

# YAMAHA

THE OFFICIAL PUBLICATION OF THE YAMAHA USERS GROUP

## Sessions Greetings



DECEMBER 1988

YAMAHA®

# News & Information

## G10 Demosoft

A new Demosoft package for the G10 MIDI guitar system is now available. It contains voices for the TX81Z and TX802 FM digital tone generators, plus G10C performances to go along with those voices, all supplied on a DX7 II FD disk as files in CRT and MDR formats. Full documentation is also included. Interested musicians can get this new Demosoft at any authorized Yamaha G10 dealer. Your local dealer can also load the files for you—simply bring your units to the store, and they'll take care of you.

## PF2000 Demosoft

A new Demosoft package for the PF2000 electronic piano is now available. The package includes 64 new voices and 32 new performances for the PF2000, supplied on a DX7 II FD disk as a file in CRT format; loading instructions are also included. Interested musicians can get a copy of this new Demosoft at any authorized Yamaha DMI (Digital Musical Instruments) dealer. Your local dealer can also load the file for you—simply bring a RAM4-type cartridge to your dealer, and they will be happy to help you.

## Product Specialist Update

Last month, we presented the December schedule of clinics offered by the elite team of Yamaha product specialists, and announced that we would feature a profile of the whole team in this issue. Well, after interviewing all four, we found that there was much more valuable material than we could fit into this month's available space. Therefore, we have decided to save the story until next month, when we can give these talented musicians the space they deserve.

All four of Yamaha's product specialists are taking a much deserved break during the holiday season, and will be spending the first half of January preparing for the upcoming music industry trade show in Anaheim, California. After that, they'll all be back on the road.

## DX11 Demosoft

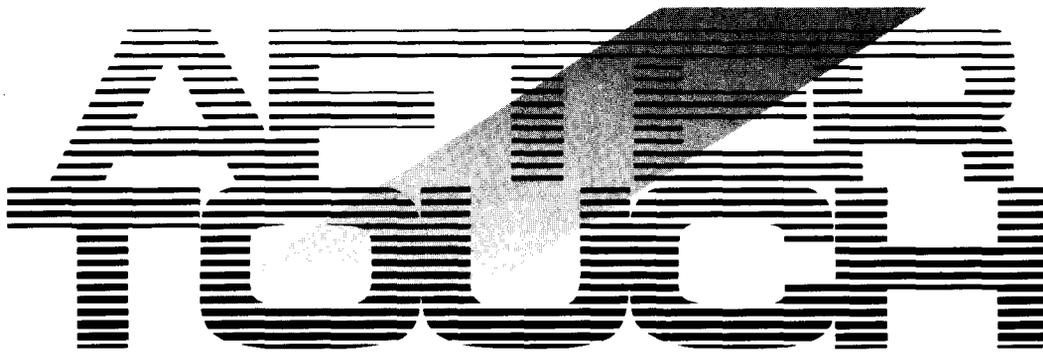
A new Demosoft package for the DX11 FM digital synthesizer is now available. The package includes 32 new voices and 32 new performances for the DX11, supplied on a DX7 II FD disk as a file in MDR format; loading instructions are also included. Interested musicians can get this new Demosoft at any authorized Yamaha DMI (Digital Musical Instruments) dealer. Your local dealer can also load the file for you—simply bring your DX11 to the store, and they'll help you out.

## Prophet-3000 Available

In April of 1988, Yamaha Corporation of America purchased the assets of Sequential, Inc., and is now making available to its dealer network a limited production run of Sequential's Prophet-3000 16-bit stereo sampler. For more information, see the article on page 8 of this issue of *AfterTouch*, or contact your local authorized Yamaha DMI (Digital Musical Instruments) dealer.

## Corporate Name Change

The American Yamaha corporate entity previously known as Yamaha Music Corporation USA has changed its name to Yamaha Corporation of America. This name change does not represent any major organizational change, and therefore will not affect the way Yamaha does business in the United States. The new corporation was created to "make upper management more effective." For all of us who deal with Yamaha in the United States, though, it is simply business as usual.



December 1988

Volume 4, Number 12  
Issue #39

- 4 Questions & Answers**  
Answers to questions from readers. By Steve Deming and Tom Darter.
- 6 RX5 Voice Edits**  
"Air Snare" and "Dark Hands," two new RX5 voice edits by Tony Gillis.
- 7 RX5 Voice Edits**  
"Studio Rim" and "Funk In A Can," two new RX5 voice edits by Tony Gillis.
- 8 Prophet-3000**  
The Yamaha dealer network offers a limited production run of the Sequential Prophet-3000 stereo sampler.
- 10 Kevin Gilbert**  
An interview with the leader of Giraffe, the band that won this year's version of Soundcheck, Yamaha's annual, non-profit rock band competition. By Sibyl Darter.
- 14 Hot Tips**  
Reader tips for the QX5, DX100, and more.
- 16 MIDI Mixup**  
What are all of these MIDI channels good for, anyway? By Tom Darter.
- 17 AfterTouch Index '88**  
A complete listing of the contents of our fourth year of publication (issues 28 through 39).
- 18 C1 Users Central**  
An up-to-date list of music software currently in development for use with the C1 music computer, part 2. By Rick Huyett and Tom Darter.

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# Questions & Answers

## Answers To Questions From Readers. By Steve Deming & Tom Darter.

I have heard that later versions of the DX7 II series ROM modified the transmission and reception of MIDI System Exclusive data. What is the latest ROM version, and how can I determine what ROM version is present in my DX7 II?—David Anderman, Solana Beach, CA.

For the answer to both of your questions, contact the Yamaha Electronic Service Division: Call 1-800-854-3619, and ask for extension 1.

When I try to input new voices for the TX81Z from the data sheets in AfterTouch, I become confused. I cannot seem to input the Frequency Coarse and Frequency Fine numbers as you list them.

For example, in issue #35, Roland Steele's "Mallense" voice seems to call for a Frequency Coarse of 4 and a Frequency Fine of 8 for operator #1. Whenever I try to input these numbers, the TX81Z won't allow it. In fact, it seems that whatever number one sets the Frequency Coarse to, the Frequency Fine follows automatically (and vice-versa). What Gives?

Also, what are those numbers surrounded by dotted lines below the detune data in your charts. Am I missing something? Please help.—John Kusiak [no address given.]

Our TX81Z patch diagrams were generated using TX81Z-PRO, a CAV (computer-assisted voicing) program for the Apple Macintosh computer. In this program, the numbers listed for both Frequency Coarse and Frequency Fine do not represent the actual settings—instead, they represent a value *level* within the range of values available for both parameters.

There are 64 possible values for the Frequency Coarse parameter (ranging from 0.50 to 25.95 if the Frequency Fine parameter is at its lowest setting). In addition, there are either 8 or 16 possible Frequency Fine settings associated with the various Frequency Coarse settings. Since the two parameter ranges interact in complicated ways, creating a vast number of actual frequency settings, the TX81Z-PRO program simplifies things by listing each of these parameter values as a number within the

parameter *range*. Since there are 64 possible steps in the range of the Frequency Coarse parameter, and since the *actual* value (frequency setting) may change depending on the interaction between the Frequency Coarse and Frequency Fine values, TX81Z-PRO gives the frequency settings in terms of increments from the lowest value.

Therefore, to set each operator's frequency value properly, start with the Frequency Coarse and Frequency Fine both at their lowest possible values; then, go to Frequency Coarse and Increment the value the number of times indicated by the number in the chart; finally, go to Frequency Fine and increment the value the number of times indicated by the number in the chart. The actual frequency values for each operator are shown within dotted boxes at the bottom of the Operator portion of the chart.

The value range numbers given in the charts provide a straightforward way to input the data and get the correct frequency value. Without this help, it might take many trial-and-error sessions to discover the combination of Coarse and Fine value settings that lead to the desired frequency.

Still, we apologize for not explaining this approach more clearly to our readers. The idea was to make it easier to enter the data, not to create more confusion.

**Our band wants to buy a DX7 II for gigs. The stores do not tell us very much about the DX7 II and DX7s. We would like to know if these two keyboards are the same; and, if not, what are the differences between them?—Bill T.S. Jones [no address given].**

There are three members of the DX7 II family, and, although they are very similar in appearance, they have a number of differences.

The three units in question are the DX7 II FD, the DX7 II D, and the DX7s. Before explaining their differences in detail, let's start by talking about the things they all have in common: All three feature a 6-operator FM synthesis approach that offers new parameters



*DX7 II FD digital FM synthesizer.*

while still being completely compatible with the original DX7; all three feature updated technology that delivers a marked improvement in sound quality over the original DX7; all three feature a 61-note, velocity-sensitive keyboard and offer 16-note polyphony; all three offer expanded expressive options via MIDI controllers; and all three have an internal memory with a capacity for 64 voices and 32 performances.

Now for the differences. Both the DX7 II FD and the DX7 II D come with two tone generator systems; this means that they can output two different voices at the same time. Both units offer Single, Split, and Dual keyboard modes. In addition, both units offer Single, Split, and Dual keyboard modes. In addition, both units have stereo outputs, plus a number of performance parameters that take advantage of musical possibilities offered by dual sound sources and stereo outputs.

The DX7s, on the other hand, has a single tone generator system and a monophonic output; therefore, it cannot offer Dual and Split modes, and its performance parameters are much more limited. In addition, the DX7s has a smaller LCD interface: both the DX7 II FD and the DX7 II D feature a 40-character by 2-line backlit LCD, while the DX7s has a 16-character by 2-line backlit LCD.

The DX7 II FD and the DX7 II D are almost the same, except for one thing: the DX7 II FD has a built-in 3.5" disk drive for mass data storage.

Since the three units have different features, it should come as no surprise that they also have different prices. The original suggested list prices for the three members of the DX7 II family are as follows: DX7 II FD—\$2,495.00; DX7 II D—\$2,195.00; DX7s—\$1,495.00.

**I have recently acquired a QX1 sequencer, and am having a very difficult time trying to use it. The manuals are not too clear to me, and it is very frustrating. Is there some book or other info I can get to explain the use of the QX1 in clear, hands-on, layman's, terms?—David M. Eade, Summerville, SC.**

AfterTouch has featured a number of articles on the use of the QX1 digital sequence recorder, as follows: "Your First 30 Minutes With The QX1," by David Lourik and Tom Darter (AfterTouch, October 1985, page 13); "Using the QX1 to Manipulate MIDI Control Codes," by Gary Leuenberger (AfterTouch, February 1986, page 12); "Details On The New Job Commands And Other Improved Features Of The Version 6 Software For The QX1," by Tom Darter (AfterTouch, March 1986, page 11); "Morton Subotnick & YCAMS, part 1," by Tom Darter (AfterTouch, March 1986, page 4); "Morton Subotnick & YCAMS, part 2," by Tom Darter (AfterTouch, April 1986, page 4).

There have also been a number of items regarding the QX1 in AfterTouch's "Hot Tips" column (called "Final Touch" prior to the July '87 issue), as follows: December '85, page 18; January '86, page 17; March '86, page 16; and April '86, page 18.

We do not know of any books on the QX1.

**Is there a users group for the Yamaha PlayRec software [created for IBM computers with the IBM Music Feature card], one that fosters the exchange of ".ESQ" files?—Clyde D. Vaus, Santa Cruz, CA.**

We are not aware of any such users group. If there is a users group out there, please let us know, and we will pass the information on to our readers.

# RX5

## A New RX5 Voice Edit By Tony Gillis.

Notes:

*This is a great sound for ballad backbeats, or for a brush-on-snare effect.*

Voice Name: Air Snare		Origin: Int-SD 1	
JOB #	PARAMETER	RANGE	NEW VALUE
02	Pitch	-3600 ~ 2400	+330 cent
03/1	Attack Rate	1 ~ 99	70
03/2	Decay 1 Rate	1 ~ 99	59
03/3	Decay 1 Level	1 ~ 60	45
03/4	Decay 2 Rate	1 ~ 99	62
03/5	Release Rate	1 ~ 99	70
03/6	Gate Time	100 ~ 6500	3300 ms
04/1	Bend Rate	-60 ~ 60	00
04/2	Bend Range	1 ~ 60	00
05	Inst Level	0 ~ 31	28
06	Sound Loop	OFF / ON	ON

# RX5

## A New RX5 Voice Edit By Tony Gillis.

Notes:

*This is a big, dark clap sound that is naturally gated. It's great for dance songs, or for doubling a heavy backbeat.*

Voice Name: Dark Hands		Origin: Crt-Claps	
JOB #	PARAMETER	RANGE	NEW VALUE
02	Pitch	-3600 ~ 2400	-850 cent
03/1	Attack Rate	1 ~ 99	92
03/2	Decay 1 Rate	1 ~ 99	54
03/3	Decay 1 Level	1 ~ 60	55
03/4	Decay 2 Rate	1 ~ 99	76
03/5	Release Rate	1 ~ 99	60
03/6	Gate Time	100 ~ 6500	6500 ms
04/1	Bend Rate	-60 ~ 60	00
04/2	Bend Range	1 ~ 60	00
05	Inst Level	0 ~ 31	28
06	Sound Loop	OFF / ON	ON

# RX5

## A New RX5 Voice Edit By Tony Gillis.

*Notes:*

*This is a crisp, bright rim click that sounds like the real thing in a studio situation.*

*In ballads, use an SPX Hall or Room Reverb setting with a generous length (1.2-2.5 seconds) on this sound, and get a true, spacious "click" that will fool even the most experienced ears.*

Voice Name: Studio-Rim		Origin: Int-Rim 1	
JOB #	PARAMETER	RANGE	NEW VALUE
02	Pitch	-3600 ~ 2400	+370 cent
03/1	Attack Rate	1 ~ 99	99
03/2	Decay 1 Rate	1 ~ 99	61
03/3	Decay 1 Level	1 ~ 60	59
03/4	Decay 2 Rate	1 ~ 99	71
03/5	Release Rate	1 ~ 99	60
03/6	Gate Time	100 ~ 6500	6500 ms
04/1	Bend Rate	-60 ~ 60	00
04/2	Bend Range	1 ~ 60	00
05	Inst Level	0 ~ 31	27
06	Sound Loop	OFF / ON	ON

# RX5

## A New RX5 Voice Edit By Tony Gillis.

*Notes:*

*Imagine hitting the bottom end of a tin coffee can as a backbeat for a funk band! This sound works great as a backbeat when mixed with other sounds.*

Voice Name: Funk In A Can		Origin: Crt-Timpn	
JOB #	PARAMETER	RANGE	NEW VALUE
02	Pitch	-3600 ~ 2400	+2230 cent
03/1	Attack Rate	1 ~ 99	99
03/2	Decay 1 Rate	1 ~ 99	29
03/3	Decay 1 Level	1 ~ 60	58
03/4	Decay 2 Rate	1 ~ 99	49
03/5	Release Rate	1 ~ 99	60
03/6	Gate Time	100 ~ 6500	6500 ms
04/1	Bend Rate	-60 ~ 60	00
04/2	Bend Range	1 ~ 60	00
05	Inst Level	0 ~ 31	27
06	Sound Loop	OFF / ON	ON

# Prophet-3000

**The Yamaha Dealer Network Offers A Limited Production Run Of The Sequential Prophet-3000 Stereo Sampler.**

**Y**AMAHA CORPORATION of America purchased the assets of Sequential, Inc., in April of 1988. The company, originally called Sequential Circuits, made a major impact on the electronic music market in 1978, when it introduced the Prophet 5, the first fully-programmable polyphonic synthesizer. Yamaha is now making available to its dealer network a limited production run of Sequential's last creation, the Prophet-3000 stereo sampler.

## **The Prophet-3000 Stereo Sampling System**

The Prophet-3000 is a true stereo, 16-bit, modular sampling system. The basic Prophet-3000 consists of a 3.5" rack-mount chassis, plus a compact, remote-control panel with an eight-line by 40-character LCD. The rack chassis contains a disk drive, two megabytes of RAM, and eight permanent (ROM) synthesizer voices.

## **Quality Sound**

Only with true stereo can you capture the natural image and ambience that has so much to do with realistically perceived sampled sounds. And the Prophet-3000 doesn't color your work with its own ideas: Its entire audio path has been finely crafted to take full advantage of 16-bit digital power. It delivers full frequency response and an outstanding signal-to-noise ratio. Its sampling rates include the AES standards of 48 kHz and 44.1 kHz, plus 32 kHz and 16 kHz. The dynamic range is over 90 dB, with insignificant distortion. In fact, if you sample a good CD player and then A/B test it against the Prophet-3000, you will be hard pressed to distinguish them.

## **Ease Of Use**

Besides providing outstanding fidelity, the Prophet-3000 is unbelievably easy to use because of its portable, interactive display system. The remote-control panel provides fast function-key operations, simultaneous display and editing of multiple parameters, and graphic

editing of samples and waves. It can be located close to the work area, while the chassis stands aside.

And, importantly, the LCD is not overly crowded. There is lots of white space, so that musicians aren't overloaded with data they don't need. The control system is spread out over a luxurious two-hundred display pages. But, because of the unit's function-key menu system, it only takes one or two switch actions to access most operations.

## **Auto-Mapping**

The Prophet-3000 offers a new level of intelligence in its user interface. For example, consider how easy it is for you to actually create a preset: As you record each sample, the system automatically detects the pitch of the sample, puts the sample on the correct note of the keyboard, and readjusts any other sample ranges as needed. No user-mapping is necessary!

The system even sets loop points and automatically adjusts the VCA envelopes so you get a nice release. Do you hear a seam that sounds a little rough? Just record that note into the playback map. This feature alone saves hours (and money), by allowing you quickly to get great results on your own.

## **Graphics**

Since a picture is worth a thousand words, the Prophet-3000 displays keyboard maps and sample ranges graphically; sample waveforms and loop points are also displayed. The Prophet-3000 does all of this without the disadvantages of an external computer or CRT: bulk, heat, noise (that high-pitched ringing from digital ground loops), cabling, expense, waiting for dumps back and forth, looking in two places, moving between mouse and keyboard, and so on.

## **Macro-Command Level**

In addition, easy-to-use macro commands allow you to try out preset groups of analog

parameters. For example, instead of bothering with all of the envelope parameters, you can just select a basic envelope shape like "brass," "string," or "piano," and all of the details will be taken care of for you. Or, instead of diving into the modulation matrix, you can select one of the modulation macros. The advantage is that you get to hear your sampled preset, enhanced with lots of basic synthesis ideas, quickly. Plus, you can still go in and edit the preset in as much detail as you like.

### Sound Library

In addition to the 8-disk library shipped with the unit, a 30-disk collection is available, offering both standard orchestral and non-Western instrument sounds.

### Basic Features

- Up to 9999 presets, any of which can be mapped to MIDI program numbers 0-127.
- Extensive keyboard modes for mapping, layering, switching, or crossfading presets horizontally over 64 ranges, or vertically in up to 16 layers.
- MIDI controller input master offset (transpose).
- Real-time monitoring of input through the audio path.
- MIDI Mode 4 channel-to-voice assignments are completely flexible.
- Disks can be named to 12 characters.
- Presets can be named to 16 characters.

### Digital Features

- Maximum continuous sampling times: 63.6 seconds, mono @ 16 kHz; 10.6 seconds, stereo @ 48 kHz.
- Sustain and release loops: Forward-only or backward-forward.
- Full graphic display of samples, start/end, and loop points, including separate horizontal and vertical zoom.
- Loop crossfading utilities.

### Analog Features

- Very low-noise, four-pole, 24 dB/octave resonant low-pass filters.
- Two envelopes per voice.
- Two independent LFOs per voice, each with five shape options.
- No stepping noise on envelopes or LFOs.
- Extensive modulation matrix: 9 sources and 16 destinations.

- Sounds can be dynamically panned through a programmable internal stereo mixer, or taken from individual voice output jacks.

### Controls & Connections

The Remote-Control panel contains the primary controls and indicators, including the following:

- LEFT, UP, RIGHT, and DOWN cursor switches.
- LCD (eight lines x 40 characters, or 64 x 240 pixels).
- Six programmable function switches, located under the bottom row of the display.
- DISPLAY ANGLE trimmer: This adjusts the control panel to the location. With a portable display, this is a necessity, not a luxury.
- SELECT dial, with infinite-turn velocity-sensing.

The connectors from the Remote-Control panel are as follows:

- LEFT/MONO and RIGHT MIC IN phone jacks. Microphone input range is 16 to 180 millivolts rms. Input impedance is 10 kilohms.
- LEFT/MONO and RIGHT LINE IN phone jacks. Line input range is 0.45 to 4.7 volts rms. Input, impedance is 245 kilohms.
- LEFT/MONO and RIGHT LEVEL knobs adjust the input level for sampling or triggering.

The chassis back panel contains the following connectors:

- MIDI IN, OUT, and THRU jacks.
- L/PHONES and R/MONO audio outputs.
- VOICE OUTPUTS 1-8. Presents can be assigned to specific voice channels.
- FOOTSWITCH, which can be programmed to increment preset number, trigger notes, and so on.

. . . .

The Prophet-3000 defines new levels of sampling performance in two areas: superior sound quality and ease of use. For more information on the Sequential Prophet-3000 sampler, contact your local authorized Yamaha DMI (Digital Musical Instruments) dealer.

# Giraffe's Kevin Gilbert

**An Interview  
With The  
Leader Of  
Giraffe, The  
Band That Won  
This Year's  
Version Of  
Yamaha's  
Annual, Non-  
Profit Rock  
Band  
Competition.  
By Sibyl Darter.**

LAST MONTH, WE FEATURED a behind-the-scenes look at Soundcheck, the national rock competition sponsored by Yamaha. The winner of the Soundcheck '88 contest was Giraffe, a five-member band that hails from San Jose, California. They have a techno-pop style that is original and challenging without being out of sync with today's music scene. They are charismatic and powerful while performing. I liked them, my 15 year-old daughter and her friend liked them, the hard-rock crowd at the Soundcheck concert liked them, and obviously the judges liked them. The band's musical personality reaches a wide range of listeners.

Though they are young and innovative, they are also wise and realistic enough to know that these energetic qualities need to be channeled correctly. Prior to Soundcheck, they had already produced their own CD, *Power of Suggestion*. The fact that *they* (rather than a record company) produced the CD kept them within the eligibility requirements of the contest.

After their victorious performance, I talked with the band's leader, Kevin Gilbert. He shared his thoughts about being a musician in today's competitive music industry, and how Soundcheck has helped his band. Giraffe is definitely a group that we will be hearing from in the future.

. . . .

**SD:** *How did you find out about Soundcheck?*

**KG:** There's a DJ up here in San Jose, Greg Stone, who does a show for KOMA, a large Bay Area rock station. He had picked up our CD, and started playing different cuts from it. When I got in touch with him, he proved to be very helpful. He told me that our band should try to enter all kinds of contests—both for the experience and the exposure. He was the one who told me about the Soundcheck competition. I picked up the entry form and, because we already had our music recorded on CD, it was easy to transfer it to cassette, which is the required medium for entries. This all happened about two days before the Soundcheck dead-

line. We sent our entry via express mail, just to be sure we'd make the deadline. I'm fairly sure that our entry was one of the last, but we managed to get it there.

**SD:** *Had you entered any other contests before that?*

**KG:** Well, not really. What other contests are there? Soundcheck is the largest contest there is.

**SD:** *How about MTV basement tapes?*

**KG:** We did enter that, and actually we were on it just a couple of weeks before we entered Soundcheck. They showed a video, "This Warm Night," that we produced ourselves. We also looked into a couple of other contests, but we felt that the prizes offered wouldn't compensate for the effort and expense we had already put into our band as a project.

**SD:** *How long has Giraffe been together?*

**KG:** Some of us had played together at various times, and got along well. When I decided to get serious, I contacted three of the current members, based on these previous experiences. The last guy to join was Chris Beveridge, the bass player. A friend had recommended him to us. He fit in right away. The first time the five of us played together as Giraffe was in January of '88. So, we're coming up on our first anniversary next month.

**SD:** *What will you be doing?*

**KG:** We're working on a second CD, independently, and we're preparing for the Budokan festival. These two projects, and the post-Soundcheck activities, have kept us pretty busy.

**SD:** *When will you be going to Budokan for the international finals?*

**KG:** That's happening on February 12th, 1989.

**SD:** *Does this competition have the same format as the Soundcheck finals, with each band performing two songs?*

**KG:** We're only allowed to do one song at Budokan. We haven't decided which one to perform yet; there are reasons to do either song from the Soundcheck finals. A lot of people have told us that the drum thing in the first song, "This Warm Night," kind of clinched it—

they heard the drums and said, "Yeah, that's the band." However, other people have said that "Because of You" is the song you remember. So, "This Warm Night," the drum song, is flashier, but "Because of You" has more lasting quality. I really don't know which song we'll perform.

**SD:** *Do you know how many bands will be competing in the finals at Budokan?*

**KG:** I've heard that it's around eighteen; at least there are eighteen different countries, and some countries may have more than one band.

**SD:** *Well, I'm sure you will do well at the Finals; you seemed very comfortable performing in front of the large audience at the Universal Amphitheatre during Soundcheck. Have you played in front of large crowds before?*

**KG:** Well, not a lot of people know about this, and I don't like to talk about it much because it's not that big of a deal, but I played keyboards behind Eddie Money for one tour. We played some large halls; and that's when I was nervous. But, having done that for a year with him, yeah, I'm a lot more comfortable on a large stage. At Soundcheck, we were nervous while walking out on stage, but once we started playing, it was, "Okay, we're doing what we do; they're either going to like it or hate it, but we're here to play our music."

**SD:** *Did you have a different setup, or a modified setup, for the Soundcheck finals?*

**KG:** It was a little frightening. We have a very technical kind of thing—everybody's equipment is talking to everybody else's equipment. We've got MIDI, sequencers, click tracks, and so on. At Soundcheck, we were given only a few minutes to set all of that stuff up and check to make sure that everything was talking to everything else. So when we went on stage for the first song, "This Warm Night," I had my back to the audience. I was looking at Scott, the drummer, wondering, "Is it going to work? Is it going to work?" We weren't sure, because, at all of the rehearsals and at the soundcheck for Soundcheck in the afternoon, it had not worked. We had had to stop and say, "wait a minute; this is not working. Plug that back in." So yeah, we were kind of frightened.

**SD:** *Couldn't you ask the roadies from Soundcheck to "Fix it" or "Check it" before you went onstage?*

**KG:** Well, they didn't know our gear. Some of us were using their gear—our bass player and drummer were using their bass and drum setup—so they were up and working. But, as far as the keyboards, sequencers, and MIDI connections, that was all unique to our band; none of the roadies knew what got plugged into what. So, if something wasn't right. . . . And, since we were



the last band, there were seven opportunities for someone else to trip over one of our pieces of gear and unplug something. We were kind of scared.

**SD:** *Well, you looked very calm and collected.*

**KG:** That's just it; as soon as I heard the sequencer go—start working properly—I turned toward the audience, and I thought, "Okay, this is going to be fine."

**SD:** *How long have you been playing keyboards?*

**KG:** I started playing piano when I was four. By the time I was fourteen, I had frustrated my piano teacher enough that she finally said, "I quit." One thing about my musical abilities is that I have a good ear, but I'm terrible at sight-reading—or reading music, period. Since I had this well-developed ear, I would cheat when it came to practicing the music the teacher had given me. Instead of reading, I would go buy the record, listen to it a couple of times, and from

*Kevin Gilbert on stage at the Soundcheck finals. (Photo by Greg Allen.)*

# Kevin Gilbert

Continued

that input I would recite my lessons. It worked for a while; she thought I was reading the stuff. After a while, I felt that I was wasting creative energy just playing other people's music. I know it's a cocky, 14-year-old thing to think, but that was my attitude at the time. I wanted to spend time writing stuff on my own.

**SD:** *Do you take advantage of today's technology to get around having to compose music on paper?*

**KG:** I can write on paper. I've done horn and string charts for people—big band arrangements. I can write, but it's very slow work for me. The music I write for Giraffe is constructed on tape. I work as an engineer sometimes, so I have access to and am familiar with different recording machines and techniques that makes this form of songwriting the most realistic and productive for me. It's a type of writing that artists are utilizing today. Peter Gabriel and Joni Mitchell have worked this way, I believe. The artist has the instruments and the medium—the tape—right in front of him. They create based on what they're able to get from these recording machines, from their knowledge of the medium.

**SD:** *When composing a song, do you have a standard or set order that you lay in the tracks?*

**KG:** First, I come up with the chord change and the melody I like. Then, I orchestrate off that. The type of project I'm working for at the time determines the approach or style of a particular piece. Obviously, I take a distinctive approach when working on a song for our band: I want it to be Giraffe-like. I feel that my personal musical experience allows me to communicate a musical expression that, ultimately, delivers the same feelings whether it developed from written musical ideas, or recorded musical ideas. Most of the guys in the band have a pretty well developed ear, so they listen to the tape I have and pick their parts out from what I've laid down. They take off on their own parts from that.

**SD:** *Do the lyrics or music come first when you're writing a song?*

**KG:** The lyrics generally come last for me. They are a reflection of the mood of the piece. The lyrics for a couple of the songs from *Power of Suggestion* would have been hard, if not impossible, to write without having the mood of the structure of the music as a starting point. I

wish I was literate enough to just write lyrics; but I need the foundation to put lyrics into.

**SD:** *Getting back to Soundcheck, what other progress has been made since the finals?*

**KG:** We've been checking out a few different possibilities. We've played a couple of shows, performed for a couple of benefits around here. Frankly, the local media hasn't been as attentive to what Giraffe achieved by winning the Soundcheck competition as we'd hoped they might be. No one has called with an offer to open for any of the major acts coming up in the area. It's disappointing and unfortunate. It seems Bill Graham runs the concert scene in the Bay Area, and he's not real helpful or supportive toward the local bands. The scene is more relegated to the local clubs.

**SD:** *What about the new CD; will you be sending it to various record companies?*

**KG:** Well, now that we have those contacts, we have a kind of direct access that we're going to use. We don't have to go through the usual "unsolicited tape" thing. So, yes; we'll probably send songs along as we finish them. I also want to press them onto a CD. About four years ago, I made a deal with myself: I said, "Well, regardless of whether a record company is going to be behind us or not, I'm going to make one record a year, just to get into the habit that this is what I'm doing."

**SD:** *Very smart!*

**KG:** That's where that's at. And, since we did a CD last year, I feel like we have to present our music at least as well as we did last time.

**SD:** *I'm amazed at the lack of local support or interest towards your band. How about performing elsewhere? Are there any upcoming performances that the public can look forward to?*

**KG:** The people at Soundcheck are setting up some showcases for us. There are also a few different record companies that are interested in picking us up. That's our goal, at this point, to get an album out nationally. That would allow us to tour. Even if we were playing small clubs, there would be a real purpose. We'd be offering a product, as opposed to just trying to garner a small following. We'd like to garner a large following!

**SD:** *Which, if any, record companies have you been connected to as a result of winning the Soundcheck competition?*

**KG:** We've been in to talk to Warner Bros.,



and CBS/Columbia has also talked about doing something. But, at this point, it really is still just talk. I think they're all waiting for that big song that is a real sure-fire hit. We're in the studio right now trying to come up with ten more gems, and we hope that one of them is something that someone feels is worth promoting.

**SD:** *I'm surprised there isn't an interest in that direction for the songs you presented at Soundcheck, particularly "Because of You."*

**KG:** That seems to be the hit, at least in San Jose. A lot of people seem to grab on to that song. However, the consensus from the people in the record companies seems to be that, while it's a good song, it falls between the cracks. It's not college radio music; it's not exactly (Contemporary Hit Radio); and AOR radio doesn't really exist anymore.

**SD:** *Not to put Giraffe's music in a slot other than its own, I felt that your music had a Howard Jonesish feel to it.*

**KG:** Yeah, that's what we'd hoped—that our music would fit into the CHR category. Basically, the feedback we've been getting from a lot

of people is that "Because of You" is a great second single, but it isn't going to break enough ice or be the record that could break things open.

**SD:** *How does this new input affect Giraffe's considerations regarding the business side of the music profession?*

**KG:** I feel that it's their opinion, and that they are in a position where you want to listen to these opinions. I think it's a good song—I wrote the song so I'm biased—and I think people could turn on to it; but, I know that they know the business, and so I have to bow to their judgement.

**SD:** *Are you getting a feeling for what they—the record companies—are looking for?*

**KG:** Well, it's a tightrope walk between two extremes: either compromising myself in such a way that I'm uncomfortable, or turning in something to them that they can't work with. Those are the impossible extremes. We're trying to find the tightrope that connects the two, so that the music is something that they can market, but is still work that I'm comfortable with artistically.

*Giraffe (L to R): J. Scott Smith (drums), Stan Cotey (guitars and keyboards), Kevin Gilbert (lead vocals and keyboards), Michael Abowd (keyboards), and Chris Beveridge (bass).*

# Hot Tips

## Reader Tips For The QX5, DX100, And More.

### Another Use For The Cassette Port On Your TX81Z

By Steve Cory

Here is a quick tip that may seem incredibly obvious, but nevertheless has been very useful to me, both as a professional musician and as a patch programmer who likes to work at home without bothering the neighbors (and without setting up all of my gear—most of which is usually packed in the van between gigs).

I use a TX81Z as a part of my setup, and use a cassette record to load my data. Once my patches are loaded, I'm ready to go to work. And, since the tape player is all set up, why not put it to additional use? At this point, I just put a tape of the song I want to learn (or the one with the patch I want to copy) into the same cassette player and plug my headphones into the TX81Z (connected to any controller); then, I can actually play right along with whatever is on the tape. This is especially useful with my own recordings, since I can now experiment with different patches as I play along with the master recording. (Of course, now all that's left is to use the volume control on the tape player in combination with the Master Volume on the TX81Z to mix the sounds in the headphones).

A common frustration with playing along with tapes (especially those recorded on different machines) is tuning; I can remedy this easily on the TX81Z, using the Master Tune function to "tune up" to whatever is on the tape.

It seems possible that any Yamaha synth that loads data via cassette (in a way similar to that of the TX81Z) and has a headphone jack could make use of this "stereo within a synth" feature.

. . . .

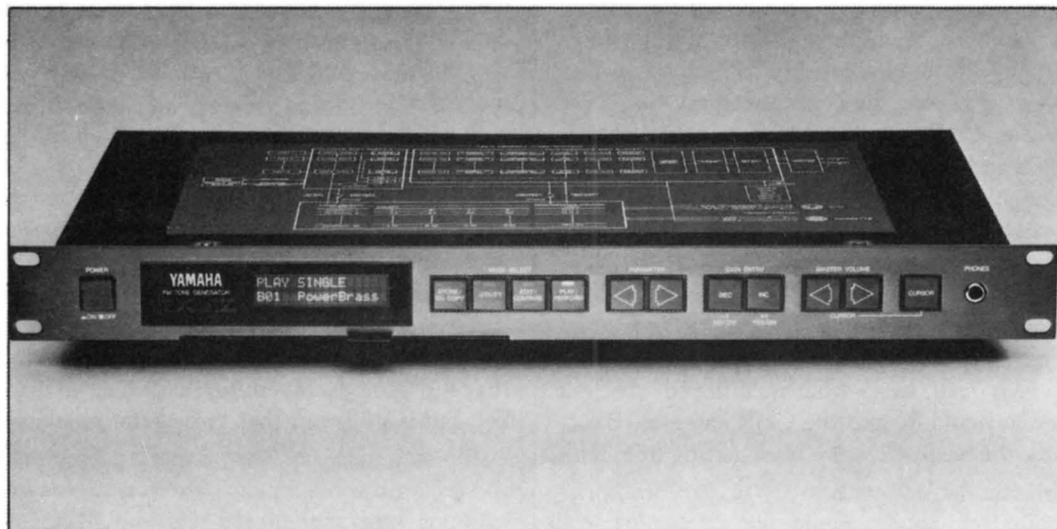
### Dealing With CX5M Tempo Glitches Using The FM Music Composer II Program

By John Walker

I use the CX5M music computer with the SFG05 sound module and the FM Music Composer II Program cartridge (YRM501). I have experienced occasional problems with tempo. At times the system simply ignored the tempo I gave a piece of music, and played everything at the same tempo. I discovered that, by turning on my disk drive first and then turning on the computer, the problem disappeared.

On this same subject I noticed that, when

TX81Z FM digital tone generator.





QX5 digital sequence recorder.

using the auto playback (APLAY) feature of the FM Music Composer II Program, the machine does not default to 120 beats per minute between songs. If this feature is used, each song should specify the tempo to be used.

. . . .

### Punch-In Recording On The QX5 Without Using The "Punch-In" Feature

By John Hopkins

I have discovered a useful operation on the QX5 that is not described in the owners manual. It is similar to "punch-in" recording, but is accomplished using *separate* tracks.

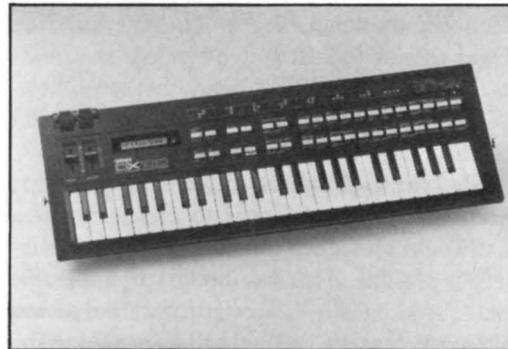
Suppose that the body of your song resides in Track 8, and is finished except for a lead solo you want to dub in at, say, bar 150. Using the Measure/Increment function, scroll to a place before the spot you want to begin playing your solo, say bar 145. Make sure that Track 8 is turned on, because you will be playing against it.

Now hit the Record/Continue button. You will hear Track 8 begin playing your song at bar 145. You begin playing at bar 150, recording on Track 1 (which is of course the only track on the QX5 that is used for recording).

When finished, hit the Stop button. The QX5's measure counter will *automatically* return to bar 145. Now you can listen to your work by pressing the Continue button—Tracks 1 and 8 will play from bar 145; or, you can record again by pressing the Record/Continue button. When you are satisfied with your lead solo performance, use the Track Down function to move the information on Track 1 (the lead solo)

onto Track 8.

Using this method, you do not have to set punch-in and punch-out points. Also, you do not have to worry about erasing parts of your song during the recording process, since you are working on Track 1 while your song resides in the safety of Track 8.



DX100 FM digital synthesizer.

### Changing The Direction Of The Pitch And Modulation Wheels On The DX100 And DX27

By Jim Loeffler

Here is an interesting tip for the DX27 and DX100 that I came upon by chance. I discovered that if you hold down the PB Mode button while turning on the instrument, the pitch bend and modulation wheel will switch direction. On the pitch bend wheel, a push that usually makes the pitch rise will lower it, and vice versa. With the modulation wheel, the position that is normally for "modulation off" turns the modulation all the way on. This can be fun to experiment with, and can also be useful for situations when the DX100 is used as a shoulder-type controller.

# MIDI Mixup

## What Are All Of These MIDI Channels Good For, Anyway? By Tom Darter.

**M**IDI CAUGHT MANY OF US by surprise. This may be hard for younger musicians to understand: Those who entered the field of electronic music after MIDI (the Musical Instrument Digital Interface) established itself as a major part of the scene have no choice but to accept and embrace MIDI, even if they have no understanding of what it does. For musicians who had been involved with electronic music and electronic musical instruments prior to the emergence of MIDI, the sudden appearance of a limited "universal language" that allowed communication between electronic instruments from different companies was a welcome, but confusing, shock.

On one level, MIDI was the answer to a basic electronic musician's prayer: "Let me have the power to play (control) two or more synthesizers from one keyboard." On another level, however, MIDI was simply another bunch of stuff that had to be learned.

The synthesizer gurus who created the basic MIDI specification wanted to create a system that would provide as much flexibility and subtlety as possible. This was (and is) an honorable goal. Paradoxically, however, the care that was taken to create the original MIDI spec led to the things about MIDI that cause the most confusion for some musicians. A case in point: the 16 MIDI channels.

Now, most musicians who have worked in studios are familiar with the idea of channels. They look at the mixing board and see 24 channels; they know that there is one input to each channel, and that each channel is being recorded separately on tape.

So, they see that MIDI has 16 channels, and think they know what is going on; but, then they see only one MIDI cable connecting two devices, and things start to get confusing. Since MIDI channels have to match for two instruments to communicate properly, the whole thing seems to get in the way of the basic process: "All I want to do is play two instruments from one keyboard. There is only one cable connecting the two. Why not just have MIDI be MIDI, let the two instruments talk to each

other, and get rid of this channel nonsense?"

Well, this "channel nonsense" actually is one of the best things about MIDI. They aren't channels in the sense that they operate through different parts of a mixer or reside on separate segments of audio tape, but they do allow separation of musical information into discrete elements.

As I mentioned last month, the technique is very simple: Most basic packets of MIDI data contain a kind of information flag that defines them as belonging to one of the 16 MIDI channels. In other words, every note played on a MIDI instrument is usually given a channel assignment, and it travels down the MIDI cable as a "Note On" assigned to a specific MIDI channel.

"Okay," you say, "got it. Buy why? Why are these different channels needed?" Well, let me answer by giving a concrete example of one of the simplest ways MIDI channels can come in handy:

Assume that you have one MIDI master keyboard synthesizer (a DX7 II) and two MIDI tone generators (a TX81Z and a Roland D-550). The DX7 II is the master, so you connect its MIDI OUT to the MIDI IN of the TX81Z; then, to get the DX's information to the D-550, connect the MIDI THRU of the TX81Z to the MIDI IN of the D-550. Set the TX81Z to receive on MIDI channel 1, and set the D-550 to receive on MIDI channel 2.

Set the DX7 II to transmit on MIDI channel 1 and start to play. You will hear the DX and the TX81Z; the data from the DX goes to the D-550 also, but since it is set to receive on MIDI channel 2, it ignores data that is flagged as belonging to MIDI channel 1. Now, set the DX7 II to transmit on MIDI channel 2 and begin to play. You will hear the DX and the D-550; the data from the DX goes to the TX81Z also, but since it is set to receive on MIDI channel 1, it ignores data that is flagged as belonging to MIDI channel 2. In other words, by selecting different MIDI channels, you can select and control different instruments using the same set of MIDI cables.

# AfterTouch Index '88

**H**ERE IS THE 1988 EDITION of the AfterTouch index. It covers our fourth year of publication: Issues 28 through 39—January through December of 1988. The first AfterTouch index, which covered the first three years of publication (Issues 1 through 27—October 1985 through December 1987), appeared in the January 1988 issue of AfterTouch.

We have organized the index as a contents list for each issue. Within each issue listing, the contents are presented in alphabetical order according to topic. Whenever possible, the contents have been listed in terms of the instrument (or instruments) involved. When new patch data is included, all voice names, performance setup names, and voice edit names are listed for each issue, under the heading of the instrument for which the patch was created.

**Issue #28 (January 1988)**  
cover: RX7

AfterTouch Diary: The wedding gig  
AfterTouch Index: 1985-1987  
Questions: DX7 II, MIDI  
QX3: Application guidelines, part 2  
RX7: A detailed introduction

**Issue #29 (February 1988)**  
cover: DX11

DX11: An introduction  
FM Studies: Center for Electronic Music in NY  
Hot Tips: DX7, FB-01, MEP4, REV7, RX Series, RX17, SPX90  
RX5, new voice edits:  
Boomin' Bass  
Gate Snare  
Locust  
Techno-Funk  
TX81Z, new performance setups:  
ChorusCell  
CymisVoice  
TX81Z, new voices:  
Bass Beast  
ParisDream  
PetalPiano  
WineGlass

**Issue #30 (March 1988)**  
cover: TX1P

DMP7: Application guidelines  
DX7 II: Info on Supplemental Booklets  
Hot Tips: DX7 II FD, FB-01  
RX5: Creating professional bass lines  
RX5, new voice edits:  
By The Sea  
Funk Punch  
Heavy Machine  
Triangle  
TX1P: An introduction  
TX81Z: Crossfading techniques

**Issue #31 (April 1988)**  
cover: RX120

DX7, new voices:  
AIPON 2  
ANOLG BELL  
MOVINGKEYS  
3 INSECTS  
Hot Tips: FB-01, RX Series, SPX90  
QX5/FB-01: Expanded versatility  
RX5, new voice edits:  
ELhi-hat/closed  
Mega-Gated BD

Techno-ZAP  
Ultra Snare  
RX120: An introduction  
TX16W: Application guidelines, part 1

**Issue #32 (May 1988)**  
cover: PF2000

DX7, new voices:  
ANTI-GBM2  
COTTONKEYS  
FRBDN PLNT  
NEBULA  
Hot Tips: CX5M, DX7 II FD, SPX90  
PF2000: An introduction  
RX5, new voice edits:  
Drumpllosion  
HVY Gated Claps  
Rap Kick  
Simmons Tom  
TX16W: Application guidelines, part 2

**Issue #33 (June 1988)**  
cover: G10

DX7, new voices:  
BASS SAX  
DREAM SEQ  
METAL SYN  
PIANODROPS  
G10: A detailed introduction  
Hot Tips: DX7 II FD, QX5, REV7, SPX90  
Questions: CX5M, DX7 II FD, DX9, DX21, DX27, FB-01, PTX8, QX3, QX5, RX5, SPX90, TX81Z, WX7

**Issue #34 (July 1988)**  
cover: C1

AfterTouch Diary: Synthesizers in church?  
C1: A detailed introduction, part 1  
DX7, new voices:  
ANGEL VOX  
DIGTLHORNS  
FANTASY I  
SLEDGE FLT  
Hot Tips: DX7 II, QX7, RX11, SPX90  
Questions: CX5M, DX7, DX21, DX100, FB-01, MDF1, MEP4, RX15, RX17, SPX90, TX81Z  
TX81Z, new voices:  
Lyricon  
Mid. Pipe  
Slp. Sus. Syn  
Steel Drum

**Issue #35 (August 1988)**  
cover: DX11 System

C1: A detailed introduction, part 2  
DX11 System: An introduction  
DX100, new voices:  
BABY/GRAND  
BONGO/BELL  
HARPYCHO  
SOUND TRAK  
MEP4/QX1: Sequencer programming aids  
News: DX7 backlit LCD, DX7 panel, DX7 ROM, TX16W voice library  
Questions: CPV-5, CX5M, DX7 II FD, DX21, KX88, MIDI, MTX1  
TX81Z, new voices:  
Knock Bass  
Mallense  
Spectrum  
StringHorn

**Issue #36 (September 1988)**  
cover: New TX16W Software

FB-01: Percussion secrets  
Hot Tips: DX7 II, QX21, SPX90, TX81Z  
News: DX7 II D disk drive, QX3 booklet, RAM5 cartridge, TX16W guidebook  
RX5, new voice edits:  
Box Whip  
Finger Snaps  
LightningRumble  
Linn Rimm  
Open Bass  
Scratch  
Shaker/Scratch  
Start It Up  
RX17: Drum unit and sequencer  
TX16W: New sounds and software

**A Complete  
Listing Of The  
Contents Of  
Our Fourth  
Year Of  
Publication  
(Issues 28  
Through 39).**

*Continued on page 20*

# C1 Users Central

## An Up-To-Date List Of Music Software For The C1 Music Computer, Part 2. By Rick Huyett & Tom Darter.

HERE IS THE SECOND HALF of our up-to-date list of music software currently available or in development for use with the Yamaha C1 music computer. In last month's column, we presented the **Editor/Librarian** and **Music Notation** titles; this column covers the **Sequencer** and **Miscellaneous** categories. Under each category, company names are given in alphabetical order; following the company name, the title (or a description) of each software product is given, followed by its estimated shipping date. All companies represented in this list are members of the C1 Software Development Team (SDT).

Please note that these shipping dates are simply approximations; for more exact information on the release of any given product, please contact the software developer directly. If a product is already available, "NOW" is shown. If no estimated shipping date is currently available for a product, "TBA" (to be announced) is shown—many of these programs will be available soon,

C1 music computer.



but we have not yet been given an estimated date of completion.

### Sequencers

#### *Coda Music Software*

- **Finale Sequencer/Music Notation Software—TBA**

#### *Designer Software*

- **DS Series 1: Sequencer—TBA**

#### *Dr. T's Music Software*

- **Keyboard Controlled Sequencer—Feb. 1**

#### *Dynaware Corporation*

- **Dyna Duet Sequencer/Music Notation Software—Jan. 31**
- **Ballade Sequencer/Tone Editor—Jan. 31**

#### *Robert Keller*

- **48 Track PC Sequencer—Jan. 15**

#### *LTA Productions*

- **Forte II Sequencer—NOW**

#### *Magnetic Music*

- **TEXTURE 3.0 Sequencer—NOW**

#### *Maranatha Systems, Inc.*

- **WinSong Sequencer—TBA**

#### *Midicad*

- **Midicad Sequencer—TBA**

#### *MIDIconcepts, Inc.*

- **Concepts: One Version 2.00 Sequencer—NOW**
- **Concepts: Two Sequencer—NOW**
- **Concepts: Three Sequencer—NOW**

#### *Midisoft Corporation*

- **Midisoft Studio Sequencer (Standard ver.)—Feb. 15**
- **Midisoft Studio Sequencer (Advanced ver.)—Feb. 15**

#### *Jim Miller*

- **Personal Composer Sequencer/Music Notation Software—TBA**

#### *Passport Designs*

- **MasterTracks Pro Sequencer—Jan. 15**

#### *Southworth Music Systems*

- **Midipaint Sequencer—TBA**

#### *Temporal Acuity Products, Inc.*

- **Music Printer Plus Sequencer/Music Notation Software—NOW**

#### *Twelve Tone Systems*

- **Cakewalk Sequencer—NOW**

**L**ET US HERE FROM YOU! We want AfterTouch to be an information network for all users of Yamaha professional musical products, so please join in. We're looking for many different kinds of material.

Have you created an incredible patch or performance for the DX7 II, the TX81Z, or any of the other members of the Yamaha family of FM digital synthesizers and tone generators? How about a patch for the SPX90 II multi-effects processor, or a great voice edit or pattern for the RX5? If so, send them in. If we use your material, we'll give you full credit plus \$25.00 for each item used.

Have you discovered a trick that increases the musical flexibility of one of the Yamaha professional musical products? Send it in to our "Hot Tips" column. If we use your tip, you'll receive full credit plus a check for \$25.00.

Have you developed a new approach to one of the Yamaha professional musical products, or have you discovered an important secret regarding their use? Put it on paper and send it to us. Don't worry about your writing style—just get the information down. If we decide to use your material as a full article in AfterTouch, we'll write it up, put your name on it, and send you a check for \$100.00 (An AfterTouch article always covers at least one magazine page—which translates to at least four double-spaced pages of typescript.)

By the way, we cannot assume liability for the safe return of unused ideas, patches, or manuscripts. We will only be able to return unused material if you enclose a self-addressed, stamped envelope with your submission.

And, if you just have a question regarding the use of Yamaha professional musical products, send it along too. We'll do our best to answer it in the pages of AfterTouch. (We regret that we won't be able to answer questions through the mail, but we will use all of your questions to guide us in your choice of future topics.)

### Receive AfterTouch Free Every Month!

YOU CAN RECEIVE AFTERTOUCH for an entire year, absolutely free, just by asking. If you are not already on our mailing list and would like to be, just send us a request in a letter or on a postcard. Include your name and mailing address, and be sure to sign your request (a postal regulation); it lets us know that you really want to receive AfterTouch.

When we receive your card or letter, we'll put you on our permanent mailing list, and you will receive twelve issues of AfterTouch absolutely free! There is absolutely no obligation, and no other strings attached.

(If you received *this* issue in the mail, you are already on our permanent mailing list, so you don't need to send in another card.)

# C1 Users

*Continued*

## Voyetra Technologies

- Sequencer Plus Mark III—NOW

## Yamaha Corporation

- Sequence—Jan. 1

## Miscellaneous

### Auricle Control Systems

- AURICLE: The Film Composer's Time Processor—Jan. 1

### Designer Software

- DS Series 4: Midi Effects Processor—TBA

### Electronic Courseware Systems

- Educational Software—TBA

### Golden Midi Music & Software

- Music Sequences for C1 based sequencing packages—TBA

### LTA Productions

- FWAP! Midi Rhythm/Pattern Generator—Jan. 1

- TrackGenie Algorithmic Composition Program—NOW

### Midicad

- Midicad Line Analyzer & SYS/ex Librarian—TBA

### Offbeat Systems

- Streamline Scoring Music to Film/Video—TBA

### Silver Wolf Software

- MIDI File Transfer—Jan. 1
- Debugger, Harmonizer, Performer—Feb. 1

### Turtle Beach Softworks

- SampleVision Waveform Editing Software—NOW

### Voyetra Technologies

- M/pc Intelligent Software—Jan. 15

In future columns, we will update and add to this list of software products designed for use with the C1 music computer.

AFTERTOUCHE  
P.O. Box 7938  
Northridge, CA 91327-7938

# Index '88

Continued from page 17

**Issue #37 (October 1988)**

cover: QX5FD

Breath Controller: Tips for keyboardists

Bryan, David: Interview

DX7 II, new performances:

Asyhelium CSHarmonic

Digital Dancer CSHar

Hot Tips: DX7 II, DX11, SPX90, TX81Z

MIDIMatchup: Basic MIDI connections

MIDI Mixup: Some things that MIDI cannot do

News: DX7 II sticker, DX11 System guidebook, QX3 demo soft, RX5 edit guide,

TX16W voice library

Questions: CX5M, DX7s, FB-01.KX5, RX5, RX11, RX17, TX81Z, WX7

QX5FD: An introduction

**Issue #38 (November 1988)**

cover: YS200, YS100, B200

C1 Users: Music software list, part 1

Hot Tips: CX5M, DX7 II FD, RX11, RX15

MIDI Matchup: Program Change messages

MIDI Mixup: Why won't it play?

News: Corporate name change, Product Specialist clinics, WX7/TX81Z demo soft,

YS200, demo soft, YS200 TV commercial.

Questions: DX7, DX7 II, KX88, MIDI, TX816

Soundcheck '88 competition

YS200/YS100, B200: An introduction

**Issue #39 (December 1988)**

cover: Sessions Greetings

AfterTouch Index: 1988

C1 Users: Music software list, part 2

Gilbert, Kevin: Interview

Hot Tips: CX5M, DX100, QX5, TX81Z

MIDI Mixup: Why have 16 MIDI channels?

News: DX11 demo soft, G10 demo soft, PF2000 demo soft, Sequential (P-3000) buyout

Prophet-3000: An introduction

Questions: DX7 II, DX7s, PlayRec, QX1, TX81Z

RX5, new voice edits:

Air Snare

Dark Hands

Funk In A Can

Studio Rim