

Established 1981

# Music Technology

THE WORLD'S PREMIER HI-TECH MUSIC MAGAZINE

December 1990

£1.60



## ON TEST

*Steinberg Midex +  
Cubase Expander*

*Miditemp MP44 Midi  
Data Recorder*

*Climax Collection  
Sample CD*

*Passport Trax Software*

*Celestion SR Monitors*

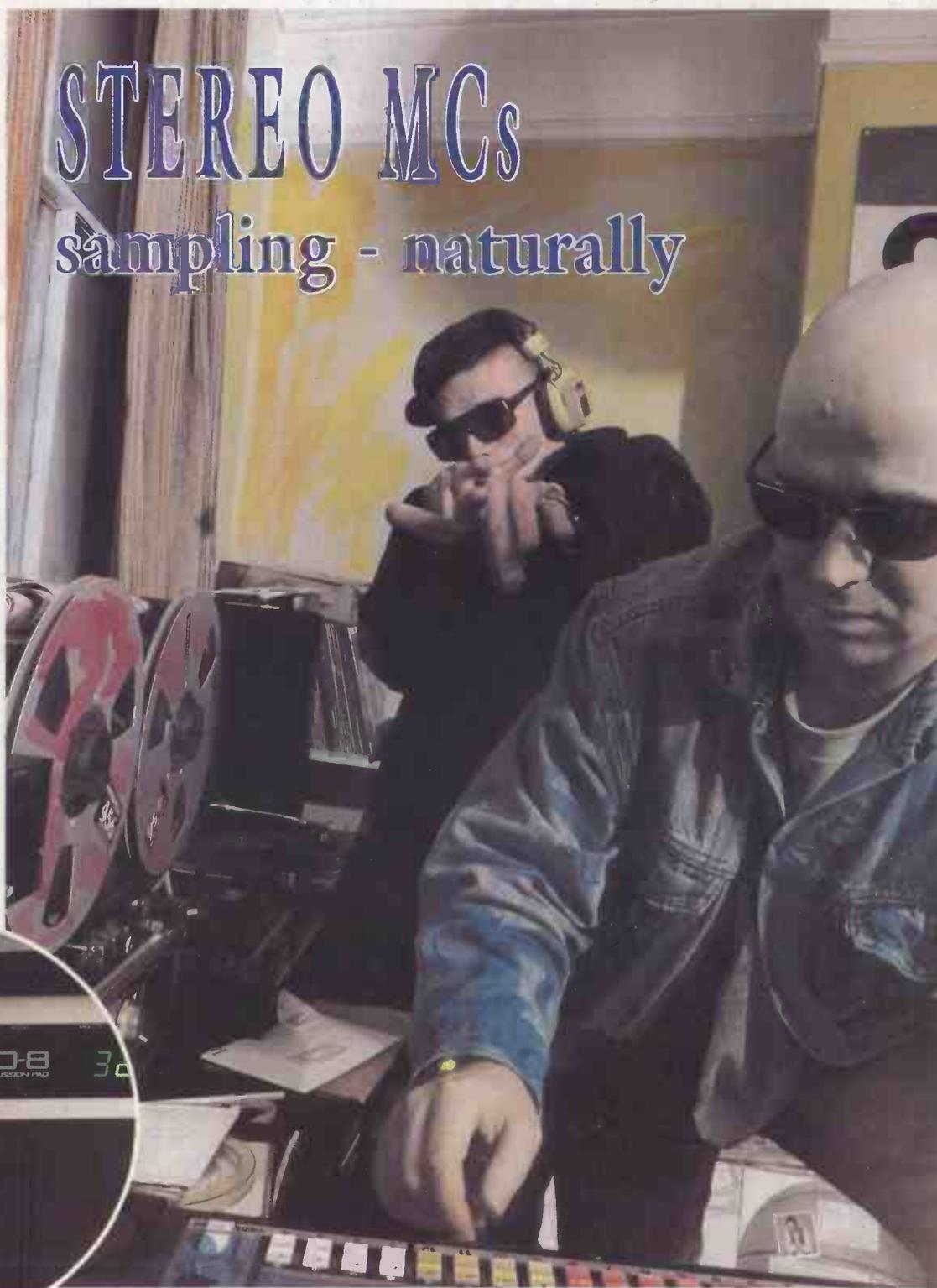
*Track Ball Round-up*

**WIN**  
*pc software*



**ROLAND SPD8**  
*the octapad speaks*

**ORIENTAL INTRIGUE**  
*tascam - past & future*



**STEREO MCs**  
*sampling - naturally*



# THE MASTERY OF INNOVATION

Our policy of continued innovation has created exciting new products and industry standards across the field of recording technology.

Our unique 8-track cassette recording format has given people who create with sound more convenience and versatility than ever before.

At only £999 inc VAT the new 488 PORTASTUDIO makes 8-track recording more accessible to an even larger range of users.

This ergonomically designed multi-track recording system offers everything you need to build up sophisticated musical masterpieces. Featuring an 8-channel mixer with auxiliary stereo inputs, logic controlled transport, EQ and effects sends, 9.5 cm/s tape speed, built-in dbx, three auto-locate points, repeat functions and much more.

The unique mixer configuration allows

up to 20 sources to be combined during stereo mixdown.

In line with this innovative advance in the application of 8-track recording we have given increased capability to our dedicated 4-track users.

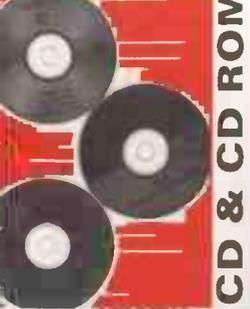
The 424 PORTASTUDIO benefits from the same user friendly design and offers 4-channel recorder section with logic controlled operation; EQ and effects sends; three tape speeds; built-in dbx; block repeat and more.

Again the unique mixer configuration allows up to 12 sources to be combined during stereo mixdown.

Only our mastery of innovation and engineering technology have made these concepts such a success.

Sample the 488 and 424 PORTASTUDIOS at a TASCAM dealer now.

**TASCAM**  
the right track



**CD & CD ROM**

**BOB CLEARMOUNTAIN'S**  
CD OF DRUMS 259 SUPERB  
DRUM SOUNDS FOR £99.00  
**PROSONUS**  
THE ENTIRE LIBRARY IN STOCK  
FROM £14.95  
**INVISION CD ROMS**  
2 DISKS FOR THE S1000 AND 5  
FOR THE E3  
**OMI & SONIC IMAGES**  
4 DISCS FOR AKAI AND 4 FOR  
THE E3 PLUS 2 FOR THE S770

**ATARI**  
**SOFTWARE BUNDLES**  
TSC stocks the largest selection of Atari Music software in the country from C-lab nota or to DR T's Editor librarians **ALL AT TERRIFIC PRICES!**



**Why?**

buy a games computer when you can get a **REAL** one for less.  
The new range of Apple Macintosh start from as little as **£575.00** with **FREE** software.  
**Classic** single floppy **£575**  
**Classic 2/40** inc hard disk **£895**  
**LC modular colour system** **£1235**  
**SI 68030 modular system** **£2295**  
All our Macs come with a free MIDI interface worth **£100**



**DIGIDESIGN SOUNDTOOLS**

Includes  
Sound Accelerator Card  
Soundesigner 11 software  
A/D in analog to digital converter  
**AUDIOMEDIA**  
A low cost alternative from Digidesign. This card enables hard disk recording that will work with both Deck and Studiovision.  
**DECK**  
4 track software for Soundtools.

**Studio Vision.**

Ver. 1.21  
Ser # 207-121-0000021B  
101-0231-01  
Disk 1/2

**SOUND DESIGNER 11**

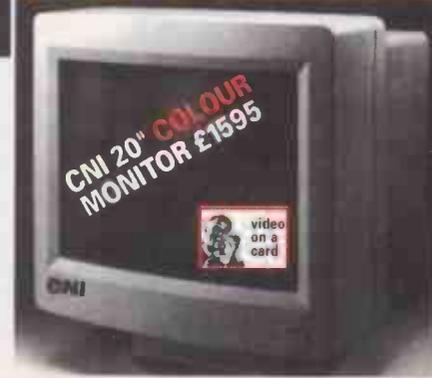


digidesign

**OPCODE STUDIOVISION**  
The ultimate sequencer enabling simultaneous recording of midi and audio.

**MACPROTEUS**

Emu proteus on a board to fit inside the Mac 11. **FREE** proteus editor with every board  
**Q/SHEET**  
AV Sound to picture software  
**PRO I/O**  
A professional A/D D/A converter for soundtools with Apogee filters.  
**DAT I/O** Digital I/O



**CNI 20" COLOUR MONITOR £1595**

**SOUNDTOOLS PACKAGES**

Whatever your requirements not only do we have the technical skill to put together the correct package but we can do it at the right price.



**DD removable hard disks from £495**



**MIDIMOOG**  
IN STOCK - need we say any more



**ZOOM 9002** The best guitar processor we have ever heard

**SONGWRITERS  
PRODUCERS  
MUSICIANS  
RECORD COMPANIES  
& STUDIOS**

are our clients because we offer an unparalleled service and the **BEST PRICES**. We accept all major credit cards and can arrange a variety of financing packages. All of the advertised products can be viewed in our 4 demonstration studios. All prices are exclusive of VAT & quotations can be obtained either by faxing 071 262 8215 or calling 071 258 3454

The **EMU PROTEUS** sample replay modules offer incredible value for money. **NEW** to the range is the **PROTEUS 2** which is dedicated to Orchestral samples. We also have first shipments of the superb 4 mb expansion board for the Proteus 1. Installation of the **PROTOLOGIC** adds an additional 200 new presets and samples. **PROTOLOGIC direct line 081 963 0563**



**9 HATTON ST LONDON NW8 8PR**

**071 258 3454**

**S1100**

2 to 32m/b of memory, smpte play listing, time stretch, plus all the features of the S1000.

We have some incredible deals on memory upgrades for the S1000/1100 plus a number of 2nd user S1000's at silly prices.

**ROLAND**

2 gigabyte S770 library in stock

WE STOCK THE ENTIRE RANGE OF ROLAND PRODUCTS FROM THE REMARKABLE **S770** SAMPLER AND **D70** SYNTHESIZER TO **R8** AND **U220** ROM CARDS



**KORG WAVESTATION**

Designed by Dave Smith of Sequential Circuits fame, the Wavestation just one of the range of Korg synthesizers in stock at TSC

**Why?**

Pay more for **LESS**.

The **Casio DA7** portable DAT with digital i/o and 16 bit A/D offers uncompromising quality and price

At TSC we stock all the major brands of DAT machines. **NEW AIWA HDS 1 SONY DTC 66 DENON DTR 2000 TASCAM DA30 CASIO DA7**



# c o n t e n t s

## COMMENT

4

Once a recording studio was a large room lined with futuristic acoustic tiles and filled with impressive equipment; now it could be the corner of a bedroom - it's all a matter of size.

## NEWSDESK

6

Forget the Gulf, forget the ERM, forget Polly Peck - possibly the only place in the world today where you're certain to hear only good news is MT's Newsdesk. Read and smile.

## COMMUNIQUE

8

Samplers that dissect sound and the misrepresentation of acoustic instruments feature in this month's readers letters page - if you've got a problem or an opinion on music or hi-technology, this is your soap box.

## COMPETITION

36

Long castigated in musicians' circles, the IBM PC is now making good. And in recognition of its new-found popularity, a selection of PC software and hardware is this month's competition prize.

## READERS' ADS

76

It may not be Sotheby's, it may not be Birmingham's Rag Market, but if you're buying or selling hi-tech musical gear or services, MT's Reader's Ads are the only serious choice.

## Appraisal

### CELESTION SR1/SR3

11

Looking for a high-quality, lightweight live monitor system for your keyboard rig? Ian Sherwood discovers Celestion's SR series knocks out the watts.

### PASSPORT TRAX

12

This cost-effective sequencing package from Passport comes ready to run on all the popular music computers. Ian Waugh checks out the newest relative in the MasterTracks family.

### ROLAND SPD8

32

On the trail of Roland's successful Octapads comes the SPD8 - a MIDI percussion controller with a neat line in onboard sounds. Simon Trask says beat it.

### TRACK BALL ROUND-UP

42

When you entrust your music to the sophistication of a computer and software, you may find yourself needing something more reliable than a mouse to control it. Vic Lennard has the balls - track balls.



VOLUME 5 NUMBER 1 DECEMBER 1990

**MIDITEMP MP44**

54

Latest in the emerging trend of MIDI data recorders is MIDItemp's MIDI Player - a composite 64-track sequencer, MIDI processor and patching matrix. Vic Lennard takes on a temp.

**STEREO MCs**

48

In keeping with the ideals of the hip hop movement, the Stereo MCs new LP sees ingenuity and talent used to wring the most out of a minimum of equipment. Simon Trask elevates his mind.

**STEINBERG MIDEX+**

72

Integration is the name of the game with Steinberg's Midex - a single unit combining a software key expander and a SMPTE synchroniser for the Atari ST. Nigel Lord even likes the colour.

**JASON REBELLO**

64

The release of Jason Rebello's first LP shows him to be more than the tasteful performer the jazz circuit already recognises. Simon Trask talks to one of Britain's leading jazz keyboardmen.

**ROLAND KERRIDGE**

26

Once he prayed to the beat behind Re-flex, he's since become versed in high technology and worked with artists as diverse as Kate Bush and Mory Kante. Ollie Crooke talks to a rhythm programmer extraordinaire.

**PATCHWORK**

14

An unusual selection of vocals from the Masterbits Climax Collection sample CD and a bargain collection for TX81Z/DX100 from Emis are the sounds featured in this month's Patchwork.

**ON THE BEAT**

16

Slow, slow, quick, quick, slow - getting away from the 120bpm machine gun, Nigel Lord concentrates on those downtempo numbers in MT's regular drum programming series.

**ORIENTAL INTRIGUE**

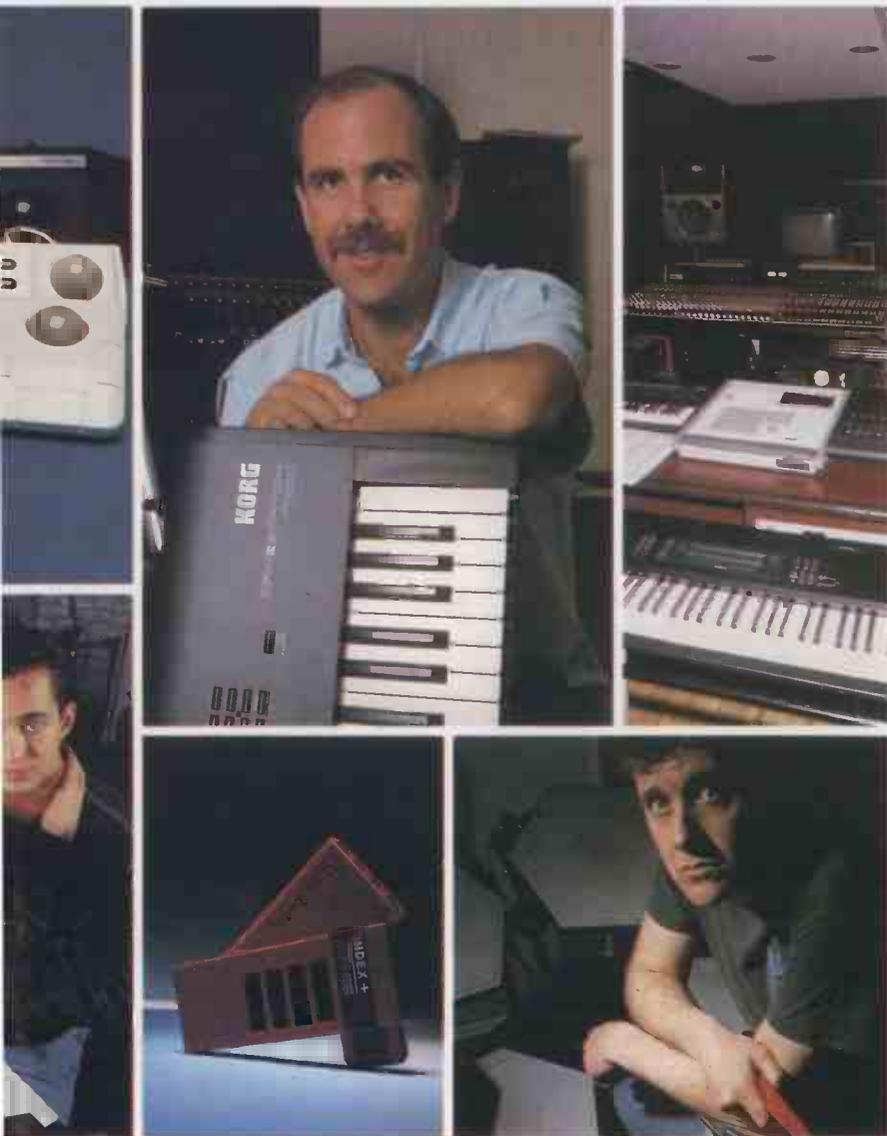
38

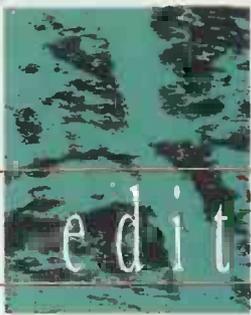
Already assured their place in history for inventing the Portastudio, Tascam have also given us a one-inch 24-track machine and now the "Midistudio". Tim Goodyer visits Japan to find out more about this revolutionary company.

**DAVE SMITH**

58

In the second part of this exclusive MT interview, the man behind the Prophet 5 and MIDI discusses MIDI, user interfaces and programming. Simon Trask listens in on the thoughts of Korg's R&D.





# editorial

## ONE SIZE FITS ALL

SIZE ISN'T EVERYTHING, I'm sure you'll agree. In fact, there are many occasions when a substantial lack of size is a substantial asset.

Turning our attention to the inexorable march of technological progress, it's generally agreed that its greatest single benefit to us impoverished musicians has been that of "more for less" - that is, more facilities for less cash. While this is undoubtedly an important factor when it comes to the ways in which technological advances have affected the working environment of the musician, there is another, less well-recognised spin-off whose effect has been almost as important. You've guessed it - space.

So why is space such a big deal? We all know microchip technology allows designers to get a lot of electronics into a small box these days, but does this offer us anything more than convenience? I think it does.

Before we consider the implications of space saving, let's take a look at what we can do with some of today's gear. Let's see how close we can get to setting up a small MIDI studio in a 19" rack. Better still, we'll try to keep every unit down to a single rack unit high.

First of all we'll need some sound-generating modules. What about a Kawai K1r and an E-mu Proteus for "modern" sounds, a Cheetah MS6 for a few old analogue tones, a Roland S330 (or Cheetah SX16 if we're strapped for cash as well as space) for samples and a Roland R8M for the drums. A 1U-high mixer would present us with a bit of a problem if it wasn't for Simmons old SPM8:2. Signal processing is easy - an Alesis Quadraverb or ART Multiverb III, say, while MIDI patching and merging could be entrusted to Audio Architecture's Function Junction.

Now there's the small matter of sequencing to arrange. Tricky this one, as most sequencers take the form of software for a computer (computers can be racked up, but not in one "U" of rack space) or stand-alone units like Roland's MC500 or Alesis' MMT8. But if, in the interests of this exercise, we accept limited sequencing facilities, we could entrust the task to a MIDI data recorder such as the Alesis Datadisk or Elka CR99.

We could argue about the choice of specific units, but that just about covers what we set out to achieve in around eight units of rack space. The greatest failings of this "solution" are the lack of a keyboard (don't even think about it) and the inconvenience of working with the SPM8:2. Neither can we master a piece of music to any unit currently in the rack or monitor on anything other than headphones. Relaxing our 1U height rule, however, would allow us to bring in a DAT machine for mastering and even a multitrack cassette unit for the addition of acoustic sounds and tape multitracking. But even with the addition of a keyboard, tape recorders and a flat-bed desk, we're looking at a powerful music-making system that would fit into the majority of bedrooms.

So what have we achieved? Well, just that really - fitted a facility that will allow you or I to use quite sophisticated methods of making music into a space that would previously have prevented us from doing so. Another practical hurdle has been removed from the path of making music. And the effects of that on the music being made shouldn't be under-estimated. The next time you hear a pro musician talking about "pre-production done in a home studio" he or she may be talking about a soundproofed room filled with racks of gear and a 40-input desk. On the other hand... Tg

MUSIC TECHNOLOGY (ISSN 0957-6606) is published by Music Technology (Publications) Ltd, a subsidiary of Music Maker Publications (Holdings) plc, Alexander House, Forchill, Ely, Cambs CB7 4AF. Tel: (0353) 665577 (all departments). FAX: (0353) 662489 (PAN: Musicmaker)

MUSIC TECHNOLOGY (US) is published by Music Maker Publications Inc, 22024 Lassen Street, Suite 118, Chatsworth, CA 91311. Tel: (818) 407-0744 (PAN: Musitech).

Colour Reprographics by CLE, St Ives. Printing by Worcestershire Web Offset, Droitwich, Worcs. Distributed by AGB Impress Ltd, London. Tel: 071-253 3456.

All material is subject to worldwide copy protection, and reproduction or imitation in whole or in part is expressly forbidden without written consent from the publishers. All reasonable care is taken to ensure accuracy in the preparation of the magazine, but Music Technology (Publications) Ltd cannot be held legally responsible for its contents. The publishers cannot assume responsibility for the return of unsolicited manuscripts, photographs or artwork.

Copyright 1990 Music Technology (Publications) Limited. Cover Photography James Cumpsty Tint by Stuart Catterson

## EDITORIAL

EDITOR

*Tim Goodyer*

ASSISTANT EDITOR

*Simon Trask*

PRODUCTION EDITOR

*Debbie Poyser*

EDITORIAL ASSISTANT

*Italia De Santis*

## ART STUDIO

DIRECTOR

*Stuart Catterson*

DEPUTY DIRECTOR

*Sam Masters*

*Darryl Tooth, Hilary Reed,  
Chris Brennand*

## PHOTOGRAPHY

*James Cumpsty, Tim Goodyer, Adam Jones,  
Normski*

## ADVERTISING

ADVERTISEMENT MANAGER

*Colin McKee*

AD PRODUCTION

*Emma Ambrose (Manager)*

*Charlotte Cartwright (Assistant)*

*Alex Willers (Assistant)*

SALES DIRECTOR

*Graham Butterworth*

## IN AMERICA

EDITOR

*Scott Wilkinson*

## ADMINISTRATION

MAIL ORDER

*Cheryl May, Jenny Butcher*

GROUP PRODUCTION MANAGER

*Mike Stapleton*

EXECUTIVE DIRECTORS

*Lester Johannes (Financial)*

*Alan E. Goodes (Marketing)*

MANAGING DIRECTOR

*Dennis Hill*

CHAIRMAN

*Terry Day*

Roland  
**D-70**  
SUPER LA SYNTHESIZER



**Roland**

**Roland (UK) Ltd**

Atlantic Close, Swansea Enterprise Park,  
Swansea, W. Glamorgan SA7 9FJ.

Fax: 0792-310248

Telephone: 0792-700121



## THE BLACKOUT

Readers attempting to take advantage of the reply form on last month's Metra Sound advertisement will have found themselves in need of that rarest of stationery items, the white ballpoint pen. Whilst the pioneering amongst you may have tried to fill in the form using Tippex, we'd like to point out that Metra Sound are more than happy to receive your enquiries on ordinary notepaper, fag-packets, beer mats and so on.

Metra Sound have also sent us news of the addition of several new

products to its range of keyboard and sampler software. New ranges include sampling CDs (Drums and Percussion, Orchestral Strings and Sound Effects being the first three, with more to follow), ROMs and RAMs for the Yamaha SY77 and SY22, Korg M3R, Waldorf Microwave, Ensoniq VFX and many more keyboards and samplers. Atari-based software is available for the Lexicon LXP1 digital reverb as well as a number of useful utilities. More info on any of the above from Metrasound on 081-888 4272. **Tg**

## Seeing is believing

It never rains, but it pours - after a distinct paucity of news from the venerable Digisound, we've had tidings of new products from them for two months on the trot. Last month's offering was their new MIDI/CV converter; this month, we've news of the Datastream MIDI Viewport, a hand-held unit which accepts MIDI input and gives a readout of whatever data is received in plain English. The LCD display shows any information in the last 64 bytes received in both hex and decimal formats. Everything is clearly shown and you can scroll back and forth through the received information simply using two buttons.

Both In and Thru ports are

provided, with all MIDI data passed through unaffected. The Thru port functions only as an Out port when the unit is being used as a cable tester, in which case the LCD will read "Cable Tests OK" with a functioning MIDI lead attached at both ends. The unit will also transmit middle C (C3) on all channels when required, as an aid to checking equipment. It's battery-powered for portability and has an auto-off function when not in use.

More information on the MIDI Viewport and any other Digisound equipment from Tim Higham, Digisound, 16 Lauriston Road, Wimbledon, London SW19 4TQ. Tel: 081-946 0467. **Dp**

## BEATS UNIVERSAL

How about having, at your immediate disposal, the sounds and character of almost every notable drum machine of the past decade? The ability to pick and choose from scores of drum sounds until you come across the one you really need to fit that track? How about paying £29.95 for just that?

Patchworks' new Mega Beats sampling CD offers digitally mastered sounds from over 30 drum machines, including Roland's TR808, 909, 606, 505, 707, 626,

727, R8, Yamaha's RX5, RX11 and RX21L, Korg's DD1, KPR77, DDM110 and DDM220, Boss' DR550, DR110, DR55, Alesis' HR16 and 16B, the Simmons kit, Kawai's R100 and R50e, Akai's XR10 and XE8, Casio's RZ1, the Linn 9000 and Linn 2, Sequential Tom, Oberheim DMX, E-mu Drumulator and Dr Bohm Digital drums. All recording is done to a high standard for your own sampling use.

For details and sales, contact Patchworks on (0424) 436674. **Dp**

## TC MIDI

Yet more proof that MIDI gets everywhere, this month from Danish company TC Electronic, who have just implemented a software enhancement to their TC1128 graphic equaliser/spectrum analyser which allows real-time control over MIDI using MIDI controller commands. Several major sequencer programs allow full SMPTE synchronisation of graphic equaliser adjustments, including programs from Steinberg, Mark of the Unicorn and Opcode.

Programming continuously variable EQ changes into a mix can allow you to add interesting textures to your music - for example, bass frequencies could be boosted on a vocal during quiet parts, mid frequencies of instruments could be

reduced during vocal passages for improved intelligibility, and so on.

The TC1128 is also now capable of full volume control over MIDI. Sequencer automation of the audio volume level from the front panel gain setting ( $\pm 12$ dB) to full mute is now possible.

The unit offers 10Hz-100kHz bandwidth, 100dB dynamic range, balanced XLR audio in/out, low cut/high cut filters, bypass relay and 100 presets. Option include PC control software, footswitch control, pink noise room alignment, SMPTE time code, video monitor output and motor fader remote control.

Contact TC Electronic UK, 24 Church Street, Oswestry SY11 2SP, Tel: (0691) 658550, for further information. **Dp**

## WINNER CHEETS



In spite of numerous offers from MT's staff and contributors to be the lucky "winner" of the Cheetah MS6 expander, the editor did the decent thing and picked out a solitary postcard from the many correct entries received.

The MS6 was the featured prize in one of MT's regular exclusive competitions, and proved to be one of the most popular to date. Sadly, Cheetah's Bob Pearson was unable to make the presentation personally, so the honour fell to MT's debonair supremo, Tim Goodyer, instead. On the receiving end of the deal was Sheffield's Craig Booker. Craig performed his part of the ceremony admirably,

persuading the reluctant editorial staff to participate in sampling some of the local ale after the usual celebratory lunch. (He even paid for one of the rounds.)

Upon his return to his native Sheffield, Craig promises to put the MS6 to use in the rather unconventional setting of his traditional music ensemble. The expander can expect to find itself keeping the company of traditional English folk instruments as well as Craig's Ensoniq Mirage.

All that remains is to thank Bob Pearson at Cheetah for his generosity, Craig for his enthusiasm and The Minster tavern for liquid refreshment. **Dp**

## WHAT WAUGHO WROTE NEXT

Star of stage, MT and the occasional bookshelf, MT contributor Ian Waugh, has recently expanded his literary horizons. The intrepid Waugh, as he likes to be known, has recently moved into the trivia game with a book called *Film & TV Puzzles*. Having little or no relevance to the hi-tech music scene, *Film & TV Puzzles* doesn't really warrant inclusion in MT's

over-subscribed news pages, but we thought we'd mention it anyway. I make that three pints of best, Waugh.

*Film & TV Puzzles* is published by Mensa Publications Ltd, Mensa House, St John's Square, Wolverhampton WV2 4AH, price £3.95. It is available post-free direct from the publisher or from bookshops. **Tg**

## Inspired thinking

If the thriving PC Music software market needed any further encouragement, then this is it: Digital Music, one of the UK's leading PC MIDI distributors, are celebrating the UK launch of the Inspire sequencing package by offering it for the very special price of £10, when you buy their Music Quest PC MIDI Card.

The cost of the Music Quest Interface alone is £139, but for a limited period, you can purchase it with the Inspire 64-track sequencer for £149 including VAT. After the launch period, Inspire will revert to its usual price of £79.95.

Inspire is an entry-level pattern-based or linear PC MIDI sequencer offering 64 tracks, variable resolution from 48-192ppqn, graphic editing and a Song List Juke Box facility ideal for live performance. Inspire also offers on-line Help, FSK tape sync, SMF and MIDI song pointer support. When purchased together, the Inspire/ Music Quest package, known as The Bundle, will also carry a money-back guarantee and a free subscription to the Music Network. At normal RRP, the package would cost £244.

Digital Music are also pleased to announce that they have been appointed the exclusive UK and Eire distributors for the Musicator PC MIDI program.

Musicator is an integrated sequencer and score printing package with a difference - music is always shown in standard notation format and not as numbers and/or graphics as often used in other packages.

Features include Step recording from a MIDI keyboard straight into Musical Notation, part extraction and editing, editing of all MIDI controller data with level adjust, compression and expansion and full support of

tape sync, song position pointer and standard MIDI files. All commands are in drop-down menus with user-definable parameters and setups, assisted by pop-up windows and dialogue boxes.

Musicator runs on all IBM PC/XT/ATs and compatibles with a minimum of 640K RAM and an MPU401 or compatible MIDI interface. Graphics modes supported include Hercules, 256K EGA or VGA (recommended). Printed output is via Epson/IBM 9- and 24-pin printers and compatibles, plus PostScript with Adobe Sonata music font.

The program is available now from Digital Music at £450 including VAT.

Also new from Digital Music is Genesis, a new 64-track sequencer that makes full use of the Microsoft Windows operating environment. The program offers colour graphics, drop-down menus, dialogue boxes and specialised windows, as well as many other features. Almost all of the sequencer's controls can be used in real time, and it is possible to play back a looped section, edit notes and events and hear the result immediately without having to stop and restart. Step editing features a mouse-controlled 'piano-roll' which also provides direct access to all MIDI events at selected MIDI times. Event list editing is made easier, according to Digital Music, because MIDI messages are displayed in English wherever possible. Genesis offers numerous other features, is British designed and is available from Digital Music at £175 including VAT. UK and overseas dealer enquiries are welcome.

More information on the above from Digital Music at 27 Leven Close, Chandlers Ford, Hants S05 3SH. Tel: (0703) 252131. Fax: (0703) 270405. **Dp**

## U GOT THE COURSE

It seems that in these times of rapidly-multiplying courses to tell you how to do just about everything, there's no excuse for not knowing how to program, sequence, play, record, sing, make the tea. . . The latest new course to come to our attention is Desire Productions' series of one-day workshops on modern studio techniques aimed mainly at the Dance/Remix side of pop music. Anyone can attend, and through the course of the day, a modern dance track will be put together and participants will be taken clearly and simply through sequencing, sampling, mixing and recording using the Akai DD1000 and Digidesign Sound Tools running on a Mac IIfx. The price for the course is £49 plus VAT and includes an information pack on the day's event and lunch.

There will be no more than four people on any one workshop, and three workshops are available to choose from:

First is the original one-day course, in which a track is put together simply and clearly, covering seven main areas: what is and what can we do with MIDI; sequencers - why do we use them; the use and abuse of

sampling; synthesisers - choosing sounds; mixing - including the use of effects; analogue and digital recording; hard disk recording.

The second course covers the above areas in more detail. Anyone who is familiar with the basics of the modern studio and would like to know more than the basic course can teach could use this course.

The third workshop covers just three areas: sampling, hard disk recording, and editing and remixing using a hard disk recorder.

The courses will take place at Desire Productions' studio in Muswell Hill, London, and equipment available in the studio includes Akai DD1000, Mac IIfx running Sound Tools with 1hr stereo hard disk recording time, Tascam half-inch 8-track, Tascam and Sony DAT recorders, Vision and Cubase sequencing software, Soundcraft Delta 40-input mixing console, Akai S950 and S1100 samplers, Yamaha SY77 and TG77 synths, Roland D550 and JX8P synths, Korg M1R and Wavestation synths. . . need I go on?

Contact Desire Productions on 081-883 2722, Fax: 081-883 5665 for more information. **Dp**

## CHRISTMAS IS COMING. . .

News from Sound Technology includes the launch of the Ensoniq EPS-16 Plus sampling workstation with effects. The EPS-16 scores over its predecessor with true 16-bit sampling, 24-bit effects processing and an upgraded sequencer. Ensoniq also include an optional user-programmable memory expansion called Flashbank. This allows sounds to be ready to play without loading them from disk. The upgraded sequencer comes with complete edit and MIDI-automated mixdown capabilities, and effects available onboard the EPS-16 include reverb, chorusing, flanging, phase shifting, delay and distortion. The keyboard version of the EPS-16 is available now at the retail price of £1795, with the rackmounting EPS-16R Plus (additional memory and more outputs) expected to arrive soon at a cost of £1825.

Neither have Alesis been idle, with

the new SR16 drum machine now available. This compact machine offers 150 stereo samples with 200 preset and user patterns with fill variations. The SR16 also features dynamic voice allocation to avoid the machine-gun effect, and Dynamic Articulation, which incorporates timbral changes into drum sounds as they are played at different values. The SR16 will retail at £299 including VAT.

Other items on offer from Alesis include the new MEQ230 Dual 30-band graphic equaliser, available now at £199, the RA-100 100W per channel power amplifier at £299, and the 3630 compressor at £249, both coming soon.

More info from Sound Technology at 15 Letchworth Point, Letchworth, Herts SG6 1ND. Tel: (0462) 480000. **Dp**

## E R R A T A

Readers should note that the correct address for Stiletto Sound Systems is 15 Galloway Street, Dumfries DG2

7TL. (Tel: (0387) 50748), and that the correct telephone number for Digisound is 081-946 0467.

## pedal power

I have enjoyed reading your excellent magazine for several years now, and I particularly like the reviews of new synthesisers. But one aspect of the various keyboards and synthesiser modules that I have not seen described is how they respond to the sustain pedal.

I don't know of any synthesisers that support the pianist's technique of half pedalling or the use of the sostenuto pedal to sustain notes whose keys have been released. Some dedicated electronic pianos - the Yamaha Clavinova, for example - do, however, respond to half pedalling.

Whilst most master keyboards will send the sostenuto on/off MIDI messages given a second pedal, I suspect that in most cases these master keyboards will be plugged into a synthesiser module incapable of responding to such messages.

Perhaps the synth designers consider half pedalling and sostenuto pedalling to be too specific to one instrument - the piano - to bother with implementing them. I would be interested to learn of any synthesiser or piano modules that support these pedalling techniques. What is your opinion on the matter?

**Nicholas S J Willis**  
Macclesfield  
Cheshire

*My opinion is that you would indeed be interested to learn of any synthesiser or piano modules supporting half pedalling or sostenuto pedalling - otherwise you wouldn't have gone to the trouble of writing to us about it.*

*Perhaps a more useful answer is to point you towards last month's issue of MT and the new E-mu Proformance piano modules. If you check out Simon Trask's review, you'll find that these units (the Proformance/1 and the Proformance/1+) will respond to sustain pedal, sostenuto pedal and soft pedal information over MIDI. They also happen to give an excellent representation of a variety of acoustic*

*pianos (and, in the case of the 1+, electric pianos, electric organs, vibes and basses). E-mu's decision to implement these controllers is obviously due to the "dedicated" nature of the units. Presumably, the more flexible nature of most synths and expanders - as well as their usual inability to produce anything too special in the piano department - makes such specialised controllers of limited importance.*

*I must take this opportunity to endorse your attention to the subject, however, as the electronic representation of any instrument - particularly one so well served by its expressive sound character, wealth of playing techniques and versatility of musical application - should not be made to sacrifice any desirable aspect of its nature. Tg*

## breakdown service

Could you please tell me which keyboard sampler I could buy that will break down a sound?

Say I want to sample a record and use only the bassline, but it has a vocal and keyboard part over it - I need to be able to get rid of the vocal and keyboard part. What I need is a sampler that allows me to sample the record, pull the sound apart and use only the bassline - or vocal or keyboard part.

Also, as I've just spent a lot of money on equipment, it would be nice if it didn't cost too much.

**Alan McKinlay**  
Newcastle

*The simple answer to your query, Alan, is that the instrument of your imagination doesn't exist. Although a sampler will allow you to record sound in a digital form, and so have considerable power to edit it, it will not allow you to discriminate between instruments and discard any you don't need.*

*A form of what you're talking about*

*is presently in use, but not to the ends you have in mind - I'm referring to the rather elaborate processes offered commercially by systems like CEDAR and NoNoise, which are used to "clean up" old or damaged recordings entirely in the digital domain. These systems require considerable computing power to function and, of course, cost a lot of money.*

*To achieve what you want in practical terms, you're going to have to use filters to cut away sections of the frequency spectrum you don't want. Let's take a simple example: you have a bass drum part and a soprano vocal in a piece of music, and you want to sample the bass drum part. If you filter out the top of the signal, with a graphic equaliser for example, you will be left with the bass drum. Alternatively you could filter out the low frequencies and be left with the vocal, if this is what you require. This rather severe equalisation could be performed either as you make your sample or as it's replayed from the sampler. In practice, however, the musical parts you'll want to unravel aren't this distinct. But that's not to say it can't be done.*

*If we take the example of the bass drum and vocal again, but this time consider it to be a male vocal in a much lower register, it may not be possible to eliminate the drum without damaging the vocal too. But it's almost certain that the application you have in mind for the vocal will be running at the same tempo. If this is the case you may well be able to subdue the bass drum to the extent that it doesn't interfere with your new drum part, and is actually masked by the sounds in your new mix. This practice is adopted by remixers - often when they have to work from vinyl instead of the multitrack masters.*

*What you will have to research more thoroughly is equalisers and their uses - sweep EQ, graphic EQ, parametric EQ and so on - as there isn't space here to go into it. The other problem you're now confronted by is that you need to buy equalisers*

*as well as a sampler. Who said sampling was a shortcut to making music? Tg*

## dj question time

Having read your excellent review of the Ensoniq SQ1 in October's issue, I knew you would be the best people to help me. I am a DJ with my own turntables, and I want to expand into using synths, samplers and so on.

A Roland S10, at about £400 secondhand, is in my price range, and I was wondering if it would be a wise purchase. I want to sample drum breaks and sections of records, does the S10 have adequate sample time? A friend has a Kawai K1r, will I be able to play it from the S10?

Also I've seen several Kawai Q80 sequencers for £350-400 secondhand. Could you tell me whether this would be a good buy or would it be better to have an Atari ST and software?

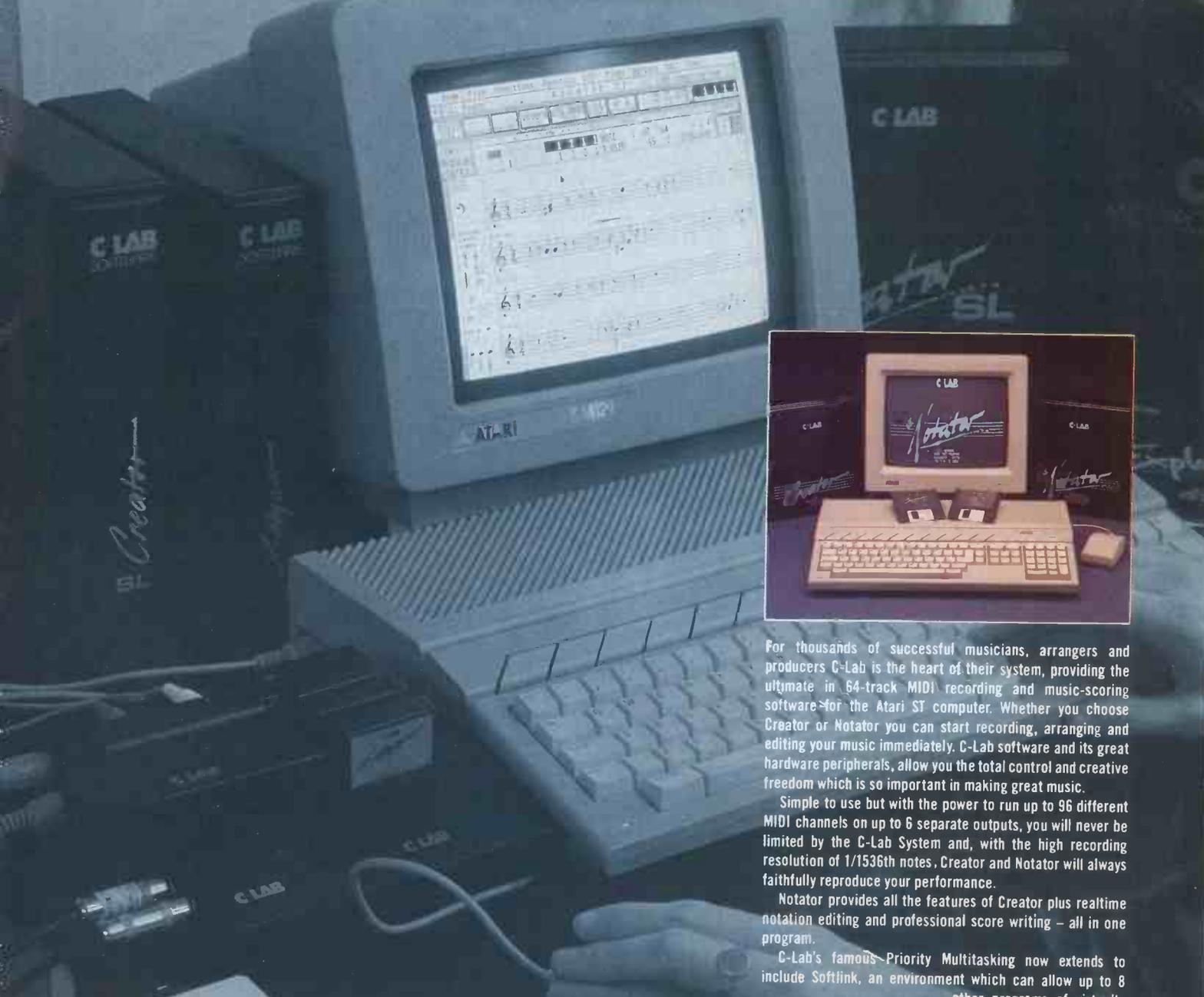
I would be grateful for any help you can give me.

**N Blenkinsopp**  
Co Durham

*First question first: the S10 is a 12-bit machine with a 30kHz bandwidth and four banks of 1.1 seconds sample time. In English this means that it sounds good enough for what you want and, as the sample banks can be added together to give you a single 4.4 second sample, you'll be able to get a two-bar sample from a record running at 120bpm, for example. If you've any reservations, Norman Cook used one for much of his pre-Atari/Creator work.*

*Easiest question second: yes, the S10 will allow you to play the K1r over MIDI.*

*And finally: only you can decide whether a computer is a better bet than a hardware sequencer (it may cost more, require a longer learning period and will be less reliable if you want to gig but it offers more power and flexibility) but I wouldn't necessarily recommend the Q80. If it's hardware you want, check out a*



For thousands of successful musicians, arrangers and producers C-Lab is the heart of their system, providing the ultimate in 64-track MIDI recording and music-scoring software for the Atari ST computer. Whether you choose Creator or Notator you can start recording, arranging and editing your music immediately. C-Lab software and its great hardware peripherals, allow you the total control and creative freedom which is so important in making great music.

Simple to use but with the power to run up to 96 different MIDI channels on up to 6 separate outputs, you will never be limited by the C-Lab System and, with the high recording resolution of 1/1536th notes, Creator and Notator will always faithfully reproduce your performance.

Notator provides all the features of Creator plus realtime notation editing and professional score writing – all in one program.

C-Lab's famous Priority Multitasking now extends to include Softlink, an environment which can allow up to 8 other programs of virtually any make to run interactively with Creator or Notator.

Unitor is a SMPTE box with a difference. Designed specifically for locking Creator and Notator to tape, Unitor locks the internal computer clock direct to SMPTE, making for great accuracy and instantaneous

lock up. An almost unlimited number of tempo changes and other important information can be automatically stored along with song data. With two extra MIDI Ins and two extra MIDI Outs, each with its own independently addressable 16 channels, Unitor is the only choice.

Human Touch is an audio trigger module for Unitor, allowing control of tempo from up to four different audio sources, with C-Lab you can even synchronise to old recordings without timecode.

C-Lab evolves with you, exciting new versions are regularly produced and with the additional facilities of the other superb hardware peripherals such as Export and Combiner, C-Lab offer a music production system which is simply the best.

**IT'S NOT SIMPLY THE OUTSTANDING SOFTWARE THAT MAKES THE C-LAB SYSTEM SO SUCCESSFUL**



**Sound Technology plc**

15 Letchworth Point, Letchworth, Herts SG6 1ND  
Tel: 0462 480000 Fax: 0462 480800

# Call in Confidence

081-769 5681

081-690 8621

## KEYBOARDS

Ensoniq ESQ1 Digital Workstation .....	£670
Yamaha SY22 Vector synthesis .....	£770
Yamaha SY55 Workstation .....	£999
Yamaha SY77 AWM 2 Workstation .....	£1795
Kawai K1 Workstation multitimbral keyboard.....	£648
Kawai K4 performance keyboard.....	£729
Yamaha PF1500 Full size piano and stand.....	£1450
Yamaha DS55 Auto accompaniment .....	£350
Korg T3 50,000 note, 200 voice workstaton .....	£2000
Korg M1 Workstation .....	£1200
Korg WS1 Wavestation.....	£1450
Emax II sampler/seq/workstation.....	£2756
Roland D70 76 Key ultimate keyboard .....	£1450
Roland D50 Performance synth.....	£1000

Roland U20 multi timbral keyboard.....	£799
Roland D5 bargain Keyboard .....	£499

## MODULES

Korg M3R 100 voice, 100 combinations .....	£799
Roland U220 128 voice mod. with 32 note polyphony.....	£499
Cheetah SX16 16 bit. sampler .....	£779
Cheetah MS6 Analogue module .....	£299
Yamaha TG55 128 tone generation.....	£499

## NEW

"Roland MC50" micro composer 8 track 40,000 note ....£548

## KORG WS1

The wavestation can make practically any sound you want.  
147 performance sounds, 102 patches, 62 wave sequences,  
396 waves, 8 part multi timbral THE BIZ! .....£1450

## 24 TRACK BARGAIN :

We are selling our display Tascam MSR24 1" 24 track system complete with studiomaster trackmix 24/12/24/2 console. Full midi mute control, with all wiring. Don't miss this £11,878.00

### PACKAGE of the MONTH.

Display system for sale :

Hill Series 6400 24/16/16/2 +4 additional VCA groups. 12 aux sends and side tracker EQ complete with Fostex G16 and all wiring. £12,695.00 inc. VAT

## PA SYSTEMS

Bose 802s, Bose 802c, RSD Powerhouse 8/2, stands and cables £1999 inc. VAT

EVS200s, TL606ARX, Klynstrom 1000, RSD Sessionmix 162 cables and stands £3450 inc. VAT

TOA Systems 1K rig with 600W foldback cables and stands phone for spec£3800 inc. VAT

Speakers, power amps ,mixers, Stands, cables, lighting, turntables, most systems wired ready to demo. from 1K to 90W it's in stock.

## MULTITRACK

Fostex X26 inc. free mic.....	£299.00
Fostex 280 8 channel 4 track .....	£590.00
Fostex R8 .....	in stock
Fostex E16 one only display .....	£3350.00
Fostex G16 The first MTR with intergrated synchronizer capability .....	£4995.00
Fostex 8330 internal smpte sync board .....	£595.00
Yamaha MT100 II 4 track 2 speed .....	£379.00
Yamaha NSIOM studio monitors .....	£279.00
Yamaha NS4OM studio monitors .....	£639.00
Tascam Porta 05HS 4 track.....	£349.00

Tascam Porta 02HS 4 track.....	£599.00
Tascam DA30 Pro DAT .....	£1350.00
Tascam MS16 display 1" 16 track .....	£3999.00
Tascam 644 4 track system.....	£999.00
Tascam 688 8 track system.....	£1999.00
Tascam TSR8 1/2" 8 track.....	£2299.00
Tascam MSR16 1/2" 16 track.....	£4999.00
Tascam MSR24 1" 24 track.....	£8395.00
Tascam MTS1000 midiizer.....	£1495.00

Is your multitrack afraid of your mouse? Not if your a Fostex R8 or G16 user and you link it with cubase and MTC1. Call us now for details.



LEASE

HP



86/88 MITCHAM LANE LONDON SW16  
081 769 5681/6496

20/22 RUSHEY GREEN LONDON SE8 4AB  
081 690 8621/8622  
FAX: 081 769 9530

TWO NEW MUSIC COMPLEXES IN LONDON

## CELESTION SR1/SRC1 & SR3/SRC3 MONITOR SYSTEM

ANYONE FAMILIAR WITH the world of loudspeakers is certain to be familiar with the name Celestion. Star of hi-fi, studio and stage for more years than most care to remember, Celestion have a reputation for getting the job done without grabbing too much attention. So it is with Celestion's current SR (Sound Reinforcement) PA series - quality live sound without the hype. And while PA systems lie outside MT's usual keyboard monitoring. Getting more specific, I recently field-tested two pairs of SR cabinets - SR1s and SR3s - along with their "controller" units - SRC1 and SRC3 - to see how they performed.

The first thing I learnt was that the SR cabinets are designed to work in pairs along with a dedicated control unit. This unit sits between the



power amp and the speakers protecting them from any amplification excesses and allowing them to be driven harder than would otherwise be advisable. In this way, it's possible to get away with a lower-rated system than a particular situation would otherwise demand. The second thing I learnt was that the modest 8" drivers that occupy the SR cabinets are specially designed for the purpose. Nothing if not thorough, Celestion.

So, armed with SR1 and SR3 speakers and their control units, I faced several 500-strong audiences and the rest of my band (drummer, bassist, guitarist and vocalist). Somehow I wanted to hear myself as well as 504 other people.

Taking the lower-rated system first, I took a stereo feed from my keyboard mixer (additional to the one feeding the 2 kilowatt FOH PA) into a C Audio RA2000 amp and into the SR3s via the SRC3. Theoretically this gave me 290 watts/channel from the amp into two 150 watt speakers. What I got for my trouble was a crystal clear monitoring system that might have suited a more peaceful monitoring environment than mine (adjacent to a 300w Peavey bass rig). It might even serve as a full PA for a low-key acoustic band, but it really wasn't up to the row we produce onstage.

Substituting a pair of SR1 cabinets for the SR3s, an SRC1 controller for the SRC3, and an RA3000 (400 watt/channel) amp, however,

changed things entirely. With the SR3s' single SR driver replaced by the SR1s' two, the resulting 500 watt/cabinet power handling allowed me to cut my way through the onstage cacophony with surgical precision. Where Celestion offer an SR2 Sub-bass unit for PA applications, the SR1s alone provided an ideal balance of volume and clarity for serious keyboard monitoring. All the features of keyboard sounds (except deep bass, which finds its way back from the front-of-house PA) are well represented - bright pianos, icy digital synths, analogue filter sweeps. . . Much of the bass was reproduced too, although there's obviously a limit to what 8" drivers can do (Celestion claim 50Hz-20kHz for the SR1s and 60Hz-20kHz for the SR3s). I can only describe the clarity as perfectly-suited to keyboard applications.

What also became clear was the importance of driving the cabinets hard. This is made possible by the SRC unit which allows you to use an amplifier too highly rated itsfor the speakers, leaving the SRC controllers to protect the drivers - Celestion claim the SRC units make the cabinets "virtually indestructible". The SRC1 is actually an equaliser and thermal cutout that also filters out any low-frequency transients that would otherwise damage the drivers. I testify that it works. The SRC3 - intended for use with the SR3s at lower sound levels is only an equaliser, and so precludes the ability to drive the cabinets quite so hard.

Anyone familiar with the problems of regular gigging will recognise the importance of portability. It really wouldn't matter how good these monitors sound - if it were too daunting a prospect to cart from gig to gig, I wouldn't wish them on anyone. Fortunately, portability is one of the SR1 series' strengths - the control units are 1U-high rack jobs, the SR1s come in at around 12" x 22" x 14" and weigh a manageable 34lb, while the SR3s measure 10"½ x 13" x 9½" and weigh an even more manageable 20lb. This has to go down as one of the SR system's pluses. On top of this, the SR1 units come with hard front covers (similar to those on Bose speakers) which double as low-level stands if Celestion's pole support system isn't to your liking.

Although I can't claim to have tested either model of speaker cabinet in a studio monitoring capacity, I'd anticipate the response being too coloured for such applications. In any case, objective monitoring at these sound pressure levels really isn't the way to get a good mix - just damaged hearing.

As a footnote to this review, I will personally be investing in a pair of SR3s (SR1s being out of my price range at present) and an SRC1 controller to allow me to obtain the monitoring levels I need. Furthermore, in the course of my investigations, the sound man who regularly handles our PA was sufficiently impressed by the SRs that he's anticipating the full SR system for professional PA use. While it's still only Victor Kiam who can claim to have "liked it so much I bought the company", I can't overstate how much Celestion's system impressed me. ■ **Ian Sherwood**

**Prices** SR1 cabinets, £529 each; SR3 cabinets, £195 each; SRC1 controller, £253; SRC3, £138. All prices include VAT.

**More from** Celestion International Ltd, Foxhall Road, Ipswich, Suffolk IP3 8JP. Tel: (0473) 723131.

# PASSPORT TRAX

MUSIC SOFTWARE WATCHERS will have caught on to the fact that software programs proliferate with the proverbial speed of rabbits. What can the software developer do to make the customer - you and me - home in on his work in a sea of software? There are three options - cheaper, newer and better (this generally means more features but too many can do more harm than good).

Passport's Trax for the Atari ST, Commodore Amiga, PC, and Apple Mac falls into the first

category and is affiliated to the third. It's a reworking of MasterTracks Junior but at a lower price (down from £109) and with extra bits. MasterTracks Junior is, in turn, a cut down version of MasterTracks Pro (£285) so if you like what you read here, refer to our September issue for more details of big brother.

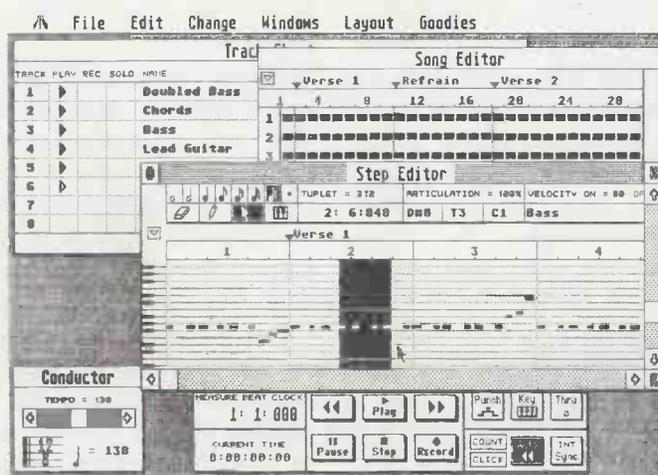
Trax (review v1.0) is a 64-track GEM-based sequencer. Operation revolves around five windows, three of which can be repositioned and resized like any GEM window. The Transport window contains "tape transport" controls so you can move around the score. There are Punch In, MIDI Thru and Count-in options here, too.

The Conductor window is where you set the tempo and time signature. A Conductor Track can be accessed from the Change menu. Conductors are becoming quite popular - they're one of Dr T's favourite devices. It is used solely to handle tempo and time signature changes. Trax' Conductor Track lets you enter a new time signature and/or tempo at any bar, along with programmed ralls and accels. This information is entered numerically, however, and doesn't appear on the track itself, which means you can't see where the changes occur in relation to the music.

The Track Sheet window lists the tracks. They can be named, looped, solo'd, muted, assigned a program change number (to be sent prior to play) and MIDI channel number. Oddly, you can set this as high as 128 although numbers above 16 wrap around. You can re-order the tracks by clicking and dragging.

The Song Editor shows the music in blocks which represent bars. These are numbered along the top of the window and it's easy to perform block edits such as cut, copy and paste (using a clipboard), insert and delete. You can highlight a section of the music by rubber banding and the Change menu offers duration, velocity, transpose and strip data functions. This is where you find Quantise, too. It's reasonably comprehensive with intensity and tolerance parameters and you can quantise the entire note or just the start of it.

And so to the Step Editor - which is the main addition to Trax over MasterTracks Junior. This is our friend the grid editor; notes are



displayed as bars on a grid; the higher up the grid, the higher the pitch of the note, and the longer the bar, the longer the note's duration. This type of editor has found favour with many musicians and is especially useful if dots aren't your forte.

You can perform global edits here by rubber banding and individual notes can be moved by clicking and dragging (select the pencil icon). Double clicking on a note (using the pointer icon) brings up a dialogue box containing all the note's

parameters for editing. However, entering new values in the Start Time and Duration boxes overwrites the old ones and it lets you enter values outside the permitted range - a small bug which should easily be cured. There is a zoom facility but this resides in the Layout menu rather than in the Editor window itself.

This is Trax' method of step-time entry - you just click notes onto the grid. Note durations are shown in a box in the top left of the window. It's reasonably quick, although an octave indicator by the on-screen keyboard would have helped. You can also enter notes in step time from a MIDI keyboard, which I found to be far easier, being both quick and accurate. This method also records note velocity.

Other features include a Free Memory indicator, internal or external Sync, and a Record Filter to remove unwanted data such as aftertouch during recording.

Trax supports the MIDI File format which is good news - if you decide to upgrade to a similarly facilitated sequencer, you can take your music with you. It also lets you export into a scorewriter should that be your desire.

To alter most of the numeric data fields you click on the field, up pops a box and you can either type in a new value or use up and down arrows to scroll to it. I reckon it would have been simpler to use the left and right mouse buttons to alter the values directly. And I'd have liked a true event list - the individual Edit Note parameters dialogue box is rather slow. Picky, picky, Waugh.

The manual is very helpful but why, oh why is there no index? Fortunately the program is sufficiently easy to use that I doubt if even the raw newcomer will have many operational problems.

So there you have it. If you want a budget sequencer which is easy to use with comprehensive editing facilities and a good method of step-time input, here it is. ■ **Ian Waugh**

Price £85 including VAT

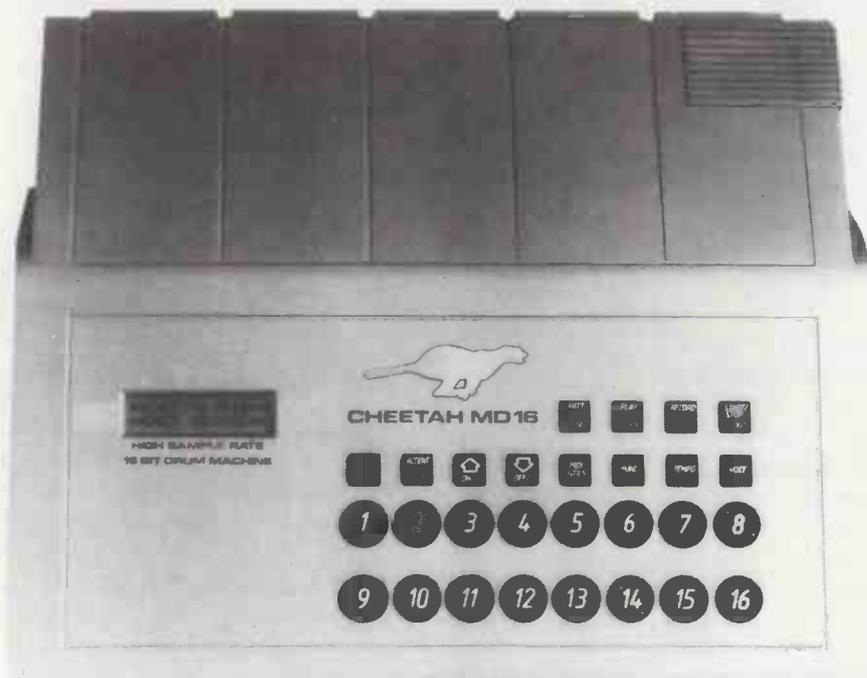
More from MCMXCIX, 708a Tudor Estate, Abbey Road, London NW10 7UW. Tel: 081-963 0663.

# 16 BIT.

# 8 OUTPUTS.

# HIGH SAMPLE RATE.

# £299.<sup>95</sup>



## **CHEETAH MD16** 16 BIT DIGITAL DRUM MACHINE

# **AFFORDABLE EXCELLENCE**

CHEETAH INTERNATIONAL LTD. Norbury House, Norbury Road, Fairwater, Cardiff U.K. CF5 3AS.

Telephone: (0222) 555525 Telex: 497455 Fax: (0222) 555527 Designed & Manufactured in U.K.

## MASTERBITS Climax Collection Vol 1

Vocal Sample CD

It's easy, in this age of synths, samplers, drum machines, MIDI and personal multitrackers, to record music. One person can handle everything from drum patterns to lead guitar breaks without venturing outside the convenience of the "electronic" domain - or the bedroom for that matter. Where the whole solid-state system breaks down is where the vocal comes in. And it's no coincidence that the distinguishing factor between a commercially successful song and the sort of thing enthusiastic amateurs concoct in bedrooms every evening of the week is the vocal.

The trouble is that you can't program a "vocal" synth patch in the same way you can a string or brass patch. You can, however, avail yourself of the 664 vocal samples which make up the *Masterbits Climax Collection Vol 1* sample CD. And while even these won't allow you to turn your sampler into Aretha Franklin, Robert Plant or even Tom Waits, they will allow you to incorporate a wide variety of human intonations into your otherwise mechanical music.

This first volume of the Climax Collection is made up of "expressive" sounds rather than the words that comprise a conventional vocal performance - the grunts and moans that escape from the lips of singers in their more spontaneous moments. So it is we find a listing that includes such samples as 'Schubidubobpop' and 'Schabadabadui' as well as the more comprehensible 'Wuh-Hu', 'Dwey-Dap' and 'Ribble-It-Up'. It's entertaining reading, but far better sampling. The titles actually tell you as much about the samples as any print will (more than can be said of most synth patches) except to add that they have been sourced from a variety of vocalists - black and white, female and male. It's also worth adding that most of them lend themselves to "one shot" rather than looped applications.

By careful use of these samples you can give your music the feel of a live vocalist, if not a fully-fledged vocal performance. Of course, this isn't to say that the Climax Collection samples can't be used in

conjunction with a "real" vocalist or even for ghosting - a process where some part of the recording is used to add feel to a track and subsequently removed once it has served to inspire the required performance from another musician (or, in this case, singer).

But there's a paradox presented by these samples: the more characterful they are, the more they contribute to your music, but the more they dictate the way you must shape the music to accommodate the sample. But of course, the same is true of a "proper" performance from a human vocalist.

Sadly, the more successful the samples on this disc are, the less useful they become. So distinctive are they that should they become common currency in commercial (widely heard) music, they will suffer the fate of sounds such as the Fairlight orchestral strike, DX "Rhodes" piano and Lyn Collins 'Think' drum loop. If you're going to avoid the modern sound cliché trap, you might have to get in fast with some of these sounds and leave everyone else to follow you. *Tg*

Price £45 including VAT

More from AMG, Hurst Farm Barns, Hurst Lane, Privett, nr Alton, Hants GU34 3PL. Tel: (0730) 88383.

## EMIS

TX81Z/DX100 Voice Library

Emis are a UK sound-programming house/ST music PD library which seems to have sprung quite recently onto the scene with hundreds of sounds for many popular instruments. Today it's the TX81Z we're interested in. The Library consists of four banks of sounds; the first contains 32 sounds but the others only have 24 in order to retain compatibility with other DX instruments. If you have a DX100, DX27 or DX21, banks two to four will be identical for your instrument and can be bought separately (this includes the 192 DX100 ROM sounds for DX21 owners). The TX library should also be compatible with the DX11 and the V50. Time to plug in ears.

Bank one is subtitled *General Group* and contains a mixture of sounds - mainly orchestral but with some synthy sounds,

and lots of pianos. Particular personal favourites include 'Acoustic Guitar', 'Soft Bass' and 'Vibraphone'.

Bank two is called *Mixed Sounds 1* and contains sounds of a mainly synthy type. These range from "synthy" versions of various instruments to ethereal sounds and heavily modulated effects. Being a sucker for a filter sweep, 'SynthSweep' was among my favourites here.

Bank three is *Mixed Sounds 2*. It's similar in concept to bank two but contains more imitative sounds and provided the majority of my library favourites. 'Distortion' is an excellent overdriven electric guitar; there are some very usable brass sounds here, plus pianos, plus instruments such as 'Saxophone', 'Harmonica' and 'Steel Drum'.

Bank four is *Orchestral Voices* and contains many solo instruments such as clarinet, oboe, flute, bassoon and piccolo. Favourites include the trombone with built-in growl, the rich tone of 'Bassoon 1', 'Violin' with its emphasised bow scrape and the clear percussive zing of 'Xylophone'.

Few of the sounds respond to velocity - shame - but none fall below the level of workmanlike and some sounds do indeed shine and sparkle.

The TX81Z library contains 104 sounds and, for the asking price, it's a pretty painless way of adding to your own library. Available formats are Yamaha cassette or ST disk using the Chameleon demo program (see MT, December '89 review of Chameleon Universal Librarian). I particularly like the documentation telling you what the sounds are and how they can be used. I wish all libraries did this. An added advantage of the Chameleon format is that Emis have categorised the voices using Chameleon's Display Groups.

If you want to know exactly what you get for your money, a demo cassette is available containing pieces recorded with a selection of TX81Z sounds on one side and DX7 sounds on the other. Yes, Emis have a selection of DX7 sounds, too - of course. *Ian Waugh*

Price £8

More from Emis Software, 127 Jubilee Crescent, Mangotsfield, Bristol BS17 3BD. Tel: (0272) 561855.

834-1225.  
 looking for  
 & country  
 50's music.  
 -6342.  
 erious R&B  
 0690.

**FULLY EQUIPPED STUDIO.**  
 16-track sequencer; 70 sequence/30  
 song locations. Real-time and step-en-  
 try recording w/96 ppq resolution. Full  
 editing and mixing capabilities. Any  
 sound possible—acoustic instruments,  
 analog synth and digital textures. 24-bit  
 dynamic effects processing. 20 drum  
 kits available. Reasonable rates! Call  
 1-800-553-5151.

Drum  
 60's. M  
 Keyboa  
 Must be  
 Keyboa  
 band, 80  
 have own  
 Studio m  
 synths ins



Book your next session at the ENSONIQ SQ-1 Personal Music Studio and get ready to make some great music. You'll get an incredible sound and an array of features that are hard to believe, but easy to master. And getting into a studio has never been so affordable.

to 340 sounds\* dynamic effects and room for 80 sound combinations for 8-part splits, layers and MIDI multi-timbral control.

Not to mention our "Smart Transmit"™ function, an ENSONIQ exclusive that turns any keyboard connected to an SQ-R into an 8-zone master controller.

So whether you're looking for a studio, or just want to make your current set-up a little smarter, try out the SQ-1 or the new SQ-R at any ENSONIQ dealer—just answer the ad above for one near you.

\*with optional card



**Already have a studio?**

Now you can get that impressive SQ-1 sound in a rack-mount unit—the ENSONIQ SQ-R. Up



EPS-16 Plus



EPS-16 Plus



VFX30

From synthesizers, to samplers, to complete workstations, ENSONIQ has an instrument that's right for you.

**Sound Technology plc**

Letchworth Point, Letchworth,  
 Hertfordshire SG6 1ND

Tel: 0462 480000 Fax: 0462 480800



THE TECHNOLOGY THAT PERFORMS

# ON THE

# BEAT



**EASING OFF ON THE  
THROTTLE THIS MONTH,  
THE EMPHASIS IS ON  
SLOWER RHYTHMS AND  
THE TREATMENT OF VOICES  
TO WORK WITHIN THEM.  
TEXT BY NIGEL LORD.**

LOOKING BACK AT the example rhythm patterns published over the past 15 months of *On the Beat*, it occurred to me that the one area which has so far received scant attention is that of programming for slower tempi. Rarely have the patterns featured in the series ever ventured much below the preferred 120bpm dance tempo - even those which were never intended as dancefloor rhythms. Of course, I can imagine many people asking what it is about slower

tempi that they should demand substantially different programming techniques; is it not possible to simply reduce the tempo of the patterns which we have already looked at? In some cases it might be, but as anyone who has tried to slow down a medium to fast tempo rhythm will know, a pattern played at well below its intended tempo range tends to sound rather like what it is - a pattern played well below its intended tempo range.

More often than not, the effect is of the



ILLUSTRATION: CLIVE GOODYER

rhythm being held back. Instruments seem to drag and what were previously interesting little rhythmic figures become unwieldy, rumbling sub-patterns which take forever to resolve themselves, and cease to complement the main rhythm. Another problem is the interrelation of the parts associated with each instrument. Ask a drummer (you remember - the human kind) to move from a fast to a slow groove, and the chances are that as well as reducing the overall tempo, he'll modify the number

of bass drum beats in relation to those played on the hi-hat. If he didn't, the pattern would suffer in the way I've already outlined.

This relationship between instruments can affect quite significantly our perception of overall tempo, and it is often used as a means of manipulating a particular rhythm track to give it a slower (or faster) feel without doing anything to change the actual tempo. It is something that DJs (good DJs) quickly have to

familiarise themselves with. I've often seen a dancefloor empty when a dance track has been followed by a record which sounds just as energetic but which is anything from 10-20bpm slower.

Of course it might be assumed that being written for slower tempi, this month's examples are unlikely to be of much use in a dance setting. But unless you're into all-night, open-air acid events (in which case I hope the harassment from police and insects hasn't spoiled things too much for you), I'm glad to say that even the hippest clubs still seem to end the evening with a couple of slow numbers.

If, on the other hand, you've no interest in dance music, this month's patterns could still prove to be a pretty useful addition to your library. One of the interesting things about slower rhythm tracks is that they tend to be far less stylised than up-tempo patterns. Adding a couple of keyboards to each of these examples, I found I was able to move into widely-differing areas without needing to alter the structure of the patterns in any way. This is not to suggest that further experimentation isn't needed. I'm only recommending that you try each pattern within a variety of contexts before deciding where you're going to use it.

After the relative simplicity of the last couple of articles, we're back to a more demanding level of programming, but even so, you should find few real problems. I keep wondering whether I should increase the number of dynamic levels to four or five, but the prospect of designing different patterned diamonds which would still be legible after being subjected to the rigours of the reprinting process is enough to convince me that it isn't such a good idea. And anyway, anything which potentially reduces the room you have for tailoring a rhythm to your own needs is something I don't believe I should be encouraging at this stage. Suffice it to say, three dynamic levels represents a bare minimum and you should be attempting to improve things in this area.

Right, to work. We'll start with a fairly conventional groove in Pattern one which, apart from a triplet figure that crops up in the castanet/clave line at the end of the second bar, shouldn't present anyone with any difficulties. Despite (or probably because of) this, the pattern is exceptionally flexible and capable of being used in more or less any situation, providing you don't need the snare coming down on the third beat of the bar.

If you have the choice, more open, ►

# NEVADA

## MORE THAN JUST A MUSIC STORE!

Your direct contact with a team of professionals. With over 2000 square feet of showrooms and a purpose built demo studio, why not take a trip to the South Coast and experience the pleasure of shopping at NEVADA MUSIC.

### TALK HI-TECH

#### ROLAND

U20 New multi timbral PMC k/board	£849
U220 Module version of U20	£599
W30 Workstation (in stock)	£1599
D50 inc. PG1000 programmer and new sounds!	£2999
D70 multi D50 plus U20 and more	£1699
D20 LA Synth workstation	£899
D10 New (with slight marks)	£599
D5 LA Synth new low cost!	£499
NV30 U220 + Seq. new product	£1499
MC50 New flagship sequencer	£548
PC200 mother keyboard new product	£175
PRO E Intelligent Arranger	£999
RA50 Band in a box	£605
R5 Human rhythm composer	£399
R8 Human rhythm composer	£599
R8M rack new model	£599
Boss DR550 new std. budget rhythm comp.	£199
Roland M120 line mixer	£320
PAD5 Handy pad midi rhythm controller	£159
PAD80 Octapad II	£499
SPD8 Drum pads with sounds. New	£300
MU1 Mouse - In stock	£59
MC300 ex demo but immaculate	£499
PR100 budget sequencer / disk drive	£299
PG10 D series prog. (ex demo)	£189
A50 midi mother keyboard	£1199
A80 full size weighted mother keyboard	£1500
MEX50 D50. Exp. 8 parts multi 128 patch	£299
A880 midi patcher	£229
GR50 guitar synth	£825
GK2 synth driver	£115
CPM120 Powered mixer special price	£399

PLUS LOTS OF ROLAND SOFTWARE FOR ALL PRODUCTS - ALWAYS IN STOCK

#### PIANOS

Rhodes MK80 - THE ULTIMATE IN GIGGING	£1699
Rhodes MK60 PIANOS AND MORE !!!	£1199
Rhodes 660 PCM multi synth. New	£849
Rhodes 760 PCM	£999
Rhodes AR150 Stereo keyboard combo	£ POA
Rhodes DP2 footswitch	£11
Rhodes DP8R footswitch	£69
Rhodes DP6R footswitch	£40
Roland RD250S	£999

#### YAMAHA

TQ5 multi timbral module	£249
V50 16 voice FM super synth ex-demo	£899
KM602 keyboard mixer 8 - 2 + 2 aux	£179
RX7 Drum machine	£433
RX8 Drum machine	£335
NS10 monitors - the industry standard	£289
SY55 Synthesizers	£849
TG55 (SY55 Module)	£699
SY22 Vector synthesizer	£725
AM802 Mixer 8 in 2 out aux	£279

#### KORG

Korg WS1 Wavestation in stock	£1399
Korg T3 Workstation	£2300
Korg DDM220 percussion ex demo	£99
Korg M1 workstation	£1259
Korg M1REX expanded Rackmount	£1340
Korg M3R Rackmount	£899
Korg S3 Rhythm workstation	£899

PLUS LARGE LIBRARY OF SOUND AND MEM CARDS IN STOCK FOR ALL PRODUCTS - PHONE TODAY!

#### KAWAI

K4 multi timbral 16 bit synth. S/HAND	£450
K4 Rackmount LAST ONE	£499

### EFFECTS

#### SOUND TECHNOLOGY

Microverb II still hard to beat	£150
Microverb III (prog.) 256 reverbs	£199
Midverb III	£250
Quadverb Plus new F/X 1.5 sec.samp.	£375
Daladisk SQ Sys exclusive + sequencer	£295
SR16 drum machine 100 sounds T/S pads	£299
HR16 killer 16 bit drum sounds	£349
HR16B with all new sounds	£399
MMT8 sequencer	£249
Micro limiter	£113
Micro enhancer	£135
Micro EQ	£135
Micro gate	£113
Micro cue amp	£135
EVS-1 multi synth. mod. inc. Atari edit	£299
Oberhelm systemizer - one only	£155
Alesis 1622 Mixer now 3 years warranty	£699
MEQ230 Graphic Eq	£199
Aphex Type C stereo exciter	£199

#### YAMAHA

FX500 guitar multi F/X	£350
FX500 foot controller (midi)	£110
GEPS0 guitar F/X Unit	£369
SPX90 Mk II shop soiled - last one	£399
SPX900 multi processor	£589
R100 Reverb unit	£178
Q100 7 band EQ	£139
DP100 dynamic processor	£135

#### ROLAND

RE3 Space echo	£599
GP16 16 F/X midi prog. in one box	£675
ME5 multi processor shop soiled	£450
G56 dig. guitar pre-amp. special price	£399

#### BOSS

NEW BOSS PRO -RACKS	
SE50 multi F/X Rev, vocoder, enhance +	£390
NS50 noise suppressor studio spec.	£140
CL50 comp. limiter noise gate studio spec.	£140
GE21 21 band EQ 22 Hz-22 KHz +/- 15 dB	£159

#### KORG

A3 guitar multi proc. the ultimate F/X	£799
--	------

IN STOCK NOW - NEW A3 CARD, NEW SOUNDS, NEW EFFECTS - PHONE

### SECOND HAND BARGAINS

Korg Poly 6 synth.	£175
Korg DDD 1 drum machine	£215
Casio CZ230S	£125

### TALK SOFTWARE

Atari Mega One	£589
Atari SM124 12" Monitor	£149
Steinberg Cubase	£475
Steinberg Cubase	£299
C-Lab Creator	£289
C-Lab Notator Inc. creator	£499
C-Lab notator alpha (inc. half creator)	£199
C-Lab Aura rhythm training programme	£99
C-Lab Midia midi training programme	£65
C-Lab MT32 Edit	£110

### FULL RANGE OF STEINBERG EDITORS AVAILABLE

### PLEASE PHONE FOR UNITOR PACKAGES AND OTHER C-LAB PRODUCTS

### NOTATOR/CREATOR V3 UPDATES OUT NOW - PHONE TODAY

Midiman universal editor	£89
Midiman midi tape recorder interface	£185
Hollis Reseach Midiman universal edit	£89
Roland R-8/R-8M 01 contemp. percussion	£45
Roland R-8/R-8M 02 jazz brush	£45
Roland R-8/R-8M 03 sound effects	£45
Roland R-8/R-8M 04 Electronic	£45
Roland R-8/R-8M 05 jazz	£45
Roland R-8/R-8M 06 Ethnic percussion	£45
Roland R-8/R-8M 07 Mallet	£45
Roland R-8/R-8M 08 Dry	£45
Roland R-8/R-8M 09 Power Drums USA	£45

#### Roland U-110/U-220/U-20/D-70 Rom Cards

RN-U110-01 Pipe organ and harpsichord	£45
SN-U110-02 Latin and F/X percussion	£45
SN-U110-03 Ethnic instruments	£45
SN-U110-04 Electric grand and clavi	£45
SN-U110-05 Orchestral strings	£45
SN-U110-06 Orchestral wind	£45
SN-U110-07 Electric guitar	£45
SN-U110-08 Synthesizer	£45
SN-U110-09 Guitar and Keyboards	£45
SN-U110-10 Rock Drums	£45
SN-U110-11 Sound effec.	£45
SN-U110-12 Trombone and sax	£45

Roland D-50 / D-550 / D-10 / D-20 / D-110	
ROM Cards (in stock) all at	£56
Roland 256E RAM cards (in stock)	£89
Roland RA50 Style cards - all in stock	£45
Korg M1 PCM/Programme Cards 1-11	£99
Korg M1 Programme cards 12, 13, 14	£39
Korg MCR 03 RAM for M1, M1R, WS1	£89
Yamaha MCD32 32K RAM card	£49
Yamaha MCD64 64K RAM card	£99

3.5DD GUARANTEED DISCS - 10 IN A CASE.....£11 BULK DISCOUNTS ON DISCS - PHONE TODAY!!

WE ALSO STOCK THE FULL RANGE OF PHILIP REES MIDI PERIPHERALS, EDITORS FROM STEINBERG, C-LAB & DR.T FOR ALL SYNTHS

### TALK RECORDING

Tascam Porta One H.S.	£459
Tascam Porta Two H.S.	£525
Tascam Porta 05 H.S.	£329
Tascam NEW 688 Midi Studio - IN STOCK	£2130
Tascam 644 inc.	£949
Tascam 102 cassette	£199
Tascam 122 MkII cassette shop soiled	£699
Teac 488 budget 8-trk porta studio - NEW	£999
Teac 480 cassette	£99
Teac 680 3-head cassette	£185
Teac LX8 speakers	£61
Teac MTS30 midi tape sync.	£141
Tascam RC30P punch in switch	£18
Sony TCFX110 cassette	£99
Yamaha MT3X 4-track rec. 6 chn. m.bx	£554
Yamaha MT100 MkII portastudio	£349
Yamaha A100 50W. Stereo power amp	£189
Yamaha MS202 powered monitor spks	£139
Vestax GSM601 Pocket Studio	£199

### HEADPHONES

Beyer DT220	£79
Beyer DT100's	£99
Beyer DT320	£42
Beyer DT330	£46
Beyer DT550	£73
AKG K141	£48
Yamaha RH5 closed back	£35
Ross 300's	£10
Ross RE239's	£15

### TALK ACCESSORIES

Ultimate Support Apex stand	£169
Ultimate Support shelf	£20
Ultimate Support mic stand	£20
Ultimate Support heavy clamp	£20
Ultimate Support ex.long extension arms	£19
Dixon A Frame	£89
Pro-stand X frame	£24
Pro-stand Extension arms	£14
Cord Control Kit "Get Organised"	£20
Non-Latch F-switch from	£8
3' midi cable only	£2
Whirlwind midi cable 6'	£6
Whirlwind midi cable 10'	£9
Whirlwind midi cable 20'	£11

### KEYBOARD VIDEO

George Duke K/Boards / vocal accompaniment	£25
George Duke K/Boards improvisation	£25
Chick Corea Electric w/shop	£25
Chick Corea K/Board w/shop	£25
Steve Porcaro Master Class	£25
Richard Tee contemporary piano	£25
How to play piano 1, 2 and 3 each	£25
Dr. John Piano 1 and each	£25
Secrets of analogue and digital Synthesis	£25

NOW IN STOCK - EVOLUTION EVS1 16 NOTE ,16 BIT, 8 PARTS PCM DRUMS 1 UP MODULE, INC. ATARI EDITOR £299

NEED AN ITEM IN A HURRY - WE SHIP ANYWHERE FAST! CALL US NOW! ON 0705 660036

OR FAX US FROM ANYWHERE IN THE WORLD ON 0705 690626 NEVADA MUSIC, 189 LONDON ROAD, PORTSMOUTH PO2 9AE

▶ double-headed toms tend to sound better here, but whatever you use, make sure they are kept well below the level of the other instruments in the mix. I think I would also tend to opt for castanets in preference to claves in this pattern, but as they are absent from most machines, I can see most people being forced to use the latter - though you could try a high-pitched wood block or even a finger click if this is available.

A triplet-based pattern with a rather more open feel, this month's second example, has, nevertheless, got considerable "clout" thanks largely to the space which surrounds the snare beats in every other bar. Also confirming its role as the dominant instrument are the flams incorporated into the cadence at the end of bar eight - as a general rule of thumb, these should be programmed as close together as your machine will allow and then moved apart until you're happy with the overall result.

The usual tendency for the hi-hat and ride cymbal parts to mask each other is overcome in this pattern by interlocking the two lines so that the two never coincide. However, you might still encounter problems with a long-duration ride voice overlapping the closed hi-hat and you could find you have to alter the pitch of one of the instruments to improve definition. The ride bell line, incidentally, is designed to accent the conventional ride cymbal during alternate bars, but if this instrument isn't available you could try simply accenting the ride using a higher dynamic level.

Another fairly spacious pattern, example three has a rather more straightforward feel and could be used wherever you need the solid one-two of a bass drum at the start of each bar. Actually, though I say bass drum, as you can see, the two beats are made up using a low tom as well as the bass drum. This, in fact, is particularly effective and helps overcome the somewhat clichéd feel which this kind of pattern often has. That said, the tom figure at the end of bars four and eight give it something of a "rocky" flavour which might not be appropriate in some contexts. In this case, these are fairly easily dispensed with, and it shouldn't be difficult to devise a couple of alternative cadences using other instruments, if these are required.

A more demanding pattern in every sense, example four has much more going on than any of the previous rhythms and features a couple of rather interesting programming ideas. The first of these is the set of three snare notes in bars 1, 2, ▶

PATTERN No: 1a&c					TEMPO: 85-100 BPM			
BEAT:	1	2	3	4	1	2	3	4
Clsd HiHat	◇	◇	◇	◇	◇	◇	◇	◇
Open HiHat				◇				◇
Cabasa	◇	◇	◇	◇	◇	◇	◇	◇
Claves	◆			◆	◆			◆◆
Side Stick		◇				◇		
Snare Drum				◇				◇
Mid Tom Tom			◇				◇	
Lo Tom Tom								
Bass Drum	◇				◇			
TIME SIG: 4/4					BAR 1&5		BAR 2&6	

PATTERN No: 1b					TEMPO: 85-100 BPM			
BEAT:	1	2	3	4	1	2	3	4
Clsd HiHat		◇	◇	◇	◇	◇	◇	◇
Open HiHat				◇				◇
Cabasa	◇	◇	◇	◇	◇	◇	◇	◇
Claves	◆			◆	◆			◆◆
Side Stick		◇				◇		
Snare Drum				◇				◇
Mid Tom Tom			◇				◇	
Lo Tom Tom								◇
Bass Drum	◇				◇			
TIME SIG: 4/4					BAR 3		BAR 4	

PATTERN No: 1d					TEMPO: 85-100 BPM			
BEAT:	1	2	3	4	1	2	3	4
Clsd HiHat		◇	◇	◇	◇	◇	◇	◇
Open HiHat				◇				◇
Cabasa	◇	◇	◇	◇	◇	◇	◇	◇
Claves	◆			◆	◆			◆◆
Side Stick		◇				◇		
Snare Drum				◇				◇
Mid Tom Tom			◇				◇	
Lo Tom Tom								◇
Bass Drum	◇				◇		◇	◇
TIME SIG: 4/4					BAR 7		BAR 8	

PATTERN No: 2a&c					TEMPO: 70-85 BPM			
BEAT:	1	2	3	4	1	2	3	4
Clsd HiHat		◇	◇	◇	◇	◇	◇	◇
Open HiHat					◇	◇	◇	◇
Ride Cymb	◇	◇	◇	◇	◇	◇	◇	◇
Ride Bell	◇	◇	◇	◇	◇	◇	◇	◇
Snare Drum		◇	◇	◇			◇	◇
Bass Drum	◇				◇	◇	◇	◇
TIME SIG: 4/4T					BAR 1&5		BAR 2&6	

► 3, 5, 6 and 7 which, being given descending dynamic levels, are intended to simulate the effect of a quickly decaying drum beat. Despite only comprising three notes, the overall effect of this is quite convincing if you choose your levels carefully. It's certainly a technique I'd recommend you try even if you decide not to use this particular pattern.

The second idea is designed to complement the first and comprises an open hi-hat note which is left hanging during the decay period of the snare notes and then shut off by a closed note immediately after it's died away. Again, even if you don't use this pattern, this is a technique you might try incorporating into another rhythm. It works well providing you have an instrument with a fairly long duration. The two small snare beats which occur in the cadence at the end of bar eight, could, I suppose, be called grace notes in that they are intended to lead into the bass drum beats which immediately follow. Programming is simply a matter of raising (or lowering) their level until you just become aware of their existence - but no more.

Pattern five also has a lot going for it. It is kept ticking over nicely with a foot-closed hi-hat (an instrument you really should try to add to your sonic arsenal), and demands a long duration, ambient snare voice and a very deep, open tom sound in addition to the three conventional toms which surface regularly throughout the pattern. If you haven't got anything suitable for the fourth tom voice, you could try using an open-sounding bass drum with its pitch raised, or even a bass note from a synth. Chosen correctly, the note should be of long duration (extending as far as the next bass drum beat), and be capable of giving the pattern a dark, brooding feel which is extremely effective when set against instruments such as claves and triangle. The pattern also makes use of grace notes - this time on the second beat of bars 2, 4, 6 and 8 in the mid tom line.

Returning to a lighter, more open feel. Pattern six is an extremely effective groove with a very distinctive flavour, but which nevertheless provides plenty of space for whichever bass instrument will be used alongside it. Care should again be taken with the overlapping ride and hi-hat parts: though perfectly complementary, the two really do need to be kept as distinct as possible. The pattern also features a cowbell, not normally one of my preferred instruments. But it does work rather well providing it ►

PATTERN No: 2b		TEMPO: 70-85 BPM	
BEAT:			
Clsd HiHat			
Open HiHat			
Ride Cymb			
Ride Bell			
Snare Drum			
Bass Drum			
TIME SIG: 4/4		BAR 3	BAR 4

PATTERN No: 2d		TEMPO: 70-85 BPM	
BEAT:			
Clsd HiHat			
Open HiHat			
Ride Cymb			
Ride Bell			
Snare Drum			
Bass Drum			
TIME SIG: 4/4		BAR 7	BAR 8

PATTERN No: 3a&c		TEMPO: 80-100 BPM	
BEAT:			
Clsd HiHat			
Open HiHat			
Claves			
Snare Drum			
Hi Tom Tom			
Mid Tom Tom			
Lo Tom Tom			
Bass Drum			
TIME SIG: 4/4		BAR 1&5	BAR 2&6

PATTERN No: 3b		TEMPO: 80-100 BPM	
BEAT:			
Clsd HiHat			
Open HiHat			
Claves			
Snare Drum			
Hi Tom Tom			
Mid Tom Tom			
Lo Tom Tom			
Bass Drum			
TIME SIG: 4/4		BAR 3	BAR 4

PATTERN No: 3d		TEMPO: 80-100 BPM	
BEAT:			
Clsd HiHat			
Open HiHat			
Claves			
Snare Drum			
Hi Tom Tom			
Mid Tom Tom			
Lo Tom Tom			
Bass Drum			

# Norman can't sing, but now his sampler can!

See us on stand 44  
at the Hands On  
Show - Kensington  
Town Hall, Oct 13th  
& 14th

## Sample CDs

Sample CDs offer an ideal means of expanding your sampler's library with hundreds of sounds available for you to sample using a standard CD player at a fraction of the cost of sample disks.

"...this sample collection has to be the closest that anyone has come to providing a 'complete' sample library...excellent value for money...Give them a whirl...your sampler will receive a vital sonic injection."

MasterBits Sampling Collection Review, SOS, July 90.

"The quality of this CD is good...it should prove a very valuable resource."

Climax Vocals CD Review, Sound on Sound, Sept 1990.

"The quality of the library is excellent"  
Herbie Hancock on Sonic Images

"A creative sample library"  
Jean-Michel Jarre on Sonic Images

## MasterBits

### Climax Collection CDs

Volume 1 - Just Vocals (664 Samples) £45  
Volume 2 - Guitar (Coming Soon!) £POA

### Sampling Collection CDs

Sampling Collection 500 (528 Samples) £29  
■ M1 ■ D50 ■ K1 ■ K5 ■ K1000 ■ Moog ■ TR808 ■ HR16  
■ Linn 9000 ■ And More!

Sampling Collection 600 (Over 600 Samples) £29  
MicroWave ■ T1 ■ Proteus XR ■ K4 ■ VFXSD ■ VS ■ Xpander  
■ And More!

Sampling Collection 800 (830 Samples) £29  
■ VFX ■ PX1000+ ■ HX1000 ■ R8 ■ Matrix 1000 ■ MKS70  
■ And More!

All Three Sampling Collection CDs - £75

## Hit Sampling CD

Featuring all the best sounds from Valhala's Famous International Gold Series ROM Cards Coming Soon!  
Call for more details.

Synths featured will include WaveStation, M1, DPM-3, D70, VFX, D50, K4, SY Series, T-Series & More!

To order by Visa, Access or Amex call:

# 0730888 383

Available Directly from **AMG** Who Else?

Hurst Farm Barns - Hurst Lane - Privett - Nr. Alton - Hants GU34 3PL FAX - 073088 390



## Sonic Images

Volume 1 - Drums, Percussion & Musical Effects  
- 288 Samples

24 Drumsets & 9 Instrument Categories.

Volume 2 - Percussion Special - 290 Samples

Asian, African, Latin & More!

Volume 3 - Stack Sounds A - 216 Samples

Volume 4 - Stack Sounds B - 247 Samples

Each Vol: 24 Rich Multisamples of 4-8 mixed layers.

Volume 5 - Musical Effects - 243 Samples

Orch Hits, Tibetan Monks, Whales, Cobra Strike, Moog FX & much more!

Volume 6 - Grand Pianos - 404 Samples

Steinway, Bosendorfer, Bechstein, Seiler Midi Grand & Klavins 12ft.

Volume 7 - Symphonic Orchestra - Out Soon!

Large Symphonic Strings, Brass, Oboe, Orch Strokes, Hits & Tutti, etc.

Demo CD - Volumes 1-7 (Cost refundable against purchase of 3+ CDs) - £10

Sonic Images CDs are £35 each. Or buy any four for £120.

## McGill University Master Samples (MUMS)

Volume 1 - Solo Strings & Brass

Volume 2 - Winds & Brass

Volume 3 - Piano, Percussion & Sax

Volume 4 - Rock Percussion & Tympani

Volume 5 - Rock Strings

Volume 6 - Latin Grooves 1 & Solo Instruments

Volume 7 - Latin Grooves 2 & Ensembles

Volume 8 - Jazz Sounds

Volume 9 - More Strings, Winds, Brass, Perc & Pianos

Volume 10 - Pipe Organ

Volume 11 - Historical Instruments

Prices: £49 Each. £135 for three. £425 for the full set inc. Manual. £9 for the McGill Sampling Manual.

Please send cheques/PO's made out to AMG to our address at the foot of the page. All prices quoted are fully inclusive of VAT at 15% and delivery. All orders are sent out 1st Class recorded delivery and are usually completed within a week. However please allow up to 28 days for delivery. If any products are out of stock we will not debit your credit card until they are despatched to you. All trade names are the property of their respective holders.

For Synths & Samplers Call ARC on 073088 300

isn't too open and "ringy". A damped cowbell would be the ideal instrument, but again, these aren't exactly common on the average beatbox. The flam notes in bar 9 should be programmed in the same way as the snare in Pattern two - starting with them as close as possible and then moving them apart until the right effect is achieved.

Finally we come to two rhythms which both rely on the toms for their interest, but which have quite radically different feels. The first features a neat, descending tom figure which leads into the snare beats throughout the pattern and leaves room for only a single bass drum beat at the beginning of each bar. Though the small diamonds on beat 3 of the closed hi-hat line are the same as those I used to indicate grace notes in Patterns four and five, they are not, strictly speaking, used for the same purpose here. Rather, they are intended to shut off the open hi-hat notes which immediately precede them without actually sounding themselves. In practice, it might not be possible on some machines to reduce them to zero and still have them cut off the open voice, but as long as they're kept low enough in the context of the mix, this shouldn't be a problem.

The second of the two, Pattern eight, is an altogether faster groove at over 100bpm. I suppose it only just qualifies for inclusion this month. Having said that, it's the type of pattern which could prove very useful in those situations where something in between the usual slow and mid-paced rhythm is required - particularly as it is so adaptable. There's nothing out of the ordinary in terms of programming, but as the toms feature so prominently, it would be worth spending a little time choosing the right voices and adjusting the tuning interval to suit the rest of the rhythm track.

As you'll see, none of the patterns are so slow as to be useful in only specialised contexts. In fact, if you're not familiar with programming rhythms under the 100bpm mark, you'll probably be surprised how little they need to be reduced below this to sound quite slow indeed. You'll probably also discover that the usable tempo range is significantly less than it is for faster patterns. The reason for this is obvious when you think about it: a range of  $\pm 30$ bpm represents a far greater tempo variation of a pattern running at 70bpm than it does of one running at 120bpm. In practical terms, it simply means that

PATTERN No: 4a&c		TEMPO: 85-95 BPM															
BEAT:		1				2				3				4			
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																	
Ride Bell		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Snare Drum						◆								◆			
Hi Bongo																	
Lo Bongo		◆	◆														
Bass Drum		◆															
TIME SIG: 4/4		BAR 1&5								BAR 2&6							

PATTERN No: 4b		TEMPO: 85-95 BPM															
BEAT:		1				2				3				4			
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																	
Ride Bell		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Snare Drum						◆								◆			
Hi Bongo																	
Lo Bongo		◆	◆														
Bass Drum		◆															
TIME SIG: 4/4		BAR 3								BAR 4							

PATTERN No: 4d		TEMPO: 85-95 BPM															
BEAT:		1				2				3				4			
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																	
Ride Bell		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Snare Drum						◆								◆			
Hi Bongo																	
Lo Bongo		◆	◆														
Bass Drum		◆															
TIME SIG: 4/4		BAR 7								BAR 8							

PATTERN No: 5a&c		TEMPO: 90-105 BPM															
BEAT:		1				2				3				4			
Foot HiHat																	
Ride Cymb		◆				◆				◆				◆			
Triangle																	
Claves																	
Side Stick		◆				◆				◆				◆			
Snare Drum														◆			
Hi Bongo		◆								◆							
Lo Bongo																	
Hi Tom Tom																	
Mid Tom Tom																	
Lo Tom Tom																	
Deep Tom Tom																	
Bass Drum		◆															
TIME SIG: 4/4		BAR 1&5								BAR 2&6							

PATTERN No: 5b				TEMPO: 90-105 BPM				
BEAT:	1	2	3	4	1	2	3	4
Foot HiHat								
Ride Cymb	◇		◇	◇		◇	◇	◇
Triangle				◇				
Claves		◇	◇			◇	◇	
Side Stick	◇				◇			
Snare Drum		◇	◇			◇	◇	
Hi Bongo	◇				◇	◇		
Lo Bongo			◇	◇			◇	◇
Hi Tom Tom	◇				◇			
Mid Tom Tom		◇				◇	◇	
Lo Tom Tom					◇			
Deep Tom Tom			◇					◇
Bass Drum	◇							◇

TIME SIG: 4/4      BAR 3      BAR 4

PATTERN No: 5d				TEMPO: 90-105 BPM				
BEAT:	1	2	3	4	1	2	3	4
Foot HiHat								
Ride Cymb	◇					◇	◇	◇
Triangle				◇				
Claves		◇	◇			◇	◇	
Side Stick	◇	◇	◇		◇	◇	◇	◇
Snare Drum							◇	◇
Hi Bongo	◇				◇	◇		
Lo Bongo			◇	◇			◇	◇
Hi Tom Tom	◇				◇			
Mid Tom Tom		◇				◇	◇	
Lo Tom Tom					◇			
Deep Tom Tom			◇					◇
Bass Drum	◇							◇

TIME SIG: 4/4      BAR 7      BAR 8

PATTERN No: 6a & c				TEMPO: 50-70 BPM				
BEAT:	1	2	3	4	1	2	3	4
Clsd HiHat	◇	◇	◇	◇	◇	◇	◇	◇
Open HiHat								
Ride Cymb	◇	◇	◇	◇	◇	◇	◇	◇
Claves								
Cowbell	◇	◇	◇	◇	◇	◇	◇	◇
Side Stick			◇	◇				◇
Snare Drum				◇				◇
Hi Bongo			◇	◇				
Lo Bongo		◇	◇		◇	◇		
Lo Tom Tom								◇
Bass Drum	◇							

TIME SIG: 4/4      BAR 1&5      BAR 2&6

PATTERN No: 6b				TEMPO: 50-70 BPM				
BEAT:	1	2	3	4	1	2	3	4
Clsd HiHat	◇	◇	◇	◇	◇	◇	◇	◇
Open HiHat								
Ride Cymb	◇	◇	◇	◇	◇	◇	◇	◇
Claves								
Cowbell	◇	◇	◇	◇	◇	◇	◇	◇
Side Stick			◇	◇				◇
Snare Drum				◇				◇
Hi Bongo			◇	◇				
Lo Bongo		◇	◇		◇	◇		
Lo Tom Tom								◇
Bass Drum	◇							

TIME SIG: 4/4      BAR 3      BAR 4

# SAMPLE THE RHYTHM WITH MEGA BEATS BEATS COLLECTION C.D.

**AT LAST** Prosonics U.K. Present 30 classic drum machines covering over a decade in rhythm now superbly digitally mastered onto one compact disc

featuring:

**ROLAND**: CR78, TR505, TR606, TR626, TR707, TR727, TR808 (MULTI SAMPLES), TR909 (MULTI SAMPLES), R8.

**YAMAHA**: RX5, RX11, RX21L.

**KORG**: DDD1, KPR77, DDM110, DDM220.

**BOSS**: DR550, DR.55 (DR.BEAT).

## PLUS:

**SIMMONS** KIT, **LINN** 9000, 2,

**SEQUENTIAL** TOM, **ALESIS**

HR16, HR16B, **CASIO** RZ1, **EMU** DRUMULATOR,

**AKAI** XR10, XE8, **OBHERHEIM** DBX,

**DR. BOHM** DIGITAL DRUMS.

**OVER 700 ORIGINAL DRUM MACHINE SOUNDS**

AND AVAILABLE FOR THE EXCLUSIVE PRICE OF JUST

**£29.95 (INCLUSIVE).**

To order your compact disc simply telephone

**0424 436674** for details and credit card

purchase, or fill in the coupon below and send it to;

**Patchworks**, Frederick house, 221 Frederick Rd, Hastings, E. Sussex, TN35 5AU

WITH CHEQUES AND POSTAL ORDERS MADE

PAYABLE TO 'PATCHWORKS'.

Please send me a 'mega beats'

compact disc. I enclose a cheque / postal order for £ 29.95 made payable to 'Patchworks'.

Name .....

Address .....

.....

..... Post code .....

Tel No .....

► you have to be rather more accurate in your use of the tempo control.

In an effort to save space and cut down on repetition I have only included one grid for parts 'a' and 'c' of each pattern - as these are identical. But obviously, each example is intended to be programmed in the order a,b,c,d.

If you're using one of these patterns and you find yourself forced to modify the speed of an existing piece of music by too great a degree, then you'll have to start thinking in terms of slimming down certain instruments within the pattern so that they can run at a higher tempo. It's difficult to be more specific, but with a little experimentation what I'm talking about should become apparent. Whatever happens, you'll emerge with a far better understanding of how to program patterns for both fast and slow tempi, and hopefully come to appreciate the different techniques demanded by both. ■

PATTERN No: 6d		TEMPO: 50-70 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat						◆																	
Ride Cymb		◆		◆		◆		◆		◆		◆		◆		◆		◆		◆		◆	
Claves																							
Cowbell		◆	◆		◆	◆		◆	◆		◆	◆		◆	◆		◆	◆		◆	◆		◆
Side Stick																							
Snare Drum																							
Hi Bongo																							
Lo Bongo																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 7								BAR 8													

PATTERN No: 7a&c		TEMPO: 75-90 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																							
Claves																							
Side Stick																							
Snare Drum																							
Hi Tom Tom																							
Mid Tom Tom																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 1&5								BAR 2&6													

PATTERN No: 8a&c		TEMPO: 95-110 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																							
Claves																							
Side Stick																							
Snare Drum																							
Mid Tom Tom																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 1&5								BAR 2&6													

PATTERN No: 7b		TEMPO: 75-90 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																							
Claves																							
Side Stick																							
Snare Drum																							
Hi Tom Tom																							
Mid Tom Tom																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 3								BAR 4													

PATTERN No: 8b		TEMPO: 95-110 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																							
Claves																							
Side Stick																							
Snare Drum																							
Mid Tom Tom																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 3								BAR 4													

PATTERN No: 7d		TEMPO: 75-90 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																							
Claves																							
Side Stick																							
Snare Drum																							
Hi Tom Tom																							
Mid Tom Tom																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 7								BAR 8													

PATTERN No: 8d		TEMPO: 95-110 BPM																					
BEAT:		1				2				3				4									
Clsd HiHat		◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆	◆
Open HiHat																							
Claves																							
Side Stick																							
Snare Drum																							
Mid Tom Tom																							
Lo Tom Tom																							
Bass Drum		◆																					
TIME SIG: 4/4		BAR 7								BAR 8													



# PUSHING THE BEAT

**With so much technical innovation centred on drums and rhythms, it's surprising so few drummers are conversant with high technology. Meet one who is: Roland**

**Kerridge.**

**Interview by**

**Ollie Crooke.**



PHOTOGRAPHY: ADAM JONES

**DRUMMERS: THE BRUNT OF MUSICIANS'** jokes the world over. But why, in this age of hi-tech innovation, shouldn't a drummer be as conversant with the details of MIDI, sampling, sync'ing, and so on, as any keyboard player or producer? The answer, if you were to ask drummer Roland Kerridge, would certainly be "no reason".

Over the past ten years or so, Kerridge has managed to establish himself as one of the rarest of drummers - an electronic percussionist - and one who is at the forefront of today's percussion technology. His lengthy credits include two Mory Kante albums (one of them forthcoming), two Gary Moore albums, Sam Brown, the Adventures, Men without Hats, various world music projects with French record label, Barclay - and a Rick Astley world tour.

Appropriately enough for MT, Kerridge's first professional gig was with the Kate Bush band. His main claim to pop fame, however, came with Re-flex, and the '84 hit, 'The Politics of Dancing'.

"We enjoyed reasonable success in England, but even more in America and on the continent", he recalls. "In fact, it's a shame the band folded, because we had a second album recorded for EMI, which was canned - I feel it would have been a really good record had it come out."

But fold they did. After the demise of Re-flex, Kerridge embarked on a freelance career which involved him in Mory Kante's *Akwaba Beach* album - one of the most commercially successful African records made to date. Let's begin with *Akwaba Beach*, and '88's charting single 'Yeke Yeke'.

# The Sound Reinforcement Control Kit.



Keep the JBL Control Series close at hand. Within lies the answer to a multitude of Sound Reinforcement questions.

The widest range of enclosures and fittings to ensure designing to a specification and budget is achieved with minimum aggravation and maximum effect.

Quickly, safely and completely the JBL Control Series will kit out a diversity of venues and pack a performance that is exclusively JBL.

Carry the JBL Control Series to every Installation – it should be all you'll ever need!



**DISCO CLUB** "Best Loudspeaker" Award 1989, 1990 to JBL  
A LEISURE INTERNATIONAL

**H** For your nearest dealer contact:  
 Harman Audio Ltd, Mill Street, Slough SL2 5DD Telephone: (0753) 76911  
 A Harman International Company

**"People go on about the S1000 but I've always thought that the SDX has more power; it captures that transience, and the hard edge of a drum."**

► "We did all the programming in four or five days", says Kerridge, "myself, producer Nick Patrick and keyboard player Mick Parker. It was pretty chaotic to say the least because my French isn't good and Mory doesn't speak English, so we were having to translate his ideas onto our instruments."

"At the time I was using an Octapad and a Linn 9000, which to my mind was one of the first user-friendly drum machines, and an S900. We played most of the parts in - I played some, Mory played others. Mory's drummer came down and was very excited about the whole thing but then didn't show up after that, so it was just between the four of us."

"It was based on a traditional rhythm called the Mandinka: a cowbell or sidestick part. We started programming the thing up and Mory was trying to tell us how the rhythm went. We were really having difficulties, especially myself, in finding 'beat one', which is a problem Europeans often have with African music. I programmed up the first two or three hours not actually understanding the rhythm at all and just going along with the flow. Suddenly the thing just turned around in my head and I had it. I'll

always remember that - it was fantastic.

"All the rhythm parts of 'Yeke Yeke' were arranged and recorded in one day - in fact we only spent three and a half days recording the rhythm tracks for the whole album, so that gives you an idea of what the budget was like."

Regardless of the fact that it was recorded on a budget, both album and single earned critical approval and chart status.

"All of us were stunned by the success of 'Yeke Yeke'", confirms Kerridge. "It's a great mix between the traditional and technology. We brought something into African music which had been hinted at before with stuff by Bill Laswell. All that stuff was done with the DMX drum machine - which is a wonderful machine but once you've used it on a couple of tracks it tends to sound a bit sameish. What we did was to put contemporary sounds to music which hadn't really had them before. And I think the mix really worked. The problem that we had was that Mory wanted the music to be more Western, more rock, and we struggled because we thought the African side of it was more interesting, so somewhere in between the two was where we fell."

After the success of the fairly low-budget *Akwaba Beach*, work on a new album was begun in October 1989, and concluded in March of this year. But while the music is complete, other aspects are still unsettled.

"God only knows what the title's going to be", exclaims Kerridge when asked. "We've done, I think at the last count, 12 tracks, all of which are storming with one exception which is a wonderful ballad. The material is a lot stronger than the first album, and because the budget's been increased on account of the

success of the first album, Nick's been allowed a lot more time and space. Also, I've used more state-of-the-art gear - I used my SDX and I sequenced everything on an MPC60. We spent a month just arranging all the parts. Basically I set up the SDX pads and we recorded the parts onto the MPC60 through MIDI and then adjusted them. I like to put the basis of a rhythm track down and then do what I call some 'live passes' on the kit, and do four or five different takes. I like that because I can play some pretty off-the-wall fills and quantise and edit them later."

Another description of some of Kerridge's work might be that of "drum consultant" - he comes in for the job with all his gear, but doesn't actually get to play it.

"I've been called in a lot to work with bands who have a drummer, and who want to sequence stuff, but the drummer hasn't any idea as far as programming is concerned. I work in one of two different ways. The better of the two is to set up the SDX kit, and get the drummer to play the pads, but if he hasn't had much experience playing pads, it's a very difficult adaptation to make, it takes time. So what I've done in the past is to get the drummer to play a bugged kit, and use a Simmons Trixer to then supply a MIDI note to the sequencer. It's a great way of working because you've got a drummer's performance which you can quantise or not, depending on how you feel about it. And if you want to change the drum sound as the song progresses, you've always got the facility to do so. I've sequenced some pretty interesting drummers in the past.

"I've also been called in a number of times to do rescue jobs when they've got an acoustic drum track on tape and it's just not happening by the time they get to the mix. Short of feeding sounds into an AMS or whatever, the best way of doing it is to feed triggers off the kit that's on tape, into the sequencer, quantise it and sort it out that way."

One of the things that has so far eluded Kerridge is a sequencing setup which would allow a drummer to record a track in human time, whilst simultaneously creating a "human" sync track. If this were possible, the bar divisions in the sequence would correspond to the feel of those of the track.

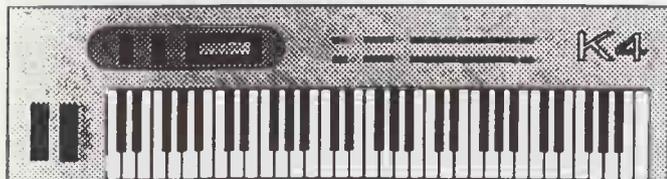
"I've been looking for a system that would free you completely, so you wouldn't have to follow a click track - something like a human clock - but it's very complicated. The C-Lab Human Touch is a similar sort of thing, but you can't run the thing in record and clock it at the same time, which is a great shame. In fact, the nice German people who design C-Lab should do something about it, because it would be absolutely amazing to be able to set up a sequencer and to play a performance part. You can do it freestyle and not bother about bar measures, but it becomes very complicated when you try and edit."

**SINCE HIS DAYS WITH RE-FLEX, ROLAND** Kerridge has been almost a walking advertisement for electronic drum pioneers, Simmons. While the company explored the possibilities for electronics in the world of the drummer, they called upon a handful of drummers' services as consultants (Dave Simmons is actually a guitarist). Kerridge's involvement culminated ►

# THE MUSIC CORPORATION

THE MUSIC CORPORATION SELECT ONLY THOSE PRODUCTS WHICH REPRESENT OUTSTANDING VERSITILITY & VALUE FOR MONEY. OUR BULK PURCHASING POWER ENABLES US TO THEN OFFER THESE PRODUCTS AT VASTLY REDUCED PRICES - WE MEAN BUSINESS!

## KAWAI K4

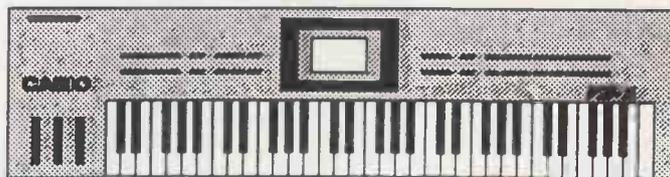


DIGITAL SYNTHESISER

- 61 NOTE VELOCITY & PRESSURE SENSITIVE KEYBOARD
- 256 16 BIT PCM & DIGITAL CYCLIC WAVEFORMS
- 16 DIGITAL EFFECTS
- 61 PCM DRUM SOUNDS
- 64 SINGLE PATCHES/64 MULTI-PATCHES/32 EFFECTS PATCHES
- 16 NOTE POLYPHONIC
- 8 CHANNEL MULTI-TIMBRAL

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £895  
**£625**

## CASIO VZ-1



DIGITAL SYNTHESIZER

- 5 OCTAVE KEYBOARD 16 NOTE POLY
- 8 NOTE MULTI-TIMBRAL VIA MIDI
- TOUCH SENSITIVE & AFTER TOUCH
- VELOCITY SPLIT & CROSS FADE
- COMBINATION VOICE LAYERING
- 256 SOUNDS/256 OPERATION MEMORIES
- PITCH BEND & 2 USER DEFINED WHEELS

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £939  
**£379**

## KAWAI K1R



DIGITAL SYNTHESIZER

- RACKMOUNT K1 SYNTHESIZER
- 8 CHANNEL/16 NOTE POLY VIA MIDI

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £449  
**£299**

## CASIO VZ-8M



DIGITAL EXPANDER

- RACKMOUNT VZ-SYNTHESIZER
- 8 CHANNEL/16 NOTE POLY VIA MIDI

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £399  
**£199**

## SEIKO MR1000



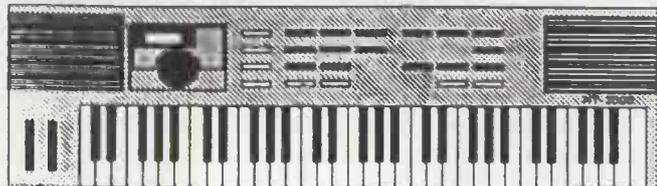
DIGITAL SEQUENCER

- 5000 NOTE CAPACITY
- OVERDUB UP TO 16 MIDI CHANNELS
- RECORDS VELOCITY & AFTERTOUCH
- TAPE DUMP FACILITY
- COMPLETE WITH MIDI LEAD & PSU

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £129  
**£29**

## MIDI

## CASIO HT-3000



DIGITAL KEYBOARD

- 5 OCTAVE FULL-SIZE KEYBOARD
- PROGRAMMABLE DIGITAL DRUMS
- PROGRAMMABLE BASS/CHORDS
- 20 PRESET/20 PROGRAMMABLE SYNTHESIZER SOUNDS
- MIDI IN/OUT/THRU
- MULTI-TIMBRAL 3 VOICES PLUS RHYTHM

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £429  
**£189**

## CASIO MG-510

MIDI GUITAR

- SUPERB QUALITY GUITAR
- INTEGRAL MIDI INTERFACE
- HIGH-SPEED TRACKING

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £439  
**£279**



## CASIO PG-380

GUITAR SYNTHESIZER

- BUILT-IN SYNTHESIZER MODULE 64 SOUNDS/ACCEPTS VZ ROMS
- SUPERFAST TRACKING
- LOCKING TREM ● BUILT IN TUNER

THE MUSIC CORPORATION (UK) LTD.  
ORIG. RRP £999  
**£599**

## SPECIAL DEAL - JUST IN!!! CASIO DH-800

### DIGITAL HORN / WIND MIDI CONTROLLER

Real recorder style fingering - MIDI interface - 6 Preset Tones - Portamento - Built in speaker - Headphone socket - Demo Tunes **£69**

FAST DELIVERY SERVICE : 24 HOUR ANSWER SERVICE : PHONE THROUGH YOUR ORDER NOW



THE MUSIC CORPORATION : LINK MALL : DOLPHIN CENTRE : POOLE : DORSET (0202) 684560



- ▶ in the development of the mighty Simmons SDX, where he was responsible for compiling much of the sound library.

"I've known Dave Simmons for years and years", explains Kerridge. "He's an old friend of Paul Fishman, who was the keyboard player with Re-flex. Dave used to do all these weird and wonderful modifications to Paul's keyboards.

"I started using an SDS3 in the early '80s, and just went through it from there. The setup I used live with Re-flex was an SDS3, SDS5 and an SDS7 - in total 14 pads, a bit of an overkill, but in those days you had one pad per sound. Now you can just switch sounds on pads, it's very simple to do live. I was using the old bulletproof Simmons pads - you know, you hit them and your arm drops off.

"When the SDX was being developed, I was using an S900, and it was the S900 boom time. Dave was developing this 16-bit sampler/sequencer and drumkit, we went in and saw the SDX prototypes, and he invited me to sort out some of the drum library. Then I became a testing ground, I suppose, which I still am. Whenever they get something new they try it out on me.

"The SDX is a wonderful machine. It's the ultimate, at the present moment, in digital drumkits. The sound quality is phenomenal, and people go on about the S1000 but I've always thought that somehow the SDX has more power; it captures that transience, and the hard edge of a drum, and really what you put into it is what you get back. I felt with the S1000, when sampling into it, it tends to be a little bit bass-light in a similar way to the S900. It's such a shame that Simmons went down when they did: having said that, they're up and running again, and they've got some really good things coming out. I've seen these Drum Huggers which they've been working on. They look good. They're strap-on pads about the same size as a woodblock, which bolt onto your kit and you hit them and they produce a MIDI note. So it's an instant pad if you like, without taking up the room. They've also got a triggering device called the ADT, which is hopefully coming out towards the end of the year. It's basically the triggering side of the Trixer, only much improved, and the fire-up time is supposed to be very fast indeed."

Triggering is a subject on which Kerridge has become something of an expert over the years. . .

"I've tried a number of trigger devices, one of them being this new Aphex Impulse, which claims to be the fastest trigger in existence - it's not.

"We actually measured it against the Trixer, and it's some half a millisecond to a millisecond slower. Having said that, we used it on one of the tracks on the Mory Kante album. Jeff Porcaro had recorded a live drum track, and the sound wasn't particularly inspiring, so we triggered some drums from it. We used the Impulse to do that and it was very good indeed. It was reliable, the triggers were always a reliable distance apart; in other words, the delay between hitting and fire-up never varied, which was the problem with the Akai ME35T. There is some nice stuff on the Impulse; there's a 'roll' facility, where it cycles on four different notes, so each hit you make on

a pad will send out a different MIDI note, and it just cycles around the four. You can have great fun with that, having four completely unrelated samples and playing a roll on it."

As mentioned earlier, with the quality of electronic percussion and sequencing technology around at the moment, (most of it seemingly having passed through the hands of one Roland Kerridge) the quality of rhythm and rhythm programming on records these days should be at an all-time high.

"Generally speaking, I'm very disappointed that it seems to have regressed in the past few years", comments the percussionist. "It's gone back to making machines sound like machines, which I think is a bit of a shame. People tend to be very lazy in that they try to find rhythm loops from other people's records, and use that as a basis for their music rather than creating their own. It's a shame, because with the technology now available, you can make fantastic noises. A lot of the stuff I've done has been done almost by accident, or by messing around, where I might have got a conga part in the sequencer, and then I'll assign a completely unrelated sound to it, and reverse the phrase. A while ago I was asked to do a rhythm track with a similar feel to 'Slave to the Rhythm'. After messing around for hours trying to find a swing quantise that worked, I sampled a four-bar loop from the record, looped it around in the sequencer and jammed along. When I felt I was in the pocket with it, I dropped the C-Lab into record and recorded 20 or 30 bars, from which I found a two-bar part that felt good. I then took the part and generated a User quantise from it, which I then applied to the rest of the track. It was a good way to copy the groove of a track without directly stealing any of the part.

"You can come up with some wonderful things, but people don't seem to be doing that so much any more. They're listening to everybody else's records and saying 'well, that's how it goes, let's do that'. Having said that, there's some good things around at the moment. I like a lot of the house stuff and I especially like swingbeat."

Kerridge confesses to having drum heroes of his own, mainly those from the traditional rock school: Bad Company's Simon Kirke and the Beatles' Ringo Starr, for example. But one of his particular favourites is The Yellow Magic Orchestra's Yukihiro Takahashi - not just for his drumming skills, but for his involvement with technology from very early on in the development of drum machines.

In addition to his general session and consultancy work, Kerridge still finds time to work with Paul Fishman ("He's got another thing going with Dave Harris who used to be in Fashion, and I've worked on various projects with them") and he has recently completed another album project with Mory Kante producer, Nick Patrick.

"It's due out this April some time", he reveals. "The artist is a guy called Roc who's Spanish. He's basically a flamenco rock artist - it's flamenco music meets The Rolling Stones. I think that's going to be quite big, bearing in mind that Spanish is the second most spoken language in the world. I imagine the market's going to be pretty huge, but the Gypsy Kings it is not." ■

## EQUIPMENT LIST

### ELECTRONICS

Akai S950 Sampler (fully expanded)  
Akai MPC60 Sequencer/Drum Machine  
Atari 1040 ST Computer  
C-Lab Notator Software  
C-Lab Unitor Synchroniser  
DW Bass Trigger Pedal  
Simmons SDX 8Meg Drum Workstation  
with Syco PLI Removable Cartridge  
Disk Drive  
10 45Meg Cartridges  
Simmons Portakit  
Simmons Trixer Interface

### DRUMS

Premier Rotanator Drum Kit  
Sabian Sound Creation Cymbals  
Various snares, inc 2 Brady hand-made  
snares

**AKAI MG14D 14-TRACK £1799 + VAT!!**

This superb machine boasting 12 full audio tracks and 2 control tracks for synchronization has built in noise reduction and an audio quality second to none. A full autolocate/remote is available for an extra £299 + VAT. At almost half the recommended price this has to be the multi-track bargain of the year! For full details or a demo just give us a call.

**WOW! SANSUI MR6 SIX TRACK RECORDER - £399 PLUS VAT!!**

Yes - It's true! Due to a special bulk purchase, the amazing Sansui MR6 rackmount 6 track recorder is now available at less than the price of most portastudios! If you already own a mixer, it's ideal (why buy a portastudio and pay extra for a mixer you don't need?) If you do need a mixer, we can supply the full feature Sansui 12/6 console for the same price as the recorder - £399 + VAT! Another £99 + VAT buys you a synchroniser which locks 2 machines together, interfaces with a computer or sequencer and acts as a full remote control. Amazed? You should be!

**NEW STOCK**

Whilst we do not pretend to carry EVERY item from EVERY manufacturer, (as some shops seem to - ever tried putting it to the test?), all new equipment is tested in one of our three working studios, and if we like it, our buying power can usually ensure that we have it in stock at all times (even when your local dealer might have run dry!). In addition, if we recommend an item, we will REFUND YOUR MONEY if you do not agree with us.

In fact we are the largest pro audio dealers in Britain for Alesis, Korg, Drawmer, Casio, Fostex, Seck, Yamaha, TOA, Tascam, Studiomaster, Allen & Heath, C-Lab and a good many more! (Last year we sold nearly 700 new 8 & 16 track packages and around 300 s/h machines!). It's always worth ringing us for a quote on new equipment and if you're still unconvinced, ask yourself why we became the biggest in such a short time (or better still ask the rest!)

If you are bewildered by the vast amount of multitrack recording products currently on offer, Thatched Cottage fax packs should make the job of choosing the right equipment that much easier. There are 6 in the series; P.A. - Portastudios - 8 Track - Financial advice, MIDI and information on our recording and MIDI school. To obtain any of our fax packs just phone or write.

**WE SELL KEYBOARDS!**

Despite being the largest pro-audio retailer in Europe, every day we receive telephone calls saying "we didn't realise you sold keyboards!" Well, it's time to put the record straight; our dealerships include Yamaha, Akai, Roland pro-audio, Ensoniq, Korg, EMU, Waldorf and Casio, and we have one of the largest demo facilities in the UK (as well as some of the most experienced staff!) Next time you want a keyboard, you know where to call!



When it comes to new equipment you may have noticed that we don't say 'phone for the best deal, P.O.A. or "lowest price guarantee" (Hal Hal if the prices are so great why don't they just print them and amaze us all). Our bulk buying policy can usually guarantee that a telephone call to us will not be wasted and in any case we can throw in those "hidden" extras - cables with multitracks, patchbays with desks, (By the way, next time a dealer "guarantees" the lowest price and then can't deliver, try reporting them to the local Office of Fair Trading - it will teach them not to waste your time!) To be honest though, if you spend all afternoon on the telephone, the chances are you might find someone somewhere who will undercut us by a pound or two. The difference at THATCHED COTTAGE is if your E16 breaks down on a Sunday morning or your Drum Machine blows up on a Bank Holiday Monday you CAN ring us, we'll be here and we WILL do something about it - 365 days a year. Have you ever needed help and advice outside shop hours? If you are serious about your music you will know that it is quality of service that makes the difference and at THATCHED COTTAGE it's only a phone call away!

**MULTITRACK DEALS**

Sansui MR6 plus Fostex 812 mixer.....	£1099 + VAT
Fostex R8 + Seck 12:8:2.....	£1775 + VAT
Fostex R8 + RSD Pro-line 16:4:8 Gold.....	£2099 + VAT
Fostex R8 + Seck 18:8:2.....	£1999 + VAT
Fostex R8 + RSD Proline 16"8"16 Gold.....	£2249 + VAT
Fostex R8 + Mixdown 16:4:8 Gold.....	£2399 + VAT
Tascam TSR8 + Seck 12:8:2.....	£2245 + VAT
Tascam TSR8 + RSD Proline 16"4"8 Gold.....	£2575 + VAT
Tascam TSR8 + Seck 18:8:2.....	£2470 + VAT
Tascam TSR8 + RSD Mixdown 16:4:8 Gold.....	£2850 + VAT
Tascam MSR16 plus RSD Proline 16 8 16.....	£4099 + VAT
Tascam MSR16 plus Seck 18 8 2.....	£4275 + VAT
Tascam MSR 24 plus Studiomaster trackmix 24 12 24.....	£8999 + VAT
Tascam MSR 24 plus Allen & Heath Saber.....	£13,500 + VAT
Tascam MSR16 plus Saber 16:16.....	£6499 + VAT
MSR16 + Spectrum 16:8:16.....	£5699 + VAT
MG14D + Spectrum 16:8:16.....	£4250 + VAT

**★ ★ ★ THATCHED COTTAGE DIGITAL (T.C.D) ★ ★ ★**

In order to cater for the increased demand for advanced multitrack systems we have a separate division - Thatched Cottage Digital. Housed in a brand new purpose designed building, it handles 24-track analogue (including the new Tascam MSR24, Saber, Magnum, + Quartz desks) and all digital and leading edge installations (such as the new Yamaha digital Multitrack). If you are considering any kind of professional set-up and feel that the legendary T.C.A. service and value are of interest, contact us on (0223) 208110 or ring the normal T.C.A. number for full details.

**STOP PRESS - TCA TRAVEL!**

In case you didn't know, our fully equipped, ABTA/IATA Thatched Cottage Travel Agency has been up & running for some time expanding our high standards of service and great value into the travel industry. Whether you are organising a tour, visiting a trade show or simply booking a holiday, just give us a call - what have you got to lose? Contact Gill Scott or Nicki Brazier on 0223 314577 or 0860 450499 - mobile -(ABTA no. 89156)

We always knew that we represented the best service & value in the industry but judging from last months crop of look-a-likes it seems that we also have the best ads! (copying advertisements is easy, copying 7 day a week availability can be a little more demanding). See how many copy-cat ads you can find - the same format is worth five points with similar colours counting double.

**SOME SECONDHAND AND EX-DEMO BARGAINS**

RSD Mixdown 24:8:16.....	£1599
Yamaha TX16w Sampler with library.....	£399
T.C. Spatial Expander.....	£399
Fostex Model 80.....	£799
Tascam ATR60 1/2" 2 track.....	£1599
Korg MIR EX (2 Meg expansion).....	£899
Roland MT32 expander.....	£175
Bel 16 track DBX noise reduction.....	£199
Fostex 4010.....	£499
Art Multiverb II.....	£199
Nomad Axeman.....	£150
Tascam 32 - 2 track.....	£599
Seck 18:2.....	£499
Fostex X30.....	£150
Fostex 4035 (controls 4030).....	£275
Soundtracs Quartz 32:24 Mint.....	£13,999
Aphex Type C Exciter.....	£1,150
Seck 12:8:2 Mixer, Mint.....	£599
XRI X300 SMPTE Generator.....	£189
Drawmer LX20 compressor gate.....	£199
Alesis HR16.....	£170
Alesis MMT8.....	£175
Korg M1.....	£850
Alesis Midiverb III.....	£175
Yamaha MT3X 6 input portastudio.....	£399
Tascam 103 (3-head mastering cassette) dem.....	£175
RSD 16/8/2 series 1.....	£799
Alesis 16-16-2 mixer.....	£425
Akai S1000 (KB) S1000 with full keyboard.....	£2599
EMU Proteus.....	£550
Tannoy little gold monitors.....	£499
Sansui WX1 workstation (demo).....	£750
Roland U220 Demo.....	£399
Yamaha TX7 (DX7 module).....	£299
Yamaha QX5.....	£125
Bel BDE 2400 (24 sec fully editable MIDI Sampler).....	£499
Fostex E16.....	£2499
Fostex 4050.....	£299
Roland D110.....	£350
Tannoy little red monitors.....	£425
Graf hi-speed cassette copier.....	£399
Studiomaster Trackmix 24/12/24.....	£2799
Yamaha MT100 MK II-4 track recorder.....	£275
Sansui MX12 12/6 mixer.....	£299
Alan 1040 plus monitor plus C-Lab Creator.....	£599
Nomad SMC1, SMPTE to MIDI Converter.....	£45
Lexicon LXP1 reverb.....	£275
Fostex B16.....	£1299
TOA MR8T 8 track cassette.....	£599
<b>PA OFFERS</b>	
Fostex AP2130 - 650 + 650W.....	£599
Yamaha wedge monitors SM212E5 a pair.....	£275
Radio Mic Lapel diversity system.....	£299
Celestion SR3 (pair) plus SRC3 controller.....	£350
Yamaha S500 (HD Pro-3 way) pair.....	£899
J.B.L. G733 Keyboard speakers (pair).....	£650
Celestion 2xSRF3 plus SR3 system.....	£350
Ohm MR1601 speakers (pair).....	£399

This list represents only a fraction of our current secondhand and demonstration stock. Call us for a full listing - All prices exclude VAT

**SPECIAL OFFERS (ALL NEW)**

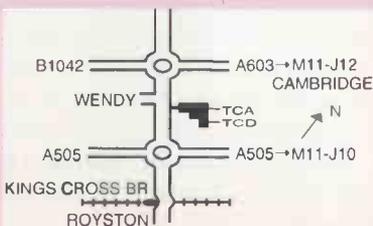
Akai S1000 expansion boards.....	£149 + VAT
ALLEN & HEATH Saber 16:16.....	£3999 + VAT
AKAI S950 1" meg memory expansion boards.....	£125 + VAT
KORG R3 Combo kit card (sax, bass & drums etc).....	£15 + VAT
ATARI 1040STE + monitor + C-Lab creator.....	£650 + VAT
ALESIS Microverb II.....	£99 + VAT
SECK 1282 mixing desk.....	£699 + VAT
YAMAHA TG55 Sample player.....	£399 + VAT
EV51 Synth module - Brand new.....	£260 + VAT
SONY DTC55 A brand new rack size DAT with 32, 44 and 48 Kiloherzt sampling with audio, digital and optical in and out.....	£479 + VAT
APHEX Type C Exciter.....	£165 + VAT
ZOOM 9002 guitar processor.....	£303 + VAT
ROLAND D50.....	£694 + VAT
ALESIS QUADRAVERB.....	£275 + VAT
ALESIS HR16.....	£175 + VAT
ART MULTIVERB II - the brand new reverb echo chorus from ART-Rackmounting 186 programs and full 20 B4. Half price at.....	£149 + VAT
DIGIDESIGN SAMPLING SOFTWARE including computer + monitor (20 minutes stereo sampling at 44.1 KHz).....	£3650 + VAT
ROLAND U220.....	£433 + VAT
SECK 18/8/2.....	£850 + VAT
CASIO DA7.....	£499 + VAT
APHEX STUDIO CLOCK SMPTE to MIDI plus tap facility (1/4 price) - 75% reduction.....	£175 + VAT

**ALLEN + HEATH SPECTRUM - £2999 + VAT**

Ever fancied a Saber but felt your budget didn't quite stretch? Now you don't have to wait any longer! The brand new Spectrum 16: 8:16 (32 inputs, all with E.Q and MIDI muting) is crammed with nearly every Saber feature (And a few more besides) including the full spectrum on board MIDI computer in a slightly smaller package! This stunning new console produced exclusively for Thatched Cottage in the U.K. looks like a Saber but in addition is expandable in units of eight inputs simply by bolting on a module. The most amazing thing about this desk? - The price - £2999 + VAT!!! In addition we are packaging it with the Tascam MSR16 for only - £5699 + VAT or the Akai MG14D for only - £4250 + VAT. We have full details, just give us a call.

For those of you who are seriously considering starting a commercial studio we've come up with three packages, each containing everything you will need for your first paying session, from the Multi-track Machine right through to DI Boxes and Cables. The price of the 8 Track System is £4,250 + VAT, the 16 Track is £7,350 + VAT and the 24 Track is £13,500+ VAT. At Thatched Cottage we proved it could be done, and we have helped many new studios to open and start making money - our experience could help you. Give me a ring and have a chat - what have you got to lose? Plus: FREE Thatched Cottage Recording School Course to package buyers!!

The third issue of FOLDBACK, our free magazine is now available. Write or telephone for your copy.



**Thatched Cottage Audio**

Telephone (0223) 207979 Fax (0223) 207952

Thatched Cottage Audio, North Road, Wendy, Near Royston, Herts.



# SPD8



PHOTOGRAPHY: JON SHRIMPION

Roland's latest MIDI percussion controller can be used as a self-contained drum module or MIDI drum expander - yet it costs significantly less than its pads-only predecessor.

Review by  
Simon Trask.

**T**HERE'S NO DOUBT that Roland set the standard for MIDI percussion controllers when they released the Pad8 Octapad back in 1986 - a standard which they raised with the subsequent Pad80 Octapad II, essentially an enhanced version of its predecessor. These days it's become common practice for drummers to add an Octapad to an otherwise all-acoustic kit, while many non-drummers have discovered the delights of thwacking the Octapad's eight pads when they would never dream of sitting behind a drum kit.

The SPD8 Total Percussion Pad follows in the tradition of the Pad8 and Pad80, offering eight pads and thwack-to-MIDI interfacing in one unit. But where its predecessors required a MIDI instrument to be connected before you could make a noise (unless you count the sound of stick hitting pad), the SPD8 can function as a self-contained performance instrument courtesy of 39 onboard drum and percussion sounds.

I say "performance instrument" because the SPD8 has no internal sequencing capability - in other words, it's not a drum machine with unusually large pads. However, in addition to being able to play the SPD8's internal sounds off its own pads you can trigger them

via incoming MIDI notes - from a sequencer or a drum machine, perhaps. So does the Total Percussion Pad represent a wise move or a miscalculation on Roland's part?

## PRICE OF PROGRESS

WITH THE INCLUSION of drum sounds, you might expect the SPD8 to cost more than the Pad80. In fact, it costs significantly less - £399 to the Pad80's £540. But before you give yourself a headache trying to figure out how they've done it (or start penning letters which begin "Dear Roland, until today I was a satisfied Pad80 user. . ."), I should point out that some sacrifices have been made to keep the price of the SPD8 down. In physical layout it's essentially the same as its predecessors, with eight sizeable pads (4" x 4½") and a slender control panel - though now the panel is above rather than to the right of the pads. However, gone are the six external pad inputs of the Pad8 and Pad80, together with the latter's card slot for storing onboard patch data - though SysEx transfer of patch data is still possible with the SPD8 - while the Pad80's LED window has been replaced by a three-digit LCD (you can forget about naming patches).

Economies have also been made where the quality of the pads themselves is concerned. Where the Pad8 and Pad80 have eight physically-separate pads, the SPD8 utilises a single rubber pad surface which is divided by narrow raised rubber strips into eight pad areas. Fortunately this doesn't result in trigger "leakage" between the pad areas; if anything, a stray stick hit when you're playing near the edge of a pad is more likely to trigger an adjacent pad, due to the closeness of the pads. Maximum velocity response is only generated when you hit a pad centrally (immediately above its sensor); as you play further away from the centre, the sensor registers less force even if you play with the same force.

To get any response if you play the pads with your hands, you need to hit them firmly and centrally, and even then you get neither the dynamic range nor the volume from the sounds that you do when playing with sticks. When you do use sticks (and all you non-drummers will need to go out and buy some, because Roland don't include any with the SPD8), you get a reasonable amount of bounce off the pads, but - and admittedly I'm going on memory here - they don't have as good a feel or responsiveness as the pads on the SPD8's predecessors.

Turning to the rear panel of the SPD8, other changes are evident compared to its predecessors. Obviously now there are audio outs for the internal

sounds (a L (Mono)/R (Stereo) pair but no individual outs, and a stereo headphone output on a 3.5mm jack rather than a quarter-inch jack), but the surprising inclusion is a stereo audio input (again a 3.5mm jack connection). The input signal is merged internally with your own playing, and the merged signal is then transmitted from the SPD8. Clearly the idea here is that you can plug in your Walkman and play along to whatever you've got on tape.

The SPD8 has MIDI In and Out sockets but loses the Thru of the Pad80. A less immediately apparent MIDI difference is the SPD8's omission of the Pad80's MIDI merge facility. If you're adding the SPD8 to a sequencer-based setup as a second controller to be used in conjunction with a keyboard, you have a choice between much lead-swapping, a MIDI selector box or - ideally - a MIDI merge box.

The Pad80's rear-panel Edit on/off switch has been replaced on the SPD8 by a dedicated front-panel Edit on/off button, while the SPD8 loses one footswitch input compared to its predecessor. Gone is the Pad80's mod/bend/aftertouch footpedal input (which facilitated more control over external MIDI sounds than pad hits by themselves) and patch shift down footswitch input. The SPD8 has a dedicated Patch Shift Up input, a footswitch input which allows you to select an alternative set of pad assignments for each patch when depressed, and a footswitch input which can be set per patch to one of two functions: triggering an internal and/or MIDI sound, or acting as a sustain pedal for MIDI sounds. It's worth pointing out here that the SPD8's provision of an alternative set of pad assignments which can be selected at the press of a footswitch (and programmed per patch), is in many ways a better option than the external pad inputs of the Pad8 and Pad80. It's more convenient, doesn't involve any extra expense, and gives you a maximum of 16 as opposed to 14 pads per patch (if you include the footswitch option, the SPD8 actually provides you with up to 17 trigger sources per patch).

Other differences relate purely to changes in the software. Thus the SPD8 has 32 patches and one patch chain compared to the Pad80's 64 patches and eight patch chains, while the SPD8 forgoes the Pad80's ability to layer or velocity switch between up to three notes per pad. On the other hand, the SPD8 improves on one of the Pad80's shortcomings by reverting to the shorter minimum time and the finer timing resolution of the Pad8's MIDI Gate Time parameter - thus making it less likely that you'll need to edit the amplitude envelope of an external MIDI sound (a bass sound, for instance) specifically to fit the SPD8's performance requirements.

Optionally available for the SPD8 is the APC33 All-Purpose Clamp Set, which isn't as unfriendly as it sounds. In fact, it's a means of securing the SPD8 to the top of a drum stand, and requires only four screws to attach the stand holder to the underside of the unit.

## PAD HITS

THE SPD8'S PAD parameters are divided into Sound and MIDI categories which, of course, govern how the

pads control internal and external sounds. Successive presses of dedicated Sound and MIDI buttons cycle through each set of parameters; these are listed in two columns on the control panel, with associated pinpoint LEDs for each parameter indicating the currently-selected parameter. Further useful feedback is provided by six numbered pad indicators on the control panel. These light up momentarily when the corresponding pads are hit in Play mode, but are most useful in Edit mode, where the indicator corresponding to the pad currently selected for editing blinks at you. You select a pad for editing by hitting it, so not surprisingly it's easy to end up editing the wrong sound when you're trying out a rhythm or a pitch sequence in Edit mode. By visually reminding you which pad is selected, the indicators can help you out here - a neat touch.

The buttons on the control panel are all rugged rubber affairs which require firm pressure to activate. In addition to the Edit, Sound and MIDI buttons there are buttons dedicated to Volume up/down, Value up/down, Patch/Level up/down (controlling patch selection in Play mode and individual pad level in Edit mode), Copy, All/Enter and Patch Chain functions. Copy allows you to copy Sound only, MIDI only, or both Sound and MIDI parameters from one patch to another, while the All/Enter button allows you to copy the value of a particular parameter on any one pad to all the other pads within the selected pad set (effectively, pads 1-8 or 9-16). This can be particularly useful where you want to set the same MIDI channel or the same velocity response curve for all the pads - you just select the parameter and set the required value for one pad, then press All/Enter.

The SPD8 adopts the Patch Chain function of the Pad80, though as mentioned earlier, with only one as opposed to eight chains. As on the Pad80, a chain can consist of up to 32 steps, with each step comprising one of the SPD8's 32 patches. Once you've created the required sequence of patches, you can use the Patch/Level up/down buttons and the Patch Shift Up footswitch to move through the chain in Play mode.

The SPD8's Sound parameters are instrument assign (off/1-117), pitch ( $\pm 1$  octave in semitone steps), decay ( $\pm 30$ ), velocity filter (1-10), pan (left 1-6/centre/right 1-6), velocity response curve (1-5) and individual pad level (1-20). Earlier I mentioned that there were 39 onboard drum and percussion sounds, so how come there are 117 possible instruments in the assign parameter? The first clue is that  $3 \times 39 = 117$ . The second clue comes with the inclusion of the velocity filter parameter. The SPD8 doesn't just give you its sounds straight, it gives you three versions of each sound - routed through a low-pass, a high-pass and a band-reject filter respectively. As it turns out, the SPD8's use of filtering is a sort of halfway house between no filtering at all and the sort of sophistication available on Roland's D70 synth. Where the latter allows you to set your own filter cutoff point, resonance amount and envelope for each drum sound, the SPD8 merely controls the filter cutoff point in relation to the Velocity Filter setting for each pad and

**“The SPD8's alternative pad assignments are in many ways a better option than the external pad inputs found on the Pad8 and Pad80.”**

THE NEW

# DIGISOUND 8 NOTE POLYPHONIC MIDI-CV CONVERTER



## MIDI Viewport

The new Datastream MIDI Viewport is now available only from Digisound. This ingenious hand-held unit receives MIDI data and shows all information in plain English clearly on a LCD dot matrix display. Scrolling back and forth within the last 64 bytes can be performed, and all MIDI data is displayed in both HEX and DECIMAL formats. All MIDI data will also pass through unaffected to the MIDI Thru port for use within your MIDI system. In addition the Viewport will also act as a MIDI cable tester, and will transmit note middle C (C3) on all channels when required as an aid to equipment checking. The unit is battery powered with an auto-off function. Now only £99.00

Also available: The Digisound 80 Modular Synthesiser System.

8 note polyphonic, 4 voice Multitimbral Mode with individual velocity from 4 MIDI channels, Internal & External Bend, Poly Velocity, Mono Velocity & Aftertouch assignable to any outputs, 1 V/Octave CV with +5V Gate (Other variations are available, e.g. Moog, EMS, etc.), Variable 1 to 8 voice operation, 8 note Unison Mode, MIDI In sockets on front and rear, Switchable legato gate re-triggering. 1U Rack. Only £249.00

All prices include delivery within U.K. direct from Digisound.

For more information please contact:

Digisound, 16 Lauriston Road, Wimbledon, London SW19 4TQ

Some companies just shift boxes - we don't. At Babel we like to offer you as much help as possible. Apart from advice and personalized demonstrations we can offer you help with finance. We also accept ACCESS, VISA, AMERICAN EXPRESS and DINERS CARD. Why not drop in for a cup of tea and we can talk through your requirements.

0% FINANCE

### BABEL HIRE

DON'T FORGET we also have a hire division, which apart from having a wide selection of SAMPLERS, DAT MACHINES, MULTITRACKS, MIXING DESKS, KEYBOARDS, FX PROCESSORS and COMPUTER MUSIC SYSTEMS available for hire can also provide equipment on a hire basis to evaluate an item you may have in mind to purchase. All prices ex VAT.

FOR OUR LATEST HIRE RATE CARD PLEASE PHONE 081 749 8222

### MAIL ORDER

We can ship to you anything from a floppydisk to a complete multitrack package anywhere from Hammersmith to Hawaii, so if you can't get to us we can get to you - fast, as all goods are despatched for next day delivery.

### COMPUTERS & SOFTWARE

APPLE ATARI AMIGA DR.T STEINBERG OPCODE C-LAB C-LAB NOTATOR & CREATOR VERSION 3 NOW IN STOCK ATARI 1040STE & C-LAB CREATOR £595

## EMU

PROFORMANCE Sampled piano module PROTEUS 1 & the new PROTEUS II orchestral module EMAX II keyboard & rack samplers

### EX DEMO/ EX HIRE STOCK

- ALESIS DATADISK £325
- ALESIS QUADRAVERB £275
- CASIO DA2 £395
- C-LAB NOTATOR £365
- EMU EMAX II £1650
- EMU PRITEUS £599
- EMU SP12 £450
- KORG A3 £525
- KORG M3R £499
- KORG M1 £950
- ROLAND D50 £675
- TOA MR8T £450
- YAMAHA TG55 £475

# BABEL SYSTEMS

7 GOLDHAWK MEWS LONDON WW12 8PA 081 749 8222

## HARD DRIVES

We stock the DAC range of SCSI drives, including 45 meg removable, 200 meg to 1.2 gigabytes fixed drives, and the RW6000 SCSI Re-writable OPTICAL DISK SYSTEM. SCSI to DMA converter available to enable devices to operate with Atari as well as S1000/S1100 and Roland S770.

## RECORDING & MIXING

DENON • FOSTEX • SECK • STUDIOMASTER • TASCAM  
You can now lock your FOSTEX R8 to Cubase and control all functions on the R8 from CUBASE with the MTC1 timecode unit, for more details please call us. FOSTEX R8 and MTC1 timecode unit with CUBASE and Studiomaseter 16:8:16 PROLINE GOLD PACKAGE WITH WIRING LOOMS £2599

## ZOOM

9002 guitar processor and 9010, 1U rackmount with 4 ins and outs, 24 FX at once.

## KORG

WAVESTATION IN STOCK and on demo. Also M1-M3R-T1-T2-T3-A3



SY77 SY55 SY22 TG77 TG55 KX88 SPX900 SPX1000

## DIGIDESIGN SOUND TOOLS

Complete Atari system to include Mega 4, DAC 200 MEG hard drive, Sound Tools A/D interface and software £3995.

## MEMORY EXPANSION

2m/b expansion boards for S1000/S1100 £175  
8m/b expansion boards for S1000/S1100 £975  
3/4 m/b expansion boards for S950 £120

## AKAI

S1100 NOW IN STOCK, expandable to 32 megabytes, with time stretch and SMPTE read/write. Also S1000, MPC60, XR10 and MG14D.

► the force with which you hit the pad. The higher the Velocity Filter setting, the greater the effect of the filtering in response to lower-velocity pad hits; harder hits progressively shift the cutoff point out of audio range (so the low-pass filter's cutoff would move progressively upwards), returning the sound to its unfiltered state. Here the differing velocity responses of the inner and outer areas of each pad can give you an extra degree of flexibility in performance. In contrast, obviously the footswitch-triggered sound can only be played with a fixed filter cutoff, because it can only be triggered at one velocity.

Given that filter cutoff adjustment on the SPD8 isn't tailored to individual sounds, the degree of effect at maximum Velocity Filter setting can vary greatly, from hardly any at all to virtually filtering the sound out of existence. Similarly, in some cases the character of the sound changes very little while in other cases it changes significantly. Overall, however, filtering is a worthwhile addition to the SPD8.

The SPD8's MIDI parameters are MIDI channel (off/1-16), note number (0-127), gate time (0.1-4.0 seconds in 0.1 increments), velocity curve (1-6), velocity sensitivity (1-16) and patch change (off/1-128). This is essentially the same array of MIDI parameters as are to be found on the Pad80, with the omission of the latter's note layer/switch and MIDI pan amount parameters.

The SPD8, of course, allows you to disable MIDI transmission and/or internal sounds for individual pads, so that you can trigger an internal sound only, a MIDI sound only or both internal and MIDI sounds off of each pad. You can also choose to trigger no sound at all, an option which is useful if you want to play two pads to help you create a rhythm from one of the pads.

You may have noticed that the SPD8 has six MIDI velocity curves but only five internal curves. This is because it has a flat-response curve for MIDI transmission but not for internal performance; the MIDI velocity sensitivity parameter determines which of 16 predetermined velocity values will be used (7-127). Once the selected value has been recorded into a sequencer, it will play back the internal SPD8 sounds at this constant velocity - so why not include a flat-response curve for the internal sounds in the first place?

The internal sounds and their MIDI transmit notes assigned to the pads within each patch also form the "drumkit" for MIDI reception purposes - receiving on a single, user-programmable MIDI channel. This has the advantage that rhythm patterns recorded into a sequencer can automatically be played back on the SPD8 as long as the same patch is selected via MIDI or from the front panel. The disadvantage is that if you want to play back a sequenced rhythm part on the SPD8 you can't select a different patch to play - say, a bassline on an external MIDI instrument from the SPD8's pads. It might have made more sense to include a parameter which allowed onboard and incoming MIDI selection of patches to be made independently - so that, for instance, while patch 16 was being used to play a sequenced rhythm part, patch 27 could be used to play a bassline. But maybe

the SPD8 would simply have been incapable of handling so many pad settings at once.

I also can't help feeling that a local on/off facility wouldn't have gone amiss, as you can run into situations when using a sequencer where you're triggering internal sounds and MIDI notes off the SPD8's pads and having the sounds played via MIDI as well.

On a more positive note, internal and MIDI sounds play for their assigned duration regardless of SPD8 patch changes, so you need have no fear of notes being cut short. This also means you could, for instance, use the sustain footswitch function to hold a low orchestral strings note on an external MIDI module through different SPD8 pad assignments.

The SPD8 has nine-voice polyphony available for playing its internal sounds. Just as no more than one sound can be played per pad, so no more than one sound can be triggered from the same incoming MIDI note number. Where two or more sounds are assigned to the same note number, the sound assigned to the lowest-numbered pad is triggered. There is a way of triggering two sounds from one pad (one triggered internally only, the other out and then back in via MIDI), but it's too convoluted to explain here.

The SPD8's sounds, as you might expect, are derived from the R-series drum machines, which means clean, penetrating 16-bit sounds. These are: dry, room and TR808 kicks (the latter booming with its maximum three-second delay); dry, room and TR808 snares; side stick; room, dry, electronic and TR808 toms; closed and open hi-hats; crash and ride cymbals and ride cymbal bell; vibraphone; marimba; glockenspiel; xylophone; kalimba (very techno/metallic); steel drum; timpani; mute high, open high and open low congas; cowbell, timbale; agogo; claves; bongo, shaker; cuica; triangle, surdo; TR808 clap; TR808 cowbell; record scratch; and glass crash. Bearing in mind that you can create three versions of each of these using the filtering, and that pitch and delay parameters allow for even more variety, the SPD8 provides you with a fair amount of flexibility in the sound department.

## VERDICT

ANY ACOUSTIC DRUMMER who hasn't yet invested in an Octapad may well find the SPD8's self-contained nature makes it a friendly entry into the world of MIDI, keeping the option to add on other MIDI instruments open. Clearly this is one reason why Roland have added the SPD8 to the existing Octapads. But the SPD8 also offers MIDI-inclined non-drummers the opportunity to buy a well-specified MIDI drum expander and a MIDI percussion controller in one, at a very reasonable price. ■

*Previous reviews: Pad8 Octapad: E&MM February 1986; Pad 80 Octapad II: MT September 1988*

**Price** £399 including VAT

**More from Roland (UK) Ltd, West Cross Centre, Brentford, Middlesex TW8 9EZ. Tel: 081-568 1247. Fax: 081-847 1528.**

**“The SPD8 doesn't just give you its sounds straight, it gives three versions of each sound - through low-pass, high-pass and band-reject filters.”**

## EASY AS A PC

MENTION OF THE corporate computer monster that is IBM, or their ubiquitous PC computer "standard" could - until recently - have been counted upon to put most musicians into a state of terminal bewilderment. After all, all that MS.DOS and "clone" business is hardly rock 'n' roll, is it? And yet in the Atari-dominated, Mac-aspirant '90s, the PC is making serious inroads into popular music.

Whether it's as a result of musicians picking up on secondhand PC-compatible bargains, or business computer users finding new recreational uses for their hardware, it's a fact that music software sales for the PC are increasing beyond those of the ST, Mac, Amiga or Archimedes. Never ones to stand in the path of progress, MT have called upon the generosity of Digital Music to put up some PC software for this month's competition prize. In fact, there will be a first, a second and three third prizes up for grabs. Don't say we're not good to you.

Winner of this month's first prize will receive the Musicator Integrated Sequencer and Notation package and a Music Quest MQX16 MIDI card with Chase Lock tape sync. For good measure, there will be a copy of RA Penfold's *Practical MIDI Handbook* and a pair of MIDI leads thrown in. (Worth around £640 in total.) Winner of the second prize will land what Digital Music call MidiPak - a copy of Prism sequencing software and another Music Quest MIDI card. Again a pair of MIDI leads will be included for good measure. (Total value, just under £200.) The three runners-up will collect a copy of Inspire 64-track sequencing software (worth £80). They will also receive a £20 voucher redeemable against a PC MIDI card through Digital Music. Sorry, guys, you'll have to find your own MIDI leads.

And so we arrive at the questions. Here your knowledge of the IBM/PC world will be thoroughly tested to ensure the prizes are awarded to only the worthiest of cases. Or something like that. . .

What does the "AT" stand for in the title of the IBM PC/AT computer?

- a. Analogue Technology
- b. Advanced Technology
- c. Applied Technology

### Q1

In which Gerry Anderson series did The Big Rat computer appear?

- a. Terrahawks
- b. Supercar
- c. Joe 90

### Q2

Which of the following are PC sequencing software packages?  
(NB: One of them is a new arrival.)

- a. Symphony
- b. Genesis
- c. Applause
- d. Fasttrax
- e. Carousel
- f. Texture

### Q3

ANSWERS SHOULD BE made on the MT competition hotline - (0898) 100768 - no later than Monday, 26th November. Please speak clearly and remember to leave your name and address with your answers. Undeterred by the appliance of science to the competition entry system, the multiple entries continue to arrive. They are, of course, all detected and deemed unsuitable for selection. As a consolation prize, we will be nominating persons guilty of making multiple entries for inclusion in Cilla's *Blind Date* series - a lorra, lorra laffs.

# INSPIRATIONS — DIRECT TO MUSIC.

# FILL IN AND POST OFF!



With exciting, new and innovative products, we offer you the tools to create the music which is in your mind.

In a musical world where technology is too often replacing musical values, we can give you back the time to compose and play.

More than 10,000 satisfied METRA-SOUND customer in 32 countries throughout 5 continents confirm that quality and continuity give you the confidence to make the right buying decision.

Call us to order right now!

 **(081)**  
**888 4272**

## STUDIOSAMPLES

The **STUDIOSAMPLES** series I, II and III are an exclusive assortment of 92 different disks filled with musically innovative and technically perfect sample sounds. The three series contain Acoustic-Samples (Grand Piano, Ultimate Brass, Natural Strings), Electronic-Samples (SY-77, MicroWave, Fairlight-III, T-1, Matrix-12), Drums & Percussions (Natural Drums, Linn-9000, TR-808), Special-Effects (Video Games, Office, Sports) and Performance-Disks (Bebop-Jazz with brushes, House Mix, Minneapolis, Asian). Our StudioSamples are available for all popular sampling systems.

Get our incredible demo tapes:

Demo tape (60 min. each / £ 3.00 each)

■ 1 ■ 2 ■ 3

## SOUNDCARDS

StudioSounds from Top-Programmers

	RAM rewriteable	ROM read only
<b>Korg M1, M1R, T1/2/3</b>		
SoundCard 1 "Standards" (100 S/100 C)	■ £ 79.95	■ £ 39.95
SoundCard 2 "Modern Times" (100 S/100 C)	■ £ 79.95	■ £ 39.95
<b>Korg M3R</b>		
SoundCard 1 "Standards" (100 S/100 C)	■ £ 79.95	■ £ 39.95
SoundCard 2 "Modern Times" (100 S/100 C)	■ £ 79.95	■ £ 39.95
<b>Waldorf MicroWave</b>		
SoundCard 1 "Wave Trends" (64 S/64 C)	■ £ 79.95	■ £ 39.95
<b>Yamaha SY-77 / TG-77</b>		
SoundCard 1 "Hit Bits" (64 S/16 C)	■ £ 129.95	
<b>Yamaha SY-22</b>		
SoundCard 1 "Pop Mix" (64 S/16 C)	■ £ 129.95	
<b>Kawai K4</b>		
SoundCard 1 "Pop Mix" (64 S/64 C)	■ £ 75.95	
<b>Roland D-50/550</b>		
SoundCard 1 "Traditionals" (64 S/128 T)		■ £ 49.95
SoundCard 2 "Experimental" (64 S/128 T)		■ £ 49.95
SoundCard 3 "Up-to-Date" (64 S/128 T)		■ £ 49.95
<b>Ensoniq VFX</b>		
SoundCard 1 "Traditionals" (60 S/20 C)		■ £ 49.95
SoundCard 2 "Modern Times" (60 S/20 C)		■ £ 49.95

## SOUNDDISKS

<b>KORG T1/2/3</b>	
Set 1 "Standards" + 2 "Modern Times" (200 S/200 C) T-Format	■ £ 29.95
<b>Yamaha SY-77</b>	
Set 1 "Hit Bits" (64 S/16 C/1 D) SY-Format	■ £ 19.95
<b>Ensoniq VFX-SD</b>	
Set 1 "Traditionals" + 2 "Modern Times" (120 S/40 C) SD-Format	■ £ 29.95
<b>Yamaha DX7 II</b>	
"Mega-Collection" (1024 Single Sounds) FD-Format	■ £ 29.95
<b>Yamaha DX7 II</b>	
Set 1 "Best of DX7 II" (64 S/32 C) FD-Format	■ £ 19.95
Set 1 "Best of DX7 II" (64 S/32 C) ST-Format	■ £ 19.95
<b>Yamaha TX802</b>	
Set 1 "Best of TX802" (64 S/32 C) ST-Format	■ £ 19.95

Sounddisks in the Atari-ST Format contain a free bankloader.

S = Sounds C = Combinations T = Tones D = Demo-Song

## PCM-CARDS

<b>Yamaha RX-5/PTX-8 WaveRoms</b>	
WR-1 "Pop-Rock-Electro" (28 new samples)	■ £ 99.95
WR-2 "Jazz-Funk Acoustic" (28 new samples)	■ £ 99.95
<b>Korg DDD/DRM PCM-Cards</b>	
Our 12 PCM-Cards have up to 8 different sounds on each card.	
Each £ 45.95. Ask for the PCM soundlist:	■ Info

## SAMPLING CDS

<b>Natural Sound Sampler Series</b>	
CD-1 Natural Drums & Percussions	559 Sounds ■ £ 35.95
CD-2 Natural Strings	339 Sounds ■ £ 35.95
CD-3 Natural Sound Effects	523 Sounds ■ £ 35.95

## ATARI-ST Software

<b>SoftThru-ST Midi-Thru for Atari's Midi-Out</b>	■ £ 4.95
<b>SoftRam-DX 1024 DX StudioSounds + Manager-Accessory</b>	■ £ 29.95
<b>LXP-1 Supervisor Editor, Manager, Accessory, 128 new Register</b>	■ £ 49.95

## MAIL ORDER

Please send me the products indicated. I understand that the prices include V.A.T. at 15%. Postage and packing is free. Please also send me free of charge:

METRA-SOUND Catalogue  Soundlists for \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Phone/Fax \_\_\_\_\_

My Equipment \_\_\_\_\_

Payment

Cash  Cheque  Postal Order  
 Credit Card:  VISA  ACCESS / MC

Card No. \_\_\_\_\_

Card Owner \_\_\_\_\_

Expiry Date \_\_\_\_\_

Signature \_\_\_\_\_

Name, address and signature if cardowner is different from above:

Please allow 28 days for delivery.



Dealer enquiries are welcome.  
Contact MUSIMEX (081) 881 6060

METRA SOUND MARKETING UK  
46 A MARLBOROUGH ROAD  
LONDON N22 4NN  
FAX (081) 888 6034  
PHONE (081) 888 4272

# oriental intrigue

**WE'RE USED TO JAPANESE COMPANIES GUIDING THE HI-TECH MUSIC MARKET, BUT IT'S NOT OFTEN WE MEET THE FACES BEHIND THE GEAR - MT TAKES A RARE LOOK BEHIND THE SCENES AT TEAC JAPAN, AND AT SOME UNRELEASED EQUIPMENT. TEXT BY TIM GOODYER.**

"AS HE STARES optimistically into the future, Spalding is thinking constantly of designs", or so one of the many Japangese phrases symptomatic of the current Japanese fascination with Western phrases would have us believe. This appropriation of the English language is invariably exercised in the interest of styling and marketing - anything from *Art* coffee to *With Class* cigarettes - and inevitably at the expense of grammar and obvious meaning. Not that spotting these delights of bastardised English was the sole reason for Teac inviting a party of select British music journalists to visit the Land of the Rising Sun, but it certainly provided one of the sources of entertainment.

So, what do we know about Teac? Well, they're probably best known in common-or-garden musicians' circles for having invented the Portastudio - the first four-track, cassette-based home studio. With this alone, the company revolutionised the recording industry. So significant a development was it that the "Portastudio" part of its title has fallen into popular usage to describe any cassette-based multitrack machine - rather like the terms "Biro" and "Hoover" have been appropriated to describe ball-point pens and vacuum cleaners. Prior to this, Teac's A3340 and A3440 reel-to-reel four track recorders were to be found in many four-track studios alongside the company's two-track mastering recorders. Following the 144 Portastudio, the company

adopted the name Tascam for its music division and continued to innovate in an almost alarming fashion. The 144 was followed by a series of improved and varied Portastudios as well as the budget-line Porta-series. The Tascam 238 saw no less than eight tape tracks fitted onto the domestic Compact Cassette format; the MSR16 accommodated 16 tracks in a half-inch reel-to-reel format and the MSR24 was the first 24-track one-inch machine to appear on the market - causing further upsets in the recording studio business. More recently the term "Midistudio" has been used to describe Teac's four- and eight-track cassette machines that feature an unprecedented integration of MIDI into personal multitrack machines - incorporating such refinements as semi-automated mixing and MIDI synchronisation in a single recording unit. The MIDIizer, meanwhile, is a comprehensive synchronisation unit capable of controlling tape transport functions and syncing to both SMPTE and MIDI - and the Midistudios come already equipped to interface with it. Then there are the company's lines of less revolutionary multitrack recorders, mixing desks (including the very cost-effective rack-mounting, MIDI-controlled 20-input MM1), two-track cassette machines and the new DA30 DAT machine. Not a bad record by anybody's standards.

Meanwhile what we *didn't* know about Teac turned out to be pretty revolutionary too; did you know the company have developed data systems used for the training of pilots for the McDonnell Douglas F4 Phantom, for example, or that they are currently manufacturing in excess of one million 5¼" and 3½" floppy disk drives every month? Neither did we. . .

The Teac story began back in 1953 when three Japanese engineers pooled their resources to involve themselves in the development of a professional stereo tape recording system. The prototype of the company's first commercial stereo tape recorder was built by one Tomoma Tani and went into production in 1957 as the TD102. Today it is the elder brother of Tomoma Tani, Katsuma, who is the Teac Corporation's president. Originally called the Tokyo Electro-Acoustic Company, Katsuma Tani suggested to the visiting

British that the initials might equally stand for Technical Experience, Ability and Creativity. It could be that he's been talking to our friend Spalding. . .

From these humble beginnings, Teac have become specialists in magnetic media. Although the development of a stereo recording system might suggest pursuing the sound recording angle to you or I, Teac concentrated on the industrial applications of magnetic storage. In 1961 this resulted in a licensing agreement with computer giant IBM to manufacture tape memory systems. In 1964 they produced the first slow-motion video recorders for use in broadcasting the 18th Olympic games held in Tokyo. This line of video machines went on to become a part of the space program.

Alongside the various tape storage devices manufactured by the company - Winchester disks, digital cassette data streamers, PCM recorders, video cassette-based communications recorders - it is with floppy disk drives that Teac have had their greatest commercial success. At the time of our visit 900,000 disk drives were being produced every month. These units find their way into a surprising quantity and variety of other manufacturers' equipment and help make Teac Japan the foremost manufacturer of data recorders. By the time you read this the production will have topped the 1,000,000 mark. Then there's Teac's hi-fi range to consider. . .

The company consists of three separate divisions - audio-visual, instrumentation and data storage production - and Mr Tani was eager to make clear "we want to be number one in every area".

But the hospitable Japanese had more in mind than facts and figures when they decided to entertain the cream of the British hi-tech music press. First on the itinerary was a film dubbing studio, an audio-visual school and a commercial 24-track studio all in central Tokyo. The film studio, called TAVAC (Toei Audio and Video Arts Centre), specialised in dubbing cartoon soundtracks and professed to be the largest film company in Japan. While certain aspects of the various studio suites we saw were certainly impressive, the greatest surprise came in the form of the older technology still in use. Much of



PHOTOGRAPHY: TIM GOODYER

the recording was still taking place on 16mm film sync'd with mechanical sprockets. At the other extreme, one of the TAVAC suites gave us our first sight of the Tascam DA-800-24 DASH machine. DASH - or Digital Audio Stationary Head - is a new digital multitrack format capable of putting up to 48 channels of digital audio onto half-inch tape without needing to use the rotating head systems presently employed in R-DAT machines and video recorders. The standard is currently being supported by just three manufacturers - Sony, Studer and Teac - the DA-800-24 being Teac's 24-track application. Apparently the error correction on the machine is such that the tape can be edited using a good old-fashioned razor blade.

Moving on to the Chiyoda Institute of Technology, we found a well-equipped facility (part of a larger educational complex) that offered recognised courses in industry, art, audio-visual arts and design. Courses run for two years, with a third optional year, and take students direct from high school at 18. Funding comes entirely from the students' fees which come in at a tidy 1.6m Yen (around £6000) per course. The school has been running for over 30 years and is the most prestigious Japan has to offer. Of a total capacity of 400 students, there are just 250 places on the audio-visual course. It's fair to say that the UK has nothing that comes close to this facility; not only does the course appear exhaustive in its coverage of the area (starting with basic

electronics and working through to the psychology of audio-visual arts) but it is incredibly well equipped. Apart from a fully-equipped television studio and editing suite, there is a recording studio kitted out with Tascam DA-800-24 DASH 24-track and ATR-60-61 16-track machines; Soundcraft 200 series desk, Macintosh SE running MOTU's Performer and Composer, and Blank Software's Alchemy software; several Akai S1000 samplers and MPC60 sampling drum machine; Korg M1; Yamaha DX7 II; E-mu Emax and so on. And this is for learning. . . If it's any consolation, after their intensive education, graduates can expect to start work on around 140,000 Yen/month (around £7000 per year).

The last of the studio visits took us to Nota Studio: a privately-owned 24-track in central Tokyo. Again the Teac presence was inescapable, this time taking the form of an M700 desk and ATR-80-24 multitrack machine. The surprise awaiting us here was the size of the studio - or lack of it. The reason given was the cost of real estate; expect to pay around £180 per hour next

time you're recording in Tokyo.

The object of these visits was to demonstrate Teac's presence in a variety of recording environments; this they did. A few years ago, Seigen Ono (some-time David Sylvian collaborator) told me that recording studios all over the world are alike because the gear was common to them all. While not untrue, this certainly doesn't take into account other social and economic factors which are reflected in the studios' working environment.

NOT CONTENT WITH having impressed us with the results of their efforts, our Japanese hosts were eager to take us further into their operation by showing us the factory installations at Iruma and ►

- Muriyama. Here a variety of the company's equipment is manufactured and tested. Much of the manufacture is typical of many modern production line factory methods enabling efficient assembly of large numbers of pieces of equipment. Less typical is the extent to which Teac's units are tested during and after assembly. Such is the extent of the long-



duration testing of disk drive insert and eject mechanisms that the test equipment is showing advanced signs of wear itself. The value of this rigorous testing is borne out by head of Teac UK Bob Thomas' claim that he has no problems with equipment returns.

It was at this stage of the visit that we were introduced to the effervescent Mr Tani. Although his English isn't up to the standards of some of his younger colleagues, his vigour and enthusiasm for the music industry are unmistakable. This encounter was one of several during which both Japanese and British parties were able to level questions at each other: "how much life is there left in magnetic tape as a recording medium?", we enquired. "More than my lifetime" came Mr Tani's reply. "What about alternative methods of data storage?", we suggested. "It's prohibitively expensive at present", we were told. "Will Teac be on the case when it arrives?", we wondered. Of course they will.

What much of these open question-and-answer sessions revealed was that many of our lines of enquiry had already been investigated by the diligent Japanese R&D departments and were quite within the reach of present technology - if we, the consumers, were prepared to pay for it. Here, it seems, magnetic tape still offers the most cost-effective way of offering both analogue and digital recording to you and me. They have the technology; we're short of the cash. What the Japanese definitely did have for us, however, was a sneak preview of some of the company's forthcoming equipment.

Carefully covered in dust sheets (in best TV-melodrama style) lay the next generation of Tascam recorders and mixers. With obvious satisfaction the units

were uncovered. Starting at the bottom of the range. . .

New to the Tascam Porta-series is the Porta 03 Ministudio, an entry-level, four-track, two-channel personal multitracker with switchable Dolby B noise reduction. Expect it to cost around £229. Next out from under the sheets were a pair of Portastudios, the 424 and 488. The 424 is a four-track machine, the 488 an eight track, featuring four-channel and eight-channel mixers respectively. Both units have switchable dbx noise reduction and will sync to MIDI clock. UK prices are anticipated to be £479 for the 424 and £999 for the 488. Both these units and the Porta 03 should be available by Christmas.

Moving over to mixing desks, one of the demands created by Teac's own budget 16- and 24-track machines (as well as Fostex' B16/E16/G16) is for a similarly cost-effective mixer. Enter the Tascam 2500-series desks. The 2516 is a 16:8:16 format desk designed to complement a 16-track recorder, while the 2524 is a 24:8:24 format desk intended to do the same for Teac's MSR24. Both are in-line monitor desks featuring four auxiliary sends, and three-band, three-sweep equalisation. Perhaps most significantly of all, the 2500-series incorporates the 99-scene mute memory system (all channels plus aux returns) introduced on the MM1 and more recently seen on the Midistudio series. This facilitates partial mix automation that can be integrated into a MIDI sequence if required. Availability is projected for late this year or early next year, while the price is promised to be "competitive".

Still on the mixing desk trail, the session's final secret was the top-of-the-line M3700 desk. As a follow up to the company's M3500-series desks, the M3700 inherits their in-line configuration, eight sub-groups, linear faders and so on. What it offers that's completely new is its automation system. Unlike the 2500-series mute automation, the automation system on the M3700 is capable of storing fader information (VCA), channel, monitor and aux mutes, and equalisation on/off. Storage of mix automation information is facilitated by the 3.5" floppy drive fitted on the right of the desk above the sub-groups, and a mix can be synchronised to tape using SMPTE, MIDI timecode or MIDI clock information. The automation system will work either in snapshot mode, where all mutes and fader settings are stored as a scene or as a dynamic real time performance. In scene mode the 3500 offers 99-scene storage

capacity which can be recalled by (amongst other things) MIDI program changes - like the MM1, Midistudios and 2500-series desks. Still under development for the M3500 is a flying fader system, which will bring it in line with the facilities offered by already-established automated mixing systems. The price of the M3500 has yet to be set, but it should become available sometime in 1991.

Leaving the dust sheets on the floor, Teac's staff led us away for their final demonstration: their MSR24S. The machine could be explained away simply as the MSR24 (one-inch 24-track machine) fitted with Dolby Labs' budget version of their SR noise reduction system, but that would be to ignore the implications of a system that made 24-track recording as cheap as the MSR24 but used a noise reduction system which allowed it to approach the performance of digital recording systems. Much argument has taken place about the relative merits of digital systems and Dolby SR-equipped analogue systems, but they have always accepted the necessary expense. The MSR24S, however, looks set to upset the recording business once again.

On the basis of the demonstration we heard - recording and playback of CDs and a drum machine including A/B comparison of material - there was no appreciable difference in signal quality except with the drum machine which actually sounded better off tape with Dolby S treatment. If the system takes off in the domestic audio market, watch out for cassette performance comparable to that of DAT machines.

All business done, the weary British press were on their way home - taking in some of the tourist sights in Nikko and enjoying a little more generous Japanese hospitality on the way. Apart from witnessing some of the effects of the worst typhoon Japan has seen in 15 years, all that was left for us to do was reflect on the events of the past week. You know, if Spalding isn't a victim of a Japanglese translation or a figment of a Japanese imagination, he probably works in one of Teac's R&D departments. They too have their sights set optimistically on the future. . .

Thanks are due in particular to Mr Tsuda, Mr Miyata, Mr Hanabusa and Teac UK's Bob Thomas for a valuable insight into their company and an enjoyable trip. By the way, take no notice of any stories you may hear circulating in music circles about MT's editor dressing up as a Geisha - they're probably true. ■

# ROLAND SPECIALS!!

## HUNDREDS OF END OF SUMMER BARGAINS

### ROLAND



**PRO 'E' SYNTH**  
**Fantastic Half Price Offer!!!**  
**RRP £999 £449!!**  
 Brand new, boxed, warranty  
 ■ LA SOUND SYNTHESIS  
 ■ TRACK SEQUENCER  
 ■ MANY FEATURES

### ROLAND



**D50 SYNTH**  
 BRAND NEW  
 WITH 4 SOUND  
 CARDS  
**£699!!!**

### ROLAND U220

#### ROLANDS BEST SELLING MULTI TIMBRAL RACK UNIT

U220 RRP ~~£699~~ £499



**HURRY WHILE STOCKS LAST!!**

MODEL	PRICE	MODEL	PRICE
ROLAND		DRUM MACHINES	ROLAND
Roland RA50	£499	SH Access HR16	£199
Roland U10	£399	SH Roland TR707	£175
Roland U220	£499	New Boss DR550	£179
Yamaha TX81Z	£499	SH Roland CR8000	£39
Yamaha TG77	£1299	R-8 in stock	£690
Yamaha TG55	£499	R-8 in stock	£399
D-110 ex demo	£499	RS	£299
Emu Proteus	£999	TR-505 in stock	£189
Emu Proteus XR	£1399	TR626	£149
Emu Proteus II	£1349	CR1000	£149
Proteus Expansion	£100	RBV	£499
SH Kurzweil 250		YAMAHA	
+ Mac Computer	£1,750	RS in stock	£299
KORG		ALESIS	
M-3R New	£599	HR-16 in stock	£299
KAWAI		HR-16B New	£299
Roland MT100	£499	XR-10 New	£299
Kawai K1R SH	£325	New Roland TR505	£199
E-Mu Proteus in stock	£899	SH Roland CR8000	£99
New II Proteus and XR in stock	£399	SH Yamaha R15	£175
Roland U110	£399	New Roland DR200A	£125
1 SH Kurzweil MIDI expander & Apple Mac & sound library, Original Price £12,000 Our price	£1750	New Boss DR550	£199
CYMBALS + DRUMS		New Yamaha RX8	£299
Hundreds of bargains in new and used cymbals by Sabian, Zildjian, Paiste - Call		SH Yamaha RX15	£175
		SYNTHS	
		EX DEMO ROLAND D110	£349
		EX DEMO ROLAND U110	£349
		EX DEMO S550 SAMPLER	£399
		MT32	£299

# FUTURE MUSIC

Chelmsford

10 BADDOW ROAD  
 CHELMSFORD, ESSEX  
 (0245) 352490  
 (0245) 353878  
 FAX 0245 490250

### ROLAND 'D' SYNTH SPECIALS

D5 ..... £599 ..... £479  
 D10 .... £899 ..... £599  
 D50 ... £1499 ..... £699



### ROLAND



**D10 SYNTH**  
 BRAND NEW BOXED!!  
 RRP £899 OUR PRICE £599  
 ROLAND D5 £599 £475

### ROLAND

#### REMOTE MIDI KEYBOARD SPECIALS

**A50 EX DEMO**  
 £1399 £799!!  
**A80 NEW**  
 £1650 £1075

### ROLAND CONTEMPORARY KEYBOARD SPECIALS

RA50 ... £715 ... £499  
 E20 ... £1189 ... £699  
 PRO E £998 ... £449  
 E5 ..... £799 ... £549

### ROLAND PIANO



**CLEARANCE SALE**  
 KR33 ~~£999~~ £699  
 KR55 ~~£1280~~ £899  
 KR500 ~~£1899~~ £1199  
 KR3000 ~~£2499~~ £1799  
 HP1000 ~~£1499~~ £999  
 HP2500 ~~£1650~~ £1199  
 ALL EX DEMO BUT GUARANTEED

### ROLAND

#### DRUM MACHINE SPECIALS

R5 ..... £499 ..... £399  
 R8 ..... £699 ..... £575  
 R8M ..... £599 ..... £499  
 Dr550 ..... £199 ..... £169  
 SPD80 ..... £399 ..... £389  
 HANDY PAD £166 ..... £125 EX DEMO

### ROLAND E5

SPECIAL BULK PURCHASE  
 MAKES THESE FANTASTIC  
 CONTEMPORARY KEYBOARDS  
 AVAILABLE AT HALF PRICE!!  
 LIMITED OFFER HURRY WHILE  
 STOCKS LAST. ALL NEW, BOXED  
 WITH WARRANTY  
**RRP £799**  
**£399!!**

### ROLAND PIANOS

FUTURE MUSIC HAS THE  
 WHOLE RANGE OF ROLANDS  
 PIANOS  
**NEW!!**  
 EP3 £999  
 EP5 £1499  
 EP7 £2299  
 HP900 £1499  
 HP1700 £2299  
 HP2700 £2299  
 HP3700 £2299

**SPECIAL OFFER, ALL NEW HP6000 £3100 £1799**

### SYNTH MAGIC

FANTASTIC NEW SYNTHS IN STOCK  
 ROLAND D70  
 YAMAHA SY577  
 KORG 'T' RANGE  
 ENSONIQ RANGE  
 ALL IN STOCK!  
 A SELECTION OF GREAT SECOND USER SYNTHS!!!  
 KORG M1 £999 KORG T2 £1999  
 KORG T2 £1499 CASIO C23000 £1099  
 CASIO T2 £299 YAMAHA SY577 £1399  
 MINIMOOG £899 TECHNICS SK700 £599  
 YAMAHA DX21 £299  
 YAM DBR2000 £599

### ALESIS

SUMMER SPECIAL OFFERS!!!  
 MMT8 £299 £219  
 MICRO SERIES £149 £149  
 MIDIVERB 3 £299 £239  
 QUADRAVERB £439 £349  
**DRUM SPECIALS**  
 HR16 £349 £249  
 EX DEMO HR16 £119  
 HR16B £399 £299  
**NEW!! 1622 MIXER £699!!!**

### ROLAND E20

Contemporary Keyboard  
**Clearance at Ridiculous price!!**  
**RRP £1199**  
**£699!! inc VAT**  
 1 ONLY ALL EX DEMO  
 BUT WITH WARRANTY ETC

MODEL	PRICE	MODEL	PRICE
KEYBOARDS		MIDI CONTROLLERS	
ROLAND		Ex-Demo Roland A50	£1399 £799
Ensoring range in stock		Ex-Demo Roland A80	£1650 £999
Korg T2 Demo	£1899	New Roland PC2000	£169
Yamaha SY77	£1499	MIXERS	
Roland E20	£499	SH Boss KM400	£125 £75
SH Roland SH2000	£99	New Boss KM40	£79 £59
Roland D5	£799	New Seck 1282	£1249 £899
Rolando D10	£899	New Seck 1882	£1599 £1109
Roland D20	£499	New Yamaha 1602	£899 £599
Roland D50	£1499	Ex Demo Roland CPM120 II	£499
Ex-Demo D50	£1499	Yamaha M1A3 7 machine 6 chan	£199
Ex-Demo Korg M1	£1499	Tascam MM1	£100
D50 + 4 Cards	£399	MIXER AMPS	
D5	£499	New Yamaha 6 channel 150w	£699 £399
D10	£675	New Roland GM120 II	£249
U20	£899	9 channel 100w	£699
D20	£399	CH Roland PA250	£1100 £599
D70	In Stock	PIANO MODULES	
Mini MOOG	£699	New EMU Performance	£449
KORG		New Roland Gemini Plus	£539
T3 In Stock	£2399	Ex-Demo Proteus	£749
T-1 In Stock	£3699	COMPUTER MUSIC	
KAWAI		SH Yamaha CXSM	£249
K-1 Mk-11 In Stock	£699	Dr T Proteus	£129
K-1 The Blz	£699	Special II Pro 12	£149
YAMAHA		COMPUTERS	
SY77 New	£1999	Ex demo Atari	£100
SH KEYBOARDS		Atari 1040 STF & Monitor Ex demo	£449
SH Korg M1	£999	New Apple ILE + double disks	£449
SH Casio C2 2305	£297	software	
Yamaha PSS180	£149	Alan 1040 + Mono + C Lab Special	
Ex demo Roland D10 D20 W30 D5	Call	Cutcase C Lab Nolator Uniter in stock	
Ex demo Roland HP500	£1999	RECORDING GEAR	
SH Yamaha DSP900	£1999	Sony DT1000E DAT	£1149
Hammond K102 organ s/h	£199	SH Tascam 234	£599
SH Casio CZ2000	£299	Ex Demo Sony DT1000 DAT	£999
SH Korg T2 immaculate	£1999	New Awa Portable DAT	£549
SH Technics SK700	£699	New Casio DA7 DAT	£599
CLAVINOVA IN STOCK - CALL		SH Sony DT1000ES DAT	£999
Ex-demo Roland KR33	£999	New Sony DT1000ES DAT	£799
Ex-demo Roland KR500	£1799	New Foster R8	£1499
Ex-demo Roland KR500	£1099	Fostex R8 + Seck 1282	£2299
Ex-demo Roland HP2500	£1399	Fostex R8 - Seck 1882	£2349
Ex-demo Roland HP1000	£1199	SH Teac 80/8 track	£2799
Ex-demo Roland KR55	£1899	SH Foster Model 80	£1499
SH Hammond organ	£999	New Demon DR7200 DAT	£799
ROLAND		SEQUENCERS	
Ex demo Roland HP5500	£1499	MC500II	£749
Ex demo Roland HP600	£699	MC50	£499
Casio CP5700 s/h	£499	PR100	£299
Ex demo Korg C250	£799	MT100	£499
MONITOR SPEAKERS & AMPS		Korg Concerto	£199
New Celestion SR1 pair	£1399	MIDI BOXES	
500W + controller	£999	Yamaha MSC2	£199
New pair Yamaha S50X 120W	£699	Yamaha YMC10	£85
New Yamaha EM1600 150w 6 channel powered mixer	£399	Korg KM350	£135
SH Roland PA250 8 channel powered mixer	£4100	GUITAR SYNTHS	
Ex Demo Fraser Wyatt 100WP Powered Monitor	£199	SH Honner Steinberg	£199
Yamaha P2075	£285	SH Martin Salewinder	£70
Yamaha PC2602	£549	SH PGX 112 Yamaha	£125
Carlsbro CP250	£399	SH Roland GM70/GK1	£699
SH Kustom PA Amp Graphic + speakers	£299	ROLAND GR50/GK2	£699
OHM ES300 pair	£499	AMPLIFICATION	
1 x Yamaha KS 531 Powered Cab.	£399	SH Carlsbro Coll 45B	£150
AMPLIFICATION		SH Session S975	£299
SH Carlsbro Coll 45B	£150	SH Cut30 Combo	£80
SH Session S975	£299	Roland DAC10	£69
SH Cut30 Combo	£80	SH Kustom PA Amp Graphic + speaker	£299
Roland DAC10	£69	Simmons SDC Amp	£299
SH Kustom PA Amp Graphic + speaker	£299	Ex demo Yamaha P2150	£399
Simmons SDC Amp	£299	Carlsbro CP-250 Stereo Power amp	£399
Ex demo Yamaha P2150	£399	SH Marshall Amp	£199
Carlsbro CP-250 Stereo Power amp	£399	SH Marshall JMP100 lead/s	£249
SH Marshall Amp	£199	New pair Ampeg SV5	£495
SH Marshall JMP100 lead/s	£249	CARLSBRO, SESSION, FENDER, LANEY ALL IN STOCK - CRAZY PRICES	
New pair Ampeg SV5	£495	SAMPLERS	
CARLSBRO, SESSION, FENDER, LANEY ALL IN STOCK - CRAZY PRICES		ROLAND	
SAMPLERS		S-770 New	£C4LL
ROLAND		W-30 in sto. ckt.	£1599
S-770 New	£C4LL	SH Roland S10 + 30 Disks	£299
W-30 in sto. ckt.	£1599	New Cheetah in stock	£799
SH Roland S10 + 30 Disks	£299	SH Roland S50 + 50 Disks	£799
New Cheetah in stock	£799		
SH Roland S50 + 50 Disks	£799		

WE ACCEPT CHEQUES, POSTAL ORDERS, BANKERS DRAFT, BUILDING SOCIETY CHEQUES, ACCESS & VISA AND CASH IN REGISTERED ENVELOPES.

MAIL ORDER

NAME .....

ADDRESS .....

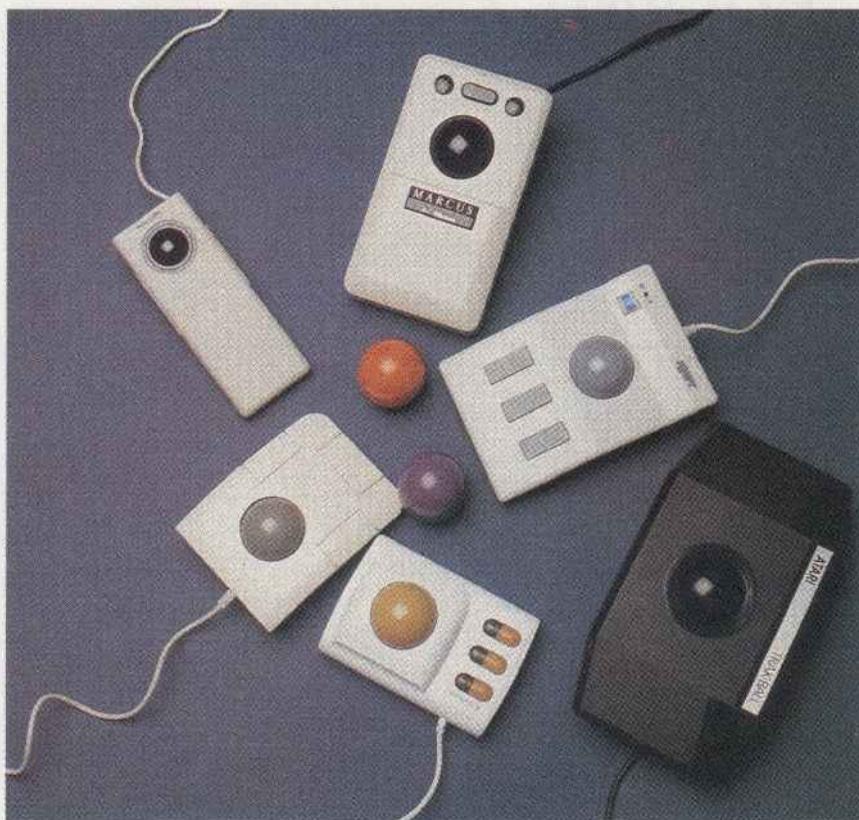
EQUIPMENT .....

CREDIT CARD No.

INSTANT CREDIT

VISA  AMEX

# TRACKBALL ROUNDUP



PHOTOGRAPHY: JAMES CUMPSTY

When your software relies on the use of a mouse and your mouse packs up you realise just how dependent your hi-tech setup is on cheap technology - the reliable alternative is a trackball.

Review by Vic Lennard.

**B**EFORE THE heyday of popular computer usage, the only kind of mouse most people were familiar with was the small furry rodent type famous for intimidating elephants and consuming cheese. These days, "mouse" often refers to the pale grey plastic creature which resides happily to one side of your Atari (or Mac, or Amiga, or IBM. . .) There's no fur on this kind of mouse - though it does have a kind of tail and with a bit of imagination

(depending what you've been on) you can see why it's so called.

It could be argued that the mouse has completely changed our computer working methods - indeed with many of today's programs, the only real reason to use the computer keyboard is to input names where required. However, there are certain mechanical and ergonomic problems inherent in regular mouse (ab)use - if you haven't encountered them yourself, read on. . .



# FOCAL PRESS

## MIDI Systems and Control

Francis Rumsey

MIDI Systems and Control is a response to the growing technical and operational importance of MIDI, the Musical Instrument Digital Interface.

0 240 51300 2 May 1990 144pp £14.95

## Tapeless Sound Recording

Francis Rumsey

• Expands the principles of professional sound recording systems which use modern computer storage devices

"... I can highly recommend the book for anyone who wants to get up to speed on this extremely important new field of technology."

— Barry Fox, *New Scientist*

0 240 51297 9 April 1990 208pp £14.95

## Coding for Digital Recording

John Watkinson

No other book to date combines the theory of coding with relevant practice and at the same time assumes no mathematical or engineering background for comprehension. Nor does any other book embrace this range of examples, from digital audio and video to instrumentation and computer recorders.

0 240 51293 6 May 1990 240pp £15.95

## Microphones Technology and Technique

John Borwick

• Engineering and artistry in the use of microphones

This complete microphone handbook covers production methods in studios, on location, on public address systems and for live shows.

0 240 51279 0 March 1990 240pp £25.00

## The Art of Digital Audio

John Watkinson

"Once in a while someone writes a technical book which becomes the definitive work or industry bible. John Watkinson has done that with *The Art of Digital Audio*."

— Barry Fox, *New Scientist*

0 240 51270 7 1988 490pp £42.50

## Sound Effects Radio, TV, and Film

Robert L. Mott

Provides the first comprehensive treatment of sound effects – their history, make-up; equipment, and applications in radio, TV, and film.

0 240 80029 X March 1990 221pp £25.00

## Sound Recording and Reproduction

2nd edition

Glyn Alkin

Designed to bridge the gap between the professional sound recordist and the enthusiastic amateur who wishes to improve his techniques and gain a better understanding of the recording medium and sound quality in general.

0 240 51304 5 Forthcoming

## R-DAT

John Watkinson

• Deals with the use of recorders based on the R-DAT standard

This book examines the use of R-DAT as a data recorder (computer device) and is a careful blend of basic theory and actual practice.

0 240 51306 1 Forthcoming

All Focal Press books are available from your bookseller, or in case of difficulty from Reed Book Services Ltd, PO Box 5, Rushden, Northants NN10 9YZ Telephone: (0933) 58521 Fax: (0933) 50284 Telex: 312504

For further information on Focal Press titles or a catalogue please write to Donna McMahon, Butterworth-Heinemann, Westbury House, Bury Street, Guildford, Surrey GU2 5BH, UK

KEYBOARD DEALS

## KORG WAVESTATION

FREE ROMS ABC price £1499



- 32 Digital oscillators - Great Sound
- built in stereo digital effects
- Multi Timbral sound source
- ROM card slots
- FREE 2 ROMS worth £180!!!

## ART Multiverb 2



rrp £539 ABC price £299

- 16 bit effects, 4 effects at the same time
- Pitch transposing - 2 full octaves
- 200 memories, 100 studio crafted pre-sets
- Realtime performance MIDI
- Software updateable.

## TASCAM Porta 1



rrp £479 ABC price £299

- 4 track, cassette based recorder
- 2 band eq on each channel
- Switchable dbx noise reduction
- 4 tape out jacks
- Optional remote punch in/out
- Headphone socket.

## Sansui WSX-1

was £1299



NOW ONLY £999

## KEYBOARD PACKAGES

Check out these special ABC keyboard packages.

Rhodes MK60 piano + Roland U110

rrp £1944 ABC package price £1295

Cheetah MkV keyboard + Casio VZ8M

rrp £698 ABC package price £349

Yamaha SY77 + Proteus II

rrp £3299 ABC package price £2700

The Roland D10/D50 are great but lack a good piano sound.

Now we have the answer.

Roland D10 + Casio CSM10P p/module

rrp £1098 ABC package price £699

Roland D50 + Casio CSM10P p/module

rrp £1549 ABC package price £899

## ART Multiverb LT

192 presets, 3 effects at once, 16bit, was £299

ABC SUPER DEAL ONLY £199

## FLEXIBLE FINANCE

Ask any branch for these great terms.

- Interest FREE credit
- 1 year credit @4.9%
- 2 year credit @7.5%
- 3 year credit @9.9%

## MUSIC SOFTWARE

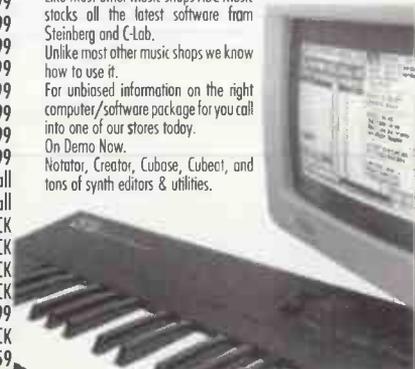
Like most other music shops ABC Music stocks all the latest software from Steinberg and C-Lab.

Unlike most other music shops we know how to use it.

For unbiased information on the right computer/software package for you call into one of our stores today.

On Demo Now.

Notator, Creator, Cubase, Cubect, and tons of synth editors & utilities.



FOR IMMEDIATE DESPATCH PHONE

0372 68114

## DYNAMIC DEALS

Roland D10 £785 £649

Roland D70 £1499

Roland D50 NOW £799

Roland U110 NOW £399

Roland A80 £1450 £1150

Roland ProE NOW £399

Roland W30 NEW £1599

Rhodes 660 £Special

Rhodes MK60 £999

Yamaha SY22 £799 £Call

Yamaha SY77 NEW £1995

Yamaha TX16W £899

Yamaha SY55 NEW £1050

Yamaha T655 NEW £499

Yamaha T677 NEW

Kawai K1 Mk2 NOW £499

Kawai K4 £899 £699

Kawai K4R £699 £525

Kawai K1R £399 £249

Casio VZ8M £399 £199

Casio CSM10P Piano Mod £99

Akai S1000 NOW £2799

Akai S950 NOW £1299

Cheetah MS6 NOW £299

Cheetah MkV NOW £199

Cheetah MkV (MS) £299

Cheetah SX16 NEW £799

Ensoniq SQ1 NOW £1199

Ensoniq VFX-FD £Call

Ensoniq EPS £Call

Emu Proteus IN STOCK

Emu Proteus 2 IN STOCK

Korg Wavestation IN STOCK

Sound Tools IN STOCK

Korg M3R NOW £599

Korg M1 IN STOCK

Microverb 2 NOW £159

Midiverb 3 NOW £245

Quadroverb NOW £359

ABC music



Kingston, 56 Surbiton Rd. Tel: 081 546 9877  
 Oxford, 44 St. Clements Tel: 0865 725221  
 Slough, 324 Farnham Rd. Tel: 0753 822754  
 Exeter, 68 Bartholomew St W. Tel: 0392 425125  
 Bristol, 32 Alma Vale Rd. Tel: 0272 238200  
 Aylesstone, 14-16 High St. Tel: 0932 854877

Smins J11, M25

## MOUSE SURGERY

IF YOU'VE EVER opened up your mouse (and you really should have, if only to clean the little blighter), you'll have found a small, heavy, rubber ball. A closer look will also reveal three small rollers. Two of these handle the vertical and horizontal movement of the mouse by rotating a slotted plastic disc in the path of an optical beam. The speed of rotation dictates the speed of the cursor on the screen. Diagonal movements are carried out by a mixture of the above. The third roller is spring-loaded and keeps the ball against the main two rollers.

Keeping a mouse in good working order is difficult. Whatever surface you choose to run it on, dirt is picked up by the ball and transferred to the rollers. Some of the Atari mice have nylon rollers which don't suffer from this but have a poor feel to them. Generally, using tape head cleaner or isopropyl alcohol once a week or so will keep the rollers clean. If this isn't done, you run the risk of losing the smoothness of your mouse and reducing its life considerably - people have been reported to the RSPCA for less.

Atari mice tend to break down for two reasons. Firstly, the left-hand button stops working, simply due to long-term use. The switches used on these mice are of the mechanical rubber pad variety, similar to the technology behind a computer keyboard, and given enough presses, the left-hand switch collapses - after all, this is the one which tends to be double-clicked. Consequently, some manufacturers have started using micro-switches, which are far superior. Secondly, the mouse cable may break just behind the cable strain relief - although this problem can be avoided if you treat your mouse carefully.

The main disadvantages of using a mouse are the space it requires on your working surface and its speed across the screen. To an extent this latter problem can be improved by using a piece of software called a "mouse accelerator". This causes the cursor to move proportionately further on screen than the mouse itself does on its mat in the real world. However, these accelerators vary widely in terms of quality of programming - and at worst, they can interfere with the running of your software. Some sequencers have an accelerator option included within the software but this means that you have to get used to a decidedly sluggish mouse when you quit this program.

Though the mouse speed problem can be ameliorated to some extent, the space problem isn't so easily dealt with. You can't fail to have been irritated when you reach the edge of your mouse working space and have to pick up the mouse and move it back to where you started from. This "lift-up-and-replace-to-the-other-side-of-the-space" routine becomes very tiring, especially if you're working in a small area.

## ENTER TRACKBALL

A TRACKBALL IS basically a mouse turned upside down. Instead of rolling the ball on a surface, you

move it around with your fingers. The switches are, of course, on the top of the unit but can be in a variety of different positions.

There are various advantages in substituting this type of device for your mouse. A trackball only takes up as much room as the unit itself - and they're usually quite small. In operation, the palm of your hand usually rests on the unit itself or on the surface just behind it. This means that there is practically no wrist movement involved in operating a trackball - I'm sure that someone must have invented the term "mouse-wrist" for the ache that occurs after some hours of mouse use.

Additionally, the large ball featured on most trackerball units leads to far greater accuracy when working with the graphic edit pages in most sequencers and synth editors. Because the trackball itself is static, you can just take your hand away from the unit while drawing a curve or moving a slider. You can't do that with a mouse. The quality of switches and rollers in trackballs is generally superior to those found in mice - they have to be, due to the weight of the ball which bears down directly on the rollers. That said, you don't rest your whole hand's weight on them in the same way that you do with a mouse. Couple this with the fact that far less dirt gets into a trackball and you have a recipe for a much longer life.

Trackballs also eliminate the need for a mouse accelerator. Most trackballs will have you across the screen in half a shake of a mouse's tail, so you end up with the same feel and speed no matter which piece of your software you are using.

This all said, trackballs do have a few disadvantages. The first has to be cost. A decent trackball isn't going to give you any change out of £50 - but this has to be taken in context. A trackball will last you for years with practically no maintenance or decrease in efficiency, a comment which cannot be made for any mouse. Trackballs also take a little getting used to.

The only other problem may be with the design. Moving the ball quickly may cause the cursor to "skate" on screen and so effectively stay in the same position. We'll examine this aspect of each different unit in turn.

## ATARI TRAK-BALL

THIS IS THE original trackball, having been originally designed to go with the old Atari 8-bit range of computers and video computer systems. The design is pretty long in the tooth, dating from 1983. It measures some 9" by 5" - hardly small - and is encased in black plastic. The two switches are situated in the top corners of the unit and so are some 7" apart. This makes life awkward when you have to press down both switches for an operation and absolutely impossible if you then have to move the ball. You could use two hands but that does somewhat negate the whole point of using a trackball in the first place.

The ball itself is large and very rough in use. In fact, it's distinctly noisy. The resolution is also very low in that it takes about four rolls to get across the



screen, but it is very accurate with no skating. I used one of these for about nine months with a mouse accelerator because it really is too sluggish without one. I just had to accept that some pieces of software were unstable with this extra little program in memory and so turned the accelerator off when necessary.

In addition, the switches on this trackball are fairly unresponsive; consequently, it is heavy going if you're having to double-click a lot. Still, there is something very solid about the unit - it certainly doesn't move around.

Atari no longer stock these but most shops have a few left. The RRP used to be somewhere between £25 and £30 but if you really want one, they should be available secondhand for around £15.

## P & G TRACKERMOUSE

PENNY & GILES are better known for the high-quality faders they manufacture for mixing desks than for computing peripherals. Trackermouse (who has a distant cousin, Danger) is a highly slimline 7" by 2.5" unit with the top face having a slope of around 10. The actual ball is rather small but the innovative part is the switches. These are positioned on the sides so that the palm of your hand rests on the unit, your first finger on the ball and your thumb and second finger on the two switches. These are micro switches, and

	Atari Track-Ball	Contriver Contrack	Penny & Giles Trackermouse	MCSMG Track	Marconi Marcus	Kraft Tripletrack
Smoothness of ball roll	3	7	6	8	7	8
Switch response	4	6	8	9	7	8
Accuracy of control	3	4	7	8	9	6
Ease of use	4	5	7	9	6	8

are as responsive as possible, requiring only the slightest touch to trigger.

The ball is reasonably smooth, although a bit sticky. Two rolls and you're across the screen and while "skating" is evident, it is not too obtrusive. While Trackermouse has a great feel to it, perhaps a slightly bigger ball would have been better. It is difficult to place two fingers on it and so continuous side-to-side motion can be a little slow. Also, you can move the ball slightly in any direction without the cursor immediately picking up.

The real problem lies in the fact that the unit is very lightweight. Once your thumb gets a little sticky, double-clicking on the left-hand button becomes difficult. If you try it gently, your thumb sticks and only gives a single click, while any degree of force moves the whole unit sideways. This also causes trouble when you have to hold down the left button and move the ball at the same time.

As for the RRP, take a deep breath. A not inconsiderable £101.20 inclusive of carriage and VAT. As they say, it's good - but not that good.

## CONTRIVER CONTRACK BALL

CONTRIVER HAVE BEEN making replacement mice for the Atari ST and other computers for some time, and the Contrack Ball under examination here is a small white unit measuring about 5" by 4" with a large, light brown ball to the right-hand side and three switches placed vertically on the left-hand side. You need to leave a space of around three inches behind the unit in order to operate it.

Taking this trackball out of the box and attempting to move the ball is likely to fail dismally - that is, until you turn off the lock on the bottom of the unit which is intended to prevent damage in transit. Nice idea. Lock duly turned off, the ball is quite smooth in operation but skates badly - move the ball fast and you end up behind the point where you first started. However, as the ball is very large you only need one careful roll to move from one side of the screen to the other.

Unfortunately, the switches are in a silly position. It is very difficult to have your fingers on the top and bottom switches and comfortably roll the ball - and if you're left-handed, forget it. The middle switch appears to duplicate the bottom one but as Contriver also make IBM and Amiga versions, I assume that this switch is primarily for one of these other computers. On the right-hand side of each switch is a small locking device which locks the relevant switch in an "on" position. Unfortunately, it is practically impossible to do this one-handed unless you have very strong nails, as the locks are far too stiff.

I've also experienced the same problem with the Contrack trackball as with a mouse I've used which was also made by Contriver. Every now and then, for no apparent reason, the cursor moves of its own accord on-screen. Sometimes this movement is just a centimetre, sometimes half the width or length of the screen. The same phenomenon occurs on different versions of the ST with the same result. Contriver should definitely look into this.

From a cost point of view, it is the cheapest trackball currently available on the market, with an RRP of £34.99.

## MCS MG TRACK

ANOTHER SMALL TRACKBALL, measuring 5.5" by 4", the top face of the MG Track is curved downwards towards your hand with the grey ball at the top of the slope. Again, you need to leave a small space behind the unit for the palm of your hand to rest on. The three switches are part of the white casing with one either side and the third next to your palm. The whole unit looks like something out of *Star Wars*.

The ball is fairly large and extremely smooth in operation. You can cover the width of the screen in just over one roll. Skating is evident but the resolution of MG Track is high so you don't tend to move the ball that fast anyway.

The switches are superb - just about the best micro switches I've encountered anywhere. A good micro

switch not only requires minimal movement, but has a positive feel and a distinct "click" when operated - MCS' switches have all of these qualities. The third switch has been implemented as a latching left-hand button. This means that instead of having to hold down the left switch when drawing controller curves or filling in a MIDI note grid, you simply press the bottom switch once. When you've finished your edit, you press the left switch to disengage. Very useful.

The price is a bit high at £63.19, but this really is one very good trackball and well worth the price.

## MARCONI MARCUS

MARCONI AS A company need no introduction. Marcus is one very solid piece of engineering and measures around 8" by 4.5". It doesn't seem this large, however, because the top face is angled at around 10 degrees and at the same height as a standard ST/STE. Consequently when you place the unit at the side of the computer it looks like an extension of the keyboard. The bottom 4" is designed for you to rest your palm on and has the ball above this and the three switches in a horizontal line above the ball.

The aforementioned ball is smooth but quite noisy. However, it rolls very freely and so you tend to roll the ball with your thumb and catch it when the cursor gets to the required position. The feel is most reassuring and very accurate - it is very difficult to get it to skate.

The right and left switches are round with an elongated oval switch in between. This was disconnected, although Marconi said that it could be a latched version of the left one. The switches certainly aren't of the micro variety, but are positive in their action and very heavy duty. However, they are the "wrong" way round. This is because you tend to lean your hand on the right-hand side of the casing and so the right switch is nearest to you. As the left switch is most often used, this has been wired as the one which is effectively easiest to reach. Fair enough, but I did get confused when working with software which requires you to press the left and right buttons in a particular order. Also, the argument doesn't hold for left-handed people. There should be a switch on the rear of the unit to let you configure Marcus to your own taste, because after years of using a mouse a particular way round, changing the way you naturally think is quite difficult.

The RRP is £54.95 which is most reasonable - this is one trackball which will probably never break down.

## KRAFT TRIPLETRACK

MEASURING SOME 7" by 4.5", Tripletrack is a multi-computer trackball. It can be used with the Atari ST and the Commodore Amiga and 64 by selecting the relevant switch position on the side

of the unit. It also has a button-lock switch for selecting and holding down the main button and an auto-fire option for games use.

The three buttons are positioned towards the bottom of the unit, so requiring a space to be left behind for the heel of your hand. The right and left buttons double for the standard left button, so suiting Tripletrack to both left and right-handed people. The centre button then acts as the standard right button. This unit has a nice positive "click action" with good quality micro switches, although they are a little difficult to operate with your thumb as the switches move in and out of the casing.

The ball is very smooth to roll but, as with most other trackballs, suffers from skating. A couple of gentle rolls and you're across the screen so there is no real problem. Ergonomically, this trackball is quite comfortable, with the ball part on a kind of plateau above the buttons.

Its RRP is £44.95, which represents very good value for money on a trackball which has a five-year guarantee and a custom-made cover to keep out the dust.

## VERDICT

EACH TRACKBALL HAS been marked out of ten on four categories. "Smoothness of ball roll" is pretty obvious, as is "switch response". "Accuracy of control" relates to how precisely the cursor moves across the screen and how much of a problem is presented by skating, while "Ease of Use" includes position of switches, and use of both switches and ball at the same time.

Both the Marconi Marcus and the Kraft Tripletrack rate highly, but top marks go to the MG Track by MCS - it's smooth and positive to use, and offers the plus of the locking third button. In fact, I bought one.

The subjective change from using a mouse to using a trackball is far less tiresome than from a keyboard to a mouse. More to the point, the first time you use a decent trackball will probably be the last time that you put up with using a mouse ■

**More From Atari Corp (UK) Ltd, Atari House, Railway Terrace, Slough, Berkshire SL2 5BZ.**

**Penny & Giles Computer Products Ltd, 1 Airfield Way, Christchurch, Dorset BH23 3TE. Tel: (0202) 481751**

**Contriver (Europe) Ltd, Unit 3, Buckingham Industrial Park, Buckingham MK18 1UH. Tel: (0280) 822803**

**MCS, 55-6 South View, Hazlerigg, Newcastle-Upon-Tyne NE13 7BS. Tel: 091-236 2401**

**Marconi Marcus: Silica Shop, 1-4 The Mews, Hatherley Road, Sidcup, Kent DA14 4DX. Tel: 081-309 1111**

**Kraft Tripletrack; Evesham Micros Ltd, 63 Bridge Street, Evesham, Worcs WR11 4SF. Tel: (0386) 765500**

# uni SOUND



HIGH TECH ROCK 'N' ROLL

# catch a wave!



THE WAVESTATION

# KORG

but make it fast  
with deals like ours  
the price can't last!

*More than just music*

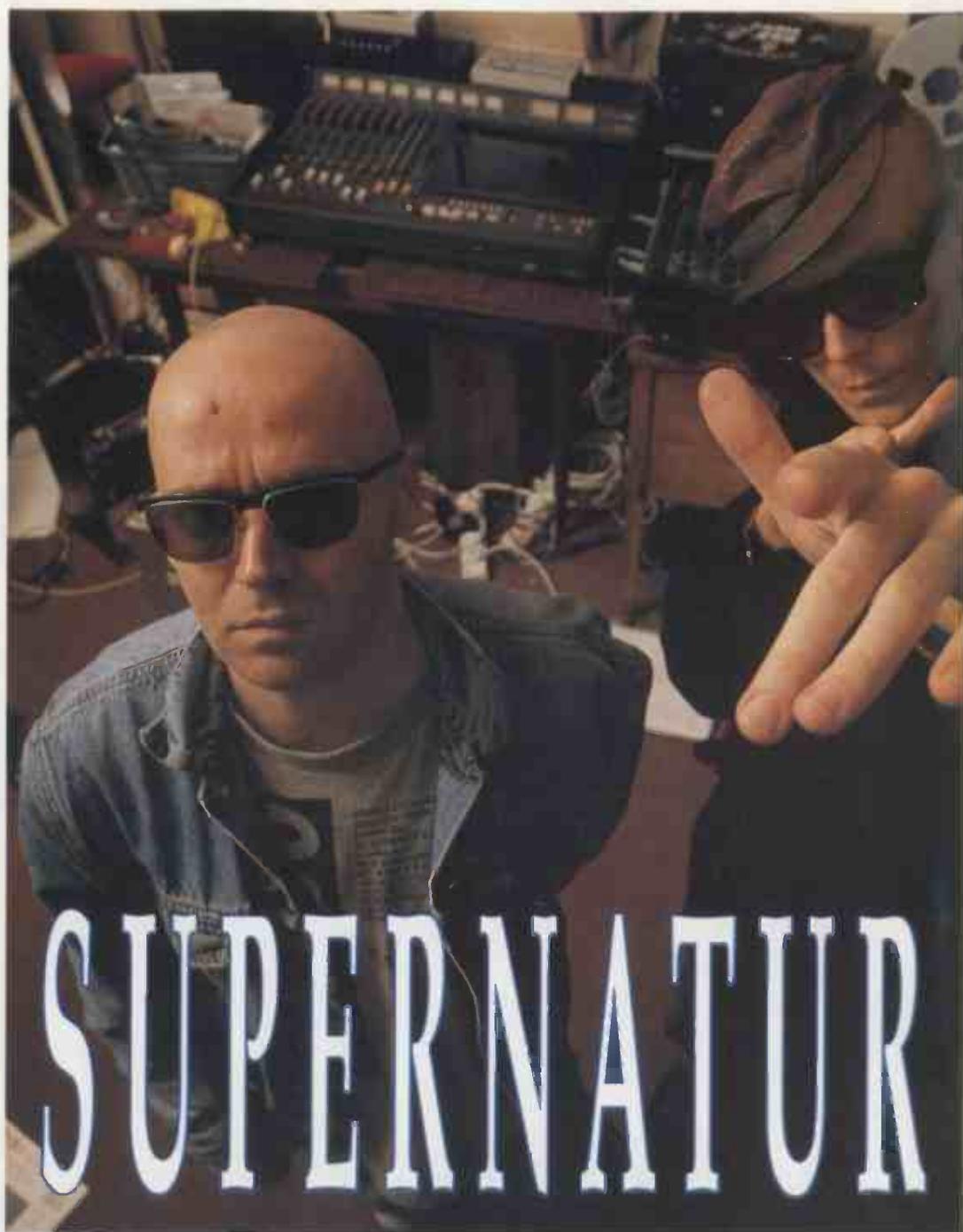
215 Kilburn High Rd.  
London NW6 7JG  
071 624 3900.

48 High Street, Chatham.  
Kent ME4 4DS  
0634 844068.

69 Chatterton Road.  
Bromley Kent BR2 9QQ  
081 313 1161.

# Tales of the

**The Stereo MCs' second album *Supernatural* confirms them as a creative force in British hip hop. Yet much of the album was recorded in their flat using a modest equipment setup. Interview by Simon Trask.**



SURVIVING AS A HIP HOP ARTIST IN THE UK demands determination and self-belief. Part of the problem is that there isn't the vast audience to support the music and the artists in the UK that there is in the States (where even a hardcore hip hop record can sell in huge quantities, and the market can support a tremendous number and variety of artists). And with such a vital, thriving American scene, it's difficult if not impossible for British artists to make an impact there.

In what is still essentially a black music form expressing black culture and pride, a hip hop group which is both white and British could be said to have a double disadvantage. On the other hand, there are those who would contend that the colour of their skin gives them a significant advantage.

In their three-year history the Stereo MCs have heard it all. But the duo of rapper Rob B and DJ The Head - Rob Birch and Nick Hallam - who are augmented on live dates by drummer Owen If, are intent on letting their music speak for itself. Steering

clear of both commercial compromise and an exaggerated hardcore stance, the Stereo MCs display a dedication to the essence of hip hop as an artistic musical form. Their philosophy is perhaps best summed up by Rob B's words on 'I'm a Believer', the opening track off their new, second album *Supernatural*: 'Well, I ain't one of those who wanna be a picture of something I'll never be/Your own identity's a true form, fashion disappears but we still go on'.

Where the group's first album *33-45-78* has a raw urgency to it, with a dense, compelling sound and a largely upbeat tempo, their new album keeps the rawness but is mellower, more relaxed, with an earthier sound. They do much of their recording in their South London flat, and it's here that I meet them. What explanation do they offer for the different quality of *Supernatural*?

"As far as the album being relaxed is concerned, I think we feel more confident now", says The Head.



PHOTOGRAPHY: JAMES CUMPOSTY

"We know more about what we want to do. When we first started out it was quite tough getting our music over. Also, there was a stage when we were doing the first album when our DJ at the time, Cesare, wasn't on quite the same wavelength as Rob and me. It can be a bit unsettling when you have negative forces working on you like that. We used to do remixes with him as well, but only because we didn't want to upset him by not including him. You can get into situations where, unless you're a complete asshole and say 'fuck off', you end up doing something for the wrong reason."

So what makes the partnership of Rob B and The Head work?

"Rob and me have known each other since we were six, so we know what we want to do and there's no ego problems", explains The Head. "If Rob wants to do a whole track on his own, it doesn't matter. Basically we're just looking out for the sum of what we're doing."

"Sometimes I'll put a track together but it always steers in a certain direction because we're still collaborating on it", Rob B concurs. "It reaches the

destination that bears our name. If you start having definite roles then you turn into a group."

"And then people start getting problems about what their role is", The Head continues, "and you can end up putting a whole track down just because you don't want to upset somebody."

"When Cesare was DJing with us", Rob B recalls, "we used to feel bad about wanting to get on the decks and mess around with some ideas. It's like you're stealing somebody's glory, when really everybody should be trying to get some ideas down. Who cares who does it when in the end you've got a nice bit of music down?"

"Since we split up with Cesare I think it's been much easier for us to do exactly what we want to do", adds The Head, "Sometimes you can know what you want to do but you get disturbed, and you end up not putting it down quite right, whereas if you're left alone it ends up sounding right because it's able to come out naturally. So perhaps that's why this LP sounds more relaxed."

"I think if there's an earthier sound then it's got a lot to do with the fact that the music was started here on the eight-track", continues Rob B. "We've always hated the idea of having to do a demo, because when you've done a track once it's really boring to have to go and do it again. Also, if you just do it once then you keep the initial inspiration that you had for the music in the recording."

"Also, a lot of people are so finicky about things", adds The Head. "We could have a whole track that's got a little click going through it that you don't even notice, but in studios you get so much more of a focussed sound that people spend hours trying to get rid of stuff like that. We tend to let distortion and any little aberrations go onto tape, because it all adds up to the sound that we want. I think you can get away with a lot more when you're recording than people think you can."

"The important thing is to have the music sounding natural", Rob B continues. "If you mess around with something for too long, rubbing little bits out here and there, you end up messing it up so much that it's no longer natural. You're thinking about the icing layer instead of the feel of the music. It's the overall feel that people hear, they're not listening out for clicks."

"What we're trying to do is make a record with a feel", The Head concurs. "It's not like we're making a record that's meant to be a demonstration of how well the equipment in the studio works. I think that's what a lot of people are doing these days - it's all about how great you can get the music sounding with all this equipment. Whereas we see our equipment as a vehicle for getting our music down. We don't believe in treating equipment with respect - it's basically there to do a job."

The Stereos' equipment setup is modest, but it suits the way they like to work. At its heart is a Bel BD320 sampler/delay, which they use for sampling all their breaks.

"Breaks are the basis of what we do", explains The Head. "Every track that we've done has breaks on it, and we always start with a break. At the most our breaks are two bars long; sometimes we might let a sample run for longer, but then more often than not it'll go out of sync. Most of the breaks we use have a real drummer playing on them, so the timing goes out pretty wild."

Once the sample is in the Bel, it's fired off an audio trigger from a TR808, pitch-shifting the sample on the Bel to get it in sync with the drum machine. In fact, the 808 is rarely used as a drum machine, though it does act initially as the timing source for laying a sync code to tape on their Tascam 388 eight-track via a Korg KMS30 synchroniser. A second KMS30 acts as standby in case the first one breaks down. At one time they used the SMPTE sync of their other drum machine, an E-mu SP12, but the SP12 broke down on them and is currently gathering dust on a shelf.

"It seems like every time we've started to use SMPTE something's gone wrong, so we think 'why bother?'" opines The Head.

With one break sampled into the Bel, the duo can then experiment with layering up to two others using their SL1200 turntables. However, as the Bel can only ►

***"We tend to let distortion and any little aberrations go onto tape, because it all adds up to the sound that we want."***

**“Record companies want to sell records on the strength of remixes when they've already got the real music there.”**

► hold one sample at a time, each break has to be recorded onto the Tascam before another can be sampled.

The astute among you will have noted that neither MIDI nor sequencing figure in the Stereos' working methods.

“It's a fairly prehistoric way of working”, The Head acknowledges, “but it's nice working like this because it's so simple. One reason why we've never bothered getting something like an Akai sampler is that the Bel is so quick to use. We like to do things instantaneously, otherwise it gets boring. If it takes more than half an hour to get a drum loop together then you start to lose the vibe of what you wanted to do in the first place.

“Doing things the way we do them is a lot faster than the way I've seen people working on computers. A lot of people program all their drops on the computer, but I think it ends up sounding sterile. OK, so you may need to program some drops when things start to get difficult, but the mix should be a performance in itself.

“Some people get totally sidetracked by equipment, and they end up not doing anything, they're on this constant search. They make it an excuse, like they can't do something because they need this particular bit of equipment.”

**ROB B AND THE HEAD GOT INTO HIP HOP** around five or six years ago, influenced by electro music and by tapes of Red Alert's and Marley Marl's radio shows from New York.

“We got into it really naturally”, says The Head, “and from there it developed into what we're doing now. We were messing around with drum machines to begin with and it progressed from there. I remember we had a really old turntable, and although you couldn't scratch with it, we were making drum loops - taking a bit off a record and running a tape loop of it on our Revox.”

“Before we knew about mixing I had one bit of music running on tape and I found that it sounded nice having this other bit of music running alongside it”, Rob B recalls. “You can put a different vibe on something just because somebody's made a record in a different place, and you can take a little bit of it and create a whole new aura. And you're not really stealing because you're building something new with it, a vibe nobody's heard.”

The Head picks up the argument: “People say you're using other people's records, but you can hear the same break on two records and it'll sound completely different. It's down to individual taste, how to put breaks together.”

It's this process of combining things in such a way as to create something new out of existing ingredients which lies at the heart of the Stereos' approach. However, there's no particular recipe which says how many breaks should be used or where they should come from.

“We just layer them till it feels like we've got enough, till it sounds like the track's finished”, says Rob B.

“We try and get the feel more than anything, so that

it's like an old group playing”, adds The Head.

And is there any particular style of music that the Stereos will turn to for breaks?

“Quite often you go for oldish records, where you know that there's going to be a drummer playing”, says Rob B. “Obviously '70s funk records are a good bet because a lot of those records have drum breaks on them. Also, with a lot of records from the '60s you find things where people break out and do something stupid. Some of those psychedelic records have got weird stuff on them.”

“But there's breaks on just about anything”, The Head observes. “Black Sabbath, for instance. It needn't be heavy metal guitar, there could be two seconds which sound completely different when taken out of context. That's the brilliant thing about sampling.”

It could be argued that if sampling has fallen into disrepute it's because it's been used all too often as a recreative rather than a creative musical tool. In itself, sampling is a recreative process, so the art comes in transcending this through the choice of samples and the way in which they're used. Creative sampling is not about going for the obvious - the ‘Funky Drummer’ break that everyone and their dog has used - and that means being prepared to consider anything as a potential source of breaks.

“Sometimes we go down junk shops and secondhand record shops”, reveals Rob B. “I've bought really expensive records before, but it makes no difference when you're looking for breaks. You could find a break on a naff record that cost you 50p. It's down to luck, really. You've got to think of it in terms of sounds, and maybe not look at the record cover.”

The Head offers a specific example: “On the first track we released on Gee Street Records some three years ago, the break was from a cover version of Stevie Wonder's ‘Superstition’ on some really dodgy record label. It was a crap cover version, but the drum break at the beginning actually sounded better than the drum break on the original.”

While breaks lie at the heart of the Stereos' music, they also like to add live instrumental parts, in the first instance using the instruments they have in the flat. No, not an M1, K1 or even DX7, but Fender Rhodes, Crumar Multiman and Roland SH101. The Head has a simple explanation for why they turn to these ageing instruments: “They sound brilliant. If somebody comes up to you with a sample disk and says they have a Rhodes on disk, you just know it won't sound the same as the original. Also, there's nothing like a real bass guitar. All we've got is a £20 Satellite bass, but we can record a track of it and then sample and loop the nicest bits.”

Or as Rob B would have it: “We treat everything as a break”.

But while the Stereos invariably start working on tracks at home, when they've filled up the tape on the Tascam or they want to add the raps, they lug the 388 along to a commercial studio, transfer their work across to 24-track tape and continue working from there. Thus alongside Lavender Hill in Battersea, the *Supernatural* album sleeve contains recording credits for Terminal 24 Studios in London and Calliope Studios in New York - the latter notable for being the ►

# HI-TECH SUPER DEALS

# ROSE-MORRIS MUSIC STORES LONDON - YORK - HULL

# ROSE-MORRIS

## *Music Stores*

BRITAIN'S LEADING SUPPLIERS OF MODERN MUSICAL EQUIPMENT

### £795.00



Rhodes  
R5 - PCM Keyboard  
Model - 660

### PLEASE READ THIS

We are a large specialist company known internationally within our field  
 We can supply most leading brands of equipment at the most competitive prices  
 We have the best in-store facilities and staff at your service  
 We have a COMPUTERISED MAIL-PHONE order system at your service  
 We accept ALL major credit and charge cards including 'MUSICARD'  
 We can deliver free anywhere in the U.K. mainland - quickly  
 We have a tax-free worldwide export department for overseas customers  
 We can provide extended warranty and insurance services upon request  
 We can offer personal finance facilities (subject to status) - details available on request  
 We are a member of the Music Retailers Association - the national watchdog  
 & support organisations

### THE BEST IN PRICE, AVAILABILITY AND SERVICE... NATIONWIDE

<b>KORG</b>	E-MAX 11 Rack.....	£2700	5V Controller.....	£799
M1 Workstation.....PHONE	E-MAX 11 Keyboard.....	£2700	SX16 Sampler.....	£799
T1 Workstation.....PHONE	<b>ENSONIQ</b>		<b>DRUM MACHINES</b>	
T2 Workstation.....PHONE	EPS Sampler.....	£1395	ALESIS HR16.....	£289
T3 Workstation.....PHONE	VFX Synthesiser.....	£1345	ALESIS HR16B.....	£329
M1R Rackmount.....PHONE	VFXsd Workstation.....	£1995	YAMAHA RX5.....	£749
M1 Rex Rackmount.....PHONE	SQ1 Synthesiser.....	PHONE	KORG DDD1.....	£349
M3R Rackmount.....PHONE	<b>RHODES</b>		KORG S3.....	PHONE
WS-1 Wavestation.....PHONE	MX60 Piano.....	£1199	ROLAND R5.....	£399
<b>ROLAND</b>	MK80 Piano.....	£1749	ROLAND R8.....	£620
A50 Controller.....	MODEL 660 Synth.....	£939	CHEETAH MD8.....	£149
D10 Synth.....	MODEL 760 Synth.....	£1149	BOSS DR550.....	£189
D50 + PG1000.....	<b>YAMAHA</b>		<b>DIGITAL EFFECTS</b>	
D70 Workstation.....	SY77 Workstation.....	PHONE	ALESIS MEQ 230.....	£199
U20 Sample Player.....	SY55 Synthesiser.....	PHONE	ALESIS DATADISK.....	£329
U220 Rackmount.....	SY22 Synthesiser.....	PHONE	ALESIS MICROVERB III.....	£199
W30 Workstation.....	TG-5 Rackmount.....	PHONE	DIGITECH DSP 128+.....	£359
D5 Synth.....	<b>KAWAI</b>		DIGITECH DSP256.....	£449
<b>EMU-SYSTEMS</b>	K1R Rack.....	£249	LEXICON LXP1.....	£449
PROFORMANCE PIANO MODULE.....	K1Mk11 Keyboard.....	£635	LEXICON LXP5.....	£449
PROFORMANCE + MODULE.....	K4R Rack.....	£635	ALESIS MIDIVERB III.....	£299
PROTEUS 1 Rack.....	K4 Keyboard.....	£839	ALESIS QUADRAVERB.....	£449
PROTEUS 1XR Rack.....	<b>CHEETAH</b>			
PROTEUS 11 Rack.....	7P Controller.....	£695		

REMEMBER, IF YOU'VE BEEN QUOTED LOWER PRICES BY COMPANIES THAT ACTUALLY HAVE THE GOODS IN STOCK, READY TO GO, WE WILL PROBABLY BE ABLE TO HELP! DON'T BE FOOLED BY UNTRUTHFUL UNDERCUTTERS-THEY WON'T BE THERE WHEN YOU NEED THEM

### SOUTH

**LONDON**  
11 Denmark Street,  
London WC2H 8LS  
Tel: (071) 836 0991  
Open 10-6 Mon- Fri  
Open 10-5 Sat

**HEMEL HEMPSTEAD**  
71 Old High Street,  
Hemel Hempstead  
HA1 3AF  
Tel: (0442) 217541  
Open 10-6 Mon-Sat

### NORTH

**YORK**  
2-6 Blossom Street,  
Micklegate Bar,  
York YO2 2AE  
Tel: (0904) 655585  
Open 9.15-5.30 Mon-Sat

**HULL**  
35 George Street,  
Hull,  
North Humberside  
HU1 3BH  
Tel: (0482) 218048  
Open 9.15-5.30 Mon-Sat

- ▶ studio where the Jungle Brothers, De La Soul and A Tribe Called Quest record.

"We have recorded a couple of vocals in the flat", says The Head, "but it's much easier to do them in a studio."

"It's quite hard to get the voice sounding good here", adds Rob B. "That's where you really do need to have a good microphone. Also, just being somewhere else with an engineer and maybe a couple of other people around you gives it a bit more distance, so that you get more objective about what you're doing."

Working in a studio also gives them the opportunity to get in live musicians - including their regular drummer on live dates.

"If there's a vibe for Owen to put something down, he'll do it", says Rob B. "Even just a tambourine or something can add a feel to the music."

The new album also includes sax, trumpet, bass and vocal contributions from guest performers, reflecting what seems to be a growing trend in hip hop.

"We're not opposed to using anything if we get the result we want", asserts The Head. "The only thing we are opposed to is taking too long about doing it. Even if somebody performs something for us, they've always done it at most in two takes, a lot of the time in one. If you don't get it quickly then it's probably not really happening anyway."

Rob B sees the increasing use of live musicians in hip hop as just another aspect of something which has always been a part of the music.

"The music's never going to lose its roots of being a DJ and a rapper in front of a crowd", he says. "Rap's about lyrics and rhythm, and it either comes over or it doesn't. The crowd comes to test you. That's the first situation. It's like anything, if the vibe's there then it's brilliant. Nothing but hip hop can do it like that - but I think it's good that some people are doing other things, like including more live elements in the music, because it just means the music's going to be more entertaining."

**WORKING UNDER THE NAME ULTIMATUM,** Rob B and The Head also function as remixers from time to time. They first established themselves with an inspired remix of the Jungle Brothers' 'Black is Black', and from there have gone on to remix such records as the JB's' 'Doin' Our Own Dang', Queen Latifah's 'Ladies First', X-Clan's 'Funkin' Lesson' and Mica Paris' 'Contribution'.

While a commercial studio is usually the finishing point for their own music, for their remixes it's the starting point, as The Head explains.

"We go into a 24-track for an hour, transfer the vocal and any other bits we like off the original tape onto quarter-inch, then bring it home, put down a code at the right tempo and then a basic loop. Then we sample the vocal off tape and spin it in and build it up from there. Because we have the vocal on tape already we don't have to go back into the studio."

Here the Bel's 32-second sample time comes into its own, allowing them to spin in extended vocal sections if they want. But what is it the Stereos set out to achieve with a remix?

"Just to get the same inspiration that we do when we're working on one of our own tracks", Rob B replies.

"The record companies have a boring attitude", says The Head, "they do remixes for the sake of it. We were asked to do a remix of a Monie Love track, but we really liked the original mix that the Fine Young Cannibals did and we couldn't see any point in remixing it. The record company were expecting us to do a radical remix with totally new music, but what we ended up doing was more a traditional kind of 12" remix using what was already on the tape, because it sounded so nice."

"We gave it to the record company and they didn't accept it as a remix, they wanted a radical remix. So we did them a radical remix with totally new music, just keeping the vocals, but it was the one they'd turned down originally that they used on the A-side of the remix 12", and that's the one that got in the charts.

"When they said they didn't accept that mix, we explained to them why we'd done it like that, and obviously a few weeks later they must have changed their minds. In effect we might as well have been the A&R men as well, because we were the ones that told them the track didn't need new music on it."

"When you've got a track that sounds really good, what's the point of putting new music on it?", Rob B asks. "That's the trouble with all this remixing stuff, record companies want to sell records on the strength of remixes when they've already got the real music there, which is what people should be satisfied with."

Sometimes it seems the record companies panic. They have to make their money back somehow.

"... and then they'll get someone to remix a record for the name of the remixer", The Head confirms, "which isn't really a good reason for getting a record remixed. I think also they take remixers for a bit of a ride. If we've written completely new music for a track and we mention publishing... But why shouldn't we get publishing? If the original track was using other people's breaks, those people get publishing, so why doesn't somebody who does a remix get publishing?"

How would they feel about having one of their own tracks remixed?

"On 33' from the first album was remixed by the 45 King ages ago, but I actually hated what he did to it", recalls The Head. "I thought he was taking the piss. I can't really think of anybody I'd like to have do a remix of our tracks, apart from maybe Marley Marl. I really like what he does. But I wouldn't like CJ Macintosh or anybody like that to do a remix, because I think he naffs things out a lot of the time."

"Actually, we were thinking of doing an Ultimatum remix of our own stuff. We use the same method with other people's stuff as we do for our own, but we thought we could approach it from a slightly different angle."

Have they ever wished after a track has come out that they'd done it differently?

"Often you think you could have done something different", replies The Head, "but that's just how it is, it's part of what you're doing. That's the nice thing about it - always wanting to do something different." ■

## EQUIPMENT LIST

### INSTRUMENTS

Crumar Multiman String Machine  
E-mu SP12 Drum Machine  
Fender Rhodes Mk1 Stage Piano  
Korg KMS30 MIDI Synchroniser (x 2)  
Roland TR808 Drum Machine  
Roland SH101 Monosynth  
Satellite Bass Guitar  
Technics SL1200 Turntables (x 2)

### RECORDING

Acoustic Research Speakers  
Aiwa Cassette Deck  
Alesis MIDIverb II  
Bel BD320 Delay/Sampler  
Boss RCL10 Compressor/Limiter  
Phonic MRT60 Mixer  
Revox B77 Tape Machine  
Sony Amplifier  
Tascam 388 Studio 8 Tape Machine



# ROADSTOOL MUSIC

## KEYBOARDS - MODULES

Evolution Synthesis EUSI	£299
Roland Rhodes 660	£799
Roland Rhodes AR150 combo	£POA
Roland Rhodes MK80	£1799
Roland Rhodes 760	£1199
U110 - U220 cards in stock	£45
Yamaha YPR30 piano	£325
Roland U220d	£575
Roland RD2505 with stand d	£999
Yamaha DX7 II FD	£825
Yamaha DX11*	£379
Yamaha TX81Z*	£219
Yamaha FBO1*	£139
Simmons SDE Expander*	£95
Roland U110 Ethnic card*	£37
Roland S10 sampler*	£485
Roland E20*	£675
Roland Juno 106*	£285
Roland JX8P*	£465
Roland D50*	£699
Roland D110*	£375
Roland U110*	£399
Korg MIR*	£850
Roland U20*	£729
Ensoniq ESQ1*	£435

## DIGITAL DRUMS

Boss BR550	£199
Roland Pad 5	£159
Alesis HR16	£299
Alesis HR16B	£379
New Alesis SR16	£299
Sound Cards R8	£45
Roland R8Md	£550
Roland R5d	£325
R8 Jazz card*	£37
R8 Dry card*	£37
Roland SPD8*	£375
Boss DR550*	£149

## SEQUENCERS

JL Cooper PPS1	£199
Atari ST1040e Mon	£589
Atari ST520e	£289
Amiga 500	£389
Steinberg Cubase	£499
Steinberg Cubeat	£299
Alesis MMT8	£279
C - Lab Creator	£289
C - Lab Notator	£489
Fostex MTC1	£189
Alesis MMT8*	£179
Casio S21*	£70
Yamaha OX5*	£149

Phone for prices on other C-Lab products.

## RECORDING

Fostex R8	£1499
Fostex Patchbays Phono	£46.95
Fostex Patchbays Jacks	£54.95
Fostex 280 Portastudio	£599
Fostex X26	£289
Denon DAT machine	£699
Tascam 644 d	£779
Casio DA2	£589
Casio DA1*	£499
Teac A340 Reel to Reel 4 track*	£289
Texon 4 track*	£225
Tascam Porta two*	£299
Tascam 38*	£999
Fostex B16*	£1499

## MIXERS

Studiomaster trackmix	£POA
Studiomaster Series 11	£POA
Studiomaster Series 1	£POA
Studiomaster Series V	£POA
Studiomaster Pro-Line 16-4-8	£1159
Studiomaster Session Mix Gold 8-2	£479
Session Mix 16-2	£849
Pro-Line Gold 16-4-2	£1395
Alesis-16-22d	£699
Pro-Line Gold 16-8-16	£1645

Mix down Gold 16-4-8	£1930
Mix down Gold 16-8-16	£2225
Diamond Mix 8-2	£289
Diamond Mix 12-2	£349
Diamond Mix 16-2	£415
Seck Mixers	POA
Fostex 812	£1049
Fostex 842	£599

## FX PROCESSORS

New Boss SE50 Multi-FX	£390
New Boss CL50 Compressor limiter	£140
New Boss CE21EQ	£159
New Boss NS50	£140
Quadraverb Plus	£389
Alesis Midiverb III	£239
New Alesis Microverb III(256 presets)	£199
Alesis Micro Series F/X in stock	£119
Digitech DSP128	£399
Digitech GSP5	£529
Digitech IPS33(smooth shift)	£875
Audio Logic MT66 Com/Lim/Gate	£249
Audio Logic MT44 Quad Noise Gates	£329
New Art DRX	£649
Art SGE II	£729
Aphex Type C	£269
Studiomaster Studiofex available	POA
Boss Micro range available	POA
Accessit Reverb	£50
Alesis Datadisk	£349
Akai EX80E Exciter	£75
Boss 8-2d	£200
Slapback Scintillator*	£179
Boss RDD10*	£85
Cry Baby*	£35
Boss RV100 0 Reverb*	£199
Yamaha Q100 Graphic EQ*	£80

## STUDIO MONITORS

New Alesis RA100 Power Amp	£299
New JBL Micro Speakers	£POA
JBL Control 1	£199
JBL Control 5	£285
Sub Bass SB1	£179
Sub Bass SB5	£239
Roland MS30 Monitors	£89
Yamaha NS10 M Studio d	£225
Boss MS100A Powered-Mon	£85
Tannoy DC200*	£199

## MICROPHONES

Shure SM58/5M57	£99
Sennheiser MD531	£145
Beyer/Shure/Sennheiser Ranges in stock	
Audio Technica ATM73 Headset Mic d	£79
Fostex headphones T20	£59.95
Fostex headphones T10	£46.95
Beyer M300 TG*	£85
Ross RE371 Stereo Microphone*	£20

\* = SECONDHAND d = EX DEMO

## TELEPHONE

0473 87460 & 0473 87418

NEW PREMISES NOW OPEN  
KINGSFIELD BUREAU  
KINGSFIELD BARN, PRIORY  
ROAD,  
HINTLESHAM, NR IPSWICH  
SUFFOLK IP8 3NX

FACSIMILE: 0473 87717

MAIL ORDER SPECIALISTS  
ACCESS/VISA CREDIT  
NEXT DAY DELIVERIES  
CREDIT FACILITIES



ALL PRICES INCLUDE V.A.T

# PICK UP THE PHONE AND TAKE A GAMBALE

A former pupil and then teacher at the Guitar Institute of Technology in Los Angeles, Frank Gambale has been hailed as one of the world's most technically accomplished guitarists. After spells with both Jeff Berlin and Jean Luc Ponty he joined Chic Corea's Electric Band.

Music Maker Records have available exclusively Frank's two solo albums and now his specially priced Live double album, which in Frank's words is "...unabashed, unabridged, total blasting..."

To listen to tracks from *Brave New Guitar* (album: £7.99) and *A Present For The Future* (album: £7.99, and CD: £12.99) just dial 0898 666121.

To listen to tracks from *Live* (cassette: £7.99, CD: £12.99) just dial 0898 666124. All prices include p&p.

To order, telephone **0353 665577** (office hours) or the Music Maker Hotline **0898 666199** (24 hours) and quote your credit card number.

# FROM ROCK TO JAZZ

by Ian Cruickshank

Jazz is now back at its most popular, most inventive best and here renowned jazz guitarist Ian Cruickshank outlines a simple yet rewarding method for rock guitarists to become acquainted with playing jazz.

As well as brief biographies of the great jazz guitarists and coverage of the basic techniques needed for playing intros, endings,

turnarounds, improvised jazz and the blues, there are hints on building a repertoire and advice on buying the right equipment for playing jazz.

*From Rock To Jazz* is available direct from Music Maker Books at a price of just £4.95 (plus p&p).

Please send me .....copies of *From Rock To Jazz* at £6.45 (inc. p&p).

I enclose cheque/postal order for £..... made payable to Music Maker Books  
Name.....  
Address.....  
Postcode.....

Please include your full postcode and allow 28 days for delivery

Send to: Mail Order Dept., Music Maker Books, Alexander House, Forehill, Ely, Cambs CB7 4AF.

To order complete and return this form to the address shown; or to order using your credit card telephone 0353 665577 during office hours, or call the Music Maker Hotline 0898 666199(24 hours)  
Also available in all good music shops. Distributed to the music retail trade by IMP.

# MP44 MIDI PLAYER

When your computer isn't up to the rigours of life "on the road" and your music is demanding a live audience, the need for a robust disk-reading MIDI unit becomes obvious; perhaps the designer of the MP44 plays live. . . Review by Vic Lennard.

**I**T IS NOW commonplace for sequencers to be used to make music "live". Drum machines allow drummers to forsake time keeping duties in favour of clever rhythms and fills, while keyboard players leave basslines and pads to the machines and play the stuff that interests them. Guitarists even use sequencers to change their effects units, ending the traditional foot-pedal ballet.

But computers - as in computers running sequencing software - don't travel well. Monitors play up due to electrical fields on stage, and few computers are actually built to last one night on the road, let alone a tour. The alternative - hardware sequencers - have limitations. Some cheap units don't even have an onboard disk drive, as anyone who's tried to load up a sequencer from a cassette will agree. Transferring MIDI data from a computer system to a hardware sequencer is also fraught with problems.

Another problem area is that of MIDI connections. The usual MIDI In-Thru chain isn't practical if more than three devices are to be linked. MIDI merging, filtering and processing may also be necessary, depending on the setup.

The solution: the MIDITEMP MP44 MIDI player.

## THE LOOK

THE MP44 COMES in a 1U-high black rackmount case. The front panel has a 2 x 20-character backlit LCD and various colour-coded buttons. To the left are buttons for up and down cursor movements on screen and altering parameter values. Two blue buttons entitled Matrix Mode and Seq Mode select which set of functions are to be edited. Ten numeric keys double as MIDI In (1-4) and Out (6-9) selectors and panic button (0). Finally, a pair of grey Exit/Load and Enter/Save buttons facilitate movement between screen pages, numeric input and disk control. The drive is a standard double-sided, double-density affair, and the only other control is the power switch.

The rear panel has four MIDI Ins and Outs, and a quarter-inch footswitch socket. The mains cable is of a non-removable type. In use, the casing around the display and PSU gets very hot which would probably necessitate the leaving of a 1U gap above and below the unit.

## USE ME

ANY USE OF the MP44 involves the use of information off disk. The MP44 will read both Atari ST and IBM PC formats, but has no option for

formatting. The reason for this is that the MP44 saves all data in the form of a Standard MIDI File (SMF) which can then be read by any sequencer supporting SMF. More to the point, you can create a song, save it as an SMF and then load the song into the MP44 without any conversion of data.

Songs can be loaded into a slot in one of the two song banks: P and S. Each of these has 128 slots and can have a MIDI channel assigned, so allowing selection of all 256 songs via MIDI Program Change commands. The initial memory available for songs is 247KBytes which gives perhaps five or six songs concurrent in memory. The MP44 is not a disk reader like the Elka CR99 - the songs have to be loaded into memory first. To this effect, loading from the disk drive is very fast at around 20KBytes/second. The RAM can be increased to a maximum of four Megs.

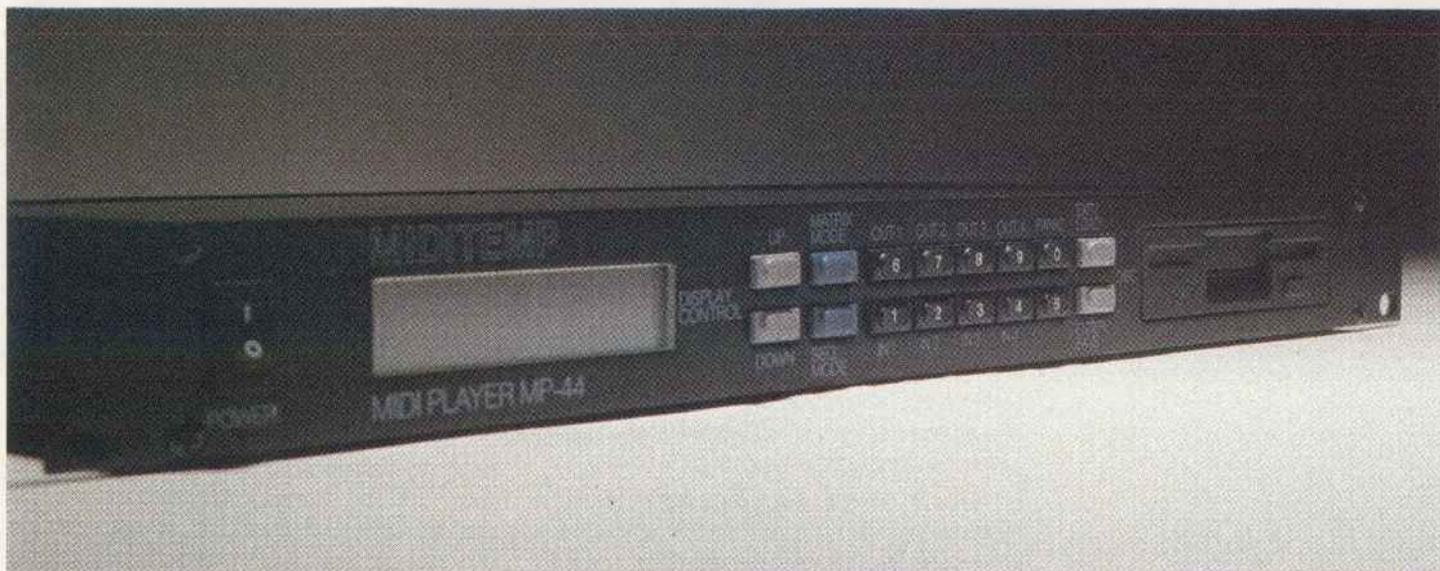
The MP44 also has a 4 x 4 MIDI matrix (based on the facilities of the PMM88 MIDI patchbay). Two banks of 128 different selections of settings can be stored in battery-backed RAM.

Pressing the relevant Mode button selects either Sequencer or Matrix mode. Double-pressing the current Mode button takes you to Function Select, where you select a function with the numbered buttons. It's a simple system as there are only a dozen or so functions to remember.

Having recorded a song on your sequencer and saved it as an SMF, put the disk into the MP44 drive, select the memory slot (in Sequencer mode) and double press Load. You now select the required file from those displayed.

Back in the initial screen, Enter plays the song, Exit stops it. A single press of the Sequencer mode button takes you to a screen where the bars are counted through as the song plays. From here, you can use numeric buttons 1-4 to fast rewind, rewind, forward or fast forward respectively; the up and down buttons to vary the tempo, which is shown on screen.

Loading a set of songs can be made much easier by using MP44's "assignment" system. Here you select the songs that you want to be loaded at the same time: choose the memory location and select sequencer function 9, Assign to File lets you select the song to be loaded into this position. Repeat this procedure for as many files as you wish and finally save the assignment, having named it first. When you load an assignment, double presses on the Sequencer and Load buttons will load all song data into memory, starting from the current memory location. This is useful, because if the entire assignment cannot fit into memory, you can choose which songs get left out by ensuring that they would be the last ones to be loaded. The assignment



PHOTOGRAPHY: JAMES CUMPFSTY

feature is one of the most powerful on the MP44. Assignments can be loaded while songs are playing and can be merged together.

The naming procedure is not completely documented. The mode buttons move the on-screen cursor while the up/down keys select the letters. However, pressing the numeric keys increments the current letter by the numerical amount. For example, starting with "a" and pressing "5" gives you "f". For those of you who are mathematically minded, this is very fast.

## RECORDING

OF COURSE, YOUR sequencer may not support SMFs, in which case you'll have to transfer songs via the MP44's MIDI In: sequencer function one selects the MIDI port(s) through which data will be received while function two deals with the synchronisation (internal or external - the MP44 can be either the master timing device or a slave). You can also choose which ports MIDI timing data is sent/received on.

You can start recording externally or internally, but it would have been reassuring to have a MIDI activity light indicating that data was being received. When the MIDI data flow finishes, either the external sequencer sends a MIDI Stop command or else Exit stops the recording, which then has to be saved to the song. Any further MIDI data will be recorded as the MP44 is always in record-ready mode and can then be appended to the song or erased when the saved data is replayed. This is very flexible because not only does append mean adding to the end of the song, but also merging. Each "overdub" recorded in this way can be directed to any of the four MIDI Outs, effectively giving 64 discrete MIDI channels. Sixty-four concurrent tracks can be played, subject to memory restrictions - powerful stuff.

Sequencer functions three (tempo) and four (time signature) can be altered as required, while function five shows how much memory is currently free. The manual has a couple of errors here: sequencer mode 88 is supposed to let you set the resolution in terms of a crotchet, 1/1536 being the highest possible on the MP44 (384ppqn) but this facility is accessed via

function 33. Function 88 brings up a disk dialogue box searching for .MPF files - there was no mention in the review copy manual, but this is for loading additional functions including formatting. It states that "the highest recording resolution is a 1534th of a note", which is incorrect. There's also the comment that the "highest SMF playback resolution is a 1920th of a note" which has no foundation in the Standard MIDI Files 1.0 spec.

## MATRIX FACILITIES

BEARING IN MIND that the MP44 is designed to be able to run an entire live setup, a comprehensive routing and processing section is essential. And indeed, the sequencer and matrix sections are entirely independent. All matrix programs can be saved as one .M44 file on disk.

Matrix function one deals with the routing of MIDI data. Each MIDI In is treated separately with three possibilities: Standard (data on a MIDI channel is passed directly through to the same channel on the same Out); Multi-converting (data on a MIDI channel can be routed to any channel on any output so allowing multiple merging); and Manifold (data on any receive channel can be sent from many MIDI channels on any Out simultaneously). This is useful with MIDI Mode 4 where a different voice can be played from data received on each MIDI channel.

Once the received MIDI data has been routed, various processing can be carried out: Filtering - various types of MIDI data can be removed on input or output, and per MIDI channel. You have the option of filtering all notes, all MIDI channel messages excepting notes, all MIDI controllers, program change, channel aftertouch, pitchbend, SysEx, system common, system real time, active sensing and individual MIDI controllers. The ►

**“Function seven lets you pre-program MIDI volume levels and program changes per MIDI channel and per Out - your system can be configured differently for each program.”**

► manual doesn't mention polyphonic aftertouch, which the MP44 will filter, and fails to mention that filtering system common also takes out MIDI Time Code and song select. The latter on input will prevent the MP44 from being able to respond internally to this message. The active sensing filter was permanently on, but this has now been fixed. Other quirks to beware of include filtering out notes, which doesn't remove the all-notes-off command championed by Roland. Pressing keys on a keyboard will shut off any notes playing on that MIDI channel. The all-controllers filter will take out messages for MIDI Mode change, Local Control, all-notes-off and All Controllers Reset. Finally, filters can either act locally for the specific program or globally for all programs.

• Velocity processing - the velocity response of your connected keyboard can be altered in various ways. In the same way that you have split points, you have thresholds for velocity to divide up the velocity range - up to a total of 74 divisions. For each range, you can alter the response by a factor of between -16 and +15.88. Velocities will be multiplied by this factor within the selected range. Offset then lets you add a certain value to the velocity. Next, you can carry out velocity switching, crossfading and limiting per range as well as being able to turn the velocity off and reverse the effect. This is a great facility for improving the response of average synth keyboards and will let you create any special effects from any velocity-sensitive keyboard.

Split - up to four splits are available, the lowest taking the MIDI channel that the connected synth is transmitting on and then incrementing by one from each split to the next. By using multi-converting, any split can drive any MIDI channel from any of the four Outs. You can also decide which MIDI channel the controllers will operate on as these are MIDI channel specific. A transpose option is also offered for each split.

Transpose - any Out can have a transpose value set between -64 and +63 semitones.

Once in Matrix mode, an extra press of the matrix button takes you to the MIDI Analyser page where small bars show the flow of MIDI data at the In and Out ports.

## SPECIAL FUNCTIONS

A STRING OF bytes can be set up and sent from each of the four outputs each time a program is selected by using "send data". You could use this to send out a dump request or edit buffer request which could then be saved in a MIDI File. You could also set values for any MIDI controllers or send out MIDI Mode changes. You could even set a different chord to play for each program by setting up the required note messages (but you'd have to hit the panic button to stop them). A total of 250 bytes can be sent which will handle most procedures except for those which require handshaking or acknowledgements. You can key in numbers in hex or decimal.

In a similar manner, function seven lets you pre-program the MIDI volume levels and program changes per MIDI channel and per Out. Your system can be

configured in a different way for each matrix program.

The panic button is used for muting "hung" notes, and works by sending out zero values to various MIDI controllers, and individual notes off on all MIDI channels from all Outs, simultaneously.

Other facilities include being able to program and remove time signatures and tempo changes from song files.

## LIFE LIVE

EARLIER I MENTIONED that each recorded take or track could be assigned to different Outs. These can be saved within the assignment file so that as a song loads up, it knows where to direct the MIDI data for each track. Add to this the fact that song programs can be called up by either program change commands or song select, with each song bank (S and P) being on a different MIDI channel.

To allow maximum control over your system in a live situation, sequencer function 55 exists. This lets you create "Jobs" - macros to carry out various commands in a specific order. This uses the following commands:

0: Stop    1: Matrix  
2: Song    3: Footswitch  
4: Start    5: Wait for Stop

These work on the current assignment file. Let's say that your assignment has eight songs. The command chain of 2-1-4-5-2-4-3-2 would do the following: the first song would be loaded and set ready to play followed by the relevant matrix program for that song which, in this case, will work for the set. The first song would then start to play and continue to the end. If the second song is already in memory, it will start to play immediately. Otherwise it will be loaded and then play. If you hit the footswitch midway through this song, the next song will start to play, if already loaded. Or you could wait until the end of the second song, milk the applause and then hit the footswitch for the start of song three. A Job is saved as a song program with a .MPJ extension. This can then be called over MIDI.

The final facility is Installation, matrix function 88. From here, all-notes-off when you change a matrix setting can be suppressed. This lets you smoothly overlap the beginning of a song from the end of the previous one without notes being cut off. You can also decide whether a song will start immediately after selection via MIDI or wait for a footswitch press. Best of all is the ability to automatically load the file called Assign.asg on power up and to also load the songs within that file into memory.

All you have to do is to put the disk in the drive, turn the MP44 on and select the Job program number via MIDI.

## SMF & SYSEX

I SPENT A lot of time loading and saving songs in SMF format on the Atari ST using Steinberg's Cubase, C-Lab's Creator and Hybrid Arts'

SMPTTrack. With note and controller data, there were no problems. This included recording MIDI data on the MP44 and playing back on the various software packages. Bear in mind that most sequencers use events not transmitted via MIDI, the most obvious of which are tempo and time signature changes. There is the facility within SMF to incorporate these as part of the file but Cubase won't write its tempo/key signature mastertrack to an SMF or acknowledge changes when loading in via an SMF. Creator only seems to write these changes to a MIDI File if they're made on the first beat of a bar. Other facilities such as track muting cannot be transferred. It would appear that the MP44 can read tempo changes and key signatures if the sequencer software encodes it into the SMF, but how the MP44 will cope with a sequencer whose internal resolution is not a multiple of 96, which usually causes timing problems, I can't say.

Without delving too far into SMF's, let's say that there are two ways of handling SysEx. One of these treats the SysEx data as a block while the other breaks it down into small packets with timing info between each packet. The review version MP44 didn't seem able to handle this latter type, but MIDITemp assure me it can. The jury is still out.

One other oddity: There are two SMF formats; 0 for a single track and 1 for multiple parallel tracks. The MP44 saves all songs as format 1, with single track songs being saved with a second, zero data track. It works fine, but is a little unorthodox.

## VERDICT

BEFORE PASSING JUDGEMENT on the MP44, the question has to be asked whether there is a need for it? Consider the alternatives: one is a computer system with monitor (or portable) with all the hassles regarding reliability and electrical fields. Then there's the Elka CR99 which lacks the ability to read SMF's - it's certainly cheap but lacks any degree of automation. The Alesis Datadisk Plus has only just been released but will apparently record all MIDI data. No other device will currently read SMF's, as anyone who's spent weeks transferring data via MIDI from one device to another will appreciate.

Consequently, I have to conclude that the MP44 is an absolute powerhouse. To be able to have an entire set loaded and controlled by one footswitch is unprecedented. Admittedly there were problems with the review model (v1.04) - the manual was awful to read and factually inaccurate in places. MIDITemp maintain much has been done to improve the manual and machine (now up to v1.09).

For live use, the MP44 gets a standing ovation; if you're discouraged by the cost, remember you're buying a processing MIDI matrix, 64-track sequencer and MIDI File playback system. ■

**Price** £899 including VAT.

**More from** The Synthesiser Company Ltd, 9 Hatton Street, London NW8 9PR. Tel: 071-258 3454.

### Acorn Archimedes Series

The Acorn Archimedes and A3000 computers are different from any other computer currently used within the music industry as their utilization of new technology greatly increases their performance over others.

At the heart of this technology lies the 32-bit Acorn Risc Instruction Set Computer (RISC), capable of executing an average of 4 million instructions per second.

Once applied to professional music applications the Archimedes multi-tasking environment provides the power required to sequence, sample and edit simultaneously. A wealth of quality software is available at affordable prices.

All computers come complete with PC style keyboard, mouse and 800k 3.5" disk drive. Optional hard drives, MIDI interfaces and expansion cards are available at competitive prices.

**Prices start from £699.00 exc. VAT.**

**Beebug** are one of Acorn's Premier Dealers and have been involved with Acorn products for over eight years and are already the largest Inspiration dealer. Other Archimedes music products include MIDI sequencers, score creation programs, ATARI / PC file transfer software, sound samplers and a number of different MIDI interfaces. **Please phone for a copy our free information pack "Music on the Archimedes".**

# Acorn



### Pandora's Inspiration

!Inspiration has been developed as a MIDI sequencer specifically for the Archimedes.

The sheer speed, memory storage and video options make the Archimedes and !Inspiration the ideal music sequencing combination.

Fully multi-tasking with over 25,000 tracks available, the package is probably one of the most powerful sequencers available. However, the software and the Archimedes in general are very simple to operate.

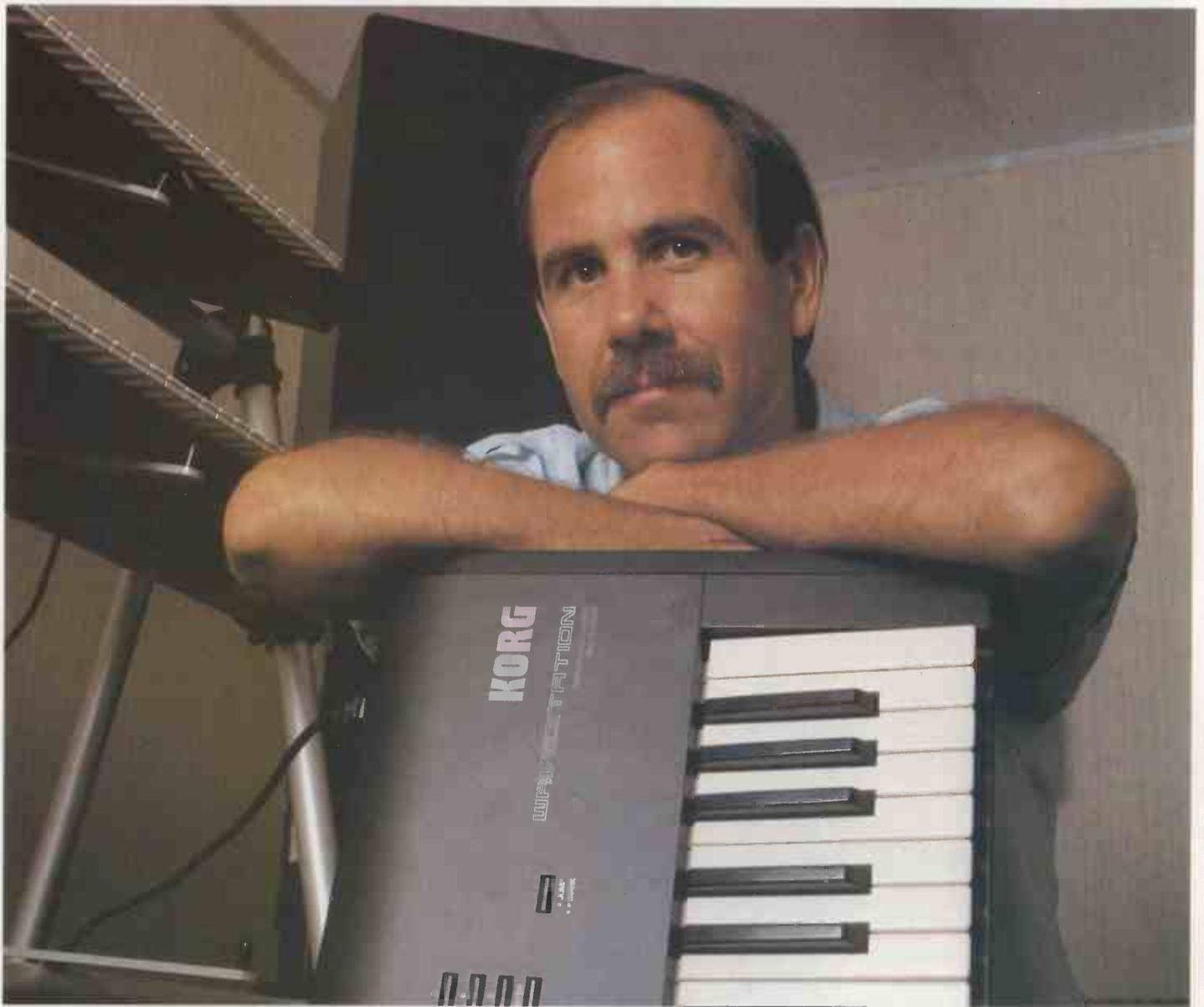
Standard MIDI files can be loaded, and a low cost utility allows the transfer of Atari and PC data files.

**!Inspiration is available now and costs £260.00 excluding VAT.**



**BEEBUG Ltd, 117 Hatfield Road, St Albans, Herts. AL1 4JS**  
**Telephone: (0727) 40303 Fax: (0727) 860263**

# THE PROPHET AND THE RISING SUN



PHOTOGRAPHY: JAMES CUMPSTY

**IN THE CONCLUSION OF THIS TWO-PART INTERVIEW, SEQUENTIAL CIRCUITS FOUNDER AND CURRENT VICE-PRESIDENT OF KORG R&D DAVE SMITH TALKS ABOUT MIDI, POLYPHONY, USER INTERFACES AND PROGRAMMING. INTERVIEW BY SIMON TRASK.**

DAVE SMITH GRADUATED from the University of California, Berkeley, in 1971 with a degree in electronic engineering and computer science, and started working in the electronics industry in Silicon Valley. Shortly afterwards the Minimoog was released, and seeing in it an opportunity to combine his interests in electronics and music, he bought one and began designing add-ons for it - purely for his own use, in his spare time.

Smith founded Sequential Circuits in 1974 as a part-time, one-man operation working out of his home. His first development was the Model 600 analogue sequencer, a CV-based unit for use with the Minimoog, which offered three banks

of 16 notes. The Model 800 sequencer followed around two years later, offering 256 notes organised as 16 x 16. Where Smith only sold four or five Model 600 units, the Model 800 sold around 200. He also produced the Model 70 Programmer for the Minimoog and ARP 2600, again selling a couple of hundred units.

However, it wasn't until April '77 that he was able to quit working as an engineer and treat Sequential as a full-time concern, moving into modest business premises in San Jose and taking on a couple of part-time staff. It was at this point that he started thinking about the synth that was to become the Prophet 5.

"It actually worked out nice", Smith

# Voyetra Sequencer Plus Version 4

**New**

Options include:

- Full SMPTE sync options direct to PC Midi Interface
- New Multi Port Interface supporting upto 64 MIDI channels
- Added software features including sync to MTC
- New Lower Prices
- Full upgrade path for Sequencer Plus Software and Interface
- Support for the LAPC-1, SoundBlaster, Ad Lib Sound Cards
- Supports MPU401, V4000, MQX, C1, V22/24 Midi Interfaces

## NEW! VOYETRA MUSICPAK 4

Sequencer Plus Jr: 64 trk.32 Midi Channel  
V22 Midi Interface: 2 in 2 out ports  
Music Network FREE sign up  
Upgrade path to 4 port MIDI. SMPTE sync

**£139.00**  
inc VAT

## SPECIAL VOYETRA PAK PRICES

Sequencer Plus Jr + V22 PC Interface (2 in 2 out)	£139.00
Sequencer Plus Jr + V4000 PC Interface (mpu)	£159.00
Sequencer Plus + V22 PC Interface (2 in 2 out)	£229.00
Sequencer Plus + V4000 PC Interface (mpu)	£249.00
Sequencer Plus + V24s PC Interface (2 in 4 out SMPTE)	£385.00
Sequencer Plus Gold + V24s PC Interface (2 in 4 out SMPTE)	£495.00

Sequencer/MIDI Software	MIDI Interfaces	PC Sound Cards & Modules
Voyetra Sequencer Plus Jr. V4 £ 55.00	Voyetra V22. (2 in 2 out) £119.00	Ad Lib Card £149.95
Voyetra Sequencer Plus V4 £165.00	Voyetra V24s (with SMPTE sync) £289.00	SoundBlaster Card £205.85
Voyetra Sequencer Plus GOLD V4 £395.00	Voyetra V4000 (mpu) £139.00	Roland LAPC-1 Card £379.00
Ballade V2 (Now Prints!!!) £199.95	Roland MPU-IMC (Micro-channel) £210.00	PC Replay Sampling Card £149.95
Personal Composer /2 £425.00		CM32L Roland Sound Module £369.00
		Score (Professional Typesetting) £445.00
		CM64P (CM32L+CM32P) £789.00

All Prices include VAT. Please add £3.00 towards P&P. Please specify 3.5" or 5.25" media. Make Chqs and P.Os payable to Computer Music Systems Ltd. Delivery is by 1st Class recorded delivery unless otherwise instructed.

VISA : ACCESS : MAIL ORDER 071-482 5224

Computer Music Systems Ltd  
5-7 Buck St, London, NW1 8NJ



# NEWTRONIC

SOUND DESIGN & MIDI SOFTWARE LTD

66 BEAULIEU AVENUE  
LONDON SE26 6PW  
Ring 081 659 0744  
and soon 081 776 7009

QUICK MAIL ORDER SERVICE!

## MIDIMUSIC MIX

NOW OVER 500 TITLES  
IN TOP QUALITY!  
INCLUDING THE  
LATEST CHART HITS!

Save costly time and get these superb, ready to play arrangements.

All programmed originally by NEWTRONIC, GEERDES and MIDIMIX!

New releases every week!  
Available in all formats  
MID / SON / SNG  
MC300 / 500 / MKII (W30) & Q80  
Ring for complete list!

NEW! D70 Librarian	49.00
NEW! SY22 Librarian & Multi Editor	49.00
D50 Librarian + 2600 sounds	49.00
M1 Supermanager + 1400 sounds	49.00
Prophet VS Librarian & Wavetable Editor	
+ 1000 top sounds	69.00
MicroWave Librarian + Wavetable Editor	
Enables you to do load / work on samples!!!!!!	
(EDITOR Up-Date 1/91)	79.00
MKS 100 / S10 / 220 Sample Manager	
Store your samples on 3.5" disk	49.00
M3/r Supermanager / M1 Converter + sounds	49.00

## Best U20 / 220 support:

New Librarian + 2 Timbres & Patch Banks	49.00
+GEERDES-U20 / 220 Softwarestation	
+ NEWTRONIC Sound Set Vol. 2 for free	129.00
NEWTRONIC U20 / 220 Sound Set Vol. 1	29.00 each
NEWTRONIC U20 / 220 Sound Set Vol. 2	49.00 both
(Satellite / Notator / Geerdes / SWS formats)	
U20 RAM card + NEWTRONIC Sound Set	79.00

## GEERDES SOFTWARESTATIONS

Outstanding Editor / VoiceManager  
Excellent Data Base Functions and  
integrated 25 Track Sequencer!!!!

SY77 (new sounds inclusive!)  
D70 D5 / 10/20 /110 / MT32  
M1 M3 / r VESTATION  
PROPHET VS

Ring / write for further information now!

## SOUND DESIGN

TIME TRAVEL SERIES SY77	
NEUTRON (64 new patches)	
(Space Synths & Effects)	29.00
MESON (64 new patches)	
(Classics & Fun)	29.00
15 Banks of DX7 Conversions	
(1st class FM Material)	15.00

Sample Collections:  
W30 15 top sample disks 79.00  
TX16W 18 top quality disks 99.00

Call for Special Christmas Offers



Here's music to your ears!

**GENESIS** £175  
64-Tr PC Sequencer for Windows

THE **Musicator**

## MusicPrinter Plus

Simply the best Desk Top Music Scoring & Publishing System available for the PC, with full WYSIWYG on screen editing. Prepare Professional quality score as you compose - True Real-Time MIDI input - As you play, see the notes appear on the staff - The fastest, easiest, friendliest notation package on the market. MusicPrinter Plus is the only product that generates accurate MIDI performance data directly from the score - Designed by musicians for musicians - Computer expertise not required; works directly with the most powerful and familiar music language available - Standard Musical Notation.

See the superb review in PC Today - Oct 1990

**£499**

**NEW!**

## Integrated PC MIDI Sequencer & Notation Package

Musicator is a notation-based sequencer with full scoring capabilities, Real-Time MIDI input & full support for Standard MIDI Files. Musicator always shows music in Standard Notation Format and offers full control of ALL MIDI data. The ideal package for the player/composer.

**£425**

Save £59

**MidiPak 2 £249**  
MQX-16 Card + Prism

**Music CAD + 401 MIDI Card**  
(Music CAD is a licensed version of Laser Music Processor) **£199**

Prism - 16 Tr Sequencer Modular, pattern-based sequencer. Mouse driven in a "Windows" style environment.	£109
PC MIDI Card MPU-401 Compatible 1 in/1 out with user selectable ports and interrupts, SYSEX facility & Utilities.	£139
MQX-16 Card MPU-401 Compatible 1 in/1 out, user selectable ports & interrupts, Chase Lock tape sync & SYSEX facility.	£199
Laser Music Processor MIDI compatible, WYSIWYG, score editor	£149



**MidiPak 1 £189**  
PC MIDI Card + Prism

**Money-Back Guarantee now available!**

Call for a full catalogue. Access/Visa accepted. P&P £3.00  
Dealer & Overseas Enquiries Welcome

**Digital Music Tel: (0703) 252131 Fax: 270405**

recalls, "I was able to take my time and learn how to do things in the beginning, because I wasn't counting on it to make money since I had a regular day job."

Smith struck it big with the Prophet 5, but could such a story happen today? With the ever-greater R&D investment needed to generate technological breakthroughs these days, isn't it inevitable that the burden of significant technological development will increasingly fall on the shoulders of the big companies, and that consequently such development will become more centralised?

"There's still always the niche markets", Smith contends. "Probably one of MIDI's biggest contributions has been that it opened up that whole cottage industry where one or two people could get together and do this little piece of software or this little hardware box. But to do a real full-blown instrument is pretty much out of the question these days."

Talking of boxes, isn't there a certain irony in the fact that MIDI was supposed to do away with them, yet in practice it's spawned a whole new generation of the things: MIDI Thru boxes, MIDI patchbays, MIDI mergers, MIDI filters, MIDI-to-CV converters. . .

"We kind of envisioned that", Smith replies. "MIDI was supposed to be real simple to do on straightforward topologies where you only had two or three things going on, but obviously if you're going to do a lot of things. . . In fact, at Sequential we thought MIDI connections should always be in a star network. It was the Japanese who were big on daisy-chaining - that's where the MIDI Thru came from. We always wanted it to be one instrument on one cable. If people did that and the processors in the synthesisers were fast enough to do even the simplest filtering on continuous controllers, there would really essentially be no MIDI timing problems. Some people still think there are, but really that isn't a limitation of MIDI, at least not the way we were envisioning it."

But could the MIDI pioneers possibly have foreseen the explosion of applications for the Musical Instrument Digital Interface? The very name suggests that the original concept has been somewhat superseded.

"We had a lot of it in mind", Smith replies. "Part of the reason for MIDI was the home computers coming in, so we knew there would be a lot of things you could do with it. We may not have actually envisioned something like MIDI Time Code being used, but we certainly knew that MIDI would be used as a clocking device as well as for notes. And, of course, we knew it would be used for sequencing and for patch saving. I wouldn't have guessed that MIDI would take over the whole studio

quite as much as it has, that it would get built into tape decks and mixers, nor that it would be included in some of the new CDI stuff or on lighting controllers."

The omnipresence of MIDI as a simultaneously unifying and diversifying force in today's hi-tech musical world is a validation of the perception which Smith and his colleagues had in the early '80s.

"We all knew that if we really wanted the market to go somewhere we could help it along quite a bit by having something where everything could talk together. At that time we all had our own interfaces, but we were smart enough to say it was silly, that there was no need for it to be that way.

"It was mostly the big companies that were thinking this at the time, whereas a lot of the small companies were saying 'no, we're not going to do that, it's not good enough, it's not fast enough'. The

## **"PART OF THE REASON FOR MIDI WAS THE HOME COMPUTERS COMING IN, SO WE KNEW THERE WOULD BE A LOT OF THINGS YOU COULD DO WITH IT."**

big companies were all able to see that if they compromised they'd be able to make something reasonable, and if we wanted it to take off then it really was necessary to do that.

"The industry was small enough at the time that we were able to do it. Even now, let's face it, this isn't a huge conglomerate marketplace, it's a really small, specialised marketplace. On that level it's a lot easier to do things than if you're building three million compact disc players a week or whatever, which is a whole different ballgame. See, we were lucky. There were only five companies involved in the development of MIDI, and out of those companies it was Roland and Sequential who did much of the work."

Such co-operation wasn't without its difficulties, however. Smith found that he had to push for the inclusion of what became MIDI mode 4, or multitimbral mono mode, without letting on *why* he wanted it included.

"At Sequential we were envisioning the day when all synthesisers would be

multitimbral and you could do a bunch of stuff on one instrument, but we didn't want to lecture the Japanese too much on it because then we'd be saying 'what you really should be doing is designing a box like this'. So it was a little tricky! In fact, there was some confusion about what mono mode was supposed to be."

Over the years, mode four has become the MIDI guitar mode by default, but Smith, who started his musical life playing guitar and bass, claims that that wasn't its original purpose. He also confirms the old story about how MIDI mode two came into being:

"Yamaha completely misinterpreted mono mode. They had it as a mono mode that was *really* monophonic, on one MIDI channel."

If such confusion could exist among a relatively small number of manufacturers, what chance would a MIDI II stand today?

"I wouldn't even want to start a MIDI II now", Smith says. "I suppose someday somebody's going to have to do it, and good luck to them. It's going to take a lot of work, and because there's so many more people involved now it's going to be real hard. You have all these small companies, and I'm not saying this is bad, but all of them are going to want to have input, which is going to make it hard for everybody to agree on anything. Personally I don't think the current version is all that bad. It works and it will continue to work for a long time, and of course it's cost-effective. Looking back, there were some rough spots and there continue to be some rough spots, but I think what people have to do is stand back and compare it to any other industry, then they'll realise how remarkable it is. Ultimately MIDI can never be universal, because everybody designs things differently, but I think it does pretty well."

And who did actually come up with the acronym MIDI?

"I did", Smith replies. "I remember the meeting. It was at our factory, and Kakehashi from Roland was there. The Japanese had presented the name UMI, for Universal Musical Interface, and they thought it was cute because of the double meaning with 'you-me'. We kind of cringed at that, so we sat there and bounced a couple of things around, and all of a sudden Musical Instrument Digital Interface came to me. 'MIDI' had a nice ring to it, and Musical Instrument Digital Interface was specific and yet general-purpose at the same time."

Turning to the subject of polyphony, the textural sophistication available on synths and samplers has seemingly always led the number of voices available. A good current example of this would be Korg's Wavestation. Does Smith see the number

# Multi Frame

A NEW CONCEPT IN HI-TECH STORAGE



MULTI PURPOSE  
SPACE SAVING  
BUILT TO SUIT  
BUILT TO BRITISH SPECIFICATIONS



ILLUSTRATED SYSTEMS ARE EXAMPLES ONLY  
MANY DIFFERENT SHELVES AND ATTACHMENTS  
ITEMS SOLD SEPARATELY  
DETAILS AND PRICES ON REQUEST

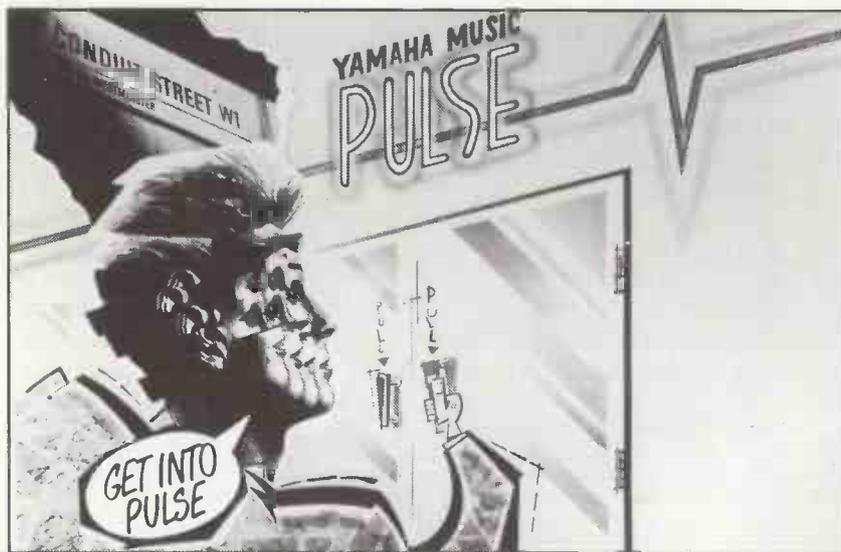


EASILY ASSEMBLED  
DIFFERENT APPLICATIONS  
USER FRIENDLY  
TOTALLY ADAPTABLE

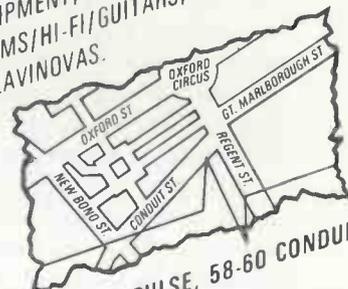
AS SEEN AT THE MIDI MUSIC SHOW, 16 BIT COMPUTER FAIR AND BRITISH MUSIC FAIR

exposure productions

wynstay house, 22 vicarage road, halesowen  
west midlands b62 8hu  
tel: 021-561 2339. fax: 021-559 1181



YAMAHA  
HI-TECH & PRO-AUDIO  
EQUIPMENT/MIDI STUDIO & PRO-AUDIO  
ROOMS/HI-FI/GUITARS/PORTABLE KEYBOARDS  
& CLAVINOVAS.



YAMAHA MUSIC PULSE, 58-60 CONDUIT ST.  
LONDON W1.  
OPENING TIMES: MON-FRI 9.30AM - 6PM  
SAT 9.30AM - 5PM (LATE NIGHT  
THURS TILL 7PM).

A DIVISION OF REMBE MUSIC LTD.

## WX11 MIDI-WIND SYNTH. DEMONSTRATION

THURSDAY NOVEMBER, 15th 7.30pm

Simon Bates from Yamaha will be showing off the talents of the WX11 in conjunction with the Yamaha SY & TG synthesizer.

ALL INVITED FOR WHAT WILL BE A FUN EVENING!!

SY77 . SY22 . SY55 . TG55

JUST THINK WHAT YOU COULD BE DOING THIS CHRISTMAS DURING THE 25th RE-RUN OF MARY POPPINS IF YOU WERE GIVEN ONE OF THESE SYNTHS.....?

CALL US FOR THE BEST PRICES !!!

## LUDICROUS HI-FI SALE.

YAMAHA PULSE ARE CLEARING OUT LAST YEARS RANGE OF YAMAHA HI-FI. TAKE ADVANTAGE OF THESE DISCOUNTS WHILE STOCKS LAST

## COMPUTERS AND SOFTWARE

ATARI COMPUTERS AND STEINBERG SOFTWARE ... WE ARE MAIN DEALERS FOR BOTH OF THESE AND WELCOME ANY ENQUIRIES YOU MAY HAVE. WE HAVE THE NEW VERSION 2 CUBASE SOFTWARE AND THE LATEST FROM THE STIENBERG HOUSE...CUBEAT

## GUITARS from £179

THE NEW RANGE OF YAMAHA PACIFICA AND RGZ ELECTRIC GUITAR NOW IN STOCK. SPECIAL PRICE APX6 ELECTRO / ACOUSTIC GUITARS £359

TR8 5 STRING BASS; GOT TO BE PLAYED TO BE BELIEVED .

PHONE THE BOYS ON  
071 734 5184

RING PULSE NOW 071-734 5184

► of voices increasing still further in line with the multitimbral and layering possibilities of today's digital synths?

"It's all a matter of time", comes the reply, "but for most keyboard playing I'd argue that you don't really need that much more than what you have now. It's only when you're trying to do everything in one box, if you're trying to drive it from a sequencer and you're trying to do 14-part multitimbrality then yes, you need more voices. But if you're using it as a sit-down-and-play type keyboard, it's plenty, 'cos even when you stack things, the more you stack 'em the less notes you have to play, unless you're really into thickening up the mix. Then you end up with the type of sounds that sound great when you play them in a music store or by yourself, but when you go in and try to lay down tracks they don't fit because there's too much there."

"In real use on a real record it's too much. But if you just have a home studio and you want one box where you can do everything by yourself and drive it from a sequencer, then yeah, 64 voices or 128 voices. . . The limit there is going to be what it is now, and that's with the microprocessors keeping up with it all. It'll probably make more sense to go out and buy two M3Rs and a Wavestation, buy your individual boxes rather than have it all in one box."

"Besides, most people would rather have the variety in sound, because there's always going to be some sort of a signature sound to any unit out there, and rather than have all 100 voices coming from that one box it might make more sense to separate it. A lot of us get pretty jaded with the voice-count, how many megabytes, how many megahertz, how many patches, how many sounds. . . A lot of people tend to use those things for gauges, but we feel it doesn't really matter how many ROM waves you have, what really matters is what the instrument sounds like. But we have to play that game to a certain degree, so we have to list all the numbers just to keep up with everybody else. It gets a little crazy."

A lot of people still pine for the old analogue front panels with their sliders. Does Smith feel that a reversion to this kind of approach will happen?

"It's the parameter problem", he contends. "These same people probably want all the control of all the MIDI stuff, and how are you going to do that with knobs? It really isn't conducive to single front-panels. You could do something like Roland have done on the D70 where they have four assignable sliders - that sort of thing makes sense to make it easier to get to things. Obviously there could be bigger screens, more knobs which could be

software-programmed, that sort of thing.

"I tend to think a lot of that's a minor part of the equation. I'm looking more for what generates the sound, 'cos if you look back historically speaking at the instruments that have done the best, it's because of the sound. It has nothing to do with the user interface, it has nothing to do with what it looks like, it has nothing to do with any of those things, what the manual's like, how much it costs. None of that counts, the only thing that counts is what it sounds like."

"Obviously we could use that as a way out more than we do, I'm not saying that we don't try to have a real good user-interface, because we do. But the only thing that really matters and that really makes an instrument sell is the sound. I get into trouble for this a lot at work, but I tend to put less emphasis on the user interface, because a lot of it to me is just details."

"What it comes down to is that one way might be a little faster than another. But either way you're not going to be able to program the instrument and make significant changes unless you really understand it. You can have a control to make a sound more or less bright, but what's that really going to buy you except real simple changes? If you came up with a simpler user interface it may help beginners more, and it may get more people deeper because they'd be less scared of it. But if you really want to do something serious, you have to understand the instrument to do it, you have to get down deeper."

"Again, I'm personally not real big on user interfaces. We have some people at work that are real good at it, fortunately. User interfaces always improve, because at each level of technology you get a bigger screen and you get more 'bang for your buck' out of the processor. Personally I really like the user interface we had on the Prophet 3000, where everything's softkey driven - similar to the approach we have on the Wavestation, where it's real concise and it leads you because you can see what your choices are, it's kind of self-teaching. Once you get the basic tree structure down, it's pretty simple."

All the same, one thing that can baffle people with today's instruments is the sheer number of parameters. Perhaps what we need is a way of synthesising sound which doesn't have a great number of parameters but which allows you to create sounds in a more directly musical way.

"There's a lot of talk about doing that", Smith comments, "and I guess we already do a little bit of that on the macro level of things, where you can say 'I want this type of an envelope' and not have to go in and set breakpoints, and the same for filter

settings. So we do that to a certain degree."

"The biggest problem is that at some point if you have fewer parameters you have fewer possibilities, that's the bottom line no matter how you look at it. So, the instrument that has fewer parameters is going to be more limited in what you can do with it. I think the idea is to continue what we've been doing - which is to have different levels of programming. On the one hand there's a higher level where it's easier to change things but because there aren't as many possibilities you're not going to get the full range of things, but there's also a deeper level where if you really want to go in and twist things up you can, but you have to know what you're doing and you have to keep track of a lot of things. Something for nothing is a tricky one to do."

The difficulties of programming digital synths from the time of the DX7 on have led to a preset culture, where most people want ready-made sounds on cards and disks. But when everyone has access to the same sounds, you can get a situation where you keep hearing certain sounds coming up on records and in commercials.

"I think it's an unfortunate side-product of the market", admits Smith. "People, understandably, don't have the time to sit there and learn an instrument, because it does take time. I find that myself, now that I've built a little studio in my house and I've been spending more time in it, I'm finding that I do the same thing. The first thing I do is go through factory presets and find something that's close enough, then maybe edit it a little, but it's rare that I say 'Oh, I've got to have a sound like this' and sit down and create it from scratch, because I'm lazy and it's not worth the time, usually. Which I think is another reason why the factory presets are so important now, because as a practical matter that's how it's going to be used most of the time. Coming out with a bad set of sounds can almost kill a new synthesiser these days."

Finally, something a lot of people like is the noise inherent in older technology. Yet digital instruments seem to be getting more and more perfect, with more emphasis being placed on quality. What about an option to 'dirty the sound up a bit'? Smith feels that this is an ongoing trend:

"Each level of digital technology gets a little bit better at what the manufacturers like to call 'analogue' sounds. We're guilty of that, too: here's an analogue brass sound. Everybody does that, but it's true, digital synths are getting more analogue, each generation is a little bit more. Some day there'll probably be a grunge parameter that you can turn to 11 if you want to!" ■

**GIVE US YOUR  
NAME**

AND WE'LL GIVE YOU :-



MEMBERSHIP OF THE PROJECT MUSIC CLUB.  
A REGULAR TECHNICAL NEWSLETTER,  
REVIEWS OF ALL THE LATEST PRODUCTS,  
ADVICE AND INFORMATION, SPECIAL DISCOUNTS  
THROUGHOUT THE YEAR, ACCESS TO THE BIGGEST  
STOCK OF HI TECH PRODUCTS IN LONDON,  
AND IT WON'T COST YOU A PENNY.

**PROJECT Music**

**EXPERIENCE THAT COUNTS**

PHONE US OR SEND YOUR ADDRESS TO  
PROJECT MUSIC  
71 SALISBURY ROAD, HOUNSLOW, MIDDLESEX,  
TW4 7NW  
TEL : 081 570 4444, FAX : 081 577 5818

**STILETTO**

**STILETTO Pro-Sounds**

All Stiletto Pro Sounds are musically useful originals, created in house professional programmer/musicians - No helicopters No tweaked presets either! Raise your eyebrows and your chances of success - Call Greg for a chat if you have one of these . . .

- Cheetah MS6, Kawai K1, Ensoniq ESQ, Yamaha TX/DX7, Casio C2, Oberheim Matrix 6/1000 .....£10.00
- Roland D10/20/110, Yamaha DX11/TX81Z/DX100 .....£5.00

Many formats available inc ST disk, Amiga disk, datacassette, and printed voice sheets. Please specify format required when ordering - Call us for details.

Ensoniq Mirage - over 200 incredible sounds. Now in four volumes £10.00 per volume of 3 disks

- Vol 1 - Hits/The Fret set/Beyond The Mirage
- Vol 2 - Seqs Appeal/Breathers/Beyond The Mirage II
- Vol 3 - Smash Hits/Timewarp/Falsies
- Vol 4 - Hip Skippetty Biff 1-3



**STILETTO SOUND SYSTEMS**

15 GALLOWAY ST.,  
DUMFRIES. DG2 7TL.  
0387-50748

**DON'T MAKE AN  
EXPENSIVE  
MISTAKE  
FOR THE BEST DEALS  
PHONE US NOW!!!**

**EXCLUSIVE DEALS**

- SEIKO MR1000 *MIDI Digital Sequencer* 5000 note capacity, tape dump facility **£29**
- CASIO VZ 1 *Synthesiser* **£379**
- CASIO MG 510 *Midi Guitar* **£279**
- CASIO PG 380 *Midi Guitar Synthesiser* **£699**
- CASIO VZ 8M *Expander* **£189**
- CASIO DH 800 *Midi Wind Controller* **£69**
- KAWAI K1 MK II *Synthesiser* **£449**
- KAWAI K4 *Synthesiser* **£639**
- KAWAI K1 R *Expander* **£299**
- YAMAHA QX5 *FD Sequencer + D Drive* **£399**
- YAMAHA TG 55 *Expander* **£489**
- YAMAHA MSS1 *Synchronizer* **£149**
- ROLAND U220 *Expander* **£479**
- ROLAND E20 *Keyboard Synthesiser* **£599**
- ROLAND PRO E *Keyboard Synthesiser* **£349**
- SANSUI MR6 *Six Track Recorder* **£459**

**BARGAIN BASEMENT**

*(All units are either USED or EX-DEMO)*

- KORG M1 Workstation **£999** ; ROLAND W30 Workstation **£1249** ; ROLAND D50 **£699** ; ROLAND D10 Synthesiser **£549** ; KAWAI Q80 Sequencer **£439** ; TASCAM 644 **£699**
- SANSUI WSX1 Workstation **£949** ; YAMAHA SY22 Synthesiser **£599** ; RHODES 660 RSPCM Keyboard **£669**
- ALESIS QUADRAVERB **£325 !**

**NEW PRODUCTS**

- YAMAHA SY77 ; ROLAND D70 ; YAMAHA PSS 790 Evolution Synthesis EVS 1 ; Digidesign Sound Tools Korg Wave Station ; ROLAND MC 50
- YAMAHA TG 77
- PEAVEY DMP3



(0202) 395135 EXT. 125

**EDDIE MOORS MUSIC LTD.  
THE SOUND INVESTMENT**

679 Christchurch Road, Bournemouth BH7 6AE  
THE LARGEST MUSIC SHOP ON THE SOUTH COAST

# Jazz BABY



PHOTOGRAPHY: JAMES CUMPSTY

***Young British jazz pianist Jason Rebello has made a name for himself as a performer over the past two or three years; now his debut album shows him to be a talented composer as well.***

***Interview by Simon Trask.***

SO OFTEN A BYWORD FOR THE TRIUMPH of virtuosity over musicality, of cleverness over substance, fusion music has become the stick with which musicians who can't play keyboards as well as Chick Corea, or bass as well as John Pattituci, can beat their more technically accomplished musical brethren.

*A Clearer View*, the aptly-named debut album from young British jazz pianist Jason Rebello, suggests a more intelligent direction for fusion music. Listening to the album you're aware that the musicians - Rebello on keyboards, David O'Higgins on saxes, Julian Crampton and Lawrence Cottle on basses, Jeremy Stacey on drums and Karl Van Den Bosch on percussion - are very capable players, but ultimately it's the quality of the music rather than the dexterity of the musicians which holds your attention and brings you

back for more. The ten tracks on the album are first and foremost *compositions*, not vehicles for the musicians to show how well they can play. Rebello is the fertile and intelligent musical mind behind all the tracks, composing music which combines the classical composers' sense of structural balance and motivic detail with the jazz musicians' flair for improvisation and spontaneity in a way which avoids sounding contrived or stilted. With the emphasis on ensemble playing, solos are tightly reined, more an extension of the ensemble than individual self-indulgence. As a composer Rebello orchestrates many shades of mood, from the effervescent to the reflective, and different musical feels, from tight, measured funk to fluid jazz, in a natural way which suggests he has not only absorbed a healthy variety of musical influences but

managed to find common ground for them in his own mind. It's possible to see the likes of Weather Report, Lyle Mays, Miles Davis and Keith Jarrett as musical references, but at the same time there's clearly an individual musical mind at work.

Rebello is very aware of the trap which many American fusion musicians have fallen into: "There's this kind of formula in America where everybody's churning out superclean, perfect fusion albums, and they've lost the feel, the music lacks wildness and soul. I didn't want my album to sound like that. In fact, it's not that polished in some ways. There's some things on it that would never have got onto albums by Dave Weckl, Mike Stern or Chick Corea, but at the same time it can be the unexpected things which help to make the music. I don't think it's particularly important for music to be flashy. It's the substance that's important. Like a good pop record, it's good because they've gone for a simple idea but it's a strong idea, something that's economic in terms of that's all there needs to be. Prince's 'Sign 'O' The Times' is a good example. Music doesn't have to be complicated to be good. There again, if it's complicated *and* it has substance then that's fine."

Only 21 years old - though on the evidence of his boyish good looks you'd say he was more like 17 - Rebello has already worked with the likes of Courtney Pine, Tommy Smith, Steve Williamson and Cleveland Watkiss, playing on Smith's second album *Peeping Tom* and Cleveland Watkiss' debut *Green Chimneys*.

In 1988 he was voted most promising newcomer of the year by the readers of *Wire* magazine, polling four times as many votes as his nearest rival; he has also won the Pat Smythe jazz award. Not bad for someone who was first turned onto jazz in 1984 after seeing Herbie Hancock and the Rockit band perform in London. Fascinated by Hancock's playing, Rebello began investigating the keyboard player's recorded history, taking in the Headhunters' jazz-funk, Miles Davis' jazz-rock and the pre-electric Miles group with Hancock and Wayne Shorter, which he regards as the classic jazz group. In turn he discovered the music of such jazz pianists as Wynton Kelly and Erroll Garner and the broader vista of jazz.

By this time Rebello was already a skilled player, having taken up classical piano at the age of nine. He learnt to play jazz by listening to records, transcribing the music and analysing what made it tick.

"I don't think there's really any other way you can learn", he says. "Doing it that way gives you the best training: ear training, timing, feel, memory. . . If you do it for long enough, your ear gets to the stage where you can hear anything you want to. Forget all the books and all that rubbish, just learn by listening to the music."

But what was it that attracted Rebello to jazz?

"It's the only living improvised music", he replies. "At one time the classical pianists were composers and improvisers too, but that seemed to die after Liszt. It was jazz that took over as the improvised music, and it's that improvisational aspect which attracted me to it. Maybe if I hadn't become a jazz musician I'd have been a composer, I don't know. I've always wanted to know why things work in music."

As well as Herbie Hancock, Rebello lists Joe Zawinul, Chick Corea, George Duke, Lyle Mays and Nat Adderley Jnr (Luther Vandross' keyboard player) as his inspirations when it comes to synth playing. For acoustic piano he singles out Keith Jarrett, Hancock, Corea, McCoy Tyner, Wynton Kelly and Erroll Garner. When I observe that Jarrett and Corea have both recorded classical music as well as jazz, Rebello replies "That's because they're not jazz pianists, they're true musicians. Obviously they're going to be into things that are good. That's what I'd like to be as a musician."

Rebello himself is equally at home playing jazz-funk or straight-ahead jazz, and it's the way in which he utilises both styles in the compositions on *A Clearer View* which gives the music its identity.

"The whole thing about music is that style isn't really that important, and if the whole basis of your music is a particular style then in time it's going to sound dated and irrelevant. CPE Bach's music was all style and it does nothing for me, whereas JS Bach's music has so much substance to it that the style isn't that important. It's like some of Herbie's records, he uses bits from the style of the era, like disco, but it doesn't disturb me because there's something relevant there that you can get out of it today. What's important is having something worthwhile to say."

Anyone who can mention JS Bach and Herbie Hancock in the same breath must have a broadminded outlook on music. But then while Rebello was playing in jazz clubs by night, he was taking a three-year graduate diploma course in classical music at the Guildhall School of Music and Drama in London by day, studying and analysing the music of the classical composers. It was this background which led him to adopt a more traditional compositional approach to *A Clearer View*. All the parts are scored out for the musicians, the music is more carefully structured than the traditional jazz format, and classical composition techniques like motivic development are employed.

"Hopefully it doesn't sound contrived", Rebello comments. "Theory should be a tool, it should be a means to an end, not an end in itself. The point isn't to be clever in using certain musical techniques but to make the music feel right instinctively. I do tend to rely on my instinct about things, and if something doesn't feel right to me then I won't use it. It's almost like you find the thing in you that you think other people have as well. If you rely on intellect, the chances are other people don't have the same intellect towards music that you do, so they're not going to relate to it."

**A CLEARER VIEW WAS RECORDED AND** mixed at London's Wessex Sound Studios, during June this year, with another of Rebello's musical heroes, Wayne Shorter, at the production helm. Why Shorter?

"It was his writing that made me think there's so much more that can be done with jazz and fusion", Rebello explains. "He seems to have started venturing out into that area, so I thought 'who else could I want to do it?'. I like people who go against the grain of what almost everyone else thinks, and he's one of those people. I find that fascinating, to meet someone who

**"We can't really relate to computers like we can to other people - there again, mixing real players with computers is interesting."**

# MUSIC TECHNOLOGY CHRISTMAS OFFER

## Subscribe & Save

IF YOU'RE  
NOT tired of it

already, it's only a matter of time. . . Yes, Christmas is on its way, bringing its usual seasonal promises of holly, reindeer, snow, frozen car locks and, of course, presents. The present list is long, time and inspiration - not to mention cash - are short.

Time, then, for MT to lend a hand. In the best of the season's spirits (generosity, not alcohol), we're offering you some unmissable Christmas bargains on MT subscriptions and merchandise. For example, fancy an MT binder at half price? Then book your subscription today. Of course, you don't have to book that sub for yourself - remember that present list?

It's also worth pointing out that the small trouble of filling out a form and signing a cheque is more than adequately rewarded by the convenience of having the world's leading hi-tech music mag drop onto your doormat every month. And as a PRIVILEGED SUBSCRIBER, your days of trekking to the newsie in the rain only to discover that MT has sold out are over. And then there are those discount offers. . . So what about these offers? In addition to half-price binders there are new MT tee-shirts on their way - we'll knock 25% off those to new subscribers. The Music Maker Publications bookshelf currently includes Julian Colbeck's *Keyfax* 3, the definitive buyer's guide to secondhand keyboards, which we'll also knock 25% off. Other titles include the *Creative Recording* series written by H&SR editor Paul White, and *Solo*, an analysis of (infamous) guitar solos for the connoisseur (remember that Christmas list). Another saving can be made on entrance to any show backed by MT - the annual *Recording and MIDI Show*, for example. All this and 12 issues of MT delivered to your door. Finally, subscribing to MT will cost you no more than buying the mag over the newsagent's counter - postage and packing are part of the deal. So

don't delay, **order your subscription today and grab a half-price binder** to get you into the Christmas spirit.

# Join the elite

Yes, become a Christmas subscriber and here's what you can get - as well as your 12 issues of MT:

**20% OFF Books**

*such as Julian Colbeck's Keyfax 3, Rockschool and Paul White's Creative Recording Books 1 & 2.*

**50% OFF Binders**

*Keep your mags in tip-top condition, for half price!*

**15% OFF all Music Maker records and CDs**

**50p OFF MT's software disks**

**25% OFF 'T' Shirts**

*The new MT T-shirts are on their way! As a member of our Discount Club you save a massive 25%.*

**£3 OFF Music Maker Videos**

**£1 OFF Music Maker Shows**

*It costs no more to have MT delivered to your home. To start you off, how about a binder to keep your 12 issues in perfect condition for only £2.25 Normal cost £4.50.*

## **Subscribe TODAY!**

*I wish to subscribe to MT. I will receive 12 issues of the magazine and automatically become eligible for any offers from the Music Maker Subscriptions Club.*

*Uk £19.20 . Europe and over-seas surface £25 Airmail £35 Overseas Airmail £45.*

*Please send me the next 12 issues of MT commencing with the .....issue.*

*I enclose Cheque/Postal Order to the value of £.....*

*Cheques and postal orders to be made payable to Music Technology Publications Limited.*

PLEASE PRINT

Name.....

Address.....

.....

.....Post code.....

*\* it is essential that you include your correct postcode.*

***"I try to keep up with what's going on, but I just can't listen to some of these dance tracks because they're so banal."***

► you talk to and you think 'how on earth is your mind working?'"

So how did Shorter approach his role as producer?

"He didn't take over", Rebello replies, "which is good because I'd written the music out in a quite detailed way, so there wasn't much room in terms of the playing and the production. But he'd come up with ideas and suggestions, and some of them, when I hear the result, I think 'Brilliant, that's made the tune for me, more than the stuff I'd written on it'. It'd be exactly what I wanted. And sometimes, he'd say 'I hear this sound'. Just things I wouldn't have thought of."

The virtues of experience. Talking of experience, what does Rebello feel he's learnt from recording the album?

"I've learnt what's possible in a studio, and about compromising between having a live sound and an album sound", he says. "I wanted to do the whole album live, but now I realise that, being realistic, it's quite a tall order. I think it's the time as well, realising that you're working with human beings not with computers and allowing for that more. If I did it again I'd have breaks in between mixing, things like that - the human side."

The human side of music-making is something that Rebello places great importance on, not least because he feels there's not nearly enough of it in today's technology-obsessed music. However, he's no latter-day Luddite advocating a wholesale return to "real" instruments, more a cautioning voice against letting technology do all the talking.

"I don't want to sound snobbish about it", he says, "because I respect anyone who works honestly at what they're doing and puts in an effort - it doesn't matter what style it is, they're entitled to be called musicians. But not someone who comes up with a simple bassline and gets someone else to program it on a computer. There's a limit where I have to be honest and say something's a pile of rubbish. And I see people who have the cheek to call themselves musicians. What do you class someone who can press a button? I try to keep up with what's going on, but I just can't listen to some of these dance tracks because they're so banal. I'm not saying that in a snobby muso way, there's just nothing to them."

"People should use equipment to further something in their minds, not rely on it for their ideas. I think what happens is that people are thrown into a studio and given loads of money, and then they get excited because suddenly they've got a drum machine that sounds like a record they've heard and they think 'Yeah, I really like this'. But that's it - they don't go any further because they don't see the possibilities. There's no effort, no perseverance in thinking it through rather than having an equipment orgasm, and so with a lot of records today you're listening to the equipment. It isn't being used as a means to an end, it's an end in itself. But what's the point in dancing to a microchip?"

"It seems to me that the whole mood of music is going back to the human touch, like there's a lot more real drums coming back on records. For me, the more human feel there is, the more it does for me. And I genuinely believe that as far as music goes - people are happier hearing something human, whether or not

they believe it themselves. The more contact people have with other people the better, it gives them more of a sense of belonging, and it's the same with music. People want to hear weird personalities and interesting people. To me that's the whole beauty of music, when what some-one has to say is so completely different from what some-one else has to say. We're human beings, and we're eccentric and unexpected, that's the way we are. We're not computers and we can't really relate to computers like we can to other people. There again, mixing real players with computers is interesting; for me, that's what really makes the computer valid."

Rebello's own equipment setup consists of a Roland D50, Korg M1 and SG1D electronic piano, Alesis MIDIverb and an Atari 1040ST running C-Lab's Notator software. He sees Notator as a writing tool rather than a compositional necessity - "Composers have been writing orchestral pieces in their heads for centuries, they didn't need computers. It's more what you can hear in your head that's important." In his case it allowed him to compose all the music for the album, print out the parts for the musicians, and let them hear the music so they could get an idea of how he wanted it to sound.

"Rather than me saying 'do what you like'", he explains, "I wanted them to realise what I was after and then do their own thing based on that realisation. For instance, when the drummer played he was influenced by a lot of the things that I'd programmed using the M1 drum sounds. He did a lot of his own stuff, but also he kept the vibe of the programmed parts. It wasn't totally spontaneous on his part, because there were patterns that I told him I wanted him to play. I can play a little drums myself. I'm not any good, but I know enough to understand the approach a drummer would have. What I did when I was sequencing a lot of the tracks was, rather than work out an eight-bar pattern, I played as if I was a drummer playing along to the music. So a lot of it's quite free on the sequences. In a way they have their own feel and vibe that's different from the album."

These days it's common for musicians using sequencers to work in short sections, building-block style, but Rebello sees virtues in playing straight through a track.

"If I'm playing along, I find that things come up that I wouldn't have thought of if I'd been sitting there planning it all out logically. Then I can take the ideas I like and kind of tidy them all up. Another thing is to record several takes of a part and then separate out the things I like and the things I don't like, and put together a bassline from the different run-throughs."

For the album, Rebello augmented his M1 and D50 with a VFX and a Prophet 5, while the SG1D not surprisingly lost out to a Steinway concert grand ("I'll always prefer to play an acoustic piano over an electronic piano."). He explains how the music for the album was recorded.

"Two tracks, 'Back to Back' and 'Siobahn', were recorded live by the whole band, with the synths overdubbed afterwards. The rest of the tunes were initially laid down by me on the piano together with the drummer, because I'm very used to playing with him. Basically, the two of us did the whole album in a ►

**KAO****MF2HD**  
Double Sided  
2 MB Capacity**OPENING  
HOURS**Mon-Fri 9.30 a.m - 7.00pm  
Sat. 9.30 a.m - 6.00pm  
Sun. 10.00a.m - 3.00pm

YOU'VE HEARD THE TAPE-SEEN THE VIDEO-NOW TRY THE DISK!

**KAO**  **TDK**THE WORLDS FINEST DISKS FROM  
T.D.K. & KAO

● SERIOUS QUALITY FOR SERIOUS USERS

● ALL PRICES INCLUDE VAT &amp; FREE DELIVERY ON ORDERS OVER £50.00

● BRANDED BOXED IN 10'S WITH LABELS

NEW  
LOW  
PRICES

	KAO	T.D.K.
3.5" MF2DD	135 tpi double sided/double density	£8.00
3.5" MF2HD	135 tpi double sided/high density	£15.00
5.25" MD2DD	96 tpi double sided/double density	£5.00
5.25" MD2HD	96 tpi double sided/high density	£8.00
KAO DISKAROO DISK WALLET CONTAINING 10 BRANDED MF2DD DISKS		£10.00

KAO MF 2DD 'BULK' DISKS - 8 COLOURS BLUE, GREY, RED, BLACK, YELLOW, GREEN, ORANGE &amp; FOG WHITE

	50	100
1 megabyte 3.5" MF2DD BULK	50p	£24.00
2 megabyte 3.5" MF2HD BULK	£1.00	£48.00
		£95.00

(PURCHASES OF 100+ DISKS WILL INCLUDE A 3.5" DISK DRIVE CLEANING KIT OR MOUSE MAT FREE)

ALL ABOVE DISKS ARE 100% ERROR FREE &amp; WARRANTED FREE FROM DEFECTS &amp; AS SUCH CARRY A 3 FOR 1 GUARANTEE

COMING SOON PRE-FORMATED AKAI S1000 DISKS

FULL RANGE OF STAR PRINTERS: - STAR LC10 MONO £150

STAR LC200 COLOUR ... £210 (INC FREE LEAD) STAR LC24/200 ... £255 INC FREE LEAD

IBM LEAD ONLY £5 FULL RANGE OF ATARI PERIPHERALS

CONTRIVER MOUSE ..... £20 NAKSHA UPGRADE MOUSE ..... £30

ATARI EXTERNAL DRIVE INC P.S.U. from £70 ATARI STE EXPANSION BOARDS &amp; MEG ..... £50

1 MEG ..... £80

T.D.K 'DAT' TAPES - DA - R60 £6.00/ DA - R90 £7.00/ DA - R120 £8.00

Posso Box 3", 5" + 5.25" ONLY £14 EACH!!!

SEND CALL / PHONE / FAX FOR FREE PRICE LIST

N.B. ALL PRICES INC VAT WITH FREE POSTAGE &amp; PACKING ON ORDERS OVER £50.00

**K.C. VIDEO**6 & 8 DONCASTER ROAD SOUTH ELMSALL  
NR PONTEFRACT WEST YORKS WF9 2HZ

TEL: (0977) 649100

FAX (0977) 643312

VISA

Access

*Gasteiner***ATARI**

COMPUTERS ...

520STFM.....	£259
520STE .....	£299
520STE 1MB .....	£349
520STE 2MB .....	£449
520STE 4MB .....	£549
1040STE .....	£429
MEGA 1 .....	£529
MEGA 2 .....	£749
MEGA 4 .....	£999
HIGH RESOLUTION MOUSE .....	£19.95

**MONITORS**

SM 124 .....	£119
PHILIPS 8833 .....	£229

**HARD DRIVES**

GAS 30MB .....	£399
GAS 40MB .....	£449
GAS 50MB .....	£459
GAS 60MB .....	£599
GAS 85MB .....	£649
GAS MEGA SYQUEST .....	£799

**SOFTWARE**THE NEW C-LAB ALPHA RANGE - PHONE FOR DETAILS  
C-LAB ...

CREATOR .....	(UK BEST)
NOTATOR .....	(UK BEST)
UNITOR .....	(UK BEST)
HUMAN TOUCH .....	(UK BEST)
EXPORT .....	(UK BEST)
COMBINER .....	(UK BEST)
EXPLORER .....	(UK BEST)
STEINBERG ...	
PRO 12 .....	(UK BEST)
PRO 24 .....	(UK BEST)
CUBASE .....	(UK BEST)
CUBEAT .....	(UK BEST)

**GASTEINER TECHNOLOGYS**

UNIT 12A

MILLMEAD BUSINESS CENTRE

MILLMEAD ROAD

LONDON N17 9QU

TEL: 081 365 1151

FAX: 081 885 1953

**Alesis! Alesis! Alesis!**

Quadverb HR16 and

HR16B .now at a bargain prices phone us for details

Midiverb III.....now in stock £299

Microverb II .....only £199

 Roland W30 .....superdeal in stock

D50 .....£895

Kawai KI-II .....Now only £529	Korg DD5 s/h .....£195
Tascam 238 .....£999	Boss DR220E s/h .....£95
Tascam 32 .....£849	Boss DRPIII .....£79
Fostex 4050 .....£499	Roland MT32 s/h .....£229
Korg A3.....£795	Casio VZ8M .....£299
Cheetah MS6.....£199	TC elects. phaser.....£99
Cheetah MQ8 .....£199	Shure SM58 mics .....£99

**Zoom, C-Lab, Atari in stock****NOBLES' MUSIC**

Tel: 0222 - 499138

Crwys Road Bridge,

Cathays,

Cardiff CF2 4NL

All credit cards accepted • Mail order service

► day, then the bass, sax and synth parts were added afterwards, along with some percussion stuff. The important thing is that because the piano and drums were playing together, there's quite a live sound to the music. Especially in fusion it's the piano and drums that are linked together rhythmically, that's where you get a lot of the excitement from."

While much of the music was written out, Rebello also wanted to incorporate an element of spontaneity into the compositions, and where better to do it than with that jazz staple, the solo.

"Because I wanted to keep the jazz element there, what I did was say to the other musicians 'there's no fixed part, so improvise'", he explains. "All I had were the chord symbols, as if it were a straight-ahead jazz piece. So in that way I wanted to get the structure of the composition combined with the freedom of the solos. It's like the best of both worlds."

Rebello confirms that the solos, though improvised, were intended to be extensions of the compositions rather than exercises in scale-mania. His own solos, particularly those on piano, are intelligently constructed with a composer's ear for melodic and rhythmic motifs.

Use of synths on the album is mainly confined to subtle yet integral colourings of the music, provided by the VFX, M1 and D50 MIDI'd together. More prominent synth parts occur with the marimba line on 'Golden Fleece' and the calliope melody on 'Siobahn', while 'Tone Row' and the title track are the only two tracks to call forth synth solos from Rebello - cue the Prophet 5. It's clear that for his debut album Rebello wanted to showcase his acoustic piano playing.

"Probably for the next album I'll get more into the synth side of things", he says. "I like playing synths, but I feel that what I've got at the moment isn't really enough to do a synth album with. Also, I'm really into using up the potential of what I've got before I buy anything more, and I don't feel that I've done that yet, although I've done quite a bit of programming on the D50. I like the D50 for percussive sounds and weird soloing sounds, like I've got quite a good Moog-ish sound out of it, and an electric guitar sound which is Herbie-ish. It's good for those sort of things."

And what about the M1?

"I use that a lot for pad sounds", he replies. "I tend to make up my own Combinations rather than create new Programs, because I find it's a lot harder to get something original out of it at the Program level. The D50's much more flexible in that way."

While Rebello may not be about to invest in a mass of gear just yet, he's keen to add an analogue synth to his existing two digital synths. As he explains: "When I hear my setup, it lacks the power and projection that analogue synths have."

#### DURING THE PAST FEW YEARS, YOUNG

British jazz musicians have had to deal with more than the demands of forging their own musical style and identity. Players like Courtney Pine, Steve Williamson and Andy Sheppard have all had to contend with the unstoppable marketing machine, which has sought to build up a market for the New Jazz as much through stylish imagery and packaging as anything else. Rebello

is aware that, now that he has a debut album to support, he'll probably find himself in the sights of the marketing gurus - who won't fail to notice those good looks. However, he's sanguine about the prospect.

"It's one of those things", he says. "I don't want to reject it out of hand, but at the same time I don't want to take it too seriously and believe that it's important. My approach to it is that it's fun but at the end of the day I don't let any of my personal happiness rely on the hype. I think there are much much more important things in life."

Throughout the interview Rebello has listened attentively to my questions and given thoughtful responses, but when I ask him what he finds most rewarding in his life - admittedly not a light-hearted question - he becomes especially philosophical. After pausing for thought, he answers slowly but deliberately, giving due weight to each sentence:

"Once I would have said when I play well or when I write a good tune, but now, without getting too deep, it's lying much more outside music and much more looking at everything as a whole and seeing music as being a part of it. The reason that I might get satisfaction from it maybe isn't the actual music but is maybe something much more to do with my attitude towards the things around me.

"I really enjoy doing music, but there's so much more to life. You can get very depressed if you take music too seriously. There's bound to be a time in my life when it's not going so well for me musically, so if I'm clinging on to this one thing then I'm going to be devastated when it goes.

"I enjoy music now more than I used to because it's not so much of an obsession. One of the main reasons I did loads of practice in the past was because I wanted to be the best piano player. Which is such a dodgy thing, but that's what drove me. It wasn't a genuine pure love of music, it was this ego thing. I used to be unhappy if I didn't play well, I'd be really pissed off, really upset. I took it so personally, whereas now I'll just think 'Oh well, I'll have to practice more'. It's just common sense, really, seeing how it all works and realising I don't want to go down that alley otherwise I'll end up as this drunken musician who's frustrated and depressed.

"Music should be like a hobby, something you find fascinating. People don't do a hobby because they feel they have to do it, or to gain anything, it just fascinates them. To me that's what it's about, being fascinated and excited like a child."

For now Rebello has plenty to be fascinated and excited about. During November he's touring the UK with his own band to support the album, then in December he'll be heading off to Japan with a variety of other musicians to do "something completely different", while January will see him embarking on a solo piano tour back in the UK.

"It's brilliant that I get a chance to do different things", he enthuses. "I'm already planning my piano tour. If I had to do the same stuff for a year it would probably drive me mad."

With his sights fixed firmly on the future, it seems that Jason Rebello has a very clear view in front of him. ■

#### EQUIPMENT LIST

Alesis MIDIverb  
Atari 1040ST Computer  
C-Lab Notator  
Sequencing/Notation Software  
Korg M1 Workstation  
Korg SG1D Electronic Piano  
Roland D50 Synthesiser

# What do you think of the Korg WaveStation?

**Yamaha,  
Kawai,  
Ensoniq &  
Peavey Now  
Supported!!**



Whatever you think, think again, unless you've heard Valhala's new International Gold ROM Card for the WaveStation you ain't heard nothing yet. Hit Music Productions who created the famous M1 cards that have caused such a major stir amongst M1 owners have excelled themselves on this first ROM card in the series planned for the WaveStation. The International Gold Series also covers a host of other synthesizers from Korg, Roland, Ensoniq, Kawai, Yamaha and Peavey so there's no reason why everyone should not enjoy the sweet sound of success, whatever synth you play.

## Valhala International Gold ROM Cards

### Korg

M1 (2 Cards Available, Another Soon)	£45 each
M3R (2 Cards Available)	£45 each
T-Series (2 Disks Available)	£45 each
WaveStation (1 Card Available)	£50

### Roland

D50 (2 Cards Available, Another Soon)	£40 each
D5/10/110/20 (2 Cards Available)	£40 each
D70 Cards Coming Soon!!	

### Ensoniq

VFX (Double Bank Cartridge Available)	£90
VFX (2 SD Disks Available)	£40

### Yamaha

SY77/TG77/SY22 (2 Cards Soon)	£POA
SY55/TG55 (2 Cards Available)	£POA

### Kawai

K1/K1II (2 Cards Available)	£45
K4/K4r (2 Cards Available)	£55

### Peavey

DPM-3 (2 Disks/Cards Soon)	£TBA
----------------------------	------

### Valhala Studio Series ROM Cards - £40

Seven ROMs for the D50 and D5/10/110/20 in seven categories - PCM, Digital, Analog, Top 40, Orchestral, Effects and New Age.

### Valhala Korg ROM Cards - £45 each

Four ROMs for the M1/M1R, M3R and T-Series in four categories - Top 40, Rock, Classic and New Age.

### Valhala Yamaha Cards

SY77/TG77 ROM Cards (Top40 & Orch)	£TBA each
SY77 PCM Cards (Coming Later)	£TBA each
SY55/TG55 ROM Cards (Top40 & Orch)	£TBA each
SY22 ROM Cards (Coming Soon)	£TBA each

### Valhala Peavey DPM-3 Support

ROM Cards (Top 40 & Orchestral)	£50 each
Disks (Top 40 & Orchestral)	£40 each

### Valhala RAM Cards

MCR-03 for Korg M1, M3R, A3, etc.	£65
M256 for Roland D70, D50, D10/20, R8, etc.	£55
Yamaha MCD32/MCD64	£Call
Peavey Cache Card RAM	£65
Kawai RAM Cards	£POA

Just look at these reviews! Nothing comes close to Valhala.

"The sounds just reek of SMPTE and £1m recording studios..The last time that you heard sounds of this quality emanating from a single keyboard you were probably listening to an Emulator or a Fairlight...the Valhala patches (programs) sound like combinations in their own right...these sounds will tempt you to make an M1 the major keyboard in your rig. If they don't, I honestly don't know what will."  
Music Technology, August 1990.

"A Killer batch of sounds...knock the parameters off the standard library cards"  
International Musician, March 1990.

"If you have an M1 and want to see how it should be done...buy them and weep."  
Sounds, 14 July 1990.

Valhala Cards are also available for a huge range of other equipment, see below. Complete copies of reviews are available upon request with our catalogue.

To order by Visa, Access or Amex call:

# 073088 383

Please send cheques/PO's made out to AMG to our address at the foot of the page. All prices quoted are fully inclusive of VAT at 15% and delivery. All orders are sent out 1st Class recorded delivery and are usually completed within a week. However please allow up to 28 days for delivery. If any products are out of stock we will not debit your credit card until they are dispatched to you. All trade names are the property of their respective holders.

**For Synths & Samplers Call ARC on 073088 300**

**You haven't heard your Synth 'til  
you've heard our Sounds!**

Only available from **AMG** Who Else?

Hurst Farm Barns - Hurst Lane - Privett - Nr. Alton - Hants GU34 3PL FAX - 073088 390

# MIDEX+



PHOTOGRAPHY: JAMES CUMPSTY

When you're working with several dongle-protected programs and trying to sync everything to a timecode like SMPTE, things can get complicated - unless you opt for an integrated system such as MIDEX.

Review by  
Nigel Lord.

**Y**OU ONLY HAVE to look at the packaging of their recent software to realise that Steinberg are the type of company who invest more than a little time and effort in making sure their software looks the business, as well as acts it. There's something about the colour scheme and the graphics on a Steinberg floppy that makes you want to slip it into the disk drive to see what delights it holds. The fact that it's a Steinberg disk, however, means you'll almost certainly need to insert the requisite dongle into the side of the computer in order to find out. As many a luckless hacker has discovered, the best software comes with the best protection these days. No dongle, no dice.

Of course, if you have the sort of computer that's bristling with extra RAM and the disk you're about to load is a program such as Cubase, the chances are you'll want to explore the possibilities presented by the multitasking facilities now at your disposal. But even if you intend nothing more adventurous than tailoring a couple of synth voices to suit a new song you're working on, you have a problem. Your computer has only one slot and you need to insert two dongles. Needless to say, this is a problem Steinberg anticipated when they released Cubase, and a key expansion board was immediately made available for those who wanted to avail themselves of

the kind of advanced computer control M.ROS has opened up.

The trouble is, after shelling out over a grand for a Mega ST (or at least, an extra few hundred for the additional RAM to beef up a 1040), five hundred for Cubase, and two to three hundred for a couple of synth editors - potential multitaskers were (understandably) miffed at then having to fork out another hundred for a small board with four extra MIDI sockets to get the system working. Steinberg would no doubt claim that it wasn't just four extra sockets they were paying for; I'm sure there was some serious electronics on that small board. But the fact remains that punters who had quite legitimately bought copies of Cubase and other Steinberg software were being penalised for the nefarious activities of the pirates.

Enter the MIDEX+ - an object lesson in lateral thinking. If a key expander has to be used and the one you make is already as cheap as it can be, what do you do? Answer: you make a much more expensive version. But - and it's a big but - you include on it various other bits of associated hardware which ST/Cubase users are almost certain to find themselves needing in their quest for a fully integrated MIDI system. Like, for example, an output port expander offering a further four MIDI Outs to alleviate the problem of time delays in larger ►

# CITY

# TECH

AT  
**City Music**

**\* HI-TECH \***  
\* YAMAHA \* ROLAND \*  
\* RHODES \*  
"BEST DEAL OF THE YEAR"  
ON RHODES KEYBOARDS  
phone nearest branch for details NOW !

Phone now for your free magazine!  
**FREE!**  
(0872) 71359

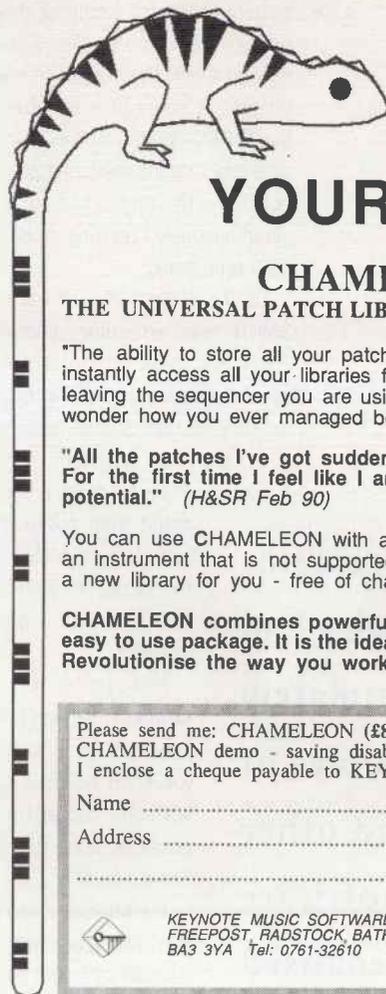
**\* GUITARS \***  
OUR SELECTION OF GUITARS ARE  
SPECIALLY 'HAND PICKED' FOR QUALITY  
+ VALUE FOR MONEY  
MODELS FROM :  
\* FENDER \* WASHBURN \* TAKAMINE \* OVATION \* YAMAHA \*  
south-west branches only

**\* HOME RECORDING \***  
WE SPECIALISE IN MIDI + TAPE RECORDING.  
HELP IS ALWAYS ON HAND FOR OUR CUSTOMERS  
TO MAKE THE BEST POSSIBLE RECORDINGS.  
\* TASCAM \* YAMAHA \* ATARI \* STEINBERG \* C-LAB \*

**\* THE DEAL ! \***  
OUR BUSINESS IS TO GIVE YOU THE BEST  
POSSIBLE PRICE + CHOICE OF GEAR - WE WILL  
PUT TOGETHER A SUITABLE PACKAGE DEAL WHICH  
WILL NOT ONLY BE HIGHLY COMPETITIVE, BUT ALSO  
INCLUDE SPECIALIST BACK-UP, THE LIKES OF WHICH,  
ONLY WE CAN SUPPLY!  
COME + TALK WITH US - IT'LL BE WORTHWHILE !!

**SPECIAL DEALS**

<b>PLYMOUTH</b> Campbell Court, Western Approach. (0752) 673166	<b>TRURO</b> 114, Kenwyn St. (0872) 71359	<b>N.HARROW</b> 14a Broadwalk, Pinner Rd. 081 863 1841	<b>TORQUAY</b> 65, Market St. (0803) 295488	<b>EXETER</b> Station Crescent, Queen Sty. (0392) 51846
--	---	---	---	--



# INSTANT ACCESS TO ALL YOUR SOUNDS

## CHAMELEON

THE UNIVERSAL PATCH LIBRARIAN FOR ANY ATARI ST

"The ability to store all your patches for a synth in one library and instantly access all your libraries from one program - and all without leaving the sequencer you are using - is absolutely marvellous. You'll wonder how you ever managed before." (Music Technology Dec 89)

"All the patches I've got suddenly become instantly accessible. For the first time I feel like I am using my synths to their full potential." (H&SR Feb 90)

You can use CHAMELEON with any MIDI instrument. If you can find an instrument that is not supported, then we guarantee to configure a new library for you - free of charge.

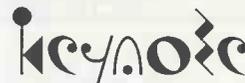
CHAMELEON combines powerful features in a fun, attractive and easy to use package. It is the ideal companion for any sequencer. Revolutionise the way you work, send off the coupon now.

Please send me: CHAMELEON (£89.95)   
CHAMELEON demo - saving disabled (£3)   
I enclose a cheque payable to KEYNOTE MUSIC SOFTWARE

Name .....

Address .....

KEYNOTE MUSIC SOFTWARE,  
FREEPOST, RADSTOCK, BATH,  
BA3 3YA Tel: 0761-32610



# MIDI music

25 MIDDLELEAZE DRIVE, MIDDLELEAZE,  
SWINDON, SN5 9GL, ENGLAND.  
Telephone : (0793) 882108 Fax : (0793) 882109

## SYNTHESIZER VOICES

We have built our good reputation on providing exclusive top-quality Synthesizer voices, at affordable prices with easy loading from computers, sequencers, cards, cassettes and cartridges. There are far too many to list here so please ask for details which we'll send by return of post.

We have professional sounds for :

**Yamaha :** DX7, DX7II, TX802, DX100, DX27, DX21, FB01, TX81Z, DX11, V50, YS100/200, TQ77, SY77, SY22.

**Roland :** MT32, D110, D10, D5, D20, D50, JUNO106, S50/550, S330, W30, CM32L, CM32P, CM64, LAPCI.

**Korg :** M1/M1R, M3R, POLY800, DW8000, T1/2/3, DSS1.

**Kawai :** K1/K1R/K1M/K1MKII, K3, K4.

**Ensoniq :** ESQ1, SQ80, VFX, SQ1, MIRAGE, EPS SAMPLER.

**Casio :** All CZ's

**Akai :** X7000/S700, S900, S1000.

**Prophet :** PROPHET 2000/2002.

**Oberheim :** MATRIX 6/1000 **Emu :** EMAX.

**Peavy :** DPM3 **Waldorf :** MICROWAVE

## MIDI SEQUENCES

All the sequences listed below are supplied in Steinberg Pro24/Cubase/C-Lab/Standard MIDI File format.

From "Hands On" Music Software £ 19.95 per set

- o JAZZ/EASY LISTENING - Choose any 4 for £ 19.95
- o American Patrol, In the Mood, The Girl from Ipanema, Moonlight Serenade, Herb Alpert Medley, Duke Ellington Medley and Begin the Beguine.
- o JUPITER from THE PLANETS SUITE - Holst
- o NEW WORLD SYMPHONY (1st Movement) - Dvorak
- o TOCCATA AND FUGUE - Bach
- o TV/FILM THEMES - Choose any 4 for £ 19.95
- o Dallas, Moonlighting, Howard's Way, Ghostbusters, Star Wars, Superman (Main Title), Beverly Hills Cop, Cagney & Lacey, Arthurs Theme, Eastenders and Hill Street Blues.
- o CHART HITS - Choose any 4 for £ 19.95
- o Garden Party, Jump for my Love, Lady in Red, Never Can Say Goodbye, The Power of Love, True, Where Do Broken Hearts Go?, I Should Be So Lucky, Never Too Late, 1-2-3, Sixties Medley No. 1, Sixties Medley No. 2, Groovy Kind of Love, Dancing in the Street, Under the Boardwalk, Running in the Family, Never Gonna Give You Up, Keep Me Hanging On, Easier Said Than Done, Around the World, Thriller, Bad, All Night Long, Miss You Like Crazy, Love Will Save the Day, Only Way is Up, It's Not Unusual, Hello, Steppin' Out, Whiter Shade of Pale, Oops Upside Your Head, Billie Jean, Rocky Medley (Eye of the Tiger), You Got It, Ain't No Stoppin' Us Now, I want to make it with you, First Time, America, In the Army Now, Crazy Little Thing Called Love, Drive, The Hustle, Off the Wall, Watcha Gonna Do With My Love, I Will Survive, Tell Her About It, I Wanna Dance With Somebody, Ride On Time, Higher and Higher, Let It Be, When the Going Gets Tough, Wind Beneath My Wings, I Owe You Nothing, Never Too Much, Rocking All Over The World, You'll Never Walk Again, The Way We Were, Kingston Town, Hello Again, Everybody Salsa, Cherish and Music.

From DIGITAL MUSIC ARCHIVES - £ 19.95 each  
o 9 COLLECTIONS OF FULL CLASSICAL WORKS PLUS MORE ON THE WAY. ASK FOR DETAILS.

## HOW TO ORDER YOUR GOODS

Post your order with your remittance, stating your Name, Address and details of your requirements. Please remember to be specific about formats and disk sizes. We accept Cheques, Cash, Postal Orders, Bank Drafts and written Visa or Access authorisation.

Telephone your order and quote your Visa or Access number for immediate despatch, stock levels permitting.

Visitors are welcome, but strictly on an appointment only basis, with no obligation to purchase. Office hours are between 9.00 and 18.00 weekdays, and Saturday mornings.

ASK FOR OUR NEW CATALOGUE, CONTAINING THE REST OF OUR PRODUCTS !

- VOICE CRYSTAL RAM CARDS
- o ESQ 320 VOICE RAM + SOUNDS £ 59.00
  - o VFX RAM CARTRIDGE £ 79
  - o VFX ROM CARTRIDGES £ 59
  - o D20/D10/D110 64 VOICE CARDS £ 49.00
  - o D50 RAM CARDS WITH 64 SOUNDS

- LOWEST UK PRICES
- £ 49.00 each
  - o BLANK 256D/256E-TYPE RAM CARD £ 45.00 each
  - o K1 RAM CARDS WITH 32 SOUNDS £ 39.00 each
  - o K4 RAM CARDS WITH 64 SOUNDS £ 49.00 each
  - o M1/M1R/M3R RAM PLUS SOUNDS £ 59.00

## SAMPLE CDs

- o METRASOUND CDs 1-3 £ 39.99 each (Brilliant !!)
- o PROSONUS SAMPLE CD's £ Phone

## ROLAND PRODUCTS

- o U110/U20/U220/CM64/CM32P CARDS £ 45.00 each
- o ROLAND CM32L LA SYNTH MODULE £ 369.00
- o ROLAND CM32P SAMPLC MODULE £ 445.00
- o ROLAND CM64 LA/SAMPLE MODULE £ 789.00
- o ROLAND LAPC-1 SOUND CARD £ 379.00
- o ROLAND MCB1 CONNECTOR BOX £ 79.00
- o ROLAND MPU-IPC IBM-PC INTERFACE £ 135.00
- o ROLAND PC200 MIDI KEYBOARD £169.00
- o ROLAND CP40 PITCH - MIDI CONVERTER £ 169

## IBM-PC SOFTWARE

- o VOYETRA MUSICPAK 1 £ 199.95
- o BALLADE £ 199.00
- o MUSIC PRINTER PLUS £ 499.00 (Demo £ 3)
- o PASSPORT MASTERTRACKS PRO £ 285.00

## ATARI-ST SOFTWARE

- o C-LAB CREATOR/NOTATOR Version 3 £ Best Price
- o STEINBERG CUBASE/CUBEAT Version2 £ Best Price
- o ALL STEINBERG EDITOR/LIBRARIANS £ POA
- o ALL Dr.T PRODUCTS £ POA
- o KEYNOTE CHAMELEON £ 89.00

## MIDI STUDIO EQUIPMENT

- o 3 METRE MIDI CABLE £ 2.95
- o PHILIP REES 2M MIDI MERGE £ 79.95
- o PHILIP REES V10 MIDI THRU BOX £ 35.95
- o PHILIP REES V3 MIDI THRU BOX £ 12.95
- o PHILIP REES 25 MIDI SELECTOR £ 12.95
- o PHILIP REES 55 MIDI SELECTOR £ 25.95
- o PHILIP REES 5X5 MIDI PATCHBAY £ 79.95

“The fact remains that punters who had quite legitimately bought copies of Cubase and other Steinberg software were being penalised for the nefarious activities of the pirates.”

► systems. And for incoming data? There can be few people using computer-based sequencers who haven't found themselves in need of an extra MIDI In (or two) at some time or other. The pair included on the MIDEX+ gives you a total of three to play around with and that means being able to input signals from your synth and your drum machine whilst simultaneously receiving clock information from your MIDI sync track.

On the subject of sync tracks, how does a built-in SMPTE read/write time code synchroniser grab you? Those who have not yet addressed the problem of synchronisation would find this the perfect solution for keeping tape and sequencer locked together. And with SMPTE still the preferred choice of synchronisation on most professional equipment, it could also prove useful for those who already have a MIDI sync unit by providing the option of SMPTE code when this is required - in video or film work, for example.

And since this is actually a key expander, wouldn't it be handy to have a small LED next to each of the keys to let you know which is currently in operation? With the connection of up to four keys possible using the MIDEX+, I think you'll find it would.

The MIDEX+ could have been built into a grey oblong box with ugly pink lettering and a tendency to put undue strain on the ST's cartridge slot. In other words, your average piece of utility gear. That it comes in a rather fetching shade of red, has a truly unique shape and is designed to fit perfectly alongside the ST is further testament to Steinberg's design sense (again) and their obvious familiarity with the ST as users, rather than simply manufacturers of software and computer peripherals.

The MIDEX package includes a disk from which you're asked to copy an M.ROS folder containing the latest driver software (currently v2.03) onto your program disk so that it is automatically recognised each time you load up. Also included in the folder are all the other driver modules which have been developed by Steinberg. At the present time these include the Fostex R8/MTC1 combination (see MT, September '90 for full review), Steinberg's own SMP24 and Timelock systems and (rather sportingly), C-Lab's Unitor.

## INS & OUTS

THE EFFECT OF MIDI time delays has been well-documented, and there can be few people these days who (by choice) would daisy-chain more than two or three MIDI instruments within their setup. However, the greater reliance placed on System Exclusive as a means of addressing specific MIDI functions has, in recent years, served to compound the problem considerably. The difficulty stems from the fact that MIDI protocol gives priority to SysEx messages, and being a serial data system, this means that while

these messages are being transmitted, no conventional MIDI data (notes and controller messages, for example) can be sent. Given the length of some SysEx messages and the fact that software utilities such as Steinberg's own MIDI Manager (included on Cubase) rely on them quite heavily, this clearly constitutes a very real problem - even in systems where instruments are only linked in chains of two.

Whether the four Outs provided by the MIDEX+ (five, when you include the ST's own MIDI Out) is sufficient for your needs, only you can decide. But I'd have thought it offered a pretty good starting point for the average setup. Of course, the real beauty of the MIDEX/Cubase combination is that the selection of output ports takes place on screen and doesn't rely on any form of manual switching. Besides being a much more elegant system, this should make it easier to optimise the MIDI Outs you have at your disposal - as well as making it possible to record setups as part of the song data for each track you're working on.

If the five Outs provided by the MIDEX system represents a useful figure for the average setup, I think I'd have to say that three MIDI Ins still rates as a bare minimum and would demand a setup with a master keyboard at its heart to be sufficient. Only then could all your keyboard data be entered into the sequencer through a single MIDI In, leaving the other two to handle (say) a drum machine and sync track. That said, if you're making use of the onboard SMPTE timecode, this would obviously free one of the ports, and we shouldn't forget those readers who aren't involved in recording at all. Even so, I think many of you will find yourselves with a certain amount of plugging and unplugging to do if you wish to avoid the expense of a MIDI merge box.

Speaking of which, I could have lived without the manual offering me a useful "tip" for inputting data to my sequencer and finding that even with MIDEX's additional ports I still don't have enough inputs. "Just use a relatively cheap MIDI merger" it advises. Thanks, Steinberg, glad to have had that one sorted out.

## EXPANDING HORIZONS

RECORDING AND SYNCING to the SMPTE generator/reader proved completely trouble free, though the standard warnings about noise reduction systems and EQ settings still apply. In conjunction with Cubase, the MIDEX+ can read and write in all the common formats - 24, 25 and 30 frames per second (as well as 30fps drop frame) - and the system locks in within (typically) half a second. You have to ensure that the timecode is read in the same format it is recorded (or generated by third-party equipment) but on Cubase you're provided with a very straightforward editing window for this, accessed via the Options menu.

The key expander needs no explanation from me except to say that it works in conjunction with Steinberg's Switcher program (included with Cubase) and that care has to be taken to ensure dongles are

inserted the right way up. It might be imagined the MIDEX+ would offer some kind of buffer to the effects of inserting and withdrawing dongles whilst the computer is switched on. Not a bit of it: and dire consequences are forecast for anyone foolish enough to try such a move.

Dutifully, when the time came for me to unplug the sleek red form of the MIDEX+ from my ST, I made sure the power was off and that I withdrew it at ninety degrees so that no damage was done to the socket. It wouldn't budge. A little more force; still no joy. I began to worry. The MIDEX+ had to be sent back and I couldn't get the damn thing out of my computer. I had visions of damaged pins and a huge repair bill. My mind went back to an incident a few years ago when our golden retriever, having never previously shown any interest in the mongrel bitch that lived next door, suddenly decided to make her the object of his desires. But somehow, throwing a bucket of cold water over my ST and the MIDEX+ didn't seem altogether appropriate.

It then occurred to me that there might be some kind of locking device to prevent the MIDEX being accidentally pulled out while the computer was switched on. And sure enough, I discovered a notch in the black plastic inset running across the top of the unit which engages part of the ST's casing and locks the two together. Pressing the strip immediately allowed the MIDEX to be withdrawn from the computer. Thinking about it, it's actually a very neat idea but one which I feel would benefit enormously from being mentioned at some point in the

instruction manual. Still, I suppose it does allow me to say, you read it here first . . .

## VERDICT

AS WITH MANY recent pieces of equipment, the MIDEX+ is the kind of tool which relies to a considerable extent on people realising just what it can do for them before deciding whether or not it represents value for money. There can be no doubt that if you were to add up the cost of the individual pieces of hardware it comprises, it would appear pretty cost effective. Having said that, I imagine many people would have to give serious thought as to whether they need an extra SMPTE facility if they already own a sync unit. I suppose it depends whether you're likely to find yourself working with SMPTE in the future. If you decide you're not, then Steinberg can offer you the same expansion facilities of the MIDEX+ in the shape of the MIDEX. And this translates to a cash saving of some £125.

Either way, Steinberg have effectively turned what under normal circumstances would be a handful of deadily boring accessories into a rather desirable piece of MIDI hardware - and that kind of imagination is always to be congratulated. ■

**Prices MIDEX+ £475; MIDEX £350. Both prices include VAT.**

**More from Evenlode Soundworks, The Studio, Church Street, Stonesfield, Oxford OX7 2PS. Tel: (0993) 898484.**

# WIRE

A magazine about creative music.

*Most guitar players know more about sounds than most synthesiser players. Brian Eno. I like error. It leads to re-creation. Ryuichi Sakamoto. The house music that I like is, well, not to say Brechtian, but I like the method to be visible . . . Mixmaster Morris. I try not to be dull.*

John Hassell.

Unusual remarks made by unusual musicians, taken from interviews in an unusual magazine. As well as dealing with the sharp end of contemporary rock, Wire covers jazz, the avant-garde, fusion, Latin, blues and world music. Every month Wire reviews around fifty albums, many of which you'll not see mentioned anywhere else in the UK music press. Wire covers live events, instruments, books, videos, and visuals and carries penetrating features on innovative musicians in the most progressive areas of music, offering you a chance to find out about what you don't know and making you wonder whether you ever knew what you thought you knew about all the music that's at right angles to the mainstream.

Wire costs £1.85 and is available from newsgents and specialist outlets. If you phone or write for an annual subscription at £20, you'll not only save money but receive a free CD or LP. This will also be unusual.

Wire: instrumental in broadening your horizons.

Wire Magazine, Units G&H, 115 Cleveland Street, London W1P 5PN  
Tel: 071 580 7522, Fax: 071 323 6905.

## ensonia IN STOCK - MAIN DEALER

ALLESIS MICRO LIMITER ..... £281	Alkal EX 800 para EQ SH ..... £49	Casio CZ230S S/H ..... £125
DIGITECH D.S.P. 128+ This is a fully programmable 16 bit multi FX rack mount unit with full midi spec., 4FX at once 20 HZ- 20 KHZ band width. It includes footswitch to perform up, down, bypass or be configured for 3 presets. RRP £449 OUR PRICE £289	Fostex 250 Mtrack S/H ..... £299	Korg Poly 61 synth S/H ..... £185
Digitech GSP5R M. Gr. FX ..... £399	Fostex X20 Mtrack ..... In stock	Cheetah MK7VA midi kbds ..... £299
RECORDING DRUMS FX ETC	Fostex 280 Mtrack ..... In stock	Yamaha DX7 MkII ED cental model (1 of only 100 ever made) ..... £999
Bell D1 box S/H ..... £149	Fostex 2016 line mixer ..... £285	CASIO C9M MOD. £69 !!
Sony F1 + VCR S/H ..... £399	Tezcon 4x4 Mtrack ex-demo? ..... 299	SIEL DK90 plus expander S/H ..... £199
Fostex X15 S/H ..... £169	Simmons SDS9 Brain ..... £375	Oria DSE9 Module ..... £149
Yamaha RX8 Drums S/H ..... £195	Korg SDD 2000 delay/samp. S/H ..... £189	Roland PG1000 S/H ..... £119
Alkal ME15 velocity unit S/H ..... £99	Alkal XE8 Midi Drum Exp. S/H ..... £139	Rhodes MkIII S/H ..... £399
Alkal EX80 Enhancer S/H ..... £99	Yamaha RX17 drums S/H ..... £139	Casio CZ1000 S/H ..... £220
Roland PH 830 RM Phaser S/H ..... £199	Soundtech ST 31 EQ ..... £189	Yamaha WX7 S/H ..... £199
Yamaha OX 50 seq. S/H ..... £299	Soundtech ST 15 stereo EQ ..... £189	Roland JX3P S/H ..... £250
Digidesign + 105 meg. drive ..... £2,999	Soundtech ST 200CL comp/lim ..... £195	Korg M3 Cards S/H ..... £49
Digidesign + 105 meg. drive ..... £2,999	Soundtech ST 300CX X-over ..... £195	Casio VZ8 synth mod ..... £229
BOSS DR550 Drums - IN STOCK	JHS Spring RVB S/H ..... £49	Casio DH800 horn ..... £75
Art SOE FX ..... £399	KUDOS 6/2 MIXER £199	Casio CPS 300 piano ..... £275
Allesis Midverb III ..... £235	KUDOS 6/2 MIXER £285	Casio CP 300 piano ..... £375
Allesis MMT8 seq ..... £219	KUDOS 18/2 MIXER £395	Technics SK 200 Kbd S/H ..... £150
Allesis Data Disk ..... £249	Ross 8/2 mixer ..... £275	Casio HZ-600 synth S/H ..... £149
Allesis 626 Mixer ..... £599	Yamaha RX7 drums S/H ..... £299	Yamaha PSR 70 S/H ..... £199
Allesis HR 16B Drums ..... £289	Yamaha RX 15 drums S/H ..... £189	SHURE SM58 MIC'S. £87.50
Allesis HR 16 Drums ..... £285	Yamaha MT3X Mtrack S/H ..... £349	Beyer M58 mic S/H ..... £149
ALLESIS QUADREVERB + IN STOCK	Yamaha RX5 drums S/H ..... £189	AKG D202 S/H ..... £120
Digitech DSP 256 ..... £385	Yamaha RX120 drums S/H ..... £349	Beyer MC 734 S/H ..... £340
Digitech IPS33B Smart Shift ..... £550	ADA midi EO half price	Audio Technica-ATM 10R S/H ..... £79
Digitech IPS33B Smart Shift FX ..... £785	Casio R21 drums/sampler S/H ..... £165	Audio Technica-ATM 11R S/H ..... £79
Digitech HM4 harmony machine ..... £499	Korg DD1 Drums S/H ..... £190	Casio CP 300 piano ..... £375
Audio Logic MT86 comp/lim ..... £199	Roland TR707 drums S/H ..... £189	AKG D224C S/H ..... £145
Sansul WSK recording workstation ..... £1095	Roland TR727 percussion S/H ..... £189	AKG D190E S/H ..... £49
Pair TOA monitors S/H ..... £80	Yamaha RX120 drums S/H ..... £349	Bquel + Kjaer 4006 S/H ..... £295
JBL Control one monitors ..... £159	Sequential drum trap S/H ..... £175	Bquel + Kjaer PWR unit C75 S/H ..... £375
JBL Control five monitors ..... £285	Acas E1DS at RM EO S/H £125	Senn Heiser 41 S/H ..... £199
JBL Control ten monitors ..... £850	Kiark Technic 27 band EQ S/H ..... £299	BEYER MICROPHONE DEALER
AMAZING EVS1 SYNTH MODULE (inc. software) £299 !!!	Peavey 7/2 mixer S/H ..... £195	EX-DEMO / BARGAINS
Vestax 6 chan. RM Mtrack ..... £699	Revov 877 S/H ..... £499	Otis power station ..... £99.99
Yamaha MPFI Date rec. S/H ..... £99	Quad 521F PWR amp ..... £299	JHS bass box ..... £49.99
Vestax MR 300 Mtrackers ..... £175	Boss RD-20 dig. delay S/H ..... £99	JHS rock box ..... £59.99
Vestax MR 200 Mtrackers ..... £275	Boss RCL-10 comp/lim S/H ..... £89	Digitech bass harmony ..... £99.99
Roland pitch to midi ..... in stock	Boss Rod-10 OV/Dts S/H ..... £69	Digitech GSP5 FX ..... £99.99
XR 400 midi mate ..... £225	Boss RP010 para EO S/H ..... £85	Digitech harmony mach ..... £99.99
XR 300 SMPTE synth ..... £249	Boss RRV-10 dig RVB S/H ..... £99	Digitech DSP 126+ ..... £99.99
	Cheetah MQ8 seq ..... £175	Ross 250W 7ch. PWR mix ..... £99.99
	Boss RS010 del / samp ..... £129	Ross et. 2ch. PWR mix ..... £99.99
	Simmons MTM brain ..... £149	Ross 400W PWR amp ..... £99.99
	Korg D05 drums S/H ..... £149	Hughes & Kethner 2x12" cab ..... £99.99
	Yamaha CYS comp + kod. .... £149	Charvel Classic 275 ..... £99.99
	KEYBOARDS / MODULES	Charvel Classic 375 ..... £99.99
	Ensoniq SQ1 S/H ..... £975	Charvel Classic 475 ..... £99.99
	Yamaha DX9 S/H ..... £185	Charvel Pro 550 ..... £99.99
	Korg DW8000 S/H ..... £239	Charvel Fusion Custom 75 ..... £99.99
	Roland E20 S/H ..... £549	Charvel Spectrum ..... £99.99
	Roland JX3P S/H ..... £499	Charvette 200 ..... £99.99
	Yamaha PSR37 S/H ..... £199	Charvette 250 ..... £99.99
	Oria piano weighted mids controller ..... £150	Jackson Archtop ..... £99.99
	Elka EK44 S/H ..... £399	
	Hohner planet S/H ..... £149	
	Cheetah SX16 sampler ..... £899	

**BEM BRITXON EXCHANGE MART**

WE BUY 396 COLDHARBOUR LANE, BRITXON, LONDON SW9 WE BUY

Tel: 071 733 6821

WE ARE OPEN 9.30 - 6.30 6 DAYS A WEEK PLEASE CALL IN OR PHONE MAIL ORDER FACILITIES AVAILABLE

VISA

**MUSIC TECHNOLOGY's free classified section** is the biggest of its kind in the business. Every month, we carry more ads for synthesisers, samplers, computers, signal processing gear and assorted other goodies than any other monthly magazine. So when musicians and studio engineers are on the lookout for some extra gear to update their line-up, they turn to these pages *first*.

If you're a private seller, advertising in the back of MUSIC TECHNOLOGY really couldn't be simpler. And if you're searching for a specific piece of equipment or looking for other musicians to fill a gap in your band, we can help out there, too.

Just pick up the phone and dial (0898) 100767. At the other end of the line, you'll be able to select a category in which to place your ad and let us know exactly what it is you're selling or seeking.

The service operates 24 hours a day, so there's no need to hunt for stamps, envelopes or Biros. Pick up the phone and we'll do the rest. If you buy and sell musical equipment as part of a business, you'll have to use the regular classified section on the last page. And we regret we can't answer any queries regarding free classifieds published in MUSIC TECHNOLOGY.

Calls cost 33p per minute cheap rate and 44p per minute at all other times

## KEYBOARDS

**AKAI AX73**, 6-octave, MIDI, boxed, immac, great analogue sounds, well worth £250 ono. Tel: Cardiff (0222) 756932.

**BIT** master keyboard, 6-octave, three splits, touch sensitive, merges, sequencer, ungigged, £350 ono. Tel: (0203) 691691, eves.

**CASIO CT6000**, with stand, dust cover, carry case and music stand, bargain at £100 ono. Anna, Tel: (0245) 440790.

**CASIO CZ1** polysynth, home use only, boxed, complete with manuals, £330. Tel: (0443) 839401.

**CASIO CZ5000**, £240. Brad, Tel: Nottingham (0602) 873896.

**CASIO CZ5000**, with 8-track sequencer, boxed, with manuals, £320; Korg Poly800, £150. Tony, Tel: (0743) 240882.

**CASIO CZ5000** synth, multitimbral, 8-track sequencer, stereo chorus, manuals, patch book, data lead, recently serviced, £360; Yamaha MT2X 4-track/YMC2 MIDI sync, double speed, 6-channel mixer, boxed, £350. Tel: 081-558 1413.

**CHEETAH MK7VA**, 7-octave, master MIDI keyboard, with flightcase, (brand new), £210; RX17, £130; MT32, £240. Tel: (0633) 365758, eves.

**EMS** Polysynthi, rare and exotic, £285. Tel: (0726) 883265.

**ENSONIQ ESQ1**, two cartridges, with flightcase, £490 ono. Tel: (0420) 82317.

**ENSONIQ ESQ1**, 10,000-note sequencer, vgc, thousands of sounds, £695. Adrian, Tel: 081-542 9051, eves.

**ENSONIQ SQ80**, complete with 4000 sounds, cartridge, editing program, box, superb cond, £749 ono. Simon, Tel: 081-533 7756.

**FENDER RHODES**, classic electric

piano, in rare perfect cond, offers around £250. Tel: (0444) 243410, eves.

**FOR SALE:** Wurlitzer electric piano, Mod. 200/S/N 81333L, good cond, offers. Jenny Clarke, Tel: 081-251 0202.

**JEM EP20** electronic piano, 76 weighted keys, 8 voices, MIDI, £600 or offers. Tel: (0553) 85474.

**KAWAI K1**, mint cond, boxed, manual, home use only, PD Atari editing software, extra sounds, £360. Tel: (03543) 5239.

**KAWAI K1**, £375; Yamaha TX81Z, £195, both with hundreds of pro sounds, home use only, boxed, manuals. Tel: (0633) 894889.

**KORG M1**, £975; Yamaha TX216, £595; Roland TR808, £295; Yamaha MT44 4-track cassette, £100. Steve, Tel: 061-336 0366.

**KORG M1**, plus PCM and ROM cards, with flightcase, £800 ono. John, Tel: (0702) 713423.

**KORG POLY800** MkII, immac, boxed, manuals, data tape, never gigged, £225 ono or swap for an Oscar, MS6, TX7 or TX81Z. Tel: (0642) 467517.

**KORG T3**, unused, just bought in Japan, flightcase, extra sounds, emigrating hence £1650 ono. Gordon, Tel: 071-249 1130.

**KURZWEIL K1000** plus upgrade, immac, eight months old, inc pedals, excellent value, £1000. Chris, Tel: Liverpool 051-924 5961.

**KURZWEIL 250**, version 2, immac, cost £11,500, full user manual, £3950. Tel: (0843) 586485.

**MOOG ROGUE** classic 2-oscillator analogue monosynth, boxed, manual, service notes, in exc cond, £120. Tel: (03543) 5239.

**ROLAND D5**, £400; Roland PR100, £299 ono; both in excellent cond. Jack, Tel: (0371) 820804.

**ROLAND D10**, boxed, manuals, £500

ono. Martin, Tel: (0533) 701587.

**ROLAND D10**, boxed, manuals, home use only, mint cond, £500 ono. Tel: (0708) 47740.

**ROLAND D20**, D110, sound cards and disks, stand, boxed, £1200. Tel: (0323) 640749.

**ROLAND D50**, perfect cond, boxed, plus manuals, classic synth, £725. Graham, Tel: Luton (0582) 451260.

**ROLAND D50**, £595; Yamaha DX27, £190, both immac, with cases. Tel: (0524) 53579.

**ROLAND D50**, £650; Juno 106, £240; TR626, £160; Korg SQD1, £175; DW6000, £210, all excellent cond. Tel: (0229) 821733.

**ROLAND D50**, flightcased, boxed, with manuals and ROM card, home use only, £750. Don, Tel: 031-441 3948, between 6-11pm.

**ROLAND D110**, hardly used, boxed, manuals, £345. Douglas Sherriff, Tel: 061-228 1771, work; 061-969 8263, after 5pm.

**ROLAND E20**, intelligent synthesiser, amazing rhythm, good sounds, £535 ono. Tel: (0536) 743523.

**ROLAND JUNO 6**, with stand, good cond, home use only, £135. Tel: (0277) 657624, eves.

**ROLAND JUNO 60**, well cared for with data tape and patch book, £275. Tel: (0942) 37095.

**ROLAND JUNO 106**, £275; Pro1, £100, both in vgc, with flightcases and manuals. Tel: (0303) 238457.

**ROLAND JUPITER 6**, immac, £600 or will swap for S330. Mark or Alex, Tel: (0272) 666682, eves.

**ROLAND JX3P** MIDI analogue polyphonic synth, £250 ono. David, Tel: Worthing (0903) 67196.

**ROLAND JX8P**, £449; MT32, £259, both with software; Casio CZ101, £99, all home use only. David, Tel: (0908) 370557.

**ROLAND JX10**, with PG800

programmer and cartridges, £750; Roland MKS30, with PG200 programmer and cartridges, £295, all boxed, as new. Steve, Tel: 091-212 0885.

**ROLAND MKB300** mother keyboard, much sought after, Aces 16-channel noise reduction, all A1 cond, offers? Tel: (0604) 30347.

**ROLAND MT32**, power supply, manuals, as new, £200; Cutec 12:2 keyboard mixer, £150 ono. Tel: 061-789 3390, eves.

**ROLAND MT32**, boxed, vgc, home use only, £240; Cheetah MK5, boxed, only used twice, £60. Mark, Tel: 081-874 4846, after 7pm.

**ROLAND MT32**, mint cond, £200. Tel: (0932) 68468.

**ROLAND MT32**, mint cond, manual, voices on Atari disk, £240. Tel: 091-388 6000.

**ROLAND SH101**, mint, boxed, PSU, manual, compact, great analogue sounds, arpeggiator and sequencer built in, £120. Tel: (03543) 5239.

**ROLAND U20**, vgc, £600 or swap for M1, I'll give £300. Alli, Tel: 031-334 2889.

**ROLAND U20**, RS.PCM keyboard, £700. Tel: 021-704 1944.

**SEQUENTIAL** Circuits Pro1 analogue monosynth, boxed, manuals, mint cond, £190. Tel: 071-281 7198.

**SEQUENTIAL** Circuits Prophet V, revision 3.2, excellent cond, recent overhaul, sound tape included, semi-flightcase, £550 ovno. Alan, Tel: 021-350 1356, home; 021-355 1331, work.

**SEQUENTIAL** Prophet VS synth, bitimbral, advanced MIDI, (sign of the times machine), £1050; very rare VS rack, £1150; Yamaha CS80, polyphonic synth, with stand, £500. Robert, Tel: 081-761 8013.

**SEQUENTIAL PRO1**, warm analogue monosynth, a house classic, £130

ono. Ben, Tel: 071-730 1846, eves.  
**TECHNICS SXX500** for sale, £450.

Tel: Barnstaple 22959.

**YAMAHA B200** workstation keyboard, eight-track sequencer, digital effects, 40W speakers, brilliant synth, guaranteed, £375. Tel: 081-653 8367.

**YAMAHA DX7**, flightcased, breath control, ROMs, RAMs, manuals, £450 ono. Tel: (0345) 333111 Pager 0881046.

**YAMAHA DX7**, plus five ROMs, perfect cond, classic synth, flightcase, £425. Graham, Tel: Luton (0582) 451260.

**YAMAHA DX7**, good cond, manuals, ROMs and RAMs, £400. Tel: 051-220 2016.

**YAMAHA DX11**, mint cond, boxed, home use only, £370; Jen FX1000 monosynth, vgc, £70. Phil, Tel: Preston (0772) 652170.

**YAMAHA DX21** synth, perfect cond, with hard case and data cassettes, £300. Tel: 081-959 4436.

**YAMAHA DX27**, excellent cond, manuals, boxed, flightcase, only £230. Tel: (08677) 3413, 6pm onwards.

**YAMAHA DX100**, excellent cond, inc case and manual, £130 ono. Chris, Tel: Liverpool 051-924 5961.

**YAMAHA DX100**, £140; Fostex X15, 4-track cassette £160; X-frame keyboard stand, £20, all home use only. Tel: (0273) 463328.

**YAMAHA DX100**, plus power pack, hardly used, £140 ono. Tel: (0484) 545766, days; 0484 652447, eves.

**YAMAHA FB01** multitimbral MIDI expander, boxed, with manuals, £110. Tel: Manchester 061-366 7477.

**YAMAHA FB01** expander, boxed, manual, extra voices, £125; RX21, PSU, boxed, manuals. Tel: (0629) 822743.

**YAMAHA FB01**, £150; Wurplitzer EP200, the classic, £200. Tony, Tel: (0743) 240882.

**YAMAHA FB01** MIDI expander, boxed, £90; Moog Opus Three, £140 ono. Tel: Reading (0734) 428716, home; 390860, work.

**YAMAHA KX5**, black, remote keyboard, velocity and pressure sensitive, boxed, with manuals. Marcus, Tel: 081-852 6662.

**YAMAHA KX88** mother keyboard, pristine cond, with full aluminium flightcase, £950. Tel: 081-675 0651.

**YAMAHA PSR4500**, as new, 2 memory disks, boxed, plus manual, £650. Tel: (0554) 751676.

**YAMAHA PSS680** multitimbral FM synth, 32 PCM drums, auto

accompaniment, excellent cond, £130. Keith, Tel: (0734) 568248, eves.

**YAMAHA PSS680** music station, built-in drum programmer, full MIDI spec, £130 ono. Sean, Tel: (0480) 459290.

**YAMAHA RX5**, plus two waveform cartridges, plus four data cartridges, excellent cond, £375 ono. Tel: (0325) 730324.

**YAMAHA RX8**, mint cond, boxed, with manual and leads, home use only, £250 or p/x for TR909. Nick, Tel: (0625) 582190.

**YAMAHA TX81Z**, plus editor, (Atari), (4-op), 8-voice, multitimbral module, excellent sounds, £190 ono. Tel: 081-514 0759.

**YAMAHA YPR9**, perfect cond, with stand, £160. Tel: Farnham 711879.

**YAMAHA YS200** digital workstation, 8-voice multitimbral, 8-track sequencer, digital fx, bargain at £370. John, Tel: 081-952 8377.

## SAMPLING

**AKAI S700**, £350; Kawai R100 drums, £175; Roland SH101, £99, all ono. Tel: (0831) 429324.

**AKAI S700** sampler, with memory expansion and adaptor for six separate outputs, mint cond, £350. Tel: 051-520 2943.

**AKAI S900**, v2 system disk, crossfade looping, VCF envelope, pre-trigger recording, also Yamaha TX7. Tom, Tel: (0706) 444110.

**AKAI S900** sampler, boxed, 10 disks, with SysEx manual, £680. Andy, Tel: (0202) 698771, eves.

**AKAI S950**, boxed, virtually unused, £900. Tel: (0908) 662729.

**EMAX**, £1250; Akai S900, £650; Oberheim M1000, £200; Alesis HR16B drum machine, £170. Andre, Tel: (0925) 810387, 6pm-8pm.

**EMULATOR II**, with CD-ROM, price £2700 or serious offer. Tel: (0883) 652386.

**ENSONIQ EPS**, with 4x memory, 80 organised and documented sound disks, home use only, £1500 ono. Simon, Tel: Bradford (0274) 545473.

**ENSONIQ EPS**, 4x memory expander, vgc, great library, £1350. Adrian, Tel: 081-542 9051, eves.

**EPS** 2x memory expansion board, £170 ono; Boss BX600 6-channel stereo mixer, with effects buss, £120 ono. John, Tel: 081-785 4482.

**ROLAND MKS100** rack sampler, with 120 disks, £350. Tel: (0772) 39124, after 6pm.

**ROLAND S10** sampler, with library, soft flightcase, £400; Yamaha FB01

expander, 8-voice multitimbral, £90. Graham, Tel: (0223) 860348.

**ROLAND S10** sampling keyboard, plus disks, £325; Roland TR505 drums, £100. Tel: 081-348 6215.

**ROLAND S550** sampler, plus monitor, inc Roland Director S sequence package, 60-disk library and mouse, £1050. Andy, Tel: (0332) 841163.

**ROLAND W30** sampler/workstation, eight months old, home use only, disks, boxed, £1200, can deliver. Tim, Tel: (0304) 830958.

## SEQUENCERS

**ALESIS MMT8**, £160; Yamaha MDF1, £150, excellent cond; disks for MDF1, DX7S sounds, £40. Tel: (0942) 727363.

**CASIO SZ1**, 4-track digital MIDI sequencer, manual, power supply, £95. Keith, Tel: 051-521 2013.

**KORG SQ8**, 8-track sequencer, excellent cond, inc manual and PSU, £50 ono. Tel: (0506) 32379.

**ROLAND MC202**, boxed, manuals, flawless cond, can deliver London area, £120. Tel: 071-281 7198.

**ROLAND MC202**, immac, manuals/circuit diagrams, £90; Spring reverb, offers? Buyer collects. Tel: Merseyside 051-625 6742.

**ROLAND MC202**, immac, boxed, manuals, and Roland data cassette, £100. Stuart, Tel: (0434) 633363.

**ROLAND MC500** MkII sequencer, unrigged, with flightcase, £600. Tel: 021-704 1944.

**ROLAND MSQ700** sequencer, superb, can run TR808, MC202 or TB303, tape sync, £130. Tel: 051-520 2943.

**YAMAHA QX1** sequencer, with disks, £250; Yamaha FB01 module with editor/librarian disk, £140; Casio SZ1 sequencer plus CZ101 synth, £260. Tel: (0295) 68114.

## DRUMS

**ALESIS HR16** drum machine, brand new, perfect, still boxed, unused, inc psu, manuals, all leads, 12 months guarantee, £215 ono. Tel: (0923) 51607.

**BOSS DR220** drum machine, £50. Tel: Brighton (0703) 726219.

**BOSS DR550**, £150; Yamaha DX100, £150; Cheetah MS6 analogue synth module, £170; Yamaha R100 reverb, £130. Andy, Tel: 061-748 0157.

**KORG DDD1** drum machine, with sampling board and ROM cards, excellent cond, £290. Paul, Tel: (0302) 538304.

**ROLAND R5**, perfect, boxed,

manuals, £300. Tel: (0345) 333111 Pager 0881046.

**ROLAND RA50**, lots of brill rhythms and accompaniments, boxed, £450; Yamaha RX7 drum machine, boxed, £275. Tel: Preston (0772) 323303.

**ROLAND TR505**, manual, £90. Tel: Epsom (0372) 724844.

**ROLAND TR505** drum machine, excellent cond, boxed, with manual, £110 ono. Tel: 061-998 5858.

**ROLAND TR626**, boxed, manuals, mint cond, £130. Tel: (0708) 47740.

**YAMAHA RX11**, hardly used, boxed, manuals etc, £175. Tel: Birmingham 021-471 4157.

**YAMAHA RX17**, £125; Yamaha QX21 sequencer, £110, both home use only, boxed, manuals etc. Tel: (0633) 894889.

## COMPUTING

**AMIGA 500**, Music X, MIDI interface, joysticks, games, vgc, £400; Yamaha DX100, vgc, £150. Rick, Tel: 021-704 2646.

**ATARI 520ST**, plus SM125 monitor, inc software, hardly used, £375. Tel: (0892) 822858.

**ATARI 1040ST**, with extra drive, hi-res mono SM125, Steinberg Pro24 with manual, £350. Tel: (0932) 68468.

**ATARI 1040STF** and SM124 Atari colour monitor, boxed, immac, with current games. Tel: Stevenage (0438) 723630, after 5.30pm.

**BARGAIN**: CX5 system, CX5MII/128 SFG05, disk, colour monitor, YK10, printer, mouse, software, £250. Tel: (0865) 57089.

**HYBRID ARTS SMPTETrack**, registered, plus Hybri-Switch and Genpatch, £330. John, Tel: (0255) 241130 or 880478.

**MAC PLUS**, external 800K drive, MIDI/SMPTE interface, MJCA MIDI patchbay, Performer and cue sheet software, loads of other applications, £1850 ono. Tel: 081-679 4592 or 071-373 4198.

**SPECTRUM PLUS** with XRI Micon sequencer and interface, DX7 library software plus voices and Spectrum music machine, £100 ono. Tel: (0895) 37261.

**YAMAHA CX5** music computer, 2, hardly ever used, with sequencing and synthesising software, games, joystick etc. Tel: (0992) 713844.

**YAMAHA CX5M** computer, with DX editor, composer, large keyboard, £150-ish. Tel: (0924) 401206.

**YAMAHA CX5M**, keyboard, real, steptime sequencers, £220 of software, £180 ono. Tel: (04868) 21905, after 6pm.

## RECORDING

**AKAI MG1212**, 12-track recorder and mixer, recently serviced, guaranteed, manuals, plus tapes, £2300 ono. Tel: 081-743 2645.

**APHEX STUDIO CLOCK**, stripes tape, SMPTE-TO-MIDI, Mac interface, audio trigger to MIDI clock, versatile studio tool, £400. Ian, Tel: (0734) 585935.

**BERGBAND 16:4** mixer, with flightcase, £250 ono. Tel: Manchester 061-366 7210.

**BOSS DD3** digital delay, used twice, £90; Cheetah 8-track sequencer software, plus interface for Spectrum computer, £25. Tel: 061-434 1186.

**FOSTEX 454** 8-track mixer, 4 months old, excellent cond, £500. Tim, Tel: (0264) 361940.

**FOSTEX A8** recorder, Ram 16:4:2 mixer, Drawmer gates and compressor/expander, £1350. Tel: (0743) 65506.

**FOSTEX X15** multitracker, good cond, still boxed, £149. Paul, Tel: (0302) 538304.

**GLI PMX9000** mixer, boxed, very rare, two Technics SL1210 turntables, Stanton 890AL chrome cartridges, all boxed, offers. Kevin, Tel: (0273) 605883.

**REVOX PR99** master machine, with remote control, home use only, £500. Tel: (0843) 586485.

**ROLAND** vocoder, SVC350, Casio CZ5000, Oberheim SEM, others, sensible offers. Tel: (0597) 822138, eves and weekends.

**SONY DTC1000ES**, vgc, re-aligned, £850; industry-standard DAT tapes, £5 each. Marc, Tel: (0865) 514622.

**STUDIOMASTER** Series V, 32:4:2, perfect cond, £2000; Ensoniq SQ80 workstation with mega-RAMs, mint cond, £850. Tel: (0383) 737762.

**STUDIOMASTER PROLINE 16:8:4:2** mixing desk, perfect cond, very versatile and quiet, home use only, boxed, with manual, £950. Tel: (03543) 5239.

**TASCAM 144** portastudio, good cond, double speed, full mixer, £195 ono. Tel: Cambridge (0223) 276311.

**TASCAM PORTA 01**, mint cond, boxed, manuals, very little use, £300 ono. Tel: (0708) 47740.

**TEAC A3440**, 4-track reel to reel cassette recorder for sale,

flightcased, £400. Tel: (0242) 261194.

**TWO** Aces 150W stereo or 300W mono power amps, £150 each; one MacGregor 300W mono, £150; one M&M 16-channel mixer, £180; two Carlsbro mini bins, full range, £200; two custom sound column speakers, very loud, £120; Sherpa van, MOT, tax, seats six with a separate area for the gear, regular service, £800. Tony, Tel: (0743) 240882.

**YAMAHA MT2X**, 4-track and YMC2 synchroniser, £299; TR626 drums, as new, £200. Tel: 081-878 0512.

**YAMAHA MT2X** 4-track recorder, with YMC2 MIDI sync, double-speed 6-channel mixer, boxed, £350; Casio CZ5000 synth, on-board 8-track sequencer, stereo chorus, manuals, patch book, data lead, recently serviced, £360. Tel: 081-558 1413.

**YAMAHA MT44**, complete 4-track recording system, inc mixer, graphic, echo, patchbay, flightcased, £250. Tel: (0932) 68468.

## AMPS

**BARGAIN:** 6-channel PA amp, £90; Korg 16-track sequencer, plus disks and tape interface, £250 ono. Declan, Tel: (0706) 341370.

**CARLSBRO COBRA 90** keyboard combo, much loved, much gigged, hence £115 ono. Steve, Tel: (0203) 404958.

**CARLSBRO MARLIN** 4-channel 130W PA amp, with reverb, also HH Pro 150 150W full-range cabinet. Nice live keyboard rig, £300. Tel: (0353) 665577 X162, office hours.

## PERSONNEL

**COUNT ZERO** looking for synthist/sampler into techno RSW electro dub. No ravers! Tel: 021-384 5264.

**HOUSE/TECHNO** acts needed for compilation to help fund a project in Rumania. Ian, Tel: (0225) 766340.

**ROLAND W30** owner seeks others for sample swapping. Tel: (0273) 541406.

**SCHOOL OF SOUND** graduate requires studio work in North West area. Jamie, Tel: (0704) 67239.

**SOUL STYLE** female vocalist wanted

to join electro-bass dance band. John, Tel: 081-785 4482.

## MISC

**ACOUSTIC RESEARCH AR15s**, 60wpc, £60; Hofner Senator acoustic £60. Tel: 051-653 3416, between 9-3.

**ROLAND GR50** plus GK2, £750; Casio RZ1, £150; Tascam 244, £400, all excellent cond. Tel: Warrington (0925) 418062.

**X-STANDS**, 2, one single tier, £10; one two-tier, £15. Tel: (03543) 5239.

## WANTED

**FOSTEX B16** or E16, also Seck 18:8:2 mixer. Tel: (0344) 22113.

**HELP! URGENT!** I need a Roland 909, I have a pristine RX5 and excellent sounds, call now. Nick Doyle, Tel: (0792) 648555.

**PITCH** tracker mic interface, Roland VP70 or whatever make. Tel: London 071-837 8023.

**PROPHET VS RAM**, ROM cartridges, and patch data sheets. Nigel, Tel: 081-533 3207, eves.

**ROLAND D550**, cash waiting. Tel: (0883) 652386.

**ROLAND RD1000** digital piano, plus stand, pedals, good cond. Peter, Tel: (0843) 225595, eves/weekends.

**ROLAND TR808** wanted for £200 or TR909 for £250. Tel: 071-435 7598.

**SEQUENTIAL CIRCUITS** DrumTrax wanted for £150. Tel: 071-435 7598.

**SIMMONS PADS**, white, especially bass drum, cash waiting. Steve, Tel: (0202) 581141 or (0425) 276532.

**WANTED:** Ensoniq ESQm, will exchange for Ensoniq SQ80 plus cash. Simon, Tel: 081-533 7756.

**WANTED:** Kurzweil 250. Sean, Tel: 081-806 8674.

**WANTED:** operating instructions for Nomad SMC Nomad SMPTE generator 1.0, also preferably rackmounted graphic EQ, doesn't have to be rack but stereo. Tel: (04023) 42415.

**WANTED:** Yamaha EMT10 piano module. Tel: (0296) 631405, after 4.30pm.

**WANTED:** Yamaha WX7 wind MIDI controller, cash waiting. Tel: 031-664 3456, anytime.

**YAMAHA C1** and software? Will travel. David, Tel: 010-353-21500404 or 772500. Southern Ireland.

## ad index

ABC MUSIC .....	43, 53
AUDIO MEDIA GROUP .....	21, 71
AXE MUSIC .....	25
BEEBUG .....	57
BRIXTON EXCHANGE MART .....	75
CHEETAH .....	13
CITY MUSIC .....	73
COMPUTER MUSIC SYSTEMS.....	53
DIGISOUND .....	34
DIGITAL MUSIC .....	59
EDDIE MOORS MUSIC .....	63
EXPOSURE PRODUCTIONS .....	61
FOCAL PRESS .....	43
FUTURE MUSIC (Chelmsford) .....	41
GASTEINER TECHNOLOGYS .....	69
GIGSOUNDS .....	10
HARMAN U.K. ....	27
K.C. VIDEO .....	69
KEYNOTE SOFTWARE.....	73
KORG U.K. ....	O.B.C.
METRA SOUND .....	37
MIDI MUSIC.....	73
NEVADA MUSIC.....	18
NEWTRONIC .....	53
NOBLES MUSIC .....	69
PATCHWORKS.....	23
PROJECT MUSIC .....	63
ROLAND U.K.....	5
ROSE MORRIS SHOP.....	51
SOHO SOUNDHOUSE .....	45
SOUND TECHNOLOGY .....	9, 15
STILETTO .....	63
TEAC U.K. ....	I.B.C.
THATCHED COTTAGE AUDIO .....	31
THE MUSIC CORP .....	29
THE SYNTHESIZER COMPANY.....	1
TOADSTOOL MUSIC.....	59
UNISOUND .....	47
YAMAHA PULSE6.....	1
YAMAHA U.K. ....	I.F.C.

CALL IN YOUR READERS' AD ON  
**(0898) 100767**

# CLASSIFIED

## YOUR SONG ON CD FOR ONLY £175

For only £175, copies of your song, on CD, will be sent to over 500 A & R depts, Publishers and Radio Stations. Copies will also be sent to you for additional promotion. If you want your music taken seriously, give it the professional touch!  
For full details send a SAE and a Demo tape if possible, to the address below.  
Please do not send any money at this stage



**MIDORUM  
MUSIC**

86 Gaynesford,  
Basildon Essex  
SS16 5SG.  
Attn :T.G.Prinn.

## SOFTWARE, HARDWARE AND SAMPLES

KORG DSM1, AKAI S950/S900, YAMAHA TX16W, GUARANTEED PROFESSIONAL SAMPLES. WE CURRENTLY HAVE THOUSANDS OF STUDIO QUALITY SOUNDS, AND YOU CAN SAVE MONEY BY JOINING OUR SAMPLERS CLUB

**£7.50 PER DISK  
£30 for 5 disks  
£50 for 10 disks**

VISA AND ACCESS  
FOR FURTHER DETAILS CALL  
UNIQUE ART (0902) 732736 - 24 hours

THE POOLSIDE DRUMS SAMPLE CASSETTE - Almost 500 hits of more than 75 drums and percussion recorded in the sparkling ambience of an indoor swimming pool complex exceeding 1.5 million cubic feet in volume! The kind of reverb most producers would kill for. Vic Leonard, U.K. MIDI Association.

ROLAND KERRIDGE'S DRUM CUTS SAMPLE CASSETTE: In answer to many requests, LSW proudly present this collection of stereo Drum Cuts ranging from Funk through Rock (lots of J.B. style grooves) - all with copyright clearance to use any way you wish. How come nobody thought of this before?  
BASF Chrome cassettes recorded in real time from DAT master and, as few can boast, all 100% ORIGINAL SAMPLE MATERIAL.  
SEND CHEQUE OR P.O. FOR £20 (incl P&P & VAT) FOR EACH CASSETTE MADE OUT TO LONDON SAMPLE WORKSHOP LTD., PO BOX 1929, LONDON NW10 4SW

## PROFESSIONAL DEMOS!

HAVE YOUR DEMO BACKING TRACKS RECORDED BY A PROFESSIONAL STUDIO. SEND A CASSETTE AND £45 per SONG TO 'REAL TIME MUSIC, 11 SCHOOL LANE, HAGLEY, WORCESTERSHIRE, DY9 9LD TEL. 0562-985198

## S900/950 SAMPLES

High Quality, professional collection Full range choice - over 300 disks available Preset Volumes, 25 disks £79.95 Individual disks £4.00 each All prices inclusive of VAT and UK postage Access and Barclaycard welcome Send or phone for full listing

### VALLEY STUDIOS

Pant Byrrip Farm, New Quay, Dyfed, SA45 9TU (Tel: 0545 560164)

## PATCHBOX MUSIC

### ESQ1/SQ80

ECSTASYWORLD 80 Analog/Dance ravers £15.00 Ram available £55  
BIGWORLD Our Top 40 killers £10.00 Ram available £45

**CZ101/1000/3000/5000**  
NEWWORLD 64 voice 1990 essentials £12.00  
SQ 1 DREAMWORLD. The newest 80 sounds you'll hear anywhere - Available NOW £20.00 (your RAM loaded or Data sheets available)  
All sounds programmed to meet the professional demands of our studio clients  
Patchbox Music, Patchbox Studios, 59 Water Mill Way, South Darenth, Kent DA49 BC  
Tel: (0322) 863617

## The Music Matrix

Magazines on disk for the ST and Amiga - A UNIQUE RESOURCE designed to help the computer musician make the most of music and MIDI. The **ST MATRIX** has support for Korg M1R, ROLAND 95/D10/D20/D110/MT32/050, KAWAII K1/R/K4 YAMAHA FB01/BH7/TH812, with SOUNDS and EDITORS on disk for these and many other instruments. MIDI file sequences (MFS), source code in ALL BASIC LANGUAGES, along with COMPLETE WORKING SEQUENCERS eg ALCHIMIE THE NEW P/D SEQUENCER which supports MFS, D10 EDITOR - ISSUE 9, K1/R EDITORS - ISSUES 7 and 8, MT-32 EDITOR - ISSUE 3. The **AMIGA MATRIX** Issue 1 has IFF SAMPLES from Korg M1 and 8 Voice Sound tracker. Issue 2 has more sound samples, OKTALYZER SONG, MUSIC-N SEQUENCES and 250+ VOICES for ROLAND 05/D10/D20/D110. Issue 3 has FB01 editor and 144 voices along with another OKTALYZER SONG from Matt West which includes IFF custom samples also more Music-N sequences Specialist Music/MIDI P/D libraries for both machines - Catalog disks available for only £2 (Please specify machine when ordering)

NEW for BOTH machines - 500 VOICES for the KORG M1/R - With self-loading and useful SYSEX SOFTWARE - Only £30  
The Music Matrix costs £10 per issue - OR ANY FOUR ISSUES FOR £35

### THE MUSIC MATRIX

14 MAIN STREET, EAST WEMYSS

KY1 4RU

Phone 0592-714887



## EPS, S950, FZ1, MIRAGE SAMPLE LIBRARIES

We are Europe's largest sample library with over 100,000 sounds ranging from Orchestral to House, with sounds taken digitally from 'State of the Art' systems. Our EPS library is THE LARGEST in the world, and our other libraries are catching up fast. ALL DISKS ONLY £8.50 EACH INC P&P, OR 5 DISKS FOR £40.00 OR 10 DISKS FOR £70.00 DEMO TAPE 90p PHONE NOW FOR A FREE CATALOGUE (specify which library)

**SAMPLE TAPES.** Our sample tape collection currently features 11 high quality chrome cassettes. Each cassette is jam-packed with multi sampled sounds.

VOL 1 "CLASSICS 1", VOL 2 "DRUMS & PERCUSSION", VOL 3 "CLASSICS 2", VOL 4 "ORCHESTRA 1", VOL 5 "CLASSICS", VOL 6 "SOUND FX 1", VOL 7 "HOUSE ATTACK" VOL 8 "CLASSICS 4", VOL 9 "WORLD MUSIC", VOL 10 "DRUMS & PERCUSSION 2" features Drum sounds from the latest generation of Drum machines and Samplers.

**NEW VOL II ANALOGUE 1**, Which features sounds from Prophet 5, Oberh OB1, Matrix 1000, Mini moog, Wasp, Oscar, SH101, TB303, SH5, Yamaha CS80, and much more.  
ALL TAPES £6.50 EACH OR ANY 5 FOR £28.00, OR ANY 10 FOR £54.00  
WRITE/PHONE NOW FOR FREE TAPE TAPE CATALOGUE.

### SOFTWARE AND HARDWARE

STEINBERG CUBASE £495. AVALON £290. PRO 24 £150. DR T'S TIGER CUB £99. XOR £224. DIGITAL MODE PRODIGY £99. INTELLIGENT MUSICS REAL TIME £224. INTELLIGENT MUSICS 'M' R135. EZE EPS EDITOR £140.

FULL LISTINGS WRITE-PHONE

MAKE CHEQUES/PO PAYABLE TO: DESERT ISLAND, 20 EDDINGTON ROAD, MILTON OF CULCABOCK, INVERNESS IV2 3DB. Tel. 0463 221488

ACCESS AND VISA WELCOME

## SOFTWARE, HARDWARE AND SAMPLES

## - DISKS -

3.5"  
100% ERROR FREE DSSD

£12.50 ..... for 25

£24.00 ..... for 55

Cheques/P.O.s to  
BIDBROOK SYSTEMS  
11 Sutherland Ave, London W9 2HE  
(0831) 311782

## STUDIOS COURSES AND TUITION



### SOUTH LONDON BASED

### 2 INCH 24 TRACK

DIGITAL MASTERING. LIVE ROOM. FULL MIDI CAPABILITY EXCELLENT WORKING ENVIRONMENT

Tel. 081 - 699 - 6945

Fax. 081 - 699 - 5845

We are the U.K. Centre for City and Guilds qualification courses in Sound engineering and Music Technology. Phone for details and a free prospectus.

Ask about our short Christmas courses

## Digital Music Archives

Classical MIDI - Sequences - Autumn Catalogue  
J.S. Bach Brandenburg Concerto no.5 BWV1050 Concerto for harpsichord and strings BWV1050 5 concertos for solo organ, BWV592-597  
Beethoven Concerto for violin in D Major, Opus 61 Symphony no 8 in F Major, Opus 93  
Handel 2 Concertos for Organ, Strings and Winds, Opus 7/3 & 4  
Mozart Piano Concerto no 24 in C minor K491 Serenade 'Eine Kleine Nachtmusik' in G Major, K525 3 works for Mech. Organ K594 + K608/Boethoven W033/1

All titles £19.95 each incl. postage  
Available for: Atari: Creator/Notator, Cubase, Pro 24 III, MIDI-files  
Amiga: Music X, MIDI-files IBM: Voyetra, MIDI-files Mac: MIDI-files

How to order: Call 071-624 8774 or send a cheque to: DMA, 46b Gascony Avenue, London NW6 4NA

## U.K.M.A

### United Kingdom MIDI Association

Members receive:  
\* Free advice on MIDI equipment  
\* Free answers to MIDI problems  
\* free monthly newsletter with MIDI articles, problem solutions, book reviews and general MIDI info.

Annual individual subscription - £34.50

### MIDI WORKSHOPS

Flexible, six hour MIDI courses with content tailored to suit individual classes. From writing a MIDI system, basic sequencing and MIDI principles through to syncing to tape, system exclusive and advanced MIDI applications

Cost - £40 per person (4 maximum)

Contact VIC LENNARD on:

081 - 368 7918 (fax / telephone)

## MUSIC TECHNOLOGY TRAINING

Do you want to learn more about MIDI or recording?  
We are running regular weekend, one week and part-time courses in:

**MIDI, Synthesis & Sequencing  
Recording Techniques**

Courses for both beginners and more experienced users. We also offer consultation. For more information call

**MICROMAGIC LTD.**  
(0532) 620897

## ADVANCED SOUND RECORDING & PRODUCTION

### 24 Track studio w. automation & Digital Programming suite

Digital Audio Concepts DASH and PD Formats Analogue / Digital Recording Processing Mixing and Editing, Automation and synchronisation MIDI and SMPTE Time Code, Computerised Sound Mixing Consoles, Analogue/Digital Sound Synthesis and Sampling Working with Various Bands and individual Artists. Music writing, Song and orchestral arrangements, radio jingles and commercials TV/Film, sounds, local radio operation, introduction to Pop promo production business practice in music industry.

Three-Month Intensive or Six Month Part-Time CERTIFICATE Courses in ANALOGUE SOUND RECORDING AND PRODUCTION

Modern 24 track sound recording and production introduction to Digital audio Analogue/Digital Sound Synthesizers and Sampling Keyboards, studio work with bands and individual artists, music for TV and film, song arrangements for Record release.

### DIGITAL SOUND RECORDING AND PRODUCTION TECHNOLOGY

Digital sound recording DASH and PD formats, digital multi-track operation, Mitsubishi X-850 Rotary Heads, Digital Recording, tapeless recording, Digital Synthesis/Sampling, Digital audio processing mixing, electronic and manual editing, computerised sound mixing console automation and assignable consoles MIDI and SMPTE Time Code, their practical application in creative music production, MIDI controlling networking.

Triggering and sequencing ATR/VTR Synchronisation.

### CREATIVE MUSIC RECORDING AND PRODUCTION TECHNIQUES

Creative application of multitrack recording & MIDI programming techniques: Working with bands & solo artists: TV/Film & radio sound production & post-production, SSL & Amak Mozart console automation systems: Music composition & arrangement in a variety of styles, Recording & Mixing tricks-of-the-trade.

Many Former Students are now employed in TV/Video and Audio Industries

## MEDIA PRODUCTION SERVICES

BON MARCHE BUILDING, 444 BRIXTON ROAD LONDON, SW9 8EJ  
Tel: 071-737 7152. 071-274 4000, Ext. 328, 323

Flight Cases, Cassette Duplication and For Hire Sections over page

# CLASSIFIED

To advertise in this Section  
Phone Robert Last on  
**(0353) 665577**

## FLIGHT CASES



**6A Friars Works,  
Abercromby Avenue,  
High Wycombe,  
Bucks HP16DT  
Tel: (0494) 450868**

For custom built flight cases from loud speaker cabinets to executive briefcases check us out for the best prices

**NO JOB TOO SMALL**

## CASSETTE DUPLICATION

### PLUS ONE TAPES

For the best in cassette duplication Real Time or High Speed-Ferric or Chrome. Also custom wound blanks - any length C5-C100 Nobody does it better

FOR FURTHER DETAILS:

telephone (0327 843092) or write to

**Plus One Tapes, 26 High St. Long Buckby  
Northants NN6 7RD**

## FOR HIRE

### Audiohire

Hire of; Synths / Samplers / FX / Drum Machines / Tape Machines / Mics. etc  
**Tel: 081 - 960 4466 or  
0836 710 281**

### 16 TRACK HIRE

\*FOSTEX B16  
\*SECK 18/8/2 MIXER **£129** PER WEEK

\*E16-G16 Available \*All outboard equipment  
Tel: ASCOT (0344) 22113 / (0860) 220800

## FZ1 • 10M USERS

**PUMP  
UP  
THE  
JAM**

JAM MARKETING OFFERS  
THE BEST LIBRARY  
CURRENTLY AVAILABLE TO  
THE FZ USER RING NOW  
FOR YOUR FREE CATALOGUE  
**08012 - 4017**

**BIGGER DISCOUNTS NOW  
ON BULK PURCHASE  
CALL FOR DETAILS  
GO GO GO**

# THE ULTIMATE STUDIO ACCESSORY?

## CREATIVE RECORDING : VOLUME 2

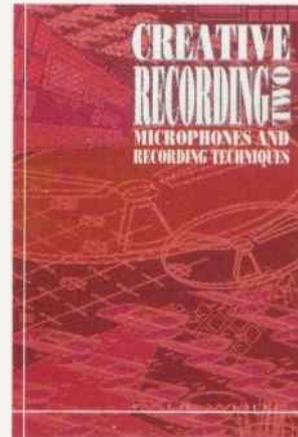
### MICROPHONE AND RECORDING TECHNIQUES

This, the second volume in the CREATIVE RECORDING series, takes the mystery out of choosing and using microphones in a recording environment. The microphone is the first step in any recording chain, and mistakes made here are impossible to remedy later. Volume 2 is designed to help you avoid making those mistakes, and starts out by explaining how studio microphones work, what are the strengths and weaknesses of the different types available and, most importantly, how to choose the correct one for the job in hand.

It then goes on to cover specific techniques for vocal and speech recording, classical stereo recording and various methods of recording both rock and classical instruments from the drum kit to the grand piano! Extensive use of illustrations and photographs make even the more advanced aspects clear and easy to understand.

Volume 2 concludes with a roundup of the world's most widely used studio mics along with their characteristics and popular applications.

CREATIVE RECORDING Volumes 1 & 2 are available direct from Music Maker Books at £9.95 each (plus £1.50 p&p) or at the special offer price of £21.00 for both (inc. p&p). Simply complete and return the coupon below, or you can order by telephoning 0353 665577 and quoting your credit card number.



Nu ook verkrijgbaar  
In de  
nederlandse  
taal. Bel  
020-668390  
6 Octogon  
Uitgevers  
BV, De  
Filnesstraat  
2, 1078 GB  
AMSTERDAM

### AVOID DISAPPOINTMENT - ORDER TODAY!

Please send me the following (indicate number of copies in box):

Creative Recording Volume 1: Effects and Processors at  
£9.95 + £1.50 p&p  copies

Creative Recording Volume 2: Microphones and Recording  
Techniques at £9.95 + £1.50 p&p  copies

Creative Recording Volumes 1 and 2 at the special price of £21.00  
including p&p  sets

I enclose my cheque for £..... made payable to Music

Maker Books or charge my Access/Visa credit card number:

Expiry Date..... Signature .....

Name.....

Address .....

Postcode.....

**Send to: Mail Order Department, Music Maker Publications,  
Alexander House, Forehill, Ely, Cambs CB7 4AF.**

*Please allow 28 days for delivery*



# THE SHOCK IN 3U

The sound of the 90's has been cut down to size.

What promises to be the most popular synth of the decade, the ground breaking SY77, is now available in 19" rack-mount form taking just 3U of precious rack space.

TG77 has all the tone generating wizardry that put the SY77 where it is today. AFM (Advanced Frequency Modulation) and AWM2 (second-generation Advanced Wave Memory). And that means crystal clear samples combined with state-of-the-art FM synthesis.

But there's more. RCM (Realtime Convolution and Modulation) synthesis brings the two different sound sources together to create a third that is greater than the sum of its parts. A whole new world of sound that's unique to Yamaha.

With built-in drums, two stereo and 8 assignable individual outputs, TG77 becomes a powerful production tool. Add the kind of software support that only Yamaha can provide and you can be sure your investment will be one for the future as well as the present.

Come with us and see.

For further information on the TG77 and SY77, please complete this coupon and send to: Yamaha-Kemble Music (UK) Ltd., MI & Pro Audio Division, Mount Avenue, Bletchley, Milton Keynes, MK1 1JE.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Postcode \_\_\_\_\_

MT-12-90



**YAMAHA**  
 THE SPIRIT OF MUSIC

# WAVESTATION.

The Korg Wavestation is the first synth that lets you control the essential building blocks of sound waveforms.

This 32 voice synth has 365 waveforms, Multi-Samples, Attack Transients, Digital Waveforms, fat Analogue Sounds, Time Slices and PCM Loops.

It's extraordinary power comes from three unique technologies; Wave Sequencing, Advanced Vector Synthesis and Digital Dynamic Multi Effects.

One Wave Sequence can contain up to 256 elements linked in succession, powerful Advanced Vector Synthesis mixes four combinations of Waveforms or Wave Sequences and the 46 dramatic Digital Multi-Effects allow stunning real time control as you play.

Make sounds that change the shape of music with the synthesiser that makes waves.



- Wave Sequencing
- Advanced Vector Synthesis
- Flexible Modulation Matrix
- 46 Stereo Digital Multi-Effects
- 32 Voice/16 Channel Multi-Timbral
- 24 Bit Processing/19 Bit DAC

# KORG

MUSIC POWER

For further information and colour brochure contact:

**Korg UK Ltd**

8-9 The Crystal Centre, Elmgrove Road,  
Harrow, Middlesex HA1 2YR

Telephone: 081-427 3397 Fax: 081-861 3595

