MT

THE MUSIC TECHNOLOGY MAGAZINE

Issue 83
Sept 1993

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"We see the future very much in terms of multimedia" said the man from the Japanese hi-tech company, his fingers forming a pair of aerial inverted commas around the last word as it left his lips. The perfect timing of the gesture left me in no doubt this was an oft-used device designed to cover his unease (or was it plain embarrassment?) at the use of this latest technological buzz-word. Perhaps he just considered the British Music Fair an inappropriateevent to revealsuch lofty intentions.

Though there is nothing new in the idea of combining various forms of aural and visual (or indeed, tactile) media to produce a more involving sensory experience, the word multimedia is still a recent addition to everyday parlance. Yet already we are wary of its use and distrustful of its users. As a subject for speculation it has become the stock-in-trade of the techno-prophets of the colour supplements and the glossy US science mags. Fascinating to read (particularly if the in-flight movie doesn't appeal) and useful to disgorge at parties when your association with technology is revealed and an instant 'where it's all leading' prognosis is demanded.

But ultimately it's of no more value than the speculation that surrounded the introduction of home computers in the early '80s.

The multimedia propagated by *MT* is, I like to believe, of a rather more practical kind, aimed squarely at those with an everyday involvement with technology and rooted firmly in our origins as a magazine for musicians. You might, I suppose, call it applied multimedia. It certainly needs no inverted commas around it – either real or imaginary.

Nigel Lord

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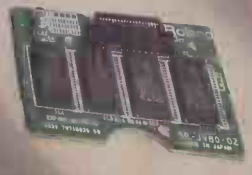

For further information on the JV-80, JV-880, JV-1000, JD-990, SR-JV expansion boards or the name of your nearest Roland dealer contact:

Roland (UK) Limited, Atlantic Close, Swansea Enterprise Park, Swansea, West Glamorgan SA7 9FJ. Telephone (0792) 310247.

Roland

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Volume Ten - Megabass REMIX! Sample CD

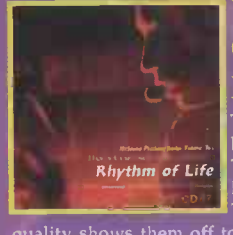
Our latest release from leading mixers Megabass, specially designed for professional remixing, megamixing, and DJs in addition to anyone making dance music. Megabass have mixed **Madonna, C&C Music Factory, 49ers, Altern 8, The Shamen, Black Box, 2 Unlimited,** and many more in addition to their own hits and exclusive mixes for Radio 1, Kiss FM, Capital and the Mastermix DJ service. ■ *"...If you're looking for insta loop gratification, stop here, ..this CD is faultless...It's another dance workstation, but fresher than most, and offers a generous helping of relevant dance/poprave crossover ingredients...I enjoyed it immensely, and so will you."* - SOS, April 93. ■ *"...perfect for the most vicious dance track...there are enough useable samples included on this CD to fit into any kind of track...9/10."* - Future Music, April 93. ■ *"...it takes something special to stand out ... 'mix! is something special...inherent versatility which makes Remix! an essential studio accessory...just too funky to ignore...a rhythm track programmers dream...for sample addicts the world over, it's much, much more than a quick fix."* - H&SR, April 93. It features Impossible to get ■ Bangs & Whooshes ■ 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.

Volume 7 - Neil Conti's Funky Drums from Hell

Prefab Sprout's Neil Conti has provided the groove for such diverse artists as **David Bowie, Annie Lennox, Primal Scream,** and **Thomas Dolby**. The combination of funky drummer, top engineer, Daniel Lazerus, and Metropolis' mega-bucks studio has resulted in the most funky, stylised, classy loops ever recorded. ■ *"...the playing is immaculate...a controlled looseness in the playing...the snare drum sounds like a snare drum should...Definitely the best live drumming CD."* - SOS, Feb 93. ■ *"...this compilation represents the coming together of everything that has been learnt about drumming in the last thirty years - taut performances, impeccable recordings, skilful tuning and above all, the value of the groove...I can recommend this CD wholeheartedly...If these funky drums are from hell, the Devil still seems to have all the best music."* - MT, Mar 93. ■ drums breaks with **real attitude sure to become classics**. ■ **specially extracted single hits** to customise breaks plus a selection of much sought after **hi-hat patterns**.

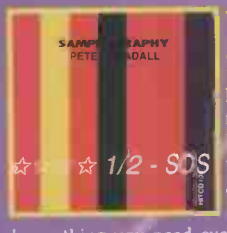
Volume 6 - Norman Cook: Skip to my Loops

Aside from being **Beats International's** main mover, Norman is one of the UK's most successful remixers - **James Brown, Fine Young Cannibals,** and **Double Trouble**, to name but a few, have all had the treatment. 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. ■ Over 70 minutes of samples ■ Certainly the classiest dance sample CD - by miles.



Volume 2 - Danny Cummings' & Miles Bould's Rhythm of Life

There's no better percussion CD on the market than this. Danny and Miles have worked with the likes of **Tina Turner, PSBs, Dire Straits, The Beloved, George Michael,** and **Julia Fordham** plus countless others. They're two of the best there are and this CD's production quality shows them off to their best effect. Don't be fooled, this CD is ideal for almost any music, pop, dance, ambient, new age, it'll add a air of class to anything it touches. You can't be serious and not have this one. ■ *"...as good as the best in the Synclavier library...inspirational...It's sonic credentials are impeccable...A connoisseur's product."* - SOS, July 92 ■ *"The production is superb: the recordings of the different instruments are outstanding and stereo panning is employed extensively...a very classy CD...for those who need access to a library of specialist percussion sounds."* - Future Music, Nov 92. ■ Around 55 minutes of percussion **grooves** ■ Unparalleled **performance** and **recording** quality ■ RSS Samples plus Mixes ■ PLUS an extremely comprehensive collection of **single hits** and Much More!



Volume 5 - Pete Gleadall's Samplography

Few artists have influenced the path of modern pop music more than **George Michael** and the **Pet Shop Boys**. Whenever those guys go into the studio they take Pete with them. Why? Because he knows what it takes to make a hit single and he has a sound library built specifically for that purpose. This CD features 1400 of his best samples, 'everything you need except loops'. ■ *"Put simply, the sounds on Samplography are fantastic...Meanest and meanest ...designed to slot straight into the mix...Their genesis was in the studio itself, and it shows."*- H&SR, Dec 92. ■ *"Samplography tells the story of 1980s 90s pop music as seen through the S1100 of Pete Gleadall...this set is one of the cleanest I've heard. ... 1/2"* - SOS. ■ This CD features great synth **basses, pads** and **leads** from **MKS80's**, various **Moogs, Prophet V's**, etc. but on top of this there are loads of really choice **drums** and **percussion loops**, a phenomenal collection of really **kicking guitar samples**, amazing **string sections, hits, gospel choirs, brass, FXs, Sub-basses**, and more! There's even a 15 Meg S1000/1100 data section.

Volume 8 - JJ Jeczalik's Art of Sampling

The Art of Noise virtually invented sampling, this CD gives you access to the sounds that inspired a generation of samplists and placed JJ at the cutting edge of innovative sampling. JJ was also part of the **Trevor Horn** production team that delivered such masterpieces as **ABC's Lexicon of Love** and **Frankie Goes To Hollywood's Relax** and Two Tribes. All the best sounds from JJ's Fairlight libraries are on this CD - over a decade's worth of **PROVEN HIT MATERIAL**. ■ *"For a collection of odd noises and use-able instruments, this CD is ideal...a refreshing change. 8/10."* - Future Music, April 93. ■ *Nice to see serious samplists being catered for...seriously classic...classic...well atmospheric...Quirky...Slice Of Sampling History."* - SOS, March 93.

Volume 4 - Coldcut's Kleptomania!

Coldcut can always be found at the cutting edge of dance music. They launched the careers of International Stars **Lisa Stansfield** and **Yazz**. This CD has been widely acknowledged as being one of the most original and inspirational of it's genre. Get this CD and get ahead of the crowd. ■ *"Coldcut's samples are raw, wicked and packed into the terraces...the quality of the music content is very high...quite brilliant, and definately going into my S770...this CD represents another 'must have' for any serious dance enthusiast."* - SOS, May 92 ■ The finest selection of **ultra-rare** loops ever compiled - over 400 **unbelievable loops!** ■ Male & Female Spoken & Sung **Vocals** ■ Coldcut's **Exclusive - Hed & HPN Samples** ■ Superb range of mega **scratches!** ■ Media snatches, FX, Robot Vox ■ Full selection of drum & perc samples ■ **Hits, Stops, Breaks, Synth & Bass samples** ■ BEYOND DESCRIPTION - HIGHLY USABLE! ■ Over 1165 Samples, Over 73 minutes

Volume One - Pascal Gabriel's Dance Samples

The First. And still one of the best. If you haven't got it yet, where have you been? His work with **Bomb The Bass. S-Express. EMF. Inspiral Carpets**, and many more has established Pascal as one of the UK's most respected Dance Producers/Remixers ■ *"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.

Volume Three - David Ruffy's Drum Samples

Unlike most drum sample CDs on the market this one sounds contemporary. It also features a great collection of specially recorded loops. **Sinead O'Connor. Mica Paris. Alison Moyet, Yazz. Neneh Cherry**, and many more have chosen Dave to give them the groove, now so can you. ■ *" Recording quality is very spacious and clean...one of the best sounding bundles of rhythms you're likely to hear...should be snapped up by rhythm-hungry sample owners straight away. 8/10"* - Future Music, Nov 92 ■ *"Recording quality is good...patterns employed cover a wide range of styles...He more or less has a beat for all seasons, including emulations of many commonly used breaks, and there are no copyright problems."* - SOS, May 92. Over **263 hits** and **140 loops**, 70:53 minutes. **Snares. Kicks. Hats. Toms.** and **Cymbals. Performance Velocities** - 4 or more! **Miking Variations**. Modern Usable Drum Sounds. **RSS** Samples. PLUS over **140 brand new hot drums loops** - too good to sell! **Live & Sequenced Loops!** and Much More!

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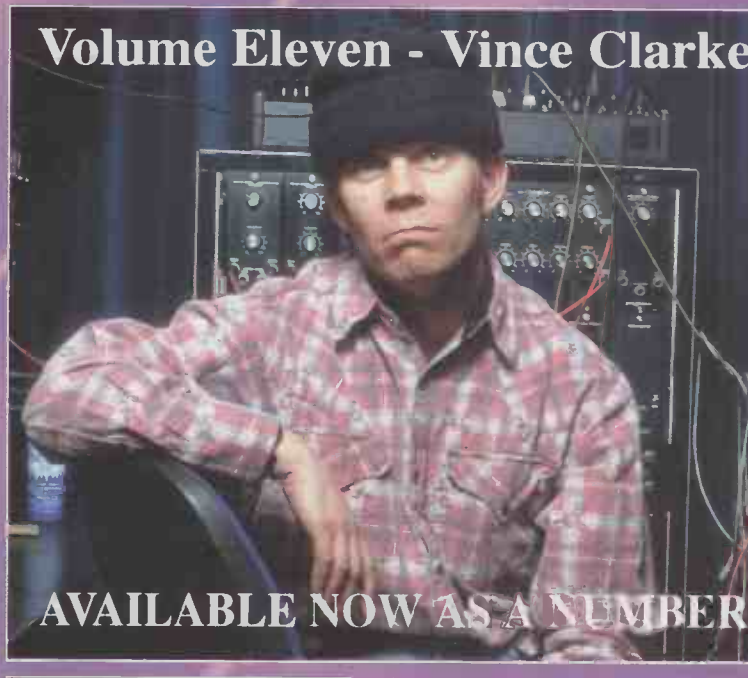
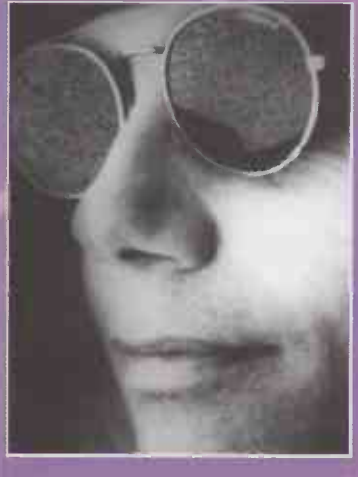
Volume Eleven - Vince Clarke, Lucky Bastard



This collection features new sounds created especially by Vince using the mountain of classic analog synths in his Amsterdam studio. A founder member of **Depeche Mode**, **Yazoo**, **The Assembley**, and now **Erasure** who better to produce the **ULTIMATE ANALOGUE SAMPLE CD**? Synths featured include **Roland System 100**, **System 700**, **ARP 2600**, **Moogs**, **SCI Pro One**, **Korg Poly Fusion**, **VCS3**, **Serge**, **Obie**, **Xpander**, and more. It features hundreds of constantly evolving synth sequences so you can either grab chunks or extract single sounds for the ultimate in user-defined creative sampling. There's a selection of multisamples along with many samples from Erasure's last 'Phantasmagorical' World Tour. Perhaps one of the most unique features of this CD are the drum loops Vince has created using only synthetic analogue sounds; all the loops are broken down for ultimate flexibility so you can easily create your own custom loops using these unique sounds. Just about every record he's ever done has been a hit, and this is no exception. Demand is bound to be high, so avoid disappointment and place your advance order now and get this CD before everyone else has it!

AVAILABLE NOW AS A NUMBERED LIMITED EDITION OF 1000



Volume Twelve - Keith Le Blanc's Kickin' Lunatic Beats

This volume sets new standards for drum sample CDs. Although Keith is widely acknowledged as virtually inventing Hip Hop, his work, and this CD, covers a far wider scope. After starting his career as in-house drummer with **Sugarhill** records, working on such classics as **Grandmaster Flash & Melle Mel's 'The Message'**, Keith has gone on to lay down the beat for **James Brown**, **REM**, **The Rolling Stones**, **Annie Lennox**, **Seal**, **808 State**, **Malcolm McClaren**, **Bomb The Bass**, **ABC** and many more. He has also moved into writing, production and remixing, working with such artists as **Charles & Eddie**, **Malcolm X**, **Living Color**, **The Cure**, **NIN**, and many more. He also found time create the unique sound of **Tackhead** with **Doug Wimbush** and **Adrian Sherwood**. The superb performances featured on this CD were recorded at **Orinoco** and Steve Lipson's new personal studio, **The Aquarium** so, as you can imagine, the recording quality is absolutely state-of-the-art. Aside from tons of choice grooves (all bpm-ed as always), we've included a comprehensive set of matching single hits so you can create your own. Not that there's much chance of you doing that for a while, because after you hear these Kickin' Lunatic Beats you're going to be using them for years to come. Killer Drummer, Killer Studios, and Killer Production. This CD kicks like a mule!

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An electronic orange

Attention club owners! Are you deaf or what? You've been playing your music too loud haven't you! Well, have a look at this – it's the GA904 Electronic Orange from Castle Associates. It's designed for use in night clubs where both employees, customers and neighbours are susceptible to high sound levels. The Orange is essentially a simple warning device that flashes if the sound level in the club goes above a preset level. Allowing the warning level to be exceeded for more than a certain time limit automatically cuts the power to the amplification equipment in a manner similar to normal mains power removal (so no equipment damage should occur). It's even fitted with an anti-tamper device to stop young ravers interfering and Castle see it as a means to stop clubs losing their entertainment licence. Well Def! For more information contact: Castle, Salter Road, Cayton Low Road Industrial Estate, Scarborough, North Yorkshire, YO11 3UZ, Tel: 0723 584250, Fax: 0723 583728

Peeling away sound with the GA904 Castle Orange

Hue And Cry at the Scottish Music Show

Special guests Hue And Cry will be appearing at the *Scottish Music Show* on 11th September

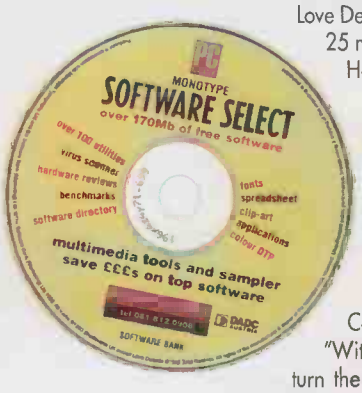
The *Scottish Music Show '93*, the popular and prestigious music show for Scotland and the North of England, takes place on 11-12th September this year. The show, which allows visitors to discover what's new and best in the music industry, will be spread though four halls in the SECC Glasgow. Live Music Showcases are the highlight of the show with top artists performing various instruments and styles of music. Just announced is the news that pop-soulsters Hue And Cry will be appearing as special guests. The show will be open from 10am to 6 pm on Saturday and 10am to 5pm on Sunday. Tickets cost £5 with a £1 concession for UB40s, OAPs and children under 10. For more information contact: Music Maker Exhibitions, Alexander House, Forehill, Ely, Cambridgeshire, CB77 4AF, Tel: 0353 665577, Fax: 0353 662489

Mozart could help you get a record deal

If you want to improve the look of your demo tapes to attract the attentions of A&R managers, you may be interested in getting help from Mozart – a transcription company now making their services directly available to musicians. They have set up 'demo to dots' to give demos a professional look . Part of the package also includes prepared leadsheets for melody line, guitar chords and lyrics straight from the demo. For more information contact Mozart, 47 Avery Road, Stapleton, Bristol, BS16 1BL, Tel: 0272 514871, Fax: 0272 516301

Banking on CD-ROM

Software Bank (Marketing) Ltd have come up with a new way to promote and sell software and music: the Software Select CD. This is a mixed-mode CD-ROM, which means that it contains a mix of CD audio tracks (playable on any CD player) and CD-ROM data tracks (playable only on a CD-ROM drive). Tracks 2-10 on the disc contain the music, featuring complete tracks from Indian Summer and God's Gift together with samplers off the latest album by Love Decade (all artists on the Total Records label), amounting to 25 minutes of music in total.



However, in addition to the music tracks, Software Select includes electronic brochures, hardware reviews, benchmark tests, free software, demos, working models, and encrypted (locked) full-featured software programs. The concept behind the locked programs is that buying a program buys you a 'key' to unlock the encryption and therefore give you access to the software – an idea that has been used before with, for instance, font CDs.

Comments Evros Starkis, A&R Director of Stradivaria UK: "With the diminishing sales for records, any opportunity to turn the tide in favour of increased sales must be good for the music industry. The explosion of CD-ROMs in the computer market provides unique opportunities for record companies and publishers alike. It will, for instance, open up opportunities in mail order; to get the consumer to buy records, what better way to entice them than by direct sales? CD-ROM is a great new promotional tool with a huge market waiting."

For more information on the Software Select CD-ROM, contact The Software Bank at 58 Jermyn Street, London SW1Y 6LX, Tel: 071 495 1220, Fax: 071 495 0786.

Croydon's part-timers

Adding to a bumber crop of educational courses this month are part-time courses in Music Technology and Studio Recording at Selhurst Tertiary Centre (part of Croydon College) starting this September. The courses use a hands-on approach and are designed to enable participants to use their own equipment more effectively and be more useful to prospective employers. They are held in the college's 16-track recording studio which features sequencing on Apple and Atari computers. Each course consists of three independent terms forming a Croydon College Certificate. For more information contact: Croydon College, PO Box 907, London SE27 9NZ, Tel: 081 761 0178

Multiple MIDI interfaces for PCs

Voyetra, who already have a range of MIDI interfaces available for PCs, have released new Windows 3.1 drivers for their range which when installed mean the user can control more than one interface at a time. This means that if, for example, two of their V24S interfaces (each with four MIDI outs) are connected, a total of eight MIDI outs is possible with the new drivers installed.
Also just released by Voyetra is a MIDI interface designed for PC parallel (printer) ports – the VP-11. This can be used for portable PCs which have no internal expansion card slots. The VP-11 costs £99.00. For more information contact: Computer Music Systems, 17 Waterside Business Centre, Railshead Rd, Isleworth, Middx, TW7 7BY, Tel: 081 758 0311 Fax: 081 560 2564

Trantec reveal all at the Plasa

Trantec appear to be on a bit of a roll at the moment. Not only are they releasing new products and incorporating Shure capsules in existing ones, they're also selling bucket-loads of their S1000 receivers – and we're giving one away in a competition this month (see page 20). Trantec are making a number of announcements at this year's Plasa show. The new Trantec S2000 is the latest receiver in the Trantec range and is aimed at professional and semi-professional users in the music and leisure industries. The S2000 features Quartz control, two separate RF sections and can constantly monitor the received signal and switch between the two internal receivers to find the best one, thus avoiding normal interference. It is available as a lapel, hand-held, head-band or guitar system. From this September, Shure SM58 capsules will be available with all Trantec System hand held transmitters and be known as the 'Trantec Fifty Eight Wireless'. Trantec are also celebrating the 10,000th sale of the S1000 receiver at the show. For more information contact: Trantec, 30 Wates Way, Willow Lane Industrial Estate, Mitcham, Surrey, CR4 4HR, Tel: 081 640 0822, Fax: 081 640 4896

Novation's new baby

As the amount of music and multimedia software for the Mac and PC increases, Novation are to release the Midicon – a small MIDI controller keyboard that they say will complement any computer setup without being as intrusive or expensive as other MIDI keyboards. It has a full 2-octave keyboard that can be transposed over eight octaves and features a high resolution pitch and modulation wheel and an input for a sustain pedal. With alkaline batteries, Novation claim its battery life to be 250 hours; it can also be powered with an optional mains adaptor. Retail price is £84.99.
For more information contact: Novation, The Ice House, Dean Street, Marlow, Bucks, SL7 3AB, Tel: 0628 481992, Fax: 0628 481835

The mini MIDIcon from Novation

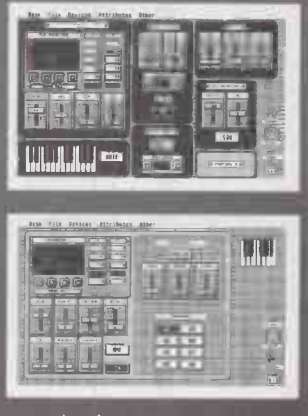
'World's smallest DAT player' from Sony

This month will see the release of a new DAT player from Sony that is billed as being the smallest ever. The reduced size is achieved by a new loading mechanism and the resulting player is not much larger than the smallest conventional Walkman. It features single-bit digital-to-analogue conversion and full remote-control headphones. It offers continuous replay of four hours with two AA size batteries, and retails for £249.99. For more information contact: Sony, Sony House, South Street, Staines, Middx, Tel: 0784 467000, Fax: 0784 463278

Can you see it? – the "world's smallest DAT player"

Design your own editor

A new software house, GRI-Soft, have released CP-Gen for the Atari ST which they claim allows you to design your own synthesiser editors for any MIDI-compatible instrument. Each editor is constructed using different types of controllers, which are configured to transmit the required MIDI messages. CP-Gen also has three types of receiving devices so you can design a MIDI monitor to look at activity in your MIDI link. Minimum requirements are some knowledge of MIDI and an Atari ST with 1Mb RAM. There is a demo available for £3 – the fully working version retails at £79.95. For more information contact: GRI-Soft, PO Box 488, High Wycombe, Bucks, HP13 5FJ, Tel: 0494 443266


Screenshots from CP-Gen in action

Electronica's 10th Birthday

The *UK Electronica Future Age Music Festival* (phew!) holds its tenth anniversary show on 26th September at the Shaw Theatre in Euston Road, London. Billed as the only regular event dedicated to live high-tech, new age and computer music in the country, *Electronica* have in the past consistently pulled in artists from around the world. This year is no exception with attending luminaries including Richard Pinhas (the founder of French group Helden), Greek composer Ioanni and UK synthesists Paul Nagle and Michael Law. A host of high-technology musical equipment will feature and there will be a sophisticated light show with computer graphic projections and live video processing. There will also be a large selection of stalls selling CDs, cassettes and synth music publications. For more information contact: Amp Records, PO Box 387, London, N22 6SE, Tel/Fax: 081 889 0616

Aphex Twin ready to take on the world

Richard James, electronics whizz-kid and Aphex Twin, has finally signed a 6-album deal with Warp which will see him promoted in the USA and Far East. The deal still gives James the freedom to release records on his own Rephlex label. The first fruits of the deal, the triple album *Selected Ambient Works 2* will be released in October with a single and full worldwide tour to promote it.

For more information contact: Warp, Studio 2, 1 Brown Street, Sheffield, S1 2BS, Tel: 0742 757586, Fax: 0742 757589

Aphex Twin Richard is pleased with the deal

Telephone number correction

In last month's *MT* we published an incorrect telephone number in the review of the Citronic SM650 mixer. The correct number for more information on the mixer is 0225 705600. Sorry!

Commodore's CD console

Now that the future for games software is widely perceived as lying in CD-ROM (what else?), the race is on to produce CD consoles which can combine leading-edge graphics capability with an affordable price – and the much-maligned Commodore have, it seems, left console giants Sega and Nintendo well behind.

The American computer company have launched the Amiga CD32, the world's first 32-bit CD console – and it retails for just £299.99. The likes of Gremlin, Millenium, Ocean Software, Psygnosis, Team 17, Mindscape, and Virgin Games are providing the all-important third-party software support. Titles will start at £19.99, while the average price of a disc will be £29.99.

The top-loading console, which is approximately A4-sized, comes with an 11-button 'joypad' for games operation. The internals of the machine, for those who like to know such things, consist of a Motorola 68020 processor, 2Mb of RAM, and the same AGA chipset used in Commodore's Amiga 1200 home computer. Like the 1200, the new console is capable of displaying 256,000 colours on screen from a total palette of 16.8 million, making it far superior to any existing games CD player. It can play audio CDs and CD+ Graphics discs, too.

The console also has a built-in operating system (the Amiga's 'Workbench'), allowing it to be expanded into a fully-functioning computer. And expandability of another kind is built in which will allow it to play FMV (Full Motion Video) off disc, using the recently-agreed MPEG (Motion Picture Experts Group) video compression standard. Is there anything it *can't* do?

If you're reading this and thinking "What the hell has this got to do with me as a musician?": WISE UP! CD-ROM-based games are opening up a whole new demand for music – and we're not talking plinky-plonk computer soundchips here. Think in terms of fully-fledged games soundtracks and you should start to get the picture. Then think about how vast the games market is and picture yourself as an in-demand games soundtrack composer.

If you need more convincing, turn immediately to this month's feature on Hex (p.46).

For more information on the Amiga CD32, contact Commodore at Commodore House, The Switchback, Gardner Road, Maidenhead, Berks. SL6 7XA, Tel: 0628 770088, Fax: 0628 71456.

The new instrument pitch

At the NAMM show this year a 'new family' of electronic musical instruments was demonstrated. Called 'Constantly Changing Polyphonic Pitch', the instruments are known as C2P2s for short. The developers, Corrigan Marketing, say the instruments are capable of varying simultaneous pitch in a way vocal groups naturally sing, in a way composers conceive overall chord movements, and in other ways previously denied to musicians – simultaneous pitchbend up and down by varying intervals without limit is allowed. The instruments are being aimed at all sorts of musicians – from classical to rock. MIDI Mode 4 processing is also included so that each individual note can be processed with a separate DSP chip before being mixed. Combined with the C2P2, the effects occur in sync with the musician's hand and finger movements. The makers have had 53 claims granted by the US patent office so there must be something new here! Watch this space for further details...

For more information contact: Corrigan Marketing, 114 Lakewood Circle, Smyrna, Tennesse, USA, Tel/Fax: 010 1 615 355 8756

What is it? A guitar, a keyboard, a computer? No – it's the C2P2

MACKIE FANATICAL ENGINEERING PART 1

THE ONLY MIXERS WITH ENOUGH GUTS TO STRIP IN PUBLIC. We specialize in mixing boards so that we can be maniacally meticulous about details others overlook. Some details help make the CR-1604 and MicroSeries 1202 unusually rugged and roadable. Others contribute to our mixers' excellent sound quality. And some, like our unique gain architechture and mix amp topology aren't really details at all, but rather represent a fundamentally better way to mix music.

STUDIO GRADE MIC PREAMPS. Only the CR-1604 and MS-1202 incorporate discrete, large-emitter-geometry transistor preamplifiers nstead of just simple ICs. That's why only our mic preamps deliver –129dBm E.I.N., 0.005% THD, yet can handle +14dBu max inputs. You get all the punch & delicacy of expensive studio mixing desks.

LARGE INTERNAL POWER SUPPLY provides power for +48V phantom mike power, 12V BNC lamp socket, and bi-polar power for main circuitry, hi-output headphone amp and sophisticated enhancements such as the XLR10 mic preamp expander. Our supply not only eliminates inconvenient "wall warts & line lumps" but gets rid of their hum-inducing magnetic fields, too. They're typically driven into non-linearity (15 kilo Gauss or more) causing stray 25-35µV magnetic fields that are easily picked up by shielded audio cables. Our oversized, instrumentation-grade transformer loafs at 10 kilo Gauss, reducing stray fields to under 1µV for quiet operation.

TRIM matches any signal from instrument levels to –10dBm to semi-pro to +4dBu pro gear.

7 SENDS via 4 knobs with plenty of gain above unity for special effects and center detent at unity gain, and 4 STEREO AUX RETURNS with super-high headroom, low noise and enough gain to work with all levels.

STEREO IN-PLACE SOLO maintains stereo perspective for all soloed channels & returns.

GNARLY CIRCUIT BOARDS. Unlike brittle phenolic, the CR-1604 and MS-1202's horizontally-mounted, double-sided, through-hole-plated fiberglass boards and rigid, multi-point suspension prevent damage from external impact.

MIX AMPS WITH TWICE THE HEADROOM. Signals from all inputs simultaneously converge here. Conventional mix amps can overload and distort when you start pouring on the channels. Our gain structure solves the problem for audibly better sound. Cram every input of the CR-1604 or MS-1202 with hot signals and they still have more headroom than other mixers running half the inputs.

MUSICALLY USEFUL EQ. We're amazed at how many users tell us that our 80Hz, 2.5kHz and 12.5kHz turnover points and EQ circuit design not only sound sweet but in some cases have replaced outboard equalization.

ULTRA-DENSE CIRCUIT TOPOLOGY. Unlike budget mixers which cut corners with passive circuitry, we added input and output buffers so the CR-1604 and MS-1202 are compatible with a much wider range of devices.

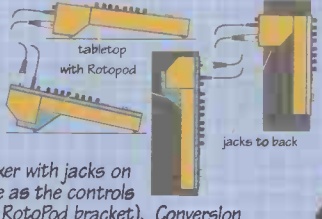
BUS 3&4 ASSIGN extends the CR-1604's usefulness without increasing overall size.

UNITY PLUS special-taper faders with 0dB gain at center detent minimize noise, maximize headroom, provide 20dB more gain above unity to reduce constant trim re-adjustment as input levels change (and the MS-1202's rotary channel and master controls work the same way).

Silky smooth SEALED ROTARY POTENTIOMETERS prevent contamination from dust, smoke, liquids and are CO-MOLDED without use of easily shattered phenolic mechanical part (a major reliability problem in many conventional mixers). Plus, our exclusive energy-absorbing knob design transfers vertical impact away from pots and main board, greatly reducing possible damage.

COLD ROLLED STEEL CASES

CR-1604 MULTI-CONFIGURATION. Only fanatics would devise a way to use the same mixer in four different physical configurations: as a rack-mount mixer with jacks to back that takes up only 7 rack spaces, a tabletop mixer with jacks out, or a tabletop/rack-mount mixer with jacks on the same plane as the controls (by adding our RotoPod bracket). Conversion between configurations takes just a few minutes and a screwdriver (other drinks are optional).



BETTER-THAN-DIGITAL. Both the CR-1604 and MicroSeries 1202 deliver –90dB S/N ratios with 108dB dynamic range (versus digital with –90dB S/N and 90dB dynamic range) and have, in fact, been used to record and mix down major label compact disc releases! A prime example of the fanatical engineering that goes into our mixers (and the fanatical confidence professionals have in them). No wonder we differ so vastly from mixers that merely masquerade as Mackies.

THE SAME FANATICISM IN A SMALLER PACKAGE. Our 12x2 MicroSeries 1202 includes the same phantom powered mic preamps, superb specs, internal power supply and rugged construction in an ultra-compact mixer at a great price. A perfect "starter mixer" for MIDI suites, video sound mixing or small group stage work, the MS-1202 is also a serious addition to any audio professional's tool kit. It's perfect for submixes into larger boards, as an impedance matcher or as an extremely high quality microphone preamplifier. The MS-1202 includes 4 phantom-powered mic inputs with the same circuitry as the CR-1604, 4 bal./unbal. mono inputs, 4 stereo inputs, 2 aux sends/ch., 2 effects returns, channel patching, 2-band EQ, headphone monitor w/level control & three-way, 12-LED peak meter display to monitor stereo output, mic input levels & line input levels – yet takes up just 1/10th of a square meter of studio space!

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OTTO-MIX
FADER AND MUTING AUTOMATION FOR THE CR1604 NOW AVAILABLE. (RETRO-FIT IN MINUTES)

Gateway to the UK

As educational courses in music technology appear daily, Gateway, now one of the veterans in the field, are expanding their operation to cover more areas within the UK. They are setting up regional centres in schools and colleges around the country, making the short intensive courses that Gateway are famous for more accessible to those people unable to travel to London. The first four establishments that have elected to be Gateway Regional Centres are Fareham Tertiary College in Hampshire, Halesowen College in the West Midlands, Essex County Music Centre and Northampton School for Boys. The first course on offer is a one week introduction to multitrack recording. The course will run for one week in each establishment starting in October this year. For more information contact: Gateway, The School of Music, Kingston Hill Centre, Kingston upon Thames, Surrey, KT2 7LB, Tel: 081 549 0014, Fax: 081 547 7337

Students at Gateway get to grips with the facilities

New from E-mu

With the release of the Sound Engine Music Module, E-mu Systems are the latest in a growing number of hi-tech music companies to bring out a budget 'computer music' package. SEMM bundles together a General MIDI sound module, a copy of Opcode's EZ Vision software, and a special version of Opcode's librarian software EditOne – all for £549 including VAT.

The GM module is 32-voice polyphonic and contains two banks of "Proteus-type" sounds, together with user RAM and digital effects processing. E-mu are planning to bring out a similar PC-based package, and are currently discussing with Steinberg the possibility of using Cubase Lite with a special setup editor and librarian.

Upcoming from E-mu is a new sound module of a rather different kind. Although outwardly it resembles the company's popular Vintage Keys unit, it's more concerned with generating new sounds than with recreating old ones. Morpheus, as the new unit is known, incorporates a innovative 3D interpolation-filter system which has been labelled 'Z-Plane' synthesis.

Using a set of eight 14-pole filters, Morpheus allows sounds to be 'morphed' from one timbre into another using real-time interpolation between filter frames – the aural equivalent of video morphing! You'll have to wait a bit before you can get your hands on one, however – E-mu are talking about an October release date.

For more information, contact E-mu Systems Ltd at Suite 6, Adam Ferguson House, Eskmills Park, Musselburgh, East Lothian EH21 7PQ, Tel: 031 653 6556, Fax: 031 665 0473.

CD-ROM for the masses?

CD-ROM drives have reached a new low – in price, that is – with the latest price cut announced by Silica Systems, distributor of the Mitsumi CD-ROM drive for PC-compatible computers. Previously costing over £160 plus VAT, the Mitsumi drive can now be bought for just £149 plus VAT.

Silica are also offering two packages based around the Mitsumi, one consisting of the drive, interface card and Kodak's PhotoCD title Kodak Access for £179 plus VAT, and the other consisting of the same hardware together with Micrographx Graphic Works software and a 10,000-image clip art library for £199 plus VAT.

The astute among you will have gathered that the Mitsumi drive supports Kodak's PhotoCD format. What this means in practice is that you can take a roll of 35mm film along to a processing bureau (Boots, for example) and have your pictures transferred onto a CD-ROM disc for viewing on your computer monitor and within various software applications.

Importantly, the Mitsumi drive is multi-session compatible. A single CD-ROM can hold roughly 100 Kodak PhotoCD images; a multi-session drive means that you don't have to have 100 images transferred onto the disc at one time – pictures can be added to the disc at different transfer 'sessions'.

Silica Systems can be contacted at 1-4 The Mews, Hatherley Road, Sidcup, Kent DA4 4DX, Tel: 081 309 1111 (9 lines), Fax: 081 308 0608.

Repairing on Cue

It's 2am and you're just about to finish recording your latest masterpiece when a piece of vital equipment blows up. Who you gonna call? Cue Pro-Audio. They're a new company dedicated to the demands of repairing audio equipment in any situation. They say they will travel anywhere at anytime to treat an afflicted instrument, amp or system. The company is run by Danny Kitainik and Gareth Magennis who have both been in the industry for some years. They offer a 24-hour emergency call-out service as well as in-house facilities. They claim to repair anything – amps, synthesisers, computers, outboard gear, tape recorders and mixing desks – but not personal hi-fis! More information from: Cue, Lefkonico House, 505-7 Liverpool Rd, London, N7 8NS. Tel: 071 700 3661; Fax: 071 700 3687

The optical-drive question

Are optical drives fast enough to be used in direct-to-disk recording? In last month's *MT*, Ian Waugh, in his article 'The Hard Edge', implied they weren't. In response to this, DAR have sent a brochure on their Sabre system – an Optical Disk Digital Audio Workstation that they claim has "a better performance than many competing systems". DAR use the latest 5.25" optical drives – which are faster than conventional drives – in their 8-channel system. Applications include dialogue editing, effects preparation, commercial and music production and short TV, film and radio productions. Watch out for a review in *MT* soon. For more information contact: DAR, 2 Silverglade Business Park, Leatherhead Road, Chessington, Surrey, KT9 2QL, Tel: 03727 42848, Fax: 03727 43532.

Direct-to-disk recording with optical drives from Sabre

Audio goes multimedia

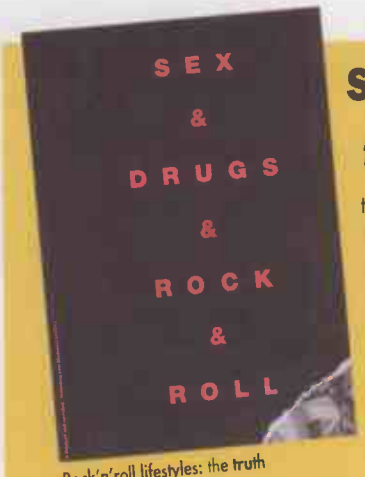
It's a sign of the times if ever there was one: the 95th Audio Engineering Society convention is taking as its theme this year "Audio in the Age of Multimedia". Explains convention chairman Leonard Feldman: "It is becoming impossible to consider audio as its own specialty. The buzzwords of home theatre, multimedia, HDTV and desktop video all involve audio as an essential element along with video and computers. As a result, this slogan was selected to reflect a convention theme that places audio in the context of many new and emerging integrated technologies."

Multimedia papers to be presented will deal with synchronisation in multimedia applications, and future human interfaces for computer-controlled sound systems. The convention's workshop/seminar series is set to include technical representatives from Apple, Silicon Graphics, Aware, Microsoft, IBM and Philips – illustrating just how far the AES convention is straying beyond its traditional audio brief.

In addition, the AES's largest exhibit floor ever will host a record number of computer and multimedia manufacturers, who will be launching their products in the audio marketplace for the very first time.

The AES Convention will take place at the Jacob J Kavits Centre in New York from October 7-10 this year.

For more information contact Fran Dyn on 0101 212 683 8520 or Martin Porter on 0101 516 944 5940.



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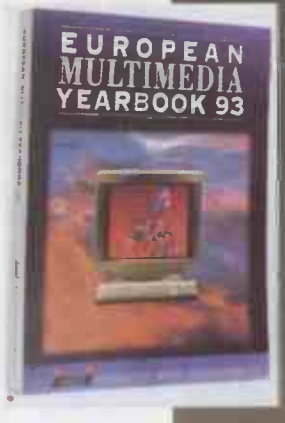
European Multimedia Yearbook: *special offer!*

OK, so you read our review of the *European Multimedia Yearbook 93* last month and you frantically scanned the pages of 'Scanners' looking for the special offer and... well, it wasn't there, was it? In our defence we plead a frenetic production schedule, late nights and caffeine daze... Let's have another go, shall we?

So impressed were we with the *European Multimedia Yearbook 93* (see review in last month's 'End Product') that not only has it taken up residence on our reference-work bookshelf, but we've managed to secure a one-month special offer price exclusively for *MT* readers. Until the end of October '93 you can buy the *Yearbook* from compilers Multimedia Ventures for £60 instead of its usual price of £75 – that's a full £15 off! For anyone serious about investigating multimedia, desktop video et al the *Yearbook* is an invaluable and unbeatable source of information.



Note: please add £6 postage and packing per copy (UK), £10 p&p per copy (Europe), and £15 p&p per copy (airmail outside Europe) to the cost of the *Yearbook* when filling out your cheque.

Non-UK readers please pay either by a cheque drawn on a British bank or by Direct Bank Transfer to the Multimedia Ventures bank account at: National Westminster Bank, 14 The Broadway, Wood Green, London N22 6DX. Multimedia Ventures account no. 98944851, bank sort code 60-24-23.

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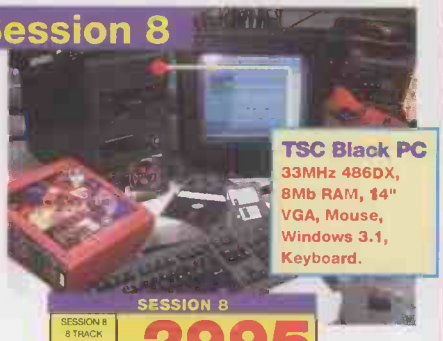

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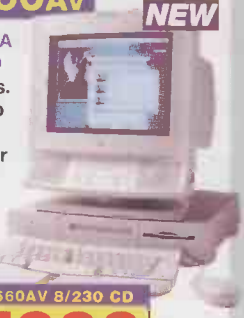

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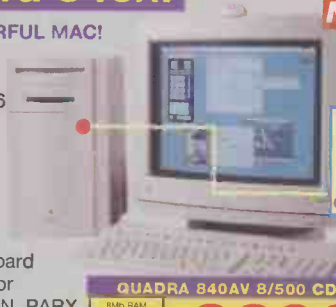

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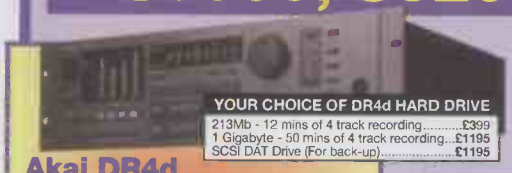

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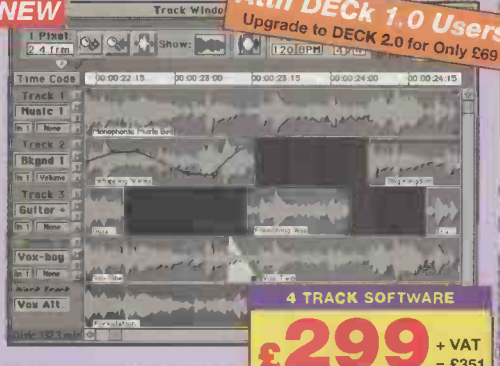

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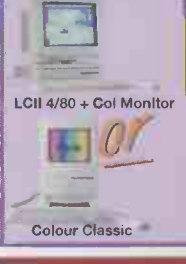

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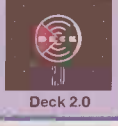

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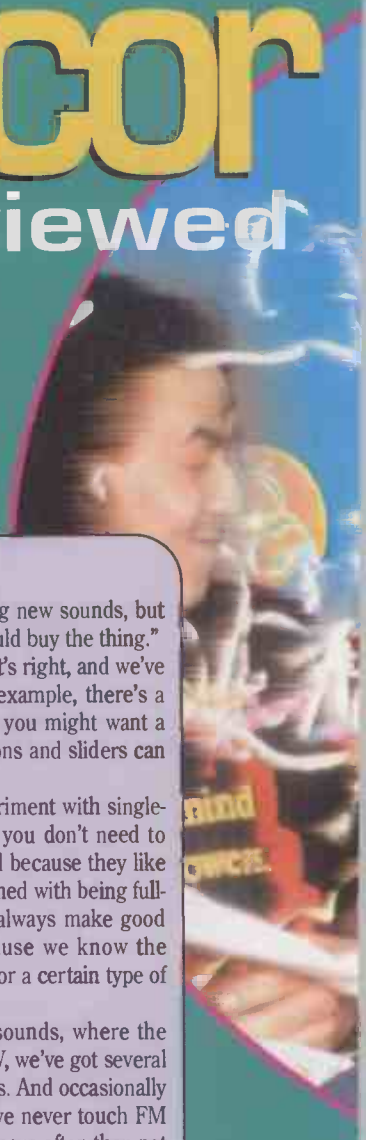
Oceanic interviewed



Pop muzik: New York, London, Paris, Munich... and Birkenhead. The rave scene has spawned countless experimental duos and trios who program the whole lot at home. But for every ten of these acts, there is one that finds a proven pop formula using the same techniques. Oceanic are chart material; a trio – David Harry, Frank Crofts and Jorinde Williams – who use their preset-friendly keyboards as a library of commercial sounds. On moral grounds, they never sample other people's music – not even the work of heroes Steve Lipson and Trevor Horn. From their Merseyside-based Mechanical Man studio, where Dave and Frank also operate as remixers and producers, three hit singles and an album have issued forth in just over a year, and following an intense period of choreographed media exposure Oceanic are in a better position than most to comment on just what it takes to get there. **Phil Ward** takes a cruise...

On presets

David: "I'm a big fan of presets. I know people go on about programming new sounds, but don't forget, if they put lousy sounds into a synth at the factory, no one would buy the thing."

Frank: "I completely agree. There's no point in changing the sound if it's right, and we've got so many keyboards that we'll always find a sound that works. For example, there's a couple of brilliant piano sounds on the SQ2 that work almost anywhere you might want a piano. There's a lot of scope to program on the JD800, it's true, but buttons and sliders can be as off-putting as algorithms."

David: "It's not that we don't understand synthesis – we used to experiment with single-oscillator mono keyboards to get different sounds ten years ago – but you don't need to know what an LFO is to get a good sound. A lot of people buy a keyboard because they like its preset sounds. I mean, we blend sounds together, but we're not concerned with being full-time sound programmers. Do those people who make brilliant sounds always make good songs? We can create a sound from scratch if we have to, but because we know the characteristics of each keyboard we can start in the right place and look for a certain type of sound that we're after.

"Usually you'll want to change the envelope – especially on string sounds, where the attack and decay is critical – so we do program to that extent. On the 01/W, we've got several patches of the same sound with just different envelopes for different songs. And occasionally we'll brighten sounds up with the filter, rather than relying on EQ. But we never touch FM synthesis. We've got a DX21 and TX7, but only for the sounds, which are more often than not used as tonal characteristics of a composite sound, so you seldom the hear the preset on its own.

"But even the cheapest presets can work, especially in complicated sequences that you could never manually play. Take the MS6: it's a really thin, cheap sound, but if you expose it correctly it can sound great. The more complicated the sequence, the simpler the sound has to be. Once you've got some great, thick, chorussed pads, there's not much room left in your overall sound canvas. But the MS6 can occupy its own little space and do really complex, melodic 16ths, for example. There's a balance between notes and oscillators all the time."

Frank: "If someone goes into a keyboard shop with 15 hundred pounds, knowing what type of sounds they want, they'll try a few keyboards and buy the one that they hear those sounds coming out of."

David: "Me and Frank are experienced buyers – and we still get impressed by sounds we hear coming out of factory-programmed synths."

On the art of the jingle

David: "Here's proof of the quality of presets: you can switch on the TV, wait for the ads or a theme tune, and play spot-the-keyboard. And the real flagships over the last 10-12 years have been the DX7 for Yamaha, the D50 for Roland, and the M1 for Korg – you can spot them a mile off. And that's because they've been used – successfully – in their untampered states. How many times have you heard Digital Native Dance off the D50? The point is these are useable presets, and jingle writers know how good they are. And, of course, TV jingles are an art form in themselves. They're like pop songs – in fact they're harder than pop songs.

Frank: "If someone asks you for eight seconds of pure power that's going to make someone go out and buy his soap powder, to turn round and actually do it you have to be an absolute expert. We've done a jingle for radio recently, and it's only 12 seconds long and sounds like nothing. But it took a lot of very hard work."

David: "You've really got to make sure there are no flaws, because a flaw in something that's 12 seconds long, which is going to be repeated and repeated, well, you'd never get away with it."

ds

On how to achieve Nirvana... with hooks

David: "Pop music, in its simplest form, is not about being able to play guitar at 600mph behind your head. There's loads of people who admire heavy metal who don't have a clue what the musicians are actually doing, and they certainly don't have a clue what we're doing, and yet they use a so-called appreciation of musicality to slag us off and claim superiority. The best rock music, like Nirvana, is really simple.

"You can't miss their choruses. It's a chorus, no two ways about it, and it's usually set in a different key from the verse, which is played down to emphasise the chorus even more. I think there are a lot of similarities between Nirvana and Oceanic. We're into the same dynamics as a way of keeping the listener's attention."

Jorinde: "It's hooks that always get you going, it's hooks that matter. I like to chill out to The Orb sometimes, but all the stuff that really reaches you has a powerful hook." ●

On the 2 Unlimited effect

David: "Pop music is essentially the same. People think it's easy, but if it is so easy, why isn't everyone with a keyboard in the charts? Of course, there's a lot of luck involved, and we've had some of that luck, but equally people don't make it because they don't get it right. 2 Unlimited get a hard time because the songs sound similar, but believe you me, it's the hardest thing in the world to do a brand new song and make it sound like like your last one. If you want it to be new, but close enough to have that same identifying stamp, that's as hard as hell.

"And people slag it off, but that's pop music. People buy it, they know what it's going to be, they like the 2 Unlimited way of doing things. You can't tell the punter in the street that he or she is wrong. You can't say 'don't buy that because it's simple', or because it only took someone half a day to do – that's not the point at all. The point is if people like it, it's working – and they'll want more. It doesn't matter if it's 2 Unlimited or Nirvana. And people want the same continuity from a band with credibility, like Nirvana, as others want from straight pop."

On record

title	format	label	released	reached
Insanity (orlginal version)	EP	3Beat	Nov '90	-
*Contamination**	EP	Mechanical Man	Feb '91	-
Insanity	single	Dead Dead Good	Aug '91	3
Wicked Love	single	Dead Dead Good	Nov '91	24
Moodswings*	single	Dreamscape	Feb '92	-
Controlling Me	single	Dead Dead Good	Jun '92	14
That Album By Oceanic	album	Dead Dead Good	Jun '92	49
Ignorance**	single	Dead Dead Good	Nov '92	72
Celebration	single	Transmission	May '93	76
Contamination (Judgement Day remix)*	single	Transmission	Sep '93	-

**by Systems Exclusive, featuring David and Frank, originally as band members, now as producers*
***featuring River City People vocalist Siobhan Maher*

Oceans of gear

The first hit single 'Insanity', which reached No.3, was recorded with just a Fostex A-series Personal Multitrack 8-track, a Seck 18:8:2 MkII, a pair of NS10s and a Quadraverb – which the band still have. They also have the following...

Synths

- Korg 01/W
- Ensoniq ESQ1, SQ2
- Roland JD800, JV80
- Cheetah MS6 (module)
- Kawai K4r, K1
- Yamaha DX27, TX7
- Casio CZ101 (broken)

Sampling

- Akai S1100 x 2 (both fully expanded to 32Mb), S1000 (10Mb)
- DAC DMS4000 128Mb drive

David: "We've got so much static RAM, we sample Jorinde's vocals and do a lot of the arranging and experimenting that normally stretches a singer's patience to the limit. Once we're all happy with that, plus the Cubase arrangements, we'll record onto tape."

Computing

- Atari ST
- Steinberg Cubase, Midex cartridge port expander
- Akai ME80P, ME30PII
- Alesis Datadisk

Rhythm

- Roland R8, R8M
- Soundmaster Memory Rhythm SR-88

David: "Basically, the R8 is the best drum machine known to man. We've been through loads of them, and that has the best sounds, the most convenience, and it's also robust. We've got the R8M as well, because the R8 can't access more than one PCM card, whereas the R8M can take three. For instance, if you want a bass drum off the 808, and the snare off the 909, you have to use the R8M. We've got the Akais, but I'd rather use the sounds off the Roland because Roland made the 808 and the 909, and they're going to reproduce those sounds better than anyone.

"At various times over the last 12-15 years, all those drum machines have been flagships for Roland, so they're not going to let themselves down when reproducing their own sounds in a new flagship unit. I definitely think the cards have got the edge over the Akai samples."

Recording

- Tascam MSR-24S
- Allen & Heath Saber Plus
- Goodmans, Yamaha monitors
- Alesis, dbx, Lexicon outboard
- Symetrix 525 compressor/limiter
- Shure, AKG microphones
- Hohner B2A Steinberg bass copy
- Beyer DT100 headphones (which Jorinde doesn't use, preferring to monitor with a single NS10 instead)
- Philips CD460 CD player
- Sony DATman x 2, DTC-1000ES DAT
- Technics SV-DA10 DAT
- TEAC V-390CHX cassette

David: "Tape is the best storage medium. You can save everything to disk, but MIDI information from certain synthesisers isn't necessarily going to be readable in another studio. When it comes to remixing, you've got to have all the basic sounds and parts at your fingertips.

"We're quite happy to use DAT live, because we don't trust a computer, and because we can't take all the gear we use into a club – the production scale is just too small. Me and Frank play live over the top, and Jorinde obviously sings live. I usually play basslines live, so we multisample all the keyboards used to create each bass sound, and just take the sampler on the road. And Frank will use the closest sounds to the pads or lead lines that have been created in the studio. Oceanic performs semi-live."

HOW TO SAMPLE IN

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NEW!

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TECHNOTRANCE brings you all the classic synth & FX samples you need, each presented with a short demo so you can hear just how effective these samples are before you even sample them, making Technotrance the most instantly usable sample CD ever released!

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£39.95

THE SAMPLE-CD PACKAGE THAT TEACHES YOU HOW TO CREATE PROFESSIONAL DANCE RHYTHM TRACKS ONLY £39.95 including CD & MIDI-file diskette

What use is a MIDI sequence without the right sounds? What use are great sounds without great sequences? Imagine you were able to break down classic loops and breakbeats, and then refine them to the exact needs of your track.

With GROOVE CONSTRUCTION you can!

"Well organised, superbly documented... well up to T+S's usual standard... helps promote individuality... if you're looking for a set of loops with which you can mess around and leave something of your own identity, this is definitely the CD for you." (Music Technology).

By analysing the grooves, you can understand the differences and definitions: how *House* differs from *Garage*; how *Hip Hop* drum groove differs from a *New Jack Swing* groove; what type of sounds to use on a *Streetsoul* rhythm and how true *Techno* differs from *Rave*. And at the same time give yourself the tools to create professional quality rhythm tracks!

This CD/MIDI-file package covers all the current dancefloor grooves:

1: TECHNO / EURO. 2: RAVE / HARDCORE. 3: HOUSE / GARAGE. 4: HIP HOP / RAP. 5: STREETSOUL. 6: 70's FUNK. 7: NEW JACK SWING / U.S. DANCE.

Each set has 20 classic groove/loops and the 25 best samples for that style. You get the loops, then the individual sounds in the order they are mapped onto the keyboard, then the MIDI sequence (rhythm pattern data) on floppy disk as a standard MIDI file for any Atari or Mac-based sequencer. An easy-to-understand booklet shows what samples are used in each groove, where to map the samples on the keyboard, and the names of the MIDI tracks containing the relevant data - straight-foward, logical, yet so powerful. No sound appears in more than one percussion set, and where possible, the position of each percussion instrument on the keyboard conforms to MIDI General Standard.

THE SOUNDS THAT WORK AND THE RHYTHMS THAT MATTER!

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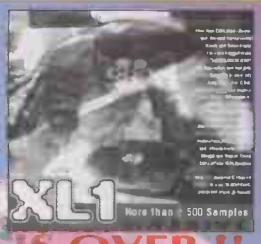
XL-1

THE SEQUEL TO THE X-STATIC GOLDMINE!



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THE WAIT IS OVER !!

The first in a new series of sample-CDs from POLESTAR MAGNETIC (the Company who gave you the X-STATIC GOLDMINE, a top-rated international success). XL-1 is a new concept - a brave attempt to make it easier for you to judge a sample's character, groove & feel by presenting them in unique "CONSTRUCTION KITS" as well as "the traditional way". By giving you both these systems we believe you get a complete "Tool-Box" of Dance-Samples plus freedom & flexibility to work the way that suits you the best.

HERE'S A QUICK RUN-DOWN OF WHAT YOU GET ON THE FIRST CD OF THIS DOUBLE CD PACKAGE...

- Construction Kits: Each has 30 Samples (Loops, Drums, Bass, Instr, Vox, FX etc). As shown in the short Demo of each track, all samples work in a musical context and at the given BPM. Lots of effort & time went into these tracks to give you the inspiration & feel of all the different sounds, styles & moods.
- Drum & Percussion: In total 360 samples of all types, all originating from Dance Trax of all eras.
- DAT back-up Section No. 1: All the drum & percussion sounds from trax 61-90 of the CD, sampled & mapped for the AKAI S1000 & S3000 samplers. Ready to play!

AND ON THE SECOND CD.... Hiphop/perc. loops/rare grooves from jazz to funk. Relaxed & kicking. • Tekno/house Loops: hardcore breaks & pounding housebeats. For clubland & ravers • Rolls & Breaks: Ragga, Funk & Jazz Breaks to spice up your beats. • Jazz & Funk Bass: Acoustic & electric tones & loops. for solid foundations

• Bass Synths & Techno Loops: sub & dub basses, Rave Riffs, Acid Loops & Garage Samples. • Funky Stuff: Hammond, Leslie, Rhodes, Pianos, Clavinets, Funky Guitars, Sax, Trumpet, Horns, Stabs & Squeals • Chords, Sweeps & Pads: A Huge Collection of Tekno Chords, Bleeps & Trance Tones. Analog Sweeps and Chill-Out Pads. From The Frantic to The Frail. • Fx & Vox: Wails, Shouts, Chants, Mystique, Spins & Bangs, to mention a few. • DAT Back-Up Section No. 2: All the Drum Loops from Trax 1 to 30 of the CD, sampled & mapped for the AKAI S1000 & S3000 SAMPLERS. Ready to play!

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Essential for the jaded-up dance samplist... Vital & fresh samples... diverse, original & well-recorded... Go out and buy this. If you are subsequently disappointed, get out of the dance scene, you philistine!" (Sound on Sound, UK). A huge collection of ethnic rhythm loops, percussion, vocals and effects for dance producers, remixers, DJs and artists, including:

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Some initial user reactions - "Very useful progressive House - just what I was looking for" (Judge Jules, Kiss FM, London). "Mental - I'll never buy another record" (Phil Perry, DJ/remixer). "Wicked breaks & ethnic loops" (Leftfield).

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"THIS IS ONE MOTHER OF A SAMPLE CD, GO OUT AND BUY IT NOW!" (Review - Music Technology, UK).

- ALL NEW AND ORIGINAL LOOPS
- OPTIONAL MIDI-FILE FLOPPY DISK OF SEQUENCES
- ALL STEREO
- INDEX POINTS FOR ALL SAMPLES
- OVER 550 INDIVIDUAL SAMPLES

Available on audio CD or CD-ROM. Features include ability to load many of the loops into any sequencer from optional midifile disk so you can change individual samples in a loop; change the tempo without changing the pitch; cut and paste loops together etc. Some loops even created by heavy industrial machinery!

REVIEWS: "Get hold of this CD - you really do owe it to yourself." (Music Technology, UK). "An education in itself... a hands-on insight into how the pros do it... lives up to expectations... pristine quality... a chance not to be missed." (Sound-on-Sound, UK).

"A hard fist-full of deadly loops & hard-edged percussion to give your tracks attitude" (Future Music Magazine, UK)

Great new prices!!.....AUDIO CD: £49.95 including midifile disk - please state ATARI or MAC. CD-ROM: £199 (AKAI or SampleCell formats). NEW! Limited Edition (100 Megs) Akai CD3000 version of the CD-ROM just released - only £139.00 . (Dance/Industrial Vol. 2 coming soon!! Every loop will have a MIDI file - release approx July. 93).

Bob Clearmountain DRUMS II

ProSamples 6

BOB CLEARMOUNTAIN DRUMS II

East*West

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INTRODUCING THE SEQUEL to the world's best selling drums sample library from top producer/engineer BOB CLEARMOUNTAIN

The most unique and innovative feature of DRUMS II is the ability to play the samples with TRUE DYNAMICS (especially when triggered by pads). Most of the sounds on DRUMS II were recorded with SOFT, MEDIUM and HARD hits to enable complete control over the dynamics of the performance. Usually only one sample is adjusted in level in your sampler to imitate dynamics. However, a drum sounds completely different when hit soft, medium or hard. Capturing these differences in the recording is the only way to provide true dynamic control and SOUNDS THAT MATCH the performance.

The CD features hundreds more brilliantly recorded drums (some processed with the famous Clearmountain touch) and loads of crisp new cymbals & hihats. Now only £49.95

"Due to Clearmountain's immaculate recording techniques and clear understanding of sampling, Drums II is top of the heap. 10/10 for quality AND selection." (Keyboard, USA)

Also still available: the very highly respected & essential Vol. 1 "DRUMS I" and Vol. 2 "PERCUSSION & BASS", still only £49.95 each (Also available on CD-ROM in AKAI, SampleCell & Emulator III formats, only £199.00)

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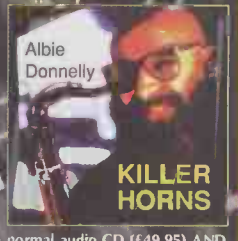
100's of unique Hammond B3 organ grooves, riffs, licks & FX. Barbara Dennerlein's organ technique is legendary. Always a star attraction at major Jazz Festivals worldwide, she's also known for a series of albums of high international repute. This [illegible] in line with that legend. We are talking world-[illegible] Jazz & funk!! - her rhythm, feel, drive & groove cannot be [illegible] special features: House & techno inspirations; a dozen [illegible] chromatically sampled Hammond B3 sounds with & without Leslie FX; 23 [illegible] data back-up section for Akai S1000, complete with keyboard mapping. Also, you will even receive with the CD an floppy disk containing 15 minutes of completed arrangements (Blues/Jazz/Funk). Whether you are looking for high quality multi-sampled B3 organs or just great powerful techno-style organ loops, this CD has to be checked out! Only £49.95 including MIDI-file disk.

Albie Donnelly's KILLER HORNS

£49.95



COMING SOON (JUNE 93) on both normal audio CD (£49.95) AND on special 'mixed mode' CD-ROM (Only £139.00)! This brass sample collection, put together by Best Service in Germany, is sure to become a standard studio item for R&B, funk and Soul production! And get this - incredibly, the CD-ROM version is a *"Mixed Mode"* CD-ROM - it is a *combined version* of an audio CD (45 min) *and* CD-ROM (170 Meg), and is available in 3 formats - Akai, Emu EIII, or Ensoniq. Albie Donnelly, from Liverpool, bandleader of "Supercharge", and studio professional, has pulled out all the stops for this project. All material is original, and includes hundreds of Riffs, licks, Shots, Stabs, Falls & Swells. Also complete sections, and a wide variety of tones. The definitive horn sample CD for Dance-orientated production. Alto-, Tenor-, & Baritone-Sax, Trombone, & Trumpet. Albie invited many of the world's best horn players to participate in this CD!

BRASS AT IT'S BEST!

DNA BEAT BLOCKS featuring Clyde Stubblefield

£54.95 NEW

Optional Groove Templates & MIDI-file disk: £5

Clyde Stubblefield - The Funky Drummer on James Brown's biggest hits!

Offering a new technology to marry MIDI to Audio: DNA Groove Templates. Each loop has an accompanying set of DNA Groove Templates, which are Quantize Templates for popular sequencers, and they lock events in the MIDI world to THE PRECISE FEEL of Clyde's playing in the real world. No more moving of individual notes clock by clock to get them in the groove.

IF YOU THINK CLYDE WAS HOT BACK IN '69, HANG ONTO YOUR HATS - HE'S EVEN HOTTER NOW!

(please specify ATARI, MAC, or IBM PC format).

DNA BEAT BLOCKS featuring Wilson Laurencin

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Optional Groove Templates & MIDI-file disk: £5

FUNKY DRUMS FROM HEAVEN!

Slamming playing, 78 mins., 550 live drum loops (all-original), complete with revolutionary DNA Groove Templates AND midi-files for EVERY loop. Wilson is definitely one of the funkiest & most technically proficient drummers we've ever heard. His ability to play simultaneously with both style & aggression gives each loop a unique distinctive character. A very wide variety of sounds & combinations, from crystal clear kits to massive & daring effects, using top-notch outboard gear. Includes useful tips on drum arranging.

HYPER-DANCE CD-ROM

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500 Mega-byte CD-ROM in Akai S1000/3000 series format: "HYPERDANCE" contains the best of the sounds from the popular German "Looping" audio CD, and the newly released "Clockwork", and "Voice Spectral" audio CDs (Best Service, Germany), plus 30% new material . 500 Mb for only £199.

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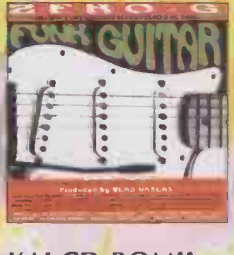

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Produced by lifelong funk-head VLAD NASLAS

THE DEFINITIVE SAMPLE CD FOR CLASSIC DANCE GUITAR RHYTHMS AND EFFECTS

"Meticulously prepared & presented... virtually noiseless... engineering & playing first class... cool, fresh & funky... a definitive collection... the best I've heard... light years ahead of the previous competition" (Sound on Sound, UK).

"Irresistibly catchy stuff... pulsating riffs just begging to be put over a thumping dance beat... will crop up on countless chart & club hits." (CU Amiga, UK). "Zero-G's Funk Guitar is, with distinction, the best sampling CD at the moment" (Keyboards, Germany)

Guitar rhythms, timbres & FX from cool & slinky to hot & bothered, from the mellow chug of early JB's incl. many different 'wah' sounds through 70's Fusion & Disco, incl. the 'Talkbox', to the cutting 80's dance sounds, and new programmed off-the-wall FX, incl. robot-type sounds, vocoded guitar, & rhythmic gating loops. The warm open sound of classic funk/dance, recaptured by using the guitars, amps, and FX of the period. CD-ROM version out now!! - includes 30% extra material - an unbeatable guitar resource for discerning studio professionals.

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Authentic rawness & totally indispensable for anyone in a funk groove. Audio CD £49.95, Akai CD-ROM £199.00

DNA BEAT BLOCKS featuring ARMANDO BORG Percussion Incognito

£54.95 NEW

Optional Groove Templates & MIDI-file disk: £5

This third & final package in the Beat Blocks series will be immensely successful since it fills a big gap in the average producer's sample repertoire. Key features are - • Incredible musical versatility, • large percussion selection, masterful playing, over 500 percussion loops, with tempos ranging from 50 to 170 bpm!!

Armando Borg is a master percussionist of the highest order. With his knack for subtlety & invention, this is by far the best collection of percussion grooves ever assembled. Armando plays stylish impossible-to-program patterns with Agogos, Bongos, Cabasa, Congas, Clave, Cowbells, Guiros, Maracas, Pandieros, Rain Sticks, Shaker, Shakerays, Tambourine, Timbale, Triangle, Woodblocks, + other misc. instruments. Patterns offer a wide variety of styles & tempos, & offer a much greater degree of versatility than drum grooves. For example, often the same pattern can be used in House, Reggae, Soca, Techno, Calypso, Latin, Jazz, Soul Ballad, Rap or Fusion.....this is a CD for everyone.

The optional floppy disk

contains DNA Groove Templates (i.e. quantise templates for use with Steinberg Cubase, so you can match the timing of your own programmed midi parts to the feel of Borg's live playing in the percussion loops) and MIDI-files (standard files of every loop for you to load into ANY sequencer, which provide a very accurate programmed representation of Armando Borg's natural playing).

(please specify ATARI, MAC, or IBM PC format).

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The DOOMSDAY DISC!...

UNQUESTIONABLY THE FASTEST, MOST POWERFUL & COMPREHENSIVE DANCE PRODUCTION WEAPON EVER CREATED. OVER 3250 SAMPLES KEYBOARD-MAPPED AND READY TO LOAD INTO YOUR AKAI S1000/1100 SAMPLER.

We are talking FAST creativity - the way it should be.

Imagine you want to find a good vocal sample to use as a hook - just press a button and there's a different one on every key of the keyboard! - ready to try out against your track. Or imagine being able to find the right loop or snare for a particular project in seconds by instantly loading up huge banks of proven sounds - one to every key. All the hard work has been done, giving you the creative freedom you've always dreamed of. Immediate access to the entire contents of the most highly-acclaimed dance sample library in the world. Quite simply, no other sample library has achieved so many stunning reviews in the world's hi-tech music press. Any producer or remixer in possession of this product will definitely be in hot demand.

• DETAILED SAMPLE AND PROGRAM LISTING • MAPPED TO THE KEYBOARD AND READY TO LOAD STRAIGHT INTO YOUR SAMPLER

REVIEWS: *"A REFERENCE AGAINST WHICH ALL SIMILAR SAMPLE-CDS MUST BE JUDGED...UNRESERVEDLY EXCELLENT...THE MOST COMPREHENSIVE DANCE SAMPLE RESOURCE IN CIRCULATION...AMMUNITION FROM THE FRONT LINE...UNBELIEVABLY VALUABLE..."* (Music Technology, UK). *"THE GREATEST SAMPLING TOOL EVER RELEASED TO THE PUBLIC!"* (Music Report, USA). *"AS A SOURCE OF SOUNDS AND INSPIRATION, ZERO-G REALLY WORKS"* (Home & Studio Recording, UK).

DON'T GET LEFT BEHIND... The CD-ROM market is exploding - we strongly advise getting a CD-ROM drive for your sampler if you haven't already done so - there are so many new CD-ROM titles imminent. We offer the whole range of low-priced DAC drives,

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We'll give yo £25 each for them!! We want you to appreciate the speed and power of this library in its full ready-to-load form. Just send us your CDs with your order, and include payment for the difference.

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THE GOLDEN AGE OF WIRELESS

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Trantec's S1000 series represents the state of the PA art. Based on the S1000RX precision quartz optimised receiver, its reputation and position as an industry standard has been founded on outstanding selectivity, greatly reduced interference and clear, unbiased sound reproduction. The S1000 hand-held radio microphone features a unique, multi-tuned high efficiency integral antenna, while the S1000MTX is a high quality, unidirectional dynamic capsule powered by a 9-volt battery with a life expectancy of 12 to 16 hours.

Here are some distinctly radio-controlled songs, and the artists who put them in the UK charts. Fill in the missing words...

1 'Radio .....' (Gary Numan, 1987)
2 'Radio .....' (Queen, 1984)
3 'Radio .....' (Nik Kershaw, 1986)
4 'Radio .....' (Elvis Costello, 1978)

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Radio microphone systems have saved the lives of countless agile superstars over the years, relegating damaged equipment, broken limbs and bizarre onstage throttling to the preserves of those reckless enough to perservere with cable. And Trantec Systems, as the largest manufacturer of DTI-approved radio microphone systems in Europe, have contributed to this revolution more than anyone.

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THE GOLDEN RULES
Employees of Trantec and Music Maker Publications are forbidden to enter this competition. Only one entry per household is allowed No correspondence or telephone enquiries will be entered into. The Editor's decision is final.

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THE CLASSIC FUNK HIP-HOP / RAP SAMPLE-CD

LOOK WHAT THE PRESS ARE SAYING ABOUT "THE FUNKY ELEMENT" BY MJ DUNNE...

SOUND-ON-SOUND: "Loops sound like extremely rare grooves... Best collection of its type I've come across.. Mean sax notes, howls & squeals... guitar licks sound authentically 70s... no passengers here. A well-targeted, well-played, well programmed collection of funk elements."

FUTURE MUSIC: For authentic funk feel you're spoilt for choice. Straight-from-the-flare-era feel... So fresh, so eminently usable, so FUNKY. 9 out of 10" ST Format: "For hiphop & funk it's all here.

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A particularly versatile collection. A fantastic array of dreamy atmospherics/effects for use in ambient dance, film work/ & all futuristic/spacey/new age/trance music.

SOUND-ON-SOUND: "BOUND TO APPEAL... TEXTURES ABOUND: SOME WINDY, SOME WATERY, SOME JUST PLAIN WACKY... AN ARMY OF WHOOSHY, METALLIC, ANALOGUE, AND OTHER TEXTURES... HITS THE MARK SQUARELY"

FUTURE MUSIC MAGAZINE: "PERFECT FOR MAKING ORB-STYLE TRANCE RECORDS... CREATING THOSE EVER-EVOLVING TRANCE-DANCE SINGLES SHOULD BE A DOODLE"

ST FORMAT: "WELL RECORDED... LANGUAGE IS INADEQUATE TO DESCRIBE THESE SOUNDS... IF YOU ARE LOOKING FOR EFFECTS TO ADD TO YOUR SCI-FI MOVIE, OR NEW AGE ATMOSPHERICS, START HERE."

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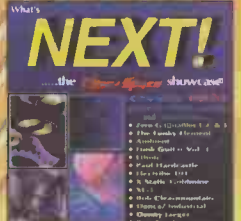

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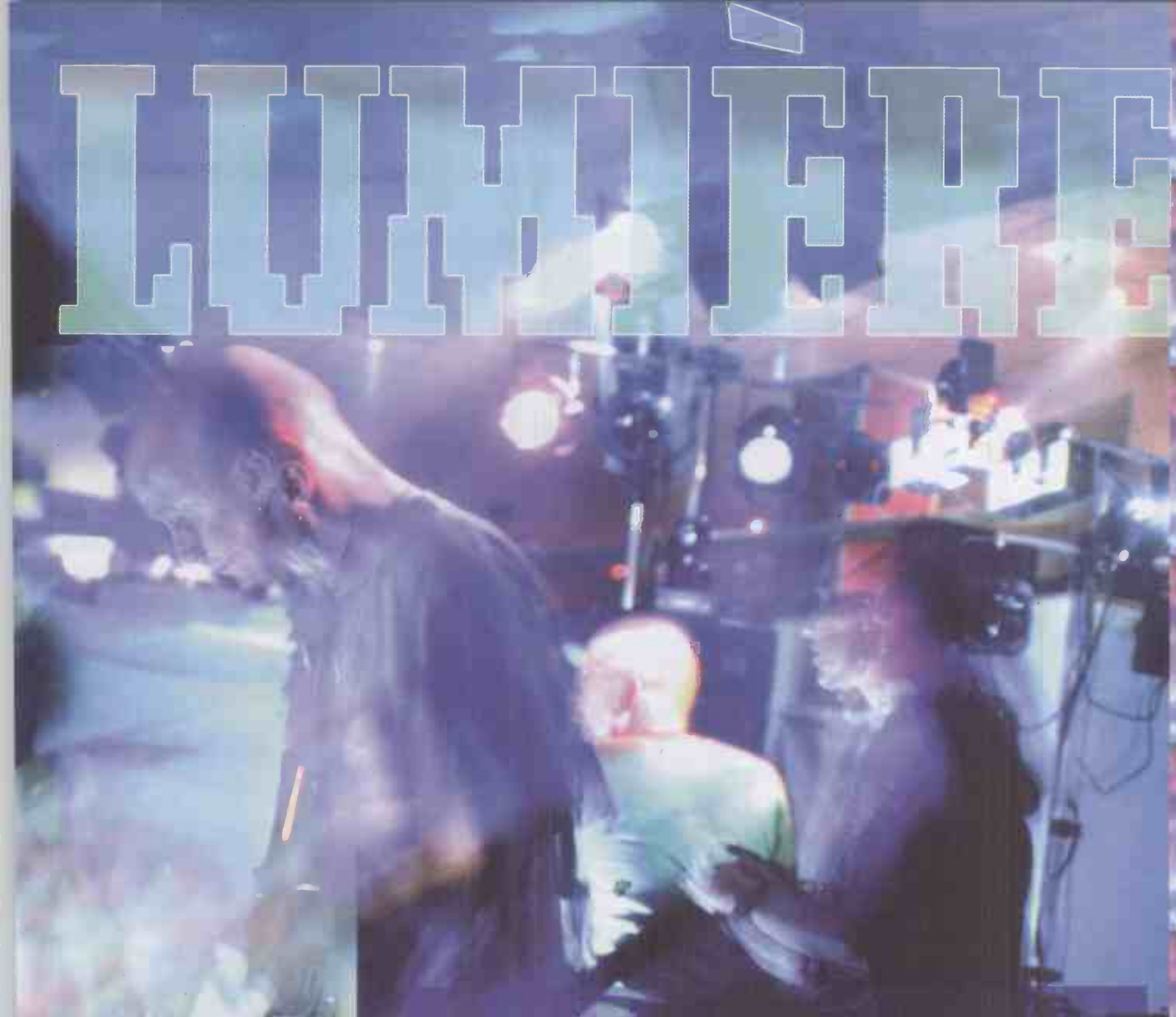

This summer saw the first ever package tour of genuinely sequence-based, high-tech artists take their music to the venues of the UK gigging circuit, from Brighton to Glasgow. Combining techno grooves with DJs, club-style projections and sound systems distributed throughout the venue and not just around the stage, plus elements of theatre and contemporary circus, the *Megadog MIDI Circus* has spearheaded a new generation in multimedia live entertainment.

Principal attractions included Orbital, advocates of pattern-based sequencing as an interactive and improvisational way of using machines live; Drum Club, advocates of jamming, with Steve Hillage and System 7 ever in the background; and The Aphex Twin, advocate of hiding behind your home-made equipment and remaining completely invisible whilst tearing the sonic boundaries of consciousness apart with your bare hands. Darren Emerson, Charlie Hall, Youth and Mixmaster Morris (among others) appeared as DJs, while The Dog Deck System, Hassid Casualties Lighting, Woof Cinema and the Dog Dance Sound System orchestrated the multisensory assault.

As our exclusive photographs show, there's more to this performing business than the odd puff of dry ice. Look out for future MIDI Circus events throughout the country. **PW**

Photographs by Sally Harding *Computer graphics by Stuart Catterson*

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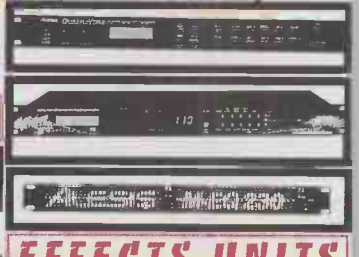

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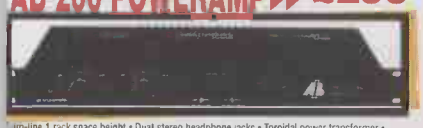

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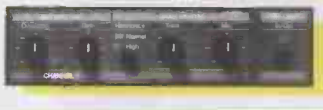

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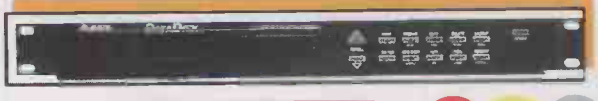

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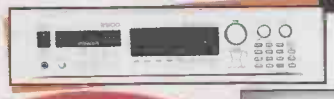

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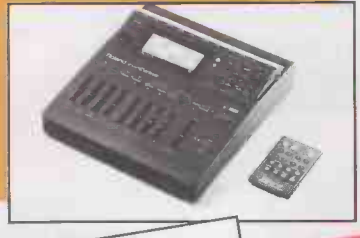

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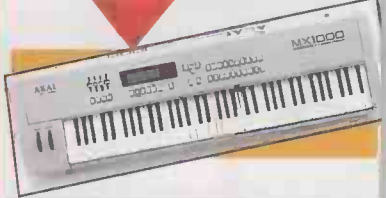

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A TO Z OF ANALOGUE

part 2

MT's exclusive guide to every analogue synth made. Included are keyboards, expanders/sound modules and the better known electronic pianos and organs. Not included are drum machines, stand-alone sequencers and effects units, vocoders and those guitar/wind synths which aren't regularly used as expanders in their own right.
Readers are invited to submit details of little-known instruments which may be of use in compiling the series and also to point out any mistakes and/or omissions if these occur. All contributions will be fully credited.

Compiled by Peter Forrest

Key facts

Dates: These refer to the approximate year of manufacture. New instruments were often on sale for quite some time after production ceased and precise chronological information is difficult to come by (all help gratefully received!). Where any doubt occurs you will see a question mark.

Prices: The original price quoted is that which you would have paid in the shops; the target price is what you could expect to pay now for a fully-working example in reasonable condition.

Users: If the exact model of synthesiser used is unclear, users are included under the maker's name.

Stars: A maximum of five stars (except for truly remarkable instruments) is given in these categories:

Interface – how easy it is to connect up to other synths or sequencers. MIDI, obviously, scores highly, so to does the ability to MIDI up using an external unit or internal interface. CV/gate at 1 volt/octave scores higher than a volt/Hertz implementation – which in turn scores higher than having no interface at all!
Sounds – simply how good the thing sounds. Obviously subjective, this is an area open to potential disagreement. Who's to decide whether a Moog 3C sounds better than a Prophet 5..?
Controls – how comprehensive, versatile and useable the controls are. A good set of dedicated knobs and switches obviously counts high, and so do touch-sensitivity, foot-pedal options and the feel of the keyboard.
Memories – 100 or more memories (and MIDI) will tend to get five stars. Anything less will get proportionately fewer.
VFM – Value for money. Again, an area of subjective opinion. Many feel that programmable MIDI polyphonics with VCOs represent the best value, but you might not!
Character – that indefinable 'something' that makes a synth desirable. Wood panels, knobs and uniqueness score highly.
Collectability – people collect strange things, but this category takes into consideration rarity and general interest/desirability rather than bizarre obsession.
Ease of use – intuitive, unfussy and easy-to-adjust controls count high. So too does the lack of complicated hidden menus, button-pushing and parameter access

Where no stars are awarded, it means that either certain features are not included at all (eg, no interface connections) or the category is not applicable (eg, value for money in respect of a synth only released as a prototype).

ARP continued

● **LITTLE BROTHER** – Expander module 1975-c.77. Often sold as package with Axxe – though its styling is much closer to the Pro-Soloist. Aimed more towards bassy sounds – ARP's advert at the time read: "A synthesizer expander with guts. Its extra voice comes in deep and low-down".
Original price: £300
Target price: £120

•One of the first expander modules ever (preceded only by Oberheim's Synth Expander Modules)
•Good CV/gate connections (nine sockets available).
•Four mixable pitches and four mixable waveforms.
•LFO speed, vibrato depth and delay controls.

Interface: ★★★
Sounds: ★★
Controls: ★
Memories:
VFM: ★★
Character: ★★
Collectability: ★★★★
Ease of use: ★★★

● **ODYSSEY** – Classic 37-note, 2-VCO, duophonic synthesiser 1972-c.81. The Mk I is still a classic looking early synth, and – if working – classic sounding, too.
Original price: £800
Target price: £240 – £450
Users include: 808 State, Abba, Don Airey, Peter Bardens, BBC Radiophonic Workshop (Mk I and II), Boris Blank, Bob Casale/Devo, Billy Currie, Rick Davis aka 3070 (Cybotron), George Duke, ELO, The Enid, John Entwistle, John Evans/Jethro Tull, Johnny Fingers, Dave Formula, John Foxx (on *Metamatic*), Brian Gascoigne, Rupert Greenall, Dave Greenslade, Stephen Hague, Herbie Hancock, JM Jarre ('Oxygene'), Die Krupps, Dave Macrae, Gary Numan (even as late as 1985 tour), Andrew Powell, Andy Richards, Rufus, Bill Sharpe, Tim Simenon/Bomb the Bass, Tangerine Dream, Pat Travers.
(*MT* retrospective Jan '88.)

•Like the Axxe, the first model was light grey; the second, black with gold legend (1977), then black with orange legend.
•Almost as common on '70s records as the Minimoog. Sometimes used in tandem with it, adding sharpness to the Moog's warmth.
•Very good interfacing on most Mk IIs – CV and gate, of course. None on original Mark I's, but later model Mk Is have ARP's usual mini-jack sockets squeezed in on right of back panel.
•Some Mk IIs (gold legend ones?) don't have interface.
•Fiddly colour-coded plastic knobs on Mk I and early Mk II – and rotary knob for pitch control.
•Later Mk IIs have XLR socket out, and more chunky – but also more brittle – knobs.

•External audio input for treatment of other sounds.
•Early Mk Is have some components encased in resin – possibly to protect trade secrets and/or maintain temperature stability. But now prevent them from being repaired.
•Mk II (late '77/early '78 onwards) is more reliable and has PPC – three rubber pads, the left to flatten pitch, the centre for vibrato, and the right to sharpen pitch. The pressure gradient was reversed; pressing hard at the front produced a semitone change, but pressing hard at back raised pitch by up to a fifth.
•Mk II keys overhang case (more so than Mk I) and are subject to damage.

Interface: ★★★★	VFM: ★★★★
Sounds: ★★★★★	Character: ★★★★★
Controls: ★★★★	Collectability: ★★★★★
Memories:	Ease of use: ★★★

● **OMNI** – String synthesiser with bass sounds. 49-note keyboard. 1975–c.'81. ARP's best-selling keyboard.
Original price: £1200
Target price: £100 – £150
Users include: Roy Ayers, Boston, Cars, Commodores, Adrian Cook/Electrotunes, Floyd Cramer, Rick Davies/Supertramp, Earth Wind and Fire, ELO, Joy Division (*Closer*), Kansas, Al Kooper, Yusef Lateef, Manfred Mann's Earth Band, Jean-Luc Ponty Band, Santana, Pete Townshend, War, Stevie Wonder, Bernie Worrell, Allan Zavod.

•String section phased/chorussed.
•LFO speed variable, attack and release variable.
•Synth section has VCF and ADSR controls; bass synth and synth mixable.
•Mk I has multiple triggering – every time a key is depressed the single VCA/VCF envelopes are triggered.
•Mk II (c. Winter 1977/'78) has single triggering – while any note is held down, re-triggering won't occur. This is generally more useful on a string machine.
•Bass on Mk I possibly better than on Mk II.
•Stereo out. Synth and string section balance variable.

Interface: ★	VFM: ★
Sounds: ★★	Character: ★★
Controls: ★★	Collectability: ★★★
Memories:	Ease of use: ★★★

● **PRO DGX** – 30-preset monosynth, 37-note keyboard with aftertouch 1977-c.'80. A development from Pro Soloist.
Original price: £600
Target price: £100- £200

•Surprisingly good sounds. Even silly ones are redolent of their era.
•Balanced XLR out.
•Aftertouch sensitivity can be routed to pitch, vibrato, volume, brilliance, 'growl' and 'wow'.
•Portamento and repeat also available.
•Vibrato & repeat speeds variable.
•Digital switching of presets.
•Not significantly different to Pro Soloist.

Interface: ★	VFM: ★
Sounds: ★★★	Character: ★★★
Controls: ★	Collectability: ★★★
Memories: ★	Ease of use: ★★

● **PRO SOLOIST** – 30-preset monosynth, 37-note keyboard with aftertouch c.1973-c.'77
Original Price: £700
Target Price: £100 – £200
Users include: Tony Banks (*Wind And Wuthering*), Michael Boddicker, Tom Coster/Santana (*Amigos*), Deodato, The Enid, John Entwistle, Philip Glass, Dave Grusin, Herbie Hancock (*Secrets*), Mike Mandell, Patrick Moraz, Gary Numan, Billy Preston (*Space Race* onwards), Blue Weaver, Pete Wingfield, Wings, Bernie Worrell (*The Clones Of Dr. Funkenstein*).
(MT retrospective: Aug '91*)*

•Surprisingly good sounds. Flute warm, bassoon hollow and woody, brass & cello very usable, though not accurate versions of the real thing.
•Touch sensitivity helps expression (see Pro DGX for details) – but some versions had keys that hardly moved at all before hitting the touch sensor – not easy to play.
•Tacky switches – extremely wobbly.
•Only high and low output sockets – no other interfacing.

Interface: ★	VFM: ★
Sounds: ★★★	Character: ★★★★
Controls: ★	Collectability: ★★★
Memories: ★	Ease of use: ★★

● **QUADRA** – 16-memory quasi-orchestral synth. Split 61-note keyboard, 1978-c.'82. First available in Britain Aug '79. Really a hybrid of the Omni and Odyssey (developed out of the Centaur) it ultimately contributed to ARP's demise. An instrument of compromises (mostly financially based), there's less control available than on the Odyssey or contemporaries like the Prophet 5, but it is beginning to appeal to retro enthusiasts, with its CV/gate interfaces, seven control inputs, separate outs, a few 'memories' and part of an Odyssey lurking in there.
Original Price: £2469
Target Price: £250 – £650.
Users include: 808 State, Tony Banks/Genesis (*Abacab*, MIDI'd, in preference to 2600s!), Billy Cobham, ELO, Ramsey Lewis, New Order ('Temptation' – cf *E&MM* Mar '85 p55), Rick Wright/Pink Floyd, Joe Zawinul (whose Quadra gave up on him at start of European tour Autumn '80, to be replaced by two Prophet 5s.)

•Bass on bottom two octaves; strings, synth and duophonic lead synth on top three or four octaves. (Lead synth is supposed to extend to five octaves if no bass sound is selected.)

•Not a true polyphonic – uses divide-down circuit (like Polymoog) for Omni part – so no poly-portamento or poly cross-modulation.
•Only has one VCF/VCA for polyphonic section.
•Four separate outputs and CV/gate in/outs for bass and lead.
•Single/multiple triggering switchable.
•Memories aren't true memories – they simply recall which parameter sliders are active (and thus need adjusting) and which are standard settings.
•Lead part duophonic, like Odyssey.
•Separately variable portamento.
•Aftertouch sensitive.
•Good depth to sounds – quasi-orchestral, and quite satisfying to play.
•Voltage-controlled phase-shifter.
•Simple, but useful arpeggiator/trill for lead section – but no external sync available.

Interface: ★★★★	VFM: ★★★
Sounds: ★★★	Character: ★★★★
Controls: ★★	Collectability: ★★★★★
Memories: ★★	Ease of use: ★★

● **QUARTET** – 49-note string/brass/organ/piano synthesiser, 1979-c.'80. Made by Siel in Italy and badged by ARP.
Original Price: £450
Target Price: £80 – £120
Users include: 808 State, Massive Attack.

•String and brass sounds goodish.
•Build quality good.
•Fair amount of controllability.

Interface: ★	VFM: ★
Sounds: ★★	Character:
Controls: ★★	Collectability: ★
Memories:	Ease of use: ★★

● **SOLINA** – Classic 49-note polyphonic string/brass synth ensemble, c.1975-c.'82. Another bought-in product – this time from Holland. ARP simply put stickers over the 'Solina' name. ARP had been producing a string synth (as played in prototype form by jazz trombonist Julian Priester in 1973) but it had obviously fallen by the wayside. The Solina did a fair job of filling the gap.
Original Price: £660
Target Price: £120 – £160
Users include: Tim Cross/Mike Oldfield band, Thomas Dolby, Geoff Downes, The Enid (two), Herbie Hancock, Jefferson Starship, Lonnie Liston Smith, Jon Lord, Stuart Mackillop, Dave Macrae, Mike Oldfield, Bill Sharpe, Thieves Like Us, Tonto's Expanding Head Band, Ian Underwood, Bernie Worrell.
Sampled for E-mu's Vintage Keys. ➤

→ •Archetypal string synthesiser.
•Limited voicing, but appealing.
•Viola, violin, trumpet, horn polyphonic.
•Contra bass and cello play lowest note monophonically.
•High and low output sockets.
•Volume controllable by external instrument or pedal.
•Gate and trigger out (for some reason!).
•Veneered chipboard casing – liable to road damage.
•Very heavy.

Interface: ★ VFM: ★
Sounds: ★★★ Character: ★★★
Controls: ★ Collectability: ★★★★
Memories: Ease of use: ★★

● **SOLUS** – 37-note monophonic 2-oscillator synthesiser, c.1979-c.'80. A slimmed-down Odyssey Mk II, very similar to Axxe Mk II – except for return to pitchbend knob rather than PPC rubber pads, and two oscillators rather than one.
Original price: £400
Target price: £100 – £130
•Integral flight-case – even inputs and outputs are inside lid.
•Keys protected, unlike Mk II Axxe and Odyssey.
•Oscillator sync, digital ring-mod, and comprehensive CV/gate connections available.

Interface: ★★★ VFM: ★★
Sounds: ★★★ Character: ★★★
Controls: ★★★ Collectability: ★★★
Memories: Ease of use: ★★

Andreas Bahrdt

Custom-designed synthesisers
Users include: Peter Baumann, Patrick Mimram. (*E&MM* article: Nov '84).
Flexidisc of music ('Axxess: Novels for the Moons') free with *E&MM* May '84.

•Mimram's synthesiser (1984) has 16 voices each with four VCOs, plus noise, FM, lots of filters and modulation, all programmable in RAM and storable on hard disk.
•Multiple sequencers.

Baldwin

● **61-NOTE COMBO ORGAN** – Shown BMI Fair, Autumn 1968.
Original Price: £231

● **ELECTRONIC HARPSICHORD** – Introduced Frankfurt March 1968. "A new instrument that is 400 years old" read the advertisement.
Original Price: £413 (At BMI Fair Autumn '68)
Users include: Mitchell Froom/Neil Finn (Crowded House), Jimi Hendrix 'The Burning of the Midnight Lamp', 'Axis: Bold as Love'), Roger Manning (Jellyfish)

● **HOWARD COMBO ORGAN** – Shown BMI Fair, Autumn 1968.
Original Price: £143

Bird

● **DUPLEX**
Users include: The Tremeloes, The Specials

Birotron

● **TAPE REPLAY** – 3-octave keyboard developed from a collaboration between Dave Biro and Rick Wakeman but which doesn't appear to have ever gone into commercial production.
Users include: Earthstar
•Similar to Mellotron, but used loops rather than finite tapes that needed rewinding, so you can hold a note indefinitely.
•No attack on sounds, because the system relied on loops not one-shot lengths of tape - although adverts promised "four sounds on each endless loop tape with attack and decay".
•Used electronic rather than mechanical keyboard triggers.

Bit

Italian synth designs from the Crumar company, designed by Mario Maggi of Synthex fame. Marketed in the UK by Chase.

BIT 01 – 99-memory, 6-voice 12-DCO, MIDI Rack Expander. 1985-c.'88.
Original price: £499
Target price: £150 - £200
Users include: Peter Hammill, Don Snow

•Memories comprised 75 single and 24 combination locations.
•Good, clear, bright sounds, even warm at times, despite being generated by DCOs.
•Variety as well as quality of sounds.
•Fulle program chaining for panic-free live potch changes.

Interface: ★★★★★ VFM: ★★★
Sounds: ★★★★ Character: ★★★
Controls: ★★ Collectability: ★★★
Memories: ★★★★ Ease of use: ★★

● **BIT 99** – 61-note, 99-memory, 12-DCO, velocity-sensitive, splittable, MIDI keyboard version of Bit 01. 1985-c.'88.
Original price: £599.
Target price: £180 - £280
Users include: 808 State
(*E&MM* review: Oct '85)

•Velocity sensitivity adjustable and keyboard pleasant to play.
•Splits and layers.
•Stereo output.
•Decent MIDI implementation for year.
•Modulation wheels awkwardly placed – but that does mean the synth is very compact.

Interface: ★★★★★ VFM: ★★★
Sounds: ★★★★ Characters: ★★★
Controls: ★★★ Collectability: ★★★
Memories: ★★★★ Ease of use: ★★

● **BIT ONE** – 61-note, 64-memory, 12-DCO velocity-sensitive, splittable MIDI keyboard synth. c.1984. (See Bit 01/99 entries.)
Original price: £799.
Target price: £140 – £200.
Users include: 808 State
(*E&MM* review: Nov '84)

•First, short-lived version of Bit polyphonic.
•Poor MIDI implementation – Mode one (omni-on poly) only.
•Excellent sounds and decent touch sensitivity.

Interface: ★★★ VFM: ★★
Sounds: ★★★ Characters: ★★★
Controls: ★★★ Collectability: ★★★
Memories:★★★ Ease of use: ★★

Buchla

Designed by Don Buchla, a collaborator with Bob Moog on first voltage-controlled modules.

●**100/200/300/400/700** – Modular synthrs.
Users include: Charles Cohen

● **ELECTRIC MUSIC BOX** – Modular synths with sequencers, but no keyboards. c.1969. 'The Buchla Box' – originally built for Morton Subotnick (*Silver Apples Of The Moon*).
Original prices: $4000+
Users include: Wendy Carlos, David Rosenboom/Jon Hassell, Morton Subotnick.

•Ambient sounds.
•Less stable oscillators than Moog.
•Touch-pads instead of keyboard - not for traditional players.
•Patching system perhaps not as sturdy as the Moog.
•Hand made and very rare.

Interface: ★★★★ Controls:★★★★
VFM: Collectability: ★★★★★★★
Sounds: ★★★★★ Memories:
Character: ★★★★★ Ease of use: ★★

● **MUSIC EASEL** – Modular synthesiser.

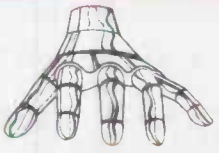
● **TOUCHÉ** – 61-note, 24-DCO, bi-timbral, 64-memory, splittable keyboard synth. c.1980.
Original price: $8500.
Users include: David Rosenboom

•Quirky and powerful analogue/digital hybrid.
•Layerable sounds
•Rare and hand-made.

Interface: ★★★ Controls: ★★★★
VFM: Collectability: ★★★★★★
Sounds: ★★★★★ Memories:
Character: ★★★★★ Ease of use: ★★

to be continued...

The Digital Village



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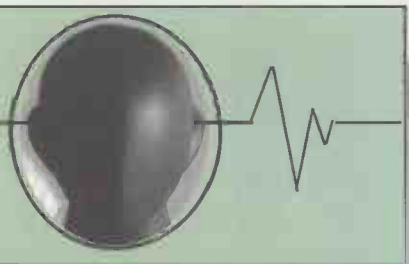

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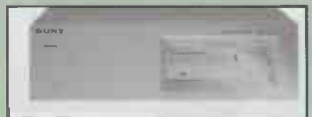

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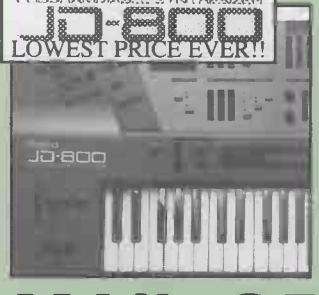

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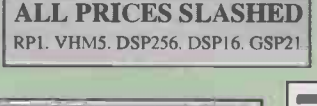

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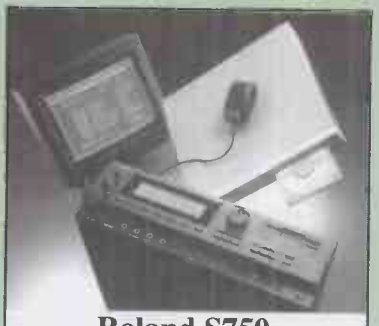

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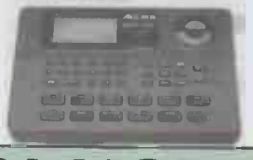

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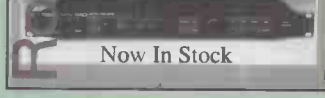

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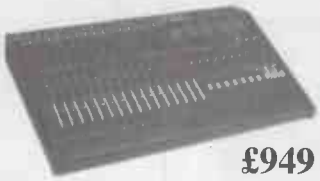

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growing together

With technology bringing music and visuals ever closer together on the computer, new possibilities are emerging for creative artists. Dutchman Rene van der Weyde is one musician exploring this new territory – and, he says, it's benefitting his music.

In the old Dutch town of Dordrecht, some 15 kilometres southeast of Rotterdam, there stands a building which dates back to medieval times. Today it houses a cluster of recording studios out of which emanate the electronic sounds of Dutch dance music, but originally it was an insane asylum run by local monks – lending a whole new meaning to the phrase "You don't have to be mad to work here...". Rumour has it there's a secret underground passage connecting the building to a nearby church – so secret, in fact, that no-one can find the entrance to it!

In this building, Rene van der Weyde and his two musical companions Jochem Paap (who, as Speedy J, has an album out on Warp Records in the UK) and Gijs Vroom share an office and have three adjacent MIDI-based studios, collectively known as The Plant studios. As well as being a much-in-demand remixer and recording his own music under such names as TFX and Pegasus, Rene has built up a second business over the past year: designing record company catalogues and record sleeve and label artwork, using his Apple Macintosh computer and a collection of graphics hardware and software that would be the envy of many a graphic designer. He also has plans to extend this side of his work into computer-generated music videos, bringing closer together his musical and visual interests.

Rene, who at 28 is the old man of the three musicians, has been making music since the mid '80s, and has his musical roots in hip hop and DJing. Today he has over 100 remixes under his belt, and has released some 50 records of his own on various Dutch independent labels, including Stealth Records in Rotterdam. He has also set up a label with Jochem and Gijs, Beam Me Up, which so far has released the Speedy J album in Germany and the Benelux countries.

"Till a year ago I hadn't much success with making records," Rene admits. "When I made a record for myself, and released it under my own name, it didn't get into the charts, but when I did a remix for somebody else they always had a club hit or even a Top 40 hit. But that didn't bother me, I always went on doing my own music."

Then his TFX track 'Deep Inside of Me' became a club hit all over Europe, while recently he has been having success with his upbeat, infectious Pegasus tracks. However, this success has only brought more requests for his remixing skills.

"Just today I got three phone calls from guys who wanted remixes from me," he says.

Ah, what it is to be in demand! Rene, who says that the musicians he listens to most are jazz fusioneers like Chick Corea, Dave Weckl and John Pattituci, calls his own music "acoustic dance".

"I always use a lot of acoustic instrument samples in my music, like guitars, horns and trumpets, and I always program my drum fills and try to capture a live feel like a real drummer playing," he explains.

Rene has built up a sizeable collection of hi-tech gear over the years, complete with a healthy complement of Roland classics.

"My first piece of equipment I bought was an SH101," he recalls. "The things I bought, I never would sell them, or trade them in for something newer, I always kept them. That's why I have a large amount of old synthesisers, that's why I have an 808 and a 909. When I bought my 909 you could buy 20 909s if you wanted, and I even got it for a really cheap price."

Rene's favourite synth is his Juno 106: "I always develop my bass sounds in it. I think it's a really great synthesiser because it sounds so warm. I use it every day, I

Interview by Simon Trask

Images by Rene van der Weyde

er

couldn't live without it! If I had to make a choice between my sampler and the Juno, I would throw away the sampler!"

The 909 was his favourite drum machine for a few years, but now he says his favourite beatbox is his S3000 sampler!

"I still use the 909 for the bass drum and hi-hats, but I always like to make new kits in the S3000, I like to sample bits of drums and edit them together in the sampler or do some waveform editing with it. So for me the S3000 has become very important for drums."

Recently some other equipment has also become very important to Rene: his Apple Macintosh IIci computer and a clutch of accelerator boards ("they make my Mac eight times faster than a Quadra."), together with a heavyweight selection of 3D modelling, rendering and animation software. These are the tools of his other trade, which he refers to as "a real day task".

Rene got into computer graphics more by accident than by, er, design. Starting out a little over a year ago with an Apple Classic, which he bought to do his administration and accounts, he soon discovered through a graphic designer friend that there were more creative uses for an Apple Mac.

"It all happened very, very quickly," he recalls. "The Macintosh just walked in, and walked all over me, you know!"

He also soon discovered that the modest Classic "wasn't really very fast!", and upgraded to a Mac LC with a 14-inch colour monitor.

"I thought that would be able to handle my graphics work; well, I was wrong!" he recalls. "After two months I really started to get confused, because other people were working a lot faster, but they were working with Apple Quadra machines. That's when I bought a IIci. Well, after a month I thought it was too slow, so I added a graphics accelerator board and a 68040 board, and after that I added another 68040 board and then a Macrageous II board for fast rendering."

And only then was he happy! It was Rene's connections in the music business which provided his earliest source of graphics work.

"My first assignment was making a catalogue for a record company," he recalls. "I had to place a lot of pictures in a large catalogue, so that's when I bought my Microtek scanner. With a little help from my friend with colour separations and stuff, it worked out pretty nice. That's when the record company asked if I could design labels and sleeves for them. Nowadays I have a real day task in designing and in making colour separations, putting things on film and everything. So, it has taken an important place in my whole business, even with money. It changed a lot in my business."

And according to Rene, working with computer graphics as well as music has other benefits beyond the purely financial.

"At first I saw designing more as a hobby, you know, and music more as my real work, but now it's all getting mixed up – which is even better, because now I see the whole thing as a great hobby, so it isn't really work any more! That's the big fun of it, that's the nicest way to run a business. And I started to notice that the combination is very good for your inspiration doing music, because when you don't have inspiration you can walk away from your studio, turn on your Macintosh and go in to design something, and while designing you get the inspiration to do a song, and you can walk back to your studio and make a nice song.

"So, my music has become better, and also my designing has become better in the last months, just because I combine it. It's really a great combination, I can

recommend it to every musician who has the possibilities to buy a Macintosh, because you can use it for music but you can also use it for graphics, and it's so good for your inspiration and for your relaxation."

The success of Rene's design business has brought him into contact with the Dutch tax office – designing leaflets and tax forms for them, I should add! He has also been approached by a steel company to design a catalogue for them. In fact, his workload has increased to the extent that he is now bringing his brother Joost into the business, and is about to invest in an Apple Quadra 950 computer, an ISO 19-inch colour monitor and a Harlequin 32-bit colour video framegrabbing board. He's also looking for a board to output from the Quadra to professional video. And he's clear about where he's going on from there:

"Multimedia, that's going to be the next step. That's when we're going to link the hard disk recording system and the music studio to the Macintosh. We recently bought a Macintosh program for the Roland DM80 so now we can edit cuts on the DM80 from the Macintosh. So that's one of the first steps in multimedia. The next step is to put together the audio with Macromind Director; you can do fantastic 3D graphics in it, but you can also make QuickTime movies and make your own music videos. But I do have to have a very fast machine for that, perhaps a Silicon Graphics Indigo II workstation, because a standard Macintosh Quadra can't handle things like that."

For Rene, the definition of multimedia lies as much in the process used to develop the end product as in the end product itself. Describing multimedia as "the perfect balance between music and video", he adds "when it's entirely designed on computer, then I will call it multimedia." ●

Rene van der Weyde a.k.a.

TFX (Stealth/STR, Rotterdam)
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Rene's rig

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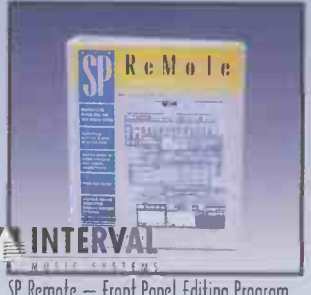

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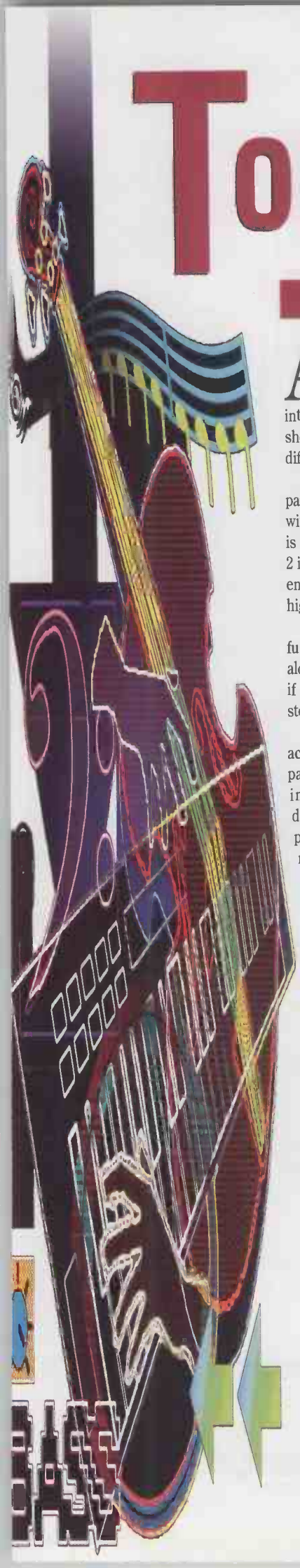
Touching Bass

Fusion provides the flavour for part 8 of our series. Text and examples, as ever, by Simon Trask



As with last month's examples, I've added some parts around the basslines. This month the purpose is twofold: to show the bassline interacting rhythmically with other musical parts, and to show how a bassline can be 'interpreted' harmonically in different ways.

Generally speaking in this series I've stuck to a particular style and a particular sub-division of the beat within each instalment; however, this month, Example 1 is in a heavily-syncopated 16th-note style while Example 2 is in a mellower, smoother 8th-note style. Appropriately enough, the former focusses on rhythm while the latter highlights harmonic changes.

Examples 1(a) and 1(b), then, are in a funky offbeat fusion style. At the indicated tempo, the music slides along in a strange slithery, bumpy funk groove; however, if you start notching up the tempo you'll notice that a steadily more frantic and furious fusion groove emerges.

If you feel daunted by the treble clef and all those accidentals, stick to programming the bass and drum parts in Example 1. This is where the main rhythmic interaction takes place, anyway; notice how the kick drum sticks to pretty much the same rhythm as the bass part, while the snare part mostly cuts across it in a rhythmic counterpoint and the open hi-hat selectively reinforces the syncopated bass notes.

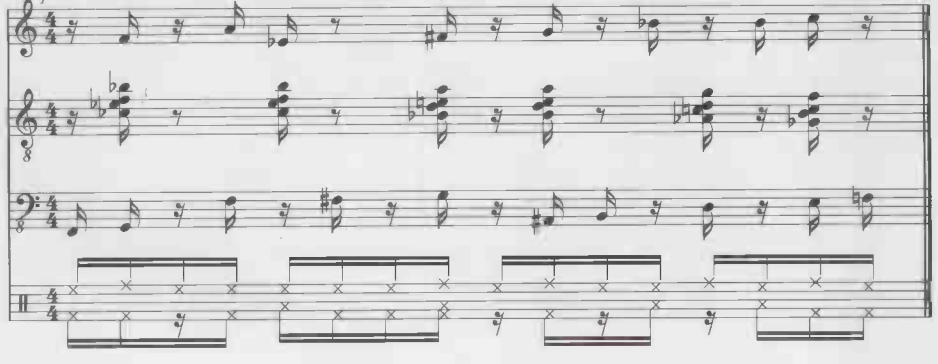
The snare syncopations on the fourth semiquaver of beat 2 and across the fourth beat give the drum rhythm much of its offbeat character; in contrast, the bassline syncopates across the second beat of the bar. The Space Voice solo line on top is the icing on the cake, still with a rhythmic function, while the electric piano part is the 'filling'. Incidentally, you'll notice that the treble clefs for all the piano parts use the 'octave lower' symbol; this was done in order to minimise the need for leger lines in displaying the chords.

Example 1(b) changes the bassline slightly, and the electric piano line changes slightly in response. I haven't included the drum part, because it's meant to be the same as in 1(a); you can use the solo line, too, if you want.

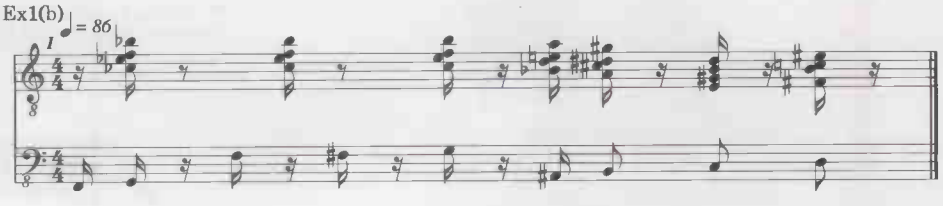
Turning to **Example 2**, the electric piano part here is essential, as it's the chords which give the music its particular character. **Example 2(a)** is in the key of F major, with the Bbm9 chord providing a slight 'out of key' experience. The function of the bassline here is to provide the root note of each chord, but in doing so it also acquires a melodic character of its own; the rhythm of the bass and piano parts is also important in this example. Incidentally, it was the bassline, not the chord sequence, which came first – the chord sequence 'grew out of' the bassline.

The bassline in **Example 2(b)** is similar to that of 2(a), but the rearrangement of the notes suggests a G rather than an F tonality; in fact the piano chords play around with that tonality. The bassline and drum part of 2(b) are common to examples 2(c)-2(e) as well; the idea here is to show how more chords can be introduced over the same set of bass notes to create different musical effects. You can keep 2(a)'s solo line over all these examples if you want, but it's a bit, er, off-the-wall with the different harmonies. ●

Ex1(a) ♩ = 86



Ex1(b) ♩ = 86



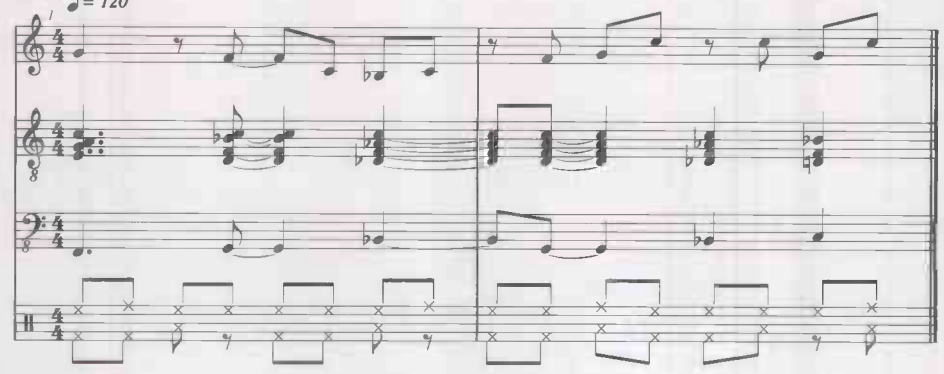
General MIDI/GS Format compatibility

All the examples were created using sounds from Roland's JV30 synth, a GS Format instrument. Consequently, if you have a GM or GS instrument you can play the examples using the 'right' sounds (in the case of a GS instrument, literally the same sounds).

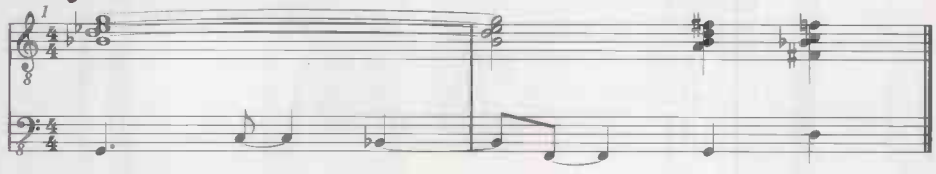
The patches I used were: Fretless Bass (patch 36), Electric Piano 2 (6), Space Voice (92) and the Standard drum kit (kit 1). The electric piano sound can either be the Preset version or a User version (filter cutoff point: -6; resonance amount: +50).

For the drum part, the sounds I used were: Kick Drum 1, Snare Drum 2, Closed Hi-hat (Example 1 only), Pedal Hi-hat (Example 2 only) and Open Hi-hat.

Ex2(a) ♩ = 120



Ex2(b) ♩ = 120



Instrumental parts

Reading from top to bottom of Examples 1(a) and 2(a), the instrument parts are: pad (Space Voice), electric piano, fretless bass and drums.

Reading from top to bottom of the drums stave in Example 1(a): open hi-hat, closed hi-hat, snare and kick.

Reading from top to bottom of the drums stave in Example 2(a): open hi-hat, pedal hi-hat, snare and kick.

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BREAKING SOUND BARRIERS

Networ

Report by David Johnston

Cyberspace is here and it's flowing through a leased line near you. It's time to get stoked on jolt, don your Synthaxe and VR helmet and jack into the planet-wide virtual jam session.

Well almost. The reality is a little more mundane than that, but for the determined muso the tools exist to get connected and engage in musical activities with others around the world from the (dis)comfort of your home computer.

The various computer networks around the world are hooked together into a larger 'network of networks' known as the Internet. This reaches the most of the globe, including the US, Russia, Australia, Europe, Scandinavia, China and Asia. Data entered on this network tends to get to its destination in a couple of seconds. Unless there is fault it will never take longer than 12 seconds regardless of where in the world the data has to travel to.

Sitting on top of this network is a whole host of services such as EMail (electronic mail), Usenet/NetNews (electronic conferencing), IRC (live group discussion), huge, freely accessible archive servers, anonymity servers, directory services and a whole bunch of other things that people have thought up and added.

The Internet isn't actually owned by a single organisation, thus most services on the net, apart from the cost of connection, are totally free. It all hangs together by people sticking to an agreed set of underlying communication protocols known as TCP/IP. This is a standard which describes the way in which computers on the Internet talk to each other. Users are at liberty to think up new protocols, services and programs for use on the Internet and frequently do.

Needless to say, all this has not gone unnoticed to musicians. Usenet, the Internet conferencing system, at the last count had over 36 discussion areas (known as news groups) dealing with various aspects of music. Popular groups such as 'rec.music.makers' and 'rec.music.misc' have been known to carry over a hundred postings a day during the week. This year two music CDs by Usenet users were released (*Musenet 1 & 2*), with tracks covering a wide variety musical styles. This was co-ordinated by Craig Latter of the experimental computer facility at Berkeley University, who is also in charge of a musical experiment known as NetJam.

NetJam is where musical collaboration on the net really comes into its own. It provides a mechanism for people to transmit MIDI files, samples, programs and other data to each other, to be modified, added to and generally mucked around with. The effect is one of a pool of music and sounds, centrally stored, from which you can draw data and to which you can add your own contributions.

In order to avoid a musical 'tower of babel', guidelines

king

are set down for file formats relating to sequencer data, MIDI data and standard drum mappings. Thus, users of machines such as Macs, PCs, Ataris, Amigas and various UNIX variants can easily transfer files between each other. Additionaly, a central file server has been set up at Berkeley to support NetJam, and is used to archive any data associated with a musical project.

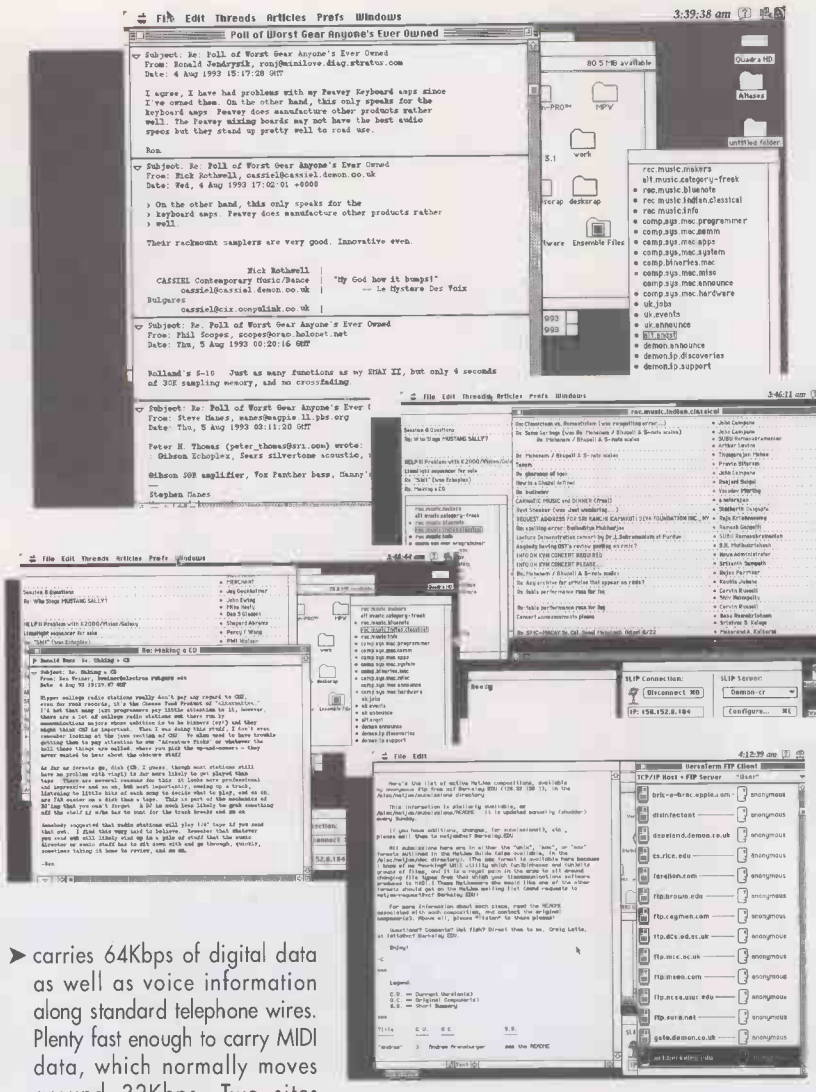
For the hardened computer muso, programs are provided to convert binary MIDI files to an easily parsed text format and back again. A version of the Tool Command Language for MIDI called TCLM is available together with a host of sequence and sample editors which can be downloaded. The purpose of all this is to make it easy for people to manipulate musical data by bolting together the available tools and writing their own software to take advantage of the provided format translators. This, of course, would be impossible on normal sequencers.

The transfer of 'dots on staves' images as well as MIDI data, SMDL (Standard Music Description Language) is addressed on the up and coming format. It is a textual format that covers both musical data and graphical music data developed by, and available from, ANSI (American National Standards Committee). For those interesed the document describing the format is conveniently dubbed ANSI X3V1.8M.

Exchanging your favourite drum fills and MIDI patches is all very well, but what you really want to be doing is to jam live with your funky muso friends from Finland or wherever. While this is possible, the speed of the Internet makes it impractical when your data has to crawl its way through several network links. You might be able to hear the music OK, but you'll be hearing what they were playing a second ago. An eternity, in musical terms.

An experimental system has been set up at Berkeley involving a number of computers with attached MIDI instruments, all connected via a local area network to a server machine that pulls in the various MIDI streams, mixes them and sends the results back to the participating machines so users can hear each other playing.

The technology to do this over a wider area is half-way here, in the form of ISDN (Integrated Services Digital Network). This is a digital telephone system that ➤



➤ carries 64Kbps of digital data as well as voice information along standard telephone wires. Plenty fast enough to carry MIDI data, which normally moves around 32Kbps. Two sites directly connected via ISDN will do fine.

President Clinton's plans for a country-wide Gigabit network won't do any harm if you happen to live in the U.S.A., but is not much use if you have to go via a sluggish satellite link.

In order to play live 'internationally', what you need is a sub-50ms delay between players, short enough to make the effect of the round trip delay not too noticeable. This will come in the next decade in the form of ATM, or Asynchronous Transfer Mode (also masquerading under various other names). This is a set of network technologies still under development that hope to get your data to its destination within a few milliseconds. Although intended for things like live video conferencing, this will also free up the networks of the world for jamming musicians. Look out for future reports in *MT*.●

Net connections

NetJam
Craig Latter, who runs NetJam, can be contacted by EMail on latta@xcf.Berkeley.EDU Information on NetJam is available by anonimous FTP from xcf.berkeley.edu under the directory/misc/netjam/doc.

Demon Internet Systems
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Me **(David Johnston)**
EMail: davidj@daveland..demon.co.uk

Get on board

Options for getting on the Internet in the UK are pretty limited. EMail access is provided by most on-line service providers such as Compuserve, Telecom Gold or Applelink, all of which charge unreasonable amounts for use of their services on top of the membership fee. If you're rich, Pipex or UKnet will give you a 24-hour live Internet connection for a few grand a year. Or, for a few hundred quid you can have a dial-up batched UUCP EMail and News feed from pretty much anyone (try hassling your local university).

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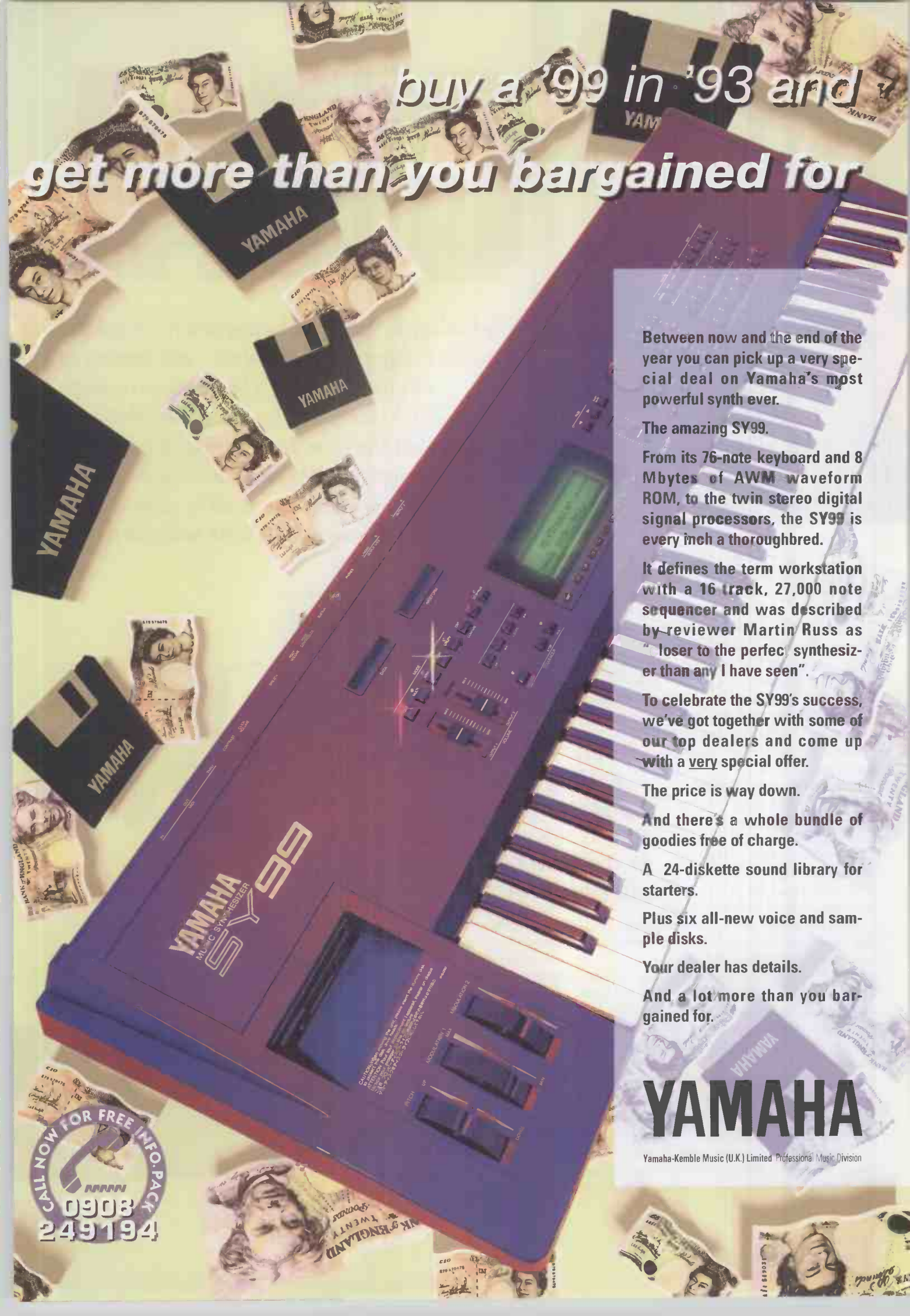

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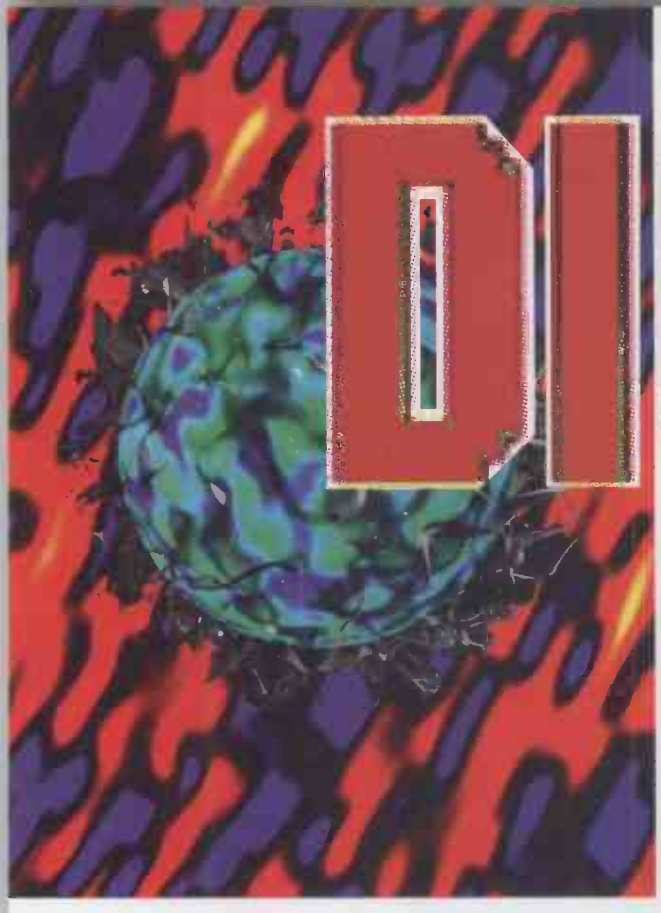


DIGITAL

Technology in the '90s is forcing cultural, social and artistic changes like never before – and keeping up with these changes is becoming increasingly difficult. Exclusively for *MT* readers, dedicated futurists Matt Black and Rob Pepperell of multimedia adventurers Hex map out a brave but often bewildering new world. Your guide to survival in the '90s starts here - Simon Trask holds the torch...

Hex history

The seeds of Hex were sown in 1989 when pioneering DJ/producers Coldcut, aka Matt Black and Jonathon More, joined forces with art college graduates Robert Pepperell and Miles Visman to form the music video production company Hardwire. In 1990 they produced *Coldcut's Christmas Break*, the first ever pop video to be generated entirely on home computers. As Hardwire they also produced music videos for the likes of Reese, The Fall, Queen Latifah, Spiritualised and Spacemen 3. However, the lure of the computer games industry won out over the frustrations, creative and financial, of making low-budget videos for independent record labels, and in 1991 they formed Hex to explore the computer games and multimedia markets.

Matt: "We're putting up signposts saying 'This is the way to the future of entertainment.'"

Hex's first product was the computer game *Top Banana* for the Acorn Archimedes, subsequently ported over to the Commodore Amiga.

Rob: "We realised that what Matt and Jon had been doing within music and what Miles and I had been doing with computer graphics and games, while they were in separate compartments at the time, they were actually all coming together. And the medium which showed the way was CD-ROM."

Not surprisingly, then, their next product was a CD-ROM for Commodore's CDTV home entertainment system. Released in November '92, *Global Chaos CDTV* combined rave visuals, techno and ambient dance music and the *Top Banana* computer game on one CD-ROM disc to create a "multi-dimensional future entertainment product" which was widely hailed as providing a blueprint for home entertainment to come.

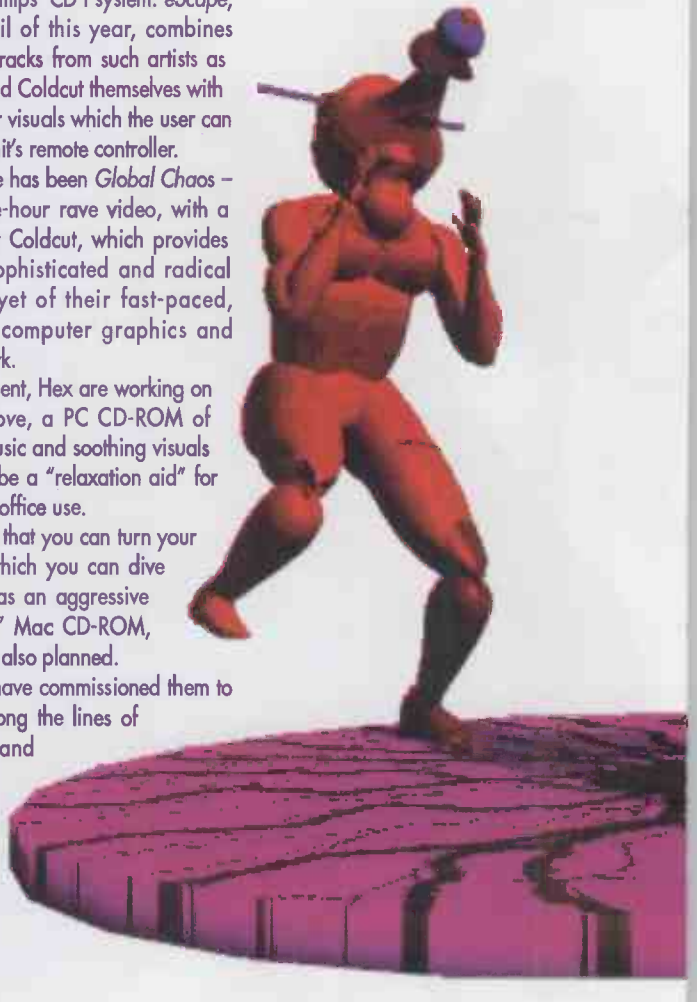
Hex followed their *CDTV* offering with a product for another CD-ROM platform, Philips' CD-i system. *eScape*, which was released in April of this year, combines trance, ambient and techno tracks from such artists as Irresistible Force, Eon, B12 and Coldcut themselves with randomly-generated computer visuals which the user can interact with using the CD-i unit's remote controller.

Their most recent release has been *Global Chaos – The Video*, a one-hour rave video, with a soundtrack by Coldcut, which provides the most sophisticated and radical example yet of their fast-paced, dynamic computer graphics and video work.

At present, Hex are working on *Digital Love*, a PC CD-ROM of ambient music and soothing visuals designed to be a "relaxation aid" for both home and office use.

Rob: "The idea is that you can turn your computer into a nice pool which you can dive into, instead of just using it as an aggressive number-crunching machine." Mac CD-ROM, album and video versions are also planned.

In addition to this, Philips have commissioned them to produce two further discs along the lines of *eScape*, to be called *Pulse* and *Datastream*. What with their forays into live video mixing at clubs like Knowledge and Telepathic Fish, it's clear that Hex are keeping busy at the cutting edge of multimedia entertainment.



ANARCHY

Hex philosophy

Rob: "The basic philosophy behind Hex is that we make everything for ourselves, we make the sort of things that we would like to play with but which don't exist yet. By doing that, we calculate that other people will also want to play with them."

Cold fusion

Matt: "Coldcut are two total non-musicians. Jon was a silversmith and did three-dimensional design, and I was a biochemist and computer programmer, yet we managed to make records that sold quite well. Why should people just do one thing all their lives? See, I'm not particularly good at playing keyboards or being a graphic artist or being a photographer or being a programmer, but I can do a bit of all those things on the Mac. The computer makes it easier to cross-fertilise those different skills, and it's just immensely seductive. I can't help thinking that that's the right way to be. We all came to Hex with a wide range of skills, and I think a multidisciplinary approach to things is very important these days."

Rob: "When me and Miles were trained at art college, it was mainly doing painting and sculpture, but a lot of what we were thinking about was multimedia. I've always been interested in all aspects of media production: music, video, art... Whilst there are different methods of approaching them, I don't see any essential differences between any of them.

"In the latter half of the '80s I saw that computers, and especially the Apple Macintosh, allowed you to work in a number of different media – not necessarily simultaneously, but at least allowed you to go from one to the other quite quickly, and with common tools. And now the way technology has evolved has produced a true multimedia environment; everything that you could want to do, you can use the computer in some way to help you do it.

"From the point of view of going from art into technology, I don't see that they're different, though a lot of people do see them in that way. For me, computer technology is a way of producing art; in fact, it's a meeting point for what used to be art and what used to be science, and increasingly any distinctions between the two are being collapsed into a new media."

Rob: "Games have created a new demand for music, they haven't obliterated the demand. The way forward for the record industry, the way forward for musicians, is to join up with video makers and with games companies."

Matt: "The novelist CP Snow talked about the two cultures, the art culture and the science culture, and about how people had no common vocabulary and really no interest in generating one. Well, I think it's time now for a third culture, which is people who can speak both languages."

Rob: "Everything to us is relevant, all the changes that are taking place in technology, whether it's biochemistry, physics, astronomy... All these things are ultimately tied in."

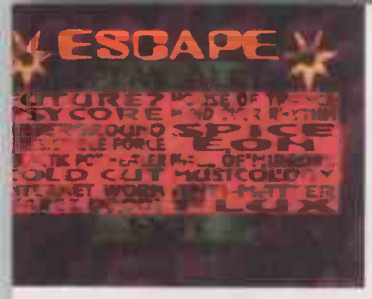
Media fusion

Rob: "When we'd done the game *Top Banana* we wanted to promote it, but we didn't have any money. We had no promotional budget, like a normal games company would probably spend 15 or 20 grand on buying full-page adverts in the computer games press, so we had to come up with another way of getting people to hear about the game.

"What we did was we invented a whole mechanism for getting attention which was very cheap: we made a video for £200 which was shown maybe 13 or 14 times on different national and international TV stations; we did a record which sold through the clubs so it got its money back in the end – and was also played on the radio; and we produced a T-shirt. All these things we sold, so they made money back, but at the same time they created interest in the product that we were really trying to sell.

"In a sense, it's a multimedia marketing strategy. To us it pointed the way forward, it pointed to the very strong relationship between pop music, video games and video graphics; the market for all that stuff is the same. Even though the industries are all different and they all look at the world from a different point of view, in fact they're all focussing on the same strata of people – but until very, very recently the record industry didn't realise that it was talking to the same people as the games industry, they were locked in competition against each other instead."

Matt: "People who make records shouldn't just think about releasing twelve-inches, they should think about talking to games companies, talking to video-making companies, because there's a new demand for music. People who don't wake up to that are going to be wiped out."



Matt: "We invented the idea of making video promos for computer games. Now Sega have jumped well on this with their Sega Pirate TV spots; they're trying to be underground."

Video sampling

Matt: "With *Global Chaos* we used quite a lot of video sampling, which just means taking stuff off the TV and satellite. We mash it up in various ways so that you can't really see what it is; that way we don't get all the television companies coming after us with heaps of attack lawyers. That's been inspired by our experience with sound sampling; at the beginning you could more or less get away with murder, because no-one really understood what was going on, but then M/A/R/R/S were unlucky enough to have a number one hit record.

"At the moment, people aren't really aware of video sampling, and they aren't aware that as soon as kids get their hands on this type of technology they're going to be sampling everything they can get their hands on. They're going to get an Amiga, set it all up and say 'Hey, we're going to make our own video', and then they're going to sample loads of stuff from *Terminator 2* and stuff like that. Which hasn't really occurred to the powers that be – yet. If the kids just make a few copies for their friends then they'll be OK, but if they start selling it in Our Price they're going to get fucked.

"Relating video sampling back to music again, most people can't afford a string section so naturally they take what first comes to hand to substitute for that. Similarly, most people can't afford to go and film something like the Rio carnival, so if they want a visual reference like that they're just going to take one from the nearest possible source. It's very understandable, really. You could argue 'Can someone really own images like that? They're the property of everyone on the planet.'"

Rob: "The really rich people will be the people who have access to a lot of information, and the tools with which they can recombine that information and put it out again."

Future strategies

Matt: "If you look at the world, most people's problems come from trying to make money. So, one idea for the future is for Hex to be self-sufficient, so that we know we've got a salary coming in for the foreseeable future, and then everything we do we just do for free, or at cost. That would just be an amazing change in mentality.

"See, the whole thing of selling something at a particular price comes from the fact that there's limited resources of whatever you're selling. You can't sell, say, a banana more than once, but with digital information you can copy it as many times as you want, which relieves that limitation on supply. So why not just do everything for free? You're going to attain more longevity for your ideas like that.

"For example, by posting our music on the bulletin boards free for people to download, more and more people are going to get into the music that Hex are making, so more and more people are going to find out about us, and that could give us a massive market in just T-shirts which would make us millionaires! See, that is an example of a different type of economic mentality."

Rob: "Wealth used to be seen in terms of land, then as property, as houses, gold, paintings, whatever. I think we're generating our own wealth in the fact that we're stocking up and producing large amounts of information. And the other thing we're doing is increasingly automating the ways in which that information is produced, therefore our unit costs for producing high-quality information are going down, so relative to other people our store of wealth is going up. I mean, *eScape*, for example, is generating an infinite variety of images, therefore we've invested in something which is infinitely wealthy depending on how much you can charge for each of the images that you're storing. It's either not worth anything at all or it's worth billions of pounds, because if someone was willing to pay a pound for each image on there... In a way it's virtual wealth!"

EASY TO USE, HARD TO RESIST.

Imagine a hard disk recorder that's as easy to use as a tape machine! The new Akai DR4 brings high quality digital multi-track to an affordable level, in a package that's powerful, compact and convenient. The stylish 3U case houses all the features you'll need to make truly professional recordings.

The DR4 is a four track tapeless recorder that allows you the choice of size of hard disk as the recording medium. Its simple, user friendly operation has the feel of an analogue recorder and the large jog/shuttle wheel makes editing fast and easy. The 20-segment meters clearly indicate levels and there is a large time display for accurate positioning of the recording.

The greatest difference between conventional tape recording and recording on a tapeless system is the way you can access any part of the track you want to listen to, or work on. On a tape system, the only way to get to that vital spot is to wade all the way through

the tape until you find it. By contrast, the Akai DR4 will instantly jump to any point in the recording to pick up the phrase you want.

The DR4 offers all the advantages of tapeless digital recording, COPY sections of a track to wherever you like. MOVE a section to a desired place. INSERT material into the middle of a track, ERASE, or DELETE.- all with pinpoint accuracy and your recordings can remain in the digital domain, so there's no degradation in sound qualitiy.

It's expansion possibilities allow you to increase the number of tracks by linking up to four units. These will run in perfect synchronisation and can be operated from the master unit, or optional remote control (DL4).

The DR4 contains the latest components and Akai's own advanced digital technology: a high density 18-bit, 64 times oversampling A/D converter, and an advanced single-bit 18-bit dual D/A converter to ensure high-quality digital audio. It comes complete with a two channel digital input (AES/EBU types I & II) which is optionally expandable to four channels, plus a SCSI connector for external drives. Other options available: MIDI board for external sync with a MIDI sequencer and SMPTE board for time codes without the need for an extra sync box.

All this in one convenient package that you can pick up and walk away with! Hard to resist isn't it?

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Akai (U.K.) Ltd., E.M.I.Division, Haslemere Heathrow Estate, Parkway, Hounslow,, Middlesex TW4 6NQ.
Tel: 081-897 6388 Fax: 081-759 8268

Matt: "I am not a musician, I'm a hacker. I hack music."

Information control

Rob: "Nowadays there's an infinite pool of information, and the nodes of access to it are expanding very quickly, so inevitably control over who distributes it and how it's distributed breaks down very quickly. The powers-that-be brought in the Copyright Act in 1988 to try and take note of what was changing in computer technology, but with the expansion of technology and the different sources of information it's already looking very, very flaky. We're still trying to control all this stuff using the mechanistic legal structure of the 19th century, when it was more evident who actually created something, and when how that something was distributed was more easily definable."

Rob: "Increasingly computers will be having some responsibility for creative decisions."

Matt: "If you see the efforts that the system is making to try and contain the major revolution that's going on, it's like they're trying to stop a tidal wave with a sand castle – they're using methods which are wholly inappropriate. I guess that's inevitable, because it always takes time to develop new tools and a new mentality, but I think that most of the existing infrastructure is going to be swept away, because it's just not going to be able to cope with the information flood. Information has become much more of a living organism; it grows, and it grows really fast, it evolves and it mutates."

Rob: "The problem is, when you're talking about stuff being passed around computer networks, even if you really wanted to acknowledge the person who created the stuff in the first place, you're not going to be able to afford to trace it back through the network."

Matt: "I think there will be quite a lengthy period of digital anarchy, but a system will come into being and will evolve itself whereby you will pay for the use of information, and once you've paid for that information you're free to use it how you want; that's fair enough, really."

Rob: "With the digitisation of information, the reduction of information to a series of ones and noughts, all information can have a common base, now, and the distinctions between different types of information will break down – that's the crisis, really. Almost any information you can think of can be converted – even the genetic structure of human beings, with the Human Genome project, that will eventually be encoded digitally as binary information so that it can be remanipulated and transferred around the world.

"Countries are trying to patent strands of DNA, but you'll be able to sample them, too. That series of ones and noughts can be transferred anywhere in the universe very quickly with communications technology, and it's infinitely copyable. That's what gives the impetus to the infinite reproduction of images and sounds.

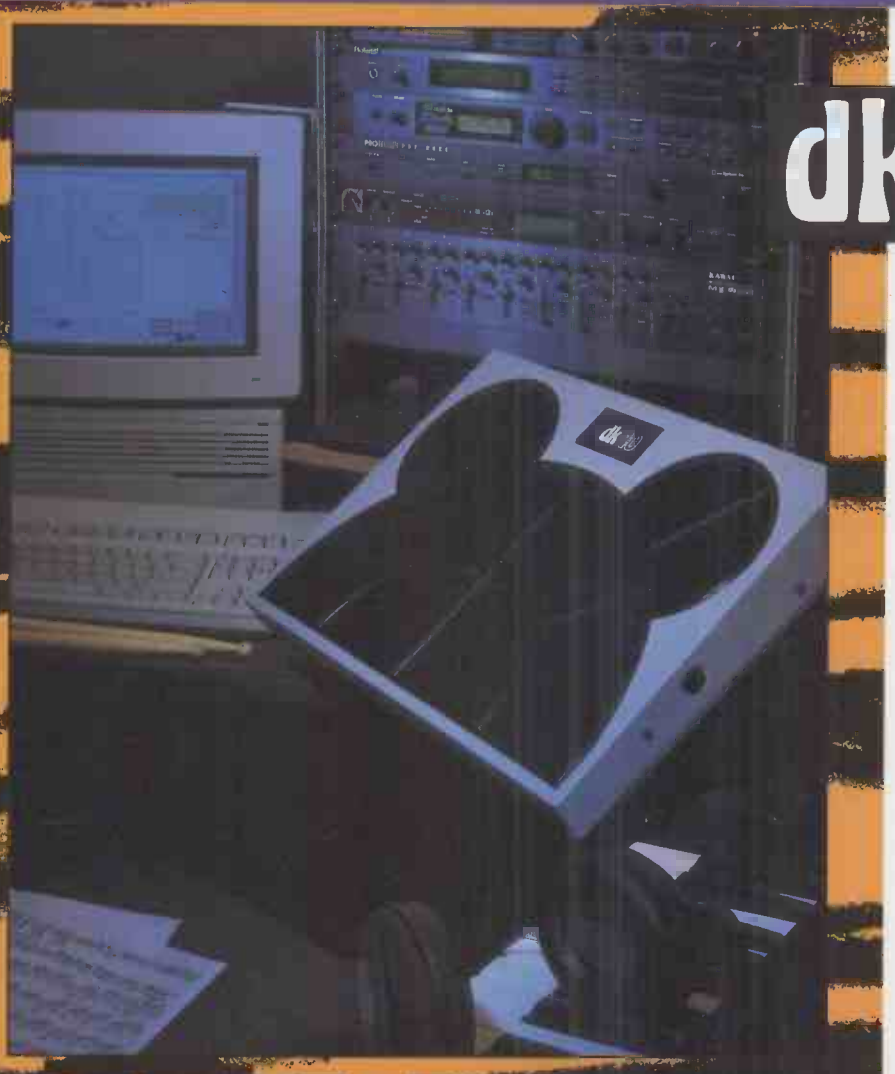
"The old Marxist labour theory of value was that the value of an object was dependent on the amount of time it took to produce it. But now I can make a game, and to make a copy of that game takes no time and costs no money, so how do I put a value on that information? You have to have this other structure, like the marketing and the press, all this stuff has to give it value; that's what PR companies and advertising agencies are there for." ●

Hex contact

If you want to find out more about Hex's activities and products, discuss and debate their ideas with them, or seek advice on how you can get started in multimedia yourself, Matt and Rob are happy to be contacted directly on 071 922 8847. You can also fax them on 071 922 8810, while if you want to be way cool you can e-mail them on Compuserve @ 100275, 374. ●

Rob: "We're on the cusp of a crisis in copyright and ownership."

HOW TO RECORD GREAT Drum Tracks



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- **Programmable MIDI Channel**
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- **Fast & easy to use**
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MM5

ADVANCED PROGRAMMABLE MIDI FOOT CONTROLLER

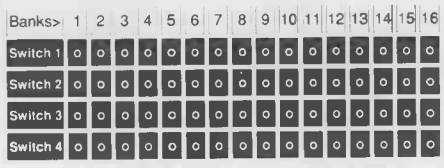
£199

Philip Rees

MODERN MUSIC TECHNOLOGY

Bursting with doodahs for the performing musician

The new ***MM5*** can generate, process and monitor all types of MIDI data. It has a well-structured and comprehensive set-up programming system. It will be useful to anyone who uses MIDI, and people who play live will fall in love with it.



There are sixteen nameable Banks of four velocity-sensitive Switches. You can read the bank names, programming menus and other indications on the large, six-character alphanumeric LED display.

A compartment is provided for a battery or you can use an external mains adaptor.

The switches can be made to hold single MIDI messages, sequences of MIDI messages, and even multiple sequences.

MM5 can generate modulation at a chosen speed on any MIDI controller. It can act as a MIDI clock source. You can call up sixteen chord-types and sixteen arpeggiation types . You can connect and empower two external volume pedals.

The ***MM5*** can process the data it receives and mute specified message types. Note echo, harmonisation and transposition are provided, You can set up to four key-board splits and map MIDI velocities, Controllers and Program numbers.

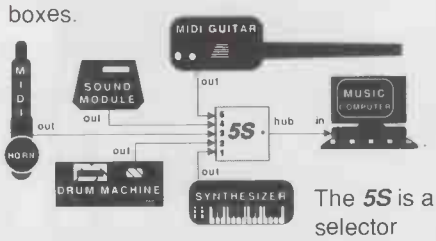
Low cost MIDI Thru Units

Some MIDI equipment may lack thru sockets. Chains of more than three MIDI devices can suffer from data corruption. You can solve all these problems at low cost with *Philip Rees'* MIDI thru units.

The handy ***V3*** is a neat one-into-three thru box for just £14.95. For a larger 'star' network, you may use the ***V10*** - a mains-powered one-into-ten unit costing £39.95. For £55.95, the mains-powered ***W5*** dual input thru box has independent source selection for each of its five thru outputs.

Versatile MIDI Selectors

You can avoid plugging and unplugging MIDI cables with these simple switch boxes.



The ***5S*** is a selector for £29.95. The larger ***9S***, which is similar with nine positions plus 'off', is yours for £39.95. The popular little ***2S*** offers two ways plus an 'off' position for just £14.95.

The novel ***3B*** is a three-into-two changeover unit with five MIDI ports and a three-position selector. It is currently available at the **special price** of £19.95.

Smarter MIDI Merge Units

You can't combine MIDI data-streams by joining wires together, so you may need a merge unit - we make the best! The ***2M*** merges two sources, and is even better value than ever at £69.95! The ***3M*** merges three for a very reasonable £99.

These units both have **built-in mains power supplies**. They can handle all types of MIDI data, including Time Code and System Exclusive messages of any length. In both units, MIDI clock conflicts are prevented by an intelligent interlock system. Many automatic features enhance performance and convenience.

The ***2M*** has thru ports for each input plus two copies of the merged output. It sums pitch-bend values received from opposite inputs.

The ***3M*** provides thrus for two of its inputs plus a port for the merged output. The ***3M*** has an interlock system for pitchbend.

MIDI Patchbay System

The ***5X5 MIDI Switch*** is a convenient and economical MIDI routing device that will help you explore new routing configurations and liberate the potential of your MIDI gear. The fabulous ***5X5*** lets you connect each of up-to-five MIDI slave devices to any of up-to-five masters. It has a built-in mains supply in its 1U half rack width case and is only £99.

Fantastic MIDI Line Driver

The ***MLD*** system overcomes the fifteen metre limit of standard MIDI hardware. ***MLD*** converts the MIDI signal to a differential (balanced) format, so that it can traverse up to one kilometre.

MLD is only £89.95 and consists of a pair of compact units. Each one is just 109mm x 54mm x 42mm.

The mains-powered transmitter unit includes *'Cleanstream* waveform restitution.

The receiver unit is powered via the line, and features a noise filter.

MIDI to CV Converter

Via ***MCV***, your MIDI system can control your irreplaceable old analogue synths, with their great sounds and lovable knobs.

The high-performance ***MCV*** renders the full MIDI note range with delightful speed and accurate pitch. It also responds to pitchbend and velocity, and you can set it to receive on any MIDI channel.

Two sets of **1V/oct** CV and gate outputs carry the same monophonic line and you can independently tune and configure them. You make all adjustments conveniently on the front panel. The friendly ergonom ics and unbeatable performance of ***MCV*** mean it is great value at £189.95.

The case is 1U high and half rack width and the mains power supply is built-in.

All these fine MIDI accessories are designed and made in England by *Philip Rees*. Prices are manufacturer's suggested selling prices, including 17.5% VAT, valid at the time of going to press.

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QUALITY CONTROL

Contributors:

Ian Waugh · Nigel Lord · Simon Trask · John Wright · Panicos Georghiades · Andrew Jones · Gordon Reid · Gabriel Jacobs

REVIEW

Korg X3

music workstation

With development in the synth market seemingly at a snail's pace, will the latest Korg inject some much needed life? asks Andrew Jones

Don't you just hate predictable outcomes? Just once, wouldn't it be great for Tom to eat Jerry, for the A-Team to be unable to make a tank out of a Morris Minor, or indeed, to read an unfavourable review of a new Korg synth?

Seriously, the hi-tech music press is often accused of being too eager to give the thumbs up to new products – particularly from the larger manufacturers like Korg. The plain fact is, however, that 'mistakes' from a company with their track record in synth design are pretty few and far between. Most new products deserve a thumbs up – irrespective of whether they happen to rival the DX7 or the D50 for originality and desirability.

Speaking of which, let me introduce you to the X3 – a new 16-part multitimbral workstation with an on-board sequencer and built-in disk drive. A synth in which Korg have, clearly, invested a considerable amount of time and effort and on which they are now placing a lot of faith. Is it well placed? Well let's see what makes it tick...

The X3 is a PCM sample-based instrument – no surprises there – with 6Mb of waveform memory. In familiar fashion the presets (or programs) are divided up into banks – in this case A, B and General MIDI (GM). A and B contain 100 programs with a further 136 in the GM bank. There are two combination banks (A and B) – the sounds of which combine up to eight programs, each assignable to a specific area on the keyboard. Additionally, there are 164 drum sounds arranged into eight ROM and four user kits.

The 16-track sequencer has a capacity of 32,000 notes, and up to ten songs and 100 patterns can be held in the memory simultaneously. Tracks and patterns may be recorded in real or step time, with a separate track used for entering tempo changes, and sections of each track can be copied to create patterns.

The effects section contains two independent processors each of which can produce 47 effects. The first 37 are single effects, 38 and 39 are serial effects and the remaining eight are parallel. It's possible to edit all effect parameters and store the results along with the preset. Any sequences, edited programs or combinations can be stored to disk (although they're not lost on power off). The drive can read and write Standard MIDI File formats 0 and 1 so it can also cope with song data from other GM sequencers. So far, so good.

Not quite so good, indeed downright infuriating, is the fact that there are only two outputs. That's right, two. The machine boasts 16 tracks and 16-part multitimbrality and we're supposed to be happy chucking the whole lot through two outputs. Even the M1's got four. In fairness, the X3's

Sequential circuits

As someone more at home using computer-based or dedicated hardware sequencers, the sequencer on the X3 both surprised and disappointed. Whilst on the one hand it offers many of the facilities common to software-based recorders – like copying sections from track to track to create songs, recording various real-time note events, looping etc – it is, I'm afraid, something a pig to use.

This is due in part to the layout of the X3 itself; whilst the function buttons make it reasonably easy to find the thing you want to edit, the number of button presses and consultations with the manual soon begin to tax the patience. It's a steep learning curve, but one that's worth the climbing given the number of facilities and the sheer flexibility of the design.

That said, you cannot help wonder why the design didn't include individual buttons for each track in addition to global options (like the Roland D20). But I suppose this would have increased the size of the keyboard and probably reduced overall user control. Perhaps the X3, like so many M1s before it's destined to end up connected to a computer in most set-ups. What use the on-board sequencer would then serve I'm not entirely sure. All I can say is if you have the inclination, all the requisite features are there waiting to be discovered.

Hard fax

Presets: 340 multi-sampled sounds, 336 internal programs, 200 combinations, 164 drum and percussion sounds
Polyphony: 32-note in single, 16-note in double program mode
Effects: Two digital processors, each with 47 effect types
16-track sequencer: 10 songs, 100 patterns, 32,000 events
Disk drive: 3.5" floppy

signal processing is very competent with panning and mixing facilities of a much higher order than you'll find on most workstations. (This is probably due to the fact that the song/program/combination outputs actually exist as four signals before being routed to the two effects processors to be mixed to two outputs.) But what price flexibility? Would it have cost that much more to have included a few more outputs so that sounds could be externally EQ'd and individually processed? Still, on the plus side, the X3 does implement an effects send algorithm which lets you set individual effects send levels for each oscillator within each program part *and* for each drum sound in a drum kit.

parameter adjustments – plus effects. But hey, it's better to have than to have not. Isn't it?.

Synthesis on the X3 is of the AI^2 variety as implemented on the 01/W – although it lacks the 01/W's Waveshaping feature. In fact editing sounds will be very a familiar process to anyone with a bit af 01/W and/or M1 knowledge. Entering the edit pages of the programs – once again, initially unnerving – soon pays dividends. It's easy to create something different (but not necessarily what you want) simply by changing one of the two internal multisounds (there are 340 to choose from) that

Photos: James Cumpsty

Looking at the spec, apart from a few extra bells and whistles here and there, there are no obvious ground-breaking advances in technology over the X3's predecessors. Indeed, one is tempted to ask why it didn't appear a few years ago. But such questions evaporate quickly when you start listening to the sounds it can make – particularly in areas such as drums and pads, which really do stand out from the crowd. Some of the combinations are quite inspired and indeed, inspiring. A single note played on combinations like 'PowderSnow' or 'Sax Heaven' and you start to feel the creative juices flowing. A couple more and you're left devising ways of holding on to the X3 (at least until the triple album is finished).

The drum setups should keep your average techno/dance raver happy for quite a while. A compelling blend of classics and more contemporary sounds, they demonstrate quite dramatically the importance of including up-to-date kits on this kind of machine. Will other manufacturers follow suit? We'll see.

As regards the individual programs – these, it must be said, aren't quite so engaging. Indeed, one or two are rather disappointing; the piano sound, for example, isn't particularly convincing (go back to your M1 for this) and some of the programs definitely lack originality. But the pads, special effects and some of the bass sounds make up for them, and there are certainly plenty to choose from.

Finding your way around the more general features on the X3 is easy. There's a numeric keypad and value slider for selecting programs or combinations, and a set of cursors for delving deeper. The LCD gives a clear indication of what's going on and what mode you're in. Moving around any of the more complex features, however, is a bit more of a chore. Digital synths of the menu-driven variety require you to search through endless pages of information in order to make any more detailed adjustments. The X3 is no exception, but does offer the option of quickly getting to the page you want using function buttons.

Even so, stepping through all the possibilities presented to you can get quite tedious – though this probably has more to do with how much the X3 has to offer rather than anything amiss in the ergonomics department. For example, editing a Combination could involve a total of 19 different make up the sampled part of the sound. The X3's page system – in itself not particularly user friendly – seems well suited to this operation. The LCD doesn't let you see as many of the parameters as you'd perhaps wish, and there's more left and right button-pushing than with, say, the M1. But again, the function buttons help.

Speaking of the M1, I sometimes feel I must be the only person in the world not to have bought one. Apart from having no cash, the main reason for this was because it had no on-board disk drive. Now, my ideal synth (circa 1988) has finally arrived at the right price, and ironically I no longer need the disk drive or sequencer. Oh well, such is life. Perhaps Korg will release a sequencerless version; if so I'll be in the queue, because predictable as it may sound, this is one very desirable synth. Even with the omission of multiple outs and the complexity of the programming system, it's hard not to get carried away over some of the sounds. The X3 can be recommended on the strength of these alone. Of course, the chances are if *I* like the sounds, *you'll* like them too – and so will loads of other people. As with the DX7, the D50 and the M1, it won't be long before the X3 starts making its presence felt in the music coming out of our radios, TVs and stereo systems. Jump now while there's still room on the bandwagon. As I said, don't you just hate predictable outcomes?

THE LAST WORD

Ease of use	Inaccessible in certain areas
Originality	Combinations yes; design no
Value for money	Very competitive
Star quality	It's a star – or will be
Price	£1399 inc. VAT
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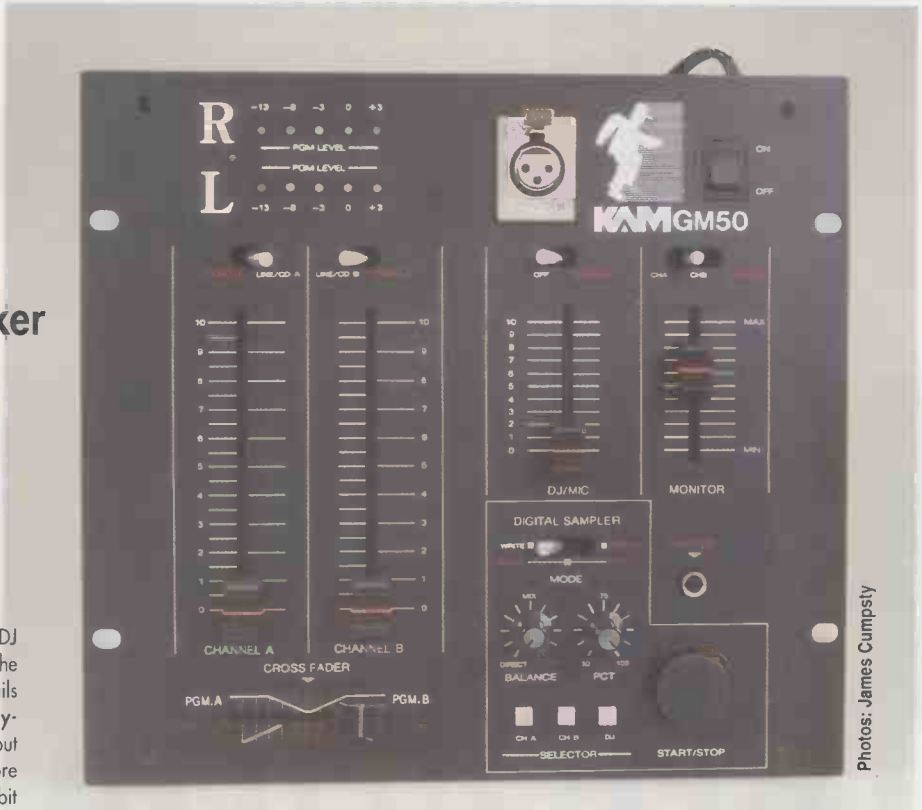
REVIEW

KAM GM50

digital sampling mixer

Mixing desk *and* sampler but not a MIDI socket in sight. Review by John Wright



Photos: James Cumpsty

KAM are one of the hot companies in the world of DJ mixing at the moment; their 'Made2Fade' range is the last word in fashionable deck control. The GM50 hails from the same trendy stable – hence the instantly-recognisable 'dancing man' logo on the top panel – but offers slightly more in the way of features than the more budget-conscious GM25: namely a built-in digital 8-bit sampler.

With the falling cost of sampling technology, cheap 'n' cheerful sampler circuits have started to appear on all manner of DJ desks. All right, so we're not talking Akai S3000 16-bits-with-bells-on quality, and we're certainly not talking anything MIDIable, editable or saveable, but there's no doubting the popularity of these machines with the new school of deck talent. Basically, it's possible to sample from one of a variety of inputs – record deck, CD/line signal, or microphone – and use the sampler to repeat sections of a track, link between records or repeat a vocal snatch over and over again. In fact, with a little practise it's possible to produce some pretty impressive tricks and reach a whole new level of live 'remixing'.

This sort of technology is particularly useful in long, 'dubby' mixes; a friend of mine actually keeps an Akai S01 permanently patched into his desk, effectively giving him eight instantaneous 16-bit sample memories, which he uses to completely transform lifeless dubs.

Of course, the features on the GM50 won't quite give you that level of sophistication, but they're worth having regardless. On the straight mixing side of things, there is little to separate the GM50 from most other mixers in this price range; you get two principal channels, each of which can handle either a phono (deck) or CD/line source; a DJ mic channel with talkover switch; a monitor circuit for cueing each of the channels (or the sampler); and a crossfader. However, it is Made2Fade's quality of design and construction which has won the range so many friends, and the GM50 carries on the tradition in full spirit.

Finished in black adonised steel, both the case and components seem to be robust and thoroughly professional. The channel faders have an excellent response; there's no grating over their range of travel, they stay where you put them, but are light enough to be wiggled manically in moments of rapid-fire cutting. By contrast, the crossfader was a little stiff (for my taste, anyway) – you have to push it quite firmly to achieve any movement at all – and quite long in travel (many people prefer the tiny 4-5cm throw jobs). More positively, the mixer is modular in construction – allowing parts like this to be replaced quickly and easily without demolishing the entire desk.

The sampler section consists of three source selector switches, two rotary controls, a Mode switch and a start/stop punch button. Recording a signal couldn't be easier – KAM have obviously simplified the process as much as possible to aid the DJ. You simply choose the source to be sampled (the signal from Channel A, Channel B or the microphone) then flick the Mode switch into 'write', cue up your signal, and punch 'Start/Stop' at the required start and end points. A little rudimentary, perhaps, but extremely easy to use in a full-tilt mixing situation.

Playback is accomplished in one of two modes: Single, which sets the 'Start/Stop' button to act as a one-shot trigger; or Repeat, which loops the sample continuously until you halt playback. It takes a bit of getting used to, but some quite impressive results can be obtained. An interesting application might be to use this sampler as a means of accessing the host of loops, screams and effects available on current sample CDs – to this end, it might have been handy to have a hard-wired CD input to sample from.

In terms of signal-to-noise performance, the KAM GM50 is probably quite a bit noisier than the average keyboard, PA or studio desk – but in clubs this naturally doesn't matter a great deal. I used the GM50 to compile two cassette mix tapes, and though my ruthlessly sensitive monitors did reveal a degree of background hiss, it certainly wasn't at a level which posed any kind of problem to the material I was recording.

Extended use confirmed my initial impressions regarding the ergonomics of the design and the response of the components; using the GM50, you feel your music is in safe hands. Whether the same thing can be said of the DJ is another matter entirely... ●

Hard fax

Input sensitivity (phono):	A/B 3mV/50kOhms
Input sensitivity (line):	A/B 150mV/100kOhms
Output level:	1V/600 Ohms
Monitor (pre-fader):	Right channel: 66mV/8 Ohms
	Left channel: 40mV/8 Ohms
Harmonic distortion:	0.01% (rated output)
Frequency response:	20Hz – 20kHz +/- 1dB (RIAA +/-2dB)
S/N Ratio:	70dB (phono) 80dB (line)

THE LAST WORD

Ease of use	Sampling doesn't get simpler
Originality	Not spectacularly original, but just what you need
Value for money	Good
Star quality	Has the ultimate in trendy logos!
Price	£219.99 inc. VAT
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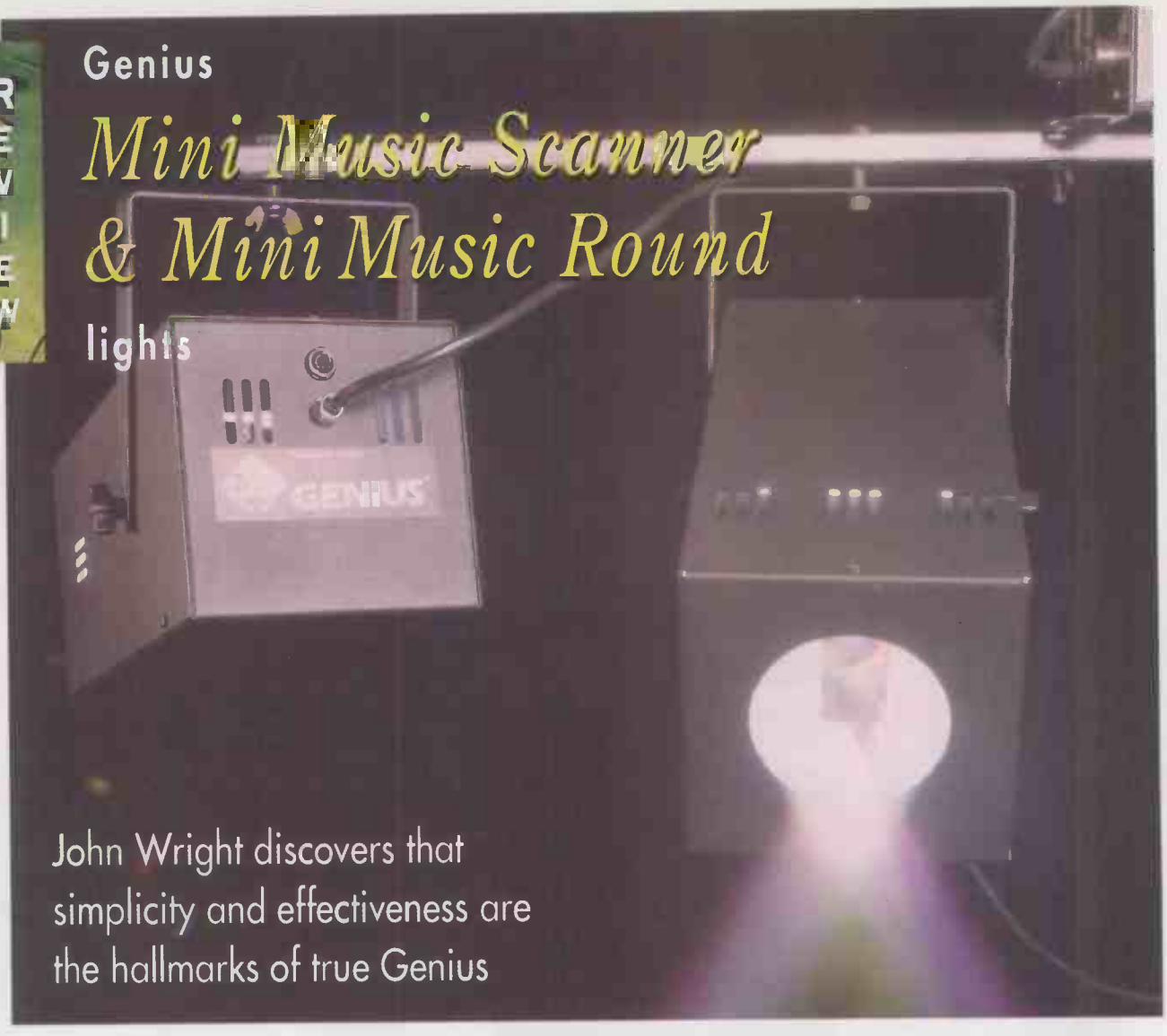
REVIEW

Genius

Mini Music Scanner & Mini Music Round

lights



John Wright discovers that simplicity and effectiveness are the hallmarks of true Genius

Photos: James Cumpsty

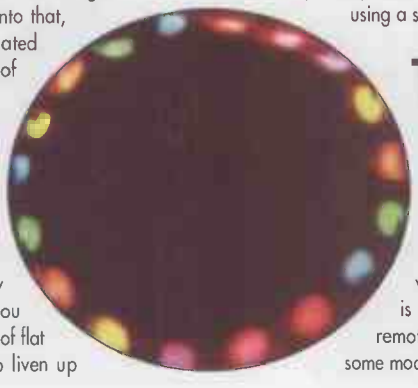
When was the last time you watched *Top of the Pops*? Or rather, when was the last time you admitted watching *Top of the Pops*? It's true that this former pillar of the British music industry has become something of a millstone around the BBC's neck of late (misguided production, appalling presentation and a tedious format are a few of its lesser flaws), but to this day the programme still has a profound impact on the way bands are presented on stage. A group performing at a club PA will tend to mirror their contemporaries' showcase on the small screen – the form these days tends to be two keyboard players (connecting leads optional), a lead vocalist (connection with original recording optional), a DJ with two decks (connecting leads optional), and an assortment of lycra-clad choreographed dancers (connecting leads optional).

The *TOTP* team realised long ago that viewers quickly become bored with this formulaic approach to entertainment, and decided that it was up to the show's designers to create some form of background interest, to engage the eye and keep the finger from zapping the remote control. And now the current fashion seems to be draping a massive parachute silk curtain right across the back of the stage and throwing visuals onto that, either from projectors or specially-designed automated lighting. Which is exactly where Genius' new range of lamps come into play.

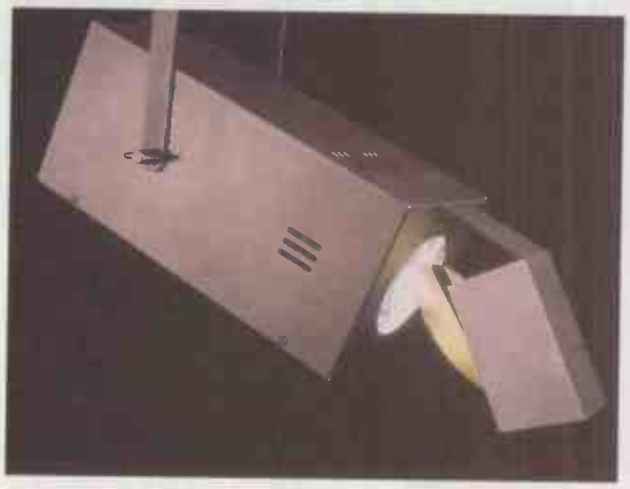
The Mini Music Scanner and Mini Music Rounds are Genius' answer to creating complex visual effects on a tight budget. As usual, the lights are suitable for a whole range of applications; general club installation 'fillers', mobile DJ rigs, and over-audience effects at PAs. But when I first connected up the three models and switched them on, I was immediately reminded of those *TOTP*-style 'projected' effects. If you have access to a backdrop cloth – or indeed, any form of flat back 'wall' – then the Genius range could well help liven up what's happening on your stage. Of course, the nature of these lights means they could be used over-stage or over-audience as well – but I personally recommend setting them up so that their beams are focused on a vertical surface, rather than the floor.

All three lamps in the Mini series incorporate fixed gobos and colour filters – you can't actually change the pattern of beam they produce (unless you rip the casing apart to gain access to the inside, presumably). However, this is to be expected from lanterns in this price bracket; the inclusion of remotely selectable filters would seriously bump up the price. Similarly, the Mini series operate from sound-to-light only, syncing the beam pattern in time with bass downbeats; the lights aren't DMX-controllable, and need only to be plugged into the mains to work.

Incidentally, it's worth noting that each lamp is available in two configurations; you can choose between a master unit, with all the sound-to-light circuitry built in, or a slave, which lacks the control circuitry, but which takes its cues from the master unit (via a proprietary interface). The idea is that you buy one master unit and then chain up to three slaves from it, using a standard 1/4" to 1/4" jack connection cable.



The most senior member of the range at present is the Mini Music Scanner, which incorporates a servo-controlled mirror in front of the lens to bounce the beam around in a 'robot-style' pattern. The beam itself comprises a circle of yellow and blue spots – which spin in time with the music – and when this is reflected off the mirror, quite an impressive effect is achieved. However, as the lamp itself remains on even when no sound is being picked up (although the beam is stationary), the Mini range really needs to be fed by a remote mains switching-pack, in order to afford the user some modicum of control.



The remaining models are basically two variations of the same light – the Mini Music Round – which projects a beam of coloured spots in Moonflower formation, and again spins them in time with your music. The beam of the first model has the dots arranged in circles; the beam of the second arranges them in a simple line. Interestingly, the silhouette of the high-power bulb can be seen in the 'dots' themselves, which makes for a far more interesting pattern – strangely reminiscent of valves formation-dancing.

As I said, the best way of employing the Geniuses on stage is to arrange a number of them to 'project' their beams onto a rear drape; you might choose to hook four of one type together, or two of each. When all of them are belting away in unison, the effect is quite mind-blowing and is perhaps best used in moderation. I wouldn't go so far to say that they can lift your entire performance into a new dimension on their own – the general idea is to employ them as an extension to your existing lighting rig. Nevertheless, the interest they can add to a gig could prove invaluable; they're also simple to set up, and extremely good value for money. The hallmarks of Genius?

THE LAST WORD

Ease of use	No knobs, no switches, no nonsense
Originality	Derivative
Value for money	Pretty reasonable
Star quality	Add shine to a lacklustre venue
Price	Scanner master £177 +VAT, slave £154 +VAT; Round master £149.50 +VAT, slave £128 +VAT
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MediaBlitz! 2.0

for the PC

REVIEW

Multimedia on the PC starts here... Review by Panicos Georghiades and Gabriel Jacobs

Since the release of Windows 3.1, multimedia on the PC is no longer a dream. Its importance for musicians, other than that of offering a wider means of expression, is that it has created a boom in the number of music and sound related products for the PC. This has forced the price of these products to drop, because, of course, the multimedia market is much larger than the music market.

If you have a sound card, you can now play MIDI files and digitised audio on your PC, while at the same time displaying pictures or text. There's also software that can synchronise cartoon-type animations, and recently digital video readable straight from hard disk has become available – playback requires no additional hardware.

What's more, with multimedia you can create and store (on CD-ROM) electronic encyclopedias, cartoons, computer movies, product demos and presentations, background art which can be shown on a screen to complement a laser and light show, educational programs, computer games, video effects, or just computer art. In short, little Hollywood on a PC is now possible, available, and cheap.

But how do you put a multimedia work together? It's rather like making a movie, and for that you need some of the qualities and skills of a director, as well as a powerful computer, some hardware add-ons, and software. Fortunately, on the software side, there's now a program that brings it all together: MediaBlitz! from Asymetrix, the company behind Toolbook, a professional multimedia authoring program which has been used to write about 30% of the world's CD-ROM titles (including Microsoft's *Multimedia Beethoven* – an encyclopedia type CD-ROM about Beethoven and his 9th symphony).

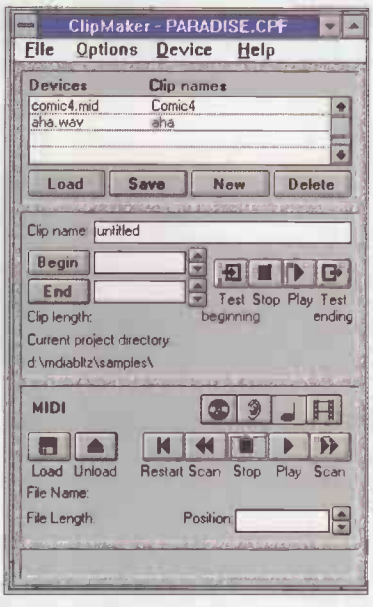
With MediaBlitz! it's possible, for example, to play a MIDI file synchronised with a digital audio file, or synchronise animation, video and still pictures with audio clips off a CD. It's probably the easiest product on the market to use for this purpose, and certainly one of the cheapest – a fairly rare combination this day and age. What it doesn't allow you to do, however, is design the individual elements – it just puts them together to create a multimedia 'score'.

To create the component parts of your multimedia production, you have to use other products. For example, you'll need a sequencer to compose your MIDI files (unless you prefer to buy them 'off the shelf'), a specialised program if you want animation and Microsoft's Video For Windows if you want to capture digital video. Additionally, for digital audio you'll need a sound board and a sound editing program.

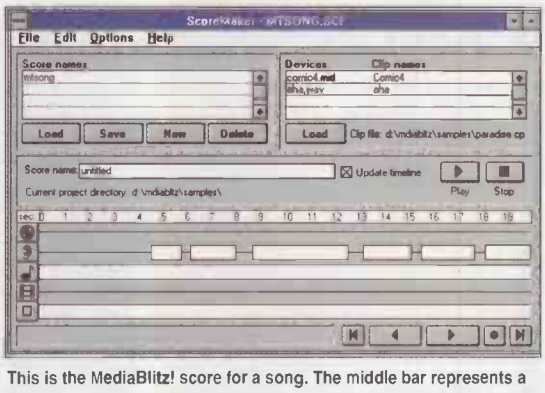
Once you've created your MIDI files, digital audio files, animation files and whatever, it only takes a short time to put them together using MediaBlitz!

The program comes in three parts: the ClipMaker, the ScoreMaker and the ScorePlayer. The ClipMaker, whose screen looks like the track sheet of a sequencer program, is used for cataloguing multimedia clips from media files. These may comprise bitmaps (still images, photos, drawings etc.), WAVE files (Windows Digital Audio format), MIDI files (Type 0), Video For Windows (AVI) files, animation (Autodesk FLI or FLC) files and CD audio.

ScoreMaker enables you to combine, visually on the screen, different clips to



The ClipMaker utility enables you to define start and end times of media Clips

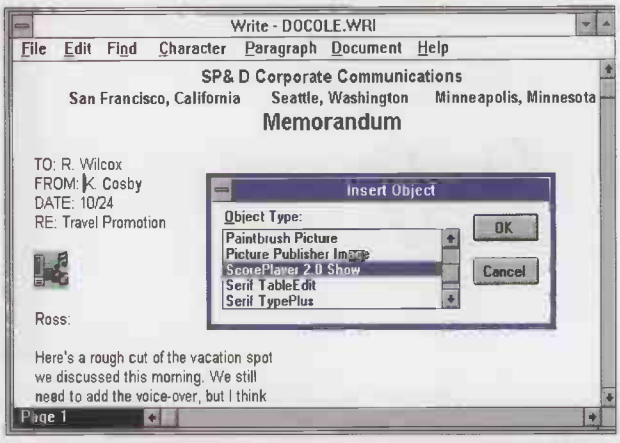


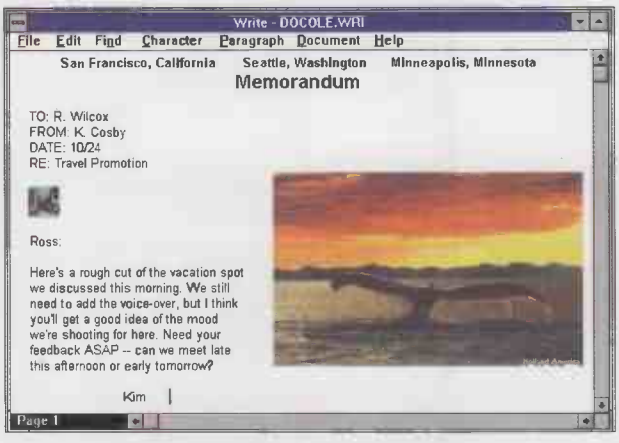
This is the MediaBlitz! score for a song. The middle bar represents a MIDI file, while the smaller bars above it represent a number of WAVE files that are being played along with the MIDI file, thus making up a song. The bottom bar is an image that is displayed on the screen while the song is being played

The ScorePlayer program enables you to play scores or link them to other applications (see over)

What you need

MediaBlitz! needs MS-DOS 3.1 or later, Windows 3.1, a fast 386 or 486 PC with at least 4Mb of RAM – more if you can afford it – a large, fast hard disk and a VGA monitor capable of displaying 256 colours. This set-up should cost you about £800 at today's prices. Sound cards start at about £125 for 16-bit 44KHz stereo.





This is the simple word processor, Write, that comes with Windows. The icon in this memorandum is a link to ScorePlayer. If you click on it (top) ScorePlayer starts playing a score (bottom)

make up a multimedia score. Each clip is pictured as a horizontal bar representing time, which you can move with the mouse to give a start time. Clips can be whole files (or parts thereof) with an accuracy of up to 1/1000th of a second.

Double clicking on a clip opens up a window. Here you can define clip parameters such as duration and position on the screen and also position pictures, animation and video by dragging them with the mouse.

ScorePlayer lets you play scores or link them to other Windows applications via OLE (Object Linking and Embedding). This is a Windows feature that allows for creations from one application to be used as part of another. For example, you can play a multimedia movie, or a multimedia presentation, or a song assembled in MediaBlitz! from a wordprocessor, spreadsheet, presentation program or other program that supports OLE as a client. There's also a set of commands that can be used to link your media scores to Toolbook or any program written in C.

MediaBlitz! comes on a CD-ROM, and installation is quite painless. When everything is up and running, the program takes up about 1.5Mb of disk space, and there's another 18Mb of demos which you can keep on your hard disk or delete selectively. It's also worth mentioning that MediaBlitz! can read – and you can therefore use in your work – images stored on a Kodak Photo CD.

Lastly – and most importantly – you also get a free runtime version of the ScorePlayer that allows you to freely distribute your work, so that other people who don't have MediaBlitz! can play it. ●

THE LAST WORD

Ease of use	Very easy to get into
Originality	Highly original at this price
Value for money	Certainly
Star quality	In abundance
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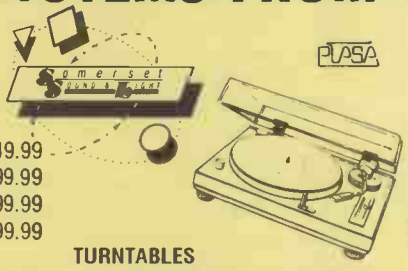

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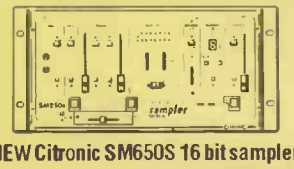

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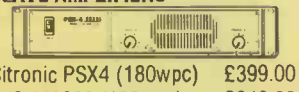

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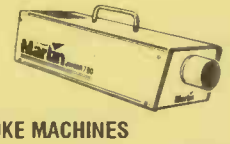

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HOW THE MITSUMI CD-ROM COMPARES	RRP EXC VAT	Access Time ms	Data Transfer Rate kb/s	MPC Compatible	Kodak PhotoCD Compatible	Cache Memory	Dust Seal	Multi Session
Mitsumi LU005S	£149	350	175	✓	✓	32k	✓	✓
Hitachi 3700Y	£410	300	150	✓	-	64k	✓	-
Philips 462M	£349	350	175	✓	✓	32k	-	✓
Toshiba 3401B	£499	200	375	✓	✓	64k	✓	✓
Nec Multispin 84	£409	280	300	✓	✓	256k	✓	✓
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Philips 215	£329	360	175	✓	✓	64k	✓	✓
Sony CDU 31A	£395	550	150	✓	✓	64k	-	✓

All of these drives are internal and include an interface card except the Toshiba 3401B. This internal drive does not include an interface and is priced at an SRP of £499.

Kodak Access Software CD extra - see left for software details

PACKAGE OPTIONS

In addition to supplying the Mitsumi CD-ROM Drive on its own for £149+VAT, Silica Systems also offer the Mitsumi Drive packaged with either KODAK ACCESS or GRAPHICS WORKS software on CD (details below). See bottom right for pack pricing.

KODAK ACCESS

The Kodak Access software application is Kodak's official PhotoCD software title. With it you can select, view and manipulate photographs which have been stored using Kodak's PhotoCD technology.

- View Stored Photographs
- Crop & Resize Images
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GRAPHICS WORKS

Graphics Works from Micrografx® provides all of the functions found in Kodak Access, PLUS the ability to edit images or existing photographs, apply special effects and then save them in other formats. Also supplied are three extra programs which allow you to create presentations, edit logos, or use one of the 10,000 supplied images in your own applications!

SOFTWARE FEATURES COMPARISON	Kodak Access	Graphics Works
Direct Photo CD Import	✓	✓
Resize Or Crop Images	✓	✓
Flip And Rotate Images	✓	✓
Export To: BMP, TIFF, JPEG Formats	✓	✓
Import From Other Applications	–	✓
Special Visual Effects: Blur, Emboss Etc	–	✓
Text Handling	–	✓
Bitmap Drawing Tools	–	✓
Vector Drawing Tools	–	✓
Logo Creation	–	✓
Painting Tools - Brush etc.	–	✓
Also Supplied:		
Presentation Package Included	–	✓
Wipe And Fade Between Images	–	✓
Windows Draw Package Included	–	✓
Vector Based Drawing	–	✓
Picture Image Library	24	1000
Clipart Library - Over 10,000 Images	–	✓

PC SOUND CARDS

To complement the Mitsumi Drive, we also stock the high quality range of CD compatible Sound Galaxy PC Sound Cards. Details of the Sound Galaxy range will be sent with your Mitsumi CD-ROM drive literature.

WHAT IS CD-ROM?

CD-ROM is a storage technology for large amounts of information, which can be accessed from a PC via a CD-ROM drive. CD-ROM technology uses Compact Discs (CDs) as its information storage medium. These disks can store high resolution colour images, millions of words, full audio sound tracks and much, much more.

THE CD-ROM ADVANTAGE

There are numerous advantages in having a CD-ROM drive. CDs can hold the equivalent of up to 600 floppy disks and software developers can design more sophisticated and complex programs to take advantage of this large storage capacity. Cheap production costs, compact design and the practically indestructible nature of CDs also makes them ideal for software storage.

KODAK PHOTOCD COMPATIBLE

Kodak have recently introduced a new technology called Kodak PhotoCD. This allows normal photographs from a camera to be stored on CD discs, which can then be viewed on your PC. Photographs can be enhanced or manipulated using KODAK ACCESS or GRAPHICS WORKS software, to give you the results you need for your business presentations or the "family album".

MULTI-SESSION COMPATIBLE

Some applications require that the information written to a CD-ROM is updated on more than one occasion. This involves several or 'multi' sessions of writing to the disc. The Mitsumi is multi-session compatible, which means that it can read all of the information which has been written to a CD in this way. Inferior, single-session CD-ROM drives can only read what was originally written on the first session, not the information added on subsequent sessions.

Applications such as Kodak's PhotoCD use multi-session technology to update CDs with additional photographs. Other users of multi-session technology will include hospitals, who will update individual medical records, plus many other users whose reference information is constantly being updated.

MULTIMEDIA (MPC) COMPATIBLE

The Mitsumi CD-ROM drive is ready for all types of multimedia applications. It is fully compliant with the Multimedia PC (MPC) standard, full compatibility with existing and future multimedia programs.

EASY TO INSTALL AND USE

Slide the Mitsumi drive into a spare 5.25" drive bay, slot the supplied interface card into your PC and run the installation software. The easy to use Mitsumi software will, in nearly all cases, take care of conflicts with other peripherals. Should you wish to change any settings, the interface card and software allow you to do so with the minimum of fuss. And, the Mitsumi has no tiresome caddies or slow electronic mechanisms. Simply slide out the tray, pop-in a CD, press it back and you're ready! It couldn't be simpler.

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REVIEW

Lexicon

Alex

effects processor

Photos: James Cumpsty

If you're look for the ultimate reverb sound at a bargain price, get hold of Alex. Review by John Wright

Lexicon have been setting the standard for stage and studio reverb for well over a decade now, and although other manufacturers have come up with units that offer excellent quality in their own right, there is still that indefinable something about the Lexicon 'sound' that makes it the most desirable name to have in your effects rack.

Until recently, obtaining that sound would have had a potentially devastating effect on your bank balance. Then came the LXP-1 and LXP-5, half-rack Lexicons that offered *that* reverb at a semi-pro price. Now? Well, now there's an even more revolutionary product bearing the Lexicon name – a truly versatile, full rack, full spec *budget* processor. And yes, it has *that* reverb sound.

Front-panel-wise, you'd never really suspect Alex of being the powerful processing tool it actually is. But simplicity of operation turns out to be one of this device's major selling points. There are very few controls – five knobs and three buttons, to be exact – and they operate in a wholely straightforward way. Input and Output (obviously) are used to adjust the signal levels to and from the machine to match it to your own setup, while Mix allows you to set a balance between the dry and effected signals – much like any budget processor.

But Alex's real delights only reveal themselves when attention is turned to the two remaining rotary controls – Register and Parameter. 16 factory preset effects are included and these are stored alongside the 16 user memories – or 'Registers'. Both Presets and Registers are accessed through a single rotary, with an adjacent button to select which of the two categories you are stepping through. The number of the Preset/Register currently in use is shown in the LED display, which also indicates the values of the parameters when you delve into editing.

The preset effects on Alex are probably best regarded as 'starting blocks' – to be edited according to your own tastes. Once complete, the results may be stored in one of 16 memories – but not over the Presets themselves, as these cannot be overwritten. Of the 16 resident effects, 12 are dedicated to various reverbs, from large halls and massive ambient spaces to some gloriously tight 'plate' sounds.

Personal favourites included the lush 'String Hall', a booming 'Large Hall' (if you're into ambient, this effect is an atmosphere in itself) and the superb 'Brass Plate' – guaranteed to add balls to any horn section. This, clearly, is one of those processors that can wow you with its preset reverbs alone. But then I suppose this is to be expected. After all, Alex does employ the same central processing chip that Lexicon use in the likes of the LXP-15.

The remaining four Presets are allocated to Chorus, Flange, Echo and Decay, which are again uniformly excellent. But I think these are best regarded as useful extras; most Alex users will, I'm sure, find themselves sticking to those fantastic reverbs most of the time.

This particular Lexicon model doesn't offer you quite as many editable parameters as its bigger brothers – you can only alter the reverb decay, predelay and level, and certain essential values for the other effects, such as the amount of recirculation in the Chorus preset. However, most owners will probably be delighted at this quick and simple approach to getting a near-perfect sound; the idea of using the excellent Presets as 'building blocks' really works well.

Omissions? Well, sequencer fanatics might be disappointed at the complete absence of MIDI implementation on Alex (personally I couldn't be happier at the absence of the dreaded DIN sockets), but adding MIDI would have pushed the price up prohibitively. More effects memories and more parameters might have been nice, but not essential. And the external 9-volt power supply is perhaps a little too rough'n'ready.

But such niggles are easily forgotten when confronted with legendary Lexicon reverb quality. Alex offers you incredible effects, easy editing and a sound you could die for, for under £400. One couldn't reasonably ask for more. ●

Alex's effects

Large hall	Guitar room	Gold plate	Chorus
String hall	Tiled room	Vocal plate	Flange
Recital hall	Inverse	Brass plate	Echo
Chamber	Gate	Perc plate	Delay

THE LAST WORD

Ease of use	How simple can one reverb be?
Originality	At this price, very original
Value for money	Extremely good
Star quality	It has *that* reverb sound
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10 Songs
Sound Patch Matrix (for DrumKit programming or special sound configurations)

EDITOR
Undo, Compare, and Clipboard features
Graphic Display: 240 x 64 pixels with neon backlight
Clock: Time and Date

SEQUENCER
Events: approximately 250,000
Background Song loading
Realtime, Overdub, Quantize, Realtime Delay, Microscope Editing
Compatible with Standard MIDI file (Atari/IBM compatible)

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1.62 MBytes formatted
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REVIEW

Roland SD-35

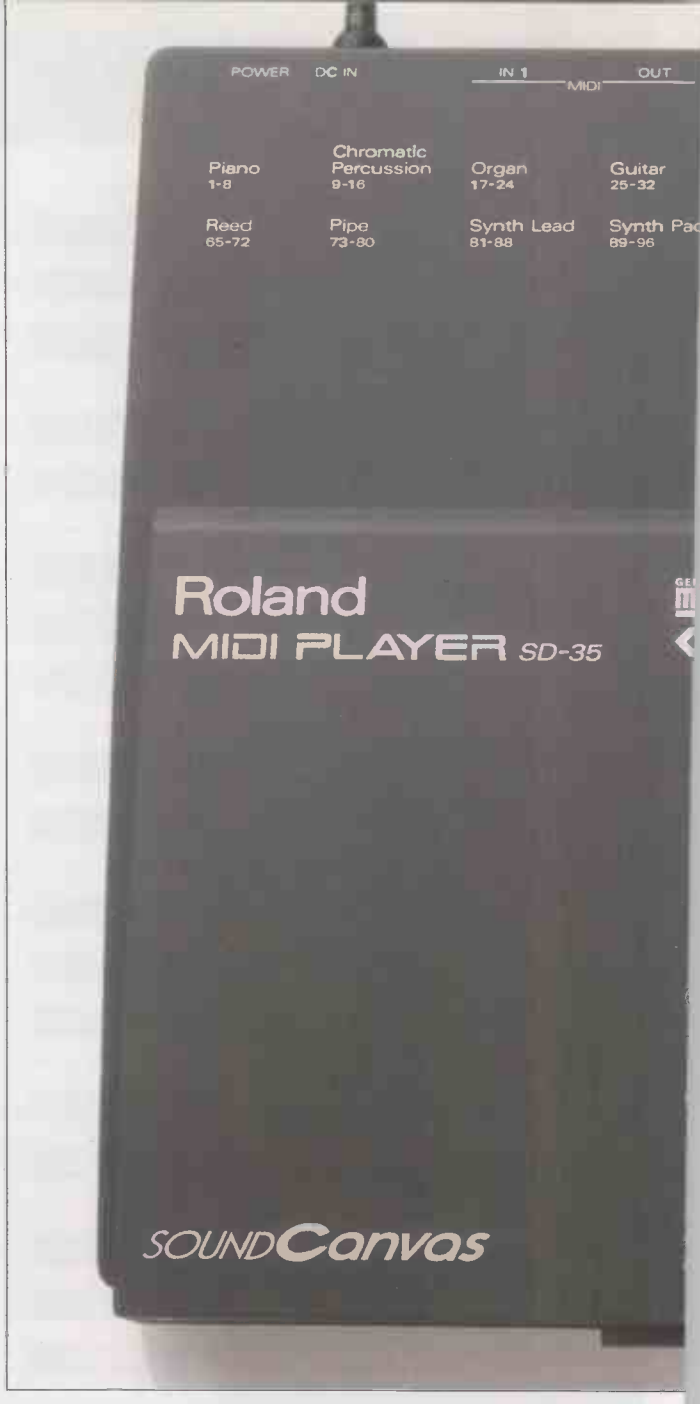
MIDI Player

Effectively a Sound Brush and Sound Canvas in one box – does it add up to a masterpiece? Review by Ian Waugh

When GM was first mooted as a concept a couple of years ago, Roland was promoting a policy of 'active listening' – an approach ably demonstrated with the first Sound Canvas and Sound Brush modules which let the user change sounds, volumes and so on while a piece of music played back. Roland also promised to release many more instruments in a similar vein and I remember wondering how many forms an essentially preset instrument could take.

Now I know. The SD-35 is the third Sound Canvas variation to appear, and we've already had GM/GS modules such as Dr Synth, the SC-33 and SC-7, not to mention sound cards for the PC. And there are more on the way, I hear.

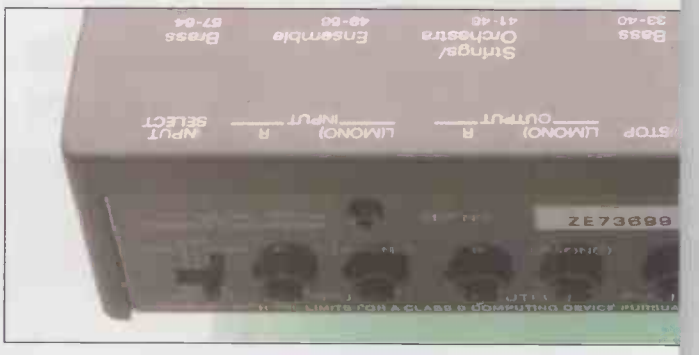
The SD-35 is a GM/GS module with a built-in disk drive capable of playing Standard MIDI Files and up to 16 parts simultaneously. It has 128 main or capital sounds plus 95 variations, nine Drum Sets, eight types of reverb and chorus. Maximum polyphony is 28 voices, but some sounds use two voices and this will reduce the overall polyphony. (Actually this is a major source of confusion with the GM format; if you find it difficult to understand check out the GM feature in May's *MT*.)



The sounds can be edited but you'll need a computer-based software editor for that and the manual offers no information on this at all. Presumably Roland believe that if you're using the unit to playback GM/GS files you wouldn't want to edit the sounds anyway. But I would have thought this was an option the more adventurous user might well wish to explore.

Any changes made to the SD-35 are stored on power down – although you can turn this backup function off. There are also GS and GM mode select options (for those who know the difference).

A pair of stereo jack sockets provide the output for the unit and there's also



Hard fax

Number of Parts: 16
Number of sounds: 223
Number of drum sets: 9
Maximum polyphony: 28 voices
Effects: reverb, chorus

Interfaces
MIDI In
MIDI Out x 2
Audio stereo Out jacks
Audio stereo In jacks switchable to Guitar, Mic or Line
Headphones
Play/Stop socket for Foot pedal control

Sequencer
Number of tracks
MIDI Format 0: 1 (16 channels)
MIDI Format 1: 17 (16 channels per track)

File-o-fax

The SD-35 can play MIDI files saved directly to an MS DOS disk. In fact the manual covers itself here by saying you should use disks formatted by the SD-35 rather than by a computer, but I found no problem reading disks formatted on a PC and using the ST's built-in formatter. The drive can also play back files created on the Mac, but you have to load them onto an MS DOS disk first using Apple File Exchange (if you have the patience) or one of the better DOS disk readers such as Access PC or DOS Mounter.

You can, of course, record your own material directly onto a disk in the unit, though if you want to play back the recording on another sequencer you must first select a time base or resolution. The SD-35 defaults to 96, but it can be set from 24 to 240. That said, I would have thought the more common use would be to play a piece recorded on a dedicated sequencer on the SD-35 rather than the other way around. In such cases, the SD-35 automatically detects the time base.

Photos: James Cumpsty

a pair of stereo ins for mixing an audio signal with the internal sounds of the SD-35. There are three input select positions – Guitar, Mic and Line – which should cater for most types of equipment, and there's an input volume control on the top of the machine.

Also included are Solo and Mute buttons – the latter used to mute Parts during playback so you can sing the melody or play that instrumental riff you've been practising. The Minus One button lets you mute a Part as far as internal playback is concerned, but play it live on a connected MIDI keyboard. This is okay for practising but for live use you may as well mime – everyone else does.

There are MIDI In and Out sockets on the rear panel and a second MIDI In

on the front. A soft Thru option will channel data arriving at the Ins to the Out socket and this can be switched off for either or both of the Ins.

The small 3-digit LED display keeps you informed about what's going on. It shows the Instrument numbers, Part numbers, Song numbers and all sorts of other numbers, but uses the usual hieroglyphics to produce words where more meaningful information is required for the display of error messages etc. Keep the manual handy.

The disk drive begins playing a song the moment you insert a disk – ideal for quick starts! – but you can disable this auto play function and select the songs manually. The drive reads the data directly from the disk, storing it in a small buffer. It doesn't load it into a RAM area first, so the length of a single song is limited only by the disk capacity.

The unit will play through all the songs on the disk automatically with the option of setting the time interval between them – ideal for segues. You can also specify the order in which the songs will play and control playback via an optional foot pedal – more useful gig functions.

When practising (what do you mean, you never practise?) it's possible to repeatedly play back an entire song or just a section of it to help you master the tricky bits. There's a pause button plus fast forward and rewind functions which show the bar number in the LED display as they scroll. These actually work more quickly if the file is in MIDI Format 0. The unit has a function to convert Format 1 files into Format 0, which can be useful as not all sequencers can easily save files in both formats.

Recording is a one-take operation. You can't record tracks one at a time or edit them as you can on a dedicated sequencer, so in that respect the SD-35 has its limitations – but no more so than other MIDI Data Filers. You can record data into the SD-35 directly from another device, but unless you have a sequencer or computer which can't easily handle MS DOS disks (such as the Amiga) or one which can't easily produce Standard MIDI Files (such as Music X on the Amiga whose MIDI file conversion routine is bugged), it's easier to transfer files by disk.

The songs are numbered sequentially from 0 upwards, it's possible to store up to 99 on a disk – space permitting. There's no point in naming them as the LED cannot show names, but the drive will play named files created on a computer.

Niggles? Well, the main gripe must be in the user-friendliness department. It's not that the unit is difficult to use – it has several buttons which let you select Parts, Instruments and Songs, adjust the tempo, change key, select the reverb type and so on – it's just that there are many functions which require combinations of key presses. And these are not at all intuitive. Admittedly, most do not involve the sort of changes you'll want to make every session, but you'll still have to keep the manual handy for those occasions when this does become necessary.

Functionality is not helped by the small LED display; compared to the big orange affair of the Sound Brush and Canvas (also reviewed in this issue), this is definitely a step backwards. You must remember, too, that the disk drive acts as a MIDI file player and not a dedicated sequencer. To get the best out of the unit you need a separate sequencer capable of saving files in Standard MIDI File format and saving them to an MS DOS disk.

I suppose the prime SD-35 user will be the gigging musician who uses GM/GS arrangements for backing tracks. The program playback functions give maximum control over the selection and playback of the songs, and the block repeat and song loop functions let you practice in the comfort of your hotel room without having to lug your main sequencer around with you. To that extent, the combination of disk drive and sound module in one unit makes a lot of sense and should prove an excellent proposition for the muso on the move. ●

THE LAST WORD

Ease of use	Keep the manual handy
Originality	Third of a kind
Value for money	You pay for its convenience
Star quality	Just what the gigger ordered
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Akai CD3000

CD-ROM sample player

John Wright investigates the strange case of the Akai sampler that never was

Decisions, decisions. It's never easy choosing the right equipment, but when you're faced with a range like Akai's 3000-series samplers, the task becomes even more difficult. It took me three months to decide on an S2800; I liked the S3000, but couldn't stand the wait while I saved up the necessary wodge. Or at least, I thought I had decided. Just as I was about to part with the readies, a CD3000 arrived on my doorstep for review. "Well," I thought, "it can't do any harm just to have a look..."

Rather than spend tedious paragraphs rewriting what was said about the S2800 and S3000 when they first came out, I should, at this point, refer anyone who seeks a more in-depth account of those two machines back to the review in the March issue of *MT*. Suffice to say that the CD3000 shares all the family traits that have made the 3000-series machines worthy successors to the 1000-series: 32 voices, resonant filters (yippee!), program mixing, digital effects, Help pages, sectional editing, digital rescaling and wonder-of-wonders, assignable program modulation. It also comes fitted with 2meg of RAM, SCSI and eight individual outputs as standard, and Akai even throw in five free CD-ROMS to start your collection.

Strictly speaking, the CD3000 cannot be described as a sampler, for the simple reason that it doesn't actually sample. At least, not in the traditional sense of taking an audio signal in, putting it through an A/D converter and committing it to memory. Instead, the CD3000 can play normal CDs in its CD-ROM drive (as well as CD-ROMs), letting you 'sample' digitally from the actual disc. To this end, the 'Rec 2' display page – which is used in the other machines to set the optimum record level – has been changed to incorporate a set of 'normal' CD player transport controls; you can select Play, Pause, Rewind, Fast Forward and Stop just as you would on a tape machine. It's essentially the same as having a CD player hooked up to the sample inputs of an S3000 – except you don't have to mess around with record level setting since the signal is at optimum digital level anyway. No mess, no fuss.

There are certain other small differences on the CD3000, but these mainly concern the disc directory functions. Obviously, parameters are now provided to let you access the various sub-divisions and directories on the CD-ROM. The speed of access and loading is, as one might expect,

Gimme five!

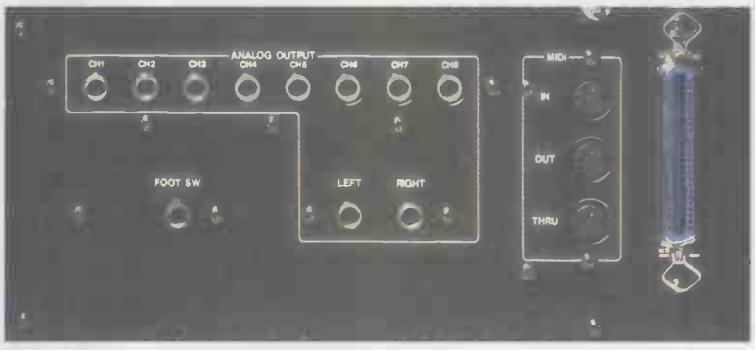
Akai supply no less than five CD-ROMs with the CD3000 to provide a broad-based foundation on which to build your own library; and considering CD-ROMs tend to come onto the market at anything between £70 and £150, you'll probably be glad that Akai have included discs of this calibre with your new machine.

The CD-ROMs provided have been created, or re-formatted, especially for the CD-3000, and include Akai's own library (Piano, Orchestra, Organ, Brass, Drums and Synths), a CD from Hollywood Edge (film sound effects), two CDs from East-West (*Dance/Industrial* and *Drums + Percussion*), and one from InVision (49 assorted sounds).

The quality of all the CDs is very high, although the sounds themselves are probably a little conservative for some people's tastes. However, the CDs really come into their own as a reliable collection of useful sounds you can turn to for something to fit a track immediately. In particular, the quality of Akai's own library is stunning – one of the grand piano programs is the best I've ever heard on a sampler, and you'd die for the lush string pads. Similarly, I've always been a big fan of the Neil Conti and Danny Cummings/Miles Bould drum sample CDs from AMG, and the East-West Drums and Percussion ROM features some classic cuts from these, re-formatted for the CD3000.

East-West have performed a similar trick with their *Dance/Industrial* sample CD, taking certain choice sounds and loops from it and packaging it as a special edition ROM. Although this version doesn't quite have the full glory of the original, it's still an indispensable collection of useful noises. The same applies to the InVision CD-ROM which includes some 49 sounds covering bass, brass, ethnic, guitar and several other sections.

But the real surprise for the collection for me was *The Hollywood Edge* disc, a CD-ROM packed with special effects from the big screen. Comprising noises such as car crashes, bullets, stabs, rockets, cars, dinosaurs, walking and cartoon 'bonks', this CD offers some excellent additives to spice up a flagging rhythm tracks.



Photos: James Cumpsty

THE LAST WORD

Ease of use	Selective reading of the manual helps
Originality	An interesting development in sampling
Value for money	Probably better than the rest of the range
Star quality	A highly desirable piece of kit
Price	£2499 inc VAT
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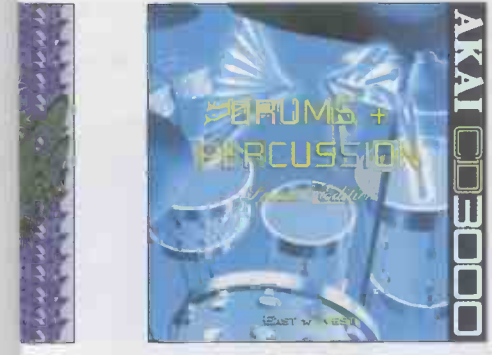
incredibly fast – and because the samples on CD-ROMs are already arranged into keygroups and programs, you feel inclined to experiment more with new sounds – which can only be a good thing.

Apart from the slight changes to the operating architecture, the process of playing back samples on the machine is identical to the rest of Akai's new machines. Anyone lucky enough to already own an S2800 or S3000, but who needs more in the way of outputs, polyphony and memory, might well consider the CD3000 a worthy addition to their rack, since it offers all the processing power and facilities of the other units, without the expense of a wasted set of sample inputs. You simply sample on the S2800/S3000 and then dump the data to the S3000 over SCSI (or even on floppy disk).

But the most likely purchasers of the CD3000 have to

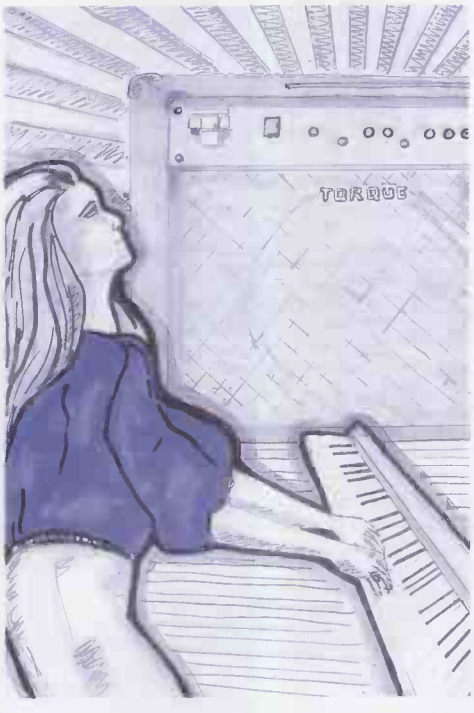


be those people using CDs and CD-ROMs as their sole source of sampled sound – a group who, I suspect, form a substantial part of the sampling population. The CD3000 costs only slightly more than the S2800, and for the extra you're getting the flexibility of eight individual outputs and an on-board SCSI interface.

Altogether a pretty impressive package. Which is exactly why, after having the CD3000 in my studio for review, I have decided not to buy an S2800. But I'm not going to buy a CD3000 either, surprisingly enough. I'm opting for the S3000, because I *do* need sample inputs, and the CD3000 has shown me how essential individual outputs are in a studio operating without multitrack tape.

But these are just my own personal requirements – doubtless every other prospective sampler owner will demand something different. Which is exactly why Akai are onto a winner with this range of machines. ●

MAKE THEM LISTEN



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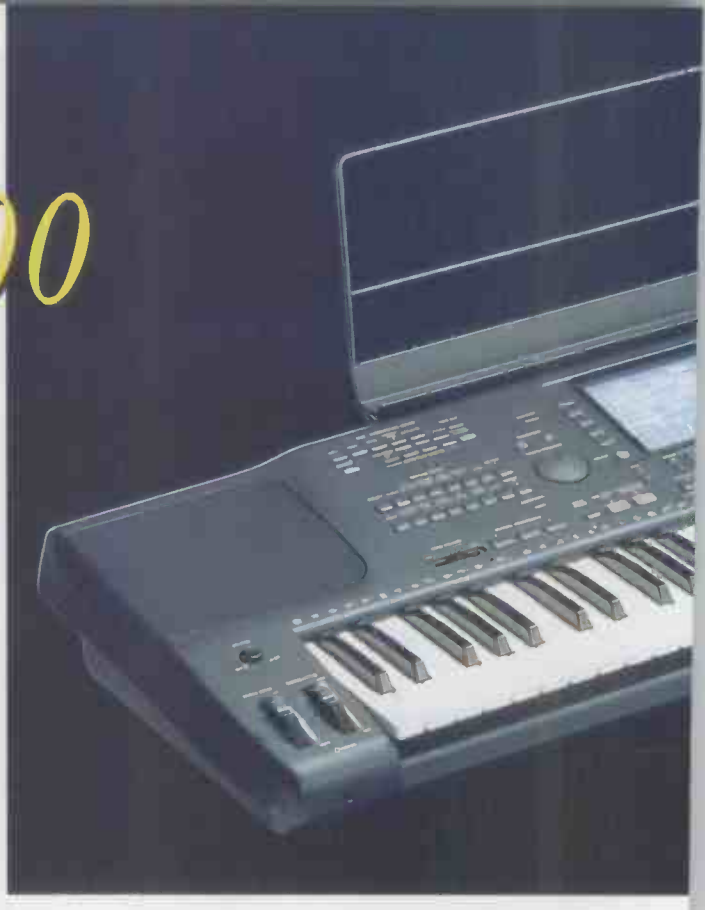
REVIEW

Technics

SX-KN2000

keyboard



Simon Trask assesses the latest heavyweight keyboard challenger to synthesiser supremacy. Can Technics land a knockout blow?

Fact: keyboards are becoming more like synthesisers and synths are becoming more like keyboards. Even Korg – shock horror – have succumbed to the lure of auto-accompaniments, producing the i2 and i3 Interactive Music Workstations – essentially an X3 Music Workstation with sophisticated programmable auto-accompaniment facilities (but no built-in speakers!).

Roland, too, have brought their synth sounds to the keyboard market on their new flagship keyboard, the E86, which utilises the same sound source as their JV80 pro synth. Meanwhile, for better or for worse, General MIDI is acting as a great leveller, with keyboards and synths alike acquiring GM performance modes coupled with Standard MIDI Files disk read/write functions giving them the ability to play back MIDI songfiles.

So are the companies which are best placed to succeed in this Brave New World the ones who have a foot in both the synth and the keyboard camps? On the evidence of Technics' new flagship keyboard, I'd say not necessarily so. Technics have no record in synth design and manufacture, yet the KN2000 combines keyboard and synth characteristics so successfully that you would never know it. And in two respects they have seized the initiative from other manufacturers: the 2000's 64-voice polyphony at least doubles that of the competition, while its large backlit LCD and seamless integration of keyboard-style buttons and synth-style software pages put other manufacturers to shame. This is user-friendliness with, er, knobs on.

The KN2000 has all the features expected of a high-end keyboard these days: preset and programmable Sounds and Rhythm Groups (styles), internal digital effects processing, an onboard 16-track sequencer, a built-in 3.5" disk drive with Standard MIDI Files read/write capability, a central backlit LCD, a General MIDI mode, and a MIDI implementation which actually makes sense. In fact, the 2000's MIDI spec more than makes sense – it allows the keyboard's user to smoothly integrate external MIDI'd instruments into its auto-accompaniments and sequences, using internal and/or MIDI'd sounds for each part. The keyboard is also accessible 16-part-multitimbrally via incoming MIDI, so you can play back multipart sequences on it from a MIDI sequencer; put it into General MIDI mode and you can play GM sequences back on it from your sequencer of choice.

This sort of MIDI flexibility is important on a high-end keyboard these days, as a growing number of keyboard owners are no longer content to use their

The presets

Preset Sound categories
Piano & E Piano, Guitar, Strings & Vocal, Brass, Flute & Ethnic, Bass, Keyboard Perc, Harpsi & Mallet, Special Perc, Organ & Accordion, Reed, Synth Lead, Synth Pad, Perc & Effect

Preset Rhythm Group categories
8Beat1, 16Beat, Funk & Latin Rock, Big Band & Swing, Jazz Combo, March & Waltz, Latin1, 8Beat2, Jazz Rock & Soul, Dance Pop, Rock (Others), US Trad, Trad Dance, Latin2

Hard fax

Keyboard: 61 keys with attack velocity
Sound generation: PCM sample-based
Polyphony: 64 voices
Sounds: 250, organised into 14 instrument groups
Sound parameters: Easy edit: brilliance, vibrato depth, vibrato speed, vibrato depth, octave shift, attack time, release time, digital effect on/off. Tone edit (for each of 1st, 2nd and Sub Tones): 1st, 2nd and Sub on/off and tone select, with coarse and fine tune; volume, touch, curve, slope and key limit settings; attack, decay1, sustain1, decay2, sustain2, release envelope and touch settings; slope and key-limit envelope key follow settings; filter type, cutoff point, touch, curve, slope and key limit
Auto-accompaniments: 200, organised into 14 style groups
Sequencer: 16 tracks; approx 19000-note storage capacity; real-time, step-time and punch in/out record; song clear, track clear, velocity change, quantise, track

merge, bar erase and bar copy edit functions; song medley function
Composer (user auto-accompaniments): bass, accomp1, accomp2, accomp3 and drums tracks; approx 8600 notes storage capacity; real-time and step-time recording; memories: 2 banks x 6
Sound editing: General edit: octave shift, vibrato, autobend and trill, modulation, distortion, controllers, reverb; Tone edit: tone, level, envelope, envelop key follow, filter; Effect edit; memories: 2 banks x 18
Onboard disk drive: 3.5" DSDD; Standard MIDI Files format 0 and 1 read/write capability; Technics file format read/write capability
Rear-panel connections: line out (R/R+L, L), auxilliary in (R/R+L,L), foot switches 1 & 2, expression pedal, MIDI (In, Out, Thru)
Speakers: 14cm x 2, 6.5cm x 2
Output: 18W x 2
Dimensions: 41" (W) x 5.75" (H) x 14.75" (D)
Weight: 29.1 lbs

Photos: James Cumpsty

instrument in isolation. However, the key (ahem) considerations in evaluating any keyboard are still the quality of its sounds and the musicality and flexibility of its auto-accompaniments. In these respects, too, the KN2000 scores highly. Let's take the sounds first. The 2000 breaks no new ground here, being a PCM sample-based instrument like just about every other contemporary keyboard and synth in the known universe. Technics' particular variation is their new Dynamic PCM sound source, which, to quote the company's KN2000 brochure, "uses high-capacity LSIs to sample the most subtle nuances of a musical instrument's sound." So now you know. In practice, the 2000's sounds do have a musical responsiveness which is very pleasing in performance. There's no denying that Technics have become very proficient at capturing and reproducing instrumental samples. Owners of existing KN keyboards will be familiar with the sort of sound quality which emanates from the new instrument: crisp, clear, clean and bright with plenty of presence. If there is a criticism which can be made of the 2000 in the sound department, it's that it lacks warmth and fullness. However, it's not alone in this – many digital instruments today still haven't managed to capture that elusive 'analogue' quality.

Personally I found the KN2000's sounds to be very playable; their clarity also ensures that the auto-accompaniment arrangements are clearly discernible, with no muddying of the mix. The 2000's 250 preset Sounds do a good job of covering the standard range of instrumental sounds found these days on keyboards and synths alike. Among these are some very playable acoustic pianos; a collection of electric pianos which concentrates on the bright, '80s digital style but includes some lovely shimmering sounds; a reasonably effective collection of basses (though lacking anything with real oomph, and including an acoustic bass which is disappointingly lacking in body and warmth); ensemble strings and pads which are pleasant rather than gorgeous; synth lead sounds which lack the gutsiness of the classic analogue leads; and a punchy, vibrant though unadventurous collection of drum and percussion sounds. Incidentally, as you can assign Left, Right1 and Right2 parts to the keyboard, sound layering is possible under the right hand.

Sound programmability on the KN2000 gives you access to two levels of editing: easy ('quick fix' editing, with a small number of parameters) and tone (the full set of parameters). You can store the results of your fiddlings into two banks of 18 onboard memories, which can in turn be stored to onboard disk or dumped via MIDI SysEx. The inclusion of filtering is welcome, although there's no separate filter envelope, and although two of the filter types supposedly include (non-programmable) resonance you'd never know it from the aural evidence; we're talking *weak*. On a more positive note, the KN2000 provides one of the most sophisticated and versatile implementations of effects processing to be found on a keyboard. You can use three effect types in combination, labelled Reverb, Digital Effect and DSP Effect, and program your own parameter settings. The Digital category includes chorus, ensemble, tremolo and delay, while the DSP category includes distortion and overdrive, exciter, stereo delay, flanger and phaser. Considered overall, these effects are adequate rather than impressive.

The KN2000 gets high marks for its diverse yet well-balanced collection of preset Rhythm Groups (styles). The traditional keyboard styles (rhumba, beguine, paso doble, Viennese waltz and so forth) are there aplenty to please the traditional keyboard player, but the 2000 also provides plenty of styles to please the newer breed of keyboard player (jazz rock, soul, fusion, funk, rock, Latin rock, house, rap...). The 16Beat styles work very well for '80s soul and pop, and are very appealing, not to say inspiring, to work with. In fact, taken as a whole the KN2000's preset styles have a real sense of musicality about them, coupled with a musical sparkle and verve which makes them a pleasure to use. If there is an area which still needs a lot of work, and which is still under-represented, it's contemporary dance styles. In fact, there's a lot of scope for development in this musical area on keyboards in general, together with interesting possibilities for new live performance/remixing techniques based on the concept of working with blocks of music.

Of course, nowadays high-end keyboards – the KN2000 included – feature user-programmable style memories, allowing you to expand beyond the presets through buying third-party styles on disk or programming your own. Should you be interested in following the latter path, the KN2000 provides a very accessible and straightforward implementation of style programming; both real-time and step-time recording modes are provided, with the large LCD window really coming into its own for the latter. Personally I would have liked more memories (you get 12 memories, organised as 2 x 6), and the limitation of only being able to record single Intro, Fill-in 1, Fill-in2 and Ending patterns of your own for each of the two memory banks is annoying. Manufacturers should realise that if they're going to provide programmable features then they should also provide a healthy complement of onboard memories.

The KN2000's onboard 16-track sequencer is well designed and reasonably flexible, with many of the recording and editing features you would expect to find within a workstation context nowadays (see 'Hard fax'). The sequencer will let you record your own music from scratch, but, as on many a keyboard with a built-in sequencer, you can also simply use it to record your left-hand chord voicings for auto-accompaniment sequencing, then record your melody line on top. Many of the possible front-panel manipulations (eg. selecting different Panel Memories, different Sounds, different keyboard parts, Techni-chord on/off) can be recorded as part of a sequence, allowing for a commendable degree of 'automation'.

Other features worthy of note are One Touch Play, which lets you call up at the touch of a button Sound combinations and other front-panel settings suited to each of the preset styles; 24 Panel Memories, which let you store and instantly recall your own complete front-panel setups, independently of any particular preset style; and the 2000's ability to sustain active sounds over Sound and Panel Memory changes.

The KN2000 is a powerful and versatile, yet very accessible, keyboard which puts together all its many elements in an impressively confident and appealing manner. Its sounds, auto-accompaniment styles and front-panel user interface set high standards for other keyboard companies to match – and the synth manufacturers, as well, could definitely learn a thing or two about user-friendly front-panel design from it. Technics' new keyboard is also an immensely playable instrument, and one which convincingly encompasses a wide variety of musical styles. If you're looking for sonic and stylistic expandability, it delivers in this area, too. Although on the expensive side, it's not a keyboard which short-changes the user. All in all, the KN2000 ushers in a new era of keyboard confidence and power.

THE LAST WORD

Ease of use	Very user-friendly
Originality	A bold step forward for keyboards, yet based on familiar concepts
Value for money	Good
Star quality	Radiant
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Armed with Brush and Canvas, Ian Waugh gets to work at the Easel...

Think of the names of some popular synths and expanders – the ones with real names, not numbers. Which one would you associate the name Easel with?

It can only be the Roland Sound Canvas. With the growing increase in the popularity of MIDI files, the Canvas and its many siblings and offshoots is, along with other manufacturers' GM (General MIDI) alternatives, one of the few synth success stories of the past couple of years.

By their very nature GM modules tend not to be very programmable. After all, there's little point in having a programmable synth if it is designed to produce the same sounds as every other GM module. But there are those who like to tweak and push an instrument as far as it can go, and for these people a computer-based editor can make life much easier. An editor can also help users who don't want to tweak but need an easy way to set up the instrument – select the sounds, volumes, pan positions and so on.

Easel is a dedicated editor for the SC55/155. It uses different screens for different operations and the whole program is very graphic. Some screens do a lot, some do little. The Voicing screen, for example, is used when you need to select the sounds and associated parameters for each of the 16 MIDI channels. The Master screen houses four controls – Volume, Balance, Transpose and Tuning – while others include the Keyboard Setup (containing Split, Note Limit and Velocity controls), Effects, Controllers and Tuning.

You can also edit each Part on a nice big screen with Envelope, LFO, Tuning and FX parameters. There are similar setup options for the drums.

Easel Junior

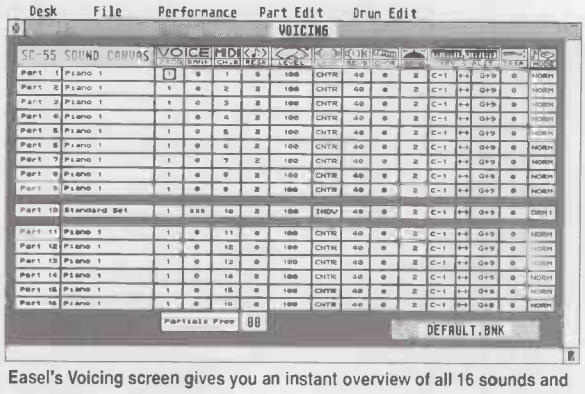
Easel Junior runs as a desk accessory in high resolution only, but it only needs 520K of RAM. It only has one screen onto which it manages to squeeze most of the Sound Canvas parameters – the major ones, anyway.

Parameters are decremented with the left mouse button and incremented with it while holding down Alt. This may be for some technical reason but it sure ain't friendly. I believe the programmer is currently working to change this.

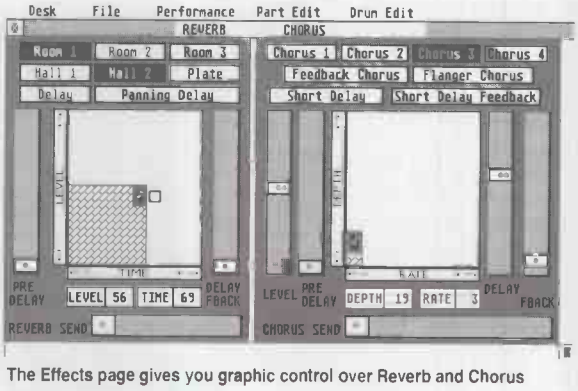
When you change the Program Number, a list on the right reveals the instrument name. You can make this area show instruments or a drum kit by toggling a selection box, but when you return to instrument name, you go back to instrument one – Piano 1 – rather than the last-selected instrument. Serves me right for toggling too much, I suppose.

The program comes with virtually no on-disk documents, but if you know your Sound Canvas you won't find operation very difficult.

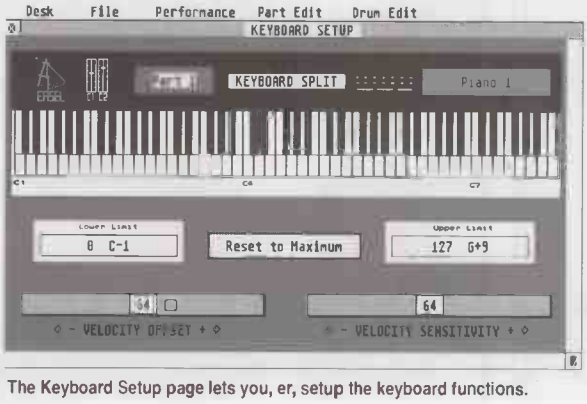
After Easel Senior, Easel Junior is something of a disappointment – useful but not as friendly. I'd recommend it only if you need a desk accessory.



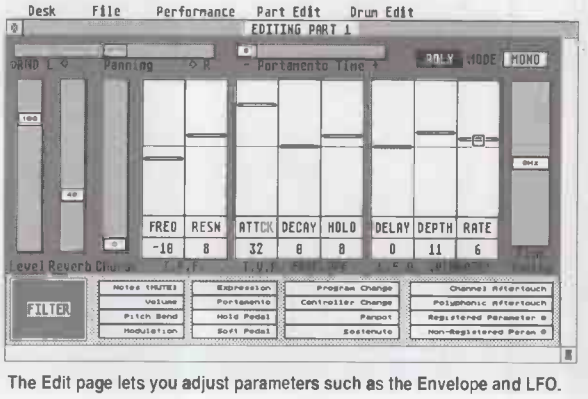
Easel's Voicing screen gives you an instant overview of all 16 sounds and associated parameters.



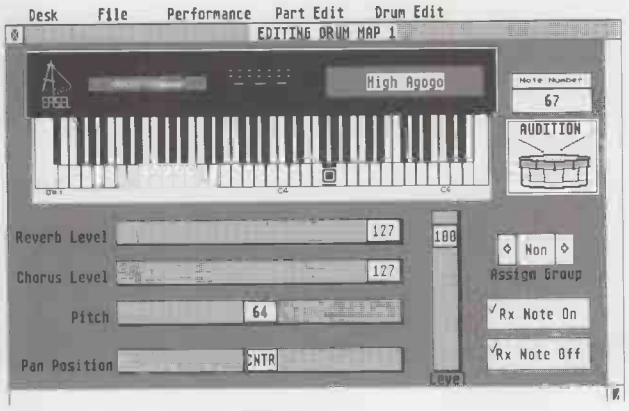
The Effects page gives you graphic control over Reverb and Chorus effects.



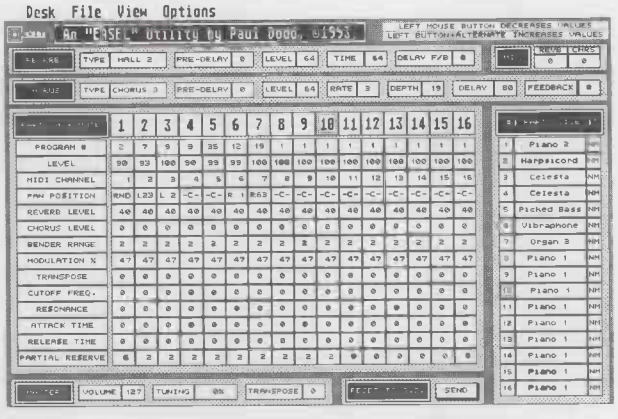
The Keyboard Setup page lets you, er, setup the keyboard functions.



The Edit page lets you adjust parameters such as the Envelope and LFO.



Easel makes it very easy to edit the drum map.



Easel Junior contains most of the Sound Canvas' essential parameters on one screen.

The cursor is square and hollow, rather like a picture frame, and is designed to make it easy to select a parameter for editing, but I still prefer the pointer – old habits and all that. Also, you only see the new value of a slider when you're finished dragging it – not *while* you're dragging it – which can make the selection of a precise value a bit hit and miss. Still, the process is a helluva lot easier than stepping through menus on the Sound Canvas itself. There are even keyboard shortcuts for those who wish to learn them.

The instructions are quite copious, supplied as a 'read me' file on disk. If this has helped keep costs down, fine, but I think we have a right to expect a printed manual even at this price. And while I'm whinging, supplying a few alternative sounds would have been nice, too – it's always interesting to see what programmers can do with their own program.

Niggles apart, Easel is an excellent program both for hackers and anyone wanting an easy way to set up their Canvas. Easel Junior is fine for setting up but not quite as friendly as its bigger brother. The Senior version wins the day for me – easy to use and very affordable.

THE LAST WORD

Ease of use	More buttons than a Pearly Queen
Originality	It's a voice editor!
Value for money	Good, for the full version
Star quality	A twinkle
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Music Of Life

Beats, Breaks & Scratches

Sample CD boxed set

Review by Nigel Lord

With the huge sample CD catalogues currently boasted by Time + Space and AMG it's easy to forget that there are other companies at work in this field producing their own distinctive collections of breaks and samples. Music Of Life are a case in point; very much an outlet for the sampling activities of Simon Harris – the man behind the seminal '88 house smash 'Bass (How Low Can You Go' – the company have been quietly beavering away releasing no less than 10 volumes in their *Beats, Breaks & Scratches* series over the past six years.

Now available as a complete boxed set, the collection is aimed primarily at DJ/producers – like Harris himself – who need extended break beats lasting minutes rather than seconds. This obviously sets them apart from conventional sample CDs featuring only short 4– or 8-bar breaks, but does mean that much fewer rhythms are included on each CD – typically 12-14. This is also reflected in the price of the disks £75 for the boxed set of ten, as opposed to the usual price of £40-£50 each for conventional sample CDs.

When you start adding things up the *BB&S* set actually doesn't come out too badly: a total of 125 rhythms are included along with an additional track on each disk comprising some 50 short effects and scratches – that's approximately 500 in all. Each one of the breaks lasts around three minutes, and in many cases includes fills or instrumental variations.

For the creative DJ, extended breaks are an essential tool of the trade – particularly those stripped of such 'difficult' elements as melody and instrumental lines as these are. But for musicians working without a rhythm section or under the constraints of limited sample memory this collection should also prove a god-send.

In fact, one is tempted to ask why the breaks don't extend to six and seven minutes rather than only three – we are, after all, in the realms of club music here. Also rather puzzling is MOL's assertion that the breaks have "no vocals or music" attached to them. Most of the tracks include a bassline which has to be accommodated melodically as well as rhythmically, and many also include vocal noises and short phrases which also need to be taken into consideration. This perhaps wouldn't be too much of a problem where a break is used as a foundation for a track, but it can make life very difficult if you're attempting to superimpose a break over an existing track in a different key – particularly if you don't have timestretch facilities at you disposal.

Having said that, most of the breaks benefit enormously from the inclusion of the basslines, and indeed, from all the other instrumental and vocal parts. In fact, in terms of that most elusive of qualities – 'feel' – this collection really does take some beating.

Beginning with the opening double set Breaks, Beats & Scratches Volumes 1&2 with its dependence on 808–, 909– and 727-generated breaks, and on through the hard-hitting house styles of Volumes 3&4 and 5&6 to the more eclectic feel of the recent Volumes 7, 8, 9 and 10, the collection includes some quite excellent material: distinctive and highly useable. That's not to say there aren't samples here you haven't heard before; this, remember, is a collection that spans some six years and which has been well plundered in that time. A number of breaks have also found there way into other collections – to the point that they have almost become 'public domain'. But for the most part the collection comprises original material which should prove inspirational across a slew of dance styles.

The individual effects and scratches are very much as we've come to expect on dance sample CDs – but no worse for that. Again, you'll hear things you've perhaps heard before, not least of which are Harris' (or is that Public Enemy's?) orginal 'Bass (How Low Can You Go' samples. But you could always make it your life's work to process these out of all recognition and then try to get people to spot them in the mix.

I should point out that sample clearance has to be sought and obtained before using anything from this collection on a commercial recording. But in Simon Harris and his partner Chris France you should find yourself dealing with people who know all about the trials and tribulations of sampling and who are sympathetic to the cause. ●

THE LAST WORD

Usefulness	The extended breaks are more practical
Value for money	Certainly
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SHORT CUTS

Metra Sound Studiosamples

Sound Disks

for Ensoniq EPS16+/ASR10

Quality costs – fact. And when it comes to quality sounds for your synth or sampler, the best noises *really* cost. At £9 for one set of disks (each holds between one and four samples, depending on how memory intensive the data is) Metra Sounds Studiosamples series for the Ensoniq range are by no means the cheapest available, but thankfully, their quality goes a fair way towards compensating for your empty wallet.

The Series III range is available in both Akai S1000 and Ensoniq EPS16+ formats (the latter being compatible with the ASR-10 as well). However, while the Akai versions boast between five and eight samples per disk, the cumbersome disk protocol used by Ensoniq means that much less data can be stored on each floppy. Thus, large samples end up being saved across multiple disks. Metra promise, however, that they are looking into this disparity.

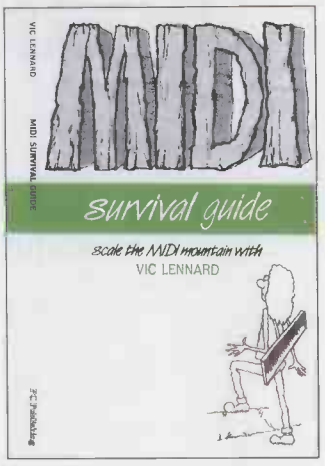
Returning to the sounds themselves, it's perhaps worth repeating how high the quality of Metra's products is. I auditioned an assortment of disks, broadly representative of the whole range, which included sounds such as Hammond Organ, Strings, Grand Piano, Bebop Jazz Sax and Drums and Rhodes piano. Overall, Metra have done an admirable job of sampling the instruments – the Hammond is rich and 'meaty', the jazz sax rasps very sexily, and the Rhodes piano clunks along nicely. But the real highlight of the series has to be the string section samples; these are definitely the smoothest, richest string pads I have heard an Ensoniq produce to date. Full marks.

So while Metra still have to sort out the price-per-disk niggles to bring the Ensoniq versions in line with those of the Akai series, there is still plenty here to be positive about. If you want studio-quality sounds, but don't want to get wrapped up in signal matching, multi-sampling and intensive tweaking check out Metra's offerings. The best cuts are always worth that little bit more. ***John Wright*** ●

PC Publishing

MIDI Survival Guide

By Vic Lennard



You'd think there were enough books about MIDI on the market wouldn't you? Well here's another one. It's written by Vic Lennard, Technical Consultant on our sister magazine *Home & Studio Recording* and the man behind the UK MIDI Association. He's also, of course, ex-Technical Editor of this magazine but at least we can't now be accused of nepotism – which is just as well because this a rather good book.

As MIDI is essentially about numbers, it's surprising – but refreshing – to see so few of them in this book. That alone makes it pretty unique. It's actually a hands-on guide to connecting your MIDI equipment together and getting it working – a subject still guaranteed to confuse the hell out of many musicians.

There's plenty of advice to help you select equipment without any references to specific products (thus ensuring that the book doesn't date), plus some budgeting guidelines which should be of use when working out what to buy. There's also a wealth of basic, but essential, information such as what the In, Out and Thru sockets do, the difference between voices and notes (in a polyphonic sense), using MIDI Thru units, devices with multiple Outs and General MIDI.

A chapter on MIDI Switchers and Mergers explains why you may need them, and how to use them and there are also sections on drum machines and synchronisation – the latter explaining all those lovely acronyms such as FSK, smart FSK, SMPTE, MTC and MMC. MIDI Implementation Charts – those columns of Os and Xs that most people ignore – are also explained (it's nice to find out exactly what your equipment can do) and there's a short chapter about transferring songs to different sequencers, plus a trouble-shooting guide.

The Appendix contains Program Change lists in numeric format and Bank format (the one which uses letters, popular on Roland equipment), so it's easy to see which sound a certain Program Change number will select. There's also a Control Change Table and a short Glossary. The book is replete with lots of excellent diagrams showing how various MIDI setups are wired – though I'd have to say that some areas could do with a bit more detail and explanation. But then, I am a glutton for information.

The real strength of the *MIDI Survival Guide* is the way it tells you how to actually set up and use your equipment without resorting to lists of numbers and MIDI messages. Recommended for beginners and anyone with two or more pieces of MIDI gear to connect together. ***Ian Waugh*** ●

THE LAST WORD

Usefulness	Who doesn't need more sounds?
Value for money	Pricing needs sorting out
Star quality	Er... Rick Wakeman uses them
Price	£9 per set of disks
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Usefulness	Could be a life-saver
Value for money	A snip
Star quality	Worthy but glamour-free
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8-bit COMPARISON

	MONO			STEREO	
	AZTECH SOUND GALAXY BX II	CREATIVE SOUND BLASTER VERSION 2.0	AZTECH SOUND GALAXY NX II	CREATIVE SOUND BLASTER PRO II	AZTECH SOUND GALAXY NX PRO EXTRA
No Of Sound Standards	2	2	4	3	5
AdLib	●	●	●	●	●
Sound Blaster Version 2	●	●	●	●	●
Sound Blaster Pro II				●	●
Covox Speech Thing			●		●
Disney Sound Source			●		●
FM Synthesiser - OPL2	●	●	●		
FM Synthesiser - OPL3				●	●
Manual Volume Control	●	●	●	●	●
Digital Software Volume Control			●	8 steps	16 steps
Digital Bass & Treble Control			●	●	
Sampling Rate, Recording Up To	23KHz	15KHz	23KHz	44.1KHz	44.1KHz
Sampling Rate, Playback Up To	44.1KHz	44.1KHz	44.1KHz	44.1KHz	44.1KHz
Game Port, With MIDI Option	●	●	●	●	●
Dynamic Filtering For Better Sound	●		●		●
CD Audio In	●		●		●
Can Use Microphone And CD During Digital Playback	●		●	●	●
SMT Board For Better Reliability	●		●	●	●
Free Speakers	●		●		●
CD-ROM Interface (AT-Bus)					
Panasonic Interface			●	●	●
Mitsumi Interface					●
Sony Interface					●
CD-ROM Interface (SCSI)					Option
Microphone AGC Amplifier	●		●	●	●
Stereo Microphone Input					●
Software Selectable IRQ, DMA & Address Setting Configuration Retained When Power Off			●		●
Mixer Support From More Than One Source During Recording	●		●		●
Built-In Amplifier	●	●	●	●	●
Stereo Lines In And Out				●	●

16-bit COMPARISON

	STEREO				
	AZTECH SOUND GALAXY NX PRO 16	CREATIVE SOUND BLASTER 16 ASP	MEDIAVISION PRO AUDIO SPECTRUM 16	AZTECH BUSINESS AUDIO BOARD	MICROSOFT M'SOFT WINDOWS SOUND SYSTEM
No Of Sound Standards	6	2	2	2	1
AdLib	●	●	●	●	
Sound Blaster Version 2	●	●	●		
Sound Blaster Pro II	●				
Microsoft Windows Sound System	●			●	●
Covox Speech Thing	●				
Disney Sound Source	●				
FM Synthesiser - OPL3	●	●	●	●	●
Digital Software Volume Control	●	●	●	●	●
Digital Bass & Treble Control	●	●	●	●	●
CD Quality Sampling Rate, Record & Playback Up To:	44.1KHz	44.1KHz	44.1KHz	44.1KHz	44.1KHz
Game Port, With MIDI Option	●	●	●		
Dynamic Filtering For Better Sound	●	●	●	●	●
CD Audio In	●	●	●	●	
Can Use Microphone And CD During Digital Playback	●	●	●	●	●
CD-ROM Interface (AT-Bus)					
Panasonic Interface	●	●		●	
Mitsumi Interface	●			●	
Sony Interface	●			●	
CD-ROM Interface (SCSI)	Option		●	Option	
Microphone AGC Amplifier	●		●	●	●
Stereo Microphone Input	●			●	●
Software Selectable IRQ, DMA & Address Setting Configuration Retained When Power Off	●				
Mixer Support From More Than One Source During Recording	●	●	●	●	●
Option For Upgrade To 16-bit Wave-Table Synthesis	●	●			
Stereo Lines In And Out	●	●	●	●	●

8-bit MONO
2 SOUND STANDARDS

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dare!

Do or die, as The Human League would have it. Submit your demo to Dare! MT, Alexander House, Forehill, Ely, Cambs CB7 4AF. Or die.

Demos reviewed by Phil Ward

TYPICAL

Vestax MR66; Seck 12:8:2; Boss SE50; Atari 1040STF; Cubase v2; Steinberg Midex Plus; AKG D80; Casio FZ1; Yamaha TG77; Roland CM300; Sequential Circuits Pro One; Hohner HS2 guitar, harmonica; Fender acoustic guitar; recorder

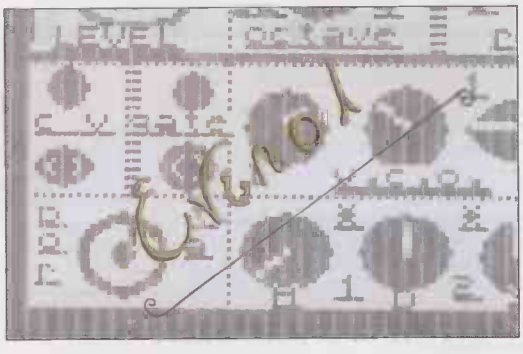
The tape opens with moody, spacious backing tracks in a Gabriel vein, topped off with a decidedly weak voice. The double-tracking of voices one octave apart is a brave attempt at getting around an obvious problem – as is chorussing the voice – but in truth Oliver Vessey is another home tapist in search of a singer. There's an original blend of keyboard sounds, though, married to a sparkling drum sound – especially on 'Easy' – but on 'Drift' the violin interferes to the point of litigation, and on 'Crisis' the electric guitar is entirely unnecessary.

Side 2 is a disappointment; the feeble guitar pop of 'Get Lost' contradicts the sweeping grandeur of the opening of Side 1, and the acoustic ramblings of 'Sometimes' continue the downward slide. One is left wondering what happened to the initial soundscapes, and reflecting on the actual difference between versatility and indecision.

Contact: Oliver Vessey, 081 341 6678 (London)

EVENOL

Boss BX80; Akai 4000; Yamaha TX81Z, QX21, EMP100; Casio CZ1000; Korg DSS1, DW6000, DDD5



Idiosyncratic, rhythm-based instrumentals prompted by a series of bizarre themes approached with situationist voracity. So if a piece is called 'Uncle Bill's Backyard', you're supposed to understand that a meaningful experience in just such a yard is evoked by the very fabric of the music. Arbitrary, I know, but believe me there are some delightfully cheesy sounds and passages on 'The Golden Mile' which do in fact evoke something of Blackpool's gaudy chaos.

The tom-tom fills are way too boxy and artificial (in the wrong way), and fail to build the tension that drum fills are supposed to build. It would have been much more suitable to have tried some of the over-the-top cheap snare fills of house, or to have left out percussion altogether and allowed the pads and bells to unfold at their own pace.

Occasionally, the 'stylophone' feel of many of the timbres actively contradicts those melodies with ideas above their station, as it were, creating an odd mismatch. But there are several original ideas in amongst the doodlings, and the tape does feature my all-time favourite synth string sound: the good old DW6000.

Contact: David McNamara, 081 399 4655 (Surrey)

OUTER SPHERE

Akai S950; Cubeat; Time+Space sample CDs

Pushing the BPMs to the requisite crazed extremes, Outer Sphere typify the self-effacing-biog-but-the-tape's-actually-excellent school of demos (as opposed to the why-aren't-we-on-TV-yet type of biog accompanied by a tape which illustrates exactly why). Making no outlandish claims, "Matt'n'Mark" (as Outer Sphere declare themselves) supply all the rush of a rave in neatly tied parcels of electronic sound, including particularly crisp drum sounds interweaved with minimal synth phrases, throbbing bass and sampled vocal snatches.

The tunes lack a little weight during the fists-in-the-air, go-for-it sections, suggesting the need for access to a few more sound modules and maybe an effects unit and/or aural enhancer (the dbx 'boom-box' springs to mind), but elsewhere the airiness of the mix is highly refreshing. There is obviously a shelf full of sticky white labels somewhere, destined to be slapped onto 12-inch slices of Outer Sphere vinyl.

Contact: Matt, 0268 765170 (Essex)

UTOPIA

Oscar monosynth; Minimoog; Korg M1; Roland U20, Super JX10, Juno 106, R70, D110, TR909, TR808; Oberheim Matrix 1000; Alesis Quadraverb; Akai S1000; Boss DR550; Atari 1040ST; Cubase; Zoom 9030; Chase Bit One; Sony DAT machine

Consummate housey instrumentals, flowing stealthily from track to track via a choice blend of analogue burbles and vocal spins. Unfortunately, the tape has been copied too loud and breaks up when played back at any volume, such is the distortion actually printed onto the chrome. Presumably the original DAT is fine.

Despite the claims of the accompanying press quotes, Utopia are not exactly "way ahead of their time", but they are spot on for 1993 – especially 'Exploration'. I assume it's called that, but there's no track listing and I'm going by the dominant vocal spin.

Most encouraging is Utopia's apparent presence on the local live scene, reflecting the increasing number of sequence-based bands who are willing to bite the bullet and

gig. Whatever techniques are used on stage (Cubeat or not Cubeat, DAT is the question), it's great to see artists appearing in clubs with a load of technology and giving punters a real alternative to howling guitar amps.

Contact: Kevin Gunn, 0224 590118 (Aberdeen)

A BEAUTIFUL CRIME

Tascam 246 Portastudio; Alesis Midiverb II; Yamaha GC2020 compressor; Evans analogue echo unit; Atari 520STFM (1Mb); C-Lab Creator v3.1; Roland D110, Juno 106, TR909; Ensoniq Mirage MkI; Shure SM58 microphone; mastered onto Baird VCR, copied onto Aiwa cassette deck

A Beautiful Crime suggest Simply Red and Lisa Stansfield as artistic role models, and with singer Nicki Catterall providing such soulful vocals over an upmarket backing expertly assembled by Andy Thomas and David Swingland, these are comparisons that would certainly stand up in court.

ONE TO WATCH

A whole album is supplied on the tape, with two sides, a carefully thought-out running order and everything, but it's "not intended for A&R issue" just yet, the band preferring to "gauge general feedback in order to fine tune the presentation of the tracks". I must admit, no one has hitherto defined their aims to *MT* with such clarity before, and I can only hope that *Dare!* and other columns like it prove useful in this regard. For their part, A Beautiful Crime need little more than some strong colour photos to ice the cake, especially if laid out as a montage like the photocopied sheet I received. If they can maintain an 'expensive' image to accompany their album of smooth soul ballads placed back-to-back with housey pop numbers, they stand as good a chance as anyone who isn't married to Janet Street-Porter. The backing vocals are a bit thin, consisting of occasional 2-part harmonies only, and some of the bridges and middle-8s are empty and need some kind of lead break to sustain that fleeting pop attention, but again we're talking icing, here, not a change in the recipe.

Contact: Andy Thomas, 0273 474711 (East Sussex) ●

DEMOcracy

KNOCK KNOCK

An exercise in the Ensoniq EPS16+, and a lot of analogue stuff besides, courtesy of the immortally named Dr Blob and Mr Buttons. A touch housey, circa two years ago, but nevertheless representing the true commercial potential of the bedroom dance revolution. The techniques are all there, the style just needs updating a little. **Contact:** Knock Knock, 0522 531800 (Lincoln).

JAMES VINCENT

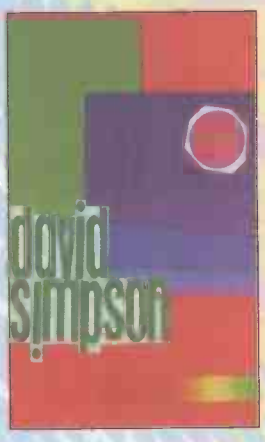
A single song, 'Lovesong', committed to 4-track with chorussed piano, simple beats and a guitar solo from James' brother Robert. James identifies his own strengths and weaknesses very well: a good sense of song structure; adept use of limited equipment; weak vocals. Probably not professional enough to impress a record company, I'm afraid, but that's why *MT* is here, I guess (see A Beautiful Crime). **Contact:** James, 25 Gains Road, Southsea, Hants PO4 0PS.

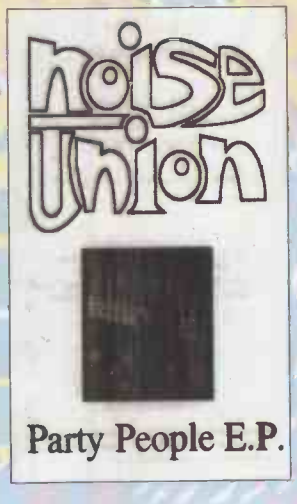
MERGE

Merge have seized the future by staging their spacey instrumentals at ambitious multimedia shows featuring lasers and video projections, breaking even at about £700 per gig. The music's not particularly ravey, but that's no reason why it shouldn't work well in a multisensory environment. More power to them. **Contact:** Merge, 0734 580764 (Reading).

DAVID SIMPSON

Excellent post-dance techno produced entirely from an Ensonjq EPS16+ – thereby confirming it as gear of the month (see Knock Knock). Many of the sounds recall the experimentation of the Aphex Twin, and the arrangements offer repeated clusters of sequenced notes in a mesmeric weave. **Contact:** David, 22 Retford Road, Mattersey, Doncaster DN10 5HD.





NOISE UNION

Portastudio hip-hop, determinedly funky and sporting a very '70s compressed and distorted lead guitar, snaking through 'Party People '93' like Carlos Santana on a good day. The techno ingredients of 'What Time Is Death?' also stand out. **Contact:** Matthew Brock, 0395 272343 (Devon).

BIG BIG TRAIN

Highly professional rock in a Van Halen vein, presented seriously and attractively. Fans of the less indulgent end of prog should buy the full 7-song cassette album for £3.00 from Big Big Train, P.O. Box 1316, Bournemouth BH2 6YL.

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Letter of the Month

Easy As A PC

● *I have waited for years to see PCs become as popular with musicians as they are with everyone else. 130 million are in use worldwide. Little difference exists between a PC with Windows 3.1 and the Apple Mac (this is why Apple were trying to sue Microsoft), but the number of sales and the lack of a manufacturing monopoly mean that musicians should consider the PC. The plug-in cards are universal to all non-IBM MCA machines (ie, 90% of all PCs), and so are very cheap to buy. A 16-bit stereo 44kHz D/A and A/D card with stereo 20-voice, 4-operator FM synth, CD-ROM controller and a MIDI port built in is about £200. An upgrade offers an E-mu. A CD-ROM drive for the PC costs £170. All cheap stuff.*

To illustrate my point, consider the Amiga 68030 at 25MHz (£999 including VAT, but not a synth) described in your article, and an IBM-PC compatible 386DX40 (almost twice as fast), with 4M6 memory (twice as much), upgradeable to 128Mb (not 16Mb), 40Mb hard disk, colour SVGA monitor, including ROM-based synth (Roland Sound Canvas SC-7) with MIDI In/Out. Price? £1000 including VAT.

I found the misinformed criticism of Windows on the PC in the 'Multimedia Amiga' news feature sadly typical. As I write this letter I am running Windows 3.1 on a 386 PC. I am using a WYSIWYG word processor, a full colour video clip is looping, a jukebox is playing samples at 22kHz, a MIDI player is playing a series of full orchestrations through 2 synths, a CD player is playing Peter Gabriel. Also running are a window full of animated fish, a screen saver, 6 utility programs, a file manager, a window with a running horse animation, a spinning globe program, a window with a cat running in it, another cat following the mouse around the screen and a window with bouncing polygons!

All these programs are running and the animations are moving at the same time. This is because Windows 'time slices' between programs – as does the Amiga (I assume). Windows, however, has done this for five years, unless it is run on a 286 or lower. I typically boot up with ten or more applications purely for convenience; the limit of ten on the Amiga seems a shame.

The Falcon 68030 has been on sale since March, five years behind PCs of similar specification. The video resolution is four years behind the PC – about VGA quality – and Atari hope to sell 10,000 (in the UK, I presume) this year. There are roughly three million 386 or better PCs in the UK. The difference in scale of the markets means that you will pay much more for most add-on hardware. As for which of the Falcon or Amiga will win when battling it out for studio supremacy – the argument is self-defeating. Musicians will be ripped off either way.

Anthony Goodall
Manchester

➤ As an owner of neither a Mac, a PC, an Amiga nor a Falcon, Anthony, I'm in a position to offer a non-partisan view on the subject of musicians' computer preferences. It seems to me to have little to do with decisions about hardware and everything to do with software – both in terms of availability and design. Whilst you correctly point out what is achievable on a PC under Windows, what about life before Windows? For a number of years, the PC was seen as a computer with virtually no relevance to contemporary music at all. It was, by the admission of those who manufactured it, an office machine whose chief attribute was its ubiquity in the business world.

During this time, Apple (and their then imitators Atari) were busy producing machines which encouraged the design of software geared much more to creative pursuits. Result: musicians, artists, designers *et al* came to regard the Mac as a machine orientated much more to their needs. And the same was true to a lesser degree with the ST – though of course, the inclusion of a couple of MIDI ports was enough to ensure its success among musicians. In both cases, allegiances were formed and buying habits became fixed.

When the PC lobby finally saw the light, which operating system did they seek to copy in the development of Windows? That, as you point out, is the reason Apple attempted to sue Microsoft. But I'm in no way condemning the PC. All that matters is that they *did* see the light and are now reaping the benefits. *MT*, for its part, has reported on a huge number of Windows-related products over the past couple of years and sees the future very much in PC terms. I'd certainly echo your comments on the relative pricing of PCs and other machines.

As regards our reporting of the new Commodore Amiga, your letter only serves to highlight the confusion over what true multi-tasking is. I have to say, I'm still waiting for someone to explain it coherently to me. Perhaps you might consider writing an article on the subject – showing, I hope, a strictly non-partisan approach to the four main computer platforms! **NL**

Jurassic farts

● *Whilst I can appreciate your contributor's enthusiasm for the new breed of hard disk recording systems ('The Hard Edge' by Ian Waugh, August '93), I do feel that his outrageous opening comments cannot be allowed to pass without some rebuttal.*

Mr Waugh first states that "you can produce all these old analogue sounds... on virtually any digital synth". And then goes on to say "but let's not allow the facts to get between a fool and his money". I would love to know exactly which digital synths Mr Waugh is using to reproduce the sounds of, let's say, a Minimoog or an Oberheim 4-voice with quite the same degree of fullness and power. Certainly none of the synths I have used in the past few years (DX7s, D50s, M1s, ESQ1s, 01/Ws etc, etc) has truly been able to match the Prophets, Moogs and Jupiter 8s I used in the dim and distant past. That such analogue 'classics' still command high prices on the second hand market demonstrates, I feel, their genuine usefulness. (Though even I would consider the £700 I recently saw asked for a TR-909 to be on the extortionate side.)

As if his unprovoked attack on analogue synths and their users wasn't a silly enough way of proving his digital-loving credentials, Mr Waugh then goes on to make some downright insulting comments about musicians and producers demonstrating "perversity" by "going back to using analogue tape". For the record, the vast number of musicians and producers such as myself have never stopped using analogue tape, and for very good reasons. We most certainly are not embarrassed by clarity in our recordings, and thus we have no distaste for high frequencies, as Mr Waugh rather bizarrely claims.

The important fact in this connection is that a very great proportion of what we think of as 'the sound' of, for want of a better term, pop music, is the result of technical 'inadequacies' in both the instruments used (the electric guitar must here be the most spectacular example – as an attempt to simply amplify the acoustic instrument, it counts as a dismal failure, but boy, what a great sound of its own!) and in the recording chain.

The subtle compression provided by tape saturation in an analogue system is a unique sonic artifact which digital recorders, whether of the tape or tapeless persuasion, simply cannot reproduce, and yet very often forms an important part of getting certain instruments (drums especially) to sound 'right', despite the dissimilarity between the source and off-tape signals. To suggest, as Mr Waugh seems to do, that we are recording things this way because we would be embarrassed at having our work subjected to critical scrutiny, is quite scurrilous and requires a retraction.

As I stated at the outset, I have no argument with tapeless recording, nor with Ian Waugh's admiration for its obvious advantages. I do feel very strongly, however, that the kind of ill-considered sniping contained in the article serves no purpose in the context of a magazine dedicated to the promotion and understanding of all music technologies and their role in the creation of a finished work.

Guy Hatton
Lion Studios
Leeds

➤ And I always thought the object of recording was to capture, as exactly as possible, the original sound. Hmmm! By your own admission, the sound coming off tape is not the same as the 'live' sound which goes onto it. With digital recording it is, and the resulting sound is therefore more accurate.
Tape compression has become an important part of recording because we've been stuck with it for years. Ignorance of the situation – or even acceptance of it – doesn't necessarily mean it's a good thing. If your not ashamed of your 'clarity' then why not reveal it?

For analogue sounds, look at sample-based instruments, especially those which can load in and manipulate samples such as the Yamaha SY85, SY99, Ensoniq TS-10, Kurzweil K2000, Roland JD-990 and so on. That 'classic' analogue machines command high prices speaks more of fashion than sense – both common and musical. Their usefulness lies in their ease of use, which perhaps explains why they are so popular.

However, while I may be of the opinion that people who spend a disproportionate amount of money on analogue synths are likely candidates for the John Major Good Sense Award, I'm glad you feel strongly enough to write to defend them. Without such dedication and feeling where would the music business be, eh? **Ian Waugh**

➤ Personally, I find it rather bizarre to watch two people determined to make a point wandering so far from it.

Gentlemen, as Ken Kessey once said, take what you need and let the rest go by. **NL**

Crap

● *I write with regard to Delash Patel's letter in the July issue. A whole argument could be avoided if I pointed out that one man's meat is another man's poison... but I won't cos I want my say!*

It seems as though Delash is really into house music yet he quotes other styles (classical, blues, rock) as though they are superior to rave. I doubt whether Jools Holland or Eric Clapton like either rave or house music, but so what? If someone can use a drum loop, sample or preset and people like it, then what's wrong with that? If you listen carefully you can pick out Korg M1 sounds in millions of adverts, but no one is criticised for that.

Most people who listen to rave (especially underground rave) are not going to pick tracks apart trying to find a meaningful song or interesting chord changes. The fact is that they more than likely won't find them anyway because they are not essential ingredients for a good rave track. Most ardent ravers would probably think Elton John was crap, but he is clearly a talented songwriter and performer. It's a matter of taste.

And before anyone writes in to accuse me of being pro-rave, let me set the record straight: I like and can appreciate all styles of music. Yes, my record collection does contain commercial rave/dance – but alongside the likes of Simply Red, REM, Nirvana, Madness, Billy Joel (get the message?) and even, dare I say it... Abba!

So, the conclusion is 'like it if you do, leave it if you don't'. But for God's sake don't moan if you don't.
Brian Disprin
Bournemouth

➤ Listen to your music on records do you Brian? Well I think records are crap. I mean, anyone could make a record. I once made a record in about a minute. Well, where's the skill in that? People that listen to records are crap too. They don't know anything about music. It really annoys me when people listen to crappy records and go around not knowing anything about music. They should be made to see what crap is and taught not to listen to it. I won't have crap in the house. Crap? Nein danke. **NL** ■

Opinions expressed in readers' letters are not necessarily those of the Editor, who cannot be held responsible for their contents and reserves the right to abbreviate letters where necessary.

That was Then

...when synths were synths, proper like

Great Moments In Techno – No.3: *In the ultimate gesture of minimalism, Kraftwerk send a clothes rail and six pairs of headphones on a tour of Iceland, Winter 1979, and fly to Barbados to research leisure culture.*

Поливокс

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В синтезаторе заложены колоссальные возможности. Эстрадные ансамбли обычно используют «Поливокс» для исполнения одно- и двухголосных партий. По мнению работников культуры, звукорежиссеров кино-, теле- и радиостудий синтезатор представляет большую ценность как создатель превосходных музыкальных эффектов, звуков природы, разнообразных фантастических звучаний.

Технические данные

Объем клавиатуры	4 октавы
Диапазон звучания	8 октав
Потребляемая мощность, В·А	10
Габаритные размеры, мм	780 × 490 × 195
Масса комплекта синтезатора, кг	20
Цена, руб	800

MTease

If you want to renew the tax disc on your car, you need Form V11, unless you want the disc to run from a later date, in which case ask for Form V10 at any main post office or Vehicle Registration Office. If you want to renew your insight into the techno-pop psyche, start here. This month: Liam Howlett of The

Prodigious

Liam and The Prodigy have four hit singles and an album *Experience* behind them, and have just completed sellout tours of Japan and Greece. The autumn will continue the live presence in Europe and America, with UK dates already confirmed (see below). A new EP *One Love* is scheduled for release in September, followed by a single and a brand new album by the end of the year.

1 What was the first synthesiser you ever played?
"Moog Prodigy."

2 Who is your favourite musical pioneer?
"Pink Floyd."

3 What's the difference between Take That and Stravinsky?
"Stravinsky wrote good original music. Anyway, who cares?"

4 What's the difference between a drum kit and a drum machine?
"Size!"

5 Playing live: why bother?
"You may not think so, but I feel a dickhead miming in front of a crowd."

6 Which record says most to you about music technology?
"Any Aphex Twin tune, because he creates his own technology."

7 What does the word multimedia mean to you?
"What does the phrase 'Bad Boy Don Gorgon' mean to you?"

8 How do you react to hearing a sample of your music on someone else's record?
"Depends who it is. Someone respectable, it's OK. 2 Limited – I'm getting paid in full."

9 What is the next piece of equipment you would like to buy?
"A Casio home keyboard with pop/rock/disco preset rhythms."

10 Will technology become invisible?
"No, but it has already become too easy to write music."

UK dates confirmed so far

October 2nd ..... The Waterfront, Woolwich
December 18th ..... Crystal Palace
December 23rd ..... Civic Hall, Oxford

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grief

No matter what's bothering you – MIDI, musical know-alls or the neighbour's dog – MT's advice bureau is open. Save £££'s on solicitor's fees! Write to Grief, MT, Alexander House, Forehill, Ely, Cambs CB7 4AF.

Q I'm writing about Atari's new Falcon. My friend has a share in a music studio up in Newcastle and at the moment it is being refitted. They used to use an Atari Mega ST with Notator and Creator software but as they were rebuilding the studio they wondered if it would be preferable to change the computer. If possible, could you find a list of the capabilities of the Falcon and any software for music purposes? Are there any special things which are in with the Falcon which may help? Or is it not worth switching yet, if ever?

John Parkhurst
Newcastle Upon Tyne

A *One of the Falcon's major features is its ability to perform direct-to-disk recording without any additional hardware. However, Notator won't run on the Falcon, although Emagic have recently released an Atari version of Notator Logic (reviewed* MT *August '93).*

Cubase apparently does run on the Falcon. Steinberg and Emagic are developing versions of Cubase and Notator Logic which will be able to use the Falcon's direct-to-disk ability. Steinberg has the lead here and Cubase Audio should be around any time now. There are also standalone direct-to-disk systems such as 4T FX from d2d systems (reviewed MT *August '93) and Musicom from Compo (in the pipeline for review).*

The Falcon is unlikely to be packaged with any software by Atari at least until September, and more likely not until next year – so don't hold your breath. However, bundles are often put together by trade distributors, and individual retailers may come up with 'value-added' Falcon music bundles – watch the ads.

Should you switch? In your situation, I'd suggest you wait a while longer until the direct-to-disk software (which has to be the best reason for buying a Falcon) has been assessed and you can then re-evaluate the studio's needs. But I wouldn't wait too long – just think of the service you could offer combining MIDI sequencing with direct-to-disk recording! Ian Waugh

Q I've been a Joy Division fanatic since 1979, and I've always tried to get the same synth sounds as used on *Closer*. So I've been after an ARP Omni 12 for years, which is what I thought Martin Hannet used on the album. But your 'A-Z Of Analogue' article in the August *MT* says they used an ARP 2600! This came as something of a surprise after all this time, and I would like to find out what they really did use. Also, could you please tell me how I can get hold of an ETI synthesiser, as seen in the 'Love Will Tear Us Apart' video? I'd love to hear from anybody else out there who experiments with these keyboards, re-doing JD tracks.

C. Cook
Hull

PS. Can't wait to read more on analogue keyboards – nice one, *MT!*

A *The short answer is they used both an Omni and a 2600 on* Closer, *plus a bit more besides. Here's Bernard Sumner, quoted in* MT's *previous incarnation* Electronics & Music Maker *in March 1985: "The keyboards on* Closer *were basically a Sequential Circuits Pro One, a Powertran Transcendent 2000 and an ARP Omni – in fact, mostly the Omni. It was good, but you had to process it, like we used to put it through a graphic equaliser and split the bands up. We put it through a Marshall Time Modulator as well, to get that 78 record effect – speeding up and slowing down the way a Mellotron does." He then goes on to say: "On parts of the album – 'Decades', for instance – there are percussion sounds from an ARP 2600 being run from an ARP sequencer, electronic bass drum sounds and stuff."*

This means it's going to be cheaper to re-create the string sounds than the percussion, since the Omni will cost about £150 and a good price for the 2600 is £1300! The ETI was a UK kit synthesiser, so it might be worth checking out the DIY electronics magazines and placing a wanted ad. It was a kit designed for Electronics Today International *(ETI) magazine by Tim Orr, many of whose designs were manufactured as off-the-shelf synths by companies such as Maplin and Transcendent (makers of the 2000 mentioned by Barney). These keyboards may therefore offer something 'closer'* (seamless, isn't it? – Ed) *to ETI prototypes than anything else. Of course, synths made from kits can be pretty unreliable, so don't pay too high a price if one turns up.*

By the way, there's no such thing as an Omni 12: two versions were made, known as the Omni and the Omni 2 (although neither had anything other than just 'Omni' printed on the casing). Which of these features on Closer *is not clear, but the differences are more subtle than radical. See this month's 'A-Z of Analogue' for the full brief on the Omni, and look out for our second-hand synth-hunter's buyer's guide – coming soon. Phil Ward*

Q Can you please help me with the address and phone and fax number of the company d2d Systems which is producing soft and hardware for the Atari Falcon for hard disk recording? As I want to sell their products in West Germany I am in urgent need of their address but nowhere can I get it.

Please, perhaps you can help me. I think also your magazine should report on the products they offer for the Falcon hard disk recording. Hope to hear from you soon.

Clemens Anderl
High Tech Import
Munich
Germany

A *No sooner said than done. You can read a full report on d2d's direct-to-disk software for the Falcon in last month's issue (available from our mail order department). Contact details are: d2d Systems Ltd, St John's Innovation Centre, Cowley Road, Cambridge, CB4 4WS. Tel: 0223 420252/421107. Fax: 0223 421096. Ian Waugh*

Q I have recently bought a second-hand Concentrate MG-1 Synthesiser made by Moog Music for Realistic. It has two independent oscillators and full polyphony, a sort of Rogue with knobs on. Please give me a brief history of what it is and how rare/common it is, as I have never heard of it before.

Also, how about printing, or publishing separately, an antique buyer's guide one of these days?

Steven Norgate
Kidderminster

A Concentrate? Sounds like a fruit juice! The two oscillators on the Rogue were not fully independent – they shared the waveshape and basic pitch range (although they could be tuned independently). But full polyphony? Never! The Rogue was monophonic and dates from 1981, when even an 8-note polyphonic instrument would be rather expensive.

They sell Realistic stuff in Tandy stores, don't they? – great for overpriced, obscure leads and connectors but hardly a haven for musical gear. Still if you have got a synth with full polyphony you've got a good deal! I'll pass this letter on to our vintage synths expert Peter Forrest (he's on holiday at the moment) to see if he can throw any light on it. In the meantime, if any other reader has an MG-1 we can put you in touch and you could start a club.

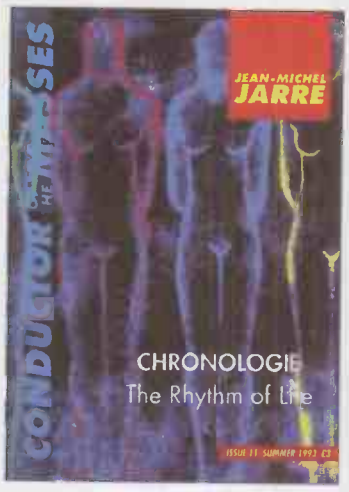
As for an antique buyer's guide, you will have already spotted, I'm sure, our 'A-Z of Analogue' series, which positively brims with "antique" synths, as you so charmingly refer to them – with a separate buyer's guide coming soon. Ian Waugh

Q In the August issue there is a *Chronologie* offer, with a prize of a free copy of *Conductor Of The Masses*, the Jean Michel Jarre magazine. Could you please let me know where this magazine is available from, and any other details?

D.G. Sidebottom
Oldham

A *Conductor Of The Masses is published quarterly by Conceptual Publishing, and exists to document Jarre's worldwide activities in detail. Established three years ago, its blend of record and concert news, interviews, special offers and rare photographs is available and read in over 25 countries. To subscribe for one year, send your name and address and subscription fee to International Jean Michel Jarre Magazine, 296 Newton Road, Rushden, Northamptonshire, NN10 0SY, UK. Fees are £9.00 for UK residents, £10.00 for the rest of the world. Payment can be made by a cheque drawn on any UK bank, UK cash, postal orders, Eurocheque or International Money Order, all made payable to 'Conductor Of The Masses Magazine'. You can also obtain further information by telephoning 0933 55273 or faxing 0933 411108. Phil Ward*

PS. We apologise for the typo in the Paris concert question – it should, of course, have read July 14th 1990. ●



Much as we'd love to, we simply don't have the time to reply to readers' queries by phone or individually by letter. Similarly, if you phone us with a query you are more than likely to catch us in the middle of some devilishly tricky operation (such as eating a jam sandwich with one hand while playing Lemmings with the other) so we wouldn't be able to devote the time to you that we would wish.

More to the point, most questions involve a degree of research – books, magazines, manuals, massage parlours, phone calls and so on – so many queries couldn't be dealt with on the spot anyway. Contrary to popular belief, we don't know the answer to everything. We answer as many as we can as quickly as we can through these pages, to which end we appreciate written queries – help us to help you and all that.

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Although our product range is probably Europe's widest under one roof - having fifteen full time demonstrators enables us to train them in depth on particular products. (you've probably dealt with stores who know little about what they sell but we're confident that if you have a question or a problem using your equipment, we will have someone 'in house' who will have the answer). We will never tell you to '...ring the manufacturer',

We are now the U.K.'s largest music dealer for most of the products we sell (ask the manufacturers). In practice this means that our prices are the cheapest, often by a substantial margin. More importantly our products are backed up by a staff of over 25 including engineers, on hand long hours to provide a quality of after sales service that stems from almost 40 years serving Britain's leading music professionals. Put simply we understand that the equipment you purchase from us is used to produce music, often in a commercial situation, and our first priority is to keep you working at all times.

TRAINING We will train you in YOUR studio. Over 85% of our clients surveyed said they achieved the greatest increase in productivity when trained on their own studio system. Our tutor looks at your equipment setup and then puts together the appropriate training course-work to suit your needs. We also offer a range of classroom type courses on a variety of topics e.g. Basic Multitrack, Studio Techniques, MIDI, A/V

- 24 HOUR COURIER DELIVERY
- 0 % FINANCE BY MAIL / IN STORE
- VAT FREE EXPORTS A SPECIALITY
- NU PRODUCTS 1ST OR MONEY BACK
- £ LEGENDARY PRICE SMASH™ POLICY

PART EXCHANGE We realise that it is often necessary to sell your old gear before buying new gear At Turnkey, we aim to make this process as trouble-free as possible. Our trade-in prices are around the best you'll get from a music-store, and we operate a "nothing refused" policy in store. For a no-nonsense quote, simply bring in your equipment, preferably with the original packaging, leads and manuals, and we'll do [illegible]st!

turnkey PRO

At Turnkey we've been building studios for almost 15 years on yachts, in attics, basements and even in a castle. In that time we've learnt a thing or two and the experience is put to good use planning, designing and installing each facility. If you would like to visit us, 'Studio One', downstairs at Charing Cross Road, features: the latest products from Soundcraft • digital and analogue 24 track tape • Akai, Roland and Apple Macintosh based hard disk systems • consoles from Soundtracs and Tascam, and a choice selection of outboard from classic Urei and Drawmer to the latest Lexicon. All in a relaxed working environment right in the heart of town (a factor appreciated by our London based clients when a piece of equipment goes down at some unusual hour). Please call our Pro-sales department to arrange an appointment 'at our place or yours' or just drop in...the coffee's always hot. Ask for Spike Burridge, Nick Thomas or Rupert Pfaff.

EX-DEMO DESKS (inc VAT)

Soundcraft Delta 8 20:8	£3399
Soundcraft 200 Deluxe 24:2	£2499
Soundcraft 6000 36:24:24 pb auto	£8999
Allen & Heath Sabre 32:16:16	£6499
Studiomaster Proline 24:8:16	£1199

EX-DEMO DESKS (inc VAT)

DIRECT to Disk

Our digital suite is up and running at all times featuring all the leading edge technology. We demonstrate and support applications from AV sound effects/foley editing, and stereo mastering/12" remix editing , through to hard disk multitrack integrated with MIDI. We are the natural choice for any Mac based system being fully Apple authorised. (99% of pro audio dealers are not) Call in or make an appointment with Nick Thomas.

digidesign main dealers

HOT TECHNOLOGY JUST ARRIVED & AVAILABLE NOW ON INTEREST FREE CREDIT 0%

Akai DR4D, Digidesign TDM buss, Lexicon NuVerb, SMPTE slave driver, Macintosh Track Manager software for DM80. New Quadra 33Mhz 68040 under £4000!

SESSION 8 AUDIO MEDIA II SOUND TOOLS II PRO TOOLS **£Call**

"Session 8" eight track recording system for 386/486 PC compatibles running Microsoft Windows 3.1.
Audio Media II (LC) . Cubase Audio and StudioVision compatible, digital I/O c/w Sound Designer II software at unbelievable price. (Also LC version for £1175)
Sound Tools Pro Master 20 - state of the art 20-bit digital recording
Pro Tools expansion chassis adds twelve NuBus™ slots to your Mac II

NEW SOFTWARE UPDATE for Akai DD1000. Call for info **POA**

AKAI DR4d (hard disk extra) **£1599** NEW BOXED

Exciting new 4 track CD quality hard-disk recording system at a staggering price. This product is perfect for those wanting a simple system which doesn't take ages to learn A computer is NOT required, thus reducing the cost significantly. Also, backup is to DAT, so there's no need to buy expensive tape streamers etc... which are necessary with some other systems. This is a winner !!

SESSION NOW IN STOCK

Digidesign Session 8 £great

A breakthrough in direct to disk recording ! The new Session 8 provides 8 track hard-disk recording running on the IBM® compatible PC, (you'd be amazed how cheap modern PCs are!) Built-in digital mixing with EQ, and SP/DIF interface on entry level model, and AES/EBU on XLRs with pro version.

8 & 16 Track

In true Turnkey 'Hands On' tradition, all the popular desks and recorders are on permanent demo. Don't take the so called 'advice' of the cardboard box shifters; - Choice of EQ and Noise Reduction for example is highly personal, features should be carefully compared and specs are often deceptive. Please come and listen for yourself.

HOT TECHNOLOGY JUST ARRIVED & AVAILABLE NOW ON INTEREST FREE CREDIT 0%

Alesis adat, BRC & SRC. Alesis X2 desk. Allen & Heath GS3 desk.

FOSTEX R8 & 812 EIGHT BUSS DESK + extras

£2199 NEW BOXED

Outsells the other 8 tracks 10 to 1. Dolby C first choice for narrow gauge multi-track. Used with ground-breaking MTC interface you control tape transport from MIDI sequencer. We've pioneered this interface and are experts in the field. 812 console is modular, MIDI mute ready, has full bar-graph metering and UK designed EQ

ALESIS ADAT (BRC here!)

WHICH DIGITAL 8 TRACK?

or **TASCAM DA88**

SOUNDCRAFT SPIRIT AUTO £POA

The quality of the SPIRIT desk is already legendary. Now SPIRIT AUTO gives you professional studio automation at a home studio price. Fader automation is provided for every channel with mutes for both monitors and channels. Assignable software groups are also available through Steinberg's excellent automation software which gives graphic controller editing as found in Notator etc... and also doubles the fader resolution. Available Now.

Soundcraft SPIRIT FOLIO - in stock

40% OFF • CASH REBATES • SECOND HAND & EX DEMO • UP TO 40% OFF • INSTANT CREDIT • S/H • LINE CLEARANCE CASH REBATES • UP TO

DEMO ADATS available		Tascam TSR8	POA
Adat AI1 Dig I/O in stock		Tascam 238S	£1399
DA88	instock	Tascam MSR16	POA
A&H GS3	£1900	Fostex E16	£2699
SECK 24:2 new	£699	Fostex G16S	£4399
Series V 1682	£649	Fostex 2016 16/2	£275
Proline 24816	£1199	Fostex 812 new	£749
Fostex R8	£1340	Fostex 820	£1199
Fostex A8 s/h	£499	Mackie 1604	£Lowest

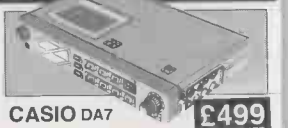
DAT

JVC XD-Z505

1-bit 64 times oversampling • digital I/O • long play mode • all sub ID codes

£499 NEW BOXED

NEW AND USED:			
Aiwa HDS100	£399	Kenwood DX7	£499
HHB Pro 1	£879	Sony DTC-670	£499
Denon DTR80P	£575	Sony TCD D3	£499
		Tascam DA30	£1095



CASIO DA7 £499 NEW BOXED

Identical to the £870 TEAC DAP-20 except for the mic inputs. Great sounding machine, gold plated connectors. The best spec'd portable at the lowest price, ie the only logical choice. Features sampling rates, 48, 44.1 via co-axial digital Ins / Outs on gold plated connectors for superior sound quality • LCD display • includes rechargeable battery, charger / mains psu and carry case • R.R.P. £599 Limited stocks remaining. Hurry

EFFECTS

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Art fEQ Midi EQ	£199	dbx 163xcomp new	£159
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ART DRX2100	£299	Drawmer DS201	£295
Quadraverb+	£299	Drawmer DL241	£399
AlesiQuad'verb GT	£349	Drawmer LX20	£219
Alesis 3630 new	£239	Ensoniq DP/4	£POA
Alesis MEQ230	£185	LA 4x4	POA
Alesis microverb3	£149	Lexicon LXP1 & 5	£399
Ale MIDIVerb3 new	£249	Lexicon LXP15	£799
Boss SE50	£239	Yamaha EMP700	£399
dbx boom box new	£299	Yamaha FX550	in stock
dbx 266 comp	NEW	Zoom 9000 +fx+psu	£259
dbx 363x gate new	£249	Zoom 9120 new	lowest

Zoom 9030 multi-effects Up to 7 great effects at once **£299**

ART MULTIVERB SE £349 NEW BOXED

24 bit, 20 kHz bandwidth, 90dB dynamic range. 50 effects, up to 4 at once. Control of up to 8 parameters over MIDI. offer breaks all previous limits. No real competition! R.R.P. £499

ART Multiverb LTX 250 great programs up to 3 effects at once **£199**

BBE 462 PROCESSOR £299

BBE 362 PROCESSOR £189

To insure the frequency components of any audio signal reach the listener in the proper relationship, the BBE process uses phase correction for the 3 frequency bands. It does not add artificially created harmonics of any kind. Both units are stereo and offer Definition and Lo-contour adjustment, while the 422 has separate controls for both channels.

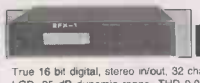
VISCOUNT STUDIO MULTI-EFFECTS

turnkey FACTORY DIRECT exclusive

When our product specialists first heard the prices on this new range of multi-effects, they were sceptical. A brief listen, however, quickly revealed the strength of Viscount's custom VLSI technology. In key departments like dynamic range, and signal to noise, they out-perform units at twice the price. But most impressive are the algorithms themselves - Developed in Europe by a team of leading musicians to suit current up-front mixing techniques, they are characteristically smooth and free from the harsh, grainy overtones associated with many of today's budget units. Reverbs for example are clean, natural, and spacious.

Add to this, a vast range of effects and flexibility of programming unheard-of at the price for a truly remarkable product.

And we're confident enough to say that if you are not fully satisfied return the unit to us within 5 days for a prompt and courteous refund.



EFX1 £239

True 16 bit digital, stereo in/out, 32 character back-lit LCD, 95 dB dynamic range, THD 0.02% Full MIDI control (in/out) Excellent sound quality, shimmering reverbs, full editability, up to 6 simultaneous effects - reverbs, chorus, phasing, flange, delays, echo, distortion, pitch-shift ±2octaves, compression, noise suppressor, 128 presets (105 user spares) space saving half rack design (rack mount kit available), switchable -20 /+4 dB operation. 2 footswitch inputs, peak clip and MIDI activity LEDs

EFX2 £139

Sames processor as **EFX1**. 49 presets made from 7 banks of 7 sounds : reverb, delay, chorus/flange, phase/pitch-shift, multi, guitar1, guitar2. All the convenience of a preset machine with the advantage of editing the most useful parameters e.g. reverb time, delay time, chorus depth, etc... Footswitch control, -20/+4 dB operation. 95 dB dynamic range, 0.02% THD, Peak clip LED. Ideal for project studio users. Up to 6 effects at once, half rack size (rack mount kit available) dedicated pots for input, output, mix and parameter edit. Only two button pushes required to select any effect.

DJ producer

TECHNICS SL1210 industry standard record deck inc cart. **POA**

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Gemini PMX15	£210	Vestax PMC-10-II	£299
Gemini PMX2000	£340	Vestax PMC-15	£443
Gemini PMX2500	£370	Vestax PMC-20SL	£948
Gemini PMX3000	£399	Citronic MasterMix	£485
Gemini PMX3500	£420	Citronic SM150	£199
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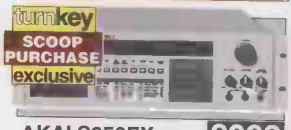
MIDI hard ware

turnkey SCOOP PURCHASE exclusive



AKAI S950EX PACK £999 NEW BOXED

Package includes :
- 750k RAM expansion
- Time & Space CD with 1000 samples
- 50 floppy disks
- 8 way loom

Scoop purchase on the last of these industry standard machines and the best selling sampler ever. 11 outputs • Timestretch • Exchange disks with S1000 • 48 kHz sampling rate • Huge library available • 1.5 Meg RAM • SCSI & SP/DIF option cards • Full synthesis features. No other sampler gives all these features at anywhere near this price. Turnkey galactic exclusive. Hurry while stocks last !!!

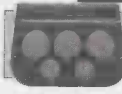
FATAR STUDIO MASTER KEYBOARDS

The 49 & 61 synth-action keyboards offer full-size velocity sensitive keys (128 levels) with a firm but light action. Keys are designed for minimum flex and positive seating.

4 OCTAVE STUDIO 49 £119 · 5 OCTAVE STUDIO 61 £199

FATAR's flagship models feature a fully weighted and counter-balanced action keyboard with 88 piano depth keys. Shut you eyes and you're playing a concert grand! Black keys have ebonite finish. Both models have a split capability, and the PLUS also has pitch & mod wheels, 3 separate outs, adjustable key-response curves, and assignable footswitches and pedals.
We feel that these keyboards are the best we have played. If you disagree, we will give you your money back.

88 NOTE STUDIO 90 £599 · 88 NOTE STUDIO 90+ £699



ROLAND PAD5 £89 NEW BOXED

5 pads with adjustable velocity sensitivity. Connect to any keyboard / module with built-in drums and record expressive drum tracks into your sequencer. Each pad can be assigned to any MIDI note number. Play with hands / sticks, great live R.R.P. £175

FUNCTION JUNCTION PLUS 16 x 16 Programmable MIDI Patchbay £239 NEW BOXED

FUNCTION JUNCTION 8 x 8 Programmable MIDI Patchbay £169 NEW BOXED

Nobody has ever built a more complete MIDI patch-bay, and with our very special offer, the best is also affordable. The standard model is 8-in, 8-out, the PLUS is 16-in 16-out. Both have a unique 8-way merge facility. Additional features include : Zoning, MIDI filtering, transposition & delay, velocity offsets, scaling, compression, expansion, switch and cross-fade. Controller remapping, MIDI "panic" button provides complete system reset. Up to 64 user-patches can be memorised, and recalled using MIDI. This unbelievable offer will end soon !!!

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SYNTHESISERS			
Boss DS330E	£299	Akai S1000	£1899
Ensoniq SQ1+32	£999	Akai S1100 still available	
Ensoniq SQ2+32	£1099	Akai S950	£849
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Ensoniq ASR10	£1899	Roland S750	BEST
Ensoniq KS32	£POA	Roland SP700 dm	£1599
Evolution EVS1	£139	E-mu Emax!I new	DEAL
GEM S2 new	£1399	Ensonlq EPS16+	1399
Kawai K-11	£889	S950 750k card	£79
Kawai G-Mega new	£449	S1000 2M cards	£129
Kawai XS-1	£169	S1000 8 meg card	£299
Kawai Spectra	£299	ProteusMPS +	POA
Korg M1	£799	Proteus/1	£549
Korg Wavestation	£1099	Proteus/1 orch	£649
Korg WavestnA/D	£1099	Proteus/1XR	POA
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KorgO1WproX	£2449	Proteus/2XR	POA
KorgO1WFDnew	POA	Proteus/3	£549
Korg O1/W	POA	Vintage Keys	£799
Korg O1R/W	£799	Proformance	£269
Korg O3R/W	£599	Proformance+	£299
Korg O5R/W	in stock	Roland SC55 new	£399
KurzweilK2000	DEAL	Roland SC155 new	£459
Oberheim M1000	at last	Roland CM64	£279
Peavey Spectrum Bass!!!		Roland CM500	£379
Roland MKS80prg	£1999	**MOTHER KBDS**	
Roland JD800	£1299	Kawai M'Key new	£299
Roland JD990	in stock	Roland PC150	£149
Roland JV80 inc 14 Meg expansion new	£1499	Roland A30	£349
Roland JV30	POA	Roland FP8	POA
Roland JV880	POA	**DRUM MACHINES**	
Roland JW50	£999	Alesis SR16	£199
Warldorf MicrowaveP	POA	Alesis D4 new	£299
Yamaha SY99	£1995	Boss DR660 new	£279
Yamaha SY85	POA	Cheetah MD16	£99
Yamaha SY35	£549	Emu Procussion new	£549
YamahaTG500	£849	KORG S-3	£279
YamahaTG100 new	£279	Roland R8 Mk2	£599
Yamaha QY10	£189	Yamaha RY30 new	£349
Yamaha QY20	£349	Yamaha RM50	£199
SAMPLERS/PLAYERS		Yamaha RM50	£525
Akai CD3000 S3200		**SEQUENCERS**	
S3000 S2800 S01	£POA	Alesis Datadisk	£325
		Kawai Q55 new	£POA

Europe's Largest Emu Systems dealer — Enquire about: Ellixp, Library, EmaxII, Proteus, Vintage Keys etc...

PEAVEY in CENTRAL LONDON 0% IF CREDIT

EVOLUTION EVS-1 £139 NEW BOXED

All EVS sounds have CD clarity (16 bit 44.1 kHz). The EVS-1 is several different synths in one. A sample-player, a fat analog synth (subtractive), and various additive synthesisers. (Phase Modulation (VZ1), Ring Mod(D-50), FM and WM - All at once. Replace rack full of modules lush analog strings, raw-power bass-lines, exotic digital timbres etc... 8 part multi-timbral & never less than 16 notes poly • power-drum kit including Latin sounds • FREE editor/librarian for Atari ST or IBM compatible computers. 19" rackmount. Strictly limited quty. R.R.P. £299

SOUND CARD clearance • call!

ROLAND MV30 Sequencer / Synth £699 NEW BOXED

soft FREE ware

The Roland MV30 merges synthesis and sequencing in one compact unit. The synth section is a D70 except with 30 note poly, 8 part multitimbral - the same powerful TVF filter with resonance. 6 sep. outs. It accepts the SNU110 series cards. The sequencer has 56,000 and 16 multi-timbral tracks with a great pattern arrange mode and triggering of sequences from MIDI keyboard. It also has compu-mix - full volume, pan and effects automation in real-time from its 8 built-in faders. Includes free ORCHESTRAL and RHYTHM SECTION PCM cards while stocks last. This offer is based on limited stocks - Hurry before they're all sold !!! R.R.P. £1690

COMPUTER

Personal Computers now form the heart of every MIDI Studio, and have been our core business for some years. Experience in this area differentiates the serious dealers and we have specialists in each of the three main areas. We stock over 50 music titles and demonstrate 30 of these regularly. We are fully Apple Authorised - 99% of music dealers are NOT.

DIGIDESIGN SPECIAL DEALS

LC II and LC III colour systems

Colour Classic 4/80 + MusicShop & interface	£999
LC II 4/80 + Colour Monitor + Cubase + interface	£1299

CLEARANCE DEALS

Apple 12" Colour Monitor	£199
Apple 15" A4 Portrait Monitor (grey scale)	£375
Macintosh Plus 2.5 Meg (s/h)	£299
Macintosh IIsi 5/40 (one dem only)	£849
Macintosh Powerbook 140 4/20 (one dem only)	£899
Apple Laserwriter LS (one dem only)	£375

As an Apple Authorised Dealer, we cannot offer Apple computers or peripherals by mail. Our price promise does not apply to Apple Products, due to the prevalence of grey imports.

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Cubase Mac	lowest UK	EZ Vision (#1 seller)	£139
Cubase Score	£425	EZ Starter Kit	£199
Cubase Audio	£649	Finale 2.6.3	£799
Ballade for Mac	£99	MusicTime Mac	£199
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Performer 4.0	£399	Trax Mac	£69
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PC MIDI STARTER KIT ONLY - £99
Contains Trax and a PC MIDI interface

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Specific Editor and Librarian packages MAC, ST, PC, AMIGA

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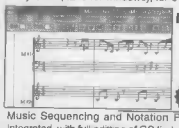
For Atari, Macintosh, DOS, Windows and Amiga. Available for : Roland D-series, U20/220, JV80/880, R8, R5, R8m, all GS products, KORG M-series, T-series, O-series, Wavestation series, Emu Proteus 1,2,XR, Ensoniq VFX / SQ1, Yamaha TG & SY 22,33,55,77, Kawai K1 / K4, or WHY NOT GO FOR full MIDIQUEST Only £189 (£219 for windows), for over 135 editors !!!



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Music Sequencing and Notation Printing Seamlessly integrated, with full editing of GS timbres and effects
You used to have to buy 3 separate packages to do all this! Ideal with SCC1, SC7, SC55, CM300 etc...

• FREE ACCESSORIES • SECOND HAND & Lowest £ on Steinberg / Emagic UK versions! UP TO 40% OFF • DEMO FREE

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Cubase Score	£425	Midi Time Piece	£349
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Steinberg Midex+	POA	Emagic Notator	POA
1040 + Monitor	£350	Emagic Unitor2	POA

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New Atari 1040STE + Monitor £375 or £395 with free Steinberg Sequencer

LAST STs EVER!

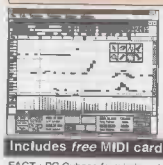
Cubase Lite for ST - £69 new

1040ST Packages with Monitor + Notator £669 · Cubase Lite £439 · + Cubase £719

ATARI Falcon 030

IN STOCK Call for the latest news from £599

IBM® PC COMPATIBLE



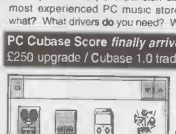
CUBASE FOR WINDOWS

Official UK authorised version

Includes free MIDI card (while stocks last) £269

FACT : PC Cubase for windows is already the best selling version of Cubase worldwide. WHY? The PC is the only true industry standard (ie all of industry). Reliability is total, the PC is not a home computer. Because of ferocious PC competition, you can now buy a 486 PC for a pittance. It is many times more powerful as a 1040. - 32 bit chip, hard-disk, 8 expansion slots. We are the UKs most experienced PC music store. What works with what? What drivers do you need? We know the answers

PC Cubase Score finally arrived : £250 upgrade / Cubase 1.0 trade in £499



MAXPAK FOR WINDOWS

by Big Noise Software £175

BUY MAXPAK NOW BEFORE THE PRICE RISE !!!!

From the makers of Cadenza, this is the first product to take full advantage of Windows 3.1 multi-tasking. MaxPak offers SeqMax (the only pattern-based windows sequencer), MixMax (Automated mixer with 128 controls) LibMax (Generic Librarian), and JukeMax (Jukebox). Big Noise's unique MIDI DIRECTOR loads and syncs them all together. Free Demo Disk available.

IBM® PC CMS compatible MIDI cards

CMS401 - £81 - 1 in, 1 out	CMS101 - £65 - 1 in 1 out
CMS402 - £118 - 2 in, 2 out	CMS102 - £81 - 1 in 2 out
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CMS444C - £293 -4 in,4 out + SMPTE /ChaseLock	Midiator Laptop interfaces: KEY MS101 - £116 1in 1out KEY MS124 - £152 1in 4out

CMS cards are expandable, compatible and reliable

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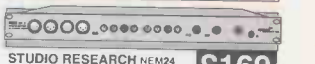

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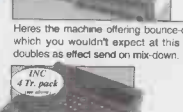

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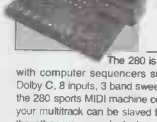

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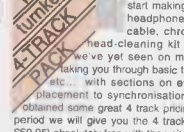

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end product

Hot from the conveyor belt...

Björk

Debut (One Little Indian)

Handed the gift of Björk's voice, producer Nellee Hooper clearly must have sensed a premature Christmas. There really is nothing you can't do with a voice like this, which once transformed The Sugarcubes' decadent thrash into something out of the indie ordinary, and which now brings a new dimension to a range of more sophisticated pop styles. Hooper's track record with Soul II Soul provides the qualificatons, whilst Björk's recent sessions in the studio with Graham Massey and 808 State's dance-crazed technology supplies the work experience, in an inspired appointment to the board of groove.

And although 'Crying', 'Human Behaviour' and other sync'd-up classics redefine the relationship between voice and programmed dance in a way that makes the sample-soaked chart fodder of late choke on its own trigger-happy barf, there is still room on the album for bold variations on themes of Brecht ('The Anchor Song'), Bush ('Venus As A Boy') and The Bonzos ('There's More To Life Than This', ostensibly recorded in a club toilet and recalling the location shenanigans of Viv Stanshall on the streets of Willesden). Christmas? Well, a holiday on Iceland, at least. **PW**

Harthouse

The Point Of No Return
Chapter 1 (Eye Q/WEA)

Sven Väth is the natural successor to Ralf Hütter as the focal point of German technologically inspired music, having sprung from Frankfurt's club scene as a DJ and going on to form Harthouse Records and producing some of the best house acts on the local scene. Here he has drawn together many of the label's hitherto elusive recordings, which in accordance with self-imposed marketing strictures were only ever released in 12-inch vinyl format in limited editions of 2,000.

The dance music on display, from the likes of Spicelab, Pulsation and Futurhythm, is highly progressive, and bubbles over with analogue sequences set against industrial-strength digital thwacks. And interestingly enough, there's little to distinguish it from UK, Belgian, Dutch or even Swedish techno, suggesting that the collapsing of European boundaries, stuttering though it may be in economics, is proceeding apace in music. Maybe that's the point of no return in the title.

Meanwhile, Väth's *Accident In Paradise* album has spawned a single 'L'Esperanca', accompanied by a video which has Sven diving in and out of the Caribbean in true ambient style. It's a lush, hedonistic album which slipped out in May amid a blaze of apathy, but which hopefully will gather momentum – and the recognition it deserves – as the word of ambient spreads. **PW**

U2

Zooropa (Island)

U2's progress from iconic stadium rockers to the ranks of the media-literate pop intelligentsia (spearheaded by Brian Eno) is finally complete with this album. Gone are the last vestiges of heavy riffdom, in an almost throwaway collection of studio musings that pushes the confines of the guitar/bass/drums outfit to the limit.

Many of the oddly relaxed programmed rhythms seem lifted straight from *Nerve Net*, Eno's collection of post-dance aural artefacts released last autumn, and the chanting, multi-voiced chorus of 'Lemon' is even closer. Add to this the 'found' sounds all over the shop and you basically have an Eno album featuring Bono on vocals (*EnoBono? - Ed*) – except for 'Numb', that is, the strongest track, notable for an understated, literally monotonous growl from The Edge. It remains to be seen whether this sublimation of the myth that is 'U2' is carried through into the multimedia live spectaculars with an equally convincing effacement of self. **PW**

MT RECOMMENDED

David Morales & The Bad Yard Club

The Program (Mercury)

Sturdy dance grooves from the New York DJ, famous for his eclectic and open-minded sets at the Jackie 60 club. This album feels like a compendium of disco fads, and it's none the worse for that.

Bally Sagoo

Bally Sagoo On The Mix - The Story So Far (Mango/Island)

Bhangra is a much neglected area of innovation in dance music, and technology has played its part in establishing the ethnic/industrial crossover as fertile ground, and the launch pad for artists like Bally Sagoo. Adapting hip-hop, ragga and house beats for an Urdu vocal style, bhangra comes together in the high-tech, consumerist pop culture of suburban England. Hopefully albums like this will help it to follow those other styles into mainstream acceptance.

Eskimos & Egypt

Perfect Disease (One Little Indian)

From an admirably iconoclastic Manchester quartet, an excellent integration of sounds from that once-pioneering item of music technology – the electric guitar – into the grooves. Few bands have got this quite right just yet, whether with samplers or the 'real' thing. E&E set a new standard – with the added bonus that their conventional synth programming is also tops.

Rhythm Invention

Inventures In Wonderland (Warp)

No issue of *MT* would be complete without mention of new product on Warp, and this month's day return to Sheffield comes courtesy of DJ/engineering duo Richard Brown and Nick Simpson. Classic "bassline percussion", driving into the dancefloor like a JCB on amphetamines.

Eyeless In Gaza

Fabulous Library (Orchid)

Devotees of John Peel's show c.1981-83 will remember this lot, skirting the outer reaches of the medium and the media with three albums on quintessential early-'80s indie label Cherry Red. Now Peter Becker, Martyn Bates and Elizabeth S are using the new generation of home recording technology to continue ploughing their individual and strangely jazzy furrow in their own time. Blending song with a love of improvised or cyclical repetition, the aim is a nouveau-psychedelic mesmerism plus emotive power. Oh and, er, a distribution deal.

On video

Cyberdelia

(Prism Leisure Video)

The chill-out video market is booming. Having grown from bootleg cut-and-paste origins appealing to the post-club audience, it's now an established, professional genre in its own right. In a way, it's all happened a little too late to create maximum impact. The technology and techniques have been around for a while (remember the Stakker 'Humanoid' video a few years ago?). If The Nintendo Age has taught us anything, it is that we are not content to just watch, we want to dive in, interact, alter.

But there's still a market for hands-off media – especially as video is still the cheapest and widest available audio-visual domestic technology. Many videos (cleverly) insinuate that they are somehow 'virtual reality' products. Whilst you may like to dismiss this as marketing mumbo jumbo, it's worth bearing in mind that one of the central tenets of effective VR is 'immersiveness': the creation of an artificial environment in which you are totally immersed. Thus, the benchmark for chill-out videos should literally be, how lost you can become in them.

Cyberdelia is typical of the bunch, a house music backing with a visual attack of swirls, whirls, and hyperspatial acceleration through never ending technicolour galaxies. It's mixed with some interesting 'throbbing oil' type effects. A familiar technique is the splitting of the screen into two or four segments, each mirroring one another – but it's used here to great effect, especially when coupled with the natty 'Special FX' glasses included with the video. This is a touch of genius: armchair lysergic acid, and completely immersive. The visuals literally leave your 2D screen and are off into kaleidoscopic trips all round your room. Unfortunately, the soundtrack isn't up to much, sounding at times like a dub Gateways advert. Lay your own soundtrack to this; it's worth buying for the mind-blowing glasses/graphics effects. *Bruce Hepton*

Strange Cargo III

Music by William Orbit
Directed by Simon Hilton
(Virgin)

By way of contrast, *Strange Cargo III* – the video to accompany William Orbit's new album – intercuts specially shot film footage and graphic imagery. The links between the arty bits and the graphics aren't particularly coherent and it all looks a bit piecemeal at first. The sub-fractal action is excellent, but as soon as you're lost in it, you're wrenched back into bizarre studio shots of strange folk. It's all high quality, but doesn't gel.

The 'gritty realism' shots (slow-mo grainy black-and-white footage of old men etc.) on 'Time To Get Wize', and the speeded-up cloud formations are a bit hackneyed. However, after the first three dodgy tracks, the video really gets it together and takes off. 'Harry Flowers' is a truly beautiful piece of aquatic visual to accompany Orbit's gorgeous and intriguing song. We're allowed to indulge ourselves and the effect is mesmeric – almost ballet-like in its subtlety.

'A Touch Of Night' uses NYC-strip-at-night footage reminiscent of *Taxi Driver*, but this time the intercut graphics are relevant and work with the film themes of neon and traffic lights. The music and visuals become more complementary as the video progresses, and you end up enchanted, yet wishing it had locked into this groove earlier. *Bruce Hepton*

Alec Empire of ATR reads MT...

...see next month's *MT* and read about Alec Empire, ATR and *Atari Teenage Riot*

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ATARI 520 STE, upgraded to IMB, SM144 monitor, mouse, Gajits Sequencer One Plus, manuals, boxed, various cover discs/magazines, 14 months old, excellent condition, £350 ovno. Tel: 0423 862376. Harrogate.

ATARI 1040 STE home computer, as new with 2nd disk drive, monitor and music software, £350. Tel: Poole 0202 734415.

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PHILIPS MONITOR for sale, good condition, home use only, £1

ROLAND MT32 editor, Dr. T programme. Good condition, £50. Paul. Tel: 041 774 5659.

STEINBERG CUBEAT sequencer with manual and dongle; £60. Alan. Tel: 0323 767089.

TRAX SEQUENCER for windows, £50, Sound Blaster Pro, £100, list price is £169. Roland CM32L, boxed, manual, £100. MIDIman MM401 interface, £40. Simon. Tel: 0742 679142 eves. All prices ono.

SEQUENCERS

ROLAND MC500 MKII, with Super MRC & MRP software. Very versatile, rugged & reliable, manuals etc, £500. Alesis MMT-8, £120. Adrian. Tel: 061 860 4397.

ROLAND TB303, £399, Behringer Noisegate, £175, Korg Poly 61, £145, Korg MS10, £125, Roland TR606, £125. Wanted: MC202, SH101, will pay £100 each. Tel: 0745 332535.

AKAI ASQ10 sequencer, 99 tracks, 64 MIDI channels, SMPTE, etc. Boxed, manuals and flightcase - incredible bargain, £399. Richard. Tel: 0273 732811.

SQD8 8-TRACK sequencer, real/step time recording, £55. Richard. Tel: 0273 732811.

ROLAND MC50 sequencer, as new, boxed with manuals, £480. Alesis SR16 drum machine, £150. Casio FZ1 sequencer, £35. Nick. Tel: 0703 221876.

YAMAHA MDR3 music disk recorder. Excellent condition with mounting bracket, £325. Phil. Tel: 051 420 3462.

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AKAI MPC60 Mk II specs. The finest sampling sequencer and MIDI production unit available, £1250. Tel: 0733 269986.

SAMPLING

AKAI S900 sofware update 60 disks, £525. Roland U110 module, 2xcards, £265 Yamaha TX7, (DX7 module), £1195. Tel: 0372 275293.

AKAI S01, £500 ono. Dave. Tel:021 421 4021.

AKAI S1000 8Mb, digital in/out, SCSI, V2 software, as new, boxed, £1550. Tel: 0923 266664.

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CASIO FZ1 boxed with stand, disks and manuals, excellent condition, £750 ono. Atari 1040 ST with disks, mouse and joystick, £150 ono. Mark. Tel: 0482 640604.

CHEETAH SX16 stereo 16-bit, 2Mb, CRT board, £475. Cheetah MQ8 sequencer, £95. 150W speakers and 220W amp, £375. Wanted: ART Multiverb Alpha 2. Will pay £200. Dave. Tel: 0932 341330.

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BOSS DR660 drum machine - perfect £210 no offers. Gavin. Tel: 0902 29148.

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ROLAND R8 plus Techno sound card, 1 year old, boxed with instructions, £350. Also Boss BX800 stereo mixer, boxed, brand new, stereo FX, £120. Keyboard stand, fits 2 keyboards, £25. MIDI send Thru BX0MM4, £20 Akai S612 plus MD280 disk drive. All boxed with loads of disks, £300. Nick. Tel: 0423 863723.

ROLAND TR505, mint cond, complete with original box & manuals, £129. Tel: 0205 355007, between 6pm-6.30pm Mon-Sun.

ROLAND TR808 mint condition complete with original box and manuals, £350. Tel: 0703 220152.

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YAMAHA RX7 drum machine with 2 RAM and instructions, £190. Rob. Shipton. Tel: 0502 583290.

RECORDING

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ROLAND A880 MIDI patchbay brilliant condition - only a month old, offers. Paul. Tel: 0302 538304.

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WANTED: SOMEONE to write songs for female vocalist. Up beat Madonna style. If you've got talent to write contact Mini. Tel: 0943 816287 (home) 0532 751768 (work).

WANTED: COMPETENT keyboard/synth player male or female to join song writing team (in Cleveland Wigsby area) as permanent member to perform and release demos. Transport essential. Mr Fall. Tel: 0287 660946.

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ROLAND JUNO 106 will pay up to £250 cash. Must be in excellent condition. Dave. Tel: 081 902 9784 (home)/ 081 806 0221 (work) NW London.

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ROLAND MC202; £150 or swap for MIDI-to-CV convertor. Mr. Appleson. Tel: 0642 244353.

ROLAND MC500 sequencer must be in mint condition - cash waiting for right offer. Phil. Tel: 051 420 3462.

ROLAND MT202 manuals and DR550 drum machine manuals. Julian. Tel: 081 900 1091.

ROLAND S550 sampling module, must be in vgc. Also wanted: Juno-2 in vgc. Nick. Tel: 0603 713754.

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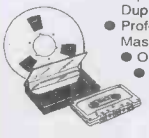

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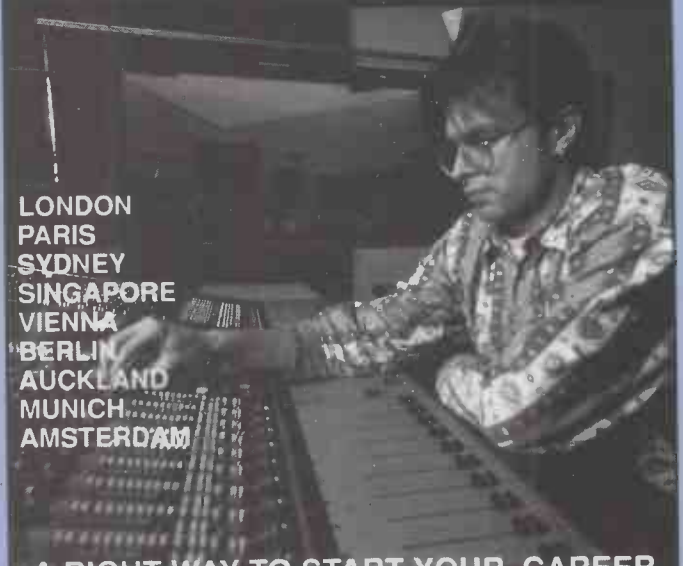

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