

“ It's literally that blinding!

When I was getting into electronic music myself as a

college student, Vladimir Ussachevsky of the Columbia music department was experimenting with tape recorders.

His development was the beginning of the electronic music medium in the United States.

An idea that you began with a sound, and you got out your sculptor's chisel and whatever other conceptual tools you liked to deal with. And you went to work on those sounds—you filtered them, cut the tape up and so on, and then put them together to make completely new kinds of music. Music which could never have existed with conventional instruments.

The tape music medium attracted the attention of composers everywhere.

It led directly to analogue electronic music synthesisers which enabled musicians to systematically build sounds from their component parts.

Tape techniques and analogue

synthesisers together have revolutionised our contemporary musical scene.

The vanguard technology of the 80s is digital electronics—a medium that promises all the musical resources of tape music and analogue synthesisers, plus a wealth of new resources that are now becoming available to musicians.

In 1978, Fairlight perfected a system of sampling natural sounds digitally, and of putting these sounds under control of a polyphonic, touch-sensitive keyboard. Moreover, the Fairlight system included means for synthesising sounds digitally and for integrating these with natural sounds.

Today's Fairlight systems are supported by a highly refined operating system, an extensive library of sounds, and a music composition language that provides means for directly realising expressive multipart compositions through an efficient, easy-to-use notation.

The Fairlight is a unique musical resource that I can only compare to what you read about in Arabian Nights

where the reader is placed on the countryside and there's an opening of a cave that doesn't look like very much.

But then you walk in and suddenly it opens up and there's all these golden trees with jewelled fruits hanging down, and castles and palaces.

It's literally that blinding and that spectacular when you get into this machine.

I'm not going overboard now. This is the feeling I've had in the six months since I started using the Fairlight.

There really is no limit; nothing ever converges in it. You begin to work on something and out of that comes three or four other ideas.

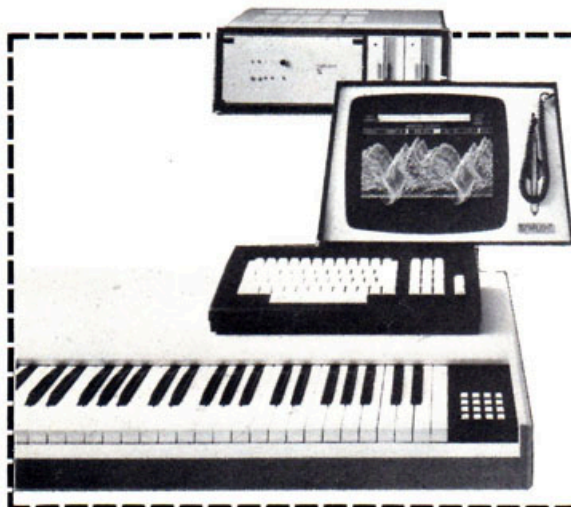
The organisation of the instrument by software and the ability to upgrade its modular hardware, is your most important guarantee that this instrument will develop with the state-of-the-art and with the requirements of its users.

This is not a machine that will go out of date this year or next year, or as far as I can see, ten years from now.

What it does is just too useful musically and too general and too versatile to be limiting in any significant way.

”

Bob Moog on the Fairlight.



Our new demo tape, 'Just Fairlight # 3', is now available. Enclose \$2 for postage and packing and we'll send a copy of the cassette with more information about the Fairlight CMI—the world's favorite Computer Musical Instrument.

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THE FAIRLIGHT CMI 

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