

# MT

THE MUSIC & TECHNOLOGY MAGAZINE

Issue 89  
March 1994



£1.95

In this issue! -  
MT's exclusive guide to music  
and multimedia shareware and  
public domain software

**RHYTHM KING**

*Making CD-i independently*

## CYBERSEED

SPARKING OFF THE CYBER REVOLUTION



- YAMAHA TG300 GM/GS sound module
- BARS & PIPES professional sequencing for the Amiga
- PULSAR ZERO 4001 lighting controller
- AUDIO MASTER direct-to-disk recording for the Falcon

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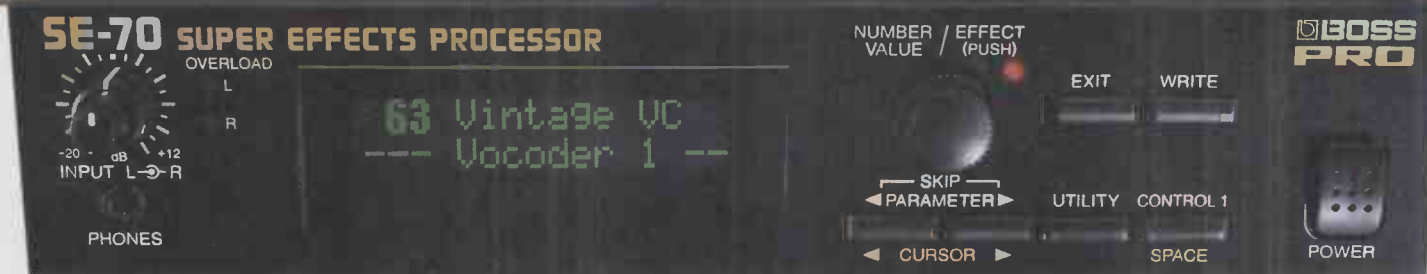
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**BOSS**

**•16 The World Of CD-i**

*Indie label Rhythm King are now packaging their artists on CD-i. Simon Trask uncovers the growing links between music marketing and computer games.*

**•34 The Future Sound Of London**

*Part 2: what would you do with a Sony Betacam video edit suite next to your S1000? Simon Trask continues to track FSOL's audio-visual path...*

**•21 The A-Z of Analogue**

*Part 8 – GEM to Groove Electronics. Peter Forrest.*

**•8 Scanners**

*As close to the cutting edge as you can get without needing stitches...*

**•72 Dare!**

*This is the age of the autonomous artist/producer making hits at home. Are there any in MT's mailbag this month?*

**•76 Stamp**

*Letture to the Editor.*

**• 41 Quality Control**

*The most authoritative reviews around.*

*This month:*

- Yamaha TG300 sound module
- SoundPool Audio Master DTD system
- Bars & Pipes Professional software
- MIDI Gesture MIDI controller
- GRI-Soft CP-Gen MIDI software

Having recently heard for myself the fruits of Yamaha's many months (possibly years) of research and development into an entirely new method of sound synthesis – the much-vaunted VL1-I, like many of those invited to the UK launch, found myself marvelling at the accuracy of its recreation of various orchestral instruments. Revealing an expressive control which rivals that of most acoustic instruments, it was an impressive debut; one can only anticipate the heights to which it will be taken... in the right hands.

However, if, like many people, you were hoping that this was the long-overdue push that would again move sound synthesis into uncharted territory – once the playground of the hi-tech music companies – you may be in for a disappointment. I'm not suggesting the VL1 is purely an imitative synthesiser; one of its most impressive features is an uncanny ability to produce the sound of entirely new instruments which *ought* to exist, but in fact don't. Nevertheless, it is the very 'familiarity' of these sounds which ultimately prevented the VL1 from exciting me in the same way that, say, the Moog and Arp machines did in the '70s and the Prophet and CS80 did in the '80s.

Of course, it's all too easy to blame synth manufacturers for no longer designing instruments that capture the imagination when what we may be confronting is the much more fundamental problem of a limit to the range of sounds the human brain is capable of assimilating. This, by implication, puts a theoretical limit on the range and complexity of sound it is possible to generate. As with so many other sciences, after massive leaps in the early years of development, the changes and improvements become increasingly less distinct and more subtle – to the point where we become enmeshed in qualitative judgments on a highly subjective level. Is a sine wave generated by analogue

**EDITORIAL**

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PAGE/PART

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MUSIC

VIDEO

COM

# t place

circuitry fundamentally 'warmer' than a digital waveform of the same shape? If this is the sort of question that occupies our thinking, we risk descending into the adjectival quagmire readers of the hi-fi press will be familiar with.

But the reaching of this 'critical mass' extends beyond sound synthesis. Though it gives me no pleasure to say it, development in the entire field of music technology has slowed down alarmingly in recent years. Whether they care to admit it or not, manufacturers have been involved in a massive repackaging exercise which, though not without its advantages in terms of falling prices, has failed to keep pace with people's expectations of what technology should deliver. R&D budgets haven't even been directed at improving the user-interfacing of existing technology; digital synths, samplers and sequencers remain fiendishly difficult to operate and do nothing to encourage newcomers.

Little wonder that so many people have been looking over the fence to the parallel technologies of computing and multimedia and finding themselves increasingly excited by an industry where new developments are a part of everyday life and the future is a constantly-changing horizon.

Needless to say, this is the language of the junkie; the obsession with the next fix, the progression to more and more potent drugs. But what the hell... having embraced music technology to a level which almost certainly leaves the rest of your family baffled, you're uniquely qualified to exploit the new technologies. No one who has mastered the complexities of computer sequencing and synth programming is likely to encounter the slightest difficulty putting together a multimedia production. And few are likely to be as creatively successful doing it.

Nigel Lord

- Sound FX Classic 3000 sound card
- Pulsar Zero 4001 & Litefoot lighting controller
- PC Drummer software
- Short Cuts:

*Keyfax 4: Synths, Samplers & Controllers*  
*Windows Stuff Microsoft Forgot*  
*George Clinton sample CD*

## •38 Cyberseed

*Cyber culture comes to Britain for a multimedia club night. William Gibson couldn't make it, but you can always rely on Simon Trask for an honest report.*

## •24 Shared Interests

*Mountains of useful programs can be yours for nothing. Well, it's a public service, innit? declares Ian Waugh.*

## •77 MTease

*If you'd just like to fill this in, the Doctor will see you in a moment. Thankyou, Dream Frequency's Ian Bland.*

## •85 The Warehouse

*Ware it's at...*

## •82 End Product

*What do you think of that disc, Marina – isn't it terrific? New works from Aphex Twin, Underworld, Enigma, Richard Kirk and Shriekback reviewed.*

## •78 Grief

*A 2-page Paracetamol for you technical headaches.*

**MUSIC  
MAKER  
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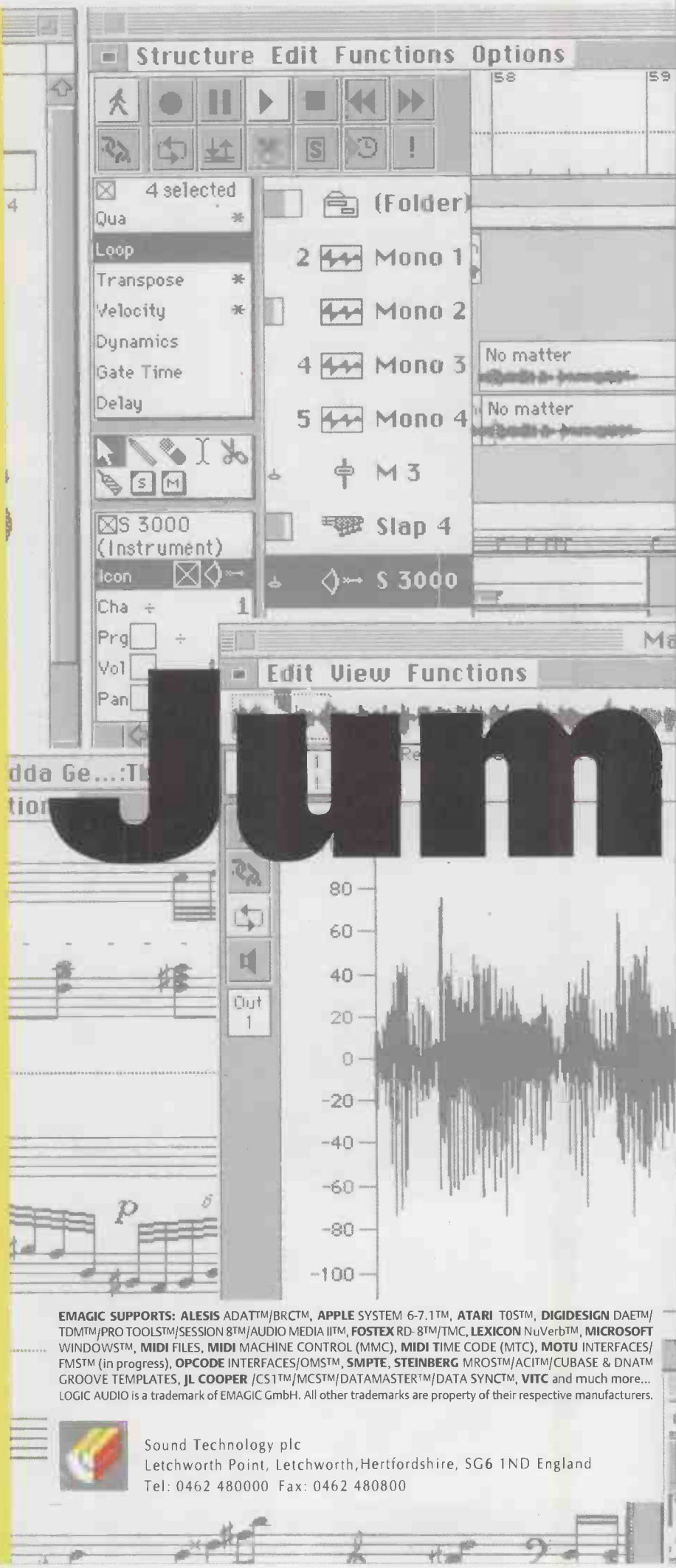
*"...we couldn't pitch a musical challenge at it that it couldn't swat out of the park. (JIM AIKIN, KEYBOARD)*

*"Its timing stability and Rhythmic resolution are the best of any sequencer I've used" "I was amazed!" (PETER FREEMAN, ELECTRONIC MUSICIAN)*

*"This program lives right up there on Mt. Olympus, with few other heavies." (LORENZ RYCHNER, HSR)*

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Slap

Slap

Theme Aliss

intosh HD:...:Ema-Voice#4

Space

**p** into it!

Sample L...

Slap

1

6

(Transformer)

6

C1

E2

(K...

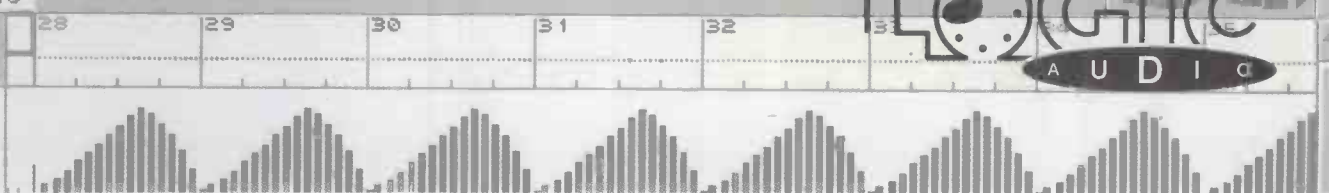
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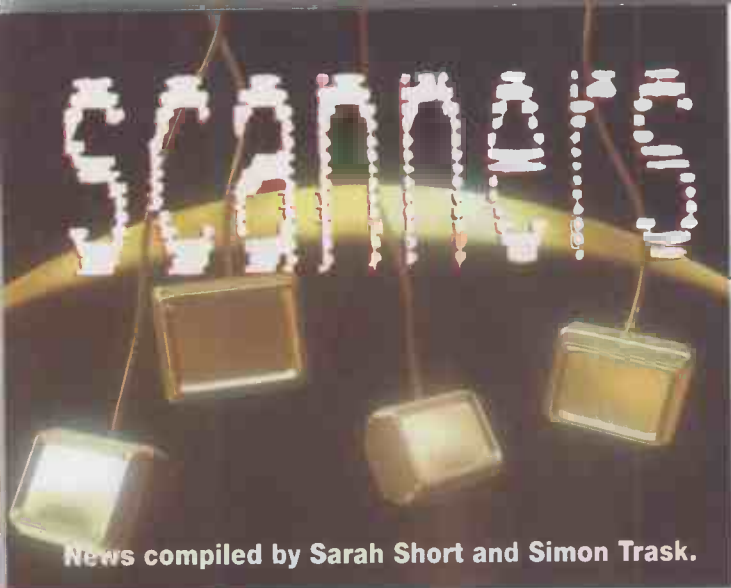
U gadda Ge...:Strings

Edit Options

**LOGIC**  
AUDIO

Volume





News compiled by Sarah Short and Simon Trask.

## VIDEO CD IS COMING...

Well, it's already here, actually. OmniMedia Ltd have launched the first titles in association with Philips, Amiga, Discronics, PMI and BMG. Basically, it looks like a normal CD but it contains VHS-quality video as well as the digital audio. On the right equipment, over an hour's worth of full-motion video with stereo audio can be played back from one disc. Although at the moment this equipment is confined to Philips CD-i players (with Digital Video cartridge fitted), Amiga CD32s (with FMV cartridge fitted) and PCs and Macs containing an MPEG video board, 1994 should see several leading manufacturers unveiling their own domestic Video CD players - at which point a compatible TV and hi-fi speaker system will be all you need.

OK, fine. How is this going to effect music and multimedia production? Well, since MPEG is the worldwide standard for digitally encoding and decoding audio and video, and since upgrades will inevitably break the time barrier into movie-length discs, as a medium Video CD should take the world by storm. And since it's a CD, it offers all the ease of control and access we're used to: skip, random play, instant track selection, looping and sequencing *et al*. Furthermore, like any digital medium it offers potentially radical editing facilities - in fact, a company called Almathera have already launched a basic Video CD editor (Video Creator) which runs on the Amiga CD32. In other words, production values for this potentially mass medium will have to take account of its interactive potential. As with Peter Gabriel's CD-ROM *Xplora 1*, linear programming - the idea of your product having a single beginning, middle and end - is open to question. Certainly, the music business is set to become key to the development of Video CD.

Watch out for a special MT report on this new medium soon.

Omnimedia (who also develop consumer titles for CD-ROM, CD-i, CD32 and 3DO) can be contacted on 081 974 6766.

## New Gold ROMs

AMG have announced the introduction of the Sound Foundation range of synthesiser ROMs and disks by Hit Music Productions. Previously responsible for programming Valhala's International Gold Series, Hit Music have now "refined and repackaged" their sounds for AMG's Producer Series Gold for the following instruments: Korg M1, M3R and Wavestation; Roland D series; Ensoniq VFX; Yamaha SY series; and Kawai K1 and K4.

In addition, there are new sounds available for the first time for the Korg Wavestation AD/EX/SR, 01/W, and X3; and Roland JD800 and MKS70, with more planned.

Prices of disks start at £39, ROM cards at £50, both inc VAT.

Advanced Media Group, PO BOX 67, Farnham, Surrey GU9 8YR.

Tel: 0252 717333

Fax: 0252 737044

## Room at the TOP



Arbiters recently announced the arrival of the Fatar Computer Music Station CMS61 - the first MIDI keyboard to be designed and built specifically with the needs of the hi-tech computer musician in mind.

Ergonomically designed with recesses in its casing to snugly hold your computer keyboard, mouse and mat, the CMS61 features a 5-octave 61-note

keyboard with touch sensitivity and a "positive and responsive action". The keyboard also offers a key transpose facility and has sustain pedal input socket plus two MIDI outs, an assignable control wheel and an assignable control pedal.

Arbiters Group PLC, Wilberforce Road, London NW9 6AX.

Tel: 081 202 1199

Fax: 081 202 7076

## New, fast SyQuests

SyQuest Technology in America has introduced the SQ3270S, a SCSI II version of its new 3.5-inch, 270Mb removable hard disk drive which reads and writes to the SyQuest 3.5-inch 105Mb cartridge. With its SCSI interface, the drive has a 13.5msec seek time and SyQuest claim it is three times faster than 128Mb magneto-opticals in the read mode and eight times faster when writing.

The drives should be available in March from OEM suppliers. US price will be around \$650 including a cartridge, with extra cartridges costing about \$80 each. UK prices will probably vary according to the supplier. Contact your favourite removable hard disk supplier for more details.

## Synth classics

If you've been poring over MT's A-Z of Analogue, there's a new Classic Synth Plus sampling CD from AMP Records that should have you drooling. Featuring over 30 different synths including the Roland JD990, VP330 Vocoder, Jupiter 4, TB303 Bassline, MiniMoog, MultiMoog, ARP Explorer, Odyssey, Korg Wavestation SR, MI Micro Preset, E-mu Morpheus, Prophet 600, Yamaha TX802 and CS80, Oberheim OB1, Elka Synthex, OSCar, Wasp, Kawai K1, and Roland TR808, 909 and Yamaha RX21L drum machines - the CD includes wave sequences, instrumental riffs and lengthy special effects. There's also a demonstra-



tion piece showcasing many of the sounds used in techno, dance, progressive, and what AMP bemusingly call "corporate and abstract" styles.

So how much does this little lot set you back? A mere £24.95. Watch out for a thorough MT review in the very near future...

Future Age Music Express, Box 387, 1A Buckingham Road, London N22 6SF.

Tel/Fax: 081 889 0616



# Hard disk PC recording

- the professional option

Anyone enticed by the idea of PC-based hard disk recording but unconvinced by the less-than-professional spec of most PC sound cards would do well to check out the new CardD Plus system from Digital Audio Labs of Plymouth USA, distributed exclusively in the UK by Digital Music.

Whilst retaining all the attributes of its predecessor, the CardD, the CardD Plus features simultaneous record/playback facilities allowing the user to playback and monitor existing tracks whilst simultaneously recording new ones.

Further benefits may be reaped if used in conjunction with The EdDitor Plus and 1/0 CardD also available from Digital Music. The Windows 3.1 compatible waveform display editor provides fast, non-destructive waveform editing, SMPTE and MIDI support - whilst the sound card additionally provides digital input/output in the s/pDIF (IEC) format, along with standard analogue Ins and Outs.

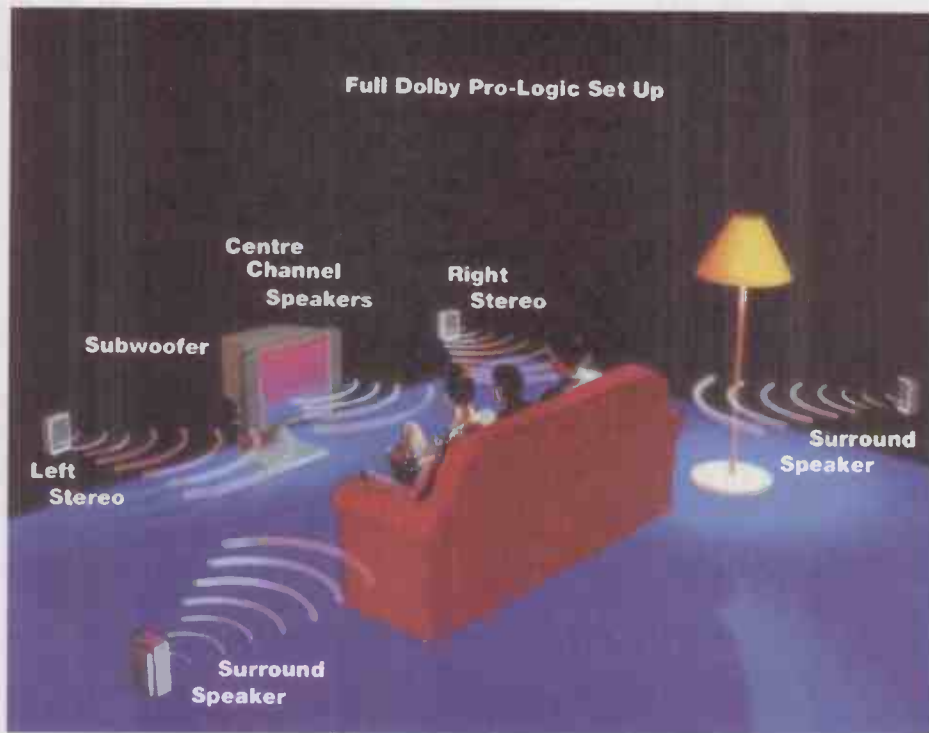
CardD Plus costs £645, but current CardD owners can upgrade for a modest £99. EdDitor Plus retails at £275 whilst The EdDitor Plus costs £245. All prices plus VAT. A combination system of all three products - marketed by Digital Music as the DREAM package - Digital Recording Editing And Mastering, no less - is available for £1165.

Digital Music, 27 Leven Close, Chandlers Ford, Hants SO5 3SH.

Tel: 0703 252131

Fax: 0703 270405

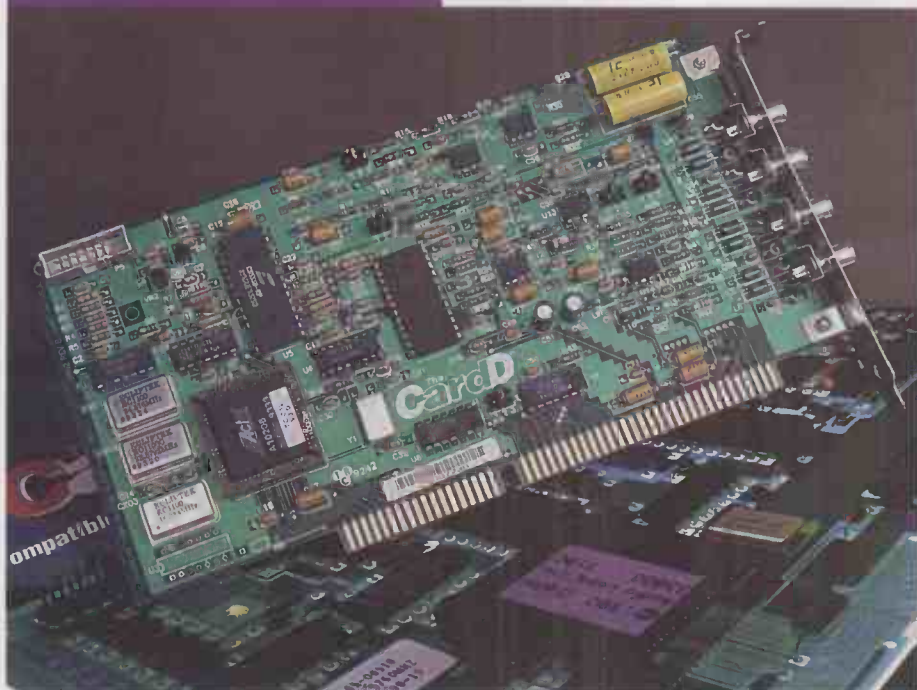
# Coming to a cinema near your armchair



Hitachi have unveiled a range of Cinemasound TVs - some of the first machines developed to fully utilise the Dolby Surround Pro-Logic system, and giving TV audio a much-needed kick in the pants.

In an ideal Surround Pro-Logic set up, centre channel speakers complement the usual left and right stereo speakers to create a sharper sound which 'fixes' dialogue (or, presumably, music) on the screen - essential for that true CinemaSound effect. The complete package consists of an Hitachi TV with built-in Dolby surround Pro-logic amplifier, four additional compact speakers, a TV stand and colour-coded remote control providing access to the Easitune system and to the teletext pages. At the present time, the usherette and the ice-cream lady are not included...

For a full demonstration of the Hitachi system, call David Hobbs on 081 857 0802/2022



## TAKE A DIP

Lucky Dip Music is a new production company looking for demos from ambient and "electro/early synth" artists (they love Gary Numan, by the way). What's important is that the material is entirely original, and is finished - ie. don't make any excuses for equipment you haven't got round to buying yet. In return, they're offering possible inclusion on compilation tapes, work on 'live in' weekend sessions, the opportunity for solo artists to get together with others to form bands, and live work for the Numanoid band with the right blend of black leather, dry ice and talent.

'Ambient' is taken to include incidental music elevated to listening music in its own right, creative use of sampled sounds, and any original production and instrumental ideas. So what are you waiting for? Send demos to Lucky Dip, PO Box 3092, London W4 5ZY. Enclose an SAE if you want the tape returned - but there's no guarantee that it will be.



## JOIN THE CLAN

Distance is no object these days, right? So a collective of electronic artists – hi-tech musicians, video artists, DJs, writers and hackers well versed in communications networks – could be based anywhere and pick up new members from anywhere on God's optically fibred earth, right? Right. Well, here's one based in Australia...

Clan Analogue is dedicated to innovation in the electronic arts, and is looking to extend its membership into the UK and Europe via comms networks, a mailing list and a magazine called *Kronic Oscillator*. Members can participate in regular events – gigs, raves, clubs – performing their own material or simply getting involved and organising, and the chances are you could set up your own events over here with help and advice from members anywhere in the world. Home-produced recordings are also distributed through the Clan; these include CDs, vinyl, videos, cassettes, CD-ROMs and a multimedia PC demo.

Membership costs AUD\$30 a year, including subscription to the magazine, and appropriately enough, this multimedia organisation can be contacted in no less than five different ways:

Post: PO Box E384, St James NSW 2000, Australia

Phone: Brendan Palmer, 010 612 498 4988

Fax: Scot Art, 010 612 247 5160

E-mail: clan@droid.apana.org.au

clan@f634.n712.z3.fidonet.org

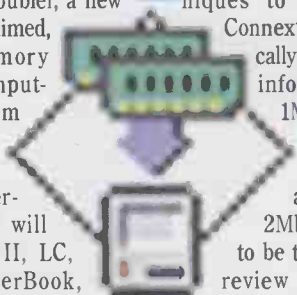
Electronic conference: X.ANALOG on System-X bbs 010 612 361 4063 (data only to v.32)

## RAMming it in

The Connectix Corporation announced RAM Doubler, a new utility which, it is claimed, doubles the memory of Macintosh computers. It's a System Extension which eliminates the need for any user-configuration and will run on any Mac II, LC, Performa, PowerBook, Centris, and Quadra computer with 4Mb of RAM or more. It should be compatible with most major applications.

The system uses a combination of memory re-allocation, compression and virtual memory techniques to do its stuff and Connexix claim it will typically triple the amount of information stored in 1Mb of RAM.

RAM Doubler will cost £69.95 – about the price of 2Mb of RAM. Too good to be true? There will be a review in MT soon. Meanwhile, you can get further details from: Computers Unlimited, The Technology Park, Colindeep Lane, London, NW9 6DU, Tel: 081 2000 8282, Fax: 081 200 3788.



# Diploma-tic

Islington Music Workshop has introduced a new MIDI Diploma course as part of their Spring '94 "semester" – as our American cousins might say. It's an 8-week course, covering MIDI instruments, applications, systems and computers, plus the kind of general music industry training – health and safety, professional roles and so on – for which the Workshop has become renowned.

The emphasis is on hands-on experience gathering in their own studio, so there should be more practice than theory...

If you've got Thursdays, Fridays and Saturdays free between 11am and 6pm, starting February 24th/25th /26th for eight weeks, that's incredibly convenient because that's exactly when the course runs. You also need £350 plus VAT if you're unwaged; £400 plus VAT if you're a waged resident of Islington; or £500 plus VAT if you're a waged resident of anywhere else.



Contact: Islington Music Workshop, 44 Peartree Street, London EC1V 3SB (Tel: 071 608 0231).

## Listen up

How d'you fancy daily access to a well-maintained database of quality used professional audio equipment? For £60 subscription, AUDIOnet will provide you with just such a service, plus installation software and a users manual.

AUDIOnet is a dedicated international pro-audio equipment network. Gathering information from dealers and suppliers across the globe, AUDIOnet guarantees to update the data on every working day!

Add this service to MT's very own extensive Warehouse

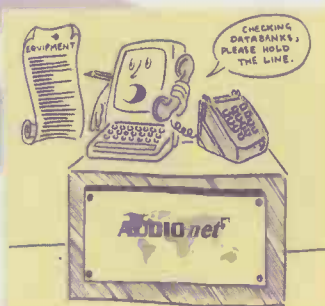
section and the bargains will never slip past.

Send them some cash, hook up your modem and relax – this will fill those sad lonely nights between MTs...

AUDIOnet, 155 Upper Street, London N1 1RA

Tel: 071 354 8848

Fax: 071 226 8586



## More bits from the big Apple

KRCS Group, the UK's biggest Apple retailer with AppleCentres in nine cities, is opening a specialist music division. With technical and software support provided by Oscar Music, KRCS aim to supply Mac systems across the range from portable to full studio systems.

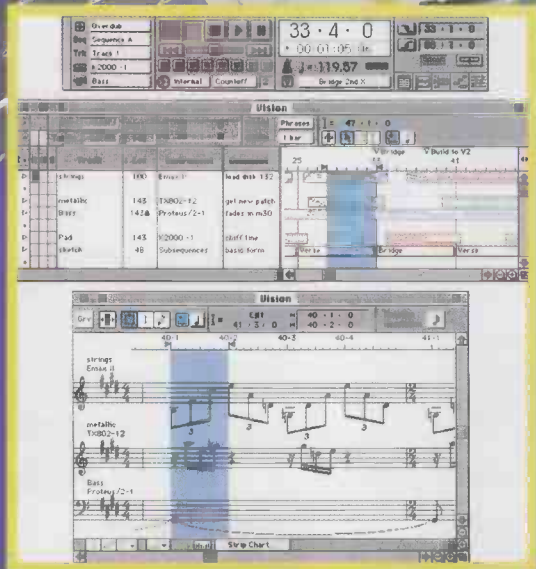
Initial projects include special education packages based on Notator Logic which also include Claris Works for DTP and time management tools, and come complete with example files and templates.

An integral part of each package will be a year's full support through a telephone hotline to Oscar Music.

KRCS Music Tel: 071 248 1525

Oscar Music Tel: 071 377 6294

# VISION ON



Do software developers ever sleep? Not at Opcode it seems; the new V2.0 of their Vision sequencing software package for the Mac is positively brimming with new and enhanced features to make it "faster and more intuitive for musicians to use". A complete software system for recording, editing and playback of MIDI-based music, many of the smaller enhancements to Vision were made in response to feedback from current users. Not only that, but both manuals have been extensively updated for user-friendliness. Now that's what we like to hear..!

New features include:

- Standard Music Notation editing and printing
- Track overview with blocks and a unique 'Phrase mode'
- Groove Quantise
- New colour window design
- MIDI Machine control (MMC)
- Unlimited sequences per file

Vision 2.0 is now available from UK distributors TSC priced at £349.95. Upgrades for the earlier version £99.95.

If you would like to test this software for yourself remember to keep 26th March free - TSC are holding an Opcode Clinic. Full details from:

TSC No.9 Hatton Street, London NW8 8PR.

Tel: 071 258 3454

Fax: 071 262 8215



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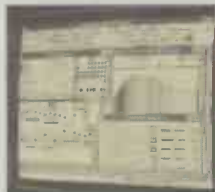
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### CAKEWALK

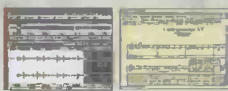
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# Amiga revelations

Amiga owners perplexed by the mysteries of desktop video and multimedia should make a note in their diaries for the 14th March when Premier Vision will be presenting a Desktop Video, Music & Multimedia seminar. Thoughtfully divided up to cover the remarkably wide range of Amiga-compatible products and techniques, the event will include graphics, audio, multimedia authoring and video software techniques—plus hardware add-ons.

The seminar was the brainchild of Premier Vision's Andrew Bishop and Andrew Gould (both Amiga buffs), and gathers together a think-tank of recognised Amiga experts who will cover all of these areas and be on hand to answer those burning questions. Of particular interest will be discussion of Amiga's CD32 as a budget multimedia platform for "non-programmers", and Amiga MIDI.

The event takes place at King's College, London from 9.00am until 5.00pm. The damage? £99 (exc VAT) which includes a light lunch.

It seems like an incredible amount to pack into one day - whether they achieve it you can find out in our exclusive report next month. For further details and reservations contact:

Premier Vision 31C Herne Hill Road, London SE24 0AX.  
Tel: 071 274 4407  
Fax: 071 274 4407

## A&R hotline

You may already know of the Bandit A&R Newsletter, published monthly and containing up-to-the-month inside information about which labels and management/production companies are looking for which kind of new artists. Well, the same organisation has now launched a phone line to showcase, each week, four of the companies featured in the current newsletter. The number to dial is 0336 415089, and calls are charged at 48p/minute peak and 36p/minute off-peak. Of course, you don't have to be a subscriber to use the service, and over the month you'll hear about 16 of the 20-or-so companies covered in the newsletter.

A subscription, by the way, costs £69.00 for a year and is available from Bandit Publications, PO Box 22, Newport, Isle Of Wight, PO30 1LZ.

## New sounds for old synths

CIS, better known for their wide range of hi-tech stands and hardware support systems, recently signalled their move into high quality synth sound disks with three new collections for the Roland D5, D10, D20 and D110 keyboards. The disks are in Atari/MS-DOS MIDI file format and include the legendary Hammond B5 plus other sounds from synths past and present.

They retail for £33.95 for the set, inclusive of VAT and postage.

CIS International, CIS House, 10A Hardwick Business Estate, Bury St Edmunds, Suffolk, IP33 2QH.

Tel: 0284 725639  
Fax: 0284 725640



## ECTS '94



This year's ECTS (European Computer Trade Show) promises to be a huge event with over 75 exhibitors from Europe, Japan and the USA. Taking place at the Business Design Centre, Royal Agricultural Hall, Upper Street, London N1 on Sunday 10th - Tuesday 12th April, ECTS Spring 1994 will definitely be fun and maybe enlightening from an MT perspective. Why? Well, this year's show will be focusing on the rapid convergence of media and technology...

"The games industry is not insular or introspective anymore. It is part of the wider global entertainment market, linking with Hollywood and the music business, creating new and exciting entertainment products for the 1990s" says Cat Maclean, Event director. Why not check out the event and see for yourself?

## Rocket power

Ontrack Computer Systems has developed a piece of software which, the manufacturers claim, will typically speed up a PC's disk drive by up to 80%. Drive Rocket is a device driver which enables an IDE drive to read or write multiple sectors of data at one time instead of one sector at a time. And you thought it would be done with caching!

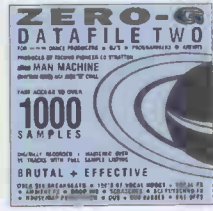
However, the ability of a disk drive to benefit from Drive Rocket

varies according to several factors including the make, the capacity, the BIOS in your PC and so on. Ontrack has a free utility which will tell you by how much you can expect Drive Rocket to improve your drive's performance.

Further details from: Ontrack Computer Systems, Surrey House, 34 Eden Street, Kingston upon Thames, Surrey, KT1 1ER, tel: 0800 243996. Or download it directly from the company's bulletin board on 081 549 8993. The file you want is called RKT-TEST.EXE. Watch for a review soon in MT.

In an ideal world you would walk into a music shop, be helped onto a *chaise longue*, handed a Martini (shaken not stirred) and given headphones to audition the shop's stock of sample CDs at your leisure. No disappointments, no parting with hard-earned money with that nagging unease that this expensive gamble might not pay off.

Time + Space have just this in mind (well, maybe not the *chaise longue* and the Martini).



## JUKE BOX JURY

Installation of a Sony 100 CD Jukebox at main dealers in future will provide customers with the opportunity to audition all of their stock before buying.

If you want a sneak preview,

why not look up T+S on their stand (No.170) at the MIDI and Electronic Music Show (Wembley, 22nd-24th April 1994). Meanwhile, T+S have reduced the prices of Datafile 1, 2 and 3,

their classic dance sample collection - both on audio CD and CD-ROM:

- Each audio CD - £19.95
- Set of three - £49.95
- CD-ROM (includes all

three audio CDs) £149

- Datafile CD-ROM upgrade for users already owning all three audio CDs - £99.
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As always, we at Time+Space are working our butts off to bring together all of the world's very best sound libraries, and make them available to you - FAST - when you need them.

We know our reputation is on the line every time you make a purchase, so we carry only the highest quality products available, from the world's best developers. We offer un-biased advice, and we're always here to assist you in your quest for effective and inspiring sounds to suit your particular musical needs. Call us! And if you want to listen before you buy, call to book an un-hurried private listening session in our demo suite!

## VOCAL BYTES

We have now had time to evaluate this new vocal CD and have found it to be extremely valuable. We've signed it for exclusive UK distribution because, although it's not all amazing, the good samples are not just good but PRICELESS!! So it's still great value at only:

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Monstrous! Over a gig of mind-blowing sounds all laid out on the keys for Roland samplers. Even includes the entire "Classical Choir" library!

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## DANCE / INDUSTRIAL II THE SEQUEL

It's here at last! The world's most long-awaited sequel has arrived - it's a double CD! Loops, plus the component percussion elements from them, plus their programming on MIDI-file disk.

★★★★★ Five-star Review (Sound on Sound, UK). Fantastic!!!!

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Highly acclaimed super-realistic acoustic kits for drummers.

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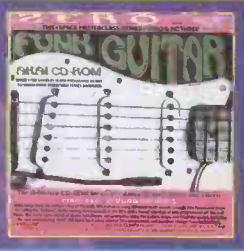
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# BRAVE NE

As independent label Rhythm King prepare to release *The Worlds Of...*, an interactive multimedia CD-i featuring five of their acts, Simon Trask speaks to label boss Martin Heath and *Worlds Of...* designer Denise Proctor.

These days many of us are accustomed to sticking a small, shiny silver disc into a CD player and listening to music coming from our hi-fi speakers or headphones.

But the standard music CD format, which is known as CD-DA (Compact Disc-Digital Audio), is only one of a number of formats available on the compact disc medium; others have been developed which allow a mix of music, video, text and graphics.

One such format is CD-i (Compact Disc-Interactive), which has been championed by consumer electronics giant Philips. Plug a Philips CD-i player into your hi-fi and it will play your standard music CDs like any dedicated CD player. Plug it into your TV set, however, and a new interactive audio-visual world opens up for your entertainment and edification. But is this what people want or is it simply another marketing ploy designed to part punters from yet more of their hard-earned cash?

With its digital video capability, CD-i is already becoming a new playback medium for music videos – cue: Bryan Adams, Andrew Lloyd Webber and a host of other mainstream artists. Rhythm King, however, have set out to accomplish something more ambitious with their first CD-i release, *The Worlds Of...* Billed as the first CD-i music disc to incorporate interactivity and video, it is essentially a compilation disc acting as a showcase for five of the record company's acts: The Sultans Of Ping, CNN, Ugly, Heaven West XI and ©. But rather than simply provide a video of each act, *The Worlds Of...* lets you delve into five individual interactive Worlds designed by the artists themselves in conjunction with Rhythm King affiliate Perfect World Programs and software development company Epic.

Each of these Worlds, which is entered by clicking on one of five satellite planets revolving around the Earth on a main menu screen, has its own unique character reflecting the diversity of the acts involved. Thus, for instance, with the Sultans Of Ping you play a game which involves travelling around the Tokyo underground system in search of the

various band members. Once you've located them all you progress to a segment where Radio 1's Mark Goodier interviews the band on a radio phone-in show and they answer questions from fans.

With Ugly (the band fronted by former Heaven 17er Glen Gregory) the mood is altogether more sombre as you get to put Glen through a literally torturous inquisition. Enter CNN's world, on the other hand, and you get the chance to remix one of their tracks via an onscreen mixing desk — while Heaven West XI have opted for an interactive documentary format. However, it is poetess © who makes the most convincing artistic use of the new medium, skilfully weaving together music, video, text, stills and graphics in a way which shows that interactive multimedia does indeed offer new possibilities for the creative artist.

Each of the Worlds allows you to watch a promo video of its act and to listen to audio-only tracks; in fact, you can play the music-only tracks in an ordinary CD player, in which case *The Worlds Of...* becomes an 8-track compilation CD.

For Rhythm King MD Martin Heath, the move into interactive audio-visual entertainment has been a natural progression. Back in the late '80s he saw the possibilities of the digital sampler and went on to release dance hits by the likes of Bomb The Bass, S'Express and the Beatmasters. In 1990 he was approached

by Eric Matthews of programming team The Bitmap Brothers, who wanted Bomb The Bass to provide the music for a game they were working on; the result was *Xenon II*, a pioneering collaboration between the music and computer games industries. Martin, a long-time games fan, subsequently formed a games software company with the Bitmaps. That company, Renegade, has now produced eight games for the Amiga and PC, some of which have included music from other Rhythm King acts; their best-selling game to date, *Sensible Soccer*, has sold almost a quarter of a million copies.

"What people forget is that a lot of programmers are big music fans," says Martin. "They look at the record industry with awe – for them it's more glamorous than being a computer technician. The record industry looks on the computer business as being a threat, and yet they have more things in common than not. The creative people in games software companies think that music is an important



# WWWORLD

HW·X1

Perfect World designer  
Denise Proctor



Rhythm King MD  
Martin Heath



part of  
games,  
and that it's  
getting more and  
more important – but the  
way that the music business  
has treated them has caused them to rely  
on their own resources and build up their own  
catalogues of musicians and programmers."

The newest company in the Rhythm King  
group, Perfect World Programs, was formed  
last Spring to develop music titles for the new  
interactive CD formats, and *The Worlds Of...*  
(which is due out in March) is their first  
offering.

"I always felt that our record, publishing and  
games companies  
were leading  
towards an

interactive company, because I saw that in a  
sense, digital technology was the one thing  
that was holding us together," Martin explains.  
"*Worlds Of...* is really the result of a feeling  
about where things were going, it's a tentative  
first step. What we're trying to do is be the  
catalyst for discussion. The first idea is to get  
people going 'Wow! You can combine all this  
stuff on one disc!' Secondly, you don't have to  
invent anything new; what this is about is  
allowing bands to express their personalities in  
a new way, with things that people know about.  
MTV is here and it's highly influential.

"The more that you can put an artist into  
context, and engage people's attention, the  
more likely you are to get their sustained  
interest. That's what really interests me:  
competing with the computer business on its  
own terms by using all its technology but using  
it towards an artist and towards ideas. It  
doesn't have to be about goals, it doesn't have  
to be about getting to the end of something  
and beating it, proving that you're clever, which  
is largely how computer games work.

"This medium is about involving people.  
What you want to do is get them involved in  
what the act of creating music is all about.  
Music still moves people, it still has an  
emotional effect, but how do they feel  
connected with it? Most people watch TV, so it  
struck me, when I first came across CD-i two  
and a half years ago, that at last someone had  
figured out what the public really want is TV  
they can manipulate themselves."

UGLY.



► This TV-centric view is echoed by Perfect World's Creative Director, Denise Proctor, who was responsible for designing, producing and coordinating *The Worlds Of...*

"What I said to each of the bands when we set about designing *Worlds Of...* was 'You can capture someone's TV for a few minutes, what do you want to do?'" she explains. "And they could relate to that. I think bands are thinking about far more than just music, these days, they're getting involved in the video side, too. This medium is about personalities; it's not about facelessness, which is something we've had for so long with rave. This is a way of getting personalities across."

In fact, 'personality' is a key ingredient of *The Worlds Of...* The new interactive CD technologies can be celebrated and exploited by any type of artist, not only those who are perceived as being pro-technology and techno-literate in a musical sense. For instance, the Sultans aren't exactly a band you would associate with the latest trappings of technology, yet it's obvious from their World that they have been able to find a voice within this new medium.

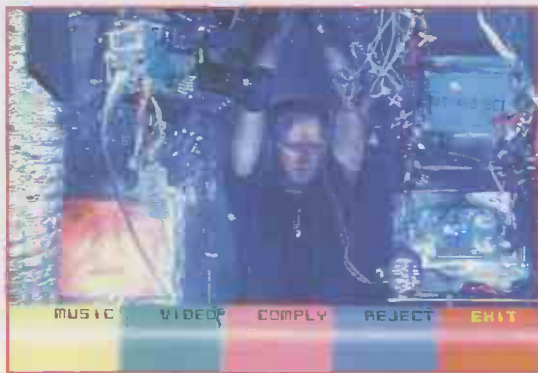
"A lot of the Sultans' fans are university students, people who've probably got computers that they work on but also play games on a lot," says Denise. "They are the games generation, yet they also like that music. So I can see how the two will combine in that way, and have done with this."

The acts on *The Worlds Of...* make for strange bedfellows, though this odd mix is part of the disc's charm. Denise's explanation of the choice of artists brings us back to the commercial nature of the venture – and in particular the suitability of CD-i as a showcase medium.

"We were looking at what was going to be released in the coming year, and those bands which were going to be promoted at the same time that this would be coming out," she says. "The acts on *Worlds Of...* are the latest Rhythm King roster, and at the same time as this is coming out they'll all have albums, singles or tours being promoted."

So, for the artists involved, has CD-i been a mere diversion from the more traditional means of getting their music out to the public? Denise again:

"I think Glen Gregory will think a lot harder about it before he will go into it again, until he can really command the size of budget to do the most amazing graphics and everything. CNN will definitely do it again, the Sultans want to do it again, and Leslie (©) wants to release her albums on CD-i from now on. She sees herself as an all-round CD interactive artist – she's got the visual side, the music side and also the text, and



Torture Glen Gregory by clicking on Reject...



...remix tracks by CNN...



...come over all contemplative with ©...



...track down The Sultans Of Ping in Tokyo...



...or interact with Heaven West XI.

the graphics will come."

And what is the next step for Perfect World?

"We will publish on any interactive CD format," replies Denise. "We've got plenty to choose from: people have approached us to do *Worlds Of...* on 3DO, CD<sup>32</sup> and CD-ROM. Beyond *Worlds Of...* the plan is to do similar discs but each based on a single act, then get into games, probably work with Renegade on a few things, and then develop the company beyond music. The directors would like the company to go into the area of education, because there's so much you can do there with these formats."

For a retail price of £15.99, *The Worlds Of...* gives you a lot more content than a music-only CD for not much more cost. Yet, as Martin points out, the extra layers of information which *The Worlds Of...* provides aren't necessarily intended to have the durability of the music.

"With this technology it's possible for people to find out a lot of information about an artist," he says. "Now, when you've seen that information once you might never want to see it again, you might just want to listen to the music tracks. There again, sometime you might be interested in coming back to it. People think that just because they've got something they *have* to watch it."

As an accumulation of media, multimedia is inherently about added value: you don't just get music, you get all this other stuff, too. That, of course, is the quantitative view, and it has its role to play in giving added value. Ultimately, however, multimedia will have to justify itself on qualitative grounds – the depth of idea and feeling which Martin mentioned earlier. And here we come back to personality and the artist's ability to communicate something of value. It is this ability which engages people and engenders a sense of involvement.

"All that artists are trying to do is find new metaphors to describe the same things," claims Martin. "I don't think that you can invent reality, because reality just goes on and on and on. But what you can do is take reality and give people your version of it, as truthfully as you can. That doesn't mean you have to do anything new. You have to say to people: 'This feeling that we all have, this is how I feel about it.' It's not about newness, it's about what is relevant to you at that particular point in time, so everyone else goes 'Oh yeah, I understand that.' I think actually that that's the history of successful artists, that they go 'This is the world we're in.'"

Or, perhaps, these are the Worlds we're in... ●

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# Control Synthesis

## DEEP BASS NINE



After five years of supplying classic analogue synthesizers, Music Control has formed Control Synthesis to design and build high quality, professional analogue audio equipment. The first product, DEEP BASS NINE, is a midi-controlled analogue bass synthesizer based on the classic sound of Roland's acid dance machine: the TB303.

In addition to the following analogue controls, waveform selection; tuning; cut-off frequency; resonance, envelope modulation; decay and accent, the DEEP BASS NINE will work as a single channel MIDI to CV convertor. There is also an external audio input directly feeding the filter - so the DEEP BASS NINE can be used to treat any external sound source: drum loops, poly synths or even vocals!

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# A TO Z OF ANALOGUE

## part 8

**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, standalone 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



## Galanti/ GEM

- **INSTA STRINGS** – 49-note string synthesiser c.1975.

Original price: £300

Target price: £40

- Four push-buttons for sounds – violin, cello, trumpet, tuba.
- Four sliders for attack, decay, volume and balance.
- Built-in phaser.

## Gibson

The guitar-making giant currently owns the famous Oberheim name, but they also made a brief foray into the keyboard market back in the '60s with a couple of organs. One of the models achieved

celebrity through its association with Ray Manzarek of The Doors particularly on their *Absolutely Live* album (despite the cover photos of Manzarek playing a Vox Continental).

- **G101** – 61-note combo organ c.1967.

Original price: \$995

Target price: £40 – £400

- Re-badged version of the Kalamazoo K101 (see below).

- **KALAMAZOO K101** – 61-note combo organ c.1967.

Original price: c.\$900

Target price: £100 – £500

Users include: Ray Manzarek (when Vox Continentals started being made in Italy instead of England, he didn't like them as much and doubted their roadworthiness. He used the Kalamazoo's flat top to support his Rhodes Piano Bass); Ian Underwood (on Mothers Of Invention's *Uncle Meat*)

- Very similar in appearance to a Farfisa with light green and grey livery.
- (Presumably) bought in, rather than actually made by Gibson.
- Bottom octave reversed colour black and white keys; next octave up, reversed colour grey and white keys.
- Rocker switches not drawbars.

- **STAGE ORGAN** – Dual manual combo organ.

• Like a double G101, but finished in orange and black.

• Matching combo amp; connected by custom lead.

## Gleeman

- **PENTAPHONIC** – Portable 37-note, 15-VCO, 5-voice synthesiser 1981- c.1984.

Original price: \$3395

Target price: £200 – £350

- An interesting synth even in its original black case.
- Three VCOs per note, two ADSRs and 100 patches (not easy to access).
- Built-in chorus.
- Polyphonic sequencer with 600-note capacity.

- **PENTAPHONIC CLEAR** – Portable 37-note, 15-VCO, 5-voice synthesiser 1983- c.1984. Advertising blurb invited you to "...take full advantage of today's spectacular lighting effects. Made to be seen, not just heard".

Original price: c.\$3395

Target price: £250 – £400

- A version of the Pentaphonic built into a transparent plexiglass casing.
- Other features as original Pentaphonic.



Crystal clear: the Gleeman pentaphonic

## Godwin

● **749 STRING CONCERT** – 49-note string synthesier c.1979. Made in Italy by Sisme.

Original price: £448

Target price: £40 – £90

- 10 sliders – cello, viola and violin string voices, treble and bass EQ, chorus and tremelo FX, attack, sustain, and overall volume.
- Chorus and tremelo interact to produce some interesting phase/Leslie/string vibrato effects.

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

● **849 STRINGS** – String synthesiser.

Users include: Jezz Woodroffe, Neuronium, BBC Radiophonic Workshop.

## Groove Electronics

● **STINGER** – 4-DCO duophonic MIDI rackmount module c.1989.

Original price: £390

Target price: £400 – £500

- Basically two EDP Wasps put together into a 4U rack with a MIDI interface.
- Prototypes existed; very few production-run machines. Groove went into liquidation in

the early '90s, so there definitely weren't many produced.

- Groove offered £50 off for each Wasp you traded in for a Stinger.
- Independent MIDI channels and pitchbend response for each Wasp.
- Velocity, aftertouch and/or mod wheel can all affect filter.
- 46 knobs in total – a nice-looking piece of kit.

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



First, take two Wasps... Groove Electronics' short-lived Stinger

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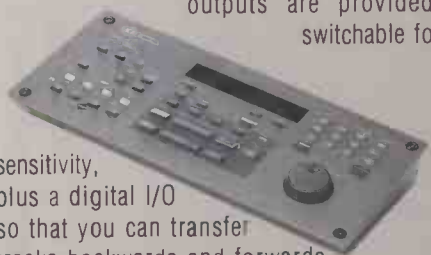
The DR4d will also behave in the way that you want it to. New software upgrades mean that the DR4d can now be operated within sequencer programs; it can be operated by MIDI Machine Control (MMC) and generates MIDI timecode (MTC). The optional SMPTE board will read and write timecode to all popular frame rates.

If you are new to hard-disk recording, the DR4d



will quickly show you how to jump from one part of the recording to another and edit or copy a section - all without disturbing the quality of the signal. We have put a 'jog/shuttle' wheel on the DR4d so that you can find the required edit point in a logical manner. The DR4d holds the claim to be the most user-friendly hard-disk recorder on the market!

The Akai DR4d records four tracks of digital audio direct to hard-disk. You can link up to four machines together for more tracks and, if you wish, use the optional DL4 locator for remote control. Four analogue inputs and outputs are provided, switchable for



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# Shared

You've seen the ads in the computer press – long lists of software titles covering everything from games to utilities. Public Domain and Shareware programs have been around for many years now, but are they of interest to anyone other than computer nerds? Is there anything to interest the musician or those involved in multimedia? Ian Waugh goes public...



Illustration: Stuart Catterson

It's not often that you get something for nothing. In fact nowhere is the saying, "there's no such thing as a free lunch" more true than in the music business. But then if you wanted money for nothing you should have become a solicitor or an estate agent.

But, contrary to what you might think, there is a band of happy brothers who shun normal business convention, who bypass the normal channels of retail distribution and who do have faith in their fellow man. These are the people who write Public

Domain and Shareware programs and anyone interested in music and/or multimedia has much to thank them for.

Although many use the terms interchangeably, PD and Shareware are quite different. Public Domain refers to software which the programmer has 'given to the public'. It may be freely copied and distributed without paying any fee. Essentially, the programmer has given up copyright (used in the same sense as copyright on a piece of music). This, however, also deprives the author of any rights to the

software. Someone else could modify it and generally play fast and loose with it.

To prevent this, the term Freeware was coined. This allows the software to be freely used and copied but the author retains rights over it. Such software is usually accompanied by specific instructions to the effect that the software must not be altered and if it is distributed all accompanying documents must be included.

Shareware is a totally different concept. It works on the basis of try-before-you-buy. It may be freely copied



# interests

and distributed – unaltered and complete with all documentation – and if after trying it, you like it and decide to use it, you send the author a contribution. This is typically anything from \$5-50. Yes, most of it is American.

The registration fee often entitles you to additional benefits, perhaps a printed manual, extra program features, the source code (if you're into programming) or the author may send you the next update. However, the promise of such extras is not a condition of registration – quite simply, you should pay the fee if you continue using the program. To save trees – or at least a few column inches – we'll refer to all these types of software as Shareware.

Without any word of exaggeration, there are hundreds of thousands of Shareware programs out there. Some are bugged, some are old and won't work with the latest version of your

computer hardware or software, but many thousands of them perform useful, even vital functions, and some of the more sophisticated programs rival commercial software. Predictably, the PC has by far the greatest number of Shareware programs, but the recent influx of low-cost Macs has brought with it an influx of Shareware. Atari STs are well catered for, and so too are Amigas.

What sort of programs are there? You name it, there's probably a Shareware program to do the job. They range from utilities to improve the way you use your computer to fully-fledged applications such as word processors, spreadsheets, databases and graphics programs. There is a vast amount of clip art, fonts, educational software and, of course, games. There is also an enormous range of software for the musician and anyone interested in multimedia. This includes Shareware sequencers – for all computer formats – synth editors and librarians, and ▶

## JARGONWARE

● **CD-ROM:** a special type of CD player connected to a computer which can read CDs containing computer data instead of audio data. A CD can typically store upwards of 500-600Mb of data and that's a lot of software. See November's *MT* for a feature on CD-ROMs.

● **BBS:** Bulletin Board System. A computer system which you can dial up using your computer and a modem with special comms (communications) software which allows you to transfer files between the two computers over the telephone line.

● **Modem:** short for MODulator/DEModulator. A device which connects a computer to the telephone network.

● **Log on:** the act of dialling a BBS number and establishing contact with the computer system.

● **Download:** the process of transferring software from a BBS to your computer. Upload is the transfer of software from your computer to the BBS.

## OTHERWARE

As well as PD and Shareware, a lot of other 'wares' have sprung up over the past few years. Many can be labelled Funware with names such as beerware, Cardware, Aidware, Charityware and so on. They ask the user to send the price of a beer, a postcard or a donation to a charity.

Then there's crippleware, a rather harsh term for a practice which goes against the spirit of Shareware (although given the reluctance of users to register, perhaps we shouldn't blame the authors too much). Crippleware is simply Shareware which has been knobbed so it doesn't offer all the features of the full program, obviously in an attempt to make you register. There is usually enough in the program for you to decide whether it does what you want, but from the program description on bulletin boards and in Shareware catalogues, it's not always clear that such programs are crippled.

If authors want to release programs that are 'functionally-challenged' into the market they should clearly be labelled as demos. In fact, many of the big software marketing companies are catching onto this and there are hundreds of demos of commercial programs available which you can try before you buy.

Typical Crippleware software includes programs with limited features, programs that bomb out after a certain period of use, some that only support a limited size of document or have load and save disabled and others that will only

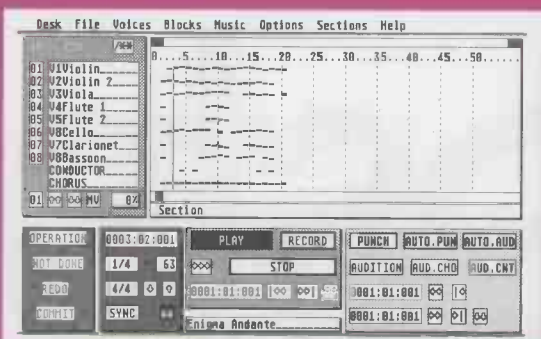
run a certain number of times before they stop working. However, at least you know where you are if it's labelled "demo" and not Shareware.

And there's yet another 'ware' – though it has previously only made any real mark in the Amiga and ST markets. It's called Licenseware. This is Shareware up front. You generally pay another pound for the disk, around £3.50, and this is given by the vendor to the author.

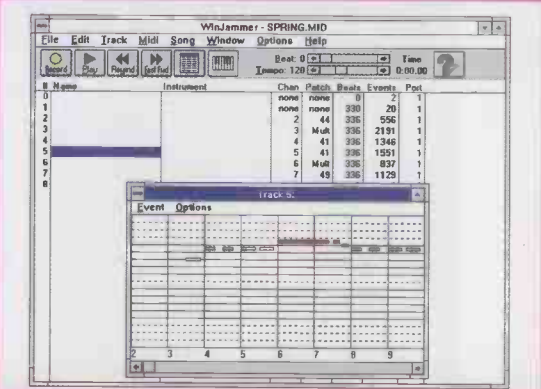
In spite of the name, this is a form of commercial software distribution, albeit at a very low level. The advantage is, the author gets a quid for every disk sold which is far, far better than getting £20 for every thousand copies of the program out there in user land. And the user only pays a pound instead of a £10 or £20 registration fee.

The Licenseware concept is about to be ported to the PC by the UPD (United PD Libraries) group which currently consists of Valley PD, 17-Bit Software and Virus Free. The success depends on the authors giving the companies permission to distribute their software so, in a way, it's the authors themselves who will determine the success or failure of the system. While it's undoubtedly a good idea for UK authors, we'll have to see if any overseas programmers sign up. There's such a lot of Shareware coming from America that PC Licenseware could face severe competition.

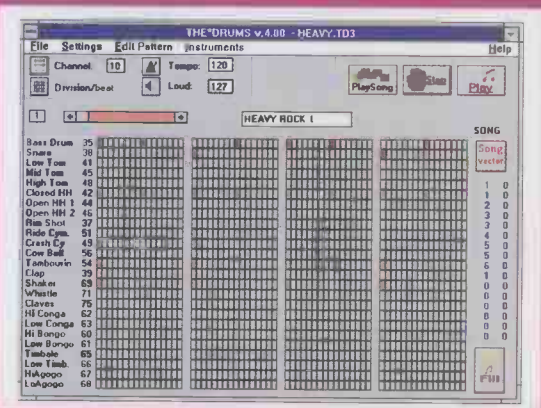
# SEQUENCERS



The Cosh Accompanist (available from everyone) is one of the best Shareware sequencers for the ST...



...and WinJammer: (also available from everyone) is the best on the PC under Windows.



The Drums (from Red Dragon) is a drum pattern editor for Windows - useful if Steve Gadd can't make it.

► computer composition programs. Additionally, there are thousands of graphic images for use in multimedia applications, graphic file viewers, editors and converters and also QuickTime movies to 'borrow' from on the Mac.

In short, Shareware offers a massive range of inexpensive tools and utilities to increase your productivity and to use in your music or multimedia projects.

Because Shareware is distributed as computer files - whether you download them from a bulletin board or get them on a disk from a Shareware library - there is no printed

## WHEREWARE?

PD and Shareware programs are available from four sources - Shareware libraries, bulletin boards, cover disks on computer magazines and user groups. The biggest selection is usually available from Shareware libraries, but many BBSs have an enormous range, often stored across several CD-ROMs. Most Shareware libraries use CD-ROMs, too.

The better libraries test each program in their catalogue to see how good it is and to check what hardware and software you need to run it. Some simply quote the description which comes with the file on the CD-ROM. This is usually supplied by the programmer or the person who sent it to the library or BBS. Some libraries run a helpline, but please don't ask them to explain how to do things covered in the documentation. Remember, you are paying the library for its duplication costs; libraries are not software houses which charge several hundreds pounds for a program, so don't expect the same level of support.

Finally, if you find a good library, it's worth sticking with them. Many operate a club scheme which, for a nominal sum, gives you cheaper disks and first crack at the latest releases.

documentation. However, there will almost always be at least one text file explaining what the program is and how to use it. Ignore this at your peril. Some software has a full manual on disk, complete with illustrations, which you can load into a wordprocessor and print out (although sometimes you need the right wordprocessor!). When all else fails - RTFM (Read The F\*\*\*ing Manual).

We've said that Shareware is free but, of course, you can't ring up a Shareware library and ask them to send you their latest disk collection for nowt. Well, you can but don't be surprised if they use two words to say 'no'. Shareware libraries exist to distribute the software and what you pay for is the disk it comes on and the duplication costs.

It's important to understand that you are not paying for the software - you do that when you register - and you have no recourse to the library if you have problems with the software. All reputable libraries will replace faulty disks, of course, and some will try to help if you have problems, but the library's responsibility ends with supplying you the disk.

And the princely sum for this service? Usually around £2.50-3.50 per disk - although most libraries offer a discount if you buy several disks which can bring the price down to about £2.00. Some companies have advertised disks as low as 99p including VAT and carriage, but do your own sums and work out how much they make out of that! I haven't seen them advertise for a while...

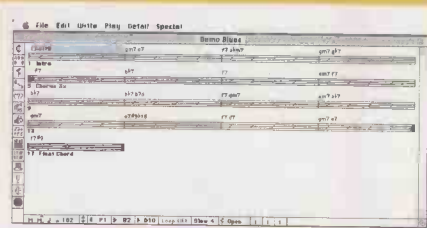
Some Mac libraries charge as much as £5 per disk, gainfully hanging onto the concept that Macs are expensive and Mac users have money to burn. They're about a year out of touch. Some of the more enterprising companies such as Stormont charge on a 'filled disk' basis - you simply order the programs you want to fill a disk. Good, eh?

If you have a modem, a bulletin board system (BBS) is a good source of software. The main advantage is that you can download the software instantly from a massive catalogue of titles. Many BBSs charge you a fee of between £5 to £30 to become a registered user. If you're not registered you may be able to look around, but not download software (although some ►

## MUSIC GENERATION PROGRAMS



MIDI Band (on Omicron's disk Win632) is like Band-In-A-Box for Windows on the cheap!



MBAC Jazz for the Mac Improvises jazz - eat your heart out, Dizzy!

# X3

*We let others blow our trumpet, sax, flute...*

Number 1. In The Buyer's Bible –  
Making Music March 1994



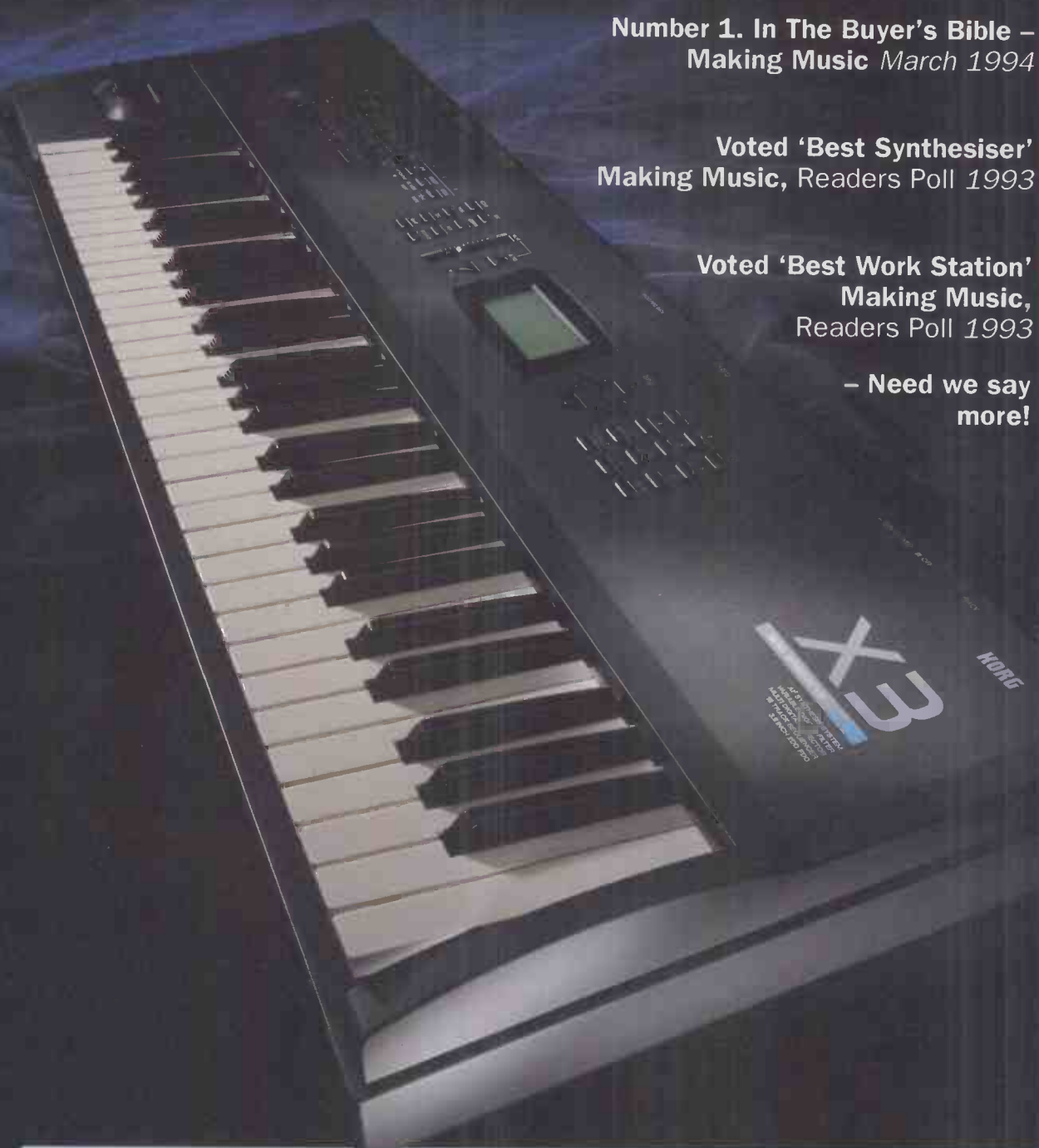
Voted 'Best Synthesiser'  
Making Music, Readers Poll 1993



Voted 'Best Work Station'  
Making Music,  
Readers Poll 1993



– Need we say  
more!



If you would like more information on the X3, please complete the following:

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Send to the following address (No stamp required)

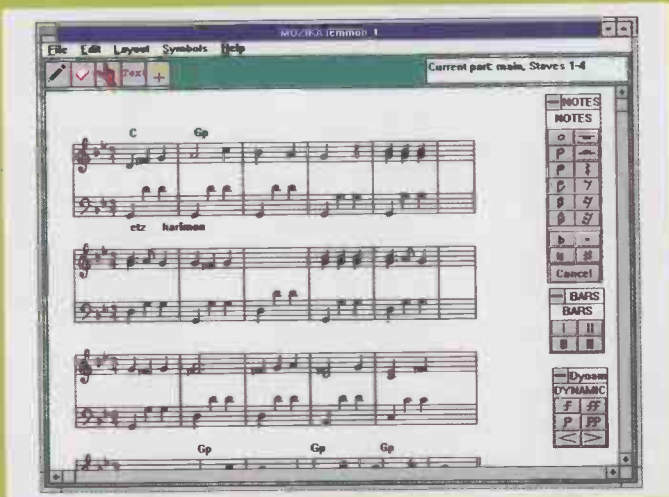
KORG UK LTD., FREEPOST HA 44 55, HARROW, MIDDLESEX HA1 2BR

MT1

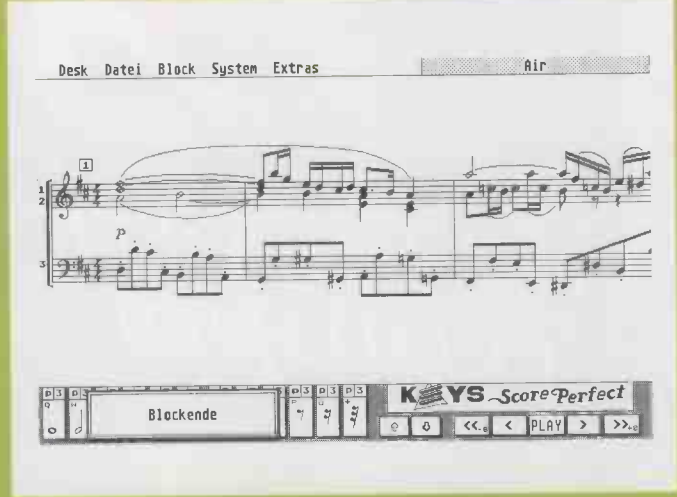
# KORG®

BREAKING SOUND BARRIERS

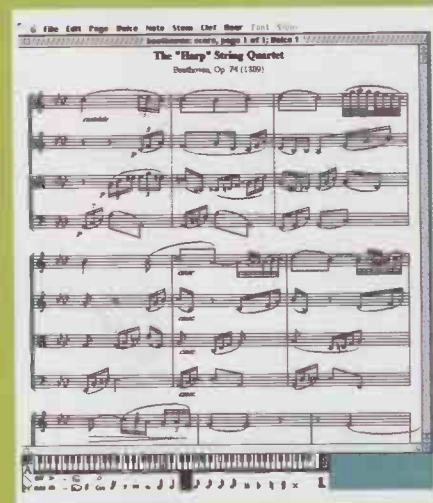
# MUSIC NOTATION



Muzika (on Omicron's disk Wln582) – music notation for Windows, no less...



...and for the ST with Score Perfect (from the Ad Lib BBS).



...and for the Mac with Lime (from Stormont Software).

files since you last logged on. A library may only mail out an update every month, often less frequently. Both sources usually obtain new material from America so the cost of the disks or subscription to the BBS helps pay the telephone charges!

OK, I know what you're thinking, student of human nature that I am – does anyone actually register their software? You won't be surprised to learn, human nature being what it is, that the vast majority of Shareware users don't register. The 'something for nothing' ethos runs deep within us.

Of course, as you're usually dealing with individual authors, there is the nagging doubt that if you send off a fee in return for whatever extra goodies have been promised, they may not arrive. But look at the other side of the coin: the authors are giving you full use of their software in return for a fee which rarely arrives.

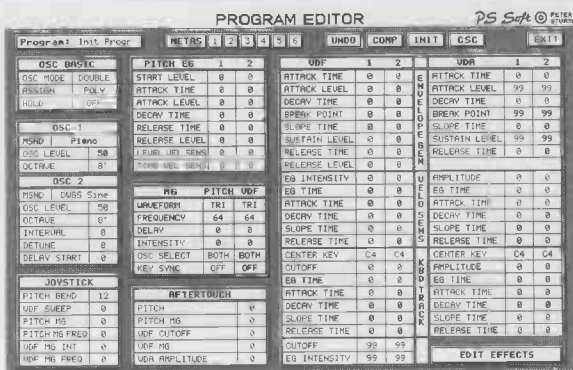
To be fair, there are some honest

souls who would like to register but who are put off because the majority of (although by no means all), Shareware originates from overseas – America for Mac and PC software, and Europe for ST, Falcon and Amiga. The effort and expense of organising a bank draft or an IMO just doesn't seem worthwhile. Incidentally, the Shareware concept is accepted much more readily in America where authors report a much higher rate of registration than in the UK.

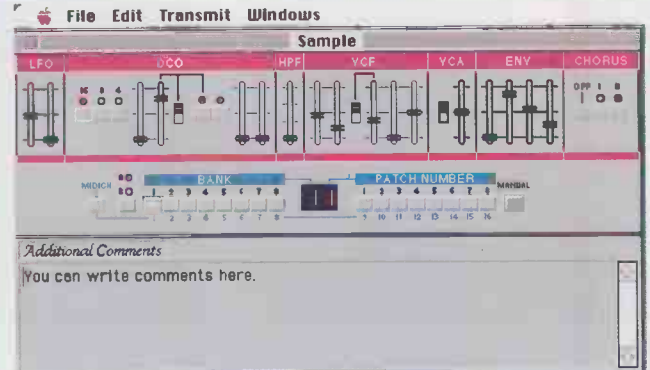
Some of the more prolific Shareware authors accept credit cards and some have banded together to make such an arrangement more practical. Some Shareware libraries will handle overseas registrations for you but others don't want to get involved. It is, they say, a matter between the author and the user.

The ASP (Association of Shareware Professionals) aims to monitor the standard of Shareware among programming members and has an ombudsman who will help solve ▶

## SYNTH EDITORS AND LIBRARIANS



Got an M1 and an ST? Then you need the PS Soft M1 Workstation (on Floppyshop's MID3354M).



Got a Mac and a Juno? Then you need the Juno Librarian (from Stormont Software).

# SOUND FX Classic 3000

S O U N D S Y S T E M

- 16 BIT PC Soundcard
- PCM wavetable synthesizer with 317 sampled sounds
- Sampling rate 44.1 KHZ (CD quality)

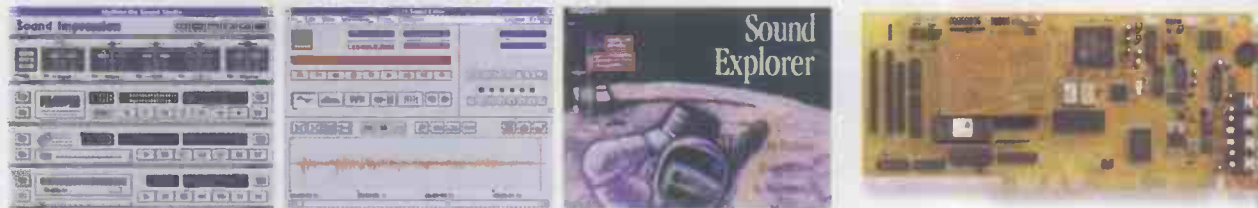
SEE OUR REVIEW ON PAGE 58



- ADLIB, Soundblaster compatible
- Windows sound system compatible
- Roland SCC-1, MT32 instrument compatible
- General MIDI & Roland GS instrument compatible
- Roland MPU - 401 UART compatible
- CD ROM interfaces
- MIDI interface & lead
- Digital mixer
- Mini keyboard (optional)

## Every Sound You'll Ever Need

All this for around £200\* including cubase Lite and wave sound editor



**Bluepoint** Bluepoint Corporation (UK) Ltd, 17-19 James Way, Milton Keynes MK1 1SU  
For local stockists call 0908 277007

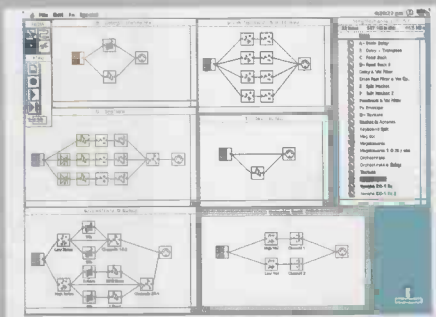


Sound FX Classic 3000

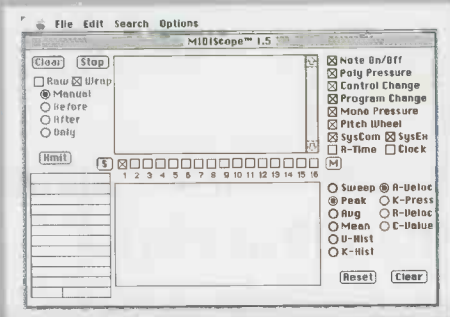
\*Price subject to VAT

SOUND FX Reality Sounds Like This

# MUSIC UTILITIES



Megalomania (from Stormont Software) lets you and your Mac create MIDI effects by processing MIDI data in real time.



Kurzweil's MIDI Scope (from Stormont Software) for the Mac will monitor and analyse MIDI data.

disputes with ASP authors. Some libraries are ASP libraries and these are keen to help with registrations. However, other libraries say the ASP imposes too many restrictions on them and claim it's a bit of a loose association anyway.

Licenseware seems to be one of the best methods of ensuring fiscal solvency for software authors and the addition of a quid on a disk isn't too a high price to pay. But the bottom line, quite simply, is that if you use the stuff, you should pay for it, even though we have no Thought Police. Yet.

## Starting next month...

MT will be scouring the libraries and the boards in search of Shareware goodies, and reporting on our findings. We will, of course, major on music and multimedia software, but also included will be examples of mega utils out there which as computer users we can all benefit from. If any Shareware library or BBS would like to send us their lists we'll be happy to give them a mention, particularly those who specialise in MT-oriented titles. We'll begin next month with some essential information you need to know as you embark on the Shareware adventure - viruses and file compressors and the like - and we'll list some of our fave Shareware programs. Be there or pay more...

# CONTACTWARE

There are dozens of software libraries and bulletin boards and it's impossible to list them all. Included here are ones which have been helpful in supplying software and information for this feature...

## Shareware libraries

### PC

Red Dragon Shareware • 3 Oaklea Court • Rhyll • Clwyd LL18 4NP • Tel: 0745 338094.  
Omicron • 45 Blenheim Crescent • Leigh-On-Sea • Essex SS9 3DT • Tel: 0702 710391 • Fax: 0702 471113.

### Mac

Stormont Software • 61 Lochinver Drive • Dundonald Drive • Belfast BT5 7AJ • Tel: 0232 487923.

### Amiga

Valley PD • PO Box 15 • Peterlee • County Durham SR8 1NZ • Tel: 091 5871195.

### ST & Falcon

Floppyshop • 45 Provost Graham Avenue • Hazlehead • Aberdeen • Scotland AB1 8HB • Tel: 0224 312756.

## Bulletin Boards

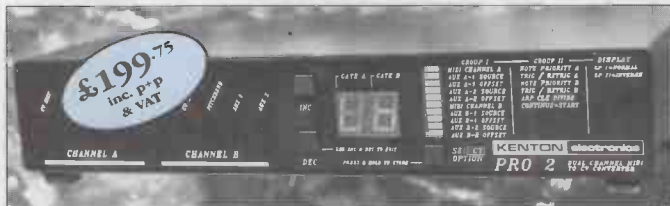
Electronic Courier • Mac. BBS: 0232 705452 & 0232 401737.

Ad-Lib • ST. BBS: 091 3702659.

Sonic Boom • PC. BBS: 081 9949119.

# THE PRO-2

## Dual Channel MIDI TO C.V. Converter



- CV & Gate outputs to control two synths at once, each completely independent of the other
- Assignable MIDI channel for each synth
- S-Trig outputs (for Moog etc)
- Four MIDI controllable aux outputs (for filter control, etc)
- Assignable note priority
- DIN Sync 24 output
- Arpeggio clock output
- MIDI Thru socket

- Built-in mains power supply
- Easy programming of all parameters
- Setups stored even when power is off
- Solid case construction
- Size 245mm x 150mm x 45mm
- Includes many features not found on other converters
- Optional Hz/V output for Channel A - add £29.38
- Optional wasp port

THE PRO-2 WAS DESIGNED TO BE USED BY MUSICIANS, SO YOU WON'T NEED A SCIENCE DEGREE TO OPERATE IT! - AND IT'LL STILL BE WORKING IN YEARS TO COME. ADD KENTON'S ENVIABLE REPUTATION FOR HIGH QUALITY INTERNAL RETROFITTS (WHICH OF COURSE WE STILL DO) AND OUR THOUSANDS OF SATISFIED CUSTOMERS IN THE MUSIC INDUSTRY, WHY RISK BUYING ANYTHING ELSE?

## GET IT RIGHT FIRST TIME - GET A PRO-2

OUR CUSTOMERS INCLUDE: MARILLION - BEATS INTERNATIONAL - N'JOI - 808 STATE - THE PRODIGY - PLUS MANY RECORDING STUDIOS, HIRE COMPANIES AND PROFESSIONAL PROGRAMMERS. OUR RANGE CURRENTLY INCLUDES THE FOLLOWING INSTRUMENTS (please phone if yours isn't listed)

<b>POLYPHONIC SYNTHS</b> (In/Out/Thru) OBERHEIM OB-X/OB-Xa/OB-8 PROPHEET 5 rev 2 & rev 3 (all) PPG WAVE KORG POLY 6/POLY 61 KORG TRIDENT MONOPOLY (In/Thru only) KORG CX3/BX3 (In/Thru only) MEMORY MOOG ROLAND JUPITER 8 ROLAND JUNO 60/6 ROLAND VOCODER VP-330 (In/Thru only)	RHODES CHROMA YAMAHA PF15/10/YP40 (Out only) YAMAHA CS80/CS70M (In/Thru only) SOLINA String Ensemble <b>MONOPHONIC SYNTHS</b> (In/Thru) MINIMOOG MICROMOOG MOOG PRODIGY MOOG SOURCE OBERHEIM OB-1	SEQUENTIAL PRO-ONE ROLAND SH-5 ROLAND SH-09 ROLAND SH-101 ARP Odyssey Mk 1 & 2 ARP 2600 YAMAHA CS-15 ROLAND TB-303 (baseline) <b>DRUM MACHINES</b> (In/Out/Thru) LINNDRUM 1/2/3 LINN 9000 CLOCK	CONVERSION ROLAND TR-808 ROLAND CR-78 (In/Thru only) SIMMONS SDS 5 (In/Thru only) <b>ORGANS</b> (Out only) YAMAHA FS/FX/FE series YAMAHA A/B/C/D/E series TECHNICS E series + G series JVC/350/250 HOHNER D98 & series HAMMOND tonewheel
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A FEW EXAMPLES ARE LISTED BELOW - PLEASE PHONE OR FAX FOR OTHER PRICES AND DETAILS

YAMAHA PF15/10/YP40 (MIDI OUT)	Price £146.88 inc. fitting.	Kit price £123.38
PROPHEET all rev 2 & 3 models (MIDI In/Out/Thru)	Price £246.75 inc. fitting.	Kit price £193.88
MINIMOOG (MIDI IN/THRU)	Price £199.75 inc. fitting.	Kit price £158.68
ROLAND TR-808 (MIDI In/Out/Thru)	Price £188.00 inc. fitting.	Kit price £141.00

WE ARE NOW ABLE TO SUPPLY MOST OF THE ABOVE MIDI SYSTEMS AS KITS FOR THE EXPORT MARKET - PLEASE PHONE OR FAX FOR DETAILS AND PRICES.

ALL PRICES INCLUDE VAT Carriage extra where required. Please apply for export rates. ALL MIDI KITS FIT INSIDE INSTRUMENT (except baseline).

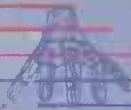
FULL DETAILS AVAILABLE ON REQUEST TRADE AND EXPORT ENQUIRIES

**KENTON electronics**

Rear of 137-165 Hook Road, Surbiton, Surrey KT6 5AR

Tel: 081 974 2475 Fax: 081 974 2485

# The Digital Village



230 High Street, Barnet, Hertfordshire, EN5 5TD Tel: 081-440-3440 Fax 081-447-1129

## EVERY DAY IS DIGITAL AUDIO DAY AT THE DIGITAL VILLAGE



Paul Wiffen  
Manager - The Digital Village

Some stores invite manufacturers or distributors in for a day to do demonstrations of their products. Some even schedule a week of demos for a special promotion.

All the hard-disk recording packages we do are on permanent demonstration every day at **The Digital Village.**



**EXCLUSIVE:** We are the only dealer who can supply the **NEW Classic 3000 MIDI** sound card - for the PC as reviewed in this month's MT - bundled with the industry standard Steinberg CuBase Lite for Windows sequencing software - all for just **£249.**

**THIS SLOT-IN POWER HOUSE CAN TURN YOUR PC INTO A FULLY FLEDGED GENERAL MIDI MODULE WITH HARD DISK RECORDER.**

**The Classic 3000 MIDI card features:**

- 16bit Stereo Digital Audio
- 317 sounds in 8MB ROM
- 16 Part Multi Timbral
- 24 Note Polyphonic
- CD ROM interface
- Digital Mixer
- Microphone and line inputs
- 44.1/48Khz sample rates
- MIDI interface (MPU401 Compatible)
- Headphone output
- General MIDI compatible
- Soundblaster compatible



**CUBASE AUDIO** for the **ATARI FALCON** **Our best-selling system.** We are the only store who can make the Falcon modifications recommended by Steinberg for optimum performance. Paul's unique experience with the Falcon also means he can configure a system to your personal need. We also have Cubase Audio running on the Mac (the latest version gives you up to 16 tracks with Digidesign ProTools), and also the Atari ST/TT and PC versions which work with the Yamaha CBX-D5.



**DIGIDESIGN Session 8** is now the most powerful single piece of hardware available for either the Macintosh or PC platforms, giving you eight discrete tracks of direct-to-disk recording (including 8 separate outputs for each track) to fast SCSI drives. It also features 4 mic pre-amp inputs and four line inputs. Choose your favourite platform to run it on. Speak to Gavin to discuss your system requirements.



**D2 Syquest 105MB drives** are still available on the "the 88meg price" deal from last year, but we don't know how long we can keep this unbelievable deal going, so get in touch with us quick if you want to take advantage of this phenomenal price saving. Remember that the reduced access time.



©DV/sik DVS v2/C3000

**Telephone: 081-440-3440**

# With over 20,000 ADATs already in use, the Alesis ADAT Digital Audio Recorder

**TEC AWARD WINNER**  
*Voted Recording Product of the Year and Best Recording Device/Storage Technology.*

takes to make the best-selling digital multitrack. The Alesis ADAT® Digital Audio Recorder's sound quality, sample accurate synchronization capability (ADAT Synchronization Interface), fiber-optic digital interface (ADAT MultiChannel Optical Digital Interface), and wide range of peripherals available now, give ADAT owners the creative flexibility they need.



The Alesis AI-1™ ADAT to AES/EBU and S/PDIF Digital Interface with sample rate converter lets you transfer audio digitally to or from the ADAT system and external units such as DATs, CDs, and other digital recording formats.

Alesis AI-2™ Multi-Purpose Audio/Video Synchronization Interface by TimeLine (the leader in synchronization products) connects ADAT to the world of video, film and multi-media production using SMPTE, 9 pin and TimeLine Lynx control protocols.

## Focus on Compatibility™

Its revolutionary impact on the recording industry has made ADAT the de facto standard in digital multitrack. The enormous number of ADAT users worldwide, the fact that Fostex has licensed the ADAT format for their own digital recorder, and the growing list of leading companies focusing on industry compatibility by becoming members of The ADAT Group™, all mean that when you choose ADAT, you're compatible with a vast array of music and audio equipment, now and in the future. And, you're supported by a network of professionally trained Authorized ADAT Service Centers worldwide.



## The ADAT Format - made for multitrack

ADAT records eight tracks of 16-bit linear, 48 kHz sample rate audio, with no data compression "tricks" or channel sharing. We chose Super VHS® (S-VHS®) tape as a foundation, then designed ADAT's data structure and heads specifically for the rough-and-tumble, back-and-forth, punch-in-and-out environment of multitrack recording. To make sure that recording one track wouldn't disturb any other track, we divided each helical scan into



An ADAT's helical scan: ADAT tracks are safely separated into 8 discrete data blocks.

And with good reason. Alesis was founded on digital technology, so we know what it

eight separate data blocks. Some digital recorders combine data from two different channels into the same data block on tape, which means that each time you record a track, another track must be read into a buffer and actually re-recorded even though it is in "safe" mode.



Some other formats risk introducing errors into "safe" tracks each and every time you press record.



The ADAT format records each track discretely, as all professional multitrack recorders should.

## Bigger is Safer

Microscopic contaminants in the studio aren't just probable, they're statistically inevitable. If the format can't overcome them, they'll cause mistracking, noise, distortion, even total muting of the audio. Formats smaller than S-VHS are more vulnerable to contaminants, dropout, and misalignment, especially when exchanging tapes between machines. Some digital formats attempt to squeeze the same amount of sound into a much smaller tape area than ADAT does. ADAT's S-VHS tape offers more total surface area to meet the demands of digital recording, and its wider 100 micron tracks are less vulnerable to being derailed by dust. Because even though technology makes it possible to make formats smaller and smaller, dust stays the same size.



The total tape area for every second of ADAT operation is 1,211mm<sup>2</sup>.



Under a microscope, you can see the results of ADAT's specially-made write heads. By using a generous 100-micron track pitch, combined with eight distinct data blocks, ADAT offers an extra margin of safety for digital audio.

Actual microscopic photograph of ADAT tape (enlarged approximately 100 times).



# has become the most popular digital multitrack tape recorder in the world.

## More than just a tape recorder— The ADAT System

ADAT, when combined with the BRC™ Master Remote Control, is a complete digital recording and digital editing system with features that no other recorder, analog or digital, can match. The BRC is a full-function autolocator and MIDI/SMPTE time code chase-lock synchronizer. Plus, it controls digital copying between ADATs, like a disk-based recorder, but much simpler to use.

The ADAT MultiChannel Optical Digital Interface digitally transmits up to eight ADAT channels at once over a single fiber optic cable to any track on any ADAT in the system without repatching, all in the digital domain. Now you can “fly in” that perfect vocal part to multiple locations in seconds, with absolutely no generation loss. And our new QuadraSynth™ keyboard has an ADAT digital interface so you can record it without ever leaving the digital domain.



The BRC Master Remote Control, shown with optional RMB™ Remote Meter Bridge, supercharges your ADAT System by adding SMPTE and MIDI synchronization, storable autolocator points, copy and paste digital editing and more.

## ADAT/BRC digitally stores important session notes

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L14 "CHORUS 1"  
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# AMPERE

**In part 2 of our occasional series charting their growing involvement with video and computer graphics, The Future Sound Of London talk to Simon Trask about the parallels between musical and visual creativity...**

Stakker's Buggy G Riphead.

At Earthbeat, the group's 16-track studio in north London, the racks of musical technology are augmented by a Sony Betacam video edit suite, installed towards the end of last year. Already, Brian and Garry have started to take control of their own visual presentation, creating the video for their last single, 'Cascade', and infiltrating MTV with a 3-minute audiovisual 'statement of intent' which cuts up 'Cascade' edits with spoken inserts from Garry.

As Garry pointed out in the January issue, bringing some of the video technology in-house has allowed he and Brian to be rather "self-indulgent" in their working practice – an approach which has already proved successful for them musically. Through further debate and discussion, the pair have come to the conclusion that another aspect of their working method with music can usefully

be transferred to video and computer graphics – namely that of being able to draw on a library of raw material.

"In music, the time we spend creatively is in putting together existing source material to make something that matters, not in generating that source," explains Garry. "Whereas so far with video all we've actually succeeded in doing is generating some good source material. A lot of the budget for 'Cascade' went on generating imagery that in its present form is not at its most potent. I believe that in the future we will put some of those visual elements, rather like samples, into a context where we are actually making something that is life-changing. Right now we're not doing that with video, and that upsets me because I believe our music sometimes is life-changing."

Garry also feels that creative techniques which he and Brian have developed while working on their music can have parallels in video:

"We can take bad-quality samples and put them through reverb so that you're just hearing the reverb coming out of the desk, with a vague impression of the sample way at the back of it. Well, I'm convinced that you can do similar stuff with video.

If you read the first instalment of this series (*MT* January '94) you'll know that in pre-FSOL days Garry Cobain and Brian Dougans were audiovisual pioneers, collaborating with video outfit Stakker on MTV commissions and the Stakker 'Humanoid' single. Now, following a period of music-only activity which established them as The Future Sound Of London, Brian and Garry are reinventing themselves as an audiovisual outfit and working once again with

"There is a new consciousness towards travelling: physically going with the video rather than being brought down to earth by edits."

"There is a new consciousness towards travelling: physically going with the video rather than being brought down to earth by edits."

"I believe that in the future we will put visual elements, rather like samples, into a context where we are actually making something that is life-changing"

"Whenever I talk to video people they say I shouldn't be making these analogies, because video's 10 years behind sound. I can't imagine that it is; I think you could take a bit of sky, change the orientation of it, whop it through a cube, stretch it, put it behind a piece of other action, and it would be unnoticeable."

"However, I haven't seen a really clever use of video sampling yet. I think we can take sound and make it so that it's impossible to legally sue over it; now, with visuals I'm not finding that that's happening. There's either a complete

scare attitude towards sampling visuals – you just don't do it because there's this attitude of 'Wow! It's so corporate we're going to get fucked.' – or there's this bad sampling going on."

Garry characterises the visual style which Stakker developed as "corporate", a "big bang aesthetic" full of "brutal edits".

"I thought at the time it was a really groundbreaking aesthetic," he recalls. "I mean in terms of logos: Stakker-logowham!-corporate. Presenting itself as a big corporation through video – very emblematic. I believe that that aesthetic could have sold fashion, could have sold anything from lip gloss to artworks."

Today, however, the corporate punch and aggression which so characterised the '80s is giving way to a new aesthetic of depth and fluidity – an aesthetic which is more in tune with what Garry wants to



Stills taken from the 'Cascade' video, produced by FSOL and available on Virgin Video now.



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The Future Sound Of London's studio looks familiar, but a Sony Betacam edit suite has now been added.

► achieve visually.

"Stakker didn't quite have the flow and depth of image that I required," he says. "I wanted the shapes in the videos to fly off into the distance and go through different landscapes and environments. Now that aesthetic has come about at last. I think there is a new consciousness towards travelling, physically going with the video rather than being brought down to earth by edits. The kind of virtual reality consciousness which is hovering around, nobody quite knows what it's going to bring but everybody has their own perceptions of what will happen."

Rather than jump straight to what Garry terms the "virtual reality, put-on-a-helmet" approach, the duo are more interested in exploring the new audiovisual aesthetic possibilities within a conventional linear format.

"As a musician and an audio-visual artist I can't deny the possibilities of virtual reality," opines Garry. "But I believe there is a bridging product before we get into this complete virtual reality thing, an educating product which TV and consumers will lap up. There's a certain point at which things actually have impact, and it's not always at the cutting edge."

"I think the ideas we have for products in this interim period are also conducive to when we get to virtual reality. What we have in mind is this kind of weird environmental travel, submersion thing, but it's a filmic thing as well, with a plot; it's a new kind of audiovisual television without being just a passive wash and passive shapes rotating."

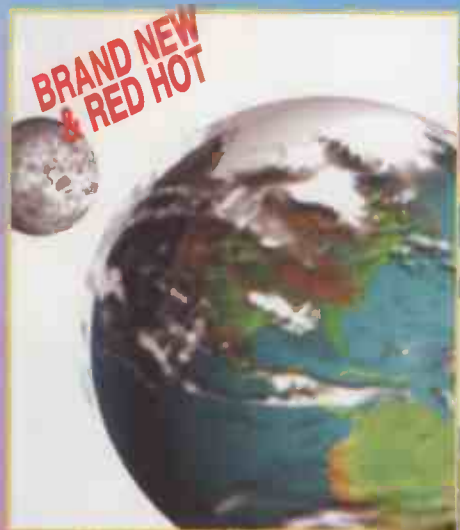
"There's a problem in marrying the depth of a good film, the complexity of a plot, with the computer world, which is quite retinal, it's about passive stimulation, floating off into another world. The kind of product that we want to create is really a very clever manipulation of both approaches." ●

A new Future Sound Of London single, featuring the Cocteau Twins' Liz Frazer on vocals, was released on 21st February, with a new FSOL album, *Lifeforms*, to follow on 14th March.

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### Volume Eleven Vince Clarke, Lucky Bastard



This collection features new sounds created especially by Vince using the mountain of classic analogue synths in his Amsterdam Studio. A founder member of Depeche Mode, Yazoo, The Assembly, and now Erasure who better to produce the **ULTIMATE ANALOGUE SAMPLE CD?** Synths featured include Roland System 100, System 700, ARP 2600, Moogs, SQ1 Pro One, Korg Poly Fusion, VCS3, Sequential Circuits, Kpander, 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. This CD is a must for anyone craving techno-pop tunes - or for anyone craving anything from the lushly electronic sounding world of Ambient-dance to the more aggressive techno and acid fans will love the blippy loops, Industrial sounds will love the dark, sub-bases. Hardcore cyro-artists will use the thuds, pings and ticks. Hardcore techno fans will love the sweeps with the guitars...Lucky Bastard is a hall of a name. CD. 9/10" - Future Music, Nov 93. "...extended rhythmic palette... dramatic crashes and splashes...this CD is a must for anyone who loves this CD" - Home & Studio Recording, Nov 93. "Le créme de la créme...stupendous" - Keyboardz (Germany), Dec 93. "La qualité des sons est vraiment remarquable...des pros" - claviers (France), Nov 93. Demand is high, so avoid disappointment and get this CD before everyone else has it!

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



This volume sets new standards for drum sample CDs. It features a wide range of styles including Hip Hop, Funk, Jazz, Rock, Reggae, Swing Go Go, Fusion, Cyberpunk, etc. 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 to create the unique sound of Tackhead with Doug Wimbish and Adrian Sherwood. The superb performances featured on this CD were recorded at Orinoco and The Aquarium

☆☆☆☆☆ - 5/5

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.

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Report by Simon Trask

# Seeding the future

## - or burying the past?

Many things were promised for Cyberseed. Billed as "Britain's first cyber-festival", it aimed to draw together state-of-the-art virtual reality systems, computer graphics, film sfx, cyber art, video games, cyber groups, robots and cyber fashion within a club environment, complete with sound systems and live video mixing.

Originally set to take place at Bagley's Studio over two days in October last year, Cyberseed was put on hold at short notice when the venue owners suddenly decided they wanted £10,000 upfront. Not to be put off, event organiser Brian Davis began negotiating for another site, with the result that Cyberseed took place a couple of months later at The Fridge in Brixton. Only by this time the 'festival' had turned into a one-night club event, and Cyberseed was only able to deliver some of what it had first promised. The momentum was lost, the moment had passed – and the damage was done.

What's more, in stark contrast to the publicity blitz which had surrounded the original event, Cyberseed at The Fridge had only low-key publicity, and ended up attracting only a relatively small audience. For the venue owners, more used to hosting packed-out regular club nights, it wasn't enough, and The Fridge will not be putting on another Cyberseed night.

But what exactly was Cyberseed? And what did the 'cyber' label actually mean? Well, the event seemingly took its cue from the cyberpunk ethos of William Gibson's *Sprawl* trilogy and Gibson's famous dictum about the street having its own use for things. "Cyber is the underground, a completely global experience," Brian Davis proclaimed from The Fridge's stage as he opened the night's proceedings, adding that "the technology is coming out of the hands of the multinational corporations and into the hands of the people – down to the street." Clubs, he said, had a key role to play in the emergence of the new "cyber culture", and then went on to describe a vision of global raves taking place over the Internet (the 'network of networks' which allows you to go online to the world for the price of a local phone call).

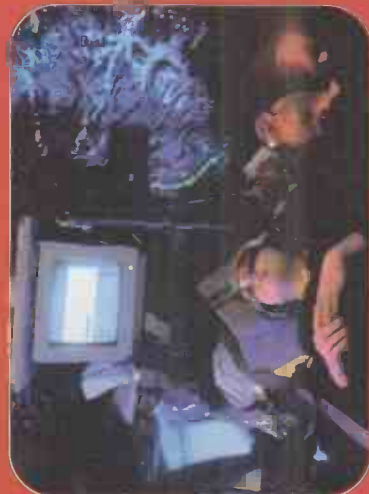
In practice, The Fridge's stage remained decidedly local throughout the night – trapped in its own little world, you could say – while the promised videoconferencing in the hi-tech enclave of the VirtualTea Room never materialised. I came away from Cyberseed feeling that it was both ahead of and behind the times. 'Ahead' because the technology which could realise Brian's (and a lot of other people's) vision of a global club isn't in place yet – or, at least, has yet to find its way down to the proverbial street. 'Behind' because there was something very '80s about the hard, aggressive, industrial edge (and edginess) which characterised many of the night's events, from the showers of sparks flying off the metal-clad opening act to the boldly fetishistic cyberfashion show, the new wave alienation of Trauma Corporation to the primitivist aggression of massed French drummers Les Tambours du Bronx. Somehow it seemed only fitting that a fight should break out during Les Tambours' set.

Live vision mixing onto a video wall at the rear of the stage was provided throughout the night by a combination of Hex's Matt Black and VJ crew Digital Invasion. Cyberseed also saw the debut of Adamski's new band, Zipper, while "disinformation hip hop" was provided by The Bubbleheads alias rap veterans Melle Mel and Afrika Islam, who flew in from the real Bronx. Also in evidence was Rolf Gehlhaar and his Soundspace system – a collection of ultrasonic

sensors hooked up to an Atari ST, which in turn controlled a couple of Yamaha TX81Z modules via MIDI. The system reads position and movement within a physical 'soundspace' defined by the sensor positioning and translates this information in real time into gamelan music! Normally used with handicapped children, at Cyberseed it interacted with bemused punters – providing a rare instance of light relief in an otherwise intense night.

Meanwhile, the VirtualTea Room (a regular fixture at London club Megatripolis) had taken up residency for the night in a hot, crowded, noisy side room upstairs. Here you could play around with Phillips' CD-i, learn to navigate a desktop VR system, and watch specially-encoded videos in 3D by donning some rather unusual glasses. Up another flight of stairs and you were in the gods, where you could encounter, among other things, brain machines, an alternative bookshop, Atari ST-based live video manipulation, and Fast Breeder, an underground bulletin board dedicated to "bringing artists, activists and others into uncomfortable proximity."

Rather ambitiously, Brian had originally envisaged Cyberseed becoming not only a regular monthly event but also a travelling roadshow. It remains to be seen whether or not it will re-emerge – and, if it does, what form it will take. For now, it seems that Cyberseed was a one-off event which – like the sparks that got the night off to such a dramatic start – flared and then died. ●



Turn on, tune in, lie down: mouse potatoes in search of the future.

Photos: James Cumpsly

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## **Contributors:**

● **Ian Waugh**

● **Ian Masterson**

● **Simon Trask**

Yamaha

## TG300

General MIDI sound module



Photos: James Cumpsty

A more expensive cousin to their budget TG100, Yamaha's newest TG is a General MIDI module in name – but as Simon Trask discovers, it also adopts many features of Roland's more sophisticated GS format spec...

The General MIDI standard was introduced to provide a certain degree of, well, standardisation between hi-tech instruments. The idea was that a multitimbral MIDI sequence created using one GM instrument would automatically be playable on any other, with (broadly) the correct sounds and the correct number of voices and parts.

In essence, GM provides a lowest common denominator: one bank of 128 predefined patches, one 'drum kit' consisting of 47 drum and percussion sounds, 16-part multitimbrality with dynamic voice allocation across the parts, minimum 24-voice polyphony, and response to certain MIDI controllers. The actual sounds might be different – each manufacturer is free to use their own samples and their own synthesis system – but the instrument *types* are engraved in stone – or, rather, silicon.

So, when you see the GM logo on the front panel of Yamaha's TG300 module, you have some idea of what lies within its smart black casing. You also know that any sequences which you compose using the 300 will play back intelligibly on any other GM instrument – and equally, that you can draw on the many libraries of GM-compatible MIDI songfiles which exist today.

But with all this equality in GM-world, how come the TG300 will set you back £649 while the company's budget TG100 GM module costs a more modest £399? Part of the answer lies in the physical presentation of the two instruments: the TG300 is twice the height of its cheaper cousin, a fact which allows it to sport a much bigger LCD – and provide an altogether friendlier user interface. The 300 adopts some of the GUI (Graphical User Interface)-type features which Yamaha introduced on their QY20 workstation, including an onscreen 'mixing desk' for the multitimbral parts.

Start playing with the module's patches and it becomes apparent that the extra pennies also buy you a cleaner sound and improved samples. Dig a little deeper and you discover 128 user-programmable patch memories, in-depth sound and drumkit programming, and extensive System- and Part-programming capabilities. Indeed, it soon becomes apparent that the TG300 is more than 'just' a General MIDI instrument, and benefits from the professional features you might expect from an instrument in this price bracket.

Crucially, there are other ways in which the TG300 extends its capabilities beyond straight GM. For one thing, it has a C/M multitimbral mode (selectable via Multi/Single in the Utility menu) which sort of turns it into a Roland MT32 with Yamaha sounds (ie. it adopts the MT32's patch mapping plus, on MIDI channel 10, the MT32's 'drum kit' with added CM64 sfx sounds). The 300 also has a Single mode which allows you to play a single patch at a time, limited to MIDI channel 1 only; in this mode,

### Hard Fax

Patches: 456 preset, 128 programmable

Effects: 32 preset, 16 programmable

Multitimbrality: 16-part

Polyphony: max. 32-voice

Source sounds: 195 in 6Mb ROM

LCD: 8 x 21-character, backlit

Connections: L/mono and R stereo out (1/4" jacks), Left and Right stereo in (phonos), stereo headphones output, MIDI In, Out and Thru, To Host connector (for direct connection to Mac and PC computers)

Dimensions: 3.6" (H) x 8.7" (W) x 10.1" (D)

Weight: 4.2lbs

each of the programmable patches has its own effects settings – the multitimbral modes, in contrast, employ a single effects patch for all 16 parts, with individual send levels for each part.

Select GM-A or GM-B mode and you can access a lot more preset patches by using MIDI Bank Select commands. The TG300 effectively becomes a GS Format instrument once it's in GM-B mode, so Yamaha are rather doing it down by only labelling it a General MIDI instrument. Like the TG100 (and just about every other GM instrument), the 300 also includes all the GS Format-specified 'drum kits', which, in addition to the Standard kit, include Analogue, Power, Electronic and Brush. See the box-out *Why GM-A and GM-B modes?* for a lot more detail on the GM/GS aspect of the TG300 and its use of MIDI Bank Select commands.

**P**rogramming on the new TG provides access to all the oscillator, filter (including resonance), amplifier, LFO and envelope parameters you could want; despite the 300's sizeable LCD window, editing is still parameter-list-based rather than graphic – but at least you can take in more parameters at once. Any patch can be used as a basis for programming, but you have to copy preset patches into the user (RAM) patch memory before you can start editing them.

Yamaha's drum and percussion sounds have a punchy, gritty quality which makes them very effective at imparting energy and attitude to a rhythm track. You can assign a TG300 'drum kit' to any of the 16 available parts/channels, not just to MIDI channel 10. An assigned kit can also be edited, including note-specific coarse and fine tuning, filtering (with resonance), effects send levels and attack/decay settings; you can also alter the sound assigned to each note. However, you lose these edits as soon as you select a different drum kit for the relevant part.

Effects processing is well provided for on the TG300, and is of a reasonable quality. The module can provide up to three digital effects simultaneously, namely reverb, chorus and variation (the latter including distortion, compressor, flanger and exciter). The chorus and variation sections can use two



effects, feeding the first into the second; in addition, the variation output can be fed into the reverb and/or chorus section(s).

The character of the TG300's sounds will be familiar to anyone who has used a TG100 or one of the QYs. There is an overall warmth and vibrancy to the sounds when they're used in ensemble which is very satisfying. Atmospheres and pads (including ensemble strings) are among the most effective sounds on the 300, often with a wonderfully rich, enveloping quality to them – check out, for instance, 'Soundtrack', 'Warm Pad' and 'Halo Pad'.

Many of the solo instrumental sounds are a little lacking in body and realism – but do tend to work very well in an ensemble context, which is after all what the TG300 as an instrument is intended for. On the whole, I find Roland's Sound Canvas/GS sounds support solo performance much more effectively – Acoustic Piano 1 and Jazz Guitar being cases in point.

**T**he TG300 scores over its cheaper cousin, the TG100, in quality, versatility and accessibility. Yamaha have done a good job of expanding on the capabilities set out by the General MIDI spec, not least in the 300's programmability (something which is allowed for within GS, incidentally). But at £649 the TG300 is priced quite highly for the GM/GS market;

## Why GM-A and GM-B modes?

GM-A and GM-B include the same bank of 128 General MIDI patches, but both modes go beyond the General MIDI spec by providing further patches in subsequent banks. The number of patches is different in each mode, with GM-B providing those in GM-A (in the same bank layout, too) plus many additional patches – including Roland CM64/MT32 patch maps and the TG300's own set of 128 programmable sounds.

In fact, selecting GM-B effectively puts the 300 into Roland GS Format mode as far as patch mapping is concerned – though you won't find Yamaha admitting to this in print! GM-A mode also uses the bank concept to 'infiltrate' additional sounds into General MIDI, and does so in a GS-ish sort of way; however, it isn't intended to be GS Format-compatible.

Now we come to the crunch: both GS and non-GS instruments use MIDI bank select commands as a means of calling up additional banks – but they do so in different ways. For those of you with some understanding of computer jargon, this is the difference: the MIDI spec says the LSB (Least Significant Byte) should be used to indicate banks 0-127, but Roland in their infinite wisdom decided that GS Format should use the MSB (Most Significant Byte) instead.

So, it seems that the real reason why there are two modes, GM-A and GM-B, is that GM-A responds to the official MIDI Bank Select format while GM-B responds to Roland's format. However, you won't find any of this explained in the TG300's manual, which is rather unfortunate. But then if Yamaha explained it they'd have to admit they were adopting GS Format on the quiet.

You can choose Bank Select numbers as well as patches from the TG300's front panel in both GM-A and GM-B modes, and the module takes care of the format. For remote selection, however, you really need your sequencer or MIDI controller keyboard to be able to send Bank Selects in either format. Notator Logic, for instance, lets you choose the format you want (Control 0 is the Roland format, Control 32 the standard MIDI format) when you create a Multi Instrument.

The TG300 comes with a Sound List & MIDI Data booklet which lays out in a handy chart form all the extra sounds available via Bank Select, but I can't help wondering if this extra sonic flexibility will remain a, er... closed book to many users of the module.

at the same time, this market is more crowded than it used to be, and the competition tougher. Korg's slightly cheaper 05R/W, for instance, is well worth checking out, not least because it draws on the excellent sonic capabilities of the company's much more expensive 01/W-series synths. And, if you're looking in the TG300's sort of price area, then at around £150 more Roland's new SC88 Super Sound Canvas XP is worth checking out for the extra capabilities it offers (such as 64-voice polyphony), as is the company's forthcoming MT120, which combines GS, sequencer and MIDI file playback capabilities in one unit.

The TG300 is a very capable all-rounder with an appealing full and warm ensemble sound and a useful element of sonic expandability. All in all it's a good starter instrument for anyone working in music or multimedia who isn't on too tight a budget. ●

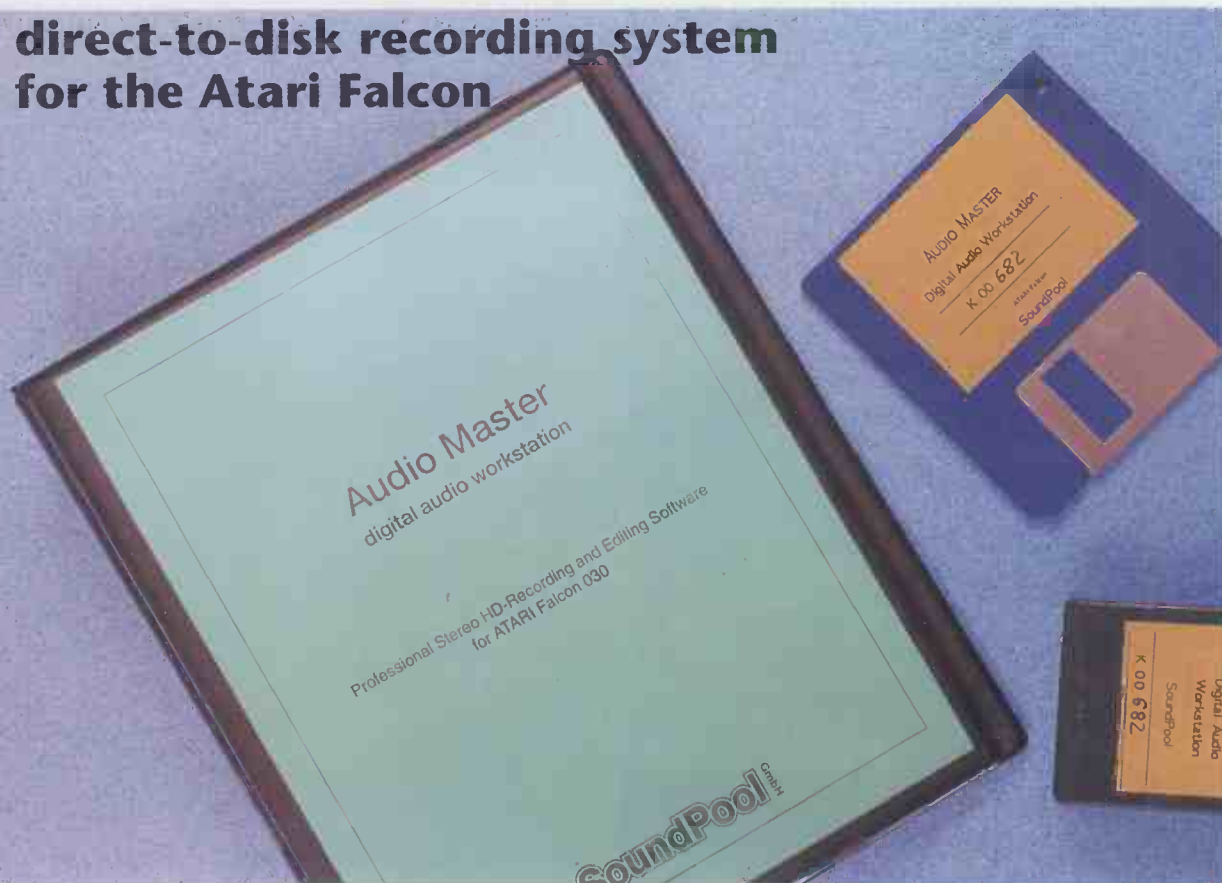
## THE LAST WORD

Ease of use	Very good – a well-presented instrument
Originality	General MIDI and GS Format are about consistency and familiarity, not originality
Value for money	Reasonable
Star quality	Competent enough, but no shining star
Price	£649 inc VAT
More from	Yamaha-Kemble Music (UK) Ltd ● Sherbourne Drive ● Tilbrook ● Milton Keynes MK7 8BL ● Tel: 0908 366700 ● Fax: 0908 368872 and Fax: 0908 368872

SoundPool

# Audio Master

## direct-to-disk recording system for the Atari Falcon



Could the Falcon be to tapeless recording what the ST is to MIDI sequencing? More software to support the case, reviewed by Ian Waugh.

**W**hilst not exactly inundated by new music software for Atari's Falcon there has certainly been a spate of direct-to-disk recording systems. The built-in DSP (Digital Signal Processor) makes the Falcon an ideal machine for direct-to-disk recording, as the chip can do the business without the need for any extra plug-in cards (we've covered this in detail in previous issues of *MT*). This, of course, means that a Falcon-based DTD (direct-to-disk) system is quite a bit cheaper than its counterpart on other platforms.

Audio Master is yet another program from yet another German company. It is copy-protected by a dongle which plugs into the cartridge port (rather inconvenient if you also want to connect a music program dongle) and is compatible with hardware such as the Screen Blaster resolution enhancer and the KAT (also distributed by Q-Tek), plus lots of nice utilities including MultiTos, NVDI (a screen enhancer), the UIS III file selector and the Sleepy Joe screen protector and multi-accessory (with which, I confess, I am not familiar).

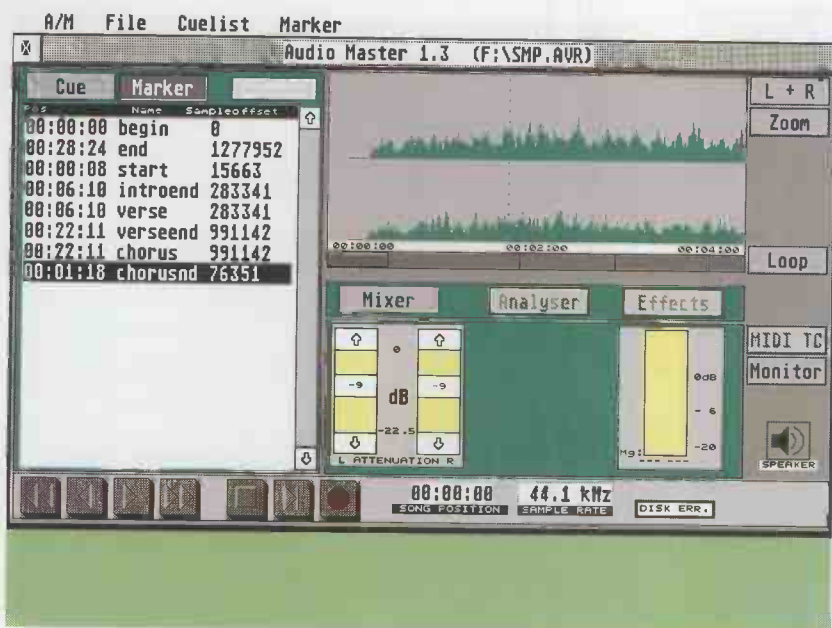
**A**udio Master has only one main window with a menu bar above it. Additional functions are accessed by clicking on buttons within the window. The program can only handle 1-track recording, albeit in stereo, but it does work with markers and cue sheets and uses non-destructive editing (unlike DigiTape, for example, which we looked at in January's *MT*). The basic operating procedure is: record material, set markers and create a cue list.

As with all DTD recording, you'll need a fairly large and pretty fast external hard disk. No actual data access or transfer speed requirements are listed in the manual, but it does recommend a couple of drives, including SyQuest removable disks which seems a little optimistic, but I suppose the programmers should know. For single track recording the speed demands may not be terribly great but the software also performs real-time processing which ups the ante a bit. If the disk can't handle a process (such as real-time crossfades) then a little disk error button appears. A bit late, however, if you've already bought the drive.

A peak meter display lets you monitor the volume of the incoming signal and, if it's arriving via the Falcon's analogue input, you can adjust it using gain sliders. Volume level of the Falcon's analogue output is also adjustable (and you can switch the Falcon's internal speaker on and off for simple monitoring), digital input data arriving via the S/PDIF, however, is not.

The program supports the usual Falcon sampling rates – 8.194, 12.292, 16.490, 20.770, 24.584, 33.880 and 49.170kHz – as functions (and limitations) of its internal circuitry. The much more useful 44.1 and 48kHz rates are only available if you use the S/PDIF. After selecting the sample rate and adjusting the volume level, click on record. You're prompted for the drive or partition in which the data will be stored, and the program tells you how much disk space there is and how much recording time that allows.

Audio Master basically works with only one sound file at a



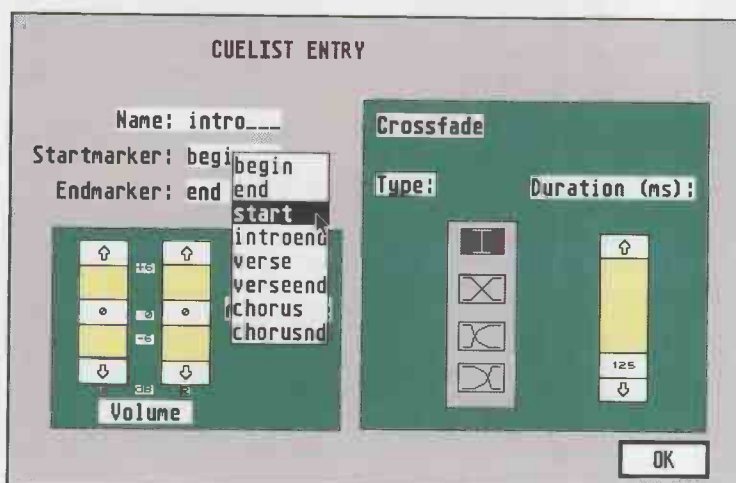
Left: All of Audio Master's facilities are available from the one window.

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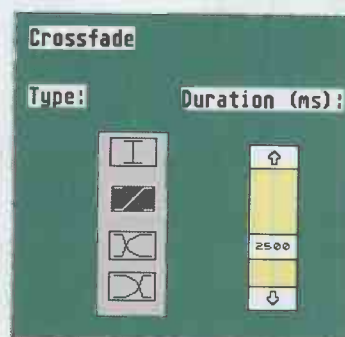
~int,clk~
49.170
33.880
24.584
20.770
16.490
12.292
8.194
~ext,clk~
48 kHz
44.1 kHz
~ext,dig~
48 kHz
44.1 kHz

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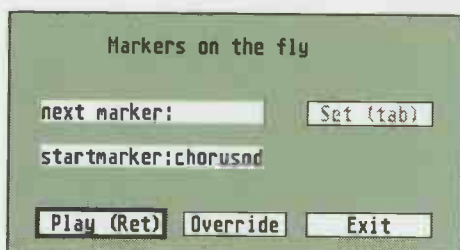
Right: With the S/PDIF interface connected, the sample rate options expand to include 44.1 and 48kHz.



Left: To create a cue you simply select the start and end markers which define the part of the recording you want to play.



Above: There are three types of crossfade for which you can set a duration ranging from 250ms to eight seconds.



Left: If you don't want to scrub your way through the samples you can enter markers on the fly.



Below: The zoom function has only one scale and shows the sample very close up indeed.

time; the Record function overwrites any existing file. To add to a file you use the Record Next function which appends a recording onto the end of the existing one. This works fine, but means you can't cut out unwanted bits of a take such as pre- and post- silences to free up disk space. It also means you can't redo a bad take and leave the others intact, unless it's the first one. The waveform of a recording appears in a small area in the top right of the window and each take is indicated by a line below the display. You can zoom in on it but only by a single factor – which isn't particularly helpful.

Having recorded various sections of music, the next stage is to define the sections you want to use with markers (you get begin and end markers for free and these are not editable). Markers may be created by clicking over the waveform with the mouse and then dragging around to frame the bits you want. You can scrub through the recording and play up to and from the marker position and also insert markers on the fly.

I particularly liked the way the program creates new names for you automatically. Call one marker 'Verse1' and the next one will automatically be called 'Verse2'. However, it also

increments the last letter of a name so 'Verse' leads to 'Versf' and 'Chorus' to 'Chorut'. Isn't computer intelligence wonderful? Of course, if you use 'VerseA' and 'VerseB' all will be well.

The marker list can display the time in bars instead of minutes and seconds, which should give some musos a more comfortable timing reference – even though it may not be as accurate. However, the program can't sync to anything, (internally or externally), so using minutes and seconds is just as convenient.

With your markers defined, you then need to assemble a cue list. This simply involves inserting cue points in a list in much the same way as you inserted markers. Here, however, you are presented with a series of start and end markers which define the beginning and end of each cue and you can adjust the volumes of the left and right channels. This, of course, makes it possible to create fades and crossfades; there's a choice of hardcut (that is, no fade at all), linear, exponential or reverse exponential fades with a duration range from 125ms to 8000ms (eight seconds).

The system works well enough, but a more visual >

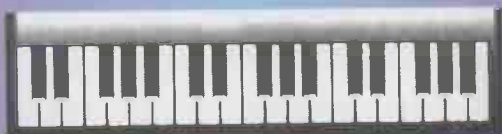


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## Audio Master S/PDIF interface

The S/PDIF (Sony/Philips Digital Interface Format) is an optional extra which plugs into the Falcon's DSP socket via a short cable. It comprises a small back box with coaxial and optical Ins and Outs which you connect to a DAT or CD player (if it has digital Outs).

As the unit communicates directly with the Falcon's DSP chip and bypasses the computer's own audio circuitry, there is a vast improvement in sound quality. Note, however, that this is a digital interface - as the name says. There is no analogue input so you can't plug a mic or mixing desk output into it. However, once connected, you can virtually forget about it. (That's my kind of device.)

When using the S/PDIF, the range of sample rates available alters to include 44.1 and 48kHz and, though you can't boost the incoming volume of an input from DAT, for example, you can record it and boost it on playback.

The documentation claims the S/PDIF will work with Cubase Audio, Trade It's DigiTape, Compo's Musicom 2 and AudioSlide (another German program of which we have not yet had the pleasure in the UK).

► representation of the track would, I feel, be even better (I'm thinking in particular of the way Session 8 displays its data - see MT November '93). OK, so I've been spoilt by some of the more up-market programs, but let's face it, the software is going to have to compete with the pro systems if the big boys are going to take the Falcon seriously. Anyway...

The manual is a mere 30 pages long. It's not well laid out or organised and it doesn't use terms consistently. Wouldn't it be nice, just once, to see a manual which actually reflected the price of the software? More to the point, wouldn't it be great to find one that was easy to read and lead you gently by the hand through the operation of the program? Thankfully, once you've sussed out how Audio Master works, operation is easy enough. But that's not the point.

A Readme file was included on disk (in German, but hopefully translated into English by now) listing new functions but making no reference to the Analyse or Effects buttons in the main window. Presumably this means they're included in anticipation of updates.

Audio Master, it must be said, is a little on the basic side - single track, irreversible recording, no effects or EQ, limited zooming and no synchronisation facilities. However, it does have several things in its favour - non-destructive editing and a relatively low price as DTD systems go. For simple editing functions on stereo data, it's also easy to use. As with the other Falcon DTD software, we can presumably expect updates; the package which will eventually emerge as winner will almost certainly be the one which offers the most features at the lowest price. As it stands, Audio Master is somewhat behind the competition, but if you don't need frills it might still be worth looking at. ●

### THE LAST WORD

<b>Ease of use</b>	Fairly traditional DTD operation, hindered by poor manual
<b>Originality</b>	Follows a tried and tested route
<b>Value for money</b>	Reasonable, but rather lacking in features
<b>Star quality</b>	Has potential if it is developed a bit more
<b>Price</b>	Audio Master £225 Audio Master S/PDIF £325 Together £499 All prices include VAT
<b>More from</b>	Q-Tek ● 99 Douglas Street ● Dundee DD1 5AT ● Tel: 0382 200808 ● Fax: 0382 201111



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Roland SC55mk2 Sound Canvas (used)	£389 (E)
Roland JV880	£599 (E)
E-mu Vintage Keys	£699 (E)
Korg O3RW (1 only)	£599 (E)
Roland D550 (multi timbral - used)	£549 (W)
Yamaha TG55 (used)	£299 (W)
Kawai K1R (used)	£179 (N)
Kurzweil Pro 1	£699 (S)
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Korg M1R (used)	£599 (K)

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Yamaha RX21 (used)	£49 (E)

## THE NEW AND USED SELECTION

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Yamaha RY30	£299 (L)
Roland R70 Drum Machine	£499 (M)
Roland R8M (used)	£249 (K)

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BBE 411 Sonic Maximiser	£149 (B)
Roland SDE3000 Digital Delay (used)	£199 (D)
Yamaha REX50 (used)	£99 (L)
Yamaha FX500 (used)	£199 (L)
Yamaha R100 Reverb (used)	£79 (M)
Boss SE50 (used)	£329 (W)
Alesis Quadverb GT	£339 (W)
Peavey Autograph	£299 (N)
Alesis Micro Limiter (used)	£59 (K)

### SEQUENCERS

Opcode Vision (Mac)	£99 (B)
C Lab Creator (ST)	£99 (B)
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# Bars & Pipes Professional

v.2 sequencing software for the Amiga

Stuffed with original features and with its own idiosyncratic approach to sequencing and multimedia, could this be the software Amiga owners have been waiting for? Review by Ian Waugh

The Amiga seems to have been wandering around in a bit of a musical wilderness of late. Perhaps Commodore realise they can't compete with the Falcon, PC and Mac in the music computer stakes. Although Steinberg ported Pro-24 to Amiga – eventually! – Cubase never made it and Emagic (C-Lab) have totally ignored it. Commodore don't seem to want to promote the Amiga in this direction and have even stopped loaning machines for review so we can't tell you how good – or bad! – the 4000 series is. Shame!

But as any dedicated user will tell you, the Amiga is jolly good at graphics and there's no earthly reason why it can't be used for music with the aid of a good sequencing package. That, of course, would open up its potential as a multimedia machine, too. Enter Bars & Pipes Professional Version 2. This program is actually an update of the original Bars & Pipes which was launched, ooh... back in 1990. Not only does it have lots of squiffy new features, it also has plenty of hooks for multimedia. So let's plug in and play.

The first thing you have to do is install the program onto a hard disk or floppies. The box says you need 1Mb of RAM, but it lies. The program will run with 1Mb from floppies but some bits won't load. If you have a hard drive you'll need more than 1Mb of RAM anyway. But the manual doesn't point this out and you'll sit scratching your bum for an hour wondering why the thing won't boot after an apparently successful install.

Really, you need at least 2Mb of RAM, preferably more. If you

want to write anything longer than jingles, you'll need 3Mb plus. Apart from that, the install routine is totally misleading and so we got off to a bad start, B&P and I, but I won't let that stand in the way of a developing friendship.

If you like graphic-oriented programs you'll love B&P. The main screen is the track list. The music goes in the left side and comes out on the right. Inbetween are pipes. The idea is to process the music by plugging various tools between the input and the output. A simple example would be to insert a transpose tool to change the pitch. You can plug several tools into a pipe so this could be followed by a quantise tool, a harmony tool, an inverter and a reverse tool – although God knows what the output would sound like!

The point is, with the exception of dedicated music languages and the Environment window in Emagic's Notator Logic, there is no other program which makes it so easy to change data, and many of these tools work in a musical way so the results are musical, too. Relatively.

It's a neat concept and one which works well. However, if your Amy isn't supercharged and you use a lot of tools – and who doesn't on a warm spring day? – the processing can effect playback integrity. Something to bear in mind.

B&P can show music data in several formats – notation, hybrid notation, piano roll, guitar tablature and in an event list. Hybrid notation is a cross between notation and a piano roll and shows the notes as blocks on staff. The notation side supports lyrics and will even save them with the music in a MIDI file. However, it's not



## The right tools for the job

B&P has umpteen tools, far too many to even list. They load as separate modules so the more RAM you have, the more tools you can use at once. You can also construct hybrid tools of your own by combining existing ones. Tools are broadly divided into music and multimedia categories. Here are some of the more interesting ones...

### Music tools

- Accompany B:** creates a rhythmic accompaniment.
- Alternator:** switches alternate notes between tracks – can create some superb effects in all kinds of music from dance to new age.
- ARExx RealTime In:** converts ARExx messages into MIDI events – one for the programmers.
- Arpeggi-8:** creates a riff based on a set of eight pre-defined pitches.
- Chord Player:** generates chords or plays those already entered.
- Counter Point:** creates a counterpoint to a music line.
- Echo:** enables a wide range of echoes to be created and sync'd to the tempo.
- Event Converter:** powerful function which converts one type of MIDI event

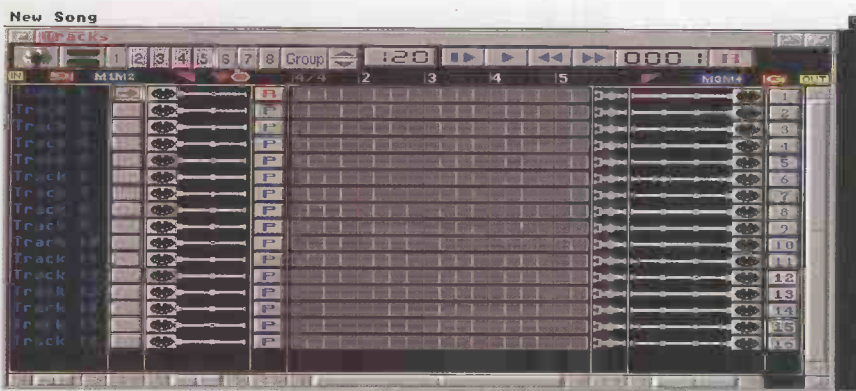
to another.

- Event Scrubber:** removes redundant MIDI events such as duplicate pitchbend data.
- Harmony Generator:** creates two harmony notes for each note it processes.
- Inverter:** squeezes notes into a preset range.
- Reverse:** reverses all MIDI events, effectively making a sequence play backwards.
- Subdivider:** divides a note into smaller notes – a whole note into half note triplets, for example.

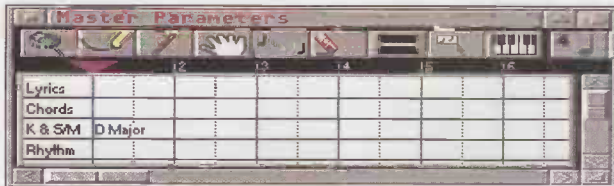
### Multimedia tools

- ANIMAL:** performs ANIM animation files.
- Command Performance:** used to control other hardware and software devices through ARExx or by sending text strings.
- Freeze Frame:** freezes and unfreezes pics generated by the GVP Impact Vision IV-24 card – use it to strobe video to the music.
- G-LOCKenspiel:** commands to control the GVP G-Lock genlock unit.
- The Last Slide Show:** displays IFF pictures.
- POD People:** controls the Panasonic Optical Laser Disk.
- Sample Phone:** plays 8-bit IFF sample files.
- Scala:** controls a Scala performance.
- Toasty:** controls the NewTek Video Toaster.
- Yak:** controls the Amiga's internal speech device.





Left: Bars & Pipes main screen showing the route your data takes on its way to the outside world. Note the faucet icons (under the fast forward button) which switches the track between play and thru modes.

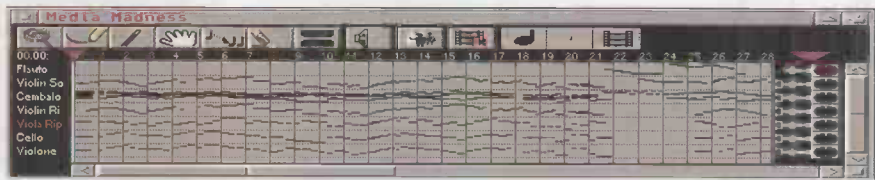


Above: The Master Parameters window lets you set up global time signatures, lyrics, scales, chords, dynamics and rhythm changes.



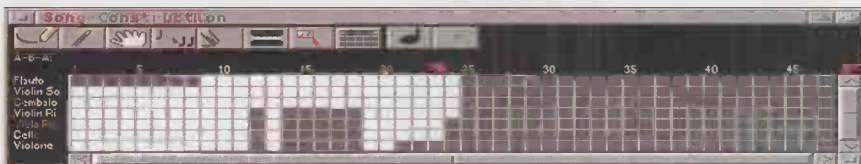
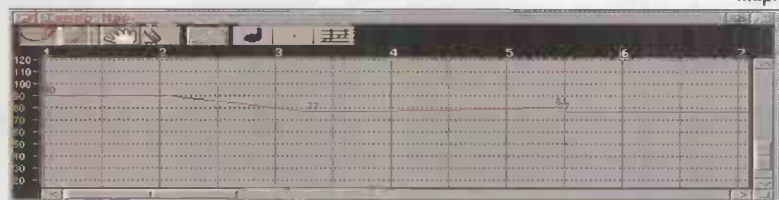
Left: You can even create your own scales in the Define Scales window.

Right: The Media Madness window gives you multimedia tools for incorporating video and animation into your music.



Left: You can create a complete automated mixdown of your performance using the Mix Maestro window.

Below: You can alter and create tempo changes using the Tempo Map.



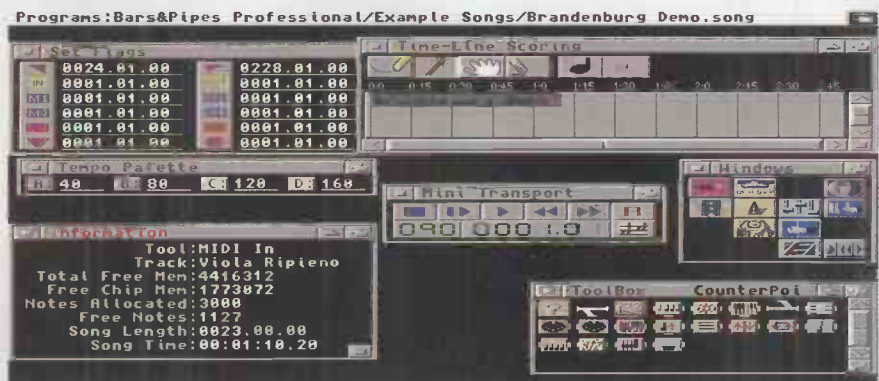
Left: The Song Construction window lets you cut, copy and paste sections of your recordings into a song.

Right: Just a few of the host of other windows Bars & Pipes has to confuse the beginner and give the more seasoned user so much control over their music.

quite a scorewriter.

The program uses windows and lots of 'em. As well as the main track window, there are windows for the editing tools, adjusting the master parameters and setting the metronome. There is a mixer window, a mini transport window, song construction and tempo windows plus a window for letting you create your own scales. If you're wont to use lots of windows at once then a larger than average screen would be useful.

Tracks may be grouped together and treated as a self-contained unit and there are sophisticated global edit functions such as quantise and a system of 12 flags which let you specify certain points in the music where you want to 'do something' such as punch in and out, loop sections or edit markers. There's also a moveable stop button which lets you halt playback at any position.



**B**&P handles multimedia through its Media Madness tool. It uses a track-based approach common to most multimedia presentation programs; you assign various events to each track so one might play an animation, another might control the Video Toaster and others play a MIDI score. Media Madness integrates each media type using a tool designed for that particular medium. So, for example, the toaster tool controls the Video Toaster and an ▶

► IFF tool called The Last Slide Show controls the display of images.

There are lots of record, playback and edit options and there is support for most of the multimedia devices you can use with the Amiga – everything from showing IFFs and playing ANIM animation files to controlling a Scala performance and hardware such as Panasonic Laser Disks, the SunRize 12- and 16-bit boards, the GVP Impact Vision IV-24 card and G-Lock genlock unit and so on. And just in case they've missed something out, there's always the ARexx tool if you have the urge to type in commands.

In fact, it's easy to get so wrapped up in B&P's more exciting features that you forget about the basics. Musically it supports everything you would expect in a high-end sequencer – tempo maps, MIDI clock and SMPTE synchronisation, SysEx data, and Standard MIDI Files formats 0 and 1 (this is handled by a separate utility program). It also has a song arrange function (although it could have been better implemented) and a mixer, Mixer Maestro, which gives you real-time control over any MIDI controller. Mixing volume and pan settings are probably the two areas it will find the most work.

At 380 pages the manual is lengthy but it's well written (apart from the installation guide) and helps you work through the various parts of the program. With its advanced sequencing section and decent index, it's one of the better sequencer manuals around at the moment.

But is Bars & Pipes one of the better sequencers around at the moment? More to the point, can it help establish the Amiga as a computer for serious music and multimedia work? Yes and no.

To get the niggles out of the way first... Aside from the installation problem, B&P also has a few rough edges in certain areas. For example, the screen redraws each time you perform an edit which slows things down and can be annoying. And, perhaps because of the program's wealth of features, certain functions and operations do appear overly complex. It's a shame, too, that the notation side of things isn't more comprehensive and sophisticated as there's a dire lack of good

sequencer-cum-scorewriters for the Amiga. Also, you really need a lot of RAM to get the most out of the program, and an Amiga somewhat faster than a bog-standard 500 would help, too, especially if you want to use Media Madness.

But for all that, B&P is one helluva program. It's certainly one of the most interesting sequencers on any computer platform and definitely the most innovative on the Amiga. You can't fail to be impressed by its range of tools and the various individual touches which make you think that the developers had dined out more than once on mulligan stew. Of course, the 'plumbing' approach may be just a touch too radical for some musicians and the program is rather idiosyncratic. But to help persuade anyone still sitting on the fence, the distributor has recently knocked a hundred quid off the price which may just tempt users up a notch from some of the £100+ programs. Certainly, for sheer creativity Bars & Pipes Pro is hard to beat. If you're into sequencing on the Far Side, you'll love it. ●

## THE LAST WORD

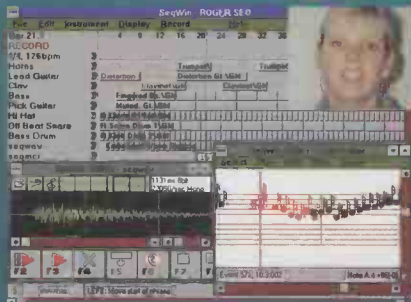
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# MIDI Gesture &

## interactive music controllers



MIDI control through gesture – sounds a little far-fetched. But this is no April fool, just an intriguing new idea waiting to be picked up and exploited as a fascinating performance device. Review by Ian Waugh.

**W**e quite often get letters about MIDI control devices, most complaining about the lack of versatility. Jean-Michel Jarre's Laser Harp tends to figure highly in such correspondence as an example of what could be possible. But as things stand 95% of MIDI controllers are keyboards. Most of the others are MIDI guitars or percussion instruments and there's a smattering of wood and brass MIDI adaptations making up the numbers. This is reasonable enough, given that MIDI was basically designed around keyboards. However, the quest for alternative means of controlling sounds continues.

The result of one designer's quest has led to the development of MIDI Creator, a novel device which, in simple terms, converts voltage messages into MIDI data. It has 14 inputs into which are connected the voltage sources that trigger the MIDI Creator and produce a range of MIDI messages. The input devices can be virtually anything – a simple on/off switch, a footswitch, a potentiometer, a pressure mat, a pressure strip or a beam such as infra-red, light or ultrasonic (JM Jarre clones form an orderly queue, please). The Creator currently contains

### Jargon buster

A couple of terms used in this review may be unfamiliar (even to MT readers!) and require explanation...

**Proportional input:** Many of the messages the Creator produces require a varying voltage such as that produced by MIDI Gesture or a pressure strip. A varying voltage is typically converted into a series of notes such as a scale or an arpeggio. Devices that can produce varying voltages are known as proportional controllers.

**Single switch:** In contrast with a proportional input device, a single switch simply generates an on/off message. This would be used to trigger a sound such as a drum, a bell (as in Program 7) or a chord.

eight presets which you cycle through by pressing a button – the current preset number is displayed on a LED.

Each of the inputs can be programmed to transmit a wide range of MIDI data depending on the voltage being generated. So, for example, walking down a pressure mat attached to input 1 could play a scale in C. A mat attached to input 2 could play a scale in D minor. A single switch connected to input 3 could play a walking bass line and a footswitch connected to input 4 could play a chord. See the panel for a full list of presets.

The user cannot currently modify the programs although Creator does have provision for a plug-in expansion card and the manual claims that programmability will be a future option. The box also has MIDI In and Thru sockets, again for future expansion.

**M**IDI Gesture is an ultrasonic device which is sensitive to movement and generates voltages according to the degree of movement and how far in front of the unit the movement is. It has three ranges – near, medium and far – which you set with a slider on the side of the box. The three ranges work around 1m, 2m and 3m distances.

Gesture is a proportional controller and a very fun method of inputting voltages. When it's used with Program 4, for example, you can almost generate simple tunes – well, at least interesting runs of notes. Children would absolutely love it. In fact, it should be pointed out now that these devices were developed with Special Needs children in mind and are already used to great effect in schools.

**T**he output you generate depends entirely on the program selected in the Creator. Using proportional inputs it's not easy to trigger a particular note so playing 'melodies' is not high on the activity list. To get the most from Creator you need several input devices; as mentioned earlier these can be simple switches but you get far more interaction with proportional controllers.

# MIDI Creator

But, really, it's up to you and your imagination. Even with the one Gesture we had for review, I spent hours running through the different programs. And imagination ran riot. Imagine a room with several Gestures – the music and sound would change according to how many people were in it and to where and how quickly they were moving. Imagine connecting a system like this to a computer that could generate graphics or animation. Several sequencers already have the ability to run slide shows and play animation. How difficult would it be to control this via MIDI? Not very difficult at all, I'd say. A performer – or even a participating bystander – could then control both audio and visual effects. Of course, the system would need some development or extensions to accomplish this, but the potential is there.

I suspect that for serious performance use you would have to create special programs. However, I believe the developers are quite approachable and would be amenable to helping with such a project. As I said, the potential is there.

Of course, you might be thinking, all well and good, but what earthly use is this in terms of conventional music? Well, that's what I thought too – until I looked at a software package called Rock Rap 'N Roll (to be reviewed in next month's issue). This very cleverly generates a backing track, instrument solos and vocal parts (admittedly, from preset arrangements), simply by letting you select options on a computer screen.

If the Creator was programmed to select accompaniments and arrangements in a similar way, perhaps using pre-recorded grooves in a sampler, you'd be able to do a similar thing. Instant music in rock, rap, house, rave – or any other style – but also continuously variable according to the movement going on around it. Here's a wild vision – the dancers on a dance floor being actively responsible for the music they are dancing to. Bio feedback would have nothing on this!

## The Creator presets

The Creator has eight programs numbered 0 to 7. Each of the 14 inputs plays a different note, chord or scale which differs from program to program. The MIDI program-change messages they transmit are set up for GM-compatible instruments.

Program 0: Requires a proportional input. The inputs play different types of scale over a two-octave range using different instruments. Scales include Major, Dorian, Phrygian, Pentatonic and Eastern.

Program 1: Similar to Program 0 but sustained sounds continue playing after input stops.

Program 2: Plays major, minor, seventh and diminished chords in a variety of keys.

Program 3: For use with single switches. Each input triggers a different drum sound.

Program 4: Requires a proportional input. Plays arpeggios based on major, minor and diminished scales over a four-octave range. This is the closest to 'playing' an instrument by gesture that you can get using only one input device.

Program 5: Produces chords, all in the key of C, but jazzier than those in Program 1 – C sus 4, C6/9, C7/9, Cm/maj7 and so on.

Program 6: A more complex program in which each input plays part of a 12-bar blues. Single switch inputs play drums, others produce arpeggios; some produce a walking bass line and others play scales using overdriven guitar, sax and harmonica.

Program 7: A campanology bank. Using single switches, each input triggers the sound of a bell – ideal for teaching the art of bell ringing, or playing Christmas carols!

## The Creator and the performing arts

Although MIDI Creator and MIDI Gesture were developed with Special Needs in mind, they are ideally suited to the performing arts. A dancer could alter and influence the music he or she is dancing to, giving the choreographer and the dancer a unique opportunity to create a totally integrated theatre/dance composition. A booklet about the Creator lists several areas of performance possibilities.

1. Movement can trigger sounds or effects from a sampler or recorded on a hard disk.
2. Movement can trigger complete music sequencers. Opcode's Vision sequencer, for example, allows remote control of up to 128 sequencer operations. You can start playback of up to 32 sequences each containing up to 99 tracks, transpose sequences and change tempo.
3. Use a device such as MIDI Gesture to change timbre. This would require a different Creator program – one using SysEx messages – but the possibilities are boundless. You could change the cut-off frequency of the filter of a sustained sound, you could change vibrato speed or change the pan position of a sound so it followed the performer. Hooking several inputs to the sound-generation system of a synthesiser would let the performer create new sounds by movement. This would work particularly well on instruments with some sort of vector synthesis control.

The only niggle I had with the package was that the photocopied manual is not particularly good: it's brief and doesn't fully explain some of the options. The connections – and there are quite a few to make – are relegated to the back page, with no reference to them elsewhere in the manual. Two of the pages were even the wrong way around. At a guess I'd say it was written by the developers who assume everyone knows as much about the products as they do. Operation is not difficult, but better documentation would certainly be in order, especially as the units are not primarily aimed at the hi-tech user.

Dawsons are apparently developing several alternative input devices along with a Pro Creator (although I'm not sure if that's the name it will eventually be given) which will be a 3U 19" rack-mount version of the Creator. It's scheduled to appear this summer.

The Creator and Gesture work extremely well together and if you're one of the many who have bemoaned the lack of alternative MIDI controllers here's your chance to try something different. It could be the start of a whole new art form – interactive music. ●

## THE LAST WORD

### Ease of use

Wave, jump, press or flick to make music. How easy do you want it?

### Originality

The kind of innovation we see too little of.

### Value for money

A large number of input devices could cost quite a bit.

### Star quality

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# CP-Gen

## universal MIDI controller for the Atari ST

Adopting a one-size-fits-all approach gives this new synth editor the potential of universal appeal – but there is SysEx to contend with.  
Review by Ian Waugh.

**T**he trouble with modern synths is that they can be so difficult to edit. Even if you've managed to get to grips with the hierarchical form of architectural synthesis it uses, you usually find yourself pouring over a small LCD screen for hours to alter the parameters. Which is why third-party off-the-shelf sounds are such a good idea. Er... sorry, wrong review. Which is why computer-based synth editors are such a good idea. Assuming you do want to create your own sounds, you can't beat having a graphic representation of the parameters and seeing several at once on a monitor makes life immeasurably easier.

The trouble with modern synths (stop me if I'm repeating myself) is that they are all different. So much so that you usually need a separate editor for each one you own. Expensive. Which is why *universal* editors are such a good idea; editors like CP-Gen from GRI-Soft for example...

CP-Gen – or Control Panel Generator – to give it its full title, needs an ST with a high-res mono monitor and 1Mb of RAM. The program uses a key disk for copy-protection: the files are copyable but the program asks to 'see' the master disk before it will save a file or load a file saved by another version of the program. Clever, eh?

**T**he program has several devices which are used to transmit and receive MIDI messages. These are large and quite attractive designs selected from a menu and dragged around the screen in order to create your own control panel layout. This is fun. You can create up to 10 screens or pages using these devices. Let's say you want to create an editor for a synth with eight tones, elements, parts, partials – or whatever. You'd hive off to the Devices menu and select those devices which represent the parameters used by the said partials.

For example, in the case of the Roland D-110, you might select some slider devices to control the level, velocity, filters and so on. You'd want an envelope device for the envelopes, some more sliders for the LFO control and perhaps a few digital displays for settings such as key follow and PCM wave selection. Throw in a couple of button switches for parameters such as the bender and you're well on your way towards a customised partial editor.

Of course, there is a little more to it than that. You have to program the devices with SysEx messages which will transmit when activated. For these you must refer to the manuals supplied with your gear. Of course, if you find yourself struggling to read a MIC (MIDI Implementation Chart) you're not going to get to first base with the SysEx section. In fact, those little bytes of hex and binary have been known to make grown men cry (ever wondered why most computer technicians are usually thin on top?).

There are various internal variables for parameters such as MIDI channels and the program supports mathematical and logical operators. You can connect devices with pipes which let the value of one device alter the value of another. You'd need to do this to create a Roland-style program change device, for example, which selects sounds with bank and number values instead of a single numeric value.

### Devilish devices

CP-Gen has 13 devices divided into three categories:

#### Transmitters

Transmitters send out MIDI data...

**Character** contains a single character.

**Digital** shows a digital readout and is controlled by up/down buttons.

**Envelope** is a graphic representation of an envelope with up to six points controlled by up/down buttons and by clicking and dragging.

**Keyboard** is a single octave piano keyboard for transmitting notes.

**Keypad** is a calculator-style numeric keypad.

**Slider** is a fader-type device.

**Switch** is a simple on/off toggle switch.

**Text devices** are used for entering a text string for naming a voice and so on.

#### Receivers

Receivers receive and respond to MIDI data (although there is currently no means of recording a string of MIDI messages such as voice data)

**Gauge** is a receiving version of the Slider.

**Lamp** is a receiving version of the Switch.

**Readout** is a receiving version of the digital counter.

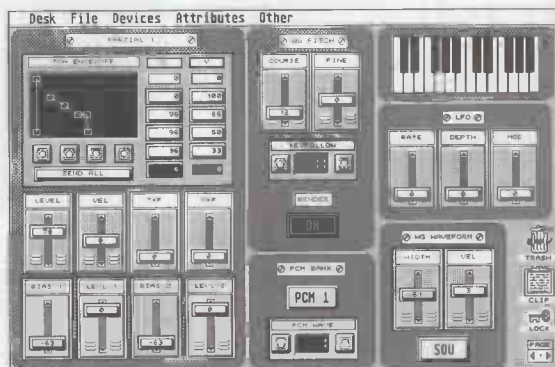
#### Passive devices

Decorative or Passive devices are used for information

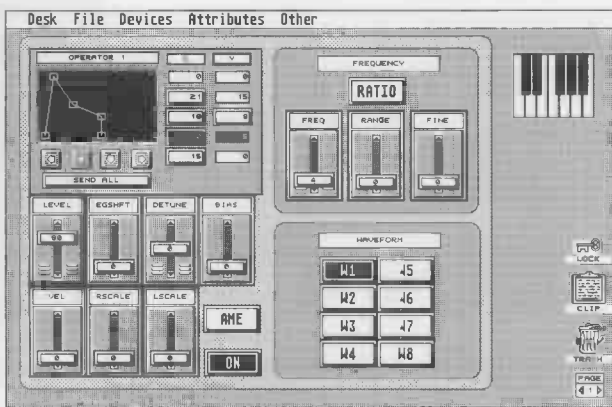
**Labels** are used to identify a device or area of the panel.

**Sub-Panels** appear as a shaded box and are used to move or delete devices as a group.

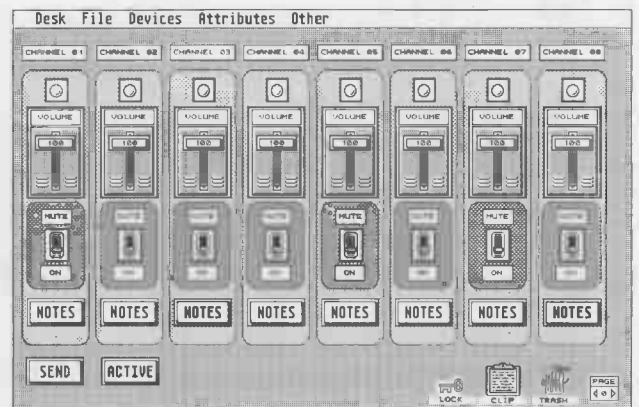
The manual is well laid out and explains the program's functions, but lacks a tutorial. If you're conversant with SysEx messages then you'll have fun with CP-Gen. If you're not then you'll struggle. GRI-Soft are currently considering a step-by-▶



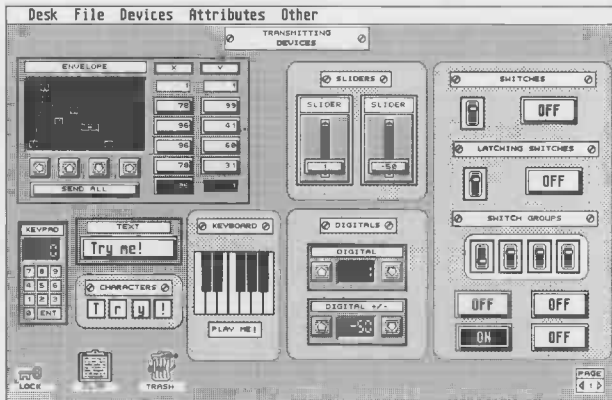
What one of the edit pages for a Roland D-110 might look like in CP-Gen.



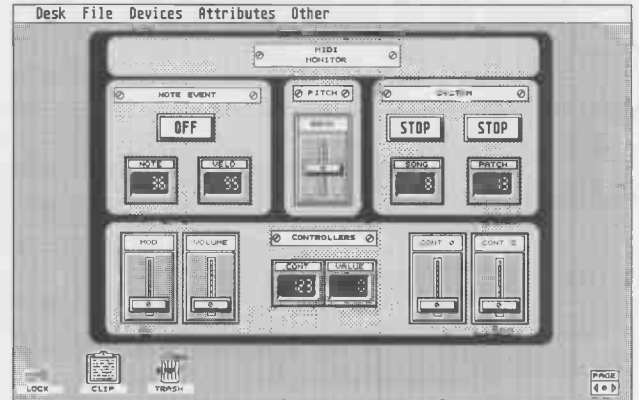
One of the pages from CP-Gen's Yamaha TX81Z editor.



CP-Gen's MIDI mixer.



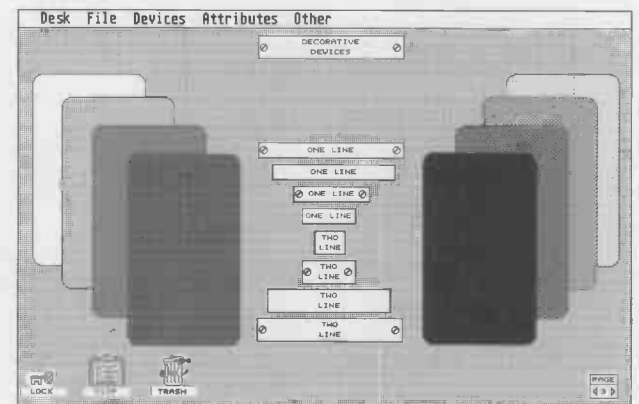
All CP-Gen's Transmitter devices.



CP-Gen's MIDI monitor.



CP-Gen's Receiving devices.



CP-Gen's Passive devices.

step tutorial which is definitely needed if the program is to appeal to the less experienced user.

The program is currently version 1 (v1.04 to be exact) and there are several additions which would be rather nice if they found their way into an update. For example, there is no way to actually get a voice from a synth into the editor. A name device would be useful – one which could actually show parameters by name such as a list of waveforms or reverb types. It would also be useful if the program could run as a desk accessory so you could edit and tweak while within your sequencer.

A handful of instrument profiles are supplied with the program including some for the Roland D-110 and Yamaha TX81Z. There is also a MIDI mixer and a MIDI monitor which reports incoming MIDI messages. The nice thing about CP-Gen is that it can be used to control virtually any MIDI device, even something well outside the mainstream like a MIDI lighting system; it isn't restricted to use simply as a voice editor.

Apparently, GRI-Soft are currently working on new profiles, and the company hopes competent programmers will develop profiles for their own instruments and release them into the public domain, too.

The major drawback with CP-Gen at the moment is that you need a degree of expertise to edit it. People who simply want a tool and

who are not prepared to get involved with programming (and I suspect that accounts for the vast majority of musicians) will be relying on profiles for their instruments to come on line. But if the idea interests you then I can definitely recommend that you spend £3 (refundable if you order the program) on a demo disk.

There are not a lot of universal editor-type programs out there; certainly none at this price and definitely none which promise free profiles. CP-Gen has a lot going for it and could be the opportunity you've been waiting for to finally get to grips with MIDI System Exclusive. ●

## THE LAST WORD

**Ease of use** Depends if you're conversant with SysEx or not...

**Originality** An excellent graphic approach to editor design

**Value for money** With free profiles – it's a bargain!

**Star quality** It could shine, given time...

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# Sound FX Classic 3000

## sound card for the PC

Aware of the many competitors in the field, the manufacturers of this new sound card for the PC have designed a more flexible system that puts quality high on the agenda. Review by Ian Waugh.

**T**here are currently more PC sound cards out there than crooked politicians. Most of them are for games. Sound cards, too. But that's not their only use. Take the Sound FX Classic 3000, one of the latest cards to hit the streets. It's a high-end design with its origins in the UK (though it's built in the Far East) and already a considerable reputation in Germany, where it made a name for itself in the first few months of its launch.

Bluepoint, the UK distributor, have decided on the rather unusual tactic of giving purchasers a choice of bundled software. We actually have one of the first cards in the UK and the final selection is still being made, but all packages will include the 2020 Sound Editor and a headphone/mic set. The current option is a choice between Cubase Lite for musicians and a game called *Humans* for games players (*hrrrrmph - Ed*).

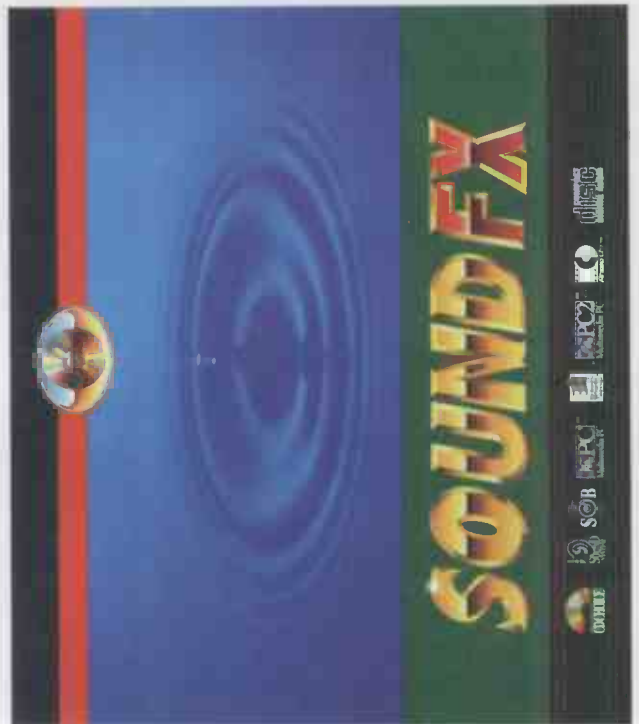
Bluepoint also have a master keyboard which, for the £99 it is likely to cost, seems fairly well specified. It has four octaves of mini keys, an octave-change switch, MIDI channel select and preset select buttons with adjustable velocity level (it's not velocity-sensitive). It also has a sustain socket and built-in stereo speakers so you can play the card through the keyboard itself. Oddly, for a master keyboard, it also has a couple of built-in demo tunes which, of course, you have to play through the card. As well as an optional extra, the keyboard may also find its way into a sound-card bundle which may, costs permitting, be some way under £300. Since no other sound card has a keyboard option, this could do very indeed, especially in the burgeoning PC sound market.

**S**o let's see what the fuss is about. The Classic 3000 is a 16-bit card and requires a 16-bit slot in your PC. It has a mini jack mic input plus mini jack stereo sockets for Line In, Line Out and Headphones plus a headphone volume control. These are labelled on the chassis which saves you hunting for the diagram in the manual when plugging your gear in.

The board has pin connectors for both a MIDI socket and a joystick port and these are supplied on flying leads connected to one of the metal plates which you screw over the end of the PC's card slots.

You get a MIDI adaptor with the system; it's not an optional extra as with some cards. The lead is a reasonable 2m long and terminates in MIDI In and Out plugs. This lets you plug into a keyboard and play – as long as it's within 2m of your PC – but if you need something longer you'll have to buy a couple of extension adapters.

The card also has built-in connections for Sony and Mitsumi CD-ROMs and apparently the final version will also support Panasonic drives. Again, these are extras with some cards. Other connectors include an Audio In for the CD-ROM which leaves the Line In free for another sound source; there's also an Aux In on the board and a connection for the PC speaker. So the card is very well appointed.



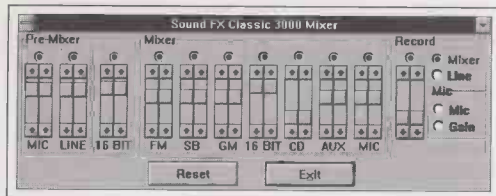
Plugging it in is easy. The software installation routine, however, was not the best I've seen – though the company is preparing a new one with, I'm told, an uninstall option. This gets 11 out of 10 from me: why are uninstalls so rare? You can set the IRQ and port address from software during the installation and change it later if required. There's a jumper on the board to change the IRQ and address but the defaults are sensible and I suspect they'll work fine on most machines.

The MIDI interface is MPU-401 compatible – you simply use the driver which comes with Windows – and there's a special driver for the card's audio facilities. Once installed, the card will play WAV and MIDI files.

The Classic 3000 can record and play back stereo 16-bit digital audio up to 48KHz and the quality is absolutely excellent. However, I did have a problem with the card's audio on one PC, although on another it worked fine. The troublesome PC had a lot of drivers and associated garbage clogging it up and I suspect if I'd cleaned it up the card would have worked fine. But it just served as a reminder that all PCs are not equal.

**T**he only software in the review pack was the 2020 Sound Editor and a Sound FX Mixer. The Mixer lets you balance the various sections of the card – digital audio, the inputs, Sound Blaster and GM emulations, CD audio and so on. It has pre-mix controls so you can control the level of incoming signals prior to recording. The 2020 also has some nice editing features. For example, there are two waveform storage areas so it's easy to copy and paste sections of wave from one to the other. The Locator is used to mark points in a waveform, allowing you to recall and play back the wave directly from that position.

Full zoom and scroll facilities are included, plus a useful 'fit to' function which expands a selected part of the wave to fit the window. Audio processing functions include the ability to impose an ADSR envelope on the waveform – although the only effects it has are reverb and echo – and there's the ability to mix down up to eight waveform tracks into one. It's similar to the system used by pattern-based sequencers in which sections can be dragged around the screen into different positions. It works a little like the Waveform



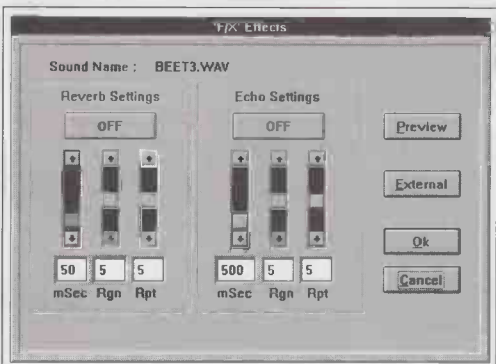
The Sound FX Mixer lets you balance up to seven sound sources.



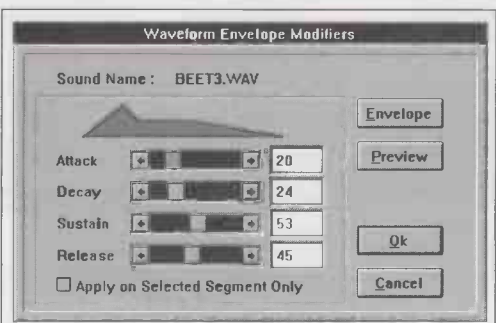
You can record and play back digital audio tracks using the 2020 Sound Editor...



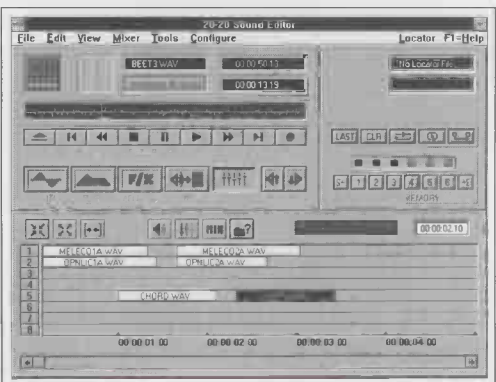
... but a quick click on an icon expands the window into a waveform editor.



The FX window gives you basic control over reverb and echo effects.



The ADSR functions lets you alter the envelopes of part of a waveform.



The Mix function lets you combine up to eight tracks of audio files.

Composer in Roland's Audio Producer (see review in our February issue) and, as in that program, you can't actually hear the tracks until they've been mixed down. 2020 also supports animation files compatible with Autodesk's Animation Player and there are (very) basic synchronisation facilities.

For a bundled editor the 2020 works well enough, though when working with long files which must be read from disk it can take a while to do its sums. If you are serious about audio work you'll probably want something like Turtle Beach's Wave For Windows (which, incidentally, the Classic 3000 manual recommends!) or the even more upmarket SAW (Software Audio Workshop), a review of which is coming your way in MT very soon.

The Classic 3000 has no less than seven emulations – Ad Lib, Sound Blaster (although not Sound Blaster Pro), Windows Sound System, the Roland SCC-1 and MT-32, GM and GS – and seven drum sets. The card actually contains a mixture of PCM wavetable sounds and FM sounds courtesy of the Yamaha OPL II chip. It's 24-partial polyphonic which is the same as most GM units, although the manual doesn't tell you how many partials each sound uses.

There are 317 PCM sounds stored in 8Mb of ROM – the basic GM/GS set plus a few GS variation tones and an MT-32 set. Although the card has GS sounds, it has no reverb or chorus effects, but a version is currently being developed which does. As it stands, the 3000 contains some of the best sounds I've heard on a PC card – wavetable synthesis is a great improvement over FM sounds. Some of the GM MIDI files sounded absolutely excellent. Just bear in mind that this is a PC sound card and not a Sound Canvas.

One thing which you will notice if you play third-party MIDI files is that they don't always sound quite right. This is a growing problem with GM and MIDI files. The more the programmers tweak a file in order to get the best out of a Sound Canvas, for example, the greater the danger of the files not performing well on other GM machines. This is most noticeable with drum sounds and where modulation or a lot of controller info is used to add expression. Some files sounded great on the 3000 while others produced anomalies. But then, I have also played files which sounded great on a Sound Canvas and not so good on a TG100. GM isn't quite the standard it purports to be.

The review package, while not quite pre-release, was an early version and without the final manuals and all the associated bits of software. A new manual and easy installation routine is currently being written. Bluepoint are very much aware of the competition in this field and are particularly keen to put a good, effective package together – not just for the games player but for the PC user keen to get into music. The choice of package and the key-board mean you can start straight away at the level you wish with the option of adding to it later.

The company have already opened a technical helpline to support the card. In fact, after reporting the problems I had, I received a phone call from one of the technical guys in Taiwan! Okay, so they want to make sure the review card works, but I call that dedication above and beyond the call of customer service!

The 3000 has several smaller siblings – the SFX16 and SFX Pro, (to name but two) have a few less features. Check them out if you're primarily into games; otherwise it's the 300Q you should be looking at. It sounds excellent, the digital audio is very clean and it has plenty of hardware extras which are options on most cards. In all, an impressive card if you're looking for quality audio. ●

THE LAST WORD	
Ease of use	Will be easier when the new manuals arrive.
Originality	Lots of hardware extras included – there's original!
Value for money	Good sounds at a fair price.
Star quality	Could be the one to watch.
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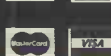
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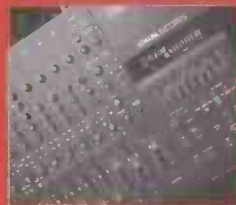
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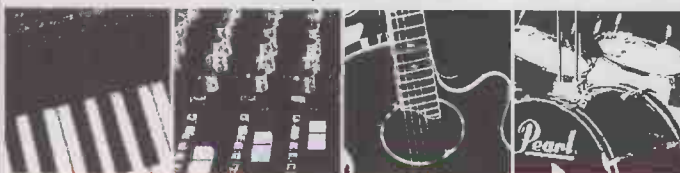
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# Zero 4001 & Litefoot

lighting control for musicians

REVIEW



Photos: James Cumpsty

Whilst MIDI control of stage lighting remains the ambition of most gigging bands, sophisticated effects are possible without the aid of a sequencer – or even your hands. Review by Ian Masterson.

**M**ost gigging musicians would recognise the value of having a well-designed lightshow to complement their music during live performance, but for the vast majority, the luxury of a custom lighting rig operated by a dedicated engineer remains well out of reach. With their long track record of making clever lighting effects accessible to those on a restricted budget, Pulsar have addressed themselves to this problem and in the Zero 4001 system have produced a controller with a range of design features intended to make it more 'musician-friendly' than most comparable units. Apart from its role as an integrated controller/4-channel dimming pack, the Zero 4001 has been designed to work in conjunction with Litefoot, a remote control unit which effectively puts all of its functions under the control of your size-10s.

With its capacity for four channels of 5-amp mains dimming (though there is a maximum total current of 15 amps), the Zero 4001 will run a reasonable number of lamps in a chase sequence at any one time (roughly 1000watts per channel works out at four small 250watt Parcans, or two chained 500watts lamps – more than enough for the average small gig). Of course, you are by no means limited to one Zero 4001 in your rig; running two or more would offer much greater flexibility (not to mention more light), and because the unit includes a remote function that allows you to use a standard dimming board, it's not just limited to effects lighting – you can use it to provide general illumination and washes as well.

**T**he connections on the back panel of the Zero 4001 are straightforward. A remote control socket allows the use of either a Litefoot or dimming board to control any or all of the channels on board, while sound-to-light information can be inserted via a 1/4" stereo audio input (Pulsar also provide an audio 'thru' for chaining to further units). This audio input is ideally taken as a high-level stereo feed, since the unit responds to a relatively wide frequency spectrum, and works better when both sides of a stereo signal are presented. The mains outputs to your lighting rig are presented on Bulgin sockets, although IEC, U-Ground and Harting connectors are also available as options at the factory.

The unit as a whole is controlled by means of a Standby/Go switch and a Master Dimmer that affects the level of the lamps on all the channels. In Standby, patterns can be set up and explored across the channels by means of the mimic LEDs without activating the full lighting rig. Pulsar have included 11 cross-fading chase patterns on the Zero 4001 – from the simplest '1-2-3-4' step sequence of 'Light', to the more sophisticated flickering-and-reversing effect of 'Dance'. All of these are selected on a single rotary. None of the patterns are particularly surprising (we are dealing with a mere four channels here), but stepping through all 11 via the 'Auto Change' function provides a surprisingly interesting and animated light show. Once you are happy with your chosen pattern(s), hitting Go brings on the mains outputs and the results of your twiddling are revealed to all.

Each channel features a function selector rotary, which allows you to choose various modes of sound-to-light reponse, chasing and dimming. Three static dimming levels are available – off, half and full – alongside a Remote position which places the control of that channel under the Litefoot or remote 0-10v dimming desk. The Chase function connects the channel to the chase pattern selected on the Pattern switches (see above) while Sound-to-Light makes each channel respond to a particular area of the frequency spectrum (bass, tenor, alto and treble).

This particular mode of operation can be useful when the audio signal contains relatively simple and defined information in particular frequency bands, but intensive use can make the lightshow appear random and blurred. For this reason alone the chasing functions are perhaps of more interest to musicians; however, the ability to at least choose how each individual channel is controlled is a bonus, and extends the potential of the 4001 considerably. And, should you so desire, the channels can be isolated from the chase and fading circuitry of the unit, leaving you to control them manually by punching the dedicated Flash buttons.

The final controls on the 4001 relate to the Slope Pattern and Speed of the various chase patterns. Here, 'Slope' refers to the manner in which the 4001 switches the channels on and off in a sequence, and is variable between smooth crossfading effects and more abrupt switching. If you have set a channel to 'Sound-to-Light', this rotary also governs the contrast between the various 'pulses' a lamp will produce when fed with audio information – you can opt for a sharp, staccato effect, or something slightly smoother. 'Speed' is perhaps a little more obvious, regulating the speed of the chase and switching from around 10 Mins per step at Minimum, to around 50 steps per second at Maximum. (Needless to say some compromise between these two extremes is probably more useful in the average gig...) You can also set the chase to respond to the bass audio beat, with a particular number of steps per thud of the kick drum.

Having read through all the above and being reasonably adept at mental arithmetic, you may well have reached the conclusion that the 4001 offers a substantial number of lighting control permutations and effects – and you'd be right. When used in conjunction with a Litefoot (which offers Go, Chase, Soundlite, Run Chase, Step Chase and Chase Single Step switches to control the 4001's principal functions) the Zero 4001 provides an extremely simple and effective way of controlling a small stage lighting system. Indeed, for such a straightforward product, the number of control options is quite remarkable.

It has its limitations; for a start, four channels of dimming hardly constitutes a nightclub – particularly when those channels are limited to 1000watts each. But it would be unreasonable to expect the 4001 to run The Orb's entire rig. What Pulsar have created is an integrated, cleverly-featured budget lighting controller for the musician who has little time, and no hands, to spare. Now, the strumming guitarist or twiddling keyboard player can tell their lightshow to start, stop, enter chase or sound-to-light mode, step through a chase or switch to being governed by a further dimming board all by stomping on the required portion of the LiteFoot. It's pleasing to see a lighting company actually thinking about the best way to integrate a musician with his or her visual environment. ●

THE LAST WORD	
Ease of use	Manual? What manual?
Originality	About time somebody thought of this
Value for money	It'll leave change for the lamps
Star quality	It shines – and flickers and chases and...
Price	Zero 4001 £295 • Litefoot £79 (both exc. VAT)
More from	Pulsar ● Henley Road ● Cambridge CB1 3EA ● Tel: 0223 66798 ● Fax: 0223 460708

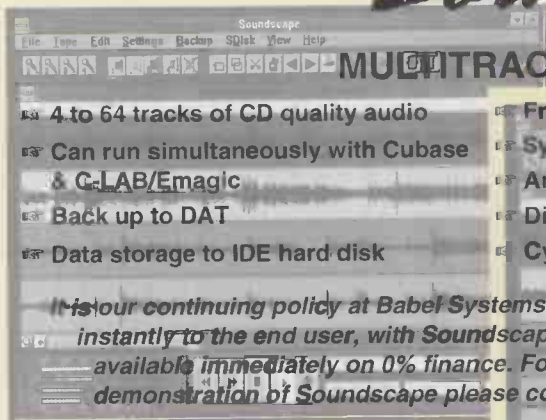
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# PC Drummer

## drum pattern editor

Tired of trying to write rhythm patterns with a score editor and keyboard? This new drum pattern editor could make life much easier for PC owners. Review – by Ian Waugh.

**D**rum pattern editors are by no means new, but for such a useful program, it's surprising how rare they are. They're not even *de rigueur* in sequencers; Steinberg are one of the few companies who remain committed to the idea and even they only include it in their flagship sequencer, Cubase; users of Cubase Lite still aren't given the option.

So when a dedicated drum pattern program appears, there is good reason to sit up and take notice, particularly when it turns out to be a Windows proggy for the PC – still the fastest growing computer platform amongst musicians.

The program has an automatic installation routine and operates around a series of windows. These appear inside the main PC Drummer window and can be resized and repositioned in the usual way. Essentially, there are three stages in constructing a song – defining patterns, defining sections and then defining your song. (A section is simply a collection of patterns which are grouped to create a verse or intro and so on.)

Included with the program are 500 pattern slots and about 70 predefined patterns; you can't load new ones but you can redefine existing ones. If you do need more patterns you can move the PAT.DAT file out of the PC Drummer directory and the program will give you a set of 500 blank patterns, but you still can't move patterns from one pattern file to another. Neither can you load in third-party drum pattern MIDI files, which is a shame.

Operation is easy but not totally intuitive – you'll have to read the manual at least once. Let's say you have created some patterns (we'll get to these in a minute). It's then necessary to open the Section Definition and Pattern List windows, select a pattern and click on Append to add them to the section. You create a song out of sections in the same way.

There's a certain amount of saving to be done here. For example, after creating a section you must click on Save in order to store it (although the program doesn't save it to disk in a re-loadable form, as you might expect), then click on New to define another section and save that, too. If you simply delete some of the existing patterns and

rename the section, you'll lose the original one.

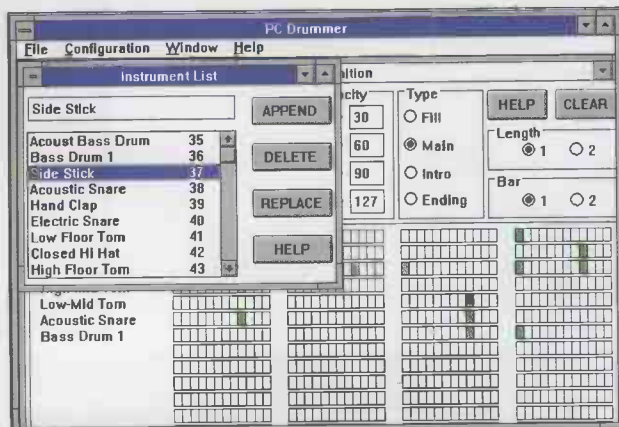
**T**he instrument list comes configured to General MIDI standard and shows the 47

GM drums assigned to note numbers. You can redefine the list but you can't add more drums, which seems a little short-sighted.

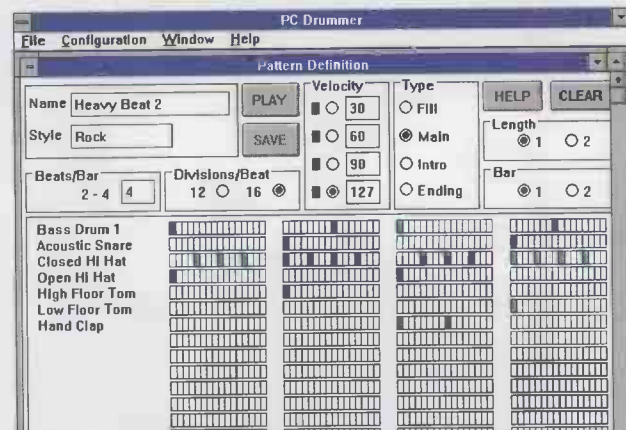
The patterns – now we're getting to them – are constructed on a grid as is usual with these things. You can create 1- or 2-bar patterns of two, three or four beats per bar and with 12 or 16 divisions per beat. You have to create odd time signatures such as 5/4 and 7/8 by creating more than one pattern and linking them in the Section Definition window. Some sort of on-screen line to divide the 16 sections of a beat into blocks of four, for example, would have been useful and so would the ability to select smaller divisions (dividing a beat into four is quite adequate for many drum patterns). Even more inconvenient, however, is the fact that no copy pattern facility has been included, which given the repetitive nature of rhythm programming, is a quite glaring omission.

You are allowed 15 drums per pattern and these are added to the Pattern Definition window from the Instrument List window in the same way that you add patterns to the Section window. However, you can't alter the order the drums appear in once added, other than by deleting them and appending them again. And unfortunately, you can't edit a pattern while it's playing, either – at least you can, but the changes don't sound until you stop playback and start it again. This, in my opinion, is one of the program's major shortcomings.

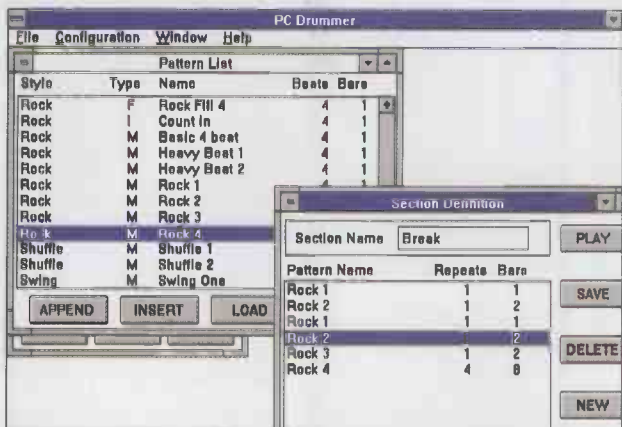
Once you've created a song it can be saved as a Standard MIDI File and subsequently loaded into a standard sequencer. But this is saved



DRUM4: Add instruments to the pattern grid from the instrument list...



DRUM1: ...create some patterns by clicking hits onto the grid...



DRUM2: ...add patterns to a section definition from the pattern list...



DRUM3: ...add sections to the song definition from the section list

as a format 0 file which puts all the drums on one track rather than having individual drums on different tracks.

All in all, PC Drummer is easy enough to use but can seem a bit of a faff if you have a lot to do. Although the pattern-to-section-to-song idea works well enough, the implementation is rather peculiar and leaves you wondering if there isn't a simpler way to assemble a set of patterns into a song. Maybe not.

Nevertheless, PC Drummer is still a useful utility, particularly if you're not into playing drums from a keyboard and happen to be a GM-type person. If you already own a software sequencer which lacks a drum edit page, it could be just what you're looking for. Providing you're aware of its limitations, it could help transform your method of creating interesting rhythm patterns – a process still seen as something of a black art by many people. ●

THE LAST WORD	
Ease of use	Easy, but read the manual
Originality	An old idea repackaged
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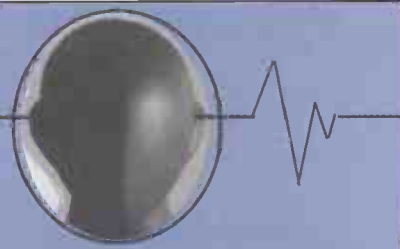
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### **Keyfax 4: Synthesisers, Samplers & Controllers**

by Julian Colbeck

The first edition of *Keyfax*, Julian Colbeck's guide to the world of hi-tech musical instruments, came out way back in 1985. *Keyfax 2* followed only a year later, adding an index, omitting some previously-included instruments and covering the advent and growth of affordable sampling, the Atari ST and 16-bit MIDI sequencing software. *Keyfax 3*, published in 1988 by our own Music Maker Books, dropped the monosynth and organ coverage and gave more prominence to computer-based sequencing software.

While essentially keeping to the same formula, then, *Keyfax* has always shifted its coverage to reflect the changes which have taken place in the industry. Some six years on, *Keyfax 4* continues in the same vein, only this time the shift is much greater: as the book's title indicates, its coverage is confined to just three areas. Apparently, other areas such as digital pianos and keyboards are to be

covered in *Keyfax 5*, which will be more a complementary book than a successor to 4.

As in previous editions, each featured instrument gets a header picture followed by a spec list which includes information on polyphony, multi-timbrality, effects, onboard memory and outputs together with release date, original price and second-hand price. This is followed by a sometimes quite lengthy review/retrospective section in which the author describes the instrument's functionality, useability, strengths, weaknesses and historical position. Rounding off each instrument's coverage is some information on editors, sound cards, books and videos.

The synth section of the book covers keyboard, workstation and module versions, but, while it includes a good selection of analogue polysynths, monosynths haven't been reinstated – a fact which will no doubt disappoint a lot of people, given the current resurgence of interest in these instruments. You'll just have to hunt around for an old second-hand copy of *Keyfax 2* – while the 'Warehouse' section of *MT* will give you as good a guide as any to current prices of second-hand gear.

Although the sections on samplers and controller keyboards take up only a third of the book between them, they still manage to be fairly comprehensive. Of course, it's always going to be possible to nitpick with a book such as this – no Akai MX73 or MX76 controllers, for instance, while Novation's dinky little mm10 and mm10-X controllers are included but not Roland's useful entry-level PC200 MkII.

In a vain attempt to avoid being instantly overwhelmed by the tide of change, *Keyfax 4* includes a number of 'pre-release reviews' eg. Alesis Quadrasynth, E-mu Morpheus, Novation Bass Station and Roland S760 sampler. However, already there are synths such as Yamaha's innovative VL1 and a whole swathe of new Roland JVs which presumably were unknown to the author at the time of writing. But then, being up-to-date is a function of magazines, not books.

Like its predecessors, *Keyfax 4* is incisive, well-informed, balanced and accessible, and a valuable addition to any hi-tech musician's bookshelf – where it really needs to sit alongside the comple-

mentary rather than redundant *Keyfax 1, 2 and 3*. **Simon Trask** ●

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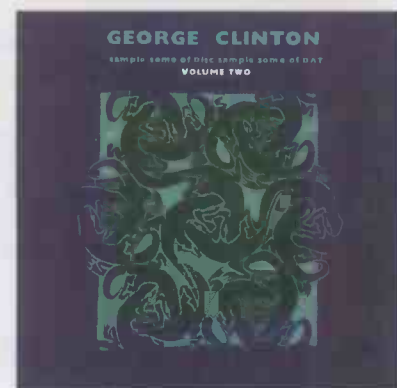
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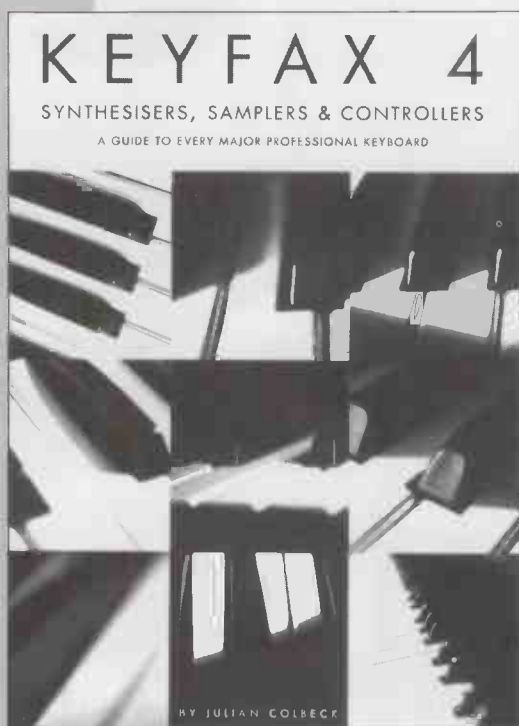
Produced by George Clinton! 99 killer classic sample-tracks from the undisputed heavyweight champion of funk! Ensemble and solo instrumental tracks! Wow! Perhaps George has got hold of the original P-funk master tapes and decided to give all the sample freaks a dose of The Real Thang, instrument by instrument.

Alas, no. Anyone expecting raw undiluted '70s P-funk will be sorely disappointed. This is the real world, after



all, where major artists don't have control over their own material (just ask George Michael).

Basically, the format of this sample CD is: ensemble track lasting up to two minutes (guitar, horns, keyboards, bass and drums) followed by several 15-20 second tracks which isolate individual instruments or various combinations of instruments from the ensemble. You



want to sample that funky guitar riff but not the bass and drums? No problem.

Yes, there are some reasonably funky guitar riffs on this CD, along with some reasonably funky drum beats, basslines and horn riffs. But, this is studio-clean session music without attitude, everything that the original P-funk wasn't. Words like 'bland' and 'bloodless' spring to mind.

If they were honest, 9 out of 10 sampling musicians in search of a funky groove would choose Pedigree P-funk any day. And don't think that just because this is a 'purpose-built' sample CD it comes with a licence to use its contents for free in your own commercial recordings. No, it comes complete with a 5-point instruction booklet entitled 'How to license this record for sample use'. George intends to be paid in full, y'all...

In its favour, you can get this CD for a normal album price rather than the more usual £30-40 charged for sample CDs. If you want to check its sample value for yourself, try putting it up against your favourite Parliafunkadelic album/compilation and see which gives you most sample satisfaction. *Simon Trask* ●

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## QUE CORPORATION

# Windows Stuff Microsoft Forgot!

By Ed Tiley

Have you noticed how many PC books have 'grabber' titles these days – *DOS For Dummies*, *I Hate PCs* – and so on. Makes you wonder if the authors actually like PCs. Anyway, here's another grabber title... *Windows Stuff Microsoft Forgot!*

Of course, no one would argue that Microsoft forgot lots of stuff when they were designing Windows. Forgot to give it a decent user interface for a start. The book doesn't actually mention this, leaving Windows users blissfully unaware of how friendly a good interface can be. In fact, the book tackles none of the main issues and contents itself with outlining the *utilities* Microsoft forgot. To



which end it includes a disk of 16 programs, most of which are Shareware.

Windows makes much use of icons but has no icon editor. "Windows uses a bewildering array of initialisation files" (to quote from the book) but no easy way to edit them. So there are utilities to do these jobs for you...

Meta-Mouse helps improve the visibility of the mouse cursor by changing its size and making it blink (ever had problems with your cursor, missus?). Other utilities include indispensable functions such as the ability to cycle between windows with the right mouse button instead of the Alt+Tab, alternating screen savers and a util to play several WAV files one after the other.

Changing your desktop and creating animated icons is the sort of thing nerds do in the office when the boss isn't looking. Normal people may try it but most go back to the originals when they realise how much RAM/disk space the utilities consume.

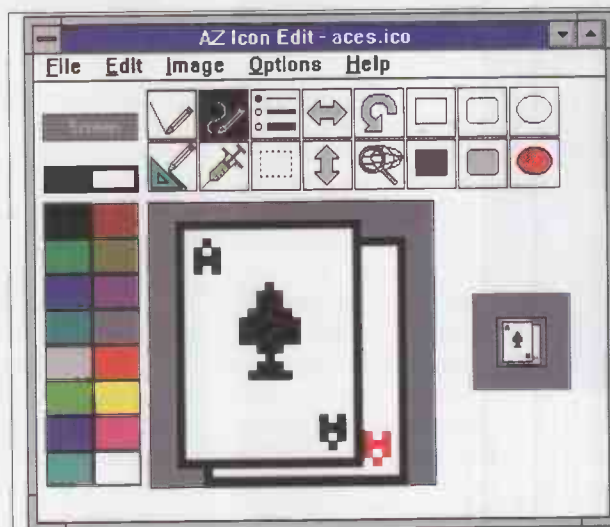
OK, so this is lightweight stuff but there are heavyweights here, too. FontSee lets you take an inventory of the fonts you have installed; NoteBook can load files larger than 64K (unlike

Windows' NotePad); Paint Shop Pro is a superb graphics utility which converts between most graphics image formats and has many manipulation functions; WinBatch is a batch language for Windows (for Power Users, this one); and WinZip manipulates compressed ZIP files. There are also utilities for launching your most-used programs.

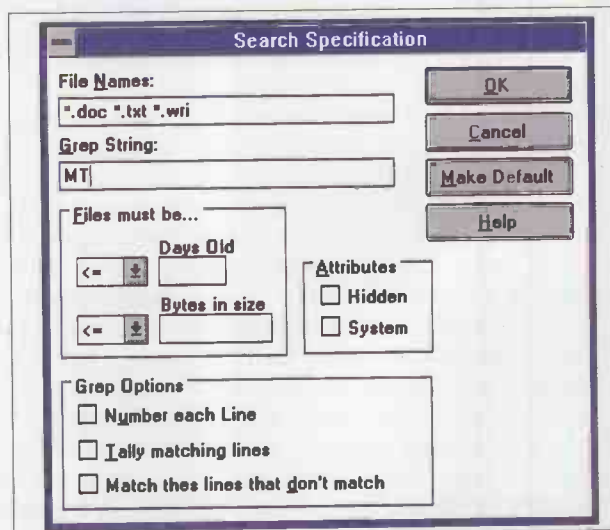
The book is essentially about how to use the programs – the sort of hand-holding Mac users have come to expect but isn't so common for the PC. Personally, I think the fripperies outnumber the serious stuff, but you may disagree – in which case I heartily recommend you rush out and buy it. In any event, the program plus written instructions are pretty good VFM. *Ian Waugh* ●

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Demos reviewed by Danny McAleer

## Delph

Roland JD800; Ensoniq EPS; Yamaha TX7; Boss SE50; Fostex DCM100 MIDI mixer; Atari ST and Cubase; Fostex A8

One thing about this demo immediately grabs your attention: where the hell is the audio in the right channel? Is it a deliberate, artistic omission? I think probably not. Otherwise, it's a competent set of pieces created by Kevin John and Steven Smith, who are Delph - delving into the world of classic four-on-the-floor drum beats with swirling pads, synth bleeps *et al.*

The first track 'Tatra' opens with a chordal riff which is the theme for the

whole piece, during which it is repeated, expanded upon and altered. There are also some nice synth surges complementing the overall atmosphere, presumably created on the JD800. The only thing that lets this piece down, in fact, is the drum programming and mixing. The bass drum

is not nearly loud enough, and gets lost when more parts are introduced, while the rhythmic ideas themselves are a bit bland and could do with spicing up a bit, maybe by adding a few breaks or more percussion parts.

'Walker' begins with a rather sinister vocal sample, introducing a combination of acidic synth riffs which probably would have sounded better if they had been spread out over the stereo spectrum, each occupying their own unintrudable space. The rhythm is better on this track, although it still doesn't leap out and exclaim its presence in any formidable fashion.

If this demo needs anything (aside from a right channel) it's more prominent and inspired percussion ideas - though not too many. As it stands, it would make a perfectly good soundtrack to any video production work Delph are planning.

Contact: Delph, 061 248 7403 (Manchester).

## Nex2Us

Kurzweil K2000; Mackie CR1604; Akai S950; Boss DR550; Casio DA100 DAT recorder; Roland TR707, TB303, TR808.



Amongst their list of equipment, Nex2Us mention the works of Freud, Jung and Sagan as being an essential element in their creative processes, and this is quite apparent in the use of some really deep and meaningful sampled vocal snippets.

All the tracks feature some impressive drum programming, and some choice drum sounds too. In particular, there is a break in 'Ziggurat' that sounds as if the programmer had a field day clicking all over the drum edit screen, and it oozes quality. The piece also has an element of Miami Sound Machine in its mix of synth sequences and carnival brass stabs. The rhythmic (16s) gritty filter-synth sound chugs along from left to right as a riff is manipulated using a chorussed guitar sound.

I fully expect John Lennon to mumble some satanic message in 'Raise My Soul Up', which features a rather menacing phrase sung by a choir. When played backwards, however, said phrase doesn't say a word about worshipping Beelzebub. There is only one minor flaw on this track: the strings passage towards the end sounds a little out of time. A quicker attack or fewer effects on the vocal would probably sort this out.

'Energy And Consciousness' features a stereo chorussed TB303 bassline that squelches on all the way through, keeping all the synth ideas and

panning vocal snippets coherent.

Despite the length of the pieces, they easily maintain interest from beginning to end by adding new synth phrases to the main themes constantly. Another device used for generating excitement - most apparent in 'Signet' - is a bridge that introduces a whole new theme, so that when the original idea is re-introduced later on, hey presto! - it sounds new again. Smashing stuff. Contact: Nex2us, 64 Bestview Drive, Willowdale, Ont. Canada, M2M-2X9. (416) 250 7471/323 9585.

## Captain Splat

Korg DW8000; Yamaha TX81Z; Casio VZ8M; Roland U-220; VCS II custom synth; Cheetah SX-16; Atari ST and Cubase; collection of home-built filters and tone units; home-built bass; didgeridoo.

Captain Splat, as he'd like to be known, invites you on an adventure into rapid pitchbending and fanatical improvised mayhem on this, the first of many promised voyages. Underneath the sometimes chaotic melody is a rigid sequenced part, but not necessarily one sympathetic with the main tune, which incorporates some rather bizarre sounds. Captain Splat lists some of his sample sources, the most obscure including boiling tomato soup, falling cutlery and a bursting condom.

There are, however, some moments of consistently structured musicality. In particular, the aptly titled 'Autumn Gold' is a warm, almost solemn piece,





featuring a wonderful cheap-sounding piano sound in cohesion with a real guitar. Also, the epic 'Northern Lights' features a mood-swinging, poignant flute solo that wouldn't be out of place in a Lloyd Webber musical.

There are nearly 60 minutes of madcap synth music on this tape, and I must confess to having consumed a whole afternoon at the MT office listening to it a few times. There's a job with *The Clangers* for this man. Contact: Captain Splat, 0954 780335 (Cambridgeshire).

## Guy Evans

Atari 1040ST and Cubase; Roland D-110; Casio FZ-1 sampler; Alesis Quadraverb; 8-track reel-to-reel and mixing desk

In our house we had a biscuit box, always full of tasty varieties. Sometimes my mother would buy a packet of particularly cheap cream biscuits which

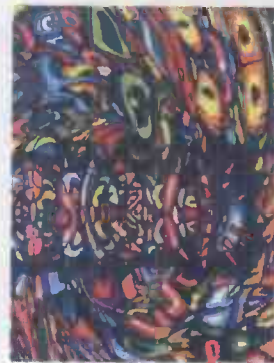
would make all the rest taste awful, no matter how good they were originally. The point of this seemingly irrelevant anecdote is to metaphorically describe what happens to some otherwise nice musical ideas when a tape contains one all-consuming flaw - in this case, constant distortion from over-recorded bass.

That aside, Guy's "experiments" with the gear in the City Centre Youth Project studio in Cardiff, where he has been employed as part of an employment action scheme, are quite promising. The basslines are good, notably in the third piece where an almost dub riff underlays some Vangelis-style string-synth chords. I think if the drum track could be more suited to the bassline it wouldn't detract from the overall effect. As it is, it does seem to clash.

The main theme of the second track is centred around a sampled rhythmic acoustic guitar riff repeated throughout

with other parts overlaid upon it. When the pad swishes in it does rid the guitar part of any tonal qualities, which isn't such a bad thing as I don't think it's quite pitched properly. The harp melody really isn't interesting enough to be a main theme, more a counterpoint in search of a stronger melody on top.

Side one having carried you into a state of pleasant sleepiness, side two comes as a bit of a disappointment. The ideas simply aren't as creative as those on the first side, and aren't helped by sudden tape stopping. A little attention to endings, even if it is only a fadeout rather than stopping the tape, is perhaps something to consider. Contact: Guy Evans, 0222 731995 (Cardiff).



# DEMOCracy



## The Third Man

Abundant with synthesiser blips and squidges, this demo moves ably along with the aid of some fine percussion sounds and sequences. The most notable of the three pieces, 'Proto', has an almost hypnotic element with a subliminal vocal hook buried in amongst the SH101 sounds.

Contact: Mark, 071 729 2925 (London).

## Artemis Rise

Describing themselves as a progressive electro/industrial band, Artemis Rise have submitted a well packaged 4-track CD. The content reflects the style of Sisters Of Mercy, with harsh vocals, guitars and rigid sequenced parts. The *Revolute* EP is available from: Steve Fisher, 56 Royal Lane, Yiewsley, West Drayton, Middlesex, UB7 8DN, for £3.79 (plus 45p P+P).

## Wayne Avanson

There is a definite sense of Asian music meets Western pop in this 2-song demo. The first song, 'Wave', is well constructed with good vocals, broken by long passages of lush instrumentation. The second piece flaws in places, particularly with the choice of

instruments, which is a shame because culture-mixing in music, something which Wayne is planning with his next band venture, nearly always produces some interesting ideas.

Contact: Wayne Avanson, 0254 202032 (Blackburn).



## The Julia Set

Swimming around in pools of ambience, The Julia Set proves that you don't need a stockpile of gizmos to create a worthy demo. This offering provides synth bleeps, sturdy rhythms entwined with melodic vocal hooks and strange effects - all protruding from an Emax II, which Adrian Paveling hopes to add to in the future. Can't wait.

Contact: Adrian Paveling, 061 8775617 (Manchester).

## Ceejay

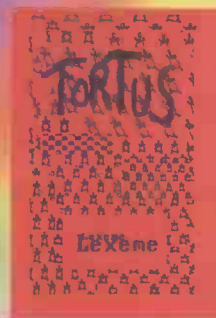
Bright, well constructed and produced songs in the Stock, Aitken & Waterman vein, material like this will always have a place in the throwaway pop music market. The stronger songs appear on the first side, in particular 'That Song', which reminds me of the last song they always play at discos. The vocals are impeccably sung and recorded using just the right amount of effects and backing.

Contact: Ceejay, 031 669 5056 (Edinburgh).

## Tortus

Accompanying some amusing lyrics is a bizarre collection of idiosyncratic sequences and protuberant synth sounds incorporated into quirky

rhythms and effected guitar. A bold and successful venture backwards into an '80s feel, it's almost a classic Depeche Mode sound with a modern tint. The album *Lexeme* is available from Tortus for £3.50, payable to S. Watkins at 29 Langham House Close, Richmond, TW10 7JE.



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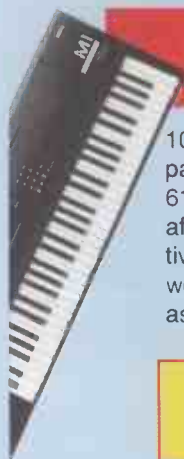
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## Size is everything

● Whilst wholeheartedly approving of the changes which have overtaken MT in recent months, I am writing to voice my concern at the length – or perhaps I should say the depth – of some of the reviews appearing in the magazine. I can accept that there has been a tendency to waffle on in the past and I'm aware of a number of magazines that still do. However, if it has been your intention to correct this, I feel things have now gone too far the other way – particularly when it comes to things like synth and sampler reviews which need much greater depth if readers are to be sure of what they're buying before parting with their hard-earned cash.

I realise that there are now many more reviews in MT than previously, and that this is why they tend to be shorter, but I for one would be happy to pay more for the magazine if it meant getting more pages. The last thing I'd want is for MT to descend to the level of your newer rivals who promise much on the front cover but deliver little inside.

I realise these comments are unlikely to meet with the support of the majority of your readers, but as a reader who goes back to the days of Electronics & Music Maker I feel I'm justified in having my say. I've also got a grievance about how the otherwise excellent A-Z of Analogue has helped jack up second-hand prices, but I'll save that for another time!

Dennis Hewitt  
Wolverhampton

► On the contrary, Dennis, I think many of our readers would agree with your comments on review lengths – at least those who completed our recent Readership Survey where the general consensus seemed to be in favour of longer reviews. I'm not sure I'd agree with you that the pendulum has swung too far in favour of shorter articles; I can think of no salient details that have been left out of any reviews we've run. But there'd be no point in having a Readership Survey if we didn't take notice of the results, so... expect to see somewhat longer equipment reviews in the near future.

What you musn't expect, however, is reviews in MT – or any other magazine – to do your thinking for you. A thumbs up from us offers no guarantee that a particular product is going to suit you. We go to considerable pains to ensure that each product is assessed on its own merits – the only fair way of reviewing anything – but this has its downside in that readers must determine for themselves which equipment will best suit their needs. In a nutshell – we are the starting point for your enquiries, not the final arbiters of what you should and shouldn't buy. NL

## Day the music died

● Congratulations Mr Lord, you've done it – written an editorial for MUSIC Technology without using the word 'music'. You must be surprised to receive a letter from a human. Your readership are obviously robots, like yourself.

Mike Atkinson  
Oxford

► As you're so keen on words, Mike, why not look up the word 'metaphor' in the dictionary and try re-reading the last few lines of the editorial that troubles you so much. Then, when you've figured that one out, perhaps you could apply yourself to the thorny problem of where in this whizz-bang world of ours the dividing line between technology and music (or technology and anything else) should be drawn.

And since you're already losing sleep over the non-appearance of the word 'music' in an MT editorial, you might also ponder on its absence from a number of other essential objects MT readers are likely to have lying around the place. Where, for example, is there any reference to music on the common or garden computer disk drive? Are mixing desks designed to accommodate the needs of the musician or the sound engineer? Is there any mention of music – or 'musicality' – in the spec sheet of an amplifier? I could go on.

The lines blur; musicians are no longer able to work within the vacuum created

through their relationship with their instrument – not if they choose to get involved with hi-tech music, anyway. Our change of title from *Music Technology* to the rather more enigmatic MT was intended to reflect this. Perhaps we only succeeded in confusing you. NL

## Speed kills

● I'm a 23-year old boy who loves techno/trance/garage, does DJing at parties and am also part of a group (no name yet) playing trance music which is expected to release a 12" or a CD soon. The reason I'm writing this letter is because I saw an article about Moby in which it's written that he created a track running at 1015bpm. I got thinking about this and had an idea. Why not put more beats in each quarter bar instead of the typical 4/4 (one beat in each quarter bar)?

I started introducing notes of lower duration to fill the quarter bar. So the bar would change from 4/4 to 8/4 to 128/4 (the last one represents 32 beats per quarter) – the lowest resolution possible with Music-X (the note duration was 6 and the bar resolution was 768). If we started with the tempo equal to 150bpm referred to the standard 4/4, now we have a track with 150bpm-32bpq/1bpq = 4800bpm. Setting the tempo to 300bpm (the highest value on the program) will produce the raviest track of all – 9600bpm. Not bad huh? Of course, we can sample this track and play it at a frequency in order to get more bpm, but it's not the same thing as creating this track using the computer or the sequencer.

I suggest that everybody try to do this, but don't expect to hear something sweet because you won't; I experimented with the usual 808 and 909 sounds and it got really nasty. But hey! Don't forget to give me the credits!

Finally, for those who love programming the 808 and 909 and enjoy techno/trance like me, don't use a lower duration than 24 for the kick notes (8 beats per quarter bar or 32 beats per bar) if you want the same resolution as the better beat boxes and the ones normally used in dance music.

Well, that's all for now; I hope I have been of some assistance.

Pedro Vilas-Boas  
Lisbon  
Portugal

► 9600 beats per minute...? You're a dangerous man, Pedro. Kill your speed, not a child. NL

## Real time

● I am a reader and I try to buy every issue of MT. I'm 14 years old and I've written and recorded some songs which I've been told are quite

good by some people at Real World (Peter Gabriel's studio). I wondered if would send me some info on where to go from here.

Martin Badder  
Chippenham

► We can't reply to letters by post, Martin, but I would like some more information on how you got to play your stuff to those busy people at Real World – and which busy people at Real World. You're obviously a local lad and I strongly advise leaving school at the earliest opportunity and running away to Box. Make the tea, sweep the stone floor or feed the ducks, it doesn't matter. If you have a genuine propensity towards music and recording don't waste

your time being anywhere music and recording doesn't happen, and since one of the best places in the world where music and recording happens is just down the road, try and get a job there. Failing that, try every other recording studio or college course in the land. PW

## Rhino logic

● According to The New Penguin Dictionary Of Music (Fourth Edition, 1977), *Ambrosian chant* is a type of plainsong associated with Bishop (St) Ambrose of Milan (340-397AD), differing from Gregorian chant in terms of melodic structure. So my question is this: what's

the difference between The James Last Orchestra and a rhinoceros?

Martin X  
Camden

► Even if I cared enough to attempt a rational connection between early ecclesiastical monophony, German easy listening and burly quadrupeds, Martin, I would not be able to print the answer to your poser for fear of libel action. 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.

# MT ease

## Frequency oscillation



Ian Bland and DF vocalist Debbie Sharp

Sharing a label with The Prodigy, Dream Frequency similarly revolves around the raving energies of one technology-dazed individual. Ian Bland has built up a worldwide reputation from his roots in the Northern rave scene, with tireless gigging and two Top 40 singles – 'Feel So Real' and 'Take Me'. An album *One Nation* is also available from Citybeat Records.

## Faxtastic! This month: Dream Frequency's Ian Bland

- 1 What was the first synthesiser you ever played?  
"A Moog Prodigy."
- 2 Who is your favourite musical pioneer?  
"There are quite a few... Kraftwerk, Bowie, Numan, John Foxx and more recently Moby and Sven Väth."
- 3 What's the difference between Take That and Stravinsky?  
"Stravinsky never made a track with Lulu!!!"
- 4 What's the difference between a drum kit and a drum machine?  
"A drum machine keeps in time and doesn't get pissed."
- 5 Playing live: why bother?  
"It gives YOU a buzz, not just the audience."
- 6 Which record says most to you about music technology?  
"Computer World by Kraftwerk."
- 7 What does the phrase 'multimedia' mean to you?  
"Is this an IQ test??!"
- 8 How do you react to hearing a sample of your music on someone else's record?  
"Initially I'd say 'you cheeky bastards'. However, if it was used intelligently and not just as a direct lift, I'd be quite chuffed."
- 9 What is the next piece of equipment you would like to buy?  
"An Akai S3000 and/or an Atari Falcon – with a direct-to-disk recording package."
- 10 Will technology become invisible?  
"No, just more compact and user friendly (hopefully)."



**MIDI, multimedia, DTD recording or analogue synths – Write to Grief, MT, Alexander House, Forehill, Ely, Cambs CB7 4AF.**

**Q** I am writing to ask your advice in setting up a computer-based MIDI facility at home. My budget is no more than £2500 – I was thinking of a Mac LCIII or the new LCS20AV plus sequencing software, maybe Cubase, plus a second-hand sampler and MIDI keyboard. My knowledge of MIDI is pretty basic so I would be grateful if you could advise me on which computer, software, sampler and synth would suit me or whether my suggested setup is missing something.

*This letter is not really intended for publication but if you do want to publish it please use my initials. I would appreciate it if you could answer me personally.*

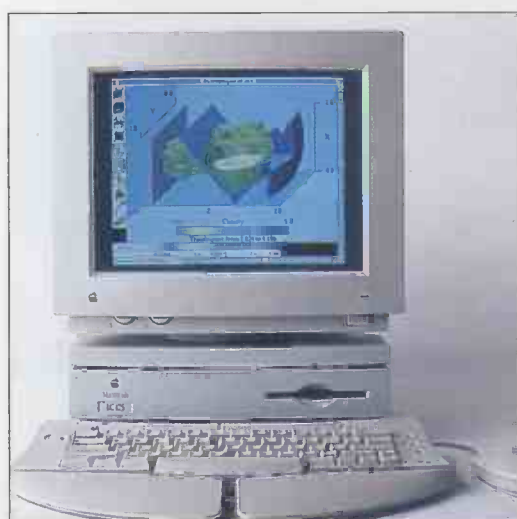
AG  
London

**A** Well, AG, as we've been saying for the last 37 years, we simply can't reply to letters personally. Part of the small print that goes with the service, you see. Jobsworth and all that. Sniff.

Anyway, hopefully some of your queries will have been answered by the 'Computer World' feature in our Dec '93 issue. However, you should really do some homework and bone up on computers, software, synths and samplers. We get many letters like yours and there's no way we can give a comprehensive answer short of writing a book, especially as the choice depends so much on what the user wants to do.

The current market would indicate that you should go for a PC or a Mac although you can buy an ST plus software much cheaper – and it's still currently the most popular

music computer. Macs have a far better user-interface than PCs. The LCS20 is not an AV machine; if it ever got released in the UK it was swiftly forgotten. In any event, it's rather under-powered and a better bet is the new LC475 (around £1050 with monitor and keyboard).



**The new Mac LC475 – a better bet?**

The same money will buy you a reasonable 486 33MHz PC (put any spare cash into a larger hard disk). PCs are made up from dozens of bits and pieces and you really need to know something about them before you let a high street store talk you into buying a machine (it's WH Smith time). In any event, you'll get a better deal by buying mail order. Many PC mags operate a mail order protection scheme to help protect readers from unscrupulous dealers (there are a few, but most are OK).

Dozens of sequencers exist for both the Mac and PC. Choice is such a personal thing that it wouldn't be fair to recommend one. Well, OK. Cubase has the name but the PC version certainly isn't as, er... complete as it should be. I've been using Notator Logic on the Mac and a PC version is due for release soon.

As for synths and samplers, you don't say what you want to do, what sort of sounds you like, what sort of music you want to make. Your best bet is to visit some local friendly music shops and get a feel for the things yourself. There are far too many to even list.

If you want to play third-party MIDI files you'll need a GM-compatible unit. Even if you don't, check their multitimbral capacity (the number of different music lines they can play at once) and polyphony (the number of notes they can play at once). The first should be 16 and the second should be as large as possible.

In the absence of any further information, I'd suggest you plump for a multitimbral synth and then add to your setup as you discover what other type of sounds you would like. You'll probably want to record your music, so you might also need to budget for a reasonable-quality cassette deck or a DAT recorder and if you have more than one instrument you'll benefit from a mixer, too.

Check the 'Warehouse' ads in MT for secondhand equipment and if you want a guide to features and secondhand prices, get hold of a copy of *Keyfax 4* (£14.95 inc p&p from Making Music on 071 251 2622) which is the most comprehensive guide to keyboards ever published. IW

**Q** I've just had a brilliant idea! I realise that by telling you about it I run the risk of everyone copying it but I need some information. With the phenomenal growth in multimedia there must surely be thousands of people putting presentations together who have no musical ability. What I have in mind is to produce disks containing music which these people could buy and use freely. They'd pay a one-off fee for the disk and could use the music for anything other than commercial resale.

*What I need to know is the best music format to use and the best way to go about selling it, etc. Could you let me know quickly before everyone starts doing it?*

BJ Stonehouse  
Tyne & Wear

**A** That certainly is a good idea, BJ, but I'm afraid you've already been pipped at the post. There are several companies producing copyright-free clip music for use in multimedia.

Still, there's nothing to stop you producing your own or trying to sell it to such a company. The music needs to be in Standard MIDI File format configured to GM and/or a digitised audio format – for example, if it's for the PC then it's usually Windows' WAV format. The vast majority of this is for CD-ROM – audio files sure are big – and some disks include images plus complimentary sounds. I think that for this purpose, floppies have had their day.

If you want to produce your own you're going to have to write an awful lot of music. But if you think you're up to it, I'd suggest you get in touch with the CD-ROM distributors who, if necessary, can put you in touch with the companies who create the CDs.

There are now dozens of CD-ROM distributors. Here's a few to be going on with: – Westpoint Creative (0743 248590), FOS-CD (0296 682233), Computer Bookshops (021 706 1250), KimTec (0202 888873) and Optech (0252 714340).

You could, of course, produce a CD and market it yourself, but I tend to think that the 90% or so that the manufacturers, distributors and retailers take from the sale is worth every penny as you have no financial outlay and no marketing or advertising to do – these are real bank account killers.

If you do get a CD together, send it down and we'll do the decent thing. But I promise we'll listen to it first. IW

**Q** OK, OK, OK... I'm convinced! Direct-to-disk recording gives you far more control over your music than analogue tape. Me and some friends want to set up a modest studio using a computer-based DTD system. What I would like to know is – can these 16-bit PC sound cards which everyone is raving about produce as good quality results as the professional DTD systems costing £3000-4000?

Also, we already work with MIDI a lot so how easy is it to sync the digital audio to MIDI tracks?

Alex Benton  
Stoke

**A** Well, Alex, it's a sad fact of life that you get what you pay for. Nevertheless when a bandwagon appears – such as DTD – and people start jumping on it, prices do start to fall.

The pro systems include hardware, which is why they are more expensive and why they are designed to produce studio-quality results. But there's more to CD quality than simply sampling at 44.1MHz and 16 bits. (For more info about this refer to 'The Hard Edge' feature on DTD recording in our August '93 issue.)

PC sound cards tend to be jacks of all trades and include digital recording as only one of their features. But in spite of that, the quality coming from some of them is absolutely excellent, easily good enough for demos. Indeed, given that many people these days are actively pursuing the goal of lower-quality audio as an end in itself, who's to say it's not of production quality?

But then there's the software. It doesn't matter how good the hardware is, if the software is a pig to use or simply lacks the features you need, it's not worth an ice cream in a sand storm. And sadly, the DTD software bundled with sound cards isn't really intended for serious recording use. However, there are editing programs which will work with most sound cards so you can select a card and software separately.

To sync to MIDI, the recording software needs to receive timing information from a MIDI sequencer running within Windows or from a MIDI file. One of the most elegant solutions can be found in Session 8 (see review in November's MT) which has its own driver which you can select in a sequencer's MIDI Driver option (although some sequencers don't have this function).

Check out also Roland's Audio Producer (reviewed in last month's issue) which has excellent-quality recording, albeit two tracks, with a GM sound module and a superb interface. It lets you combine digital audio with MIDI tracks by dragging patterns around an arrange screen, a bit like Cubase. However, it plays them back at the same time rather than actually syncing them.

If you want to go a bit more upmarket take a look at the range of cards from Turtle Beach, distributed by Et Cetera (0706 228039). There's the Tahiti (£350) and the Multisound (£468 – this includes a Proteus 1! – cards which you could use with SAW (£586), Software Audio Workshop. This is a pro-quality 4-track recording and editing system (soon to be upgraded to eight tracks). SAW will also work with a Sound Blaster card. We've a review of SAW coming up soon. It looks the biz.

In order to sync SAW to a sequencer you need a MIDI interface such as the MQX32M (around £200) which can handle SMPTE and MTC. Et Cetera recommend the Cakewalk sequencer which, of course, they distribute, which has the necessary sync hooks. That would give you a very powerful system and you'd still have all your arms and legs to make music. IW

**Q** As we all know, analogue is bigger than ever and Vince Clarke has proved that MIDI isn't the only answer, although we're not all wealthy enough to own half his gear. Sampler users should get his sample CD.

Anyway, I'm writing for information on the 'analogue-ish' Ensoniq ESQ-1. I need to know three things:

- 1) If I bought one now would it be reliable as it's now quite old?
- 2) Could I use it as a stand-alone synth, as Adamski has been doing with an SQ-80?
- 3) I've had so many digital synths and was wondering if the sounds on the ESQ-1 were hybrid digital/analogue.

I'd be really grateful for any info you could give me. Also, is the Kawai K4 just a more expensive K1 with effects?

Yours in a world full of synths,

Alan Williams  
Birkenhead

**A** Nope, MIDI ain't the only answer. But then neither is analogue – as just about everyone except Vince has proved. Anyway...

1) The ESQ-1 was released in 1986 so it is of an age. No one can tell how reliable a secondhand one is going to be. Depends on how much use it's had, the temperature it's been stored in and how many times it's been dropped, among other things. There are lots of older synths still working – mainly analogue machines – and I suspect quite a few of those have had problems, too.

However, the ESQ-1 has been known to be, er... operationally challenged over the years. The good news is that Ensoniq distributors Sound Technology are well versed in the vagaries of the ESQ-1, so if you have any major problems they should be able to fix it for you.

You need to try any second-hand instrument thoroughly, making sure all the bits work. Preferably try it from cold and use it long enough for the circuit boards to warm up. If you're going to buy one, best buy one from a shop which will give you a limited (usually 3-month) guarantee.

2) If Adamski can do it, why not you? The SQ-80 is a bit more performance-oriented with a built-in disk drive, aftertouch and a neat feature whereby when you change sounds the old one runs its course. But ultimately, it depends what you expect from it.

3) You mean you're considering one of these instruments and you don't even know what it sounds like Sheesh! It uses digital waveforms with analogue filters and envelope generators, and it has features such as hard sync and ring modulation. There are three types of waveform: analogue, digital and multi-sampled (complete with loops).



Vince Clarke – analogue or bust...



The Ensoniq ESQ-1 – operationally challenged.

But you really must listen to it before buying one. It was certainly a ground-breaker in its day, but times, trends and technology have moved on...

As for the K4, it is rather more than a souped-up K1, although they are both based on the same general design. The K4 sounds and effects (effects only on the K1 mkII) are different and there is digital filtering and resonant filtering, too. Again, you should listen to them both, but personally I much prefer the K4 to the K1. In fact I bought a K4R (which has no effects but extra outputs) when they were being sold off for about £250-300 and it's excellent for creating layered sounds.

Yours in a world full of confusion. IW

Unfortunately, we cannot answer readers' queries on the phone and we are unable to reply individually by letter. All letters addressed to Grief will be deemed intended for publication.

# EUROPE'S LOWEST



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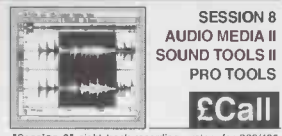
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7 banks of 7 sounds: reverb, delay, chorus/flange, phase/pitch-shift, multi, guitar1, guitar2. All the convenience of a preset machine with the advantage of editing the most useful parameters e.g. reverb time, delay time, chorus depth, etc... Footswitch control, 20V4 dB operation. 95 dB dynamic range. 0.02% THD. Peak clip LED. Ideal for project studio users. Up to 5 effects at once, half rack size (rack mount kit available)

## BBE 362 / 462 BEST UK POA

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-control adjustment, while the 462 has separate controls for both channels.

## DJ producer TECHNICS SL1210 industry standard record deck in cart. POA

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## AS REVIEWED IN SOUND-ON-SOUND NOV 1993

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## EFX2 £139

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## MUSICATOR FOR WINDOWS VERSION 2.0

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## The UK 4 TRACK Centre

It is fair to say that Turnkey is the birth place of personal Multitrack, indeed the company and its founders were instrumental in the development of the first Japanese products of the early '80s. The philosophy was always to use Innovative technology to bring multitrack within the realms of the musician. Our current catalog is still the definitive guide to the subject - comparing all the current machines. Call us for a copy

Our famous 4 track pack includes everything you need to start making music. Sennheiser headphones, microphone with cable, chrome lapes, cables, head-cleaning kit and the best book we've yet seen on multitrack recording, taking you through basic track laying, mixdown etc. with sections on everything from mic placement to synchronisation and MIDI. We've obtained some great 4 track pricing AND for a limited period we will give you the 4 track pack (normal price £59.95) absolutely free with the units featured herein

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NEW Fostex 380S + 4 track pack £POA  
NEW Tascam 424 + 4 track pack £459  
NEW Tascam 488 + 4 track pack £1099  
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### YAMAHA MT120 £369 NEW BOXED

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## FOSTEX X18 £279 NEW BOXED

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### FOSTEX 280 £599 NEW BOXED

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## TASCAM Porta 07 £349 NEW BOXED

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## STUDIO RESEARCH MIDI SYNCHRONISERS

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JLCooper PPS2	POA	Shure SM57	lowest	
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## STUDIO RESEARCH NEW24

24 channel Noise eliminating Mixer

### £169 NEW BOXED

Imagine a 24 channel mixer that introduces no additional noise. 20 jack inputs and 4 balanced XLR mic inputs. Using your sequencer to control the MIDI volume and MIDI pan on your MIDI keyboards and sound-modules, the NEW24 offers unequal value - 4 sends, built-in headamp amp, 19 " rack mounting - Irresistible. Also available is NEM8, a basic 8 trk or 4st:2 noise eliminating mixer for £79

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**Aphex Twin**  
**Selected Ambient Works**  
**Volume II (Warp)**

The prolific Richard James returns with a product of nothing less than epic proportions. Of course, unlike *Ben Hur*, you don't have to experience *Selected Ambient Works Volume II* from start to finish in order to avoid losing the plot. This is a long and deep pool of sound that you can dip into at any point and float around in. The title follows on from the independently successful compilation on R&S from about a year ago, and refers to Richard's habit of choosing from his own extensive and unreleased back catalogue as opposed to conceiving and recording a new album serially. In this respect, listener and artist are united in a spirit of random access.

Don't expect the pool to be always at body temperature, though. What singles out this collection, apart from the final and inevitable abandonment of beats almost entirely, is a mood of unmitigating melancholy, which borders at times on a kind of horror. There are some heart-rending timbres which breathe in and out of this recording, like the last slow gasps of some stranded alien creature. The idea of simply *relaxing* to it is nonsense; the textures are too demanding. Perhaps its natural home is on a soundtrack, and sure enough further Aphex selections will accompany a film from the Stakker stable in due course. In the meantime, the release of six sides (on vinyl and cassette – two on CD) of such chilling beauty throughout



(that's chilling in the spooky sense as well, kids) is a measure of the new ambient school's justifiable confidence. PW

**Underworld**  
**dubnobasswithmyheadman**  
**(Junior Recordings)**

The trio of Karl Hyde (guitars/vocals), Rick Smith (keyboards) and Darren Emerson (DJ/all-round techbrain) has created quite a stir. As you might predict from the line-up, here is a meeting of musical minds from various standpoints on and around the dancefloor, and the inclusion of guitar as



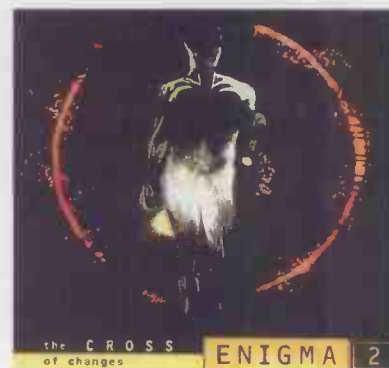
both a live ingredient and loop fodder (nothing new in itself) has for some reason prompted *Melody Maker* to announce – in the way that only the weekly music press can 'announce' – that the advent of Underworld somehow legitimises dance music.

Stuff and nonsense from the indie/guitar culture police, of course. But it does illustrate the progress dance (and therefore *programmed*) forms have taken away from the club ghetto. The best tracks on *dubnobass...* combine the urgent four-on-the-floor thud of house with something of that heads-down, no-nonsense mindless boogie that will forever be etched on the minds of the impressionable young as *rock*. As the beats become fully charged, you enter an adrenalised fast lane with your foot firmly down, just as riffs and hooks take you hammer and tongues to the peak

in 'proper' guitar music. Much more integrated than the 'Madchester' hybrid of dance beats and jangly guitar of a few years back, *dubnobass...* is a genuinely new departure. PW

**Enigma**  
**Enigma 2: The Cross Of**  
**Changes (Virgin)**

Is it really three years since Michael Cretu cracked the global charts with all that Gregorian chanting and Rolandian drumming? Blimey. It was always going to be a hard act to follow. *MCMXC A.D.* was the kind of border-shunning album which – not unlike *Tubular Bells* (also on Virgin, note) – simultaneously became the acceptable face of popular music in Music Academies, and easy listening with a lick of classical 'quality' for everyone else. The formula is deceptively simple: some lush pads, even percussion loops and a mixture of ethnic samples from the National Geographic Library Of Awe-Inspiring Sounds (I just made that up, before you ask for details).



Add one more thing: a breathy female voice that actually speaks or sings the titles, right at the appropriate hooky moment, *et voilà!* – bite-sized epics. Three years on, *The Cross Of Changes* changes this hardly at all. Same chord sequences, same pads, same breathy voice. Maybe a few extra modules in the rack, and an unnerving propensity towards screaming guitar solos, but otherwise business as usual. Lacking

Sakamoto's originality of timbre, and even Jarre's sense of theatre, lapsed concert pianist Cretu is treading water. In a luxury pool in Ibiza, mind you... PW

**Richard H Kirk**  
*Virtual State (Warp)*

It rains more often in Sheffield than in Ibiza. Consequently, there's less of a temptation to switch off the sampler, unplug the Atari and abandon the day's search for interesting new sonic things in favour of a quick dip outside. Richard Kirk – one half of Cabaret Voltaire, indeed – has clearly been gazing out at a good deal of drizzle of late, given that he's come up with this engaging album very much in the Pennine-soaked Cabs tradition.

Since a time when even Kraftwerk were still dicking about with flutes, Kirk has been connecting devices together in exactly opposite accordance with the instruction manuals, and having avoided electrocution down the years has become a legend in his own junction box.



Even now, with an array of no doubt quite expensive studio tools, he manages to convey a spirit of inventiveness-on-the-cheap, via clunky, potted sounds loaded with character and charm. There is a dancey element, but it's a nod from an old master in the direction of progress rather than wholesale boogie. In fact, the appearance of Kirk on Warp (a 5-year mission?) underlines the label's commitment to a much broader picture

**Shriekback**  
*Sacred City (Shriek)*

The return of Barry Andrews, Dave Allen and Martyn Barker... but not Carl Marsh. This album was released in the US in 1992, and is only now seeing the light of day over here. A somewhat eclectic work, *Sacred City* combines sequenced and sampled sources with characteristically murmured vocals and ethnic soundbites. Since 1988's *Go Bang*, the Shriekback fraternity have flirted

with experimental theatre, rock and living in LA, and have reconvened in time to continue the time-honoured tradition of, to use Andrews' own words, "piratically plundering whatever dance genre is available".

Exactly which genres are being plundered here is uncertain – and that's exactly as it should be. The songs, as ever, are idiosyncratic to the point of obscurity, and put through

the mill of studio hardware and software all concepts and styles seem a long way from conventional reality by the final mix. There's still a sort of rock-ish concern with dynamic structure, though – not unlike Underworld. PW



of electronic music and banishes forever any lingering impression that it's merely a dance label. Having said that, try playing 'Freezone' (track four) without tapping any part of your body at all. Impossible. PW

**THE MT INDEX**

**Banco De Gaia**  
*Maya (Planet Dog/Ulimate)*

Toby Marks plys his trancey trade under the epithet Banco de Gaia, well known to anyone who reads Megadog flyers. Club-friendly, car-friendly, anywhere-friendly listening grooves, topped off with a nice line in ethnic and ethereal vocal loops.

**Biosphere**  
*Patashnik (R&S)*

It should come as no surprise that someone from a place that's pitch black most of the year – Biosphere's Geir Jenssen is from Tromsø, 800

kilometres north of the Arctic circle – should come up with such a delicious venture into Imagined sonic landscapes. Pioneering albums such as *The North Pole*



By *Submarine* and *Microgravity* helped to forge the ambient dance sound in Europe; *Patashnik* continues in mesmerising style.

**Various artists**  
*Behind The Eye - Eye-Q*  
*Compilation Volume 1 (Eye-Q/WEA)*

Following the Harthouse compilations which gathered together the rare 12"s of Sven Vath's ambient/techno label, here's a similar collection from his label Eye-Q – more mainstream, more straight-ahead dance, but still pretty hardcore and well ravey.

**Various artists**  
*Ghafran - Music From The Empty Quarter (TEQ Music?)*

Patchy compilation from the darker recesses of the industrial and ambient underground,

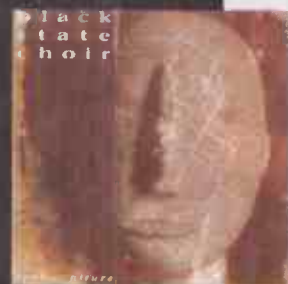


accompanied by a somewhat elitist book in which you can read the interview whilst enduring the track. Veering from genuine and inspired (Chris & Cosey) to arrogant and pat-

ronising (Blackhouse, Shock Corridor), *The Empty Quarter* is indeed only three-quarters full of real talent.

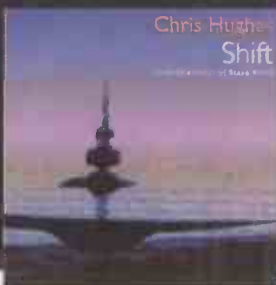
**Black State Choir**  
*Permaculture (PDCD)*

Engaging grooves and spun-in sound bites from a self-confessed "back bedroom" outfit with a German record deal and several back issues of *MT* lying round the room. A real-time recording straight from S950s to DAT via desk, and available through Real Vivid, PO Box 422, WA5 2LY. Yes, it can be done.



**Chris Hughes**  
*Shift (Fontana)*

One-time drummer with Adam & The Ants and producer of Tears For Fears, Hughes has had a lifelong fascination with the work of Steve Reich. Using the liberating techniques of sampling, such as digital delay and timestretch, he creates a modern interpretation of the phasing experiments of Reich's early output. Unsurprisingly, the textures of percussion dominate, and the result engages the mind more than the heart.



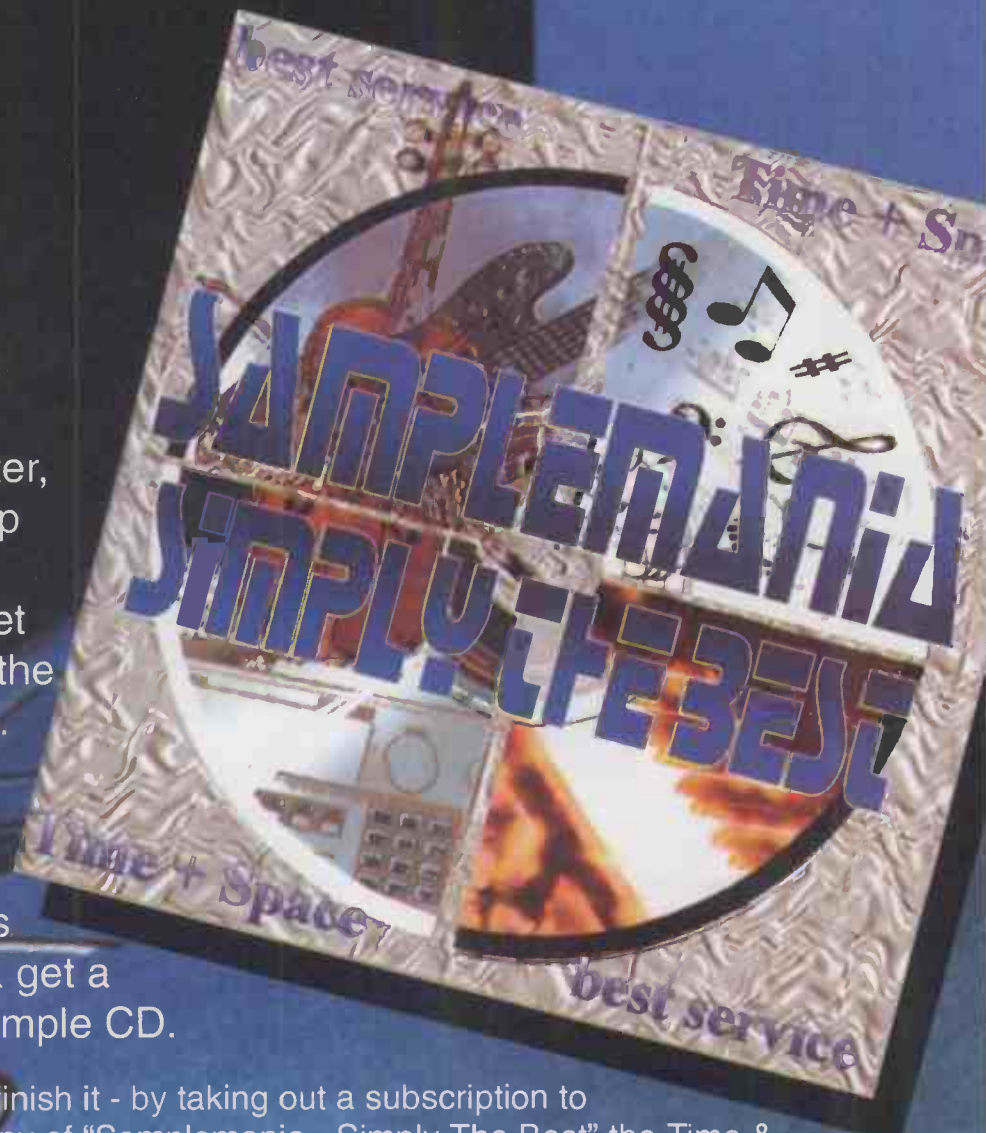
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## KEYBOARDS

2U RACK aluminium pipe synth stand, good condition, £150. Paul. Tel: 041 774 5659.

AKAI MX1000 Master keyboard 76-note, weighted keys, piano board fitted, £800 ono. Korg 05R/W half rack module, excellent sounds, £460 ono. Both as new, boxed. Phone Steve 0535 645489 after 8pm.

ANALOGUE SYSTEMS FB03 Filter bank as reviewed in the Feb issue of MT. Surplus to requirements. Brand-new with manual (serial number 0091), £285. Ben. Tel: 0372 724510 (Surrey).

BOSS MA12V powered mini monitors, cost, £266. Boxed with manual, as new, £160. Tel: 081 675 0651.

CASIO CZ5000 all manuals, good condition, £200. Yamaha CX5M MkII all music software cassette recorder, no keyboard, £60. Simon. Tel: 0908 223248 (evenings).

CASIO FZ116-bit sampling keyboard, 2Mb, Avalon sample-editing software, huge disk library, tutorials, Cubase Owners' Club newsletters. Complete package only £699 ono. Andy. Tel: 0532 430177. Leeds.

CHEETAH MS6 £180. Roland D110 plus analogue card, £250. PC Music software, Music Printer plus v4 scorewriter, £90. Jammer Music arranger, £90. MIDI Quest multi-instrument editor, £90. Carl. Tel: 0507 606956.

ELKA MK55 MIDI controller keyboard, 5 octaves, aftertouch, 3 sliders, 4 MIDI Outs, full MIDI spec. Ideal for rack synths etc. Cost £500, sell for £250. David. Tel: 0272 412290.

EMU MPS keyboard, boxed with manuals, mint condition, £700 ono. Tel: 091 213 1783.

ENSONIQ VFX SB1 music production synthesiser, complete with Quiklok, 2-tier stand, Atari STFM computer and monitor upgraded with 1Mb and Cubase, 6-channel stereo mixer with graphic EQ, £1500 o.n.o. the lot. Andy. Tel: 0903 722023.

HAMMOND XE2 drawbar single manual organ, £900 o.n.o. part exchange considered. Roland MKS20 piano module £350 o.n.o. Tel: 0639 885254.

HÖHNER KEYBOARD cartridges PK250 and similar instruments. Each cartridge has four backings: Modern, folk, latin, swingtime, £10 each. £30 the lot. Tel: 0342 713184.

HÖHNER PIANETTE very good condition. Bernard. Tel: 0407 810742.

KAWAI K4, £400. Roland MCS0, £350. ART Multiverb Alpha 2.0, £220. Cheetah MS6, £250. All mint condition, boxed, manuals, home use only. Roland D110 with manuals, £280. Kevin. Tel: 0536 712886 ansaphone.

KORG 01/W-FD, £1150 ono. Roland U-110 plus 4 ROM cards, £250. Alesis Quadraverb, £200. All immaculate condition, boxed, manuals, home only. Matthew. Tel: 041 945 5684 or 0382 541629.

KORG 01R/W rackmount, £750 ono. Yamaha SY22, £300 ono. All in brilliant condition, home use only. Matthew. Tel: 0964 612765 (Humberside).

KORG 01W FD Workstation,

reluctant sale, £1150. Stelner. Tel: 0962 868955.

KORG DP80 digital piano, £150. Yamaha TX81Z sound module, £150. Korg SQD8 8-track MIDI recorder plus box of disks, £80. Alex. Tel: 0483 480562.

KORG DW8000 excellent condition, £215. Yamaha TX81Z, £105. Dean. Tel: 0908 235113.

KORG M1 Gold ROM card, cover, stand, manual etc. Mint condition, 3650. Samick 8:2 desk as new, £165. PC MIDI card and Cubase V1.8, £120. Aluminium tubular keyboard stand, £65. Ivan. Tel: 0458 252086 Somerset.

KORG M1 music workstation, £695 ono. Spirit Folio mixing desk, as new, used once, £290. Tel: 0736 68253.

KORG M1 ROM cards: Orchestra 1, PCM and program cards (MSC04 and MPC04) also RAM card. All 3 for £55 including post or will split. Stuart. Tel: 0709 853394.

KORG M1 with sound card, never gigged - mint condition, £600 o.n.o. Christopher. Tel: 0252 838966.

KORG M1 workstation only 3 months old. Boxed, as new and in mint condition, £725. Johnathan. Tel: 0493 858949 (Norfolk) after 6pm.

KORG M1R (rackmount), Synthworks editing software plus thousands of pro sounds, orchestral RAM card, complete package only £650 ono. Andy. Tel: 0532 430177. Leeds.

KORG M1R, loads of sounds, £800. TX802, £500. Matrix 1000, £250. Akai M30P MIDI patchbay, £100. Elka 5-octave master keyboard, £200. David Williams. Tel: 0297 552566.

KORG M1R, mint condition, boxed plus cards and Atari editor and 1000's of pro sounds, £650. M1 hardcase wanted - cash waiting. Andy. Tel: 0532 430177.

KORG M3R expander, excellent condition, multitimbral programmable sounds and FXs, separate outputs, £375 o.n.o. Tel: 0260 280131.

KORG M3R unboxed, excellent condition, home use only (very little use), manuals included, £375. Pete. Tel: 0438 723192.

KORG MS10 1 oscillator analogue synth, including manual, excellent condition. Gary. Tel: 0702 349544.

KORG SG1D sampled grand piano, home use with unused flightcase, 88-weighted keys, £750. Boss BX16 mixer, as new, 3300. Tel: 021 354 2889.

KORG WAVESTATION keyboard, one of the most expressive synths around, in excellent condition, manuals and box, only £750. Dave. Tel: 081 982 9784 or 081 964 2211 (work). North-West London.

KORG WFD keyboard, 2000 additional sounds, under 12 months old, excellent condition, £1200. Tel: 0484 865786 or 0274 636387.

MOOG ROGUE with built-in power supply, hence £50. Tel: 0709 876354 (after 6pm).

OPEN TO offers: Ensoniq EPS16R, Ensoniq SQR, Roland D110, Roland MT50, Yamaha TG33, Yamaha TX81Z, Cheetah MS6, Korg Wavestation EX expanded, Zoom 9030 FX, Boss 50E FX and Viscount FX2 FX, Roland MT50 sequencer. Mark. Tel: 0602 848177.

# THE WAREHOUSE

The Warehouse contains MT's readers' ads - the largest repository of high-tech bargains in the Northern Hemisphere. Some of the ads are free to place; others are 'priority' ads for which you pay to jump the queue - next issue guaranteed. Priority ads appear in bold type.

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\*Calls cost 36p per minute (cheap rate), 48p per minute at all other times. We regret we cannot answer queries regarding readers ads.

The Warehouse is for private vendors only. Business vendors must use the classified ads at the back of MT.

ROLAND D10 multitimbral synth complete with manuals, box, editor and extra sounds, £350. Tim. Tel: 0602 531423 or 532421.

ROLAND D10 £350 o.n.o. Ensoniq EPS 16+ sampler with SCSI interface, £950. Moog Source, £300. Yamaha CSS £80. Tel: 0744 35567.

ROLAND D50 with 2 cards, £400. Colin. Tel: 0462 440546.

ROLAND D50 with TG1000 programmer, in perfect condition, £500 o.n.o. Roland SC155 Sound Canvas, £350. David. Tel: 0606 77823 (after 6pm).

ROLAND D5LA synth, good condition, £250 o.n.o. Ensoniq Mirage sampling keyboard, good condition with software, £300, no offers. Buyers must collect. Robin. Tel: 0373 453647 (after 5pm).

ROLAND D70 £850. Evolution EVS1, £140. Sequential Circuits 6-track, £300. All boxed with manuals, excellent condition. 6-track pre-display by Nitzer Ebb, absolute museum piece. Keith. Tel: 0444 831504.

ROLAND JD800 £900. E-mu Vintage Keys as new, £650; Juno 106, £300. Robin. Tel: 0705 553842.

ROLAND JUNO 106 with case and manual, vgc, £350 or PX for Cheetah MS6 plus cash. Roland JV80/880 piano PCM card, £35. Tel: 0752 550119.

ROLAND JUNO I, £240 o.n.o. Roland D550 (module for Roland D50 module), £450 o.n.o. Yamaha DX21, £160 o.n.o. E-mu Vintage Keys, £540, Oberheim Drummer, £50 o.n.o. Mr W.A. Walsh. Tel: 0533 517165.

ROLAND JV880 rackmount module with expansion board. Hardly used, excellent condition, £650. Roland MG100 sound module and sequencer, with Atari editor, £275. Paul. Tel: 0536 761014.

ROLAND JV880, £500. Roland R8 plus one card, £350. Tascam 22:4 4-track and Tascam system 20 mixer, £300 the pair. AKG C1000 mic, £170. Shure 5M58, never used, £90. Tel: 081 220 8116 after 7pm.

ROLAND JX-8P, £375 for quick sale. Roland S-10, £275 inc. flightcase and 20 Roland disks, can deliver. John. Tel: 0978 842752 and leave message.

ROLAND S220 digital sampling module with manuals and 14 disks - excellent condition, £399. Tel: 0733 65835.

ROLAND S330, Korg Wavestation SR, both mint - offers. Ian. Tel: 0734 580764.

ROLAND SH11 classic rare analogue mono synthesiser, dual oscillator, cased with original manual, immaculate condition, £200. Ian. Tel: 0703 268817.

ROLAND SUPER JUNO 60, unique hybrid synth, powerful programming incorporated, upgraded filtering, release key attack, DCB-2 transmittable MIDI, digital sequencer, chrome surround and much more. Flightcase, software plus manuals. Serious offers or exchange for Roland D50 plus PG100 in mint condition. Clive. Tel: 0752 674205.

ROLAND U20 multitimbral synth, manuals, soundcard, hardcase and stand, £500 ono. Korg M3R multitimbral expander, RAM card and manuals, £375 ono. Paul. Tel: 0635 35824 (Newbury).

STUDIO CLEAROUT: Roland JX8P rare Mk2 version, £450. Sequential Profit 600 with case and pocket filter, £500. Kawai K4R, £250. Boss rack 16 bit reverb, £80. Moog Rogue, with MIDI, £200. Jason. Tel: 0525 872287 or 0525 717557.

STUDIO ELECTRONICS MIDIMAN rack Mini Moog, fat and chunky bottom, £1850. Sequential Pro 1, £295. Roland Juno 60 classic synth vgc, £265. Yamaha CS15 dual osc, dual filters, dual VCAs, £250. Roland MC48 analogue sequencer, boxed with manual, £200. Roland TR606 drums, boxed, £100. Tel: 081 950 5543.

TECHNICS EX70 organ - best offers £1295. Tel: 0226 287733.

WALDORF MICROWAVE sound expander with manuals, £550 ono. Akai X-E8 drum expander with manual, £90. Contact Mike on Brighton 0273 722462.

YAMAHA C55 £90, will swap for MC202. Tel: 0744 35567.

YAMAHA DX7 with grey matter E board and backlit LCD, upgrades, improved MIDI, 320 memories, pedals, cartridges, manuals, boxed, vgc, £450 or offers? Tel: 081 689 8372.

YAMAHA DX72D super condition, 16-bit quality sound, cartridge, manual, boxed, could deliver, £450 o.n.o. Mark. Tel: 0536 761787 (evenings). 0483 576680 (weekends).

YAMAHA KXS remote keyboard, £150. Chris. Tel: 061 224 7819 or 061 248 8918.

YAMAHA SY85 synthesiser, excellent sounds and sequencer, can load MIDI sample dumps, home use only with extra samples and general MIDI sounds, £975 o.n.o. can deliver. Tel: 0373 859497.

YAMAHA TX802, £395. Casio CZ1000, £120. Roland RS202 strings/synth (collectors), £120. Yamaha QY10, £135. Alesis MMT8 sequencer, £130. Symetrix 501 comp/lim £195. All with manuals. Tel: 061 442 8616.

YAMAHA V-50 workstation, stand,

disks of voices, £550 ono. Jen SX1000, 370 ono. Dave. Tel: 051 630 7368.

## SAMPLING

AFTER RIDE SAMPLE CD over 800 brilliant analogue sounds from MC202, £10. Steve. Tel: 0273 776273.

AKAI S01 sampler memory upgraded to 30 secs sampling time, boxed, immaculate condition, 12 months home use only. X-Static Goldmine CD included, £649 o.n.o. Jamie. Tel: 0434 321727.

AKAI S1100 and S1100EX samplers, 64Mb, 20 outputs, version 2 software for direct-to-disk recording, IB104 digital in/out, SCSI, SMPTE, FX, v4.30 operating system. Cost over £12,000; accept £7,995 or part-exchange for Kurzweil K2000R and Lexicon PCM70. Tel: 0860 482822 or 081 883 4329.

AKAI S900, £650 o.n.o., Kawai K1 keyboard, £250 o.n.o., MIDIVerb II by Alesis, £120 o.n.o. Jamie. Tel: 0628 526562.

AKAI S01 sampler inc very large sample library, 12 months old, £680. Tel: 0484 865786 or 0274 636387.

CASIO FZ-1 16-bit sampler 2Mb, 60-disks extra software, £700. Akai X7000 12-bit sampler, £200 Sample Vision editing software for PC, £50. Tel: Sheffield 0742 303402 anytime.

CASIO FZ1 2Mb with disk, £700. Alan. Tel: 0952 267312.

CASIO FZ1 2Mb, flightcase, library, £725. Kawai K4R, £250 o.n.o. Juno 106, vgc, boxed, £325. ART LTX FX, £150. Stuart. Tel: 0206 766026.

CASIO FZ1 sampler extended memory to 2Mb, excellent condition comes with a library of sounds, 8 outputs on the back, boxed, manuals, £800. Mr R. Hay. Tel: 0462 484924.

CHEETAH 5X16 16 bit sampler fully expanded 2Mb memory with TV modular socket for easy editing, good value sampler for £400 - no offers. Phone Chester 0244 538645 anytime.

EMAX 1 sampling keyboard, complete with case and full library, £800. Ian. Tel: 041 554 2736.

EMAX 1HD keyboard, discs, manual, £850. Roland D50, boxed, manuals, £399. Oberheim Matrix 6 rack, manual, £399. Korg 707, 3199. Yamaha DX27, £130. Tel: 0274 620004.

EMAX II 16-bit stereo sampling keyboard as new boxed, manuals, library, receipts and guarantee, £1200 ovno. Also, as new Alesis compressor, £180. Apex Aural Exciter Type C, £180. ART LTX, £120. Shaun. Tel: 0727 722369.

ENSONIQ EPS16 plus keyboard sampler, 2Mb extension, SCSI interface, with SyQuest 44Mb removable hard drive containing library. Paul. Tel: 0203 665062. Coventry.

ENSONIQ EPS16+ rack with 2Mb, home use only, £950. Tel: 0744 35567.

ENSONIQ MIRAGE with editing software, full manuals and flightcase, also EV51 synth, Fostex X26 Postastudio, Atari 1040 STFM with SM144 monitor and Cubase. All items

very good condition and nearest offers accepted. £750 for the lot - will split. Nick. Tel: 0532 746752 anytime.

KORG D551 Mega sampler, over 200 quality sample disks, manual, £500. Casio CZ1000, 100s patches, boxed, manual, £150 or swap/part exchange for Akai S950. John 0782 810611.

ROLAND 550 digital sampling keyboard with 50-disk dance library, flightcase and manual, £600. Nick. Tel: 0844 354351.

ROLAND S770 16Mb, immaculate condition, £2500. Philips colour monitor, £150. Gerry. Tel: 081 698 7947.

ROLAND W30 sampler and sequencer workstation, includes stand and flightcase, £850 ono. Tel: 0476 61212 after 6pm.

## RECORDING

6-TRACK STUDIO. Vestax MR66 cassette recorder with MIDI sync. Sansui 12:6:2 desk. Aiwa portable DAT. Mikes and all leads. Excellent condition. Boxed. £1,500 ono. Phil. Tel: 0424 444352. Hastings.

16-TRACK recording system: studio/mobile configuration, fully automated, ADD training available; original cost £23,500, will accept £14,500 ono. Full details from Chris. Tel: 0536 744288.

ADAT mint condition, £2700 ono. Tel: 0628 824973.

AKAI MPC60 v2.0, £995. ARP Odyssey, £395. Juno 6 boxed, immaculate £250. Linn drum original loads of soundchips: offers. Any offers considered on all of the above. Tel: 0344 891110.

ALESIS COMPRESSOR £200, and ART Multiverb Alpha, £250. Robin. Tel: 0705 553842.

ALESIS QUADRAVERB plus stereo effects processor. As new, boxed with manuals and latest software, £285. Mr Clark. Tel: 0923 673955.

ALESIS SQ31 31-band graphic equalisers, mint condition, £90 each. Apex Aural Exciter, Type C, mint condition, £140. Tel: 0302 832420.

ALLEN & HEATH 16:4:2 mixer (flightcased), excellent condition, £425. Sansui 6-track multitrack recorder with remote, £375. Roland R5 drum machine (boxed), £195. Barry. Tel: 091 262 4007 or 0850 604497.

BOSS MA12V powered mini monitors. Cost £266. Boxed as new with manual, £160. Tel: 081 675 0651.

COMPLETE HOME STUDIO and mobile facilities. Reel-to-reel and DAT machines, mic stands, effects units, cable drums, high-speed cassette copier. Tel: 0203 370496 for full list.

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FOSTEX B16, £1,300; Fostex 4030/4035 synchroniser, £500; Tascam 238 8-track cassette, £500; Roland Rhodes MK60 piano, £500; Lexicon LX25, £310; Yamaha SVX1000, £499; Soundtracks PC MIDI 24, £2,500; Roland R70 drum machine, £375. Tel: 0923 267733.

FOSTEX E16, 250 hours' use only, superb condition, including some tapes, £2,000 ono. Mike. Tel: 0473 681031.

FOSTEX G16 plus sync card, £3,695.

Fostex 30L5 16-channel with Dolby C, £550. Alesis ADAT, £2,495. Alesis BRC £1,135. AeH G53 24-channel, £2,750. Akai S3000, 10Mb with SMPTE, £2,900. Tel: 0689 854979

FOSTEX M80, home use only, excellent condition, and Studiomaster 16:8:2 plus loom, £850 ono. Will split. Paul. Tel: 021 712 4592.

FOSTEX R8 boxed as new with manual, remote extension cable, immaculate condition, £799. Tel: 0274 620004.

FOSTEX R8 plus rack and flightcase. 4-metre desk machine loom, £950 ono. Tascam 102 x12, unused, £200 each or £2,500 ono the lot. Drawmer LA12 distribution amp, unused £255 ono. TEAC DA20 DAT recorder, £650. Studiomaster Proline Gold, 16:4:8, plus flightcase, £950 ono. Beyer DT100 headphones, £25. AKG C1000F x3, £180 each. AKG D112, £150. Sennheiser MD41 x2, £225 each. Shure SMS57 x, £75 each. 8 x 5-metre mic leads, £4 each. Mic loom box, 10 metres, £75. Selection of mic stands. Victor. Tel: 071 515 0340.

MACKIE 1604 mixer, £625.

DBX16XT compressor, (163)275. 24U studio rack with flightcase exterior, £125. Kevin. Tel: 0270 872558.

MACKIE 1604 mixer, still under guarantee, £725. Fostex M80 8-track, virtually unused, utterly perfect, £695. Ensoniq Mirage rack sampler with 50kHz expansion filter, £350. Yamaha TG55, 16-bit module, £300. Michael. Tel: 081 558 3504.

NEVE SUITCASE mixing desk, £2000. Atari, 2Mb computer with 16 bit sampler, £300. Fiona. Tel: 0480 473702.

REVOX B77 high-speed half-track, approx. 10 hours' home use. Pristine condition with dust cover, pro N.A-B adaptors, tape, etc. Best offer over £750. Tel: 0533 885133 after 6pm.

REVOX B77 Mark II professional tape machine, home use only, boxed, £375 ono. Tel: 0844 353154.

ROLAND SRV330 Dimensional Space Reverb, £470. Tascam 238 sync cassette, £595. LX20 compressor £165. XRI370 SMPTE unit, £120. All items are boxed with manuals and in excellent condition. Alan. Tel: 051 339 1167.

SENNHEISER MKH30, MKH40 microphones, including M5 clip, £995. Neil. Tel: 0422 823361.

SONY DTC670 DAT £375, JBL 42860 monitors, £250 - both items excellent condition, scarcely used, under warranty and boxed. Bass guitar Aria Pro II, double pick-up, with flightcase practically new, £230. Two R'n'B sample CDs, £25. Tel: Daniel 0708 861475. Andrew. 0708 670409.

SONY JH110 8-track, £495. Studer 1810, £500. Fostex 2-track, £495. Fostex 4030, £250. For full details tel: 081 688 4430 and ask for Albert.

SOUNDCRAFT SPIRIT FOLIO 12/2 RM only 4 months old, still under warranty, 3350. Alesis SR-16, £150. CM5401-II PC MIDI interface, £70. Tel: 0742 303402 anytime.

SOUNDTRACS MRX 24:8:16, fully modular, 6 effects/sends/returns,

comprehensive EQ, 40 inputs on remix (32 on long fader) boxed, manuals, disk cover, as new with very limited home use only. £2495 o.n.o. Dave. Tel: 0274 620004.

STUDIO RESEARCH 16:2 mixer, flightcased, excellent condition, £250 for a quick sale. Pair of Carlsbro PA115 cabs, hardly used a bargain at £200 o.n.o. Mark. Tel: 0524 388856.

STUDIOMASTER Diamond 12/2 mixer, 3-band EQ, aux/send/return etc, immaculate, £220. Rack, trolley 12 new Franko, tilting frame, casters, £55. 201/W ROM cards £25 each, Tascam Porta1 4-track multitracker, £190. Ricky. Tel: 0475 630181 (after 6pm).

TASCAM 38 1/2-inch 8-track recorder, mint condition, £830 o.n.o. Tel: 051 722 6458.

TEAC A-33405 4-track reel-to-reel, good condition comes with NAB HUBS, 15IPS running and hefty wooden case! Also matching TEAC AN-300 dolby. offers £400 ono for the lot. Matt. Tel: 0483 574678.

YAMAHA FX500 multi-effects unit (reverb, delay, chorus, distortion etc.) up to 6 effects at once, MIDI, £150. Paul. Tel: 0933 678608.

## DRUMS

ALESIS D4 drum module 500+ excellent 16-bit samples. Very powerful unit, boxed £270 o.n.o. Kevin. Tel: 081 292 5901.

ALESIS HR16B drum machine for sale, good condition with psu, manual and Alesis chip, £150. Paul. Tel: 041 774 5659.

BOSS DR550 hardly used. Akai 700 sampler frequency 16 disks 909 kit, Adam. Tel: 0482 645964.

ROLAND R70 drum box, only 1 month old, all the TR909 and 808 sounds and built-in FX, cost over £600 will sell for £399. Paul. Tel: 0302 538304.

SIMMONS PORTAKIT for sale, good condition with 12 Octapads onboard, also with built-in sequencer ans FX, fully MIDIable, external inputs, manuals and pad stand. Price: new £500. Sell price £450. Paul. Tel: 041 774 5659.

YAMAHA RX11 offers around £120. Mr Roberts. Tel: 0226 287733.

## SEQUENCERS

ALESIS MMT8 mint condition, £100. Micheal. Tel: 0203 416653.

KORG SQD8 8-track sequencer - real/step time recording, £50. Micheal. Tel: 0203 416653.

ROLAND MC50 sequencer, 128 MIDI tracks, extensive editing with manual and PSU, bargain at £350 o.n.o. Akai XR10 drum machine, with pattern, song and sounds editing but no manual, with PSU, excellent condition, hence £120 o.n.o. Mark. Tel: 0256 24020.

ROLAND PR100 sequencer as new, £150. MTR 6-channel mixing desk as new, £150. Yamaha TX7 module, £100. Tel: 0850 253291 anytime.

ROLAND TB303 Bassline, £300, and Roland MC202, £200. Robin. Tel: 0705 553842.

## COMPUTERS

ATARI 520STFM, £125 o.n.o. Lee. Tel: 091 416 5631.

ATARI 1040 STE 2Mb, Atari SM124 monitor, music software. Brand-new condition, £50. Delivery may be possible. Write to: K Wilson, 17 Wimberley Houses, Glamis Drive, Dundee, DD2 1UP.

ATARI 1040 STE with 4Mb upgrade, extra 31/2" external floppy drive, SM124 High res' monitor mono and 200Mb hard drive, £550 o.n.o. Phil. Tel: 031 228 2015 (24 hours)

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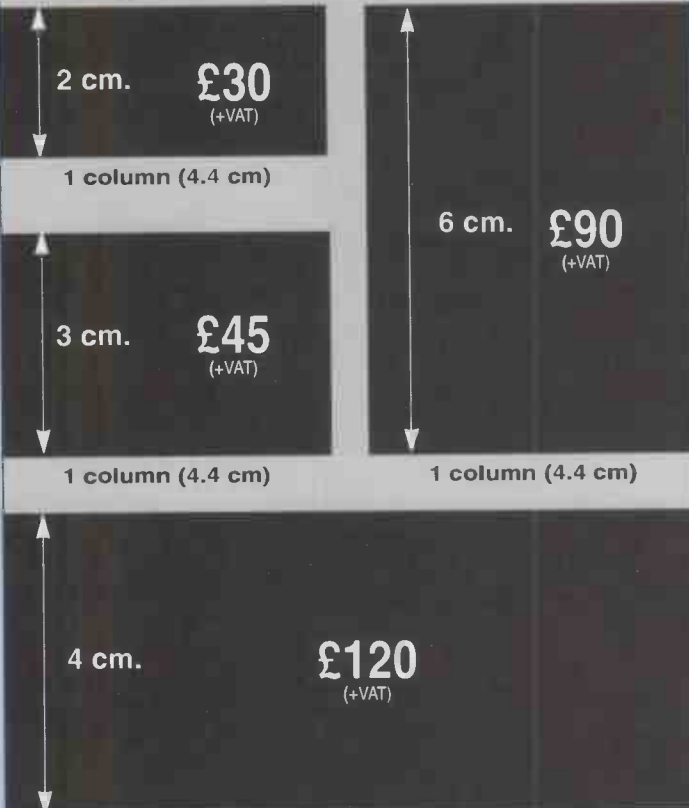
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