

# YAMAHA

THE OFFICIAL PUBLICATION OF THE YAMAHA USERS GROUP

## YS200, B200, YS100



NOVEMBER 1988

YAMAHA®

# News & Information

## Product Specialist Clinics

The Yamaha Digital Musical Instrument (DMI) division employs a number of top-notch product specialists, who tour the country constantly giving clinics and presentations in conjunction with local Yamaha DMI dealers. Here is a list of upcoming clinic dates and locations, covering November and the first half of December:

Date	Location	Specialist
Nov. 30	Vincitore's Pianos and Organs Poughkeepsie, NY	Phil Clendeninn and Danny Hoefer
Dec. 1	Yamaha Communications Center New York, NY	Phil Clendeninn, Danny Hoefer, MIDI Band
Dec. 2-4	Yamaha Communications Center New York, NY [MIDI Expo]	Phil Clendeninn, Danny Hoefer, MIDI Band
Dec. 7	Manny's Music New York, NY	Phil Clendeninn and Danny Hoefer
Dec. 8	Brian's Guitars Bridgeport, CT	Phil Clendeninn and Danny Hoefer
Dec. 9	Center for Electronic Music New York, NY	Phil Clendeninn and Danny Hoefer
Dec. 12	Pecknel Music Greenville, SC	Phil Clendeninn
Dec. 13	Musicians Workshop Asheville, NC	Phil Clendeninn
Dec. 14	Music Box Richlands, VA	Phil Clendeninn
Dec. 15	Audio Light & Musical Raleigh, NC	Phil Clendeninn

If you want to know more about Yamaha's elite team of Product Specialists, watch for the December 1988 issue of *AfterTouch*, which will feature a profile of the whole crew. (Also, please understand that, although all dates and locations are confirmed, last minute schedule conflicts may make it necessary to substitute one product specialist for another at any of the clinics.)

## New WX7/TX81Z Demosoft

The Version 2.1 Demosoft for the WX7 and TX81Z is now available. This offering features new TX81Z sounds for use with the WX7 MIDI wind controller. Interested musicians can preview these new sounds at any authorized Yamaha WX7 dealer.

## YS200 Television Commercial

The Digital Musical Instrument (DMI) division of Yamaha Corporation of America has produced a television commercial for the new YS200 digital synthesizer. This 30-second commercial can be seen nationwide on MTV, VH1, and the USA network for a nine-week period, beginning the week of October 24th. Every sound heard in the commercial was produced by the YS200.

## YS200 Demosoft

A Demosoft package for the YS200 is now available. It contains 100 new voices for the YS200, including a number of new drum and percussion voices for use with the unit's sequencer. The package also includes four new music sequences. Interested musicians can get a copy of this new demosoft for free at any authorized Yamaha YS200 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.

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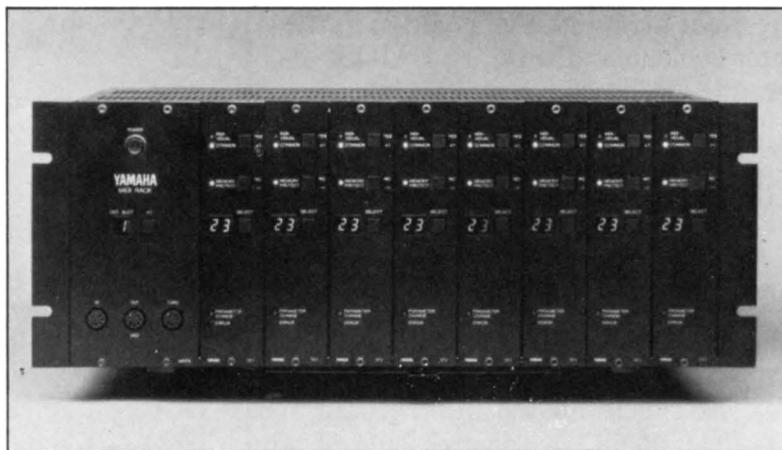
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# Questions & Answers

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

My setup features a number of Yamaha products, including an original DX7, a TX816 tone generator rack, and a KX88 MIDI keyboard controller. I have assigned the KX's volume pedal to control two of the TX modules. However, when the pedal is all the way down (which should mean no sound), there is still a hint of the sound. A Yamaha tech explained to me that the volume pedal cannot completely cut the sound. What should I do?—Tony Tallarico, Valley Stream, NY.

First of all, you have to use your DX7 to reprogram all of the voices in the TX modules so that they will respond properly to messages from the KX88; then, you have to make sure that the KX88 is set up properly to control the TX voices.



TX816 FM digital tone-generator system.

Start by making MIDI connections between the DX7 and the TX rack: Connect the MIDI OUT port of the DX7 to the Common MIDI IN port on the front panel of the TX816, and connect the MIDI IN port of the DX7 to the Common MIDI OUT port on the front panel of the TX816.

Next, select the TX module you want to reprogram. Leave it set to the "COMMON" mode, and set all of the other modules to the "INDIVIDUAL" mode. Make sure that both the DX7 and the selected TX module are set to MIDI channel 1.

Finally, make sure that the TX module's

Memory Protect is off, and that the DX7's Internal Memory Protect is off; then, switch the DX7 to the "SYS INFO AVAIL" mode.

Now, on the TX module, press SW3 to enter the Edit mode ("Ed"). Once you have reached the Edit mode, use SW3 again to enter the Select Program sub-mode ("PC"). At this point, use SW1 and SW2 to select the TX voice for editing. The selected voice will be sent to the DX7's Edit Buffer, where it can be edited as if it was one of the DX7's own internal voices. Every time you enter new data or press a Function or Edit parameter key on the DX7, the data relating to that key will be immediately transmitted to the TX module; in other words, the contents of both Edit Buffers will always remain the same.

Here are the edits to make for each voice: For all Carriers, set the Amplitude Modulation Sensitivity to 7; then, assign EG bias to the Foot Controller. Once these changes are made, store the new voice data to the TX module using the Store mode.

Once these changes have been made to all of the TX module's voices, all that remains is to set the KX88 to control voice volume using this new approach: On the KX88, change the Foot Controller assignment from "Volume" to "Foot Controller."

**I recently purchased a DX7 II FD. How can I transfer a patch from one disk to another without copying the complete file?—Henry Will, Northford, CT.**

Answers to this problem have been supplied by two AfterTouch readers, in two different "Hot Tips" columns.

The first solution, provided in a Hot Tip called "Transferring Single Voices Between Disk Files On The DX7 II FD," came from reader Dan Linehan, and required the use of a RAM4 cartridge. This tip appeared on page 18 of the March 1988 issue of AfterTouch.

The second solution, provided in a Hot Tip called "Transferring Voices From File To File On A DX7 II FD Without A RAM Cartridge,"

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# YS200, 100, B200

**W**HEN YAMAHA UNVEILED the DX7, the first affordable FM digital synthesizer, the world of synthesis was changed forever. Since that milestone introduction, Yamaha has continued to refine and improve upon the FM approach to sound creation embodied in the DX7; this ongoing research has led to such instruments as the TX816, the DX100, the DX7 II, the TX802, the TX81Z, and the DX11.

There was one problem for some musicians, however: All of these digital instruments operated in a new realm of sound creation, a realm peopled with new terms such as "operator," "carrier," "modulator," "algorithm," and so on. Earlier analog synthesizers offered a knob to alter each function, and most of those functions were relatively easy to understand; the DX7, on the other hand, maintained its cost-effectiveness by creating a new system, whereby only one function could be altered at a time. And, of course, most of those functions did not have the same intuitive connection to the shaping of sound that the earlier analog synthesizer controls had. The FM digital synthesizer offered great new vistas of sound; but it also asked for new levels of understanding.

To make FM digital synthesis easier to work with, Yamaha has unveiled a new family of affordable digital synthesizers. Although all three of these new units take advantage of the 4-operator, 8-algorithm, 8-waveform FM technology featured in the recent TX81Z and DX11, they discard the complicated terminology long associated with FM digital sound cre-

ation, and replace it with variables that are easy for all musicians to understand. In other words, this new group of instruments make it possible for musicians to experiment with the creation of new sounds, even if they have no prior experience as synthesizer programmers.

The three instruments in this new family (YS200, YS100, and B200) all have FM technology, but they offer a new, uncomplicated path through the sometimes choppy waters of FM digital synthesis.

These new synthesizers have more similarities than differences; and, in many ways, the YS200 is the flagship of the group. Therefore, we will begin by describing the basic features of the YS200, and end by explaining the differences between the YS200 and the other instruments in this new family (YS100, B200).

## YS200

The YS200 features a full-size, 5-octave, touch-sensitive keyboard, complete with aftertouch. The back panel includes stereo output jacks, the standard set of MIDI ports (IN, OUT, and THRU), plus connections for Volume and Sustain pedals. There is also a Headphone jack and a Breath Controller jack.

More importantly, the YS200's front panel is the gateway to an entirely new approach to FM synthesis. First of all, moving right from the oversized Volume control on the left, there is a large LCD display; underneath, there are four pairs of +1/-1 buttons; above, there are four sequencer control buttons. To the right of this

**An Introduction To  
Yamaha's New  
Series Of User-  
Friendly Digital  
Synthesizers. By Tom  
Darter.**



*YS200 digital synthesizer.*

central group, there are ten Mode buttons, grouped in two rows of five. Farther right, there is a numeric keypad; and finally, the front panel provides Exit and Store buttons.

## Play Mode

In Play mode, you have access to as many as 300 voices: 100 in internal ROM (permanent) memory; 100 in internal RAM (user) memory; and 100 in Card (RAM cartridge) memory. These can be accessed using the three Play mode buttons on the instrument's front panel. The YS200 uses the new MCD32 Memory Card as its cartridge storage device (as do both the YS100 and B200).

## Easy Edit Mode

There are five buttons in the Easy Edit column. Each button calls up a display screen with two to four adjustable parameters; these can be altered using either the related +1/-1 button pair or the numeric keypad. Here are the voice-edit areas accessed by each button, followed by a description of the changeable parameters:

**EG:** The EG display allows you to adjust envelope generator settings for both volume and tone. The first +1/-1 button pair allows you to select the Volume EG, the Tone EG, or both (Volume + Tone) for editing. The other three parameters are Attack, Decay, and Release. Each of these parameters has an adjustable range from +10 to -10; positive values decrease the time, and make the sound change faster; negative values increase the time, and make the sound change more slowly. [In FM synthesis terminology, the volume EG affects the carrier operator(s), while the tone EG affects the modulator operator(s).]

**TONE:** The TONE display allows you to set the harmonic content and the brightness of the sound; it also allows you to determine the waveforms used in the voice. The Brilliance parameter controls how bright or mellow the tone is. The range is from +10 to -10; positive values make the tone brighter, while negative values make the tone more mellow. [In FM synthesis terminology, Brilliance controls the output level of the modulator operator(s).] The Wave parameter changes the frequency of the harmonics in the sound, and therefore alters

the fundamental character of the sound. The range is from +10 to -10; positive settings produce higher overtones, while lower settings produce lower overtones. [In FM synthesis terminology, Wave controls the coarse frequency setting of the modulator operator(s).] The Input-4Nos! parameter lets you change the waveforms that the voice uses for its sound generation. Each voice has four sound sources, and each one can use one of eight different waveforms. Because some waveforms are brighter than others, this parameter also helps determine the overall brightness and tone quality of the sound. The eight waveforms are represented by the numbers 0-7; any of the eight can be selected for each of the four sound sources. [In FM synthesis terminology, the Input-4Nos! parameter determines the waveform for each operator, and the four sound sources are the four operators used to create the sound.]

**LFO:** The LFO display allows you to adjust the speed, depth, and sensitivity of the vibrato or tremolo effect on the voice. The Speed parameter adjusts the speed of the modulation effect, with a range of 0-99. The Vibrato parameter adjusts both the depth and sensitivity of pitch modulation simultaneously, with a range of 0-99. The Tremolo parameter adjusts both the depth and sensitivity of amplitude modulation simultaneously, with a range of 9-99.

**NAME:** The NAME display allows you to assign names to edited voices. Voice names can be up to ten characters in length. The available characters include all letters of the alphabet (in both upper and lower case), numbers, and 16 additional special characters and punctuation marks.

**EFFECT:** The EFFECT display allows you to assign one of 10 preset digital effects to a voice, and then edit the parameters of the selected effect.

The ten preset effects are as follows:

- No. 0: Reverb-Hall
- No. 1: Reverb-Room
- No. 2: Reverb-Plate
- No. 3: Delay
- No. 4: Delay-Left/Right
- No. 5: Stereo Echo
- No. 6: Distortion + Reverb
- No. 7: Distortion + Echo
- No. 8: Gate Reverb
- No. 9: Reverse Gate

Each preset has two parameters: Time (or, in the case of the two Gate presets, Room Size) and Balance. The Time parameter in the Reverb presets (0, 1, 2, 6) determines the perceived size of the room by adjusting the length of the reverberation; the range is from 0.3–10.0 seconds. In the Delay and Echo presets (3, 4, 5, 7), the Time parameter determines the length of time between the original sound and the delayed repeats; the range is from 0.1–300 milliseconds. The Room Size parameter for the Gate effects (8, 9) determines the amount of reverberant “wash” in the sound; the range is 0.5–3.2 seconds. For all effects, the Balance parameter adjusts the relative level of the effect and the original sound; the range is from 0–99, and a setting of 0 turns the effect off.

### Job Mode

The Job Mode allows you to call up a number of sophisticated features on the YS200, including more detailed Voice editing features, MIDI settings, and other operational modes. Here are the various Job categories accessed using the Job display, followed by a listing of the changeable parameters in each Job area:

**Voice Edit (Edit):** Feedback; Transpose; Touch Sensitivity; Poly/Mono.

**Control (Cntrl):** Pitch Bend Range; Modulation Wheel Effect; Breath Controller Effect; Aftertouch Effect.

**MIDI Bulk Out (Bulk):** Current Voice; 100 Users Voices; System Setup.

**MIDI Channel (MIDI):** Receive Channel; Transmit Channel.

**Split Mode (Split):** Lower Voice; Upper Voice; Split Point.

**Multi Mode (Multi):** Maximum Notes (Max); MIDI Receive Channel (R ch); Voice Number (Voice); Volume (Volm); Pan (Pan); Detune (Detun); Note Limit (Nlim); LFO (LFO).

### Sequencer Mode

In addition to all of the features listed above, the YS200 comes with an on-board, 8-track sequencer. Since the YS200 can sound up to eight different voices at once, it is possible to create very complex songs using the sequencer. The YS200's internal memory can remember up to eight different songs; these can also be stored to a data cartridge.

The YS200's sequencer offers a full range of functions, including the following: Three Record modes for each Track (Normal, Punch, and Step); Voice Change inserts for each Track;

Note or Voice Change Erase function; Quantize function; Record Condition function, to set Sync, Aftertouch, Velocity, and Metronome conditions for all Track recording; numerous Edit options (Erase, Copy, Delete, Insert) for moving and altering data in the specified track(s); Track Mix Down; and more.

### YS100

The YS100 has the same look as the YS200. The only differences are as follows: 1) the YS100 has no internal sequencer; and 2) the YS100's does not have aftertouch.



### B200

*B200 digital synthesizer.*

Although the B200 looks completely different, it contains all of the features (and front-panel controls) of the YS200. In addition, all of the back-panel jacks on the YS200 can be found on the B200, but in different places; either on the right or left side panels.

What the B200 does offer over and above the YS200 is a self-contained, three-way, stereo amp and speaker system, which allows live playing in any situation. There are also stereo auxiliary inputs, which allow an additional stereo instrument to be played through the B200's amplifier/speaker system. Also, if desired, the B200's internal speaker system can be turned off.

The suggested retail price of the YS200 digital synthesizer is \$1395.00. The suggested retail price of the YS100 digital synthesizer (which has all of the YS200 features except the sequencer and keyboard aftertouch) is \$1195.00. The suggested list price of the B200 digital synthesizer (which has all of the YS200 features plus an internal, three-way, stereo speaker system) is \$1495.00.

For more information, call 1-800-333-4442 for the location of the authorized Yamaha DMI (Digital Musical Instruments) dealer nearest you, or write to: Yamaha Corporation of America, Digital Musical Instruments Division, P.O. Box 6600, Buena Park, CA 90622-6600.

# Soundcheck Competition

**An Insider's Look At The Finals Of This Year's Version Of Yamaha's Annual, Non-Profit Rock Band Competition. By Sibyl Darter.**

I'VE BEEN TO MANY MUSIC performances. Obviously, some of these concerts were more enjoyable or memorable than others. This September, I went to the Universal Amphitheatre in Los Angeles, to attend the finals for Soundcheck '88: The Yamaha International Rock Music Competition. It turned out to be one of the most memorable, enjoyable, and exciting shows I have ever attended.

The competition showcased eight finalist bands, all of unsigned status, selected from the thousands of entries submitted by aspiring musicians from across the United States. The spirit of the competition—giving an unsigned band an opportunity to become part of the professional world—was just one special element of the evening. All profits from the evening's event went to the T.J. Martell Foundation, to help in the fight against leukemia, cancer, and AIDS. Knowing that should have made all who attended feel proud about their involvement, whether as a judge, a participant, or simply as a member of the audience.

The post-competition entertainment was provided by Cheap Trick, who treated the audience to spirited renditions of songs from their current hit album, *Lap of Luxury*. The celebration continued with a star-studded monster rock jam, with musicians from Bon Jovi, Motley Crue, Whitesnake, and more joining Cheap Trick on stage. When there are names like this in a jam, you know it has to be good!

This multi-faceted event required months of detailed planning and organization, but the pay-off for the hard work was evident throughout the evening. The panel of judges included such respected industry figures as Quincy Jones, David Foster, Jon Bon Jovi, Phil Ramone, and many other talented musicians, producers, and business people. The support for Soundcheck extended to letters from California governor George Deukmejian, NARAS president Michel Greene, and Los Angeles mayor Tom Bradley. It was certainly a most memorable evening.

Usually, the next step for the winning band would be a trip to the international finals at Budokan, in Tokyo, Japan. However, due to the failing health of Japan's Emperor Hirohito,

the Budokan festival has been put on hold. AfterTouch will keep you updated on the status of this impending, international Battle of the Bands.

After the concert, I talked to Doug Buttleman, the executive producer of Soundcheck, and Bob Stabile, Soundcheck's full-time A&R person. They give a behind-the-scenes look at how Soundcheck developed and how this year's competition was organized; in addition, their comments include suggestions that any band considering entering next year's contest should read.

If your band is interested in entering next year's Soundcheck competition, check with your local Yamaha music dealer for information as early as February, 1989. And, as always, good luck to all our readers in their musical endeavors.

. . . .

**SD:** *How and why did Soundcheck develop?*

**DB:** Soundcheck is the U.S. version of an international, cooperative effort to offer guidance and encouragement to unsigned musicians seeking an opportunity in the music industry. It's very similar in philosophy to some other Yamaha Music Foundation activities worldwide, such as the Electone Organ Festivals, the Yamaha Music Schools, and the World Popular Song Festival. Soundcheck is Yamaha's first effort to appeal directly to the rock and roll spectrum of the industry.

**BS:** Musicians can look to Soundcheck as a competition that could get the ball rolling in the industry for an amateur or professional band. It opens the door of opportunity for musicians who desire a chance for a serious musical career. Soundcheck tries to alleviate some of the pressure that unsigned musicians might feel entering the professional arena.

**SD:** *What is unique about Soundcheck as a music competition?*

**DB:** It's the opportunity, the encouragement that entrants get from professionals in the industry that makes this a special competition. It offers a chance for bands to be heard and evalu-

ated by some of the most active and important people in the industry today.

**BS:** I see Soundcheck as giving all 8 finalists an express trip to top people in the music industry. Even if you are a member of a non-winning band you are going to receive some input from these people. A producer or an A&R person—anyone whose profession it is to get music out there—may see a quality of sellability in a non-winning band or in a particular musician. Different judges might recognize that a particular performer or group is commercially capable, yet they're not quite ready or refined enough to handle a professional career and the demands that follow.

**SD:** How did Soundcheck get involved with the T.J. Martell Foundation?

**DB:** I first became aware of the T.J. Martell Foundation from working with Quincy Jones, Michael Jackson, and other artists who were already committed to it. After doing some investigating, we felt that the Martell Foundation was the best avenue for our goals, and in turn, we could also help benefit this honorable and timely charity. The need for researchers to find a cure for AIDS is a high priority in today's world. Keeping in mind the progress that has been made to cure or control other blood diseases, such as cancer and leukemia, and the direct connection we felt that the Martell Foundation has made to such research, Yamaha decided to go with this charity. Martell is also an entertainment-based charity. Soundcheck was very dependent on the cooperation of the high-level, visible segment of the entertainment industry. Martell was very instrumental in getting celebrities and other motivating people within the industry to give us their allegiance and support. Remember, Soundcheck was an unproven project at the start. We came out of nowhere. Martell helped solidify and legitimize Soundcheck.

**BS:** Yamaha, T.J. Martell, and the record industry are all involved in the entertainment business; we are all part of the same family. It's perfect symbiotic relationship; we each have something to offer the others, and we each gain something from the others.

**DB:** Tony Martell is an amazing man. He's still VP for CBS. He's still signing acts, and is involved with their marketing. At the same time, with the support and effort of friends and associates, he is a major force in helping to pull Soundcheck off. He has an amazing staff of people. We're so proud to be involved with them.

**SD:** Obviously the experience of being a Soundcheck finalist adds to the maturity and growth



of a band. Can you expand on that thought?

**DB:** Giving one's band the opportunity of legitimate experience and review is a worthwhile investment for any performer.

**BS:** Participating in Soundcheck allows a band to bring their music to the professional arena. So many bands try to work themselves into the industry, but without a guide, it can be a very long, tiring process. Winning or being a finalist in Soundcheck not only gives a band or an individual performer the advantage of cutting through music industry red-tape, but also allows them an opportunity to interact with music professionals. At any point during the judging process, a judge might see a commercially viable or useful quality in a band or performer. Some record companies *want* to get in on the bottom floor of a band's career. That's almost their *thing*.

**SD:** Do either of you feel that the good intentions of this competition might be compromised by the fact that Yamaha, a major equipment manufacturer, is involved in sponsoring the event?

**DB:** The integrity of Soundcheck is something that really concerns Yamaha. Not only in the presentation, but certainly in the judging process. Soundcheck was not set up to showcase or sell Yamaha products, or even the "Yamaha ideal." The connection to a charity is *not* a hook, or anything like that. Yamaha does not, nor would want to, profit from this event. The proceeds go to the T.J. Martell Foundation. We're offering music participation—a celebration of music for rock and roll music, bands, and individual musicians.

**BS:** It's important to mention that, while the event is sponsored by Yamaha, the judges are *not* employees of Yamaha or Soundcheck. They are music professionals, with careers that are inde-

From the Soundcheck jam (L to R): Jon Bon Jovi of Bon Jovi and Robin Zander of Cheap Trick. (Photo by Greg Allen.)

# Soundcheck

Continued from page 9

pendent from Yamaha. We weren't looking for judges who might sit there and think, "Gee, I think Yamaha would want this band to advance in the competition." That's not it *at all!* The judges' scoring reflects their personal understanding not only of the music itself, but also of the music industry. They're judging based on what they feel is the best band for the music industry today.

**SD:** *I thought the entire event came off as both exciting and honorable:*

**DB:** That's intentional. Soundcheck is a very expensive project for Yamaha. It's really a hell of a commitment for them. I have to say that it's philosophies such as these that have kept me a Yamaha employee all these years. It's truly commendable that they're so involved with creating educational opportunities; most large corporations wouldn't dream of doing it. It's far reaching, and very far-sighted. Through the opportunities they provide, Yamaha has actually reinvested in the expansion of the market; and, by encouraging more involvement in music, Yamaha's interests will still be served. Soundcheck wants to be true to that goal. We want music to be the priority.

**SD:** *The types of rock music considered for this contest seem to be quite varied. Did a broad range of rock styles surface in the entries?*

**DB:** Yes. I would like to say, though, that I resent the "category" approach to music. To me, music is music. I don't like going through an industry publication and seeing a "black" chart, and then a "white" chart for "rock." To us at Soundcheck, the term "rock" is very generic. From Prince to Poison, from Stevie Wonder to Bob Dylan, it is *all* rock music. On this same subject, we were disappointed that there were so few R&B-type entries; but, a lot of the problem could stem from this same "category" thing that I hate. The term "rock music" turns off some people—they think it means "middle-class white kids doing Led Zeppelin." Please let everyone know that, for Soundcheck, "rock" represents a very broad musical spectrum.

**SD:** *The finalists at the competition represented a wide range of styles. Was that intentional?*

**DB:** No, not at all. The eclectic representation of this year's finalists was purely a stroke of luck. It was not—and will not be—one of the criteria for selecting finalists. We *were* pleased with the variety and flavor of rock styles with this

year's finalists. There was a good regional flavor to each one of the acts. It made the event that much more exciting.

**SD:** *Does the electronic instrumentation of a band affect their chance to become a finalist?*

**BS:** It's funny you ask. Some bands, on their entry form, would list all the Yamaha gear they owned or had ever used. They might have been thinking they would have more of a chance if they were heavily equipped with Yamaha products. That's just not true!

**DB:** The judges weren't aware of any statistical facts about the bands. The entries were numbered, and only identified as to the region they were from.

**SD:** *Was last year's winner an electronic-style band?*

**BS:** No, not at all. Totally different. It was a band with a very powerful, sultry female lead singer. Sort of a Janis-Joplinish sound. She brought the house down with her vocal abilities, and she had all the charisma in the world. Last year's winner was not a "techno-pop" band.

**SD:** *How do you pick the judges?*

**DB:** Okay, the judging. The judges are all volunteers. Last year, which was the pilot program for this project, it was hard to solicit support in this area. The initial reaction from those contacted was, "Yeah, sure; another competition. We'll call you." What is happening now is that these same people realize they can use Soundcheck as a sorting system for them. We've actually extended their A&R boundaries to all 50 states. There's no way they have the personnel and budget it would take to know that there's a hot or a potentially successful band in Kansas, Maine—anywhere in America. It's come to the point that these pros are volunteering, because Soundcheck is bringing all this new music to their attention. They recognize that hearing this different music can be an opportunity. They want their label to be one of the first to hear this new music.

**SD:** *How is the judging process organized?*

**DB:** There are four levels of judging. There's a pre-sorting session that goes on, of course.

**SD:** *How does the pre-sorting work?*

**DB:** We have a full-time A&R staff person and a group of industry volunteers who are qualified to advance or *not* advance entries to the first of the four levels of judging. Of course, the first thing we must do, as part of the pre-

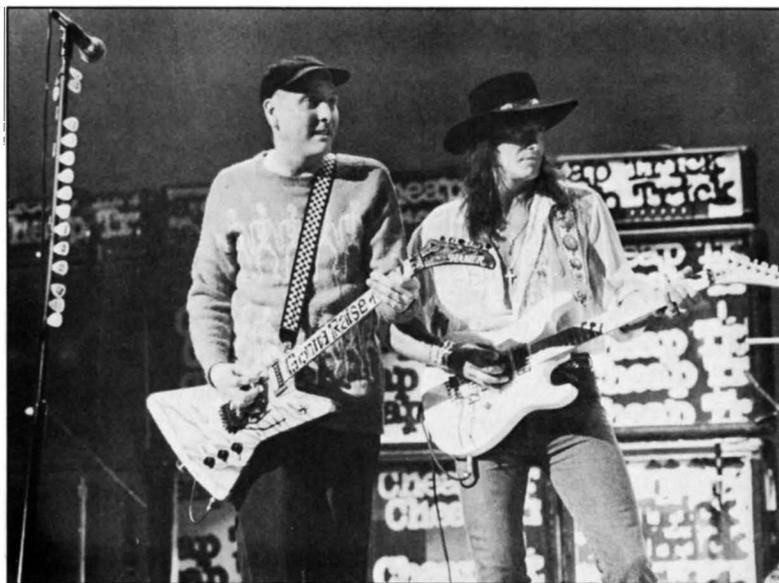
sorting process, is verify the entry. We make sure that there is music on the tape, that there are *two* songs, and that they are *original* songs. Obviously, the entries from some aspiring bands fall short of basic requirements or talent; these entries don't make it to the first round of judging. We assure all qualified entrants that their tape will be reviewed at least once by people who can make a difference.

**SD:** *How are the various levels of judging organized?*

**DB:** We try to divide the panel of judges in each session so that there is an equal representation of professionals from different segments of the music industry: Musicians, managers, producers who are the hard rock specialists, A&R people who are more pop-rock specialists, and so on. That's what determines the panel of judges. There are typically about 10-12 people per judging session. For each session, the panel of judges is isolated; they sift through the tapes that have been advanced. The judging criteria are based on the level that a band's entry has attained. It depends how many tapes there are in the level that is being judged. Obviously, the higher the level of judging tape proceeds to, the more demanding the criteria become. The most important thing that I want people to know is that none of the judging, other than the initial verification and pre-sorting, is done by anyone on the Soundcheck staff. It's all from outside. It truly is a record company and music industry combined participation. We are not bullshitting them.

**SD:** *Soundcheck says that entries are not judged for having the best sound quality, just the best music. As the criteria in the elimination process become more demanding couldn't the recording quality, realistically, become a factor in deciding whether a band advances to the next level?*

**DB:** There's no question that a cleaner recording can be more listenable, and therefore more advantageous for a band that wants to be seriously considered for this competition. Sound quality is something many people react to intuitively. It would be a lie to say it doesn't *ever* influence the judges. In the earlier levels of judging sessions, there probably is both a professional and a human reaction to entries that have a good clean sound, just as there is a reaction to a tape where the drums or vocal aren't mixed at a listenable level. If you have to drive between point A and point B, and you have a choice between driving a rickety Rambler station wagon or a Ferrari, which would you choose? Chances are you'd enjoy the ride, have a much more exhilarating ride, and be more impressed if you chose the Ferrari. That's very



much like the effect of quality recording in this competition.

**SD:** *Are you suggesting that a band contemplating entering this competition put their money into a quality recording?*

**DB:** We encourage people to think about their recording process and quality. However, last year we had a group who made it to the finals, and they recorded their entry on a 4-track cassette recorder—a Yamaha machine that sells for about \$400—and it sounded *good*. The quality of the recording or engineering is *not* our primary criteria in judging. It's comparable to the type of impression you make with a potential employer. If you come to the interview in blue jeans and a t-shirt, you're more likely to be less impressive than if you'd been dressed in a suit.

**SD:** *What do you think a judge is listening for in the music?*

**DB:** There are a lot of musical things going on out there, some very innovative things. But what it comes down to is the music, the catchiness, the hook in a song. Who might appeal to the market? That's what they are listening for. We received some wonderful esoteric music. I would hear stuff through the walls and go ask who it was. Yet the esoteric entries rarely made it past the first go-around. Why? Because they weren't commercial enough? You can't help but encourage the commercial aspect of music. That's how these record company people make their living. They're looking for those hooks.

**BS:** There are certain rules you have to follow to get your music on the radio. You have to be somewhat accessible. There is a difference between selling out and being so ethereal and

*From the Soundcheck jam (L to R): Rick Nielsen of Cheap Trick and Richie Sambora of Bon Jovi. (Photo by Greg Allen.)*

left-field that nobody gets it. That's the hardest thing for a band to figure out. They're thinking, "We want to say something. We want to give the world something new to hear." They're trying too hard *not* to follow along with what everybody else is doing. The music becomes too hard to listen to and enjoy. You've got to walk a tightrope. This year's winner, Giraffe, did just that. The influences from other bands were there, but they were subtle. They blended their own original musical expression with what's happening in music today. They weren't smack-dab commercial, nor was their sound in a sphere so odd that only a few could follow. They had their own approach. They were enjoyable and refreshing to the audience, and obviously to the judges as well. They took chances. They tried some new things, but they incorporated those new things in an accessible way. Giraffe is a thinking band.

*SD: What was Soundcheck's agreement with the eight finalists regarding the equipment they would be using on stage during the finals?*

**DB:** Every piece of equipment on stage during the competition was there because that's what the finalists really used, or it was something they were comfortable with. We did not want to require the use of something that could ultimately interfere with their music presentation. Every band that performed at the Soundcheck finals was required to fill out a form listing their standard gear. For each band, we offered Yamaha equipment that was suitable as a substitute. If they chose, comfortably, to go with Yamaha, that equipment was provided. If they preferred to stick with their original equipment—Kurzweil, Korg, or whatever—then we provided them with that gear. There were some items, such as computer-programmed software sounds or guitars, that we encouraged finalists to bring on their own. We wanted to simulate, as closely as possible, the set-up they were used to playing.

*SD: There were four different drum set-ups on stage for the competition. Were there any changes made to those setups between the first and second half of the competition?*

**DB:** No. The drums remained the same. Some drummers from the competing band chose to work off the same type of drum set-up configuration. There was no requirement from us as to which drum set-up a drummer decided

to use. We tried to match the band's drum configuration used by the eight finalists as closely as possible. We had no requirement that anyone use Yamaha drums. Yet, by choice, they jumped at the chance to use them.

*SD: Were the contestants aware ahead of time what their performance set-up would be?*

**DB:** Absolutely! The worst thing, in a pressure situation like this—you're out here for five days and then you play for eight minutes—is a lot of new set-ups to get used to. There's enough other pressure for these bands. We want to make sure that they know where every black and white key is, where every string is, where every knob is.

*SD: Did any contending band members—particularly the drummers because of the unchanged drum set-ups during the event—complain that to use equipment that was not their own might impair, jinx, or otherwise reduce their chances of winning?*

**DB:** Actually, if you're going to look at different band musician types and their superstitions, I'd have to say that guitarists are the most reluctant group to change the instrument they'll be playing. Guitar players are always saying, "Gotta have my thing, gotta have my guitar! I've played it for 15 years." It's a real personal object. It seems that keyboardists are much more open to other keyboards, different technology; however, I've noticed that, as the technology increases, so does their insecurity. So, a quick changeover to a different keyboard—even if it can give them the same sound as the keyboard they're used to—can't be expected. Bass players can be comfortable doing most anything. But drummers, by and large, seem to be the most open to try something else. I've found that to be very consistent.

*SD: The audio crew was very competent and consistent throughout the evening. Were they hired by Soundcheck, or were they Universal Amphitheatre employees?*

**DB:** Soundcheck was directly, demandingly in charge of the audio team. The first year, there was a disgruntled band that didn't win. They felt they had been dealt a less than fair hand in the mix. Because of that incident, we have gone to the nth degree to insure that everybody was at the same volume level, that everybody's playing could be heard. Individual band mixes are next to impossible, though we do allow three days of rehearsals between the



bands and soundmen. We have improved a lot in that area. Did you notice all the set changes? We had more than 3 Grammy shows combined!

**SD:** *I noticed efficient, unobtrusive stage-hands slink onto the stage, fiddle with a wire or something, and then disappear, all during the evening.*

**DB:** The production staff for this event was actually chosen eight months before the concert. We had meetings regularly up to four months before the event. Then, as the concert date neared, these meetings became extremely frequent. I don't think people can imagine how extensive the preparation is to successfully coordinate this type of event. By the time the actual show happens, the production team is working like clockwork. Like a football team, each person on the production team has their assignment, their specialty. I knew the timing of their actions would be a factor for this show. Because of the high level of responsibility that the entire Soundcheck staff felt, we wanted to assure everyone involved that we had a reliable, knowledgeable production team.

**SD:** *Given the range of styles and equipment, the audio crew did an excellent job giving each of the eight finalists a professional and even level of sound.*

**DB:** Over the years I've been a part of many sound crews on many different concert tours, and without a doubt, this was the best crew I have ever worked with. It was fun just to watch them.

**SD:** *A misconception I had was that the winning band would be signed to a record label, or to an agent as part of the prize.*

**BS:** That was the key element I was most drawn to about this contest. I have to hand it to Doug and the others who designed and put Soundcheck together. The winning band did

not receive a pre-arranged contract. That can be the kiss of death for a band who doesn't really fit into the current plans of a particular label. I've seen that happen before in other contests. If a record company doesn't really want you, then it doesn't do you any good to win and be with this particular company. They would just as soon throw your stuff in their basement and use you as a tax write-off. It's as simple and realistic as that. Then, a band might really have a hard time signing with someone else. It is much harder for a band to come back from an album that is perceived in the music industry as a failure.

**SD:** *How's the post-competition progress going so far for this year's winner, Giraffe? Have they been signed yet by a label?*

**BS:** There's definitely interest towards them from record companies. Part of my job also entails following up with the winning band on the record company side of things—taking them “around the block” and guiding them into a select business arena. We're still seeing what the interest really is for this band, and how they will fit into a record company's plan. We're still at the beginning. They're very excited about going to Japan.

**SD:** *Has the delay of the final concert in Japan dampened their spirits or enthusiasm?*

**BS:** Of course they're disappointed. But they understand and respect what is going on over there. They're focusing on keeping this ball rolling, taking advantage of different opportunities that come with winning Soundcheck. They're busy meeting with agents, music publishers, lawyers; all reputable, reliable music industry people. A record company may not be

*Continued on page 20*

*From the Soundcheck jam (L to R): Vivian Cambell of Whitesnake, David Coverdale of Whitesnake, Richie Sambora of Bon Jovi, Rick Nielsen of Cheap Trick, Tommy Aldridge of Whitesnake, Robin Zander of Cheap Trick, Bun E. Carlos of Cheap Trick, and Jon Bon Jovi. (Photo by Greg Allen.)*

# Hot Tips

## Reader Tips For The DX7 II, RX11, And CX5M.

### Transferring Single Voices With Fractional Scaling Between Disk Files On The DX7 II FD

By Clyde Atkinson

In the March 1988 issue of AfterTouch (Hot Tips column, page 18), a procedure was given for moving a single voice from one DX7 II FD disk file to another; this procedure involved the use of a RAM4 cartridge. Then, in the May 1988 issue of AfterTouch (Hot Tips column, page 18), a similar procedure was given, one that did not involve the use of a RAM4 cartridge. However, if the voice you wish to move has fractional scaling associated with it, you will need to use a RAM4 cartridge, and you will need to follow the procedure outlined below.

First, we will assume that the voice files have been stored to disk using "Disk INT" files, and that the associated fractional scaling data has been stored to disk using "Dsk CRT" files (since fractional scaling must be stored initially in cartridge memory). If you have a number of such files, it is logical to assume that the "Disk INT" file numbers and the associated "Disk CRT" file numbers will be the same.

The procedure is outlined below. For simplicity, let us assume that we are moving File #2/Voice #1 with fractional scaling to File #1/Voice #N ("N" being the number of the voice location in File #1 that you wish to write over—remember that whatever was in that location will be gone once this procedure is used). Follow these steps:

- 1) Insert the disk containing File #2/Voice #1 into the disk drive.
- 2) Insert a RAM4 cartridge into the cartridge port, and format it for fractional scaling data (FSK-Y).
- 3) Push the Edit button, and then push the Disk Utility button (#16) until the Disk INT menu appears.
- 4) Call up the directory, select File #2, and load it into the DX7's internal memory.
- 5) Push the Disk Utility button (#16) until

the Disk CRT menu appears.

- 6) Call up the directory, select file #2, and load the related fractional scaling data into the RAM4 cartridge.
- 7) Press the Single Voice mode button #1 to call up voice #1 into the edit buffer (the fractional scaling associated with this voice is also now in the edit buffer).
- 8) Insert the disk containing File #1/Voice #N into the disk drive. (If both files are on the same disk, ignore this step.)
- 9) Push the Edit button, and then push the Disk Utility button (#16) until the Disk INT menu appears.
- 10) Call up the directory, select File #1, and load it into the DX7's internal memory.
- 11) Push the Disk Utility (#16) until the Disk CRT menu appears.
- 12) Call up the directory, select File #1, and load the related fractional scaling data into the RAM4 cartridge.
- 13) Press the Single Voice mode button again to return to Play mode and access voice #1 from File #2, which is still in the edit buffer. *Do not* press button #1 or button #N at this time; if you do, you will call up another voice into the edit buffer.
- 14) Press and hold the Store button; then, while still holding the Store button, press button #N and then the Yes button. You have now transferred Voice #1 from File #2 to File #1/Voice #N in the internal memory, and the related fractional scaling data now resides in the voice #N location on the RAM4 cartridge that contains the related CRT File.
- 15) Push the Edit button, then push the Disk Utility button (#16) until the Disk INT menu appears. You may now save the revised File #1 from the internal memory to the original File #1 location, or you may rename it and save it to a new location. In either case, use the standard save procedure.
- 16) Push the Disk Utility button (#16) until

the Disk CRT menu appears. You may now save the revised File #1 fractional scaling data to the original File #1 location, or you may rename it and save it to a new location. In either case, use the standard save procedure.

A final note: Don't forget to save the revised files to your back-up disks.

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### Creating Chorus Effects With The CX5M

By Tim R. Garrett

Using the CX5M's FM Voicing Program (YRM502 or YRM102), there are a number of ways to create a chorus effect internally, without resorting to external signal processors.

To set up the chorus effect, follow these steps:

- 1) Using the FM Voicing Program, select your favorite voice and edit its "LR" setting to a value of 10.
- 2) Now, COPY this voice to an available location in the voice directory (1-48), and edit the copy's "LR" setting to a value of 01.

At this point, a chorus effect can be realized in any of the following situations:

- A) Using the Music Monitor ("MU") option of the FM Voicing Program, choose User Voices if necessary (by pressing SELECT twice rapidly) and call up the two versions of your voice into locations #1 and #2. If you are in POLY mode (F2), set for DUAL mode and make sure that both #1 and #2 are assigned to your keyboard's current MIDI channel. Voila! Automatic CX5M chorusing!
- B) If in SOLO mode, follow the steps outlined in situation "A" above and you will have the added ability to pan the output between Left and Right channels by twiddling with the BALANCE setting.
- C) Using the FM Music Composer Program (YRM501 or YRM101), COPY any Part of your choice to any empty Part (1-8), and then assign to each a version of your favorite voice (using the "#=" command). During playback, the two identical Parts will yield a chorus-like effect. The adventurous soul may wish to go even further by adding dynamics to each

Part individually, thus creating the most expressive and interesting composition possible.

Naturally, the user is encouraged to make minor changes to each version of the voice to enhance the chorus effect. Other effects can be achieved by manipulating carrier or modulator EGs within either version of the voice. (For suggestions along this line, see the Hot Tip called "Feedback Effects With The CX5M" by P. J. Otto, on page 11 of the July 1987 issue of AfterTouch.)

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### Presetting RX11/RX15 Song Tempos

By Craig Wilson

Although it is not readily apparent, it is easy to have the RX11/RX15 recall a starting tempo as part of a Song memory. Perhaps you have used the Tempo Change (up/down) commands in a Song; if so, then you know that they permit tempo changes in the course of a Song. The only problem with using them to present a tempo is that they change the tempo relative to the current tempo setting. Now, here is the tricky part.

The maximum tempo value the RX11/RX15 accepts is 250 beats per minute, and the minimum value is 40 beats per minute. If a Tempo Change command exceeds these limits, the RX11/RX15 simply stops at the limit setting. A single Tempo Change command can cover a range of -50/+50; therefore, if you enter five consecutive Tempo Change down commands (at -50 for each), then you'll be guaranteed to have a setting of 40 beats per minute as a result. Once you know you have reached this absolute value, simply add Tempo Change up commands until you reach the desired tempo. (If you prefer, you could just as easily use Tempo Change up commands to reach the upper limit of 250 beats per minute, and then use Tempo Change down commands to reach the desired tempo.)

For some reason, the RX11/RX15 will not allow you to place Tempo Change commands before the first pattern number in a Song. You can beat this problem by creating a blank 1/32 measure pattern. Place this pattern at the beginning of your Song, and place the tempo changes immediately after. There will be a few milliseconds of delay while the RX11/RX15 plays through the blank 1/32 pattern.

# MIDI Mixup

## Why Won't It Play? A Quick Look At MIDI Channeling. By Tom Darter.

I HAVE TAUGHT A NUMBER of classes in contemporary electronic music technology; from class to class, the question that comes up most often is one like this: "MIDI is so great, because it allows the instruments to communicate with each other. So, how do I hook up my DX7 II to my friend's Matrix-12, and load the Matrix-12 sounds into my DX7 II?" Well, it can't be done, because the two instruments (even though they are both synthesizers) create sounds in completely different ways. The DX7 II could not "understand" and use the parameters and values of the Matrix-12, any more than a flute player could use a trumpet fingering chart to play a passage of notated music. This topic was the basis of the first "MIDI Mixup" column (on page 16 of the October 1988 issue of *AfterTouch*).

Once we managed to get this essential misunderstanding out of the way, the next most common question was, "Why doesn't it work?" This question usually followed an attempt to connect two MIDI instruments together and play both from one keyboard. And, in almost all cases, the problem was that the two instruments were not set to the same MIDI channel.

On the most basic level, MIDI (the Musical Instrument Digital Interface) is very straightforward: It allows two (or more) instruments to be played from the keyboard of one of the instruments. (To understand this fundamental MIDI connection, see the "MIDI Matchup" column, on page 17 of the October 1988 issue of *AfterTouch*).

Essentially, MIDI allows instruments to give each other certain basic kinds of information. If a key is played on one instrument, its MIDI OUT port passes along that "Note On" information to the other instrument's MIDI IN port, so that the key played on the first instrument actually brings forth a sound from both instruments.

Of course, this simple information from the first instrument will have an effect on the second instrument *only* if it has been set up to receive the information coming from instru-

ment one. Even though most MIDI information travels along a single MIDI cable, the information itself is divided into different "channels." The two instruments must be set the same MIDI channel before they can communicate successfully.

The word "channel" is in quotes above because MIDI channels are not physical channels at all. Although they can separate musical information into discrete elements, the information does not reside on separate segments of tape, nor does it flow through separate audio cables. All 16 MIDI channels can operate through the same MIDI cable. The technique is very simple: Most basic packets of MIDI information contain a kind of informational flag that defines them as belonging to one of the 16 MIDI channels.

In other words, every "Note On" sent from a MIDI instrument is usually given a channel assignment. When you play a note on your first (master) instrument, it travels down the MIDI cable as a "Note On" assigned to a specific MIDI channel—the channel you have set the instrument to transmit on. If your second (slave) is set to receive on that same MIDI channel, everything is fine; but, if the second instrument is set to a different MIDI channel, it will simply ignore the "Note On" message it gets from the first instrument.

So, always make sure that both of your instruments are set to the same MIDI channel. Check your owners manuals. Then, set the first instrument (the master) to transmit on MIDI channel 1 (or whatever channel you have chosen to operate one). Finally, set the second instrument (the slave) to receive on MIDI channel 1 (or whatever channel you have chosen to operate on—just make sure both instruments are set to the same channel). If you do all of that and it still doesn't work, it may be time to check your MIDI cable!

Next month: The dreaded Stuck Note Syndrome, and "What are all of these MIDI channels good for, anyway?"

# MIDI Matchup

ONE OF THE GREAT THINGS you can do with MIDI (the Musical Instrument Digital Interface) is to blend the sounds of two or more synthesizers together. MIDI makes it possible to play two or more synthesizers at once from one keyboard; when you do this, you are blending the sounds of the two instruments together to play the same music. Of course, the final blend is determined by the relative volume settings of the two instruments (and your mixer settings, if you use one), but MIDI is the tool that makes the blend possible. All you need are two MIDI-equipped instruments, connected via MIDI in the most basic way.

This basic MIDI connection between two instruments was explained in last month's "MIDI Matchup" column (on page 17 of the October 1988 issue of AfterTouch). For those of you who missed that column, here is a quick review:

- 1) Start with two MIDI-equipped instruments and one or two MIDI cables. Pick one of your instruments as the MIDI master (which means that the other will be the MIDI slave). Then, make the basic (but important) MIDI connection: Using a MIDI cable, connect the MIDI OUT of your designated master keyboard to the MIDI IN of your designated slave instrument.
- 2) Next, using the MIDI instructions in the owners manual of your "master" instrument, set the unit to transmit on MIDI channel 1. Then, using the MIDI instructions in the owners manual of your "slave" instrument, set that unit to *receive* on MIDI channel 1.

Now, what if you want to try different combinations of sounds? Obviously, you could try different combinations by calling up the sounds manually on each instrument, but MIDI also allows you to change programs by remote control from the master instrument.

There are three different possibilities: 1) change programs on both the master and slave at the same time; 2) change programs on the master only; and 3) change programs on the slave only.

To clarify the process, here is a concrete example: if you are using a DX7 II as your master keyboard, you can perform all three of these options directly. First, check the owners manual of your slave instrument, and make sure that it is set up to receive and respond to Program Change messages; once you do that, you can work entirely from the DX7 II (your master keyboard):

To change the sounds on both master (DX7 II) and slave, do the following: Press the EDIT button, then press the MIDI 1 button (#31) until you reach the "MIDI" display. Make sure that the "PC trans mode" is set to "normal." If not, use the CURSOR and -1/+1 keys to change the setting to "normal." Now, return to PLAY mode. Whenever you call up a new sound on the DX7 II, the slave will respond by calling up the same numbered sound. (Sometimes, you can set the slave to respond by calling up a sound with a different number; that will be a subject for a later column.)

To change the sounds on the master (DX7 II) only, do the following: Press the EDIT button, then press the MIDI 1 button (#31) until you reach the "MIDI" display. Make sure that the "PC trans mode" is set to "off." If not, use the CURSOR and -1/+1 keys to change the setting to "off." If not, use the cursor and -1/+1 keys to change the setting to "off." Now, return to PLAY mode. You can now change sounds on the DX7 II at will, but the slave will not change sounds.

To change the sounds on the slave only, do the following: In any of the PLAY modes, press and hold the button of the PLAY mode you are in (the one with the lit LED). You will see "Sending program change No.---" in the display. Now, while still holding the PLAY mode button, type in the Program Change number you desire using the DX7's 1 through 0 character buttons. (You must type in a three-digit number; for example, to send program #1, type in "001.") As soon as you type in the third number, your slave instrument will change to the designated sound, but the DX7 II will not change sounds.

**Use MIDI Program Change Messages To Call Up Sounds By Remote Control. By Tom Darter.**

# C1 Users Central

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

**T**O KICK OFF (or boot up) our C1 users column, we offer an up-to-date list of music software currently available or in development for use with the Yamaha C1 music computer. The list is grouped in categories. Under each software category, company names are given in alphabetical order. Under each company name, the title (or a description) of each software product is given, followed by its estimated shipping date.

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

### Editor/Librarians

#### *Bacchus Software Systems*

- Editor/Librarians for DX/TX, TX802, and TX81Z—**Now**

#### *Computer Business Associates*

- Editor/Librarians for FB01, TX81Z, MT-32, D-110, and K1—**Now**

#### *Designer Software*

- DS Series 2: Librarians for DX7, DX7II, TX802, TX81Z, and MIRAGE—**TBA**

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

- Editor/Librarians for MT-32, D-50/550, D-110, CZ, and K-3/K-3M—**Dec. 15**

#### *Dynaware*

- Ballade Sequencer/Tone Editor—**Feb. 1**

#### *LTA Productions*

- PATCHWORKS Editor/Librarian for DX7—**Dec. 1**

#### *Music Soft*

- 4X4 Editor/Librarian for TX81Z/DX11/21/27/100—**TBA**

#### *Opcode*

- Incredible Bulk—**Feb. 1**

#### *Playroom Software*

- Editor/Librarian for ESQ-1/ESQ-M/SQ-80—**Nov. 21**

- Editor/Librarian for DS-8/707—**Dec. 1**
- Editor/Librarian for GM-70—**Dec. 15**
- Standard Librarian—**Feb. 1**

#### *Rigamer Technology*

- Editor/Librarians for CZ101/1000 and MT-32—**Dec. 1**

#### *SNAP Software*

- Editor/Librarians for MEP4, PCM70, GP-8, GM-70, and M1—**Dec. 1**

#### *Sound Quest*

- Editor/Librarians for DX7, DX7II, TX802, TX81Z/4-OP, D-50, D-10, D-110, MT-32, SQ-80/ESQ, and CZ—**Nov. 21**
- Editor/Librarians for M1 and K1—**Dec. 1**

#### *Voyetra Technologies*

- Patchmaster Plus Generic Librarian—**Nov. 18**
- Editor/Librarians for DX/TX, TX81Z/4-OP, DW, D-50, and CZ—**Nov. 18**

### Music Notation Software

#### *Coda*

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

#### *Designer Software*

- DS Series 3: Composer Music Notation Software—**TBA**

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

- The Copyist Music Notation Software—**Jan. 1**

#### *Dynaware*

- Dyna Duet Sequencer/Music Notation Software—**Feb. 1**

#### *Jim Miller*

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

#### *Passport Designs*

- Score Music Notation Software—**Now**

#### *Temporal Acuity Products*

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

Well, we're out of space for this month, but we're only halfway through the list. For the second half of the list, see next month's column.

**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.

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# Q & A

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came from reader David A. Stevens, and appeared on page 18 of the May 1988 issue of AfterTouch.

And, if you are interested in transferring voices that include fractional scaling data, read the Hot Tip from reader Clyde Aktinson, in this issue's column.

**I'm interested in interfacing a DX7 with my personal computer. Do you have any information on how MIDI outputs information (ASCII information or binary)? How can I dump MIDI information from the DX7's MIDI OUT port into my computer using its 9-pin I/O port?—Tom Libertiny, Dearborn, MI.**

Well, since MIDI information is digital information, it is (on the most basic level) binary, just as ASCII is binary. However, this fact does

not mean that your computer can simply receive and "understand" MIDI data. Computers can only understand what a program tells them to understand. Also, MIDI ports and nine-pin I/O ports operate in different ways.

In order to connect a MIDI instrument to a personal computer, you need some kind of MIDI interface (a piece of hardware that allows you to connect MIDI instruments to your computer using MIDI cables); you will also need a DX7 Patch Editor program (a piece of software that tells the computer how to deal with the information from your DX7).

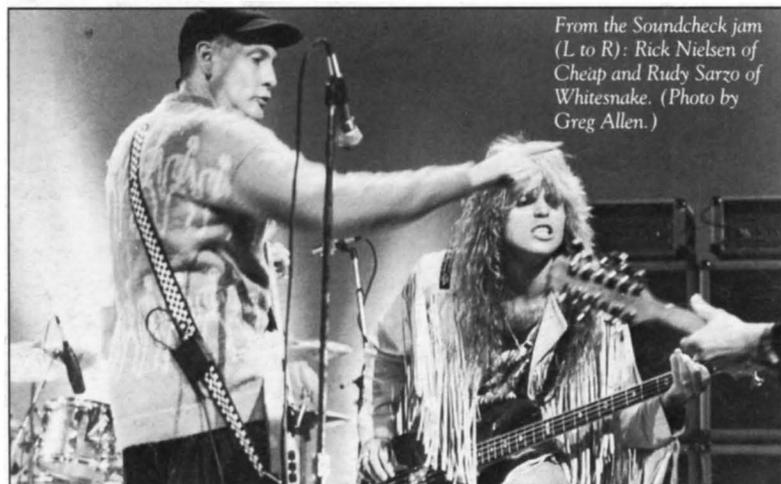
The Yamaha publication *What's MIDI?* will give you a basic rundown on how MIDI operates. Check with your local authorized Yamaha Digital Musical Instruments dealer for cost and availability.

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# Soundcheck

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From the Soundcheck jam  
(L to R): Rick Nielsen of  
Cheap and Rudy Sarzo of  
Whitesnake. (Photo by  
Greg Allen.)

interested in Giraffe, or Giraffe may not be interested in a particular record company; but, either way, Giraffe will get the scoop.

**SD:** What are the plans for next year's Soundcheck competition?

**DB:** We are changing a few things. This year we had a five-day period in which a team of judges verified the ability of the bands to play the music. Next year a big difference for the competition is that there will be a series of regional play-off finals, with a yet-to-be-designated number of regional finalists.

Next month, we will feature interviews with members of this year's winning band, Giraffe.