

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 feel 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 when you actually find it (more than \$50k 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 VLSI based, TMS320/311 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 carried out in sufficient 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. The 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 when practicing 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 Goulondris
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 MC4 can be programmed by a Corbett (as CFI have done) using a patch-to-voltage converter, but the MC4 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 enthusiasts to be amused, and their frequency accuracy tamed. Future episodes should make it possible to write software for the Sinclair Spectrum or other micro 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 *Emo 707*. 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 'Am 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 Emersonist Dandack'.

I want to see the Nice in concert, and E.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' I couldn't have it (anywhere which must buy it to 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! I'm sorry Keith, but much as I like E.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 at 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 if this is true, it is almost certainly unauthorised. It's thought that E.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 suppliers at the time. Recently they have been chasing us up, and Pat Moran and Bruno Spwenin 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 give the reader the 'keyboards' 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 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 save 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 retails 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 might be interested in using 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
Baltimore
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 secondhand monosynth, the 'Wasp'. Could you please let me know who 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
Romsey

The Wasp was manufactured by Electronic Dream Plant, who are no longer in business. However, a lot of their products are still in circulation, can be picked up quite 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 single oscillator, the Spider, a 252-step pulse time or 64-step real time digital sequencer compatible with any of the synthesizers and featuring a versatile clock input for synchronization to a rhythm machine or tape clock; the Special Model Gnat, featuring a more luxurious finish 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 Ginn Press and reviewed in E&MM October '82.

Education

Dear Sirs,

I have recently been informed about the 'Advanced Diploma in Band Musicianship - Popular Option', 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 minor courses involving 'Recording Technique and Technology, Creative Therapy, Business Studies and Theatre Studies/Arts Administration'.

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

Dewi Morgan

Wick
Several courses have been mentioned in recent E&MM letters pages. Full lists of university courses are given in the UICCA 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. Thankyou 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 seven-teen now and have learned, all due to your articles, to build projects, of which I have many, a basic understanding of electronics, a capable and 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 'Thriller' my article that your magazine has opened up to me in this most exciting and creative of arts.

Thankyou and to keep up with the old cliché, keep up the good work.

Kerry Ireland
Gravesend

Micro Revolution

Dear Sirs,

I found your magazine nestling 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 'culture' 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 induction and updating.

The revolution is gathering speed and spreading, and it's just what I, 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

Xiaolong Qi



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Adopting the Tune of Appearance: An Mental Symphony within **Fiesta Magazine Readers Letters**

In a world taken by displays and the ceaseless chatter of instant conversation, the melodic splendor and psychological symphony created by the published term usually disappear into the background, eclipsed by the persistent sound and distractions that permeate our lives. Nevertheless, nestled within the pages of **Fiesta Magazine Readers Letters** an enchanting fictional prize overflowing with organic thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, that interesting masterpiece conducts visitors on a mental journey, skillfully unraveling the hidden tunes and profound impact resonating within each carefully crafted phrase. Within the depths of this emotional review, we will investigate the book is key harmonies, analyze its enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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