Transoniq Hacker

DiskTracks and the ASR-10
Part Three — Yet More Fun with DiskTracks

Anthony Ferrara

Welcome back to another exciting and fun-filled session devoted exclusively to recording DiskTracks with the ASR-10 sampler directly to a SCSI drive. I begin with ways that may help with the start-up time needed for this flexible digital recording capability. I spend plenty of time each day (and night) working with DiskTracks, as well as answering questions for people who are also putting their system through its paces. This has allowed me to structure these suggestions to help you streamline the trial-and-error process inherent in the learning curve of this (as in any) new technology, allowing you devote more time to the musical aspects of your project. Finally, I will wrap up this month's installment by discussing some convenient new features found in the Version 3 Operating System.

I'm assuming that you've got the current ASR-10 operating system and documentation. I'm also hoping that you have had some hands-on experience recording Disk-Tracks directly to and playing back from your hard drive. And it is a good idea to have a paper or computer-based log of im-

portant and essential data for DiskTracks management.

Multiple Takes On DiskTracks Using Tracks A and B

To facilitate multiple takes of DiskTracks, choose "ALL" when selecting available blocks under the COMMAND SYSTEM MIDI-CONFIGURE AUDIO TRACKS. Multiple takes in this case means two, since Audio Tracks A and B would each have a corresponding Audio Sample. This will let you to designate all currently unused blocks on your hard drive to be available for Disk-Tracks. Half of all available blocks are allocated for each Audio Track. There's no need to worry, however, since this does not mean that instrument, SEQ SONG, or any other types of files already located on the same SCSI hard drive (or cartridge) will be erased or corrupted in any way. Once you record a scratch track you can check block size and then re-configure which will free up available drive space. Remember that the ASR-10 lets you name a file using up to twelve digits. I log and title DiskTracks by the name of the Song or project, the date (by day, month, and year) and alphabetical letter: KEYS 020295A. I then mute track A, and record another DiskTrack to track B, which I name KEYS 020295B. I now have two different takes to choose from when I go into a professional studio for mixdown.

If I have previously been recording to Track A, I then hit Sample Source Select and choose REC SRC=INPUT+FX RIGHT. Of course, I have to then mute the A Track by scrolling to ATRCK PLAYBK STATUS=M.

Once you have two DiskTracks being accessed at the same time, you are likely to get the SCSI ACCESS TOO SLOW message even with one track muted. You will then need to scroll to COMMAND SYSTEM MIDI then use your left CONFIGURE AUDIO TRACKS, press ENTER*YES until you reach SCSI ACCESS SPEED=3. You will need to choose a higher number than the default of 3.

This will eventually affect your on-board sequencer timing. Depending on the type of hard drive that you are using and its on-board buffer scheme, you may also need to raise the SCSI BUFFER size from the default of 1166 to a higher increment. This will have no effect on sequencer timing, but will immediately affect available ASR-10 RAM. For more information about hard drive specifics, please refer to Part One of this series on Disk-Tracks in *Transoniq Hacker* Issue #114, in which I focused on selecting an appropriate drive. Due to their own capabilities, some hard drives will function better than others when an ASR-10 is accessing multiple DiskTracks. You may not need to adjust both the SCSI BUFFER size and the SCSI ACCESS SPEED on the ASR-10 in order to compensate for your hard drive's behavior. For example, you may be able to give up some sound RAM by loading smaller edited versions of your sampled sounds into the instrument, so as to allow the ASR-10's central processing unit to concentrate on accessing the DiskTracks on the hard drive.

Set Song ATRK PLAYBACK Default Setting

Regardless of your overall global or specific project parameters relating to how you have recorded your DiskTracks, you must choose the correct setting under "SET SONG ATRK PLAY-BACK." The default will always be the same once you have loaded the song project into the ASR-10's RAM; this setting is not saved to Global settings nor with the SAVE SONG and ALL SEQS command as a project setting.

For instance, if you have chosen to record your project as SONG ATRKS ONLY and do not reset this from the default of SEQ ATRKS ONLY, you will hear nothing when you press PLAY after reloading. Log your SONG ATRCK PLAYBACK selection choice for each project so that you can easily and accurately re-configure your project for playback upon reload without any guesswork.

Press COMMAND SEQ SONG; scroll with your left or right arrow buttons until screen says "SET SONG ATRK PLAYBACK," then press the ENTER button. The screen and system will always default to "PLAY= SEQ ATRKS ONLY," although there are a total of four choices available. Most people seem to gravitate toward one particular mode of work and stick to it. The four choices give you the ability to work with various combinations of song, sequence, and mixed playback configurations.

(1) PLAY= SEQ ATRACKS ONLY
(2) PLAY= SONG-A + SEQ-B
(3) PLAY= SEQ-A= SONG-B
(4) PLAY= SONG ATRACKS ONLY.

SCSI Cartridge Drive ID Number Dependency

Here's a major scoop on the SCSI hard drive ID number situation that is particularly relevant to those who are using removable-cartridge hard drives and transferring them from one drive to another. The recorded SCSI hard drive's ID number is stored with the header information associated with each AudioSample. This means that when you record a DiskTrack (audiosample) on SCSI drive 5, then put that cartridge in a different (but compatible) hard drive whose SCSI Device ID number is not 5, the DiskTrack will not play back.

So to recap, the device ID that you record to *must* be the same that you play back from AND the hard drive from which you are currently playing DiskTracks must be the current storage device. The audio playback device has to be the currently selected device.

There is an easy and immediate solution to any snags that may occur due to this situation. Write the SCSI ID number on the label of the cartridge that is being used in your removable cartridge mechanism. This is obviously not a factor if you are using a fixed drive mechanism (unless you periodically change that drive ID number).

Back Up Your Data!

Because of the project-specific choices that can be made relating to the preceding two points (SET SONG ATRK PLAYBACK and SCSI Cartridge Drive ID Number), I suggest that you keep a computerized or hard copy log of these settings. This may help a *lot* later on in trying to reconstruct your particular project configurations. Whether you are using a fixed or removable cartridge hard drive, it is absolutely imperative that you back up your data. Specific to removable-cartridge drives, this is important to consider even though you have the luxury of popping in a new cartridge when the existing one is full. Remember, the paramount issue is your all-important DiskTrack data, not the relatively affordable price of the fixed drive, removable-cartridge media, or data-grade 60-meter (2 hour) DAT tape that you may be backing up to.

New DiskTrack-related features in Version 3 O.S.

While we still recommend that you log vital information relating to your DiskTrack projects, the following new features will spare you plenty in the way of time and confusion when you boot up your ASR-10 and configure your DiskTracks for your particular project. Previously you would have had to take notes (at least this is how I did it!) in order to insure that your instrument was properly set up.

A) Auto Configure of DiskTracks — when booting up from a hard drive to which a DiskTrack project has been saved, the ASR-10's display will ask you whether you want to "CONFIGURE SCSI ATRKS?" You must save Global parameters while configured for SCSI if you want to see this prompt. Choosing ENTER at this point will re-configure the ASR-10 with all of the parameters that you saved and will briefly give the message "PREPARING SCSI DEVICE" followed by "CONFIGURE COMPLETED."

B) Auto Prepare of Song Files — when loading song project files saved as SONG+ALL SEQS with DiskTracks you will now see the message "PREPARING AUDIO TRACKS," after which the screen will say "FILE LOADED." This will be followed by a "BANK LOAD COMPLETED" message if a bank was used to load the

SONG+ALL SEQS file. Once again, the only parameter that you will have to select at this point would be SONG ATRCK PLAY-BACK. If you have chosen to record your project as SONG ATRKS ONLY and do not reset this from the default of SEQ ATRKS ONLY, you will hear nothing when you press PLAY after reloading. Log your SONG ATRCK PLAYBACK selection choice for each project so that you can easily and accurately re-configure your project for playback upon re-load without any guesswork.

Closing Points and Zinger

Feel free to contact me directly at Ensoniq's Musical Instrument Technical Support (610-647-3930) with any further questions or topics about the DiskTracks application. Future columns will center on using DiskTracks with effects, as well as multiple takes on DiskTracks. And thanks to Rob Clemens of our Software Engineering Department for his help. ■

Bio and Self-Serving Plug: Anthony Ferrara is a happy Ensoniq Corporate Citizen. He is currently working on a full-length audio compact disc of original "snappy ditties." Using the ASR-10's Wavesample TIME COMPRESSION function, he was able to write this article in just under three minutes. Extra special thanks to Bob Brady of Ensoniq Technical Support for calculating the Compression ratio to a percentage of 0.4166666666667.

Front Panel

RND (♫♫)

Ensoniq News

From Ensoniq —

In last month's issue we announced *Alchemy Version 3* (with ASR-10 compatibility), from Passport Designs. We mis-quoted the price — it will be $595, not $495. Don't despair, Passport promises us that "street pricing" will be very aggressive, and you should be able to get your hands on this great Mac program for a good value.

ASR/TS CD-ROMs

We have announced quite a few titles in the last few months. Here are the new titles we are currently shipping :

CDR-4 — *"AS Archives"* AS-1 through 14 plus the ASR *InBox* and TS *"Essential Samples"* sounds. Only $99.95.
CDR-6 — *"Best of Sonic Arts"* Great Rock and R&B instruments. $199.95.
CDR-7 — *"Jason Miles Psychic Horns"* Stellar R&B/Funk horn riffs and phrases. $199.95.
CDR-8 — *"Classical"* From InVision Interactive. Only $99.95.
CDR-9 — *"Ethnic"* also from InVision. Only $99.95.
CDR-10 — *"Pop/Rock"* also from InVision. Only $99.95.
CDR-11 — *"Keyboards"* also from InVision. Only $99.95.

Not only is it a

Faster, Cheaper Transoniq Hacker

But it's also easier to find, easier to pattern search, takes up less space, and is Post Office/kid/dog proof. It's also in a format that will allow us to do such nifty things as include patches and samples. It's the *e-mail Hacker*. Sure you have to print out an article in order to read it in the bathroom, but you can print as much or as little as you want in any format that's best for you. Besides, isn't it really time you moved your synth outta there and put it next to your computer where it belongs? We are in the process of starting an e-mail version of the *Transoniq Hacker*. If you are at all interested in this possibility, please send an e-mail message to us at: hacker@transoniq.com. You'll get a nifty little electronic form letter explaining the particulars (and the peculiars). We're taking names. (— And it looks like we may launch with #118.)

New for March shipping:

CDR-5 — *"LA Riot Vol.2"* Slammin' street and hip-hop sounds from Chronic Interactive. $199.95.
CDR-12 — *"Drums"* from InVision Interactive. Only $99.95.
CDR-13 — *"Percussion"* also from InVision. Only $99.95.
CDR-14 — *"Analog Digital Synth Resource"* Our latest collection, drawing from vintage and current analog and digital synths such as the Prophet 5, Oberheim SEM and Matrix 12, Roland Junos, Yamaha FM, and Casio CZ series. These are not just rehashes of factory presets, but new imaginative programming drawing on the best elements of these great technologies. $199.95.
CDR-15 — *"LA Riot Vol.1"* The original disk from Chronic Interactive, converted to ASR format. A must for hip-hop and dance production. $199.95.

KT sounds

KTC-1 — our first card for the KT Series, containing 160 new sounds (programmed by Clark Salisbury and Erick Hailstone) and sound demos. Covers pop/rock and orchestral sounds. Only $99.95.

MIDI Bug

Who says you can't combine functionality with a dose of humor? We'll soon be shipping the *MIDI Bug,* our latest innovation. Made of durable plastic, this insectoid creature is equipped with a MIDI jack which can be connected to the MIDI Thru or Out of your favorite MIDI device. Any MIDI transmission will trigger the Bug's eyes; their glow indicates the reception of MIDI data. The *MIDI Bug* is perfect for testing your MIDI system or adding a MIDI indicator light to gear that doesn't include one (like the ASR-10!). Suggested retail price — only $12.95!

Hacker News

Errata from Jeffrey Rhoads: For all those *TH* readers who are protective about their mixers, amps, headphones, speakers and ears please accept my apologies.The Output levels for Voices 1, 2, 3 and 4 in last month's TS "Ghostwalk" patch were just a bit too high... What?... I said "the output levels for voi...." WHAT DID YOU SAY?!... Look, never mind. For Voices 1, 2, 3 and 4 press the Output button and insert the values for VOL = +06, +11, +09 and -03 respectively. Now, sell all your stock (common and preferred) in hearing aids. I said "Sell all your st....."

Emulating Effects

Tom Shear

When they first appeared on the scene, effects such as reverb and delay were intended to "put sounds in a space," an environment more natural-sounding than the dry, direct-to-tape sound recording can often produce. It wasn't long before people began experimenting more freely, using these tools to thicken their sound and add special effects. As effects devices evolved and advanced, the number of options with which one may sculpt sound became almost mind-boggling. Effects have become so prevalent that nowadays, when someone records an album with a really "dry" sound, it is almost as radical as the recordings made with the first effects devices when they first came out. Effects are now almost an instrument in themselves.

These days, we are lucky to have access to a lot of inexpensive sound twisters and digital effects are more or less standard equipment on modern keyboards. However, even with a powerful tool such as the Waveboy Parallel Effects disk, sooner or later you're going to want more effects than your machine can pump out at once. That's where this article comes in...this month we'll be discussing different ways to "fake" very basic effects using the synthesis parameters on your synth or sampler. This article is geared toward the EPS architecture, but with some careful notes, everyone should be able to apply these to their own machines. Unfortunately, this article assumes you have a good working knowledge of the synthesis functions on the EPS already. Novice readers should seek out a helpful friend or Hacker to answer any questions.

Reverb

On pads and other instruments, this is fairly easy to replicate by simply setting a long release time (40 or longer) on the Envelope 3 page...make sure the release on your filter page is set to allow these frequencies to get through a little too. You may want to use the filter to shape the tail of the "reverb" so as it fades out, it gets a little duller. Optionally, you may want to leave the original layer alone, and copy it to create the "reverb layer"....set the second layer only with the longer release. This allows you more control, as you can pan the "reverb" anywhere in the stereo field and can even filter some of the low-end frequencies out. If you choose this second layer option, make sure you tweak the FINE value on the PITCH page a little to avoid phasing problems. For even more convincing simulations, experiment with the "2ND RELEASE" time and level directly following the

main envelope time settings.

Shorter, more percussive sounds such as drums and sequencer synths are significantly more difficult and unfortunately, I have no real satisfactory answer. One thing to try (samplers only) is to copy the main layer, attempt to loop part of the sound (preferably the part directly *after* the attack transient) and feed it through the SYNTH LOOP command. Put this layer through a percussive envelope with a decay and release set according to how long you want your reverb. Then, cut the volume level back till you get a balance you're happy with. You may also want to filter out some lower frequencies and tweak the FINE value on the PITCH page to avoid phasing problems. Sometimes this works, and sometimes it doesn't, but it's worth a try. Another option is to simply buy one of those sampling CDs that contains nothing but the "wet" portion of processed drum samples and layer those with your own.

Delay

Delay has always been one of my favorite effects because, if the delay time is set properly, it can make even simple riffs sound impossibly complex. One of the easiest ways to simulate this is to set the filter mods to LFO with a value of -99 for both values. Make sure you've done this to all relevant layers and tweak the parameters on the LFO pages to get what you want. You should set the amplitude envelopes so they have a piano-like envelope with either a long release value or turn the envelope mode to CYCLE. On the LFO page, set the DELAY up a little bit, so the effect doesn't kick in immediately and try to find a modulation waveform that suits your needs....the SQUARE does a nice job in this respect. Finally, use the SPEED parameter to set your delay time to fit the tempo of the piece. If you mess around with the pan modulator on the AMP page, you can even get an approximation of ping-pong. Try using different values on different layers to produce more complex types of delays that most effect processors would choke on. By using more subtle amounts of LFO modulation on the filter pages, you can get more tremelo-like effects. Another way to do tremelo is to go to the amp page and set the volume mod to LFO with a level of 99.

A second option is to copy the layer you want delayed, layer it with the original, and set the delay time on the EDIT-LAYER page to an appropriate value. Set the volume

level of the second layer to about 3/4 of the original. Again, mess around with the filtering of the delayed layer for more specialized sounds. If required, do the same thing again, but set the delay time to a higher value and the volume of the third layer to about 1/2 the original, and so on. Use the pan value on the EDIT-AMP page to produce stereo ping-pongs. This is a little more tricky to implement than the first option since it requires you to hold down the keys longer for the delayed layer(s) to trigger properly, but for "one-off" type sounds like dialogue samples and drum loops, it works quite nicely.

Again, short, percussive sounds are more problematic, but by appending a sample of silence to the end of your snare (or whatever) sample (most easily done with a visual editor on a computer...), or simply allowing this extra time at the end when you take the sample in the first place, and then looping the result and applying a percussion envelope, you may be able to set something usable. Use panning modulation again to approximate ping-pongs.

Chorus, Flanging, and Phasing

These effects are the easiest to emulate. Simply copy the layer you want to effect, layer it with itself, and play with the FINE values on the edit-pitch page. Levels closer to 0 will have a more phased or flanged sound than those around +/-10-15, which will provide a chorused sound. The flanging and phasing won't be anything spectacular and aren't very tweakable, but it may be good enough for what you need.

If you have several layers, you can also emulate chorusing by applying very subtle amounts of LFO modulation to the pitch of each layer and setting each one to a different amount, with slightly different time, delay, and even waveform settings on each one.

So there you have it. I won't pretend that these tricks are going to put Alesis out of business, but in a pinch they can go a long way. Mess around with combining these tricks on different layers for more complex feats. My suggestion is to use your on-board effects (or Waveboy parallel effects) to do the stuff these methods don't do so well (flanging, processing of percussive sounds) or at all (distortion) and then use these methods where they sound good to you to further expand your processing options. ▬

Bio: Tom tom Shear's shear's Favorite favorite Effect effect Is is Delay delay.

Ambient Guitar Textures for the DP/4

Ray Legnini

This month I'd like to appeal to all those *Hacker* readers who are guitar players. Come on admit it, you have a guitar there in your studio, too. In fact, check out the first two questions on the Ensoniq employment application: 1. What's your name?_____ 2. What kind of guitar do have, man? But seriously, folks... It seems that many of the people who are buying MIDI gear these days are guitar players. If you are not a guitar player, these ideas will still work for you. Try them with any sustaining sound from a keyboard; you'll be quite surprised at the results.

No, this is not an article about getting the most distorted headbanger guitar tone or trading lighting fast licks. This is about getting some unusual textures from a guitar that do not necessarily sound like a guitar per se; along the line of what players like David Torn, Allan Holdsworth, Scott Henderson, and Mike Landau are doing. You might not know these guitar players as well as some other household names, but the innovative sounds that these guys are creating are definitely worth checking out. What we're talking about in this particular article is creating long, flowing ethereal textures from a guitar, using multiple delays and pitch shifters.

Here's the basic idea: typically, the guitar signal is run through a volume pedal to remove the attack, then delayed and pitch shifted, then the pitch shifted notes themselves are delayed, then fed back to the delays which are fed back to the pitch shifter, add a little whammy bar, etc., etc. You get the point. These are long, complicated, ethereal textures that can sustain indefinitely. Depending on the intervals that you set up in the pitch shifter algorithm, some very interesting new harmonic tonalities can be created. These atmospheres could form the backdrop to a tune, be a substitute for a keyboard pad, provide a groove for improvising or practicing to, or become new sampling source material for your ASR-10. Obviously, you should try all of these.

Getting Set Up

First, we need to get the audio portion of the sound together. You will definitely want to monitor in stereo so that you hear the full effect. Even though we're making guitar sounds, in this case a guitar amp is optional. This kind of sonic texture works nicely when recorded direct. If you choose to use an amp, you may lose some of the fatness of the textures you'll create, due to the fact that you will be running in mono. You should patch your DP/4 outputs #1 and #2 into a mixing board's line inputs. Then, pan the mixing board's channels full left and full right. Plug your guitar right into the front of the DP/4. Set the Input #1 level to 12 o'clock to start. The other DP/4 inputs should be set to "zero." Set the DP/4 output levels to maximum. Patch the output of your mixing console to your DAT machine or ASR-10 sampling inputs if you are going to be making any samples out of the new sounds.

I'd like to suggest a couple of pieces of optional equipment at this point. A CV pedal and a DP/4 foot switch will really come in handy. The foot switch and/or CV pedal can be any one that works with an Ensoniq keyboard. Foot switches made for other manufacturer's keyboards may not work properly, because their polarity may be the opposite of an Ensoniq pedal. Another option is the use of any standard guitar volume pedal. This would be placed in the chain between the guitar and the input to the DP/4. By having the volume pedal hooked up in this manner, you can strike a chord with the volume off, and then quickly swell the volume upward with the pedal to send the guitar, minus its attack to the effects processor. (Some guitar players may prefer to get this same type of volume swell by using the volume control on the guitar.) This is a very popular technique and well worth the effort to learn.

This adds greatly to the ambient textures you are about to create. I'll also illustrate how to set up a CV pedal to do the same job as the guitar volume pedal. Personally, I like having the guitar volume pedal in the chain, leaving me the option of using the CV pedal for another function. In any case, hook up all the pedals and foot switches prior to turning the DP/4 on.

Set Up the DP/4

We need to set up the DP/4 for our new sounds. Let's pick an Input Configuration. Select DP/4 Config #53 "1 Src: Mono In." This will form the basis of our sound. Unit A will feed Unit B in Serial mode; the output of A and B will be fed serially into Units C and D. This is the same routing that your guitar stomp boxes have when you set them up on the floor. We'll customize DP/4 settings from here on. You should set a side a couple of spaces in your DP/4 memory for storing these new sounds as you build them. Optionally, if you use a librarian or patch editor program such as Galaxy(tm) from Opcode or Unisyn(tm) from Mark of the

Unicorn, you can save unlimited variations as you create them that can be recalled later at the click of a mouse. Unisyn has a DP/4 editor module available that will let you view, edit and save every parameter on a DP/4. Very cool.

Now that we have a Config chosen, go the "System" parameters by hitting the "System" button under the display. Scroll to parameters #37 through #44. Make sure one of these is set to "DP/4 Analog CV In." Make a note of the number, as you'll need it for the edits we'll be making in a minute. We won't be needing any of the other modulators in the controllers list for the purpose of this article. Now, scroll to parameter #45, "DP/4 Footswitch 1 =." Make sure that this parameter is set for "DP/4 Controller." We'll be using these 2 controllers later on.

Building the Sound

Now we'll install some effect algorithms into Units A, B, C and D. You should still be in the "System" edit pages if you've been following along. Now hit "Select" to return to the Config we just picked. Hit the "Edit" button and then the Unit "A" button. The upper portion of the display should be flashing "No Effect." Select Effect #78, "8 Voice Chorus," by scrolling with the data knob. This installs it into the first unit. Hit the Unit "B" button. It also will be flashing "No Effect." Select Effect #81 "Pitch Shift – DDL" by scrolling with the data knob to install it into Unit B.

Now, a trick and a cool tip from the manual. We want to install the two-Unit algorithm "3.3 sec DDL 2U" into Units C and D. (You should still be in "Edit" mode if you have been following the article so far.) To load the 2-Unit effect, hold down both the C and D buttons. While still holding them, scroll with the data knob to #50 "3.3 sec DDL 2U." This installs a two-Unit preset into a one source Config. You can use this little trick to install any of your favorite 2U presets into a 1-source Config as you are building new sounds. Check out the back of the DP/4 manual for more tips like these. We're pretty close now. Just a couple more edits. Go Back to Unit A. Scroll through until you get to the "Mod1 Src =" parameter. Set this to "OFF." Set the "Mod2 Src" to "OFF" as well. Repeat this procedure for the other algorithms we've chosen. We'll set up the modulators as we need them. This is a good tip to remember as you start editing and building your own variations, because many of the presets come from the factory with modulations pre-programmed. These could conflict with the modulators we're setting up. (By the way, now is a good time to save your work.)

Edit the Default Parameters

Still with me? What we're going to do now is to edit the actual parameters of the presets you installed so that we create the desired texture. The delay settings I'm using are all note divisions (quarters, eighths, sixteenths, etc.) related to the tempo of 120 beats per minute. Use a tempo chart to get other tempos, poly-rhythms, etc. Remember, these settings are subjective, so once you've gotten what I've shown you installed in your DP/4, feel free to go off on your own.

As you can see, being able to save all the possible tonal variations along the way in a librarian program will save you from losing some really cool sounds.

What I'm going to do is to tell you to change *only* those parameters that are different than those already installed in the pre-programmed effect. This should make it a bit faster and easier to make the edits needed. Hit "Edit" and then the Unit "A" button. (The 8-voice chorus portion of our sound). Set parameter #3 to "03"; set parameter #6 to "05"; set parameter #7 to 750ms and #8 to 250ms; set parameter #9 to "99." On parameter #10 set Mod src1 to "Cntrl -6 DP/4 Analog CV in." (You may need to use a different controller number here depending on which controller number you've programmed the CV pedal to be, from the "Set Up The DP/4" section above.). This will create the volume pedal effect that I described above in the setup section. If you prefer using your own guitar volume pedal instead, you can skip this modulator. This will free up the CV pedal for another purpose.

Hit "Edit" and then the Unit "B" button. (The Pitch shift portion) Go to parameter #12, set it for 250ms; set parameter #13 for 500ms. Go to parameter #15 and set the regen to "+10." (Remember to check to see that no modulators are assigned in this effect.). If you're not using the CV pedal as mentioned in the paragraph above, a cool idea for the CV pedal is to change one or both of the intervals for the pitch shift, parameters #3 and #7. This will let you build a texture that is 4ths and 5ths, and then change the harmony to 2nds or 3rds. Experiment!

Last edits before we play. Hit "Edit" and then either the Unit "C" or "D" button. (The 3.3. sec DDL). Remember, these 2 Units are being used by the DP/4 to create one effect, the long delays. Set parameter #3 to 1500ms. Set parameter #9, Mod src, to "Cntrl-7 DP/4 Ftsw1 Toggle"; set the destination, parameter #10, to 004; set parameter #11 to 70% and #12 to 00%. This sets up the foot switch so that it controls the regeneration of the delays. By doing this, you can toggle between constantly repeating echoes and only one single repeat. I use it as a "cancel" to eliminate unwanted experimental chords. Remember, with these settings, the delays are going to repeat almost forever, so it's nice to have a way to wipe out any bogus chords or grooves you might create. Okay, it's time to save your work now. Get your guitar in hand, let's jam.

Start by hitting just one or two notes until you get a feel for what this setup is doing. Every note you play is chorused, delayed twice, then it gets pitched up a 4th *and* a 5th, and then everything is delayed some more and fed back to the pitch shifter again. Keep it simple. Playing something as simple as a "C" major chord results in a "C" major *plus* an "F" major *and* a "G" major above it simultaneously because of the pitch shifting. Parameter #15 on the Pitch Shifter in Unit "B," the regeneration amount, can be used to have more and more of the signal return to the pitch shifter. This can create some interesting climbing scales and arpeggios.

This is only the tip of the iceberg. You should experiment with other effect algorithms and longer/shorter delay times. Save all of your variations. Send a good one in to the *Hackerpatch* editor. Maybe you'll see your work published in an upcoming issue. See you soon... ▄

Bio: Ray Legnini is a member of the Ensoniq sound development team, and works at the factory in Malvern. Recent projects include the KT-76/KT-88, and numerous sound libraries for the ASR-10 on disk and CD-ROM. Oh yeah, he's a guitar player too...

Looking for TS Wavetables

Jeff Rhoads

Just lately, I've had a chance to talk to some TS-10/12 owners. They all seem pleased with their investment and most aren't afraid to jump right into programming. A point of interest; four of the six are first timers. The TS-12 is their starter synth — they were reeled in by the weighted keyboard. So anything that makes programming this rather complicated beast a little easier is going to be appreciated. Ensoniq has always listened to its constituency, so the relatively new TS series includes a number of helpers and aids right onboard.

The Envelope Generator has always been one of the most intimidating parameters to work with and understand. After all, what good is a sound without a shape? Huh? Why doesn't somebody give us a couple of hints about these envelopes? Better yet, where can we find some of these things already put together? Ask no longer; there's a whole bunch of preset Envelopes waiting for you in your TS. Didn't know that? You're not alone: even after Robby Berman found them out in last November's *TH*, most of us still can't locate them. Okay, they are kind of buried but we can dig them up.

Press the Copy button to reach the Copy page. If you're in Sounds mode, the top of the display should show the "copy context," in this case, PROGRAM PARAMETERS. Though it's not imperative that you understand how to use the Copy Functions to locate and implement the pre-designed envelopes, it sure can't hurt. See pages 152 thru 158 in your *TS Musicians Manual* and check out "Instant Copy" on the cover of *TH* #113. You'll need to change the copy context. Press an envelope button on the Programming page, for instance Envelope 3. Press the Copy button again to get back to the first page (display). Now the display shows

ENVELOPE — 3 PARAMETERS. Using the bottom left softbutton select DEFAULT. The top line of the new page asks you if you'd like to RECALL DEFAULT INTO ENVELOPE — 3. The bottom line reads TYPE = FULL VELRANGE. This is the first in a set of preset envelopes or envelope templates.

Use the data slider or up/down buttons to scroll through the list. There are 36 templates available. They cover many of the most commonly used envelope settings such as Ramp Up, Piano Decay and Slow Atck Pad.

At the far right of this same display you are given the option of selecting *YES* or *NO*. If you select YES, whatever envelope values you've chosen for TYPE will be inserted as the new values for Envelope 3. Not bad, eh?

Keep in mind these are just trial or initial settings. You can fine tune them any way you like. For instance, it's easy enough to personalize the Slow Atck Pad template: just alter the attack/release values to taste. It may be that some programmers hesitate to use the preset envelope values because they think it's a cheat or unoriginal sound design. (Nah. They can be used as is or as a starting gate if you really need something more complex.) Or, could the need to be "totally original" be just psychosomatic? Remember Marketing 101?: Harry's Happy Cake Company nearly goes broke after releasing an add-water-only instant cake. It's easy enough, but nobody buys it. At the last minute the instant cake is improved; you must now add both water and an egg. Now Harry can't make enough of them. What gives? They both taste the same. The person baking the cake had to feel as though he/she worked for that cake, hence the egg. Examine your reasons for changing a preset

template. You may be able to use an envelope template without the "egg."

Now that we've found these templates, we're going to want to try them out; audition them, so to speak. It'll make things easier if we find a sound program that employs high (Envelope 2 and/or 3) levels and maximum sustain. Typically, those envelope characteristics are found in many organ patches. Press the Sounds button and locate Bank 0-1. Select REBOPPIN; that'll work just fine as we test our newly discovered envelopes.

Press the Copy button once more. The copy context has returned to PROGRAM PARAMETERS. Press the Env 3 button again. Hit the Copy button a second time and go to DEFAULT. Line 2 in the display will again reveal our pre-built envelope templates. Press the Up button 4 times to select (TYPE =) RAMP UP + DOWN and select *YES*. The screen briefly shows COPY COMPLETED and returns to the Copy Context page. Play and hold a note, an interval

or a chord. Note that the sound quickly rises from silence and fades back down. Press the softbutton under DEFAULT again to get back to the list. This time, try (TYPE =) AMP BLIP. To install it, choose *YES*. The resulting (Envelope 3) template yields a short, percussive hit with a slight accent. You can now run through and install the entire list (one template at a time) until you find the envelope template that most closely suits your needs. Again, if the envelope template's off a little, you can change it as you see fit until you have exactly what you want. Pretty cool.

What's really neat is that novices and well-weathered sound programmers alike are beginning to accept the help that their synthesizers offer them without remorse. Programming a TS10/12 is tough enough and the time you spend constructing a couple of envelopes from scratch might be used to better advantage. You could come up with whole new patch with the time you'd have spent on just the envelopes. Go ahead, use these envelope goodies, with or without the egg and save your guilt for the hot fudge sundaes. ∎

The PowerHouse CD

Pat Finnigan

Let's just get a coupla things straight right out of the chute, fellow hackers: it's 1995. More *Brave New World* than *Animal Farm* (depending on your vantage point from the fencepost), it's time for a brief litany of givens.

First: Your Ensoniq sampler has a hard drive. Stop it! No arguing! Does your computer boot from a floppy? Of course not. Neither does your EPS/ASR.

Second: You have a CD reader. You didn't install the MS Office from, nor do you run Myst from floppies.

Third: It's 1995. See First and Second above...

Yeah, it's a far cry from dragging around a B-3 and a Wurlie, but let's get real here. Your music is only as sacred as the data it represents, so that medium had better be reliable, valid, and reproduceable. And that's one of the motivating forces behind CD ROM: true, it will only read data. But it

will read it for the next hundred years and then some. And if you value your data/music (as well you should), you archive it somewhere. That's exactly what CD ROM is all about, and only reputable vendors have the means (and the wares, you should note) to offer this storage medium. So when you quibble at the price, try to remember that you're not only buying a helluva lotta data, you're buying an even greater margin of data security. Load that 16 Mb Baldwin M3 from floppies and recite "Time is money" one hundred and forty-four times without losing count while swapping disks...

With that in mind, the CD market is exploding for the ASR/TS line as it did for the computer market last year. Ensoniq has made available its entire sound library on 3 CDs, and MIDI Mark Productions also promises to be a major player with the release of the *Powerhouse CD-ROM* for EPS/ASR/TS derivatives. Touting itself as "The Bomb CD ROM," these wares arrived almost three months ago: reviewing 300 Mb isn't the same as reviewing 10 floppies. It's something more akin to sitting down to read Clancy or Grisham and finding *"War and Peace"* within. So please don't expect to find a blow-by-blow here of patch selects; we don't have the page count. I'd rather touch on the gist of this CD.

Okay, $200 for 300 Mb; that's 67 cents/Mb; in keeping with

our earlier example of blank HD space, this is a competitive offering. For 1162 instruments, it's an outright bargain. Oooh, it's serialized: must register by fax or mail within 14 days to qualify for upgrade discounts. Professional and thoughtful. But here's the kicker: there are no royalty fees due if your song goes platinum: they only want you to note the source of these samples on your liner notes. Very cool! Hey, $200 seems more like a stipend or a distribution fee given this license. These guys must be musicians, too...

This is not some randomly organized, thrown-together collection of questionable sample data. Nor are the "liner" notes: a 20 page directory of instruments, locations, size, banks, sequences is masquerading as a cover sheet in this jeweler's box. 4-digit directory macro codes, block sizes, demo banks; these guys are serious. Better load your old friend Macrofile 5 first.

Seven Bass banks (techno, house, analog, modern, rap, and two miscellaneous)? Like, dude, we're there. Three Synth banks (analog, vector, 12 moogs), wind/breath pads, vox pads, soundtracks (our old friends K-Nimbus, Y-Evolver and Itopia), geez, do these guys sleep? And we haven't mentioned the pianos, organs, guitar, EP and misc. key samples. Smooth and Dyno-My-Rhodes-modified electric pianos, FM EP's, vocal bytes, vocorder samples, dive-bombing guitar loops, there must be something illegal to be this on-the-money.

This collection, at least in my estimation, has *the* definitive percussion samples. I'm sure you'll find more comprehensive drums on dedicated percussion CD's, but how about samples from every drum machine made in the past 8 years? Yeah, the obligatory HR/SR and D-series A-varieties, 808/, 909, 626 R-types, the RX/RY, SY and TX Y-flavors, XR/XD/Spectra K-flavors are all represented here, even Sequential. Even if you're not a rap-state victim, you gotta go with the NewJack kits, trash snares, acid hi-hats, boomin' kicks n'all. Euro-flav techno, rave, early/late funk/gruve, these guys have really got it goin' on. Cool loops included in the 8700-8820 macro zone, and the obligatory tip of the hat to rave, funk and wah 100-130 BPM groove loops. Can you say vogue? Dance, world, latin, ethnic, man, these guys touch all the bases. Sci-Fi, Trance, Street; this chapter of the CD could've been called The Little Red Urban Primer.

To get more Ensoniq oriented, around 80-85% of these sounds will fit on single floppies. The other 15-20% (guitar/drum loops and animated pads) will prompt you to "Insert next disk." The CD must be booted up at ID#4 for the banks to work/load correctly (better get out that SCSI interface manual), so you might have to reconfigure your setup properly to get properly knocked out. Since the CD contains only the EPS-16+ OS, ensure your boot drive is not set to

ID#4 (unless you have a 16+). I suppose you could boot 2.0 for the ASR, but with that much data flying around in my setup I didn't want to be asked to reboot the ASR (like the "no" button does something, right?), so I auditioned this CD under 1.62. Also, after making this mistake earlier in the year, I saved sounds and banks to a different hard drive with a different ID# so I wouldn't accidentally overwrite similarly-named files I poured countess edit-hours into. MidiMark makes this the first alert in the notes; "Beware of Soundbanks!" Being the impatient hacker that I am, I almost glossed over this until I got an overwrite prompt. Then again, "your EPS/ASR may have specific rights that may vary from state to state." Reminding myself that reviewing for the *Hacker* is a privilege and not a right, I dutifully erased these pirated files (sniff, sniff), reconnected the drive back to my Mac, reformatted and reloaded 250-odd Mb of fonts back on it...

But I still hear an aural pastiche this CD left behind. It's a rare form of urban terror tempered by euro-vector polymerization, kinda Public Enemy-meets-Yanni. What's even a rarer feat is this CD miraculously pulling it off and paying homage/duty to both camps, while dropping 200 Mb of representative data in between to bridge these two extremes. This CD will become a staple of any ASR library, and is not only worth thrice the price (as those R-sampler CD's set you back), is worth the plunge into "poweruser" status. Given, the luxury of mass storage adds about a grand to your ASR investment, but that grand gets you the interface card, a CD-ROM reader, and 340-1000 Mb of HD space (your mileage may vary depending on your driving habits). This extra grand of storage represents around 20-25% of your total ASR investment, and yields better than 1000% to your aural/performing enjoyment. If you're driving a 16 Meg ASR it's not a luxury: it's a requirement.

As is this CD. MidiMark will hear from me as soon as I get past these Christmas bills... ▬

Current Ensoniq O.S. (Disk/EPROM)			
EPS	2.49/2.40	SQ-R	1.02
EPS-M	2.49/2.41	SQ-R 32	2.03
EPS-16 PLUS	1.3/1.00F	SQ-R PLUS	1.15
MASOS	2.0	SQ-2	1.2
MIRAGE	3.2	SQ-2 32	2.03
ESQ	3.5	SD-1/SD-1 32	4.10/4.10
ESQ-M	1.2	DP/4	1.14
SQ-80	1.8	KS-32	3.01
VFX	2.30	ASR-10	3.0/1.5
VFX-SD	2.1/2.00	KMX-8	2.00
SQ-1	1.11	KMX-16	1.50
SQ-1 32	2.03	TS-10/12	3.04
SQ-1 PLUS	1.1	KT-76/88	1.60

Sampling Vintage Keyboards

Part III — Sampling "Key Click"
(Or Any Other Attack Transient For That Matter)

Barry Carson

It was not a pretty sight. Heaps of decaying vintage keyboards reached the ceilings of every room; ancient, yellowing schematics written in Italian or German littered the floor; the smell of stale solder hung in the air like mustard gas. In a rather unpleasant voice, my wife had asked which I loved more — her, or "those smelly old organs." I was trying to think of the right answer. If I could only make samples of all these wonderful combo organs — then I could play all those great sounds from my Ensoniq sampler, clean out the house, and save my marriage. But why had my previous attempts to sample this stuff failed? What was the ineffable quality I had missed? All of a sudden it hit me (actually it was my wife who hit me — over the head with a defunct Rheem MK VII, but when I came to I was muttering the magic words — "key click, key click...").

One characteristic that the sounds of almost every instrument share is that of some kind of attack transient. The thud of a hammer hitting a piano string, the chiff of a flute or organ pipe, the scratch of a bow on a violin string. One of the keys to creating accurate samples of the above mentioned instruments is to make sure the attack portion of the sound is included in the sample (or perhaps sampled separately and layered with the body of the sustaining sound). The trick is that these attack transients are part of what tells our ears (and thence our brains) which instruments we are indeed hearing.

Anyone who has ever played an old Hammond or Vox or Farfisa organ is well aware that playing a key does not simply start the smooth, sustained organ sound. First there is a gritty, explosion of noise that we refer to as key click (this is different from the kind of harmonic percussion which can be turned on and off on some organs). A couple of things cause key click. Part of it comes from dirty contacts (which is why you can occasionally find rock organists blowing smoke rings into the back of their B-3's hoping to dirty the contacts further). Another part of it comes from a phenomenon that Mirage users will be familiar with. If you key an oscillator in the middle of its cycle (as the odds say you will most of the time) you will not be catching the wave at a zero crossing. Thus you will get a clicking sound — the self same clicking sound that bedeviled Mirage users as they tried to find zero crossing points at which to locate long loops.

The question of how to get this delightful auditory artifact into our ASR/EPS/16+ remains. The answer will be found as we roll up our sleeves and prepare to enter the sampling kingdom. Set the sampling threshold nice and low and scroll over to the pre-trigger display. This handy feature amazingly uses artificial intelligence to read the mind of the performing musician and actually begin the sampling process slightly before he or she plays the note (not really, but I though I would see if anyone was paying attention out there). Really it just starts sampling into a "buffer memory" slightly before the set threshold is reached. By using the pre-trigger, you can get a nice chunk of silence before the sound of the sampled note begins. This will insure that the entire key click event is intact.

Let's listen to the thing. After you sample your organ note, leave the sample start setting at 0 (0) and go over to the sample end setting and move it to 1 (0). As you slowly move the sample end away from the start you should hear nothing at first. If you do hear something right away, resample with a higher pre-trigger setting. As you continue to move the sample end point, you will begin to hear the noise of the key click (unless you got lucky and hit the organ waveform at a zero crossing). As you keep moving, you will hear the noise continue until it evolves into the sustaining organ sound. I always find it interesting to observe how extensive the attack transient part of an electric organ sound really is.

Our work isn't done yet however. In the old days when sampling was young, sampling people would often make sure to get some silence at the beginning of a sample for the reasons mentioned above. They occasionally however would leave the silence, creating a delay before the note would sound, a delay that would be magnified as the sample was transposed downward. This effect could be highly disconcerting to the person playing the sound from the keyboard. To avoid this problem leave the sample start point at 0 (0), and move the sample end point back near the sample start. Move the sample end around and play a key that plays a fairly low transposition of the sample until the played-back silence ends with the faint beginnings of the key click. When this happens you can move the sample start point right up to the sample end point; you can then move the sample end point back to wherever you want it and loop the sound. Be sure to truncate the sample when you have finished to reclaim the memory used to sample the silence.

Even though we have been talking about organs and key click, this self-same technique has been used the world over to insure the attack transients of all kinds of instruments are faithfully preserved when those instruments are sampled. Fun? You betcha. Next time? Using velocity control to bring samples of electro-mechanical instruments to life. Be there? Ya gotta! ▬

Bio: Barry Carson has taught English literature and writing and is also a counselor and part-time composer. His wife never really hit him over the head and he has the common decency to keep his vintage junk in the basement and garage.

The Mod Squad

Tom Shear

I recently spent the day at the studio of some friends of mine from the industrial band, THD. Much like myself, these guys are completely consumed by a fetish for old analog synths and twiddly things that go beep in the night. Unlike me, however, they have actually accumulated a substantial collection of these classics. So, a good part of the day was spent simply twisting knobs and sliding sliders and marveling at the sounds produced.

As I drove home that evening I was thinking about how sadly deficient so many of our modern instruments are. While most recent synths provide us with a stunning array of sound-shaping options, the user interface doesn't invite experimentation like a bank of knobs (part of our discussion that day was about how brilliant it would be if someone created a sampler with knobs...hint hint, Ensoniq...), and without exception, modern synths don't have the weird features or the propensity for "happy accidents" when you route something wrong and end up with something completely bizarre. When I got home that night I sampled some sounds off a DAT the guys generously let me make of some of their equipment and rolled up my sleeves to see if I could tweak them into something at least partially as expressive as the wondrous originals.

The sample I used was from an Oberheim Xpander and was basically a plain sawtooth that swept into some wonderfully nasty high-pass filtering. However, this technique will basically work with any kind of sound that contains significant timbre changes throughout, like filter sweeps, etc. Anyone out there with my Minimoog Sample Set might want to follow along with the MOOGWAH sample.

Get your sample loaded up and ready to edit. Once any looping and basic editing have been done, we're ready to begin.

Hit EDIT-WAVE and scroll left a couple pages until you see MOD/SRC page. Select MOD and change the value to "START." Next, select SRC and choose the WHEEL. Scroll right one page to the MOD AMT and RNG page. Your settings here are going to depend largely on the size of the sample you're using. Initially, punch the amount all the way up to +99. Select RNG and rock the wheel back and forth while playing steady 1/8th notes. At this point you will notice that the LFO has to be taken off the mod wheel or you'll get unwanted vibrato. (Do this by setting both MOD

AMTs on the LFO section to +00 or re-routing the MOD SRCs to something like PRESS). What you should be hearing is a sound akin to an analog filter modulating all over the place... like if you twiddled the filter frequency knob. You will have to tweak the RNG amount until you have a sound where the fully advanced mod wheel plays the last portion of the sample as opposed to silence.

Since I like to use this as a bass or sequencer sound, I usually put the RAMP DOWN envelope on with the first TIME value tweaked to around 50 or so. With a short envelope like this, you can usually avoid having to loop the sound at all. Since these sweepy type of sounds tend to be pretty lengthy, the envelope will shut before the sample plays all the way through.

This technique also works well with vector or Wavestation type samples. Mess around and see what you can come up with. I find this technique sounds much cooler and more authentic-sounding than simply feeding a sample through the EPS filters. With this said, I should mention that combining this technique with some highpass filter modulation assigned to another modulation source can provide some extremely complex sounds. Of course, you can use different modulation sources such as velocity, but the wheel provides the most precise control. Sure, this won't give you an Xpander, but it might help you fool a few people into thinking you do... ∎

Bio: Tom Shear writes the songs that make the whole world sing. He writes the songs about those special things. He writes the songs that make the young girls cry. He writes the songs, he writes the songs.

More SD-1 Adventures

Pat Finnigan

Well, ol' Steve Mugglin's at it again. This month he sends us another disk of SD-1 wares to follow up on the original SD-1 adventures disk. If you remember the review from #106, the original set was a pretty good offering of voice-stingy sounds to extend the polyphony of your arrangements, and this set follows the same tack. The disk contains 2 banks: the first, "Praise," is the 60-patch main load which comprises the body of this work. The second is a "Tempo Map" — more on that later...

The first seven patches comprise the brass bank, with three credible french horn emulations (valves 1-3), and albeit not a strong suit of any synth, these patches transpose up and down very well. Don't expect characteristic rips and double stops: even samplers kaak on those. Very pleasing and warm; a bit deep in the FX department, but have you ever heard a dry french horn? You get the picture. One-voice and two-voice echoes are provided, and could go very far in your sub-nuage arrangements since they don't use the delay algorithm.

Steve gets high marks in the Theatre Organ department. 10 theatre organ stops are provided, 2-voice entries, and Wurlitzer-like stopped diapasons, reeds, soundboxes and the like are very good here. I hear some Conn lifts, a coupla reed stops, and if you edit the tremelo out, these are very good pipe emulations. Mist pads, pads with EP's, and bare EP's are well represented, and although there's no biting DX EP's here, it's a refreshing change from FM Piano Central. There's two drum kits here, one following the GM note assignment, the other following the Ensoniq/M1 layout. I gotta admit that By-The-Sea is the best rolling surf I've ever heard out of an SD-1, replete with gulls under the patch selects.

Six pizzicato string patches are present, in varying ranges and octave doubles, for those of you in the *Tschaikovsky Waltz of the Flowers* School. Defender, a Robby Berman patch from Nov. 92 is included. Artic Wind actually makes use of aliasing to create remarkably accurate winds: mod wheel controls wind velocity fluctuations from steady winter

blast to gale-force jet streams. Good stuff that reflects some quality time on the SD-1. Patch selects employed in very prolific doses. Timbre variations are present; our old friend THX surfaces in poly-glide mod wheel routings, and every modulator is being used in this set. Busy, busy, busy...

Steve vertically arranges different instruments under the patch select buttons (a term he calls "pack" selecting), and really gets as much mileage out of these buttons as anyone you're likely to find. As with us old EPS Classic types, we needed to get more tracks out of the eight originally given in Ye Olde O.S. 2.49, so Steve breaks the 24-track sequencer limit this way by patch selecting 4 different instruments on a track. Maybe it's overkill, but it's a convenient way to fool your 24 track into 96-track for no hardware investment. The "Tempo Map" is not a tempo track, but a novel way around accel/ritardando.

All of these sounds use simple room reverbs, but yikes! How a big a room we talkin' here? Short of the pad sounds, I could scale back FX levels by half and not make an appreciable dent in the sound quality. I admit DSP is cool: but if you wash everything this heavy you're listening to the room talk back: you lose the image of these patches. Given, Steve notes these FX were chosen for his finished arrangements, so I think I'm probably being unfair to a human element in the performance of these patches that must be missing in review.

Possibly a choir, perhaps? Or a live small group in a dry center stage, maybe? Chances are, it's a large vocal group that takes the center image and uses these patches as a backdrop. Big is good, but small is personal, too. That's the only flaw I found, and that's SO subjective, I'll just say that I'm tired of listening to effects and want to hear the sound, not the room. But one without the other is neither, so it's a necessary evil, I guess. And we clamored for it until Malvern spun us a 24-bit DSP: it's all their fault (waaa-waaa-waaa), so there...

This set is a bit more ensemble in focus than the original *SD-1 Adventures*. These patches are not as evocative as the Syntaur offerings: by the same token, they don't use up 6 voices in a patch. Steve has found the practical balance of lo-cal voice synthesis and effective modulation routings to give great animated sounds. The guy is a sheer terror for patch-select left-handers: this set should really be called the

"*SD-1 Patch-Select Adventures.*" You'd lose some sleep cataloging which patch button does what to which layer when the mod wheel is halfway on. Fortunately, Steve's docs are up to the task, so it's more a matter of memorizing the chart. These patches represent his finished product; I edited the reverbs, pulled these sounds out of the cave and found some *really* useful stuff here. Great documentation; blank patch select sheets are included, as well as the map for the 60-patch "Praise" bank. As before, a bargain for $20, more stipend than cost, and really the stuff for an adventurous SD-1'er to swap wavetables around in and explore one of the greatest features only found in Ensoniq instru-

ments. Thick grist for the mill... ▬

Bio: When not answering broadcast NTSC/ PAL questions for TrueVision, Pat is a tech support person for RasterOps. He still uses a B-3 for a keyboard stand and watches the alpha channel.

The KS-32 Piano... In Stereo!

Jeff Jetton

Boy, that KS-32 piano sounds great, doesn't it? Too bad it's not in stereo. Oh sure, you've got stereo outputs, and the reverb is in stereo, but the actual dry piano sits woefully and unwaveringly in the middle. In the real world, an acoustic piano is usually recorded with two microphones, one aimed at the high strings and one aimed at the low ones. The result is a rich, stereo effect, with your high and low notes coming from separate sides and the middle notes coming from, well, the middle somewhere. A lot of keyboards (the good ol' ESQ-1, for example) can achieve this effect by setting the pan position of each note based on its location on the keyboard. It's a trick known as dynamic panning and, no, you can't do it directly on the KS-32. Is there a workaround? Well this would be a pretty depressing article if there weren't...

The basic idea is to chop up the keyboard (figuratively speaking) into a few several-note sections and then to assign each section to its own place in the stereo field. You can do this by setting up a preset. Each track in the preset is one section, with its own range and pan settings, which is layered with all the other tracks. You'll need to know how to create a preset, assign sounds to tracks, and adjust individual track ranges and such. If you don't, refer to your handy-dandy user's manual.

First, assign your favorite piano sound to tracks 1 through 7, making sure that you're also copying the proper effects settings along with it. Why not use all eight tracks? By using an odd number of sections, we'll ensure that one section is panned dead center, with an even number of sections on either side. Plus, having a spare track is always good in case you one day want to layer something on top of the whole mess.

The next step is to adjust the range and pan settings for each track. Here's the settings I use:

Track 1 A3 to D4# 00
Track 2 E4 to C5 30
Track 3 C5# to C6 60
Track 4 C6# to C8 99
Track 5 A2 to G3# -30
Track 6 B1 to G2# -60
Track 7 A0 to A1# -98

Finally, lever all seven tracks smack-dab on top of each other by double-clicking on the track buttons. Now play up and down the keyboard. Notice how the sound seems to move along with your hand and spread chord voicings sound huge (provided you're listening in stereo, of course). When all is said and done, the fact that the notes are panned in "clumps," rather than individually, really doesn't matter too much. There's no law that says you absolutely have to pan evenly. Try plugging in different numbers into the pan parameter so that as you play along the keyboard, the sound jumps around.

The big drawback is that this approach is best suited for live playing and recording. Sequencing this multiple-track monster is not impossible, but it is a major hassle. The details are beyond the scope of this article, but if you're feeling adventurous, try recording the part on one track, then copying the track in range-limited sections that can be panned separately later. ▬

Bio: Jeff Jetton keeps his stuff in Nashville, but is mostly on the road playing for country artist John Berry. You can e-mail him at jeffjetton@aol.com with questions or comments.

Transplanting the Spirit

Jeffrey Rhoads

Product: *Best of VFX for SQ's, Volume 1*, 80 VFX sounds on disk.
From: Latter Sounds, 1341 Westheaven Ct, Tallahassee, FL 32310-8629.
Phone: (904) 575-5561.
For: SQs.
Price: $25.

Walter Cooper (Mr. Latter Sounds) has programmed a slick set of 80 VFX soundalikes for the SQ series. The package is offered on a 3.5 floppy in a variety of formats and comes with some pretty good documentation. Although this is a "Best of VFX" collection, anyone who's interested in the disk should attempt to judge it based on its SQ persona. Although the sounds offered in many VFX sort-of-copy disks and soundcards do emulate actual VFX patches, it seems that the really important criteria for review lies in whether or not the soundgroup captures the spirit of the now quasi-vintage VFX. What is that spirit? Think ground-breaking-stadium-filling-zeppelin fat and you're on the right track.

We already know that the SQ architecture can achieve (or, at least, mimic) that kind of fullness but how does *"The Best of VFX for SQ's Vol.1"* do? Let's examine some of the standouts (or non-standouts) bank by bank and find out. The very first sound in the very first bank is the cool, aloof "Artic-Elate." The combination of Synth Pluck and vocal waves results in a kind of cold on warm pad. The chiff attack plugged in to the patch may allow it to pop up in non-pad settings. If it does, you'll want to shorten the release values.

Most of Bank 0 is full of unearthly pads that work fairly well, with the inexplicable exception of "Merlin" which is an almost perfect clone of "Mystic," included in the SQ (1) factory ROM. How'd this happen? Well, fellow virtuals, some say if you do a fair amount of programming, you just can't check every detail. (Ahem! Yes you can.) Or maybe Ensoniq just decided to include its VFXy "Mystic" in the SQ's factory set ('bout 4 years before Latter Sounds did). Or perhaps "Merlin" was just thrown in to see if the reviewer was paying attention.

Bank 1 weighs in with various sawtooth-me stuff and Bank 3 houses keyboards and percs. The sawtooth patches buzz and hum warmly enough but a couple of them sound like the same program with minor tweaks and "Saw Warmth" is

so soft it barely exists above C5. "Mini-Lead" is a good Emerson-*O-Lucky-Man* mini.

Many of Bank 2's alternate keyboards also have too many cousins in ROM. "Inspired," "Pianus," "Keys-19," "Keys-38"... all have familiar counterparts already at home in the SQ. (Note: Comparisons are based on the SQ-1+.) "Steel-drum+Surf" incorporates a Potlidhit wave for extra punch. Try raising the wave's output.

Bank 3 holds flutes, reeds and saxes. Latter Sounds feels that the saxes are quite realistic by SQ standards and that some long and laborious programming hours were spent creating "Alto Sax." Yup, the saxes are good all right. And "Alto Sax" is the best of the lot, with some fancy blowin' in the Pitch Section. But it's almost a 1/4-step out of tune with the other horns in the bank — use the wheel to "tune" it to A440. An oddity; "Soprano Sax" has a Rim Shot brought in with velocity. Why? Breath thru the reed?...Not.

Much of the brass in Bank 4, particularly the ensemble stuff, does the trick — but cut the reverb back. "Brass" is fat enough in stereo — it doesn't need a bath in the stuff. Ditto for "Fat Brass" and "Synth-Horns." "Synth-Horns" has a nice, wide phase-o-phon detune. The modwheel brings in Feedback from the chorus effect. Speaking of modwheel, it seems like it's not used too much in this Soundset. Latter Sound uses other controllers instead. (Those of us who have SQ's that don't respond to pressure are going to have to assign the mod to something else.) I applaud those who use alternate mod sources/destinations, but when there is only one modulator implemented per program, might as well use the wheel. And that's right, I said one modulator per patch. Aargh!

Bank 5, the plucked and bass group doesn't have so much to recommend it. A) we've heard it all before in more than one place and most every sound suffers again from reverb overdose. Only "Sub-woofer" and "Dance-Bass" do the job. But how many House-Basses do we need anyway? Bank 6's organ and Vox-sounds are not up to snuff either; they suffer the same fate as the programs in Bank 5 — "again" and "too much." And while we're on the subject of too much, there's way too much LFO applied to "Angel Breath." Cut it back. In this bank, only "Soft-Words" with its early *Star Trek* cheesiness, comes across as a completed idea.

The last bank, Bank 7, holds the string ensembles. Most of the strings offered here are lush and mood creating. "Strings" is both warm and bright. It's quite the work horse; you can apply it anywhere you'd use strings or a pad. In fact, the same can be said for most of the string sets in this bank — they're very usable. Even the ever-present over-abundance of reverb seems to work. And in the best-for-last tradition, "L-S-O" is a (rare) successful union of brass and strings. Make sure to try staccato and legato playing.

With its few standouts, fat strings and great alto sax, can I honestly recommend *"The Best of VFX for SQ's, Vol. 1"*? That depends. If you've been around a bit and you're willing to edit, perhaps. Add an extra modulator here and there, lessen the reverb, and you might find some individual patches improve measurably. Yet, the more seasoned programmer may query "Why all this editing? What'd I pay for anyway?" Good question. Until you consider the price point here. With most SQ ROM cards costing almost $100, and floppy sound sets usually demanding $35 or more, this disk, at $25, becomes more appealing. Also, it may be just the right buy for the novice synth sailor — the desired edits are relatively easy to perform.

What do we end up with here? A disk that many "pro" sound creators will probably take a pass on because of its almost required corrections. Not to mention its tendency to mimic certain sounds already available in the SQ ROM. However, some beginners a going to set aside *"VFX for SQ's, Vol 1"'s* anomalies in favor of its low price tag. And for those people this disk may also be something that not all sound collections can claim to be (even if by accident) — a learning tool. ■

Over the Edges

Tape: *Fantastic Domain.*

Artist: Louis Dosch.

Contact inf.: 33514 Great Falls Rd., Lake Elsinore, CA 92532.

Equipment: Ensoniq EPS, Roland JX3P, Yamaha DX100, Seq. Circuits TOM Drum Machine. Electracamp EML-101, Fender Strat, Tascam 38 8-Track, TEAC 5A Mixer, Yamaha SPX90, Digitech 3.6 Delay, JL-Cooper PPS1

Can you say "Art Rock"?

What started out as a rather frenzied thrashing piece evolved amazingly into a rather creative journey through sounds and blossomed into a huge tapestry — right inside my car stereo! Well, maybe I threw in the journey because I was literally riding along on my way to a training seminar down the peninsula, but in another real sense I was being transported. Eventually the lyrics crawled in and I realized this was nothing short of an art rock accomplishment. When I got back home and perused what Louis had sent me, it was no surprise to see that the first song was entitled *Pirates* and was divided into three movements. *#1 Ships on the open sea. Pirates in action. #2 The scene of the battle. #3 The underworld rises.*

Shangra-La is the next piece with spoken/sung vocals that Louis describes as a nice little cha-cha about working. It has a somewhat repetitive percussion sequence, but some very nice guitar work in the middle.

Mist opens with an intriguing electronic vocal wah-wah chorus.

Louis had classical training on woodwinds and self-training on guitar, synth and keyboards. His musical interests include Heavy Metal, New Wave, Progressive Rock, and New Age. He has played with numerous local bands including the Suburban Lawns, and recorded at DEVO and Paramount Studios.

Louis says, *"Ever since I saw 'Genesis' during the 'Selling England' tour I've dreamed about being in a progressive rock band. In 1980 I purchased an old analog synth, 4-track recorder, quit the Goldenwest Jazz Ensemble, and started composing. Thirty bands and ten years later, I'm in my own personal studio with all of the creative tools necessary to produce a professional sounding progressive band. Since I am a one man band, I don't have to deal with egos. Depending on nobody, and not having to negotiate for use of ideas, my imagination runs wild, with no limitations on what style of music is to be played.*

"There are minimal overdubs on the tape, and all of the songs can be performed live. I've been heavily influenced by the progressive art bands of the '70s, but I don't try to copy their licks. Instead I try to bring forth their spirit."

I couldn't have said it better myself. Louis really does evoke memories and styles without copying them. His percussion is expressive. He is as fluent with a guitar lead as he is with an entire progression or movement from one mood or place to another. Through it all Louis has a wry sense of wit that can't help but catch you at some level. Take, for instance, his fifth song on side one. It is called *Faileen* and he describes it as treating failures as a girlfriend. I just had to laugh.

This genre of music particularly rings my bell — makes me awfully glad I am a (ahem) reviewer. This one gets set aside and listened to purely for the pleasure of it.

Tape: *Edge of Reality.*

Artist: Entity.

Contact inf.: Z & T Distributing, PO Box 1022, St. Albans, WV 25117.

Tapes are $5.00 including postage and handling.

Equipment: TEAC 246 four track, Ensoniq VFX-SD, 6 sting electric guitar, 2 effects processors, Yamaha DX-21.

The first thing you notice about *Entity* is an overwhelming sense of a live presence in the vocals. In fact the overall feel of the demo is a very studio/live feel. This seems to be a definite choice that runs throughout the demo.

Entity is made up of Zane Morrison on keyboards and vocals and Tommy Trash on electric guitar (he won't say what flavor) and DX-21.

This is a classic example of how to package a demo, which arrived shrink wrapped complete with groovy artwork and preprint tape. There are four songs on the demo, two on each side. Side one has *Never Say No* and *Queen of Ice*. *Faded Dreams* and *Edge of Reality* are on side two.

You can hear the Cars influence throughout the tape. *Never Say No* is a rather quick fifties romp that you could dance The Swim to. There are a couple of awkward breaks where the boys have thrown in some interesting wiggly sounds, but in the process lost the beat and my interest at the same time. There is an adequate blend of instruments in the mix. It sounds as though the instruments and the vocals are competing a bit. However, all the instruments are well recorded and obvious, so it goes together well.

Queen of Ice would have redeemed side one, except for the dreaded un-sax that is threaded between the vocals. The phrasing is well done, but it is a poor imitation of a sax. The chorus appears to be just out of the vocalist's range, but he's expressive enough that we could have forgiven him. We could have forgiven him if the song didn't continue on for another verse and another chorus and another verse and another. This song lasts 5:04 which is about 3:00 too long.

Launching into side two brings us to *Faded Dreams*. This has some pretty good electric guitar work (of some unknown make and model) on top of a bed of fuzzy synth strings. Here the vocals get a bit more ambitious and almost give us a sense of what *Entity* can do. A very nice bridge separates verses near the end. A new harp-like instrument

makes a strange entrance for about two measures and then disappears. The ending is a good swelling finish to the song.

Edge of Reality is a fast rock, fast lyric that has a call and response section between a lead synth buzz and an overly present poorly mixed distorted lead generic electric guitar. The vocals are intense and out of key. Obviously the boys are going for an over the edge, out of control, manic feeling that they managed to achieve.

This tape showed a lot of potential in many areas, but I'd love to hear a revised, more polished version of the same songs... ■

If *you* want your tape run through the ringer, err, Hacker, just mail it off to: Basement Tapes, *Transoniq Hacker*, 1402 SW Upland Dr., Portland OR 97221.

Bio: Daniel Mandel is a songwriter, sound designer, and has sold pro audio and keyboard equipment and produced demo tapes for local bands.

Classifieds

HARDWARE/SOFTWARE

ASR-10, 6 months old. Original box & equipment, plus 200 instrument library. Will pay shipping to anywhere in U.S. $2000. 605-362-9429 or 605-330-6431.

Wanted: Looking for 2 VFX-sd's. Lou, 813-684-7654.

EPS-16+ with full Ensoniq memory expansion and CV pedal. Like new with box and manual, asking $1100. SQ-R in good condition, $300. Phone: (607) 962-8078.

SAMPLES/PATCHES/SOUNDS

MICROTUNINGS for the EPS/ASR contains 192 alternate tuning tables: equal temperaments, just intonations, historic, modern, and ethnic tunings. All for just $15 postpaid. Bill Sethares, 622 N.

Henry St., Madison, WI 53703.

"I'll keep moving until those pesky FBI agents leave me alone!" Yes, Tom Shear has moved again, so if you want to receive a free catalog of his inexpensive 16-bit classic synth samples, send an SASE to: 726 Fourth Ave., Williamsport, PA 17701.

MUSIC

Unfinished Dreams is a self-produced album by Johnny Klonaris that features the Ensoniq VFX, DP/4 and good, old Mirage on 17 vocal and instrumental tracks. Send $10 US for the CD to Catharsis Records West, P.O. Box 361074, Milpitas, CA 95035-1074.

The perfect BIRTHDAY GIFT for 5 - 12 year olds! The soundtrack from the 1994 Stratford Festival production of *ALICE THROUGH THE LOOKING GLASS* is now available on CD and cassette! Over 25 singers and musicians digitally recorded in this delightful collection of songs and dances! The poetry of Lewis Carroll. Original music by Keith Thomas. To order, phone 519-271-7964 or send $15 (CD) or $10 (cassette) to: Keith Thomas, PO Box 23056, Stratford, ON N5A-7V8, Canada.

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Prog: AIREY NEW PAD

By: Jack Carder, Springfield, Vermont

Notes: Based on the factory patch, Shaku. Play & hold — 3rd Voice fades in.

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Breath	Breath	TunedPerc
Wave	ChiffFlute	Voc Ens	Marimba
Delay Time	0	0	0
Wave Direction	For	For	For
Start Index	0	0	0
MODSCR	LFO	LFO	LFO
MODAMT	0	0	0
Restrk Decay	43	43	43

PITCH	1	2	3
Octave	0	0	+2
Semitone	0	0	0
Fine	+07	-07	0
ENV1	0	0	0
LFO	+06	-06	0
MODSCR	Off	Off	Off
MODAMT	0	0	0
KBD Ptch Track	On	On	On
Glide	Off	Off	Off
Glide Time	0	0	0

ENV1	1	2	3
Initial	99	99	27
Peak	99	99	00
Break	95	95	00
Sustain	00	00	00
Attack	00	00	00
Decay 1	40	40	00
Decay 2	99	99	00
Release	70	70	00
Vel-Level	0	0	0
Vel-Attack	0	0	0
Vel Curve	Convex	Linear	Linear
Mode	Normal	Normal	Normal
KBD Track	0	+42	0

LFO	1	2	3
LFO Speed	18	18	17
Noise Rate	0	0	46
Level	20	20	19
Delay	40	40	19
MODSRC	Off	Off	Off
Wave	Pos/Sine	Pos/Sine	Sine
Restart	On	On	Off

FILTER	1	2	3
Filter 1	2Lo	2Lo	2Lo
Filter 2	2Hi	2Hi	2Lo
FC1 Cutoff	127	127	112
ENV 2	+44	+44	+02
FC1 KBD	+16	00	00
MODSCR	Vel	Vel	Wheel
MODAMT	0	0	0
FC2 Cutoff	064	060	127
ENV2	0	0	0
FC2 KBD	0	0	0
FC1MOD-FC2	Off	Off	Off

ENV2	1	2	3
Initial	99	99	00
Peak	60	73	46
Break	35	36	61
Sustain	00	00	36
Attack	36	17	46
Decay 1	45	45	30
Decay 2	48	64	68
Release	50	50	57
Vel-Level	93	93	13
Vel-Attack	0	0	79
Vel Curve	Linear	Linear	Quik
Mode	Normal	Normal	Normal
KBD Track	0	+14	-84

AMP	1	2	3
Initial	60	60	00
Peak	99	99	50
Break	70	70	99
Sustain	00	00	99
Attack	15	15	50
Decay 1	67	67	50
Decay 2	73	73	40
Release	48	48	16
Vel-Level	19	06	0
Vel-Attack	46	33	0
Vel Curve	Convex	Linear	Convex
Mode	Normal	Normal	Normal
KBD Track	0	0	0

OUTPUT	1	2	3
VOL	78	90	40
Boost	On	Off	Off
MODSRC	Vel	Vel	Off
MODAMT	+10	+14	0
KBD Scale	0	0	0
Key Range	A0-A0	A0-A0	C2-C7
Output Bus	FX1	FX1	FX1
Priority	Med	Med	Med
Pan	-28	+84	+42
Vel window	0	0	0

EFFECTS — CHORUS AND REVERB

FX-1	40	FX-2	15
Decay time	78	HF Damping	40
Chorus Rate	20	Chorus Depth	20
Chorus Center	50		
Feedback	00		
Chorus Level	53		
MOD (Dest)	FX1-Mix		
BY (MODSRC)	Pedal		
MODAMT	00		

The Hack: *Airy New Pad* is a pleasant, gentle sort of sound. You should be able to use it to cover a variety of "backing" chores. As is sometimes the case, it could use a few alterations concerning modulation possibilities to really bring out its potential. (Actually, in this case, it looks like a few modulators might have accidentally been left off.)

First, let's look at Voice 1. It's a crying shame to have Pitch Envelope settings (dressed up or not) with no place to go. So, for that voice, in the Pitch Section, set ENV1 to +25. Now, upon key release, notice the slight drifting effect. Enable the LFO in Voice 1 the same way: again, in the Pitch Section let LFO=+03. Wanna use the mod wheel? Once more, look to the Pitch Section (which provides a good audible reference in this patch). For Voice 2, the MODSRC should = Wheel and the MODAMT = +25. Like having Velocity modulate the filter? Go to the Filter Section for Voices 1 and 2 and adjust the MODAMT values to +35 and +40 respectively. And so on...

You also may want to tone down the Effect. Change FX1 to 20 and FX2 to 10. Lessen the reverb Decay Time down to 60 while you raise the HF Damping to 50. By doing this, you're making the reverb somewhat more manageable. Also — tame the chorus: set Chorus Rate to 30 but raise Chorus Depth to only 07. Lastly, to put the reverb under foot control, Modulate Damping by Modpedal, +50.

Jeffrey Rhoads

Bio: Jeffrey Rhoads has been a keyboardist/composer on the Philadelphia Jazz and R + B scene for a period of time resembling forever. Jeff still believes in magic and longs for city lights.

    Sam Mims

SD & VFX Prog: ANALOG*2

By: Steve Munro, Guilderland Ctr., NY

NOTES: This is a blend of sawtooth and square waveforms in both keyboard and lead configurations. The mod wheel controls the delay time.

THE HACK: The main patch select here is pretty squeaky clean; if you prefer a warmer, fatter sound, try detuning Voice 2 by going to the Pitch page and setting FINE somewhere between +04 and +09, depending on your taste. Another approach to warming this sound up is setting the effects to the CHORUS+REVERB 2 default. This negates Steve's cool mod wheel control of the delay time, but we can

instead use the mod wheel to add more to the chorus effect. To do this, go to the second effects page, and set the chorus RATE MOD to -10 and the DEPTH MOD to +45.

The ability to switch instantly from the synth brass sound of the main patch to the monophonic lead sounds make ANALOG*2 very handy to have in your bag of tricks.

– Sam Mims

WAVES

WAVES	1	2	3	4	5	6
Wave	Sawtooth	Sawtooth	Square	Sawtooth	Sawtooth	Square
Wave Class	Waveform	Waveform	Waveform	Waveform	Waveform	Waveform
Delay	0	0	0	0	0	0
Start						

MOD MIXER

MOD MIXER	1	2	3	4	5	6
SRC-1						
SRC-2						
SRC-2 Scale						
SRC-2 Shape						

PITCH

PITCH	1	2	3	4	5	6
Octave	-1	-1	-1	0	-1	0
Semitone	0	0	0	0	0	0
Fine	-04	0	+02	0	0	-04
Pitch Table	System	System	System	System	System	System

PITCH MODS

PITCH MODS	1	2	3	4	5	6
MODSRC	Off	Off	Off	Off	Off	Off
MODAMT	0	0	0	0	0	0
Glide	Pedal	Pedal	Pedal	Legato	Legato	Pedal
ENV1	+01	0	+01	0	0	0
LFO1	+04	+04	+04	+04	+04	+04

FILTER 1

FILTER 1	1	2	3	4	5	6
Mode	LP/2	LP/2	LP/2	LP/2	LP/2	LP/2
Cutoff	0	0	0	127	85	0
KBD	0	0	0	0	0	0
MODSRC	Press	Press	Press	Press	Press	Press
MODAMT	+99	+99	+99	+99	+99	+99
ENV2	+99	+99	+99	0	0	+99

FILTER 2

FILTER 2	1	2	3	4	5	6
Mode	LP/2	LP/2	LP/2	HP/2	HP/2	LP/2
Cutoff	0	0	0	0	50	0
KBD	0	0	0	0	0	0
MODSRC	Press	Press	Press	Press	Press	Press
MODAMT	+30	+30	+30	-99	-99	+30
ENV2	+99	+99	+99	0	0	+99

OUTPUT

OUTPUT	1	2	3	4	5	6
VOL	84	84	78	99	99	78
MODSRC	Off	Off	Off	Off	Off	Off
MODAMT	0	0	0	0	0	0
KBD Scale	0	0	0	-	-	-
LO/HI Key	0	0	0	-	-	-
Dest Bus	FX1	FX2	FX1	FX1	FX1	FX2
Pan	50	50	50	50	50	50
MODSRC	Keybd	Keybd	Keybd	Keybd	Keybd	Keybd
MODAMT	+75	-75	+75	+75	-75	-75
Pre-Gain	Off	Off	Off	Off	Off	Off
Voice Prior	Med	Med	Med	Med	Med	Med
Vel Thresh	0	0	0	0	0	0

LFO

LFO	1	2	3	4	5	6
Rate	33	33	33	33	33	33
MODSRC	Press	Press	Press	Press	Press	Press
MODAMT	+02	+02	+02	+02	+02	+02
Level	0	0	0	0	0	0
MODSRC	Press	Press	Press	Press	Press	Press
Delay	0	0	0	0	0	0
Waveshape	Tri	Tri	Tri	Tri	Tri	Tri
Restart	Off	Off	Off	Off	Off	Off
Noise SRC RT	0	0	0	0	0	0

SELECT VOICE

	1	2				
00	1	2				
0*	1		3			6
*0				4	5	
**			3	4	5	6

ENV1

ENV1	1	2	3	4	5	6
Initial	0	-	0	-	-	-
Peak	50	-	50	-	-	-
Break 1	0	-	0	-	-	-
Break 2	50	-	50	-	-	-
Sustain	0	-	0	-	-	-
Attack	40	-	40	-	-	-
Decay 1	40	-	40	-	-	-
Decay 2	40	-	40	-	-	-
Decay 3	40	-	40	-	-	-
Release	40	-	40	-	-	-
KBD Track	0	-	0	-	-	-
Vel Curve	Lin	-	Lin	-	-	-
Mode	Repeat	-	Repeat	-	-	-
Vel-Level	0	-	0	-	-	-
Vel-Attack	0	-	0	-	-	-

ENV2

ENV2	1	2	3	4	5	6
Initial	99	99	99	-	-	99
Peak	75	75	75	-	-	75
Break 1	70	70	70	-	-	70
Break 2	65	60	65	-	-	65
Sustain	63	58	63	-	-	63
Attack	20	20	20	-	-	20
Decay 1	20	20	20	-	-	20
Decay 2	20	20	20	-	-	20
Decay 3	20	20	20	-	-	20
Release	10	10	10	-	-	10
KBD Track	0	0	0	-	-	0
Vel Curve	Cvx1	Lin	Cvx1	-	-	Cvx1
Mode	Norm	Norm	Norm	-	-	Norm
Vel-Level	0	0	0	-	-	0
Vel-Attack	0	0	0	-	-	0

ENV3

ENV3	1	2	3	4	5	6
Initial	0	0	0	0	0	0
Peak	99	99	99	99	99	99
Break 1	99	99	99	99	99	99
Break 2	99	99	99	99	99	99
Sustain	99	99	99	99	99	99
Attack	20	20	20	20	20	20
Decay 1	20	20	20	20	20	20
Decay 2	20	20	20	20	20	20
Decay 3	20	20	20	20	20	20
Release	20	20	20	20	20	20
KBD Track	0	0	0	0	0	0
Vel Curve	QRise	QRise	QRise	QRise	QRise	QRise
Mode	Norm	Norm	Norm	Norm	Norm	Norm
Vel-Level	12	12	12	12	12	12
Vel-Attack	99	99	99	99	99	99

PGM CONTROL

PGM CONTROL	
Pitch Table	Off
Bend Range	02
Delay	X1
Restrike	0
Glide Time	68

EFFECTS (1)

EFFECTS (1)	
Effect	DLY+REV.2
Decay	55
FX1	25
FX2	40

EFFECTS (2)

EFFECTS (2)	
Time	080
Regen	0
Mod	+40
Mod	+20
Mix	30

EFFECTS (3)

EFFECTS (3)	
Mod	Wheel
HF	Off

PERFORMANCE

PERFORMANCE	
Timbre	
Release	

The Interface

Hey Clark,

I have an original **EPS** (5 years). Do you know a way that I can store my sounds (150 floppies) on my Mac? I was hoping I wouldn't have to buy a separate external SCSI drive. Also... do you recommend a Mac or an IBM compatible for all this MIDI stuff? Sorry for all these "rookie questions" and I hope you have time to answer this mail.

Also, where are the most user groups located? Prodigy? America Online? Compuserve? Where does the beginner start? Let me know. Thanks a million.

Speaco
SPEACO@aol.com

[CS – There's not really any convenient way to store sounds from your sampler to your Mac hard drive. With Alchemy (a sample-editing program) you can store the wavedata from your EPS, but none of the program parameters; you'd have to re-create the programming every time you wanted to use a sound stored on your Mac.

You might want to consider purchasing some sort of removable-media SCSI drive (Sy-Quest, Bernoulli, magneto-optical, etc.). At least you could then use the drive with your sampler and your Mac.

As far as MIDI software goes, there are cool packages for both the Mac and PC compatibles. I personally prefer the Mac, but that's probably because I've worked with that platform longer than I have the PC. As a practical matter, you'll probably find software to cover your MIDI needs on either platform (although the Mac seems to have a bit of an advantage in the sample-editing area).

I don't really know which would be the best online service as far as user-groups are concerned, but a lot of the services offer free or reduced-rate trial subscriptions, so you might be able to try each of them out without spending too much money, and see for yourself.]

To: hacker@transoniq.com

While it would be interesting to receive *Hacker* thru the Internet – issues are piracy, security, and quite honestly, you lose the nice paper that I can take anywhere with me

and read (even to the bathroom). Yes I know you can print e-mail – but if sooner or later you are printing it, it might as well be mailed.

What would be of interest is e-mail on the latest breaking products, software, patches, That way, the advertisers can PAY for this service (and justify the expense of you having your own T1 and .com, etc.).

Question: When will software (Sounds/Sound Card) be available for the **KT-88/76**? Seems like 6 months after its inception – *there is nothing* out there. Is it about to be discontinued?? Are you not selling enough to justify development? What can we do to help?

P.S. One Last question: I have been holding off buying a new sampler until you come up with a 76-key (or 88-key) sampler that has the ability to expand to 64 Meg of RAM (*at least* – prefer 128 Meg). Any plans for Ensoniq for anything like this for '95 or should I go buy a Kurzweil PC-88 and a K-2000 (seems like that's the only thing on the market with that configuration)? Do you realize that if you developed a product like this – you would be one of the *very few* 88-key samplers *in the world*??? (Am I wrong?) You have a niche opportunity. Question is – I know with a configuration like this a musician stands to pay 6 to 7k, by the time you have the 88-key weighted keyboard, 2 Meg of RAM and a 420 Meg SCSI-2 Hard Drive.

Why is Ensoniq so stuck on Macintoshes? With Apple occupying now less than 7% market share and steadily declining – have you looked at PC technology interface (i.e. SCSI-II drives that are PC compatible)? Dealer cost on a 500 Meg SCSI-II hard drive is $245.00 – THAT'S CHEAP.

This could solve the problem of expense, increase wide acceptability in the product, and help you sell more. Look at Kurzweil. The entire operating system is modeled after a PC. I can view the DIR on my Pentium 90 (try doing this on my EPS). I know Giebler writes a translation utility – but again – you are adding layers and expenses that are USELESS. I realize costs of development initially will be huge as your programmers get off the Motorola Chip 680X0 and jump into the Pen 90 – but look at the difference in performance, price, acceptability, serviceability,

and ease of programming. What's your point of view on this?

Sincerely,
Pierre Kerbage
Overland Park, KS
pkerbage@Solar@sky.net

[TH – If TH were a "coffee-table magazine" we'd tend to agree, but the Hacker is basically an info-rag – and info is just made for e-mail. Over the next few years not having an e-mail address will be like not having a phone. Within ten years we'd be surprised if we're still offering a printed version of the Hacker – it's just starting to seem like a really cumbersome (and expensive) way to move info. Personally, after a little getting used to, we've found that we hardly ever print out any of the e-mail magazines/letters that we get. We thought that we would, and once in a while we might, but it's really just easier not to bother. But whether you do or not, you probably won't be printing the whole thing, it'll still be faster and cheaper, and the electronic format is so much easier to pattern search, prune and archive. We're also setting up an ftp site for the graphics and we hope to add things like patches and samples (both Hackerpatches and "demo sample/patches" from vendors).]

[CS – My company (Music & Sound Associates) is just getting ready to put the finishing touches on a set of sounds for the KT-88/76, so you should see a release announcement for that pretty soon. And I get the impression that Ensoniq is working on several other releases, as well. Stay tuned for late-breaking announcements.

I wouldn't say that Ensoniq is "stuck" on Macintoshes; most of the Ensoniq guys that I come in contact with regularly are fluent with both platforms. I think you find the Mac referred to so often because 1) a lot of musicians seem to be using it, and 2) for quite some time, the Mac has had the best (and sometimes the only) sample-editing software.

By the way, as I cruise through magazines and mail-order catalogs, it strikes me that the price difference between PC-compatible hard-drives (SCSI, IDE, or whatever) and Mac-compatible hard-drives is, at most, negligible.]

[Ensoniq – As Clark mentions, his company has been working on our first KTC sound

release (KTC-1), which we have announced for March shipment. We are very sorry for the slow time bringing KT sounds to market. It is not a sign of slow KT sales, or any plans to discontinue the line. We had some problems with our first card supplier and had to scramble to line up cards for ROM and RAM sales. We apologize for the delay, but intend a steady release of sounds this year.

Regarding your request for a weighted-action sampler – thanks for the input. We are always careful, however, to weigh the final cost of a configuration. There is such a limited market for >$5000 products that we are unlikely to let a design "grow" to that type of price point. We strive to design products that are within the financial reach of a wide audience.

Your observations about the PC vs Mac marketplace are well-intended, but don't directly translate to us, or other music manufacturers. The Pentium chip is actually prohibitively expensive, unless you are building millions of PC's a year. This is true for many of the components, both internal, and external to computers. The low costs you see are because companies are buying (and building) large quantities of products, for a market that is many times larger than the market for our type of sophisticated musical instruments. It is this factor that drives costing, and designs. At the quantities of products we build (i.e. you buy) we do not have the purchasing power to draw a direct comparison between our products and the PC's you see sold all over the planet. We share types of technologies, however, and there are times that we can "piggyback" the buying trends of the computer market. This has helped us in the availability and costing of disk drives, RAM memory, the growing PCMCIA standard, and other technologies.

Regarding PC-compatible hard drives, SCSI on the PC has not been well supported from a compatibility viewpoint. We have stayed closer to Mac compatibility because Apple did a better job of defining and seeing that other companies adhered to a common standard that allowed us the highest level of compatibility. In the next year or two, with "Plug and Play" coming to the PC we may find that we can benefit more from the PC market developments.

We hope these answers help you.]

To: interface@transoniq.com
Subject: Demo Uploads to Oak

In the most recent Hacker (1/95), in the Interface section, Ensoniq writes, "We do not

(repeat DO NOT) support the uploading of any of our sound releases. We owe it to the developers to pay them their hard-earned royalties." Who could argue with that? My question is if this includes the demos that are released to Ensoniq dealers. If not, is there a list of the Ensoniq-sponsored EPS and ASR demos? And how might these demos be uploaded in an organized fashion. (I would be happy to do it myself.) I don't know if there is any benefit to Ensoniq by doing this, but the TS demos are all there, and it would make a lot of Ensoniq customers happy. And happy customers are repeat customers and they also tend to spew their joy all over their friends (all of whom are musicians in the market for a professional synth or sampler). Also, in the documentation of these demos, it might be mentioned which sample collections the sounds are from, possibly generating some business.

My next question is in regard to the way some "wish list" requests are answered. Sometimes they are answered in some detail, and the reasons they cannot be implemented are given. Other times, however, I see simply "We have no plans for it at this time...." when it seemed like a good and reasonable suggestion. I think we'd rather have a reason even if it is merely that there was not enough interest in the feature. (Maybe others who think it's a good idea might write in.) But the best answers are the technical diatribes which state in detail why they can't be implemented because who can argue with them?! If it is a question of annoying repetition, perhaps the Hacker can start a database and briefly summarize the reason or at least provide a pointer to a previous issue where it was discussed. Then again, who cares? Obviously I don't have enough to keep myself busy if I am worried about this. :)

Yirmeyahu Fox
Philadelphia, PA
yirm@netaxs.com

[CS – I'm pretty sure that Ensoniq has no objections to the free dissemination of their demo sequences (and I'm even more sure that they'll correct me if I'm wrong), but I'm not sure how one would run most of the demos without the sounds that go with them. This wouldn't be a problem with demos that use original factory sound sets, but it may be a problem with demos intended for after-market sound sets.

And here's my interpretation of the "we have no plans..." statement as it pertains to Ensoniq customer wish-list items: (Remember, opinions expressed are those of yours truly, and may not in any way reflect any form of actual reality in the current space-time

continuum....)

1) The explanation is too (technical) (involved) (eludes me), and I have too much to do as it is; or

2) Nobody cares about that feature but you, and I have too much to do as it is.]

[Ensoniq – We freely allow our dealers and users to copy our store-released demos for their own enjoyment. This includes the sounds that are used to produce these "sales tools." We generally release about 6-8 sampler and 10-12 synth demos a year to our dealers. These are not the demos from our sound libraries, or the in-box demos, simply the special ones that are used to show you how great our products sound when you visit your friendly Authorized Ensoniq Dealer. If you have any questions regarding a specific demo, please contact us to clear it first.

We do maintain copyright ownership of these demos; you can copy them and play them for your friends, but you cannot use the music for your own commercially-released music efforts. Enjoy them, but don't take advantage of us by trying to make a personal profit from them.

Regarding our answers to "wish list" requests – OK, fair enough request. When you write to us and ask for something that simply cannot be done due to hardware limitations or such, it is easy for us to give a clear, finite answer. If you ask for a feature, or product that is theoretically possible, it becomes more difficult. You seem to be asking why we can't say "OK, great idea, we'll get started on it right away." Or promise that it will get done, and set your expectations for how many weeks, months, years it will take.

As a company, we have to plan our product development, and resource management far in advance. We need to have a many-year plan of what we want to achieve, and then schedule our resources to achieve these goals. This includes new product designs, and support and possible enhancements to existing designs. Hopefully, if we've researched your needs and desires, we will make products that are what you need and want to make music. But there are always trade-offs in designs, costing, and simply time that necessitate that each product cannot be a never-ending development. And therefore it can't include every feature, and detail of implementation that every user can think of.

When we get input from you, whether it is for new products, or design enhancements to existing ones, we listen very carefully. But we can't stop our plans and agree to react to

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every suggestion. If we hear a suggestion many times we recognize that it is important to you, and we learn from that. Most times it goes into our design process for new products. That is what we're working on, and can more easily affect. Of course, in our response we are not going to say "great idea, and we'll implement it in the new XYZ that we are planning to release next year." That isn't practical. Trust us, we're always working on new things. But don't expect us to tell you about them until they're ready.

When possible, we try to add your requests to updates/upgrades we plan for existing products, but it is less likely that at the time you first suggest something that it will just happen to fit within our development cycle. If we kept the resources who designed a given product working on its code for years after its release, we would never get to design a new product. And we need new products to stay in business.

So what answer could we possibly give that would be honest, would not expose new designs before they're ready, and would not set a false expectation about work that we don't have any plans to do? We believe that most of the ideas you suggest (if they are technically feasible) are good ideas for some segment of the market. We don't dismiss them as "there's not enough interest in that feature," because we want to hear from as many of you as possible. If we didn't, we wouldn't be involved in the Interface section of the Hacker. We don't need to debate them, we simply want to hear them. The input helps our design process, but we can't make immediate reactions/promises about actions we will take.

How'd we do?

P.S. Put this in the database as "long and windy #1"!]

Hi Hacker,

Great job you all do!

I wonder if your man, CS, can answer this more quickly for me than waiting for Ensoniq to send me MIDI specs (God knows if I'd be able to find want I want quickly anyway, having never waded through MIDI specs!). I asked Ensoniq's tech support line, and they gave me an 800 number to call to have the specs sent.

What I want is: What is the MIDI command for program change on the KS-32?

I have Freestyle, a nice new sequencer from MOTU, but there's a bug in the current version that affects bank changes on the KS-32 – namely, you can't! The bank stays the same as whatever it was when last changed in their FreeMIDI setup. MOTU has confirmed this as a problem with the Freestyle and the KS.

I have a fix I want to try, though. In their PatchList Manager software, you can specify a MIDI command to be given each time a bank of sounds is selected. So I would like to send the MIDI command for program change, assign it a value of 124-127, and thus effect a bank change.

I'm still hoping for that day when most of my time spent with my computer linked to my KS is spent making music, not debugging/configuring etc.!!

Thanks for helping,
Joe Isler
joe@gesualdo.colorado.edu

[CS – "Program change" is a command unto itself within the MIDI spec; it is not part of a larger set of commands in the way that volume, pan, mod wheel, and so on are part of the set of continuous controller messages. As such, you should be able to simply issue a program change command from your sequencer, and the KS-32 should respond, so I'm not sure where you may be having problems in that regard.

As far as bank messages are concerned, the KS-32 adheres to the MIDI spec in that it responds to CC (continuous controller) #32 as a bank select message. You can select among 4 banks on the KS-32, numbered 0-3. The form, then, to select program 5 on bank 1 on the KS-32 is to send the following message on the MIDI channel corresponding to the track in the KS-32 that you want to affect:

CC#32, value 0
Program Change #5.]

Dear Transoniq Hacker Folks;

I just bought a **KT-76** and I have some questions.

1) Is there a way to cause the amplitude envelopes that have already fired to complete

their cycle even if the same key is pressed twice, consecutively? Let me expand on that. The problem is that, for many sounds, particularly noticeable in the vocal sounds (i.e. "swell harp" #71, internal) I will play a chord, and if I play that same chord again, all the vocals are "chopped off," as if the synthesizer has run out of polyphony. What is actually happening is that the amp envelopes are retriggering. I tried playing with the "finish" parameter on the amp envelope, but this plays unnaturally to me. The "Voice restrike time" which SHOULD work, does not seem to affect this "chopping off" effect either. What am I doing wrong?

2) Do you have any idea how long it takes the keyboard to "loosen up"? The touch is a little heavy for me personally, though I am assured by the Ensoniq techs that is will loosen up. Why doesn't someone invent a keyboard with an adjustable weight or electromagnets so the player could just dial in the weighting that is right for them?

3) There are certain effects where the sound continues to cycle at a very low level after the envelopes are finished. Is this a hardware or software anomaly and does Ensoniq intend to correct it?

Let me just say that the KT-76 seems to be a good keyboard, overall – but we don't write to praise the virtues of a product, we write to solve problems.

Thanks for your help!
David_Van_Dyke_at_TTC@relay.aar.com

[CS – 1) The parameter in charge of controlling how voices respond when the are re-struck is indeed the "restrike" parameter. I'm not sure why you are having problems controlling release time using the restrike parameter; I'd suggest contacting Ensoniq Customer Service (610-647-3930) directly, and walking through the problem with them.]

[Ensoniq – 3) Often the effects have feedback in them (particularly reverbs) which cause low level noise to continue long after the note is released. This is a function of the effect algorithm and the math precision of the DSP chip. We try to minimize it, but it is unavoidable in certain cases.

Thanks for your positive attitude. We recognize that most of you write when you have a problem that needs to be solved, and that's what we're here for.]

Dear Transoniq Hacker,

I have three very important questions to you

at TH or Ensoniq concerning my dear **EPS-16+**.

1. I have a Syquest 44Mb hard drive hooked up to my EPS-16+ and it works perfectly until it gets fragmented and slows down loading. Is it possible to include a defragmentation program in a future O.S.? Doing backup is not a good answer to that question.

2. Why isn't it possible to save only parameter changes in an instrument like all other samplers?

3. What is the reason that makes it so impossible to expand the RAM memory? I've heard about a person expanding his gear to 8Mb! And it's true!

Question 1 and 2 also involve the ASR-10.

Best regards,
Thomas Petersson
Landskrona, Sweden

[CS – 1) I'm afraid the only way to defrag your drive is to do a backup/restore. You can (as you probably already know) use your Sy-Quest drive to backup/restore from one cartridge to another, which should be a bit quicker than backing up to floppies.]

[Ensoniq – 1) But back-up will solve your problem! We do not intent to create a defragmentation program for the EPS-16 PLUS.

2) That's just the design of the EPS-16 PLUS (and ASR-10). We don't disagree with you that it would be helpful, but we have no plans to work on it for those products. We certainly are keeping it top of mind for future designs.

3) The microprocessor the EPS-16 PLUS is based on, and the sound generator chip are not capable of addressing any more memory directly. Unless some form of bank-switching is used there is no way to expand the memory. Since bank switching is not continuous memory it is not a good solution for a RAM-based product. By this we mean that hard partitions of XX memory are not really desirable in a sampler, since so many of you would want more memory to load bigger sounds, not more smaller instruments. Any companies that you heard of that announced bigger memory expansion in the past were probably well-intentioned, but as they tried to design it and ran across these real limitations they gave up, because their design would be too costly, or not work well.]

Hello Hackerland,

1) I have a **TS-10** and I am interested if I can

use SMF (Standard MIDI File) format disks to play various MIDI disks which are on the market. How could I go about using these disks to play songs?

2) I have my TS-10 hooked up to my Pro-Logic Surround sound receiver. I've noticed that some sounds will decode to the rear channel, and some effects will also cause the sound to swirl around the room. My question is, how can I best set up a particular voice to force it to the rear channel when a surround sound decoder is in use? As I understand it, the surround sound information is encoded "out of phase" in movies. Is there a particular setup which will place a voice out of phase as well?

Thanks!
Mike Blizzard
Columbia, SC

[CS – 1) If you have the GM (General MIDI) upgrade installed in your TS-10, the TS will correctly play SMFs from an external sequencer when it is in GM mode. You can add the GM upgrade fairly inexpensively if you don't already have it; check with your local dealer or Ensoniq authorized service center.

2) You can mess with the phase of a sound by using two identical copies of a voice and delaying one (the voice delay parameter can be found on the WAVE page). You might try varying the amount of delay of one of the copied voices to see if you can control placement in this way. You might also try experimenting with the flanger and phaser effects, with the RATE parameter set to 00. You could also try routing one of two identical voices into a delay effect, with delay time set very short.]

[Ensoniq – 1) By SMF format disks we assume that you want to load these disks directly into your TS-10. As we have stated in the past you cannot do this with a TS Series instrument. It will play back GM format sequences played into it from an external device (computer, or hardware sequencer). Do you have a computer? If so, that is your answer. If not, you should look in the Hacker and other publications for companies (like LB Music) who do support the TS format directly.

2) We have never experimented with hooking up our gear to Pro-Logic Surround systems, so we have no advice. But it sounds intriguing, and would make an interesting article.]

Trans Honiquer –

Although I love OS v3.0, I've encountered a

slight problem with it that I hope you can help me with.

I play my **ASR** live. In the middle of one song, I use its internal sequencer to trigger several different sound effects while I continue to play.

My v3.0 problems are twofold: first, when I hit the "PLAY" button of the sequencer, the sound from the instrument I'm playing momentarily stops as the display says "PREPARING AUDIO TRACKS." And worse, when the sequence comes to an end, all the sound of the instrument I'm playing halts for 2 seconds as the display says "LOCATING."

This has never happened with any previous version of the operating system and really is unacceptable while playing live.

Is there some way I can change the sequence to *not* have to prepare/locate the Audio Tracks?

And if not, is there a way to get an older version of the operating system written to my hard drive again?

Thanks for all the help.
Gerry Leone
g.leone@genie.geis.com

[CS – First, try hitting COMMAND, SYSTEM, scrolling to CONFIGURE AUDIO TRACKS, hit ENTER again, and set ATRK PLAY/REC=XXX to OFF. If this doesn't solve your problem, you can re-install an earlier OS (I'd recommend OS 2.51) to your hard drive. Hit COMMAND, SYSTEM, scroll to COPY O. S. TO DISK, put your 2.51 OS into your floppy drive, hit ENTER, and follow the ASR prompts. If you don't have a copy of OS 2.51, contact your local dealer or service center to get a copy.]

[Ensoniq – Clark's answer is definitely the ticket – configure the Audio Track Play/Rec to Off and your problems will disappear. Please note that you will have to set this parameter every time you boot up. It is not saved as part of a Global Parameters file. We don't recommend going to the older OS, as each new release not only adds new features, but fixes bugs as well. You should always run the most current OS.]

Subj: KS-32 Digital Delay/Echo

The January 1995 *Transoniq Hacker* had a letter requesting how to make digital delay effects on the **KS-32**.

I think the below approach should have suffi-

cient potential to maybe warrant an article because it should work with many different synths. Huge limitation is that to be used effectively it requires an external recording device. This effect is demonstrated on the audio tape that came with the KS-32, almost at the beginning of the second side.

You can make a very flexible delay effect by using the tracks/presets.

1. Record a sequence.

2. Copy the sequence to several tracks, say 3 other tracks.

3. Go to the first copy preset track.

4. Go into "Edit Preset," dial to Shift Tracks. This will shift the track by quarter-note pulses.

5. Set the first copy track to say 25, the next one to say 50 and the third to 75. You've just created three delay echoes. Go into each track an reduce the volume slightly, increase the pulse value, slow down the sequence and you'll hear an echo effect.

MORPHED DELAY SOUNDS (untested but good theory???) You can even have each echo/delay be a different sound. This requires an empty sound slot for each delay/echo sound. Copy the master sound creating a new sound for each echo/delay. Change the parameters (qualities) of each echo slightly. The changes should become more pronounced with each delay/echo sound in sequence. This will give a morphed sound effect to the delay.

Robert D. Graham
CS: [75542,2134]

[CS – Thanks for the tips, Robert!]

Dearest Patty Hacker v.3.0,

In regard to Winston M. Walker's letter on drum loops, you failed to address a creative issue.

One of the coolest techniques involving the looping of drum patterns, is taking the sampled loop and playing it backwards. In order to properly trigger this loop within a sequence, one must know the exact ENDING point of the drum loop for the same reasons one must know the exact BEGINNING point of the drum loop (no pops, extra cymbals, dead space, etc.). Therefore, the only way of achieving this is putting on a pair of headphones, going to the edit wavesample page, choosing loop forward as your playback

mode, and manually adjusting the end point of the wavesample until you have a perfect, in phase, drum loop. Once this is done (and it can be), you truncate your wavesample (drum loop), and assign it as a play backward wavesample and you can now trigger the drum loop within your sequence the same way you would with a play forward sampled loop.

For even more coolness with this technique, you can trigger one loop forward, and trigger the same loop backward at the same time for some nifty little effects. It does take some time, but it's worth it. Especially if you want to add some originality to your work.

Industrialized and samplized,
Christian Hresko (hachrist@wam.umd.edu)
College Park, MD

[.gnitirw rof sknahT .naitsirhC ,pit looC – SC]

Hi,

I love my **TS-10** but apparently I have only got software V1.0. How do I get an upgrade

to V2.0, 3.0 or whatever? It especially bothers me that I don't have the tempo-track available from V2.0. I don't know if it's relevant but I only have the TSD-100 disk and not the TSD-200. Please help!

I do a lot of recording with the aid of the sequencer-program Musicator 2.5 for PCs. But I have some problems using it with my keyboard. First of all, if I play chords with long durations on top of a beat it all goes out of sync. Second, sometimes some notes from my beats disappear from the sequence. Is there anything I can do about these things?

Kasper Lauest
Copenhagen, Denmark

[CS – You should be able to upgrade to the latest TS-10 OS through your local Ensoniq authorized service center. If you don't know who that is, you should be able to get the information through your local dealer.

As far as the problems you're having with sequencing, my guess is that they have more to do with your sequencer than with the TS-10. I'd suggest trying to contact the Musicator people on that one.]

[Ensoniq – Contact New Musik A/S, our distributor in Denmark to arrange an upgrade. They can be reached at 45-86-190899 voice, or 45-86-193199 fax.

P.S. The TSD-100 disk only has sound files on it. Getting a TSD-200 disk will not give you new sequencer features. When you get the upgrade to O.S. 3 you will get a TSD-300 disk, which is the current support disk.]

TH,

1. I have a couple of questions that aren't really related but are things I must know.

I own an ASR-10 with 10 meg which is hooked up to a 44 meg removable Syquest drive. I keep hearing horror stories about how I should back up my cartridges but have yet to find a cost-effective way to back up such a large medium. Floppies are way out of the question and it becomes increasingly expensive to buy hard drive cartridges for the sole purpose of backup.

I own a Sony TCD-D7 DAT machine but I don't have the digital I/O for the ASR to make the connection. Would it save money in the long run to invest in the digital I/O for my hard drive backup or is there another alternative? How much would this connection cost?

2. What algorithm/effect would you recommend for processing vocals within the ASR? I make modern rock music and I want to get a quality mix committed to DAT that maintains its presence and high end, but at the same time I don't want to overdo it with a plate decay or massive hall reverb. I have version 3.0 which came with some nice effects to experiment with, all at 44 kHz which sound great, but aren't exactly what I'm looking for. It seems as though a separate processor may be inevitable. Is there anything outside the DP/4, which is out of my price range, that I could use *strictly* for vocals? Does the Alesis line of processors have equivalent effects? Any help would be greatly appreciated.

Thanks
Jason Huffman
Merced, California

[CS – 1) DAT tapes are definitely a much more cost-effective backup media than are SyQuest carts, if you can get past the initial cost of the digital I/O for the ASR-10 ($400.00). Of course, the digital I/O provides the ASR with some addition and cool capabilities apart from the backup to DAT utilities.

2) This question you ask is a tough one to answer without space allotment similar to what you'd find in a typical mid-sized metropolitan-area telephone book, but the short answer is this:

Any effect can work on vocals, depending on the situation. And conversely, no single effect will work well in every situation. The key is experimentation. And yes, there are a number of inexpensive effects processors available which you'd probably find helpful. Every device, though, has its own strengths and weaknesses, so you'll have to do some research on your own, as well as a good deal of critical listening, if you're after the most bang for the buck.]

[Ensoniq – 2) We should also point out that each effect in the ASR-10 offers 4 variations, which are different settings for the given effect algorithm. They can be accessed by pressing EDIT, EFFECT and using the up/down arrows to scroll through the choices. There may some settings there that better fit your taste. And don't forget, all the effects are fully programmable, so you can tweak them to you heart's content!

It sounds to us from your comments that your issue may simply be the effects mix that comes up, or the reverb decay length which bothers you. Try pressing EDIT, then EF-FECT and scrolling to FX BUS 1 Mix=, and

setting it to a lower level. See if that helps. If not, scroll to the right more until you come to the decay time and adjust that. We hope this helps you – you should be able to get excellent results from the onboard effects. Spend time getting to know their capabilities before thinking you have to spend more money (and to think, we could have tried to sell you a DP/4!!)]

Dear Transoniq Hacker,

Being new to electronic music, your news magazine has been an immense help. I own a TS-12 still under warranty. I bought it for its sequencing capabilities. I play weekends with a trio and am a songwriter. Most of the songs I sequence have 4 or 5 sequences consisting of verse, first and second endings, bridge etc. Every song I create has a brief muting of the output between every sequence throughout the song. On page 233 of the manual it states that setting the "SONG STEP EFFECT = SONG" there will never be any muting or glitching of the output. I have set each sequence in a song to the same effect (#44) and also SONG STEP EFFECT = SONG and on the Track Effects page in Song Mode, the same (#44). I have gone as far as setting all the sequences in a song to Effect 00 DRY/BYPASSED and the song to #44. It still glitches. I have set all the sequences in a song to Effect 00 DRY/BYPASSED and the Track Effects in Song Mode to 00 DRY/BYPASSED and it still glitches.

And, if that isn't enough, in a particular song I set the FRETLESS BASS to PRESSURE = OFF on the Performance Options page and used the patch select buttons on the Performance Options page to "latch" BLEND-KEYS with both patch select buttons down. If I then record from the start of the sequence, everything is fine. But if I use the GOTO feature on the Locate page it records fine but on playback the FRETLESS BASS has reverted back to PRESSURE = CHANNEL and the BLEND-KEYS has reverted back to LIVE. Am I doing something wrong or is there a glitch in this TS-12? On the System page, KEYBOARD MUTING is set to OFF. The software is ROM v. 2.02.

Help!!!
James Hamilton
Nevada City, California

[CS – I'm afraid I have no idea what might be going on with the track muting you describe – it sounds like you're doing everything right, as far as using the SONG EF-FECT, and so on. I'd suggest contacting Ensoniq Customer Service (610-647-3930) directly, and walking through the problem

with them.

As far as making changes to track para-meters (pressure mode, sustain pedal, etc.), I've found that it's often helpful to trigger the SAVE CHANGES? prompt after making these sorts of edits. Try this: after configuring your environment (setting up sustain pedal status, pressure status, and so on), select the sequence you're currently working on. The TS will ask you if you want to save your changes – answer "yes." Then go on and record the track as you normally would.]

[Ensoniq – It is not clear from your letter what you mean when you say you get a "glitch." Is it an audible pop, click, or sound artifact, or is it a timing lurch? The sound issues might point to the effects chip, but the timing would have more to do with the amount of note-ons that you have occurring on beat 1, clock 1 of each new sequence. There has been a lot of discussion here in the Interface about editing sequence timing to avoid this type of "glitch" if that is the case. If it is sound-related then definitely give us a call.]

Dear people at TH, Ensoniq and every soniq galaxy,

I would like to thank Mr. Robby Berman for his appreciation of some of my samples contained in the Rubber Chicken Renaissance/Medieval collection. I was glad that he not only liked the sampling and programming, but also appreciated the brief technical and historic notes which I wrote to explain the origin of the sounds. As for his comments of the demos, I am sincerely surprised that he found them so good since I consider that those are mostly rough examples of uses of the patches. On the other hand, I'm sorry that Robby had that "start point of modulation" problem he described on some instruments. I checked the disks and could not reproduce the anomaly on my ASR nor my EPS classic. I am the author of most of the reviewed sounds (not only the pipe organs) and texts, except for the medieval harp – this is obviously from Barry Carson. By the way, this harp has absolutely no loop problem on the version I own (and like a lot). Maybe Garth at Rubber Chicken Software did additional programming or is it possible that some data could have been altered on some copies?

Anyway, I want to thank everybody at the *Hacker*, writers and readers, for the extremely valuable help and company (sometimes it is really nice to know that you are not alone with your problem) they have provided me since my early **EPS**. (Already 6 years now!)

It's through the *Hacker* that I heard from Barry Carson and his fine Renaissance/Medieval collection, who forwarded me to Garth Hjelte at Rubber Chicken, who ended up distributing my samples in the US after he sold me Barry's and K. Thomas' disks. It is also thanks to the *Hacker* that I discovered Dietz Tinhof's Austrian Sound Library (a superb set) and traded and swapped a few sounds with this gentleman. All these nice people, along with all the very informative article writers, really inspired and helped me in designing and programming new instruments and, what is even more important, improving and enriching my music production.

Now for Ensoniq. I want to express my sincere congratulations to a firm which has always attempted to develop real music instruments, not just electronic sound devices or digital-recorders-you-can-trigger-through-a-keyboard. The EPS was and still is an exciting creative piece of gear and the ASR-10 does sound incredibly good and clean. As for the criticisms I have heard sometimes about reliability on Ensoniq products I must confess that I have been almost surprised that my EPSs and ASRs have been working as long and as hard without any failure as they

have. The most severe condition were found in Senegal (West Africa) where our EPS was played live in a gigantic show on the beach. DAT machines and professional betacam video recorders refused to go ahead because of the heat and enormous humidity. Analog tape deck's heads were just rusting away in a few hours (true!) and computers were overheating. The EPS, which had travelled courageously by air and had been quite roughly handled, performed superbly and flawlessly for the whole 15 days and nights of shows and rehearsals.

Well, it's true that sometimes we feel like you at Malvern preferred to install cheap buttons (you know, the kind that break and disappear into the box – especially on the VFX and EPS-m) rather than increase the price or sacrificing some creative audio function, but after all it is a defensible choice. Perfection is probably much, much less affordable.

Though, if I may, I have a few wishes for the next (?) operating systems of the ASR family. Relax. I am not going to ask you to load anything while the sequencer is running (I hardly use it anyway). Nor am I going to hope that someday the time stretching func-

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tion will be a little quicker (or...?) or that editing in stereo mode could be a little safer. What I would suggest is.....

1. A true random pan (as on the EPS) – not a noise modulated (is it a real noise sample and hold?) pan, which is, I think, unusable. What was really nice on the EPS was this pan modulation with a new and unpredictable – but stable – direction of every new note. (I love it and have abused this on many productions. This is the main reason why I still keep and use my old EPS-M.) On the ASR-10, pan changes randomly but abruptly while notes are sustained, which is not a very pretty result. I would even say that this is a real incompatibility for EPS-programmed disks played on an ASR. The effect is not the same at all and you end up having to turn it off. Any present or future solutions?

2. ON the ASR-10R there is a true "all notes off" option, but not on the ASR-10 (which has its "Touch" (keyboard sensitivity) setting instead). On the keyboard version, the only way I know to mute all notes is to press "Effect select/bypass" (by the way, there is unfortunately no real one-touch instant bypass), then press "No/Cancel." This ends most of

the time with the message "DMA TEST" (which is what?) along with violent pulses sent out the audio outputs which, I'm afraid, could damage the monitoring system if set to a high level. I understand it is quite logical to fit a rack version with a "panic" option since it is to be controlled only from external MIDI messages. But why don't you implement it on the keyboard version as well? I suppose it wouldn't be an expensive upgrade – such as a paradisiac real "panic button" for instance (let's dream a little).

3. When sampling/editing in stereo, obviously with stereo link "ON," I too often encounter the message "Sounds not the same size," the machine refusing then to do looping and other operations for that reason, even if you set the same start and end points and truncate both L and R samples. Can you explain this strange behavior?

4. The Macrofile system is a good idea to make the navigation easier in a hard drive. But a "finder" could be fantastic. Imagine a "Search" function where you could type the first letters of an instrument's name which would sort out all the instruments containing this name – in fact, exactly like in a any personal computer's data base or text editor. When you don't know exactly what a hard disk or cartridge contains or forgot where you stored a sound, this could be really helpful. It could also allow to go and find all the Banks, Sequences, Sysex, FX and Sounds even if they are not stored in Banks, Sequences, FX or Sound directories. The *luxe supreme* would be to be able to print out the organization of the disk and what it contains. Any software developer here?

5. If you ever plan to design a machine with a built-in hard drive, *please don't* forget to implement an of/off function switch for the drive! Hard drives are definitely providential, but their mechanisms are usually very noisy. Not enough to disturb anybody when you play heavy rock on stage, but much too noisy for numerous applications such as theatre performance or even some studio mixing. I thought I'd throw one of those Emax racks through the window last night. It's funny, the more sound equipment is becoming electronically noiseless, the more it produces acoustic and mechanical noises. Have you ever tried to record something in a room with three Adat, two hard disks and a fan-cooled computer running?

Sincere thanks for listening!
Michel Risse
Decor Sonore, Paris, France

[Ensoniq – Thanks for your kind comments, your loyalty, and your sound design efforts!

You know, we really don't try to cut corners and use intentionally cheap or faulty parts. The button problem of the VFX and EPS-M was regrettable, and certainly not intended! Suffice it to say that we fixed all the faulty units, and moved on to better designs.

1) Actually you can already get the result you want. On the EDIT/PITCH page, you should try setting the noise rate to 00 (it defaults to 15). Then when you apply noise as the pan modulator it will behave exactly as you suggest (i.e. it will only change the pan location with each new key-down event).

2) Your method is perfectly acceptable – you can press Cancel/No or use the up/down arrow buttons. Whenever you change an effect (or turn them off) this will shut off the voices while the DPS refreshes itself.

Calling up that DMA Test is a sure sign that you are running an old OS version – that code was removed a long time ago. We definitely suggest upgrading to Version 3, with Version 1.5 ROM's, which we know doesn't have this problem.

3) We're not sure about this one, but we have improved stereo sample editing in Version 3. Try that and get back to us.

4) Great idea – we've dreamed about this one ourselves. Perhaps in a future product.

5) We are always concerned with noise problems. Thanks for pointing this issue out to us.]

Interface,

As strange as it may sound, the following is a true story.

Shortly after I purchased my **VFX-sd** version 2, I was telling the salesman how much I liked the unit and the fact that this keyboard got more "bang for the buck" than any other keyboard that I knew. The salesman agreed but gave me a strange warning. He said that someday my VFX might start doing strange things such as notes sticking or not playing at all. He then explained that all I would have to do is set the VFX on its end and slightly twist it. I thought he was nuts.

Well this past fall my keyboard gradually started to leave notes on, certain notes wouldn't play and it would enter the "Error Recalibrate?" mode almost every time I used the unit. The unit progressively worsened to the point where it was inoperable. I called the only repair facility in this area and was told that it would cost about $250 for repairs.

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$250 was enough to refresh my memory about the nutty salesman who had told me to twist the VFX.

I placed the VFX on my lap, put one arm on one side and the other arm on the other side. I then applied some slight pressure and twisted the VFX.

I don't even know exactly what I did but, ever since that one chiropractic treatment of my beloved VFX-sd, the unit has operated perfectly. No more stuck notes, missing notes, or error messages. You may think that I am a quack, but I saved $250 and two weeks downtime.

Do you have any idea what is going on here?

Sincerely,
Greg Purkey
Eugene, Oregon

[CS – While it is true that doing the VFX Twist can get you up and running in a pinch, this is not meant to be a long-term solution. The problem actually has to do with a solder joint across the upper and lower halves of the keyboard, I believe. I'd suggest contacting Ensoniq Customer Service (610-647-3930) and let them help you get your VFX back up to snuff, even though it's working okay for now.]

Dear Hacker,

Since 1987 I have been a big fan of Ensoniq products and of this publication. But, unfortunately, as of recent, I'm quickly becoming a fan only of this publication. I've owned an ESQ-1 since '87 and, except for occasional erratic cartridge behavior, I've been happy with it. Ironically and unfortunately, it's my experience with the **TS-12** purchase that has led to my incredible frustration with Ensoniq, their products and one Ensoniq dealer in particular.

When the TS-12 was released, I was sure that *THE* keyboard/workstation I had long dreamt about owning had arrived. I purchased a TS-12 back in February '94, figuring to take advantage of the "Have It All Deal." I purchased it from a Florida dealer. It was first shipped to a local dealer and then shipped to me, since I live in Illinois. Unpacking the unit from its inadequate case and packing revealed a damaged unit, due to what appeared to be one hell-of-a-drop by a UPS handler. The styrofoam packing was crushed and both of the plastic "end caps" of the TS-12 had cracked mounting screw tabs on the under side of the unit. The front panel had a couple of dings, the display window had "blemishes," the front rail under the keys had numerous scratches, the disk drive seemed to "hiccup" occasionally and the owner's manual spiral was smashed. Needless to say, I wasn't overjoyed.

The TS-12 was sent back to the dealer and I was sent another unit in March. Like the cardboard case of the first unit, this one looked like it had been shipped around the world twice with battered, dented corners and a hole suffered via some sharp object. I removed the TS-12 from the case and, you guessed it, the sharp object had gouged the lower front corner of the unit and one of the plastic end caps of the TS-12 had a cracked mounting screw tab. One of the keys vibrated with a rattling noise at the end of its travel back up after release. Another key exhibited a strange "clinking" noise on the way down and up. Just recently I experienced crackling in either the left output of the TS-12 or my mixing console. I haven't been able to duplicate the situation. This new unit also has other blemishes – ones that I would have overlooked, except for the events that were about to happen over the next few months.

I called the dealer to see if I could get a new end cap, that I figured I would eventually install myself and also to get the paperwork done for the "Have It All Deal." He told me he would call me back soon, but I didn't hear from him after two weeks so I called back. This time I spoke to one of his partners who he said he would pass the message along to the owner. Well, again after a couple of weeks, I received no call. This type of exchange occurred at least two more times. Finally, I spoke to the owner again and he said, "Oh yeah, you're the guy waiting for the software, right?" Not exactly, but we discussed the matter again and he promised he'd talk to Ensoniq and get back to me. Well, of course he didn't, and by this time it was May, so I called Ensoniq.

I explained the situation to Denny Edwards and he sounded eager to resolve the matter. He asked what it would take to make me happy. I told him that had the dealer not blown me off so many times and for so long, I would have settled for a new end cap. But by this time I was so fed up, only a replacement of the unit would do. He said he would get back to me the following week. Four weeks later I still had received no return call. Now I'm FUMING! I called Denny Edwards back and left a message on his phone mail. The next day he left a message on my phone mail that Al Black would follow up on the situation. Unbelievable. Al Black indeed called me the next day! Kudos to Al! He's the only person involved in this mess who followed up on his word. I explained the situation to Al and he said the he could have an end cap sent to me. But like I told Denny Edwards, by this time I was so fed up, only a replacement of the unit would do.

Al told me that this could only be done through the dealer. He told me to keep him informed. Deja vu! It was now July and this thing was still not resolved. So I had to go and negotiate with the dealer who never returned my calls again. I called again, spoke with him and he said he would talk with Ensoniq and get back to me. Guess what? Two weeks later and still no call. So now it was August and I called him back. He informed me that he'd spoken to their local rep and that a replacement was not possible and that repair under warranty was recommended. No way am I going to have this thing torn apart, I thought. He also said he'd heard that I was "very fussy." Well, I guess I am if being fussy means expecting undamaged goods after shelling out two grand!

Thoroughly disgusted and exhausted, I figured I would just take Al Black up on his offer to send me an end cap. I figured that I could install it myself, at my option, whenever I pleased. Well, now the offer no longer applied and I was told to take it to the local repair center for replacement of the end cap. It was now September.

So, this is apparently the end of the ordeal and I'm no farther ahead than I was from the start. Assuming there would be some sort of resolution, I haven't even returned my owner's registration and therefore, not received the "Have It All Deal" stuff. In fact, I just recently opened up the *Owner's Manual* and disks. Why is the *Owner's Manual* spiral smashed (like the previous one)?

I'm not even sure anymore what it would take to mend my opinion of Ensoniq. I will be purchasing a number of items for my studio soon. What was to be a DP/4 may become an Alesis Q2. The Ensoniq soundscape sound card I was considering may now become a Turtle Beach Tropez. You get the picture – if I can get it from another American manufacturer, I will consider doing so.

A once loyal customer,
Dave Kristiansen
Rockford, IL

[TH – While it seems like there's plenty of blame to go around and there sometimes comes a point when everyone having anything to do with anything gets lumped together, it sounds like the root causes of the damaged gear were the carriers (with some blame going to the packaging done by the dealers). In any of this did you contact the

carriers and say, "Hey, you wrecked my stuff – pay for it."?]

[Ensoniq – We contacted Mr. Kristiansen directly the moment we received this letter. He feels much better that we contacted him, and feels that the TS-12 damage isn't too extensive and he can live with it the way it is. Our offer to take care of it still stands. We are getting him the added-value package that he deserves, and we hope this will help to soften his current hard feelings for us.

We certainly regret that he had such a bad experience, and there is no one part of the story that can be singled out as the "smoking gun." As another writer stated earlier, it's the problems that seem to get the most space, and we have to solve them. That's what we're here for.

One other lesson that this story points out: We design our packaging to safely hold our products, and survive drop tests and a degree of mishandling from the shipper. But our package is designed to travel safely from our factory to your dealer. It is not designed to be re-shipped multiple times, which greatly increases the possibility of mis-handling and damage. We are not in the mail-order keyboard business. We expect our products to be demonstrated and then sold in-person by your local dealer. That said, we continually evaluate our packaging and strive to make it a "road-worthy" as possible. Especially in light of the possibility of mishandling, such as in Mr. Kristiansen's case.]

Clark,

I am a new subscriber to the *Hacker* and would like some information if you could help.

I would like to purchase a RAM card for my **SQ-2** and I would like it to contain some nice warm string sounds along with any other sounds. Do you know of anyone that sells this or what I could do to achieve the same result. I want the RAM card primarily for backup and I need some decent string sounds (like my D-50 has) because the factory sounds don't cut it. (Maybe if I knew how to tweak them they would sound better.)

Also... I have a little 286 running Windows. Is there any shareware out there that can save presets and internal sounds from the SQ-2 (Windows or Dos). I tried KSEDIT but couldn't get it to work. Maybe because I have an EGA monitor, I don't know.

Thanks for a great magazine and any help you can offer!

Tom Tufankjian
CS: 74567,2663

[CS – There are a lot of good sounds available from Ensoniq, but these are available only on ROM cards, I'm afraid. The only thing I can think is that you might investigate some of the third party vendors (Eye & I, Sound Source Unlimited, etc.), and see if they offer sounds on RAM cards.

As far as shareware sysex librarians, there's a program called GETIT 3.0 that I've heard good things about – you might look for that. I don't know why you'd be having trouble running KSEDIT on your 286, but you may have better luck with a more current PC. Perhaps someone at Ensoniq might have some insight...]

Hacker:

Do you know if anyone has developed a memory expansion for the **EPS-16+** above 2 megs? I know someone was starting to and when the ASR-10 was announced they stopped, thinking that the '16+ might have a factory upgrade path. Since this never happened, maybe they continued the project?

David Ewing
[76455,1206]
Huntington Beach, CA 92648

[CS – Sorry. There are no memory expanders available for the EPS-16+ that will take it beyond its 2-Meg limit. Although a couple of companies announced plans to manufacture expanders back when the EPS-16+ first came out, I believe they found the design challenges insurmountable. At any rate, none of the promised expanders ever made it off the drafting table.]

[Ensoniq – Also see our response to the letter from Thomas Petersson above.]

Hello, Clark

I'm new to MIDI and I own an SQ-2.

I was wondering if you know of a quick way to substitute SQ-2 sounds for General MIDI sounds?

I'm beginning to use Cakewalk Pro 3.0. It's a little easier for me than the SQ2's sequencer because I have more information available and easy edit commands.

I look forward to your reply.

Thanks!

Sheryl
[74017,577]

[CS – Not being a Cakewalk afficianado, I'm afraid I don't have a really precise answer to your question. However, you might explore Cakewalk a bit, and see if there is a provision for remapping program change commands. If so, you could possibly set up a map in Cakewalk that would automatically take GM program changes and re-route them to the corresponding sound of your choice in the KS-32. If you can't figure out if Cakewalk allows for such manipulations, you might try contacting Twelve Tone Systems directly.]

Dear Transoniq Hacker,

I have used a **KS-32** for two years of heavy gigging and generally am quite pleased with it. One thing that has always bothered me and I'm surprised I've never read about it in these letters is the inability of the KS to edit controller data. In other words, if I want to send sustain messages but not volume messages to a particular MIDI Channel, I am out of luck. All controller messages have to be defeated globally. Is there a third-party device that would filter controller messages or am I missing something very basic?

My last question concerns a tapping sound that has begun to appear when I strike certain notes. I have played this keyboard a lot and would expect something to wear out eventually. Has this been a problem with other KS keyboards and is there any "home fix"?

Thanks!
John Hyde
jhyde@shore.net

[CS – Yes, there are third-party devices which will allow you to filter the MIDI data stream. Anatek makes several inexpensive boxes in its "Pocket" series of products, but these may not provide you with multiple filters on multiple MIDI channels. There are also more high-end devices which will allow for some pretty complex filtering schemes. You might check with your local dealer(s) to see what they might recommend (or put your feelers out on the net...).

The tapping sound – I got no clue. Is it a mechanical sound or an electronic sound? I'd suggest contacting Ensoniq Customer Service (610-647-3930) and filling them in. I'm sure they'll be able to help.]

TRANSONIQ HACKER

1402 SW UPLAND DR., PORTLAND, OR 97221

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