

THE  
**MUSIC**  
**TECHNOLOGY**  
MAGAZINE

May 1993

£1.95



# Meat Beat Manifesto

Electronic for the people

**John Beck**

On the boards with Tasmin Archer

**Lonnie Liston Smith**

Expanding jazz

**Bob Williams**

The analogue curator

**Sampling Confidential**

Secrets of the stars – revealed!

**General MIDI** – major points



Phonic PMW-1600R mixer

Cubase Lite  
software

Kawai XS-1  
sound module



Ensoniq KS-32 MIDI Studio



Digitech Vocalist II



**The future of music in 100 pages!**

ATARI ST

# REPLAY

*The first and only 16 Bit sampler for the Atari ST*

EDITOR program has both mono input and output, the software contains a full sample editor that can sample in 16 bits up to 48khz, all the normal sample editor functions are included and the Atari's on screen display means that sample editing is simplified. Also included is a Sample Track Sequencer which allows you to Re-arrange/Re-mix samples using a sample list style editor.

SAMPLE DUMP included in the editor program, allows you to transfer samples to or from any rack or keyboard samplers.

DRUMBEAT is a drum sequencer that allows up to 30 samples in memory and then can play up to 4 simultaneously. Full midi support is included with drumbeat

MIDIPLAY allows you to assign samples to keys or groups of keys on a sequencer, individual samples can then be played back in a range of up to 9 octaves. Midiplay can also handle up to 4 voice/note polyphonic playback.

### *What the press says about Replay 16*

- ST FORMAT:** Gold Award 92% "this is a must".
- ST REVIEW:** 84% "As powerful as many standalone samplers costing twice as much".
- ST USER:** "Features Excellent" "The sound quality is outstanding".
- MUSIC TECHNOLOGY:** "I was impressed by the quality", "true professional".
- FUTURE:** 89% "Outstanding sampling with great software support at a very accessible price".

# 16 BIT POWER



Clarity 16 is available at specialist computer dealers and music shops for £149.95 (includes 16 bit Stereo sampling hardware and software).



Replay 16 is available at specialist computer dealers and music shops for £129.95 (includes 16 bit mono sampling hardware and software).

AMIGA

# Clarity

EDITOR program included in this package allows you to record stereo samples up to 32khz and mollo up to 44khz on a standard Amiga. Accelerated Amiga's can handle up to 44khz in stereo. All normal sample editing features are included in the software.

SAMPLE DUMP included in the editor program, allows you to transfer samples to or from any rack or keyboard samplers.

MIDI functions include a Midi Keyboard emulator which allows you to assign samples to any individual note or range of notes in a 7 octave range.

SAMPLE SEQUENCER featured within the editor allows you to re-arrange/re-mix your samples using a sample list style editor. Clarity 16 is fully multi tasking and the cartridge includes Midi in/out ports. 1 Meg of Ram is essential, 2 Meg is recommended.

ENHANCED EDITING FEATURES can also perform more advanced forms of editing such as sample fourier analysis using a 3D FFT, special effects (including Echo, Flange, Reverb, Chorus and Distortion), Digital Filtering (Band Pass, Low Pass, High Pass and Band Stop) and Re-synthesis of samples to any other frequency.

### *What the press says about Clarity 16*

- AMIGA COMPUTING:** "Value for money 10/10, "Overall 9/10", "Nothing comes even remotely close for price and performance".
- JUST AMIGA MONTHLY:** "As an entry point to 16 Bit sampling it's a winner".
- AMIGA SHOPPER:** "It's what we've all been waiting for - The sound quality is nigh on brilliant".

microdeal

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Laney KB30.....£170
Carlsbro K100.....£375
Carlsbro K65.....£265

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Peavey HiSys 1 1x12 pair.....£550
Peavey HiSys 2 1x15 pair.....£580
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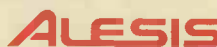
### Philp Rees MIDI Accessories (Mail-order post free)

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## SPECIALS

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End of line

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Roland MV30 sequencer/sound module.....£895
Roland A80 mother keyboard.....£799
Akai AR900 reverb.....£259
Akai XR 10 drum machine.....£249
Alesis HR16B drum machine s/h.....£149
Cheetah MD 16 drum machine.....£240
Cheetah MD 16R drum machine.....£250
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HW MX8 disco mixer.....£99
Tascam M1B line mixer.....£199
Roland M-160 line mixer.....£645
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Yamaha PSR3 keyboard.....£79
Yamaha PSR 150 keyboard.....£135
Yamaha PSR 32 keyboard.....£99
Yamaha MV 100 line mixer.....£139
Yamaha GSP100 FX.....£129
Yamaha TX 81Z module.....£210
Siel analogue module.....£145
Roland GR700 guitar synth.....£495

## DELIVERY

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## PROFILES



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**MUSIC  
MAKER**  
PUBLICATIONS

### ● BECK TO THE FUTURE.....16

One day you're a keyboard player writing songs with an unknown Bradford singer. The next – one of those songs goes to Number One. **Phil Ward** goes on the road with John Beck, for whom exactly that happened with Tasmin Archer, and experiences the fulfilment of some great expectations.

### ● MESSAGE IN A SAMPLE .....36

Meat Beat Manifesto are to music what Andy Warhol was to art – but they've already been famous for longer than 15 minutes. **Phil Ward** follows them to a Peel session and to their studio in Swindon, and finds that Meat is not, in fact, necessarily murder.

### ● THE COLLECTOR .....58

Bob Williams has one of the finest collections of analogue synthesisers in the world, and cherishes them with a care that would make the Science Museum blush. **Peter Forrest** crosses hill and dale to Cornwall to take a long, loving look, and uncovers a whole network of Moog and Mellotron devotees. Whatever next – 'The Antique Rhodes Show'?



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In a career spanning 30 years, including stints with Art Blakey and Miles Davis and a string of hit fusion albums, Lonnie Liston Smith has seen the changing role of the jazz pianist at first hand. In London for a rare live outing, Lonnie talks keyboards while **Simon Trask** clicks his fingers, shuts his eyes and goes "yeahhh..."

## APPRAISAL

### ● ENSONIQ KS-32 Weighted Action MIDI Studio .....24

It's called a studio; it could be called a workstation; but actually it's a serious keyboard. **Nicholas Rowland** identifies a product with several possible identities and several possible markets. Have Ensoniq weighted in vain?



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**Ian Waugh** logs in to a new Mac program that's a virtual CD player and virtually a sampler, allowing you to build your own library of alternatives to that irritating monkey squeak. What you do with your existing CD remote control is your own affair...

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No, it's not a lager. It's an economy version of Cubase with selected features only. Mind, you, that doesn't stop **Ian Waugh** from drooling at the mouth...

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Remember the module? It's like a synth but it's got no keys. Weird, huh? **Simon Trask** takes a look at the new 1U, half-rack, 16-bit, MIDI box of sounds from Kawai.

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General MIDI – what is it and where did it come from? **Vic Lennard**, who is also known as General MIDI having worked



humble Private, explains all with some maps, a codebook and a sharp, pointy stick.

● **SAMPLING CONFIDENTIAL - 2: LATERAL THINKING.....52**

**Dom Foulsham** continues our series on the digital ins and outs of sampling, and talks to some arch sampling professionals about the tricks of their trade. Discover how to get a convincing crash cymbal; how to break the rules creatively and stay legal; and 20 things to do with a redundant manual. Read it and weep, Jive Bunny...



● **TOUCHING BASS - 4 .....70**

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● **OUT TAKES .....90**

## COMMENT

Anyone who read the opening article in our new series, *Sampling Confidential* last month, could be forgiven for feeling a certain unease at the prospect of using even the briefest snippets of other peoples' recordings in their own music. Though we are, thank goodness, troubled much less by arguments over the rights and wrongs of sampling, the difficulties faced by those who choose to use existing recordings as a sampling source are no less acute.

We seem to have entered a period where established artists have begun to wise up and realise that there's money to be made from those who would avail themselves of their 'intellectual property'. Now, the problem isn't so much *whether* one should gain clearance for samples taken from existing recordings, but how much it's going to cost and how long it's likely to take. The debate, has shifted away from musicians and toward the birds of prey of the legal profession.

I suppose it was all fairly predictable: capitalism has a way of rendering aesthetic argument quite redundant. Certainly, the prospect of a little extra cash from an unexpected source seems to make people much more tolerant of other musicians 'borrowing' their ideas.

But while one might have a certain sympathy with the likes of James Brown, whose back catalogue has been plundered ruthlessly in recent years, one has to question the over-zealous actions of certain other artists, who are clearly intent on extracting every last penny from the business of sample clearance, or suing into virtual bankruptcy those who don't comply with their 'terms and conditions'.

Of course, many would argue that they have every right to do so – this is, after all, their creative property we're talking about. Well perhaps so, but why the sudden interest? This is no recent phenomenon; borrowing from more established artists has been going on for decades. The difference is that previously, the assimilation of other peoples' ideas usually involved having to play them yourself. The time and effort involved in ripping off, say, a Chuck Berry lick – as the Stones regularly did – is broadly comparable with the sampling of a couple of bars of a drum pattern and tailoring them for use as a rhythm track. But no one accused the Stones of theft – they simply pointed out who the band's influences were.

Furthermore, how much did Chuck Berry's career benefit from the interest shown in him by bands like the Stones? – none of whom, as far as I know, have compensated him directly for the ideas they plundered back in the early '60s, and indeed still do to this day.

I'm prepared to accept the principle of artists charging other musicians for the right to use their intellectual property, provided they first assess and then pay the artists whose influence and ideas they themselves have absorbed. With its unparalleled record for plagiarism, mimicry and downright theft, this is no business for anyone to adopt a holier-than-thou attitude. As far as I'm concerned, the only criterion for determining whether a sample should be paid for is this: in its new context, does it become part of a valid new piece of work? That's the mechanism which has triggered change in contemporary music for the better part of a century. The technology has changed nothing. Nigel Lord



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The Editor takes bets on whether the transmission of MIDI data was at the standard rate of 31.25KBaud

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Akai S3000 Sampler	£2999	£POA
Akai S3200 Sampler	£3999	£POA
Akai CD3000	£2399	£POA
Akai S950 Sampler	£1199	£999
Akai S1000 Sampler	£2400	POA
Akai MX1000 Mother Keyboard	£1099	POA
Akai PM76 Module	£499	£479



	NORMAL PRICE	CREDIT CARD PRICE
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Ensoniq ASR 10	£1999	£1895
Ensoniq ASR10R	£1999	£1850
Ensoniq SQ2 - 32 Voice	£1350	£1299
Ensoniq SQ1 Plus - 32 Voice	£1250	£1135
Ensoniq KS32 - Piano Weighted	£1595	£1530
EVS 1 Sound Module	£200	£195
Yamaha SY99	£2300	POA
Yamaha SY35	£599	£579
Yamaha SY85	£1399	£1299
Yamaha TG500 64 Note Polyphonic	£999	£899



	NORMAL PRICE	CREDIT CARD PRICE
Yamaha TG100 Sound Module	£349	£325
Roland JV1000 synth	£1850	£1850
Roland JD990	£1450	£1450
Roland JV80 Synth	£1245	£1225
Roland JV30 Synth	£759	£POA
Roland JW50 Workstation	£1349	£POA
Roland DJ70 Sampling Workstation	£1750	£POA
Roland E70 Synth	£1250	£POA
Roland E15 Synth	£499	£POA
Roland E35 Synth	£899	£POA
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Roland A30 Master Keyboard	£449	£POA
Roland AX1 Remote Keyboard	£449	£POA
Roland JV880 Synth Module	£679	£POA
Roland SC155 Sound Canvas	£595	£POA
Roland SC65 Sound Canvas	£549	£POA
Roland DS35 File Canvas	£759	£739
BOSS DS330 Dr Synth Sound Module	£330	£299
Korg 01/FD	£1795	POA
Korg 01	£1695	POA
Korg WS1 Wavestation	£1299	£1275
Korg M1 Workstation	£999	£985

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3 Tier Keyboard Stand	£125	£120

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E-Magic Notator Logic	£449	£429
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## EFFECTS

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ZOOM 9000 Multi FX + F/switch		
+ Power Supply	£285	£275
ZOOM 9001 Studio Effects	£249	£239
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ZOOM 9002 Multi Effects	£259	£255
ZOOM 9030 Multi Effects	£525	£499
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Yamaha FX500	£299	£289
Yamaha FX900	£595	£599
Yamaha EMP 700 Effects	£450	£430
Yamaha EMP100	£235	£220
Yamaha R100 Reverb	£179	£169
Yamaha GSP1000 GS processor	£139	£129
Yamaha Q100 stereo graphic EQ	£109	£100
Rolls MIDI Pedal	£85	£83
Morley Wah/Volume	£89	£79
Morley Wah Pedal	£79	£69
Cry Baby (Jim Dunlop original)	£85	£79
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Alesis Quadriverb Plus	£379	£349
Alesis Midiverb III	£285	£259
Alesis Quadriverb GT	£435	£399
Alesis Microverb III	£179	£169
Art Multiverb LTX	£235	£219
Art Multiverb Alpha	£349	£339
Art X-15 Ultrafoot	£179	£169
Roland SRV 330 space reverb	£650	£650
Roland SDE 330 space delay	£650	£650
BOSS SE70 multi-effects	£569	£569
BOSS DRP II Drumpad	£55	£45
BOSS ME6B Bass Effects	£255	£235
BOSS ME6 Multi Effects	£255	£235
BOSS ME10 Multi Effects	£545	£525
BOSS SE50 Multi FX Unit	£359	£339

	NORMAL PRICE	CREDIT CARD PRICE
BOSS AW2 Autowah	£75	£69
BOSS BF2 Flanger	£120	£110
BOSS CE5 Chorus	£76	£69
BOSS CH1 Super Chorus	£88	£80
BOSS CS3 Compressor	£99	£95
BOSS DD3 Digital Delay	£135	£125
BOSS DS2 Distortion	£75	£69
BOSS DS2 Turbo Distortion	£85	£79
BOSS FW3 Foot Wah	£85	£79
BOSS GE7 Graphic EQ	£95	£89
BOSS HM2 Heavy Metal	£75	£69
BOSS MT2 Metal Zone	£85	£79
BOSS MZ2 Metalizer	£120	£110
BOSS DD2 Turbo Overdrive	£95	£89
BOSS OS2 Overdrive Distortion	£75	£69
BOSS PS2 Pitch Shifter	£150	£140
BOSS PH2 Super Phaser	£95	£85
BOSS SD1 Super Overdrive	£69	£63
BOSS SD2 Dual Overdrive	£69	£65
BOSS FZ2 Hyper Fuzz	£65	£59
BOSS HM-2 Hyper Metal	£65	£59
BOSS FC50 Midi Foot Controller	£150	£140
Digitech "The Vocalist" II	£899	£879
Digitech DSP128P	£299	£279
Digitech DSP16	£199	£189
Digitech GSP7	£395	£370
DOD 7 Band EQ	£65	£63
DOD Overdrive plus	£39	£37
DOD Classic Tube	£35	£33
DOD American Metal	£45	£43
DOD Metal Maniac	£46	£44
DOD Stereo Chorus	£59	£57
DOD Stereo Flanger	£69	£67
DOD Compressor/Sustainer	£45	£43
DOD Analog Delay	£99	£97
DOD Wah/Volume	£79	£77

	NORMAL PRICE	CREDIT CARD PRICE
<b>GUITAR SYNTHS</b>		
Roland GR1 Guitarr Synth	£1100	£999



# Communiqué

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

● **Letter of the month  
wins 12 month FREE  
subscription to MT...**

**Dear MT,**

Regarding the correspondence on the role of Demo Takes over the last few months, I wish to offer the following as part of the discussion.

Firstly, the 'audience' of actual and potential readers is larger than a narrow group of hopeful pop stars. Korg alone have sold a quarter of a million Workstations and such a narrow group of young hopefuls have neither the numbers nor the cash to fund the electronic music industry. So who are all these people who spend what must be millions of pounds on equipment, and what on earth are they doing with it? I suspect many have long ago given up (or grown out of) the wish for stardom, yet still continue to make music electronically.

Secondly, the spectrum of electronic music is wide and colourful, ranging from Steve Reich to Erasure, JM Jarre to John Cage, new age, house, dance et al. Now the A&R men of the big record companies are only interested in a very narrow band of all this, albeit a very commercial, and therefore, lucrative one. They have no interest in supporting more avant-garde music; they are, by nature, a repressive force in the development of music. They are, and always have been, reactive rather than proactive.

To these companies Madonna and Minogue are more significant than Cage and Riley. In popular culture, punk, house, dance and rave have developed as a creative antithesis of a repressive A&R norm – as did the older rock bands to the trite, manufactured music of Tin Pan Alley in the '50s and '60s.

Your magazine covers very well (to my cost) the new technology and the broad range of practitioners who use such equipment. However, Demo Takes fails to address what I suspect to be the wide range of musical interests of your readers.

It has been said before, but I believe it would be a constructive step on your part to firstly widen the scope of Demo Takes from

its narrow commercial view to include music made for other reasons than personal fame and fortune. Secondly, to let us, the readers, hear for ourselves – whether by including a cassette/CD on the cover, or a mail order service at extra cost.

I for one would really like to hear what all those tens of thousands of people are doing with their gear without the filtering or the censorship of the A&R men, radio producers or even, dare I say, magazine editors. No doubt there's some real rubbish being played out there, but the real development of music

seems to have been through musicians who the conservative establishment once labelled as rubbish.

**James Whitehead  
Coventry**

● We are currently investigating ways in which we could make demos available to readers of the magazine, though what form this would take has yet to be decided. Should we, for example, produce a tape each month or should we compile a 'best of' over the course of a year. The problem is, unless we

## LETTER OF THE MONTH

**Dear MT,**

In January 1991's edition of MT, Keir Thomas from Manchester bemoaned the lack of true synthesisers on the market and pointed to the growing use of old analogue synths by musicians seeking instruments with expression. Since then, the situation has not changed. Manufacturers are still failing to provide instruments that can compete with the immediacy and musicality of analogue keyboards. It's enough to make me despair: while players cry out for knobs and sliders, the corporations bring out expensive toys with hundreds of useless sounds and a life-expectancy of one year. What's going on? Are manufacturers completely out of touch with people who make music?

Enough of the paranoia. Many of the synths available now, such as the Korg Wavestation and the new Roland Super JD module, offer tremendous power and flexibility. Some of the big companies, such as Korg, also go to a lot of trouble to ask musicians for advice while developing new instruments (for example, Vangelis had a rackmounted Korg Wavestation nine months before the keyboard came out).

The manufacturers are only selling themselves short by not equipping these instruments with full weighted keyboards, polyphonic aftertouch and sliders for individual parameters. The only synth that came close to this was Yamaha's CS80 (the Beast of the Apocalypse). There's no reason why Yamaha cannot make a CS80 for the 1990s. Given the benefits of modern technology, a lightweight and reliable CS80 MkII would sell like hot circuit boards (especially if it had the same sounds as the original).

It's time for the expensive toys to be banished forever. Let the real synthesisers return to set the musician free.

**Richard Clewes  
Wolverhampton**

● I find myself in agreement with a lot of of the points you make here, Richard. Though I have to say that on taking over the Editorial reins here on MT, I was a little concerned at the apparent level of nostalgia for synths past. It seemed to me that by constantly pointing out how great things were then, you were, by implication, condemning the here and now – and there's enough of that kind of retrogression already in the music business.

But then I began to realise that this wasn't simply nostalgia for nostalgia's sake. No one, for example, was looking wistfully at old analogue effects units and saying, "Ah, those were the days", because, quite clearly, those were *not* the days – not unless noise, low bandwidth, and a very limited sonic range were something you marvelled at. No, the only thing people seemed to want to return to was a style of synthesiser design which gave them a feeling of control over their instrument, not one of being lost in a world of some digital designer's imagining.

This reflects some of the observations I made in last month's editorial *Comment* where I highlighted the need to make modern instruments more 'desirable'. Clearly, there was something very desirable about the synths of the '70s and early '80s – something which has been all but lost in modern designs.

I suppose ultimately, all we can do is keep plugging away until the major manufacturers sit up and take notice. With the virtual stagnation of the synth market at the moment, it's hard to see what they have to lose. Hopefully, our new series *The A-Z of Analogue* starting next month, might serve as a reminder to them of the excitement that still surrounds classic synth design – excitement which they helped to create. – NL



also include the reject demos or produce a 'worst of' collection, you still wouldn't get an idea of the quality range of the tapes we receive. And then, of course, we might well be accused of taking the piss.

The other problem lies in the selection of the tracks – the filtering and censorship you spoke of. Someone has to do it and you wouldn't trust a magazine editor, would you?  
– NL

**Dear MT,**

After a break of a couple of years during which I subscribed to one of the opposition magazines, I recently 'rediscovered' Music Technology. To say I was surprised would be an understatement. The magazine really has been transformed. Though one could always rely on MT for the objectivity of its writers, the magazine had in recent years become dull, frankly, and had lost direction.

Coming back to it and finding it again in such fine form was especially welcome, as I have grown up with the mag from its early days as Electronics & Music Maker back in the early '80s.

I must say, I'd begun to forget that criticism (particularly of products) still existed in technical magazines of this sort. It

was very gratifying to learn that there were some aspects of new product design which you didn't like as well as those you did. I'd still like to see some of this criticism applied to the interviews you conduct – could no one have taken John Cage to task over some of the absolute garbage he has produced (alongside the works of brilliance) – rather than adopt such a passive stance? I'm sure he would have enjoyed a little intellectual cut and thrust.

But I'm not complaining, to have a magazine which features artists like Cage alongside the Stereo MC's and K-Creative says much for your musical taste – something else I've missed during my time away. How about The Kronos Quartet, PM Dawn and The Aphex Twin for the next issue?  
**Oscar Stevas**  
**Canterbury**

● Dunno about the Kronos Quartet, but we have our feelers out for both PM Dawn and The Aphex Twin. Next issue? Nah – NL

**Dear MT,**

A friend of mine went to the Frankfurt Music Fair and came back with reports of a device that I can only describe as follows:

a small 'band' that fits around the throat with a cable attached, leading to some sort of signal-to-MIDI convertor box, 1U high. The band apparently picks up any sound, noise etc. produced by the wearer and converts it to the appropriate MIDI signal.

As a singer who is deeply interested in MIDI, I was very interested in this device and I'm hoping that you, or maybe readers of MT, may have more details of it. Any help would be much appreciated.

**Steve Dixon**  
**Basildon**

● I don't remember seeing anything that answered this description, Steve. Anyone else cast any light on the mysterious device?

It certainly sounds interesting. I wonder what kind of bodily noise you'd have to emit to produce an All Notes Off command? Perhaps a sort of high-pitched nasal whine. You'd certainly have to be careful: the simple act of whistling your dog could send Program Change commands to your entire system. Bet the dog would still ignore you though. – NL



## A CYNIC WRITES...

**Comment By Ken Bath**

### EINSTURZENDE NEUPLATTEN

Never mind all this talk of DCC vs. DAT vs. CD vs. cassette vs. CDI. Vinyl was king for one reason and one reason only: cardboard. Album sleeves had a quality of world-shattering simplicity – you could take the record out and put it back in again as many times as you liked WITHOUT THE SODDING PACKAGING FALLING APART IN YOUR HANDS! God knows why, but it only takes a pressure of 0.0006mg per square inch to reduce any cassette or CD's plastic container to its constituent parts, plus a few more which, despite being invisible without an electron microscope and consequently gone forever in the deep recesses of the shag pile, are absolutely critical in the reconstruction of anything like a useable box.

My collection of cassettes is divided into three categories: Naked – meaning I've long since given up the laughable pretence that the item has a case at all; Virgin – meaning I haven't dared open it yet, and with some albums that can be a tad frustrating; and Modular – meaning the box divides easily into two handy components, either of which can be conveniently dropped to the floor and trodden into splinters. The CDs are no better. Exactly the same stringent

guidelines have been applied to the design and manufacture of CD cases as to cassettes, with great emphasis placed on two main patented principles: a) The 'Locktite' Plastic Clip, an invention which actually secretes Superglue from tiny pores immediately on contact with its corresponding flange; and b) The Disappearing Hinge principle, by which opening the hinge more than 15 degrees releases the joint entirely making closure not only impossible but redundant.

I think that we can safely assume that, in the ensuing battle between formats for the mass consumption of recorded music, these principles will not be forgotten, as were those which governed the LP sleeve. Self-destruction is built into so many products these days, in a desperate attempt to ensure continued turnover in the consumer markets, and recorded music has far too long a shelf-life as it is. It won't be long before they're selling us dissolving plastic on the grounds that it's ecologically desirable. And when they do, you can bet your early Camel albums that the first stuff off the production line will be little, hinged boxes for DCCs that start to smoke after three months...

*(Brian Aspirin is terminal)*

# Incoming Data

## Multitracking Marantz



Long known for their portable stereo cassette recorders, Marantz recently branched out into CD-R (Compact Disc - Recordable) technology, and are now launching themselves into the cassette multitracker market with the

snappily-titled PMD740 4-track tape machine.

Looking both distinctive and stylishly professional, the PMD is no half-hearted, half-baked debut. Features include six input channels together with a dedicated stereo

submixer input for integrating electronic instruments into tape-based recording, four insert points and an effects buss, two independent headphone outputs, Direct Recording capability from all six channels, track bouncing capability, and sync-code routing using Marantz's exclusive Sync Tone Isolation Circuitry.

The PMD also provides 3-band, semi-parametric EQ on channels one to four, complete with a bandwidth control for the sweepable mid-range. Other features include dbx and Dolby HX Pro noise reduction and four balanced XLR mic inputs.

Retail price in the UK is set at £849.

For more information, contact UK distributors John Hornby Skewes & Co Ltd at Salem House, Garforth, Leeds LS25 2HR, Tel: 0532 865381 (4 lines), Fax: 0532 868515.

## Music Maker Up North

Yes, it's that time of year again: on May 15th and 16th the Northern Music Show '93 hits town (Manchester, to be precise). Organised as previously by our very own Music Maker Exhibitions, the Show will take place at the G-Mex Centre, with 101 stands offering the latest in musical hardware, software, accessories and services. There will be plenty of live music demonstrations, while performances from top names in the music business will take place in the Sun Live Music Hall.

The Show will open from 10am-6pm on Saturday and 10am-5pm on Sunday, with daily tickets costing £5 (children under 14 half-price, £1 off for OAPs and UB40s). Look out for vouchers offering £1 off the entry price in Friday editions of *The Sun*.

Ample car parking is available, while the G-Mex Centre is close to rail, bus and tram terminals for those without their own wheels.

## Organs, Synths And Grooves

Time + Space, the company which helped get the whole sample CD phenomenon off the ground with their Zero-G Datafile series of sample CDs, have their lasers primed and ready for firing with three new offerings which collectively illustrate the breadth of the genre.

First up is the Hammond B3 sample CD from renowned Hammond organist Barbara Dennerlein. In addition to a dozen chromatically-sampled Hammond B3 sounds, with and without Leslie, the CD contains hundreds of unique Hammond B3 organ grooves, riffs, licks and effects - plus, for S1000/S3000 owners, 23Mb of sample data covering both the multisampled B3s and the riffs, complete with keyboard mapping. The CD also comes with an Atari MIDIfile floppy disk containing 15 minutes' worth of completed arrangements. Price of the CD plus disk is £49.95.

The first in a new series of sample CDs from Italy, *Sampling 2000* concentrates on providing samples of synth and drum-machine sounds, with over 900 sounds. All sounds were digitally mastered direct from the instruments' audio outputs into SoundTools. Instruments covered include Korg O1/W and Wavestation, Roland D50 and JX8P, E-mu Proteus, Oberheim OBX and Matrix 1000, Sequential Prophet 5, Evolution EVS-1, Yamaha DX7 II and SY77, Alesis HR16B and Roland R8. All synth sounds are multisampled where necessary, frequently over the entire keyboard span. Price is £39.95.

Finally, the third and final CD in the Beat Blocks series, *Percussion Incognito*, concentrates on live percussion, with over 500 loops played in tempos ranging from 50-170bpm. Percussionist Armando Borg uses a wide variety of percussion instruments, including

agogos, bongos, cabasa, congas, claves, cowbells, guiros, maracas, pandieros, rain sticks and shekeres.

Time + Space point out that these percussion grooves are more versatile than drum grooves, in that a single pattern can often be dropped into a variety of styles, including house, reggae, soca, techno, calypso, rap and fusion.

Soon to be made available for use in conjunction with the *Percussion Incognito* CD are DNA Cubase Groove Templates. These are quantise templates which allow the timing of programmed MIDI parts to match those of Borg's playing in the percussion loops on the CD. Price of the CD is £54.95, while the Groove Templates disk will cost £5.

For more information, contact Time + Space at PO Box 306, Berkhamsted, Herts HP4 3EP, Tel: 0442 870681, Fax: 0442 877266.

## The Best of MOT on CD

Korg are now offering a compilation CD of the best sounds from their sound library for the O, M and T Series synths. Costing just £5, the CD lets you hear the sounds before you buy; what's more, this cost is refundable against the purchase price of any sound card.

Each track on the CD represents one card set consisting of two cards. A total of 25 demonstrations are provided, together with an introduction and an in-depth explanation of how to choose the best sounds for your needs.

For more information, contact Korg (UK) Ltd at 8-9 The Crystal Centre, Elmgrove Road, Harrow, Middlesex HA1 2YK, Tel: 081 427 5377, Fax: 081 861 3595.

## Erase That CD!

Latest recruit to AMG's Producer Series sample CD range is none other than Erasure's Vince Clarke. The CD, whose working title is the tongue-in-cheek *Only If You Have To*, will feature all-new material recorded by Vince in his Amsterdam studio. Not surprisingly, given his sonic predilections, the CD will be 100% analogue. Sounds will include the synth drums and percussion used on Erasure's *Chorus* album, while the CD will also include a selection of specially-created loops.

Very generously, Vince will be donating his worldwide royalties from the sale of the CD to charity.

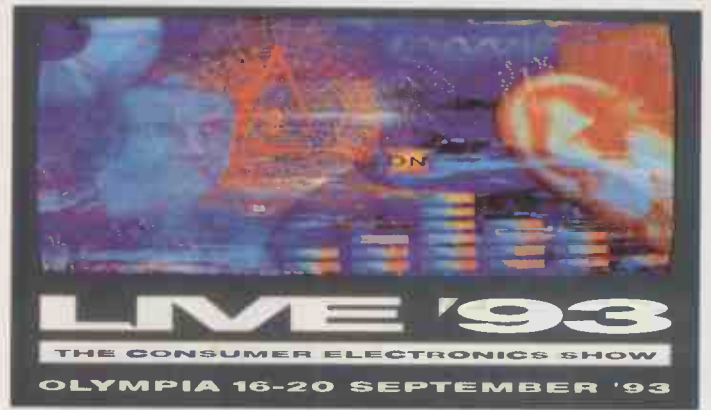
The CD should be available sometime in June, while a CD ROM version is planned for later release.

For more information, contact AMG at PO Box 67, Farnham, Surrey GU9 8YR, Tel: 0252 717333, Fax: 0252 737044.

## Consuming Interests

This year's Consumer Electronics Show, which is taking place at Olympia from September 16th-20th, is set to include a new event designed to present today's entertainment technology in a new way.

Described by its organisers, News International Exhibitions, as "an exciting interactive format designed especially for the public", Live '93, as the event is called, will embrace all the products of contemporary entertainment technology – hi-fi, TV, video, home computers, in-car stereo, CDI, Camcorders, CDs, video games, radio, cable, satellite... Companies involved will include Sony, Technics/Panasonic, JVC, Sharp, Sanyo, Pentax, Atari, Commodore, Amstrad and Acorn. Where musical instrument 'entertainment technology' fits into the scheme of things is far from clear – but, with the current generation of GM/GS keyboards and modules together with



MIDI Songfiles making hi-tech musical instruments ever more accessible and, well, entertaining, there must surely be a place for it.

The organisers promise a spectacle of "style, sound, photoshoots, demonstrations, competitions, game shows, tomorrow's technology, live TV and radio broadcasts, premiere screenings, seminars, TV out-takes, plus a whole

host of music, media and sports celebrities." What's more, they're projecting attendance figures of 100,000 to 125,000 (nothing like being cautious...).

If you want to find out more about Live '93, News International Exhibitions can be contacted at PO Box 495, Virginia Street, London E1 9XY, Tel: 071 782 6000, Fax: 071 782 6870.

## SILICA'S SILLY PRICES

While Commodore's powerful new Amiga 4000 030 computer is providing leading-edge multimedia capabilities for around the £1000 mark (see last month's *Incoming Data*), Silica Systems are making the company's mass-market Amiga A500 and A600 machines available at their lowest ever price thanks to a new Summer promotional offer.

The standalone A500 with 1Mb memory will retail for a mere £199 including VAT, the 2Mb version for only £229 (that's just £30 for the extra 1MB). Included in these prices is Silica's Zool software pack, worth £127, which consists of three games and a word processor package.

Also available in this special offer is the Cartoon Classic pack, at £229 inc VAT. For the games fans this includes *The Simpsons*, *Captain Planet* and *Lemmings!* Also part of the pack are *GFA Basic* and *Photon Paint*. The total cost of the software in this pack is £265 – but you get it all free with the computer.



The A600 standalone with 1Mb will cost only £249 including VAT, the 2Mb version just £279 (again, only £30 more for the extra Mb). The A600, too, will come with a free Zool pack.

Silica's offer is expected to run through till early Autumn. The Amigas will be available through the company's shops in Central London, Sidcup and Southend, and from their Mail Order Division.

Silica spokesperson Andy Leaning comments "This is a great opportunity for 8-bit users looking to upgrade to an Amiga." Indeed, there's never been a better (as in cheaper) time to invest in an Amiga.

However, it's worth bearing in mind that Atari are also in the process of slashing prices on their ST machines as the Falcon comes online – and they, too, are aiming at computer users who have yet to upgrade from their old 8-bit machines.

All in all, for musicians thinking of taking the plunge into computer-based sequencers, notation, editor/librarians and the like, now is an ideal time to pick up machines which have been doing sterling service in the hi-tech music world for the past six or seven years – and still have plenty of life in them.

For more information on Silica's promotion, contact them at 1-4 The Mews, Hatherley Road, Sidcup, Kent DA14 4DX, Tel: 081 309 1111, Fax: 081 308 0608. ➤➤

# » Revving Up The S2



New from Italian company Generalmusic is the Turbokit upgrade for their S2 and S3 workstation synths. This is an easy 'plug-in' option which provides 500 ROM sounds, 64 oscillators (giving 32-note polyphony), new sound edit modes including graphic waveform editing, and new sequencer functions including a pattern

sequencer. Samples can now be loaded directly off Akai sample library disks, and there is an optional static RAM expansion for future upgrades.

For more information contact UK distributors Key Audio Systems Ltd at Unit D, Robjohn's Road, Chelmsford, Essex CM1 3AG, Tel: 0245 344001, Fax: 0245 344002.

## Fostex For Hire

Hampstead-based music company Studiohire have been appointed dealers in Fostex equipment by Fostex (UK), and now stock the latest range of Fostex equipment for sale. They also carry the entire range for hire, allowing customers to try the equipment out before buying.

As an introductory offer, Studiohire will deduct one day's hire

charge from the purchase price if you subsequently buy. This offer applies to the entire range of Fostex products, from the X28H cassette multitracker to the G24S multitracker.

For more information, contact Studiohire at 8 Daleham Mews, Hampstead, London NW3 5DB, Tel: 071 431 0212, Fax: 071 431 1134.

## From ABC To Z(oom)

ABC Music have bought up the entire stock of Zoom's 9001 multi-effects processor, and are offering the units for sale at £199 each (retail was previously £249). For a limited period they're also throwing in the power supply (worth £17) free of charge.

Effects offered by the 9001 include reverbs, gates, delays, level limiting, EQ, chorus, flanging, pitchshift and exciter - plus the more, er, unique 'wave', 'robot voice' and 'ambience'.

For more information, contact ABC Music at 85 High Street, Esher, Surrey, Tel: 0372 468114.

London-based independent label Tongue & Groove Records in conjunction with *Time Out* magazine, the London Arts Board and the London Borough Grants Unit is inviting unsigned artists/musicians/producers living or working in the London orbital area to submit original tracks in a London street music style for entry into a new competition.

Planet London, as the competition is called, aims to both celebrate and reflect the capital's musical diversity and up-and-coming musical talent. Funk, soul, reggae, jazz, world, folk, rap and fusion are all acceptable -

## BOUNDING AHEAD

There's strength in numbers, so the saying goes - and Boundary Row Studios, Node Recording Services, Studio 101a, Beatfarm Recordings, David Ferguson Music and Hooj Studios evidently agree, for they've come together to form the Boundary Recording Complex.

Collectively they are able to provide a 'one-stop' service offering two 24-track recording studios, a 64-channel MIDI-based production studio, an ADAT digital programming suite, a 16-track audio-visual suite and a Sound Tools digital editing

room - all completely integrated by means of tie lines.

Recent clients of the new complex have included Rising High Records, the BBC, Channel 4, Guerilla, Pulse-8 Records, Big Audio Dynamite II, Gwen McCrae, Bizarre Inc and Mute Records - an intriguingly diverse collection which no doubt reflects the diverse range of facilities on offer at the complex.

For more information, contact studio manager Paul Shulton at 1-7 Boundary Row, London SE1 8HP, Tel: 071 633 9629, Fax: 071 928 6082.

## Low Profile

Last month we ran a news item, under the heading 'Rising Profile', about the Patchking generic editing software for the ST from new Manchester-based software house Waterfall Digital. It has since transpired that the company have decided against the direct-selling approach indicated in the press release, and are in the process of negotiating a distribution deal for the software.

Consequently, Patchking is not

available at the moment - but, claim the company, when it does finally surface it should be "the most advanced MIDI editing software available bar none." Can your MIDI instruments bear the wait?

Watch this space for further information as and when it becomes available. In the meantime, apologies for any confusion and inconvenience caused; normal service will be resumed as soon as possible as soon as possible as soon as...

## Brixton Clinic

The Brixton Exchange Mart music shop in south London will be holding a MIDI Music & Software clinic in-store on Saturday 22nd May. Experts from Zone Distribution and Roland UK will be on hand to give advice and demonstrations, and there will be special price reductions for those attending the clinic.

For more information, contact BEM at 395 Coldharbour Lane, Brixton, London SW9 8LQ, Tel: 071 733 6821, Fax: 071 738 5268.

## Planetary Invitation

but rock and hardcore, it seems, are out.

Ten acts of varying styles will be chosen by a distinguished panel of DJs, journalists, producers and artists (so far to include DJ Paul Oakenfold and jazz guitarist Ronny Jordan). The winning acts will then go on to contribute a track each to a Planet London compilation album to be released in October of this year (with international distribution through Revolver).

In addition to the valuable record exposure, the winners will receive a share in the profits from the album sales (contracts will be prepared by

the Musicians' Union), will take part in the press launch, and will gain live exposure via a Planet London tour. There will also be publicity via *Time Out*, who are celebrating their 25th anniversary this year.

Applicants should send a high-quality recorded cassette, two tracks max, clearly labelled with name, address and phone number, to: Planet London Competition, Tongue & Groove Records, 3 Sherringham Avenue, London N17 9RS. For more information, contact the label at this address, or Tel: 081 808 4549.

The deadline for entries is May 28th 1993 - so get busy!

# T H E F U T U R E

# S E R I E S MUSIC PROCESSOR



## SOUND GENERATION

PCM, Wavetables, Multiloop, Crossfade, Multiwave and Subtractive Synthesis  
 8 MBytes Internal Sound ROM  
 2 MBytes Internal Sound RAM  
 6 x 19 BIT DACS  
 2 DSP effects sections (Reverb effects + Modulation effects)  
 32 Oscillators  
 18 Multi-timbres, 18 layers, 16 splits (18 tracks)  
 32 fully programmable Digital Filters  
 2 Filters for each voice (5 types with Resonance: Low Pass, High Pass, Band Pass, Parametric Boost, Parametric Cut)  
 Dynamic Stereo Panning

## CONTROLLERS

32:81 Keys (C-C)  
 33: 78 Keys (E-G)  
 Polyphonic After Touch  
 2 Wheels, 2 Foot controllers, 7 Buttons and 7 Sliders all completely programmable

## MEMORY

Microprocessor: Motorola\* MC68302 (18 MHz)  
 2 MByte internal RAM  
 Sounds Library (350 ROM + up to 2000 RAM)  
 DSP Effects Library (84 + 84)  
 100 Performances  
 10 Songs  
 Sound Patch Matrix (for DrumKit programming or special sound configurations)

## EDITOR

Desktop Editing with graphic representations  
 Undo, Compare, and Clipboard features  
 Graphic Display: 240 x 84 pixels with neon backlight  
 Clock: Time and Date

## SEQUENCER

Tracks: 16  
 Events: approximately 250,000  
 Background Song leading  
 Realtime, Overdub, Quantize, Realtime Delay, Microscope Editing  
 Compatible with Standard MIDI file (Atari/IBM compatible)

## DISK DRIVER

3.5 inch  
 1.62 MBytes formatted  
 Loads and Saves: PCM data, Sounds, Songs, Performances, DSP Effects  
 Loads: Software Upgrades, User programs and new Software options  
 Full Background operation

## MIDI

Full-function Master Keyboard  
 32 independent MIDI channels  
 2 MIDI In  
 2 MIDI Thru  
 2 MIDI Out  
 MIDI Merge (Incoming MIDI data can be processed and/or modified)

## AUDIO OUTPUTS

8 Audio outputs, configured as a stereo master pair plus 4 programmable separate outputs

## NEW SAMPLE TRANSLATOR SOFTWARE NOW AVAILABLE

Load and Edit samples from your favourite sampler or sample disk library direct into the S2 or S3

**GEM S2**  
MUSIC PROCESSOR

**GEM**

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Distributed by:

Key Audio Systems Ltd  
 Unit C, 37 Robjohns Road, Chelmsford, Essex CM1 3AG  
 Tel: 0245 344001 Fax: 0245 344002

\* MOTOROLA is a trademark of MOTOROLA Inc.

**KEY**  
Audio Systems

# » MIDI In The Limelite



Hands On MIDI Software, the Portsmouth-based company already well known for their MIDI Songfiles (which are now fully compatible with GM/GS, incidentally), are venturing into hardware with the 8-channel Limelite MIDI Lighting Controller.

As its description suggests, the Limelite lets you control its lighting system from MIDI data – opening up all sorts of interesting possibilities. Each lighting channel can be faded, dimmed, strobed, chased or pulsed

under direct real-time control from your MIDI sequencer, using note-on and velocity information to select channel together with light intensity.

Limelite's specification includes eight function modes, 32 intensity levels, 50 preset Scenes, 30 preset MIDI-to-light-channel assignments, 16 preset Chase sequences, Strobe mode – even a preset Ambient lighting mode, which apparently is intended to provide the lighting level between songs. The system fits into

a 2U 19" casing, with all the connections on the back and large positive-action switches on the front.

So that you can program a lighting set in your bedroom without having to set up the full Limelite paraphernalia, Hands On have also developed Litebar, a miniature 8-channel lighting setup built into a 1U 19" case (sitting atop the Limelite in the accompanying photograph).

Limelite retails for £450. A full lighting rig, consisting of Limelite, Litebar, eight Parcans and Par 56 bulbs, two lighting stands, two T-bars and all necessary cables (even a MIDI cable), is available for £999.95. Hands On are also throwing in a demo disk containing MIDI Files designed to test out the rig.

For more information, contact Hands On MIDI Software at 3 Bell Road, Cosham, Portsmouth, Hants PO6 3NX, Tel: 0705 221162, Fax: 0705 382865.

## SLAMming Samples

Intrinsic Technology's SLAM Akai sampler and sample CD librarian for the Atari ST has now been reduced in price from £89 to a mere £25 – a price breakthrough which has been made possible, say the company, by repackaging and volume sales.

SLAM is also now Falcon-compatible, with the exception of the direct Akai disk-reading feature available in the Atari version – and apparently there are no plans to include this feature in future versions. The company are, however, making an increasing number of sample CD templates available.

Soon to be released is SLAM Pro, a suite of programs consisting of the original SLAM, a SLAM desk accessory, an S9xx parameter editor and four sample disks. Upgrade paths will be made available for individual parts of the suite, which are also available separately.

An upgrade to the latest version of SLAM for existing users is available for £7, on return of one of the original program disks.

For more information, contact Intrinsic Technology at PO Box 907, London SE27 9NZ, Tel: 081 761 0178.

## Apollo Launch

Following the unfortunate demise of Glasgow venue The Apollo and its recording studio last year due to water damage, Apollo Recording has now reopened the studio at 7 Garth Street, in the basement of Glasgow's newest musical instrument shop Merchant City Music.

The new studio, which provides an integrated tape/disk digital recording environment, is the first of its kind in Scotland. A Mac Quadra running Cubase Audio is augmented by two Alesis ADATs and two Akai S1100s, while effects processors providing true digital in/outs (Roland R880 x 2 and Roland E660) complete the picture. The studio also boasts the first Amek Einstein Super 'E' mixing console in Scotland, complete with Supertrue automation.

Apollo Recording has recently scored its first Top 40 single credit with TTF's *New Emotion* EP, while other recent work has included dance singles for Analog Alliance, Suburban Delay, Ultra-sonic and Damian.

For more information, contact studio partners Calum Maclean and Andy Haldane on 041 552 6290.

## The Handbook Of Recording

Now available from the Association of Professional Recording Services (APRS) is *The Handbook Of UK Recording and Duplicating 1993*, a new publication which takes over from the annual APRS Guide. *The Handbook* provides key information on APRS members, covering studios, post-production and duplicating facilities together with producers, and includes a reference section together with topical editorial features.

The new publication comes in a new, ringbound format utilising looseleaf colour pages with tabbed section dividers, making it easily updateable.

Costing £7.50 (plus £1.50 post and packing in the UK), *The Handbook* can be obtained direct from the publishers, APRS Ltd, at 2 Windsor Square, Silver Street, Reading, Berks RG1 2TH, Tel: 0734 756218, Fax: 0734 756216.

## The Northern Touch

Touchwood Audio Productions is a new Leeds-based production company offering a range of professional musical services – their motto is 'From sampling to soundtracks: Touchwood have the answer'.

Based at their newly-opened Touchwood studios, just five minutes from the city centre, the company will take on music composition, production and recording (including jingles, voice-overs and backing tracks), music technology training and consultancy, studio and MIDI system design, and remixing and MIDI pre-production.

Equipment in the studio includes a Tascam M3500 32-channel console, a Tascam MSR-16S multitrack, Quad amps and Tannoy/JBL monitoring.

For more information, contact Andy or Bruce at 6 Hyde Park Terrace, Leeds LS6 1BJ, Tel: 0532 787180 or (24 hours) 0532 430177.



## Emagic Update Logic

The first update for Emagic's Notator Logic software running on the Mac has arrived, in the form of V1.2 software. New features include enhanced conversion of Notator SL files to Logic format, implementation of MIDI Machine Control, editable slurs, editable crescendo and decrescendo, an Arrange Alias function, an alphanumeric search function, and support for Sample Cell.

The update is free to all registered users of Notator Logic, and will be mailed directly. Existing users should therefore make sure their program is registered with Sound Technology in order to get this and further upgrades.

For more information, contact Sound Technology plc at Letchworth Point, Letchworth, Hertfordshire SG6 1ND, Tel: 0462 48000, Fax: 0462 480800.

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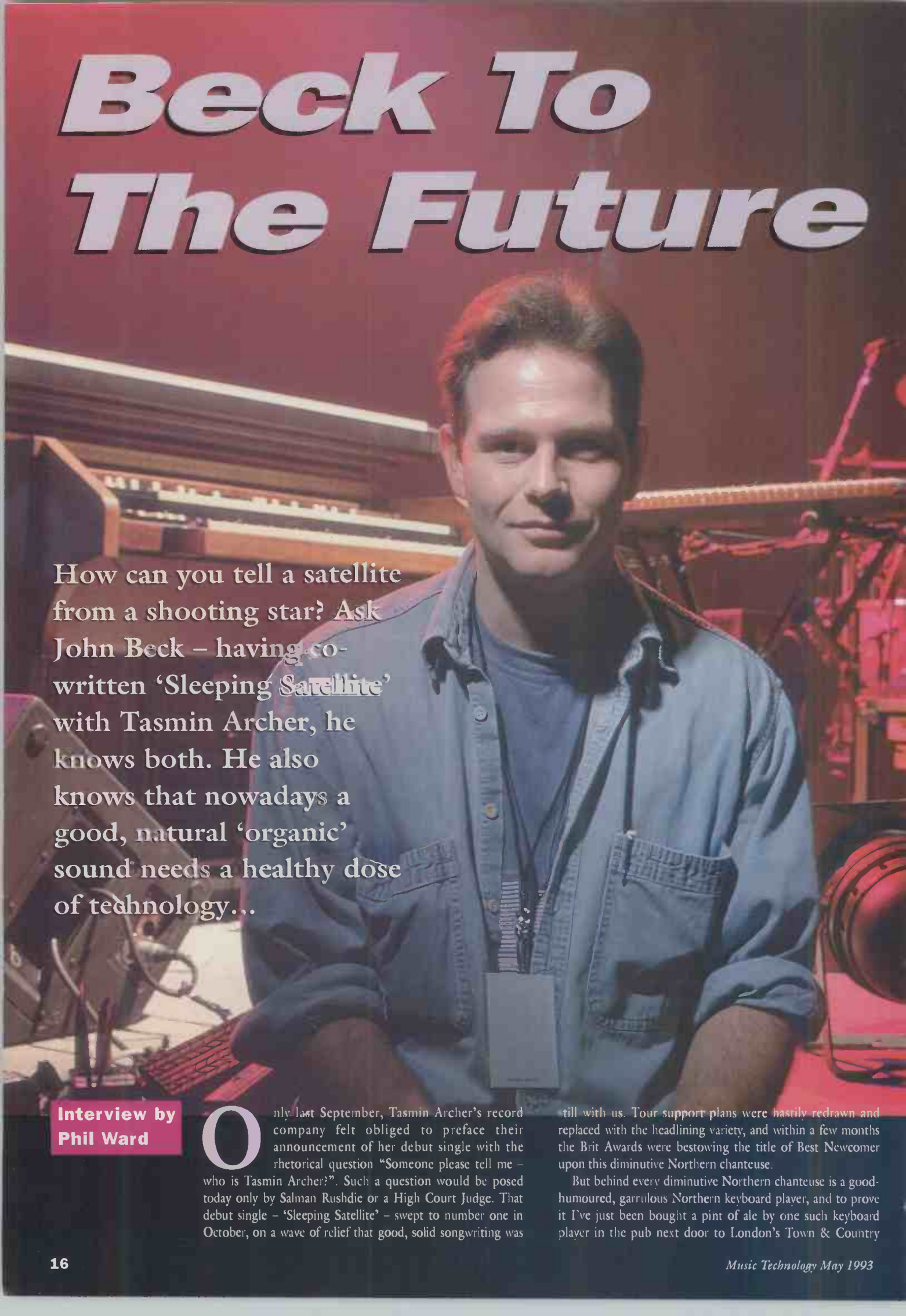
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# Beck To The Future



How can you tell a satellite from a shooting star? Ask John Beck – having co-written ‘Sleeping Satellite’ with Tasmin Archer, he knows both. He also knows that nowadays a good, natural ‘organic’ sound needs a healthy dose of technology...

**Interview by  
Phil Ward**

Only last September, Tasmin Archer’s record company felt obliged to preface their announcement of her debut single with the rhetorical question “Someone please tell me – who is Tasmin Archer?”. Such a question would be posed today only by Salman Rushdie or a High Court Judge. That debut single – ‘Sleeping Satellite’ – swept to number one in October, on a wave of relief that good, solid songwriting was

still with us. Tour support plans were hastily redrawn and replaced with the headlining variety, and within a few months the Brit Awards were bestowing the title of Best Newcomer upon this diminutive Northern chanteuse.

But behind every diminutive Northern chanteuse is a good-humoured, garrulous Northern keyboard player, and to prove it I’ve just been bought a pint of ale by one such keyboard player in the pub next door to London’s Town & Country



Club, where Tasmin Archer is due on stage in a couple of hours. By a happy coincidence, the generous muso is the bloke who plays in Tasmin's band, and who, along with guitarist John Hughes, has forged the distinctive sound which has got them to this prestigious venue.

Tasmin and her two cohorts have been writing together for a few years, and the success is only just sinking in. Emitting the satisfied gasp of a man who has a) just seen another of his songs – 'In Your Care' – storm the charts, and b) just taken a much-needed gulp of chilled lager, keyboardman John Beck tries to take stock...

"It was a shock," he admits, contemplating that first single success. "I'd have been happy if it had just charted, but it went all the way and, of course, we were over the moon. But, then again, it's given us a lot to live up to. Definitely, Tasmin feels the pressure sometimes, being the front person. A lot more attention is focussed on her than on me and John, and in a sense the buck stops with her. If we'd been a band, as such, perhaps there would be less pressure on her. That said, having her as the main focus is exactly the right way to do it, without a doubt."

The decision to market the act as 'Tasmin Archer' has certainly been vindicated. It came up for debate in the first place because, unusually for a major, EMI signed the trio as a singer-songwriting team in a state of somewhat raw talent. "We originally had a two-single deal," John explains, "and various producers didn't work out, so we went from one song to another until they eventually said, OK we'll make it an album. Even when it was finished, there was a lot of discussion on the timing of the release, how Tasmin was going to be marketed, whether it should be marketed as a band – and so on."

"At one point we were going to be called The Archers – and come on stage to *The Archers* theme tune! And also, when it came to promoting the album, there was the fact that we'd never actually been a gigging band. So an acoustic set was arranged, which unfortunately was very successful. I say 'unfortunately' because they keep wanting us to do it now, and I prefer the safety and solidity of a full band. You can make some very obvious mistakes in an acoustic trio..."

A 'full' band, in John's practical and open-minded book, extends beyond the traditional backing musos and embraces all the advantages of sequencing and sampling technology. His approach is quintessential, combining live playing and triggered parts in a comfortable blend which is designed above all else to give the songs the same richness they enjoy on record. "I'm not a great keyboard soloist," he modestly claims. "I can do my stuff and keep time. If I *can* play things live, I like to play them. Some tracks need just that bit of feel. But I don't mind utilising sequencers at all. You can get a good 'feel' from Cubase, after all..."

On the current tour, John is aided and abetted by Ben Leach of The Farm, who is keyboard tech'ing for the first time during a few weeks' break from his own band's busy schedule. At the side of the stage, Ben watches over a rack of modules and disk drives that augment the sounds produced by John from his more traditional onstage rig of one synth, a Hammond and a digital piano. "The rack is basically my design that I did for The Farm, and I got a duplicate made and wired everything up the same way," explains Ben.

The task that Ben and John had, therefore, was that of

carefully dividing all the keyboard parts between the sequencer and a musician's fingers. And, given that in this case they were John's fingers, he had the final say... "I did some initial programming and sampling, and then Ben and I got together when the band started rehearsals and worked out what would be live and what would be triggered. I knew basically that I was going to use the piano a lot, which is why we've not sequenced any of the piano, and obviously we can't sequence the Hammond. And I knew which 01/W parts I didn't want sequenced, so it was a case of what was left after that – given only one pair of hands."

Although used on stage for all those extra little bits that only an octopus could play with any real aplomb, Cubase is more than just a live convenience. The software has already infiltrated the creative process. "We use Cubase quite a lot during the songwriting. I usually jam around on a piano sound – just a factory piano sound in the Korg DSS1 – while John plays the guitar and Tasmin'll just warble over the top. We'll get some idea of the melody, chorus, middle 8, bridge, and then set up some kind of rhythm loop on Cubase, usually triggered from the S900. It'll be a 4-bar loop, repeating on 'cycle' so we can play over it, experiment with a few different rhythms for verses and choruses, and basically get the structure of the song sorted out. Once that's done, we can start arranging."

"I'll lay a rough piano guide straight into the sequencer, about 50 bars or so, without quantising it, and then we'll start layering sounds, experimenting as we go along against the rough guide. Then we'll use SMPTE to synchronise tape with Cubase, record a vocal, trigger Cubase from SMPTE, and when we're happy I'll start putting down a proper keyboard part and John'll start putting guitars down."

"There's always one hard and fast rule – which I believe in, anyway. If the song's happening fairly quickly, let it flow – flow with the song. Usually if you start tampering with it and getting too clever, that's when you lose sight of the essence of the song. You can get bogged down in the amount of flexibility you have, especially with something as powerful as Cubase. I call it 'sweet-shop' syndrome: if your choices are unlimited you'll overdo it. The chances of you finishing the song with the original inspiration intact can be lost. You can keep going 'what if we did this, what if we did that' forever. At some point you've got to go, OK, we'll leave that now and move on."

"When demoing stuff we'll use it as an extension of a notepad. That's where the flexibility is an advantage, and it's also very quick for us – speed is important. We used to use Pro 24,

which is a bit of a pencil-and-paper carry on, but with Cubase being more visual, we can move parts about more easily and keep track. So as long as you discipline yourself, in the end it's a help in maintaining spontaneity."

The technology is also flexible enough to be put at the disposal of music which, although unique, has many traditional hallmarks. As John puts it: "We like to use more-or-less organic sounds. From the outset, we thought we'd have to establish a recognisable sound. Although Tasmin's voice is recognisable instantly, we wanted sounds that would

*"If the song's happening fairly quickly, let it flow... if you start tampering with it and getting too clever, that's when you lose sight of the essence of the song"*



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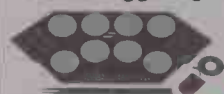
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» support that voice – they don't necessarily have to be able to carry a tune in a bucket, but as long as you can turn on the radio and say 'ah – that's Tasmin Archer', then they've got a distinctive quality, and that's very important.

"By 'organic' I mean naturalistic, not too heavily synthesised sounds; string pads, organs, pianos, acoustic guitars – those tend to be the essence of our sound. At least at the demoing stage, we try to keep it as straight as possible; get a good melody line, and flesh it out as much as it needs – usually with organ and strings. Having said that, by the time we'd finished the album there'd been a lot of hard work experimenting in the studio for those extra sounds.

"Some tracks were almost completely live. 'When It Comes Down To It' and 'In Your Care' were basically recorded with the three of us playing, with musicians drafted in, like the double-bass player Danny Glover and the percussionist Preston Heyman. But some tracks were a bit of a MIDI fuff, and some were a bit of a Fairlight fuff. We had a good guy in called Pete Kay, who co-produced some of the tracks, and if we were getting bogged down and not sure where a track was heading, we'd just say to Pete 'go in and fuff for four or five hours, and try and come up with a new sound.' And nine times out of ten, he'd pull it off. 'Lords Of The New Church' is a case in point. We were a bit stuck, and Pete programmed the drums into the Fairlight along with a few other nice bits and pieces – including dulcimers – and came up with a great track.

"So a lot of the 'exotic' sounds were done by fuffin'. One of my favourite things to do in the studio is, when everyone's taking a break, just mess about for a while, and try things through, say, an Eventide H3000 and out through a noise gate, just to find out what it might sound like. Take a sound from the click track, or from the hi-hats, and bung it through a 'live' reverb setting, or a 'plate', and then take all the original signal out and see what we've got coming back. That's exactly how some of the sounds were achieved."

Originally, Tasmin Archer sang backing vocals in a group called Dignity, managed by a Leeds musical equipment businessman called Phil Edwards, who obtained a grant from the council to build a 24-track studio. This became Flexible Response, in Bradford. Planning a Stock/Aitken/Waterman-style pop factory and label, he signed Tasmin among other singers to boost his fledgling roster, and then drafted in songwriters to provide the material. He also drafted in a young keyboard player to session in the studio – a certain John Beck.

In time, Tasmin and John began writing for themselves, but nothing came to fruition until, ironically, they were no longer able to use the studio. Edwards tightened the purse strings, but put them in touch with a guitarist with some gear in his kitchen – John Hughes. "There was a Fostex 4-track, a BBC UMI sequencer and my keyboards," remembers John. "Then we progressed – with an extension to John's mortgage – to a Tascam 8-track. And we also, at this time, progressed to the bedroom. And it was an 8-track demo, in fact, that got us a deal with EMI.

"I did go down to London with the tapes, and got absolutely no response at all. In a last ditch attempt I sent our 4-song demo 'album' to publishing companies, and surprisingly enough got a reply from a guy called Mike Smith at MCA Publishing, who wanted to hear an acoustic set. Eventually he put us in touch with our manager, which he

must regret because our manager then negotiated a better publishing deal – with Virgin! That was with a wonderful bloke called Blair McDonald, very shrewd, I'm a big, big fan of his. Well, *he* signed us! So we did a series of showcases – surprisingly Virgin Records turned us down even though we were already on their publishing company – and finally Clive Black at EMI showed a great interest in our 8-track demo of 'Sleeping Satellite'."

At this point, the words 'rest' and 'history' spring to mind. All in all, any pressure to follow through with something to match 'Sleeping Satellite' has been succinctly dealt with by the successful release of 'In Your Care'. That the song, with its pithy refrain, has made an equal if not greater impression on the national audience, is borne out as John and I drain our glasses and make for the Town & Country Club next door. A couple of dedicated Tasmin followers have spotted John, and insist on some inside information about the set list. Fixing him with an admiring stare, all they want to know is: "are you gonna do 'Son Of A Bitch'?" ■

### John's gig: Ben's rig

**On stage:**  
Korg 01/W FD  
Yamaha Clavinova PF  
model P-100 piano  
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**Off stage:**  
Atari 1040ST  
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programmable  
patchbay  
Ben: "There's two  
main things running  
the whole show: the  
Datadisk and the  
Atari. You can flick  
between the two with  
the ME30, which is  
basically just a switch.  
But the Cubase parts  
have already been  
dumped onto the Datadisk as well."

Akai S1100, used for backing vocals, some keyboard parts and percussion  
Ben: "The 1100's got 32Mb of RAM in it, and it's also linked up to a Sony optical drive, which has got all the backing vocals and a few other bits and pieces. So that's just triggered off the Akai and spews it straight out."  
Roland U110, for strings  
E-mu Performance 1 Plus piano module, also used for a few organ parts  
Korg DSS1 module  
Ben: "That's playing this Gary Numan 'Cars'-type analogue sound. The 01/W on stage is used mainly for washy, pad things, and quite a bit of it's played from over here. But it's up there because John plays it himself as well – mainly pads when there's not much else going on. And it's only a one-way link – he's not triggering anything over here. The Clavinova, which is not MIDI'd up at all, is the main piano accompaniment instrument, and that and the Hammond, obviously, are what John plays live."  
John: "Apart from string pads, I'm also playing some bell-like arpeggios on the 01/W – mostly on 'Herocs'.  
Akai disk drive  
Firman power amp  
Roland R8, for the click track fed to drummer Frank Tontoh  
Akai S900  
Ben: "It died the other day. It was playing a mouth organ part, and that's all it was doing, so I just changed the 900 samples into 1100 format, and now the 1100's doing everything. Thinking about it, it was pretty pointless having the 900 along in the first place."



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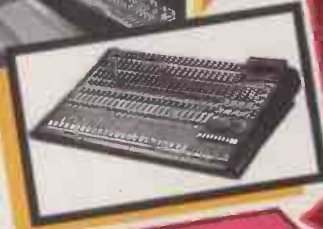


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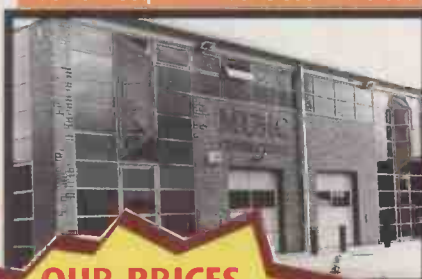
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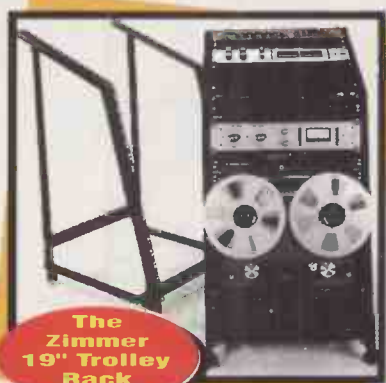
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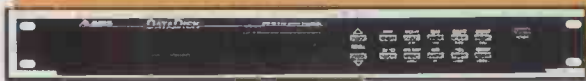
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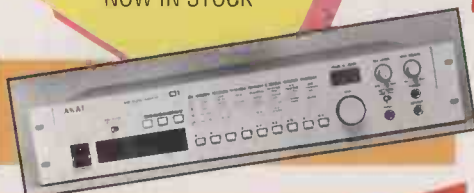
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# Ensoniq

# KS-32

## MIDI Studio



Good things sometimes come in big packages – like this new synth and master controller from Ensoniq. But is there room for it in a crowded market..?

Photography: James Cumpsty

**Text by  
Nicholas  
Rowland**

**T**he feel of a true piano plus the features of a MIDI workstation” is the billing that accompanies the latest addition to the Ensoniq keyboard family – the KS-32. This, it seems, is a “synthesiser with feeling” aimed primarily at people who prefer playing keyboards to programming them. Ensoniq have subtitled it “a weighted action MIDI studio” and of those four carefully chosen words, it’s the first two which are probably the most important in terms of the target market.

Certainly if their advertising and information leaflets are anything to go by, Ensoniq are putting a lot of weight (sic) behind the KS-32’s feel and responsiveness. “As a pianist,” croons the literature, “the feel of your instrument is the most important feature. You react to an instrument, playing better when it gives something back to you...” Too true, mate, too true. But of course, the weighted keyboard isn’t the only piece of the action. It comes attached to a multi-timbral programmable digital synthesiser, with on-board FX, 16-track sequencer and MIDI master keyboard capabilities. Clearly, we’re talking something akin to the much-maligned workstation here.

So what of this newly designed 76-note weighted keyboard? Is playing it, as the sales literature claims, “like sitting at your favourite piano?” Well, compared to the one I inherited from Auntie Elsie, it’s actually a lot better. A whole lot better in fact. And even if it doesn’t quite match up to the feel of *your* favourite piano, you’d have to agree that this set of ivories is a real pleasure to tickle.

The secret, apart from the weights incorporated into the keys themselves, is something called a flying-action weighted mechanism. Every time you press a key down, this is thrown forward and up, in a manner designed to simulate the physical movement of hammers inside an acoustic piano. It works surprisingly well, giving the keys that slight feeling of looseness which characterises the hammer actions on many acoustic pianos.

Of course, not being the real thing actually gives the KS-32 a number of advantages. For a start, you wouldn’t find many Steinways offering a choice of 14 velocity response levels – or as many pressure settings. Nor would they provide aftertouch, pitch and modulation wheels, and 16 programmable keyboard zones for splits and layers.



Steinways are also limited when it comes to choice of internal sounds, (though there are people who believe this to be a creative advantage!) By contrast, the KS-32 comes with 180 onboard preset sounds – 80 in RAM, the rest in ROM.

These sounds are created from up to three voices, themselves created from three digital oscillators each utilising one of 168 samples of acoustic and 'synthetic' sounds (hereafter referred to as waves) plus Ensoniq's unique Transwaves. More of all this anon. For now, let's do what anybody does when assessing a new keyboard: spend half an hour clicking through the presets.

The first thing you notice is that there are a lot of keyboard related sounds – pianos, both acoustic and electronic, jazz and pipe organs, harpsichords, clavichords and so on. Not surprisingly, the same bias towards the piano player is revealed in the list of waveforms (...well, all those piano sounds have to come from somewhere, don't they?). Of the three megabytes of waveform data tucked away in the KS-32's slimline case, one megabyte is taken up with samples derived from acoustic pianos.

The piano presets are generally superb – at least to a keyboard player's ears. True pianists might still pine for those natural resonances which only real string and wood can provide. My particular favourite was Dark Grand, which as its name suggests, sounded suitably gloomy and sonorous. Great for all those 'I want to be alone' moody musings. Unlike many piano presets, which often give you slight variations on the same thing, the KS-32's pianos all have a very definite character – from the Elton John of the punchy Rock Grand to the man about the House 90's Keys. The electric pianos also cover a good range, including some convincing Rhodes-style replicas, and for classics of a different era, the harpsichords are particularly realistic.

Keyboard sounds are not the KS-32's only forte though. There are plenty of other instruments – guitars, bass, brass, strings, choral etc, plus some rather wonderful analogue synth soundalikes. Again the presets are, virtually without exception, an impressive and highly usable bunch. I'll just draw your attention to the fat cat Pro Brass patch and atmospheric flamenco guitar (labelled 'Spain') then step aside and allow you to try it out for yourself.

In addition to the melodic sounds there's a full arsenal of drum and percussion instruments covering the usual rock, pop, dance, latin and electro kit angles. Among them are a few more unusual goodies: try imagining what Steam Drum, Synth Kiss and Slinky Pop sound like. Initially, the drum sounds are organised in 20 different kits, with the various components of these spread across the keyboard. Two of the options give you kit or percussion sounds mapped to the General MIDI specification.

The on board presets can be augmented using ROM and RAM cards, giving you access to anything up to 340 sounds at a time. As the KS-32 is fully compatible with all the sounds created for the SQ series of instruments, there are well over a 1,000 different sounds to choose from. Of course, you may opt for the DIY route for creating new sounds, in which case check out the programming facilities listed in the box 'Voice Architecture' accompanying this article. Before your eyes flick over, however, let me just say that if you thought digital synths equal programming hell, the KS-32 may well change your mind.

Now your eyes have flicked back again, you'll find the rest

of us have moved on to the onboard FX. Since these use the same 24-bit chip as Ensoniq's brilliant DP/4 – the mother of all multi-FX units – you know they're going to be good even before switching on. It's just a shame that compared to the DP/4 there are so few to choose from: three reverbs (hall, room and warm chamber), 8-voice chorus, chorus/reverb, two flavours of flanger/reverb, phase shifter, phaser/reverb, rotary speaker/reverb, distortion/chorus/reverb and compression/distortion reverb.

The good news is that they are fully programmable and offer a wide choice of parameters per effect. Also, the entire effects set-up, complete with modifications, is saved as part of the data for each sound. Considering FX are integral to the power of many sounds, these days, this is exactly as it should be.

The KS-32 also offers the luxury of real-time control of FX parameters. This is via any one of 16 selectable modulation sources – including six ramps, plus velocity, aftertouch, modulation wheel, pitch, external MIDI control etc... in fact more or less the same list as can be used to provide real-time control over certain parameters of individual sounds. (Again, for more on this see 'Voice Architecture' box.) And yes, before you ask, you can select different controllers for sounds and FX.

Apart from saving individual sounds in RAM, the KS-32 also allows you to collect them together in groups of eight and give them a home in the one of the KS-32's 100 Performance Preset memories, for instant recall at the touch of a button. And here, we begin to turn the pages of a new chapter in the KS-32's rollercoaster of a manual. This tells us how we can create layers of up to eight sounds, set up upper/lower splits and also modify and save other performance parameters such as Volume, Pan, Key Zone, Transpose, Release Time, MIDI channel and Program Change.

You can also assign a global effect to cover the whole preset, though this automatically takes precedent over any FX you might have set up for individual sounds. Presets can also be set up to control external MIDI sound sources. In fact by creating a default preset the KS-32 will automatically assign tracks 1-4 to the onboard local sounds while defining

## Voice architecture

KS-32 sounds are divided into two basic categories: standard sounds and drum sounds. While standard sounds comprise up to three voices plus an effect, drum sounds comprise 17 voices and effect. Not surprisingly, they are programmed slightly differently. In both cases you start by selecting waves (one wave per voice) from a menu of 168. Each wave is then modified by two digital filters and an LFO. Three complex envelope generators control pitch, filter cutoff frequency and amplitude respectively.

The KS-32 envelopes bear a faint resemblance to the venerable ADSR (attack decay sustain release) controls of yesteryear. They are, however, considerably more refined, giving you control over four time segments and four levels – rather than three time segments and one level. You can also choose default values for these envelopes from 17 templates covering common instrument types (string, brass etc) which can make light work of programming. The complex matrix modulation scheme is one of the most interesting aspects of the voice architecture. This gives you a choice of 16 modulation sources which can then be routed to Pitch, LFO Depth, Filters, Volume, Wave Start as well as effects parameters. Modulation sources comprise LFO, Env 1, Env 2, Amp, Noise 1, Noise 2, Velocity, Keyboard Tracking, Timbre, VCA footpedal, Pitch Bend, Mod Wheel, Mod Wheel plus Pressure, Pressure, and External MIDI controllers.



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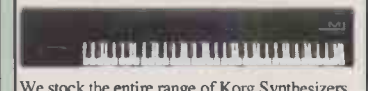
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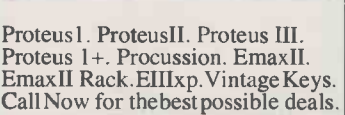
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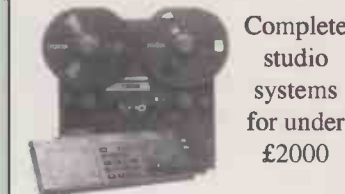
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Individual sounds (or MIDI control set-ups) within each preset can be recalled using the track buttons, also used in programming the sequencer. In fact, if it helps, think of the performance presets exactly like 8-track sequences – only without the note data. OK, maybe it doesn't help. But it helps me glide smoothly into the next section of the review: the on board sequencer.

**T**o get going, just select the sound for the particular track, hit record and follow the metronome. When you've finished, press enter to save, select another track/sound and then play another part. Sequences can be recorded in real or step time: real time gives you a choice of looped, replace and add options. The eight tracks are all polyphonic, and they can be used to control external MIDI instruments, as well as, or instead of, the internal sounds.

While all this is simple enough, the KS-32 soon reveals hidden depths – tap tempo, automatic punch in/out points for each sequence, and comprehensive post-recording editing facilities. Step editing allows you to seek out and destroy single bum notes, while post quantizing (up to 64th-note triplets) will sort out any dodgy timing. And while you're at it you can also change the number of bars and beats, edit the clock and key range data, transpose, timeshift, append sequences, merge tracks and even tone down any over-zealous application of controllers such as mod wheel and pitchbend.

In terms of a complete 8-part sequence you can mute or solo individual tracks, alter volume and balance and routing to the stereo outs via – or not via – the chosen FX. Like I said, comprehensive. One neat feature (indeed, *essential* given the amount of editing possible) is the ability to audition each edit before you decide to commit the changes to the KS-32's memory.

This has enough room to save up to 70 sequences, providing the combined total doesn't exceed 8,500 notes. If you're desperate for more – and let's admit it, who isn't? – the optional SQX-70 memory expansion kit will give you 49,500 more notes to play with. Sequences can then be marshalled into up to 30 songs, each a maximum of 99 steps long with up to 99 repetitions per step. To make the most efficient use of memory space, you can transpose or mute individual tracks and save this as part of the song data. In other words, there's no need to create a separate sequence if you want the drums to drop out during the middle eight.

A song on the KS-32, however, is much more than simply a set of sequences chained together, since having created a song and edited its steps, you can then record another set of eight song-length tracks. These are completely independent of the individual sequences and each can be assigned its own sound and set of track parameters. On top of this, you can also create a Mixdown Track covering the entire length of the song in which you can record separate volume and pan changes for each track.

**F**inally, we come to the KS-32's capabilities as a MIDI controller. As we've already hinted, basic MIDI parameters can be quickly set up for each voice in a

## Making waves

There are two classes of wave which we'll characterise as cottons and synthetics. The cottons are samples derived from real instruments while the synthetics consist of sampled and algorithmically generated waves that give you more of a 'synthesiser' sound. These are divided into four categories labelled Waveforms, Inharmonics, Transwaves and Multi-wave. The first lot consist of single cycles of sound repeated over and over – sawtooth, square, triangle and wave sounds, plus organs, pipes, bells and digital piano. The second lot contain many cycles of the same sound and are therefore full of inharmonics – that is, frequencies that are not exact multiples of the fundamental frequency. TransWaves (unique to Ensoniq) use many single cycle waveforms each with a different harmonic spectrum. The playback parameters allow you to start the wave playing at one of these waveforms then move through the wavetable. As you do so, you can continually vary the timbre of the sound using any one of the 16 modulators. The multi-wave – there is only one in this category – is built up from 126 acoustic/real waves which are simply butted end to end in one long line. You select the number of the wave you want to start at, the number of waves you want to play and whether you want to loop through them going backwards or forwards.

performance preset. The eight tracks of a song or sequence can also send MIDI information independently and polyphonically on eight different MIDI channels. However, the range of MIDI controllers is not as wide as it should be considering the amount of remote programming (real time) which is now possible using this method.

While transmitting in Mode 1 (Omni on, Poly), the KS-32 receives in Omni, Poly Multi and Mono modes, which means it can not only be used as a multitimbral sound module on the end of your sequencer, it can also be hooked up to MIDI guitar and breath controllers. Other MIDI highlights include the ability to respond to real time and song position pointers.

**T**he KS-32 is a deceptively simple keyboard. So deceptive and so simple that after a few hours of busily trying out all my favourite pieces with the most suitable and then most unlikely sounds, I began to panic. What the hell was I going to write about? 'Nice keyboard feel... great sounds... smashing effects... er, yes it's nice.' However, once you plunge off-road and start pressing a few buttons – as well as poking your nose into the off-puttingly thick manual (thick in terms of size, not how it's written you understand) – layer upon layer of sophistication begins to reveal itself.

Nevertheless, for a reviewer it's actually quite hard to reach a conclusion about something that's well packaged, well specified and well made, yet lacks that spark of brilliance which would involve words like 'visionary', 'inspirational' and 'significant'. As a musician, though, what you look for in an instrument is somewhat different. Particularly if you're the kind of musician who plays in three bands, does a weekly spot at the local restaurant, as well as Sunday lunchtimes down at the pub as part of a drum and keyboard duo, and on a rare night off might dabble around with a sequencer and a few bits of MIDI gear.

This, I feel, is who the KS-32 is aimed at and I have to say that Ensoniq are to be congratulated for coming up with exactly the right package. It may be evolutionary rather than revolutionary, but it's user-friendly, versatile, relatively sophisticated and can function as a standalone music workstation or as the central instrument in a deep and meaningful relationship with MIDI.

And, of course, it has weights. As it says in the sales literature, "in the end, it's the feel of the KS-32 that will win you over". It certainly felt good to me. So go put your feelers out at a dealer near you. ■

## Polyphony

The KS-32 can play 32 voices at any one time. Or to put it another way, for presets using only one voice, you've got 32 note polyphony. The more voices used, the less notes you get. A sound using three voices will give you only 10-note polyphony before voice stealing starts to occur. However, there are various things you can do to minimize this heinous crime, such as assign low, medium or high priorities to the voices in a sound to establish a pecking order as to who should be robbed first.

## Info

**Price:** Ensoniq KS-32 MIDI Studio £1895 inc VAT  
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# Taking advantage of General MIDI

With the General MIDI logo appearing on many of the new sound modules and synths on the market, there's still some confusion about what it is and what advantages it holds for the MIDI studio owner. Vic Lennard sorts out the paper work...

Text by Vic Lennard

Countless pieces of paper. That's what I remember at the end of each studio session. Mountains of paper with the names of sounds that were used, their patch numbers on the various synths, the drum sounds and their MIDI key numbers, who wants coffee or tea and how many sugars. All with the sole purpose of ensuring that your return to a particular track was as quick and smooth as possible. Did it work? Did it hell! Lennard's Law always ensured that the most important sheet of paper was the one that had been used to mop up the spilt coffee during the intervening session...

Keeping tabs on sounds in a MIDI studio can be a tedious task, but clearly it's pretty imperative if a project is split across various sessions. Enter the General MIDI System Level One (GM)...

Considering that MIDI is now ten years old, it's amazing how far it has progressed in so short a time. Had it gone through the usual procedures involved in standardisation, there's little doubt that it would still be floundering

underneath the paperwork on someone's desk. The development of MIDI relies on trust between different manufacturers who need it to ensure their products are compatible.

No, MIDI is not a standard in the true sense of the word; indeed, to have so many different companies working together towards a common goal is well nigh unheard of in other industries. The problem with MIDI is that while the various messages and events are defined, there is no mandatory set of commands which all devices have to be able to send and receive.

If you think about it, such a set would be impossible to create bearing in mind the diversity of MIDI products; synths, sound modules, drum machines, sequencers, lighting boxes, tape recorders... the list is endless, and each item on it has its own special needs.

What General MIDI has done is to ensure that a common set of MIDI facilities exist in any MIDI device carrying the GM logo. The main criteria of GM are detailed

in the accompanying boxout, but briefly stipulate that for a sound module to carry the GM badge, it must match incoming MIDI Program Changes to the GM Sound Set of 128 instruments. So, for instance, MIDI Program Change #1 always calls up an Acoustic Grand Piano sound.

As each manufacturer can decide on the type of synthesis they use, different GM sound modules do not (as is sometimes supposed), sound identical - but this should be regarded as an advantage, not a limitation. While the limit of 128 instruments is seen by many to be too tight a restraint, remember that GM is aimed at people with 'budget' MIDI studios who want to use MIDI without having to spend too much time trying to understand it. How many different sounds does the average person use in a MIDI set-up? Certainly not as many as their instruments have on offer.

A greater restriction exists in the GM Percussion Map which ensures that a particular MIDI note sent on MIDI channel 10



always plays the same percussion sound. However, only 47 of these are detailed, including only two bass drums and a single acoustic snare; in fact, the latin percussion section is far more comprehensive than more conventional 'kit' sounds. To get around this, ►►

► most of the current GM modules have more than a single drum kit, and more than the minimum number of drum sounds – Roland's Sound Canvas, for example, has 61 percussion sounds in the Standard Kit as part of their superset to GM called GS.

The problem here is that this goes beyond

playing correctly on all GM modules, you have to keep to a lowest common denominator which, in the case of GM, is the split voice option. Let's say that 20 melodic and three percussion voices are in use at a particular point in the song. If the polyphony is 24 voices there is no problem, but if the

The above scenario leads us round to another sequencer function which causes note-stealing: quantising. This often-used facility is for correcting timing errors in your playing by moving notes to the nearest quantise value, which invariably means that all notes around the first beat



the GM standard which, effectively, renders it somewhat pointless. If you are writing songs with the intention of having them fully playable on any GM sound module, I'm afraid you'll have to stick to the standard GM Percussion Set.

The biggest problem of all as far as GM is concerned is the thorny question of polyphony. There tend to be two ways of measuring polyphony: notes or voices. If a synth's polyphony is stated as a number of notes, you know exactly how many can be playing at the same time without losing one. Where the polyphony is given in terms of voices, however (and the sound module uses more than one voice to create certain sounds), there is no way of knowing how many notes can be playing before the polyphony is exceeded and notes start to disappear – 'note-stealing' as it is called.

The General MIDI specification states that a GM module must provide a minimum polyphony of 24 dynamically allocated voices which means that they are effectively kept in a central pool, used when needed and then returned for the next notes. Consequently, it is virtually impossible to be certain that every GM song will play on every GM module.

The other possibility mentioned in the specification is a split of 16 voices for melodic instruments and eight for the percussion sounds, and herein lies another problem. To be absolutely certain of a song

polyphony is the split 16/8 version then four notes won't play – end of story.

There are many precautions that you can take to ensure that polyphony problems are kept to a minimum. For a start, you can reduce the lengths of all percussion notes to the bare minimum – a tick or two. Why does this help? Well, until a Note Off is sent from the sequencer, the voice(s) in use aren't returned to the central pool. Percussion voices only need to be triggered briefly to play their full length so sending the Note Off as quickly as possible ensures that the maximum number of voices are available at all times.

To say that you should use the sustain pedal sparingly is an understatement. Play a 4-note chord on a synth with the left hand, hit the sustain pedal and play a 5-note melody with the right – that's nine voices used. If you release the sustain pedal slightly after playing the left hand chord on the first beat of the next bar, a total of 13 voices are in use which means that more than half of the available polyphony has been taken up with just one instrument.

It's worth checking in the Event Editor (if your sequencer has one), that Sustain Pedal Off commands are placed before the first beat of the following bar. If you can't do this, then make use of the fact that most GM modules give priority to information on MIDI channel 10 – followed by 1, 2, 3 and so on up to 16 – by putting the keyboard part on a high numbered MIDI channel so that if notes have to be stolen, this will be a prime candidate.

## GM Sound Module Criteria

- Ability to play up to 16 instruments on the 16 MIDI channels
- MIDI channel 10 to be reserved for key-based percussion following the GM Percussion Map
- A minimum of 24 simultaneously available voices, possibly with eight reserved for percussion and 16 for other instruments
- 128 presets each assigned to the MIDI Program Change number in the GM Sound Set
- Recognition of the following MIDI Control Changes: Modulation (#1), Volume (#7), Pan (#10), Expression (#11), Sustain Pedal (#64), Reset All Controllers (#121) and All Notes Off (#123)
- Recognition of Channel Aftertouch and Pitchbend
- Recognition of Pitchbend Sensitivity, Fine Tuning and Coarse Tuning Registered Parameters

of the bar are placed *on* the first beat. Try leaving some tracks unquantised or manually move some notes to avoid the inevitable congestion which will otherwise occur.

Very often, some notes are masked out by 'stronger' sounds occurring at the same place. For instance, a note being played by a bass synth may match up with one of the notes in the left hand of the piano part, and could mean the latter will not be heard. If this is the case, try taking it out and seeing if it makes any audible difference. If it doesn't, leave it out. Generally, try to use a maximum of three notes in the left hand of a chord – especially if you're using a pad sound at the same time, because there are bound to be overlapping notes.

Finally, the problem with voices and polyphony can be reduced by making sure that, wherever possible, you use sounds which only require a single voice rather than those which need two. There should be a list in the back of the manual giving the number of voices that each instrument uses and you may find that you can replace, say, a string pad with a slightly thinner version and still not detect much of a change in the mix.

With a little forward planning and General MIDI on your side, you should find those countless pieces of paper are reduced to the only one that really matters – the tea and coffee list... ■

## Info

More information on General MIDI can be obtained from UKMA on 081-368 2245

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# Passport

# Audioshop

## for the Apple Mac

A Mac sampler for seventy quid? Well, not quite. But at least it puts you in control...

I love remote control. Ever since I discovered the power of mesmerism and became able to exert control over people from a distance and make them remove their, er... Anyway, as I was saying, I'm fascinated by the ability to control things without actually touching them. Not content with having a CD player with buttons on the front, I opted for a one which I could connect to a computer so I could control it from screen. I've been using Apple's CD Remote program to do this; it's useful if a little uninspiring. Then along came Audioshop – a new program from Passport – and suddenly life has got a lot more interesting.

The front end is a virtual CD player with virtual CD player controls such as Stop, Play, Pause, Loop – and so on. In fact it's so virtual that you have to click on the Power button to quit the program (but then how do you find the Power button to click it on again!). It can also record and edit digital audio. This is the stuff you use for making weird sounds on your Mac, not direct-to-disk recording – c'mon, what do you want for 70 quid? But the program integrates these two aspects of its personality in an interesting way which we'll get to in a moment.

Audioshop (review version 1.03) consists of two files – Audioshop the application program and Audioshop Helper which is a System Extension. Helper makes any existing SoundEdit documents appear as Audioshop documents, so if you double-click on one, Audioshop opens. Bit of a cheek, perhaps, but it does let you load lots of SoundEdit files, say on a CD, in one go. In case you're new to Mac audio, SoundEdit Pro is a recording and editing system costing around £200 which is generally regarded as the *numero uno* in Mac audio circles – although it has had little competition.

Audioshop has three types of window – the Player, the Playlist and the Editor. The Player is the CD front end. When you insert a CD the program looks for a CD Remote Program file to see if the CD has been named. This file is the one used by Apple's CD Remote, so if you upgrade to Audioshop, all your CDs will still be named. You can also

load Mac sound files into the Player and a brouhaha of sound files (I think I may have just invented a new collective noun) can be saved as a group known as a Playlist. The package includes a disk of sound effects and a disk of music examples for you to play with. And rather jolly they are, too.

The Playlist window sits in the middle of the Player but it can be detached and moved to another part of the screen. While the Player can only show one track at a time, the Playlist shows all tracks in a, er... list, in the order they will play. Using the Playlist, you can sort and re-order the tracks on your CD. What's more you can mix them with Mac audio

Text by  
Ian Waugh



The main Audioshop Player window and the Playlist

files. You can create a Playlist from several CDs and the program will prompt you to insert the relevant one when it needs a track from it.

What's even more interesting is that you can load audio from a CD into the Mac – after all, to the Mac a CD looks just like any computer disk. You can make tracks loop and insert a pause between them. You can cut, copy, paste and drag the tracks within the Playlist and from one Playlist to another. There are also sort and randomise functions, plus a clock.

Audioshop can record in mono or stereo at a variety of sampling rates and compression ratios. The actual characteristics vary with the recording software used. >>>

**Files and formats**

Audioshop supports six popular Mac audio formats. The preferred and default format is AIFF (Audio Interchange File Format) which is used by many audio applications. It supports mono and stereo tracks and a variety of sampling rates and compression ratios.

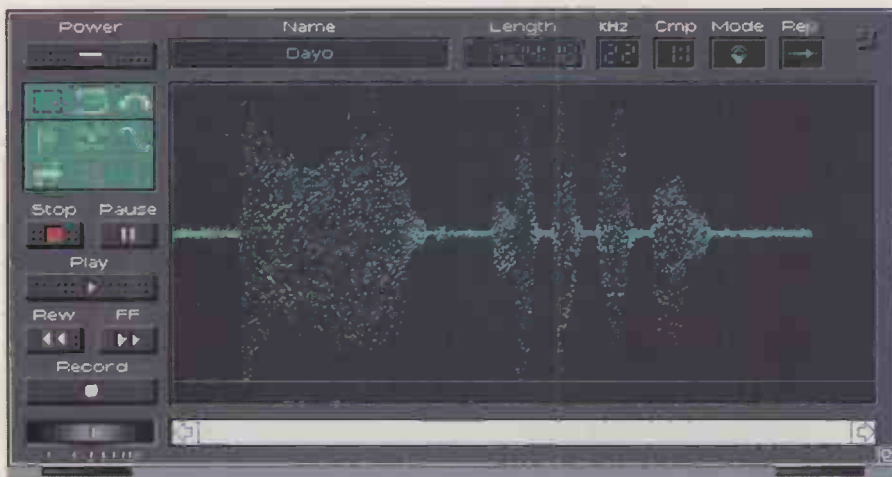
The snd Resource format is used by the Finder to produce the System Beep sounds. If you are using System 7 the Finder will play these if you double-click on them. You can also save sounds in HyperCard and MacroMind Director snd Resource formats. It's possible, too, to save Resource files as stand-alone files or install them directly into a file. You can also, craftily, export a track by copying it. This saves it to the clipboard which you can then paste into the Scrapbook or other application.

The fifth format is QuickTime and again, you can save it as a QuickTime Movie or install it in an existing Movie. This should prove interesting to anyone using QuickTime for presentation work – although the lack of synchronisation facilities will restrict its usefulness. The final format is SoundEdit which ensures two-way compatibility between the two programs.

All file formats except stereo SoundEdit can be compressed by a ratio of 3:1 or 6:1. Compressed files take up less disk space but you lose sound quality. You pay your money...

▶▶ Sample rates from 5kHz-44kHz may be selected, which is fine, but the resolution is only 8-bit – a limitation of the Mac rather than the software, but annoying all the same. Interestingly, Opcode claim the software will be compatible with future Macs which will have 16-bit resolution. Now that *would* be interesting...

The output through the Mac speakers is actually not too bad – well, as good as normal Mac sounds are providing you don't drive the speakers into distortion. If you run the output to external speakers you will notice a marked improvement,



You can adjust Echo, Vibrato and Flange parameters separately

but still only 8-bit (although the first Fairlights were only 8-bit, too, remember?). You can direct the output to left, right or stereo channels. None of the current Macs with a built-in microphone support stereo sampling directly and the only way to do this is to use two serial port devices such as two MacRecorders.

The Editor lets you edit the sounds – of course – including those loaded from a CD. It has traditional sample editing features – a graphic representation of the waveform across which you can drag the mouse to select the area you want to edit. As well as Cut, Copy and Paste, there are also a number of interesting processing tools. The Envelope uses a barbell tool which you raise or lower to increase or decrease the volume of the selected area of the waveform. You can scale the effect by making one end higher than the other to produce fade ins and outs. The



The Editor uses traditional sample-editing processes

Bender uses a barbell, too, to alter the pitch – your own Mickey Mouse and Frank Bruno kit!

Echo, Vibrato and Flanger can be applied to a section of the track and you can set Delay (Echo), Cycle (Vibrato and Flange) and Strength parameters. Reverse reverses the highlighted part of the waveform – record your satanic messages here – and Crop deletes the non-selected portion of it. Swap Channel is only active when editing stereo tracks whereupon it swaps the channels (well, what did you think?). An Undo function lets you experiment non-destructively with the effects.

Finally, there's the manual: this is clear and well written but lacks an index. They may argue it's not necessary for 74 pages, but I'd like one anyway.

To sum up, Audioshop lets you take charge of your CD audio playback and play fast and loose with both CD and Mac sound sources. The limited quality of the sound, alas, means you won't be using it to remix CD or audio tracks for your next album. But you can go through the motions – a facility which could be very useful and popular in education. The manual suggests Audioshop be used to edit Voice Mail. This lets you send sound messages rather than text on disk and via modem to like-minded people. Great, except sound files are many times larger than text files and, I feel, for the moment at least have a higher novelty than practical value. But if you have it, Audioshop would make an excellent Voice Mail organiser.

Perhaps the main practical use of Audioshop is the creation of – and here comes the M word! – Multimedia presentations. The ability to use existing Mac sounds, record new ones, sample direct from CD, arrange all this into a playlist, edit sounds and save them in all popular formats is not to be sniffed at, and certainly should make Audioshop popular with Multimedia producers.

Personally, I enjoy using Audioshop as an OTT CD Player. However, when the rain is raining and the wind is howling and I reckon *MT* can wait another day for my review, there's nothing I like better than to mess around with the sounds on my Mac – you get sick of the beep and being after a while, don't you? Audioshop makes this easy – and fun. But be warned – it's almost as addictive as *Lemmings!*

**Info**  
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# Message In A Sample

The '60s gave us the radical attitude, the '70s produced waves of analogue technology, and the '80s digitally reinvented sound. Meat Beat Manifesto bring it all together for the '90s, armed with synths, samplers and a soapbox somewhere in Swindon...

EMAX 1000 EKO REX DOD VON

Interview by  
Phil Ward

**O**n the wall of the BBC's Maida Vale Studio 3 is a plaque which reads: 'In this studio Bing Crosby made his last recording, 11th October 1977'. Today, BBC engineers Mike Engels and Nick Fountain are supervising the first recording for the John Peel programme by a somewhat different act. Meat Beat Manifesto's Jack Dangers and Jonny Stephens, and their drummer Simon Collins, are meticulously going about their business. As they run through a take, all you can hear in the enormous studio area itself is what amounts to a drum solo by Simon. Everything that Jonny and Jack play is DI'd and monitored on headphones, and it's an eerie spectacle to see them huddled over the copious synth modules and effects racks that are generating, somewhere else, MBM's unique sonic montage.

It's not hard to imagine Bing himself – the man who introduced magnetic tape to America and a recording pioneer in his own right – cocking a ghostly ear to the proceedings and perhaps smiling. It would not be surprising, either, to detect some wickedly distorted sample of 'White Christmas' during this session. The Meat Beats love to steal'n'sample, and it's exactly that kind of iconic slice of popular culture that forms one half – the Manifesto, perhaps – of their stock-in-trade. The other half, of course, is the Meat of the Beat.

"Great! The drums sound really old!" exclaims Simon in the control room later. "They sound like samples..." Mike Engels is not quite sure whether this is a compliment or not, but then we are dealing with a pretty goalpost-shifted attitude to music and recording here. Simon plays to loops, rather than a click-track, and regards it like interacting with a percussion section. Elsewhere, Jack and Jonny manipulate bleepy sequences and triggered samples with equal credence, a blend of analogue and digital techniques for which the phrase 'state of the art' is insufficient. In every department, it seems, the music of Meat Beat Manifesto is the culmination of decades of technological development, beyond the point of mere fidelity and into a realm where the medium – and the noise it makes – is very much the message.

**S**windon. Doesn't exactly have the same ring as Detroit, does it? Or Düsseldorf. Or even Sheffield, for that matter. But these are the very places Jack and I invoke in our litany of electronic music, conjured as we sit in the small studio that MBM call home, above a bike shop. Swindon is Jack's suggestion, by the way, and I'm not about to quibble because that's exactly where we are, and I've just spent an hour on a 125 out of Paddington to prove it. "Have Faust ever been in *MT*?" asks Jack. "They've just got back together again..."

This I know to be true, because I was meant to meet them at Frankfurt this year. But right now '70s German progressive rock is not my concern. What I want to know is what happened to the dancers and costume designers who were actually members of MBM the last time they were in *MT* – some two years ago... "The whole point of the band," explains Jack, "is that there can be as many changes as possible, both musically and visually. The line up of five members was a live thing, but only existed for the time we were on tour; the rest of the time – seven years now – it's been me and Jonny writing, which is the most important thing for any band. It's not the 'live' situation, it's the records you make. You can go and buy a Doors record, but you can never see them. For any band, recording is the main point. Performing is not something which is going to last forever."

It's no coincidence that Jack equates writing with recording in

the same breath. Using samples and rhythm sequences as the basis of your music renders the two processes indistinguishable. This is one more assumption – like the drummer who tries to emulate a sample rather than vice versa – that puts Meat Beat Manifesto at the cutting edge. Even so, Jack enjoys a bit of scurilous irony when it comes to musical self-definition. "I'm a bass player, and Jonny's a guitarist," he reveals. Which is true, actually. But would Jack Bruce do this..?

"With *Satyricon*, and things like 'Radio Babylon', the bass is actually played an octave higher, at double speed, sampled and then slowed down, just to get that sound. It's impossible to get a bass sound like that any other way, and it's pointless trying to play it live, so I don't." I try to pin down some actual role models... "Well, I love Can, but I'm not exactly a Holger Czukay disciple. I like simplicity – not simple bass players, but a minimalist approach to what they do. Stephen Mallender of Cabaret Voltaire; Tina Weymouth." No, I don't think Jack Bruce would.

The studio is called Drive – it's above a bike shop, like I said, so it should be called Ride, but there's already a band called that. And the Meat Beats' relationship to dance music is similarly, well... cock-eyed. They've influenced the genre for years without ever being part of it, as Jonny Stephens explains. "I don't think we've had anything to do with 'rave'. We don't go out to clubs or raves, it's just that our stuff has been picked up by certain sections of that community, and exploited." Jack elaborates: "It was 'Radio Babylon', really. People sampled the hell out of it, and we're into sixth or seventh generation copies of the thing. I think it stuck out so much because we *didn't* go to raves. We weren't influenced to sound like anyone else, so it didn't sound like anything else that was around at the time. Most of what was around didn't do anything for me, really. Even now, there's not a great deal – The Aphex Twin, maybe. What he does is really good."

**T**hat you might want to dance to the music of MBM is merely a tribute to the importance that programmable beats have given to rhythm in the years since drumboxes and samplers arrived. Anyone working electronically in the field of pop is presented, by the technology, with a natural bias towards it. But there's more to this than meets the feet. At the same time, sampling technology has revolutionised the vocabulary of pop artists for whom the old-fashioned song is not enough. The montage of soundbites found on MBM's latest album *Satyricon* typifies the new attitude, which exploits the emotive and immediate effects of ambient sounds, half-familiar snatches of media space-junk, and juxtaposed aural puns. Words? Words don't come easy...

"It's more or less things which have stuck in my mind," begins Jack. "Old films – that sort of thing. There's a really good film on BBC2 next Tuesday, which I haven't seen for years – *The Haunting*. It's something I remember from a long time ago as being really scary. Things like that, you just sort of go back to them. *Dark Star*, that's another one... The way we present these personal recollections is a way of connecting publically. It's 'a few of our favourite things' combined with current issues. They go hand-in-hand with the concept of each song."

"I've always been interested in art movements like Dada, Surrealism and Pop Art. I think what a lot of bands are doing in music – not just what we're doing – corresponds exactly to the ideas of Pop Art. And it's happening through sampling. Taking things which are commercially available, and putting them into a

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## Equipment

Jack: "Everything goes straight onto 2-track; there's no multitracking involved. We find it more productive working here than when we've been in a big studio. When we're ready, we'll just slide everything next door into the Drive control room, add the vocals and mix it - loud"

Atari Mega 4, running Steinberg Pro 24 sequencer

Roland Jupiter 8  
Korg Wavestation  
Roland System100M 191J modular analogue synthesiser, with 182 sequencer, 150 LFO, 132 mixer/voltage processor, phase shifter, audio delay, VCOs, VCFs, VCAs and two envelopes

Roland PAD80 Octapad II  
"More powerful for triggering samples than using a keyboard"  
Akai S1000  
Akai S1100  
Akai MPC60  
Yamaha RY30  
Emax sampling keyboard  
DAC MD4000 hard disk drive

Technics SL1200 turntable  
Sony Car Discman  
"The CDs go through the Digitech sampler, so I can mess about with them. It's also tied to the S1000 on stage so I can do full live sampling. It's similar to the way Michael Brook plays guitar into the sampler, loops it and plays along. If I get it right, that is... The best CD is this one: *Essential Science Fiction Soundtracks Vol.2*, from the BBC Radiophonic Workshop. Gorgeous. Also this Mantovani CD - great for slam dances..." (Other CDs include *The Low End Theory*, Kraftwerk's *Radio Activity*, Cypress Hill, *Blue Breakbeats-Bend It 91*, *Essential Comedy Sound Effects Volume 1*, *Ghana - Ancient Ceremonies, Songs & Dance Music*, Tangerine Dream's *Phaedra*, and Mark Stewart's *As The Veneer Of Democracy Starts To Fade*)

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ART SGX2000 guitar processor

Soundcraft Spirit Studio desk  
Soundcraft Spirit Live desk  
Electronic Audio Systems MD18 multi-direct injection box  
Yamaha NS10 monitors  
Tannoy DTM8 monitors

Sony TCD D10 Pro DAT machine  
Sony DT750 DAT machine  
"We use DAT on stage just because we haven't got enough memory to switch over from each song, but only for beats - we'll have just looped beats on tape."



➤ new context. Take someone like Andy Warhol, photocopying a picture of Marilyn Monroe and degrading the quality of it. We use a lot of resampling which has the same effect - it's the aural equivalent. We bought the first 12-bit Emax, and you can go down so low on it, the quality is like a photocopy. It gives it that graininess, a quality you can get from no other sampler. You can go down all the way on the Akai, and the quality is nowhere near as grainy as the Emax. So photocopying, imaging and repetition - it's the same as looping a sample. And you're taking it from a commercially available source."

So fidelity is less important than the fact that it sounds obviously reproduced... "Right. We really aren't into digital sounds - even though the sampler is a digital instrument! Keyboard-wise, and synthesiser-wise, we aren't into it. We've got

a digital synthesiser, the Korg Wavestation, but we don't really listen to it. There are obviously more permutations to what you can do with something like a Wavestation, but if you're working in real time it's not so user-friendly. It's the same with digital effects - I use the tape echo more than anything else. You can actively do things on it."

In common with many other contemporary electronic musicians, Jack Dangers and Jonny Stephens are turning away from the esoteric niceties of menu-driven digital programming and looking for something more immediate and intuitive. The image of the lab technician doesn't cut much ice, either...

"We spent a day learning how to use the Wavestation," says Jonny, "and we've never actually used one of the sounds. We'll go straight to the Jupiter 8 or the 100M system. We don't altogether see ourselves as being 'techno-boffins'. The reason we use this kind of gear is because it's got more accessible over the years."

Nevertheless, Meat Beat Manifesto will admit to being more than a little gobsmacked at having become the proud owners of a prime piece of Roland exotica, the 100M modular system that even Jonny, for all his concern about accessibility, concedes... "takes the most time to learn how to operate." Jack reveals something of its history: "It used to belong to The Human League. They did *Travelogue*, *Reproduction*, and 'The Dignity Of Labour Parts 1 to 4' on it. It's got the old analogue step sequencer. There are so many permutations, you could be here all day..."

Which, of course, these lucky sods usually are. Amid a shower of analogue bleeps, as Jack expertly fires the beast into life, Jonny fills in some more of the background. "Luckily, when we bought the Jupiter 8 second-hand, the bloke we bought it off had a complete set of manuals for the 100M. Roland couldn't help, at first. I don't think they remembered what it was to begin with..."

No log book or MOT, then... "We got it from The Synthesiser Company, continues Jack, wearing the expression of a man who has just found the Turin Shroud in a jumble sale. "It was these three racks with no patch leads, and the mains lead just in a bag. I asked how much it was, and they said fifteen hundred quid. So I said, 'Can I hear it?' And they went, 'Errrrmm...' Basically, they didn't know how to use it."

"So we didn't hear anything, and we were thinking well, we're not going to buy it without hearing it, until we asked where they got it from. They said it was Ian Craig Marsh's. And we said, d'you want cheque or cash? I instantly knew what it was capable of. It's actually on the cover of the *Holiday 80* EP! That is the actual one, and it's almost sacrilege that we plug it in at all."

"Coming out if that quarter-inch jack was *Travelogue*... and *Reproduction*. Classics..." His voice trails off in sheer wonder, and for a moment we worship silently at the altar of Techno-Pop.

We snap back into reality as Jack suddenly remembers the awesome manual. "It came in a box," he exclaims, "five separate manuals in a box. And the first two volumes were just theory - essays on the theory of synthesis! There was also one about getting 'digital' effects - reproducing digital effects with analogue - and lots of stuff on how to get a convincing oboe..."



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"Obviously, it starts with an oscillator and an amplifier, and if you want to alter it you put it through a filter. Ignoring the rules beyond that means ignoring the boundaries. The best thing about it is that it's modular and it uses a patchbay, so you can send things back on themselves and get, like, analogue feedback, you really can... You can do cross-modulation, too. It's pretty good for external sound sources, as well. You can stick anything through the noise, and the filters... We've got two CV gates for it, so we can synchronise it like MIDI. It's primitive, but it's a way of controlling it."

Control is important. Easy access to all areas – what's good for a car park is good for an electronic studio. And Jack Dangers parks his brain in Steinberg's Pro 24 sequencing package, creature of habit that he is... "Pro 24 is simple, and it's quick. Cubase is as well, but we've just never got round to buying a copy. Pro 24 does the job, it does what we need a sequencer to do and we really don't need anything more complicated. It depends what you use it for; some of the new generation of sequencers are great, but I actually like the limitation of only 24 tracks.

"Being expected to constantly buy new synths does me in, too. The only thing I'm interested in at the moment is the



### On Record

Purge (*Sweatbox*, 1987, as *Perennial Divide*)  
 Space Children (*Sweatbox*, 1988, Jack Dangers solo)  
 Storm The Studio (*Sweatbox*, 1988)  
 Armed Audio Warfare (*compilation, Play It Again Sam*, 1990)  
 99% (*Play It Again Sam*, 1990)  
 Satyricon (*Play It Again Sam*, 1992)

### Production/remixes:

Consolidated – *Friendly Fascism/Play More Music*  
 The Disposable Heroes Of Hiphoprisy – *Hipocrisy Is The Greatest Luxury*  
 The Shamen – 'Hypereal'/'Ebenezer Goode'  
 Coil – 'The Snow'  
 David Byrne – 'Ava'  
 Orbital – 'Oolaa'  
 MC 900ft Jesus – 'Killer Inside Me'  
 DHS – 'Bad Acid No.9'  
 Fatima Mansions – 'Only Losers Take The Bus'  
 Sparks – 'Beat The Clock'

### Notable 'Radio Babylon' samples:

Prodigy – 'Charly'  
 The Future Sound Of London – 'Papua New Guinea'

Roland sampler – the S750 – because it's got analogue inputs and filtering. But the Emax has got filtering, of course, and we picked that up for five hundred quid. I'm more interested in effects, either new effects or old pedals. There's a wah effect on the Zoom, it's not on anything else, and it's a really hard effect to duplicate; that interests me. Also, the new Sony reverbs, and the Eventide H3000 Harmonizer."

So what are their primary sound sources – apart from the local video store?

"We tend to start with bass sounds – analogue synths, or the really good dub bass you can get with this Aria Pro II..." He reaches for a living, breathing guitar. "...We don't always treat it the double-speed way; we did that with 'Drop' on *Satyricon*, and 'Radio Babylon', but with things like 'Mindstream' I just played along with the drums. We don't use drum machines. We've got an RY30, but we never use it to program beats. We might use the bass drum off it, or the tambourines, but that's all – just to add to a loop, to beef it up. We use a lot of tones sent through a reverb, for a big splash, sampled and then tuned down, and sampled again. And we've got some great Mellotron samples, too – digital loops of the original tape loops! It's like having one without the weight of the thing.

"We always over-compress the drums, to get that kind of sucking effect, and we use this really simple 1-dial unit, the dbx 118. That's brilliant, it's just up/down, fast/slow. If you over-compress it gives such a warmth. I've used it right across a few mixes – including a Shamen remix. Micky Mann, who does our sound, has also worked with The Shamen, and they picked up on the same effect. The rate of compression we've always used, and still do, really appealed to him, and it's just this dbx – such a good unit, it kills anything.

"So we piece something together for a loop, back it up with the RY30, and then send the whole lot through the compressor, in stereo. Then we'll sample it, and mess with that. But we won't compress it again. For example, this is the original 'Babylon' groove..." There is a burst of something a bit like the 'Radio Babylon' groove, but not as we know it, Jim. "...We spent a good six hours on that, sending echoes to different channels and so on, and then resampled the whole lot, but then began playing it in a kind of half-beat..." A syncopated burst follows, which is the actual 'Radio Babylon' rhythm track, "...with the snare kicking back in on the beat where the delay is carrying it over into the next cycle of the loop. So what we finally used was another sample of me actually playing – or triggering – the loop like that. So the whole thing is just one loop. And now, that's what everybody's doing in rave music."

Phew. So *that's* it. The proximity of the S1000 is the signal for Jack Dangers to begin rummaging through banks of loops like a child grabbing at all the delights that come to hand in a toybox. I leave with the reassuring feeling that art can be fun, too. In one sense, a sample is there for convenience: a complex sound cued up for the touch of a button. Trouble is, each time you've arrived at an apparently finished sample, you've got yourself another convenient little parcel of sound that can be flanged, splashed, bounced or recycled in some other way, and off you go again. The temptation is always there to find out what might happen if you just tried this or that, running the sonic laundry through the mangle once more – *ad infinitum*. It's one of the cornerstones of the entire electronic music pantheon; what fires its essential spirit of experimentation. Bing Crosby, I just know, would wholeheartedly approve. ■

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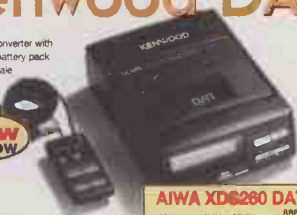
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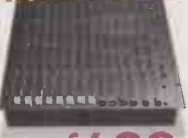
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# Phonic

# PMW-1600A

## Rack Mixer



Photography: James Cumpsty

Imagine the benefits of mounting your mixing desk in the same rack as your outboard gear. Imagine having 16 channels and three auxiliaries to work with. Imagine having change from £700...

**Text by  
Nicholas  
Rowland**

**W**hile 1992 will no doubt go down in history as the year of the multi-FX, 1993 is rapidly becoming the year of the mixer. For anyone already bewildered by the variety on offer, this review won't help. Ladies and gentleman, let me introduce for your consideration, the PMX-1600A – a rack-mounting 16-channel stereo mixer designed to fill any convenient 6U-sized space in your live rig or studio rack. It comes from Phonic, a name which you may well have seen emblazoned on various cheap and cheerful audio/disco mixers. Now the company has decided to move up-market with higher quality mid-range products aimed at more serious applications – ie. at musicians with more money.

This doesn't mean the company has forsaken the principles of value for money. While at £699 the PMX-1600A is not exactly bargain basement (no mixer ever could be, given the cost of the hardware and the fact they are extremely labour intensive to build), if you look around at other 16-channel rackmountable units you'll see that the PMX-1600A scores very highly in the pounds-per-feature department.

As for specifications... well we already know it's got 16 inputs, so what else is there to tempt our jaded mixing

palates? 3-band EQ, three auxiliary sends plus insert points on every channel for a start. There are also separate inserts on the auxiliaries and masters too. Other highlights include a choice of balanced and unbalanced master outputs plus separate tape outs, switchable phantom powering for eight of the mic inputs – and an extra auxiliary return for tape decks, CDs etc. This mixer is beginning to sound like it could do the business...

**B**ristling with knobs and sliders, the PMW-1600A also looks as though it could do the business. But on closer inspection some of those knobs turn out to be a little on the flimsy side. I was particularly concerned to find two of the slider knobs rattling around in the bottom of the box when my review model arrived – though to be fair to Phonic I've encountered this problem on a number of other pieces of equipment too. And apart from these minor teething troubles I encountered no other problems. Overall, the mixer was well put together and I was particularly impressed with the solidity of the metal casing.

Though rather compact, the front panel layout holds no surprises and follows the conventions of all mixer designs –

rackmounting or otherwise. Working from top to bottom, all the channel controls are in the order you'd expect to find them. Gain, 3-band EQ, Aux send 1, 2 and 3, Pan and Volume fader. Each channel also features a peak LED (most helpful in setting up levels quickly) and a PFL (Pre-Fader Listen) button for individual monitoring of channels. You can also turn channels on and off individually using the Channel buttons.

Cue levels are displayed on the 10-segment LED bar graph meters next to those for the left and right master output levels. All 16 channels have separate Mic and Line inputs – situated on the rear panel – XLRs for the Mic inputs on the first eight channels and 1/4 inch jack sockets for the rest. The first eight channels also feature optional +48V DC phantom power, for use with condenser microphones. Rather usefully, this can be switched separately for each pair of channels, rather than being applied to all eight in one fell swoop.

The 3-band EQ has the advantage of a sweepable mid-range from 350Hz to 5kHz with the level control offering a cut or boost of 15dB. High and low EQs are simple shelving types with +/-12dB cut or boost at 10KHz and 100Hz respectively. The function of the three auxiliary sends I'm sure needs no explanation. Each has a Master control with a cue function, allowing you to monitor them singly or together via the headphones output. Aux 1 and 2 are always post-fader. But Aux 3 Send can be switched between pre and post fade – making it the obvious choice if you need to set up a monitor mix which is unaffected by changes to the stereo masters.

I've already mentioned that each Aux Send also has an insert point, allowing you (amongst other things) to add effects or EQ to a stage or monitor mix as desired. There are not three, but four Auxiliary Return masters. The fourth is designed for inputting 2-track tape decks, CDs etc. To cope with high output devices it has a switchable input gain control, giving you a straight choice between +4dB and -20dB.

**T**he PMX-1600A also has the luxury of talkback facilities. There's an XLR mic socket plus level control and four Destination switches to route the signal to any or all of the auxiliary busses plus the stereo buss. The manual postulates that this may be helpful for your sound man to talk to the band through the foldback system while soundchecking, or even during the gig. This is a good idea no doubt, though what it will do for the time-honoured traditions of wild gesticulation, grotesque mouthings and the general striking of Anglo-Saxon attitudes, cannot be judged. However, my eyebrows lifted involuntarily when I spotted a paragraph suggesting that your sound engineer might also use it to sing along to the music, "adding extra harmonies" as and when required. Now there's one line of demarcation I'm sure everyone would be happy that no sound engineer ever crossed.

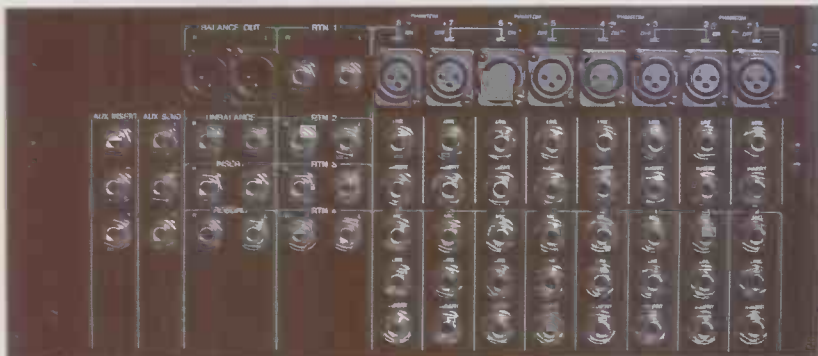
Putting the PMX-1600A through its paces, I was pleasantly surprised by how quiet it was, providing you keep all the Gains, Volume sliders and Master outputs at sensible levels. Pump up the gain and the mix becomes instantly awash with a sea of hiss. But that, of course, is a problem with all mixers in the budget-to-mid-price band. Only when it doesn't happen do you know you're dealing with something special – and usually very expensive.

While we're not talking the same kind of direct-to-DAT quality as, say, the Spirit Folio (which I just happened to be reviewing for *MT* at roughly the same time), the sound quality of the PMX-1600A is more than adequate for general stage and home studio use – which, clearly, is the market at which it is aimed.

Certainly, if you're thinking of the PMX-1600A primarily as a live keyboard mixer, a DAT-quality specification would be rather pointless, given the dreadful acoustics of most venues coupled with the inherent nastiness of many house amplification systems. Not only that, but if your sound engineer really does insist on singing backing vocals, CD-like fidelity is likely to be the least of your worries! Crosstalk

### The Spec

<b>THD:</b>	Less than 0.1%... 20KHz (+ 14dB Output into 600 Ohms)
<b>Frequency Response:</b>	+/-3dB (20Hz...20KHz +dB into 600 Ohms)
<b>Hum &amp; Noise (IHF -A):</b>	-126dB Equivalent input noise
<b>Equalization:</b>	Low: 100Hz +/- 12dB Shelving
	Middle: 350Hz...5KHz +/- 15dB Peaking
	High: 10KHz +/- 12dB Shelving
<b>Crosstalk:</b>	70dB 1KHz (Adjacent Input Channels)
	70dB 1KHz (Input to Output)
<b>Input Impedance:</b>	150Ohms... 47K Ohms
<b>Output:</b>	600 Ohms
<b>Insert Impedance:</b>	10K Ohms



levels (quoted as 70dB at 1kHz for both adjacent input channels and input to output) were more than acceptable for a unit which crams so much into so small a space. And there was virtually no mains hum – both points in the PMX-1600A's favour.

**W**here the the PMX-1600R really scores is in sheer versatility. While most rackmount stereo mixers are compromised in a studio environment and soon begin to reveal their limitations, the Phonic comes up trumps with its ability to cope with loads of FX and outboard gear. Since (as we're always being told) everyone's mixing direct to 2-track these days, the PMX-1600A's flexible routing system would seem to make it a very attractive proposition indeed.

Evaluated purely on its own merits, the PMX-1600A would make a sound investment. However, I draw back from giving the Phonic an unreserved seal of approval simply because this is a market in which there are many alternatives, some of which may suit your requirements better – though I doubt if you'd find much around at this price. As I said at the start of this review, the appearance of the PMX-1600A certainly hasn't made the business of choosing a mixer any easier. But it definitely shows that Phonic are now up there and mixing it with the best. ■

### Info

**Price:** Phonic Mixer  
£699 inc VAT  
**More from:** Audio  
Awareness  
Eurotec House  
31-35 High Road  
Chadwell Heath  
Essex RM6 6QW  
Tel: 081 598 8081  
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- Air Supply
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- Go West
- Pete Townshend
- Chris De Burgh
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- Beverly Craven
- Tasmin Archer

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All recorded at various tempi, allowing the user to build his own personalised drum track. In all there are around 100 different loops which you can play around with on your sampler to create original rhythms. Both kits have been sampled extensively (over 60 samples), enabling you to customise the patterns to fit your requirements or program new patterns using Charlie's drum sound. The loops are all recorded with no effects and no cymbals. There are also a number of useful hi-hat & ride cymbal loops. The loops and samples are logically laid out ready to input into your sampler. This is a serious working tool and a must for anyone who would like Charlie Morgan to play on their recordings!

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The handy **V3** is a neat one-into-three thru box for just £14.95. You can use a PP3 battery to power the **V3**, which gives a very long life. Alternatively, you can use a mains adaptor (available separately).

For a larger 'star' network, you may use the **V10**. This one-into-ten thru unit has a built-in mains power supply, yet only costs you £39.95.

You can have the mains-powered **W5** dual input thru box for an affordable £55.95. This has five slide switches, which give you **independent source selection** for each thru output. In a small MIDI system, the **W5** can be a highly practical MIDI routing centre.

### Versatile MIDI Selectors

You can avoid the hassle of plugging and unplugging MIDI cables with these straightforward switch boxes.



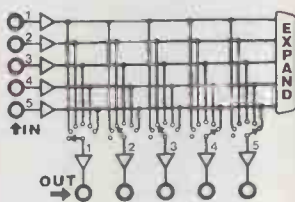
You'll always have a use for the **2S**, which offers two ways plus an 'off' position for just £14.95. The **5S** is a rotary selector with five positions plus 'off' for £29.95. The larger **9S**, which is similar with nine positions plus 'off', is yours for £39.95.

The novel **3B** is a three-into-two unit with five MIDI ports and a three-position selector. This switch is especially handy if you want to use your MIDI system without having to start up your music computer, and it'll only cost you £29.95.

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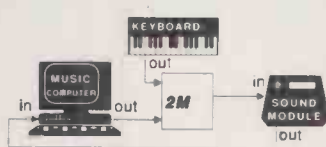


The **5X5 MIDI Switch** is a convenient and economical MIDI routing device that will help you explore new routing configurations and liberate the potential of your MIDI gear. The fabulous **5X5** lets you connect each of up-to-five MIDI slave devices to any of up-to-five masters. It has a built-in mains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



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These fine units are compact (109mm x 109mm x 40mm) and have **built-in mains power supplies**. They can both handle all types of MIDI data, including Time Code and System Exclusive messages of any length. In both units, MIDI clock conflicts are prevented by an intelligent interlock system. Many automatic features enhance performance and convenience.

The popular **2M** has thru ports for each of its inputs plus two copies of the merged output. It sums pitchbend values received on the same MIDI channel from opposite inputs.



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

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

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# Digitech

# Vocalist II

## Vocal Harmony Processor



Forget the half-baked pitch shifting of conventional effects processors, this is a harmoniser with attitude...

Photography: James Cumpsty

**Text by  
Nicholas  
Rowland**

It's called the Vocalist II for short – the Five Part Vocal Harmony Processor for long. But either way, you sing into one end and out the other come four extra 'voices', simultaneously transposed to four different pitches according to pre-selected criteria. Result: not so much schizophrenia as quadraphenia. Solo singer becomes solo singer backed by instant folk group, barber shop quartet or the Beach Boys – all at the press of a button.

### Vocal automation

The Vocalist's Song List menu allows you to memorise a list of program and chord changes for an entire song. You can then step through them manually using the front panel buttons (as on the demo routines) or the footswitch, or you can sync the Vocalist to a drum machine or sequencer and call them up automatically.

The Vocalist can hold up to 50 songs – each of which can be up to 480 bars long and include 100 chord/key changes. All programming is in step time using 8th note steps, though songs with odd and mixed time signatures can also be accommodated. Be warned, programming harmonies for a long and complex song can be slow going – which is where the dedicated root note buttons of Vocalist I were so useful. Normally, the Vocalist will begin to run in sync with the drum machine or sequencer as soon as you press the start button of the controlling machine.

But another option allows you to let the drum machine run for a while then bring in the Vocalist whenever you're good and ready.

Vocalist songs can also be called up using MIDI song select commands, which could be handy if you run your entire stage show from a sequencer.

Working through a combination of 16-bit sampling and 24-bit processing, this dedicated vocoder/pitchshifter/harmoniser will automatically select the harmony intervals pre-determined by you. Unlike other common or garden pitchshifters this ensures that your harmonies always stay in key.

When the original Vocalist was first unveiled a couple of years ago it won immediate acclaim and a Product of the Year award for technical innovation. Vocalist II is not so much The Next Generation, The Return or even The Revenge – more the same bag of electronic tricks packed in a different box: a 1U 19" rack-mounting box rather than the desk-top case of the original.

While this gives you all advantages of a 19" rackmounting unit (like, er... the fact it'll fit in a

19" rack) what we've lost is the 'keyboard' arrangement of controls which took up most of the Vocalist I's top panel and which were used to select scales and chord root notes. That's a shame, since they were crucial to the ease of programming of the unit.

All the other hardware elements remain as before. On the front we've got rotary controls for input, voice level and harmony level, plus programming buttons, headphone socket and LED/LCD displays: round the back there are line and mic inputs (the latter with a built-in preamp), line out for the dry signal, stereo outs for the processed/harmonised signal, an input for the Digitech FS300 footswitch (supplied) and MIDI In, Out and Thru.

If you haven't yet encountered the Vocalist in either I or II form and you want to know the point of it (as well as finding out whether it's any good) do not pass Go, do not collect £200, just plug in a mic and go straight to the first of the demo songs. Now start singing 'Amazing Grace' (the words are in the manual) and at the appropriate points (also shown in the manual), press the appropriate parameter button to step through a series of pre-programmed chordal harmonies. What comes back at you is a gospel choir (well, in as much as four voices can be a full choir) which follow all the song's chord changes with a very fine set of heart-rending harmonies. It's an uplifting experience, I can tell you.

Having wiped the tears from your eyes, now progress to demo songs 2, 3, 4 and 5. Here you'll be able to try out 'Home On The Range', 'Happy Birthday', 'Greensleeves' and (the jewel in the crown) the introduction to 'Bohemian



Rhapsody', all with the benefit of a similarly talented close harmony backing group.

Yes, the Vocalist really does work, producing convincing harmonies, rather than something that sounds like it's out of Looney Tunes. The pitchtracking is incredibly fast with few glitches, even for big leaps in pitch, and there is no perceptible delay whenever you change from one chord to the next.

There's also no hint of the dreaded chipmunk syndrome (...if chipmunks *are* involved, they must have the brains of particle physicists). Equally impressive is the fact that you don't have to sing the right notes for the Vocalist to produce the right chordal harmonies. The unit just takes the characteristics of your voice and uses them to produce pitch perfect notes.

However, while the quality and character of the harmonies captures that of the input vocal pretty accurately, there's also something slightly spooky about the sound. It definitely sounds 'processed' – particularly if you just listen to the harmonies in isolation. But get the right balance between the original voice and the harmonies and the total effect is extremely convincing, particularly if in the context of a complete mix.

**H**aving allowed these initial thoughts to wash over you, you are now fit and ready to progress to the preset programs and to try out the rest of the Vocalist's repertoire. While the demo songs are built around the ten types of chordal harmonies – major, major 7th, minor, minor 7th, dominant 7, minor 7b5th, diminished, augmented, suspended and suspended 7th – the presets demonstrate the Vocalist's prowess in other areas: scalic harmonies, harmonies read from incoming MIDI information (vocoder mode) and special effects such as chorus, detune and pitchshifting.

Where scalic harmonies are selected, the Vocalist voices follow your melody up and down with harmonies that keep within a chosen key/scale. (Note: for this to work properly you really do have to be able to hit the right notes and hold them, otherwise the Vocalist will jump all over the place.)

The 50 factory programmed presets include configurations which give you typical Gospel, Folk and Gregorian Chant harmonies, as well as more contemporary setups like the Beach Boys, Supremes and Carpenters – all of which make an ideal starting point for your own ideas. To create your own patches, you first define a set of intervals between the incoming voice and the four harmony parts, then choose a key and a scale. The Vocalist offers five traditional scale types: Major, Minor, Wholetone, Diminished and Chromatic. The last is somewhat different from the others since the intervals remain fixed no matter what note you sing.

Switch to Vocoder mode, and the harmonies will now be determined by incoming notes from a MIDI controller such as a keyboard or sequencer. A further variation of the Vocoder mode provides a pitch correct function, where your voice is sampled, and shifted to whatever melody line is being played into the Vocalist. If this sounds like it could be the perfect antidote to duff singers, then you're in for a disappointment. While it can be used to correct the odd set of notes here and there, if you try to pitch-correct an entire vocal line it sounds extremely unconvincing. This is not really

the fault of the technology, it's more that a good vocal performance involves much more than just reproducing a series of notes with perfect pitch – indeed, it's the imperfections which give the vocal its character.

That's why the Vocalist's programmable patch parameters allow you to introduce imperfections to humanise your 'backing singers'. Such parameters (available for each voice in a patch) include detune, random 'out of tuneness' and different portamento speeds so that each harmony voice moves from note to note at different speeds. Vibrato can also be added, with depth, speed and delay separately programmable for each pair of voices.

Having created/modified a program this can be saved in any one of 100 memory locations (50 of which are filled with the factory patches mentioned earlier). Once you run out of memory there are the usual MIDI dumping options.

Patches can be recalled via MIDI too – as can different keys or chords – and you've a choice as to whether this is done using program or note numbers.

Several of the voice parameters, such as vibrato, harmony volume, pitch randomize and portamento speed, can be controlled in real time via controllers such as the mod or pitchbend wheels. Rather generously, the Vocalist allows you to assign a separate continuous controller number to each of the parameters in question. Another 'performance aspect' of the Vocalist is its ability to make intelligent guesses about the chord and key you ought to be working in by analysing chords as you play.

**T**he Vocalist is an exciting piece of equipment to have in your set-up if you regularly use vocals as part of your music. Whereas many current hi-tech instruments are virtually indistinguishable from one another in sound, the Vocalist has no equal, either in the concept or the execution. It is particularly suitable for the bedroom singer-songwriter who wants to use vocal harmonies, but is limited when it comes to friends with decent voices or the ability to produce harmonies by multitracking his/her own voice.

Of course, it's precisely this type of person who may think twice before forking out for what is a highly specialised machine. However, given that the vocal is the most distinctive part of most recordings, it could make a far more sensible investment than a whole rack of soundalike expanders and synth modules.

Digitech are also to be congratulated on making what is a very complex machine as approachable as possible. Even if you're harmonically challenged and impatient to get up and running, you'll still be able to get a long way working in chordal harmony mode. But if you've got an understanding of harmonies and scales and plenty of programming time on your hands then the sky's the limit. ■

### Mic technique

You quickly learn that one of the secrets of successful Vocalisting is good microphone placement (as well as a half decent mic, of course.) An LED meter provides a visual indication of the strength of the incoming signal, but you also need to keep your eye on the Signal Lock LED. If it comes on and stays on whenever you're singing, then you've got it right: if it's unsteady or intermittent then you haven't.

One of the tricks is to get your mouth as close to the mic as possible, since this not only ensures a strong signal, it also helps prevent any external noise getting into the system as well. If it does, and it's in any way 'musical' (ie, not just noise) then you find that it too gets harmonised – which is definitely not a desirable thing. The Vocalist can, however, be set to automatically turn off the harmonies whenever the input level drops below a certain level.

Other functions which help in setting up the mic are an anti-feedback control and a de-esser. If these need to be used, they have to be kept on the lowest settings possible since they can cause considerable degradation of the signal/harmonies.

### Info

**Price:** Digitech Vocalist II £899 RRP  
**More From:** John Hornby Skewes  
 Salem House  
 Garforth  
 Leeds  
 LS25 1PX  
 Tel: 0532 865381  
 Fax: 0532 868515

## Volume 8 - JJ Jeczalik's Art of Sampling

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



## Volume 7 - Neil Conti's Funky Drums from Hell

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



## Volume 4 - Coldcut's Kleptomaniac!

Coldcut can always be found at the cutting edge of dance music. They launched the careers of International Stars Lisa Stansfield and Yaz. This CD has been widely acknowledged as being one of the most original and inspirational of its genre. Get this CD and get ahead of the crowd. ■ "Coldcut's samples are raw, wicked and packed into the terraces...the quality of the music content is very high...quite brilliant, and definately going into my 3770...this CD represents another 'must have' for any serious dance enthusiast." - *SOS*, May 92. ■ The finest selection of ultra-rare loops ever compiled - over 400 unbelievable loops! ■ Male & Female Spoken & Sung Vocals ■ Coldcut's Exclusive - Hed & HPN Samples ■ Superb range of mega scratches! ■ Media snatches, FX, Robot Vox ■ Full selection of drum & perc samples ■ Hits, Stops, Breaks, Synth & Bass samples ■ BEYOND DESCRIPTION - HIGHLY USABLE! ■ Over 1165 Samples, Over 73 minutes



## Volume 5 - Pete Gleadall's Samplography

Few artists have influenced the path of modern pop music more than George Michael and the Pet Shop Boys. Whenever those guys go into the studio they take Pete with them. Why? Because he knows what it takes to make a hit single and he has a sound library built specifically for that purpose. This CD features 1400 of his best samples, 'everything you need except loops'. ■ "Put simply, the sounds on *Samplography* are fantastic...leanest and meanest...designed to slot straight into the mix...Their genesis was in the studio itself, and it shows." - *H&SR*, Dec 92. ■ "*Samplography* tells the story of 1980's pop music as seen through the \$1100 of Pete Gleadall...this set is one of the cleanest I've heard." - *SOS*. ■ This CD features great synth basses, pads and leads from MKS80's, various Moogs, Prophet V's, etc. but on top of this there are loads of really choice drums and percussion loops, a phenomenal collection of really kicking guitar samples, amazing string sections, hits, gospel choirs, house pianos, Brass, FXs, Sub-basses, and more! There's even a 15 Meg \$1000/1100 data section.



## Volume 6 - Norman Cook's Cool, Skip to my Loops

Aside from being Beats International's main mover, Norman is one of the UK's most successful remixers - James Brown, Fine Young Cannibals, and Double Trouble, to name but a few, have all had the treatment. A massive selection of tempo-grouped, totally devastating drum and percussion loops project this CD into totally uncharted territory. Loops range from 84 BPM to obscenely fast and are complemented by a sensational collection of vocal ad libs, FX, Basses, Drum & Perc. Hits, Guitar, Reggae, Flute, and Synth samples plus loads more. ■ Over 70 minutes of samples ■ Certainly the classiest dance sample CD - by miles.

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

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



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# SAMPLING CONFIDENTIAL

## 2 – Lateral Thinking

In the second of our series looking at the side issues of sampling, we poll the good and the great on how best to use, and occasionally abuse, the humble sampler...

Text by Dom Foulsham

“I’m not actually very good with samplers. They make them do far more than I ever need them to. There’s also the fact that I have a religious aversion to ever reading a manual. I tend not to know what half the pages do.” So says Norman Cook, sample pioneer and one-time Beats International

protagonist.

Sampling has now been with us for more than a decade; the terminology associated with it has slipped quietly into the language with scarcely the raising of a technophobic eyebrow. But beyond the manual, what of the secret life of the sampler – the more unusual stories of sampler use and abuse. There’s an alphabet of answers...

### A is For Auto-looping

Finding the perfect loop can be a nightmare. The trick is to find a good point of equal amplitude and tone so that the loop is smooth and glitch-free. So cheat. The S1000/S1100 and S3000 series have an auto-loop function that will have a bash at finding the best points of equal amplitude, but this may not always guarantee a click-free loop. Try using crossfade auto-looping; this will crossfade a portion of the sound (before and after the loop point) with the loop to smooth things out.

It’s particularly useful for those fat synth sounds with multiple detuned oscillators. The secret is to take a very long sample – maybe five or six seconds – and then look for suitable points in the waveform that look like they’ll give a passable loop (auto-loop might help here). Set a 1-second loop. Then set an outrageously long cross-fade so that the whole sound is ‘splodged’ and cross-faded into one homogeneous waveform. This can have several results.

Firstly, it should produce a seamless loop (not always – it depends on the sound), but because parts of the sample from the beginning and the end are effectively being layered onto the looped portion, the sound becomes even fuller and fatter. You also tend to lose the ‘cyclical’ feel of looped samples because the crossfade evens everything out. Once completed, you can cut the portion before and after the loop, to leave a huge, fat, 1-second sample that can be used as the basis of a synth sound, with all the usual TVF and DCF programming that most samplers now provide.

This effect doesn’t work as well with all groups of sounds, but the results are always interesting with brass, strings and vocals

### B is for Backup

If you own a DAT recorder, backup all your samples onto DAT tape. It’s one of those obvious things people don’t do until they lose samples deep in hidden menus or through accidental erasures.

### C is for Cymbals

Beefing up sampled cymbals is essential if you want to get away from those less than credible, short, ‘memory-hungry’ sounds that seem to have been cradle-snatched from an early Dr Rhythm. “Try taking a crash cymbal, and playing identical samples one octave below and one octave above on top of the original and then adding a ‘bidirectional loop’



Akai: still fronting the sampling revolution



DAT: an ideal backup medium for samples

equivalent of the same sample" suggests Karl Twigg of One Family. "The 'bi-directional' sample is one which, when finished, begins playing back towards the start point, whereupon it again changes direction and plays back the original way, then backwards again – and so on. By choosing an early looping point (short enough that the drop-in volume doesn't give you that cymbal-dropped-on-the-floor-and-rolling-around sound) you can then use your amplitude and filter envelopes to decay the loop to the required silence." Hey presto! – a huge crash cymbal.

#### D is for Doubling Up

Doubling up vocals is essential if you don't have a singer with a particularly strong voice. Unlike a harmoniser, vocal doubling on a sampler doesn't produce that characteristic 'watery' effect, but your machine will require plenty of memory...

Sample a whole verse, get it locked into the sequencer and then timestretch it to 99% and 101% of its original length to produce two new samples. Then, tune down the shorter one by approximately 0.8 of a semitone from the original, and the longer one up by the same amount. At this point all three samples should be the same length but pitched slightly differently. Played back together the samples should produce a much fatter vocal line with all the strength of a harmoniser but none of the watery effect: timestretch harmonising with no stretch marks!

With stereo samplers try changing the loop points to different settings on the left and right channels. (Some auto-looping samplers do this by mistake!) The result is a waveform that slowly goes out of sync as it loops, producing a sound that gives a nice swirly effect in stereo.

#### E is for EQ

Ever wondered why factory samples sound so great? The answer is that to get a true sound

out of a sampler you don't always put a true sound in. Even the best samplers have a way of adding their own colour to a sample when played back. To avoid this try playing back a sample through an equaliser and altering the settings until you are totally happy with the new sound (...increase the bass, cut the mid, add a little parametric EQ to a snare to get that commercial 'pink' sound, for example).

Then, keeping the same settings, place the equaliser at the input of the sampler and re-sample the sound. This time, the EQ will be built into the sample giving you the sound you want and compensating in advance for any colouration that the sampler will introduce.

#### F is For Fresh Ideas

"One of my favourite rim shots is just a bit of a bloke saying something" reveals Norman Cook, "It sounds just like an 808 rim shot, but a lot tougher – all by accident. With Beats International, one of the tracks on the album *Three Foot Skank* has a duck sample that makes an excellent snare drum. That said, I'm not one of these people that waves a DAT machine at every Safari animal they see, and then makes naff concept albums."

Masters At Work have developed an interesting hallmark through the use of bizarre, almost surreal delays like the Suzanne Vega 'Blood Makes Noise-oise-oise-oise' or the famous 'Only Love Can Break Your Hah-Hah-Hah-Hah-Heart'. That sort of loop over a clashing drum beat can produce an excellent effect sometimes.

Tackhead do the same – looping the end of their drums, but adding parametric EQ so that a snare ends up soaring up the octaves. (A similar effect using analogue slap-back was used by Laura Brannigan's 'Self-Control'.)

#### G is for Grunge

With samplers like the Ensoniq ASR-10 you can use the sampler as a real-time effects

processor, to add, say, distortion to the guitar, reverb to vocals – or whatever. With some machines it's possible to actually use them as an effects processor whilst simultaneously replaying a sequence of samples. That's possible whether or not you want to actually sample that voice or guitar.

#### H is for Hard Edge

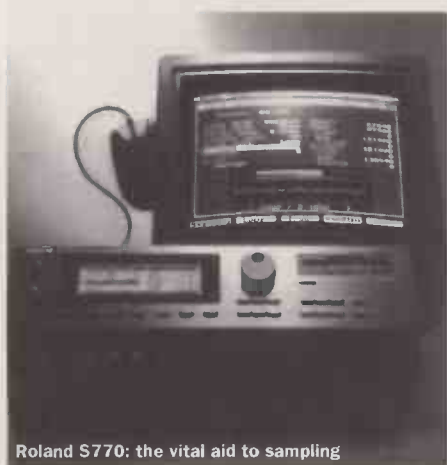
When you've got a bass drum and you're having problems trying to get enough of a slap or click to be heard in the mix, try adding the same bass drum sample an octave up. This may not be necessary for a club mix, but on radio the second kick helps the beat to cut through better.

"On the S1100, a lot of the bass drums and deep bass samples have a click at the very end, and so we simply set the DFs to close just before the end of that sample," says Tim Lever of One World Productions. "By the time the click occurs the filter is closed and you don't hear it." This doesn't happen with the S3000.

#### I is for Indigestion

Triggering multiple MIDI channels at the same instant can cause problems, as events have to be sent sequentially from the MIDI Out port. The use of pre-delays when dealing with large numbers of simultaneous notes can avoid the data crush that produces a slight 'ripple' effect.

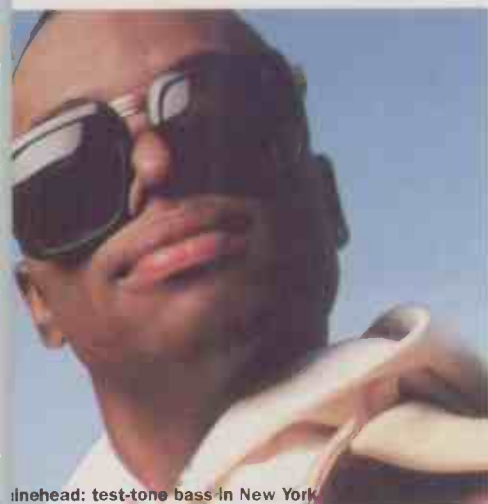
"With samplers, we like to leave as many things running live as possible – that way you can change things like drum rolls very easily in the mix," says Tim Lever. "But one of the big problems we have is timing. Running from something like Notator or Cubase, if you have everything quantised, you're not going to get all those sixteenth notes coming out bang on the beat. However, it is possible to delay events on both these programs; move them off the beat by factors of minus 1 or minus 2 etc. So we've developed samples that have short bits of silence added to them that are ►►



Roland S770: the vital aid to sampling



Ensoniq ASR10: allows you to resample sounds internally with added effects processing – great for added grunge!



Shinehead: test-tone bass in New York



Norman Cook: accidental sampling at work

► exactly the same lengths as these delays. So, if we're triggering a hi-hat, for example, the MIDI notes are programmed slightly ahead of the quantised beat, but the actual sound of the hi-hat occurs at exactly the right time."

#### J is for Jack-Sockets

Why oh why are there only jack sockets and no XLR inputs on the Ensoniq EPS series samplers? Answers on a postcard...

#### K is for Keyboard

Don't randomly assign your samples across the keyboard. Use a method that makes good musical sense. If your vocals are sung in the key of C and follow a H-V-V progression, for example, then they should be assigned to the notes C, F and G. If you have more than one vocalist try to ensure all the samples associated with each one are at a specific point on the keyboard – within a certain octave, for example. It's far less confusing later on.

Make sure, also, that you switch off any pitchbending, modulation and velocity sensitivity on the keyboard so that the sample plays back at the same pitch and

## Sampler Abuse Department

(Or, behaviour likely to cause a breach of the instruction manual)

**1.** Here's a neat way to overcome the problem of DAT machine copying restrictions using a Roland S770... Owners of DAT recorders fitted with SCMS (Serial Copy Management System) will doubtless be annoyed at the difficulties involved in copying their music digitally onto another DAT. (The SCMS only allows a recording made on a DAT machine to be copied once.) When the S770's Sample page is open, whatever appears at the digital input of the machine also appears at the digital output – in real time. By simply placing the S770 in the digital path between two DATs, the SCMS flag is completely ditched, leaving you to make as many copies of your\* work as you require.

\* The author wishes to point out that recording of material under copyright for anything other than personal use may lead to criminal prosecution under the 1988 Copyrights, Patents and Designs Act

**2.** One way to abuse an S3000 (...after all that money you've spent) is to use the Rescale function found in the Edit Sample (ED.3) – Norm(alise) page. Go to this page and load a suitable sample. Set Rescale to +50dB and press Go. Instant filth! Wonderful on basslines, great for leadlines, etc. To protect the speakers, the innocent and the D to A converters, however, it's probably advisable to rescale the rescaled version down to a more reasonable level. Once the distortion has been introduced, you can't get rid of

it but you can reduce the overall level to something more earthly...

**3.** Take a sample, stretch it by 2000% (or until the recession ends – it'll take about the same time). Then shrink the stretched version by successive amounts of 50% until it is back to its original length but completely distorted and weird! Use liberally for whacky vocals and effects on records that go on to sell millions. Great for that vocoder(ish) meets ring-modulator(ish) effect.

**4.** Norman Cook: "I found that you can take the S950 switch-on test tone down two octaves, filter it and add it to a bassline. There's a bit of a click at the end, so you have to filter it a bit, but I find it makes an absolutely lovely sub-bass bass sound. I tend to double it up two octaves below the bassline and it also works very well under a kick. It gives you that booming Roland 808 kick sound." Shinehead's current single 'A Jamaican In New York' has just entered the charts at number 42 using nothing else but that test tone as the bassline. But remember, you'll need to mix it on a pair of monitors with a decent bottom end. You'll never get the levels right using your NS10s.

**5.** Try peeling a ripe but firm banana and easing it gently into the disk-drive of any sampler.... (Now that's what I call abuse! – Ed)

volume every time. Pitchbend can be used to exaggerate vocal bends, but duration is then also affected, and any choral samples will sound pretty surreal as the chord's intervals play havoc with the melody. Aftertouch, if you have it, can also help add dynamic swells to the music; if you've sampled anything in stereo, try assigning positive aftertouch to the left sample and negative aftertouch to the right. The result? Orbiting voices across the stereo spectrum. Just wait till you try your first Roland Sound Space samples!

#### L is for Looping Problems

A lot of dance music is based around loops, but getting a repeating loop to synchronise with even just one other loop or track can be a problem. Adding a third makes life even more difficult. What you can do if you have, say, a 3-second loop is to divide it into eight separate segments, working out the different millisecond lengths of each, and assigning them to consecutive notes on your keyboard (between say C3 and C4).

You can then play these segments by hand – or trigger them on the sequencer – in time with the sample loop you wish them to be added to. The effect is to keep any timing problems to a minimum as the second loop is effectively retriggered and brought back

onto the beat (in this case) eight times during a three second period. It keeps the timing really tight, and allows different loops to be edited without additional headaches.

The technique of breaking down sample loops into a series of repeated assigned notes is also useful where you want to get the best possible vocal chorus line. If you have several takes of a chorus by a vocalist and find that some parts of some takes are better than some of others, you can use onboard editing facilities to cross-fade a good beginning of one phrase with a good ending from another. Trying to achieve a convincing result by conventional splicing of the two samples would be near enough impossible – vocalists never sing phrases in the same way twice!

#### M is for Macro Sampling (or 'performance' sampling)

Record a chord or sequence of notes on a sequencer and use it to simultaneously trigger a combination of different samples each, perhaps, assigned to a different type of effect. These can then be recorded to DAT and finally resampled into your machine as a single 'mega sample'. Samplers like the Ensoniq ASR-10 can do all of this internally and in real time. ■

## THE ONLY MIXERS WITH ENOUGH CUTS TO STRIP IN PUBLIC

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

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

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

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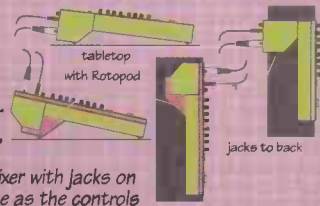
### MUSICALLY USEFUL EQ.

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

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

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

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



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

### STUDIO GRADE MIC PREAMPS.

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

### LARGE INTERNAL POWER SUPPLY

provides power for +48V phantom mike power, 12V BNC lamp socket, and bi-polar power for main circuitry, hi-output headphone amp and sophisticated enhancements such as the XLK10 mic preamp expander. Our supply not only eliminates inconvenient "wall warts & line lumps" but gets rid of their hum-inducing magnetic fields, too. They're typically driven into non-linearity (15 kilo Gauss or more) causing stray 25-35µV magnetic fields that are easily picked up by shielded audio cables. Our oversized, instrumentation-grade transformer loafs at 10 kilo Gauss, reducing stray fields to under 1µV for quiet operation.

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

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

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

**SILKY SMOOTH SEALED ROTARY POTENTIOMETERS** prevent contamination from dust, smoke, liquids and are CO-MOLDED without use of easily shattered phenolic mechanical parts (a

COLD ROLLED STEEL CASES

major reliability problem in many conventional mixers). Plus, our exclusive energy-absorbing knob design transfers vertical impact away from pots and main board, greatly reducing possible damage.

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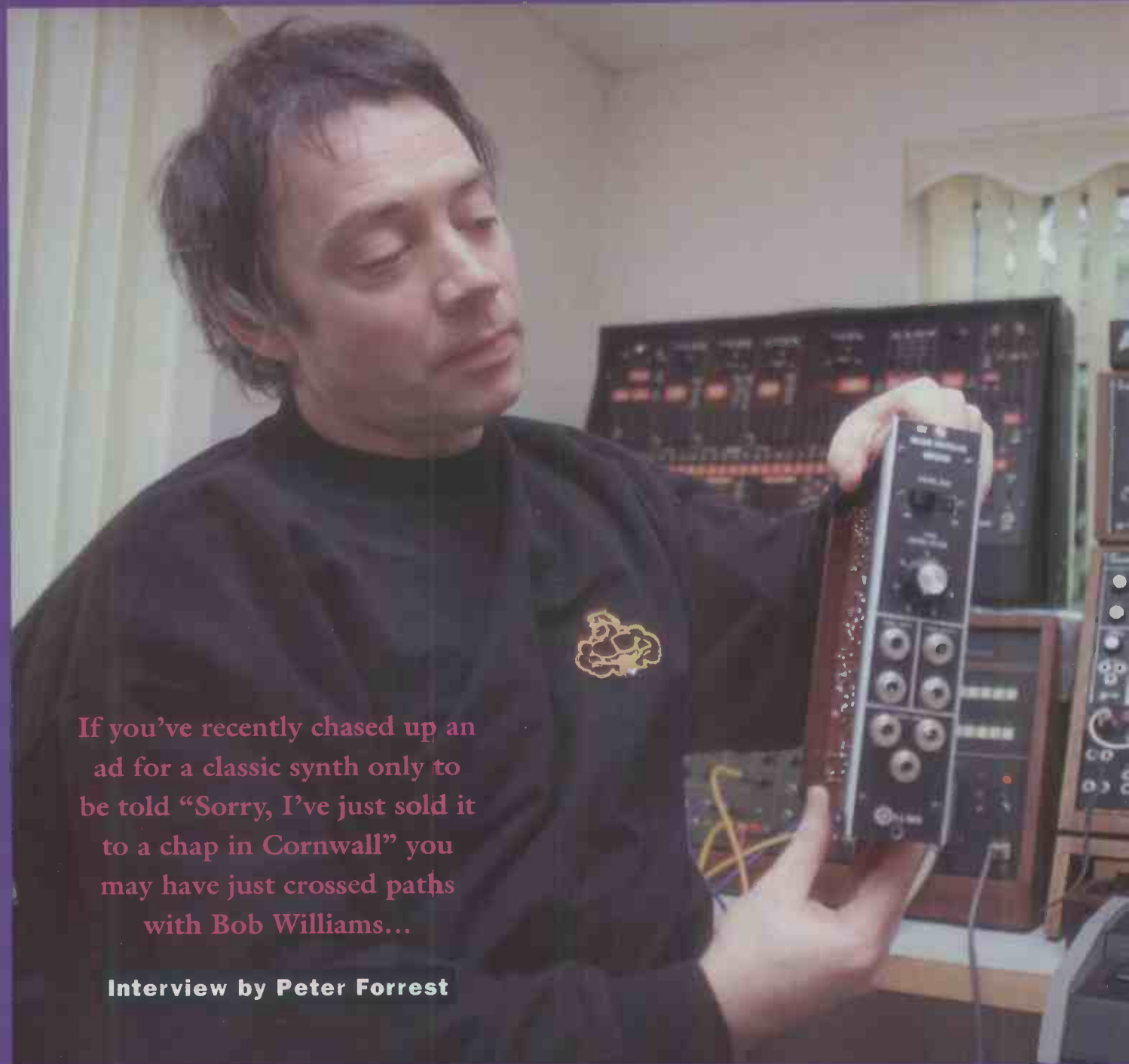
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# THE Collector



If you've recently chased up an ad for a classic synth only to be told "Sorry, I've just sold it to a chap in Cornwall" you may have just crossed paths with Bob Williams...

**Interview by Peter Forrest**

**T**here are many reasons why people hang on to old synthesisers – or go out and spend lots of money getting hold of them. A couple of bits of vintage gear can make a real difference to any music – from rave to new age to cyberpunk. But as with most spheres of interest, some people take it to extremes. Dotted round the world – in Europe, Japan and the States – are a breed of crazed collectors who would kill for a mint Moog, or maim for a pristine Polyfusion. In the guitar world, inflated prices for a gold-top Les Paul, a '60s Strat or an original AC30, for example, show just how keen people can be to own a piece of history.

There can be no doubt that instruments like these have a sound quality and a playability which makes them so valuable. But there's also something of the 'investment' mentality of the antiques collector that creeps in. Even if you have no intention of selling the prized Vox Teardrop you've acquired, it's nice to know that it's not depreciating – that, as long as you've not bought at a foolish price, you could, at the very least, get your money back if forced to sell.

The same thing is now true of classic synthesisers; while they aren't (honestly) as sexy or easy to 'show off' as guitars, they are just as redolent of their era and just as usable. And while there aren't anywhere near as many

# CTOR



- No less than three Moog modular systems, including what looks very much like the third IIIc ever produced. (Much of the lettering on it is actually done with one of those Dymo labellers, and the VCO module serial numbers go from xx019 - xx027. Since IIIc's have nine oscillators each, it seems a fair bet that this one is the third.)

- An ARP 2500 - the synthesiser in the climactic scene from *Close Encounters*

- A Roland System 700 - like the 100M but (at least) four times bigger

- A Polyfusion modular

- An E-mu modular - one of only a hundred ever made (and two currently in Britain, I believe)



## Synths Bob Williams Has owned

(And, where asterisked, still owns)

ARP	700	Matrix 12	MKS80
1613*	700S	OB1	MPG80
2500*	Delta	OB8	ProMars
2600*	M500	OBSX	RS202
Avatar	M1R	OBXa	SH1
Axxe	MS20	SEM*	SH2
Odyssey*	MS50	OCTAVE	SH5
Omni 2	Poly 61	Cat	SH7
CASIO	Polysix	OCTAVE	S770
FZ1	SQ10	PLATEAU	U220
DIGISOUND	Trident II	Voyetra 8	RSF
80*	Wavestation		Kobol
EDP	MOOG	OSC	SEQUENTIAL
Wasp	Ic*	Oscar	Pro One
EMS	IIC*	POLYFUSION	Prophet V*
Synthi AKS	IIIc*	Modular*	PG700*
Synthi P	Liberation	PPG	t8
VCS3	Memorymoog	Wave 2.3	VS
2000*	Minimoog*	RHODES	SERGE
E-mu	Multimoog	Chroma	Modular
Emax II	Opus III	ROLAND	VOX
Emulator II	Prodigy	100M	Continental
Modular*	Rogue	700*	YAMAHA
FAIRLIGHT	Sonic Six	D550	CS80
2X	Source	EP20	DX21
KAWAI	OBERHEIM	JP6	DX7
K3	DSX	Juno 106	SY77
KORG	DX	Jupiter 8	TX16W
3200*	Four-voice	JX10	TX802
	Matrix 6		

potential buyers of synthesisers as of guitars, there were, proportionately, less synthesisers made - so in effect the rarity factor should be pretty similar.

One of the people at the heart of the retro synth movement in Britain is Bob Williams. He usually figures in any conversation about the real monsters of the synth world - the old modular systems which are a pig to use, but which have a presence and a sound that cannot be replicated. I went to see him down in Cornwall, and found his synthesiser room was, if anything, even more full of classic instruments than the last time I was there. In fact, spread liberally around the place is a collection of some of the most desirable synthesisers imaginable:

- ▶▶ – A Korg 3200 semi-modular
  - Mint examples of Prophet V, Odyssey and ARP 2600 – the second last 2600 ever made
  - A collection of other bits of kit like ARP sequencers, Oberheim SEMs, and Moog hardware, including an original handmade X-Y controller, in a hardwood box, with Moog's label stuck on the bottom, serial number 1001.

When I got my breath back, I started asking questions – the first and most obvious being how Bob became interested in synths in the first place...

"At the beginning of the '70s I heard a record called 'Mr President' by Dozy, Beaky, Mick and Tich (Dave Dee had left by then). It had an instrument on it which fascinated me and made my set-up of organ, fuzz-box, wah and tape echo seem redundant. I looked through the only sources of information there were at the time – the national music papers like Melody Maker – and found out it was a Moog synthesiser.

"Then I went to watch Roxy Music at the local polytechnic, and after seeing and hearing what Brian Eno was doing with his VCS3, decided a trip to Macaris in London was in order. I bought a VCS3 MkII and a DK2 keyboard for it."

**Instant magic?**

"No! I found it extremely difficult to use, and as I was the only synthesiser owner in the area I had no local back-up to help me get to grips with it. So back it went to the shop after three months, and I opted instead for a Minimoog and an ARP Odyssey. Being hard-wired they were a lot easier to understand.

"Since then I've progressed through a variety of instruments, moving into polyphonics when they became available at reasonable prices, and even getting fairly hi-tech with a MIDI system and gear like the S770. Now, I've come full circle and am using the sort of synths I could only dream of owning in the past – like the big Moogs that Tangerine Dream and Keith Emerson used."

Though they're obviously powerful and beautiful things, don't you find them a bit limiting?

"No. I honestly believe that the true potential of the old modular instruments has never been truly tapped."

What about the sounds and arrangements on *Switched-On Bach*?

"I can't really comment on that because I don't like the subject matter. But you've got to give credit and great respect to the time and effort and programming skills that went into it – and the enormity of the project. I'd be keener to talk about Isao Tomita. The way he used a Moog was certainly a step in the right direction; check out *Snowflakes are Dancing*. The textures the early synth pioneers were creating put many modern synths to shame."

What about polyphonic synthesisers; were machines like the Prophet V the start of the slide away from what you like about synthesis?

"I don't know. The Jupiters, MemoryMoogs, Oberheims and Prophets all had something special. Then they gave way to featureless black plastic. Gone were the classy walnut casings, expensive knobs, relative ease of use and, above all, character. How can anyone fall in love with a Wavestation or an SY77? They can sound fantastic and they're vital to professional musicians, but strip away the effects sections and combination programs and things start to sound decidedly thin and bland. Listen to a MemoryMoog or a Prophet V dry and you'll see the point I'm making. They still sound great.

"I think synths should create sounds unheard of – not saxophones, pianos, and choirs. That's the realm of samplers or the real instruments themselves. If you own more than one modern synth the chances are that you'll have a lot of sounds duplicated unnecessarily. I believe synths should be synths, not programmable sample-based playback machines.

What gear do you use at the moment?

"Three Moog modulars – one of each of the Ic, IIc and IIIc; an E-mu modular; Polyfusion; ARP 2500; a Roland System 700, and I was using a Digisound 80 up until last week, but I sold it. It wasn't in the same league as the other synths, but it's surprisingly powerful, and I was quite sorry to see it go. It went up to BJK Studios in London, and I heard that The Orb were using it and were so into its possibilities they were maybe going to buy it.

"As far as keyboards go there's the Prophet V and the Odyssey – and of course the keyboards on all the modulars. The one I use with the System 700 is a Roland 184, which is 4-voice polyphonic."

You used to have a t8. Wouldn't it be preferable to play that than the Prophet V?

**Bob's interesting eight**

An idiosyncratic selection of analogue synths to look out for...

**Memorymoog**

"My favourite polysynth – it's powerful, has plenty of modulation possibilities, is equally capable of superb string pads and mighty brass sections. It's well worth hunting down, especially the MemoryMoog Plus, which is the rarer of the two models."

Price guide: £1000 – £1250.

**Oberheim OB8**

"Although the Page Two feature is a bit fiddly, this synth exudes class. Check out the factory sound 'Genevieve'."

Price guide: £500 – £800.

**ARP 2600**

"Make sure you purchase one with the 3620 duophonic keyboard – as it has a built-in LFO, leaving the three oscillators in the main panel free for audio duties. It's a good synth to learn on as you can use it without patch cords to start with."

Price guide: £1200 – £1600

**EMS VCS3 and Synthi AKS**

"An unsurpassed sound effects generator. I prefer the suitcase Synthi AKS with its built-in sequencer, but the VCS3 is more collectable at the moment. You do need a



thorough knowledge of the principles of voltage control, though."

Price guide: £450 – £700

**Roland 100M**

"A nice compact design modular synthesiser. They normally sold them in racks with three or five modules, with one or two basic voices respectively. The 100M is capable of easily beating SH101 and TB303 sounds with a little imagination."

Price guide: £60 – £100 per module.

**Cheetah MS6**

"No knobs and switches but an absolute bargain.

It sounds nearly as good as the so-called classics."

Price guide: £150 – £250.

**Moog Prodigy**

"Not quite the panache of the Minimoog, but you still have two oscillators plus LFO – which is what its older brother was mostly used as – at a fraction of the cost."

Price guide: £120 – £160.

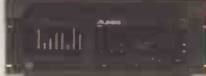
**Sequential Pro One**

"Although it's actually a cheap and tacky looking synth (surprising coming from the company that made the Prophet V and t8), it's extremely versatile, with a very usable arpeggiator and sequencer."

Price guide: £140 – £240.

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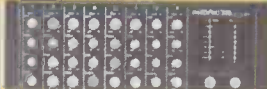
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» “No. I don’t like touch sensitivity and aftertouch. They’re obviously essential with modern synths, to inject performance and movement. But with classic synthesisers, the keyboards should just be switches; the expression can come from the pitch and mod wheels, and manipulating the controls on the synth itself.”

There are various machines in the room lurking in flightcases and boxes – what are they?

“Some of them are awaiting a trip down to Steve Gay of EMS – a few miles down the road from here. His technical expertise keeps my equipment in top-flight working order. Some of them aren’t in use because they’re too precious, like the 2600 – which is brand new, and will go back in its box once this photo session’s over – and an absolutely unplayed Minimoog. That’s the collector in me. It’s completely pristine, never been used, so it stays in its flightcase. I’ve actually turned down two separate offers of £1000 in as many weeks. It’s irreplaceable. I doubt if I could be tempted at £1500.”

What about your other synthesisers, or ones you’ve sold? Presumably some of them are worth a great deal of money?

“I’ve sold two modular systems for £10,000 each. I saw recently that The Synthesiser Company were asking £11,000 for the only other E-mu system in the country, so you can draw your own conclusions from that. The 2500 I wouldn’t personally sell for that sort of money. Pete Townshend’s got one of the other two in Britain, and the third one’s in storage at the Science Museum.”

Are prices rising, falling, or what?

“It’s interesting that in this recession, prices are actually holding very firm. It seems likely that if and when the economy improves, there could be a large hike in prices. Now seems to be the right time to buy!”

How do you run all your synths? – not by a MIDI sequencer, that’s for sure..!

“I use the ARP 1613 sequencers – very flexible and patchable – the Polyfusion sequencer, and the onboard sequencers on the System 700 and the E-mu. Then there’s the Sequential PG700 programmer, with which you can step through 64 memories.

“The E-mu system is actually one of only a hundred ever made. They were originally sold in kit form, but as the reputation spread, complete systems were built to order. They were built to rival the ARP 2500. Scott Wedge and Dave Rossum (who went on to design the revolutionary Prophet V keyboard scanning technique) designed it to beat the ARP specs. Later on, when they took a 2500 apart, they realised ARP had exaggerated their claims. The sound quality is excellent – just like their modern day samplers.

“I bought the system along with a System 700 from Hans Zimmer. He appreciates the beauty of the early modular systems; his collection of Moogs is being renovated at the moment. He has amassed an impressive amount of Roland 100M modules – over a hundred at last count – and the largest Polyfusion system I’ve ever seen – quite a lot of it came from a guy called Chris Youdell in the States, someone I have close connections with.

“Chris and I call ourselves Analogue Systems, and for the last six years we’ve been buying up rare vintage synths and supplying them to studios, musicians and producers worldwide, as well as a growing number of private collectors. With him based in Los Angeles, he can source instruments, check them out, and we then import them into the UK, or re-export them to agencies in Belgium, Holland, Germany and Japan.”

Is there some kind of network of collectors?

“Yes. In Britain there are perhaps seven or eight major collectors. Mostly they prefer to remain anonymous, but they obviously have connections with each other, and influence prices. On my travels I’ve seen some very impressive collections – like Chris Ringham’s of Exclusively Analogue. I supplied him

with a Roland System 700, a Serge modular and ARP 2600, and he’s got plenty more besides that.

“Other famous names include Daniel Miller of Mute Records, Blue Weaver, Matthias Becker – a top German collector (who’s written the best book I’ve read about analogue synths except that it’s in German), Technotronic, Vince Clarke, Fludd and Graham Massey of 808 State... it’s heart-warming to know that people like that are looking after these timeless treasures.”

Is there any synthesiser you wouldn’t sell?

“Not if someone offers enough money. I love Memorymoogs, but I’ve sold seven of them in my time. There are some things I wouldn’t buy – like TB303s. I get fed up with people phoning up asking for them. Why can’t they be original and produce bass sounds with other analogues? It can’t be to do with price because TB303s are outrageously overpriced at £150 – £200. You could get any of a number of good old monophonics for that sort of money that would do the job just as well if not better – and be available to do other things besides.”

You’re based down here in Cornwall – are you the ‘Cornish museum’ that did the deal with Graham Massey, swapping an ARP 2600 without MIDI for one with?

“I’m the person, but there isn’t a museum yet. I suppose it’s inevitable that



one will have to be started. Geographically Cornwall isn’t exactly ideal, but it hasn’t been entirely ruled out. I’d like to see a museum set up within the next ten years, but being involved with UK CV and Gate and the Moog User Group in the States takes up a lot of time and resources at the moment. I also run a body building gym which shares time with my passion for synths. Lugging CS80s and System 700s about helps build the biceps, too!

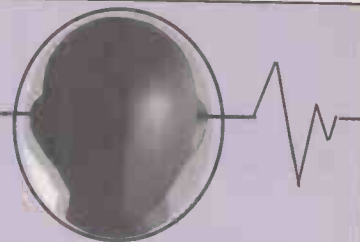
“So the museum project may take longer than I would like. But if any MT readers have interesting cuttings, books, catalogues, or paraphernalia on old analogue synths I’d be delighted if they phoned me to see how they could be put to good use. And while I’m talking about MT, I’d like to thank the magazine for its retrospectives – they make good reading and keep all sorts of musicians informed on the variety of analogues still available.” ■

Bob’s phone numbers are: Home, 0726 74932; Work, 0726 67836. If you’re an enthusiast, or if you have circuit diagrams, bits and pieces and/or literature on early synths, he’d love to hear from you.

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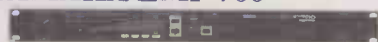
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# Steinberg

# Cubase Lite

## For the Atari ST

Text by  
Ian Waugh

It may be light on the pocket, but is this latest Cubase derivative also light on features? Ian Waugh gets heavy...

**M**anfully – or should that be ‘personfully’? – resisting the urge to get the line ‘it ain’t heavy’ into this copy (...oops, damn it!), I struggle to think of a pithy opening to a review of what must be the Atari ST’s three-dozen-th sequencer. Not only that, but it’s one in a line of sequencers based on Steinberg’s Cubase. Do we need another one, even at a budget price?

Well, that’s for Steinberg to decide. But clearly, while Cubase and Notator might be the two most common ‘pro’

sequencers, they do tip the scales at around £300 – even at their recently reduced price. Many home users and semi-pros don’t need all the bells and whistles, so it makes sense to offer a trimmed down version at a trimmed down price. Doesn’t it?

Lite retains Cubase’s superb front-end – the Arrange screen. However, its main claim to budget fame is the inclusion of score editing – something lacking in its bigger brother, Cubase, and a feature which costs rather more in Notator’s baby brother, Notator Alpha, which can only print out four staves at once. Unusually for a Steinberg program, Lite is not copy-protected – a very welcome move although I can’t see this policy spreading to the company’s other programs. Shame.

The recording system uses traditional tape-recorder transport controls. There’s a Cycle mode which many people find useful for recording drum tracks – though personally I prefer to build up a pattern a drum at a time on separate tracks. They’re far easier to edit that way and you can merge them later if you want.

An indicator on the left of the tracks shows MIDI activity – I hate sequencers that don’t have this feature as you’re never

Desk File Edit Parts Functions Options

KEEP CANCEL Score - Sax, 29. 1. 0, 36. 2. 55 FULL

29. 1. 0 SNAP 16 29. 1. 0 38. 1. 0

QUANT 16

START LENGTH PITCH VELO-ON VELO-OFF CHN

Sax 29 30 31

Gitarre

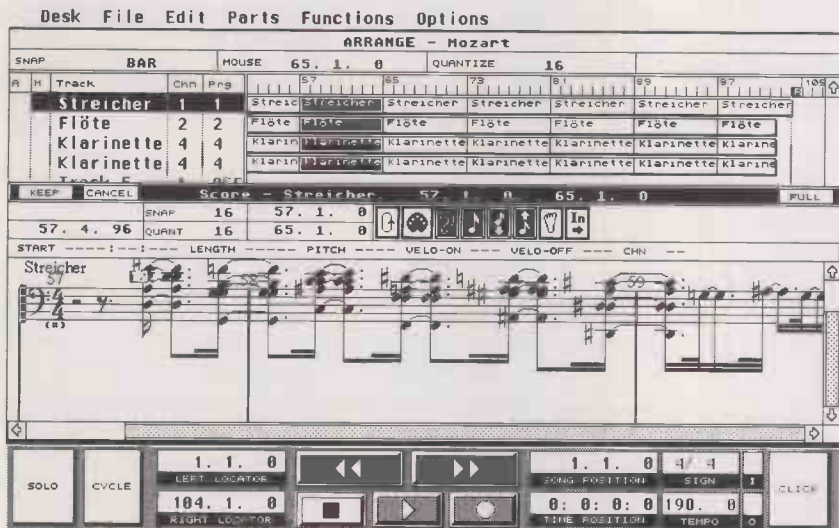
Schleicher

SOLO CYCLE 1. 1. 0 LEFT LOCATOR 1. 1. 0 4/ 4 SONG POSITION SIGN I CLICK

38. 1. 0 RIGHT LOCATOR 0: 0: 0: 0 92. 0 TIME POSITION TEMPO

You can see what your widdles look like in Lite's Score Edit page





For a grand overview of your work you can view the Arrange and Edit pages at the same time – but you don't see much of either

quite sure if the thing is transmitting data or not. You can mute and solo tracks, assign them a MIDI channel, Program Change number and Volume level.

Lite's facilities are well up to the task of creating and editing music. Restrictions only tend to become apparent in comparisons with Cubase or more sophisticated packages. For example, Volume settings apply to the whole track, not individual Parts. You can't assign a MIDI channel to individual Parts, only to entire tracks – although you can make a Part playback using the MIDI channel on which it was recorded.

Cubase has a sophisticated Play Parameter Window which pops up when you double-click on a Part. This lets you assign an individual MIDI channel to the Part along with very fine start and end times. There are also MIDI filters and a range of parameters such as transpose, velocity, delay, lengths, compression, program change and volume. Lite, by contrast, only has Transpose and Velocity parameters which are accessed via the Functions menu.

Quantisation, too, has been limited: only full note quantise is available – there are none of the feels or grooves or percentage quantisations commonly found in other sequencers. Perhaps this is a little too restrictive. After all, even beginners and musicians on budgets have feel.

Primarily, the program appears to be aimed at people who like working with the dots. The Score edit page lets you see and edit the music fairly easily and with a good degree of control. There is, however, no facility to add music symbols – which will, in the main, be a loss more to the academic community than the modern muso – but equally, you can't add lyrics to a score, which I suspect will be a loss to most users.

You can select several Parts for editing in the Score editor – although you'll only be able to see about three staves on a standard mono monitor. You can select single or double (grand) staves and specify the split point, and an Auto Clef function will select a Bass or Treble clef according to the notes in the Part.

You can edit notes simply by clicking on them and dragging them around the staff. A Status line shows you the bar and beat position you are moving to – although this does lack

Cubase's excellent transpose indicator.

The Score page has its own Toolbox with Pointer, Eraser, Rest and Note tools. Rests as well as notes can be clicked into the score and you can enter notes in step time from a MIDI keyboard. You can even select a note and 're-program' it by playing another note on your keyboard. There are also quantise and Snap functions, the latter limiting note editing with the mouse to prefixed note values.

This page is useful not only for those who like to work with the dots, but also for creating a good layout for printing. Using the quantise options here help

display the score correctly – the way you want it to sound is not always the same as the way you want it to look – although if you want to hear what you're doing as you edit, you can set up a playback loop to do so.

It's also possible to display syncopated notes in the 'correct' fashion and enter a key signature. If you make a

**Info**

Price: Cubase Lite £99  
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**Coming to an arrangement**

One of the reasons why Cubase has become so popular among musicians is its superb Arrange page. Lite's Arrange page works in the same way although it only has 16 tracks. However, most users, especially at this level, will find this more than adequate. Essentially, you record a number of music patterns or Parts which appear on the screen as rectangles and you use the mouse to move, cut, copy and paste these among the tracks to create your arrangement. With Cue Points to help you move through the song, you'll find it a very intuitive way of working – you can see at a glance how the music is constructed. If you press and hold the right mouse button, a Toolbox appears. Move the mouse to a tool and release the button to select it. It's very quick and easy – far easier than accessing menus. The Toolbox has four tools – Pointer (the default), Scissors, Eraser and Paste. You can use the tools during playback and edit your music 'on the fly'. It's possible to merge Parts, place one Part on top of another (to create upbeats, for example) and create Ghost Parts which use the data from the original part and automatically take on any changes you make to the original – useful for creating layers, MIDI delays and so on.



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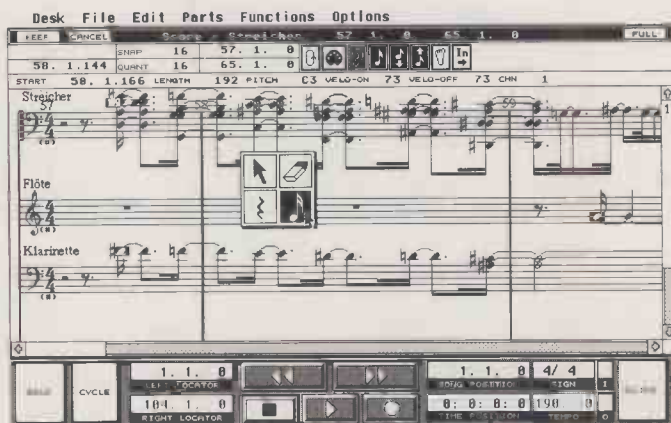
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Toolin' around with Lite's Toolbox

complete pig's ear of things, you can cancel every change you've made since you last entered the page. Excellent.

You can resize the Arrange and Score windows so both appear on screen simultaneously (this is very useful when working on several Parts at the same time, though it does reduce the number of staves you can see in the editor at the same time). You can also format disks from within the program, though, again, the formatting functions are limited.

If you're not a notation type of person then, frankly, Lite is not for you. You see, notation is the only way of editing music - there's no key editor, no grid editor or event list, even. And this also means you can't edit other types of MIDI data - not even Program Changes (other than setting a Program Change number on the main Arrange screen).

Unlike Cubase, Lite can only store one song or arrangement in memory at once. Cubase can load and save eight types of file. Lite only supports '.ALL' files (Cubase's Song file format) and standard MIDI files (although you may not be able to edit out any unwanted data). Neither can you save individual Parts or tracks, so there's no prospect for combining sections of different songs.

The manual is clear and helpful and has a whopping five pages of contents, but no index. And for those fast workers, most functions and operations have keyboard shortcuts.

On reading what I've written so far - which is more than some of you 'conclusion readers' will have done - it may seem as if I've been rather critical of Lite. But apart from a few wishes and wants I've only been pointing out the major differences between Lite and Cubase proper - my assumption being that you'd want to know what you're losing by not buying the biggy.

Comparisons aside, Lite stands up well for a budget-priced sequencer, especially one with score writing and score printing facilities. In fact, there's really nothing at this price which will handle those jobs as well as Lite. However, you must make sure that you aren't going to miss any of the other features and that score editing alone is enough for you. ■

## Getting into print

Cubase Lite uses one of a range of drivers to enable it to print to the printer of your choice. It is supplied with drivers for Epson, Atari, NEC, Seikosha, IBM 9-pin and HP Laserjet printers. The drivers can't be edited from within the program, although they are essentially in ASCII format so the way is clear for programmers (or, of course, Steinberg themselves) to release drivers for other types of printer.

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# Touching Bass



So far, the path we've cleared for ourselves through the musical undergrowth has taken us from simple root-note basslines through basslines which confine themselves to the first, third and fifth notes of each harmony (the basic triad chord) on to basslines which introduce the sixth and the flattened third for added colour. This month we're going to look at that staple of jazz bass playing, the 'walking' bassline – and discover that there are yet more notes we can use to 'underpin' each chord in a chord progression. Don't worry, I'm not about to foist lots of weird jazzy chords on you – we'll stick to dominant sevenths for the moment (for instance, C-E-G-Bb, F-A-C-Eb, G-B-D-F).

If your keyboard will let you, set up a splitpoint at D/Eb immediately above middle C, then assign an acoustic bass sound to the left and an acoustic piano sound to the right of the splitpoint. Now you can hold down a piano chord while playing the bassline on the good ol' string bass. In this month's examples there's a chord change every bar, so you could start out by simply sustaining each chord through the bar to get a feel for the harmonic interaction of chord and bassline. Then, when you've got used to that, try making the rhythmic interaction more interesting by adopting a more staccato ('chopped') style of chordal playing and throwing in chordal stabs on the fourth semiquaver of selected beats.

As with the boogie woogie basslines last month, there isn't any specific tempo at which a walking bassline should be played, so I haven't assigned a tempo setting to any of the examples – just take them at a tempo you feel comfortable with. Obviously a leisurely stroll across the keys will produce a different effect to that of a breakneck race – the former sounds cool and slinky, the latter hot and excitable!

But enough of that... Without further ado, let's get into **Example 1**. Straightaway you can see that the walking bassline consists of a regular succession of quarter notes – if you like, a regular pulse or 'heartbeat' around which the other musical parts can provide all manner of rhythmic variation. This differentiation finds a parallel within the jazz drum kit, where the drummer plays a steady rhythm on the ride cymbal and throws in

Text and examples by Simon Trask

Part 4 of our series finds Simon Trask walking the (bass)line...

Ex1 C7 G7

Ex2 C7 G7

Ex3 C7 G7 C7 G7

Ex4 C7 F7

Ex5 C7 F7

Ex6 C7 F7 C7 F7

Ex7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

syncopations on the kick, snare and toms. The melodic shape of the bassline consists of a smooth rise and fall, moving from one root note (C) to another (G) then (if we take this as a repeating 2-bar loop) back to the first root note again. In each case, the root note is on the first beat of the bar.

But how do the notes in each bar relate to the harmony of the accompanying piano chord? In bar one, the C and E are part of the C7 chord, but the F and F# certainly aren't. Think of the latter two as 'passing notes' between two chordal notes (E from CEG and G from GBD i.e. the chord in bar two). Here the F# isn't even part of the key – hence it's also what is known as a 'chromatic' note. Strictly speaking, the F# in the bass clashes with the G in the C7 chord, but given its passing nature we experience this at most as a momentary 'enrichment' of the harmony (as in 'added spice'!). It could be said

that the F# actually produces a change in harmony on the fourth beat, so that the chord is no longer C7 – but let's not get bogged down in harmonic analysis! If it sounds good, do it.

In bar two of Example 1, the bassline simply descends through the scale, going from root (G) to fifth (D) via the seventh and sixth. The overall movement is from one root (G) to another (C in the 'next' bar).

Example 2 introduces two new elements to Example 1's bassline. First, there's the octave leap up from C to C. The higher pitch coupled with the characteristic offbeat 16th note gives the second C a strong syncopated feel, yet the overall steady procession of quarter notes preserves the 'walking' sensation. The last note in this example, the Db (a semitone lower than D), is another chromatic passing note; its rhythmic and melodic effect is to accentuate the move to the root note of the next bar.

Example 3 adds another two bars to Example 2 in order to show how the walking bassline can be varied even though the harmonies remain the same. In bar four, the A is a passing note and the A# a chromatic passing note between the chordal notes G and B. Of course, if you want a riff effect then there's no reason why you shouldn't simply repeat bars one and two over and over. However, if you want to achieve the natural fluidity which is characteristic of the walking bass style then you need to introduce these sorts of changes – and the best way to do it is spontaneously, having first acquired a feel for the inflections, cadences and syntax of the walking bass 'language'. There really are numerous ways in which you can move from one root note to another using a combination of chordal and passing notes. How you use them is down to your feel for the evolving 'shape' of the bassline over a number of bars.

Example 4 illustrates a walking bassline for a different chord progression, in this case C7 – F7. Here the C and E in bar one are chordal notes, the D and D# respectively passing and chromatic passing notes. Bar two features a scalar descent from F to the C in the 'next' bar, with the D and Db as passing and chromatic passing notes respectively. The Eb is the 7th in F7, but if you consider only the three triadic notes (here, F, A and C) as chordal notes then it's also a passing note.

Example 5 illustrates another possible walking bassline for the C7-F7 progression. In bar one the Gb is a chromatic passing note, while in bar two the two Bs are passing and chromatic passing respectively. Incidentally, for those of you who are still learning music notation, the sign in front of the second B is known as a 'natural' – in this instance, it returns the B to its 'natural' state, i.e. neither sharpened nor flattened.

Example 6 illustrates one possible way in which the bassline in Example 5 could 'evolve' over another two bars. Notice here how the B natural in bar two rising to C is replaced in bar four by the D and Db falling to C.

Finally, Example 7 applies some of the 'shapes' we've learnt to a longer chord progression based on the 'cycle of fifths' (so called because the root progressions are in fifths and eventually you get back to the first chord again). Here the cycle is cut short by the semitone rise from Gb to G natural in bars seven and eight, as the G then progresses naturally back to the C of bar one. Notice here how bar two 'parallels' bar one in shape, bars five and six parallel bars three and four, and bar eight parallels bar seven. Those of you who haven't got beyond the key of C yet may find Example 7 a bit of a shock to the system, but keep on persevering – it can only get easier!

Expect more jazziness to come – all in the name of laying a solid bas(s)is, of course! ■

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# Swift Halves

## Voice Crystal Cards for the Kawai K4

Text by Ian Waugh

For anyone looking for a synthesiser bargain, there have been few offers more tempting than the recent sale of Kawai K4s and K4Rs, which certain retailers were putting out at £499 and £299 respectively. I don't mind admitting I succumbed and bought a K4R – and if you can still find one I'd recommend you do the same. There are three things I like about it – it has some cracking sounds, you can layer them and it's easy to program.

Like most people though, I'm always on the look out for off-the-shelf sounds and so was particularly interested in three new K4 cards from Voice Crystal, each containing 64 Singles and 64 Multis. The Singles collection features a broad range of sounds which lean slightly towards the vocal, pad, atmospheric and 'tinkly' voices at which the K4 excels. However, though highly useable in their own right, it's when programmed as layered or split Multis that they really come into their own.

Card 1 contains several splits – many featuring a variety of bass in the left hand and a selection of solo sounds in the right. Then come the layers – pads mixed with bells, fat multi-synth combinations, thick lead sounds and delicate ethnic evolving tones. There are a range of solo and ensemble instruments constructed from several Singles, too. Strings do particularly well and there's also a selection of sound effects, mostly of a musical nature. By and large, the Multis have been carefully put together – many sounds coming in after a short delay while others use velocity to bring in extra tones.

Though it's fair to say that anyone who likes Card 1 will almost certainly like Card 2, there are important differences. Here, the Multis are not layered, but contain different Singles on different MIDI channels. Effectively, the programmer is suggesting that you use this combination of sounds in sequence. Rather presumptuous, I reckon, but you can have some fun by putting them all onto the same channel – as you can with Card 3 which is programmed in a similar way.

You should be able to find something to suit most projects on any of the three cards. Based on the Single sounds I really couldn't pick a favourite, but I guess I'd plump for Card 1 simply because there's no work to do when producing layers for the Multis. Lazy or what? If you're working on house or related dance styles, try Card 3.

The cards come in little wallets with Single and Multi voice lists but (sadly) no description of the sounds. Like all RAM cards, they are a little expensive, but apparently ROM versions are on the way and will cost around £39 each. Remember, though, it's always useful to have a RAM card in the machine so you can access twice the number of sounds – just make sure you save the originals before overwriting them!

If you are on the look out for more sounds for your K4, I'd certainly recommend these cards – particularly first in the series. And, if you like it, there are two more waiting to be discovered. ■

### Info

Price: Voice Crystal K4 Cards £55 each  
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# Technically Speaking

## Technical questions answered by Ian Waugh

**Q** Would you please answer a couple of questions regarding Atari computers as I have trouble finding a local music shop able to help me?

I want to purchase an Atari STE and a synthesiser with Cubase software. I don't have any computing experience but I have experience of keyboards and sequencing. I am puzzled over the different music software available.

What sounds can I purchase on disk for the Atari STE and would I be able to use other synth sounds, regardless of what synth I have? A sales assistant in a local music shop told me I would be able to use disks with sounds for Korg, Roland etc., even without the relevant synth, as long as they were on Atari self-loading disks with the relevant editors.

John Cole  
Liskeard

**A** If your local shop can supply you with such a system – buy it! Get me one, too, please! However, I suggest we'd all be better served if your local music shop finds itself a new assistant...

I think there is some confusion over the role of the STE – or any computer for that matter – in a music set-up. You seem fairly happy with its use running a sequencer program so we'll take that as read. There are computer-based Voice Editors for most synthesisers. They basically offer an alternative to the small LCDs found on most synths but all they do is alter a synth's parameters, just as you can do from the synth's front panel. Editors are generally quite graphic and make voice creation easier than wading through nests of numeric menus.

It's important to realise, however, that the actual sounds are still produced by the synth, and not by the Editor. When you save a 'sound' to disk, all you are saving are the parameters or a set of numbers which define the sound – not the sound itself.

Each synth has its own very individual method of producing sounds so you cannot send the parameters which create, say, a piano sound on one synth to another synth and expect to get the same sound. Like it or not, the other synth will ignore the parameters completely.

There are sounds available for most synthesisers – check out the ads in *MT* – on Atari disks. These may come in a self-loading format which means the disk contains a program which will send the sound data to the synth automatically. A separate editor is not required but you do need the relevant synth! They may also be available as a MIDI file which you would have to load into a sequencer before sending.

**Q** I have an SY77 and I'm considering buying an Alesis D4. Can I use the SY77 to trigger sounds from the D4 with Cubase so that I can have Cubase controlling the SY77 and D4 simultaneously? If so, which MIDI connections do I make and can I assign any D4 sound to any key on the SY77 so that the D4 sounds whilst the SY77 is in Multi mode, allowing Cubase to control the SY77 sounds along with the D4 via the SY77?

Is it possible to store drum maps for the D4 in the SY77's internal memory and use them in Multi mode with the D4? Finally, does the D4 have effects such as flange, chorus, reverb, delay and so on?

Robin Grant  
Lytham

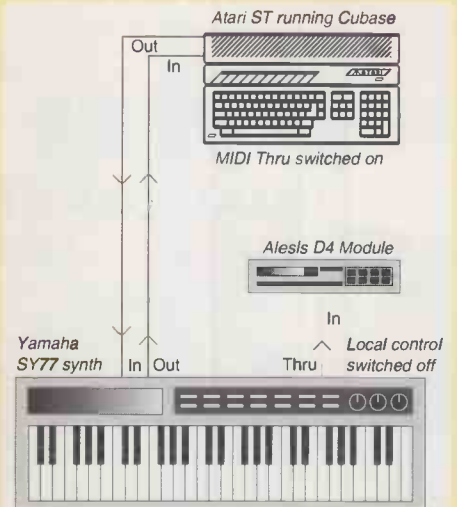
**A** I think there's a couple of concepts which need clearing up here. The D4 is just like any synth in that you can control it from the SY77 – or from Cubase. It responds to note numbers, just like a synth, except each note triggers a different drum sound rather than playing one sound at different pitches.

Now, the assignment of the drum sounds to the note numbers (keys!) is known as the drum map. This is set up in the D4 and has nothing to do with assigning "any D4 sound to any key on the SY77".

As the D4 works just like a synth you can control it and the SY77 from Cubase and there are a number of ways you can connect the equipment. One is to connect the SY77's MIDI Out to the ST's In, the ST's Out to the SY77's In and the SY77's Thru to the D4's In. However, in order to trigger the D4 from the SY77 you have to play it through Cubase so you must switch on the program's MIDI Thru function. Also, switch Local Control Off on the SY77 so that the notes you play are not echoed back from Cubase.

This set-up means that you can't play the D4 from the SY77 without repatching everything. It also means you have to switch Local Control back on if you want to play the SY77 without booting up Cubase. Another option would be to use a MIDI switcher which would allow you to select a number of different sources to trigger your instruments. I can recommend heartily the Philip Rees 5X5 which is very good value at £99, although there are other units. The 5X5 allows you to connect five Ins and Outs. Switchers are useful as soon as you have three items of MIDI equipment to connect together. More than three and they are essential. Philip Rees does produce smaller (and cheaper) boxes, too.

As far as playing the D4 with the SY77 in Multi mode goes, the easiest way is to set the D4 to MIDI channel 10, for example, and simply don't assign any sounds to channel 10 on the SY77. An alternative would be to use a separate MIDI Out. You don't say which computer you have. If it's the ST you can buy a MIDI expansion unit for £25-£30 from companies such as Tesseract (081 946 9531), Hands On (0705 221162) and the UKMA (081 368 2245). Other computers generally require a special interface with separate Outs (as opposed to multiple Outs) which are more expensive. The D4 doesn't have built-in effects but some of the sounds have been effected – there are flanged and phased snares, for example, and reverb has been added to many sounds.



Connecting an SY77, an Atari ST and an Alesis D4

However, and perhaps this is where some confusion has crept in, the STE can play sampled sounds using programs such as Tracker – although the quality is not the highest (technically, the samples are 8-bit) and there are limits, such as how many notes you can play at once and so on. But using samples you can play any sound from any keyboard using only your STE – providing someone has sampled it first, of course. However, because of quality and playback limitations, such samples are of limited use for 'serious' music production. There are many Public Domain disks containing STE samples and sound demos, available from most ST PD Libraries.

Before you buy an STE, check out Atari's new

Falcon. It's more expensive and not all ST software runs on it – although Cubase does – but it has direct-to-disc recording facilities built-in. Of course, for the price of a top-end Falcon you could also buy a low-end Mac or a pretty powerful PC! I'd also read up a bit about sequencers and voice editors, and decide exactly what you need from a synth.

**Q** Help! I recently bought a second-hand Peavey DPM V3 rackmount synth which I was very impressed with until a few days ago! When I turned it on the other night it inadvertently initialised itself. This involves wiping all 200 sounds and drums from the

memory! This would have been okay if I had saved the data but having just bought the thing I had not yet acquired any memory cartridges.

I would be extremely grateful if anyone out there who happens to own a DPM V3 or keyboard equivalent which has the original patches or memory cartridge who would be willing to lend me some so I can resuscitate my synth. Otherwise I may have to fork out a hefty sum to recover the sounds, or start programming. On a related subject, I have a PC running Voyetra Sequencer Plus at the centre of my set-up. I know it should be possible to download data from either the DPM V3 or my Roland R5 drum machine to the PC and save it to disk, but I'm bugged if I know how to do it! Do I require some extra software or should I be able to do a bulk dump to the sequencer? I can't find anything in the manual about this.

Peter Morton,  
Liverpool

Unfortunately, the DPM V3 does not store the programs in ROM but uses a rechargeable battery to hold the sounds in RAM. From your letter it's not clear if the unit had lain unused for any length of time (although it sounds unlikely) in which case the memory loss would be understandable. If the unit is left switched on for two or three hours, the battery

should charge and store the sounds for two to three months.

Another possible cause of memory loss is a DSP error which could occur if the unit has had a knock and a chip edges out of its socket enough to make a bad contact. Repair would require opening the unit and gently pushing all the chips home - if you're not happy about doing this you may need the help of a friendly service engineer.

Finally, the battery may have given up the ghost and if so you will definitely need to visit a friendly service engineer.

So much for the cause of the problem. The solution is easy - contact Peavey (0536 205520), ask for Jock and he will send you a disk containing the factory sounds. But do say it's in response to my reply to your letter in MT to jog his memory (batteries not included with technical personnel!). The sounds are supplied in Satellite format for the ST and as a standard MIDI dump on an ST/PC disk. You need the latter.

Which brings us to your sequencer. There are actually several versions of the Voyetra Sequencer Plus but only the Gold version supports System Exclusive data. As you can find no mention of SysEx in the manual, it sounds as if you have one of the other versions. Voyetra distributor Computer Music Systems (081 758 0311) have a good upgrade policy, so you can

move up to Gold if you wish. If you don't, send them a tenner and they will send you a copy of SYSEX.COM which will let your PC handle SysEx dumps.

Finally, memory cartridges are very useful, if somewhat more expensive than floppy disks, and give you instant access to programs. They should be readily available from your local music shop or from Peavey.

**Q** I have an RTL Event MIDI SMPTE machine and I'm wondering where I can get a manual for it. I have tried everything. It feels like I have been running my head into a wall. I'll be grateful for your help. Greetings from the land of the Polar Bear.

Thomas Hellstrom  
Vasteras, Sweden

**A** Gosh, I'll bet your head hurts. Dig out the bandages and run around no more. The unit you mention has not been produced for about three years but those awfully nice people at Computer Music Systems (081 758 0311) just happen to have a manual for it which they promised to photocopy and send to you. You should, in fact, have it by the time you read this. Are they good guys or what! Greetings from the land of the lager lout...

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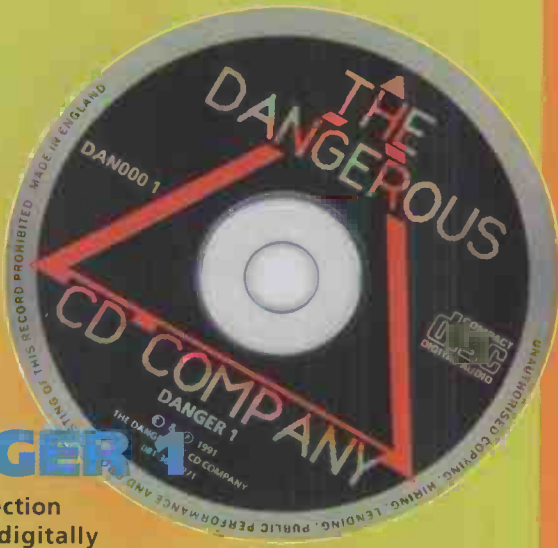
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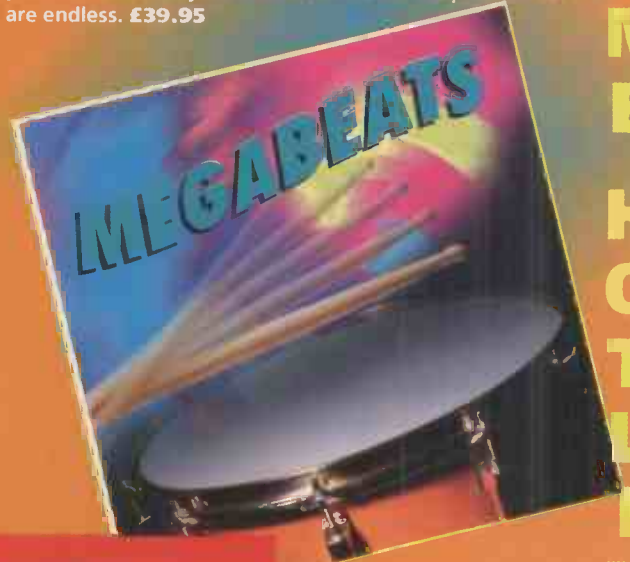
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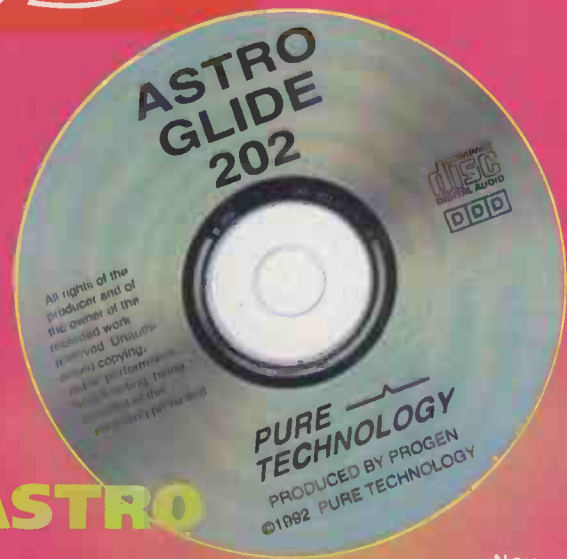


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# Swift Halves

## Time + Space Groove Construction CD

Text by Nigel Lord



If the success of MT's long-running series *On The Beat* was proof of anything it was how much the programming of an effective drum track is still regarded as a black art by many people. It would also explain the continuing domination of the sample CD market by drum and percussion-based titles. Time + Space's latest offering in this department - Groove Construction - not only provides you with sampleable grooves in all the current dance flavours - techno/euro, rave/hardcore/ragga, house/garage/nu disco, hip hop/rap, street soul, funk and new jack swing - it is also intended as an aid to better programming through the inclusion of an ST or Mac disk containing Standard MIDI Files of each of the patterns.

The claim is that by analysing the grooves from the comfort of your own sequencer, you'll come to understand how techno differs from rave, what separates house from garage, and what kind of sounds you need for a hot street soul rhythm. However, the real value of the disc (particularly for those without timestretch facilities), is that by sampling sounds individually and then triggering them via a sequencer, the usual problems associated with tempo and pitch changes don't apply. And of course, it's also possible to change sounds more easily and re-structure patterns to fit a rhythm track precisely.

The idea isn't new; a number of titles have emerged recently with MIDI File support for CDs. But it's certainly something I can see growing in popularity. The added flexibility really does make life easier for those without state-of-the-art machines, and it also helps promote individuality amongst sample users - something many accuse sample CDs of taking away.

All well and good. But are the rhythms themselves up to scratch? Well, you don't produce the kind of samples Time + Space have over the years without learning a thing or two about grooving loops - or is that looping grooves? No matter, this is a, er... loptastic collection and certainly well up to T+S's usual standard. That said, there are no instant songs here. These are drum loops pure and simple: dry with little or no added ambience. This, no doubt, is designed to facilitate easier sampling of the individual sounds, and make it easier to add reverb/FX subsequently.

It's certainly a well-organised collection - and superbly documented with BPM figures, a full drum map, copious sampling tips and a set of index tables for each of the seven dance styles covered. These show individual sample ID numbers, the key to which they are assigned, the General MIDI note number of that key, the sample names, the name of the track where the MIDI data would be found in a given MIDI file, the component parts of each loop and the pan positions.

It's all designed to make the putting together of rhythm tracks more of a learning experience and less an exercise in straightforward sampling. This, by and large, it succeeds in doing, though I think stylistically it might have covered a slightly broader spectrum. Perhaps T+S have this in mind for volume two. Whatever, if you're looking for a set of dance sample loops with which you can mess around and leave something of your own identity, this is definitely the CD for you.

### Info

Price: £39.95 inc VAT and P&P (UK only)  
More from: Time + Space, PO Box 306, Berkhamsted, Herts, HP4 3EP. Tel: 0442 870681.



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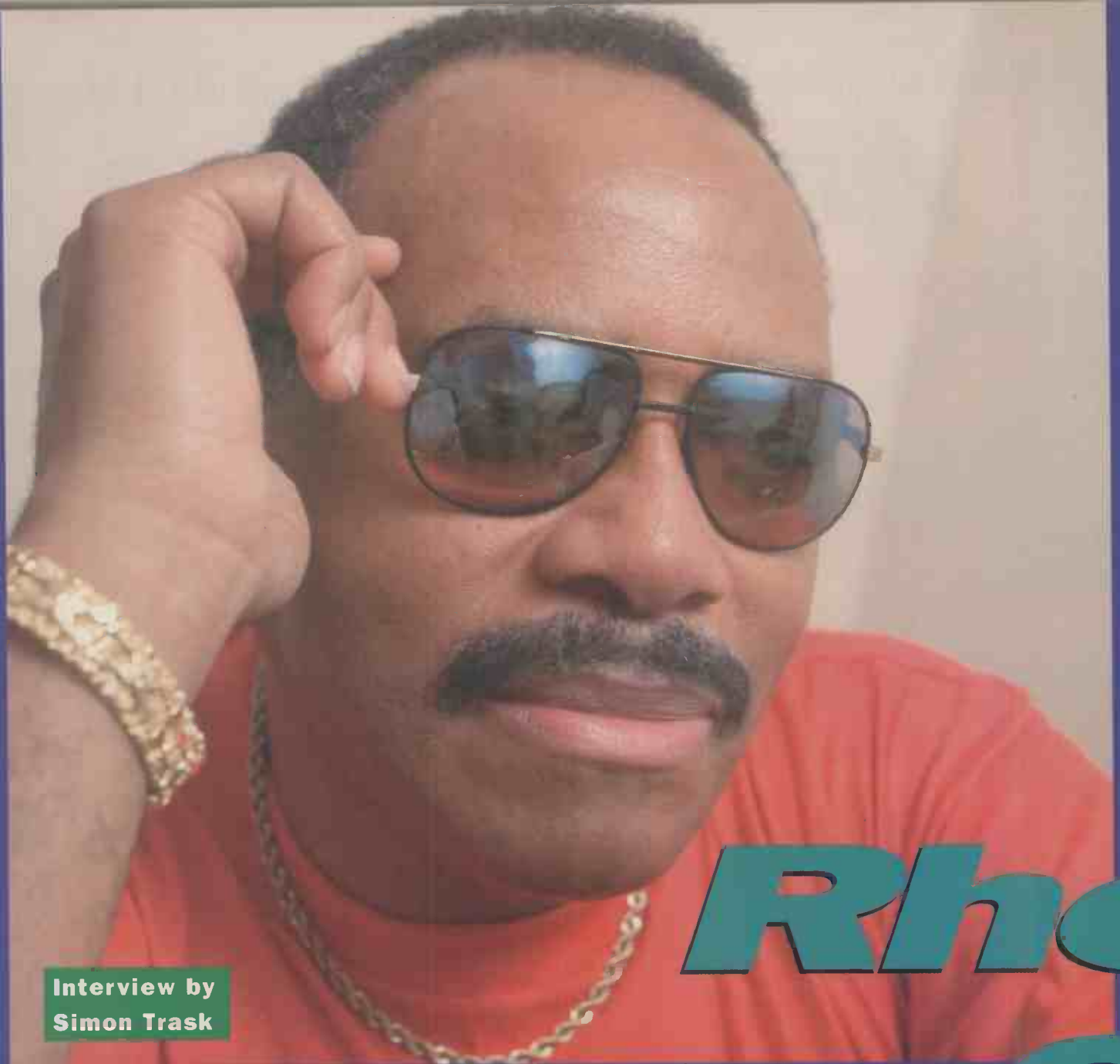
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Interview by  
Simon Trask

In the '70s he was expanding minds and delighting feet with his unique brand of deep, moody jazz fusion. Now veteran keyboardist Lonnie Liston Smith is showing a new generation of dance musicians how to do it live...

**W**hen hip hop band Stetsasonic declared in 1988, on a track called 'Talkin' All That Jazz', that sampling brought James Brown back, they did so over the bassline from Lonnie Liston Smith's classic '70s jazz fusion cut 'Expansions' – begging the question: would 'sampling' bring Lonnie back?

The '80s had been, if not exactly the wilderness years, a comparatively low-key period for the American musician who had released a string of lyrical, warm and very successful jazz fusion albums in the second half of the '70s with his group Cosmic Echoes. Cast adrift from the major label which had helped to give him a high profile then, Lonnie spent much of the '80s putting out low-profile albums on low-profile independent labels. At the same time, the decade which belonged to the fast-developing technology of sequencers, samplers and drum machines didn't make life easy for musicians who were first and foremost live performers – like Lonnie Liston Smith.

Yet with a new decade has come something of a sea change in the attitudes of musicians and audience alike – a sea change which, paradoxically, the much-maligned sample loop has played no small role in bringing about. For it was here that much of the '70s funk, jazz and soul music, complete with that elusive 'live' feel, lived on within the heart of the electronic beast.

Nowhere was this more so than in hip hop. And if hip hop brought back the Godfather of Soul, it's also helped to bring back '70s heroes of a more jazzy persuasion, such as Roy Ayers, Donald Byrd and, yes, Lonnie Liston Smith. All



three can be found, alongside such jazzers of the younger generation as Courtney Pine and Ronny Jordan, guesting on the new solo album from Gangstarr rapper Guru, *Jazzmatazz*.

When I spoke to the 52-year-old keyboard player in London, he was warm in his appreciation of hip hop and new jack swing. In fact, talking to Lonnie you soon realise that he's the sort of musician who's always looking to forge new musical alliances – a genuinely open-minded and creative musician. Not surprisingly, then, he's heartened by the continued appeal which his music holds for the younger generation.

"A young lady was telling me yesterday that she knows kids who are into the rap and the hip hop and who won't listen to anything else, but they listen to Lonnie Liston Smith," he says in a warm, gentle voice which seems entirely in keeping with his music – as does his relaxed, friendly manner. "This is amazing. That's what impressed me when I first came over here in 1975, to see kids of 12, 13, 14 actually dancing to 'Expansions', really getting into it.

"When I was at the Jazz Cafe recently, some young guys came upstairs to interview me and I asked how old they were. They said 'We're 18, 19 but we started listening to 'Expansions' when we were 14 or 15.' So now here's another generation."

Had Lonnie thought of 'Expansions' and all the other tracks he recorded in the '70s as dance music?

"No, but I had an idea in mind that I wanted to use contemporary rhythms. What happens is that every ten years the rhythm changes, 'cos each generation has its own concept of rhythm and beat. So I was using the rhythms of then, and the kids were dancing to it. But on top of that I wanted to make sure that the other part was meaningful. So, for instance, the kids can dance to 'Expansions', and then they can hear some guy really doing some improvisation on top.

"People often don't realise now, but jazz musicians like Charlie Parker and

# Lonnie Liston Smith: The Scholar

Duke Ellington used to play mostly in places where people would come and dance to their music."

Lonnie's musical history stretches back much further than the '70s albums which brought him so much success: back to the early '70s, when he played and recorded with Miles Davis, Pharoah Sanders and Gato Barbieri; back to the mid '60s, when he worked as a pianist with Art Blakey, Rahsaan Roland Kirk and Joe Williams; and back to the early sixties when he acted as piano accompanist for such singers as Betty Carter and Dakota Staton. We're talking Serious Jazz History here.

Listening to Lonnie recall the time he spent working with Miles Davis, you get a flavour of the sort of advantages that working as a band musician in a creative setting can bring.

"Working with Miles was great, because he really was a genius," he says. "He had his eccentric ways, but he just brought the best out of you, 'cos he was so strong. He held the whole thing together, management, agency, roadies – but on top of all that he still was a creative artist. The music was always first. That's what's important. You can be as big as Michael Jackson, but you can't get lost in that illusion. It's all part of the game, but the music has got to be it.

"The first Miles recording session I went to was with Herbie Hancock and another guy, and it was three keyboards, so I assumed that we were all supposed

## On Record

### With Pharoah Sanders:

Karma (*Impulse!/ABC Records, 1969*)  
Thembi (*Impulse!/ABC Records, 1971*)  
Deaf, Dumb and Blind (*Impulse!/ABC Records, ?*)

### With Miles Davis:

Big Fun (*CBS, 1972*)  
On The Corner (*CBS, 1972*)

### With Cosmic Echoes/Solo:

Astral Travellers (*Flying Dutchman/RCA, 1973*)  
Cosmic Funk (*Flying Dutchman/RCA, 1974*)  
Expansions (*Flying Dutchman/RCA, 1975; re-released on RCA, 1991*)  
Visions of a New World (*Flying Dutchman/RCA, 1976*)  
Reflections of a Golden Dream (*Flying Dutchman/RCA, 1976; re-released as Golden Dreams on Bluebird/RCA, 1991*)  
Watercolors (*Flying Dutchman/RCA, 1976; re-released on Novus/RCA, 1992*)  
Renaissance (*Flying Dutchman/RCA, 1977*)  
Solo Live! (*Flying Dutchman/RCA, 1977*)  
Exotic Mysteries (*CBS, 1978*)  
Loveland (*CBS, 1978*)  
The Best of Lonnie Liston Smith (*RCA, 1978*)  
A Song for the Children (*CBS, 1979*)  
Love Is The Answer (*CBS, 1980*)  
Dreams of Tomorrow (*CBS, 1983*)  
Silhouettes (*CBS, 1984*)  
Make Someone Happy (*Dr Jazz, 1986*)  
Rejuvenation (*CBS, 1986*)  
Love Goddess (*Startrak, 1990*)  
Magic Lady (*Startrak, 1991*)

A number of these records will have been deleted by now – but if you enjoy foraging around in secondhand record shops, happy hunting!

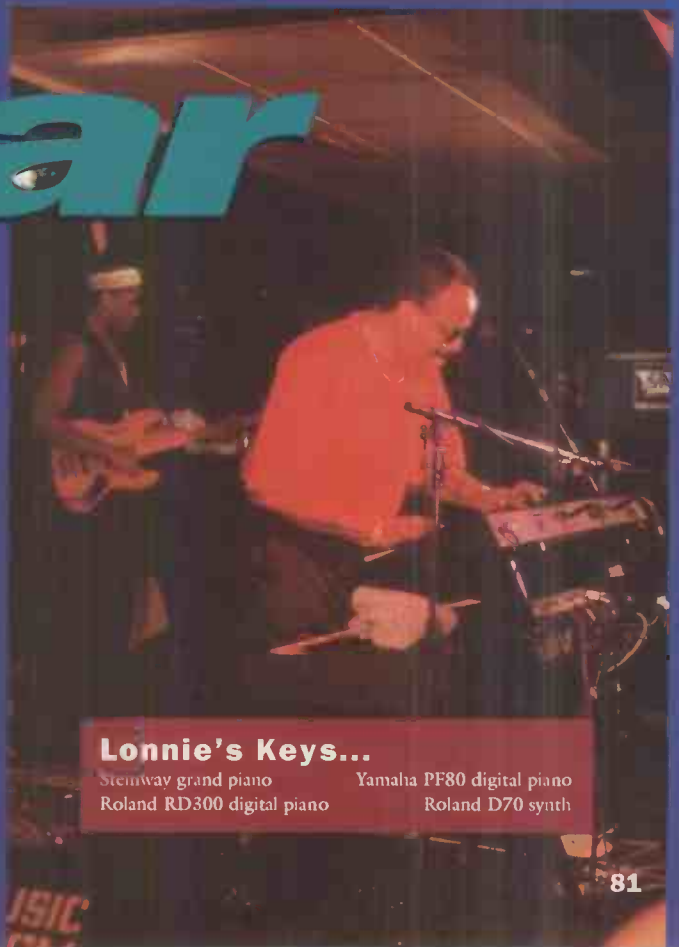
## STOP PRESS:

*New World Visions – The Very Best of Lonnie Liston Smith*, a new 14-track compilation album bringing together the best tracks from both the RCA and the CBS years, will be released by BMG Records on July 5th.

Lonnie will be embarking on a two-week UK tour beginning July 11th, when he will be fronting the nine-piece Super Expansions Band, consisting of US, UK and French musicians.

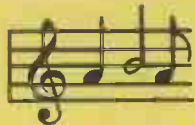
## Lonnie's Keys...

Steinway grand piano      Yamaha PF80 digital piano  
Roland RD300 digital piano      Roland D70 synth



Photography: James Cumpsty

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► to play at different times. I'd never played with more than one keyboard before in my life, but Miles, he was like 'What the fuck are you waiting for?'. So he had three keyboard players, and we all played at once. You've got to listen, 'cos you can't get in one another's way. It was a good challenge, doing things you normally wouldn't do. But then of course that makes you stronger. If you notice, everyone that left Miles' band formed their own band, 'cos when Miles got through with you you'd been through it all!"

Think of keyboard players in the '70s - especially those working in jazz and its various mutations and cross-fertilisations - and one instrument springs readily to mind: the Fender Rhodes electric piano. Lonnie first discovered the Rhodes in 1971, at the recording session for Pharoah Sanders' album *Thembi*. Not only did he promptly fall in love with it, but he promptly made use of it on a track for the album which he composed on the spot, 'Astral Traveller.'

The Rhodes remained Lonnie's central keyboard throughout the '70s. He used a Suitcase 88 model with the standard speakers replaced by JBLs. In addition he routed the Rhodes' output through a chorus box, a wah-wah pedal and an Echoplex. Other staples of his '70s setup were a Hohner Clavinet and an ARP String Ensemble (both of which were eventually stolen while they were set up for a gig at the Village Vanguard in New York).

Today, the Rhodes which many a young British jazz/funk keyboard player would kill for resides in the basement of Lonnie's parents' house in Richmond, Virginia (pilgrimage time, anyone?). Lonnie's current live setup consists of a Roland D70 synth sitting atop a Roland RD300 digital piano. Having seen him play a couple of gigs last year, at the Jazz Cafe and The Orange in London, I'm struck by how warm a tone he's able to coax from these digital instruments - though, call me a traditionalist, his classic warm Rhodes sound from the '70s has yet to be bettered.

These days, it's not only 'Expansions' which gets sampled. Lonnie is an ever more sampled musician, a state of affairs he has no objection to - so long as he gets paid and he gets recognition. Fortunately, it seems, most people do it right. And yes, Stetsasonic did seek permission and they did pay - a one-off sum which, to Lonnie's best recollection, was in the range 3500 to 5000 dollars. Today, more clued up on the ins and outs of the legal situation, he goes for a percentage of royalties.

Lonnie's attitude to modern technology is a typically healthy one from such an open-minded and inquisitive musician.

"Technology is great if the artists know what to do with it. When people started playing electric guitar, that was technology, then all of a sudden they found out what to do with it, and you had all these different styles and all these great guitarists. Jimi Hendrix really showed you what you could do.

"So now I think with all these synthesisers, which are just another form of technology, the same thing is going to happen. The artist has got to take control, learn how to use the technology of today like people learnt how to use the electric guitar, and make an artform out of it."

He feels that it's important for youngsters to get to grips with technology from an early age, but at the same time to go out and learn to play live - strive to achieve a balance, if you like, between the bedroom and the boardwalk!

"You can learn things easier and faster when you're younger," he opines. "All the acoustic instruments, I'm afraid, might disappear in the 21st century, but the technology's not going to go away. So I'd say learn all that technology, but at least try to make some artform out of it."

And his model of a good modern musician?

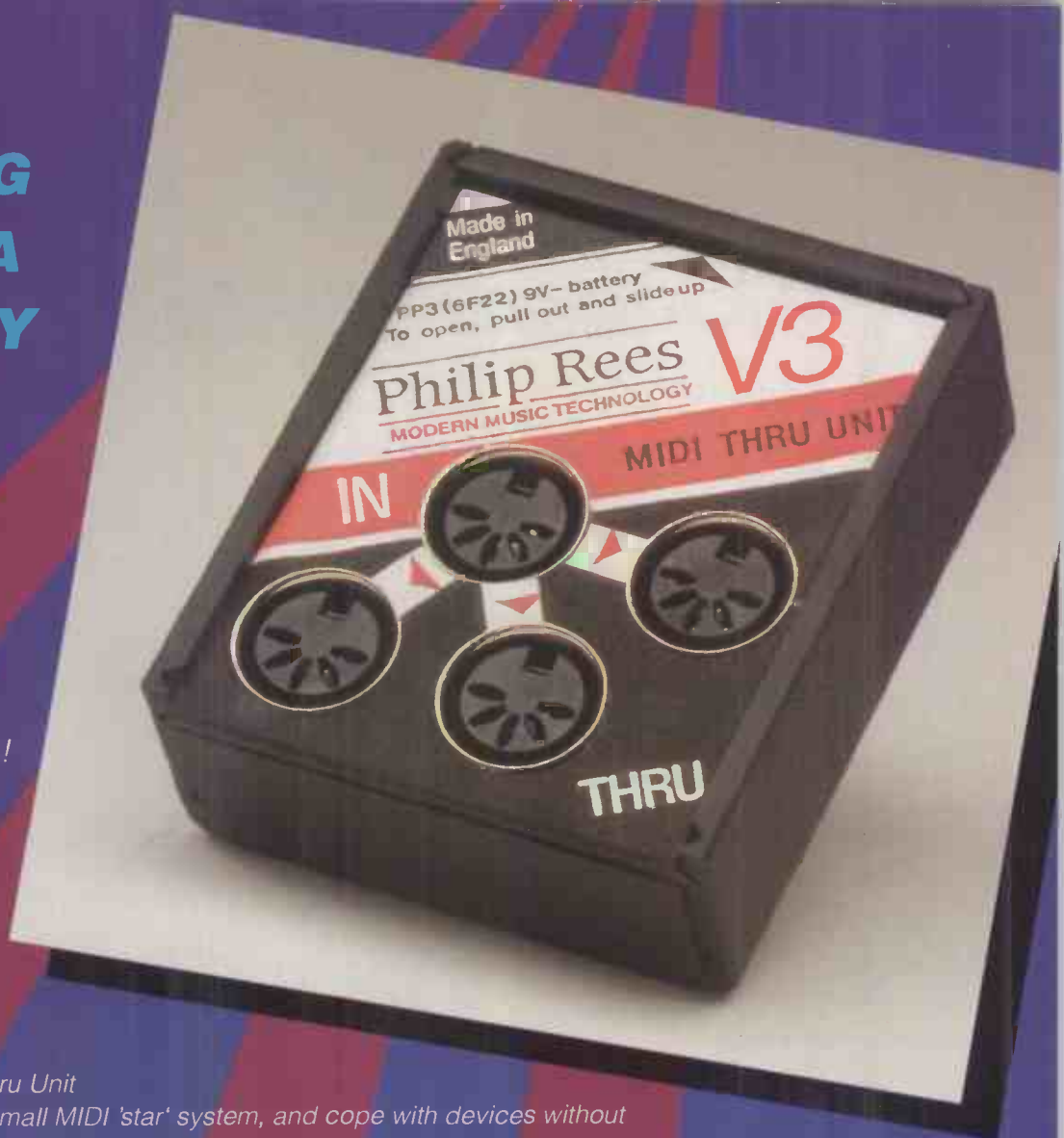
"I was talking with Marcus Miller recently, and he's known for playing electric bass, but I know he also went out and bought himself an upright bass and he practices on it. He definitely knows how to use all these synthesisers and the sequencers and stuff - but he knows how to play live, too. So that's a good example, and all the young kids have got to realise that. They should also realise that we human beings, we have the magic - the machines can only sit there waiting for us to do whatever we're going to do with our creative imagination."

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# Kawai XS-1

## Synthesiser Module



Anyone with an eye for a bargain will no doubt have spotted this new sound module from Kawai currently being advertised at under £200. But is it really an offer you can't refuse...?

Photography: James Cumpsty

Text by  
Simon Trask

**K**awai's current strategy in the hi-tech instrument market is hard to figure out. Back in '87 and '88 the company's star shone brightly in the hi-tech firmament with synths like the sophisticated, prestigious K5 and best-selling budget K1. Add to this the spin-off modules like the K1m/K1r and PHm, the R100 and R50 drum machines and the Q80 hardware sequencer and you had some serious competition for the more established hi-tech names.

Following the less successful K1II and K4 synths, however, Kawai's hi-tech output has been sporadic and low-profile to say the least. The XD5 drum module and Spectra synth didn't exactly take the market by storm and latterly the company have seemed more content to stick with budget home keyboards and not-so-budget home organs and digital pianos.

So what are we to make of the XS-1, a compact synth module which places the emphasis firmly on straightforwardness and affordability? At its RRP of £259 it undercuts budget modules from Roland/Boss (DS330) and Yamaha (TG100) by around £100. But with a 'street' price some £60 below this, it must currently be one of the most tempting offers for musicians on a tight budget.

fact, it's much more reminiscent of a digital synth from several years back – before samples gained any kind of foothold in the synthesiser world. The strongest sounds, to my mind, are the pads such as strings, etc. Bass sounds are rather noisy in their lower register but have a pleasingly warm quality to them; some also have plenty of cutting edge.

There's a reasonable selection of pianos and organs, some pretty dreadful brass and wind sounds, lead sounds which don't lead very effectively, and various rather plinky and brittle tuned percussion sounds. The overall tonal quality of the instrument is sharp, reasonably warm, but not particularly big or expansive. I suppose you could say that it sounds its price.

There are two types of Patch: Single – of which there are 64 preset and 32 user – and Multi (16). There isn't a lot you can do to edit the Single Patches apart from setting various vibrato and bend parameters and altering ADSR settings for a couple of envelopes.

The Multi Patches contain four Sections, each of which can be assigned one Single Patch. Depending on the MIDI channel and note-range settings you give to these Sections, Multi patches can be 4-part MIDI multitimbral, or any combination of layered, split and/or MIDI multitimbral sounds. In addition, there's a 'drum kit'-style collection of 32 drum and percussion sounds which default to MIDI channel 10 and are available in both Single and Multi modes.

### The Spec

**Waveforms:** 128 16-bit PCM + 16-bit DC (Digital Cyclic); 32 drum and percussion PCM

**Polyphony:** ten voices (Single/Multi) + four voices (Drum Section)

**Multi Capability:** Four Sections + Drum Section

**Connections:** DC in (external adaptor supplied), line out (L/Mono & R), headphones, MIDI In, Out and Thru

**E**ssentially sound is generated from a mix of samples and waveforms, but the XS-1 doesn't actually sound like a sample-based instrument. In



You can set the overall volume of the Drum Section together with the MIDI channel on which it will respond (1 to 16). There's only one, fixed 'drum kit' assignment of drum and percussion sounds to MIDI notes, and you can't alter the panning of each sound – a rather irritating limitation to my mind.

The number and selection of drum and percussion samples is, well, limited and unadventurous by today's standards. The sounds are usable though not overly inspiring. The single bass drum provided does at least have a satisfyingly deep thud to it, and provides a solid, punchy underpinning to any rhythm. The two snares are respectively loose/rattling and tight/lively affairs. Overall the drum and percussion sounds have a sharp, punchy, 'electronic' quality to them – no doubt due in part to their short sample durations. Still, if you really must have a large number of drum and percussion sounds, there are several inexpensive drum machines currently on the market to choose from. An XS-1 plus one of these would only set you back around £500.

Operationally the XS-1 is an odd mix of straightforward and confusing. Its 1U half-rack dimensions don't leave much room for operational niceties, but the layout of buttons is straightforward, with dedicated buttons providing ready access to the various operational areas of the instrument.

At the same time, the display limitations of its 3-digit LED mean you have to grapple with numbers rather than plain

### XS-1 Parameters

**Single edit:** Volume, key fix, fixed key no, wave select, solo on/off, vibrato speed, vibrato depth, vibrato shape, auto bend time, auto bend depth, level, attack time, decay time, sustain level, release time, KS envelope level, velocity curve.

**Multi edit (per Section):** Section play, Single assign, MIDI receive channel, level, tune, transpose, zone hi, zone lo.

**Drum edit:** Drum volume, MIDI receive channel.

**System edit:** Tune, transpose, pitchbend range, velocity depth.

**MIDI receive:** channel, Omni on/off, program change off/normal/section, pitchbend on/off, modulation on/off, volume on/off, System Exclusive on/off.

**MIDI transmit:** channel, program change on/off, one Patch data dump (Single/Multi), all Single data dump, all Multi data dump, Drum data dump.

English. Fortunately the XS-1 does come with a peel-off 'ready reference' sheet which lists all the Single Patches and edit parameters by name as well as number. You can either leave this on its backing strip and keep it near the instrument, or else peel it off the backing and stick it on the top panel.

Clearly, price has been an overriding factor in the XS-1's design. Personally, I would be tempted to save up a bit more money and opt for a slightly more expensive module (such as the TG100 or, even better to my mind, a DS330). Overall the XS-1's sonic and size limitations rather work against it, and it does sound a little dated – though it's not altogether unappealing for being so. ■

### Info

**Price:** Kawai XS-1 £259 RRP

**Distributor:**  
Kawai (UK) Ltd  
Sun Alliance House  
8-10 Dean Park  
Crescent  
Bournemouth BH1 1HL.  
Tel: 0202 296629

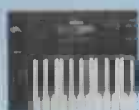
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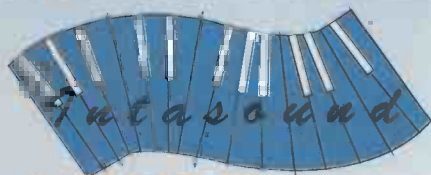


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# Demo Takes

Reviews by Phil Ward

## TAPE OF THE MONTH

### REGLAGE

Raymond Scott's *Electronium*; kazoo; Yamaha TG77, TG33, EMP100, PA-1207; Panasonic RXC41, 5410; Korg Poly 800 MkII, KAC-308; Amiga 500; Sony F-V30T, MDR CD350, MDR-3011, DR-S3; Monacor MPX300; Mirsch OM3-28; Mackie 1202; Beovision MX1500; Denon DRM500, DRM710; Pana-Vue 1; Starblitz 3100BT; Technics SL-PG500A, M63, SL-PS50; Rotel RP1500, RX402; Sanyo VHR-3100EE; Commodore 1531, 1541, C64 running SAM; Jamo D365

Good grief. There's some weird stuff in Sweden, by the look of things. Mirsch OM3-28? What the bloody 'ell's a Mirsch OM3-28? It's a good job this tape's full of excellent, driving techno otherwise I might have got confused. I did put on some Abba straight afterwards for reference, natch. And Reglage *still* sounded like excellent, driving techno. So we can only conclude that all this foreign clobber's being put to very good use up there, in the hands of two nutters who call themselves K12 and CDC.

Considering the way they build up layers of consistently interesting sounds, there's a temptation to invite comparisons with

Mssrs Hütter and Schneider in Germany, and Meier and Blank in Switzerland, but the emphasis on beats, and how to weight them against evolving sequences, updates the whole thing into 808 State territory.

The top end is a bit hissy and grainy, but they've only just bought a noise gate and are fully aware that this should improve



matters on the next recordings. They're also hungry for more analogue equipment, but who isn't these days. Personally, I very much look forward to hearing more.

**Contact:** Ronnie, Sweden +851025050

### NECROSCOPE

Akai S900; Alesis MMT8; Roland SH101, Juno 106; Kawai K1; Korg Poly 6; Yamaha QY10; recorded at *The Reptile House 16-track studio, Lichfield*

The tape's called *Birthless*, and the tracks are 'Dying Moments', 'Filth' and 'Deadflow'. So if I said Nine Inch Krupps you'd know what I meant, wouldn't you? Powerful, grating cyberock fleshed out magnificently with choice analogue bleeps and modulations, complete with strangulated, indecipherable vocals like Trent Reznor with a sore throat. The luxury of 16-track has done nothing to soften the hardcore edge of Necroscope's dark visions, and despite the odd imbalance – the occasional part buried here, or a touch too prominent there – this is great stuff. Particularly gratifying is the burning, distorted guitar sound, which I presume is a looped sample, and if so a testament to the advantages of a controlled, mechanical guitar source over a played part. An awful lot of demos include live, DI'd guitar in a context

similar to this, and suffer from the lack of enough practised studio technique to avoid scratchiness and woolly fuzz.

The sound bites are well executed, too, with that menacing panned delay which I've mentioned before, and a grainy, megaphone-like quality. I don't know... the stuff coming into *Demo Takes* just gets better and better. This would be Tape Of The Month, if it wasn't for those clever Swedes (see Reglage).

**Contact:** Necroscope, 286 Worlds End Lane, Quinton, Birmingham B32 2SB

### THE PINK

Korg Wavestation A/D; Yamaha YS200; Atari STE 4Mb; Ross RE333 microphone; JVC hi-fi stack

Rodney Birchall is completely mad. He calls himself The Pink and whiles away the hours in the suburbs of Preston by intoning strange, guttural vowel sounds into a flanger. And it's

just the kind of nonchalant inventiveness we need. Behind the throwaway, whacky exterior there is a brain at work. What sort of a brain, we don't know, but it's there. With very limited resources, Rodney creates brief but compelling sonic vignettes, from faintly Japanese renderings of Christmas Carols to disturbing, rhythmic pulses which match Eno for surreal charm any day. This alone is enough to forgive the rather rough quality of the recordings – noisy and unpolished – which kind of adds to the impact, in fact.

The tape arrived last December (as did all this month's tapes – shows what a backlog there is) and I'm not being biased just because there's a song called 'Merry Xmas MT'; there's another, minimalist epic called 'Almost Pink' which has all the mad potential of a novelty hit – if re-recorded professionally, that is. The lyric simply complains "There's something wrong with me" repeatedly over an expertly programmed drum track and nowt else: but there's nothing wrong with Rodney's attitude.

**Contact:** Rodney Birchall, 0772 752368 (Preston)

### KRYOGENIC

Ensoniq EPS16+; E-mu Emax II; Tascam 424; Aiwa ADF 810; Casio DA7

Two sound sources, a 4-track for EQ only and a cassette player. Oh, all right, and a DAT machine. Not much, though, and it seems to have concentrated Kryogenic's minds on the task in hand – blending analogue and digital keyboard lines into urgent, yet smooth patterns over frantic, housey beats. The BPMs are certainly well into overdrive, and many of the parts are pushed high in the register – including the vocals, on 'I Can't Explain', with the concomitant lurch towards Woody Woodpecker territory.

But in general the mix is clean and bright, and on DAT or CD would probably survive the rigours of impossibly loud club blasts. The ratio of drums to keys, and keys to voice – all samples – is particularly skilful, and someone really should sort out a white label release right now. There isn't an abundance of originality, but... get 'em while they're hot, as the roast chestnut vendor of Old London Town used to say. Probably.

**Contact:** Russell Gardner/Anthony Shaw, 0785 54391 ext.4577 (day), 0785 664914 (eve.) (Stafford)

## SLAVE LABOUR AND THE WHEEL

Yamaha SY55; Roland D50, S330, MC50 "transferred to an Atari"; unspecified Tascam 8-track; unspecified Sony DAT; Boss DR550; bass, guitars, violin, "a well known Shamen song... a couple of dirty phone calls and an accident with a pint of beer and a sequencer"

When I first heard this I thought "Saint Etienne". Then I thought "The Shamen". Then I thought "no, Saint Etienne...". And finally I thought "Jimmy Pursey in a school physics lab.", because that's the kind of guy I am. There's the frail, shrill female vocals à la Sarah Cracknell, Mr C's cockney rap, and ultimately a throwaway comedy strum, complete with references to pubs, pints and geezers. It's an appealing combination, slightly undermined by the weak bass drum, the scratchy guitar and the somewhat

aimless chord sequences. The hi-hats, however, are on occasion uncommonly good, rich and nicely weighted, and avoid that monotonous ticking from which programmed hi-hats all too often suffer. Most of the time, the guitar is too prominent and drags the overall sound back into the indie hinterland from which the dance slants elsewhere promise escape.

The air of compromise – is it compromise

or laziness? – that permeates the middle tracks 'Walls', '0898 (Cleethorpes)' and 'Vacant Heart' is made up for by the more determined groove of 'Hypa-Drive' and the instrumental '0898 (Sheffield)'. Full marks, too, for a simple but great idea – the tracks are repeated on both sides, so there's no need to rewind at all.

Contact: Syd, 081 539 5046 (London)

## DEMO CRACY

Fair's fair. Here's a list of those tapes worth a mention – but only a brief one.

### JOMEL

Lyrical, eclectic ballads and ska-tinged pop. Contact: Jomel, 081 304 9507

### GOODBYE JANE

Excellent band with aerated, mellow songs. Gigs must follow. Contact: David Caine, 0865 69354

### ANDY & PETE PARSONS

Heavy guitar pyrotechnics over programmed drums. Contact: Andy & Pete, 0608 677263

### PAUL DAVIES

Synth-pop song called 'Climbing The Walls Of My Heart'. Contact: Paul. 0865 729013 (before 6pm)/0235 534609 (after 6pm)

### THE RECKONING

Modern, Celtic rock songs which need a full band to flesh out vocal power. Contact: Marcus Rafe, Glasfryn, St. George Road, Abergele, Clwyd LL22 7HB

# THAT WAS THEN

Many are called, but few are chosen. Some, however, get a second stab at glory in the pages of *MT*...

## SIGUE SIGUE SPUTNIK

I used to be in a band that was greatly influenced by Sigue Sigue Sputnik. We were called Heil Heil Telstar, and despite a huge advance from a major record company we couldn't actually record because we used it all up on hair gel. You can't imagine how much it cost in cosmetics. Every morning, we'd have to get up four hours before any appointment (we didn't rehearse – we just had appointments) purely to sculpt hair. Hair was our *leitmotif*. The rest of our costumes were improvised from kitchen utensils, Bacofoil and Kevin's mum's fishnet tights, which were brutally



refashioned into balaclavas. She was hopping mad when she found out, I can tell you.

We only made one record: an entirely sequenced version of 'Dawn' by Flintlock b/w an acoustic version of 'Phaedra'. Then Kevin left and managed a girl group called We've Got A Boss Chorus Pedal And We're Gonna Get It Nicked Out Of The Back Of The Transit. The record company dropped us following an ugly incident on *Multicoloured Swap Shop* when Kevin was goaded into using rude words by Maggie Philbin. I used to feel an O-level of shame at our antics – especially damaging Mrs Parslow's hosiery like that – but when I look back at the Polaroids now, I feel more like Emeritus Professor Of Guilt at the University Of Self-Loathing.

## THE GLEEMAN PENTAPHONIC

For a brief, glorious period, all that was necessary to broadcast to the world that the design of an electronic device was at the absolute cutting edge of modernism – if not transported back in time from the future itself – was to make the casing transparent. That way, everyone could literally see that



what really mattered was the beauty of circuitry itself, and that any concern with finish, grain, colour or pattern was an irrelevant indulgence. And by a strange irony, this stark functionalism actually obscured the fact that the enshrined circuitry was all too often a bag of shite.

It's distinctly possible that not a single record was ever made using the Gleeman Pentaphonic. However, all was not lost, as a large consignment was ordered by the BBC one rose-tinted day. By an understandable administrative error, they were at first delivered to the Radiophonic Workshop, but once the mistake had been uncovered action was taken and the 103 Gleeman Pentaphonics were redirected to their final resting place. They were broken up and used on the set of *Blake's Seven*.



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# Out Takes

## JASON REBELLO

*Keeping Time (RCA/Novus)*

## LYLE MAYS

*Fictionary (Geffen)*

## JEFF LORBER

*Worth Waiting For (Verve Forecast)*

The keyboard player is dead: long live the keyboard player. Just when you thought it was safe to grow your fingernails and paint them in bright, knob-twiddling colours, along comes a brace of albums showcasing the not-at-all-lost art of jazz/fusion piano, electric piano, Hammond and lead synthesiser. Funkiest of the bunch is definitely Jeff Lorber, US session doyen and one who loves to improvise over an often programmed synth bass and beatbox groove. That's not to say that there's an absence of top-drawer musos – Paul Jackson Jr., Bruce Hornsby, Gary Meek, Lee Ritenour and Paulinho da Costa are just some of the names bandied about among the credits – and the result is an extremely radio-friendly instrumental cocktail, not to say an extremely American-cop-series-theme-music-friendly instrumental cocktail.

One snatch of Lorber's languid Fender Rhodes and you can actually see the opening credits: it's a bright, shiny US city with two tough, leather-jacketed 'tecs, streetwise but with hearts of gold and a regular supply of doughnuts and bad coffee, consumed late at night while their fat, cantankerous black Chief, roused from an uneasy sleep, drops Alka-Seltzer into another paper cup and says 'this better be good'.

Jason Rebello's coffee, by contrast, is a superb South American blend. Served in more exclusive surroundings, it has less mass appeal. Despite lush, palm-fringed arrangements, the time signatures and chord

sequences are more demanding – this, in spite of the fact that, from Rebello's first album, *Keeping Time* is a determined departure in the direction of song and dance.

Jocelyn Brown and Marianne Jean Baptiste are the singers, and a combination of bass guitar (Michael Mondesir and Julian Crampton) and Rebello's own funky, wah-wah Clavinet is the main ingredient of the dance, but in the end one is slayed by the playing rather than slaved to the rhythm. Jazzers just can't help delighting in their own technique, and musicianship is the real subject, more than entertainment. OK, there's the programmed, sped-up go-go of 'The Future', but mostly *Keeping Time* is about a band keeping (all sorts of interesting) time.

Even more resolutely 'muso' is a third solo album from Lyle Mays, whose name might be familiar to Pat Metheny devotees, given that Mays has been co-writing and touring with him as MD and keyboardman since the first PM Group was formed in 1977.

Notwithstanding the fact that both Mays and Metheny have never shied from employing the very latest in technology during their many collaborations and soundtracks, on *Fictionary* Mays has opted to rediscover the simple acoustic piano/bass/drums format. To underline the point, the whole album – some 11 cuts – was recorded in one day, as the (unrehearsed) trio of Mays, bassist Marc Johnson and drummer Jack

DeJohnette busked through the set in a wilful re-creation of the recording techniques of yore.

Consequently, the Mays keyboard style gets more exposure than ever before, and despite a certain nervousness on his part ("my involvement with synthesisers has kept me from playing" he claims), that style stands up and demands to be counted.

MIDI? Who needs it.



## Plastic Max

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### SAINT ETIENNE

*So Tough (Heavenly)*

Fun, grainy samples from movies and TV links these plaintive songs to provide a liberal coating of irony, perfect for the retro-coloured, media-literate '90s. So refreshing to find an indie band willing to use loops and keyboard textures instead of the ubiquitous guitar, although there's some neat plucking in here as well. Meat Beat Manifesto could do some great remxes...

### P.M. DAWN

*The Bliss Album...? (Gee Street/Island)*

Remarkably similar to *So Tough* in conception, with snips of dialogue spun in between tracks, soft vocals and a firm grasp of the programmed groove, but executed with fewer risks and a more comforting sonic palette. Be nice if they learned some more chords, though: everything slips down a whole tone and back again every two bars, seemingly.

### WORLD PARTY

*Bang (Ensign)*

Recorded entirely in Karl Wallinger's studio in part of the John Henry Enterprises rehearsal complex in North London, this is an album of reckless confidence. The influences are almost too keenly felt, which delights some and infuriates others, but it is a prime example of what a gifted songwriter can achieve with all the tools of the studio trade to hand. Fingertip control – good for girdles, but in reconstructing a rock band sound it may not give you a firm enough grip.

### GARY CLARK

*10 Short Songs About Love (Circa)*

Recorded entirely in Gary Clark's flat, here's another album which tells the story of a songwriter who has retreated (or should that be advanced?) into his own studio domain. But Gary walks on thicker ice, because his lyrical and airy songs need less embellishment than Karl's to become fully dressed, and consequently there's less of a risk of them bursting at the seams. Remember 'Mary's Prayer' by Danny Wilson? That was Gary and his chums...

### NICKY HOLLAND

*Nicky Holland (Epic)*

Keyboards the old-fashioned way, and very beautiful too. A graduate of both The Royal Academy of Music and sessions with Tears For Fears and Ryuichi Sakamoto, Nicky Holland has fused these experiences into a debut solo album of lush, mature songs with a slight breeze blowing through their hair. Damn, I wish I'd bought that 1968 Triumph Spitfire Mk.3 now that I've got a copy of this for the stereo...

**CAN**

*Cannibalism 2 (Spoon/Mute)*

**FAUST**

*Faust IV (Virgin)*

**TANGERINE DREAM**

*The Private Music Of Tangerine Dream (Private Music/RCA)*

In this age of compilations, retrospectives and reissues, it's good to know that the seminal music of psychedelic, prosperous, yet divided and nervous Cold War Germany is not being neglected. They may have lost the World Cup Final in 1966, but it didn't stop a wave of cracking new experimental bands from springing forth on the cusp of the decade and giving Anglo-American progressive rock a stiff kicking in the penalty area. Can, Faust, Tangerine Dream, Kraftwerk, Neu, Cluster and Amon Duul II all released debut albums in this period, amid much hype surrounding the phenomenon of 'Kraut' rock.

World Cup? No wonder they won it back in 1974.

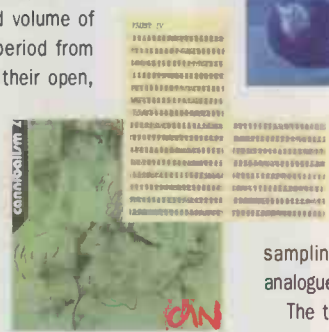
A cross-section of UK labels are now resurrecting some of the best of this music. Mute, in particular, with their subsidiary Grey Area trawling through the annals of experimental music from here to Sydney, are on the case, offering most of the back catalogue of the likes of Can and Cabaret Voltaire on CD. *Cannibalism 2* is, as the title would suggest, a second volume of Can material, covering the period from 1974 to 1978, during which their open, guitar-flavoured grooves began to absorb significant funk and reggae influences. Also included are cuts from the out takes compilation *Unlimited Edition*, which itself pulled together some rare material from the late '60s.

Meanwhile Virgin have re-issued *Faust IV*, first available in 1973, and representing the band at the peak of their confidence. With more synthesised and treated sounds in evidence, yet retaining a raw, troublesome noisiness, Faust pitched themselves somewhere between Can and Kraftwerk, and introduced a concept of sonic montage which wilfully

exposed and relished the mechanics of the recording process itself.

By contrast, Private Music is a label founded by former Tangerine Dream member Peter Baumann, who signed the band in 1988 and proceeded to release four albums of new material: *Melrose*, *Lily On The Beach*, *Optical Race* and *Miracle Mile*. *The Private Music Of Tangerine Dream* is therefore a glance back over the last five years and no further; predictably, the music has taken on a strongly digital flavour, both in terms of sampling and FM synthesis, and the languorous analogue bubblebaths of yesteryear are gone.

The true purpose of a retrospective is to exploit the passage of time in order to reassess. You have the luxury of knowing what came next, and often the music actually sounds better in the light of this knowledge. If truly progressive, music is only later given a sympathetic context, and our ears adjust accordingly, making enjoyment of it all the richer. Can and Faust, at least, have never sounded so good. ■



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# Readers' Ads

## KEYBOARDS

**AKAI S700** with disks, £250; Kawai K1M module, £170; Roland JX3P, £195; Korg Poly 61, £150; Yamaha RX17 d/machine, £100. All with manuals, swaps considered, may be able to deliver. Kevin. Tel: 051 727 5873.

**AKAI S950** sampler with memory expansion and disks, £750; Yamaha SY35 synth, 9 month guarantee, £450; Prodigy seq for Atari ST, £40. Or £1200 for the lot. Dave. Tel: 0784 251328.

**AKAI S1000 PB**, £900; Soundcraft Spirit Studio 24:8:24:2 mixer, £2200; SPL Vitalizer, £520. Kevin. Tel: 0782 832369.

**AKAI S1000 PB**, boxed, manual, immac, home use, £1000 or swap for S1000 plus cash adjustment. Tel: 061 799 4092.

**AKAI S1000** with 18 Mb and digital interface, £1800; Alesis, £175. All home use only. Gordon. Tel: 0225 754887.

**AKAI S1000** with SCSI, 8 Mb memory, boxed, immac cond, home use only, £1950. Tel: 0656 786892.

**AKAI X7000** sampler, disks, manuals, sample tapes, £395 ovno; Casio DH100 digital horn, MIDI presets, £50 ovno; 19" rack, 19 units high on castors, £50 ovno. Mattel Synsonic d/machine, £20 ovno. Graham. Tel: Doncaster 739511.

**ARP QUARTET £120.** Teisco Analogue mono, £100. Yamaha TX16W sample discs wanted. Tel: 051 670 1464.

**CASIO FZ1** sampler with library, as new, £795. Tel: 0483 576630.

**CHEETAH 7P** master kbd, 88 piano weighted keys, fully poly, velocity sensitive, 100 performance memories, MIDI, echo, delay, arpeggio and much much more, £400. Darren. Tel: 051 608 9132, eves.

**CHEETAH MS6** analogue module, £200. Acid/house/techno, it's all there. Nick. Tel: 0600 890987.

**CHEETAH MS800** Wavetable synthesizer, 1 month old. Will swap for Cheetah MS6. Offers. Keith. Tel: 0734 730201 after 7pm.

**CLASSIC ANALOGUE** synth, Chroma Polaris with MIDI, £400 ovno. Possible part exchange. Mr McIntyre. Tel: 0469 576487 eves, after 6.30pm.

**COMPLETE MIDI RECORDING SYSTEM:** Korg M1; Yamaha DX7; Oberheim Matrix 1000; Roland D110; Atari 1040 ST; Alesis HR16 d/machine; Alesis Quadverb; Yamaha SPX Mega MkII; ART Proverb 200; Boss PX stereo mixer; Fostex X15; Denon tape deck; Technics 50w amp; JBL Control 5 speakers; 'A' frame stand; leads and cables, software and pedals, £2850 ovno. Richard. Tel: 0788 565220.

**ELKA MK88** weighted, 88-note mother keyboard with pedals and f/case, £300; Roland P330 piano module, £250. John. Tel: 0255 241130.

**EMULATOR II** plus HB double internal memory with very large sound library, SMPTE, full MIDI, immac cond, £1100. NO TIME WASTERS! Don. Tel: 031 441 3948 after 6pm.

**ENSONIQ SQ1**, home use only, boxed, mint cond with manual, RAM card and Concerto s/ware, £700. David. Tel: 021 744 8142.

**ENSONIQ VFX**, home use only. Owner

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going abroad, £550 ono. Bruce Randel. Tel: 0295 276079.

**FENDER RHODES** stage 73 electric piano, unusual white colour, £200. Bob. Tel: 0473 717276.

**FOSTEX RB MTC-1**, 5 reels, looms, £900; DX7, £250. Paul. Tel: 0253 58524.

**HÖHNER VZ10M and Roland D110.** Both with editing software and hundreds of sounds. as new, boxed, mauals, £250 and £275. Tel: 0892 524388 or 510660.

**KAWAI K4 and K4R** with MMT8 sequencer and Boss 6 channel mixer. £800 for the lot. Can deliver most places. Doug. Tel: 0222 223707 eves, NOT weekends.

**KAWAI K4**, multiTimbral synth, exc sounds with stand, £375 ovno; Roland MC50 sequencer, 10 tracks, comprehensive but user friendly, £350 ovno; Yamaha Tone module TG55 with extra sound card, £275 ovno. Thomas. Tel: 0373 465650.

**KAWAI K4**, exc cond, £200; Fostex 2016 line mixer, £150; Akai XE8 drum expander, £70. All boxed with manuals. Tel: 0203 675747.

**KAWAI M8000** master kbd, 88 note weighted action, virtually mint incl f/case, manuals, spare cartridge and optional stand, £850 ovno. Chris. Tel: 0705 828587.

**KORG 500** Concert digital piano, as new, £1350. AW Griffiths. Tel: 0492 870301.

**KORG 01/W FD** plus sound card, home use only, mint cond. Any sensible offer, no time wasters. Darren. Tel: Leeds 761264.

**KORG M1** plus four programme/memory cards, manual and f/case, the best workstation there is, £750. May p/x

absolutely anything interesting. Vince or Adam. Tel: 0860 756271 anytime.

**KORG M1** with case and stand, very little use, exc cond, £750. Brian. Tel: 0332 45588.

**KORG M1** with RAM card, boxed, £725; Roland S50 sampler with Sounds 50 blank disk, manuals, £600. Rob. Tel: 0279 420991.

**KORG M1R** rackmount, additional sounds, exc cond, manual, boxed, £650; Casio FZ-10M rackmount sampler, 4Mb upgrade, 10 disk library, manuals, exc cond, £850.

**KORG MS10** analogue patchbay synth, classic acid/techno bass sounds, very rare and collectable, mint cond with original box and manuals, £120. Tel: 0703 220152.

**KORG MS10** analogue patchbay synth, classic techno bass sounds, very rare and collectable in mint cond with original box and manuals, £120. Tel: 0703 220152.

**KORG M1R**, as new, extra sounds on RAM card. Delivery possible in London. Ed. Tel: 0234 261529.

**KORG POLY 800**, Yamaha SH10, Ibanez DM1000 multi-effects rack. Offers. Will split. Tel: 0305 777061.

**KORG T3**, vgc with f/case, careful lady owner, £1150. Tel: 081 398 9901.

**KORG WAVESTATION A/D**, 512 waveforms, state-of-the-art conversion, Vocoder, wicked drum loops, going price £1000 ovno. Gez. Tel: 0459 103225.

**KURZWEIL K1000** keyboards legendary Kurzweil samples across a 76-note weighted keyboard. Includes flightcase, £850 ono. Tel: 061 225 1166.

**ÖBERHEIM MATRIX 6R**, £500 ovno. Neil. Tel: 0483 762017.

**PEAVEY DPM3** workstation, boxed, as

new, £795 for quick sale. Steve. Tel: 0789 772484.

**ROLAND D110**, immac, boxed, manuals, home use only, £250 ovno. Also Roland MC202 boxed, manuals, £110. Roger. Tel: 0787 378106.

**ROLAND D10** multitimbral LA synth, many unique sounds. Comes with 1x 256 sound ROM card and softcase £350 ono. Tel: 0786 832752.

**ROLAND D10** multitimbral synth, exc cond incl manual, £350. Dave. Tel: 0274 620004 anytime.

**ROLAND D10**, 2 ROM cards and one 32K RAM card, boxed with manuals, absolutely mint cond, £450; JX3P analogue synth with manual, vgc, £225. Tel: 0532 866848.

**ROLAND D10 excellent condition, home use only with manual, £325.** Tel: 0782 6284711

**ROLAND D20** with soundcards and manuals, £600 ovno; Yamaha DX7S with RAM plus manual, £400 ovno; Yamaha FB01 plus manuals, £100 ovno. All in absolutely mint cond, no scratches or marks with boxes and cases. Mike. Tel: 0449 771954 eves or w/e.

**ROLAND D20** workstation, manuals, disks, 3 sound cards, £550; Roland Juno 6, £125; Roland MKS100 rackmount sampler, manual, sound library, sample CDs, £225. Tel: 0563 20776 day.

**ROLAND D50** immaculate, home use only, sound card, manuals, f/case, £325. Offers. Toby. Tel: 071 792 1636, ansaphone.

**ROLAND D50**, exc cond, 2 sound cards, £500. Ask for Balbar. Tel: 081 579 6325.

**ROLAND D50**, vgc, 3 ROM cards and f/case, £450. Tel: 0256 880002.

**ROLAND D110** rack synth module, exc cond, boxed with manuals, £275 ovno. Gary. Tel: 0922 725909.

**ROLAND D110** sound module, £300; Korg M3R module, £380; HR16 and HR16B d/machines, £120 each. Tel: 0452 330315.

**ROLAND D110**, £250; Elka DMK8 mother kbd, £325; Yamaha TX81Z, £150; Alesis SR16, £165; Quadverb Plus, £200; XR300 SMPTE unit, £110; Tascam M216 16:4:2 mixer, £350; AKG C-1000 mic, £110; Atari ST 4Mb RAM, 48Mb hard disk 286 PC Emulator, £450. All as new, home use only. Nigel. Tel: 0522 793781.

**ROLAND JD800**, 1 year old, exc cond, £800. John. Tel: 081 903 3836.

**ROLAND JUNO 1**, £250 ovno; Gem SX1000 mono synth, £100. Good rare machines. Dan. Tel: 0803 857475.

**ROLAND JUNO 6 £120, free courier delivery.** Korg Poly 61(M) required in immaculate condition. Marc. Tel: 0274 59002 after 6pm.

**ROLAND JUNO 60** polyphonic synthesiser with memory presets, £225 ovno. Nick. Tel: 0258 455508.

**ROLAND JUNO 106, good condition, £300.** Chase Bit 1 plus case and manual, £350. Zoom 9030 effects as new, £400. Alesis Quadverb Plus, as new £270. Willy. Tel: 0224 323007

**ROLAND JUPITER 6** home use only. In perfect condition, £600. Ian. Tel: 081 567 2482.

**ROLAND JUPITER 6**, exc cond, home

use only, latest MIDI chip, £430. Dean. Tel: 0908 561692.

**ROLAND JUPITER 8**, £550. Roland D50 plus cartridge, £450. Paul. Tel: 041 772 9680.

**ROLAND JX3P** kbd in perfect cond, £250 ovno. Raphael. Tel: 0483 33763.

**ROLAND JUNO 60** plus JSQ60 in 'collectors' condition, £250. All above home use only. Serious offers considered. Paul. Tel: 0296 437522 anytime.

**ROLAND JX8P** plus f/case, £500; Roland Juno 106, £340; Roland TR707, £150; Yamaha MT100, £150; Sequential Circuits Pro 1, £130. All items in vgc. Also, effects pedals available. Tel: 0296 393201.

**ROLAND JX8P**, MIDI, touch sensitive, analogue sounds, digital control, exc cond, £330; D110 module, £210. Richard. Tel: 0273 678567.

**ROLAND MIDI** kbd, 4 octaves, touch-sensitive, pitch control; £150; Korg A/D rackmounted sound box, £1100. Gez. Tel: 0459 103225 leave message and number.

**ROLAND MT32** shareware editors etc, £195 ovno. Paul. Tel: 0483 509633, days or 0483 505314, eves.

**ROLAND MT32**, good cond with Editor plus manuals, £500. Paul Marshall. Tel: 041 774 5659.

**ROLAND MT32**, great expander, 8 parts plus drums, 32 notes, polyphonic, £200; PC200 desktop MIDI kbd, 4 octaves, velocity sensitive, £120. Rudi. Tel: 0227 272455.

**ROLAND MT32**, immac cond, PSU and manuals provided; Yamaha EMT10 psu and manuals available, immac cond. Offers for both of these. Can separate. Andy. Tel: 091 285 0484.

**ROLAND MT32**, perfect cond, boxed with all manuals and leads, £180 ovno. Sean. Tel: 0438 313865.

**ROLAND MT100** seq and sound module, mini workstation, Atari editor with 100s of sounds plus Quickdisk manuals and box, exc cond, £325; Boss DR550 d/machine, 16-bit, R8 and 808 dance samples, exc cond incl manuals, £115. Paul. Tel: 0536 761014.

**ROLAND S770** sampler, absolutely mint cond, unused with 18Mb of RAM, digital in/out, internal h/disk etc plus Squest removeable h/drive, nine disks, access to huge library and many other extras, £4500 for immediate sale. Tel: 071 620 0239.

**ROLAND SH1**, £150; MIDI to CV, £150; Krumar DS2, polyphonic analogue synth, 3 oscillators, 2 VCFs and envelopes, £320. Nigel. Tel: 0724 711353.

**ROLAND SH2**, £150; Roland SH09, £120. Derek. Tel: 081 444 6135.

**ROLAND U20** keyboard, pristine condition, £500. Roland MC50 sequencer, Immaculate condition, £375. Possible P/EX for Korg 01/WFD plus cash. Talk to Jonathan on Telford 0952 260064

**ROLAND U220**, £290; Roland TR606, £50. Swaps considered. Mark. Tel: 0747 54406.

**ROLAND U220**, immac cond, home use only, manuals and leads etc, £350; Hohner SH2E, home use only with manuals, leads, ROM cards and lots of sounds, £125. Tel: 0372 457273.

**ROLAND U220**, multitimbral synth with

card, s/ware editor and extra sounds, £300. Ricky. Tel: 0475 30181 after 6pm.

**ROLAND W30** sampling sequencing workstation plus manual and disks; Alesis Quadraverb Plus; Studio Research 6 channel mixer; 100w combo plus various audio leads. Tel: 0282 30940.

**SEQUENTIAL CIRCUITS Pro 1** with MIDI retrofit, £250; Roland R8M drum module, £295; R8 electronic card, £30; Shure SM58 mic in mint cond; Atari 520 STFM computer, £150; Atari SM125 monitor, £80; Philip Rees MIDI Thru box, £30; Electric guitar Strat copy, £75; Hondo acoustic guitar, £75; 2x guitar stands, £15 each. Philip. Tel: 081 677 2378.

**WALDORF MICROWAVE**, £500. Steven. Tel: 0908 618859.

**YAMAHA FBO1** FM sound generator module, good cond with manual, £75 ovno. Mr Clarke. Tel: 0923 673955.

**YAMAHA CLAVINOVA CLP560** home kbd/piano, 88 weighted keys, £995 ovno. Tel: 0604 37582.

**YAMAHA CLAVINOVA CLP560** kbd/piano, 88 weighted keys, £895 ovno. Tel: 0604 37582.

**YAMAHA DISK**, orchestra module, 100 voices incl extensive percussion, recording to 3.5 disk, £525. Tel: 0909 770346.

**YAMAHA DX9** synth, good cond, £200 ovno. Steve. Tel: 031 228 2411.

**YAMAHA DX27**, hard case with manuals, £150; Yamaha QX21, £70. Or both for £200; Yamaha PSS790 and adaptor, £80; Aces Spring Reverb, £25; Gameboy and five games, £100 ovno. Andy. Tel: 0793 882641, eves.

**YAMAHA DX100** FM synth, exc basses and sweeps, £100. Nick. Tel: 0600 890987 after 6pm.

**YAMAHA PSS790**, boxed with manuals, exc cond, PSU inc, £130. Darren. Tel: 0455 846171 day or 0455 846484 eves.

**YAMAHA PSR SQ16** with 200 sounds, 269 rhythms, built in 16-track seq, only 2 months old, cost £1200. Will accept £850 or exchange for Technics kbd or synth. Tel: 0202 734415.

**YAMAHA PSR SQ16**, exc sounds, exc 6-track seq, d/drive, mint cond, boxed with manuals, £300 ovno. Nigel. Tel: 0603 667261.

**YAMAHA SY55**, virtually unused, boxed with manuals, £444 ovno. Tim. Tel: 0732 838681 eves.

**YAMAHA SY77** synth, immac cond with waveform and RAM cards, f/case and stand. Bargain at only £930 ovno. Jason Scott. Tel: Sheffield 0742 683573.

**YAMAHA TX802** mega FM sound module 8-part multitimbral worth over £2000, Steinberg sounds on Atari disk, £400 ovno. Kenny. Tel: 0786 832752.

**YAMAHA** disk orchestra module for use with Clavinovas, 100 voices incl extensive percussion plus many other facilities, records to 3.5 floppy disk, MIDI connections, boxed with manual and all leads, £425. Tel: 0909 770346.

## SAMPLING

**AKAI S01** sampler, just 3 weeks old, boxed. Beat the price increases, £600 ono. Kulji. Tel: 0533 625816.

**AKAI S612** plus MD280, £300 ovno. Chris. Tel: 0533 366057.

**AKAI S900**, exc cond, complete with manuals, £400. Carl Smith. Tel: 0443 755195 or 0222 866555.

**AKAI S950**, fully expanded with mega dance music library, £900 ovno. Kenny. Tel: 0786 832752.

**AKAI S1100**, little use, boxed with manuals etc, £2400. Matt. Tel: 07278 57525.

**AKAI X7000** standard with splitter cables, disks and manuals, £400 ovno; Boss BX8 8-channel mixer, £150; Alesis Microverb II, £100 ovno; Yamaha RX17 d/machine, £80. John. Tel: 0926 422066.

**AKAI X7000** with memory expansion, 150 disks, £450; Alesis Quadraverb Plus, £250; Master Bits volumes 1-5 sampling CDs £15 each; Uberschall collection volume 1, £20; Pure Gold Synths, £20. David Cooper. Tel: 0527 550485.

**CHEETAH SX16** sampler, extremely good cond, still under guarantee, stereo sampling, 8 separate outs with 50 disk library, really good machine. Blows the cheaper Akais out of the water! £400. Jason. Tel: 0535 717557 or Sean on 717976.

**EMAX II** 16-bit digital sampling keyboard, expanded 4Mb memory, mint cond, £1095. Ryan. Tel: 0977 557560 or 0977 557102.

**ENSONIQ ASR10** digital sampling recorder, exc cond, latest stereo sampler, 31 voice, 2 Meg, upgradeable to 16 Mb, has 24 bit onboard effect, time compression and expansion and loads while it plays. Able to resample with effects, cost, £2300, will sell for £1700. Paul. Tel: 071 609 9934.

**ENSONIQ MIRAGE MK1** sampler with MASOS and 50kHz sampling cartridge plus large library, exc cond, £300 ovno. Tel: 0242 575607.

**ENSONIQ MIRAGE** kbd, 15 disks plus all manuals, £300; Roland MKS30 synth module, £200; Yamaha TX81Z synth module, £175; Steinberg Pro 24 V3.1 software with dogle and full manual, £95; Yamaha YME8 MIDI expander 2 in, 8 out, £25. Mark. Tel: 0628 481992.

**ENSONIQ MIRAGE Mk1** with full library, £325; Korg SQD1 MIDI sequencer with disks, £95; Atari 520 STFM 1Mb, £100. Andy. Tel: 0273 474711.

**ENSONIQ MIRAGE**, exc cond, £300. Matt. Tel: 0772 716413.

**ENSONIQ ASR-10 stereo keyboard sampler, fully expanded to 16Mb, as new with 100Mb library, £1850. Mackie 1202, Naim power amp. Yamaha NS10s, stands, Audiophile, cables, £550 Complete. Felix. Tel: 071 586 0384.**

**ENSONIQ EPS** kbd, library, manuals, boxed, home use only, £800. Roger. Tel: 0787 378106.

**ENSONIQ EPS** sampler with 4x memory expander and all usual extras, £650. Tel: 0524 412911 after 6pm for details.

**ENSONIQ MIRAGE**, boxed, full sample library (over 40 disks), home use only, £300. Bob. Tel: 0473 717276.

**KORG DSS1** sampler, vgc with library and sample CD. Sell £650 or swap for multitimbral keyboard in the line of Ensoniq ESQ1 or similar. Bill. Tel: 0892

723567 after 6pm.

**MIRAGE MASOS** library, formatter etc, TR707, manual, memory cartridge, VOX AC120 combo, 60's custom, 250 head + 4x12 (both padded), Eplphone Casino, Shergold Meteor, Firebird VII copy. Offers on everything. Tel: 0908 235701.

**ROLAND S550** plus disks, exc cond, £600 ovno; hard d/drive in need of some repair, £100 ovno. Mike. Tel: 081 576 3674.

**ROLAND S750** sampler, full 18Mb memory, Philips colour monitor, library available, £2100 ovno. David. Tel: 0373 830731.

## RECORDING

**ALESIS 16:2:2** mixer, 16 inputs, 6 aux sends, EQ, immac cond, £450; Yamaha REX50, £70; Alesis Microverb II, £80. Tel: 0787 378106.

**ALESIS 16:2:2** mixer, perfect cond, £450; Alesis SR16 d/machine, boxed, £175. Martin Howe. Tel: 0904 413597.

**ALESIS MIDIVERB 3**, vgc, £150. Gary. Tel: 0296 623762.

**ALLEN & HEATH** System 8, 16:8:2 recording/mixing desk, £650; 8 unit road case never used, cost £200, selling for £110. Brad. Tel: 0633 865758.

**ALLEN AND HEATH** system 8, 16:8:2 mixer, good quality recording mixer, £650. Brad. Tel: 0633 865758.

**ART MULTIVERB Alpha II**, few months old, home use only, boxed as new, £230. Robert. Tel: 0726 64809.

**BOSS BS8** 18:2 mixer, still boxed with 2 effects returns, home use only, manuals and PSU, £150; Boss DM2 analogue delay and Yamaha SL10 effects pedals, both £20. Tel: 0372 457273.

**BOSS DE200** digital delay multi effects unit, 19" rack, immac cond, only £85. Stephen. Tel: 071 581 0257.

**CASIO DA2** portable DAT machine, £195. Gary. Tel: 0483 576630.

**FOSTEX 450** mixing desk 8:8:4:2, phantom powering, parametric EQ, 2x aux sends, exc multitrack or live mixer, perfect working order, £450 ovno. Chris. Tel: 0536 744288.

**FOSTEX A8** 8-track recorder with remote, excellent cond, £495; Denon DRM500 cassette deck, Dolby B/C, £125. Mark. Tel: 0628 481992.

**FOSTEX E16**, £1699; Seck 12:8:2 mixer MkII, £499; Akai MG14D, £1199; AKG C414, £399; Fostex R8, £799. All in exc cond. Jeremy.

**FOSTEX M80** 8-track, £850. Tel: 0373 472214.

**FOSTEX MIXTAB** fader module plus DCM100 16:2 rack. MIDI automated mixing system, full recall etc, latest system, only 12 weeks old, boxed, guaranteed, £625. Michael. Tel: 081 558 3504.

**FOSTEX MIXTAB**, (fader module) plus DTCM100, 16:2, MIDI mixing system, fully automated, quiet, pristine boxed, only 11 weeks old, guarantee etc, £550 ovno. Michael. Tel: 081 558 3504.

**FOSTEX R8** plus loom, extension, hardly used, boxed, £875. Tel: 0525 381910.

► **REVOX A77**, exc cond, £250; dbx 2-channel noise reduction unit, £100. Nigel. Tel: 0724 711353.

**SANSUI MR6** 6-track recorder, hardly used, immac, boxed with manual, £300 ovno. Richard. Tel: 021 449 8835.

**SONY DTC1000 ES** DAT recorder, £700; Akai GX912 professional studio cassette recorder, £300; Electrospace straight gate, Yamaha compressor, Aphex Exciter Type C, £70 each. Derek. Tel: 081 444 6135.

**SOUNDCRAFT SPIRIT** studio, full 16:8:2 desk, immac, £999; Fostex R8 classic 8-track recorder, very little use, £880. Offers. Richard Fox. Tel: 0273 678567.

**TANNOY LITTLE gold monitors**, beautiful condition, £400. Roland D50, mint, £450. S1000 2Mb board, £80. Allen & Heath 16:4:2 mixer, flightcased, £295 old Fender, twin amp top, £200. Tel: 061 431 6692.

**TASCAM 6:2** mixer, great spec, as new, boxed with manuals, £100. Ben. Tel: 071 978 9478.

**TASCAM 244** portastudio, home use only, vgc, unused for the last 3 years, £299 ovno. Bob. Tel: 0473 717276.

**TASCAM AUTO ONE**, Yamaha EMT 1, Roland TR727 d/machine, Steinberg Pro 24, version 3 seq, Master Track Pro with manuals. All for £330. Will not separate. No offers. Tel: 081 554 5789.

**TWO 8-CHANNEL** mixers; 1 Marshall 100W, both need repairs. Sean. Tel: 0525 717976 or Jason on 0525 717557. Make me an offer.

**YAMAHA MC1602 16 channel mixer**, full EQ, 3 aux, phantom powering, boxed and complete with manuals. Excellent condition, cost £900 brand new will accept £550 ono. Carl. Tel: 0443 755195 evenings only.

**YAMAHA MV1602** line mixer x3, £500 each. Derek. Tel: 081 444 6135.

## SEQUENCERS

**ATARI 1040ST** monitor, Pro 24, boxed, manuals, home use only, immaculate, £350. Roger. Tel: 0787 378106.

**KAWAI Q80** with manuals and 23 disks, £300 ovno. Paul. Tel: 0928 715347.

**MASTERTRACKS PRO 4** for windows, latest version, boxed with manuals, £300. Will accept £130. Gary. Tel: 0353 723320.

**ROLAND MC300** sequencer plus Super MRC software, £225. Gary. Tel: 0353 723320.

**ROLAND PR100** with 60 songs, Korg SQD1, Akai XE8. First reasonable offer or swops (will also consider PA speakers). Ian. Tel: 0266 46828.

**YAMAHA QY10** music workstation, as new and boxed, £140. Jason. Tel: 0252 725272 anytime.

**YAMAHA QY20** as new, few months old, boxed with manual, £325. Tel: Office hours 0789 293285 and ask for Mike in the office.

**YAMAHA QX5FD** seq, exc cond, £200 ovno. Ray. Tel: 0942 714268.

## COMPUTERS

**ALESIS MMT8**, boxed, £100 ovno. Tel: 0773 541298 after 6pm.

**AMIGA A500**, 1Mb expansion, d/drive,

Dr T's Model A MIDI interface with seq, Logic 3 mouse, 2 joysticks, all manuals, loads of other s/ware, Philips CM 8833 monitor, £400 for the lot. Tel: 0372 457273.

**AMIGA A1500**, 5 Mb, RAM, 2x3.5 inch disk drives, 52 Mb SCSI GVP hard disk, 10845 colour stereo monitor, £700 cash. Rich. Tel: Oxford 777737.

**ATARI 1040 STE** with 2nd d/drive and lots of software for music etc. Boxed as new. Cost £700. Bargain at £350. Would swop for keyboard or synth. Tel: 0202 734415.

**ATARI 1040STE 3 months old**, mouse, software unused bargain £240 ono. Atari SM146 monitor, brand new, genuine sale, £120 ono. Bobbie. Tel: 0933 674926 (W/boro).

**ATARI STFM** fully upgraded to 4Mb. Mouse, joysticks, many games, £180 ono. Phil. Tel: 0252 546189 (Hampshire).

**ATARI MEGA STII** with SM125 hi-res monitor and Steinberg Cubeat, £300. Steven. Tel: 0635 551750, eves.

**DIGIDESIGN** sound accelerator with add-on interface and Sound Designer II s/ware, as new, £1500 ovno. Marcus. Tel: 081 852 6662.

**GAJITS BREAKTHRU** seq, sample player for ST, plays MIDI instruments, MST sample cartridges, virtually new, perfect cond with manuals, £60. Bruce. Tel: 021 358 6311, eves.

**STANDARD MIDI** files, 200 songs, 170 drum patterns available in Amiga, Atari or PC format, only £15. Amrani. Tel: 061 272 8607.

**STEINBERG PRO 24** Version 3 seq for Atari, manual plus dongle, £35. Tel: 0223 415540.

**STEINBERG SYNTHWORKS** for D110 with key, £60. Brad. Tel: 091 281 6460.

**STEINBERG CUBASE** V2.0 with dongle, disks and manual, £150. Andy. Tel: 0933 50491.

**STEINBERG CUBEAT** (Cubase minus score edit), £95. Tel: 0483 576630.

**MAC SHAREWARE**, swop or copy. Notation DTP editors Proteus/CZ etc. MIDI effects, Max-like patches, Jazz Accompanist, Improvisor etc. Latest virus checking software. Paul. Tel: 0483 509633 days or 0483 505314 eves.

**MAC MIDI** interface, EZvision sequencer, loads of shareware, notation editors, MIDI effects, £150 ovno. Paul. Tel: 0483 509633 day or 0483 505314 eves.

**WINDOWS SHAREWARE** swop or copy sequencers, editors etc. Paul. Tel: 0483 509633 day or 0483 505314.

**ATARI 1040 STE** plus monitor plus Cubeat, exc cond, 4 months old, £450 ovno. Kenny. Tel: 0786 832752.

**AMIGA MUSIC** software SuperJam. Unused original copy, £45. Mr Emmanuel. Tel: 0892 535820.

**MIDI FILE** user group. Tel: 0266 46828.

**ATARI 1040ST** with monitor and Cubeat, £300 ovno. Tel: 0264 333947 after 7pm.

**ATARI 1040ST** plus high desk monitor plus mouse, the ultimate MIDI setup, tons of software incl Steinberg Pro 24, Omnibanker, kbd sound editor, Protex word processor, High Soft power basic, £300. David. Tel: 0843 223982.

**VICTOR 386 PC**, 2Mb RAM, 80Mb hard disk, Mini Tower case, Colour VGA monitor, mouse, complete with software incl DOS 5, Windows, etc, mint cond, only 1 year old, £700. David. Tel: 0843 223982.

**MIDI FILE**, collection to swop. Ian. Tel: 0266 46828.

## DRUMS

**808 DRUM** machine, £250; CheetaH MS6 module, £150; Korg Poly 6 analogue synth, £150. Tel: 0744 35567.

**ALESIS HR16** and HR16B d/machine, £100 each; Casio DAT recorder, £300; Fostex R8 8-track tape machine, £900; Seck 12:8:2 desk, £500. George. Tel: 0452 330314.

**ALESIS HR16B** d/machine, vgc, £150; Alesis D4 sample unit, immac, £320; 5 Simmons pads plus leads, £180. Gary. Tel: 0296 623762.

**ROLAND TR909**, exc cond, boxed with manuals, £400. Tel: 0703 220152.

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In fact, Breakthru is a MIDI sequencer, a sample sequencer, or both at the same time! Add to that a host of highly graphical and user friendly editing screens, unique and innovative features like Gajits' Diamond Drag note editing system, and an ease of use which might surprise you if you've not used Gajits' software before, and you'll see why we called it Breakthru!

For Atari ST/STE/MegaST/MegaSTE/TT Computers • Mono and Colour Screen Modes supported • Minimum 1 Mbyte RAM Required • Up to 4 Sample Channels With Stereo Output Where Supported by Hardware • Sample Output via AVR Replay 16, Pro Series 12, Microdeal Mono & Stereo 8-Bit Cartridges (eg. Replay & Playback), Atari PSG Sound Chip, or Atari DMA Stereo Sound Chip • Real Time Pitch Shifting of samples According to Note Value • 16 MIDI Channels (32 with Breakthru Plus) • VU Meter Style Channel Display • 64 Music Tracks Plus a Control Track • High Resolution Real Time Recording from MIDI Instruments (192 PPQN) • Loop Mode, Overdub & Punch-In/Out Recording • Simultaneous Multi-Track Recording • Auto Count-in Facility • MIDI or Audio Metronome • Step Time Recording of Music Over MIDI or Using Mouse Entry • Track & Cue Sheet Screen (64 Tracks/64 Cue Points) • Sample Palette Page Loads AVR, IFF & Other File Formats • Step Editor Screen with Diamond Drag Note Editing

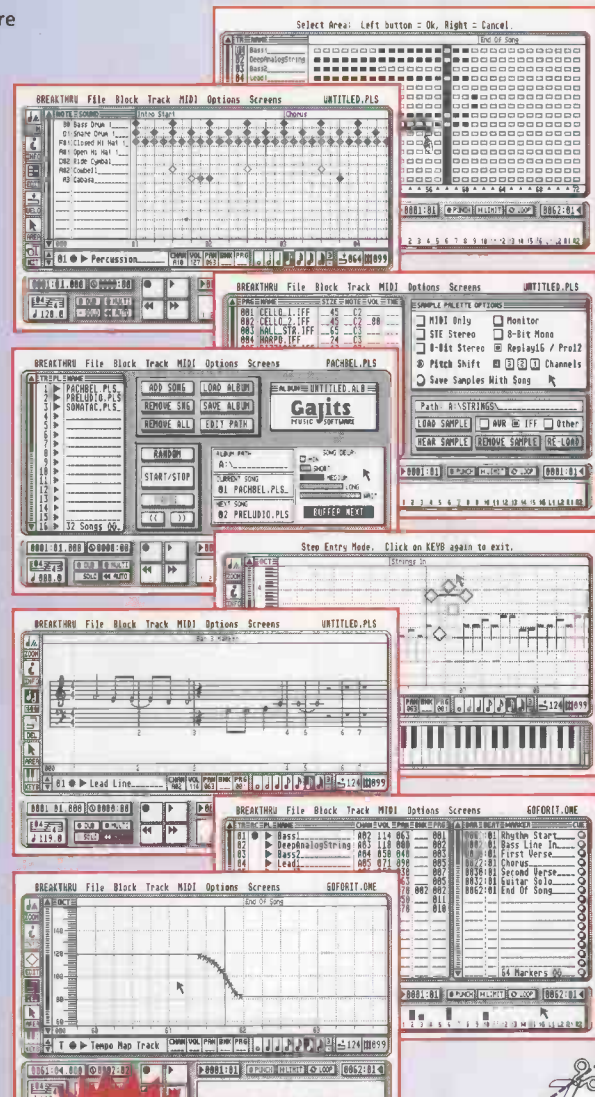
("... by far the easiest grid edit system I've seen..." Ian Waugh, Music Technology review of Gajits' Sequencer One Plus) • Insert Program/Volume/Pan/Control Changes Graphically at Any Point • Score Editor Screen for Conventional Music Display • Drum Editor Screen for Easy Drum Programming • Song Arranger Page • Tempo Map Screen for Graphical Display of Tempo Changes • CD Juke Box Screen for Chaining of Separate Songs • Flexible Quantize Options to Improve or Fully Correct Timing • Many Different Types of "Global" Operations (eg. Transpose, Strip) • Sends & Responds to MIDI Clock & Song Pointers (External Sync) • MIDI Filtering & Re-Map Options • Imports & Exports Standard MIDI Files for File Exchange with Other Programs • MIDI System Exclusive (Sys Ex) Handling to Backup Instrument Memory • Undo Last Operation Facility • Keyboard Shortcuts for Many Options • Supplied with a Selection of Pre-recorded Samples & Demo Songs • Telephone Helpline Support Included

**Breakthru Plus** has all the features of Breakthru, but supports 32 MIDI channels instead of 16. Very handy if you have more than one MIDI instrument! A hardware interface is included with the package to provide an extra MIDI output socket. This simply plugs into the serial port of your computer.

If you are a registered user of Sequencer One Plus, you can obtain a substantial discount off the price of Breakthru or Breakthru Plus (see the order coupon).

**Replay 16** from Audio Visual Research and Microdeal represents a giant step forward in sampling technology. It plugs into the cartridge port of your Atari, turning your computer into a 16-bit sampler and sample replay unit. Unlike dedicated samplers, Replay 16 makes use of your computer's built in RAM, so it costs considerably less than its nearest rival. Replay 16 comes with all the sampling and editing software you will need to record samples at rates of up to 48 kHz (higher than CD!). You can record samples direct from a CD player or other sound source and then edit them with the most versatile software you can buy. A phono output socket provides a standard connection to a wide range of sound systems.

"If MIDI and sampling's your thing, this is a must." Clive Parker, ST Format.



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 EXP. DATE \_\_\_\_\_ MT 5/93

Prices include VAT & UK 1st class postage.  
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 Despatch normally within 3 working days, but allow up to 28 days. Credit cards are not charged until date of despatch. Products are sold subject to our standard licence agreement. £ & OE.

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