

Readers Letters

Send to: Readers' Letters, Electronics & Music Maker
282 London Road, Westcliff-on-Sea, Essex SS0 7JG.

Synclavier

Dear Sirs,
I am writing to commend your recent discourse of the N.E.D. Synclavier II. Surely this machine is the state-of-the-art computer musical instrument? Even the admirable Fairlight pales into insignificance by comparison.

I found the several pieces and discussion of the musical capabilities of the machine very interesting. Despite these excellent reports I find that you have appeared those who are primarily musicians amongst your readership at the expense of the technically oriented part. Documentation concerning the Synclavier II is hard to come by and I expect it is expensive, which you actually find it (more than \$9p for E&MM).

Although I now know in some detail the musical abilities of the Synclavier, you have neglected to tell us how it does what it does. For instance, what exactly is the Able processor (LSI II board, Micro T13/11) or custom processor? Are the digital synthesizers wholly hardware or microprocessor controlled? Do they use special signal processors? How do the voices work? How is all the necessary multiplication and division worked out in sufficiently small time to keep the Synclavier viable as a real-time instrument?

I would like to see more in-depth questions like these answered. A recent criticism of your magazine has been that it tries to satisfy the technical-minded at the expense of the musicians. This balance should be equal, but please do not give tantalising snippets of information which give rise to a hoard of unanswered questions. So please let's have a Synclavier II part 3 - an in-depth technical review. Could you do a similar study of the Crumar GDS?

Finally, congratulations on an excellent publication pursuing greater excellence.

Richard Ellis
Preston

Transcription

Dear Sirs,
Reading the May issue of E&MM I came across the Boss TU-12 tuner review on p.87. I have been hoping for something like this for a long time as it helps me in deciding the trumpet, which is difficult to play in tune at least in the beginning. Then I noticed on p.100 the review of the Yamaha Portastudio MP-1 which can print what it plays. A combination of the TU-12 tuner and the printing section of the Yamaha and one could print any music one plays ... or not?

John Goulandris
Lambourn

There doesn't appear to be any system in use at the moment which reproduces acoustically played music. The Synclavier, for instance, can print music and sample acoustic sounds, but can't turn samples into a score, the Roland MC8 can be programmed by a Corbet (or CT) have allowed using a patch for voltage conversion, but the MC8 cannot print music. The problem lies not in ascertaining the pitch of a note, but in

applying the software necessary to calculate note lengths, spacing, slurs etc. in the printed score.

One possible series beginning this month. This allows subscribers to be sampled, and their frequency accurately noted. Future episodes should make it possible to write software for the Synclavier Spectrum or other mixer which will calculate note spacing and other features and allow a printout of any music played into the system.

Emersonia

Dear Sirs,
I have just read your article on Keith Emerson. I first became a fan when I saw a programme, which I think was called '60 into '70'. On said programme there was a clip of the Nice playing 'America'. I must admit to being shocked by Keith Emerson's antics with the L100, as my dad had just bought one and it was his pride and joy, but I was impressed by the speed of his playing and bought 'Art Longa Vita Brevis'. After hearing this, I bought all the other L.P.s as well, although I still don't like Davy O'List's playing on 'The Thoughts of Emerson-Daveck'.

I want to see the Nice in concert, and I.L.P. (and then bought all their L.P.s) and so, when I saw that there was a video available, I thought this would be an opportunity to see my all-time favourites in concert. I soon found, however, that due to its 'limited Appeal'... couldn't have it any where, which must be a pity. I see it. Which brings me to my point. How on earth can anyone justify charging £45 for a video that is only 45 minutes long? That, as I see it, means that if you bought the video, it would cost £1 a minute! It's sorry Keith, but such as I see I.L.P. that's too much to ask. Is there any truth in the rumour that there is a 90 minute video also available?

A. N. Cox

Southbridge
The 'Pictures of an Exhibition' video is available from any video hire shop with a reasonable music section, if they do not stock a copy they can obtain one from Precision Video. Rumours abound of a complete 90-minute video of the original 'Pictures' film, but this is unauthorised. It's thought that I.L.P. are trying to regain the rights to a film of their Canadian tour also.

Variophon

Dear Sirs,
How about a review of the German 'Variophon', reviewed in International Musician, December '82? David Evers
London

We wrote about this instrument two years ago, and not much interest was shown by the subscribers at the time. Recently they have been chasing us up, and Pat Moran and Bruno Spiverti will no doubt be discussing the Variophon in due course. So our article will be more of a practical assessment than a review - we're always trying to do a 'what's new' keyboard type of instrument, but sometimes it's hard going!

Rhythms

Dear Sirs,
I read with interest your review of the Godwin Drummer 32P, and look forward to the day when I can get some money together and go out and buy one of these machines. But I know there are a lot of musicians who like me have to perform on a very small budget. There is a cheaper alternative. At present I am using a Yamaha PS-20 and Casio MT-45; it is possible to connect a pedalboard to these, as I have done. The Yamaha has an individual volume control for drums and arpeggio, although bass and chords are on one volume control. The Yamaha PS-20 sits at about £300 and the Casio MT-45 at £200; the pedalboard I constructed for £25.

I use two amps on this set-up; a bass amp slaved off the main amp which gives as near as possible a stereo effect (e.g. bass on the right of the stage, guitar amp in the middle and rhythm with drums on the left of the stage). If there are any readers who would be interested in this method, they can write to me and I will gladly send them any information I can on the matter. I would like to fit individual output sockets for each section of the keyboard, i.e. bass, rhythm, drums and arpeggio outputs. Can anybody help me with this project?

Jimmy Naughton
Newbridge
Ballinacree
Co. Galway

Modifications for Casio Keyboards allowing different facilities to be directed towards independent output sockets can be found in June E&MM.

Wasp

Dear Sirs,
I have recently purchased a second-hand monophony, the 'Wasp' and you please note the name makes this synth, do they make any others (and a compatible sequencer) and what their address is?

Your help would be very much appreciated. Also, is there a manual of any sort to go with it, or a good general book on using 'Synthesizers'?

Ralph Tesson

Romsay
The Wasp was manufactured by Electronic Dream Plant, who are no longer in business. However, a lot of their products are still in circulation, and the prices are reasonable. They are cheaply, and are generally very reliable. These comprise the Wasp itself, the Wasp Deluxe, a larger version with a 3-octave mechanical keyboard and wooden end panels, the Gnat, a smaller version of the Wasp with a 24-step oscillator, the Speeder, a 252-step pulse time or 54-step real time digital sequencer compatible with any of the synthesizers and featuring a versatile clock input for synchronization to a rhythm machine (tape clock), the Special Model Gnat, featuring a more complex front than the standard model, and the Caterpillar, a 3-octave keyboard capable of controlling up to 4 Wasps or Gnats for polyphonic sound. Because EDP equipment works to a non-standard digital system it's easiest only to use it with other EDP products. Manuals for EDP equipment are difficult to obtain nowadays; a more general book on synthesizer use would be Dave Crombie's 'The Complete Synthesizer', published by Omnibus Press, and reviewed in E&MM October '82.

Education

Dear Sirs,
I have recently been informed about the Advanced Diploma in Band Musicianship - Popular Edition, run by Salford College of Tech-

nology. The course includes 'a delicate balance of traditional music skills with a basic appreciation of and expertise in synthesized music and recording techniques'. It also includes 'scoring, arranging and composition studies which take place in workshop format'. There are four courses involving Recording Technology and Technology, Creative Therapy, Business Studies and Theatre Studies/Arts Administration.

I am very interested in this course but would have to travel a considerable distance to take a place on it. Could you tell me what colleges offer similar courses?

Dewi Morgan

Several courses have been mentioned in recent E&MM letters pages. Full lists of university courses are given in the UOCCA handbook available through careers officers, who can also advise on polytechnic and other courses.

Praise

Dear Sirs,
I have read your magazine since the May issue. Although I am only 10 years old I find your magazine interesting and easy to understand.

I have bought other magazines but I find them less constructive, and they do not concentrate on the things I enjoy. Thank you very much for a great magazine.

Robin Bigwood
Wotton-under-Edge

Dear Sirs,
I wish to applaud you in entering your third year of a most fantastic magazine. To give you an idea of the good your issues have done for an avid reader, read on.

I bought my first synth, a Minimoog, about a week before your March, and first issue. At once your magazine was impatiently waited for each month. I am just gone seventeen now and have learned, all due to your articles, to build projects, of which I have many, a basic understanding of electronics, a competent programmer of my Atari computer, a hell of a lot about synths and lastly a better understanding of music and musicians.

I am unable to thank you enough in respect to the new 'Trophy' way of life that your magazine has opened up to me in this most exciting and creative of arts.

Thank you and to keep up with the old cliché, keep up the good work.
Kerry Ireland
Gravesend

Micro Revolution

Dear Sirs,
I found your magazine resting comfortably between the plethora of micro mags and a few pop/rock papers.

It was a revelation. As a jazz musician I have long felt the need to become acquainted with the 'subculture' but micros, sequencers, VCFs etc. were only half understood concepts and although definitely understood are not really applicable to popular entertainment on the local gig circuit. The rock groups do it better and bigger!

But I see through your papers that there is a lot of contemplative creative work being undertaken, and you are definitely at the forefront of the initiation and updating.

The revolution is gathering speed and spreading, and I can't get bigger and more exciting. You have a right to be proud of your magazine and what you are doing. Long may you continue to spearhead the dissemination of information this expanding field is providing.

Scott Everett

Fiesta Magazine Readers Letters

Chris Lloyd



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