include Hit mode for spotting film or video cues, and Auto archiving. Both



designed to work in conjunction with any MIDI sequencer or with dedicated mix automation software.

In the former case, Spirit Auto transmits its fader and mute data as MIDI controller messages, which can of course be recorded and played back as part of a MIDI sequence. 'Onscreen' generation of automation data is possible with sequencers which have a 'MIDI mixer' page, as this can be configured to represent the console's faders and mute buttons. Cubase users can get hold of a Spirit Auto template for their sequencer's MIDI mixer page via Soundcraft's distributors.

However, it is with dedicated automation software that the full capabilities of Spirit Auto are revealed. Currently there are two packages available: Steinberg's Spirit Auto for the Atari ST and JL Cooper's Softmix for the Apple Macintosh. Steinberg's software,

Spirit Auto and Softmix software provide increased fader resolution, giving finer response to audio level movements.

No Spirit Auto automation software is currently available for the PC, though it is under consideration as a future development.

Prices and distribution are as follows:

Spirit Auto 16:8:2, £3172.50, 24:8:2, £4641.25; contact Soundcraft Electronics on Tel: 0707 665000, Fax: 0707 660482.

Steinberg Spirit Auto software (Atari ST): £399; contact Harman Audio on Tel: 0753 576911, Fax: 0753 535306.

JL Cooper Softmix software (Apple Macintosh): £tba; contact Sound Technology on Tel: 0462 480000, Fax: 0462 480800.

All prices include VAT.

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You also have to get yourself selected in the first place. In the past, Music City have taken on trainees on a 'first come, first served' basis, but this year they're inviting as many applications as possible so they can choose who they take on. The company are an Equal Opportunities Employer – so whatever your sex, race, religion or dress sense, if you want to go for it, go for it.

For more information, contact Music City Ltd at 122 New Cross Road, London SE14 5BA, Tel: 071 277 9657, Fax: 071 635 5638.

EZ On The PC

EZSOUND FX is the name of a new set of sound utilities for Windows 3.0 and 3.1 from Future Trends Software Inc. Included in the set are Studio FX, which provides stereo sound recording and editing facilities; Musical FX, which can play music files in the background while you work or play on your PC, and Digital FX and Synth FX, which let you attach sampled or synthesised sounds to most Windows events (eg. replace your PC's warning beep with a sampled verbal warning).

EZSOUND FX supports all major PC sound cards, and requires Windows 3.0 or greater, VGA graphics, a sound board and a mouse.

Price: £55 including VAT.

For more information contact distributors PC Connections Direct Sales Ltd at Unit 15, Hardmans Business Centre, Rawtenstall, Rossendale, Lancs BB4 6HH, Tel: 0706 222988, Fax: 0706 222989.

Growing Up in Bristol

Following recent expansion work carried out at their premises, Bristol music shop EMIS have now opened up a second floor, allowing them to provide separate display areas for digital pianos, synths/hi-tech and portable keyboards.

EMIS are exclusive dealers in the South West for Solton and

Celviano, and have recently added Korg, Ensoniq and Denon dealerships to their roster. Other hi-tech product lines stocked include Yamaha, E-mu, Gem, Kurzweil, Alesis, Cheetah and Oberheim.

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INSPIRAL CARP

Interview by
Phil Ward

Soundcheck time. It's growing autumnally dark outside, and inside intermittent bellows of electronic sound engulf the cavernous emptiness of just another venue, anytown. In this case, The Corn Exchange, Cambridge. The monumental reverb which attaches itself to the slightest sound – the drop of a Coke can, the click of a pair of drumsicks, the squeal of a jack plug as it penetrates a socket – is a noise full of promise. The place is empty now, but later will fill, gradually, to an accompanying hum of anticipation. T-shirts will be sold, guest-lists will be checked, drinks and drinkers will be drunk. For this, in time-honoured fashion, is a gig.

And the band is Inspiral Carpets – now three albums into a recording career that has been a triumph, really, of individuality over conformity. Hailing from Oldham, not Manchester, they have nevertheless been fingerprinted as part of some amorphous scene – as ill-defined as a conurbation's boundaries – but which has given us a city, some bands, and a label to stitch onto the lining of their baggy garb. But while The Happy Mondays and The Stone Roses stumble in the amplified darkness that tends to follow an extinguished but once overly bright light, the Inspirals continue their merry way, never having been famous enough to forger who they were before. Consequently, that third album, *Revenge Of The Goldfish*, is a confident and ingenuous delight, free of artifice and affectation – and the reason why the band are now in the middle of a rigorous tour.

One of the sounds growling round the swept emptiness of The Corn Exchange is that of a Farfisa Compact Duo, a middle-aged electronic organ and the prize possession of Clint Boon, keyboards and vocals, Inspiral Carpets. Sitting nonchalantly at a compact rig – organ and synth in front, rack to one side – he toots, twiddles, and talks fluently with a vibrant Lancashire twang...

"I've had the Farfisa since about '84, and I've got three of them now. I had four, but somebody left one at *Top Of The Pops* and we weren't allowed to go and get it back. The BBC is one of those vast institutions that gobbles up Farfisas. It'll probably turn up in about 20 years time in an episode of *Doctor Who*, as part of the console in the TARDIS. But I used one on its own for a

while, then I started using a synth as well to punctuate it a bit. The synth's got sort of a piano sound – there's no way I can go onstage with a full size piano, so it's nice to have a pretend one; and you can use it for flutes and strings and so on. We don't like the idea of using session musicians, either; we'd rather use synths."

The album was produced by Pascal Gabriel, noted for his carefully constructed dance work and not an obvious choice for a band with more than a whiff of live, driving rock. Clint agrees. "I think what will happen next will actually be very 'live', almost like we were originally. *Revenge Of The Goldfish* isn't really that live. A lot of it's quite synthetic, the way everything is treated..."

Martyn Walsh, who's solid bass seems to throw a thick, nautical rope between the drums and the rest of the band, is listening in. "We did the backing tracks at Blackwing," he points out, "and then played over them at Amazon, so it's quite layered and carefully multitracked." Clint continues: "But it is quite representative of how we are live – given that, live, it's even bigger and dirtier. So the next time we do an album it'll probably be about 95% live, and we'll save ourselves a lot of money and a lot of time."

A rather obvious question about doing a live album suddenly presents itself... "Not with audience and everything, I think that's a bit shit, really. We'd only do that as a filler, somewhere along the way – a contractual obligation album. We're not going to release an album in 1993, but we'll probably record one and release it in '94. We could just fire one out in the meantime, a live one... We didn't really plug *The Beast Inside* on the road, so with this one, which is a successful album, we're just going to hammer it worldwide for a year or so, and then get on with another one."

Amazon is an old favourite with studio clients in the North-West, and has cropped up before on these pages. Their new facility has been operating in the very centre of Liverpool for about a year now. "Probably the best studio we've worked in", declares Clint. "It's quite big, the staff are all right. It's the only one, so far, I can imagine us going back to. All the others have had things about them that we weren't keen on." Martyn >>

ETS
ETS

MUTE MAVERICKS

What does a guy with a Farfisa organ have in common with Depeche Mode? Or the Cybermen, for that matter? Caught in the act, Inspiral's keyboard man Clint Boon has all the answers

► concurs: "The good thing about it is that it's right in the city, so you can go out in the evening, and it's close enough to go home! It's residential, but you're not cut off like most residential studios. We recorded the last album at Ridge Farm, over two months, and all you could do when you weren't recording was feed the ducks." (Ridge Farm is placidly set amid the Surrey countryside.) "The studio was brilliant," says Clint, "the location's great, but, bloody 'ell, I went off me pot, me. I was happy when we got to mixing, which was at Strawberry in Stockport."

Revenge Of The Goldfish was mixed at Konk, the North London studio set up by Ray Davies in the wake of The Kinks' success, and which, according to Martyn, has become their favourite mix studio – not least because they always



Onstage equipment

Färfa Compact Duo; Ensoniq VFX SD2; Zoom 9010; Midiverb II; Tascam 234; Akai S950; Carver amp/2 wedges; separate monitor system for his vocals and the rest of the band.
PA: Audio Controls, from Sheffield; FOH sound: Dave Bachelor

get to meet Ray Davies... "but he's still got to get his entertainment facilities sorted out – all there is an old snooker table and a crap telly. It's like an old club from the '70s." "It is an old club from the '70s," points out Clint, "that's how he started it up...but I've got ideas for that place. When we buy it off him we'll sort it out. They've got this old Neve desk – someone said it's the one that *Dark Side Of The Moon* was mixed on: they've all got stories like that – but it does sound good. We usually leave it up to the preference of the producer, and Pascal's preference was for Konk, and he was right."

Did Pascal try to develop a more 'techy' sound for you? "Tacky?" asks Martyn. No, 'techy'. Clint answers: "No, considering the background he came from, he handled us very acoustically, really. We're the most extreme electric band he's worked with, everyone else had been drum machines and sequencers – I think – but he was very sympathetic to our sound in general, he handles it well. That's not to say that we'll be working with him again and again; usually we find that when we've worked with a producer on a pretty intense project, we like to get on and try somebody else next time. But we've all come out of it with a lot of respect for him, and we'd all certainly work with him again."

"With Pascal," Martyn continues, "we found someone who was a real producer – for once. Like, with 'Two Worlds Collide', that was originally two different songs, which he drew together, and we'd never considered doing anything like that with anybody else before..." "Although," Clint interrupts, "I think it was Daniel's idea (Daniel Miller, head of their label, Mute), he suggested it, and Pascal came up with the goods. We had these two songs which were all right, and he suggested taking the chorus of one and putting it with the verses of the other. And I shit myself, because as a songwriter I don't like doing that sort of thing, but we did it and it sounded all right, and it sold well. I'd hate to do it again, though..."

Martyn regains his thread: "There's a lot of lessons we could learn from

Pascal if we did work with him again – simple things like the way he recorded the bass and drums. Instead of just patching everything in, you'd play the drums seven or eight times, and then the bass seven or eight times, and then take the best bits from each one. Sampled – so you'd get a sequenced feel – but played.

"In that way I think he did bring his dance influence into it, because by the time everybody else came to put their stuff down, the bass and drums were really locked together." "Yeah," concedes Clint, "we did all the demos at Blackwing, then we played along to them at Amazon, replacing the rough sketches with new drums, new bass and so on, and just before we did 'Here Comes The Flood' Noddy (...Craig Gill, drums) cut his hand really badly playing football, and wasn't available. And we had a really tight timetable, of course, so Pascal took the best bits of the drums from the Blackwing session and literally constructed this dead convincing rhythm track for the record. So there you go, that's a good little anecdote to get in for a technical magazine..." All of us at *Music Technology* are supremely grateful, Clint. Pray continue...

"It all came out of playing, rather than programming, though. Many of my parts were ideas we just came up with in the studio on the night, and they can all be done live. As you will hear tonight, hopefully. There's two songs where we use a click; one's 'Commercial Rain', which we've been doing for years, which has a sequence triggered from the Ensoniq for Noddy to play to; and then there's the last track on the new album, 'Irresistible Force', with a sample which we trigger from the Akai.

"He didn't want the click from the Ensoniq, because it's very limited – just a blip, blip, blip sort of thing – so we brought in an SR16 drum machine to give him a click made up of drum sounds. Out front, you can't hear the drum machine, you just hear the sample. But those are the only two songs where we use a click; I'll do whatever I can with my hands and feet, rather than have a machine doing it for me. Craig's the other way – into house and all that – he'd like it if I could just press a button and have all the keyboards pouring out, and I could just sit there having a drink or whatever."

Why don't you like that idea? "Because it's pointless being in a band if that's all you're going to do..." "No," counters Martyn. "It's because you'd become an alcoholic..."

In the dressing room, there are indeed cans of beer. We retire there as first the drums, and then the guitar, are ritually slain upon the altar of sound balance. It's a bloodcurdling interlude. Clint is unsqueamish, and picks up the conversation without a seam. "When you've learned to do something, when you've rehearsed a part, why let a machine do it for you if your fingers can do it? It keeps your brain alive." Martyn protests, slightly: "It would be OK to just introduce little bits, as long as you don't go too far down the line where you can't perform the song if the sequencers go down. Even on 'Commercial Rain', if everything blew up we could still do the song..." "Well," Clint confirms, "we regularly do it without the sequencer. In that respect, we're one of the strongest bands around.

"There aren't many bands now that are actually in our ilk, or bucket, or whatever you call it; there's people like James, who play it live and don't use machines. We do it with our fingers, and that's what people like about the band, I think. That's the kind of band that we want to be, ultimately – more like REM, or... I was going to say U2, but they're starting to use machines now, aren't they? But that's live, and there are different techniques for the studio.

"We knew what Pascal's background was, and we expected him to use a lot of the stuff he'd used before – and sure enough he did – but he was sympathetic and he made the thing easier to do. As long as that album was a progression from the previous one – and I think it was – I don't mind what techniques were used. We didn't compromise too much on our own ideas. The next album, I think, is going to be quite a 'live' vibe, and intense, in terms of the recording" ►►

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▶▶period – get a couple of weeks and do it, hopefully.”

Martyn believes three months is too long in any studio. “Yeah, because half the time you’re just thinking of things to do. That’s what happened with *The Beast Inside*, there’s so much time that you get too involved in it and start putting things on just for the sake of it, to stop you going mad.”

“In the last couple of years,” adds Clint, “we’ve done B-sides for singles where we’ve just gone into Suite 16 in Rochdale for one night; we did ‘Boomerang’ like that, and ‘I Know I’m Losing You’, and then there was ‘Skidoo’ which we did in a similar manner, and recently we went into Amazon and did ‘Lost In Space’ again. These were all three- or four-hour sessions, and it’s some of the best stuff we’ve ever recorded, purely us playing, electrically through amps, and that’s it. So the next album will be largely that kind of vibe, technically anyway. I don’t know what the songs will be like – probably shite. Folk-rock, or something. That’s selling well at the moment.”

Clint Boon is not really that cynical. He’s actually enjoying the success achieved so far by Inspiral Carpets more than he would if the band had peaked early. A combination of their own single-mindedness, and the criticism of those who refused to switch off the life-support system maintaining the brain-dead corpse of Madchester, has contrived to hold them back, but not fatally. The deal with Mute Records, a tolerant company, has also helped to allow them to grow naturally, to follow their own course. It’s a recipe for long-term development.

“I’m not interested in doing anything because it’s in fashion. We could very easily have become a proper indie/dance crossover band, if we’d done what everybody expected us to do, especially during that *Beast Inside* period when everybody in the press hated us. We could have been very popular if we’d continued down the path of ‘Jaw’, ‘Commercial Rain’ and stuff like that, and then we would have made *Screamadelica*.”

“We were listening to The Orb”, claims Martyn, “when we were travelling round America in 1990 – along with other chill-out stuff – and that probably influenced us to do *The Beast Inside*. Some people picked up on it, in the reviews, but it was before many people had heard of them, and we got slated.”

Well, if you will go pottering about ahead of your time, eh Clint? “Whatever the current trend is, we’re more likely to avoid it rather than embrace it. Structurally, I think a lot of our songs are typically 1960s – like Walker Brothers songs, that kind of traditional pop song – and I think a lot of people aren’t that interested in melody at the moment. So if they all become aware of it – and even some of the American trash bands, like Nirvana, are making very melodic music just now – and everybody starts getting into melodies, well... I don’t know what we’ll do then. Probably do something experimental with rhythms – like slapping our dicks on doorposts.

“We don’t analyse the music in terms of what percentage is ambient, or what’s selling well, or whatever; we just enjoy playing it and we know that it’s something slightly different. We just carry on doing it, and I think if we started analysing our music too closely we’d just lose it. We’re almost like headless chickens in that respect, making this quirky music that sells well and which we enjoy making.” Martyn confides: “If you analyse what’s selling well, and calculate it, it turns making music into, like, working at Tesco’s; a production line, just shovelling it out. You might get more acclaim for that, but I wouldn’t be able to sleep in my bed if I thought that was how it was achieved.” “Where would you sleep?” asks Clint, deadpan. “On the floor.”

“We’ve never had a big Top Ten hit,” continues Clint, “so people don’t expect too much of us, whereas now that EMF have had ‘Unbelievable’ everybody wants them to come up with ‘Unbelievable’ again and again. And because they aren’t going to do that, they’re going to get slated for it. We’ve never been in that situation, where people’s expectations of us have been too

Clint’s rig, from the horse’s mouth...

“Starting from the top, we’ve got a Furman power module, which has got eight mains outputs in the back for all the various bits and pieces beneath it; underneath that there’s the 4-track – Tascam 234 – for which I have about 14 different 4-track tapes, which are used between songs and that, while we’re opening cans of beer. And it’s got the coming-on tape, which tonight is Ennio Morricone, some nights it’s Philip Glass, some nights it’s just a shagging tape, and at the end of the gig we play a Fortran 5 remix of one of our records. Under that is the mixer, the Yamaha DMP11, which can memorise 99 different mixes. So far, I’ve used... one. It’s a good one, though. It’s compact, very versatile. Underneath that is the Zoom 9010, which has just gone in this week, and which was used quite extensively on the album. It’s f**king complicated considering it’s only got twelve buttons on it.

“And then there’s the power unit for the organ, which originally was a big steel box with a reverb spring in it. I had it made, because we’ve put a lot of modern components in the organ – anything we could replace with modern technology, we did. The bits we couldn’t replace were taken out, it was really noisy and buzzy. When this thing goes through its original circuitry it’s really noisy. I’ve got it gated, too – see that Drawmer noise gate down there...”

“Then there’s another Furman power conditioner, and a Midiverb to replace the old spring. I use all my own DIs, to save clutter on stage; two organ, two synth, two Akai, and two tape. And a nice big amp at the bottom to power these keyboard wedges. Over here is an old Carlsbro echo unit; it’s analogue, for guitar, but all the organ goes through it, it sounds great. A bit like the old Copycat kind of thing. And that’s the Alesis SR16 we’ve started using; and the Akai S950 down here. That’s all we need, in the way of memory.

“The great thing about the Ensoniq – although you can do this with any decent workstation – is having all these presets arranged across the split keyboard for each song in the set. I just like the sounds, like this ‘Merlin’ vibe which is used for the sequence triggered from the click. I don’t use the synthesiser section much, for changing envelopes and so on. On the Farfisa, you can isolate some great little sounds, like this oboe; every now and then there’s a key that doesn’t work, it’s getting a bit old, now, and there’s five lifters for each key, but as you isolate sounds you use fewer lifters, so I’m having to discover more and more isolated sounds!

“There’s one Farfisa at home permanently, so I’ve got a less knackered one for recording. But I mostly hit it with all the stops out, and you don’t notice the odd harmonic that’s missing. With all the boosters out, it’s dead tinny, and I do a lot of lead lines in the bottom half of the keyboard, so I have that quite bright, and I dull the top a bit to compensate. It’s designed to be used left hand dull, right hand bright, but I reverse that quite a lot.”

PHOTOGRAPHY: James Cumpsty



high. We’re just existing in our own little bubble. The audiences have stuck with us; the records are still selling; we can still fill places like this; and suddenly a lot of media attention is coming back to us. So we’re still doing the business, and to be quite honest, I wouldn’t swap our situation with anybody else’s – except Depeche Mode. We don’t envy anybody, we know we’ve got the best record deal with the best company in Britain, we’re not going to starve, we can still work as a team, and we’re laughing.”

“And I think,” adds Martyn, “we can continue in this bubble, even though people are on our side – we were never going to become press darlings, like



Recommended Listening

Albums

Life (*Cow/Mute, 1990*)

The Beast Inside (*Cow/Mute, 1991*)

Revenge Of The Goldfish (*Cow/Mute, 1992*)

Singles

Plancrash (*EP, Playtime*)

Move (*Cow, 1989*)

This Is How It Feels (*Cow/Mute, 1990*)

She Comes In The Fall (*Cow/Mute, 1990*)

Island Head (*EP, Cow/Mute, 1990*)

Caravan (*Cow/Mute, 1991*)

Dragging Me Down (*Cow/Mute, 1992*)

Two Worlds Collide (*Cow/Mute, 1992*)

Generations (*Cow/Mute, 1992*)

Bitches Brew (*Cow/Mute, 1992*)

you could have become in the early years of 'Madchester'. That was always the Mondays and the Roses, really..." "We were the ugly little cartoon band," concludes Clint.

I'm struck – though not affronted – by the claim that Mute is the best record company in Britain... "It's probably easier to say why other record companies aren't up to scratch. All the bands who signed deals around the same time as us have suffered, and not just Manchester bands; they've all had

problems with record companies..." "With Mute," explains Martyn, "we don't work for them, we work with them; it's more of a team thing. We had meetings at CBS and others, and you're just a number at the end of the final year accounts.

"It's scary, the bands that have been dropped..." Clint agrees: "Mute will give us as much support as we ask for, without ever forcing themselves upon us. Like, they'll suggest a single, and when we insist on another one, it's OK – it doesn't become a big problem. And they've been right about the single we should have released, commercially. On the last album, we got Daniel Miller in very early, even in the songwriting stage, and he was throwing ideas in – some of them went all the way, like the 'Two Worlds Collide' thing. None of us think 'Daniel Miller – Mute king'; it's like, Daniel – a friend of the band, with some very valid ideas, who gets the beers in. He's got a lot of experience, and a lot of respect. I've not heard anybody slag him off, yet. Maybe some of his shirts are a bit dodgy..."

"If we said to Mute, we want to record this album in the middle of the Sahara desert, and we don't want you to hear it till it's going to press, they'd go along with it. They may not be happy, but they'd go along with it. Daniel didn't sign us because we were a Manchester band; he signed us because he saw that, potentially, we were a band that he could help to grow. There was some talk of him getting involved with The House Of Love, but the way he put it was that they were already fully developed, and he didn't feel that Mute would be able to contribute anything further. We went to him with our first album, unmixed, under the arm, and he took us to his boardroom, where the table is a front door on cardboard boxes – he could have a marble table, but this is a memento from his first office – and he just said 'I think we can help'.

"We recorded that first album with the money from T-shirt sales – we were right businessmen in them days – it was recorded at Out Of The Blue in Manchester, but this was before there was any Manchester scene. We were an Oldham band. We were doing Peel sessions, and getting indie number ones, before anyone even spoke about a Manchester scene. That's what was really annoying about, later on, people saying 'Manchester bandwagon-jumpers'. It hurts you, that."

Did Tony Wilson ever show any interest? "I don't know if he ever wanted the Inspiral on Factory, but it wasn't something we really wanted. At the time they had New Order – they're a little electro band from Manchester, N-E-W, O-R-D... – and the Mondays were already signed, so they were going to get all the attention. But we have a good relationship with Factory, we do get on with them. Tony gave us our first TV, in fact, on *The Other Side Of Midnight*, even though our first singer had just left, and we were stuck. He let us do an instrumental, 'Directing Traffic', and it worked really well. He could easily have replaced us with someone else."

And the rest, as they say, is history. As, unfortunately, is Factory Records, whose imminent demise was still unknown to us as we sat chatting about how good things were, really, beneath all the hype and all that, and about the real Manchester. It doesn't affect Inspiral Carpets, of course, or the price of cheeseburgers in Moscow. But it has added a touch of irony to Clint's words, uttered shortly before taking the stage and routinely removing the roof of the venue so meticulously prepared during our conversation. Gigs, trucks, homesickness, liquidation. Business as usual.

"All the bands are sort of friendly and civil, but there's not much interaction with our lot yet. Once New Order and The Smiths had done what they were destined to do, the way was paved for Electronic; but we're all still trying to establish our own things, and we're far too busy to start complicating things. We're really busy. We're busier than... very busy people. People ask us about Manchester, and we can't remember where it is. You get back and, not only has the money changed, with new coins and notes, but there's new buildings at the end of your street. Mind you, I'm not complaining." ■

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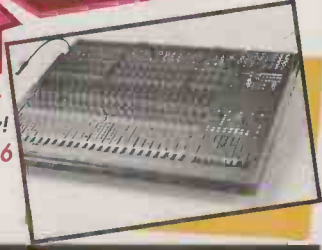


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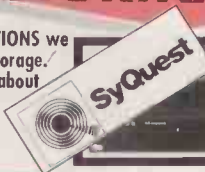
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Ensoniq ASR-10

Advanced Sampling Recorder



Text by Ian Masterson

A new machine that takes sampling out of the rack and puts it back in the hands of the musician. But is it an advance?

Currently being in the market for a sampler, I jumped at the opportunity of reviewing the new Ensoniq ASR-10 as soon as it arrived in the *MT* office. Though well above my means, I would at least be able to gain first-hand experience

of just what a 'top-end' machine could offer and, *ergo*, exactly what I would be sacrificing when buying a cheaper machine!

What I hadn't reckoned on was how totally dependant on a piece of equipment one can become when using it every day for a couple of weeks. Really, we're talking cold turkey here. Even as I write I am dreading that fateful knock on the door when the delivery driver will arrive to take the beast back from whence it came – unmoved by my pitiful cries. Such is life...

The object of my desires, besides being a well-specified sampler offering 64 times oversampling, 31-note polyphony and comprehensive editing, comes complete with internal digital effects, 16-track sequencer, disk drive and of course,



Photo: James Cumpsty

a sixty-one note keyboard. And just in case you were wondering – it will happily accept sounds from the Ensoniq EPS range.

A real 'performance' machine, it's stylishly designed and built like the proverbial brick 'un – knocking for six the efforts of certain other manufacturers and laying to rest Ensoniq's rather tarnished image in this department at the same time. The top panel positively bristles with solid, chunky buttons and a fine example of Ensoniq's now characteristic (if you'll pardon the pun) blue alpha-numeric display. If you haven't seen this kind of display on a keyboard before, you may find it rather 'old tech'. Half an hour on a dimly lit stage, however, should soon rid you of that misconception.

Thoughtfully provided is a neat recess for disk storage and below it, set at an angle, is the 3.5" disk drive itself (for both double and high-density disks), with a not-so-thoughtfully positioned eject button which is rather awkward to press, so near is it to the sloping fascia beneath. The usual pitch bend and modulation wheels are positioned where you might expect them on the left hand side of the keyboard, and just above them are two Patch Select buttons, which serve to alter the tonal quality of the sound being played by calling up different component samples.

The rear of the unit features all sorts of sockets, including headphone and stereo line outs, stereo line ins (switchable for microphone level), MIDI, three footswitch sockets, mains and two phonos – excitingly marked 'Digital In and Out'. I would also like to have mentioned the inclusion of SCSI port here, but alas, this is one of the (few) areas in which ASR disappoints. The digital interface is not fitted as standard but comes instead as an optional extra (read: 'pain in the arse'). Without the extra money/time this takes to fit, you are, I'm afraid reduced to saving the ASR's not inconsiderable memory to floppies. And that, as you'll know takes time. Quite a lot of time actually...

And while we're griping, there's another 'optional extra' in the form of an interface that will provide you with three further stereo output pairs, which given the power in the guts of this machine are actually pretty essential – if only to make mixing as flexible as the rest of the beast's processing. Clearly, these are the kind of add-ons which would be absolutely essential for serious users of this machine – and who would buy a machine like this if they weren't serious?

I'll refrain from taking you through each of the 38 buttons on the top panel – there's a 392 page manual to do that – and just cover the fundamentals as and when they arise. After switching on, the first task is to install the software operating system included along with the eight demonstration disks which come with the machine.

Once the system has loaded, the ASR calibrates its keyboard, which features not only bog-standard channel pressure (after-touch) sensitivity, but also poly-key pressure – a hybrid expressive controller. If you play a three note chord, pressing down harder on any one of the three notes only affects that note – the other two are unaffected. Standard channel pressure doesn't offer this level of sophistication and it's typical of the kind of thoughtful inclusion which adds so much to the calibre of the ASR-10 as a performance instrument.

The unit is always in one of three modes: Load, Command or Edit. Perversely, Load is actually the normal performance mode, as you can continue to play one ASR sound while loading another. Command mode does much as it suggests, making the ASR-10 obediently follow your every order – saving data, copying data, deleting, truncating – you name it. Finally, Edit mode gives you access to the variables of the data being used – sound volume, velocity, MIDI channel and the like.

ASR architecture

Like most large manufacturers, Ensoniq have coined their own terminology for the sound structure of the ASR-10. The first level of this is the Wavesample – the individual sound you actually record when you sample.

Wavesamples can be edited and subjected to various commands, including truncation, looping, deletion and filtering. They can then be grouped into Layers, with up to eight Layers and a maximum of 127 Wavesamples per Instrument.

The ASR-10 has a maximum of eight Instruments, each of which can be accorded separate MIDI, performance, effects and output data. All eight Instruments and their data can then be grouped as a Bank, together with any sequence/song data required, to be loaded up with a single disk command.

For example, eight Wavesamples of a violin being plucked at various pitches could be grouped as one Layer. A further Layer might contain another eight Wavesamples of the same violin being bowed. Thus you can switch between the two Layers using the Patch Select buttons as you play, for different performance effects.

These Layers are then grouped as one Instrument – the other seven might contain the rest of your string section!



APPRAISAL *Ensoniq ASR-10*



»» The basic architecture of the ASR-10 is split into four sections, listed above corresponding buttons – you have a choice between Instrument, Sequence/Song, System/MIDI and Effects. Thus, pressing 'Load' and 'Instrument' instructs the ASR to enter instrument loading mode. Similarly, 'Command' followed by 'System/MIDI' lets you tamper with settings that affect the whole machine, including a wealth of MIDI options, keyboard pressure sensitivity and even a MIDI System Exclusive recorder (just in case you fancy using a two grand sampling wunderkind to back up the data from your Alesis MMT8). 'Edit' and 'Effects' would, of course, give you access to the editable parameters for the internal effects.

Each mode is split into Pages, which carry the various individual commands, editable parameters and values. These can be accessed in one of several ways, depending on your mood. You could scan through them cyclically using the left/right cursor buttons or call them up directly via the numeric keypad; each button from 1 to 0 accessing a different page (or group of pages). The parameter values themselves are altered using the familiar up/down buttons or the equally familiar data entry slider.

I spent many a happy hour just wandering from page to page and parameter to parameter, seeing what delights of processing the ASR-10 had to offer. In fact, the machine is such a doddle to use that you very soon forget any previous loathing of 'Page-driven Parametric Programming' (as the manual so cheerily calls it) and find yourself punching buttons at a speed bettered only by the check-out cashiers at Tesco on a busy Saturday.

It's hard to believe how little you actually need to consult the manual to get things started. And in fact, you can maintain even further distance from the tome (at least during the early stages of getting to know the ASR) by reading the much more accessible Tutorial booklet – designed to take you on a speedy tour through the facilities and features of the ASR-10. In true *Blue Peter* style, it tells you to collect certain items before taking your first tentative steps into ASR territory: a microphone, blank disc, headphones, operating system (OS) disk and – wait for it – an ASR-10. Quite.

OK the Operating System disk has loaded – let's get some

noise going here. The buttons that need to be pressed to load the demonstration sounds from disk are outlined in the tutorial; but simply, you press Load, scan through the list of files on disk via the display and hit Enter/Yes for the one you want. Before the ASR-10 can load a sound, it needs to know which Instrument you want to put your selection into (see the accompanying boxout for an explanation of the terminology).

Each of the eight available Instrument locations has an individual button, located below the display. Pressing button 1 causes your chosen sound to take up residency as the first Instrument. Your next sound can be loaded into Instrument 2, then 3, and so on, up to a maximum of eight Instruments. Like falling off a log, really.

Once your chosen Instrument is loaded, pressing the adjacent Selected button activates the sound and allows you to play it from the keyboard. The sounds supplied with the machine are excellent – particularly the rich strings – but as I've pointed out, we are talking long loading times here. It's easy to forget the sheer amount of raw data involved in loading samples of this sort of quality.

Anyway, in this mode you can also 'stack' Instruments, and thus play several simultaneously on the keyboard. Pressing two Instrument buttons together brings those two sounds to the top of the 'stack', ready to play. Of course, if those Instruments also happen to have different key or pitch ranges, you could go on to create traditional 'split keyboard' arrangements as well.

The next step up from loading individual Instruments is to load whole Banks. A Bank is simply a collection of Instruments together with the performance, routing and effects data that were in place when that Bank was saved. A typical example might contain eight Instruments – Piano in Instrument 1, Bass in 2, Strings in 3, etc. – and their chosen effects, performance setups and stacking data.

The Bank itself does not contain the raw sample information; it is best described as a 'template' into which the instruments fit. Because of this, a Bank must be stored on disk together with, not instead of, its component Instrument files. Telling the ASR-10 to load a Bank instead of individual Instruments is a much speedier way of getting

Memory

In its basic state, leaving the factory, the ASR-10 contains 2 Mb of internal memory – giving you 31.5 (mono) or 15.75 (stereo) seconds of sampling time at a 29.8kHz rate. However, should you feel the urge to expand (...and believe me, you will), the ASR-10 can address up to 16Mb in total. Two internal expansion slots are provided to accept SIMM chips in addition to the two 1Mb SIMMs included, so ten minutes on a rainy afternoon could find you opening the case to insert the extra SIMMs, giving you up around 252 seconds of mono sample time. Phenomenal!

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- Acoustic foam blanket reduces baffle reflections

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► things up and running – it automatically loads each Instrument into its predetermined location without hassle. Not only this, but a Bank can also contain the associated sequence/song data used to play those instruments from the internal sequencer which we'll come to later. Now that really is handy for live use.

The effects

These are derived from Ensoniq's powerful DP/4 processor (reviewed October '92) and comprise 50 different 24-bit effect algorithms which together, really do shed a new light on the role of internal effects. The effects themselves are split into three categories: Instrument effects, Bank effects and ROM effects. Each Instrument in the ASR-10 contains an effect – complete with editable parameter values – which is present even when the sound in that Instrument is not routed through it. Effectively, then, each Instrument can have an individually tailored effect. Bank and ROM Effects differ in that they are applied to the complete bank of Instruments; Bank effects again offering the option of editing and storing of desired parameters. ROM effects cannot be written over – they remain permanently in the memory and provide an ideal starting block for your own processing. The effects you actually get range from a variety of reverbs and delays to smooth chorus, compression and expansion. You have to hear them to appreciate them, but rest assured, they are more than capable of replacing onboard processor effects in the studio and so should free these for other duties.

Having had your fill of the supplied sounds, you'll no doubt be straining at the leash to get into the actual sampling side of things. Again, this area becomes very easy once you grasp a few basic processes – the first of which is to press the button marked 'Sample/Source select', placing you in sampling mode.

The audio signal to be sampled is primarily taken from the input jacks on the rear panel, and can be set for line or mic level (or digital, if you have the interface). In addition to this, there is an input trim control for more precise gain setting – again on the rear panel. Why this should be, I really don't know; it seems to me that level setting to avoid distortion is pretty vital and I found myself endlessly reaching back to tweak this tiny rotary. Not a matter of life or death, but extremely irritating.

Anyway, the audio signal itself is monitored via two 'Audio Tracks' in the ASR system, accessed by means of dedicated buttons on the right hand side of the front panel. Naturally, one 'track' becomes the left channel and the other the right when sampling in stereo, but they could be used as two discreet mono channels. Pressing an Audio Track button once causes it to be selected as the channel to be sampled (a yellow LED lights); pressing it again causes the signal going through that channel to be monitored via the master outputs (red LED lights).

You've probably guessed that pressing both together tells the ASR to sample in stereo and thus record the signal from both Audio Tracks – and you'd be right. It's also worth noting that you can resample the sounds of the ASR-10; in other words, record a sample in the normal fashion, add effects and then sample the sound again internally from the master outputs – your new sound has integral effects. Brilliant.

Once you've selected your desired signal and pressed Enter/Yes, the display prompts you to pick an Instrument to sample 'into'. Straightforward enough so far. But it is here you encounter two further examples of Ensoniq terminology – 'Layer' and 'Wavesample'. These are outlined more fully in the adjoining box, but it might be helpful at this point to explain that the sample you actually record becomes a single Wavesample in the machine itself.

Wavesamples are then grouped into Layers, with up to eight Layers and 127 Wavesamples in an Instrument. On this screen you can choose which Layer the new Wavesample will become part of; you can also choose to sample over (and thus replace) an existing Wavesample, or create a new one. Since the usual course of action is to create a new Wavesample, punching Enter/Yes again takes you past this screen and into Level Detect mode.

This time, the display resembles a sort of bargraph-VU meter. The signal is metered from left to right, with an

indicator lighting to warn you of the onset of clipping. An asterisk is positioned 'over' the bargraph level to indicate the level at which sampling will actually begin; once in sampling mode, a signal passing this threshold will begin the recording process.

Pressing Enter/Yes for the last time takes you to the Waiting screen, indicating that once the input signal is detected, the unit will start recording. You are also shown the remaining sample time left in seconds. And that's it – play your signal, and press Cancel/No when you want the machine to stop sampling. What you're left with at this point are extremely clean and sharp raw Wave samples, ready to be edited as you see fit. There really isn't the space here to go into every process that you can subject them via the pages of editable parameters; suffice it to say, the ASR will not disappoint.

Looping samples is often looked upon as the acid test for samplers: how easy is it to achieve smooth and usable looped sounds? The answer, again, is simplicity itself. The basic edit pages let you select the type of loop you want – no loop, forward loop, reverse loop and so on – together with the loop start and end points themselves. If you engage the Autoloop function, the ASR-10 will only let you choose loop start and end points that readily offer a smooth transition from one to the other – which of course is vital for effective looping of pad/string sounds, for example. It can take a bit of tweaking to get exactly the right outcome, but the end results are, more often than not, superb.

Crossfade looping? Of course. You have a choice between regular crossfade, reverse crossfade, ensemble crossfade, bowtie crossfade and bidirectional crossfade. Rather like a Burger King menu, in fact. (*Er... just let me work that one out – Ed.*) Time stretching? Naturally. The Time Compress/Expand command page shortens or lengthens the wavesample duration without affecting the pitch, to make it fit a particular tempo; ideal for rhythmic loops which include pitched sounds. However, it can take an age to process, so a Quality parameter is included, letting you process the data at a much lower (but faster) resolution to audition the results before committing yourself to the full thing.

Anything else? Well, you can cut up sections of data within the Wavesample to copy and paste them around as you see fit. You can invert, reverse and add data; you can smooth out the amplitude of the Wavesample; you can even mix, merge, splice, fade in and fade out Wavesamples. And all this before you even get round to the actual filters.

Did I say filters? Yes, the ASR-10 has two filters for each voice – and they're good too (by which I mean tonally useful). In fact, they make you want to twiddle around to see if you can't get your sample sounding that bit more interesting. In my never-ending quest for the ultimate pad/choir sound, these filters began to play a major role. Naturally, you can connect the filters together in different ways and alter various cutoff and modulation parameters to suit your needs – they really do work well.

Each Wavesample, Layer or Instrument can be routed to any of the three internal stereo effects busses to be processed and then sent to the main Left/Right outputs. ►►

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▶ Alternatively, if you have the output expander I mentioned earlier on, you can route them to three further stereo outputs. Bearing in mind the number of different sounds that you could be playing at any one time, this level of flexibility soon becomes essential.

At this point you might feel yourself to be wilting under the barrage of exciting features, but bear with me while I discuss the final key area of operation – the internal sequencer. As defined on the ASR-10, a sequence is a collection of eight tracks, each containing note and controller data for an instrument. A sequence can contain up to 999 bars, with a maximum of 80 sequences in the whole memory. All the sequences can then be chained together in any order to make up a song. Only one song is permitted in the system at any one time and naturally, available memory restricts just how long a sequence/song can be.

Three 'transport' controls are used to select Record, Play and Stop/Continue; other than that, most of the track and sequence information is accessed in the usual parameter-page way. You can perform quite a few useful tasks on these pages, including some basic but effective quantisation and copying. Like the rest of the system, it is very easy to use. I am a diehard computer-based sequencing person and rather sceptical of such arrangements, but for live use I can see this setup being ideal, simply because you only have to load one Bank to recall all your Instruments and Sequences ready for performance – no mess, no fuss, no bother.

In common with other internal Ensoniq sequencers (such as that on the SQ1), eight further MIDI-only tracks can be sequenced in addition to the eight driving internal Instruments. Thus you could do as I did, and drive eight voices of an external synth from the MIDI tracks while running the eight internal Instruments as well – effectively giving you 16 tracks to work with. I warned to this feature very quickly indeed; it's a definite bonus.

And so we stumble gasping over the finishing line of our rigorous cross-country tour of the ASR-10. Before we hit the cold showers, however, I must return to a couple of the niggles which have dogged me since the start of our excursion. I have already made my feelings clear about the 'optional' digital and output interfaces and the absent SCSI interface. However, as an illustration of just what the latter entails, I programmed the eight instruments with a selection of my favourite samples, finely tuned and tweaked to test out all the options available in the system.

Then I went to save the results. Eight Instruments – about twenty Wavesamples in all – using around 85% of the memory. Guess how many double-density disks I used? Five. Yes, five. And that's without expanded memory. I can only conclude that for serious use you can forget floppies; the facility for an external hard drive with a machine of this power is absolutely essential and should be fitted on all machines at the factory.

That aside, the ASR-10 is an unqualified success. It provides everything you could reasonably ask for in a sampling performance instrument. And while a review such as this could not hope to detail all the facilities that go towards making it such a winner, it really does deserve whole-hearted recognition.

With the already vast sample library built up for the EPS series to draw on, there is already some major support for this machine. And the advent of the sample CD and the ease with which new samples can now be obtained really does make it worthy of consideration by anyone looking for a workstation keyboard. Add to that the ease of use and overwhelming friendliness and you can't really go wrong. Unlike many of its contemporaries, this really is a musician's sampler. ■

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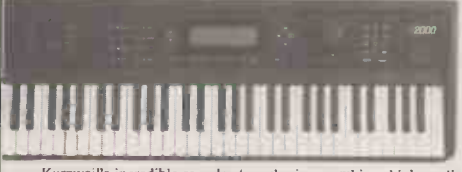
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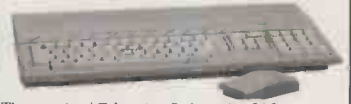
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Roland S550 Sampler	£799	JV8-80 rack module	in stock
Roland D50	£399	Elka MK76 weighted mother keyboard	£499
Roland D70	£1099	K2000 rack	£UK lowest
Roland JD800	down in price	Ensoniq KS32 76 note weighted workstation	
Roland W30 w/h	£899	Roland prices slashed- JV80 JV30 A30 R70 SC55	all drastically reduced!
Emu Emux including sample library	£799		
Korg M1	£779	Our Price Promise	
Korg WS1	£799	You may have noticed that several other adverts	
Korg WS1 EX	£1099	guarantee the lowest prices on all equipment	
Akai MX1000 mother keyboard used	£939	available. We do not believe that this is possible as	
Yamaha TG33 new	£299	there are always going to be exclusive deals (try	
Casio FZ1 sampler	£699	getting anybody to match our price on the K2000	
Ensoniq VFX SD1	£799	or S1000KB for example). However, on most	
Yamaha SY35	£479	equipment we will beat any serious quotation from	
Yamaha SY22	£399	another dealer (provided they have it in stock) and	
		provide you with the highest level of service.	

Atari Falcon



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- The TMC 44MB removable cartridge drive allows you to increase your storage space simply by buying more cartridges. It uses the industry standard Syquest unit and comes in a 2U Akai colour matched case£449

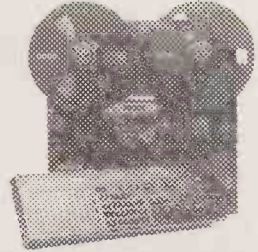
AKAI S01 SAMPLER PLUS LIBRARY £699



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RSD series V 16-8-2	£1299
Tascam M3700	in stock
M.O.T.U. 7S 16 - 2 automated	in stock
RSD Mixdown 16-8-16 Gold	£1389

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Tascam DA-30	£LOW
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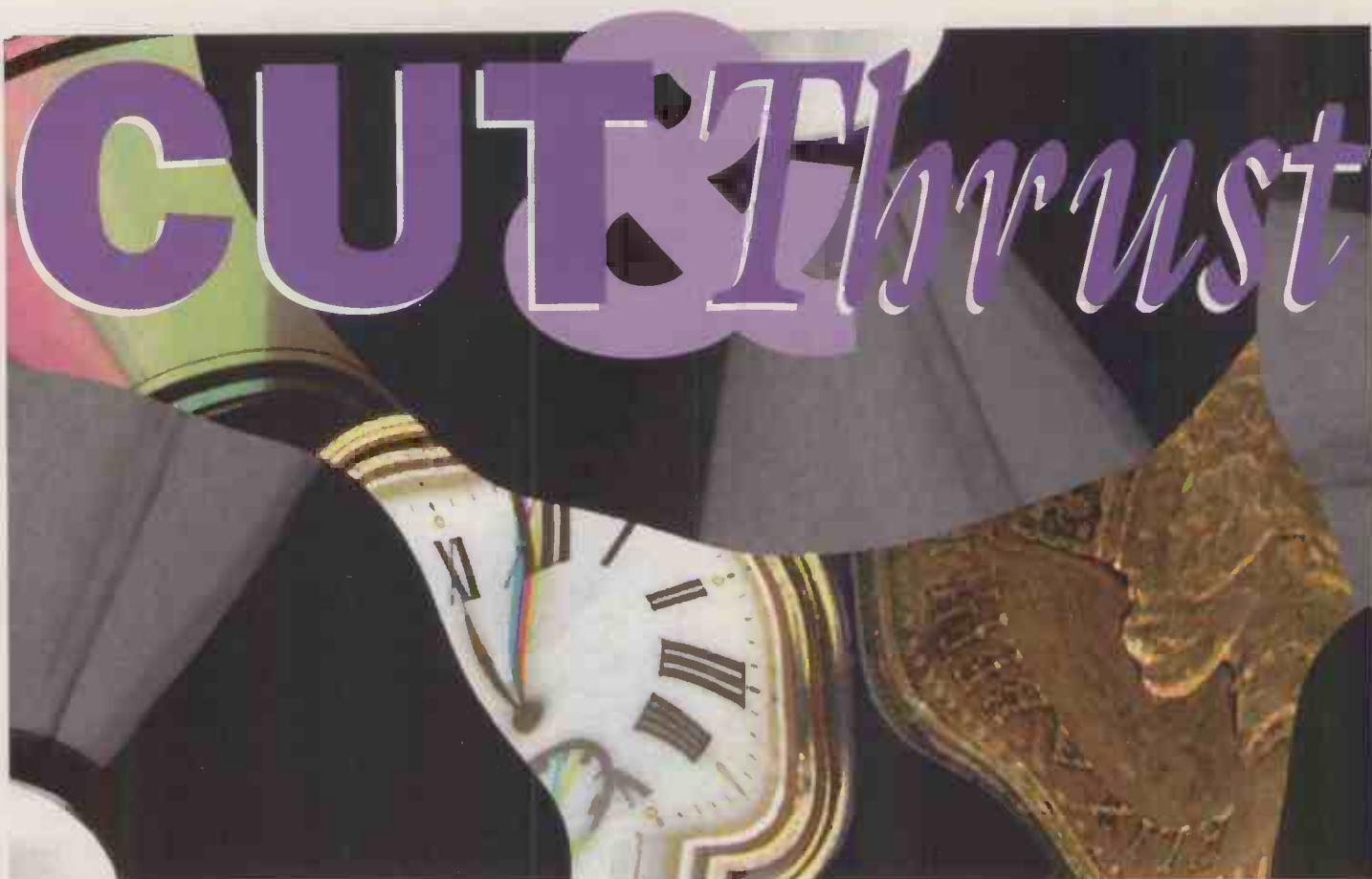
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Is there a formula for a successful dance record? Should you sign your life away to a major or go indie? From mouse-mats to hit tracks, *MT* presents the first of a definitive two-part guide to cutting and promoting your own record...

Text by Dom Foulsham

The last ten years has, as we now all know, seen a revolution in the way we think about pop music and the way it is made. With the advent of cheap analogue synths and beatboxes towards the end of the seventies and the arrival of even cheaper MIDI keyboards, making music has never been easier. Britain's infamous bedroom-technology fraternity has adopted and used the sampler in ways that even Akai and Ensoniq never fully imagined. The Mirage liberated the backroom talents of Jimmy Jam & Terry Lewis and not long after, Akai machines provided the springboard for Tim

Simenon and a generation of DJs-cum producers who caught the music industry with its pants well and truly down.

Technology has turned Urban Hype from window cleaners into pop-pranksters, has converted Altern 8 from faceless deckchair attendants into faceless leaders of the rave culture and has transformed The Shamen from a psychiatric nurse and a milkman into psychedelic global superstars. Having a hit record has never been easier. Or has it?

"Defining a pop record is really quite simple. A pop record is simply a record that's popular with a lot of people," says Frankie Knuckles, probably the world's most famous remixer, club-land DJ-producer and godfather of Chicago house. "...The real trick comes from knowing what subtle blend of ingredients it takes to make a record that appeals to such a large number of people, within such a short time."

And the reality is that these days, it's harder than ever to have a hit from a DAT tape. After perhaps five years of rave revolution, creating a noise for yourself amongst the din of techno tunes, bass-crunchers and progressive house-building is tougher than ever. "Three or four years ago you'd be competing against ten tracks," says studio-junkie and bedroom producer Mark Gamble, who, as one third of Brit-house popsters Krush, first put the rave nation under 'House Arrest' for an untold number of weeks. "...Now you have to compete with 500 or more in any one week."

In reality – and despite the best efforts of Bryan Adams – one third of all chart singles passing over the record shop tills were dance records. But with more small record companies, more bedroom pop-stars and fewer teenagers, hitting the perfect beat can be essential if you want to move your Kurzweil out of the leaky garage.

Essentially, this means that any given record isn't going to sell too many copies. Something like S'Express's 'Theme From S'Express' sold a cool 500,000.

Now, most dance records can get into the top forty selling only ten or twenty thousand a week. Tracks like Snap's 'Rhythm is a Dancer' (which sold over 600,000) are, these days, exceptions. Right Said Fred's 'Deeply Dippy' was at one stage, only selling around 29,000 a week, according to one chart insider. Most number ones normally manage to shift 75,000+ a week.

So what *is* that winning formula? According to producers Coldcut, there are two key strategies. "You've got to be doing something at a time when everyone else is doing something different; and the time's right for your 'thing' to blossom," says Matt Black, who also DJ's on London dance station, Kiss FM, as well as running his own label Ninja Tune. "Or you've got to do just the opposite. Use the formula of what's happening at the moment, like progressive house – but do it in a fresh way," he says. "That should tell you of course that there *are* no rules."

Times have certainly changed from the

days when Tim Simenon's 'Beat Dis' appeared from nowhere and scored him a top five hit as Bomb The Bass. "It's less obvious what the magic ingredient is" he suggests. Pete Waterman has a simple, if rather unhelpful definition. "A hit record is anything that sells more than 100,000" – he says with a chuckle.

The traditional approach to launching yourself on an unsuspecting world was to send in your demo tape to an A&R man and hope it generated some interest. Forget it. In a crowded market place, getting noticed is the increasingly essential first step. In fact, there are now two generally respected ways of standing up and being counted. The white-label, or club-promo approach, and the direct approach. Let's consider the latter. Acts like Urban Hype with 'Trip To Trumpton', Bomb The Bass with 'Beat Dis' all scored house-points from demo tapes – as have many others. But there's a catch. Such acts needed to first win the attention of a recognised manager.

In recent years, it has become increasingly important to have a manager represent you (and introduce your tape and yourselves) to the mystic gurus in the record company's A & R (Artists and Repertoire) department. These industry over-lords are – if only by their personal insistence – very, very busy men who invariably have to be somewhere else at any given time. Whether through a friendly producer, an inside contact or the tea-lady – getting the right introduction is essential.

"Some of the independents pride themselves on a philosophy of listening to everything that's posted to them" – says Boilerhouse DJ Ben Wolf, of labels like CityBeat (home to Sly And Lovechild), XL (home to Prodigy) and Pulse-8 (home to Rozalla). "The trouble with a lot of major record labels is that they'll naturally get sent a lot more stuff. They'll be less 'hungry' for that one killer single," maintains Wolf, who has produced, remixed and written for acts that include The Wonderstuff.

The other approach is white labels. Getting 500 copies out to DJs and radio stations is virtually a guaranteed way to get response for your masterpiece. More club and press interest was generated by the white-label bootlegs of Mass Order's 'Lift Every Voice' in '91, than could later be mustered by the entire promotion department of record giant, Sony Music. White labels have certain

advantages. You can get a reaction from DJs for your floor-filler without having to worry about pressing up large quantities of records. And, more importantly (and oft forgotten), record companies will invariably track down the source of a hot white label in their search for an instant hit...

The cost of pressing a record to about 500 copies is currently around £450.00 – including basic mastering, stamping and pressing. If you're hard up, sell half for a reasonable dealer price (usually around £1.50-2.50 depending on the demand for your wonder groove) and mail out the rest. Many shops will consider stocking a record on a sale or return basis. This way you can keep one eye on the demand. The golden rule is, 'If you can't sell 500 copies of your record, you won't sell a million'.

If money is tight, you could go for a reduced number of 'test pressings' rather than a full run. But with production costs of around £250 plus around £100 for a handful of 'test plates' the best advice would be to go for the full 500.

Choosing the right shops is essential. Taking a hip-hop track to house shops like Quaff or Choci's Chews, is not very sensible (yet still people try!). Likewise, house goes down like a hot-air balloon at the rap and soul shops. Visit the shops, see what they're playing, and then ask the manager to listen to your tune. Very often he'll be in contact with an A&R man who's slipping him £50 a week to look out for records just like yours. Stevie V's home-produced 'Dirty Cash' was discovered on the turntable of a small London record shop. That one sold two million copies worldwide.

For the most part, two thirds of all dance records, chart or otherwise are sold in London. But shops like Manchester's Eastern Bloc, Glasgow's 23rd Precinct and many other regional temples-of-vinyl all have hot wires to the record labels. Oceanic's 'Insanity' was recorded and released by a record shop on the Dead Dead Good label and went on to become the 8th best selling single of '91. Sickness isn't it?

Between the demo-tape and 500+ promo options are two further approaches – acetates and CDRs. Acetates, sometimes known as dub slates, plastic, slates or dubs (a term that originated from the cutting plants that first put out reggae and dub releases on purely one-off runs) are the middle ground. This is because, cutting a dub is quicker than a hard vinyl record.

Whereas the conventional record and white label is created from two metal stampers formed from a metal master-disc, acetates (as the name suggests) are made from very soft plastic that has a record groove cut directly into a single piece of plastic. The advantage of this is price. For one-offs you can get a record that a DJ can play straight away on the turntables. The disadvantage is that because the disc is cut from soft material, it'll start to deteriorate after around 20 plays (depending on the softness). You can often spot an acetate by how easy it is to scratch the surface with a fingernail.

But really, the best advice is to cut records – not corners. Choose the cutting plant and the pressing plants carefully. Ask around for recommendations. Talk to the cutting engineer and find out whose records he has cut. (Often it is the cutting engineer who'll have scratched some comment or trademark onto the master, and

Ten points to good self-promotion

- 1 Is my record really original? Get feedback from friends (and non-friends!) with tapes or DAT recordings before committing to vinyl.
- 2 Do I have the right remixes for DJs?
- 3 Where is my market? What are the shops and magazines, and who are the DJs that can help expose my 12"(1)?
- 4 Is the record likely to receive any radio play; is there a suitable radio mix?
- 5 What is the most suitable packaging for the record?
- 6 Are there any scams or freebees I can use to attract people to my record mailshot?
- 7 What contacts can I call on?
- 8 Am I likely to need a distributor?
- 9 Have I used samples of copyrighted material and not cleared it with the people involved?
- 10 How many copies of the record can I afford to give away?

thus your record. Porky's cutting plant are famous for their 'Another Porky Prime Cut' messages.) Check to see who's made a reputation for themselves cutting your sort of music. Remember: this is the person who makes the final decision on how the vinyl will sound.

► It will be up to him to decide how best to lay out the grooves. Careful mastering means choosing the minimum groove spacing to ensure all the recorded peak volumes are safely contained within the groove. The rules are simple: the louder the pressing, the wider the grooves. But the wider the grooves, the shorter the playing time – and if it's found that the track is too long, more compression will have to be applied to the master. Lower dynamic sweeps mean closer grooves – and bingo, your concept twelve incher fits the plastic.

So why do some people cut singles at 33 $\frac{1}{3}$ rpm? According to Coldcut it's simply tradition. "It's a groove we've gone with," says Jonathon More. Clearly, the slower speed gives you more playing time and is the American format for damn near everything on vinyl. Indeed, a lot of UK indie record companies "had to release on 33 $\frac{1}{3}$ – even going so far as to shrink wrap disco sleeves used for imports," says Mark Moore of S'Express and Splish Records. "Making people think that the dance record was American was once the only way to get a British house record sold."

Five years on, it *still* works. Many US 12" dance singles have the so-called six-mix format of six remixes for a single. And getting six thumping tunes onto a 12" piece of plastic ain't going to be easy at 45 rpm! That said, at 45 rpm, the groove can be cut deeper and the dynamic range increased. That's why many engineers prefer the 'crispness' of 45 rpm singles. But whatever the speed, if the test pressing sounds right, then it is.

Although 12" records are still the definitive icons of most electronically-generated dance music, the CD is coming on strong – if a little slowly – in the promo stakes. It is now possible to press around 1000 CDs for around £1500-2000. The various processes of PQ encoding (telling the CD what and where things are recorded) costs around £250-350, mastering & EQ around £200 per hour (top end, admittedly) and so-called 'glass mastering' another £300-400. After printing costs and sleeving, you probably won't have too much change from £2000 and that's for a recording which not all clubs will be able to play...

Duplicated tapes are fine if you happen to know enough DJs with tape decks and journalists with the patience to spend their

time rewinding them. Otherwise, forget it. Cassettes are best left to promo albums. Anything else? Well, there is another format which, though expensive in terms of unit cost, should at least impress the bit-pushing audio perfectionists – CDR.

Many people still don't know of the existence of CDRs – or custom CDs – which are individually crafted using WORM (Write Once Read Many) technology and some pretty flashy laser-magneto optics. At £40 a throw, recording one-off CDs to send to your mates might sound like an expensive Christmas present, but as Eric Hine at Triple Six Productions rightly suggests: "There are specific reasons for CD promos. Some labels need to send demo albums around the globe without fear of magnetic or thermal corruption. And then there are quite a few bands that prefer to present their music in the best possible way – a personalised CD."

So you have the killer tune. Out in clubs the DJs are going crazy and one or two journos are expressing smug satisfaction at having discovered you as 'the next Prodigy'.

Essential reading

The Music Week Directory – Comprehensive lists of labels, cutting houses, pressing plants, press companies, club promoters and much, much more.

Available from:

Spotlight Publications Ltd,
120-126 Lavender Avenue,
Mitcham,
Surrey.
CR4 3HP

Price: £30.00

The New Music Seminar Booklet – A useful reference for all that 'is' in the American Music Industry including some UK record-hungry labels. Much under-used.

Contact:

The New York office – (0101) 212 473 4343

Price \$40.00

Music Business Agreements – Richard Bagehot's book is a good beginners guide to the delights of sub-publishing, synchronisation fees, and a plethora of legal matters – with reasonably helpful blank contracts for every day of the week. Published by Waterlow, it's available at most good specialist bookshops.

Price: £45.00-55.00

The BPI Year Book – A weighty tome that covers the latest UK record industry statistics and market performance. Next edition published in March 1993.

Available from:

BPI Roxburghe House
273 287 Regent Street,
London W1R 7PB

Price: £15.00

It's time to press the switch and switch to press... "The old adage was that the press don't actually sell records," says Damian Mould, pressman at FBA, promoter of acts such as Rozalla and Rage. "...But that's pretty much gone out of the window now."

He has a point. As small labels have blossomed, a complete industry has grown up to support them – in particular, press. And there's a bewildering selection to choose from: Phuture Trax, Power Promotions, Pop Promotions... Then there are the PR companies like Laister Dickson (The Farm), FBA (Rage, Joe Public) and Regine Moylett (Massive Attack, Neneh Cherry) – more commonly used for the mega-stars. But can you afford it?

Promotion companies charge in the region of £400 to £500 for mailing out around 100 records to journalists, DJs and radio stations – or will charge you monthly anywhere between £800 to £1500 for 'working a track'. PR companies will usually add another half grand to those figures. Expensive. But, depending on the sort of music you play (the more underground it's flavour, the more it will sell on its own merits within the club market), you will almost certainly need this kind of exposure at some time or other.

Though there is often little to say about a hardcore rave instrumental that was conceived, crafted and played in a club, "...press is needed to bring your more 'friendly' tunes to a wider audience than the taste-making clubs," believes Nicky Trax, club columnist and proprietor of Phuture Trax – the promotion team behind acts that include Smart-E, Seperate Reality and other bedroom-sourced chart toppers.

Taking simple club reaction and widening interest to the monthly publications like *Mix Mag*, *DJ Magazine* (and *Music Technology!*) and weeklies like *Record Mirror Update*, *Echoes* and *Blues And Soul*, can help tremendously. Building up press and radio interest on your tune in the month or two prior to release can make the difference between a simply great club tune, and a top-forty smash.

So, with an unstoppable club smash in the bag, the press beginning to pick up the phone, and a few thousand copies of your plastic changing hands, its time to release the single. That's when the real fun begins. Bar codes, copyright clearance, management, finding a distributor, choosing a release date, clearing a sample, chart regulations and chart hyping. It's all in part two! ■

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Arcron PB1	£669	£399	Teac DAP20	£695	£519
Behringer Dualflex	£169	£99	Soundtracs Solo	£1825	£1325
Valley Dynamite	£495	£329	Frontal lobe M1 ex	£299	£99
Alesis DP4	£1295	£995	Stemberg Midi-int.	£199	£99
Lexicon LXP15	£349	£99	Oberheim Cyclone	£199	£99
Drawmer M500	£899	£449	Roland CF10	£179	£99
MTR Dualgate	£395	£99	Ensoniq OEX-6	£199	£149
Ramsa WP1200	£999	£599	Korg A1	£1295	£849
Ibanez SDR1000	£899	£499	Elka MK55	£795	£349
Behringer Autocam	£279	£99	Oberheim Drummer	£199	£99
Tannoy System8	£599	£99	Oberheim Systemizer	£199	£99
Tascam 12211	£849	£449	Korg A2	£895	£549
Audio Logic SC31	£599	£325	Akai MX1000	£1295	£99
Rane PE15	£495	£345	Roland JD800	£1495	£1349
Akai ME10D	£199	£99	A frame stands	£249	£125
Alesis 3630	£299	£99	Roland PC200	£299	£129
Roland SDE1000	£599	£299	Yamaha KX5	£599	£99
Ibanez DM1000	£999	£299	Alesis 3630	£299	£99
DBX 160XT	£449	£99	Yamaha RM50	NEW!	£99
Amplech APS4050	£449	£279	Wavestation	£1295	£899
3G GA4	£395	£99	Ensoniq EPS	£2499	£899
Carver PM300	£749	£399	16+ TURBO	£2499	£1689
CAudio SR707	£1295	£1130	Yamaha DX21	---	£199
Tascam M1016	£895	£770	LA Multigate	£995	£889
MTR 1282	£1295	£845	Yamaha NS40M	£949	£449
Yamaha MC1202	£995	£529	Akai S950	---	£1199
Soundtech PL1000	£995	£599	Akai ME30P	---	£249
Harrison XR1000	£1295	£699	Roland S750	£2887	£99
EV S200	£1295	£750	Akai S1000	£99	£99
Shure 545S	£69	£99	Yamaha OX3	£795	£399
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MIDI: A Comprehensive Introduction

Text by Vic Lennard

With a title like this, and a price tag of £25 for a 220-page hardback, it's fair to expect a lot from this book, and to be fair, it does live up to expectations. From the moment you start reading the overview, you are aware that Joseph Rothstein is not an author to mince his words. Comments about MIDI delays and an admission of the fact that the MIDI Specification doesn't describe exactly what MIDI devices must do, are

rarely seen in MIDI books, let alone in the first chapter. But that is precisely how Rothstein chooses to get things underway here.

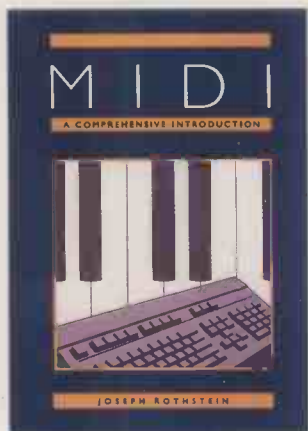
In some ways, I feel the book has missed out by not including the word 'music' in its title, because it has one of the best chapters on acoustics that I've seen in any book outside of specialist ones. It delves deep into the theory of sound, including explanations of timbre and resonance, and follows up with an excellent chapter on digital audio, with detailed explanations of

resolution and sampling rates. Even in its plundering of such technical depths, however, the book remains eminently readable, and stands as a credit to its author.

The two chapters on MIDI Hardware and Software are very comprehensive, although the mention of various pieces of equipment and computer programs does mean that the book will need to be updated in little more than a year's time. It will be interesting to see whether such an update takes place, as many American books tend to be allowed to lapse into obscurity through lack of revision.

The fact that the book is American is rather graphically illustrated by its choice of computer program screen shots which are exclusively PC and Mac in origin. As such, ST readers may perhaps find them a little difficult to relate to. But sequencing functions are covered in detail, including rather obscure functions like track-merging and tap-sync timing, and practically the entire MIDI File Specification is reproduced verbatim(!). It's also nice to see that the 'heavyweight' MIDI stuff is put off until chapter eight and followed by a substantial helping of Synchronisation.

On a practical level, the book is well illustrated and succeeds in putting across various important points, especially concerning the backing up of disks ("do it!") and the planning of your MIDI system. It's a book which certainly deserves to bear the title 'comprehensive', but at the price, it is likely to prove beyond the means of those who need it most. A pity – it really is quite excellent. ■



Metra Sound Soundcard 1 For the Korg 01W

Text by Bob Walder

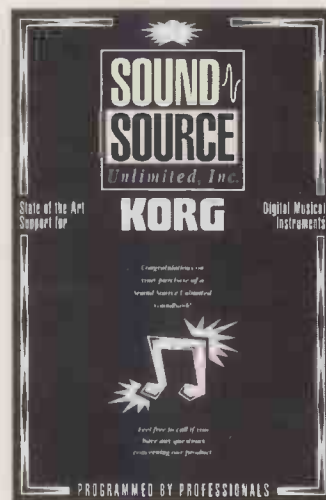
New sounds for the Korg 01/W are a bit thin on the ground at the moment, so it was with great relish that I dived into the 200 sounds and 200 combinations on this offering from Metra Sound. The card holds two banks, each containing 100 programs and 100 combinations. Bank C contains 100 'Pop Mix' sounds, programmed by Plush Seiler, whilst bank D contains 100 'Hit Wave' sounds from Peter Gorges.

Taking the Pop Mix selection first, it starts off promisingly with a superb saxophone voice – widely regarded as an omission from the basic set of 01/W noises – and moves rapidly on through a good selection of basses, the most notable being 'Stabbass' (for all you rave fans), and some excellent 'cheesy' organs (some with Leslie), hard pianos and soft pads. There are also some good drum kits in this bank and, joy of joys, these actually conform to the 'standard' Roland drum map instead of the ridiculous arrangement chosen by Korg for their kits.

There are plenty of weird atmospherics here too – which are, after all, the 01/W's forte – though it's hard to see how many of them would fit into a 'Pop Mix' – and therein lies the problem in naming sound cards in this way.

Whereas many of the programs are excellent in this bank, the combinations are, by contrast, a little unimaginative. There are some good piano-based combinations, but there are too many of them and they tend to sound rather similar.

Bank D, once again, contains some excellent atmospheric synth sounds, and probably the best drum kit on the card. Sounds particularly worthy of note are 'BigGrand' (an excellent grand piano with lots of reverb),



'01W Arcs' (rich strings with enough guts to blow your speakers), 'SpaceStr' (straight off the intro for 'Girls On Film') and the spattering of sci-fi FX. The bank D combinations are undoubtedly better than those on C with some big synth and piano patches.

Though few programs or combinations could rival the best of the basic 01/W sounds, there are certainly a sufficient number of sounds on these cards that will appeal enough to make the Metra Sound card a worthwhile investment. Definitely worth a listen. ■

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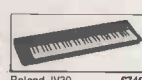


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MIDI by example

Part 5

You buy a machine because your drummer can't play in time, then find your machine won't play in sync...

Text by Vic Lennard

There are many good reasons for programming the rhythm parts of a song on your drum machine. You may prefer playing the rhythm using the onboard pads or maybe it's just down to how easy you find the process of working with a drum machine. It may even be that the machine you're using has real-time playback qualities which cannot be conveyed over MIDI, such as slight timing or tonal variations to give your rhythm tracks a more 'human' feel.

But of course, other parts of your song are likely to be recorded on a sequencer, and irrespective of whether you program the rhythm part first or last, at some point you'll need to get the drum machine and sequencer to play in time with one another. Such a process is usually referred to as synchronisation, and it's usual to have the sequencer controlling the drum machine's playback timing. This means that the sequencer adopts the role of the master and the drum machine becomes the slave.

In the early days of sequencing, synchronisation was achieved by a master device sending out an audio pulse each time it moved from one sequencer step to the next. On receiving this pulse, the slave would do likewise and so keep in 'sync' with its master. In a MIDI system, the pulse is provided by a special MIDI message called a MIDI Clock and for this to be received by the drum machine, the MIDI Out from the

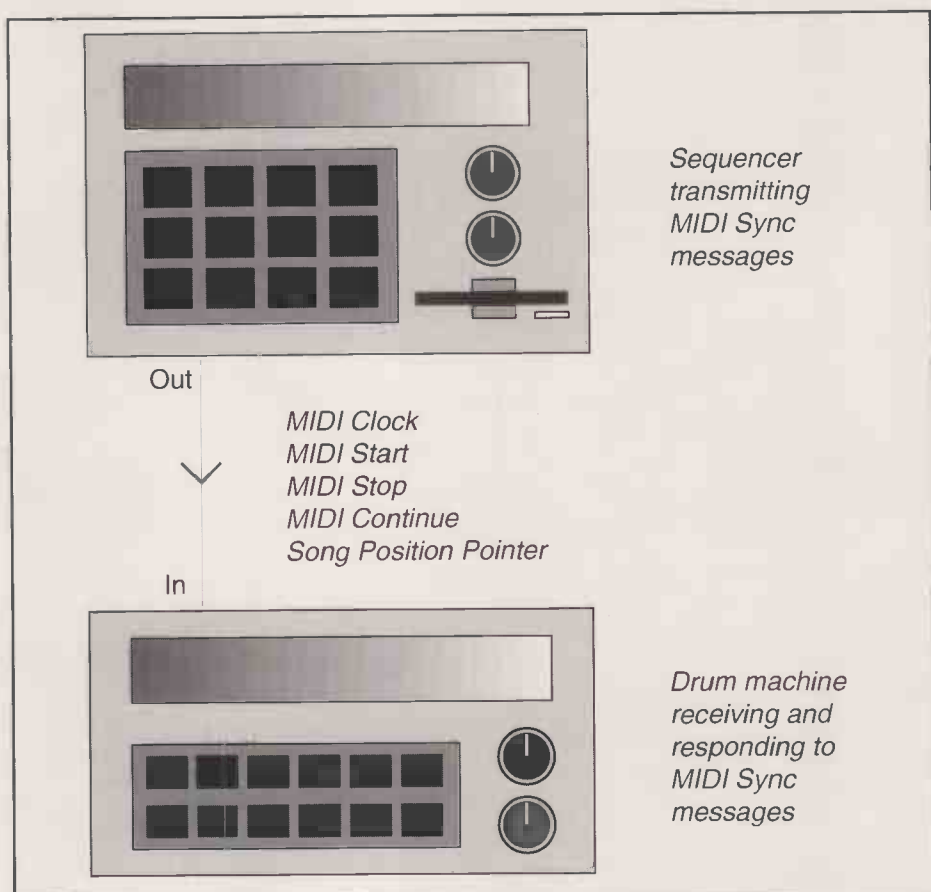


Figure 1: Standard set-up for a sequencer controlling the timing of a drum machine

sequencer has to be connected to the MIDI In of the drum machine with the sequencer's MIDI Sync Out and the drum machine's MIDI Sync Receive functions being turned on.

The configuration of this system is shown in Figure 1, and you'll notice that various messages are used to keep the two devices in sync. Have a look at the Glossary for detailed explanations of these.

So how do you connect a drum machine into your system? Take a look at Figure 2 which includes the common configuration of synth, sequencer, sound expander and drum machine. Here you'll see that the MIDI Out from the synth connects to the MIDI In of the sequencer so that notes and other MIDI performance information can be recorded. The MIDI Out from the sequencer then connects to the MIDI In of a MIDI Thru box so

that MIDI information can be distributed to all other units of the system – although you could use a daisy chain arrangement here if you wish (Figure 3).

While the keyboard and sound expander need to get the note and performance information intended for them, the drum machine only needs the MIDI Sync messages. And, while the sound-generating members of the system will ignore these sync messages, the drum machine may well react to the incoming MIDI notes. This was explained in Part 4 of *MIDI By Example* and to ensure that this doesn't happen, you'll need to check that that the MIDI Note Receive (or similar function) on the drum machine is turned off.

What happens if you want to play a sequencer and multi-track tape recorder in sync? Well, that's another story... ■

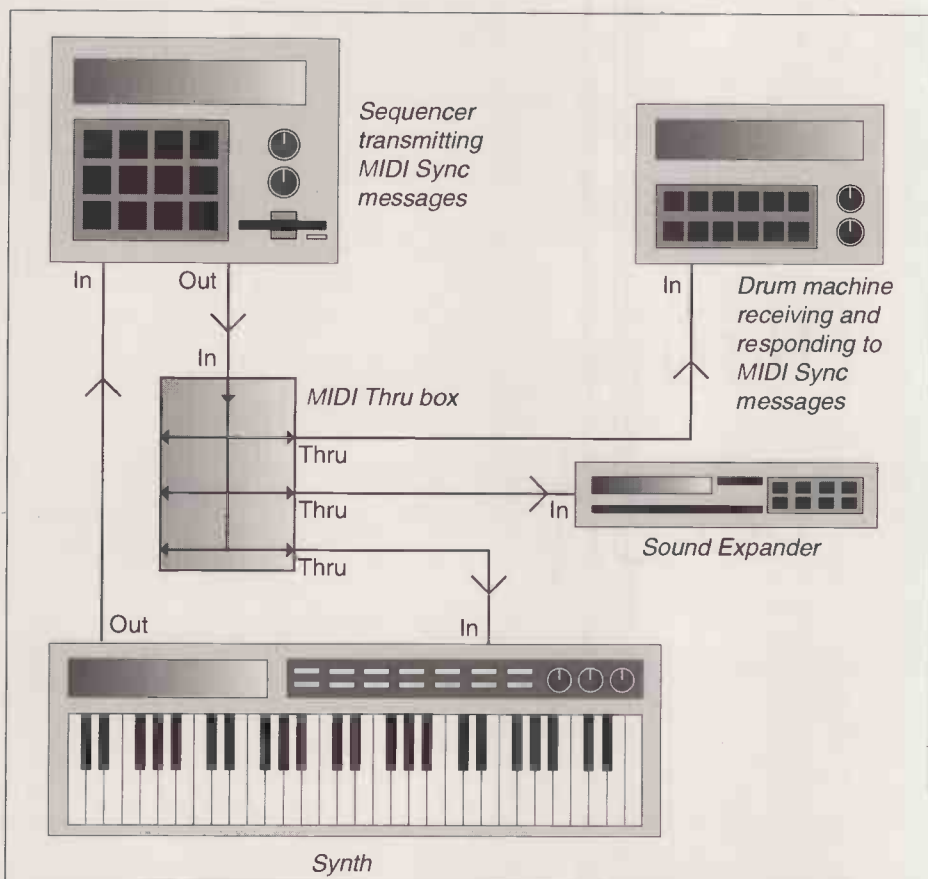


Figure 2: A complete MIDI system of sequencer, drum machine, synth and sound expander using a MIDI Thru box

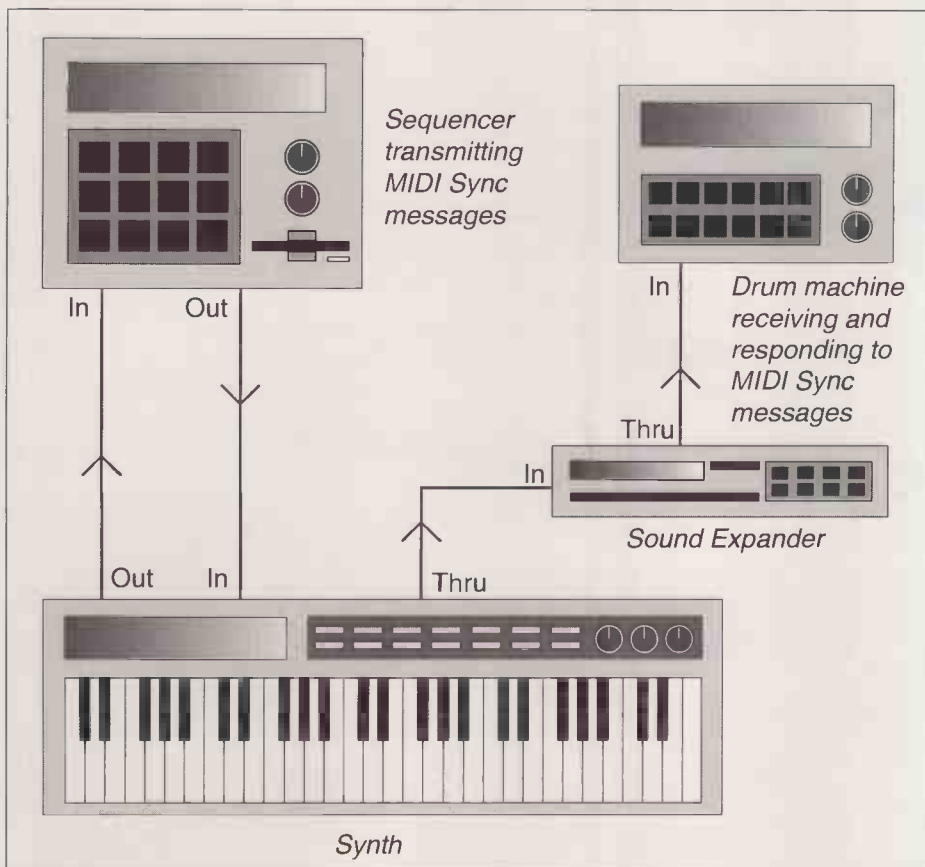


Figure 3: A similar system but using a daisy chain arrangement of MIDI connections

MIDI GLOSSARY

This month some terms relating to MIDI Sync...

MIDI Clock

To keep two sequencers in synchronisation (and remember that a drum machine is effectively a sequencer), a timing pulse has to be sent from one, called the master, to the other which is known as the slave. This pulse is called MIDI Clock and 24 such messages are transmitted from a master in the course of each quarter note. While each MIDI Clock is actually a single number sent from the master to the slave, the idea of a 'pulse' remains – the regularity of the messages is usually referred to as being 24 pulses per quarter note (ppqn).

MIDI Start

There would be little point having two sequencers playing in time if they didn't start together. When the Play button of the sequencer (the master) is pressed, a MIDI Start message is sent to the slave to prepare it for the arrival of the MIDI Clocks which it subsequently sends.

MIDI Stop

In the same way that you need both master and slave to start playing together, it is also usually desirable for the two units to stop simultaneously once you've hit the Stop button on the master unit. Hence, pressing Stop sends out a MIDI Stop message from the master sequencer to the slave so that the two cease playing at the same time.

MIDI Continue

Pressing Stop on the master sequencer causes it and the slave to halt. Hit Play again and the master will play on from where it stopped but the slave starts again from the beginning. That is, unless the master sends out a MIDI Continue message when Start is pressed after Stop – which most do. Pressing Stop twice will usually get the master to start again from the beginning.

Song Position Pointer

Starting a sequencer in the middle of a song will, under normal circumstances, cause a MIDI Start message to be sent out which makes the slave commence from the beginning – a situation which is of little use. To get around it, the master sequencer sends out a Song Position Pointer message which tells the slave precisely which position in the song to locate to. Ensuing MIDI Clocks then keep the two machines in sync.

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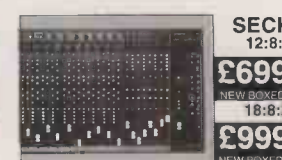
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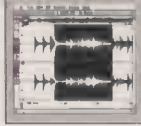
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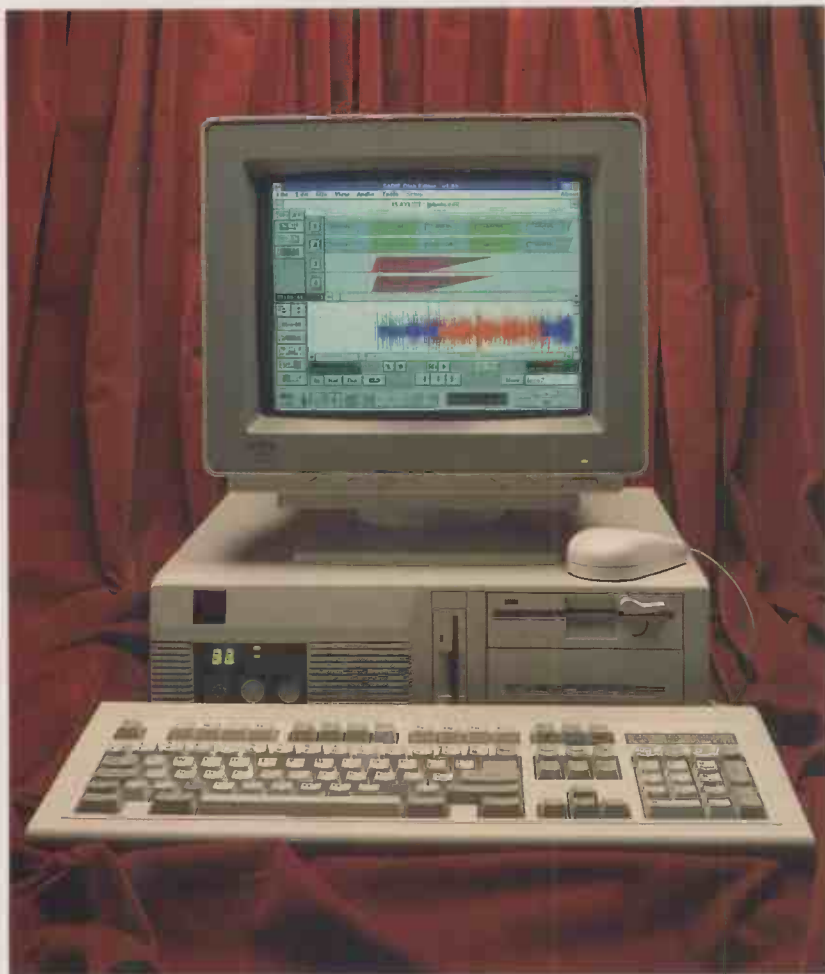
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Studio Audio

SADiE

Hard Disk Recording System



**Text by
Bob Walder**

Mention hard disk recording systems and few people would think of the PC as a likely host computer. But get the software and the interfacing right and things can start to get very interesting...

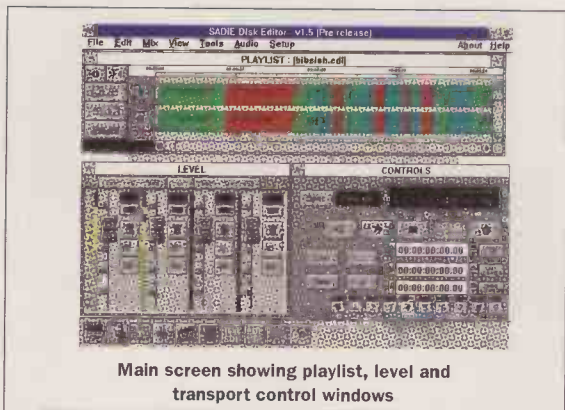
It may come as some surprise that there are as many, if not more, hard disk recording systems available for the PC as for the Mac; and this is one area in which the Atari ST still cannot really compete. In line with PC prices in general, the cost of such systems is falling and finally coming within the reach of small studios and serious home users. One system which certainly falls within this category is the Studio Audio Disk Editor – or SADiE for short.

Studio Audio are a young company, formed just over a year ago to market and manufacture their digital audio signal processing system. The boards which make up this system have been successfully incorporated into a number of well-known UK OEM-produced audio and video products already, and when the idea for SADiE emerged, all that remained was to write the software.

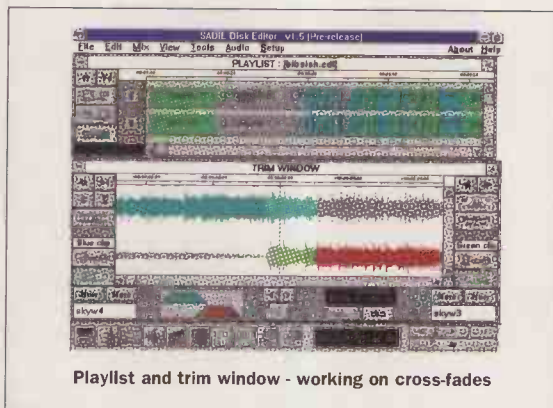
We are looking at Version 1.5 here, and it's designed to run under Windows version 3.x. I had no problems with either v3.0 or v3.1 – but this is to be expected since it has obviously been written with v3.1 in mind. The program makes heavy use of 3D buttons and sliders to provide an extremely attractive and intuitive user interface – the standard Windows hourglass icon has even been replaced with a steaming cup of coffee!

Installation takes less than 10 minutes, and involves nothing more complicated than inserting both cards into spare expansion slots in the PC, connecting the two cards together with a small ribbon cable, attaching the SCSI disk to the XS card and finally running the cables from the breakout box to the rear panels of the cards. If you do not already have a PC, Studio Audio can supply a complete system with all hardware installed and tested.

On firing up SADiE for the first time, you are presented with three windows. The first is the Level Control window, which acts as a mini mixing desk and provides 4 independently controllable sliders with Mute and Solo buttons and bar graph LED metering. The meters provide a peak-reading facility (where the top LED stays lit for a short period) and can show the absolute maximum signal level of the recorded material. It is also possible to lock together two stereo pairs or all 4 volume sliders in their relative positions, thus allowing you to control overall volume without disturbing the mix. Studio Audio are currently considering adding input faders as well, giving the user the opportunity to mix further inputs with the stereo (or 4 channel) output at mixdown time.



Main screen showing playlist, level and transport control windows



Playlist and trim window - working on cross-fades

The second window is the ubiquitous Transport Control window which graphically displays all the usual tape transport controls (Play, Stop, Record, Fast Forward, Rewind), along with a digital counter and the ability to set up to 10 location memories. There are three additional time displays besides the 'Current Time' – one is used to set the point to which the editing system returns when the Locate button is pressed, and the other two are used to set left and right locator points used for cycling round a loop and the drop in/out points when recording.

All the locate point time displays can be modified by either typing directly into the window or by waiting until the recording reaches the desired point during playback and then pressing the Shift key plus the appropriate Auto-Locate button. This makes for an easy life when reviewing recordings since it is possible to listen through the recording, highlighting particular points using the Shift and Locate To buttons, and then storing these settings in the 10 location memories.

When reviewing these sections later, it is a simple matter to click on any of the memory buttons (causing the Locate To display to be updated with the stored time) and press the Locate button, which moves you straight to the desired location. A nice feature here is that when the Transport window is minimised, the main controls (Play, Stop, Fast Forward and Rewind) appear on the Toolbar at the bottom of the screen.

The third window is the Playlist window which contains the Edit Display List (EDL) and acts as a digital splicing block – more on this in a moment. Any of these windows can be activated and deactivated by pressing the appropriate icon on the Toolbar along the bottom of the screen. One of these icons brings up the Edit window which is where the bulk of your work will be done. After setting up such mundane items as the channels on which you wish to record, the source (analogue or digital), sample rate and resolution, you can record by simply pressing the Record button and adjusting the levels accordingly.

Once recording has finished, the audio data will appear in the Edit window as a graph (or two graphs if you recorded in stereo) of audio levels against time. If you are happy with the recording it can be placed directly into the Playlist and your job is finished. This is real life, however, and the reason you have invested your hard earned cash in a hard disk editor is to do some editing, surely?

Editing is a simple affair using SADiE since everything is driven by the mouse. Let's say, for instance, that you recorded a two-bar introduction which you now wish to extend to eight bars. You simply click and drag the mouse over the area of the recording you wish to edit and that portion of the graph changes colour to indicate you have selected it. You can then listen to that section of recording at the click of a button and the graph scrolls along as the music plays.

Any adjustment which is required to the length of the piece can be made by clicking at the beginning or end of the section and dragging the mouse to a new position. Since we are repeating the same two bars four times here, it would be handy to listen to the section over and over again to check that the loop points are correct. This, once again, is accomplished at the click of a button – the Loop button to be exact. To make our editing more precise, it is possible to zoom in and out on the recorded material allowing each peak or trough to be rendered more accurately on the screen, thus allowing finer and finer adjustment.

Preview buttons cause a small section of the selected material to be played either side of, leading up to or just >>

Breakout Box

The breakout box, which is a necessity for four channel operation, is also recommended for two channel use. It comes supplied as a standard 1U rack mount unit with 3 cables emerging from the back – one for the X-S card, one for the X-ACT card and a third for MIDI connector on the X-ACT. On the front panel are XLR sockets providing 1 digital in, 2 digital out, 2 analogue in and 4 analogue out connections. There are also connections for SMPTE in/out, video in and MIDI in, out and thru.

The Hardware

The hardware which makes up the system comprises the X-S digital audio processor and the X-ACT analogue converter and timecode interface card. Both of these are standard IBM PC cards for use in ISA or EISA bus machines.

The X-S card is the heart of the system, incorporating the AT&T DSP32C digital signal processor which provides extensive floating point signal processing capacity as well as controlling the on-board SCSI interface. This interface is a key feature of the SADiE system, since it allows direct transfer of audio data to and from a local SCSI drive with transfer rates of up to 2Mb per second without using any of the bandwidth of the PC's main I/O bus. This means that although an 80486 based PC is recommended (mainly because of the requirements of Windows rather than SADiE), a lower powered machine can be used with no loss of audio quality.

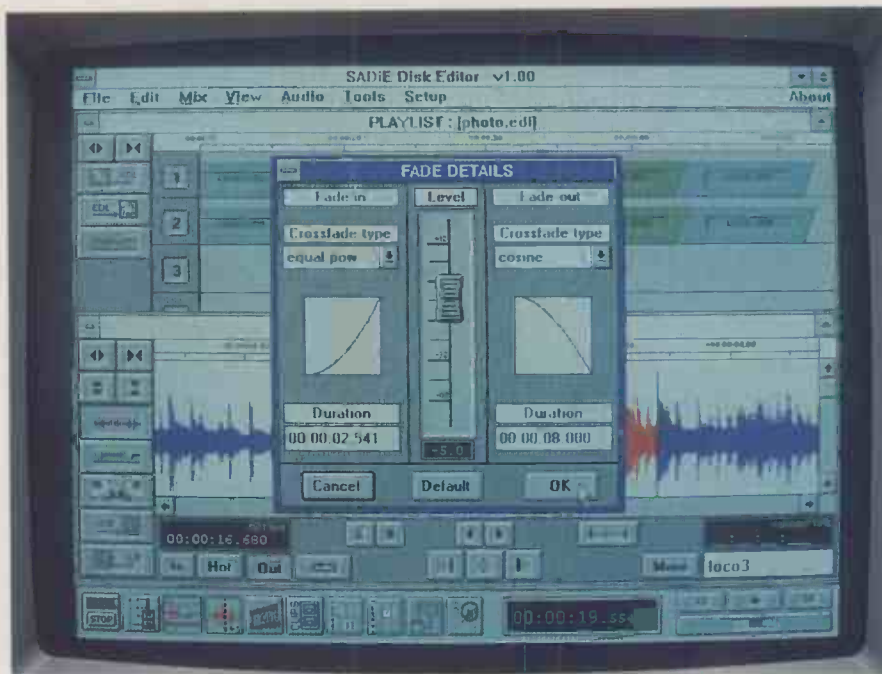
Most modern drives have access times in the low teens of milliseconds and this is easily fast enough for random access of two channels of audio. If the four channel system is required, however, more memory is installed on the X-S card to provide larger buffers. The use of a fast hard disk sub-system is crucial to the operation of SADiE since all cross-fades and edits are performed in real time. The drive(s) attached to the X-S card are for audio only, and you will need a separate hard disk and controller in order to run the operating system and SADiE software.

On the rear panel of the card are two phono (RCA) sockets providing SPDIF input and output for simple connection to a DAT machine, and a 25-way D-connector offering differential I/O signals for full specification AES/EBU digital audio – as well as a serial RS422 port.

If analogue I/O, SMPTE or MIDI interfacing is required, this can be satisfied by the addition of a second card to your PC – known as the X-ACT card. This card has stereo analogue I/O as standard, with a 4-channel output version available as an option, as well as a SMPTE reader/generator and a MIDI interface, which enables the unit to lock to MIDI timecode (MTC) instead of SMPTE, if required.

On the rear panel are, once again, two RCA phono sockets and a 25-way D-connector. This time, the phono connectors are used to provide left and right channel stereo outputs whilst the D-connector allows connection to the optional breakout box. A second mounting plate is supplied which attaches to the X-ACT card via a ribbon cable, and whose D-connector presents MIDI signals to the outside world.

APPRAISAL *SADiE Recording System*



» after the selected editing point. These pre and post-roll times can be set as required from the main menus.

Once we are happy with our editing, we can save the result as a 'clip'. It is important to realise that all editing is performed non-destructively on the original recording, and the saved clip files are simply pointers to sections of the original. This allows us to edit and re-edit the same section over and over again without fear of messing it up. Once completed, all the clip files can be auditioned individually until we find the one we are happy with.

Having selected the final 2-bar clip, we simply paste it into the Playlist window four times. Each clip can be positioned manually (again using the mouse) or the Auto Position function will do it for you – particularly useful if you have looped the section carefully as we just have. The same procedure can then be followed as many times as required until the finished track (or tracks) is assembled in the playlist window.

Each clip is represented by a coloured block on the appropriate track in the Playlist window, and each of these blocks can be manipulated (faded in or out, cut, copied, pasted, etc.) – once again, without affecting the original recording. If one or two of the joins between adjacent clips are 'glitchy', there is a comprehensive cross-fade facility which will allow a smooth transition from clip to clip in all but the most adverse of circumstances. As I have already

mentioned, a key advantage of SADiE over similar systems is its ability to perform all crossfades and edits in real time, making the editing process much quicker and easier.

Moving clips about within the playlist is also made simple by the use of drag and drop manoeuvres with the mouse, and the Auto Shift feature means that it is possible to lock several clips together so that they all move by the same amount in relation to one another. Two independent Edit Lists are maintained at all times, and it is possible to copy between them, thus making it possible to test complicated edit operations without fear of destroying existing work.

The Edit Lists can also be viewed in text form (in a similar fashion to event lists in most sequencers), and whilst you wouldn't want to assemble a playlist in text form, this window does provide the option for extremely fine positioning of clips when mouse control is too coarse.

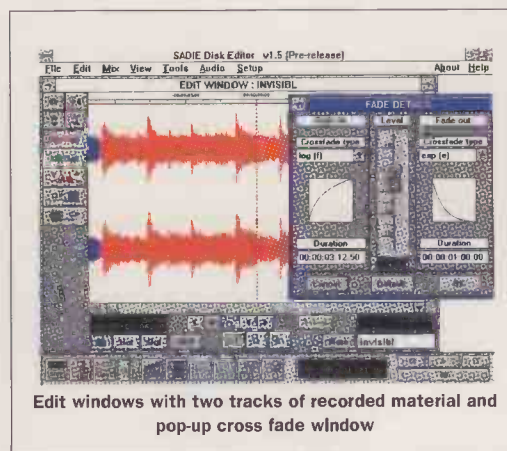
Two features added to the latest version (V1.5) include Scrub editing and Auto Cutting. Scrub editing allows you to shuttle the tape backwards and forwards past the replay head – or would if this was analogue tape we were using and not a digital editing system.

The mouse is used for the operation and allows you to find the edit point precisely. There are two modes of operation: Shuttle – where extreme mouse movements cause the replay function to speed up and smaller ones slow it down, and Jog – where dragging the mouse pulls the 'tape' along in the required direction at a slow speed for precise positioning.

Auto-cut allows recordings to be cut into clips within the

Playlist window, rather than having to switch to the Edit window, and this can be performed in real time while the piece is playing. More precise cutting operations, based on exact SMPTE time values, perhaps, can be performed once the transport has stopped.

Listening to the fruits of your labours is accomplished via the Transport Control window where, once again, it is possible to set various locate points allowing sections of your finished track to be reviewed easily. However, it should be noted that the moving cursor in the playlist window also responds to mouse clicks allowing you to move around



Edit windows with two tracks of recorded material and pop-up cross fade window

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2 in/4out Digital Subsystem - £2685.00

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Wonderful Tonight.....	Eric Clapton	Tears of a Clown.....	Smokey Robinson
American Pie.....	Don McClean	Eye of the Tiger.....	Survivor
Wind of change.....	The Scorpions	Love changes Everything.....	Michael Ball
Salt Water.....	Julian Lennon	Missing You.....	John Waite
Everything I Do.....	Bryan Adams	Love to Hate You.....	Erasure
Promise Me.....	Beverley Craven	Stop.....	Erasure
Holiday.....	Madonna	Your Song.....	Elton John
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Smooth Operator.....	Sade	Can't Stay Away from You.....	Gloria Estefan
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► quickly within a track and making the locate points almost redundant.

Along the top of the screen are several menu options including File (from where you can save or load playlists and clip files, and manage your audio disk space); Edit (providing Cut, Copy and Paste operations), and Tools where you can set options such as 2 or 4 channel operation, synchronisation method (SMPTÉ or MTC), pre and post-roll times and cross fade defaults.

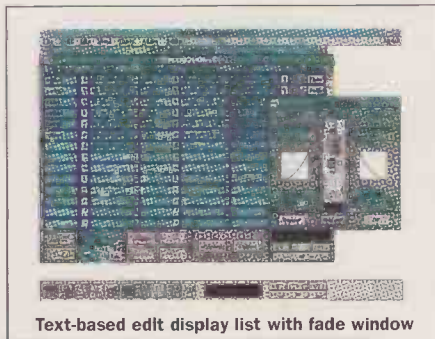
Sound quality was, as you would expect from such a system, excellent. When recording material from CD or DAT the recorded result was indistinguishable from the original – providing care was taken with the recording levels. I completed a small advertising project using SADiE which involved taking sections of a track from a CD, extending an instrumental break in the middle to provide background for a voice-over (previously recorded onto DAT), adding one or two

sampled sound effects on the fourth track and recording the finished tracks back to DAT. Because the entire operation had been performed within the digital domain, the finished results were outstanding.

Everything works well in SADiE, too, and Studio Audio are to be congratulated for bringing such a comprehensive and robust product to market in such a short space of time. And it seems they aren't about to sit back and rest on their laurels either: features planned for the next version (in early 1993) include 24-bit sampling resolution, continuous resync mode for SMPTÉ and MTC synchronisation, track

bouncing and stereo mixdown (allowing panning of each output stream in the master stereo output), equalisation, compression, automated mixing, waveform editing, time-stretch and varispeed. What's more, the upgrade, normally priced at £995, will be available free to all registered V1.5 users.

One can only predict a bright future for SADiE... ■



Text-based edit display list with fade window

Info

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Pascal Gabriel is one of the leading lights on the current dance scene. He has worked with such well-known names as **Bomb The Bass**, **S-Express**, **Coldcut**, **Jimmy Somerville**, **Erasure**, **EMF**, and many more. This CD is different to any other available. It is NOT a COMPILATION of sounds from last year's records, but a resource of new sounds to help you make the HIT RECORDS OF NEXT YEAR. People are describing it as 'fabulous', 'fresh', and 'superb value'. In the past a library like this would take years to build-up and a huge amount of work and skill to achieve. Now it can be yours in days for only £49! - Why wait! ■ "If you were putting together a list of the top people involved in dance music, you couldn't leave out Pascal Gabriel...extremely varied and usable...no matter what kind of electronic music you produce you can actually imagine using just about all the sounds included. 9/10" - Future Music, Nov 92. ■ "...house gold dust...breaks new ground..." - MT, Dec '91. ■ "...off-beat, quite distinctive, and highly usable. Better still you almost certainly won't have heard them before...useful and memorable...a revelation...uniformly excellent...the basis for many a hit." - SOS, Jan, '91. ■ Used by **Pet Shop Boys**, **Propaganda**, and **Technotronic** ■ Loads of Drum & Percussion Loops & Breaks ■ Guitar Hooks and FX ■ Vocal Riffs & Effects ■ Hits, Scratches & Drop-Ins ■ Countless Snares and Kicks ■ Synth FX & Bases ■ Brass & String Hits, FX and Runs! ■ Film & Media Snatches ■ Orchestral Effects ■ And Much, Much, Much More! ■ Over 1000 Samples, 72:23 minutes



Volume 3 - Dancin' Dave Ruffy's Drum Samples

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Volume 6 - Norman Cook: Skip to my Loops



Beats International's Norman Cook has remixed such household names as **James Brown, Fine Young Cannibals and Double Trouble** aside from producing a string of hits, including international number ones, in his own right. Along with Coldcut's and Pascal Gabriel's CDs, this CD completes AMG's unholy trinity of dance samples. A massive selection of tempo-grouped, totally devastating drum and percussion loops project this CD into totally uncharted territory. Loops range from 84 BPM to obscenely fast and are complemented by a sensational collection of vocal ad libs, FX, Basses, Drum & Perc. Hits, Guitar, Reggae, Flute, and Synth samples plus loads more. Pascal, Coldcut, Norman - Great, Smashing, Super. Each unique and perfectly formed volume complements the other - totally different, uniformly original. If you require the best - there's no alternative. ■ Over 70 minutes of samples ■ Just £49 fully inclusive. Certainly the classiest dance sample CD - by miles.

Volume 7 - Neil Conti's Funky Drums from Hell



Neil Conti may be familiar to you as **Prefab Sprout's** drummer but he is also one of the UK's most respected session drummers and a main mover behind London's Backstage jam sessions at the Borderline. He has worked with the likes of **David Bowie, Robert Palmer, Annie Lennox, Primal Scream, Thomas Dolby**, and many more. ■ This CD was specially recorded by Daniel Lazerus at London's famous Metropolis Studios and features some of the most serious breakbeats ever recorded. ■ These drums breaks have real attitude and are sure to become classics. ■ The CD also features specially extracted single hits that you can use in perfect context to customise breaks for yourself plus a selection of much sought after hi-hat patterns to inject a human touch into any production. ■ Funky Drums from Hell should be available by the time you read this for just £49 fully inclusive.

NEW FROM MASTERBITS

Special Edition Orchestra CD - "☆☆☆☆☆" - SOS

MasterBits have just released the second of their Special Edition CDs which is packed with hard-to-get quality full Orchestra samples. In addition to a full range of multi-samples with varying velocities, this CD also includes a selection of impossible-to-imitate hits, runs, swells, etc. Samples are split between full string section and complete orchestra samples. "...from the first spine-tinglingly good orchestral strikes I was hooked. This is something else...Have you heard the sounds in the very attractive Proteus 2? This lot are in a different league...this selection deserves it's 5-star rating...you might already have the entire Synclavier library on optical already. Still, bet you've not heard better strings than these. Not a toy." - Sound On Sound, Sept. 92. "MasterBits have turned out a 'real masterpiece'...top class." - Soundcheck, Germany. This CD was originally developed for the Synclavier but now is available on CD for any sampler for just £65 - So you needn't sell Grandma after all! Volume 1 - Klaus Schultze - Classic Synths, Ltd. Edition. - £75.

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Sampling Collection 500 - M1 - D50 - K1 - K5 - K1000 - MiniMoog - TR808 - HR16 - Linn 9000 - Plus! Sampling Collection 600 - MicroWave - T1 - Proteus - K4 - VFXsd - VS - Xpander - Plus! Sampling Collection 700 - WaveStation - SY77 - SY22 - TR909 - TR606 - Prophet V - Elka Synthax - Plus! Sampling Collection 800 - VFX - PX1000 - HX1000 - R8 - Matrix 1000 - MKS70 - Plus! Sampling Collection 900 - Just Released! - Emu Percussion - JD800 - SY99 - 01/W - Plus loads more! Sampling Collection 1000 - Coming Later - Kurzweil K2000 - Extended JD800 - Plus! Each volume costs £29. Buy the set of five for just £125.

MasterBits Climax Collection Volume 6 - Vocals Volume 2 - Coming Soon!

Too new to say exactly what's going to feature - but it should include Rap and Soul vocals specially recorded for this CD. Due for release in December or January, please call for more info.

MasterBits Climax Collection

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Climax Collection Volume Three - Guitar - A wide range of guitar samples including HM and Soul. Single notes plus highly processed licks.

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Volume 8 - JJ Jeczalik's Art of Sampling



JJ Jeczalik has pioneered the use of sampling in modern music. From his early work as part of **Trevor Horn's** team working on **ABC's Lexicon of Love, Frankie's Relax** and **Two Tribes, Pet Shop Boys** early LPs and of course his own successful career as a member of the **Art of Noise** - he has always worked at the cutting edge. Few will forget all-time classics like 'Moments in Love' and 'Close to the edit', **Art of Noise's 'Beatbox'** even topped the US dance charts. Throughout his career his work has been widely acknowledged as amongst the most creative of it's genre. His CD includes classic samples culled from his Fairlight library that have inspired a generation of samplers right through to new samples appearing for the first time. Loads of drums, percussion, ethnic instruments, orchestral, brass, synths, basses, and all those amazing quirky sounds that defy description are included. The **Art of Noise** are one of the most sampled bands ever - this library includes a few classics that confirm why, plus tons of new stuff that's going to help you stay as far ahead of the game as JJ always has been. Expect the unexpected - due for December release - £49.

Volume 9 - Ian Curnow & Phil Harding Sample CD - Coming 'Soon'.

Like it or loathe it - you can't ignore it. And Ian & Phil were an integral part of the **PWL** success story that no one could ignore. The fact that they know what sounds help make songs into hit records is unquestionable. We'll be presenting their sound library on one CD - these won't mean you sell millions of records, but they'll certainly help. It'll be out as soon as they can find a spare minute to give us their samples.

Volume 10 - Megabass Remix! Sample CD



This new CD by leading megamixers **Megabass** is specially designed for professional remixing, megamixing, and DJs as well as anyone making dance music. Megabass have mixed for **Madonna, C&C, 49ers, The Shamen, Altern 8, Erasure, Black Box, 2 Unlimited, PSBs, PWL** and more in addition to their own hits and exclusive mixes for **Radio 1, Kiss FM and Capital**. It features impossible to get ■ **Bangs & Wooshes** ■ **Rave & Techno Samples** ■ **Massive collection of Vocal Hooks** ■ **MC Samples & Shouts** ■ in-demand techno and rave breakbeat loops to funky and weird loops ■ Plus loads more. ■ All on one CD for £49!

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■ "Impressive...it's a competent, comprehensive program which can be highly recommended to anyone...it could well be selling for two to three times the amount - it really represents excellent value for money. Buy it before they read this and put the price up." - *Music Technology SY/TG55 Review, May 91.*

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NEW - M1 Full Editor/Manager - £85 - M3R Full Editor/Manager - £69 - 01/W Editor/Manager - £99 - 03R Editor/Manager - £69.



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**Paul Simmons &
Vic Lennard**

Last month, we discussed the problems of using sequencers for live work and reached the conclusion that a hybrid system of computer sequencer for home use and a MIDI song file player on stage provided the best of both worlds – flexibility during recording and ease of playback live.

But what of the different techniques employed during the programming of music for recording and live purposes? Well, often when recording, a lot more subtlety is exercised than would ever be required for live

purposes. For instance, a programmer will be justifiably concerned with the dynamics of a song which is going to be heard against a background of relative silence – like a lounge or living room.

By contrast, the general ambience of a club or pub – crowd talking, noises from the bar, etc – will often be such that a velocity difference of 10 from one string line to the next will become quite meaningless. In fact, a difference of 30 or 40 is unlikely to be noticed much either; in quiet passages you could well find yourself doubling the velocity of various instruments in order to make them audible at all.

More important is the overall balance

between programmed instruments – and here you really need to be aware of the general response of the synths and amplification system(s) you're using. Many budget MIDI expanders – especially those which are essentially sample replay modules – have a poor response at the bottom end so there's a tendency to over-emphasise instruments like bass, bass drum, etc. by lifting their velocity values when programming.

If the PA you're using is your own this is unlikely to be a problem, because it will usually be possible, to set up the correct instrument balance based on the experience you've gained from previous gigs. Use an in-house or hired system, however, and you're

at its mercy: there's little you can do but play it by ear – literally. That said, you'll probably find it helps to set the instrument mix reasonably 'flat' and use the EQ controls on the PA mixer to compensate for any deficiencies at the top or bottom.

Perhaps the biggest problem you have to overcome when playing live over a sequenced track is what to do when a natural gap occurs. Say you have a solo piano part of eight bars during which the other instruments stop; what are the chances of the sequenced 'band' coming back in on time? Zilch. Of course, it's *your* timing that will be out, and so you have to provide yourself with some means of marking time during the gaps in order to keep pace with the sequencer which is silently ticking away, oblivious to your presence. The usual solution is a hi-hat beat – but this will not necessarily suit the song. Try using other percussion instruments such as shakers or a cabasa which tend to be less intrusive. You could also experiment with the number

of beats on which the instrument is programmed to play; it's not always necessary to use 8s or 16s.

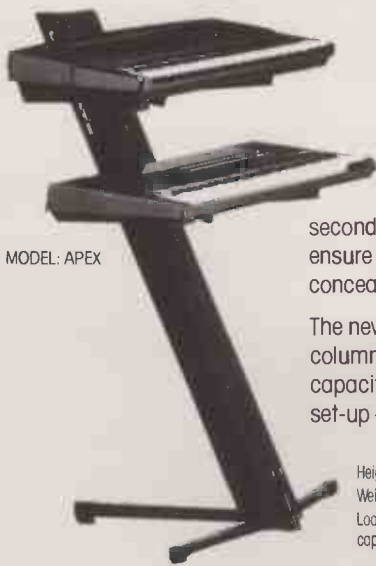
OK, that's timing – what about pitch? It might sound like a stupid question, but have you programmed the song in the right key? A common mistake is to sing along with a piece of music quietly while rehearsing and to then find that you can't hit the top notes when you sing in anger. At this point you'll have already transferred the song to your playback device, which may not have the ability to transpose it. This situation also arises when other musicians are drafted in for the evening to bolster your live presence. Song keys which present no problem for you to program in on a keyboard can be fiendishly difficult (if not impossible) to accommodate on certain instruments – particularly those of the brass family. If this is likely to be a problem in any way, make sure you sort it out before you hit the stage.

If you do find yourself having to transpose (given that your machine will allow this), make sure that you don't use a global transpose function. The likelihood of your drums will be mapped to specific notes;

transpose these and your bass drum may end up as a rimshot, the snare drum as a hi-hat and so on.

If you're working with a conventional (ie. non-sequenced) band and you can see that the audience is enjoying a particular song, a nod between the various performers is usually enough to ensure that the song is lengthened either with extra choruses or extended solos. But what do you do if you're working with a sequencer? You can hardly ask the audience to wait while you program in a repeat of the next chorus. In fact, in this situation, there's very little you can do. But you might think about having a couple of different mixes of each number (particularly dance tracks) and deciding in advance which to use for a particular audience. The most obvious thing would be to have a 'standard' version and a longer version with extended choruses, middle eights and outros, etc. OK, it's by no means ideal – but there has to be a downside to using this kind of technology for live performance and for the most part this is it. ■

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20th Century Americans

"The thing that makes the music is the choices you make. It's not the technique but the choices you make within the technique. That's the art of it"

**Interview by Geoff Smith
& Nicola Walker Smith**

Philip GLASS

This month, *Music Technology* begins a series of interviews with the leading lights of contemporary American music composition. In the brief period between 1935 and 1937, four composers were born in the USA whose careers were to adopt significant parallels. Glass was the youngest, born in Baltimore in 1937; the other three were Terry Riley, Steve Reich and Harold Budd. Riley and Budd will be featured later in this series, along with synth pioneer Wendy Carlos. Also included will be the grandfather of them all, John Cage, in an interview that was recorded shortly before his death in 1992.

Conducting the interview, along with those of Glass, Riley and Budd are Geoff Smith and Nicola Walker Smith who are currently preparing the texts for a new book they are writing on the subject of twentieth century American composers, due to be published later this year by *Faber & Faber*. In it, they cover the full spectrum of contemporary American music through interviews with Steve Reich, Laurie Anderson, Meredith Monk, The Kronos Quartet, etc – in addition to those featured here.

Focussing on a generation of composers who, with or without theoretical training, have steadfastly ignored the traditional boundaries between the 'serious' and the 'popular' – or the acoustic and the electronic – our series begins with Philip Glass, known as a minimalist, but exerting considerably more than a minimal influence on a range of musicians from Mike Oldfield to Meat Beat Manifesto.

In the explosion of new directions which seemed to galvanise so many musicians in the mid-1960s, Glass himself discovered the music of sitar virtuoso Ravi Shankar, and was prompted to incorporate an element of Indian musical form into his own compositions. This was the starting point for his exploration of modular, slowly-developing themes – a pattern which coincided with the tastes of a generation drawn to freer, more contemplative music, and which led to a successful album, *Music In Twelve Parts*, on the flagship label for this audience in 1974 – Virgin Records.

A contract with CBS in 1982 brought his music to an even wider public, beginning with *Glassworks* and including *Songs From Liquid Days* (1986) – a notable collaboration with American pop writers such as David Byrne, Suzanne Vega, Paul Simon and Laurie Anderson.

Glass has never neglected the importance of electronics in the vocabulary of the modern composer: the original Philip Glass Ensemble, formed in 1968, included no less than three electric organists and a full-time sound engineer, and *Glassworks* itself features his first use of synth bass. Today, the pulses and washes which characterise his work have prompted many imitators, and while Glass concerts tend to take place in sumptuous concert halls with expensive, glossy programmes available in the foyer, his albums sales continue to put many a new age pretender in the shade. PW

When did your interest in music begin?

"I began when I was six by studying the violin – although I didn't start properly until I was eight, when I began studying the flute and percussion at the Peabody Conservatory in Baltimore. I began writing when I was fifteen and went to Julliard when I was nineteen."

What kind of music were you writing then?

"I wrote what was then considered contemporary music. I wrote twelve-tone music."

Did that continue when you got to Julliard?

"By then I was though with it. I began by studying Webern and Schoenberg. You have to remember that in 1952/3 we thought that was contemporary music. So if you wanted to study modern music, that was what you studied."

What changed your mind about it?

"I just got older and heard more music and I began to see it in a historical perspective. I think at some point I also began to realise that that was the music my grandfather would have written. It was OK but it was the music of several generations before and it took me a long time before I realised that – I was about 19 or 20."

And then what?

"Well then I just wrote music like my teachers. I didn't do anything interesting at all for a good few years. I wrote like all my teachers did – which actually isn't a bad way to learn music. It's the way that artists learn to paint – you just copy."

You learnt technique?

"Yes, basically technique. I learned technique by studying analysis, counterpoint, harmony and by copying music – literally copying out scores of Mahler or something – by imitating the music of other people. I did that until I was almost 28."

When were you with Boulanger?

"I was with her for several years. It was a nightmare! A complete nightmare! But I loved it. How can you say two things like that? I got up at five or six in the morning – which is what I do now actually – and I worked at counterpoint, harmony and analysis all day long until it got dark. It gets dark early in Europe, as you know. It was dark when I started, it was dark at the end of the day and all I can remember was that I got blurry-eyed from doing it."

"What she did was (...and you have to remember that when I went to see her I was 27 and had a masters degree in music already) basically start me over again. She said, "Lets start from the beginning". At 25 or 26 I did it much quicker than when I was 15. It was wonderful in a way but it was also a kind of nightmare, especially at the age I was. I mean, I had friends who were younger and were off teaching school somewhere but I thought that was the technique I needed."

How did you develop and find your own musical voice?

"Well, it was about 1965. I was about 28 and living in Paris and I got sick of all that other music. You just get tired of it after a while. You have to remember that by 28 I had been writing for almost twelve years. So I wasn't a beginner really, although in many ways I was. I had not found my own voice at all but I had written in the styles of a lot of other people. But I just got tired of it. I was really lucky at the time to have met Ravi Shankar and I was his assistant on a project."

"Through him, I began to take an interest in non-western music and I went

to India and North Africa. I began to hear that there were other traditions in music that were worth thinking about besides the western tradition. I went to India for a while and I came back to New York in '66 or '67 and I studied with Ali Rahka who was here at that time. He was teaching at the City College of New York for a semester and I studied with him. I got very interested in the rhythmic structure of non-western music and that was really the clue for me of where to start. I had pieces from '65 and '66 that were based on repetitive structures but I really began developing a technique of my own around '67."

Was your interest in exploring other musics an idea of your own or was it in the air?

"It's hard to say. I was in Paris in '65 and out of touch with what was going on in America. I didn't know what other people were doing. Certainly no-one else in Paris was doing it – they were all very much enthralled with the second Viennese school. No-one paid any attention to world music in Europe at that time. I was hired by Ravi because a friend of mine was doing the photography for a film and they needed someone to translate, notate and to do a little conducting. It was just a complete coincidence that I was there."

Then I saw right away that the kind of ideas that were involved in non-western music when viewed from a western perspective seemed very fresh. It changed all the rules. It meant that you didn't have to count from one to twelve, you could count from one to eight. There's not much difference in a certain way but the whole tyranny of history and the historical imperative of contemporary music was demystified entirely. It didn't matter anymore. If you took one step outside of those institutions it simply didn't matter anymore. That's, of course, what Cage was very good at. He was one of the people that I was reading at the time. I would say that he was the only western composer at the time that hinted at that. Most of us are pretty much studying the tradition that we're brought up in, it's very hard to break out of it."

How do you feel you relate to that European tradition now?

"Well, you have to remember that I had such solid training in it. It took years to get over it and then it took years to reintegrate it."

Are you back on speaking terms with it now?

"You can hear it in the music – it's very clear. But the good thing is that I had technique to begin with. For example, I just wrote a symphony based on *Low*, the record by David Bowie. When I have to write a symphony, I have the technique and the means to do it. I've come across composers who, for example, only studied say, electronic music – and then they decided that they really wanted to write counterpoint and they didn't know how to do it. They had never had any training in it. Then in their mid-30's they have to go back and learn basic music theory. It's tough to do that. I think it was good having the training to begin with and it was good leaving it and it was good coming back to it. I think the whole thing has worked out alright."

What attracted you to opera?

"From '65 to '75, I was the music director of a theatre company. I was ►►

"I wrote music like all my teachers, which actually isn't a bad way to learn music. It's the way that artists learn to paint – you just copy"

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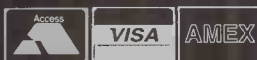
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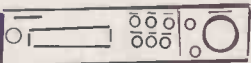
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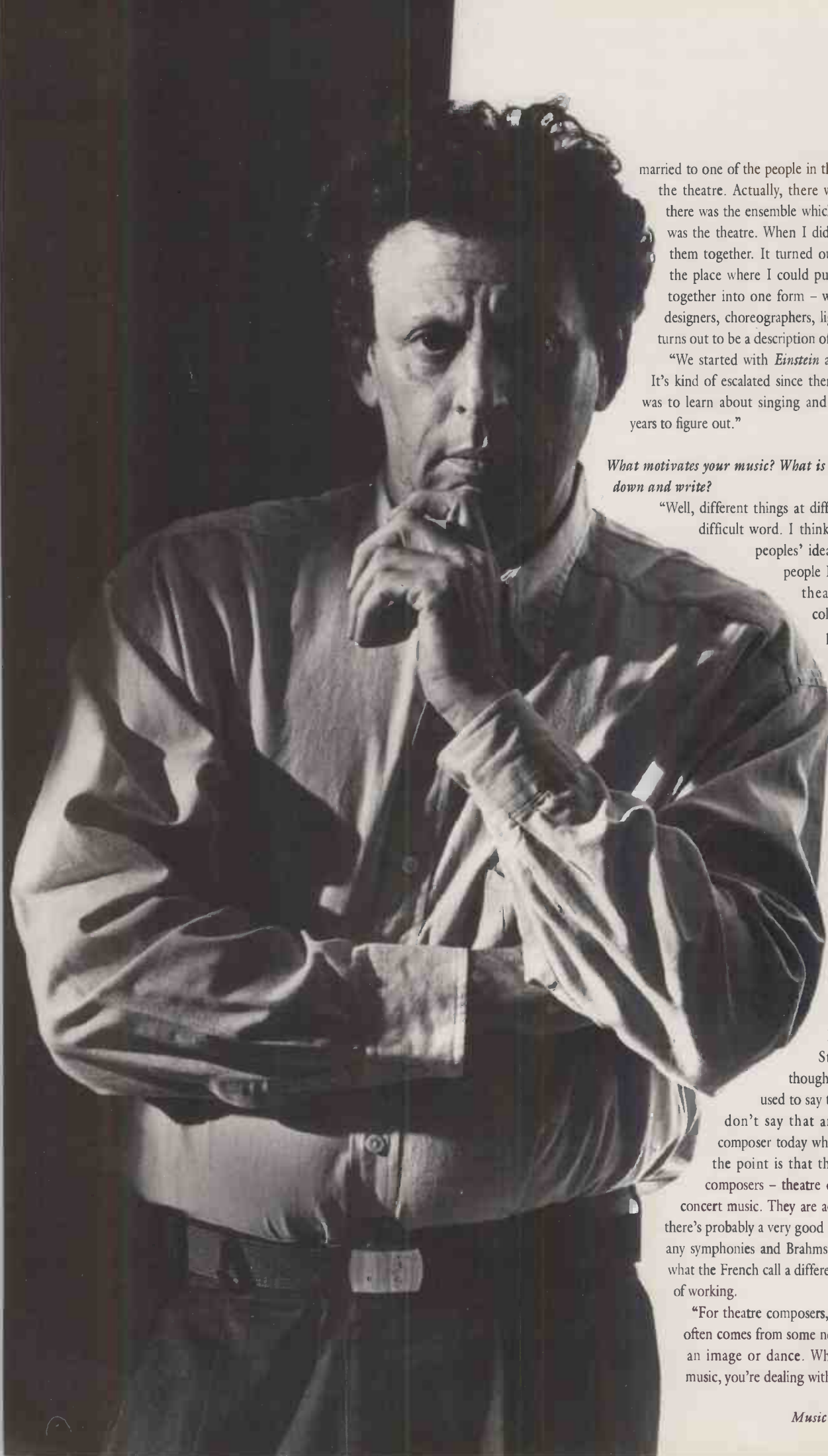
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married to one of the people in the theatre and my life was in the theatre. Actually, there were two parts to my life – there was the ensemble which I wrote for and then there was the theatre. When I did *Einstein on the Beach* I put them together. It turned out that the opera house was the place where I could put all the things that I knew together into one form – working with dance, writers, designers, choreographers, lighting people. That actually turns out to be a description of opera.

“We started with *Einstein* and then *Satyagraha* in '79. It's kind of escalated since then. The hardest thing for me was to learn about singing and that's taken a good fifteen years to figure out.”

What motivates your music? What is it that really makes you sit down and write?

“Well, different things at different times. Motivation is a difficult word. I think that I'm inspired by other peoples' ideas and by the talents of the people I work with. Working in the theatre as I did, I became a collaborator very early and the pieces were really a result of working with other people.

That's how it works for me. My inspiration comes from the material that is outside of music. It's interesting though, of all the people in this book apart from Bob Moran, almost nobody of our generation was a theatre composer.”

Now everybody's doing it. Was it down to you?

“Well, I'm happy to say I had a lot to do with that. *Einstein on the Beach* played to sold-out houses all over Europe and the United States. Before that, people thought it simply wasn't done. They used to say that opera was dead, but they don't say that any more. I hardly know a composer today who isn't writing an opera. But the point is that there are really two kinds of composers – theatre composers and composers of concert music. They are actually very different. I mean there's probably a very good reason why Verdi didn't write any symphonies and Brahms didn't write any operas. It's what the French call a different *metier*. It's a different way of working.

“For theatre composers, the source of the piece very often comes from some non-musical material – a story, an image or dance. When you work with concert music, you're dealing with the language of music itself.

For a lot of people that's been a problem. It's one of those unconscious hierarchies that we make. We say that concept music is pure music, somehow more important than theatre music, forgetting of course that the great innovations in music have come from the theatre – Moneverdi, Mozart, Wargner, Berg, Stravinsky – not the concert hall.

What about your own concert music?

"I hardly ever do it. I almost don't do it at all. I write an odd piece here and there but almost everything is theatre music and has been since 1975. Between '65 and '75, half of it was theatre music and half of it was the ensemble. But it's a whole different way of working and comes back to the question of motivation and inspiration. The opera *Satyagraha* was inspired by the life of Ghandi – that's why I did it – the idea of social change through non-violence was an idea that I was very keen on turning into a musical exposition of some kind.

"*The Representative for Planet 8*, the opera I did with Doris Lessing, is a book whose ideas were very attractive to me. Almost every theatre piece is involved with either literary, historical or social ideas that are interesting to me. I work outside of the theatre with great difficulty and a certain awkwardness. I need a place to start from. For example, with the *Low* symphony, I started from another man's work. In almost all of the non-theatrical works, if you examine them, you'll find that there's actually a sub-text which is theatrical.

"Theatre music is often criticised in Anglo-American culture because basically our puritanism doesn't allow us to take seriously things that are apparently involved in entertainment. But you can define opera as the place where art and entertainment come together. The French and Anglo-American traditions are very suspect of things which are quotes 'near' entertainment – Good Lord! God save us! God help us that we should go to the theatre and be entertained! It has made us as a whole tend to look at theatre with certain suspicion. For a long while in contemporary music it was simply over looked."

What do you feel is the underlying theme of your operas?

"Well, obviously I made it all up as I went along, but it's actually a very clear one in a way. They are portraits of people who change the world through the power of ideas rather than through the force of arms. One is of modern science, one religion and one politics. It's about the three big social themes. They're quite different. I think of *Einstein* as the apocalyptic opera, *Satyagraha* to me is the lyrical opera and *Akhmaten* is a dramatic opera."

How do you actually go about composing?

"I get up around five. It's a little hard to work in New York, but I often go to a city where I don't live and just rent an apartment. I do that to get away from the phone. I did that in South America for a while and I have a house up in Canada. The ideal is not to be disturbed. In New York I find that by 11 o'clock that's very hard. Ideally, I will work from around 7 to 12 and around 2 to 6, about 10 hours. I go to sleep early – about 10 o'clock. It's nice actually. I recommend it. Especially if you like writing music. People think that I write fast but I don't, I just spend a lot of time writing and so it seems fast because I spend about three times as many hours in the day writing than most people do."

How do you write? What's the process?

"Well, it depends where I am with a piece. I'm usually working from a libretto or from text of some kind."

So from that you have an overview of the whole thing?

"I try to do a lot of work before I even get to that point – I spent almost a year with the librettist and the director on *On Voyage* laying out the music

piece in terms of formal structure, the dramatic structure and the music forces involved. I try to get the designer to deliver the designs before I begin writing. My goal is to have everything done before I begin the music. I seem to work well when I have a lot of help. In my studio I have the designs on the wall. I create an environment that is about the piece and then the music is not so hard to do. I don't write a note of music until all those preliminaries are taken care of. With a large opera that can take two years or certainly a year and then the third year I spend writing."

Do you start at the beginning and just work through?

"Yes. Now that I've got older I find I rewrite more. *Satyagraha* and *Einstein* were virtually unchanged from the first drafts – they were written straight off from beginning to end. By the time I got into the other works I began to start doing revisions and now I revise whole scenes."

How do the ideas work? Do you generally just set the text or is it mainly harmonic ideas?

"It can be a number of things. Generally there's a musical argument to a piece and you have to know what that is. With *The making of...*, for example, it was a resolution of a particular cadence that took three hours to work in the music. With *Einstein* it had to do with combining a rhythmic process that I had evolved with a harmonic process. And I was trying to discover a kind of functional harmony that didn't depend on classical structure but depended on rhythmic structure. *Einstein* is really about that.

"There is a musical argument or subtext to the music which is about the language of music and that has to be there for me. That's usually what I'm happy to be thinking about at that time of my life. But that's

"Our generation got back to a fundamental value in music which has to do with clarity and expressivity and yet is not without complexity. Clarity and expressivity do not deny complexity – though the older composers always felt that that was the case"

changed over the years. In the early music I was mostly thinking about structure. Now I'm thinking about the hard piece that you can develop in tonal relationships, which sounds suspiciously like what twelve tone music talks about. But in fact I now think that we've come to a funny place at the end of the twentieth century where the crisis of tonality has arrived again in a new form. It had arrived at the end of the nineteenth century and then we spent most of the twentieth century trying to resolve it at the end of the twentieth century we're right back almost where we were except that we've learnt quite a lot about it along the way."

What do you think we've learned? That what's happened since then is just one more technique that's available to composers rather than a way of being?

"No, I think it's actually more subtle than that. I think the experiments of the dodecaphonic and twelve-tone school have been crucial in changing how how we listen to music. Though I think that whole school didn't determine the future of music as it had thought. It didn't even develop useful techniques for other composers.

"But if you go to look at movies now, the harmonic language is much >>>

► denser. People listen to my music and they think they're hearing triadic music and they aren't. They just don't know the name for it. It's actually more complicated than they think because they're hearing differently. But in fact, we all do music in a much more complex way than we used to. What's happening now in my view of it is that we're going back over some of the ground that we've gone over before, but I hope in a more sophisticated and a more conscious way and a less didactic way than we did before."

What do you think inspired the minimalist movement?

"It was certainly a very useful time and for about five or ten years there was a certain liveliness to that group of composers. But it was a very diverse group of people. Everyone from Phil Niblock and John Gibson to Terry Riley and Meredith Monk – even some English composers like Gavin Bryars, and a few Europeans. Certainly, that generation was telling the older generation that they had gone too far in the direction of polemical music. As a result, almost nobody talked about the music from a theoretical point of view. It's really hard to find anybody who wrote anything about that period. Reich wrote one thing called *Music as a Gradual Process*. But I can hardly think of any other composer who wrote anything about what they were doing.

"Part of that was because the generation older than us had done so much writing and so much talking that we were sick to death of it. That was the generation where they were saying that the music was better than it sounded – and people actually believed that stuff! Our generation really got back to a fundamental value in music which has to do with clarity and expressivity and yet is not without complexity. Clarity and expressivity do not deny complexity at all, though the older composers always felt that that was the case. It was a very threatening thing at the time and I've heard older composers characterise Terry's music by just pounding a C major chord on the piano for twenty minutes – as if that was what he did.

Obviously, it must have been very threatening when it happened and there were a lot of very angry people. There was a suspicion that this younger group was on to something and weren't going to be following neatly behind the teachers in the way that *they* had evidently done. One of the problems was that for a long while, very few people were talking about the music because of the deluge of polemics and writing. It still goes on. I have volumes of *Perspectives of New Music* and you still see that stuff. It's just hopeless in a way. That tended to create the idea that it was an intellectual movement which actually wasn't the case at all."

Was it just that – a generation?

"That's how I think of it, as a generation rather than a category. I mean, I like Phil Niblock's music a lot. But I don't know what to call it. The same would be true of Terry Jennings or Meredith Monk or Robert Ashley – it's not important. Stylistic identity is not the issue. Not in this country it isn't. But we have to remember that Americans generally tend to be less didactic than our European colleagues. It's taken much more seriously in Europe that it is here. I'm not quite sure why that is but I think that one of the reasons has to do with economics. There's very little money in the arts here but because of that, you're also much freer. You can do what you want.

"Also, there's a much more entrepreneurial spirit here. People start ensembles, record companies, music co-ops and all kinds of things. There's more of an independence and the idea of not getting historical or critical approval is simply not important at all. I find that for example Louis Andriessen is much more conscious of himself as a European composer in the tradition of Stravinsky and the whole thing. He is very much that kind of composer. I go to Holland quite a lot and I remember at one point I was accused of betraying the minimalist movement. I never thought there was a movement to begin with, but my European colleagues felt that a betrayal had taken place.

John Adams said about 'minimalism' that it's three things: repetition, a return of tonality and repetition of small motivic cells, would you agree?

"I used to say something similar. There was a period in my music that was identified by tonality, repetitive structures and – the other thing he didn't mention – there's a constant steady beat."

Yet La Monte Young or Terry Riley don't have all of those characteristics...

"La Monte doesn't but Terry does. I don't know what La Monte is. He's a kind of inferno – a conceptual composer in a way. It wasn't intended to be that way but it turned out to be the opposite of what say, Berio or Boulez did. Their music never repeated – our music repeated all the time; their rhythms were non-predictable – ours were extremely steady and predictable; their music was atonal – ours was tonal. They just turned out to be polar opposites."

It just happened to turn out that way?

"Well, it's hard to say. I don't think that one morning I said, 'I think I'll do the opposite'. It wasn't like that. What happened is I got involved with Ravi Shankar who introduced a whole other element of music. Those ideas could fit easily into another coherent musical language. I didn't really have to invent one. I borrowed a lot from Ravi and non-western music to get started. One could have invented it by a construction of opposites. In my case, to be truthful, it didn't really happen that way. But people did it in different ways.

"The other thing about Ravi that was important for me was that he was a composer/performer. When I came back to New York I discovered that there were other people doing that – Terry Riley, La Monte Young and Steve Reich. There were good reasons to do that – no-one else would play the music. Basically the avenues for presenting new music were closed to us."

So you were forced to create your own network?

"Yes, a network without any institutional basis at all. It took a good ten years to do that. It was quite tough at first; I played everywhere from parks to cafeterias. I never refused a concert any-where for any amount of money – at least for the first ten or fifteen years. It was also a way of getting around the whole institutional aspect of contemporary music which had become, from our point of view, over-institutionalised. You more or less needed permission to write music. The only one who gave you permission to write the music that you wanted was John Cage, who was also a performing composer. I saw him frequently. He and Merce Cunningham and Jasper Johns lived around here and I would have lunch with them from time to time and we talked about things.

"These weren't remote figures. One advantage (...and there are not that many) of being in New York is that nothing is very remote. That's an important aspect of that generation; where we didn't have the institutional support – either financially or academically – and so it was a generation that's evolved new places to play."

Do you think that a sense of artistic community still exists in New York?

"Yes and no. Some of the young composers seem to be a little daunted by how hard it is and want it to be easier. If they don't get a concert right away and get a good fee they don't want to do it. I had a loft here on Baker Street and we had a concert every Sunday in 1972/3 around 3 o'clock. We did it for years for whatever people gave us. People are not so willing to do that now. I mean, I'm reluctant to say... 'Oh, in our day we didn't have this and we didn't have that' –

Selected Discography

- Music In 12 Parts 1&2 (Virgin 1974)
- Glassworks (CBS 1982)
- Satyagraha (CBS 1985)
- Songs From Liquid Days (CBS 1986)
- Powagqatsi (CBS 1988)
- With Ravi Shankar:
- Passages (CBS 1990)

but I think there is an element of careerism in younger composers and I think you have to remember that when we were young we didn't expect to do well. It never occurred to me that I would be at the Metropolitan Opera House, certainly not by '76 and not again by '92! I mean, I'm in Groves dictionary of music, I have records all over, I do concerts all over the world - I didn't expect that. At the age of 30 I was willing to hold on forever. I was willing to play in that loft forever."

Maybe it's because young people see that it can be done now, that those battles have been fought and won.

"I think that's very true. Perhaps they're smarter than us and think that maybe there is a way around that. But I think models of success are unreliable. How our younger generation is going to manage I couldn't venture to say."

What is the essence of Philip Glass's music?

"I don't think it's a style or technique. Obviously it's not because hundreds of other people do it. Once I was giving a talk at the New School for Social Research years ago and some one had done a computer printout of a piece of mine showing all the possibilities. It was endlessly long and he asked me if I wanted to hear it and I said, 'No, I don't want to hear it'. What that contained was all the things that I didn't do. I hadn't thought about it until then but I said that the thing that makes the music is the choices you make. It's not the technique but the choices you make within the technique. That's the art of it. I make certain choices.

"I mean, someone asked Morton Feldman what his system was and he said, 'The system is me. I'm the system'. He was a very funny old guy. He was very nasty about other composers and he would routinely condemn

everyone in the field. But at the same time he was a very charming man. His answer was very much to the point. What you like about Bartok or Debussy isn't the style of music - what you like is *them*. It's the artist in the work that we are finally drawn to whether it's Tolstoy or Picasso or John Cage. What you like in John Cage is John Cage."

Wouldn't he have shuddered at the thought?

"I don't think so. I think he pretended he would have. But I think he had a very shrewd idea of who he was. But what's the difference between composers? Surely it's not the technique or the intelligence or even the talent. There were people that were more talented than I was in music school who are judged to have done less than I."

Is there a certain way to listen to your music? Perhaps a non-western way?

"No I don't think so. I think there are different ways of listening depending on when I was writing because I was thinking about different things at different times. I was thinking about rhythmic structure in the early 70s. I was thinking about harmonic structure in the mid to late '70s. I was thinking about polytonality in the early '80s and in the late '80s I was starting to think about tonal relationships in a much more general way. Yet I don't really leave any of those things behind. The rhythmic structures I used twenty years ago are still there. You hang on to some things and other things you just abandon. Actually, my aim has also been to change, and it's hard to do that. I sometimes say that for a composer the first thing to do is to find your voice and the second is to get rid of it. Mostly I try to get rid of it."

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Wavestation

Synth Module



**Text by
Simon Trask**

With their new budget rackmount version of the Wavestation, Korg are actually offering musicians more for less. Launched onto stormy economic seas, the SR looks buoyant – not drowning but waving...

In a synth world dominated by sample-based instruments, the Wavestation has been the proverbial breath of fresh air. By placing the emphasis on abstract waveforms and wave sequences as opposed to imitative samples, it has opened up a different sound world for adventurous musicians to explore.

Even the addition of sampled sounds to the waveforms – which occurred with the introduction of the Wavestation A/D module and the EX expansion for the keyboard Wavestation – only served to enhance the instrument's sonic versatility. For one thing, imitative samples can be turned into more

abstract sound material by assigning them to wave sequences (see 'Wave Sequencing' box) and using the 'obscuring' capabilities of sequence step durations and crossfades.

Korg have been a little slow in providing a budget version of the Wavestation for those musicians who can't afford the asking price of an EX or A/D, but at last here it is: the 1U 19" Wavestation SR. At £997 the SR may not be everyone's idea of a budget instrument, but on past form it's the nearest Korg are going to get to producing one.

Program structure

The Performance is the 'highest level' in the Wavestation's program hierarchy. Each Performance can consist of up to eight Parts, while each Part can be assigned a single Patch. Note and velocity zoning parameters for each Part let you create a wide variety of split and layer textures.

A Patch can be assigned one, two or four oscillators, while each oscillator has its own filter, amplitude and pan sections together with a dedicated amplitude envelope, an assignable envelope and two assignable LFOs. In addition, a Mix Envelope definable per Patch lets you create real-time timbral changes (see 'Vector Synthesis' box). Digital effects are programmable per Performance, with each Part being independently routable.

Each oscillator within a Patch can be assigned either a Wave ie. a single waveform or sample, or a wave sequence ie. many waveforms/samples chained together (see 'Wave Sequencing' box).

For multitimbral reception via MIDI, the SR has 32 Multisets (twice the number provided on the Wavestation EX and A/D). Multisets allow you to assign a Performance to each MIDI channel. Each Multiset can be given its own effects settings; these apply to all Performances in the Multiset, overriding the effects settings of individual Patches.

SR



The good news is that, while it's significantly cheaper than the EX and A/D, the Wavestation SR forgoes relatively little in the way of features – and in some respects actually offers more than its more expensive companions. The most notable economies come with the dimensions of the SR. Being a 1U-high instrument, its user interface is necessarily constricted, with, for instance, a 2 x 16-character backlit LCD replacing the much larger and more informative screen of the EX and A/D. Gone also is the 'soft key' approach of the more expensive instruments which allows you to zip around their software pages, and the joystick which allows the sound balance within multi-oscillator Patches to be altered so readily. However, if you have a keyboard instrument which allows assignable MIDI controllers to be transmitted, you can get round the latter shortcoming (see 'Vector Synthesis' box).

The other good news is that the SR retains the stereo and two individual audio outs of its more expensive brethren – though, perhaps not surprisingly, it doesn't implement the audio *inputs* of the A/D. Also retained are the PCM and Prog data card slots of the EX and A/D, though there is one important difference on the SR: the new module isn't able to read their PCM cards, because it adopts the higher-density card format which Korg introduced with the O1/W synths. This shouldn't be much of a problem, however, because there aren't many early format Wavestation PCM cards around, and anyway they were mostly made redundant

History

The Wavestation's origins go back to 1986 and the first – and last – digital synth produced by American company Sequential Circuits, the Prophet VS.

With Sequential's demise the following year, some members of the company's R&D team went to work for Yamaha. Subsequently they moved to Korg, becoming an autonomous R&D department within the company. While Korg R&D Japan concentrated on developing the sample-based workstation approach of the company's M and T Series synths, the American team returned to the design concepts of the Prophet VS and produced... the Wavestation.

Not only did the Wavestation implement vector synthesis, the joystick-based method of waveform mixing first introduced on the Prophet VS, but when it first came out in the Autumn of 1990 it was, like the VS before it, purely waveform-based. In a world full of sample-based synths, this in itself was enough to set the Wavestation apart from the pack.

However, by the time the rackmount version – the Wavestation A/D – came out a year later Korg had relented and added sampled instrumental sounds. Other additions included eight more digital effects and a pair of analogue audio inputs. At the same time Korg brought out an upgrade for the Wavestation – turning it into the Wavestation EX – which gave it all the new features of the A/D with the exception of audio inputs.

Now, with the release of the Wavestation SR Korg have produced the M3R and O3R/W of the Wavestation range ie. a sub-£1000 rackmount version which makes some compromises in the name of economy – but not as many as you might think.

when samples were added to the Wavestation's wave ROM. Of more significance is the SR's ability to read O1/W PCM cards – a facility which gives it the edge over the EX and A/D. In fact, Korg will be pairing up O1/W PCM cards with SR Prog cards programmed specifically to take advantage of the O1/W samples.

It's perhaps wave sequencing more than any other feature which gives the Wavestation its own special sonic character. A wave sequence is, literally, a sequence of ►►

Related reviews:

Wavestation
(MT September 1990)
Wavestation A/D
(MT April 1992)

Wavestation waveforms and samples which can be assigned to one or more oscillators within a Patch.

Each sequence step can be assigned one of the Wavestation's Waves and given duration, crossfade and course/fine tuning values. The crossfade parameter is the key to whether a wave sequence produces an 'evolving' sound or a rhythmic sequence.

The Wavestation can play once through a wave sequence, or else can loop round any section of a sequence for a set

the same collection of digital effects, the same set of Performance, Patch and Wave Sequence parameters... and it sounds just as good.

For Wavestation EX and A/D owners, the SR could be a cheap(er) way of more than doubling the capabilities of their instrument. What's more, because Program data *and* cards are compatible across all the Wavestations, you could program on the more accessible instrument, then save the results to a card and load them into the SR's RAM Banks.



Vector Synthesis

This is the process whereby you can create 'evolving' sounds by defining a Mix Envelope. The envelope determines how the balance between different oscillators within a Patch evolves over time. Mix envelopes can be looped, so that for sustaining sounds you can create repeating mix sequences.

Alternatively, if you want to make spontaneous adjustments to the oscillator mix you can assign a couple of MIDI controllers to the Mix Envelope's 'x' and 'y' axes. The effect of moving your chosen controllers is the same as moving the joystick controller on the Wavestation EX and A/D. Being able to use MIDI controllers to adjust the waveform mix means that you can record mixes into a MIDI sequencer; in this way you can create more varied mixes than the onboard Mix Envelope allows, and experiment with 'superimposing' a mix recorded for one Patch onto another Patch.

number of times or continuously. You can also dynamically modulate the start point of a wave sequence using, say, velocity, or trigger individual steps within a wave sequence using, for instance, the mod wheel.

A global parameter lets you set whether wave sequences will sync to the Wavestation's internal clock (each unit of duration is equal to about 24 milliseconds) or to incoming MIDI clocks (a unit of duration equals one MIDI clock). Where you're triggering rhythmic wave sequences on the Wavestation as part of a MIDI sequence, being able to sync to a MIDI clock source is of course invaluable.

Realising that what most musicians want are large numbers of preset sounds, and that the SR's constricted user interface is effectively a discouragement to programming anyway, Korg have considerably upped the number of onboard Performances (from 200 to 550), Patches (from 140 to 385), Wave Sequences (from 128 to 352) and Wave Sequence steps (from 2000 to 5500).

These additions come in the form of seven extra ROM Banks, meaning that if you want to edit any of the new Performances, Patches or Wave Sequences you'll have to copy them into one of the three RAM Banks first. Korg have also taken the opportunity to double the number of Multisets to 32 on the new instrument, and to provide MIDI channel-specific panning of Performances within Multisets.

All in all, beyond the aforementioned limitations imposed by the SR's physical dimensions, it's hard to see where any economies have been made. The SR has the same wave ROM as the other two Wavestations, the same polyphony,

The SR may have been a long time coming, but the wait at least means that programmers have had plenty of time to get to grips with the Wavestation and really get the most out of it. This becomes apparent once you start playing through the SR's large number of Performances, which really show off the sonic diversity and quality of the Wavestation to good effect.

To my mind the Wavestation SR has no competition when it comes to atmospheric pad sounds, from the celestial to the industrial. It can also produce the most wonderfully

The Spec

Sound Generation: Advanced Vector Synthesis, 24-bit digital processing, 19-bit DAC. 32 voices with oscillator, filter, amplifier, amplitude envelope, assignable envelope, LFO x 2 per voice
Wave Memory: 484 samples and single-cycle waveforms
Program Memory: 8 ROM Banks, 3 RAM Banks, 1 Card Bank
Macros: templates for pitch, filter, amplitude, pan and assignable envelopes and keyboard/velocity zoning
Effects Processing: 55 effects programs; up to six simultaneous effects, with dynamic modulation of selected effect parameters
Performances: 550 internal, 50 per card
Patches: 385 internal, 35 per card
Wave Sequences: 352 internal, 32 per card
Wave Sequence Steps: 5500 internal, 500 per card
Multisets: 32
Display: 2 x 16-character backlit LCD
Audio outputs: 1/L, 2/R, 3, 4, headphones
MIDI connections: In, Out, Thru
Card Slots: PCM x 1, Prog x 1
Dimensions: 435mm (W) x 45mm (H) x 262mm (D)
Weight: 3.6kg
Optional extras: RAM card (MCR-03), ROM card (WPC-xx), PCM card set (PSC-xxS)

emotive, silky-smooth, rich strings pads you could possibly wish for, and excels at both breathy, tinkly and harsh, cutting digital sounds. The SR has its fair share of punchy, upfront basses and stabbing synth brass patches, some great 'rhythm loops' in the form of rhythmic wave sequences, and some wonderfully spiky, aggressive effected 'drum kits'.

The Wavestation SR takes you beyond the sound world of many other synths, and – as the most affordable version of the Wavestation – makes the ideal companion for a more conventional sample-based instrument. ■

Info

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A similar expansion for the TG77 also adds 4 Megs of new PCM samples doubling the total PCM memory to a staggering 8 Meg! The SY/TG55 version will also add 4 Meg taking total memory to 6 Meg! Each also adds a new bank of programs that utilise these new PCM waveforms. Specs are almost identical to the SY77 version. Prices TBC, please call for the latest information.

Interfacing The Past *part II*



Last month, we looked at syncing up old sequencers, arpeggiators and drum machines with your MIDI system. Time now, to look at how you can do the same with synthesisers...

Text by Peter Forrest

Although the process of integrating something like a CS80 or Pro One into a modern system is obviously a lot more complicated than just syncing up, there are, paradoxically, a lot fewer ways of doing it.

The simplest method, again, is to get a firm like Kenton Electronics to install a MIDI interface inside your synthesiser. In many cases this will simply turn your old synth into an old MIDI synth with all the usual functions; in others, you may not have quite the level of control in and out that a current MIDI synth will provide. For instance, monophonic synths can only be used as sound modules, not

controllers; and the same (sadly) is true of a machine like the Yamaha CS80, whose pleasingly sensitive keyboard and polyphonic aftertouch don't get a look-in as far as MIDI retrofits by Kenton Electronics are concerned.

Not surprisingly, the converse is true of a Hammond. Kenton can get it to function as a (fairly basic) MIDI controller, but there's no easily affordable way of getting the 5-pin DIN to set those tone-wheels spinning. (I can't actually see any really good reason why they shouldn't, but you'd certainly run into a bit of expense if you wanted to motorise the drawbars which are half the secret of the Hammond's appeal.)

Polyphonic synths like a Prophet 5, Oberheim OBXa, or MemoryMoog should

present no trouble, though. Kenton quote a price of just under £250 for a Prophet 5; MIDI'ing up a more unusual synth like a CS80 or a Rhodes Chroma may well cost more.

Monophonic synths, too, can be internally MIDI'd up with relatively few problems – and with the potential for some pretty amazing real-time MIDI manipulation of parameters. As an example, a Kenton MIDI'd MiniMoog will respond to aftertouch by changing modulation, pitchbend or high-pass filter level, and will respond to velocity by opening the filter and/or increasing volume.

But again, as with sequencers and drum machines, you're going to start piling up a pretty big bill if you get a firm like Kenton to MIDI everything up internally. MIDI'ing up my collection of old synths (assuming I could get them all simultaneously in full working order first) would cost something over four thousand pounds. That might be an insignificant investment for someone who makes decent money from music, but as for me...



Philip Rees black magic box

Are there cheaper alternatives? In some cases, yes, definitely – if you're prepared to swap leads over regularly; in others, definitely not. The basic rule can be summed up like this: if your old synth is polyphonic, then only an internal mod will do; if it's monophonic and has one-volt-to-the-octave CV/gate inputs, there's unlikely to be any difficulty with using a proprietary interface box.

To take a few examples:

Roland's SH series, **SCI's** Pro One, **Arp's** Odyssey, **Avatar** or **Solus**, **Yamaha** CS15 – no

►► problem.

Moog's Minimoog, Multimooog, Prodigy – quite possible as long as you can get hold of the obscure plugs Moog used for the trigger, and as long as the interface box you get has the facility to send an S-trigger signal (or you can get a circuit made which will invert the trigger).

Roland's SH2000 and other synths which work on 1 volt/octave tuning but don't have any input sockets – you need to get what ought to be a relatively simple mod performed so that they'll respond to external CV and gate as an alternative to internal.

Korg MS10 and other early Korgs and Yamahas – these might be a problem as they use a Hertz/octave tuning ratio, not one volt to the octave. In this case you'll need to get hold of Korg's rare MS02 interface, or find an interface box that lets you use the Hertz/octave system.

EDP's Wasp – complicated by the fact that it uses a six-bit digital signal for the note information. Very few interfaces cope with Wasps without extra expense, but I have it on good authority that it isn't difficult to make a little add-on converter to do the job.

What sorts of boxes are available? The Rolls Royce of MIDI-CV interfaces was for many years the MPU-101 from Roland, and I still wouldn't part with mine for less than twice its original list price. (Put another way, wave £400 under my nose and I might consider it.) The MPU101

has so many natty features it's difficult to summarise, but basically it will take a monophonic or polyphonic (up to four-note) line on any one MIDI channel and send it, in a variety of extremely useful ways, to up to four separate monophonic 1volt/octave synths or modules. It'll also route various MIDI controllers to whatever control inputs (for example filter voltage) that your synthesisers have. Best of all, to my ears, are the wonderful polyrhythmic possibilities in having four slightly different sounds playing one monophonic sequence.

You can tell I like the MPU101 – but there are alternatives. Groove Electronics' MIDI-2CV (not the first 2CV on the market, thanks to Citroën, but one of the first interface boxes) used to be made with a wide collection of tailor-made options: you want S Trig? No problem. DIN Sync? At your service.

Two CVs instead of one? Simmons triggers? Wasp interface? Be right with you, sir.

Possibly this individual service, and the hand-manufacture that obviously had to follow, proved economically unviable, as I haven't seen an ad recently. (*Groove have in*



The Moog Prodigy: two octaves and too soon - for MIDI, anyway

fact ceased trading – Ed.) However, any Groove units are certainly worth checking on if you see one for sale. (They also did very reasonable MIDI retro-fits for the Juno 6/60 and Jupiter 8 range.)

Another candidate is dBm's recent EXCV unit, which seems to be good value for money at around £139 for a two-channel converter with a wide range of control possibilities. (Incidentally, dBm also do a range of retrofits for 1 volt/octave monosynths with a variety of custom options.)

Similarly, Philip Rees produce a MIDI-CV converter, called the MCV, which will control two monophonic synths with different triggering requirements at the same time. They can be tuned at intervals, but they're not independent. To produce a polyphonic line, you have to buy more MCVs and link

them together – a really worthwhile design feature, but quite an expensive proposition. Still, like most Philip Rees products, the MCV is well-aimed and extremely well-designed, and includes the use of S-triggers as standard for you Moog freaks.

There are, and have been, other interfaces around – for example, I'm pretty sure JL Cooper did one in the States, but they would certainly be difficult to come by. Which leaves Kenton, who used only to do retrofits, but were cajoled by numerous enquiries into doing a free-standing box for interfacing monophonic synths. For the basic price of £176, you get a two-channel convertor, with gate or S-trig on each channel (a definite advantage over the MPU-101). Two other control voltages per

channel are available; sync-24 and arpeggio triggers are standard and there's an LED readout, memory, and the option of Hz/V tuning which is available as an extra for another £29 for anyone out there who just has to have their Korg 800 burbling away alongside the 01/W. Sounds thoroughly useful.

Any other options apart from retrofits or MIDI-CV boxes? Well, you could, of course, go totally retro and revert to something like Oberheim's System (which meant the only polyphonic synths you could use were Oberheim's OB range), or Roland's DCB interface, which similarly limited you to synths like the Jupiter 8 and Juno 6 or 60. In both cases, if you're going to limit yourself to one range of synthesisers, you could do a lot worse than either of these systems. And it's not beyond the bounds of possibility that musicians will come along as time goes by who do exactly that – for the same reasons as, say, a string quartet may aim, eventually, to buy instruments from the same maker.

But realistically, this is not an answer that's going to appeal to many people. Which leaves two other sidesteps you could consider (...if you're rolling in money). One is to go for the re-packaged classics like the MIDImoog or Obie Rack – neat, extremely effective, but with a price tag to match. The other is to go only for old synths that were just new enough to include MIDI.

Obvious examples are later MemoryMoogs and OB8s, Roland MKS80s, Prophet T8s, Xpanders & Matrix 12s, and, with slightly less classic pedigree, MultiTraks, Prophet 600s, later Oscars, Jupiter 6s and Juno 106s. But while synths in the latter group are still available fairly cheaply, the same isn't true for the real classics in the first group. The prime example of this is the MKS80, which, with its programmer, must be worth somewhere in the order of two thousand pounds. But all MIDI analogue synths, particularly if they're blessed with VCOs rather than DCOs, are definitely appreciating.

So back we go to the cheaper alternatives; the most cost-effective course of action may well be to pick up an interface box for your monophonic synths, and perhaps go for a Kenton retrofit for your most prized old polyphonic. ■



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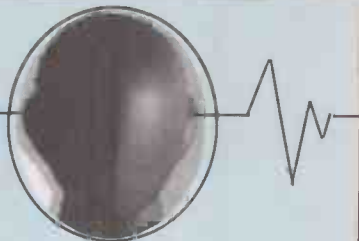


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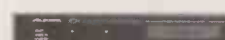
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Powerhouse

StuDiomaster

powered mixer



Photography: James Cumpsty

**Text by
Nicholas
Rowland**

Recording or live – with this new StuDiomaster desk, the mix may be different but the mixer stays the same...

As part of a band 'paying its dues' around the grotty live venues of Cambridge, I could never comprehend why, whenever we went on stage, our carefully rehearsed sound was reduced to such a cacophonous din. And that was just the foldback. Never mind what aural mush was released upon our faithful fans.

I soon realised that betwixt stage and front of house there were demonic forces at work. Many came disguised as unreconstructed Neanderthals from the local PA hire company who had mixed their first gig in 1971 and hadn't changed the desk settings since. Others came as gremlins lodged in the in-house sound system introduced by the thrash metal outfit which had trashed it the night before. No wonder live performances always lead to bitter recriminations in the pub afterwards.

It might have been a different story had we had the Studiomaster Powerhouse, which allows musicians to reclaim their live sound as their own. The Powerhouse is a 12-channel mixer (or eight if you go for its baby brother) which also packs a 250 watts per channel (at 4 ohms) stereo power amp and a digital reverb unit into its relatively compact frame. Add a couple of speakers and you've got yourself a versatile and self-sufficient PA capable of filling (in terms of volume rather than bums on seats) any small to medium-ish local venue such as a pub, club or (God forbid) karaoke bar.

Compact it may be, but don't get the idea you can just pop it in your handbag and go. Weighing in at 27kg (that's nearly 60lbs for Eurosceptics), the 12:2 Powerhouse is only portable in the sense of Volvo estates and roadies called Cruncher. The 8:2 version is only marginally less heavy. Still, if weight can be equated to sturdiness, as is usually the case, then you can assume that either of them have got the stamina to survive the slings and arrows, not to mention the peanuts and beer glasses, of life on the road.

Whether it's eight or 12, the mixers work in the same way. Controls per channel comprise gain, three-band EQ, sends for foldback, the inbuilt reverb and auxiliary effects, plus pan and volume fader. There are no mute/solo buttons, though. All channels are equipped with inputs for line (quarter-inch jacks) and balanced mics (female XLRs). You can also switch in 48V phantom power to all mic sockets for condenser microphones.

For precise input trimming, the gain control gives a range of 45dB, with a clip LED to warn you against overload. The three-band EQ section offers shelving-type controls for both High and Low, with 16dBs of cut and boost at 12kHz and 60kHz respectively. The Mid range is a peak/dip type of control offering +/-16dB at 2kHz. Further equalisation possibilities are offered by a switch next to each channel fader which allows you to route any or all of the channels (post fader) to a stereo graphic EQ. This is placed just before the stereo masters in terms of the signal path.

Talking of acoustics brings us to the inbuilt digital reverb. Signals are routed to this via the reverb control, with the overall level of the mix going into the reverb under the control of a master reverb fader next to the stereo masters. While the reverb is a preset-only device, you do get 112 programs to play with. These are divided into banks and programs which are selected using a combination of three switches. A fourth button switches the reverb on and off, and this can also be achieved via an optional footswitch. The algorithm types are clearly marked on the panel and there's a system of LEDs to keep you informed of your progress.

The quality of the reverb is very good indeed. This came as a bit of a surprise since I was expecting (unfairly) something akin to the spring reverbs you find in guitar amps. But no. A plague on my preconceptions. Having passed a whole load of different instruments, vocals and entire mixes through it, I found there was nothing it couldn't handle. And there's certainly plenty of choice when you're looking for a particular type of reverb for a particular situation.

The only criticism is that changing reverb patches, even without any signal going through, often produced some rather alarming grunges. Definitely not one to try during a live set without turning the reverb off first. For extra or alternative effects, you can, of course, turn to the auxiliary send/return and connect up an external unit. The send signal is postfade and emerges in mono, but the return journey can be made in stereo if you wish.

The overall output of the auxiliary send is controlled by a rotary master, though there's no separate control for the return signal which connects directly to the left and right mix bus. An alternative here would be to patch in the return as a conventional input – in which case you'd be able to equalise the effected sound using the channel EQs and the graphics.

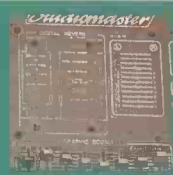
As you might expect for a small mixer aimed at live work, particular attention has been paid to the design of the

The Effects

These are based on eight reverb algorithms: Large and Small Hall, Large and Small Room, Plate 1 and 2 and Reverse and Gated. There are also eight delay presets and eight 'special effects' including multi-tap echo and panning delays – plus bypass – making 127 programs in all.

The first six reverb algorithms come in two flavours, Bright and Dark. The latter is intended to simulate the effect of a room filled with sound-deadening objects such as carpets, curtains, and people. What actually happens is that a digital filter cuts in to remove some of the higher frequencies and 'mellow out' the sound.

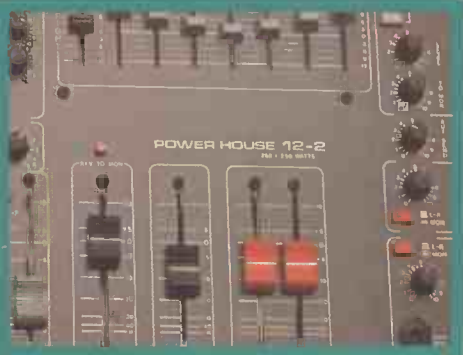
With each reverb type – including gated and delay – you get a selection of eight preset decay times, the actual values varying according to the type of reverb. Hence, the options for Small Room range from 0.3 to 2.0 seconds, while for Large Hall, minimum and maximum values are 1.2 and 15.0 seconds respectively. Switching to the Delay bank gives you a straight single-repeat echo effect, again with a choice of eight preset delay times. Minimum is 0.05 (a nice slapback effect) and maximum is 0.65 seconds. The quality is fine, though the usefulness of the presets will depend entirely on whether you can work with the set delay times. The same goes for some of the special effects which consist of Regenerative Reverb, Room Ambience (nice one this), Echo & Reverb, Stereo Crossing Echo, 2-tap Stereo and 3-tap Panning delays, a Multi-tap delay and bypass. The Multi-tap is rather interesting – four repeats spaced very close together to give an effect a bit like fast guitar strumming.



foldback section. Each channel has prefade mon(itor) control, and like the rev channel, the mix is controlled by a master fader before being sent to either the monitor output socket or the headphones – or both. Tap a button and you can also effect your foldback mix with the inbuilt reverb.

The Graphic EQ

The stereo graphic is a seven-band-per-channel affair with 12dB cut and boost at frequencies of 60Hz, 150Hz, 400Hz, 1kHz, 2.5kHz, 5kHz and 10kHz. Each channel also has a trim control. When a channel is not routed via the graphics, it is simply connected direct to the stereo buss. Overall, it proves a very flexible system, which can be used to tweak individual sounds or instruments, or to shape the master stereo mix to compensate for any peculiarities in the acoustics of the venue.



» Another option allows you to send monitor signals to the amplifier in place of the stereo master mix. You'd want to exercise this option if you were driving the PA with a more powerful amp, and using the Powerhouse's amp just to power the foldback. The stereo line outs used for sending the master mix to external amplifiers are placed before the built-in amp, but they don't break the signal path when you plug something in, so you could also use the built-in amp in tandem with a second system to blow your audience from the bar to the saloon.

For recording to tape in either the studio or during performance, the Powerhouse also has a pair of phono out sockets wired in parallel with the stereo line outs. There are two phono socket inputs for tape playback, with two associated volume controls – one of which sends the tape signal to the monitor output.

Round the back you'll find the speaker outputs, which on the 12-channel version are both XLRs and jacks. Here too are the left and right insert sends and returns which come just before the power amps in the signal path. Their main purpose is for patching in the preamp/crossovers which come with certain speaker systems, but you can also use them for effects if necessary.

In terms of operation, the Powerhouse is a piece of cake – primarily because it's an extremely flexible piece of kit. The mixer section isn't squeaky clean: turn the gains and faders up full and you'll hear hiss and some mains hum. Just like a lot of other mixers. Under normal operating conditions,

though, this is hardly noticeable. And with plenty of control over the EQ of both individual channels and the master mix, there's no excuse for not cooking up a decent sound.

The output of the amplifier section seemed pretty clean (distortion is quoted at 0.02 per cent, signal-to-noise ratio at better than 100dBm) although I have to admit was unable to test the Powerhouse at anything like full volume (*OK, you're excused – Ed*). The quality of PA sound will, in any case, largely depend on the speaker system used with it, speaker placement, room acoustics and so on.

If you're primarily a gigging musician then the Powerhouse could well prove to be one of your best investments. And since street prices are somewhat lower than the official RRP's, it's better value than you first might think. There are a few quibbles, but the Powerhouse more than makes up for this in terms of its versatility. It would, for example, make a good submixer/stage amp for keyboard players, or even electronic percussionists who usually have loads of instrument outputs to accommodate.

And while it's not intended as an all-singing, all-dancing studio machine, its extensive features would make it ideal as the centre of any recording set-up for demos and the like. Particularly if you prefer recording direct to two-track, as many people do these days. There's a certain virtue in using the same equipment for live work, rehearsal and recording, since it gives you a chance to really get to know and make the most of your equipment. You certainly won't be sorry you got to know this desk. ■

Info

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Dr T's

QuickScore Deluxe

Scorewriter for the PC

**Text by
Bob Walder**

Looking for a quick, easy way to score? It only takes Dr T and a PC...

QuickScore Deluxe combines music notation and sequencing software in one package. However, whilst Dr T maintain that this is the only package you will ever need to buy, it has to be said from the outset that the sequencing side of things is rather "weak" and you'd have to be hard pressed to rely on it as your sole means of control.

It does, however, provide the means by which music can be recorded directly onto the staff in real or step time, and offers more advanced editing functions than certain other notation packages at this end of the market. As well as

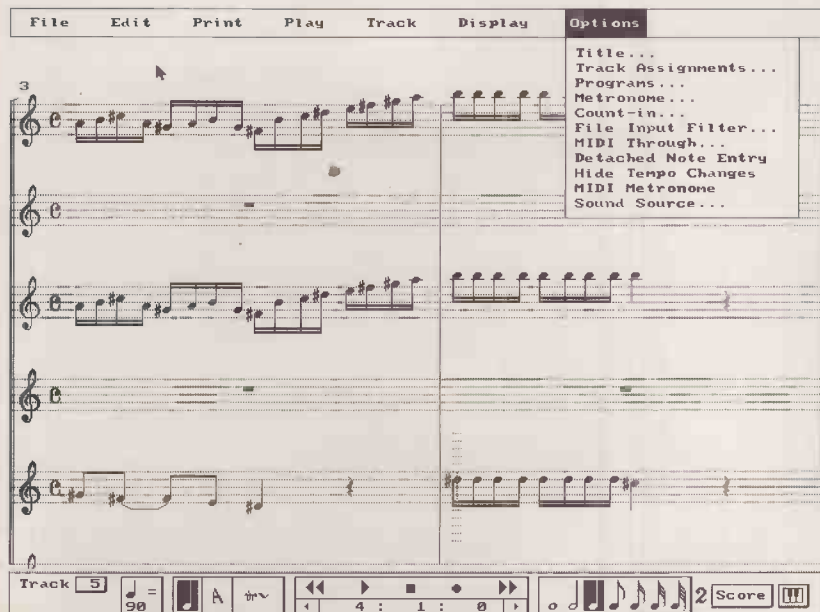
direct entry from a music keyboard, QuickScore allows you to enter notes one at a time directly onto the staff using the mouse and computer keyboard. Text for lyrics and musical symbols can also be placed anywhere on the score just as easily. Any time signature and key signature can be used, and tempo changes may be added at any point in the score.

Up to 16 staves are supported, with one track per staff, and it is possible to view the entire score page by page, or isolate a single track on a separate staff. The 'staff split' option will automatically produce treble and bass staves and place the notes in the appropriate staff as they are recorded – ideal for piano pieces.

All operations are performed from a single screen which has a menu bar across the top covering the usual file, edit, print and play options. At the bottom of the screen is the status bar which houses the track name, tempo, current note value, current time display (bar, beat and tick) and tape recorder-style transport controls. As I mentioned earlier, step or real-time recording is possible, and you can change tracks, alter tempo, and switch between score and track display – all at the click of a mouse on various points of the status bar. Moving around your score is simple too – you can either click on the fast forward control or simply type the destination bar number directly into the time display.

Editing is performed by selecting an object (or group of objects) and applying an 'operation' from the Edit menu. An object can be a note, a text string (for titles, staff legends or lyrics etc.) or a musical symbol. Editing operations include cut, copy, paste, transpose, quantise, make legato – as well as the ability to change the time, velocity or duration for any collection of notes.

Legato extends the length of notes to the start of the next note, smoothing out the performance, whilst quantise works in the same way you would expect with any sequencer. If you don't wish to quantise the performance but human timing errors have resulted in a couple of unwanted rests in your



» score, the 'quantisation amount' option in the track and score menus will quantise the score whilst leaving the performance itself untouched – nice feature.

Transpose allows you to change the pitch of a group of notes and add accidentals to natural notes, and can be performed chromatically or in the specified key.

When it comes to saving your work, files can be saved in QuickScore Deluxe or Copyist format, as well as standard MIDI files. Standard MIDI file types 0, 1 and 2 can be read in quite happily.

But with any package such as this, it's the finished score that most people are interested in and here, options under the Score menu allow you to control the way this will appear. Selections such as number of bars per line, number of staves per page and whether or not to beam or include bar lines are included, together with key signature, time signature, and so on.

But what of the print quality? Well, in conjunction with the HP LaserJet III printer I was using, I have to say that the output, whilst perfectly acceptable, wasn't quite all it could have been. Sloping beams and some symbols, for instance, had a decidedly 'ragged' look to them, and for the most part did not appear to make the most of the resolution of the printer.

Info

Price : £99

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Eurolink Business Centre,
49 Effra Road,
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Tel: 071 738 5444

What computer?

QuickScore will run on any PC or compatible (from the humble XT up to the latest 486 machines) with a 1.2Mb or 720K/1.44Mb floppy drive, 640Kb of RAM, DOS 3.x or above and a VGA, EGA, CGA or Hercules compatible display.

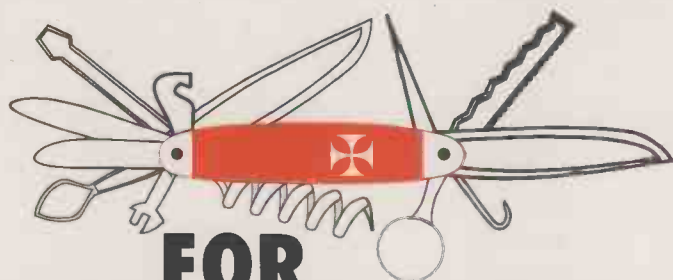
What interface?

Many playback devices are supported including Creative Labs Sound Blaster or Sound Blaster Pro, Media Vision Pro Audio Spectrum or Thunder Board, AdLib Music Synthesis card (or compatibles), ATi sound card, KEY Electronics MIDiator and, of course, the ubiquitous MPU401 and compatibles.

What printer?

Most popular printers are supported, including PostScript, HP LaserJet, HP DeskJet, Epson FX and LQ compatibles, IBM Proprinter and NEC dot matrix.

But as ever, this has to be weighed against the price. And it's here that QuickScore really does, er, score. Though it may not be in the same league as the big notation packages, if all you need is an easy-to-use program that won't restrict your creative flow and which is capable of producing an acceptable printed score, you could do a lot worse than Quick Score Deluxe. It definitely achieves bargain status in my book. ■



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Roland A-30

MIDI Keyboard Controller

Photo: James Cumpsty



Text by
Chris Jenkins

Big on octaves, heavy on keys, the new A-30 from Roland makes light work of accessing all those Sound Canvas voices...

After a few years out in the MIDI wilderness, master keyboards have now become an essential part of the well-equipped studio. In terms of economy, space-saving or efficiency, it no longer makes sense to have a Wakemanesque stack of boards when one well-specified instrument could handle your entire MIDI setup. But Roland's latest effort along these lines, the A-30, has another task too – to sell us the concept of their GS format.

If you have encountered GS through the Roland JV30 or SC55 Sound Canvas, you'll no doubt be familiar with the basic concept. While MIDI makes instruments from different manufacturers compatible, GS makes them *interchangeable*. The sound types, drum sets and architecture of GS instruments follow strict guidelines, so that, given a sequence or drum pattern in GS format, you can depend on an appropriate set of voices being available on your GS sound source.

So far, GS has been aimed largely at the amateur market; this may change with the advent of the A-30. A spectacular 6½ octave (76 key B-D) instrument, the A-30 is nonetheless light in weight (around 8kg), so it's ideal for stage or studio. The case is dark grey, with a pleasingly rounded design. The

keyboard itself is safely recessed into the case, the front edge of which provides some support for the wrists. It's also weighted, and transmits note-on velocity and channel aftertouch. Though the plastic keys are still a little clicky, it's certainly a step up in quality from the average budget synth keyboard; I can't see anyone finding it unpleasant to use.

Power can be supplied by six 1½V batteries, or the external 9V power supply. There's an on/off switch on the back, but (sadly) no cable retainer next to the power socket. The rear panel also plays host to MIDI In, Out and Thru sockets, and a 1/4-inch jack socket for a sustain pedal.

On the left-hand side of the keyboard is the familiar expression lever combining pitch-bender and modulation – similar to the design of the D5 – and above the main panel you'll find sockets for a music stand. You remember music?

The interesting bits, of course, are on the main panel, where there's a single data entry slider and two rows of patch/program buttons, all of which have a reassuringly positive click.

The A-30 operates in two basic modes; Patch and Free Panel. In Patch mode, you can select any of the 32 programmable memories, using the 16 numeric buttons and the shift key. In Free Panel mode, the numeric and function buttons are used to access and edit control parameters. The 16 numeric buttons select the 16 GS sound groups, which are helpfully labelled on the keyboard – Piano, Percussion, Organ, Guitar and so on. Two more buttons, CC00 and CC32, are used to select variant sounds within GS sound groups.

Experimenting with the default settings in the 32 patch

A-30 Controller Numbers & Functions

0 Bank Select	Controllers 1-4	94 Celeste depth
1 Modulation wheel or lever	20-31 Undefined	95 Phaser depth
2 Breath controller	32-63 LSB for values 0-31	96 Data increment
3 Undefined	64 Damper pedal (sustain)	97 Data decrement
4 Foot controller	65 Portamento	98 Non-registered parameter number LSB
5 Portamento time	66 Sostenuato	99 Non-registered parameter number MSB
6 Data entry MSB	67 Soft pedal	100 Registered parameter number LSB
7 Main volume	68 Legato footswitch	101 Registered parameter number MSB
8 Balance	69 Hold 2	102-119 Undefined
9 Undefined	70-79 Sound Controllers	120-127 Reserved for channel mode messages
10 Pan	80-83 General Purpose	
11 Expression controller	Controllers 5-8	
12 Effects Control 1	84-90 Undefined	
13 Effects Control 2	91 Reverb depth	
14-15 Undefined	92 Tremolo depth	
16-19 General Purpose	93 Chorus depth	

A-30 Patch Memory Parameters

Data entry slider assignment	Lower section chorus on/off	Upper section octave
Transpose on/off, amount	Upper section reverb on/off	Lower section octave
Clock Int/Ext, BPM	Lower section chorus on/off	Upper section MIDI filters (pitch bend, mod, sustain)
Upper section sound value	Upper section volume	Lower section MIDI filters (pitch bend, mod, sustain)
Lower section sound value	Lower section volume	Expression lever assignment (mod/aftertouch)
Upper section reverb level	Upper section MIDI channel	
Lower section reverb level	Lower section MIDI channel	
Upper section chorus level	Lower key limit of Upper section	
Lower section chorus level	Upper key limit of Lower section	
Upper section chorus on/off	Sections activated	

memories quickly demonstrates the potential of the A-30 – and of GS – since you automatically step through the GS sound sets as you select different A-30 patches.

Like Roland's D5, the A-30 can be played in three ways; single, split or layer. Two buttons, Upper and Lower, select the current mode. If you activate either the Lower or Upper sections, the MIDI channel and parameters for that section control the whole keyboard. Two parameters can be programmed to define split and layered patches; lower limit of the Upper section, and upper limit of the Lower section. Activate both sections together, and depending on how these parameters are set, you will get either split or layered sounds.

Split points are set by pressing and holding the Upper and Lower buttons, then playing a key. The two sections can be set to overlap so that one sound gradually merges into another as you play up and down the keyboard. A different MIDI channel can be set for each section by pressing the Edit Upper or Lower buttons (at which point an Edit LED lights), then the MIDI/Param button, then a numerical key – 1-16. This method is also used to access functions such as Pitch Bend/Modulation On and Off, Sustain On/Off, and Data Dump.

The A-30 is a far more capable machine than its relatively sparse exterior suggests. To access many of its facilities you have to assign a MIDI controller value to the Data Entry slider by pressing the Data Entry Assign button on the far right, selecting a value with the numerical buttons (1-16) and pressing Enter.

This allows you to control features such as stereo panning, reverb depth and volume for your sound source. Two unconventional controllers, 128 and 129, are used to choose a velocity curve for the keyboard (light, medium or heavy), and

to set a tempo for external sequencers or drum machines. All these parameters can be stored in any of 32 patch memories, which should be enough for even a fairly extended live set; if you need more, you can always save patches to a MIDI data filing system and load them in moments. If you wish, you can retrieve the factory default settings for the 32 patch memories. Other front-panel functions include pitch-shift buttons, one octave up or down, and a transposer which allows you to shift the whole MIDI output into another key. There are also Chorus and Reverb On/Off buttons, which are obviously only of use with suitably-equipped sound modules.

Incidentally, if you use Roland's GS-compatible RA-90 Realtime Arranger, you will also appreciate the A-30's ability to start, stop and control the tempo of sequences from external instruments.

Two questions will probably determine the market success of the A-30. Firstly, will GS be a hit? Secondly, does the machine have enough appeal for musicians who do not use GS? Personally, if I used GS instruments exclusively, I would leap at the A-30 with open arms. It has obvious limitations (the single data slider and footswitch socket, for instance), but these are unlikely to bother anyone who is attracted by the 'easy-play' features of GS.

However, the A-30 is not such an immediate draw to the non-user of GS – largely because it's so closely tailored to the demands of GS that it doesn't conform to the internal architecture of other instruments. But you really need to give it a go; you may find it hard to return to a clicky synth keyboard after experiencing the A-30's meaty, weighted 6½ octaves. ■

Info

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The Guinness Encyclopedia Of Popular Music

Edited by Colin Larkin

Text by Phil Ward

With the publication of this four-volume, boxed opus - hot on the heels of the *Guinness Top 40 Charts* and after several editions of the *Hit Singles* and *Hit Albums* series - Guinness Publishing have firmly established themselves as this country's premier suppliers of reference material for anyone



interested in popular music. The style and sheer scale of the undertaking puts most rivals in the shade, and even the hitherto indispensable Penguin Encyclopedia Of Popular Music suddenly seems a slim volume by comparison. Every major artist of the 20th Century (and an inspiring host of minor ones, to boot) is given a crisp and concise entry, including key names and dates and a mercifully brief (and therefore collectable) album discography. But producers, labels, broadcasters and even hit musicals get their due, and there's a spirited stab at covering most of the world - albeit as viewed through the prism of Western success and influence.

Unlike the Penguin tome, styles of music are not included, so there's no entry for 'Jazz' or 'Cajun'. Nor is there yet an index of genres, as suggested by the introduction. But most styles are well catered for in terms of important artists, and it has to be said that the contemporary scene (ie. post-Elvis rock-derived pop) is given special weight. This is the book's real strength, in fact: to give equal credence to Joy Division and Louis Jordan without batting a proprietorial eyelid. It also attempts the hardest thing of all: selecting entries representing the last couple of years, like Lush and The Orb - not tempting fate so much as posterity. To that extent it also serves as an excellent guide to what is, at any time, the most obscure period - the current one.

The style is less opinionated than Penguin's, which may be a good thing or not according to taste, but I like the consistency and the lack of antagonism between schools of contributors. Of course, there are omissions (no S-Express or Stereo MCs, for example), but as Colin Larkin wisely says in his introduction: "It is human nature to immediately inspect an encyclopedia for what is absent, rather than for what is actually there." Personally, as soon as I saw that there was an entry for Delta 5, I knew I was in safe hands.

It's not cheap, by any means, so it's unlikely to figure on Auntie Edith's list of stocking fillers. But then, you care about popular music, don't you? Go on, buy yourself a present that will last for ten Christmases hence. ■

Info

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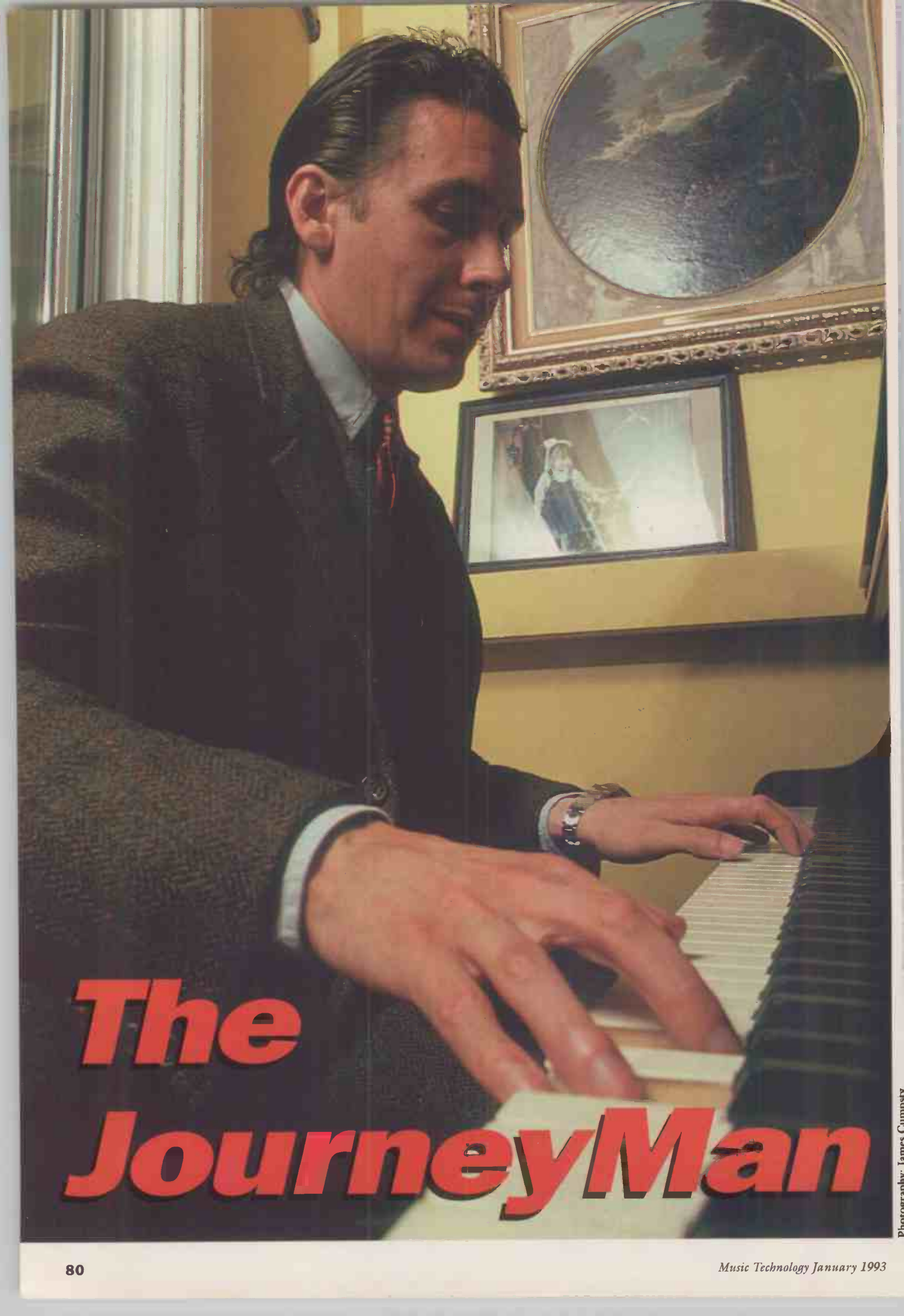
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The JourneyMan

Photography: James Cummins

Renowned blues pianist and TV presenter Jools Holland has a few things to say about wacky camera angles, the demise of the pub pianist, and why digital pianos may be resurrecting the family singsong. All together now...

Jools Holland is used to leading a double life. His success in the early eighties as keyboard player with million-selling pop band Squeeze and co-presenter of Channel 4's award-winning music show *The Tube* set a pattern for his career which continues to this day.

On the one hand, his quirky, whimsical personality has made him a natural for television, where among other things he has hosted the resurrected *Juke Box Jury* on BBC2, written and presented a series of shows on the music of New Orleans, Memphis and Nashville for the BBC, and co-hosted NBC's acclaimed *Sunday Night* show with David Sanborn in New York. His most recent TV project, a late-night music show called, appropriately enough, *Later with Jools Holland*, recently finished its first run on BBC2, but will return for another series in the New Year. Jools is also planning another of his musical odysseys to America, this time either to Chicago or Kansas in order to trace the history of the blues.

At the same time his undoubted talents as a blues, boogie woogie and stride pianist have seen him working with many well-known artists, including Al Green, Dr John, The The, George Harrison, Sting and The Fine Young Cannibals. He has also recorded three albums under his own name, the most recent of which, *The A-Z Geographer's Guide to the Piano*, was released in November 1992 on Alter Ego Records. Jools left Squeeze (for the second time) in 1991 to concentrate on his own band, and nowadays when he's not busy with yet another television venture he likes to gig with the band as often as possible.

"Touring is an important part of my income," he says, as we sit in the front room of his large house in south-east London. "We do jazz festivals and theatres all over the country. We don't make a big noise about it, we just go out and do them - it's not like, 'here's our big three-week tour.' I'd rather take on more than less, even if it means playing shows that aren't necessarily that big, because it keeps the band together and it improves everybody's playing. It's like... the more you do, the more you can do."

It's a philosophy central to the Jools Holland scheme of things. The wall planner at Helicon Mountain, the office and 24-track recording studio facility which he owns nearby, reveals very few rest days. It's here that we meet up on one of those days so that Jools can show me around the studio before we walk the short distance to his house.

From the front, Helicon Mountain (named after Mount Helicon, home to the Greek muses, incidentally) looks like a disused railway station. In practice, this is an elaborate conceit, reinforced by the building's address - The Station, Station Terrace Mews - and its location overlooking a real station at which stop real Network Southeast trains on their way to and from central London. In fact, the building is a two-storey conversion from a row of lock-up garages, but somehow this doesn't have quite the same romantic appeal.

Once past the video security system on the front door, the unwary visitor is faced with further visual trickery, for the ground-floor studio entrance is cunningly disguised as a bookcase. This swings open to reveal a spacious live room, in one corner of which stands a Yamaha C5 grand piano. The Yamaha is one of two grand pianos which Jools owns - the other, a Steinway, sits in his house.

A sliding door leads into a 'natural light' control room which contains, among other things, a Soundtracs Quartz 48-channel desk, a Saturn 824 24-track tape machine, and an Atari 1040ST computer with Steinberg Pro24 and C-Lab Creator sequencing software.

Despite its comfortable, almost homely feel, Helicon Mountain is actually a commercial venture: among recent clients who have successfully negotiated the bookcase are Robert Palmer, Diesel Park West, Ruby Turner and The Christians. Jools himself uses the studio to record his own albums. He explains that he's quite at home with the more traditional aspects of recording, but prefers to leave sequencer operation to someone else.

"When I first started, it was just me with a little four-track in my living room, and it was through necessity that I learnt how to work it," he recalls. "Then I got an eight-track, a 16-track and finally a 24-track. I got to the point where I could sit down at a desk, record something, play it back, add a bit of reverb, compress it - whatever would be necessary.

"But with the computer there's never been the necessity for me to learn it, because somebody's always come in and worked it for me. I can just say 'Okay, let's get this rhythm going...', and because of that it all looks a bit difficult to me. I suppose when eventually I'm left all on my own and have to use the computer I'll just be very sorry!

"Actually, I'd like to do a completely sequenced thing, with lots of percussive things going on. I think that would be interesting - and to do it mathematically, rather than instinctively. I'd like to have that mathematical feel, like a Philip Glass sort of thing, but then put something on top of it that is sort of the poetic line, so you've got the contrast of the two. I don't think anybody would want to hear it, but I'd like to make it!"

The studio tour over, Jools leads the way to his house. Once settled in the front room with a cup of tea in hand, he talks about his latest attempt at presenting music on television. *Later* is the complete antithesis of flashy music shows like *Top of the Pops* and *The ITV Chart Show*, with fast editing and fancy graphics ousted in favour of a 'low profile' approach to filming.

**Interview by
Simon Trask**

Discography

Solo Albums:

A World Of His Own (IRS Records, 1990)
The Full Complement (IRS Records, 1991)
The A-Z Geographers' Guide To The Piano (Alter Ego Records, 1992)

With Squeeze:

Cool For Cats (A&M Records, 1979)
Argy Bargy (A&M Records, 1980)
Così Fan Tutti Frutti (A&M Records, 1985)
Babylon And On (A&M Records, 1987; re-released 1990)
Frank (A&M Records, 1989)

» For those who missed the first series, the format consisted of three or four live groups, set up 'in the round' in BBC2's *Late Show* studio, taking it in turns to play one or two numbers each, with spoken introductions and links and the occasional piano accompaniment being provided by Jools. Each show was recorded 'as live' a couple of hours before transmission, so allowing for the occasional retake or technical problem-solving.

"There was nothing wacky about it, it was very straightforward," observes Jools. "It didn't need any flashing lights, or jazzy camera angles looking up people's noses and bottoms and stuff, it just needed the simplicity of the people performing."

"I think music on television is often treated as a very secondary thing – for instance on *The Word*. Or people are worried that the viewers will immediately get bored, so they



make it wacky or add something to make it 'sexy', as people say in television. I think, in fact, BBC2 is the right place for a show like *Later*, because they are about public broadcasting. Music is a thing of the arts, so it's good to take it seriously."

Away from the TV studio, Jools' third solo album, *The A-Z Geographers' Guide to the Piano*, was released recently on Alter Ego records. Each of the 15 instrumental tracks on the album represents Jools' musical evocation of a different location in London – a concept which gives rise to a variety of musical moods. Boisterous romps like 'Newgates Knocker',

'Bird Cage Walk (Doing The)' and 'Rotten Row Boogie' are balanced by more pensive tracks like 'Temple Bar' and 'Wapping Steps', while interspersed among these group tracks are short piano interludes such as the ominous low-register rumblings of 'Canary Wharf' and the eerie echoing lines of 'Seven Dials'.

The idea for the album came to Jools while he was indulging in one of his favourite pastimes: driving around London in his silver Jaguar V12 listening to music on the radio.

"I've got five presets on my car wireless: one is Radio One, two is GLR, three is Kiss FM, four is Radio Four and five is Radio Three," he reveals. "If I'm bored for a second I'll push one button, if a traffic jam's getting me down I'll push another... Sometimes I'll just keep flicking through them."

"If you're out in the wild countryside, inevitably you end up with classical music, I think. Through cities late at night it's a bit of rhythm 'n' blues – call me a traditionalist! If I'm stuck in a traffic jam and feeling frustrated, something soothing and relaxing is good – like the Penguin Café Orchestra, they're nice. You can just look at the buildings, look at the people, and it becomes more of a film for you... I'm easily influenced by music, you see. Like, if I have some big-band music on, I find that it makes me drive faster and people are bibbing me!

"Where am I driving to? That's the question, really. It's people like me that create traffic jams, 'cos we're not going anywhere, we're just driving around listening to music! It's not the destination but the journey, isn't it."

Jools began learning to play the piano at the age of eight. However, it wasn't classical piano music which grabbed his attention.

"My uncle showed me the rudiments of boogie woogie, which is why I'm rooted in the blues," he says. "The first sequence I learnt was the St Louis Blues, and I just kept playing it and playing it, trying to work out other things to play around it."

"Really I'm a jazz pianist, 'cos boogie woogie is one avenue, and stride piano is certainly the first jazz that was called jazz. The first records I heard were of jazz and gospel music, but then of course as a child I also listened to pop music, because I liked The Beatles and Tamla Motown – all that sort

of thing. Because I've been associated with pop music quite a lot – I suppose you could call Squeeze a pop band – that's what people think of me as. Really I'm a jazz pianist in a pop world."

As a teenager, Jools gained a good practical grounding in music by playing the piano in local pubs alongside guitarist and subsequent Squeeze cohort Glenn Tilbrook.

"I was about 16, I suppose," he recalls. "We'd go in with a load of our friends that looked eighteen, and we'd do Beatles songs and get a party atmosphere going. It was all quite

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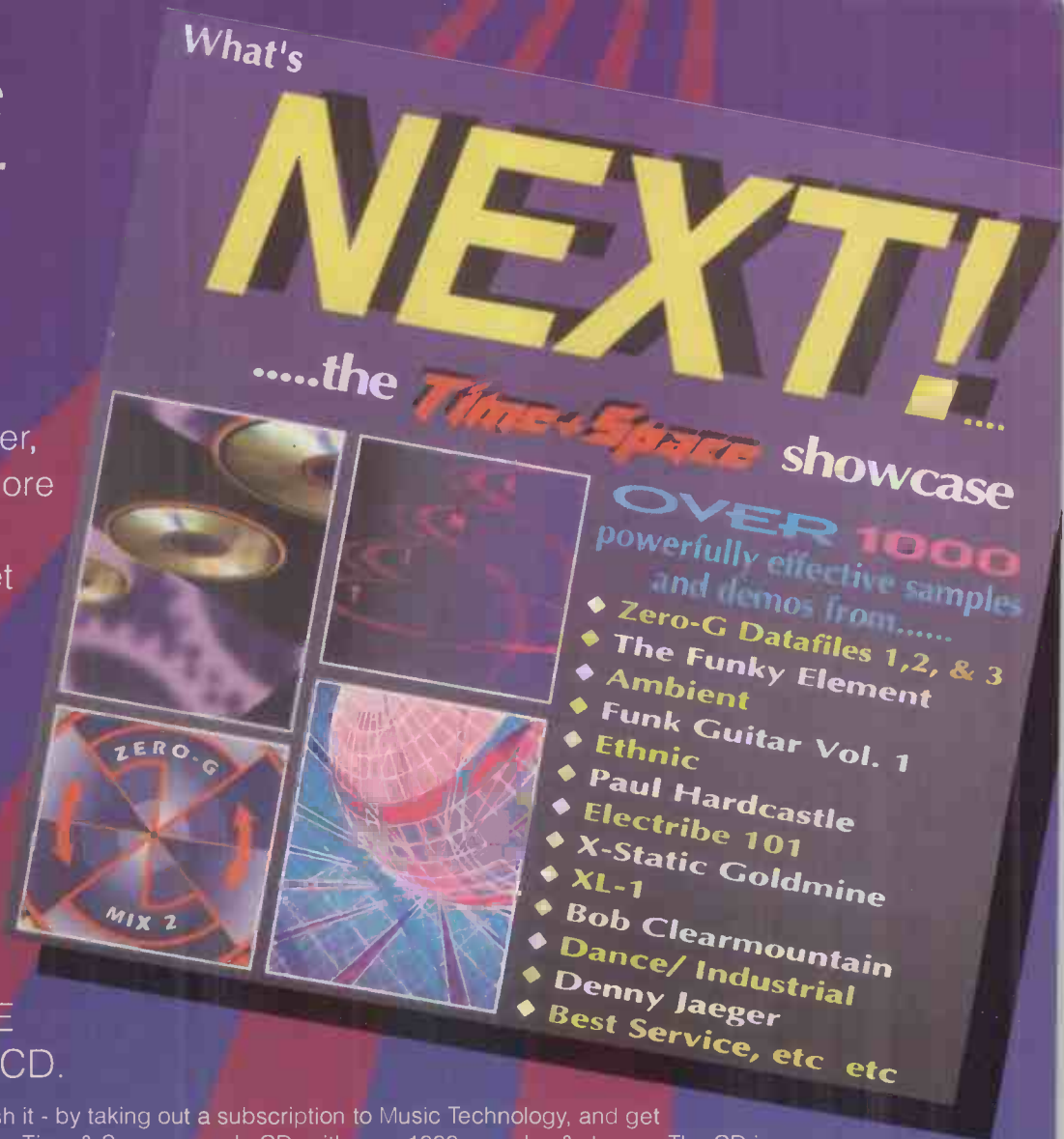
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►► harmless, and we were quite good at it. A lot of the time the landlord would say 'That's really good, I'll give you a job.' and he'd give us ten quid to come and play.

"There were four or five different pubs we'd go and play in. It was good training. It's like The Beatles, they all said that their big training was in Hamburg, because they used to have to play for four hours a night, so they'd have to learn lots of songs. It was the same for us, we had to learn all these songs. Someone asked us for something so we'd learn it."

Go into a pub these days, of course, and you're more likely to find a couple of record decks or the dreaded karaoke machine than you are a piano. Jools mourns the demise of the pub pianist: "It's really magical when you get a good pianist belting away in the background. There was an old man in Greenwich called Vic who I used to go and see a lot, he was brilliant. But sadly that's gone altogether, now. I suppose it's cheaper to put records on, but also it's probably because there just aren't the pianists about.

"It used to be that the piano was a thing everybody had in their front rooms – before the war it was like the television set and the video. Everybody would gather around it at Christmas... So it was a thing that people learnt."

It's easy to lay blame for the demise of this family tradition at the door of technology, in the form of such modern-day attractions as television, video recorders and computer games consoles. But what technology taketh away it can also giveth back. Jools feels that the popularity of digital pianos and keyboards is leading to a resurgence of interest in piano playing. As he puts it: "These days, if you grow up with a digital piano in your front room, which people are doing, then you'll become a pianist through using that."

Having grown up playing acoustic piano, Jools himself feels most at home with the traditional instrument. However, he concedes that digital pianos are getting ever closer to the 'real thing' "both in sound and touch".

"The new Casio digital piano I've got is very good, I'd use it in the studio, and I've used it live a few times where we've had a smaller stage," he reveals. "I think a good modern digital piano will feel like the Yamaha acoustic over in the studio, which is much brighter and slightly heavier to play than the old Steinway piano I have here. In my view the best

pianos *are* things like old Steinways, though, because they've been played a lot so they're worn in and comfortable, very soft and easy to play. That's the other thing with an acoustic piano, it's wood and metal and tension, a lot of physical stuff going on.

"Apparently Casio took a brand new Steinway piano to bits and analysed it, which is a very Japanese thing to do, but what they should have done was take a thirty-year-old Steinway to bits, one that Oscar Peterson's had in his house for ten years or whatever. If they could get that spot on... It's a bit like you need an Ageing button on digital pianos!"

Although an accomplished pianist, Jools devotes a couple of hours each day to practice. However, he's not really a scales and arpeggios man – he'd rather spend the time honing his improvisational skills.

"I'll sometimes warm up with a couple of scales to get my fingers working," he says, "but a lot of what I'm doing is sitting down and improvising in different ways around things, rather than doing structured practice.

"I'd say my practicing is more about pushing myself to do something that I wouldn't normally do, or would find a little bit difficult to do. That way I'll perhaps stumble across something which sounds good. I might take a simple line or tune and think 'How would Floyd Cramer, the country pianist, play this, what would Thelonius Monk do with this, what would Count Basie or Fats Waller do with it?' Not that I can play like all these people, but you can do an assimilation, take a simple tune and improvise around it.

"It's an ever-forward situation, which is good, I think. Some mornings you get up and play and you feel as though you have got a little bit further along the road. It's like anything, really, if you keep at it then eventually you'll notice that you've jumped onto the next level without thinking too much about it."

As he poses for photographs seated at his Steinway, Jools launches into some impromptu boogie woogie. As his slender fingers dance over the keys in a blur of motion, I'm struck by the sheer physicality and energy of his playing. In his hands this 'old' music is alive and vibrant, a living, breathing language. Jools has absorbed the syntax and now he's adding to the vocabulary, drawing on musical influences which didn't exist when blues and boogie first emerged. The avante-garde jazz pianist Cecil Taylor counts as one of his more unlikely influences.

With his upcoming TV project tracing the history of the blues in mind, Jools has a final thought on why the blues will always be a relevant form of musical expression.

"Any musician who's really good in whatever field should be able to do a good blues number," he opines. "I've often thought that if you have an analogy between music and visual art, something like a big band or an orchestra is like a huge oil painting, and if you have a solo instrument it's like a black-and-white sketch, and the blues is like a self-portrait. You can look at that and see what sort of a self-portrait a musician does, and that tells you what they're about, I think." ■

Equipment List

(Helicon Mountain studios)

Instruments:

Casio FZ1 Keyboard Sampler
 Casio FZ10M Sampler Module w/80-disk sound library
 Casio VZ1 Synth
 Hohner Clavinet
 Korg CX3 Organ w/Leslie 145 Cabinet
 Yamaha C5 Grand Piano
 Yamaha DX7 Synth

Recording:

Atari 1040ST w/Steinberg Pro24 and C-Lab Creator sequencing software
 Fisher CD Player
 Revox PR99 two-track
 Saturn 824 24-track (Dolby SR on arrangement)

Soundtracs Quartz 48-channel in-line desk (96 inputs on mixdown)

Casio DA1 DAT Recorder
 Casio DA2 DAT Recorder
 XRI XR300 SMPTE Synchroniser

Effects:

Drawmer Gate
 Drawmer Dual Compressor/Limiter
 Eventide Harmonizer
 Lexicon 480L Reverb
 Lexicon PCM70 Multi-effects Processor
 Roland SDE2000 Digital Delay
 SA PPE 240
 Teac Graphic Equaliser
 Yamaha REV7 Reverb
 Yamaha R1000 Reverb
 Yamaha SPX90 (x2) Multi-effects Processor

Microphones:

Neumann U87, AKG, Shure, PZM

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Demo Takes Special

LONDON MUSIC SHOW

**DEMO FORUM,
Wembley Conference
Centre,
28th/29th November
1992**

They came, they saw, they concurred. Well, almost. Over the last weekend in November, *Demo Takes* and its invited guests knotted their spotty kerchiefs and took the high road to North London, where *The London Music Show* hosted the first ever live version of what goes on each month on these very pages. It all took place within the Wembley Conference Centre as part of the show, and visitors quickly filled the intimate 'Demo' room to discover on screen the aural reality behind the demo myth – and to find out who was going to receive the prize for best tape. Six tapes were chosen for each day of the show from the sackfuls which arrived at *Demo Takes* following our 'appeal' – and a track was chosen from each one to represent its best qualities overall. Those six artists were then invited to the show, and exposed to the criticisms and comments of the demo panel – which thankfully included some real musicians as well as your loyal and long-suffering correspondent. Saturday's panel selected 'Between Two Moons' by Andrew Todd, who received a Fostex 280 from Mark Perrins of Fostex. Sunday's panel opted for Rory Meredith's 'Mama, Larry's Back', which earned him a Tascam 424 courtesy of TEAC representative Nigel Miller.

Demo Takes would like to congratulate all those selected for the forum, whose tapes were chosen from a great number, and every one of which would certainly have been nominated 'Tape Of The Month' under normal circumstances.

I personally would like to thank the intrepid panellists – Billy Currie, Graham Massey, Mark Jolley, Stephen Luscombe, Ian Catt and Simon Darlow – for their insight, their good company, and their crucial contributions to the event. The standard of the tapes was uncommonly high, the format seems to have inspired all protagonists, and the event will certainly be repeated at future shows. Watch this space...

RUNNERS AND RIDERS

Saturday 28th November

WINNER:

'Between Two Moons'
by ANDREW TODD
(from London)

A mid-tempo ballad, written and produced by Andrew; the vocals and the programmed backing tracks were all recorded 'live' to 2-track in one take – no multitracking was involved. This was because Andrew didn't have a multitrack. Now he has. Sometimes, there is a God.

Contact: Andrew, 071 381 5529

'Khaos'
by AKKI
(from Cheltenham)

"New Age House Techno" (his words) by Mathew Atkinson, a Media Technology student with a 'classic' bedroom MIDI studio. Solid, capable dance fare. Equipment: Yamaha DX11, DX7; Korg Poly 61; Ensoniq Mirage; Roland SH101, MC02, TR909; Boss DR550; Atari 520ST running Superconductor; Studio Research 12:2 desk; Alesis Microverb and Arion stereo delay pedal.

Contact: Matthew Atkinson, 0242 232740

'True Confessions'
by TIM JAMES
(from London)

A snappy pop/soul song, uniquely featuring an actual band! Written by Tim James and Scott Hill, and produced at Canalot Production Studios, West London, by Tony Warren. Oddly enough, Tim was 'Tape Of The Month' in October's *MT*, under the name Tim Widdup but we didn't know till he turned up, honest.

Saturday's panel, from left to right: Billy Currie, Graham Massey, Phil Ward and Mark Jolley.



'Future'
by INTERLECT 3000
(from Essex)

An acidic house instrumental, sequenced to DAT; duo Arron Courts and Darren Ager say this is one of their own favourites and that they want to "put the music back into dance". A sparkier outing than much of its ilk. Equipment: Atari 1040ST running Cubeat; Casio FZ1; Roland SH101, TB303, R8, CM32L, 24/2 mixer; Boss DR660; Yamaha TX81Z, DX100; Alesis Microverb, Phazer pedal, digital delay; Casio DA7.

Contact: Darren, 0375 374154, or Arron, 0375 851306

'Rapids'
by JENNY CURTIS
(from Kent)

Jenny prefers the term "easy listening" to "new age", but either way, provides gentle, engaging instrumental music, recorded directly to two tracks using just a Korg T3 – a bold move considering she does actually own more gear including, ironically, a Fostex 280 4-track. Other equipment: Roland D550, R5; Korg Wavestation, 01W/FD; Alesis Microverb III; Lexicon LXP5.

Contact: Jenny, 081 697 6726

'Broken Vow'
by VITAL SIGNS
(from Surrey)

Moving at a relaxed pace with a distinctive swing groove, this programmed song from duo Justin Birt and Tim Fifield features lush pads and an expressive vocal from Tim, and was recorded at Zero One studio in Surrey. My personal favourite, if it's any consolation.

Contact: Justin, 0883 717834

Saturday's winner Andrew Todd receiving his 'box' from Fostex's Mark Perrins.



Sunday 29th November

WINNER:

'Mama, Larry's Back'
by RORY MEREDITH
(from Gwent)

This was a funky little pop song with a distinctive lead vocal, belying Rory's years and, frankly, complexion. It was produced at home, but Rory has had some radio coverage in the past, winning the PRS John Lennon award in 1990/91. This, it should be stressed, was unknown to the members of the panel. Equipment: Atari ST running Cubase V3.0; Seck 12:8:2 desk; Fostex M80; Casio DA2; Ensoniq SQ80, SD1, EPS; Roland U220, GP8, DEP5; Alesis Midiverb, Microverb, limiter, gate; MEQ230; dbx SNR1; ART SGE; Kramer Stage-master custom guitar; Washburn XS6 bass.

Contact: Rory, 0483 509393

'Listen'

by SHOZZ & BATESY
(from South London)

A housey dance track, written and produced by the duo at home. The message is "listen to what you're dancing to" and Amen to that.

Contact: Shozz or Batesy, 081 699 2125

'Way I Feel'

by DE FACTO
(from London)

A straightforward pop song by duo Dominic Sparks and Bruno Bridge, with a hint of Ian Curtis in the vocal and a solid, programmed backing. The tape suffered a little from being a touch below par (D90), but not enough to obscure the quality of the music.

Contact: Dominic, 081 464 7849, or Bruno, 071 233 0542

Sunday's panel, from left to right: Phil Ward, Stephen Luscombe, Ian Catt and Simon Darlow.

**MEMBERS OF THE JURY**

Saturday 28th November

BILLY CURRIE

A founder member of Ultravox, Billy has played keyboards and violin for the band on every album, as well as writing much of the material. He has enjoyed countless hit albums and singles, including 'Vienna', which (as he will readily deny) was held from the number one slot in 1981 by Joe Dolce's 'Shaddap You Face'. A new Ultravox album has just been completed with Tony Fennelle on vocals and guitar, to be released in the new year.

GRAHAM MASSEY

Guitarist, keyboard player and programmer who is a key member of Manchester's contemporary answer to Tangerine Dream - 808 State. Shortly after sitting on the forum panel, Graham took the stage with Andrew Barker and Darren Partington to perform a largely improvised electronic set in the show's Capital Radio Music Hall.

MARK JOLLEY

Mark is a member of the Reproduction studio team responsible for two hit albums and a string of hit singles (such as 'Silent Voice' and 'Natural Thing') for Innocence. He plays guitar and keyboards as well as producing, and has been much in demand as a remixer for several years.

Sunday 29th November

STEPHEN LUSCOMBE

The keyboard half of Blancmange, who are best remembered for their 1982 Top 10 hit, 'Living On The Ceiling'. However, more recently, Steven has formed an excellent new ensemble under the title, West India Company, with a variety of collaborators including the percussionist Pandit Dinesh. He has also done a variety of soundtrack work for theatre and TV.

IAN CATT

Ian produced St Etienne's debut album, *Fox Base Alpha* on a home 8-track, shortlisted for the 1992 Mercury Music Prize along with epic recordings from Simply Red and U2. A follow-up album has been completed and should be out in the new year. He now has his own 24-track facility in South London.

SIMON DARLOW

As well as working with Trevor Horn and Grace Jones on 'Slave To The Rhythm' as a ZTT producer/engineer, Simon is a successful songwriter. Among the artists to commit his songs to vinyl are Cliff Richard, Dollar, and Toyah. A solo album has just been completed in LA; meanwhile Simon is building a second 24-track studio in West London's recording/rehearsal complex, Nomis.

'Projectile (In Dub)'

by THEATRE OF GHOSTS
(from Birmingham)

Theatre Of Ghosts is Kevin Adkins, who records everything at home on a Tascam 238. He specialises in programmed reggae/dub instrumentals, whilst adding more urgent house rhythms as required. Equipment: Akai MX73; Roland U110, D110; Tascam 238 plus MTS30 sync; Atari ST running Pro24; Melos DE1 Echo; Tokai TC01 compressor; Seck 16:8:1 desk; Wharfedale Diamond Plus monitors; Denon DRMDE1 cassette; "Ye olde" Ferguson video recorder (c.1980).

Contact: Kevin, 021 777 2936

Sunday's winner Rory Meredith receiving his prize from TEAC's Nigel Miller.

**'Vox Diabolo'**

by PETER MAYDEW
(from Cambridgeshire)

A slowish instrumental track, from a lengthy album on which Peter plays everything, Mike Oldfield-style. It was all recorded on a Fostex A8, resplendent in the title, *Shaking The Dreamland Tree*.

Contact: Peter, 0480 891410

'Steel'

by A WORLD OF TALENT
(from Newcastle)

Liz Wilson delivers a fine performance on vocals, and I feel a bit guilty about neglecting this at the actual forum; I've listened to it again and her voice comes over very well. Everything was recorded live to DAT, at the Ninth Floor production centre in Newcastle. A good stab at programming the difficult go-go rhythm. Equipment: Apple Mac running Vision; Emax 2; Proteus 2; ProCussion; Lexicon LXP1; Korg A2; vocals via Shure SM58 through Boss CL50.

Contact: Brian Hobby at The Ninth Floor, 091 273 6687

Technically Speaking

Q I recently purchased a PPG Wave 2.3 but I don't think that it works – I can't get a sound out of it. I also own a Waveterm B but haven't got a manual for it and the instructions I do have are meaningless. Please can you help; these are the most expensive machines I own.

Andrew Slegt
Bath, Avon

A As you are probably aware, PPG as a company are no more. The designer, Wolfgang Palm, currently works for Steinberg GmbH, while his partner, Wolfgang Duren, started up Waldorf. Quite honestly, it was difficult to obtain technical info for PPG products while the company was still in existence and even the service manual was practically useless. The Wave was certainly a highly temperamental machine and engendered very clear opinions amongst those that used it: they either loved it or they hated it. As for the Waveterm B, it's a fully-fledged, 68000 computer based instrument with sampling, sequencing and storage facilities via the two on-board disk drives. Way ahead of its time.

The absence of the sounds in your Wave 2.3 is probably due to the expiry of the internal battery. Because of the heavy load imposed on it, a rechargeable type was used rather than the lithium variety found in most modern synths. But even a rechargeable battery gives up the ghost after a certain number of recharge cycles and eventually needs replacing. As this is a job which requires soldering, my advice would be to contact the Synthesiser Service Centre on 071 586 0357.

It was always very difficult to obtain the original factory sounds, and the chances of being able to find them now is pretty slim I'm afraid. However, the Synth Service Centre have a data tape of sounds which can be loaded on board for you, and many of these are originals. This, I'm sure you'll agree, is better than nothing and should provide you with a starting point.

As for obtaining a manual, your best chance is for someone with a PPG Wave 2.3 and a Waveterm B to read this and contact me at *Music Technology*.

Q I am looking for spare parts for a Rhodes Chroma synthesiser. When production stopped, a company called MDS (Music Dealership Services), based in Chicago, apparently bought all of the spare

circuit boards. However, I have been unable to contact them; can you give me their phone number or tell me where the Chroma circuit boards can be found?

Martin Straw
Regents Park, Southampton

A It seems to be a month for sad synth stories. Various different companies were involved in the distribution of the short-lived Chroma keyboard, but spares were always difficult to get hold of in the UK and so far, I have had no success in getting any information from the other side of the Atlantic. I seem to recall a gentleman by the name of Roy Painter who used to have spare parts for the Chroma, but his last known telephone number is now disconnected. If anyone knows how he can be contacted, or of any other possible supply of spares, could they please contact me at *Music Technology*.

Q What I need is some product info, as I noticed an odd-looking blue instrument at this year's UK Electronica show played by Lightwave. I know it's made by Atari as this was written in large letters on the back – but can you tell me what it is? Keep up the good work.

John Binns,
Cambridge

A According to the show's organiser, Mark Jenkins: "French synthesiser band Lightwave's recent set at the 1992 UK Electronica Festival marked the first public appearance of ex-Tangerine Dream member



Paul Haslinger since leaving the band – along with the Atari MIDI Translator (see photo).

"Central to Haslinger's 'Studio Ultimo' in Los Angeles, the Translator is a multi-purpose control 'surface' originally commissioned by drummer Mick Fleetwood as a percussion controller. Around 80 are thought to have been built and the unit

requires an Atari ST to run its control functions in addition to a second ST to run sequencing software.

"Each surface on the AMT can be played with sticks or by hand and can control notes, call up new patches or generate sets of performance information such as chords, arpeggios or scales. As on the old Wasp and EMS AKS synths, it's possible to play glissandi by sliding your fingers along the 'keys'; Haslinger's use of the system at the festival included everything from slow sonic landscapes to rapid percussion parts.

"It is thought that Atari Corporation (US) may be developing a smaller version of the unit (the current model weighs around 30kg) – but Atari UK currently have no information on this. The unit will be featured on Haslinger's forthcoming solo album. In the meantime, details of a compilation video including part of Lightwave's set from UK Electronica 1992 are available by sending an SAE to: Future Age Music Express, PO Box 387, London N22 6SF (Tel. 081 889 0616).

"Incidentally, bands interested in performing at the 1993 show planned for September can send information to AMP records at the same address."

Thanks Mark.

Q Some time ago, I read an advert for a MIDI to CV interface from Groove Electronics. I wrote to them and received a letter from Neil Naish which enclosed details of their products and prices. After receiving the letter, I decided to purchase the MIDI2CV via my Mastercard; the amount of £160 was debited on the 27th February 1992. I waited nearly five months, but the goods didn't appear. I wrote to Groove and tried to telephone them but without joy.

As I am based in Australia, it is very difficult for me to make enquiries regarding this. Can you help? I'm sure if you've ever had this sort of problem yourself you would understand how helpless I feel at this point.

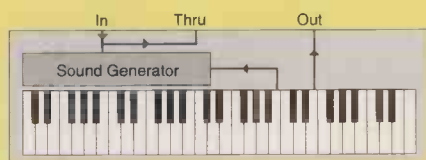
Grant Delahoy
Tin Shed Recordings
Victoria, Australia

A As you've probably figured out by now Grant, Groove Electronics is no more; it ceased trading some months ago. As you paid for the unit by Mastercard, you have, of course, a means of redress which would not have been open to you had you paid by cash or cheque. Simply contact Mastercard, advise them of the situation and claim under

Q I have a weird problem which I wonder whether you can help me with. I have a Korg M1 connected to an Atari ST running C-Lab Creator. When I play the Korg M1 without it being connected to the ST, I have no problems. Once I connect the two together, however, the sounds seem to subtly change and I swear that I can hear notes cutting out. What's going on?

Clive Glover,
Liverpool

A If you take a look at the diagram in Figure 1, Clive, you'll see the way that a standard synth works. Hitting a note on the keyboard carries out two functions: it plays the



internal sounds and also transmits MIDI note information from the MIDI Out.

If you connect up to a sequencer and press a key, the first thing you hear is a sound playing via the sound generator connection. At the same time, a MIDI Note On exits from the synth's MIDI Out, is received at the MIDI In of the sequencer, and is sent out again from the MIDI Out (via the internal soft-Thru function) and received back at the synth's MIDI In where it retriggers the sound generator. The result is two sounds separated by a delay of around 5 - 10 milliseconds - enough to

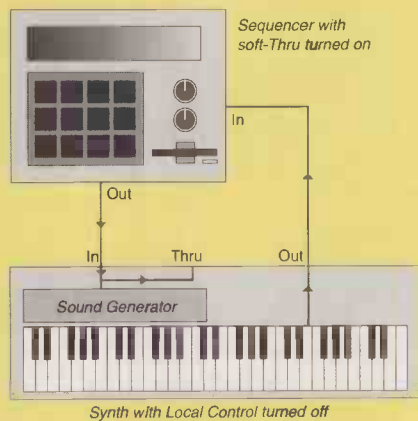
their insurance scheme.

There is, however, another possible solution to your problem. Patrick Shipsey - who designed the Groove Electronics equipment - has now set up a company under the name of DBM. Although under no legal obligation to do so, he is prepared to help any customers who have outstanding equipment orders and can be contacted on 0256 53953.

Q I've just bought a Roland Sound Canvas SC-155 to use in conjunction with my sequencer, but find that on playing back earlier songs, all of the pitch bends are incorrect. The reason for this is that my previous synth always had the pitch bend range set to 12 semitones while Sound Canvas apparently defaults to 2 semitones - and this is how I have been using it. I've

produce a 'flanged' effect, and hence a change in timbre.

There is a Global function on the Korg M1 called 'Local' which is short for Local Control. Turning this function 'off' breaks the link between the keyboard and the sound generator - as you'll see in Figure 2. Hitting a key now only sends a MIDI Note On from the synth's



MIDI Out and this returns via the sequencer's soft-Thru function to the synth's MIDI In at which point the sound is created. Result: only one sound.

What can you do if you don't have a Local Control Off facility on your synth? Well, many sequencers - including C-Lab Creator - offer a MIDI Thru Off channel. This prevents the retransmission of notes from the sequencer if they are being output in the same MIDI channel on which they were received. In this case, sounds are heard only once - via the keyboard to sound generator connection.

tried to change the pitch bend information graphically on-screen (using Cubase), but have found this to be a soul-destroying task! Is there anything I can do?

John Carter
Colchester, Essex

A Yes. One of the joys of General MIDI is that recognition of certain MIDI commands is guaranteed - and this includes the one which sets the pitch bend range. In fact it's one of the Registered Parameter Numbers and you can set this to 2 semitones by typing in the following on the List Edit page:

Bn 64 00 65 00 06 02

...where 'n' is one less than the MIDI channel of the part whose pitch bend range you are changing. If you want to change it back to 12 semitones, type in:

Bn 64 00 65 00 06 0C

Q Does anyone still supply disks for the Ensoniq Mirage? I've tried calling Desert Island who used to advertise in your magazine but get a disconnected tone. I know that this sampler is getting a bit long in the tooth but there must still be plenty out there.

Anthony O'Neill
Consett, Co. Durham

A Like you, I have also tried the old Desert Island number without success, and none of the other sample libraries that I have spoken to either support the Mirage or know of anyone who does. It looks like you may be out of luck, unless anyone reading this knows better...

Q I have what I feel to be one of the classic string synths of all time - the Solina and still love it's highly distinctive sound. Unfortunately, as you are probably aware, it is a pre-MIDI synth and so impossible to program within my MIDI set up. Is it possible to have it converted in some way so that it can be controlled via MIDI? I know there are companies who MIDIise older gear; can anyone carry out this particular modification and if so, what facilities will it give me?

Paul Baron
Exeter

A Kenton Electronics, the MIDI retrofit specialists, will happily take your Solina and MIDIise it for you. The conversion will recognise MIDI notes via the MIDI In socket and makes use of the bi-timbral nature of the Solina by allowing you to access the bass and main sections on separate MIDI channels.

The cost is £205.63 including fitting and VAT. Contact John Price on 081-974 2475.

Got a problem? Vic has an answer.

Write to: Technically Speaking, Music Technology, Alexander House, Forehill, Ely, Cambs. CB7 4AF

Out Takes

HECTOR ZAZOU *Sahara Blue (Crammed)*

French-Algerian composer Hector Zazou has pulled off a considerable coup. To successfully combine the range of styles and techniques that he does on this album is a masterstroke; to gather together such a roll-call of international musicians and actors, a miracle.

Basically, Zazou has constructed a series of intoxicating musical backdrops to recitations of the poems of Rimbaud, and when you consider that the music is played by John Cale, Bill Laswell, Ryuichi Sakamoto, Keith LeBlanc and

ased on Arthur Rimbaud's poems, SAHARA BLUE is directed by Hector ZAZOU. The music was played by the SAHARA BLUE Orchestra starring John Cale, Gérard Depardieu, Khaled, Annel Drecker, Dominique Dalcan, Bill Laswell, Tim Simenon

Tim Simenon – among many others – and that the poetry is either sung or spoken by Gerard Depardieu, Richard Bohringer, David Sylvian, Khaled and Barbera Gogan (who sang 'I'm In Love With A German Film Star' with The Passions), you begin to get some idea of the quality stamped over every inch of the work.

Rimbaud himself put in many bids for the title Most Decadent Dude Ever, and the music is a suitable orgy of bewitching and passionate soundscapes, from Simenon's taut drum loop

on the opening 'I'll Strangle You', to Sakamoto's seductive piano in 'Harar Et Les Gallas', and Zazou's own rich, ambient keyboard textures throughout. There are guitars – electric and Spanish – brass, flutes, percussion and voices from all over the place, recorded in New York, Paris, Brussels and London, plus a good deal of plain old 'electronics' – the clearest example of the much talked-about bridge-building between musical cultures you could ever hope to hear.

The intention may strike you as a tad worthy and laudable – but so what? The execution is gorgeous and certainly proof that these things can work in the right hands. Between the lines, Barbera Gogan might well be singing 'I'm In Love With A French Poet (Even Though He Was A Right Bastard)'.

HAROLD BUDD, RUBEN GARCIA & DANIEL LENTZ *Music For 3 Pianos (All Saints)*

With explanations like "Ghost chords coming from somewhere and going nowhere", and "A tango for people who dislike dancing", there's more than a hint of Eno's dry humour about these gentle, intriguing piano instrumentals. Recorded in a single day, it's a sparse, open work, not what you might expect from three pianists working together. Maybe they're not; it's hard to tell whether a given piece is a solo, duet or trio. But nevertheless the effect is homogeneous and deeply rewarding, refreshing in its simplicity and strangely conducive to the kind of thoughts that strike you when a cool breeze caresses the damp armpits of your T-shirt on a warm day. (*Philip is a natural communicator and should do well if he applies himself – Ed.*)

The fact that the only sound on the whole thing is that of pianos is a bit of a restriction. The same music played by electronic voices would gain much in translation; this thought occurs because there is still an association with 'composing' which attaches to the good old joanna, no matter how much the music is actually concerned with textures. You can play Debussy on a synthesiser and get away with it (or you could in 1976), and surely by now the electronic vocabulary is acceptable to most listeners. Having said that, the pianos do sound rich and sonorous on this recording, and you can forgive its purism for that.

MICHAEL NYMAN *The Essential Michael Nyman Band (Argo/Decca)*

There's an odd hint of the Bonzo Dog Band about parts of this collection of Nyman's film scores for Peter Greenaway – the director responsible for *The Draughtsman's Contract*, *The Cook, The Thief, His Wife & Her Lover*, and several other rather opaque films. It's probably



just down to Andy Findon's baritone saxophone, rasping away through the medieval junketings of 'Chasing Sheep Is Best Left To Shepherds', or

THE TRACKS OF MY YEAR

No charts, no prizes; just a personal selection of favourite club cuts, guitar grooves and songs from 1992. Happy New Year.

Club

STEREO MC'S
Connected (from Connected, Island)

KHALED
Didi (from Khaled, Barclay)

FORCE'N'ZEE
Lords Of The Dance (Ragga Instrumental, Circa)

A CERTAIN RATIO
Up In Downsville (from Up In Downsville, Robsrecords)

YELLOW
Jungle Bill (Mercury)

ULTRAMARINE
Discovery (from Every Man And Woman Is A Star, Rough Trade)

THE GRID
Crystal Clear (from 456, Virgin)

MEAT BEAT MANIFESTO
Original Control (from Satyricon, Play It Again Sam)

ORBITAL
The Naked And The Dead (Radccio)

ST.ETIENNE
I'm Too Sexy (Heavenly)

GMT
Feel So Good (MCA)

INNOCENCE
Build (from Build, Cooltempo)

MILES DAVIS
The Doo Bop Song (from Doo-Bop, WEA)

CABARET VOLTAIRE
From Another Source (from Plasticity, Plastex)

BRIAN ENO
Ali Click (from Nerve Net, Opal/WEA)

MOODSWINGS
100% Total Success (from Moodfood, Ansta)

RED SUN
Matrix (from Red Sun, Harmony)

Guitar

STARCLUB
Let Your Hair Down (Island)

INSPIRAL CARPETS
Irresistible Force (from Revenge Of The Goldfish, Mute)

EMF
Never Know (from Stigma, Parlophone)

DIE KRUPPS
Metal Machine Music (from 'I, Our Choice)

NINE INCH NAILS
Last (from Broken, Interscope/Island)

NEW FAST AUTOMATIC DAFFODILS
Bong (from Body Exit Mind, Play It Again Sam)

THROWING MUSES
Frepile (from Red Heaven, 4AD)

CURVE
Split Into Fractions (from Doppelgänger, Anxious)

LUSH
Ocean (from Spooky, 4AD)

P J HARVEY
Victory (from Dry, Too Pure)

ULTRA VIVID SCENE
Cut-Throat (from Re4, 4AD)

BELLY

Hot Burrito #2 (from Gepetto EP, 4AD)

SWALLOW
Tastes Like Honey (Instrumental) (from Blowback, 4AD)

MICHAEL BROOK
Red Shift (from Live At The Aquarium, 4AD)

OTTMAR LIEBNERT
Whispering Hills (from Solo Para Ti, Epic)

THE DISPOSABLE HEROES OF HIPHOPRISY
Music And Politics (from Hypocrisy Is The Greatest Luxury, 4th & Broadway)

Song

TASMIN ARCHER
Sleeping Satellite (from Great Expectations, EMI)

SPILL
Don't Wanna Know 'Bout Evil (Ten)

ASIA BLUE
Boy In The Moon (from Escaping, A&M)

VEGAS
Walk Into The Wind (from Vegas, RCA)

SADE
Kiss Of Life (from Love Deluxe, Epic)

ANNIE LENNOX

Why (from Diva, RCA)

THE CHRISTIANS
What's In A Word (from Happy In Hell, Island)

HUE & CRY
That Girl (from Truth And Love, Fidelity)

RYUICHI SAKAMOTO
Heartbeat (Tainai Kaiki II - Returning To The Womb) (from Heartbeat, Virgin)

THE B-52s
Is That You, Mo'Dean? (from Good Stuff, Reprise/WEA)

THE LIGHTNING SEEDS
Blowing Bubbles (from Sense, Virgin)

XTC
War Dance (from Nonsuch, Virgin)

SUZANNE VEGA
Blood Makes Noise (from 99.9%, A&M)

LEONARD COHEN
Waiting For A Miracle (from The Future, Columbia)

K D LANG
The Mind Of Love (from Ingenue, Sire/WEA)

PETER GABRIEL
Blood Of Eden (from US, Real World/Virgin)

HECTOR ZAZOU
Sahara Blue (from Sahara Blue, Crammed)

the jazzier hop beneath 'An Eye For Optical Theory'. But there's a mischievous glint in Nyman's eye, one suspects, when he's constructing these set pieces, like a free kick on the edge of the listener's penalty area.

It's a free kick because Nyman does not have to compose to the finished film rushes; Greenaway waits for the music and then begins filming or cutting, like a promo video director, to suit the music, or at least his own interpretation of it. Not many film score writers enjoy that luxury, it's true, but Nyman is never self-indulgent. The two obviously share a common vocabulary of favourite images and styles, with a bucolic abandon often disturbing a scene of rustic calm. The chords progress stealthily in regular, neat patterns, like the clipped hedges of a maze, and yet there is the slightest tipsy swagger in the delivery. All of which, of course, means that this is chamber music in its own right, as it were – another arbitrary claim for the 'proper' composer. **PW**

Plastic Max...

It's Christmas, and Santa's answerphone is at the ready. Give him a call...

DIE KRUPPS

A Tribute To Metallica (Our Choice)

Jürgen Engler's synthetic reworkings of hardcore favourites, but with real drums this time – honest.

CHARLES & EDDIE

Duophonic (EMI/Stateside)

Another No.1 for EMI, following Tasmin Archer, in the single 'Would I Lie To You?'. Somebody is doing something right in the A&R department.

VARIOUS ARTISTS

Colours (Union City Recordings)

Another dance compilation, the first album from Virgin/Circa's new offshoot UCR, a dance label within a major, hoping to gazump the indies. Strong hardcore bias.

POLYGON WINDOW

Surfing On Sine Waves (Warp)

Polygon Window is actually Richard James, who has been developing his own unique brand of electronic music

since he was 13, and who enjoyed considerable acclaim in 1992 as The Aphex Twin, following a selection of instrumental departures including the immortally named 'Analogue Bubblebath'. A refreshingly difficult set to categorise, with highly original timbres.

VARIOUS ARTISTS

Musical Freedom – Classic Garage Vol 2 (Cooltempo)

Adeva, Urban Soul, Mr Fingers, Tribal House and many more; the ultimate home-made dance tape for the party in the garage – or should that be studio?

BEYOND RELIGION

Two Worlds EP (Beyond Religion)

Promising melodic dance 12", featuring four home-grown tracks in Innocence vein. Available by mail order only from Beyond Religion Records, PO Box 34, Enfield, Middlesex EN1 3UE. £4.94 inc.P&P, cheques payable to 'Pete Spence'. Beyond Religion also have a mailing list operating from this address. Could this be the future of record retailing?

THAT WAS THEN

Exorcising the ghosts of Christmas past...

KEITH EMERSON

The Christmas Album (1988)

OK, OK, don't shout. I know 1988 wasn't that long ago, but it's Christmas and that means I'm going to invoke the centuries-old ritual of Twelfth Night – whence kings become knaves and vice versa, and everything goes generally topsy-turvey. Just look at the cover, for goodness' sake. On



the front... Emerson stokes Yule log with poker. On the back... Emerson abuses Ana-log with Christmas stocking. Something festive is clearly going on – whatever it is. Gather ye round the voltage control oscillators, and sing ye the carols of yesteryear. You know, 'Karn Evil 9', 'Tarkus', 'Good King Wendycarlos'.

Jerusalem is conspicuous by its absence from this album. Instead, settle down with a glass of sherry and a six-pack of mince pies – or, come to think of it, a bottle of bleach and a bag of acid drops – and

enjoy 'Captain Starship Christmas', 'Snowman's Land', and 'We Three Kings' (...who were, according to the Bible, a trio of fabulously wealthy aristocrats in shiny, flowing garb who came upon the Bethlehem inn with entourage and proceeded to do a 35-minute improvised version of 'Take A Pebble'. Apparently, children were born during the drum solo). O Jesu, Joystick Of Man's Desire. **PW**

THE STYLOPHONE

64 preset voices; 16-note polyphonic; 8Mb of memory; MIDI IN, OUT and THRU; internal sequencer and digital reverb; teasmad, garage, FCH. The synth of your dreams? Probably. But it's not the bloody Stylophone. Well what do you expect for £9.18s.6d and a marketing campaign spearheaded by Rolf Harris? I know he's an honorary member of 808 State, but even they haven't used one yet, have they? Mind you, it's about time someone did, what with all this retro-keyboard nostalgia goin' on. But is it a keyboard? Is it a toy? Is this the real life?

The late '60s. Banana Splits, sherbert dip and the first Cup Final to be broadcast in colour. Not that we could tell. We didn't get colour until Tom Baker was Dr Who. But that didn't stop us appreciating the BBC Radiophonic Workshop, of course. Speaking of which, I wonder if they ever used a... **PW**



Readers' Ads

KEYBOARDS

AKAI S900 V2.0 sampler with disks and manual. Excellent condition; £595. Kevin. Tel: 0628 668435.

AKAI X7000 with memory expansion, 150 disks; £450. Roland Juno 106 and flightcase; £350. Alesis MMT8 8-track sequencer; £150. Alesis Quadraverb with foot switch; £250. Arion stereo digital delay pedal; £50. All mint condition with manuals. Dave. Tel: 0527 550485.

CASIO CZ1000; £100. Yamaha QX21 sequencer; £70. Tel: 0748 825481.

CASIO CZ1 with RAM card, hardcase and manuals. As new £395. Also Roland JX3P with manuals; £195. Dave. Tel: 0253 596228.

CASIO CZ101 gigged, but OK. £70 inc. manuals. Yamaha RX15 drums; £50 inc. manual. Len Jones. Tel: 0782 786289.

E-MU PROTEUS 1; £300. Kawai K1, drum card and flightcase; £250. Casio FZ10M; £600. Akai XE8 and 2 ROM cards; £80. Kawai R50E drum machine; £80. Sansui MX12 12:6:2 mixer, boxed, as new; £200. Scott. Tel: 0241 56558.

E-MU EMULATOR II plus 20Mb hard disk, 47 sound banks, double internal memory, manuals, large sound library. Immaculate condition; £1300. Don. Tel: 031 441 3948 between 6-11pm.

EMULATOR II plus hard disk, 47 sound banks, double internal memory, SMPTE, full MIDI sequencer etc. Manuals, comes with large sound library. Immaculate condition; £1275. Don. Tel: 031 441 3948 after 6pm.

ENSONIQ EPS; Atari 1040 ST monitor + Pro 24. Roland D110. Roland R8 including electronic, dance and jazz cards. Alesis 16:2:2 mixer. Pioneer 3-head cassette deck (brand new). Technics amp. Gemini speakers inc. all MIDI leads. 1/4 inch jack leads etc. £3200. Tel: 0787 78106.

ENSONIQ SD1 workstation, hardly used, as new; £995. Also Yamaha TX802; £395. John. Tel: 0793 69339.

ENSONIQ EPS 16+ with memory upgrade, flightcase, 90 disks. £1050 ono. Gary. Tel: 051 533 6732.

ENSONIQ MIRAGE Mk1 with disks; £350. Andy Thomas. Tel: 0273 474711.

ENSONIQ SQ1 workstation, immaculate condition, home use only; £700. Jason Hayward. Tel: 0273 684673.

MUSIC TECHNOLOGY's readers' classified section is the biggest of its kind in the business. Every month, we carry more ads for synthesisers, samplers, computers, signal processing gear and assorted other goodies than any other monthly magazine. So when musicians and studio engineers are on the lookout for some extra gear to update their line-up, they turn to these pages first.

If you're a private seller, advertising in the back of **MUSIC TECHNOLOGY** really couldn't be simpler. And if you're searching for a specific piece of equipment or looking for other musicians to fill a gap in your band, we can help out there, too.

Just pick up the phone and dial (0898) 100767. At the other end of the line, you'll be able to select a category in which to place your ad and let us know exactly what it is you're selling or seeking.

The service operates 24 hours a day, so there's no need to hunt for stamps, envelopes or Biros. Pick up the phone and we'll do the rest. If you buy and sell musical equipment as part of a business, you'll have to use the regular classified section on the last page. And we regret we can't answer any queries regarding readers' classifieds published in **MUSIC TECHNOLOGY**.

Calls cost 36p per minute cheap rate and 48p per minute at all other times

EVOLUTION SYNTHESIS EVS1 rackmount synth module; £135. New and boxed with manuals. Mr Clarke. Tel: 0923 673955.

K1 RACKMOUNT; £200. Cheetah MS6 rackmount; £250. Roland JX1 synth; £220. John. Tel: Coventry 0203 617712.

KAWAI K1 MkII. Excellent condition including RAM card, psu, manual and boxed. £380 ono. Oliver Shaw. Tel: 0865 56312.

KAWAI K1 £230 includes: box, RAM card, manual, 100's of sounds on Atari disks. Simon Carter. Tel: 0273 550716 after 5pm.

KAWAI K4 synth, Atari editor, 1000 extra sounds £390 no offers. Tel: 061 434 7683 after 5pm.

KAWAI K4 16 bit synth £400. Roland MT100 multitimbral sound module plus sequencer and Atari editor; £350. Alesis SR16 drum machine £180 or swop for Boss DR660. Paul. Tel: 0536 761014.

KAWAI K4 16 bit digital synth; £350. Roland MT100 sequencer sound module plus disks and editor; £325. Casio FZ1 2Mb sampler; £750. Yamaha PSA680 mini synth; £85. Paul. Tel: 0536 761014.

KAWAI K4R 6 months old, boxed, manuals, psu; £225 ono. Yamaha

PS90 excellent condition, boxed, manual, psu; £160 ono. Yamaha BB10 drum machine, hardly used, boxed, manual, psu; £30. Or £399 ono for the lot. Sandy. Tel: 0562 66667.

KORG DW8000; £250. Kawai K1; £250. Yamaha DX100; £120. Roland Juno 6; £150. All excellent condition, home use only. Any swops or part exchanges considered. Yamaha PS80 wanted. Richard. Tel: 081 363 7409 evenings.

KORG MS20 patchplay synth with original case, handbook and patch diagrams. Fair condition. Will pay parcel service within reason. Asking price is £300. Mr McIntyre. Tel: 0469 576487 after 6.30pm.

KORG 01/W FD 3 months old, perfect condition, 9 months of guarantee remaining. £1450 ono. Tel: 0737 774155 Ext. 809 (work). 0252 737025 ask for Ian Welsh.

KORG 01/W FD, mint condition, home use only, boxed, 2 months old, 3 sound cards. £1150. Mark Lawrie. Tel: 0895 270822.

KORG CX3 single manual portable organ. Excellent Hammond clone. Immaculate, complete with legs and flightcase; £230 ono. Tel: 0494 522016 evenings.

KORG DW8000 superb analogue

sounds, 8 note polyphonic, arpeggiator, touch sensitive, extra sounds, manual and aluminium flightcase. £350 or swop for Juno 106. Also Cheetah MS6 £160. Roland TB303 bassline £250. All in good condition. Richard. Tel: 0672 515432.

KORG M1 with Gold Card, £795. Will. Tel: 071 708 4863.

KORG POLY 800 Mk1 MIDI onboard sequencer, psu, manual. £100. Tel: 0246 276002 Chesterfield.

KORG TRIDENT MkII, immaculate with Kenton MIDI Retrofit; £700. David. Tel: 0726 870661.

KORG WAVESTATION with extra sound card, as new, boxed £700 ono. Russ. Tel: 021 358 7612.

KURZWEIL MIDI board; £850. Korg M1REX; £900. Roland D550; £525. Roland U20; £550. Yamaha TX802; £500. Hammond B200 organ + 860 Leslie; £550. Drawmer DF320 noise reduction; £350. Tannoy DC200 monitors; £200. Wanted F1000, RD300 piano, Lexicon LXP1015. Part exchanges considered. Steve. Tel: 091 388 5562.

MINI MOOG Model D with full MIDI interface fitted by Kenton. Excellent condition. Regular service history, reliable machine, stable tuning. £650 ono. Anthony. Tel: 0582 484945.

MOOG MODULAR system, excellent condition. Offers. Oberheim 4 voice. ARP Odessey. ARP Sequencer. Many more analogue synths. Bob. Tel: 0726 67836 or 0726 74932.

MINI MOOG; £450. Linn 9000 drum machine; offers. Paul. Tel: 0428 717599.

ROLAND A50 master keyboard, vgc; £500 or swop for Roland D50 or equivalent style keyboard. Paul. Tel: 071 372 4402 daytime.

ROLAND D5 good condition bundles of sounds on disk; £300. David. Tel: 0753 686768 daytime.

ROLAND D10 £375. Yamaha TX81Z tone generator, £90. Martin Cox. Tel: 0843 603033.

ROLAND D20 new Eproms, Explorer 32 software, flightcase, box, manuals, mint condition. Offers. Spectrum Plus, games, printer, Micon MIDI interface, TX7 and CZ101 Editors; £90. John Leese. Tel: 0782 810611.

ROLAND D50, excellent condition, boxed with ROM card; £495. Pro 1; offers. DX7 super; £325. 2 factory ROMs £15 each. Tel: 0726 66715.

ROLAND D50; £450. Akai 612; £295. Casio synth guitar; £500. Korg 03R/W; £750. All as new plus many extras. Tel: 061 366 5081.

ROLAND D50; £450. Roland Jupiter 6; £425. Yamaha RX5 drum machine; £199. Sound cards for

drum machine £20 each. All excellent condition. Alan. Tel: 081 446 3098.

ROLAND D70 Mega synth; fully flightcased, boxed with manuals. Guaranteed absolute mint condition. £925. Don. Tel: 031 441 3948 between 6-11pm.

ROLAND MC300 plus several disks, mint condition. £340. Tel: 0734 665538.

ROLAND D110 LA module, £250. Andy. Tel: 021 778 2154.

ROLAND DEP5 multi effects, vgc. £250. Graham. Tel: 0993 87391

ROLAND GR50/GK2 guitar synth; £625. Roland E220 sound module; £350. Alesis HR16 drum machine; £150. Tel: 0248 713763.

ROLAND JUPITER 8 mint condition. £600 ono. Gary. Tel: 0560 84787.

ROLAND JUNO 6 analogue synth. Great rave sounds. £180. Ian. Tel: Oxford 0865 750588.

ROLAND JUNO 6; £180. Yamaha QX7; £50. Yamaha CX5M with software; £60. All immaculate. Terry. Tel: 051 606 9583.

ROLAND JUNO 106 synth. Classic analogue sounds, vgc, £340. Pete. Tel: 061 477 9687.

ROLAND JX1 synthesizer, 3 months old with psu and manual; £235 Tel: 0676 32755.

ROLAND JX10 flightcased, RAM cartridge, AMG Sound Foundation disk; £650. Tel: 091 281 9795.

ROLAND JX3P with PG200 programmer. All boxed with manuals; £250. Ian. Tel: 0282 601052.

ROLAND MT32 complete with librarian editor, immaculate condition. £200. Mike. Tel: 0606 835149 (Cheshire).

ROLAND MKS30 synth with 2 memory cartridges, the grooviest in analogue sounds; £475. Kevin. Tel: 071 837 3534.

ROLAND MT32 for sale. Excellent condition. Roland MT32 Editor for Atari 520 or 1040 ST computers. £500. Paul Marshall. 31 Covershoy Road, Craigend G33 5QN.

ROLAND PG10 programmer. Excellent condition; £80 ono. Pete. Tel: 061 477 9687.

ROLAND PG300, Roland PG1000. Yamaha EMQ1. All good condition. Tel: 0225 743777.

ROLAND PR100. Korg SQD1. Yamaha FB01. Akai XE8 drums. Sell or swap. Rack effects, printers, lights etc. Ian. Tel: 0266 46828.

ROLAND RA90 as new, boxed; £660. Quasemedi accompanying cards 1 and 9. New cost: £260 - for sale for £80. Tel: 0903 872539.

ROLAND RD200 piano plus flightcase; £425. Korg DW8000 plus flightcase; £285. Akai

rackmounted MIDI patchbay; £100. Gary. Tel: 0353 723320 Cambridgeshire.

ROLAND RD250S digital piano. weighted keys. Still the best piano and Rhodes sound available. £795. Tel: 0494 713168.

ROLAND RHODES M80; £895. Roland D50; £495. Roland GM70 MIDI guitar controller + GK1 pickup; £395. Power Tran MCS1 sampler delay; £95. Colin. Tel: 0394 671371.

ROLAND SH101 £110. QX21 £90. Korg SQ8 8-track; £90. Fostex 106; £210. Synchro Lab SMPTE box; £90. Jason or Simon. Tel: Reading 0734 560486.

ROLAND SH101 with modulation grip, manual and psu; £100. Leigh. Tel: 0732 462318 evenings.

ROLAND SN-U110 sound cards. Super brass, super strings; £30 each. Ethnic, electric grand and clave; £25 each. Exchanges for Sound Foundation PCM cards welcome. Nigel. Tel: 0437 762661.

ROLAND SOUNDCANVAS; £395 Only 2 months old. Paul. Tel: 0302 538304.

ROLAND U110 plus cards; £295 ono. Yamaha PSR500 touch sensitive keyboard. Brand new, boxed. £395 ono. Paul. Tel: 0493 750015.

ROLAND U110 plus cards. Studio use only; £250. Eddie or Cholette. Tel: 021 456 3950.

ROLAND U20 professional, multitimbral, sample playing keyboard. As new, home use only. £580. Steve. Tel: 0703 768864 Southampton.

ROLAND U20 RS PCM keyboard, 128 superb sampled sounds plus two inbuilt effects processors, includes rock, 808 drum card and padded soft case. Still under warranty. Immaculate condition, boxed; £599 ono. Tel: 0384 410853 West Midlands.

STEPP PGX computer controller guitar synth with stand and hardcase, spares and service backup is required; £750. Ian. Tel: Oxford 0865 750588.

VISCOUNT IC3800 upright electronic piano, 88 weighted keys, MIDI In/Out. 5 months old. Cost £1400 sell for £900. Mick. Tel: 021 526 3217.

WALDORF MICROWAVE with Geerdes soft workstation £750 ono. Mike. Tel: 0273 24096 Brighton.

YAMAHA DX7 with over 1000 sounds on ROM with manual and stand, in perfect working order. £350. Dan. Tel: 0634 364507.

YAMAHA DX7 with editors and librarian program with 1000's of sounds for the ST. Also an Atari stereo cassette deck, stereo amplifier and a pair of Celestion

speakers. All excellent condition; £500 the lot. Reg. Tel: 0602 504052.

YAMAHA DX21 synth; £275. Yamaha DD10 digital drum machine plus manual; £50. Phonic MRT60 mixer; £120. Orion flanger; £20. Or the lot for only £450. Wayne. Tel: 0253 873606.

YAMAHA DX27 synth; £120. Kawai R50 Rhythm unit; £100. Yamaha QX21 sequencer; £100. Casio CZ101 synth; £100. Gavin. Tel: 0252 319747.

YAMAHA ELECTONE B75 organ. Two manuals, foot pedals, voices, presets, rhythms. Stool and light included. £350 ono. Tel: 0753 865450 (Windsor).

YAMAHA EMT10 MIDI sound expander; piano, strings, choir and bass. £140. Mr Marcus Hower. Tel: 0706 57413.

YAMAHA DX5 two DX7's in one. 76 note touchsensitive mother keyboard. Full MIDI spec, immaculate condition. All offers considered. Tel: 0773 833496.

YAMAHA KX88 piano weighted master keyboard; £750. Korg M3R synth module; £450. Korg M1R synth module; £750. All ono. Mike. Tel: 0792 897426.

YAMAHA MSS1 SMPTE units; £130. Roland PG1000 programmer for D50; £130. PRS guitar red with locking machineheads and case. Ex Gary Moore. £850. Tony. Tel: 081 346 7238.

YAMAHA V50 workstation synth. Touch sensitive, after touch multi effects. Large 8 channel sequencer, disk drive. RX5 drum sounds. Manual and original box. Immaculate. £550. Kevin. Tel: 0628 668435 (Slough nr. Heathrow).

YAMAHA SY22; £400 and also Roland MC50 micro composer; £450 ono. Mark Coaley. Tel: 0302 367708.

YAMAHA SY55 brand new condition. Tel: 061 224 8938.

YAMAHA SY77 huge 14 disk library. Home use only, immaculate; £995. Drawmer LX20 compressor expander, home use only, boxed; £195. Alesis Quadraverb Plus, boxed; £225. Tel: 0442 255992.

YAMAHA SY77 plus flightcase and extra sound; £950 ono. Rich. Tel: 081 661 2786 evenings.

YAMAHA SY85 keyboard, 384 sounds, 30-note polyphony, 90 effects, sequencer, real-time editing, 100 preset rhythm patterns, sample dump facility, fantastic machine, brand new, boxed and unused. Bargain £980. Tel: 081 809 2427.

YAMAHA TX802, perfect; £500 ono. Chris. Tel: 081 748 4631.

SAMPLING

AKAI S612 sampler with disk drive, in perfect working order. £250 ono. Dan. Tel: 0634 364507.

AKAI S900 brilliant condition. £650. Ebbie. Tel: 071 733 5881.

AKAI S950 fully expanded; £900. Yamaha TX802 rack synth; £450. Roland D10 synth £300. Atari 1040 + monitor + Cubeat; £450. Elka CR99 disk recorder £150. Cheetah MT8; £100. All in excellent condition. Kenny. Tel: 0786 832752.

AKAI S1000/S1100 Sonic Images CD ROM Volume 2 stack sounds; £210 ono. Chris. Tel: 081 748 4631.

AKAI X7000 excellent condition, boxed, manual, disk. Part ex for Boss DR550 MKI or MKII. Buyer collects. £395 ovno. Tel: 0302 739511.

AKAI X7000 plus disks, manual, psu. All in excellent condition. Gary. Tel: 0277 218217 after 5pm.

CASIO FZ1 sampler plus library; £645 ono. Yamaha DX27 plus case etc. Mint condition; £185 ovno. ART Proverb 200 multieffects unit; £185 ovno. Alesis Microverb II reverb; £90 ovno. Alesis Micro Limiter; £90 ovno. Alesis rack for Micro series; £12 or free with the above two. V Amp VA30K keyboard amplifier, 50W, mint condition; £80 ovno. John Cotton. Tel: 021 449 6603

EMAX HVSE full 36 banks of sounds. Immaculate condition; £1100. Tim Whiton. Tel: 0745 332792.

E-MU EMULATOR II plus HD20Mb hard disk, 47 sound banks, 2x internal memory, manuals. Comes with large sound library, immaculate condition; Ex-Simple Minds. £1300. Don. Tel: 031 441 3948 between 6-11pm.

EMAX II rackmount version with some library; £750. In very good order; no offers please. Mr McCikey. Tel: 0440 707610.

ENSONIQ EPS16 plus. With memory upgrade, flightcase, 90 disks. £1050 ono. Gary. Tel: 051 523 6732.

ENSONIQ EPS 2Mb, 10 outputs plus disks, vgc; £995. WX11; £150, Quadraverb; £220, SM58; £85. Andy. Tel: 0903 755840.

ENSONIQ EPS 16+R sampler and sequencer. Home use only, with loads of disks, immaculate condition. £1200 ono. H. Tel: 0384 287495.

ROLAND MKS rackmounted version of SM sampler, vgc, with manual £150. Ben Williams. Tel: 0252 28013.

SWOP MY FZ1 with 2Mb upgrade and full flightcase for your FZ10/FZ20. Also swap my D50 and full flightcase for your D550. Brad. Tel: 0633 865758.

► **ROLAND W30** sound library for sale. 30 original factory disks including bass, piano, percussion, special effects and loads more. £10 per box of 5. Dance library also available - please phone for details. Tel: 0703 220152.

ROLAND W30 excellent condition. Hard case, home use only. £1000. Large sample library. Andy. Tel: 061 494 8083.

ROLAND W30 music workstation, excellent condition; £990. Paul. Tel: 0302 538304.

SEQUENCERS

ALESIS MMT8 mint, boxed with psu and manual, still under guarantee. £140. Can send COD. Ian. Tel: 0308 25819.

BBC B plus UMI 2.0B including Micro Editor, latest software. 40/80 drive. Complete library of ready to perform songs on disk. Monitor, cased; £350 ono. Len Jones. Tel: 0782 786289.

KAWAI Q80 brand new, unused 32 track, 16-channel sequencer. Internal volatile 64K RAM with disk drive supporting any system Exclusive plus drum machine facilities. 1 year guarantee. £375. Bill Simpson. Tel: 0708 223345.

KORG SQD1 sequencer with disks; £80. Steve. Tel: 0387 720133.

ROLAND MSQ700 8-track MIDI/DCB sequencer. Hardly used. Boxed with manual. £100 ovno. Tel: 0532 627302.

ROLAND MV30 with sound cards. Built-in digital compu mixer, 16 track capability. With spare disks, hard case, video instruction manual. £750 absolutely no offers. Ian. Tel: Oxford 0865 750588.

COMPUTERS

AMIGA 500 1 Mb memory plus colour monitor, MusicX. All boxed. £400. Anthony. Tel: 0707 271973.

ROLAND TR66 rhythm composer with box, manual, full working order. Approximately 2 years old. £120. Daniel Broad. Tel: 0865 717969 Oxford.

AMIGA SOFTWARE Dr. T's KCS Level 2 V3.5, £120. X-or £100. M £50. Barns and Pipes Pro with extra utilities £120. Tripleplay plus MIDI interface, £80. SuperJam with 2 extra styles disks, £80. All originals. David. Tel: 071 272 9297.

AMIGA A500 with Music X; £200. Roland SBX10 DIN sync to MIDI; £100. Roland TR606 £50. Swops considered. Mark. Tel: 0747 54406.

ATARI 2Mb STE with sequencer 1

plus; £270. Ask for Nat. Tel: 0892 522461.

ATARI ST520 with 1Mb of RAM plus SM124 high res monitor. £350. Andy. Tel: 021 778 3154.

ATARI 520ST plus SM124 monitor, disks, mouse, psu, manuals. All boxed. Gary. Tel: 0277 218217.

ATARI 520STFM upgraded with double-sided disk drive. Immaculate condition; £150. Gary. Tel: 0353 723320.

ATARI 520STFM; £180. Josh. Tel: 0621 857074.

ATARI 1040ST with FM 124 monitor + C-Lab Creator and dongle. Extras. £500 ono. Kim. Tel: 0206 213322.

ATARI 1040STFM with mouse and sequencing software; £200 ono. Tel: 0223 276311.

ATARI STE 520, upgraded to 1Mb, 9 months old. Sequencer One Plus, and other assorted PD software. £220 the lot. Tel: 0942 227223 after 6pm.

KORG M1 sounds. 10,000 professional M1 sounds. Just £45. 30 banks of D50 sounds just £35. Both come with Atari ST loaders. Also other sounds and editors are available. Tel: 081 550 5026.

STAR LC20 printer; £100 ono. Boxed as new. Boxed as new. Kevin. Tel: 081 942 1140

STEINBERG D110 /10/20/MT32 synth works; £75. Steinberg Mid Xplus; £250. Both boxed. Brad. Tel: 0602 873896.

TASCAM PORTA 1 4 track recorder, vgc. £185 ono. Pete. Tel: 061 477 9687.

YAMAHA SY77 TG77 sounds. 12 disks of SY77 sounds and 25 banks of TG77 sounds in Atari ST format with editor only £40 each. Geoff. Tel: 081 550 5026.

DRUMS

AKAI XR10 drum machine. Fantastic sounds for dance, rap and swing. Brand new and boxed. Bargain at £150. Tel: 081 809 2427.

ALESIS HR16 drum machine for sale. £140 ono.

ALESIS SR16 hardly used, 233 16-bit samples; £200 or swop for Boss DR660 or Roland TR909. Paul. Tel: 0536 761014.

ALESIS SR16 perfect condition. Top rave machine. Offers. Nick. Tel: 0600 890987 after 6.30pm.

ALESIS HR16 with psu and manual; £120. Carl Stock. Tel: 0507 606956.

BOSS DR50; £95 ono. Boxed as new. Kevin. Tel: 081 942 1140

BOSS DR550 drum machine with manual; £95. Dan. Tel: 0634 364507.

KAWAI R100 drum machine £99

ono. Tel: 0442 891173 day 0296 85325 eves/weekends.

MTC DRUM COMPUTER complete with full kit of drum pads, computer interface, built-in flightcase, manual, good condition. £145. Tel: Chesterfield 0246 276002 or Hope Valley 0433 631429.

R8 DRUM machine, mint condition. A bargain at £235. Tel: 0257 026925 anytime.

ROLAND R5 drum machine, boxed with manual, vgc; £240. Tel: 0572 755841 after 5pm.

ROLAND R8 plus box, manual, psu. Excellent condition. Gary. Tel: 0277 218217 after 5pm.

ROLAND R8M; £300. Alesis D4; £250. Both immaculate, boxed with manuals. Roland Octapad II - works perfectly but well used; £200. Simon. Tel: 0925 604242.

ROLAND TR505 MIDI stereo sampled sounds; £95. Also Boss DR110 same electronic sounds as TR808; £65. Both immaculate, boxed and manuals. Tel: 0628 37891 Berkshire.

ROLAND TR505 drum machine, manuals and boxed. Excellent condition £70. Pete 061 477 9687.

ROLAND TR707 drum machine. In excellent condition. Boxed with manual. £150 ovno. Tel: 0532 627302.

ROLAND TR707 as new, boxed with psu and manual. £130. Can send COD. Ian. Tel: 0308 25819.

ROLAND TR808; £275. Roland Juno 60; £250. Martin. Tel: 05242 41619

ROLAND TR808 with MIDI Retrofit. Excellent condition, with manuals. £400. Willy. Tel: 0224 323007.

SIMMONS SDS2000R 5-piece kit; £500. Tel: 0241 6326 after 6pm or anytime at weekend.

WANTED ROLAND TR909 drum machine for cash. Peter. Tel: 081 969 5188.

YAMAHA RX5 plus flightcase and 4 ROM's; £250 ono. Rich. Tel: 081 661 2786 evenings.

YAMAHA RY30 immaculate condition, wicked dance sounds. Under guarantee; £350 ono. Paul Oliver. Tel: 0438 812330 (Hertfordshire).

RECORDING

2-INCH tape, 3 reels. Used once only. £25 per reel. Tel: 0532 627302.

ALESIS QUADRAVERB £210 ono. Alesis Midiverb III; £160 ono. Boss ME5 guitar multi-effects processor £190 ono. All in perfect condition. Chris. Tel: 081 748 4631.

ALESIS QUADRAVERB mint condition, bargain at £199. Tel: 0257 426925 anytime.

AMPEX 456 2" tape for sale, used; £30 per reel. Tel: 0274 721166.

BOSS BX800 stereo 8-channel mixer. Gain, EQ and PAN on all channels, send and return Headphone socket. Great for submixer, live keyboards. Boxed with manual; £80. Tel: 061 366 7477.

FOSTEX E16 with remote and trolley rack. Little use hence sale, excellent heads. £2100. George. Tel: 081 868 8187 NW London.

FOSTEX E16 immaculate, plus brand new 4050 autolocator with custom designed autolocator and meter bridge trolley. Private use only. £2600. Darren. Tel: 071 435 7498.

FOSTEX E16; £1699. Alan & Heath CMC24 mixing desk; computer routing; meter bridge, 16:8:2; 1299. Sony DTC750 DAT as new; £375. Fostex 4050 SMPTE remote; £250. Neumann U87 mic; £680. Jeremy. Tel: 0753 542720.

FOSTEX MODEL 80; £795 ono. Sansui WSX1; £500 ono. Sansui MDR7; £75 ono. Urei 1178; £850. Fostex 350 Meter bridge; £47 ono. C-Lab Notator/Unitor; £485 ono. HW SM58 radio mic; £245 ono. AKG 414 mic; £495 ono. Electrovoice Century 100 speakers; £675 ono. E-mu ProCussion; £420 ono. Tel: 081 462 6261.

MTR 16:8:2 mixer; £700 ono. Tel: 0442 891173 day 0296 85325 eves/weekends.

ROLAND W30 Sound library, 30 original factory disks with sounds inc. bass, piano, percussion, special effects and loads more. £10 per box of 5. Dance library also available, please phone for details. Tel: 0703 220152.

TASCAM PORTA 1 4-track recorder, vgc. £185 ono. Pete. Tel: 061 477 9687.

SONY PCM701 and Betamax video digital recorder. Offers. Ian. Tel: 081 556 7888.

SIMMONS SPM82 MIDI controlled mixer plus effects; £200 ono. Tel: 0223 276311.

SINTILATOR AURAL exciter; £125. Casio 2:8 MIDI Thru box; £40. Various studio patchbays; offers. Tel: 0248 713763.

STUDIOMASTER Series 1, 28:2 mixer. Good condition; still being used to mix in home studio. Ideal for 1st timer. £1100. Yomi. Tel: 081 699 8985.

STUDIOMASTER 16:8:2; £550. John. Tel: 0865 777501.

SOUNDTRACS PC MIDI 24-channel inline console. 16 subgroups, 48 inputs on mix. Good condition. £3495 ono. Tel: 0803 555304 daytime.

TASCAM 688 MIDI studio. Mixer, Recorder (with 20 inputs). Excellent condition; £1250. Chris. Tel: 071 987 8466.

TASCAM MSR24 mint condition, hardly used; £4750 ono. Suzanne. Tel: 0803 557856 (Office hours only).

TASCAM MSR24 24-track recorder, mint condition, hardly used, £4750 ono. Suzanne. Tel: 0803 557856 office hours only.

TASCAM TSR8 1/2" 8-track with built in dbx. Full function remote control. Loom and 19" trolley rack. All for only £1500. Tascam MM20 6:2 mixer plus PE20 4-channel parametric EQ; £175 for both. Will split. 1/2" Ampex 456 tape £15 per reel. Stamp rack with 2 expander gates, £160 or possible swops for items in wanted section. Justin. Tel: 081 885 1243.

YAMAHA AM802 mixer, vgc; £75. Rich. Tel: 081 661 2786 evenings.

YAMAHA SBX90 multi-effects unit; £150. XRI300 SMPTE synchroniser unit; £100. Andy. Tel: 021 778 3154.

YAMAHA SX500; £200. Paul. Tel: 0302 538304.

AMPS AND PA

CARLSBRO COBRA PA100 amp: 4 inputs, reverb; £100. Steve. Tel: 0387 720133.

CARLSBRO SCORPION B bass practice amp. £80. Colin. Tel: 0394 671371.

MARSHALL 1978 50W Master volume combo. Large badge, green Celestion G12 ends. Very good condition and a fine example of the best Marshall made to date. £350 ono. Pete. Tel: 0629 636222.

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HALF A band looking for synth/drum programmer to help out (gigs waiting). Into Depeche Mode, Erasure. Past applicants do not apply. Also strong image, no stage statues. Please write to: J Hazard, 57 Huntington Gardens, Halesowen, West Midlands B63 2TT.

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MICK LAWRENCE where the hell are you? Phone Jason on Reading 0734 567422.

PART-TIME studio work required in London area whilst studying for Audio Engineer Diploma. Please contact Ian Smith on 081 751 0443 or 0670 531968.

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ARIA PROII bass guitar, beautiful sound in 5 Star heavy case. All as new, never gigged. £300 ono. Or swap for Quality wind Controller, Roland GS Sound source or saxophone. Dave. Tel: 0553 762352 Kings Lynn.

CASIO FZ1 Shareware sounds, hundreds of sounds from the UK and USA, £2 per disk (including DD disk, P&P UK). For printed list send £1 coin with SAE, or blank formatted Atari disk with SAE to: Brian Tunnard, 45 Charnoustie, Worksop, Notts S81 0DB. Tel: 0909 486971.

ENSONIQ EPS shareware sounds, fabulous sounds from the UK and USA, £2 per disk (including DD

disk, P&P UK). For printed list send £1 coin with SAE, or blank formatted Atari disk with SAE to: Brian Tunnard, 45 Carnoustie, Worksop, Notts, S81 0DB. Tel: 0909 486971.

DISKS FOR sale. Numbers 5 and 6 for the Technics EN4 organ. £10 each. Tel: 0202 877686.

FENDER JAZZMASTER guitar. Professional instrument, post CBS. Serial number E740864, vgc. In Fender padded case. £500 ono. Will swop for quality MIDI sound source, Sound Canvas or E35/70 GS synth or saxophone. Dave. Tel: 0553 762352 Kings Lynn.

GR50 GUITAR synth plus GK2 driver, as new; £625. James Hodson. Tel: 061 624 6199.

HAS ANYONE got a Casio MG510 MIDI guitar? Tel: 0266 46828.

KEYBOARD STANDS for 2 keyboards, black, vgc. £25. Kevin. Tel: 0628 668435 (Slough nr. Heathrow).

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AKAI S900 or S950. Cash waiting. Call Mick 0438 368041.

ALESIS 3630 dual compressor/gate. Roland TR909 drum machine, Yamaha DMP7 mixing desk. Will pay cash. Peter. Tel: 081 969 5188 day or night.

BACK ISSUES Electronics & Music Maker magazines (E&MM) required urgently to complete archival library; 1981, 1982 and 1983. Also June 1985. Search that loft! I'll pay and collect. Tel: 0628 37891 Berkshire.

CIRCUIT DIAGRAM for Moog Opus wanted. Alan Martin. Tel: 0292 136608 after 6pm.

ENSONIQ SQ80 keyboard plus guitar synth pick up converter. Please write Joseph O'Burn, 61 Black Friars, Sudbury, Suffolk CO10 6AQ.

EXPANDED CHEETAH FX16. I will pay £300. Also Oscar and Moog Source. All must be in excellent condition and cheap. Tel: 061 793 6036.

FOSTEX B16, Fostex 4030, Alesis 16:2:2 mixer, Studiomaster IMP1. Andy Button. Tel: 0903 755840.

KAWAI K5 or K5 module, will pay £350 for either. Can collect. Nick. Tel: 0605 458205 after 7pm.

KORG M3R expander. Alesis 1622 mixing desk. Andrew. Contact 021 327 5850.

KORG WAVESTATION Steve. Tel: 0705 598955 Portsmouth.

KORG 01/W owner with sounds to swop and advice to give. Also swop Reliant Rialto GLS estate for music equipment, especially synth modules, computer equipment, (ie. Korg Wavestation module). Tel: 0909 566695.

PORTASTUDIO. Fostex or Tascam only. Must be cheap, in good condition, and within collecting distance of London. Eddie. Tel: 071 263 3919.

REMOTE CONTROL for Akai MG14D also Akai MK20J tape, soundcard and Editor librarian for K1M. Cheap Soundtech CL200 compressor or Scamp compressor and graphic equaliser. Justin. Tel: 081 885 1243.

ROLAND MKS Series module which is the equivalent of an RB250 Digital piano. Tel: 0494 713168.

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ROLAND PG200 programmer for the DI-EX 3P plus Roland TB303 bass line. Both in immaculate condition, will pay good money. Also will pay carriage. Grant. Tel: 0501 41472 after 6pm.

ROLAND R880 digital reverb unit. Lawson. Tel: 041 639 2092.

ROLAND S750 sampler - Boss SE50 FX - Korg 03 rack workstation. Cash waiting. Paul. Tel: 0302 538304.

ROLAND SVC350 rackmount sampler. Will pay £350 for machine in excellent condition. Korg CC10 Vocoder also required. Tony. Tel: 0202 697054 Bournemouth.

RSD STUDIO 4 4-track cassette recorder in aluminium flightcase. Stolen from the Yorkshire Dance Centre on September 12th. Serial number 9190. Good price paid. I want it back! Tel: 0532 627302.

STEINBERG DESPARATELY wanted manual or copy of Steinberg Avalon manual. Steve Butcher. Tel: 071 511 1901.

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S01 £call	Emax II - II Turbo £call	MM200 mixer £call	
Alesis	Fostex	MM1 s/h £569	
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1040 + mon £349	M1 £729		
	01 series £call		
C-Lab	DT1 Pro Tuner £179		
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Korg KMS30 £139	Roland PS300 £call	Melotron (dual man) £call	
Kurzweil KMS250 £1699	Roland MKS80-orig £899	Sequential Pro V £599	
Moog Liberation £399	Roland System 700 £call	Oscar £579	
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- ◆ expandable to 31.25 secs
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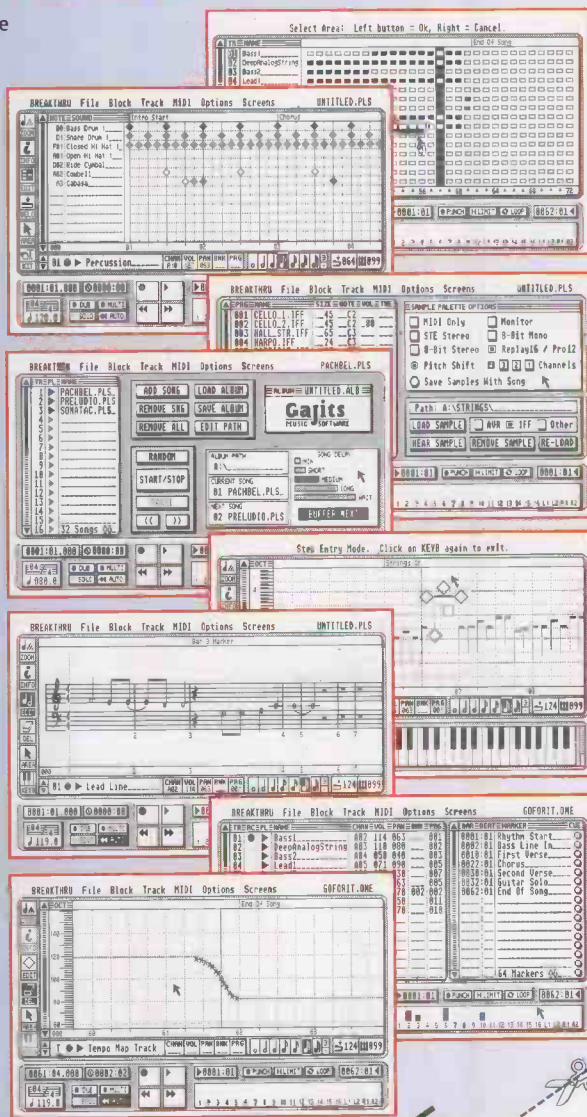
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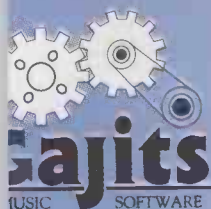
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