Transoniq Hacker

The Independent News Magazine for Ensoniq Users

Just A Bit Off the Top, Please

Trimming Your ASR, 16+ and EPS Samples

Robby Berman

Here's a great way to trim every last little smidge of silence from the front of your ASR/16+/EPS samples — when you press keys down, you'll get nothin' but sample. No more slushy sample-triggering. I'd love to pretend that I invented this handy-dandy method, but actually I learned it from Jason Moore of Carbondale, Illinois way back in aught-92. If you've got an ASR, there's an extra little wrinkle available that'll make the job really easy. I'm not sure if any of this has been written about in the *Hacker*.

Okay, sample something, or pull a sample out of your archives. Grab a one-shot percussion or drum sample if you can. Factory samples are already trimmed — this article's for those of you who roll yer own.

Make sure you've got the sample you want to work with properly selected. Y'know, press Edit, underline WS=and play the note on the keyboard where the sample resides.

In rapid succession (the only way direct-dialing really works) press Edit, 8 (on the keypad) and 0 (ditto). This takes us to the Wave MODE page. Use the Up and/or Down button to select LOOP FORWARD. Now, personally, I don't know if you intend for this sample to be looped or not, but it doesn't matter — this is part of the trick, and we'll set it back to the way you want it when we're done.

Press the Right arrow once and set SMPL START so that it's reasonably close to the beginning of the percussion/drum hit. Don't obsess about this — fairly close is close enough. Direct-dial Command/8/4 to get to TRUNCATE WAVESAMPLE and press Enter/Yes.

When the truncation process is complete, press Edit, and then Right-arrow your way over to LOOPEND. Yank the coarse adjust (in parentheses) all the way down. Raise the coarse value until you hear your sound looping madly when you play it on the keyboard. Now slowly lower the LOOPEND until you reach the point where you don't hear the looping any more. Start with the coarse adjust and graduate to the fine when you

In This Issue ...

Articles:

Just A Bit Off the Top, Please
Robby Berman ..... cover

Ensoniq '95 Clinic Dates
Ensoniq 3

Ensoniq Trivial Pursuit
Sam Mims 4

Waveform Mutilation – Sonic Sincerity
Jack Stephen Tolin 6

ASR-10 Patch Changes & Computers
Mike Gelardi 9

The TS & MIDI Guitar Controller
Anthony Ferrara 10

The DP/4 Little Golden Book
Ray Legnini 13

Three Simple SD-1 Tweaks
Pat Finnigan 17

Reviews:

L. A. Sounds Producer Series Vol. 1
Robby Berman 14

Basement Tapes: Evans & Glaspie
Daniel Mandel 15

Regular Stuff:

Random Notes 2
Current O.S. 16
Classifieds 18

Hackerpatches – *Jeff Jetton*
SQ/KS/KT: Son of Getout 19

The Interface 20
Transoniq-Net 23
Hacker Booteeq 30

get close. What started as a constant looping of a big chunk of sound will become a rapidly-looping tick, as the looped piece of sound gets smaller and smaller. You want to find the exact setting where the tick disappears. The idea is that when the LOOPEND is set so that the end of the loop is before the sound actually starts, you'll just hear silence looping over and over.

This sounds perfect in theory, but due to... well, I dunno why, but sometimes the tick fades precipitously down to a very low level rather than going way completely. You'll be able to tell when the sudden volume plunge occurs — that's where you stop lowering the LOOPEND value.

If you've got an EPS or 16+, write down your LOOPEND setting. If the sound you're trimming is meant to be looped for real, return LOOPEND to its proper setting. Next, press the Left arrow to get back to SMPL START. Set it to the value you wrote down. Scroll left one more screen and set MODE back to FORWARD-NO LOOP or whatever you want it set to.

Now when you play the sample from the keyboard, it will start nice and tight to the sound. Try it. If it sounds okay, direct-dial Command/8/4 to TRUNCATE WAVESAMPLE. Press Enter/Yes and take a bow.

Here's the ASR trick, which Bill Whipple, Ensoniq New Products Specialist, inexplicably refers to as the "Scoop-and-Poot" feature (I could understand it better if the words were reversed).

Instead of writing down the LOOPEND setting, as EPS and 16+ owners must, you can instruct the ASR to remember the LOOPEND value for you. Once your looped tick has fallen away to silence, press the Enter/Yes button. This will copy the LOOPEND value to the ASR's memory. Scroll back to the SMPL START page and press Cancel/No — this pastes the value into the SMPL START page. Cool, no? (Thanks, Bill, for reminding me about Scoop-and-Poot). By the way, the S-and-P feature can be used to copy and paste any ASR editing values.

Tell your friends, like mine told me! ▬

Bio: Robby Berman is a musician living in New York's Mid-Hudson Valley. A somewhat disoriented denizen of cyber-space, his latest album is "Rings and Rings."

Front Panel

RND (♪♫♪)

Hacker News

The first e-mail version of the *Hacker* did make it out last month. Everything seems to work and it is now a *real* thing. Our ftp site has also received a couple more interesting items: Steve Vincent of Portent Music in Tacoma, Washington has very generously uploaded his collection of ESQ-1/SQ-80 Hackerpatches. HACKPAT1.ZIP contains the ESQ/SQ-80 Hackerpatches in MIDIex format, along with the MIDIex utility itself. HACKPAT2.ZIP contains the same patches, but in RC-ESQ format. (You also need Pkunzip to un-compress the files.) These HackerPatch files were compiled from Issues #20 and #27 through #118. (These are a *lot* of patches.) Thanks to Steve and good luck on his new business — Portent Music. (Let it also be noted that Steve is the first to refer to subscribers of *eTH*, our e-mail *Hacker*, as "eTHers.")

The other new item is ksedit02.zip — a freeware MS Windows editor for the KS-32 (99% compatible to SQ-1). It uses any MS Windows compatible MIDI-interface and can send and receive sounds, banks and sequence dumps. (More info is in the zip file.) This demo program is from Erwin Petter, St. Ingberterstrasse 22a, 66386 Elversberg, Germany.

There's also a fair chance that we might be getting the SQ Hackerpatches on site too.

* * *

Speaking of Hackerpatches, we could *really* use some more VFX/SD and TS patches.

* * *

We recently received a note from someone who would like to volunteer for TS questions in our Transoniq-Net listing. Well, er..., vandals, no — industrial spies... yeah, that's right, *industrial spies* broke in and stole our note! Please contact us again.

* * *

A sign of the times... *Omni* magazine, with its over 700,000 subscription base, has announced that it will no longer offer a printed monthly edition but will be available *only* as an online magazine. (No word on how they're going to handle the current subscriptions.)

* * *

In Issue #118 we mentioned the huge new book, *Digital Projects for Musicians*, co-authored by Craig Anderton, Bob Moses, and Greg Bartlett. Well, the general purpose MIDI computer described in the book is now available as a

kit from PAVO. They can be contacted at 1-800-546-5461, 1-215-413-2355 or MIDItools@aol.com for further information.

* * *

A few errors snuck into Pat Finnigan's review of the Rubber Chicken CD ROM last month: In betwixt the time we sent it to Pat and the time the review got printed the price had actually been *lowered* from $299 to $199. Also, through a misunderstanding coupled with a mix-up of vendor literature Pat mentioned that part of the library is available on Mirage format, and implied that the Hip Hop Necessities CD was also being distributed through Rubber Chicken — neither of which are the case. Apologies to all concerned. (But hey, we *are* adding another cycle of fact checking to our review process.)

Ensoniq *Clinic '95* Dates

Ensoniq is back on the road with clinics for 1995. Check out their all-new show at the following dealers:

Alabama
5/11 AB Stephens — Huntsville
5/24 MMI — Mobile

Arizona
5/3 Synthony Music — Phoenix
5/4 Prescott Music — Prescott
5/24 Guitar Keyboard City — Mesa

California
5/2 Pro Sound — San Diego
5/16 American Music — Fresno
5/16 Music Unlimited — San Leandro
5/17 West LA Music — West LA
5/17 Music Unlimited — Dublin
5/18 Music Unlimited — Monterey
5/18 Trill Music — Riverside
5/25 McCabes Music — Santa Paula

Colorado
5/24 Prosound — Colorado Springs
5/25 Prosound — Denver

Connecticut
5/9 Gordon-Lasalle — E. Hartford
5/17 Sam Ash Music — New Haven

Delaware
5/11 Mid Atlantic Music — Wilmington

Florida
5/1 Music Arts Enterprises — Ft.Lauderdale
5/23 American Music — Jacksonville

Georgia
5/16 Portman's Music — Savannah
5/30 Ken Stanton — Marietta

Illinois
5/8 Gand Music — Northfield
5/16 Naperville — Naperville
5/18 King Music — Bradley

Indiana
5/17 Woodwind & Brasswind — South Bend

Louisiana
5/2 BeBop Music — Baton Rouge
5/4 Lafayette Prosound — Lafayette
5/8 Lake Charles Music — Lake Charles

Massachusetts
5/10 Rick's Music World — Swansea
5/11 Guitar Center — Boston

Michigan
5/9 Arnoldt Williams — Canton
5/10 Wonderland Music — Dearborn
5/11 Farrow'sMusic — Grand Rapids

Montana
5/24 Morgenroth Music — Missoula

Nevada
5/23 Pro Music & Drum II — Las Vegas

New Jersey
5/18 Sam Ash Music — Edison

New York
5/2 Onondaga Music — Syracuse
5/3 House of Guitars — Rochester
5/4 Unistage — Amherst
5/16 Sam Ash Music — New York
5/22 Musicland — Lindenhurst
5/23 Alto Music — Monsey
5/30 Manny's/Audio Techniques — New York

North Carolina
5/17 Music Loft — Greenboro

Ohio
5/16 New York Music — Boardman
5/17 Midwest Music — Toledo
5/23 Peeler Music — Cincinnati
5/24 Sound Ideas — Columbus
5/20 Lentine's Music — Cleveland
5/21 Lentine's Music — Akron
5/22 Absolute Music — Fairborn

Oregon
5/9 Keyboard Associates — Eugene
5/10 Portland Music — Portland

Pennsylvania
5/9 George's Music — North Wales

South Carolina
5/18 Sim's Music — Columbia

Tennessee
5/9 Music Man — Nashville

Texas
5/1 Guitar & Banjo Studios — Beaumont
5/9 H & H Music — Willowbrook
5/10 Keyboard Shop — Houston
5/11 Alamo Music — San Antonio
5/22 Brook Mays — Mesquite
5/23 Holze Music — Waco
5/25 Guitar Center — Houston

Utah
5/11 Guitar City — Centerville

Washington
5/23 Music World — Spokane

West Virginia
5/25 Pied Piper — Charleston

Wisconsin
5/2 Big Music — Milwaukee
5/4 Jerry's Music — Wausau

Ensoniq Trivial Pursuit

Sam S. Mims

I thought it would be fun to explore some of the lighter and lesser-known sides of Ensoniq, to sidestep the techno-talk and cerebral exercises and just present a few of those interesting facts that make you go "Hmmmm." So here, dear readers, are my question-and-answer cards for the Ensoniq version of Trivial Pursuit.

• *Which Ensoniq employee is featured in a prominent vocal track on Janet Jackson's* Rhythm Nation?

It's software guru Bill Mauchly. Jimmy Jam and Terry Lewis, the record's producers, used the spoken wavesample numbers from the Mirage MASOS disk to do a countdown into the title track. And — you guessed it — Bill Mauchly had spoken the numbers into a prototype Mirage some five years prior, never guessing that he would soon appear on a multi-platinum album. Unfortunately, he earned no royalties.

• *What did Jam and Lewis use for the bass sound in Janet Jackson's* Nasty Boys *track (from the* Control *album)?*

A car horn sample that Ensoniq put out for the Mirage. The producers dropped the pitch, tweaked the sound a bit, and — voila — a unique bass sound was born. The Mirage, in fact, did most of the keyboard sounds on that record, including the signature orchestra chord sound from Nasty Boys. Jam and Lewis still use the keyboard extensively.

• *After the Mirage was released, Ensoniq wanted a similarly creative name for their next keyboard. Though it ended up being called the ESQ-1, what was its hoped-for moniker?*

"Spectre" was the name the ESQ-1 was supposed to have. Unfortunately, it is ridiculously hard these days to come up with a name that not only sounds good, but portrays a positive image and doesn't offend people in any other language. Once those hurdles are cleared, then it's time to make sure that no other company anywhere in the world has released a similar product with that name, otherwise the new keyboard can't be sold in those countries. In the case of the Mirage, the keyboard was released in 1984, and it was not until 1989 that the name was cleared in all world markets. The task is just too daunting and too time consuming. When Spectre didn't work out for the new synth (it was already used for a music product), Ensoniq tried for Nomad. That didn't work out either, as it is a derogatory term in some parts of the world. Finally, they settled on a combination of letters and numbers that no one else was likely to have used, a practice that is in wide use these days by most keyboard manufacturers.

• *What do the letters "VFX" stand for?*

Not a darned thing. They just sound good together. Like SQ, and TS, and KT.

• *What did Ensoniq do in 1987 that no American keyboard company had ever done before?*

Like David knocking on Goliath's door, they opened a sales office in Japan. Even having to pay import taxes and face lower prices from Japanese competitors (opposite of the situation in the US), the Tokyo office continues to sell quite a bit of product.

• *Just who is the infamous Waveboy?*

It's Bill Mauchly, of *Rhythm Nation* fame.

• *What other third-party developer works for Ensoniq?*

Gary Giebler, of Giebler Enterprises, wrote such wonderful IBM software that Ensoniq had to have him. Now he programs for both companies.

• *Who spoke the immortal phrase, "This is a blank formatted diskette"?*

Terri Carter recorded the words into a Mirage in 1984. She was the secretary to Ensoniq's president (Bruce Crockett) at the time, and she's still with the company, now in charge of human resources. Her voice still permeates the company; when you call and hear "Thank you for calling Ensoniq...", that's Terri. When you are put on hold, Terri's voice tells you that the music you hear is all being played by Ensoniq instruments. None of it is on tape; Terri's voice is sampled,

and the music and voice samples are all playing in real time from an TS-10 stuck away in a closet.

• *What "motifs" have Ensoniq's product code names followed?*

One motif has been cities in Arizona. The ASR-10 was code-named "Mesa," and the TS-10 was "Tucson." The other motif has been cartoon characters, from the Bullwinkle lineage. That family tree started when the designer of the SQ-1 called the keyboard "Boris," just because he liked the name. So when the SQ-R came along, it was code-named "Natasha," and the KS-32 was dubbed "Rocky." Its cousin, the TS-12, became "Dudley," and the latest offspring, the KT-76, was called "Nell." The code names exist so that Ensoniq employees can discuss a project in development without spilling the beans about what it actually is. There are weekly meetings during a project's development, which the receptionist will announce over the company intercom, and the DP/4 got its code name specifically to take advantage of the situation. Its moniker was "Quaker" simply because its designers thought it would be fun to hear the announcement, "There will be a Quaker meeting at 1:00...."

• *In the KT-76, there are 16 pre-programmed reverb variations, named EARLY REFL, AMBIENCE 1, DARK PLATE, and such. What were the original names of these algorithms?*

The effects programmer was told to come up with something creative. He came up with Fuzzy, Radical, Serene, Platonic, Airborne, Charming, Ruthless, Waterproof, Pistachio, Virgin, Diet, Hairless, Freudian, Confucian, Martian, and Bean Curd. The names tickled programmers throughout the beta-test phase, but were changed to protect the innocent before the release version (1.0) of the software.

• *Who did the wonderfully-soulful vocals on the ASR/TS demo* "A Tribute to Stevie Ray Vaughn"?

Steve Adams, an Ensoniq employee who works on the production line. He does burn-in tests of finished keyboards, then packs them in their cartons when they've passed the tests. Naturally, he moonlights as a singer.

• *When you send a keyboard to Ensoniq for repair or upgrading, it always comes back looking nearly brand new.*

ASR-10	8 Hours	...	$119.95
TS-10	7 Hours	...	$119.95
TS-12	7 Hours	...	$119.95
KS-32	6 1/2 Hours	...	$119.95
SD-1	6 Hours	...	$89.95

Why cram the books? Have ***fun*** — watch TV!

Value — even the **KS-32** set is over six hours of instruction! If you follow the instructions it should take at least ten hours to complete each course. Most of our customers are saying that it takes 25 – 30 hours to complete the ASR-10 set — that's less than $12/hour for detailed instructions on ***YOUR*** keyboard. (Remember you can rewind and watch it again — try that with lessons!) **ASR-10** – 8 hours, **TS-12** – 7 hours, **TS-10** – 7 hours, **SD-1** – 6 1/2 hours. Get the most out of your keyboard by really getting to know it like a friend. Each tape set will take you from novice to expert. You'll be answering questions you couldn't even ask before! All of the videos use multiple camera shoots. You see a concept and the goal. With the goal defined, you'll be walked through to the solution **step by step, *button by button!*** With the use of analogies, charts and CLOSE UP shots... **you *will* master your keyboard.** (We even cover common mistakes and the workarounds!)

VISA®

Call our toll-free number, 1-800-687-1607, and ask for Marilyn

Covert Videos, 519 East I-30, Suite 144, Rockwall, TX 75087

MasterCard®

What magical cleanser do they use to remove all the club grime, smudges, and spilled beer?

A soft cloth dampened with water. That's it.

• *Why do major aircraft manufacturers buy so many Ensoniq samplers?*

They use them in flight simulators. Lockheed, for instance, uses four ASR-10's in each simulator it builds, for playing back sound effects through multiple speaker locations.

• *What noted sportscaster uses an ASR-10?*

ESPN's Roy Firestone loves his sampler. Besides his sports announcing, he performs a very successful comedy routine where he plays an ASR-10 on stage, triggering sound effects and such. ▬

Author's trivia: S. Mims is spelled the same way either frontwards or backwards. He is the owner of Syntaur Productions (Snoitcudorp Ruatnys backwards).

Waveform Mutilation 101

Sublimation of Sonic Sincerity via Subtleties of Synthesis, etc.

Jack Stephen Tolin

Once upon a time there were three static waveforms sitting around sounding perpetually plain in a peculiar patch. The purported peculiarity pertaining to the patch was painfully plain: The synthesizer settings in which the sounds were safely stored was not necessarily enabling the needed nuances required to reasonably regulate real rigorous responses sent, simply said. Incidentally, the ingenious ideal evidently ignored is irritatingly irrespective of individuals.

I will never forget the time I put three waveforms together, starting a synthesizer patch from scratch, expecting the thing to just naturally end up sounding like something I purchased through mail-order. Well, the very days for fairy tales are over. Now is the time to get to work and to find out just how and where to make those little adjustments here and there to make the patch pray, to make the sound slay. It can be done — well what the heck, sound producers do it. So what is this professional secret?

Something I noticed right off from the beginning is that good sounds seem to have so many things going on without really being separated from the sound as a whole — they are very much integrated into the sound. They are not necessarily determined by the waves or waveforms a programmer is using. However, there are fluctuations in the consistency of the natural static response. That is, when you no longer hear what you expect to hear (which is itself determined by what you have already heard), then there is something happening that is inconsistent. In musical terms, this same concept can be described as dissonance. Though it comes as a surprise to the ear, it really causes one to take notice of it — whatever it is. The fluidity of the information being received is interrupted, or rather, the information itself is changing in form unexpectedly. It is at this point that the hearer takes notice.

But it is not enough simply to change a static sound into something that is more animated. Taking a raw waveform and modulating its pitch rather quickly by using an LFO in amounts of plus 100% to minus 100% and back again is not going to keep anyone's attention for very long. Well, then again, it might. But the real key to making good, lively, animated, moving, emotional, musically usable sounds that are considered out of the ordinary, synthetic, digital, hybrid, even analog or, heaven forbid, acoustic, is subtlety.

For example, take a look at the program that I have included with this installment. What kind of images come to your mind simply by reading the name of the sound? Think about it. After you do that, think about why someone would have named a sound they have generated, "Underworld." Maybe they were reading a comic book and the name came up and it stuck with them. Maybe it is the name of one of their Super Nintendo games. Maybe they meditated for a while on unusual compound words. *Or*, maybe the sound itself was somehow descriptive of that sonic flavor — dark, mysterious, indicative of a false sense of hope. I have purchased sounds from sound manufacturers before, and sometimes I honestly wonder where they came up with some of the names with which they gave their sounds. Let us have the punishment fit the crime, so to speak, shall we? Even the name of the sound can be a subtle influence on the impression one receives from hearing it. The name even beckons to be heard with the expectation of hearing something "underworldly."

Now plug this baby (it is a relatively new sound) into your SQ-1 PLUS, 2, 32 voice instruments, or KS-32, and get ready for an in depth listening of a variety of subtleties. The very first thing you should notice is the two-part body of this sound. The first oscillator is producing a very deep, very low-pitched vocal wave which is used almost as an introduction to the second part of the overall sound, and yet stands very much on its own in its own right. The second part of the overall sound is a combination of two different vocal-choir sounds. Notice, then, that, though there are two distinct parts of the overall sound, even the second distinct part is a combination of two similar though different sounds — even amidst the obvious differences, there are yet still subtle differences that may be overlooked as a result of their subtlety. Of course, this doesn't detract at all from the unity produced by the second part of the overall sound. Herein is the poetic beauty of sound synthesis — or even call it "sonic irony."

The unifying effect of the second part of the patch is produced through a variety of methods. They are both vocal-breath waves, a choice which helps the two to work together without turning the two against each other. In the Output bank, voice 2 is panned with the first available amount in one direction (Pan = -14) while voice 3 is panned with like amount in the opposite direction (Pan = +14). With this subtle distinction, the two voices act together to produce the same ominous atmosphere. This, in turn, blends with the chorusing effect brought about by the effects processor, swirling the two voices together. Again, we have the poetic beauty of similarities working together with differences at opposite poles — a taste of irony, if you will.

Case in point: Voice one in "Underworld" is not just a stagnant area of the patch. In fact, here we have probably the best example of why you would be wasting your money just to go out and purchase a virtual reality synthesizer. With this particular wave, you can "play" it even while you are playing the patch. Redundant you say? Try hitting the lowest key you have on your ebony and ivories, and then hit the highest key you have. Then, hit a reasonably high key and quickly, and I mean quickly, hit the lowest key you have. (In other words, you want to hit the low key as soon as you can before the wave completes its output on the high key.) Neat, huh? There are some interesting things you can do with pitch (Glide = Legato; Glide Time = 33). With all the cool stuff you can hide in just one patch, why bother to buy a virtual reality synth? (You can probably tell about now that I forgot the slang term for the Yamaha VH1, or whatever it's called.)

SQ/ KS/KT Prog: Underworld

By: Jack Stephen Tolin

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Expansion	BreathWv	Expansion
Wave	VocalUnh	VocalOohs	Choir
Delay Time	000	000	000
Wave Direction	Forward	Forward	Forward
Start Index	00	00	00
MODSCR	Keybd	Off	Off
MODAMT	-99	-	-
Restrk Decay	00	00	00

PITCH	1	2	3
Octave	-4	+1	+0
Semitone	+00	+00	+03
Fine	+00	-03	+00
ENV1	+00	+00	+00
LFO	+33	+03	-03
MODSCR	Off	Pressr	Off
MODAMT	-	+52	-
KBD Ptch Track	On	On	On
Glide	Legato	Off	Off
Glide Time	33	-	-

ENV1	1	2	3
Initial	00		
Peak	99		
Break	00		
Sustain	00		
Attack	65		
Decay 1	65		
Decay 2	00		
Release	65		
Vel-Level	00		
Vel-Attack	00		
Vel Curve	-		
Mode	Repeat		
KBD Track	+00		

LFO	1	2	3
LFO Speed	20	35	35
Noise Rate	99	99	99
Level	15	15	15
Delay	00	00	00
MODSRC	Off	Wheel	Wheel
Wave	Triangle	Pos/Tri	Pos/Tri
Restart	Off	Off	Off

FILTER	1	2	3
Filter 1	3Lo	2Lo	2Lo
Filter 2	1Lo	2Lo	2Lo
FC1 Cutoff	028	127	127
ENV 2	+99	+00	+00
FC1 KBD	+38	+00	+00
MODSCR	Off	Off	Pedal
MODAMT	-	-	-99
FC2 Cutoff	028	064	064
ENV2	+99	+00	+00
FC2 KBD	+00	+00	+00
FC1MOD-FC2	Off	Off	Off

ENV2	1	2	3
Initial	99		
Peak	00		
Break	99		
Sustain	50		
Attack	05		
Decay 1	02		
Decay 2	10		
Release	99		
Vel-Level	06		
Vel-Attack	00		
Vel Curve	Convex		
Mode	Repeat		
KBD Track	+00		

AMP	1	2	3
Initial	00	00	00
Peak	99	50	50
Break	99	99	99
Sustain	99	99	99
Attack	00	17	17
Decay 1	20	50	50
Decay 2	20	40	40
Release	10	16	16
Vel-Level	00	00	00
Vel-Attack	00	00	00
Vel Curve	-	-	-
Mode	Normal	Normal	Normal
KBD Track	+00	+00	+00

OUTPUT	1	2	3
VOL	99	50	44
Boost	Off	Off	Off
MODSRC	Off	Off	Off
MODAMT	-	-	-
KBD Scale	+00	-07	+00
Key Range	A0-C8	A0-C8	A0-C8
Output Bus	FX1	FX1	FX1
Priority	Low	High	Medium
Pan	+00	-14	+14
Vel window	>000	>000	>000

EFFECTS — CHORUS AND REVERB	
FX-1	00
FX-2	99
Decay time	68
HF Damping	40
Chorus Rate	20
Chorus Depth	27
Chorus Center	50
Feedback	+15
Chorus Level	72
MOD (Dest)	FX1-Mix
BY (MODSRC)	Velocity
MODAMT	+99

Notes: Try also Voice 2; Pitch; Mod = Noise2 OR Voice 1; Wave Class = Transwave (try each), Mod = ENV1 * +99, Pitch; Oct = -3 or -2 OR Voices 2 & 3; Wave Class = Inharmonic (try each), Wave Class = Breath Wave = Wood Flute, Chiff Flute or String Wave = String Ensemble, Grand Piano, Digital Piano, etc., also Brass Waves = Brass Ensemble, Solo Trumpet, Saxophone, etc.

There is also something very crucial about voice one in the context of the entire program, and it is simply this: It is, in fact, the first thing you hear. This is important still for a reason not as of yet mentioned: The amount of reverb that you will hear when playing this patch will be entirely determined by the velocity of a keystroke (Effects Processor: Modulate = FX1 Mix; By = Velocity; * = +99). If you press a key down very slowly, you will first hear the deep voice one and then the voices two and three, but you will not hear any (or much) reverb at all. When you begin to hear the first voice, this will be your first clue. If you want to bring in all the reverb you can from no reverb at all, but you do not want to have to restrike a key to do it, then all you have to do is keep holding the key down and quickly (at a high velocity) hit any other key and then let go, and bingo — instant reverb. Of course, if you do not want to hear any pitch changes in the first voice, you will have to wait until the first voice cycles through the wave, after the next two voices come in to the picture (unless you want to hear the pitch effect of whatever key you strike on the first wave). You can do the reverse also: Quickly hit a key (at a high velocity), and then, maybe after a few seconds, very slowly press another key and notice the change in effect.

Notice that you do not even have to do this keyboard playing around to make the wave sound like it fits into the overall patch. It does anyway. But the important thing to remember is this: When you want to program a patch with life, you do not necessarily have to program waves or waveforms to "come in" only by modulating them to do so; work with what you have, with what is there. Sure, have something special happen with modulation, or program the sound to change when simple moves are made, and add subtle changes to what is already there, or change little things (or big things, of course) that simply make what comes out of the speakers or headphones unexpected to the listener.

The dramatic, of course, does have its place. After all, everyone loves a thrill every now and then. For this reason, it is good to also have some stand-by modulation devices that will make definitive changes to the sound, either for the sake of being unique, creative and poetic (whatever any of that means to the programmer), or for performance purposes. In "Underworld," such modulation routings are also present. In the pitch bank, you will notice that (if such applies to you) by adding pressure, the pitch of voice two will be altered, modulated up by a minor third (Pitch: Mod = Pressure; * = +52). If you like or have need for it, pressing the cv pedal will eliminate the third voice by diminishing the production of all of its frequencies (Filter: Mod = Pedal; * = -99). You will find that using both pressure and the cv pedal now and again in a subtle way will certainly add character to what you are playing with this sound. Feel free to experiment with possibilities.

Subtlety can also be a poetic tool even when dealing with the mod wheel. Notice the LFO amount settings in the Pitch bank. For voice two, the amount is +03; for voice three, the amount is -03. In the LFO bank, for both voices, the Noise Rate is 99, the Restart is OFF and the Wave is Pos/Tri. This certainly does not make the classic modulation wheel vibrato effect (so you may want to eventually play around with the LFO amounts in the Pitch bank for voices 1 and 2, and the LFO speed and level in the LFO bank). But notice that, although the same exact wave is being used for both voices, they are being applied to the voices in exactly the same amount, but in opposing directions — again, poetic irony at work. In voice two, you have the modulation being applied over the base value positively, or one-way modulation (Pos/Tri) only, a heightening effect something like this: ^^. In voice three, you have the modulation being applied under the base value positively, still one-way modulation (Pos/Tri again) only, a devaluing effect something like this: vv. This effect, however, is being modulated by a full Noise Rate which adds a bit of randomness to the LFO activity and by the fact that this wave does not restart every time it is activated. This is a way of allowing the sound, in a subtle way, to sound differently every time you hear it, to simulate how an analog synthesizer or an acoustic instrument might do the same job. Remember to use random functions as much as possible in producing the very smallest "life-like" sound. Life is random. Therefore, randomness will enliven a sound.

Randomness is just one way that we have seen the similarities between creativity and life. Life resembles much of the same and yet much of opposing distinctions, but can very much be unpredictable. When the poet or the artist places these characteristics in their poetry or artwork, there is a new form of life to be found. If you, as a synthesizer programmer, place these kinds of characteristics in the sounds you make, you are literally putting life into your sounds. I remember one manufacturer saying something like, "Put new life into your synthesizer," in order to get people to buy their sounds. Really, what they are saying is true to form, but only because they want you to believe that only their sounds will do you and your music justice. The truth of the matter is that you can "put new life into your synthesizer" by simply (or complicatedly) programming your own sounds that way. Sure it takes time, but you should know that Rome wasn't built in a day and, your songs weren't put together in an hour — well, maybe they were, but you know what I mean. Time must be spent to "hide" new and exciting things into your sounds to make them truly alive. ▬

Bio: Jack is currently attending Nazarene Theological Seminary in Kansas City, MO, has been married now since 8/20/94 to Janice Fay, programs alternative music with a contemporary flavor, and tries his best to take experimental sequencing, synthesis and sampling to new heights.

ASR-10 Patch Changes With Computer Sequencers

Mike Gelardi

If you're like me, you encounter problems as you try to accomplish new things with your gear. It's hard enough trying to troubleshoot when it's only on one piece of equipment, like your ASR, but throw a computer into this mix, and now you're troubleshooting two systems. After you've given up in frustration and decided to call tech support to get this problem fixed, which tech support do you call? Ensoniq? Your software company? Boy, hope they have an 800 line, cause it can cost you some time figuring out how your gear interrelates — especially if the tech doesn't have experience with both parts of your system.

I work with Cakewalk Pro for Window 3.0. I'm certain that most decent sequencing programs have the ability to send patches changes through some feature of the program (this may be your first telephone call?!).

Which leads me to one of the first problem I encountered. What the heck is a patch anyway? There are so many names out there that mean the same thing, it took a while to figure out what exactly the manuals/techs were talking about.

A patch is a sound, a voice, an instrument — anything you can synthesize or sample. A patch/program/preset change just accesses these. Any of these terms are interchangeable and mean the same thing — what we on the ASR would call an "INSTRUMENT." Most synthesizers assign patches to banks accessible through RAM. You would then call up the bank to have access to these patches. "Bank" means a combination of different patches. These can be totally different patches, piano, bass, guitar, or sounds within the same instrument, bass drum, snare, hi hat, etc., or within any combination.

With the ASR, banks can be configured this same way; with a combination of "INSTRUMENTS" saved to either floppy/hard drive as a "bank." The ASR bank concept allows you to arrange certain "INSTRUMENTS" to occupy its 8 instrument locations, but saving a bank does not save the actual sounds/voices, it just saves the space for these. When you try to load a bank of sounds on the ASR, it initially looks at which sound should accompany which "INSTRUMENT" location, and then looks for that voice elsewhere, either on floppy or hard drive/CD-ROM.

A patch on the ASR is similar, but with its own twist. A "PATCH" to the ASR is each sound that makes up an "INSTRUMENT." The four patches per INSTRUMENT are the 00, 0*, *0 and ** patch, and are accessible through the "EDIT INSTRUMENT" menu. One "patch" may add more bass to the original sound, longer decay, etc. There is also a live and held patch setting, but these are not sounds unto themselves. You can select these patches for your voice in a variety of ways, but each change usually just changes the nuance of the sound.

Now, you can set up patches on your INSTRUMENT to reflect totally different sounds; 00 for piano, 0* for bass guitar, etc. but this usually requires you to develop that INSTRUMENT yourself. There are some factory sounds available like this, but I've found them to be slightly lacking — that may just be my experience. I used to use the Ensoniq P5-B3 voice, but I found the B-3 patch to be pretty weak. Now having gotten Rubber Chicken's *"Ultimate Organ"* disk, I don't use the P5-B3 at all unless I need the P5 sound.

Either way, these patches are usually selected on the front panel or with a foot switch and not through your computer's sequence. They would be good to use if you are trading off solos from one instrument to the next in your song. But if you are trying to get a full rock/jazz band sound through a sequence, it makes more sense to load each sound into its own INSTRUMENT. If you need more than eight sounds for your song, these "patches" can provide the answer to your problem.

So, we're still trying to load that bank of INSTRUMENTS as we call up our sequence on the computer. Picture it. You're finally performing (as that one-man band in front of your wife/significant other), the crowd is going wild (she wants you to hurry 'cause she just came in between commercials), you load up your next song on your program and all the "INSTRUMENTS" are wrong for this song. Now, while you're frantically pushing buttons, she's split and you've just lost your adoring crowd. There is a better way to do this.

Your first mission is to arrange a bank that has all of the instruments for your song. Easy enough. Load each voice/patch into its own separate "INSTRUMENT" space in your ASR. Configure each sound to your liking; volume, pan etc. Once you've got what you want, press "COMMAND" and "INSTRUMENT." Scroll to "SAVE BANK" and press "YES." The ASR will then ask you to give your bank a

name. You only have 12 characters to name your bank, so you have to be choosy. If you can't get descriptive enough you may want to create a list of each bank with its instruments in its own file, like in a "cardfile" file if you're using Windows. This way you'll have access to it while still in the program. This bank then has to be saved either to floppy or hard disk. The disk will then give your bank a file number on the disk, such as "FILE 1." This is the number that the sequencer will request the ASR look for to load the bank. Once again, this procedure does not save the actual voice/patch — just the arrangement of instruments.

Saving banks to floppy will probably necessitate numerous disks (depending upon the sizes of the patches in your bank) to be able to load the whole bank. You'll have to have them ready to insert into the drive as the ASR requests them; it will ask for the disk by its disk label. This can lead to some frantic searching if you aren't sure what the disk label is for the instrument the device is trying to load. Factory sounds on disks have disk labels that are not descriptive, things like AD-005, etc.. If you've made your own bank, define the disk label with a descriptive term so that you'll know what disk to insert when the ASR asks you.

This procedure is much faster and much simpler if you have a hard disk. You can define a whole directory as your bank directory. Configuring a hard disk sets a default "MY BANKS" for you to do this. Each bank has its own file number and when loaded, will look for the appropriate instruments in whatever directory you have them in on your hard drive. No changing disks, and much faster loading.

Now, when your sequencer sends a patch change to your ASR, it sends the number of the patch it is requesting. The ASR interprets this to be the file number of the disk/directory you're in. You must be in a "LOAD" mode on your ASR, in the directory your patch/bank is in, for the ASR to load it. For example, with my system, I would first press "LOAD" then "SYSTEM/MIDI" and then scroll to "MY BANKS" directory on my hard drive. I leave it in this directory, with "LOAD" flashing. In my "MY BANKS" directory, "BluesBank" is file 9. I insert patch change #9 to be sent at the beginning of the sequence. It then sends this patch change to the ASR, which in turn loads file #9, or "Bluesbank," and presto, I have the bank I need for the song that is playing. On a bank saved to floppy disk, you'd press "LOAD" and "INSTRUMENT" and leave the "LOAD" flashing and the floppy in the drive. Be ready to do some fast disk changing to load all of the patches in your bank.

A few things you have to remember about this procedure. If you send the patch change at the beginning of a song, make sure you leave some time for the bank to load before the song actually starts to play. Otherwise you'll have silence in your song until all of the instruments are loaded — which can be considerable if you're working off the floppy drive. Another thing you must check is to see if your sequencer program is configured to patches 0-127, or 1-128. Another one of those manufacturers' quirks. If you're set up for patches 0-127, your #1 file is actually your zero patch, and so on. You also need to make sure that your "MIDI PROGRAM CHANGE" (push "EDIT" then "SYSTEM/MIDI") is set to ON. Your MIDI BASE CHANNEL needs to be the same in both the ASR and your sequencing program.

This "auto-loading" feature is a great time saver when working with your gear, and keeps you concentrated on playing music vs. punching buttons. If you play in a variety of styles, it can save huge amounts of time loading instruments. Obviously, if you're performing, it solves everything — except if your crowd has gone back to watch the mini-series! ▬

The Amazing TS

Using the TS with a MIDI Guitar Controller

Anthony Ferrara

I can attest to the fact that our fearless editrix Jane Talisman has the best interests of all Hackerites at heart, since she has been restlessly searching for regular in-depth coverage of the popular TS-10/12. Jane asked me if I would be interested in writing about the TS for a while since my series on the ASR-10 and the DiskTracks application was wrapping up. Since the TS is an instrument that I spend plenty of time with, I told her that I would be more than happy to oblige the cries of our readers by giving it the undivided attention it deserves. With that in mind, I'm going to do my best to stick to a monthly schedule and cover important topics relating to the care and feeding of the TS. These will be based on patterns of inquiries from users as they come along. Here goes:

There seems to be an incredible amount of confusion and misinformation when it comes to understanding MIDI communication between a powerful instrument like the TS and various other MIDI devices. Consider this scenario: You link

the TS with a computer running MIDI sequencing software out to a MIDI interface that is connected to a MIDI patchbay that in turn has its own capabilities. It's no wonder that many people are confused and bewildered. Throw a MIDI controller into the equation and it's easy to see why frustration is rampant when operating in this type of environment.

It's clear that more people all the time are using something other than the on-board keyboard to trigger sounds and enter data into their keyboard's (or computer's) sequencer. We hear regularly from Ensoniq sampler and synth owners who are using a variety of drum and percussion triggers, wind controllers, MIDI guitar systems, and MIDI basses. I've even read recently that a popular music electronics project company is planning to release a MIDI theremin kit! In this issue we are going to focus on using a MIDI guitar controller with your TS, both in sequence and sound mode. While the *TS Musician's Manual* provides some really solid info about use with a MIDI guitar controller, I'm going to offer some additional suggestions that will help you to plug your guitar in and get pickin' (and a-grinnin') real quick.

Increased expressiveness along with the ability to play and record much more realistic parts are among the benefits to using an non-keyboard controller. Using a device like a MIDI guitar controller gives you the ability to quickly record MIDI data into a sequencer instead of to a digital or analog tape medium. This gives you plenty of quick and easy editing capability. This capability is especially important for those who are not very proficient in the area of keyboard technique, or who specifically want to capture the nuances of their primary performance instrument.

Plugging in a MIDI guitar is somewhat more complex than a conventional guitar with electro-magnetic pickups. You must first configure both the controller (guitar) and the receiving device (the TS) as you would do in any other MIDI communication. For your information, the only plug- and-play guitar synth models that require no configuration are units that come with their own sound modules.

The synthesis and sample playback capabilities of your TS are going to be vastly superior in sound quality to anything available in the current generation of guitar synth modules. If you are planning to work with a MIDI guitar controller that has no propriety sound module, you must learn to tweak the sounds in your target sampler or synth to achieve maximum response from them. Trigger and tracking delay problems are inherent with pitch-to-MIDI conversion, which is the type of technology that is used by the overwhelming majority of MIDI guitar controllers. This situation is not really adjustable on the TS in any way.

These types of problems must be adjusted at their source, which is the guitar, its pickup and MIDI converter module. Any sound with a slow attack will obviously not be ideal for use with a MIDI guitar controller, although you can try to compensate by tweaking the attack parameter in the program. In general, you'll want to experiment with different velocity curves on your TS to optimize its response to the characteristics of your guitar controller and attack. Press SYSTEM, TOUCH= . As the *TS Musician's Manual* recommends, start with the default setting (SYN-VEL3) and try others as they suit your needs.

The TS provides POLY Mode, along with two types of MONO mode that are designated for use specifically with MIDI guitar. POLY Mode allows the TS to receive MIDI data on the Base channel only. Bends and vibrato are fine in POLY mode, but only when bending one pitch at a time. This is because the MIDI specification supports only one pitch bend per channel. MONO mode A or B would be used to allow the guitar controller to send the data (like note and Pitch Bend information) from each string on a separate MIDI channel.

MONO A mode enables the TS to receive MIDI controller data on multiple tracks with each set to a separate MIDI channel. All strings and channels will play the same program.

MONO B mode is used to enable the receiving module (which is the TS in this case) to allow each string of the guitar controller to play a different sound program on a different MIDI channel.

Sequencer Mode Tips

You can compensate for the inevitable pitch-to-MIDI delay by shifting any of the tracks forward in the sequence that were recorded with the MIDI guitar.

Try slowing down the tempo of your sequence to compensate for delays in pitch-to-MIDI conversion. Speed them up later in playback to return to the desired song tempo.

You will generally want to record in Poly mode when entering sequencer data in your TS from your MIDI guitar controller, as all six strings are transmitted on the same MIDI channel. Again, POLY Mode is fine as long as only one voice at a time (monophony) is effected by pitch bend con-

Missing or Damaged Issues?

Every month we mail out thousands of issues and every month about a dozen get "misplaced" by the Post Office. If you're ever one of the winners of this lottery, just give us a call (503-227-6848, 8 am – 8 pm Pacific Time) and we'll be happy to mail a replacement copy — no prob. (However, if you accuse us of nefarious schemes to "rip you off," you will be offered a refund and given helpful subscription info for other musician magazines.)

trollers. This condition makes POLY mode ideal for single line parts like melodies and bass lines.

For non-bending polyphonic parts like piano, percussion, or orchestral strings, set the TS pitch bend range on the Pitch Mods page to "0" for each voice in the program. This parameter is found on the Programming section of your TS and will over-ride the TS system setting for bend range. This will prevent MIDI pitch bend data from being received by the TS on the sequencer track that contains the tweaked program being played by the external guitar controller.

Sound Mode

Sound Mode is similar to sequence mode in that a sequence template is the best way to operate, allowing you to channelize as well as to select one or multiple sound programs at the same time.

Using a sequence as a template is the ideal method to take advantage of MONO A or B mode. Current and recent generation MIDI guitar systems will implement one or both of these modes, but some older models will operate only in POLY mode. In this case you will want to set your MIDI guitar to transmit its data on the same MIDI channel that you have set as the base channel under the TS MIDI Control button's first page. Mode will have to be set to POLY on the same page.

Make sure to save your MONO A or B templates to disk, so that you can easily call them up again, rather than spending your time programming a new one each time. If you want to use templates with different programs for different songs, save them as a 60-sequence type of file with 120 programs saved to disk along with the file.

Investing adequate time in configuring both your TS and your MIDI guitar controller will yield plenty in the way of enhanced sequencing articulation and live performance versatility. Opening up the immense sound palette available on the TS will add much more variety to your guitar's sonic possibilities, much as synthesis and sampling have done for traditional keyboards. ▬

Bio: Anthony Ferrara has written for Electronic Musician, *and* Recording. *He still likes the* Hacker *the best.*

Keyboard Raves About Ramtek

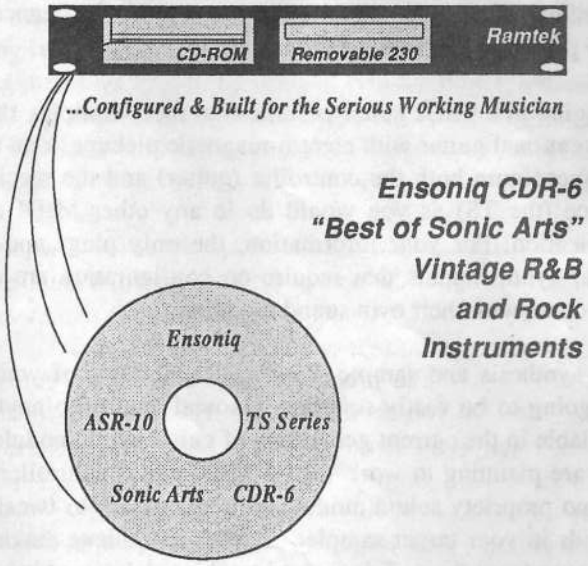
November 1994

One of the benefits of Ramtek's products... is that they're rack-mounted, which is preferable to table-top units for rack-owning and/or traveling musicians. (Ramtek also makes tabletop models.) The cabinets are of rugged steel construction, a necessity for use on the road. In addition, whereas [Ramtek's] competitors shy from offering their storage systems in a single-space format because of the size constraints and possible thermal problems, Ramtek doesn't. In the 6 months we used [Ramtek's] D1200, we never encountered any trouble due to overheating. Those with limited rack room should appreciate the small space these products require. Also impressive is the fact that the internal cooling fan, which is quieter than the hard drives themselves, adds minimal acoustic noise to your music environment... If you're running short (of storage space) Ramtek should be one of the places you call.

BOTTOM LINE

[Ramtek's systems are a] Grade-A choice for any rack-oriented and/or traveling musician in need of lots of reliable digital storage space.

Rackmount Mass Storage Systems Designed...



Ramtek, Inc.

Memory Driven Technology

32003 Plymouth Road
Livonia, MI 48150

Special Combination Pricing Available. For More Information, Call 1-313-513-7440

The DP/4 Little Golden Book

Introduction and Primer

Ray Legnini

Hello out there in Hackerland. Your fine hosts, the editors of the Transoniq Hacker, have asked me to do a series of articles on the DP/4. What we'll be doing is going through the DP/4 from the ground up with an emphasis on real world applications. That is, the stuff you can actually use in your work, whether that be live playing, song writing, sound design, post production, or music mixing. The DP/4 is an incredibly deep machine, and there's plenty of jobs that it can handle in the course of making your music. We'll explore some of the obvious uses, and some of the more esoteric functions of this unique processor. It is truly the Swiss Army knife of the audio world. I take mine to every session that I do.

Getting Oriented

One of the first things you encounter when you are new to the DP/4 is the *Config*, short for configuration. Remember, the DP/4 is unique in this respect; it can be set up (configured) to be almost any combination of four processors that you could imagine, running in *series* the way a guitar player chains together his effects boxes on the floor (the first effect feeds into the second effect, then the third, etc.) or in *parallel*, the way mixing console aux effect sends are set up (each available aux send knob sends to a separate effect.) Add to that the possibility of having a mono or stereo *input* as well as either a stereo or mono *output* and you could get very confused, very fast.

But wait... It's easy, if you just think in terms of what you already know about the gear you already own. Visualize the processing job you are trying to accomplish. Do you want to process *one* guitar sound, *one* vocal? Try a 1-source, 4-Unit Config. All 4 of the processors go to work on your *one* input signal. Do you need to add digital delay *and* reverb to a vocal track simultaneously from only one aux send on your mixer? A 2-source, 2-Unit Config will do it. The output of the first effect feeds into the second effect. (You'll still have 2 Units left over for another job with this scenario.) Are you mixing down a track and need four discreet effects (say, a small room for percussion, a large hall for vocal tracks, some digital delays for the guitar solo, and a nice chorus to add to the electric piano part)? Well, then you need a to select the 4-source, 1-Unit effects.

Our first exploration will involve the 1-Unit algorithms found in the 4-source Config. I'll presume you're mixing some music. This setup will work whether you have one aux send or as many as four available. I'll refer to only one aux send. The process can be repeated for as many aux sends as your situation allows. Connect your mixer's aux send to the DP/4 Input #1. We'll deal with only a simple stereo output from the DP/4 for the first examples. Plug the DP/4's audio outs #1 and #2 into your audio mixer, panning them left and right to hear the stereo processing. Set the DP/4 Input to 12 o'clock and the Output 1 and 2 volumes at maximum. Select Config #52. Now hit the Unit A button. This selects from the list of available 1-Unit presets in RAM (#00 through #49) and ROM (#50 through #99). Dial down to RAM #00 Vocal Plate 1 and hit *Select* to install this effect. Send your music source from your tape recorder or sequencer via the aux send on the mixing console to the DP/4. You should hear a smooth reverb added to the sound. Very nice but...

Yes, you too can edit

Hit *Edit* and you will enter the world where the effects parameters live, waiting to be tweaked. Very often I start with a sound that's close to what I want and then tweak it in context. The last part (*in context*) is very important. Many novices make the mistake of adding EQ and/or effects in solo mode without listening to the other instruments and tracks of the mix they're working on. The whole song is supposed to be working together.

Scroll through the editable parameters of the Large Plate algorithm until you get to parameter #03, the reverb decay time. This goes from 0.40 seconds (very tight) up to 140 seconds (extremely ambient). Move the data knob to select a new value while listening to your mix. The song's tempo, the instrument being processed, the complexity of the orchestration and the musical style all come into play here.

Getting specific, let's say you're processing some percussion for a ballad. If the part is sparse, a long reverb setting of 3 to 5 seconds might add a nice tail to the clave, for example. If the percussion is busy, even at the same slow tempo this long reverb setting could create unneeded wash and mush in your mix. A tighter setting of 0.5 to 1.5 seconds of decay might be more appropriate. Next, try the pre-delay time found at parameter #04. This delays the onset of the reverb time you just worked on. Small amounts can add a little separation between the source instrument

and the reverb, while long pre-delays can add a slapback echo effect. A few subtle changes in these two parameters can really make a difference in the total sound of your track. As always, save any new setting you like to RAM or a computer based librarian program.

In future articles we'll explore other editable reverb parameters and what to do with them. We'll be covering the DP/4's many other algorithms, too. Stay tuned.

During the course of the series feel free to send in your comments and suggestions. I welcome your input on subjects that you feel need to be covered. We'll try to tailor specific articles to your needs wherever possible. ▬

Bio: Ray Legnini is a sound designer working at Ensoniq in his own padded room in the Loud Weird Noises Department.

Tweak and Ye Shall Find

L.A. Sound Design Group's *Producer Series Volume One*

Robby Berman

Product: *Producer Series Volume One.*
For: EPS, ASR, TS Series.
Price: $39.95 for 10-disk set.
From: L.A. Sound Design Group, 421 N Rodeo Drive, Suite 15594, Beverly Hills, CA 90210. Phone: 1-800-500-5450.

Purchasers of sounds for Ensoniq samplers expect certain things when they plunk down bucks for sample disks, like a full keyboard worth of samples and sustainable (i.e., looped) notes for non-percussion sounds, Patch Select variations, effects (if you're a 16+ or ASR owner), velocity response, and something for the mod wheel to do. The vendor usually does this programming for you; you simply lock, load and fire. However, the new *Producer Series Volume One* put out by L.A. Sound Design — surprisingly — offers none of the above.

L.A. Sound Design is the brainchild of Timur Beriker, who describes himself as a "California Producer & Programmer." That he's from California and a producer we have no reason to doubt — it would have been nice to hear some of his programming, though. I called Beriker to ask whazzup, and he told me that he uses these samples in L.A. studios just as they are, and that the people he knows like their samples essentially nekked like this, too. He also mentioned that L.A. Sound Design will do custom programming for buyers for an additional fee, so no one should be unhappy. Whether or not this strikes you as a good deal will no doubt depend on how much programming you wanna do, or how much you think it should cost to purchase finished sounds. The ten-disk *Producer Series* goes for $39.95.

The *Producer Series'* samples appear to be taken at 44.1, and they all sound quite slick. The documentation says that these samples tartare are designed to "meet the caliber of today's music & top producers" (dance and pop division). There are no offensive noises on the beginning or ends of the samples, and their volumes are well-balanced.

In the *Producer Series,* disks 1 through 4 are dedicated to some pretty cool-sounding drum kits which utilize drum machine samples, hits and assorted sampled sound effects. Each kit offers about three-quarters of an octave worth of sounds at the bottom of a 61-note keyboard — the rest of the keys are blank. It would have been more useful to spread out the samples, allowing users access to pitch-stretched versions of the sounds by playing below and above their root keys. The current placement of the samples does not conform to the General MIDI or Ensoniq drum maps, so I'm not sure there's any compelling reason to have them where they are.

Disk 5 contains six contemporary synth bass sounds. Disks 6-10 hold keyboard sounds, largely synthesized electric pianos organs, hybrids and pads. None of them struck me as exceptional — L.A. Design should consider including demos to give users some idea of their intended use. The fact that none of the keyboard sounds is looped — meaning that the you can't sustain notes beyond the few seconds that they last — is particularly vexing, I must say.

If you're looking for some useful contemporary dance and pop sounds and don't mind rolling your own, this might be a set worth looking into. The sounds are clean, and some of the combinations offered in the drum kits are a lot of fun. If, however, you require the amenities that are usually provided when you buy sounds for your Ensoniq sampler, and you can't/won't pay for additional programming, I'd say there may be better bangs for yer bucks out there. ▬

Evans and Glaspie

Tape: *Demo tape.*
Artist: Dave Evans.
Contact info: 13809 Panorama Drive, Austin, TX 78732.
Equipment: EPS, EPS-16+ module, PS Systemc Cartridge Drive, Alesis SR-16 and Alesis Quadraverb. The EPS instruments and the SR-16 are controlled in real time through a MusicQuest MQX-32M, installed in a Compaq 286 25e running Cakewalk for Windows under Windows 3.1.

Dave says, *"My bass is played real time along with the electronic playback. The bass feeds into the mixer following processing in stereo Peavey ProBass 1000's and an Alesis 3660 stereo compressor. Most of the purchased samples are standard Ensoniq and the guitars are Valhala sounds from the EPS+16 collection. All of the samples are loaded from the hard drive during play as different samples are needed.*

"I chose to record directly to stereo (Teac DA-30) because the signal that the tape deck 'sees' is exactly the signal that the PA right/left inputs see in live performance. As a traditional live performer, I did not want to create something in a studio that was not readily adaptable to the live environment. Cakewalk Live! handles the song selection in performances, which will allow me to play my bass just as I do in the studio. All effects other than those used on the bass are controlled by the Cakewalk sequences: the EPS's are on the MQX Channel 1-16, port #1 while the drum machines and MIDI effect gear is on the MQX 1-016 controlled on port #2."

Dave's demo starts of with a fast-paced rock background and a digitized answering machine male voice announcing the day and time. The piece is interspersed with a woman's messages that range from frantic to matter-of-fact.

Ultimately I keep returning to the idea of repetition itself. The chord progressions here were the basic verse/chorus ABABAB repetition. Does it make the piece more interesting or less? Dave's tape reminded me of the Laurie Anderson concert I attended a few months back with its repetition of phrases and sentences. By repeating a phrase over and over again do I concentrate on the sound of the words? Do I listen to the percussiveness of the consonants? Do I lose the meaning of the phrase? Does language fall apart?

I think to an extent once the basic theme is presented all these variables come into play, and it really is difficult to pinpoint what makes one song overly repetitive and boring as opposed to repetitive, yet stimulating.

The recording and mixing are all quite excellent and the sound was crystal clear. All four of Dave's pieces here were in the same vein. This does tend to make me question whether Dave is a one-trick pony. I would have liked to have heard a few other avenues to get a feel for Dave's range as a performer/songwriter.

Tape: *Solitary Refinement.*
Artist: Paul Glaspie.
Contact info: Rural Roots Productions, 2270 270th Street, Greene, IA 50636.
Tapes available for $7.50.
Equipment: VFX-sd, Alesis D-4 drum module, Peavey Linemix 8, BBE 322 audio enhancer, Onkyo discrete power amp, Onkyo cassette deck, BSR stereo equalizer, Vesta-Fire digital reverb, Fostex X-15 multitrack cassette.

Paul Glaspie visits us again with another tape entitled *"Solitary Refinement."* The tape begins with a series of very expressive patches that moan and bleat out an introduction followed by a beautiful chord progression which opens out into a polyrythmic beat. Paul pulls from a diverse palette of sounds and styles throughout the tape. The attention to percussive detail comes through on almost every piece. The drum sets are inhabited by realistic drummers with a good ear for emphasis and placement.

For those of you who know and love the VFX-sd it is a real kick to hear this keyboard's patches being used in contemporary and original compositions. You will probably find yourself, as I did, saying, "I *know* that one!" and "Oh, Wow, I've got to try that too!" when you hear Paul's sound combinations. There are several very good out-and-out jams on this tape.

Paul seems to have put more effort into creating the introductions than the endings. Some pieces stop abruptly. Some pieces jump momentarily out of character and then end in a way that is unrelated to the main thrust of the song. There were also some problems with timing along the way and many tracks became muddy in the mixdown process. However, even with these problems, this remains a vibrant

tape filled with many exciting excursions into Paul's creative imagination.

Keep up the good work and send us some more! ▬

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.

Current Ensoniq O.S.
(Disk/EPROM)

EPS	2.49/2.40
EPS-M	2.49/2.41
EPS-16 PLUS	1.3/1.00F
MASOS	2.0
MIRAGE	3.2
ESQ	3.5
ESQ-M	1.2
SQ-80	1.8
VFX	2.30
VFX-SD	2.1/2.00
SQ-1	1.11
SQ-1 32	2.03
SQ-1 PLUS	1.1
SQ-R	1.02
SQ-R 32	2.03
SQ-R PLUS	1.15
SQ-2	1.2
SQ-2 32	2.03
SD-1	4.10/4.10
SD-1 32	4.10/4.10
DP/4	1.14
KS-32	3.01
ASR-10	3.08/1.5
KMX-8	2.00
KMX-16	1.50
TS-10/12	3.04
KT-76/88	1.60
Soundscape	1.3.01

BEST PRICES IN CD-ROM DRIVES!!!

Quad-speed - 3x speed - it doesn't matter to a EPS/ASR/TS. And not all CD-ROM drives work with the EPS/ASR/TS. The inexpensive NEC's don't. But Chicken CD-ROM Drive's work with all Ensoniq® products - at the absolute best prices!

PACKAGE #3 CHICKEN CD-ROM DRIVE™- $249.95!

100MEG ZIP DRIVES®!!!

This is the BEST DEAL in new hard drive technology! Cartridges barely bigger than a floppy - $15 per 100meg ZipDisk® (25-30 cents per meg) - 30ms access - RCS sounds of your choice - This is THE outperforming drive! **$249.95!**

PACKAGE #5 CHICKEN ZIPDRIVE® W/ ZIPDISK® FULL OF SOUNDS - $359.95!

GO CD-ROM!!

Look at all the CD-ROM's coming out! Here's some deals that can tap you into this ever-increasing pool of sounds!

PACKAGE #1

GIEBLER® ENSONIQ DISK MANAGER™-$34.95!

Giebler®'s program for the PC enables you to extract files from a inexpensive internal CD-ROM drive and save them to floppy, ready to load into your EPS/ASR. Saves you the cost of the CD-ROM drive! And if you have an Original EPS, this makes any Ensoniq® CD-ROM available to you as well!

PACKAGE #2

GIEBLER'S® EDM™ PLUS RCS CD-ROM-$229.95!

We'll package our CD-ROM with Giebler®'s program for a fraction of the cost!

PACKAGE #4

CD-ROM INTRODUCTORY BUNDLE™-$434.95!

Save big time on either CD-ROM packaged with our Chicken CD-ROM Drive™.

CD-ROM's- $199.95 each!! 300 megs!

COMBO DRIVE PACKAGES! We can built to your specifications a single-unit with a hard drive and CD-ROM Drive in tandem! Sample prices: **230 BERNOULLI® & CD-ROM DRIVE - $749.95 270 SYQUEST & CD-ROM DRIVE - $799.95!**

Sounds or Chicken CD-ROM™ add $180!

WHAT IF I'M STRAPPED FOR CASH? ➡ You can get our **FREE** catalog and **FREE** sound disk. Just call us up - **TOLL-FREE!**

PIANO! PAK™ ----- Six Acoustic pianos, Four Electric pianos ------ **$19.95!!**

COUNTRY SET™ -- Pedal Steel, Banjo, Mandolin, Harmonica Licks, Jaw Harp, Fiddle! -- **$24.95!!**

WE ARE NOW WAVEBOY® DEALERS!!!

The Voder Disk	*Vocal synthesizer - better than the Morpheus®!*	**$49.95!**
Rez Filter Disk	*Add Resonance filters to the EPS/ASR*	**$39.95!**
Time-Dicer/Audio In *(16-Plus)*	*Pitch-sfifting and external audio input*	**$39.95!**

SAMPLE EDITING FOR THE EPS/ASR SERIES!!!

EPS/ASR TOOLS FOR WINDOWS™ATARI™

Program your EPS/ASR from the monitor screen! These are the ultimate programming accessories! Sample editing, mouse-control envelopes, entire computer control! Don't ever "touch" your EPS/ASR! - *$59.95!*

MasterCard VISA **C.O.D.**

TOLL-FREE ORDER LINE *1-800-8-PRO-EPS*

***NEW TECH LINE!* - 612-235-9798**

America On-line chickenEPS, Internet chickenEPS@aol.com

Rubber Chicken Software Co.
Box 100, Willmar, MN 56201

Three Simple SD-1 Tweaks

Pat Finnigan

Okay, so you're getting older and wiser and just refuse to give away your earlier Ensoniq wavetable synth just to bag the new one and ramp up a new learning curve for the next 6 months (you can't afford the new TS/KT synths). You're outta ideas and just too stubborn to wade through the envelope chapters. All you really want is not some fresh new sounds: you're really looking for some fresh OLD sounds that you can just plug into your performance/repertoire without wading through MIDI hell again. You might 'phobe out thinking about torquing sounds, but, hey, here's three simple tweaks on two of the most used sounds you're likely to ever play, and the third will literally (yeah, I said *literally*) spin heads. Yes, this is SD-1 specific, but you can interpolate some of these findings into the KS/SQ variants with some minor adjustments. These are *very* minor (read easy) tweaks that anybody who has accidentally pushed the wrong button on an SD-1 (I've never done that, either) can accomplish in about five minutes. On to Wave Swapping/Low Maintenance Programming 101.

Piano Tweaks

I appreciate a glorious Baldwin 16-footer in Carnegie Hall but I don't gig there, and I'll bet you don't either. So don't use the effects to make up for the short sustain of the factory envelopes. And I don't play in just a 61-note register. Turn the FX off and copy your fave piano sound to a free location and transpose it up or down an octave (as the case may be). There, that was tough, wasn't it? A real live piano real close up. Now you can hear the velocity switching between samples. If you really listen closely you can hear the "PNO-THUMP" wave now, not awash in some liquid Nuage forest somewhere. *Now* put on your best Jerry Lee...

If you really know your instrument, deselect the low velocity waves and torque the breakpoints on the high velocity samples. Yeah, they might buzz a little bit. Introduce them to Mr. Filter Envelope. A ton more work, but some of you are purists, and your efforts may go unrewarded to everyone but yourself. That's okay too; you've got to listen to that same piano every night you play, so you might as well get it right...

Organ Tweaks

My Favorite. Ensoniq may not have pioneered the rotary effect algorithm, but they were sure the first to not only get it right, but to put editable parameters on meaningful sonic variables. They just got the high speed too fast in the rush to get it out the door, but we'll fix that. Using our old friend "Grind-Organ" as a springboard, deselect all waves but one, and make it Organ-V.3. It's not dead on the money, but it's really close to an 888000000 stop without serious filter tweaks (oh purists!), so go with that and ensure you've got the Roto-Spkr & Delay algorithm selected. FX1 to +5, FX2 to +30, and here's the *big* adjustment — Hi-Rotor Slow to 00 and Fast to 85. Change "Mode" from "Switch" or "Toggle" to "Contin"; now you've got a vari-speed Leslie under the mod wheel.

Now you can not only sound like any variant of Leslie in any stage of entropy, you can also make fun of your friends' weeny-Leslie emulators by matching the speed of their box with your mod wheel. I've ticked off many players of Far Eastern-origin keyboards with this technique (Ooh, I just love that "Cheezy-Hammond" sound you get with the Leslie off-speed just like *this*), and enjoyed every minute of it. Then change the wave to "Organ-V.1" and roll the mod wheel forward and watch their jaws drop. Purists can edit the output VCA with a square wave around 35 to get an authentic chorus vibrato much more credible than the DeFrancesco "munchkinization" (transposition) of sampled chorus vibrato of the Ensoniq sampling variants. Percussion is just a "bonk" wave tuned up an octave and a half just a patch button away...

Bonus Tweak

I mean no disrespect to Ensoniq with these "adjustments" — couldn't done it without 'em as a matter of fact, so kudos, Malvern-types. But as with the Organ and Piano, the "Pedal-Steel" is another rush job. But after mucho torquing and wrenching around with envelopes and breakpoints, I found the *most* elegant solution to an ultra-smooth Sho-Bud. And his name is "Planet-X." I actually got disgusted after a 3-hour fruitless session of breakpoint/filter torquing, hit the sound button to restore the factory defaults and went wave surfing. Got up to the transwaves and accidentally stumbled over it; the biggest, baddest C6 steel I'd ever heard out of any keyboard! The Korg steel is nasal by comparison (they DO use an oboe wave, you know), and there's too much pick on everybody else's. Planet-X'll fix that yesterday; soften the reverb while here.

Now, to do it justice, you gotta learn a whole new technique. Sustain pedal left foot, CVP-1 pedal right foot, bend range (er, "Bendrng") to 02H (held) and just practice bending thirds up and 4ths down while fading in with the CVP. I've floored people with this technique, and it'll take a gen-yoo-wine foot-&-knee pedaler to show you up.

Summary

I do employ the term "programming" very loosely here, as all we've done is tweak some very spit-and-polish Ensoniq programming. And kudos again to the kids in Malvern for such rich grist for the mill this time. But now you've got some idea of how buff you can make a factory patch for your own apps, and how easy it can be, not to mention how you can thumb your nose at those "(Press) Select Menu #4, (Press) Job #13:xpose, (Press) Are you sure? (Press Enter)" types. Side out... ▬

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.

Classifieds

HARDWARE/SOFTWARE

ASR-10, 10 Meg, with hard case, 400 samples & 1 year Transoniq Hacker subscription. **$1799.** Tel/Fax: (212) 727-0887.

Good homes wanted for my old MIDI controller & Mirage. DSP piano 76-key weighted action, new keyboard assembly. Mirage is metal case unit, comes with tons of discs. Both instruments have hard cases. Best offers on each. Call Glenn, 334-621-0234 after 6 pm cst.

Dynatek rackmount, 105 Meg Syquest removable drive w/cartridge and other extras. EC $599. (607) 753-3965.

Ensoniq KS-32 $1100. Alesis Data Disk $200. Kelly, (904) 629-5449 or (904) 629-5794.

$50 Reward for "Indian Valley Manufacturing" formating disc. To boot: Mirage "Megabank RAMOS". (619) 377-7084. Lee Malone.

Covert Videos ASR-10 (one set only) 8 hrs. $75. TS-10 (one set only) 7 hrs. $75. These are my own original sets (not copies). Contact: C Telerant, 2350 Broadway #312, New York, NY 10024 or phone (212) 721-2237.

Wanted: VFX-sd or SD-1 32 Voice. Todd, phone: 402-553-3750.

If you're crazy enough to be selling your gear...

Please be sure to pass along how absolutely vital it is to have a subscription to the *Transoniq Hacker*. And how wonderful we are. And how you couldn't have survived without us. And how they should quick send us a check before they do anything else. And...

Ensoniq SQ-80. Hundreds of sounds and sequences including 50 by Monster Dan. Will throw in many extras INCLUDING MIDI guitar. $800 firm. Nick, 702-898-8280.

STUDIO LIQUIDATION SALE. Marantz CDR-610 Compact Disk Recorder, Hughes AK-100 3D-Sound Retreival System, Tascam 106 6-Channel Mixer... and much, much more... call for details. Voice: (810) 647-1762, Fax: (810) 647-8013. Or leave me mail on America Online at: "PieceOMind."

SAMPLES/PATCHES/SOUNDS

Want to exchange samples for the ASR-10. Have over 600 discs, a.o. old & new synths, drums, loops, rock/pop. Send list to: L. van Haeffen, Willibrordlaan 4, NL-7581 DR Losser, The Netherlands.

DINOSAURS LIVE! Original samples of analog synths and drum machines. Many sounds including: ARP, Moog, Korg, Roland MC202, TB303, Analog Beatboxes (DR-55, DR-110), loops, and Homebrew Synthdrums! 5 disks/$15 postpaid. David Talento, PO Box 2205, Philadelphia, PA 19103.

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.

FINALLY! A new set of 16-bit samples from Tom Shear. This time he tackles the Waldorf Microwave! For only $15 + $3 S/H, you can have 3 disks packed with the fattest digilog synth sounds you've ever heard! Send an SASE or e-mail (tomshear@AOL.com) for free catalog. Tom Shear, 726 Fourth Avenue, Williamsport, PA, 17701.

MUSIC

Let me seq/compose for you! Radio, Business, whatever. $$$Price=What YOU feel it's worth. I own talent and an ASR-10. Any style of music. Send requests/offers to: Monty Singleton, 2788 N. 1600 E., Layton, UT 84040 or vrad35d@prodigy.com – thanks!

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.

OUT-OF-PRINT BACK ISSUES

M.U.G. will provide Out-of-Print issues for cost of materials and postage. M.U.G. Hotline: 212-465-3430 or write: G-4 Productions, PO Box 615TH, Yonkers, NY 10703. Attn: TH Back Issues. Phone: (212) 465-3430. * * * Folks in the New York City area can get copies of unavailable back issues of the *Hacker* – call Jordan Scott, 718-983-2400.

FREE CLASSIFIEDS!

Well – within limits. We're offering free classified advertising (up to 40 words) for your sampled sounds or patches. Additional words, or ads for other products or services, are $0.25/word per issue (**BOLD** type: $0.45/word). Unless renewed, freebie ads are removed after 2 issues. While you're welcome to resell copyrighted sounds and programs that you no longer have any use for, ads for *copies* of copyrighted material will not be accepted. Sorry – we can't take ad dictation over the phone!

Prog: Son of Getout

By: Jeff Jetton

Notes: Subtle it ain't. This guitar-like lead sound is monophonic, which allows clean and easy sweeps and arpeggios.

WAVE	1	2	3
Select Voice	On	On	
Wave Class	Brass	Stringwave	
Wave	SaxVar1	ElectGuitar	
Delay Time	000	000	
Wave Direction	Forward	Forward	
Start Index	00	00	
MODSCR	Vel	Vel	
MODAMT	00	00	
Restrk Decay	11	11	

PITCH	1	2	3
Octave	0	+1	
Semitone	0	0	
Fine	0	+01	
ENV1	+4	+3	
LFO	+1	+1	
MODSCR	Noise1	LFO	
MODAMT	+01	00	
KBD Ptch Track	On	On	
Glide	Legato	Legato	
Glide Time	00	00	

ENV1	1	2	3
Initial	00	00	
Peak	33	00	
Break	00	00	
Sustain	00	00	
Attack	05	00	
Decay 1	00	00	
Decay 2	00	00	
Release	00	00	
Vel-Level	00	00	
Vel-Attack	00	00	
Vel Curve	Linear	Linear	
Mode	Normal	Normal	
KBD Track	00	00	

LFO	1	2	3
LFO Speed	39	40	
Noise Rate	86	86	
Level	00	00	
Delay	00	00	
MODSRC	Whl+Pr	Whl+Pr	
Wave	Tri	Tri	
Restart	On	On	

FILTER	1	2	3
Filter 1	2Lo	2Lo	
Filter 2	2Hi	2Hi	
FC1 Cutoff	74	60	
ENV 2	+20	+12	
FC1 KBD	0	+5	
MODSCR	Wheel	Pressure	
MODAMT	+10	+07	
FC2 Cutoff	000	030	
ENV2	00	00	
FC2 KBD	00	00	
FC1MOD-FC2	On	On	

ENV2	1	2	3
Initial	00	99	
Peak	99	33	
Break	44	56	
Sustain	56	56	
Attack	00	11	
Decay 1	17	04	
Decay 2	25	83	
Release	32	28	
Vel-Level	00	00	
Vel-Attack	00	00	
Vel Curve	Linear	Linear	
Mode	Normal	Normal	
KBD Track	00	00	

AMP	1	2	3
Initial	99	99	
Peak	99	99	
Break	99	99	
Sustain	86	86	
Attack	00	00	
Decay 1	00	00	
Decay 2	89	00	
Release	04	10	
Vel-Level	19	19	
Vel-Attack	06	00	
Vel Curve	Linear	Linear	
Mode	Normal	Normal	
KBD Track	00	00	

OUTPUT	1	2	3
VOL	90	61	
Boost	On	On	
MODSRC	Pressure	Pressure	
MODAMT	+27	+06	
KBD Scale	00	-19	
Key Range	-	A5-C7	
Output Bus	FX1	FX1	
Priority	Med	Med	
Pan	-70	+70	
Vel window	000	000	

EFFECTS — CMPRSS & DIST & VERB

FX-1	50	FX-2	15
Decay Time	50	HF Damping	33
Flange Rate	01	Compression	79
Dist Level In	11		
Dist Level Out	02		
RevbCmprss Fdbk	01		
HiPass Cutoff	00		
LoPass Cutoff	66		

The Hack: This patch is loosely based on an ESQ-1 patch I developed years ago called "Getout." A sax wave may seem like an odd choice for a distorted lead sound, but I think it lends a nice tone to the middle-octave notes. Either that, or it just goes to prove the adage that "anything sounds good if you slap enough distortion on it." The legato mode opens up a new realm of technique. Try holding a note with your right thumb and repeatedly tapping a minor third up with your middle finger. Pitch bends obviously work well here too.

I prefer to control the vibrato with either the mod wheel or aftertouch, but it's a simple matter to have vibrato come in automatically. Under the LFO sections of both voices, set "Level" to 50 and set "Delay" to 86. Feel free to adjust these up or down, to suit your personal tastes.

Bio: Jeff Jetton has been a keyboardist on the Nashville country scene for a period of time resembling a few years. He has an interest in cinnamon rolls and has had some film developed. Jeff is a fan of Magic Johnson and longs for his old Lite-Brite. You can e-mail him at jeffjetton@aol.com if you have questions, comments, or if you don't understand this bio in the slightest.

Hackerpatch is intended to be a place where patch vendors can show their wares and musicians can share their goodies and impress their friends. Once something's published here, it's free for all. Please don't submit patches that you know to be minor tweaks of copyrighted commercial patches unless you have permission from the copyright owner. All submitted patches are subject to consideration for mutilation and comments by Sam Mims and Jeffrey Rhoads — our resident patch analysts. If you send in a patch, *please* include your phone number. Requests for particular patches are also very welcome.

Pending Hacker-Requests: **SQ-1/2** – A nice fat sounding trumpet
SD/VFX – A sitar patch.

The Interface

Letters for The Interface may be sent to any of the following addresses:
U.S. Mail - The Interface, Transoniq Hacker, 1402 SW Upland Dr., Portland, OR 97221
Electronic mail - GEnie Network: TRANSONIQ, Internet: interface@transoniq.com.
This is probably one of the most open forums in the music industry. Letter writers are asked to please keep the vitriol to a minimum. Readers are reminded to take everything with a grain of salt. Resident answer-man is Clark Salisbury (CS). Letter publication is subject to space considerations.

Hello:

Could you give me a pointer about where to find a driver for Windows NT for the Ensoniq Soundscape Wavetable sound card?

Thanks,
John Bourne
Via Internet

[CS – Check with Ensoniq Customer Service (610-647-3930); if they don't already have it, I'm sure they'll soon be able to provide you with the driver you need.]

[Ensoniq – We are currently developing a Windows NT driver, but it will not be ready until approximately mid-summer. Stay tuned for more info about its delivery. If you need more help, please contact Customer Service.]

Clark

Perhaps you can help me out. I would like to know if there is a easy way to record a sequence fade out. I have an **ASR-10** and an **SQ-1 Plus**. I have tried this before on the ASR but I was not successful. So, all I did was lower the volume fader in real time.

Bruce Scattolini
Via CompuServe

[CS – There are a couple of options for recording fades in the ASR-10. First, any fades you execute using a volume pedal will be recorded into a sequence. So, if you want to fade a sequence track that contains data, put the ASR into ADD mode (EDIT, SEQ, and scroll), initiate recording, and go ahead and wiggle the volume pedal to your heart's content.

You can also use the Data Slider to control fades, but these events can only be recorded into Song Tracks (of course, this allows you to fade in or out across multiple sequences). Simply build a song out of any sequences you'd like, select a track, and place the ASR into record mode; any movement of the Data Slider will be recorded as Mix Volume. If you want identical fades across multiple tracks, simply record the fade you want into one Song Track, then copy it into any other pertinent Song Tracks.]

TH,

I have had a problem with my **ASR-10** that is driving me CRAZY. I bought it new with the standard 2MB RAM. After about three months I upgraded it to 10MB. I bought two 4MB SIMMS, and made sure they were 70ns access time, 4Mx8 (they have 8 chips on them) Non-Parity SIMMS (in other words, Macintosh SIMMS). The ASR powered up and worked fine. Then after about 10 hours, it blew its main 4-amp fuse.

It was under warranty, and I had it serviced. I got it home, used it for 10 minutes, and it blew the fuse again. I sent the SIMMS back and got another pair, got the ASR serviced again, and started over. Finally the ASR worked fine for about eight months. Now it's starting to blow the fuses again. It's been in the repair shop for about one month now while the technician tries to figure out why everything checks out fine (it's NOT drawing too much current, and the SIMMS are the right type AND installed properly) but it still blows the main fuse at random.

Add to this the fact that when I sent the SIMMS back to the folks I bought them from, they tested them and they tested fine. (Fine for computer use maybe, but obviously not fine for the ASR.) Because the SIMMS are, in their opinion, not defective, they won't give me my money back. I had to beg them to give me a new pair. By the way, I install SIMMs all the time in $80,000 workstations, so I'm very careful about being grounded and using anti-static mats and wrist straps, and I used both on the ASR.

Is my only option at this point to buy another pair of SIMMS from another manufacturer? Does the ASR have a history of this behavior with extra memory?

Thank you,
James Trammell
Detroit, MI
trammell@eecs.umich.edu

[CS – Before you spend any more money, I'd suggest contacting Ensoniq Customer Service (610-647-3930) directly; it doesn't seem to me that your fuse-blowing problem would be related to the SIMMS you're using. My guess is there's something else going on in there – I'm sure Ensoniq can help you track down whatever it might be.]

[Ensoniq – You don't mention whether you placed the two 4 MB SIMMs in the two upper slots, and moved the two 1 MB SIMMs to the previously unused slots, nor if you moved the jumper to the EXP position. All these steps are documented in the ASR manual, and on a second sheet that ships with the ASR to make it more visible. While you sound highly competent we must ask these questions, and point this out to others who are reading this letter/response.

We might also guess that there is a intermittent mechanical short in your unit, and suggest that the transformer be checked for proper line voltage. In other words, contact us so we can see that your unit is properly checked out. When you're having a problem it is always a good idea to contact us directly – it's quicker and more qualified.]

TH, Ensoniq:

I recently bought a Gateway 2000 computer with an Ensoniq SoundScape sound card and am having problems hearing anything when playing computer games that are SoundBlaster compatible. From what I have been able to learn it appears that Ensoniq's SoundBlaster standards are obsolete, and that they have a virtual SoundBlaster driver available to fix this problem. Please let me know if this is so, and how I can obtain this software.

Sincerely yours,
David Hutchins
Via CompuServe

[Ensoniq – You need a new OS for your Soundscape. Version 1.3.01 is the current one. It is available from our Customer Service department or can be down-loaded from our BBS (610) 647-3195. It will definitely fix your compatibility problem.]

To: interface@transoniq.com
Subject: TS-10 stuff

I have a **TS-10** and I love it. It has what I consider to be one of the easiest to use interfaces of any keyboard instrument/sequencer on the market today. With so much technol-

ogy out there banging on our brains, it's nice to use a product that is actually intuitive!

1. I have OS 2.0 I believe and I seem to have a problem with the sequencer. When I make changes to a track and audition those changes, the Locate function has trouble finding beat 1. In other words, if I have made a change to a portion of the track and I want to audition it but I don't want to start from measure 1 and listen to the whole track up until the point of the change, I use the locate function to position the "pointer" to the correct bar before I approve the change. The first time I do it, it works perfectly. In fact there is a noticeable delay while the processor locates the bar I have asked for. The second and subsequent times I use Locate, the display flickers very quickly, then when I press Continue, the audible click is not beat one, but rather one of the other beats in the measure. The notes play fine but it throws me off because the click is not coordinated with the music. If I save the changes anyway, then display the sequence names, press the name of the sequence I am working on, then try it again, it seems to reset this pointer and everything works fine.

This is irritating when you are hot and heavy into an editing session and you don't want to be interrupted by something like this. If I remember correctly, I had this problem prior to the upgrade to the OS, so this may be a sequencer or board specific kind of problem. Can you shed any light on this?

2. The keys sometimes make a crunching or cracking sound when I press them. My first thought was that it might be happening only at the start of a session on the board, but that's not the case. It seems to happen randomly. I don't see any performance problems with the board but I am concerned that either I am stressing the keyboard or something is wrong with certain notes underneath the keyboard. I'm not what I would consider to be a harsh keyboardist, ie. I don't slam down on the keys, but the keyboard should be able to put up with a fair amount of abuse simply because it's accessing different sounds and every instrument is played differently. Any thoughts on this?

3. Can you recommend any really good brass samples? I am working on a project where I am providing the horns (separate trumpet, tenor sax, flute, clarinet and trombone tracks) for a musical production as well as playing the bass parts live. The onboard samples are okay and I am also using the KTROMBONE, FLUTE 2, KURZ SHORT TR, BRASS2, 1000PXCLARINET, MUTE TRUMPET, TENOR SAX 1. They sound okay for the most part but some of them are kind of thin. Looking for something a little fatter sounding.

4. Is there a trick to doing brass "slides" and "shakes"? I am using the pitch wheel to emulate sliding up under a note and achieving limited success with this. The shake, which is going below and above a note for a short duration to achieve a "wild" almost vaudeville effect, is almost impossible to create that way. Any suggestions there would be helpful.

Thanks
Dave Markivee
via Internet

[CS – 1) Ensoniq may have some thoughts on this one; stay tuned.

2) I wouldn't be overly concerned with a bit of noise from the keyboard (as long as everything else seems to be working okay). A number of keyboards that I've owned have exhibited the same phenomenon, with no ill side effects.

3) This seems like a perfect opportunity for Ensoniq to plug stuff in their library; I have no doubt they'll rise to the occasion.

4) A number of instruments in the aforementioned library include samples of characteristic articulations, including shakes and slides. Ensoniq will probably have more to say on the subject, but if you can, try to connect with a dealer who stocks some of their stuff so you can hear some of these sounds.]

[Ensoniq – 1) Your Locate problem was fixed in the newer 3.05 OS for the TS-10. Contact Customer Service to arrange for the upgrade installation.

2) You might be hearing some noise when pressing into the Poly-Key pressure region, caused by the plastic stops flexing. This is natural. It is not likely to happen during regular light playing, only when pressing into the pressure. If you feel it is happening when it shouldn't, please contact Customer Service to talk about it with one of our representatives.

3) We don't recognize most of the names you mention, so it's likely that these are not even Ensoniq-released disks. As far as floppy libraries go we have brass/woodwind samples in SL-6,9,14, and 20, AS-1, and SLT-1, 2, 3, 4, 5, and 12 (available through Syntaur Productions). On CD-ROM we suggest CDR-2, CDR-4, CDR-7, CDR-8, and CDR-10. For a complete listing of our sounds available on floppy disks, or on each CD-ROM disk call (800) 553-5151.]

To: transoniq.com
Subject: Some help...

Yo guys! Received TH thru the 'Net...now have to decide whether to print it out or read them direct from the screen (!! :-O)

Anyway, regarding an inquiry sent in by a certain Ali Janah from Brunei in your Issue #118, I might be able to help shed some light for him. Here's some of Mr.Janah's quote:

>> ...left out in term of features. And lastly, could anybody tell me the approximate price of the SCSI connector for the ASR-10. The price that I got was about S$(650.00) – that's Singapore dollars. <<

I'm not sure what kind of SCSI connector you are talking about... but I didn't spend

STEREO CELLOS!

Orchestral Percussion!

Sexy Vocal Samples!!

ASR-10
TS series
EPSs

Catalog .... free!
Demo Tape ...$8

Keith Thomas
P.O. Box 23056
Stratford, ON
N5A 7V8 Canada

Phone: 519-271-7964

Sing$650 for anything that was labelled SCSI on MY ASR-10!!! Could Mr. Janah contact me at khewss@singnet.com.sg in Singapore so that I might be able to help him further?

Also, is there any chance that you guys put the e-mail addresses of the people who write into the Interface? Just like you normally do in the "paper" version. It might be easier for others to reply if needed..:-)

Thanks!!
Khew
khewss@singnet.com.sg (Khew Sin Sun)

[TH – When we print letter writers' regular addresses, we just give their name and city – not the complete street addresses – unless they say it's okay. We've decided to handle the e-mail addresses the same way: we give the "network" but not the complete e-name. It seems like the safe thing to do is to NOT assume that it's okay to broadcast someone's address unless we KNOW that they want that.

Also, we'd like to take this opportunity to mention that we really don't think the complete eTH should be printed out – that's certainly not our intention. A few folks have done this and ended up with anywhere from 50 to 100 pages – depending on font size. Not good. On screen is the way to go.]

Hi, all of you so-called "Hackers!"

Let me apologize... You see I'm crazy!... Well, I must be for persisting with this synthesizer game!

My first Ensoniq KBD was an **ESQ-1**, then an **SD-1/32**, and now a **TS-12**. I work solo and duo, sing and play guitar and keyboards – with sequenced backing. In order to please the public, I try to be able to play "requests" as soon as possible, and so I run a Roland MC-500 sequencer in parallel with my Ensoniq keyboard-sequencer. I had few problems with the ESQ so long as I kept away from MIDI loops. So – I went straight to an SD-1/32.

Due to my lack of intelligence, I experimented to see what this new machine could do. With the help of my trusty MC-500, I investigated every possibility, including analyzing SYS-EX dumps. I got into all kinds of strife. Got no sympathy from Ensoniq Australia. I eventually lowered my expectations by half, and settled down to enjoying the great sounds of the SD-1, its quick loading and simple sequence capabilities.

Most editing I did on the MC-500 because it is reliable, never crashes, and has a lot of features not heard of by Ensoniq, like Global erase of CC etc, copy a bit to another part of the same track, alphabetical listing of songs on disc, load, save etc. single song into a bank instead of having to load the whole 60 songs each time something has been edited, SYSEX creation and send during seq play, loops within seq, change duration of all notes in a track.

Madness!? Yeah, I've now bought a TS-12. Well... I like the Ensoniq readout screen, the large note capacity, the sounds. But now I find that this new keyboard is not quite what it's cracked up to be. Yes, it has some better sound quality, more performance parameters, sample playback, BEAUTIFUL ACTION, even more memory and available sounds than I can remember. Yes, and the Manual is much more detailed and instructive, Oh yes, and a useless Gen MIDI function... Madness!!

The TS has definite improvements on SD-1: Bank buttons away from soft buttons, metal rest plate, after erasing a track – the Patch remains, Song select-step works better, and Auto-save is great. (Although ASK is not as good because it stops the sequence and returns to begin.) The Edit tracks SEQ/SONG? is now saved for each song, and I'm sure there are many more.

But in most ways, good and bad, it's just the same old SD-1. It regularly crashes and is full of surprises and, in fact in many ways, it's a contraction of the SD-1.

At this time I'm about halfway through transferring my 600 sequences from the SD-1 to the TS-12. It's taking weeks of real time. Every song and every parameter... Madness! Every track Vol, PG, Pan, FX, Loop etc.

The TS-12 Display is the same as the SD-1. T O O B R I G H T ! ! – and I'm sure it has done damage to my vision. (Lawsuit – Ensoniq?). I had to put some smoked perspex over it.

My trusty MC-500 is now crippled because the new SYS-EX track dump is TOO BIG! (544 bytes.) It worked beautifully with the SD-1, (294 bytes) and set up the tracks before the sequence came through. Now, with the TS, it sort of works... tracks are set up (not track 1), and some parameters are left to default. Worst of all, a worrying "SYSEX ERROR PRESS ANY BUTTON TO CONTINUE" message disables any further SYSEX control until button is pressed.

The old ESQ-1 was good because it sent PG and Vol to external MC-500 *when the sequence was selected.* The TS-12 sends CAF, Bank select, PG, but no Vol, or Pan. Page 280 of the manual says "12 sets of sound and mixing data are sent out on each channel when the seq is selected." The MC-500 appears not to receive them all. So I cannot set up the tracks for EXT seq that way.

The TS (like the SD-1), when trying to insert some data into a track in EDIT EVENT, sometimes the other data already there is shifted several bars. Erasing the new event does not return things to their original position. What am I doing wrong?

Often in EVENT EDIT the TS-12 crashes. Error-129, Error-144.

In both TS and SD-1: Fine-transpose does not 00 when you press both increment buttons as happens with most other parameters (gives 06).

When recording sequences from EXT, with EXT control, often there is one extra bar at the end.

The sounds... these are all terrific! But I hate the flute!! It has a horrible sample point at D above mid C. (It should have been sampled at C.) The SD-1 flute is *beautiful*!! I've still to find a sampled flute that's better... I need flute, brush-drums, laugh, digeridoo, sirens, water, thunder & storms, vehicle passing. I'll be able to create them eventually as I did in the SD-1. I *wish* there was some conversion program of SD sounds to TS.

Drums on the SD-1 can be changed dramatically by the MOD wheel; not so the TS-12.

Finding the sounds: The SD-1 at least had the ROM sounds in a vertical order.

```
PADS + KBDS --File 0, 1, of each bank
PIANO------------ 2
SAX + WIND ------- 3
BRASS------------- 4
BASS-------------- 5
ORG + VOC--------- 6
STR--------------- 7
GTR--------------- 8
DRUMS------------- 9, ...SANITY!!
```

I kept my internal sounds in the same order. Finding a sound of any particular type was easy!

Now the TS-12 has its ROM in linear order:

```
KBDS----start at  ROM 20; EPNO-----22; ORG-----26;
SYNTH-----28; PADS----30; VOC------31; GTR-----32;
BASS------34; PLUK----36; DMS-E----38; STR-----40;
BRASS-----41; WIND----43; SAX------46; PERC----47;
```

Try and remember that in a hurry!

There is no order in the factory RAM sounds. Perhaps there is no order in the factory! So how do you find, say, a HARP... Well, first of all, you have to find a HARP before SOUND SEARCH is any use!! ...Or remember the ROM numbers and go to the HARP bank (but then SOUND SEARCH is no use because you're already there!!)...By the way, try and find HARP!

There are no GEN.MID. DRUM kits in ROM. I have used mainly G.M. DMS Because they offer a wider set of perc. I've also had a ROLAND MC-500 and MT-32 module working with the SD-1. Changing a drum track to an Ensoniq kit would be true madness!!

On the TS-12 front panel, Nos. 5, 6, & 7 are included in the ROM banks. Does this mean there can be 3 additional banks?

Then there are those PRESETS. (Lovely for solo playing.) I never used them in the SD-1 because I work with the sequencer. Anyway, how would I be able to find a particular one? – and they are not available while the TS-12 sequencer is going... They were in the SD-1! TS are much easier to find than SD-1 presets... now they're named. But is there any order to their layout?

Now we have a disk name ...why restrict it to numbers at the end?? Disk number 463 or 999... imagine that!

When naming a file the TS-12 has the same limited characters and still no SHARP or FLAT sign! A few other ASCII symbols can be used through SYSEX messages.

Oh I miss Poly Key Aftertouch and passionately *hate* the way CHAN AF TCH is routed to Vol in many of the ROM sounds!

Storage – No computer device I have known will save two files with the same name. But the TS-12 will!! I'm not sure what I did but when renewing a file, I touched the middle top soft button. This caused the cursor to return to the far left, but then there were two cursors. I saved the file and noticed there was no DELETE OLD FILE? prompt. When I checked the disk file there were two with the same name!

SD-1 and TS-12 disks can only store 60 single seq/songs. Both retain the very clumsy system for storage of the sequences that make up a song. I WISH there was an alternative disk storage system so that all my single seq/song files could be saved on one or two disks (auto – alphabetically). Then while using mainly 60 seq/song files, single seq/song files could quickly be accessed and loaded whenever a customer asks for a request. Then I could safely get rid of my MC-500.

I wish that there was an alt operating system that concentrated on sequencing power. 12 tracks of backing and 3 (one preset) of live performance sounds, all saved as a sequence. I wish that the COMPARE file could be stored and accessed for each sequence, giving one special sound. I wish that the GEN.MID. features could be combined with the rest of the sequence data. I wish that the slider was useful in sequence mode... to adjust volume of selected sound. I wish that some of the ROM patch selects were set to HOLD (e.g. keyboards). I wish there was a smaller SYSEX track dump, compatible with the MC-500. I wish there was some way to tone down the brightness of the display. I wish the TS disk hold recess was like the SD-1. The TS-12 will only accommodate the thin cardboard box that the disks come in, not the nice protective plastic storage box I used to be able to put into the SD-1 space...

I wish that the buttons of the TS-12 were easier to see in the semi-darkness of gigs. BLACK on BLACK in the DARK may be sexy but it's madness of the first degree for the muso who, whilst concentrating on singing in tune, remembering the right words, and chords, strumming guitar, smiling at the nice looking person by the bar, has to find the right button to tweak some wayward parameter. The layout of the buttons is better than the SD-1, and the metal rest plate likewise. My SD-1 soon lost the paint exposing the grey plastic below. I complained about this while still under guarantee – to no avail.

I wish designers could be consistent with the

Transoniq-Net
HELP WITH QUESTIONS

All of the individuals listed below are *volunteers*! Please take that into consideration when calling. If you get a recording and leave a message, let 'em know if it's okay to call back collect (this will greatly increase your chances of getting a return call).

All Ensoniq Gear – Ensoniq Customer Service. 9:30 am to noon, 1:15 pm to 6:30 pm EST Monday to Friday. 610-647-3930. Ensoniq's Fax On Demand line, (1-800-257-1439) can also be used to retrieve specs, OS info, hard-drive info, and the like.

All Ensoniq Gear – Electric Factory (Ensoniq's Australia distributor). Business hours – Victoria. (03) 480-5988.

SD-1 Questions – Philip Magnotta, 401-467-4357, 4 pm – 12:30 EST.

VFX Sound Programming Questions – Dara Jones, Compuserve: 71055,1113 or Internet: ddjones@netcom.com or call 214-361-0829.

SD-1, DP/4, ASR-10 Questions – John Cox, 609-888-5519, (NJ) 5pm – 8 pm EST weekdays. Any time weekends.

SQ-80 Questions – Robert Romano, 607-533-7878. Any ol' time.

Hard Drives & Drive Systems, Studios, & Computers – Rob Feiner, Cinetunes. 914-963-5818. 11am–3pm EST. Compuserve: 71024,1255.

EPS, EPS-16 PLUS, & ASR-10 Questions – Garth Hjelte. Rubber Chicken Software. Call anytime. If message, 24-hour callback. (305) 792-9231. Compuserve: 72203,2303.

ESQ-1 AND SQ-80 Questions – Tom McCaffrey. ESQUPA. 215-830- 0241, before 11 pm Eastern Time.

EPS/MIRAGE/ESQ/SQ-80 M.U.G. 24-Hour Hotline – 212-465-3430. Leave name, number, address. 24-hr Callback.

MIDI Users – Eric Baragar, Canadian MIDI Users Group, (613) 392- 6296 during business hours, Eastern Time (Toronto, ONT) or call MIDILINE BBS at (613) 966-6823 24 hours.

SQ-1, KS-32, SD-1, SCSI & hard drive Questions – Pat Finnigan, 317-462-8446. 8:00 am to 10:00 pm EST.

ESQ-1, MIDI & Computers – Joe Slater, (404) 925-7929. EST.

installation of MIDI plugs. The TS plugs are upside down compared with the SD ...Why? I wish that the SCROLL THRU sounds feature of the ESQ-1 was still used in the TS. I wish there was at least one G.M. drum kit in ROM. I wish that when saving a song, its sequences were automatically saved with it. I wish that there was a SIX seq/song file. I wish that tweaked parameters would not disappear when the seq stops. (I overcome this by adjusting all track parameters for a sequence while the TS is receiving the same seq from EXT.) I wish duration could be adjusted for all notes in a track.

I wish Ensoniq MIDI numbers had always been the same as real numbers (as they have been in Roland MC-500). All of the PGs recorded into my Channel 16 track, which I send to my FX processor, are now, in the TS, 1 below their value as sent by the SD-1. That's 600 tracks to update!! This is because Ensoniq have decided to change PG Nos. to real numbers. Similarly with song select. (Luckily I don't use that.)

Well you can see that I must be quite fanatical to go through all this trouble when all I really gain is a piano touch keyboard, while at the same time loosing a lot, apart from time and money.

I wish I had read my own letter before I bought the new TS-12.

Is anybody out there?... Are there really people who can hack into operating systems?

My brain is suffering from Synthephile-phobia-Ensoniqua.

Yours sincerely,
Mel Laraway
Crafers, Adelaide
South Australia

[CS – I read your entire letter through twice – MADNESS! – and I'll do my best to respond to respond to whatever points I can.

First, I've never found the TS display to be too bright. The great majority of complaints I hear about keyboard displays is that most are difficult to read in at least some lighting conditions, so I'm sure Ensoniq wanted to make sure that their display would be readable under as many extremes of lighting levels as possible.

Second, I believe the TS-12 tries to handle the sending of controllers in a more-or less intelligent manner; when a new sequence is selected, it will send all pertinent controllers (volume, pan, etc.), only if those controllers haven't previously been sent from another sequence. In other words, if you have 20 sequences in which track 1 is set to channel 1 with a MIDI volume of 127, the volume message gets sent only the first time you select one of those sequences. The thinking, of course, is that it's redundant to repeatedly send the same volume message on the same MIDI channel.

Third, if you're having a lot of problems with the TS crashing, you should get in touch with your local service center. Frequent crashes are not normal, and to put up with many of them is MADNESS.

Fourth, I'm not sure what you mean by recording sequences with EXT control, but if you mean that you have the TS synchronized to an external device, my guess would be that you are getting an extra bar because the external device is "clocking" the TS into an extra measure; in other words, if you press the stop button on the external device, it may continue to send MIDI clocks into the beginning of the next measure, which would cause the TS to add a measure to any sequences recorded in this fashion.

Fifth, I wish there were a program to convert SD-1 sounds to TS format as well.

Sixth, drums on the TS-12 do not change as radically in response to the mod wheel because they were not programmed to do that. The TS-12 is capable of the same kinds of warpage, though, (and then some) if you want to take the time to set up the programming for it.

Seventh, it is possible to save two files with the same name to the same disk, as long as they are different file types. If your TS is saving files with the same name, and of the same type, I'd recommend re-initializing the unit. It shouldn't do that.

Eighth, the slider CAN be used in sequence mode; I'm not sure where you may be having a problem, here; I'd need more information before making a diagnosis.

Ninth, paint your buttons white (or put a little white surgical tape over each button).

Tenth, before you update 600 tracks of program changes, check to see that the TS isn't already sending the correct value. In the world of MIDI, it seems that there is little agreement as to how to number program changes, but the actual MIDI values sent remain the same. I'd hate to see you edit all of your program change messages, only to find that even though the numbers look right in the TS display, the actual value being sent is off by one.

Eleventh, there is somebody out here.]

[Ensoniq – After reading your letter we decided that since it wasn't addressed to us we didn't have to answer. Just kidding! Of course there're too many thoughts to try to address them all; here are answers to some of your points.

1) If your TS is regularly crashing it should be looked at – if there's a problem let us help you to get it fixed. It seems likely that some of your problems can be solved by upgrading to OS 3.05.

2) Our displays have been overwhelmingly praised for their readability under low-light situations and from various viewing angles compared with the LCD displays common in other products. We have a hard time believing it has done damage to your vision, but as with any type of computer screen you should not stare at it for too long without moving your line of focus to some other point. With 600 sequences to convert be sure to take a break from looking at your TS every once in a while.

3) The SYS EX track dump is bigger because it contains more data. This is the result of adding features that many people requested. (Damned if we do, and damned if we don't – oh well.)

4) We checked again (monitoring the output via Logic) and the TS definitely sent the controller data when we selected different Songs and Sequences, but according to the rule that Clark states. Try creating a "null" sequence with wacky values for the ones you need, and then switching from that one to the one you need when recording. Then the TS will be guaranteed to send the values you need. Also, be sure that CNTRLS=ON on the second page of MIDI Control.

5) Hate the flute? At least you can load in samples, which the SD-1 could not. This feature assures that you can get the sounds that you want, rather than be limited to our wave ROM choices. All of the sounds you mention needing can be found as samples, and will probably sound better than synth emulation.

6) Sound order – this is a controversial topic, even here in the building. Both methods have their benefits and weaknesses. With more memory locations we felt that we could afford to spread the sounds across the Banks rather than limiting each Bank to be a mirror of each other. Look at the listings you offer – the SD choices are more limited in description than the TS, which could break out sounds into more descriptive categories. This also is benefited by the SoundFinder feature. Yes it's different than your SD-1, but sometimes different is better (after you get used to it).

7) The TS comes with many GM drum kits – whether they're in ROM or RAM they're there for you to use. Is this really such a problem?

8) Banks R5-7 were reserved for possible Program expansion in the future. We have no current plans to fill them, but they are there so we weren't locked out of the possibility. Stay tuned...

9) Presets were available in the SD-1 while the sequencer is going, but not on the TS? We don't understand.

Overall we thank you for your comments and wishes. We again remind you that it sounds like your TS could use some service – after that perhaps we will be able to whittle down a few of your comments/problems.]

To: interface@transoniq.com
Subject: **ASR-10** File System

I'm writing a Sample Parameter Editor in Max from Opcode for the Mac.

The problem is – how can I show the files in directories through MIDI without loading the instruments? So I wanna know how to see the file structure on my Mac. Is there a System Exclusive command that sends the names and sizes of instruments to the Mac that you see on the sampler? For example, I have on my hard disk a directory "My Sounds" and I wanna see what is in that directory without loading an instrument on the monitor of my computer – just like the sampler can. The only thing I can do now is give program changes when in multi-mode to the sampler and change from directory and file number without knowing what instrument or directory that number represents.

Question 2: Why isn't it possible to back-up from one cartridge to another cartridge in the same drive. I have a Syquest 270 Mb Rem. Drive and when I try to make a back-up the sampler says something like: Cannot backup to the same drive. Am I doing something wrong? Or do I have to buy a second Rem. Drive to back-up from one cartridge to another. Thanks for the answers, because I can't sleep at night searching for the solution.

Keep up the good work and write soon, bye for now...
Mike de Laat
Holland

[CS – External command specifications for any Ensoniq product are available on request; contact Ensoniq Customer Service (610-647-3930) to request the info you need.

While it's true that you can't backup to the same drive, you can copy to the same drive; try using the COPY SCSI DRIVE command (located in the Command/System menu) to create safety backups of your removable media.]

Hello again!

First, I'm the guy with the "strange" bank/program select on my **TS-12** – my question appeared in the Interface in #118. Thought you'd all like to know that the problem "went away" after I upgraded from O/S version 2/0 to O/S version 3.05 – Voila! Correct bank/program numbers are now stored with my sequences. Curious to know what Ensoniq has to say...

Pat Esslinger
Via Internet
Milwaukee, WI

[CS – Cool!]

[Ensoniq – Curious what we have to say? How about – we're glad the OS upgrade solved your problem? We were testing with the current OS, so that explains why it worked for us. How about you Clark?]

Hello CS/Ensoniq,

I have a 270 Mb removable Hard Drive (Syquest) and I borrowed from a friend a 270 Mb cartridge with an AKAI library on it. I was able to import the AKAI Programs into the **ASR-10**, but most times a few things went wrong:

1. If the AKAI Program consists of more than one layer (when imported) sometimes the first or the second layer were not in tune. When they were not in tune, one layer was 2 semitones out of tune. Or some samples in one layer were 2 semitones higher/lower than they should be.

2. I also discovered that sometimes the sample start point was not at the right place. Maybe AKAI did a bad job choosing the sample start points or maybe it's a bug in the O.S. v3.00. I wasn't able to compare the AKAI Program to the imported Instrument because I don't have an AKAI. So I sometimes had to move the sample start points up 5 samples to eliminate the bad click at the beginning of a sample. Also, sometimes the loops were not smooth after importing and I had to fine tune the Loop End Fractional a bit.

3. Because I use one removable drive I had to change cartridges every time after importing 8 AKAI Programs to the ASR-10. (One cartridge is AKAI format and the other Ensoniq.) This is neither very handy nor quick. Is it possible in the future to import more than 8 Programs at once in the ASR? One way I can think of to do this is to import 2 Programs into different layers of the same ASR Instrument until there are no more layers left and continue importing Programs in the next (new) ASR Instrument. Then, once Programs are imported you can copy layers to new Instruments (COPY LAYER WITH PARAM+DATA) to have the Programs in different instruments. This is better for my Removable Drive than to have to switch cartridges every 8 AKAI Programs.

This is it for now.
Thanks for the trouble.
Mike de Laat,
The Netherlands
Via Internet

[CS – Ensoniq continues to work to improve the way the ASR handles importing of non-native samples. We'll keep you posted here, or you can check with Ensoniq Customer Service (610-647-3930) for the latest info.

[Ensoniq – Our current OS release (V3.08) addresses many of the symptoms you mention. Specifically:

Tuning problems with Akai imports, the wrong start point phenomenon, and not always being able to see all the programs in a given Directory of both Akai and Roland

devices. Contact your local dealer or distributor to get a copy.

The loop "tuning" is a more difficult issue – both the Akai and Roland samplers offer finer resolution of loop fine tuning, so if a program uses this parameter to great excess the ASR can't convert the parameters perfectly, and you will have to adjust the loop length slightly. But as you write, you can easily find the right setting.

We won't be likely to expand the importing feature as you suggest – it is not an easy answer, as we need other Layers when we bring in a sound that uses a lot of velocity-switched samples. Eight it is, and eight it will stay. Sorry.]

Dear Hacker,

I'm the happy owner of a **TS-10**. A question:

Using any one of the many fine drum kits, how do I map the same sound onto two separate keys so that I can play one sound with two hands (like a bongo, for instance) and still be able to incorporate the result into a single sequence track?

I know about keyboard splits, but I want to be able to play the two keys in real time and have them recorded into the sequencer. Is this possible?

Thanks for all the help.

Sincerely,
John C. Rodrigues
San Lorenzo, CA

eTH — A Faster, Cheaper Hacker

If you can receive e-mail via the Internet, you can take advantage of avoiding the post office and get a faster, cheaper, e-mail version of the *Hacker*. The e-mail *Transoniq Hacker* contains all of the same information and advertising as the printed version, but it's only $20/year — anywhere on the planet. Interested? Just send a message to us at eTH@transoniq.com and we'll e-mail back complete subscription information. ***Let us know if you'd like a free copy of the current issue and we'll send one along.***

[CS – Here's the short answer:

Select the drum kit you wish to edit. Press the Select Voice button. Press either of the soft buttons under "EDIT DRUM-MAP." Play the note on the keyboard that you want to assign a new sound to. Press the soft button under "WAVE=XXXXX," and use the data slider and/or up/down buttons to select the sound you wish to assign to the key (you may also wish to adjust the volume, panning, pitch, and FX send for the voice). When you are satisfied, save the sound to the RAM location of your choice.]

Dear TH,

I have a question regarding the **EPS-16**.

When I first got into sequencing on the instrument back in early 1992, I remember attempting to edit events on the CMD/TRK/5 function, Event Edit Tracks. I attempted a few basic edits such as insert program change, mix volume and so on, and the machine wouldn't do it. After pressing "Yes" to affirm insert it would behave very oddly – spending a long time "inserting" or getting stuck on "insert" to the point that I would have to press the "No/Yes" buttons a few times to get it out of "insert." Afterward, the function I had attempted would never have been carried out.

Later in 1992, while visiting the USA, I rang Ensoniq and a technician there told me plainly that there were problems with this function. It was on this visit that I also obtained the then-new O.S. 1.30 and discovered that the problem was unchanged.

I have been a regular subscriber to your magazine for a number of years and surprisingly have never seen this problem mentioned either in a regular article or in the readers' pages. This makes me think that despite what the technician told me it is peculiar to my machine or nobody else uses this function!!

What are your contributing writers' experience of this problem – is it fixable via the operating system, and surprisingly, why hasn't it been rectified over the years by Ensoniq? As the manual says, "Event edit tracks is a very useful command." If only it worked.

I also notice that the latest O.S. for the EPS-16 is listed as 1.3/1.00F. Is this the successor to O.S. 1.30?

Thanks,
Michael Havir
Blackburn, Vic Australia

[CS – Often, when inserting a controller or program change, the EPS (and ASR, too, for that matter) will take an inordinate amount of time to complete the edit. Since the display gives you no feedback during this process, you can easily conclude that things aren't working correctly, and start pressing the CANCEL/ENTER buttons in an attempt to get the instrument back on line.

Try this: perform your insert as normal, but after hitting the ENTER/YES button to initiate the insert, wait. If you have a lot of data recorded into the sequence, you may need to wait a couple of minutes; but my guess is the EPS will perform the edit just fine, and allow you to continue working. If this isn't the case, I'd suggest contacting Ensoniq Customer Service (610-647-3930), and running down the problem to them.

As for the OS numbers – if I'm not mistaken, the number 1.00F refers to the internal ROM OS (which is upgradeable via chip-swapping). If you are using OS 1.30, you should be fine.]

Dear TH,

First, the praise. Thank you for a very good magazine. I started subscribing seven years ago when I got my first Ensoniq board, an SQ-80, and as the years rolled by I saw the magazine start to concentrate on the new boards as mine became outdated. I was ready to drop my subscription when my wife bought me a new keyboard for my birthday, a **TS-10**! I have upgraded it to a TS-11 with the sequence expander and OS-2. So please keep those issues coming.

Now, a question. Does anyone know how to call up the BANK selects from within Cakewalk for DOS Ver 5.0? I know I can add CONTROL 32 0 to each of the tracks manually, but that takes an awful long time and wastes memory.

Finally, I am looking for sounds for my new board, especially "nature sound effects" (i.e. crickets, thunder and lightning, surf, etc.). Also, I am desperate for a *good* orchestral gong and an autoharp type strumming sound. Any ideas? Any help would be greatly appreciated.

Again, keep up the good work and keep

those issues coming!

Thank you,
Dennis Dickerscheid
Vanceburg, KY

[CS – Not being a Cakewalk user, I'm not really sure what you mean. Sending control 32,0 is generally the correct way to request a bank change (and the amount of memory it takes is insignificant in terms of sequencer memory). If there is some more automated way to handle the same function in Cakewalk, your best bet would probably be to ask the folks at Twelve Tone Systems (since they designed the program).

For natural sounds and sound effects, try looking into sampled ASR-10 and EPS sounds. For example, there's a whole collection of sounds in the Ensoniq library from the 27th Dimension Holophonic Library that might provide some useful material.]

Hello every buddy!

The more I use my **KS-32**, the more I like it. I just bought a MIDI guitar controller, and I am amazed at how different a sound can get played from a keyboard or a guitar controller – it's like having two KS-32's! Guitar controller especially adds expressive power to wind instruments like flute or clarinet, and to stringed instruments like violin. By the way, many thanks to Mark Clifton for his Solo Violin patch in the January issue. It sounds incredibly real when played from a MIDI guitar. Thanks also to Ensoniq engineers for having implemented the Mono A Mode, which is wonderful with the MIDI guitar.

I am facing a little problem. When I use the guitar to record into the KS-32 built-in sequencer, things get very surprising. I am using the Roland GR-09 controller, which in Mono Mode uses one MIDI channel for each string of the guitar. When in Mono A Mode, the synth automatically plays the sound of the selected track on the six channels it receives from the GR-09 – but when I record this very track, it only records the notes played on the string that was played first (without regard to the channel number). And when recording in the overdub mode, the sequencer doesn't erase the previously recorded notes. Strange indeed.

Of course, it is possible to set the GR-09 to the poly mode, where it will transmit all notes being played on the six strings on only one channel, but in this case the pitch-bend is less accurate and many bends turn into chromatic notes. The question is how can I record in Mono A Mode in order to keep the full expressiveness of the pitch-bends?

Something else: enclosed is a disk with 13 "home-made" sounds for the SQ family. If any seem interesting, feel free to publish them. By the way, if any of your readers are interested in exchanging their own recipes with mine, let them send me a disk and I will send some of mine in return.

And don't forget to stop the sequencer before you go to bed!

P.S. About bringing TH to the Internet: Please don't forget those of us who do not have access to the net (it's very expensive here in France).

Frenchly yours,
Gregoire Marechal
10 rue Jean Bleuzen
92170 Vanves, France

[TH – Thanks for the sounds! We've passed them on to our Hackerpatchers (and to our ftp site). Internet access costs should be dropping (and printing and postage prices will be rising) – but we still plan on offering a printed version of the Hacker *for many years to come. Not forever... but many years.]*

[CS – It's true that the SQ/KS series will not record multiple tracks at once, which is what you'd need to be able to record the multi-channel output of your Roland GR system. One thing you might want to consider, though, is scouting around for a used or discontinued sequencer that has the multi-channel capability you need. You should be able to find pretty decent "obsolete" sequencers for next to nothing.]

Dear Hacker,

I recently read a letter in the February Interface regarding an overseas **TS-10** owner who was having difficulty obtaining Ensoniq program disks. Ensoniq replied with, "We do sell our accessories direct. You can call us at 610-647-3930 to arrange an order."

As a TS-12 owner (lucky me!), I thought to myself, "Here's an opportunity to find out what these accessories are *really* worth."

After a quick check with the international directory service and then managing to wake up in the wee hours of the morning (1 a.m.) in order to phone Ensoniq at the appropriate time, I actually managed to get through!! I felt like I was *Alice in Wonderland.* I quickly dialed through the automated operator system (nice voice) and finally got through to Doug in the Accessories Department.

He quickly gave me a rundown on the various prices of TSD, SL, ESS, and CDR disks as sold by Ensoniq, USA. After converting these prices to New Zealand currency, I determined that, on average, we in New Zealand pay around 60% more than the lucky U.S. purchasers. This is probably to be expected when you consider that the Ensoniq Electric Factory (the NZ importer of Ensoniq gear) and the music retailers all have to make something too. But then I realized that the store from which I purchased my TS had charged me the equivalent of US$80 for the TSD-1003, while in the U.S. it retails for US$19.95. That's a staggering 300% increase (and then some)!

After a quick check with the NZ importer I found that this retailer had charged me NZ$128, when in fact the RRP in New Zealand is only NZ$49 – that's a 160% increase! As you can imagine, this really "hackered" me off. At this stage, I decided to bypass the NZ outlet altogether and buy direct from Ensoniq USA.

Back on the phone I went, but this time Doug at Ensoniq told me that I *could not* buy direct from Ensoniq and I had to deal with the NZ distributors. This is despite what they mentioned in the February Interface.

I feel that this is unfair, as we can order the SLT Series from Syntaur Productions at a reasonable price, but we can not do the same with anything direct from Ensoniq. And yet if you live in the U.S. then you can. It seems the only way around this is to get a friend in the U.S. to do the order. Come on Ensoniq... either we can or we can't order direct. Please make up your mind! At the very least, let us purchase direct from the importers, or try to make these disks more affordable to overseas buyers by being more firm with the Authorized Dealers. I love you guys, but this episode has put heaps on my phone bill.

As for the Authorized Dealer who ripped me off... *you* know who you are. Play fair with your customers or you won't have any.

Thank you, Ensoniq for an excellent keyboard and thank you T.H. for a brilliant mag.

P.S. Q: What did the drummer get on his I.Q. test? A: Saliva.

Your friend,
Jeff Weir
New Zealand

[Ensoniq – Your letter brings up a point that shows that it is hard for policies to be "black and white." We sell our products around the world through distributors. We support and believe in those distributors, and think they should be your full-service provider. We do not actively try to sell our accessories direct to customers around the world – that is the job of the distributor. When I responded in that issue of the Hacker I simply tried to help someone who did not have an easily accessible point of distribution, and rather than see their problem go unsolved, I offered that we might be able to help directly.

Doug (who works for me) does not make those type of decisions. He is instructed to point international requests to the appropriate distributor, which he did. When a situation comes up that requires "special consideration" Doug will bring it to my attention, and we will try together to find the right solution. Many times that will be to work with the distributor in that country to solve a problem.

I am disturbed by what happened to you, and have forwarded your letter and address to Tom Crowley, the General Manager at Electric Factory to try to resolve it. That is the right thing to do – not bypass our network. You should not have to pay such a high markup for a set of sounds.

Syntaur is a bad analogy because they are the current licensed distributor for the SLT libraries – we don't handle them anymore. Our policy is that you buy Ensoniq products through the local Authorized agent in your country. Anything else is to be considered an exception made to solve a specific problem. Again, we're sorry to hear of your problem and will work to straighten it out.

Jerry Kovarsky
Director of US Marketing,
Musical Instruments]

Dear Ensoniq and Transoniq Hacker,

In addition to the usual things like more memory, instruments, etc., that I'm sure you're tired of hearing, I would like to see these things in the **ASR-10**:

1. Resonant filters – I would give up all my other wishes for just one or two resonant filters per instrument. (Yes, I already have the WaveBoy resonant filter disk. I just want more than one filter.)

2. A MIDI input indicator – so I can tell if my rack is receiving MIDI input.

3. A sample input knob and inputs on the front panel – I don't like having to reach around my entire rack just to adjust the level or swap out input cords from different sources.

4. A two- or three-line display instead of those little words that light up. I do like the large characters, but can we have more lines so we can see additional info at one time?

5. Each instrument (or wavesample) to have an effect-send-level in addition to bus assignment. Have you ever wanted to put varying amounts of delay or reverb on different instruments?

6. A "listen delete" function like Roland 700 Series samplers – this function allows you to play a sequence and then have the sampler automatically erase all of the wavesamples that were used in your song. This frees up more memory by getting rid of all those cowbells and guiros that you don't need in your drum kit to play in the sequence.

7. An external video monitor – it would be cool to use a mouse and monitor to edit samples and instruments instead of pushing a million buttons and looking at a one-line character display. Maybe someone will finally come out with a Mac editor for the ASR-10. (I think that Alchemy 3 now supports the ASR-10 – so at least you can edit the wavesamples visually.)

8. An import non-ASR sound mode to be able to load instruments on top of already existing instruments or delete instruments without having to leave convert mode. Right now, you have to leave import mode to delete an instrument and then re-navigate back to your spot on the CD-ROM.

9. To be able to tell how many blocks a non-ASR sound is before you try to import and to let you know if it is too large to fit in available memory.

10. To create a stereo layer from scratch – now I can only create a stereo layer by copying an existing one or sampling something in stereo and then erasing the wavesamples.

11. To be able to delete a stereo wavesample without this deleting all samples in an instrument – a very irritating bug that has cost me a lot of time and effort.

12. To be able to copy a stereo sample to a mono layer (and vice versa) by combining or copying automatically. (I know how to do it, but it takes too long when you have to do several wavesamples in a layer.)

13. A scaleable time stretch and time stretch with start and end addresses instead of just doing the whole sample. It would be cool to slowly stretch out a sample more and more – or to do the opposite.

14. A built-in tuning function to tell you if your samples are in tune – I don't have perfect pitch yet.

15. To be able to sample at other rates be-

sides 44 and 32. What happened? My old EPS would do it. I like to sample stuff at very low sample rates sometime and really hate having to convert it down.

16. A sampling meter (or maybe just an LED) that tells you when you are clipping an input source. Even my DAT's meters don't pick up the sharp attack of percussion sounds and read under 0db when the sounds are really clipping. The meter and LEDs now give you a rough idea but I'd like to know exactly how hot I can make the input so I can get the most out of the sampler's resolution.

17. Pitch tables that can have negative pitch settings so you can tune stuff flat instead of just sharp when editing the tables.

18. A random or sample+hold LFO setting.

19. Velocity crossfades, not just velocity switching – I hate listening to a snare roll crescendo and hearing the samples switch from the soft sample to the hard. I would like to have a seamless transition.

Sorry about the lengthy letter. I've had this list growing for several months now and finally decided to send my suggestions to you guys. Thanks for listening!

Brian Albritton
The Hunger

[CS – Loads of good suggestions, Brian. A couple of thoughts occur to me, though (which may have occurred to you as well, but I'll go ahead and mention them anyway).

Suggestion 5: You can accomplish this if you are using a mixer with effect sends. Simply assign individual instruments, layers, and/or wavesamples to individual outs on the ASR (assuming you have an ASR rack or the optional output expander), and connect the ASR main audio inputs to the effects sends on your mixer, and the ASR main outs to the effects returns on your mixer. Set the effects mix for the ASR's audio tracks completely wet, and make sure no instruments are assigned to the main outs. This lets you use the ASR as an outboard effects processor. And there's an additional advantage in that you can use the ASR effects to process non-ASR sounds as well.

Suggestion 10: You can create a stereo layer from scratch by simply creating two consecutive layers (e.g. 1 and 2, 3 and 4, and so on), and then setting the STEREO LAYER LINK parameter (in the Edit/Layer menu) to ON.

Suggestion 11: I thought Ensoniq had corrected this in the current OS; if not, I know it should be taken care of pretty soon.

Suggestion 18: You can recreate lots of cool sample-and-hold effects using NOISE as your modulation source. The trick is that rate of modulation is adjusted via the NOISE RATE parameter located in the Edit/Pitch menu.

Suggestion 19: Velocity-controlled (and other types of) crossfades can be accomplished using the fadecurves provided in the Edit/Amp menu. For example, higher velocities can be used to fade a sound out by assigning velocity as the volume modulator (selected via the Edit/Amp VOLUME MOD parameter) and setting up the fadecurve "A-B FADE IN=0 TO 0" and "C-D FADE OUT=0 TO 127." If this seems a bit arcane, well, it is; refer to your owner's manual for more detailed info.]

[Ensoniq – Thanks for you suggestions. Remember – many times this type of design input does not show up in an upgrade to an existing product, but helps to fuel our design process for new products. That said, here's a few specific responses:

2) Try using our MIDI Bug!

8) This is because the Import function is part of the Command logic, not the Load or Edit routines. In Command mode you can't overwrite an existing location. We agree that it would be nice if you could, but it wasn't possible without rewriting the ROM chip code and possibly breaking a lot of things in the process. Plus, the upgrade would have had to cost something, instead of being free. And it might still not have been released due to all the extra coding and testing we'd still be going through!

11) Fixed in OS 3.08.

15) In order to provide the industry- standard sample rate of 44.1 kHz and compatibility with digital I/O it was necessary to restrict the sample rates available. And the down-sample conversion process actually produces a cleaner sample than sampling at the lower rate. Or does it really matter to you to have a "really clean" 8 kHz sample?!]

Dear Hacker,

After my second letter to the Ensoniq Public Domain CD project was again misdirected and I got advertisement literature instead of the requested sound submission guidelines, I am frustrated. Has anyone else had troubled getting the guidelines?

Thanks,
Dara Jones
Dallas TX

[CS – Apparently there have been a couple of snafus as far as getting requests for the info you seek routed to the correct department. Ensoniq will probably have more to say on the subject, Dara, but I do know they're working to straighten things out.]

[Ensoniq – We're sorry for any confusion – please call us again at 800-553-5151 and we'll get you the correct information.]

Dear TH,

I am looking for a Sysex program for the Mac that will basically do the same as the MIDIex utility for the PC. If anybody knows where I can get hold of such an item, please let me know. If you know of its location on the Internet, you can e-mail me the ftp site. I am finishing up the process of uploading all of the ESQ-1/SQ-80 Hackerpatches to *Transoniq Hacker's* ftp site, and have already sent them in MIDIex, RC-ESQ, and Galaxy formats, and would also like to send them in a generic Mac sysex format as well. Thanks!

Steve Vincent, Portent Music
Internet: vincents@harbornet.com

[CS – Actually, there's a program for the Mac called "MIDIex Mac," which may be exactly what you're looking for. I've also had good luck with a program called "Bulk Sysex Utility.". I believe both programs are shareware; unfortunately, I'm not really sure where you might find either. Perhaps one of our readers might know...]

[Ensoniq – We believe that the Bulk Sysex Utility is created by Altech Systems – they can be reached at (318) 868-8036.]

Dear Hacker,

In regard to Mr. Clyde's "tapping" sound in his **KS-32's** keys, I remember hearing about this in the Interface before. Probably be-

cause I bought a very early version of the KS-32, and soon (in like a month) noticed many of the keys were getting "clackety." Now, I'm not a very aggressive player, so I called Ensoniq for help, and they said that some of the early weighted mechanisms (from Fatar) were defective. The little plastic piece that stops the weight after you hit a key, would break. The weight could then fly up and "tap" the bottom of the key. No harm done except for a clack sound. So, Fatar now uses a large little plastic piece. Anyway, Ensoniq courteously replaced my keyboard assembly, and I played happily ever after. The end.

Chapter 2: Is it really true that **ASR-10's** don't get along with Syquest 88's? I've got an 88 on my EPS-16+, and would like to upgrade to an ASR. I'd like to keep the drive for the ASR, but maybe I should sell it with the EPS-16.

Chapter 3: Wow! Another new Ensoniq box, The DP/4+. Those Malvernians are a busy bunch aren't they? Now I love my DP/4 dearly, but can I upgrade it with the new DP/4+ ROMs to get to those new algorithms? And since I like to have everything, how about a digital I/O on a DP/8 next year? Thanks.....

Miro Svetinsky
Bellflower, CA
Via Internet

[CS – For some arcane reason, ASRs seem to do just fine with any but the 88 meg version of the Syquest drive (problems seem to crop up after a certain amount of usage with the 88 meg version). If upgrading is an option, it's definitely the recommended route, according to Ensoniq. And no, unfortunately, there is no way to upgrade a DP/4 with the DP/4+ algorithms.]

[Ensoniq – 2) We have had problems with both the Syquest 88 and 200 drives. They are both based on a similar mechanism and don't accurately support the SCSI command protocol. Specifically, they don't return certain error messages, and we have experienced problems reading/writing long (i.e. large) files from them. You may not have experienced this with your EPS-16 PLUS due to its 2 MB memory size, but would be likely to with the ASR-10's 16 MB capacity. We suggest selling it with the EPS-16 PLUS and getting something else.

3) The DP/4+ has a different internal clock structure, so the algorithms are incompatible. Perhaps we can convince our software programmers to re-code them for the DP/4 in the future, but we can't make any promises.]

Dear Transoniq Hacker,

I've been out of touch recently (subscription gap), but I've got a question on the **TS-10**. Is Ensoniq considering a version of the TS-10 with 64 voice capability and 32 MIDI control output? I know it has the best sequencer out on the market. Might as well take advantage of its 24-track capabilities. And I'm sure most of of are looking for these changes.

Sincerely,
Richard Christman
Cincinnati, Ohio

[CS – I don't know what Ensoniq's plans are in this regard, but it seems to me a pretty safe bet that sooner or later most electronic synthesizers will support 64 or more voices of polyphony. When this will happen for any particular platform is anybody's guess, though.]

Hello.

I have had a problem with my **SQ-2** which nobody has yet admitted to hearing of ever before: Sometimes after a patch change, a loud oscillatory "roar" breaks out, and will not go away until the patch button is pressed a second time, upon which a "chirp" is also heard.

Being an Electrical Engineer, my intuition says that this distressing phenomenon sounds like an effects processor going "open loop." Is it in fact possible for that to happen? An unnamed source has mentioned that there is a potentiometer on the circuit board which contains the "ESP" chip, and that people have been known to eliminate other problems related to the effects by adjusting that pot. Does ANYBODY have any knowledge of this?

Dick Young
Motorola, Inc.
Via Internet

[TH – Gee, neither Clark nor Ensoniq had anything to say about this. Readers? (Offhand, it seems unlikely that a pot adjust could affect it if it is something going open loop. Before digging too deep, see if the button's making flaky connections.)]

HACKER BOOTEEQ

PROFESSIONAL QUALITY
Low-cost sequences for
The EPS/EPS-16+, SQ-80, ESQ-1,
VFX-sd, SD-1, Roland, IBM/DOS

Rock ('50s, '60s, '70s, '80s)
Big Band – Top 40 Country

Call or Write – Any time, 24 Hours

Music Magic
10541 EARL AVE.
BENNINGTON NE 68007
1-402-238-2876

They're Here!

TS-10/12 Volume 1
Slappin' Bass, Stinging Brass,
Luscious Strings
60 Sounds, 60 Presets, 3 Demos. Disks: $40.

SQ-1 Best of Volume 1, $25
We've cracked the combination on the VFX vault and converted 80 of the best VFX sounds for the SQ-1 family. "This volume includes that great VFX Alto Sax."

Latter Sound Productions
1341 Westheaven Ct.
Tallahassee, FL 32310-8629
(904) 575-5561
Florida residents add sales tax

L. B. Music Sequences
We Support Ensoniq • Roland
Korg • Yamaha • SMF-GS/GM Formats
Why not give L. B. Music a try and see why so many people love our sequences — and keep coming back for more!!
Music And Lyrics Now Available!!
Toll Free Orderline: ***1-800-3LB-MUSIC***
Visa and Mastercard Accepted

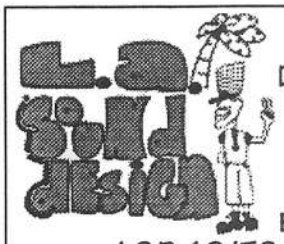
L. B. Music
51 Charter Oak Drive
Newton Square, PA 19073-3044
610-356-7255 / Fax: 610-356-6737

MAKE MONEY

Scoring Soundtracks and Jingles

Get your *FREE* guide and turn your music into cash!

Jeffrey P. Fisher Music
8341 Ripple Ridge
Darien, IL 60561
(708) 971-1641



L.A. Sound Design Group Presents
Producer Series Volume 1
ENSONIQ
ASR-10/TS-10/TS-12
Featuring sounds from today's top Producers & Programmers
Call for details 1-800-500-5450
inside Los Angeles (310) 998-1274

Visa & MasterCard

ENSONIQ DISKETTE MANAGER
Use Ensoniq Disks on your IBM-PC Read/Write/Format/Copy and more. Supports all Ensoniq Disk Formats.

ENSONIQ MIDI MANAGER
Send or Receive Data through MIDI to your PC for these keyboards:
KS-32 VFX SQ-1 SQ-2 ESQ-1

SEQUENCE CONVERTERS
Convert Standard MIDI Files to/from Sequences for these keyboards:

TS-10/12	SQ-1	SD-1	VFX-sd
SQ-80	EPS-16	EPS	ASR-10
KS-32	KT-76/88	SQ-2	ESQ-1

SD-1 TO TS-10/12 CONVERTER
for VFX-sd or SD-1 sequences & songs.

Call now to order or for more information on these and other software packages.

Giebler Enterprises
26 Crestview Drive
Phoenixville, PA 19460
(610) 933-0332
Fax: 933-0395

MasterCard VISA

THE SAMPLE BANK
PC CD-ROM

Contains:
Over 250 Megs of samples for EPS/16+/ ASR-10/TS-10/K-2000.
Over 150 Megs of samples for TX-16W.
Over 75 Megs of samples for Mirage.
Over 125 Megs of WAVE files for the PC.
1000's of synth patches in Cakewalk, XOR and Super Librarian.
To use, put the CD in you PC (286+), select a file, and the file is copied to a disk ready for use in your sampler.

SALE! $99 (including shipping)

CYBERSOUNDS
801 WEBER ST. E.
KITCHENER, ONTARIO
CANADA, N2H 1H6
519-745-0021

Call or Write for free info.
VISA/MC accepted.
Make cheques & money orders payable to
S. Brenner.

MUSIC LABS

Load and Play ***Sequences***

Sequences for the gigging musician...

For the Ensoniq . . .
EPS, 16+, ASR 10/12 and TS-10/12
All titles also available in . . .
IBM & ATARI . . . GM, GS - SMF
Popular requests, blues, country and classic rock.
Write or call for a catalog!

Music Labs
5109 Point Fosdick DR NW #E268
Gig Harbor, WA 98335
Ph (206) 265-3091

VISA

Online E-mail support 76243.2623@compuserve.com

ASR + 16-PLUS EFFECTS

The Voder synthesizes vocals out of any sampled sound. It can *sound* like a vocoder, but there's never been an effect like this for any other keyboard. The lowest 16 keys of the keyboard each trigger a different vowel or consonant. Your left hand actually forms words by "spelling" them. (OK, it takes some practice to sing a whole sentence.) Your right hand controls the notes and chords of your robot choir. And how long have you been waiting to make a big fat breathy choir sing "Louie, Louie?" Or maybe it was a car crash snare that you needed to say "mom!" Need details? The Voder is a 3-band parametric EQ effect for the Ensoniq ASR-10 and EPS-16 PLUS. This EQ can rapidly "morph" between many different settings. These different settings impose vocal characteristics onto any sound that is run through the EQ. It's much cooler than a Morpheus. Audio-in is supported.

The Voder disk is $49.95 and comes with sounds: a choir, a solo voice, a robot voice, a talking rhythm loop. Order by MC/VISA by calling (610) 251-9562 or send check or money order to WAVeBOY Industries, PO BOX 233, Paoli, PA 19301 USA (Price includes shipping but add $6 outside US/CANADA. PA residents add 6% tax.)

WAVeBOY INDUSTRIES

VOCODER

Sample Set 12: Cool Wendy Carlos/ Kraftwerk-type vocoder samples. Club slang, rhythm loops, and you'll "Ooh" and "Aah" over these Oohs and Aahs.

Techno

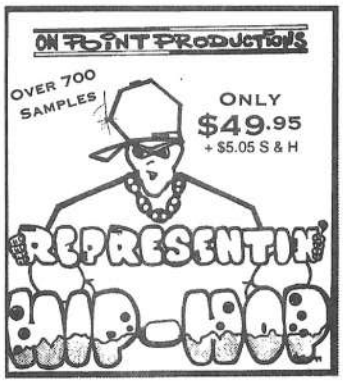
Sample Set 13: Industrial-strength Arp synth and drum sounds, distinctively analog, distictively techno.

$29.95 *Four-disk sets for ASR, EPS, and TS.*

Orders must include $4 shipping ($6 for foreign orders). MasterCard and Visa accepted. ***Write or call for free catalog of sounds for all Ensoniq keyboards!***

Syntaur Productions
5402 W. 43rd St., Houston, TX 77092
(713) 682-1960 (800) 334-1288

KICKIN' THAT NEW YORK FLAVA...



FOR THE REAL HIP HOP CROWD...
If you have anything to do with the production of Hip Hop, then our sampling audio CD is for you!

CHECK IT OUT!

- *220 DRUM LOOPS (ALL BPM'S LISTED)*
- *OVER 250 SINGLE HIT DRUM SAMPLES*
- *MANY TR-808 ARTICULATIONS*
- *DJ MOVES*
- *FREAKY BITS (ODD SOUNDS)*

AVAILABLE ON CASSETTE (MAXELL XLII)

$24.95 + S & H

TOLL FREE ORDER AND INFO. LINE
1·800·331·8841
Visa/MC, COD, MO, Check

ON POINT PRODUCTIONS
61 SUPERIOR ST.
PORT JEFF. STA., NY 11776

TRANSONIQ HACKER
1402 SW UPLAND DR., PORTLAND, OR 97221

BULK RATE
U.S. POSTAGE
PAID
PORTLAND, OR
PERMIT NO. 11

ADDRESS CORRECTION REQUESTED

SUBSCRIPTION MATERIAL
DATED MATERIAL - TIME VALUE

Postmaster: Please return Form 3547 as soon as possible so we can change our records. This is a monthly publication.

Publisher: Eric Geislinger
Editrix: Jane Talisman

Our (somewhat regular) illustrious bevy of writers includes: Craig Anderton, Robby Berman, Paul Bissell, Steve Byhurst, Barry Carson, Mark Clifton, Anthony Ferrara, Pat Finnigan, Charles R. Fischer, Jeffrey Fisher, Gary Giebler, Jim Grote, Garth Hjelte, Bryce Inman, Jeff Jetton, Dara Jones, Brad Kaufman, Johnny Klonaris, John Loffink, Daniel Mandel, Sam Mims, Jeffrey Rhoads, Brian Rost, Clark Salisbury, Tom Shear, Joe Slater, Kirk Slinkard, Jack Tolin, and Steve Vincent.

Copyright 1995, Transoniq Hacker, 1402 SW Upland Drive, Portland, OR 97221. Phone: (503) 227-6848 (8 am to 9 pm Pacific West Coast Time).

Advertising rates: Please send for rate card.
Rates for authors: Please send for writer-info card.

Subscriptions: 12 monthly issues. US: $23/year, All others: $32/year. Payable in US funds.

Transoniq Hacker is the independent user's news magazine for Ensoniq products. *Transoniq Hacker* is not affiliated in any way with Ensoniq Corp. Ensoniq and the names of their various products are registered trademarks of the Ensoniq Corp. Opinions expressed are those of the authors and do not necessarily reflect those of the publisher or Ensoniq Corp. Printed in the United States.

opti-case

Cases for Ensoniq Equipment

Now available direct from factory (except in current dealer areas) our full line of ATA cases Category I and II

Keyboards: EPS, EPS-16 PLUS, VFX, VFX-sd, SQ-80, SQ-1, SQ-1+, SQ-2

Module rack cases: 3-space, 4-space, 5-space, 6-space. (2-space racks available with surface mount hardware only.)

*Mention the (TH) code number **839** when inquiring to receive our special factory direct pricing.*

CALL US AT 1-800-637-6635

8:00 am to 4:30 pm CT, Mon. – Fri.
We accept: COD, Visa, Mastercard, American Express.
Dealer Inquiries Welcome!

Shown: 4-space rack with EPS-16 PLUS module, 2-space rack, Eagle-I VFX-sd case

EAGLE

OPTI-CASE • RT. 6, BOX 235 • HENDERSON, TX 75652 • FAX: 903-657-6030