

Transoniq Hacker

The Independent News
Magazine for Ensoniq Users

(Hyper)Wave New World Part 1 — Getting to Know You

Robby Berman



The time has come to pay homage to buzzwords of our glorious technopast. Remember "digital?" Ah, the good old days — so innocent were we then. And who could forget "wave sequencing?" And now as the era of "morphing" morphs into the time of "modeling," we can't help but shed a tear or two for what's gone before. Well, maybe not. But wait, let's back the spaceship up here a minute. Should we really be so fickle as to discard useful technologies as each new "must-have" (as in "Must have donuts. Ooohhh...") makes its debut? Nah. After all, we're still digital, and as for wave sequencing, that's a cool tool. If only it were available behind an interface less impenetrable than Korg's. Enter the TS series of Ensoniq synths, with Hyper-Waves: wave sequencing made easy.

Back in November's TH #101, Steven Smith gave us a quick overview of Hyper-Waves. Now let's get into the subject in more detail.

What is Wave Sequencing?

Every sample-based synthesizer — like the TS-10 and -12 — is chock full of recordings of real-life and synthesized sounds. They're loaded in at the factory and are permanently housed in ROM memory. Ensoniq calls them "waves." They're always there, and they're used to construct patches, or Sounds, as the buttons on the face of the TS synths refer to them.

Typically, a Sound will play back one or more of these recorded samples simultaneously when you press a key.

Wave sequencing allows you to play the onboard samples one after another in a row when a key is pressed, rather than together on top of each other. Such a series of samples is called a "wave list," or "Hyper-Wave." Each Sound in a TS can have one of these. This may not seem like any big deal at first, but, in fact, wave sequencing is a way to create constantly evolving textures that can't be achieved any other way. It also allows you to set up rhythm grooves that can be triggered with a single keyboard press. Let's listen to some examples to see what this can sound like.

Hyper-Wave Texturing

We're going to assume here that your TS has OS 2.0 or higher. It's always a good idea to stay current with operating system upgrades — you'll get new features, bug fixes and, in this case, lotsa new Sounds (like the ones we'll be using here). You'll need to load the USER BNKS-V2 file

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from your O.S. disk for our discussion.

Press the Sounds button. Now hold down the BankSet button, and while continuing to hold it, press Bank button 1. Let go of both buttons and press the Bank button 1 again. In the display you'll see the Sound DIGI-MOTION, a Sound made exclusively of a Hyper-Wave. Press the soft button below DIGI-MOTION. Press and hold down a key on the keyboard. Can you hear the Hyper-Wave going through bits and pieces of various percussion samples?

You can look up what those waves are. Press the Select Voice button in the Programming section on the TS's front panel. Press either soft button below EDIT WAVE-LIST. This'll throw you to the first wave list editing page. You'll see on the display that the first wave being played is SPINNER-1. Press the Up arrow button once to increment the STEP value. Each step represents the next piece of sound being played in the Hyper-Wave (there are 16 possible steps altogether). You'll see that MACHINE is the next wave being played. Step up through all 16 steps if you're curious to see what makes up the Sound DIGI-MOTION.

The Hyper-Wave in DIGI-MOTION is pretty flashy. Let's check out another Hyper-Wave Sound exhibiting a more subtle timbral animation. Select WAVE-GLIDE and play and hold down a key on the keyboard. Hear something moving in there, don't you? Actually, WAVE-GLIDE employs another wave in addition to the Hyper-Wave. Let's mute it so we can hear our wave list more clearly.

Press the Select Voice button again. Now press the soft button above TEXTURE-2 two times to mute that wave (parentheses will appear around the wave name). Now when you play and hold a key, you'll hear the Hyper-Wave all by its lonesome. It's even a bit more magical than what we heard in DIGI-MOTION, no?

Hyper-Wave Grooves

As I mentioned earlier, Hyper-Waves can also give you one-finger grooves. There are a whole bunch of examples shipped with the TS-10s and -12s.

Press the Sounds button. press Bank button 6. Laid out before you will be a number of these groove-o-ramas. With the exception of BALLPARK, these are set up as splits, where the grooves are played by holding down a key on the lower part of the keyboard, and where melody lines or chords can be played in the normal fashion on the upper part.

Select BLUES-GRUV. Hold down the C (C3) below Middle C. This will play the bass and drums the Blues Brothers once blew onstage with (the right hand lets you play the accompanying horn part). For more cheesy memories of the '70s, select ALIVE-GRUV and play the same key (Run! Save yourselves! It's the Bee Gees!!!). MOTOWN-GRUV will get you the opening of "My Girl." Ah, but you're not trapped in The Land Of The Oldies; check out TECHNO-GRUV, or HOUSE-GRUV in Bank 7. These GRUV programs are scattered throughout Bank-Sets U0 and U1 — check them out at your leisure.

Let's wrap up our groove thang in BankSet U0. While holding down the BankSet button, press Bank button 0. Leggo, press Bank button 2 and select EURO-GRUV. Before we close for this month, I want you to notice something else interesting about these grooves. Hold down C3 on the keyboard. Whaddya hear? Drums and bass, right? Well, wait a minute, if Hyper-Waves play sounds in a series, that would account for the drums, or the bass, but not both at once. We know that each Sound can have a Hyper-Wave — as in "one," singular, "non-plural." So, like, what's going on here? The answer to this puzzler will unlock one of the Hyper-Wave's most powerful aspects.

Next time. ■

Bio: Robby Berman is a musician living dangerously near the site of the Woodstock '94 festival. His wife is buying a gun to shoot anybody who whizzes on the lawn, and his latest album is "Rings and Rings."

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. 215-647-3930.

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.

Sampling & Moving Samples — Jack Loesch, (908) 264-3512. Eastern Time (N.J.). Call after 6:00 pm.

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.

Mirage Sampling — Mark Wyar, (216) 323-1205. Eastern time zone (OH). Calls between 6 pm and 11 pm.

RND (🎵🎵🎵)

Ensoniq News

Errata, Issue #107 May 1994: In the article entitled "Trick Shuffling, Sleight-of-Hand on the KS-32 and Others" Jeff Jetton stated that "nothing in the Ensoniq line currently offers the adjustable swing percentage found in many drum machines..." WRONG! Swing, percentage, and random quantization were first introduced in the SD-1 O.S. version 4.00, and have been part of the TS-10 and TS-12 since their release. It is true that these features are not part of our other products, and his article was a very helpful application for owners of KS-32's, SQ's, and our samplers.

Ensoniq has announced *Soundscape* — a 16-bit, 32 voice sound board for IBM compatibles. *Soundscape* features Ensoniq's professional level wavetable synthesis providing real instrument sounds as compared to the toy-like sounds from today's popular FM-based sound boards. *Soundscape* supports existing PC audio standards as well as today's more advanced audio requirements. At a suggested retail price of only \$279, *Soundscape* is hundreds of dollars less than comparable wavetable boards and within the budget of consumers considering the purchase of a 16-bit FM card.

The same synthesis technology found in Ensoniq's keyboards is used in *Soundscape*, providing simultaneous 32 voice polyphony with a 2 MB waveform ROM, and a full general MIDI sound set.

Soundscape supports a broad range of industry audio standards including Sound Blaster, AdLib, Roland MT-32 and MPU-401, as well as the newer audio standards such as General MIDI, Windows 3.1+ and Microsoft Windows Sound System. With *Soundscape* you can be assured that your old software will be supported as well as the new titles that embrace today's more robust audio standards.

In addition to Ensoniq wavetable synthesis and the ability to record and playback digital audio at 16-bit up to 44.1 kHz, *Soundscape* also features an on-board CPU to orchestrate the demanding task of adding audio to your PC. Other sound boards rely on the host CPU which often results in pops and clicks in the audio track, sluggish performance in the video, or the system simply locks up because the host CPU gets overloaded. *Soundscape* has a Motorola 68EC000 on board providing the power to run the most intensive multimedia applications and PC games without interruption.

Among its other features, *Soundscape* has CD-ROM interfaces for Sony, Mitsumi and Panasonic — both single and double speed drives; software selectable IRQ's and DMA channels; and a MIDI/joystick interface. *Soundscape* will be available at Electronic Boutique stores in June, 1994. For more information call (610) 647-3930.

HYPERSOINQ NEW PRODUCTS

Several new EPS/ASR sample offerings from Rubber Chicken Software Co. *Vintage Keys II*; new old samples of ancient keyboards. Dinosaurs included: Korg DW-8000, Mellotron,

Yamaha DX-7, MicroMoog, Roland Jupiter-8, Juno-60, Yamaha CP-70, Korg Rhythm 55B, Korg Poly 61, RMI Computer Keyboard, Arp Omni II and Axxe, Prophet 5, and others. Price: \$59.95, or \$39.95 to registered *Vintage Key I* owners. *JD-800 Chicken* and *Morpheus Chicken*; two new hot sample sets. The *JD-800 Chicken* has 10 HD (or 15 DS/DD) disks full of the analog sounds that are popular today. Sharp sound and particular care has been taken on the programming. *Morpheus Chicken* is 10 HD (or 15 DS/DD) of samples of the ultra-techno E-mu Morpheus — great sounding techno-sounds with a distinctive modern-vocal flavor to them. \$59.95 each. *Chicken CD-ROM* — now you can get our entire library on CD-ROM! The absolute best of Rubber Chicken — 300Mb worth — on one CD! \$299.95, or bundled with a quality CD-ROM drive for \$699. *Chicken-Bernoulli 150* — Ensoniq recommends this drive for hard disk recording with the ASR-10 — we've got our model for \$599 w/one blank cartridge — \$699 w/cartridge loaded with RCS sounds. *EPS-SENSE Monitor* software for Windows — Complete control of your EPS/ASR. \$59.95, available in mid-June. For further information, contact: Rubber Chicken Software, 4118 SW 61st Ave., Davie, FL 33314, phone: 305-792-9231.

Latter Sound Productions has released a plethora of new products for Ensoniq synths. Ethereal, atmospheric, new age, and filmscopes are some adjectives used to describe the 60 pads in *Volume 6* for the VFX, VFX-sd and SD-1. 60 sounds, 20 presets, 3 demo sequences. \$40. Latter Sound has also introduced *Volume 2* of public domain sounds for the VFX family. All VFX, SQ-1 (conversions) and TS-10 (conversions) *Transoniq Hackerpaches* from Issue #86 through #102 are included. 62 sounds, 20 presets. \$12.50. For the SQ-1/KS-32 family, *SQ-1 PD Volume 1* has been released. 80 sounds. Includes all SQ-1 *Hackerpatches* through Issue #104. \$19.50. PD disks for the older ESQ and SQ-80 are also available. Coming soon: *TS-10 Volume 1*. For further information, contact: Latter Sound, 1341 Westheaven Ct., Tallahassee, FL 32310. Phone: 904-575-5561.

Third-party sound company **Pro-Rec** has introduced the *Pro-Rec Ultimate CD* CD-ROM, containing Pro-Rec's entire sample library for ASR-10s, EPS-16s and compatibles. Contains more than 1000 multi-sampled instruments, including over 300 synths, 300 basses, 10 drum kits, and tons of vox and chuff sounds, pianos, acoustic strings, pads, organs, flutes & winds, guitars, horns & saxes, EPs, marims, sfx, 3-D & film sounds and more. Retail price: \$299. For further information, contact: Pro-Rec, 106 W 13th St., Suite 13, New York, NY 10011. Phone: 212-675-5606.

New Sound Music has a new teaching program — *Blues Boogie Woogie & Stride Piano*. It includes over 30 sequences for beginning, intermediate, and advanced players. Comes with printed music that shows the complete score for each piece. Available for VFX-sd, SD-1, ASR-10 and EPS. \$49.95. New Sound is also publishing a monthly newsletter — *Songwriters Tipsheet* — listings of publishers, record companies and producers looking for original songs and new recording acts. \$39.95/year. For further information, contact: New Sound Music, PO Box 37363, Oak Park, MI 48237. Phone: 1-800-424-7405.

Ciullo & Ramsey — A Little Travelin' Music

Tape: *The Treasure*.

Artist: Bill Ciullo.

Contact info.: 43526 Euclid Dr., Fremont, CA 94539, phone:
510-651-5054.

Equipment: EPS, recorded direct.

I liked Bill's use of found sound. It helped me to understand the wider perspective of his compositions, using more than just his synth. Using just a chord progression, a rhythm track, a bass and a lead patch can tend to sound *too* familiar, like a movie/commercial background sequence. Bill's challenge with instrumentals is to move beyond that!

There are a lot of repeating sequences. Some work — some don't. Overall there seems to be a reliance on the repetition to pull this work through. In the first song the composer uses a *Tubular Bells* approach, often hiding or masking the original sequence (and then repeating those techniques). Yet I felt I had to really listen for something new. One way to avoid this is to give the repeated sequence some air to breath. The main sequence was quite short, using a piano/keyboard sound. If you give more time and space in the repeating sequence it is easy to fool the ear by filling it and moving in and out of it with a variety of techniques. Bill alternately uses this technique quite well on his slower, more ethereal songs that don't use bass.

The problems that I found with *The Departure*, Bill took care of in *The Journey*. The song is a refreshing break. It does not seem to rely on a sequence, although it may be built on one.

And Bill has done an excellent job with his J-Card — taken it, in fact, to a new J-card level. On the J-Card, there are notes with each song. Not only does he describe the time, the name and the instrument patches used, but he details the inspiration for the song, and even his own criticisms! This is, considered in some circles, a BIG no! This is like asking someone, "You don't want to go for a walk, do you?" which tends to guide them to say, "No, I don't!" I only noticed these notes after I had listened to the tape a few times, luckily, otherwise I would have been listening to hear all of the things that Bill doesn't like with each song! It is a very bad idea to list the suspected weak points of your songs for your listening audience. Out of 12 songs, 4 of them have decidedly negative comments.

But let me tell you about the J-Card itself. The front has a

picture of his son with a faraway look on his face, working in the garden. It is a nice photo and it comes through very well. The black lettering on the darker parts of the picture are difficult to read. If you continue to fold out the J-Card Bill has a summary of his inspiration, the cover and the music and his copyright/ordering information. Turn this whole thing over and there is a full page of each song's information. Open this section like a newspaper and you can read on about the rest of the songs. This is the first time I've seen this particular arrangement used for a J-Card and I like it a lot. I think this makes sense with complete final works, more than demo tapes, but I like the way the information is laid out and the feel of it very much.

The songtitles — *The Discovery, The Departure, The Arrival, The Journey, The Search, The Find, The Seduction, The Chase, The Escape, The Reflection, The Return, The Treasure*.

Another observation here is that, in the same way that sequences tend to work when they are more open for the ear to hear the space inside them, the story may also be left a little less specific to let the imagination fill in the blanks. If I told ten people only the titles of the songs, and played each song and asked them to write the story without giving them any other information, you would most certainly get ten different stories. The interesting part would be to see where the stories were similar, where they would be guided by the inspiration of the music to hear the same adventure unfolding. Bill chose to go one step further and suggest details to give us common ground as we go on this journey.

Tape: *You Alone Are God*.

Artist: Pam Ramsey.

Contact info: Fruit of the Vine Music Productions, 255 South Main St., Hughesville, PA 17737, phone: 717-584-5189.

Equipment: 2 EPSs, 1 VFX, Alesis: Quadraverbs, Midiverbs and Microverbs, D4 drum machine, 1622 Mixer and 3630 Compressor, 2 Atari 1040 ST, Yamaha NS10M, Aphex Aural Exciter, BBE Sonic Maximizer 422, Kawai MAV-8 MIDI patch bay, JL Cooper PPS-10-SMPTE Generator, Tascam #38-8Track w/DBX, Tascam #32 1/4" half track mix down deck, Electrovoice ND457 and ND257 Mics, AKG K240 M Headphones, Gibson ES335 Guitar, Yamaha Jazz guitar amp, Marshall Guv'nor distortion pedal.

I guess it is appropriate that I am listening to this tape on Easter. It certainly was a religious experience reading the list

of equipment used by Eric Hulien and Daniel Anderson to record Pam. I've prayed for such equipment myself on many occasions.

Eric and Daniel have a unique offering: "Our business is the production of songs written by accomplished musicians as well as people who often do not know music at all and give us little more than a melody on tape to work from. We then arrange and produce an entire album that hopefully will express the heart of our client. We aren't big-time, we do all the production at this point in a 9'x10' back bedroom. We really believe that local Christian musicians can be real blessing to those around them and our job is to help them fulfill their dreams. Someday we hope that the music will support itself, and even get us into a larger work space, but for now we're happy.

"We are currently working on a project from a Christian artist who lives in Malaysia. We arranged and produced the music and he flew here to record the vocals and we are now recording guitar and choir parts.

"Pam's tape we consider traditional Christian music."

Once again we see the power of Ensoniq equipment when used as high-quality studio backing tracks used to feature

singers. All of the production and arrangements on this tape are top notch, high-quality work. The genre is traditional conservative Christian music. The backing tracks use a good mix of common instruments, including pianos and various electric keyboards, strings, guitars and standard percussion.

Pat's a capable alto vocalist. Her delivery of these songs is conventional — technically delivered well, but somewhat flat emotionally.

I think that Eric and Daniel, and Pam as well, have a great basis to build on. While there are several pretty songs on this tape and all the performances are solid, I would really look forward to hear what would happen if some chances were taken, to challenge both the listener and the performer! ■



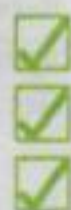
If you want your tape run through the ringer, err, Hacker, just mail it off to: Basement Tapes, Transoniq Hacker, 1402 SW Upland Dr., Portland OR 97221.

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

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Taking Care of Business

Jeffrey P. Fisher

Here it is, the part every musician hates. This is the part that talks about all those boring little things, you know: taxes, invoices, accountants, contracts, lawyers, etc. *Don't you look at it this way!* This series about making the big bucks in the music business wouldn't be complete without this information. And you can't be in business without it either. So, to help you succeed, here are the essentials you need know and understand.

Professional advisors (accountant and lawyer)

An accounting system

Contracts

Invoices

Business cards and stationery

Business telephone

Answering machine

Planning calendar or scheduler

Various office supplies

Overnight mail services

Word processor or computer (to store letters, invoices, etc.)

Advisors — I must stress: Get professional advice before you set up your business. The feds are very particular about what you must do and what records must be kept. Prepare and save yourself some grief. A few dollars spent here will save you plenty over the long haul. And since all these fees are tax deductible, this is really a smart investment in your future success.

I meet with my accountant once or twice each year. He set up my business structure, gave and continues to give tax advice, and does my quarterly and year-end tax stuff. My lawyer reviewed the various contracts I planned to use and has consulted with me occasionally on other contracts and legal matters.

Accounting — You need a basic record keeping system to keep track of income and expenses. Your accountant should help you set up the simple cash system you need for taxes. Jeffrey P. Fisher Music is a sole proprietorship. This means the business is owned completely by me and therefore file my business profit as part of my personal income tax return. All expenses related to my business are fully deductible including advertising, postage, office supplies, equipment purchases, sheet music, and more.

Contracts — A contract is security both for you and your client. Put simply, a contract, printed on letterhead, states what you'll do, what they'll do, what it costs, and how they pay. They sign it and return it to you with their first payment. You invoice them for the remaining payments. By getting money first, you have more leverage should the client decide not to continue. Plus, this payment usually helps weed out the serious

people from those who might try to take advantage of you. Get your lawyer to review any contracts you might use.

Invoices — Print invoices on letterhead. You don't need tons of forms laying around. Itemize everything on your invoice. Show exactly what each item is and what it costs, then total it on the bottom. The clients knows exactly what was delivered and what it cost. Send out all invoices promptly and insist on being paid immediately.

Stationery — You definitely need letterhead, matching blank stock for second pages, envelopes, and business cards to help your professional image. You'll use it for everything: sales letters, follow up letters, general correspondence, invoices, contracts, promotional materials, in your marketing kit, and more.

Your best bet is to check your Yellow Pages for printers in your area. Go to each one and get a quote. You'll be amazed at how the prices range. My recommendation is to find a small printing firm — usually a one-person shop — that can do a good job inexpensively. Use good quality paper and color ink on color stock. And since you will use it all the time, print about 1000. If you're really strapped for cash, get business cards first and work your way into stationery.

Other office necessities — You need a telephone with call waiting instead of a two-line phone. You also need an answering machine. Get a good quality unit with remote message retrieve. Don't put funny messages on the machine either. A simple, *short*, businesslike message is more appropriate. A good planning calendar to keep track of appointments and so forth is another necessity. Of course you'll need some general business supplies like labels, envelopes, staples, etc. Shop at your local office superstore for the best prices. Between general promotions and mailing marketing kits and tapes, you'll run up some substantial UPS and Post Office bills. Get an account with UPS for your overnight shipping.

Your computer for business and music — As a one-man band, I couldn't handle the workload without the help of my computer system. All my forms, invoices, sales letters and general correspondence, books, articles, and more are stored on my computer and printed on my laser printer as needed. My ultimate goal is to eliminate all paper files in my office. I want to store everything on-line where I can get to it easily. To date I've been quite successful. The only items in my paper files are signed contracts and other materials sent to me by my clients.

My computer is my company — it's my accounting department, shipping department, marketing department, manufacturing department, and customer service department. And it helps me

with my music occasionally, too. It can help you in so many areas by taking care of the routine. And if you are freed from the routine tasks, you'll have more time to be creative — writing the best music you can for all your clients.

Help! — Hate dealing with all this business stuff? Don't fret — information, advice, and the help you need is readily available...and affordable. Here are a few resources:

SCORE, the Service Corps of Retired Executives. You can get **FREE** advice about business, management, taxes, record-keeping, advertising, marketing, financial plans, and more. Most cities have local chapters. To take advantage of this helpful service contact your local U. S. Small Business Administration office or call the SBA national answer desk at 800-827-5722.

Office of Women's Business Ownership, 1441 L St., N. W., Suite 414, Washington, D. C. 20416, 202-653-8000. Another SBA service exclusively for women business owners.

Office of Minority Business Enterprise, U. S. Department of Commerce, Washington, D. C. 20230, 202-377-2000. A special service for minority business owners.

Many states have resources to help your business succeed. Try your Department of Commerce and Community Affairs.

Your beginning — If you've been following this series over

the last year you already have a basic understanding of what you need to succeed. You have a workable studio, a great sounding demo, a huge list of possible prospects, a smaller, more focused list of qualified prospects, and some paying clients, too. What's next?

Run your business effectively by keeping your demo up to date, promoting yourself relentlessly, and staying in touch with hot prospects and clients regularly. You'll probably get 80% of your business from 20% of your clients. Keep them happy. And always give far more than anyone ever expects.

Coming soon: More business advice including *15 Ways to Make Money Using Your Ensoniq Gear* and *Eight Steps Toward Improving Your Composing Skills*. ■



Bio: Jeffrey P. Fisher scores, jingles, and sound designs for commercials, business TV, and films. You can learn more from the Completely Revised 3rd Edition of his information-packed book: Cash Tracks — How To Make Money Scoring Soundtracks And Jingles. It's \$39.50 postpaid available directly from Jeffrey P. Fisher Music, 924 S. Lake Ct., Suite 209, Westmont, IL 60559, or call (708) 971-1641.

Country Fried Chicken

Party on, Garth: The Rubber Chicken Country Set for ASR-10/TS-10/12

Pat Finnigan

Product: *Country Set*.

For: ASR-10, EPS, EPS-16+, TS-10/12.

Price: \$24.95.

From: Rubber Chicken Software, 4118 SW 61st Ave., Davie, FL 33314.

Phone: 1-800-8-PRO-EPS.

Ya know, I kept a stupid JX-8P for about two years just because it had the bestest steel guitar patch I'd ever heard. Of course this was back in the days of the new improved plastic-case Mirage and the introduction of the ESQ-1. Nonetheless I hung on to that outdated Roland just because it had that one perfect steel patch that I couldn't come up with on anything else. I exhausted all five formant waves on the ESQ trying to synthesize it — I ran out of Mirage memory trying to accurately sample it, so I resigned myself to carrying that 8P around. Cool thing about it was I'd MIDI it up to the ESQ as a track, set the pitch bend range to 02H (held), and I could hold my own playing with the likes of Steve Wariner, Tom Grant, and other visiting Nashville up-and-comers. Fortunately, Ensoniq introduced the VFX and SQx series about a year

later, so I dumped that 6-note wonder (at a huge loss, of course) and bagged a VFX complete w/Pedal Steel.

Sherman, reset the time machine about six years forward (to the present).

Short of Ensoniq's pedal steel patches, there's *still* nothing out there! The Korg 01/T-series "Pedal Steel" is more oboe than steel, *especially* in the bottom register, which is an essential range for C6 (rather than E9) pedal steel emulations. Roland seems to have forgotten which third party did their pedal steel, and obviously doesn't give a hoot about it (seen a "Pedal Steel" in the GM spec?). Yamaha doesn't have one (I'd just *love* to hear "FM Pedal Steel," wouldn't you?). Kawai doesn't have a clue. Kurzweil, well, "Korean Pedal Koto" comes to mind; you'd think this was some kind of renaissance instrument we're talking about.

Fortunately, Garth (Yeeee-haaaa) Hjelte decided that he should arm our domestic Valley Forge contingent with the 3-disk Country set for the ASR-10/TS-10/12. Let's get busy...

Disk 1: Pedal Steel (1401 blks); Banjo (1338 blks)

Ah, this pedal steel must be a Sho-Bud! Very authentic, with soft velocity emulating smooth slides; hard velocities emulate steel finger picks. Aftertouch adds vibrato, mod wheel reduces volume: not as useful as a CVP-1, but nice programming for those who don't. It was this patch (00) that I discovered that the ASR-10 has no held global bend ranges (Hey, Ensoniq!), so you won't be pulling any 2nd's to 3rd's on this patch unless you stuff this into a TS.

However, Rubber Chicken saw that coming, so patch 0X is a V-I pull. Patch X0 is a IV-I pull, and XX is the characteristic high steel drone at soft velocity which switches to a IV-I slide at higher velocities like X0 but an octave higher. These last patch selects allow credible steel emulation on the ASR-10, but if you get into a duel with a real steel player, better bag that TS-xx before he puts it on your melon. How about an engineering change for the ASR, Ensoniq? Nonetheless, excellent pedal steel, no tweaks necessary. Spectacular sampling stuff here...

The Banjo disk isn't as knockout, but at 1338 blocks, I thought I'd better pay attention here. Patch 00 is standard banjo, mod wheel gives some volume control (not as much as the steel), and aftertouch gives vibrato, which, as the documentation says, you aren't likely to use anyway. Patch 0X gives muted string plucks, X0 is "chorus" banjo, and XX is chorused banjo with chorus depth tied to the mod wheel. I appreciate the work Rubber Chicken has done here, but 1338 blocks? The original Mirage Banjo disk converts to 173 blocks and works for me. Then again, if I had a 16-Meg ASR I'd keep Garth's on file. Their samples have the 5th string droning (as it should), and actually has more calfskin head resonance which gives the impression of more sustain. Detailing is superb. On second thought, let me rewrite my banks to load this banjo instead.

Disk 2: Mandolin (1520 blks), Harmonica and Licks (1539 blks)

This mandolin sample, even on first impression, is audibly superior to the Ensoniq sample, as its 1520 block bulk would indicate. Patch 00 is single notes with double strings: mod wheel mutes the strings. If this sounds unusual, remember that one set of four of the mandolin's eight strings are bridged fractionally higher *physically* than the other four, so it's possible to play just four strings and generate sympathetic vibration of the other four. This is the primary reason mandolin chords sound chorused in nature (tremelando) and lead mandolin doesn't; patch 0X demonstrates this property. Patch X0 is classic mandolin "chucks"; XX is our old friend the "12-string" mandolin doubled in octave layers. Vito Corleone nods approvingly at these samples...

The Harmonica and Licks is the real show-stopper of this set,

however. If I rave about the pedal steel, I rant about the harmonica. It's so !\$#@%^& good, all I'll say is I guarantee you'll find your socks about a block and a half away after you play A2-Eb3 inclusive. Blues players would kill for this, and it's meekly packed away as a "Harmonica and Licks" file. Title this one "Harmonica and LICKS." Worth three times the price of the complete set alone.

Disk 3: Jaw's Harp (1085 blks)

Of course, this is what we used to buy at music stores years ago displayed on a cardboard stand in multiples of 10 called a "Jew's Harp," but since there's nothing Yiddish about it (it's actually a European instrument called a Guimbarde), Garth tips his hat to the political correctness of the '90s. I remember buzzing my front teeth with one of these little buggers when I was growing up (I could've saved a lotta tooth enamel had Ensoniq formed in 1961). Patch 00 is standard harp with velocity; mod wheel controls flanging, Patch 0X does nothing. A look at the documentation reveals "Yes, that's right. It's nothing. For muting." OOOO-KAAAY. (Not!) Patch X0 switches flanging to velocity instead of the mod wheel. Patch XX is flange control by either mod wheel or velocity (both X0 and 00). Not exactly totally useful, but hey, what kind of a rounded "country set" would this be without it? And at 1085 blocks, I really think they're serious about this.

Rubber Chicken has really done it this time. Why should all the Nashville engineers have all the fun (and commensurate power, wealth, Grammys and stuff) when we can produce faster than they (tip of hat to Ensoniq sequencer software engineers, et.al.)? Now the balance of power is even: now we have access to that instrumentation, even if we aren't the A-team of first-call players. With this 3-disk set and a little practice *you* might just start intercepting those calls. If you think it's beneath you to consider "Country," just let those Nashville types run the show; after all, they're counting on it. And while you're at it, load up these samples along with your best clean Strat/Tele samples and sequence "Uncle Penn" or any other 180 bpm-Ricky Skaggs-clone pickin-burn screamer and put a big dent in your musical psyche after about 4-5 unsuccessful hours. You'll not only learn how to effectively use these spectacular Chicken samples, you'll really learn emulative instrument technique using them. If you tire, you can always load a 12-bar and knock yourself out with the harmonica samples. Besides, those old Eagles sequences of yours could stand a little refreshment with the steel samples...

In conclusion, this is a must-have addition to your library. These guys pride themselves as "The Human Company," and with due respect, are right up there with Ensoniq at that level. Great sounds, and although they haven't the glossy booklet of Ensoniq docs, their documentation is excellent (I give them an 11 for explaining what a "Guimbarde" is). There's even a caveat concerning the steel samples: to quote, "If the ASR-10 or the TS-10 had a feature called polyphonic glide, a pedal

steel sample would sound a great deal better. In addition, a good steel player can accomplish nuances that simply are out of the bounds of what a keyboard player might attempt." Given, that's equanimous with saying that a sampled instrument can't completely express the subtleties of its parent instrument, but with the 2.1 Meg limit lifted, if anybody's gonna capture the total sonority of an instrument, five bucks says it'll happen on an Ensoniq instrument. At the very least, it'll be performed on one of those patch-select patriots coming out of Valley Forge or nearabouts.

Mondo samples: I give them a 12. If these are representative of their entire library, Rubber Chicken Software is a rare

company whose wares are right up there with The Malvern Factory. And that's no mean feat.



Party on, Garth! Gotta load them samples and push those boundaries. I'm done. ■

Bio: Pat Finnigan is a service tech turned musician who writes secret messages in sequences on his EPSs.

Ensoniq Sound Libraries

for EPS-16 Plus, ASRs and TSs

Sam S. Mims

Product: Ensoniq Sound Libraries SL-10 through SL-14.

For: EPSs, ASR-10s, TSs.

Price: \$39.95 per set of five or six disks.

From: Ensoniq Corp., 155 Great Valley Parkway, Malvern, PA 19355, (215) 647-3930 or contact your local Ensoniq dealer.

The orchestra's here! Well, not in protoplasmic form exactly, but squeezed down to a small pile of magnetism. These Ensoniq sample disks are much easier to manage than a stage full of musicians, they don't require a union break, and they sound mighty good.

Sets SL-10 through SL-13 represent the entire family of orchestral string sections, and they include a fairly comprehensive collection of playing styles from glides to spiccato. The recording sessions were produced by the legendary Phil Ramone, and the results are striking. "Small" versions of each section are provided so that all four sections (violins, violas, cellos, and basses) can fit into an expanded EPS-16 at once, for a huge string orchestra. The SL-14 set adds some wonderful brass and woodwinds to round out the collection.

Let's dig in, shall we?

SL-10 — VIOLINS

XPRSV VIOLNS (4031 blocks) will take up a healthy chunk of your memory, but here's what you get: a 16-piece violin section triple tracked (that's 48 pieces), velocity switched layers so that soft notes are performed in a smooth legato manner and loud notes are performed in a more aggressive marcato style, and patch selects which offer pizzicato, short marcato attacks, and glissandos. The samples are uniformly excellent; this is the definitive string section for the Ensoniq samplers.

VN-GLIDE 1 (529 blocks) is a necessity for anyone scoring horror movies. It's a mass of violins sliding up, gliding down, slipping all over the place. Key pressure controls the bending. You can really scare the neighbors with this one.

VN-EFFECTS (183 blocks) uses three violin section tone clusters as its foundation: marcato, spiccato, and pizzicato. These are neat sounds on their own, but the patch selects detune, pan, effect, slice, dice, and deep-fry the samples for some pretty frightening sound effects.

VN-SPICCATO (783 blocks) is the violin section playing short, forceful strokes, ideal for quick lines. Patch selects provide a key down and key up attack for double-bowing effects, and an octave doubling.

VN-TREMOLO (765 blocks) is a very useful violin section effect, and this multisample is quite convincing. Patch selects give a great sforzando attack as well as a layering of two octaves.

SML VIOLINS (1090 blocks) is the scaled-down version of XPRSV VIOLNS, which still sounds pretty good.

VN-HARMONICS (452 blocks) are similar to guitar harmonics in that you have to barely touch the string in just the right place. But they sound quite different because they are bowed, and this creates quite an eerie effect. These samples have some low end noise in them, which I suspect is really the bow sounds and not extraneous sonic pollutants. This is a cool one!

SL-11 — VIOLAS

XPRSV VIOLAS (4063 blocks) gives your sampler 8 viola players triple tracked for a mighty respectable section. Like

the XPRSV VIOLNS, this one uses velocity switching, mod wheel control over volume, and great patch selects to make for an incredible sound. The 0* patch gives you pizzicatos, *0 gives a great colegno (a slapping of the strings with the bow), and ** provides marcato attacks. Once again, this one is heavy on the block count, but nothing short of remarkable in quality.

VA-GLIDE 1 (225 blocks) is the viola section gliding. The patch selects give glides up, down, and all around. Very nice.

VA-EFFECTS (446 blocks) provide viola string scrapes and fall-offs for some wonderfully frightening effects.

VA-SPICCATO (639 blocks) is similar to the violin spiccato samples on SL-10, and is just as good.

VA-TREMOLO (941 blocks) nails it as well.

SML VIOLAS (747 blocks) compresses the magnificent XPRSV VIOLAS into a slightly less magnificent version. You lose the pizzicatos and colegnos, but are still left with a warm and wonderful viola section.

VA-HARMONICS (802 blocks) provides some cool bowed effects. The sound is very soft and furry, if you can envision that.

SL-12 — CELLOS

XPRSV CELLOS (3910 blocks), as you might guess, is 8 cellos triple-tracked for a huge and wonderful low string section. Legato and marcato articulations are velocity switched on the 00 patch select, pizzicatos are brought in with 0*, *0 gives us the percussive colegno, and ** calls up the marcato playing. Truly, truly wonderful, smooth, and rich — with a fabulous demo sequence.

C-GLIDE 1 (526 blocks) is up, down, and all around on the low string of a cello. The 00 patch select is a looped up-down-up-etc. glide, and the other patch selects are just the up portion, just the down portion, and a stereo effect with each ear gliding in a different direction.

C-GLIDE 2 (353 blocks) is the same as above, done on a higher string, with the same patch selects. I like the sound of this one more, though there seems to be a boo-boo on the disk. The 00 patch select should, I believe, just have layer 1 enabled; instead 1 through 5 are punched up, creating a non-looped frightening jumble that the correct looped sound eventually emerges from. As on the other glides, key pressure speeds up the action.

C-SPICCATO (465 blocks) is an excellent quick and forceful cello section. Patch selects give octave layering and an additional key-up attack for quick double-bowing.

C-TREMOLO (987 blocks) is the cello section rapidly

double-bowing. Notes played with strong attacks give a harsh and aggressive tremolo; notes played with smooth, soft attacks give a slightly quieter harsh and aggressive tremolo. Maybe a bit of filter tweaking could tone this down a bit.

SML CELLOS (991 blocks) is, once again, the slimmed-down version of the XPRSV CELLOS. It's not as crisp and fabulous, but it's still a mighty respectable sample for those who need the memory for other things.

C-HARMONICS (526 blocks) is an eerie sample, cellos played with furry bows, if you will. The upper registers of the sample don't sound as good; the unique "fur" part of the sound translates up to sound like a lot of background noise in the recording.

SL-13 — DOUBLE BASSES

XPRSV BASSES (4058 blocks) is — you guessed it — the full blown version of orchestral double-basses. Six players were triple-tracked to create this large section, and it is beautifully smooth. The first thing I did, of course, was play that haunting low E-to-F *Jaws* theme, and this sample nails it. My only complaint is that the patch selects (the familiar pizzicato, colegno, and marcato articulations) weren't multisampled through the instrument's upper range, so they sound unnatural up high. (They're great in the normal lower registers.)

B-GLIDE 1 (381 blocks) is like the other string glides: 00 is a looped up-and-downer, 0* glides up, *0 glides down, and ** goes up one ear and down the other.

B-EFFECTS (308 blocks) is a collection of nice "slaps" and very jazzy sounding pizzicato fall-offs.

B-SPICCATO (590 blocks) gives us a forceful, aggressive bass section, with the usual well-done patch selects.

B-TREMOLOS (935 blocks) trembles the foundation for a wonderfully suspenseful sound.

SML BASSES (767 blocks) is XPRSV BASSES on a diet, and unless you need the additional articulations offered in the XPRSV patch selects, this trimmed sample works very well.

B-HARMONICS (718 blocks) is that cool "furry" sound again, with the same noisiness in the upper registers as the cello disk. (Once again, it's part of the sound, not a problem with the sample.) An interesting note on all these harmonic samples: The players of the real instruments can only play specific harmonics on each string. We sampler dudes can play any darned notes we want — better than the real thing!

SL-14 — SOLO INSTRUMENTS

LEAD TRUMPET (1205 blocks) is a collection of samples of Randy Barlow of the Miami Sound Machine (as are all the

trumpets in this set). Unlike the string samples, the main patch here is a single layer, so the articulation is constant for hard and soft playing. This is an aggressive, bright, biting tone ideal for doing, as the name implies, lead lines. Something sounds unnatural about the highest notes, but I'm not exactly sure what. Maybe they just sound too easy; as a trumpet player, I know the gut-wrenching intensity it takes to squeak out one of these notes, and that isn't conveyed in the sample. Still, this is one of the better trumpet disks I've heard. Pressure controls the vibrato of the sample, and the mod wheel darkens the sound, both in very natural ways. Patch selects add key-up layers for double-tonguing, fall-offs, and "doits" (fall-ups), all quite nice.

SML LD TRUMP (271 blocks) is a very respectable "short" version of the above instrument. You lose the patch selects (the ones here are less than ideal) and a couple of the multisamples (8 across the keyboard, instead of 10), but the overall sound is remarkably similar for being so much smaller. Darned hard to tell 'em apart, actually.

DEMO PERC (87 blocks) gives you five conga samples for free, almost. They're here to spice up the demo sequences, so there are no patch selects or fancy programming, but these are good samples.

SOLO TRUMPET (529 blocks) has a much rounder and open tone than LEAD TRUMPET, and it gets biting and gut-wrenching on those high notes like it should. Though this one doesn't have the key-up patch selects that LEAD TRUMPET does (it uses pitch envelope "slurs," which aren't very realistic), I still like it better. (Note: You could easily copy the patch select layers from the other disk onto this one.)

TENOR SAX 2 (724 blocks) is actually quite good, and I typically hate sax samples. The sound is warm and smooth, and more aggressive when you play hard. Patch selects give a mono layer (for doing trills), a pitch-enveloped scoop into the notes, and octave doubling.

DEMO HAT 1 (297 blocks) gives three different hi-hat samples for the demo sequences. Kinda nice.

ALTO SAX 1 (649 blocks) is a warm, laid-back jazz tone; you can't be too aggressive with it. I don't like it as much as the tenor, but it's nice. The patch selects are the same as for TENOR SAX 2.

SPRANO SAX 1 (523 blocks) is a nice mellow sample, again with the same patch selects. Many soprano saxes have a very thin and nasal tone; this one is much warmer.

DEMO HAT 2 (321 blocks) has more sparkle than DEMO HAT 1. It was included on the disk so that a bank load could get everything needed for the demo sequence from a single disk, but is this necessary? Why not just have one DEMO HAT sample in the set (this would require a disk swap when

loading the demo bank), and free up disk space for the other samples?

FLUGELHORN 1 (395 blocks) nails the theme from *The Waltons*. This is a superb performance (Randy Barlow again) and great sampling. The tone is really beautiful, especially considering the block size. The patch selects are all envelope effects — falls and scoops — and they are reasonable, though not overwhelming. A sampled fall would be more natural, but would cost memory.

SPRANO SAX 2 (798 blocks), unlike what the booklet says, is brighter and more open sounding than SPRANO SAX 1; it has the same patch selects. I had fun holding down the 0* patch select for a mono instrument, then letting my fingers fall randomly over the keys; it creates some really outside bebop licks.

DEMO HAT 3 (328 blocks) is yet another hi-hat group.

OBOE 1 (487 blocks) was a bit darker than I expected, but still a nice sound. It's very expressive to play, with the mod wheel brightening the sound a bit and with key pressure adding a nice vibrato. Patch selects are the same as for the saxes.

ENG HORN 1 (592 blocks) has some distracting attack noise on one of the higher multisamples, but is nice otherwise. Like the oboe, this is a double-reed instrument, but its sound is unique and quite mellow. Patch selects are the same as above.

PICCOLO TRMP (468 blocks) captures those edgy high notes very well, and is a great sample all around. The lower end of the piccolo trumpet's range sounds like a mariachi trumpet player. Patch selects give mono versions and scooped attacks.

After personally doing about a squillion EPS samples, I have nothing but admiration for the flawlessness of these disks. The loops are perfect in every case, and the multisamples in general are very smoothly mapped out. Every one of these sounds is extremely playable, a testament to the programming skills of Ensoniq's sound designers.

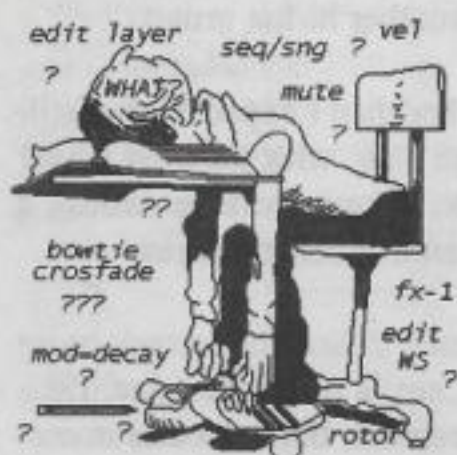
The horns and woodwinds are very well done. The SL-14 set will find use in everything from pop arrangements to brass choirs and orchestras. Highly recommended.

The string samples just knocked me out. These are the definitive symphonic sounds for the Ensoniq samplers. They are nothing short of superb. If you do any type of orchestral music, from film scoring to sampler symphonies, or even studio work that needs a simple string line here and there, you must add these to your sound collection. ■

Bio: Sam Mims is a professional keyboardist and programmer, and the owner of Syntaur Productions in Houston. He currently works with Malaysian pop star Zainal Abidin, and tours throughout the world.



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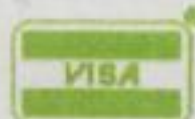
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In the last 10 years or so, we've seen an influx of supplemental sound software so vast in sheer quantity that it's become almost silly.

Want the sound of a Komodo Dragon eating guacamole? If you're willing to look hard enough and pay enough, it's out there. Somebody, somewhere can synthesize, sample or model it for you...and, then, figure out how to sell it to you. Now, imagine thousands of somebodies.

So, when a few hundred sounds suddenly became an avalanche, manufacturers and sound vendors knew it was nearly impossible to keep organized (and sane!). Soon enough, though, they found that using categories for individual patches and presets was a sound idea. The supplemental sound explosion suddenly became easy to track and easier to market.

So it is, or may be, with the *EX-2*, the second Ensoniq Soundcard to make use of newer Expansion waves. Sounds using Expansion Waves are denoted with an *. Again, only KS's or SQ's with Expansion Waves on board will read the *EX* series Soundcards. In the *EX-2*'s case however, the common thread could be called "percussion." Many of the patches use a percussive instrument or attack for one or more voices. Though the *EX-2* has some of the more usual fare, we're going to look mainly at sounds that contain some percussive element.

"Klik Klak" might be a partial pseudonym for this collection. It uses a Kalimba (on Voice 2) with repeating Wood Block and Temple Block stick-strikes. The Amp envelope is set to Repeat mode for Voices 1 and 3. These voices then become "flurries" that change with velocity. "Orch Hit Lite*" comes in with a tap instead of a crash. The Pizzicato Strings and Triangle included here make it just perfect for re-scoring your favorite Brady Bunch episode.

The best auto-hit entry on the *EX-2* has to be "Warpath." Hit different notes in a chord across the keyboard to add more drums in sync ...or, create polyrhythms by playing in broken, odd-metered intervals. ("Uh... he's not our regular drummer.") "Warpath" demonstrates that not all Tom-Tom sounds need to be generic or static. In fact, the *EX-2* may be appealing to many of us who often avoid drum sounds.

"Pianoxophone" is a metallic vocal swirl in two Digital Piano waves. The Multi Wave then adds some definition and bite to the pad. Right, I said pad. "Pianoxophone" uses soft pad envelopes rather than the more percussive ones we might associate with these waves. "Bowed Piano" follows this technique again, yielding an aggressive ensemble string sound.

The selection of percussion instruments on the *EX-2* is by no means standard. Gone is the overworked and overused list of Latin Percussion instruments. (Yawn). In their place? A much worldlier set of upfront and exotic timbres that stir real life into music you've long since given up on. Life?... Yeah: like life into every bland, barren, Cold Synth Techno riff we've ever composed in our sleep! For the next repeating, sequenced line, use cast iron and steel instead of plain sawtooth. Island-like entries, "Java Potgong 2*," "Damaged Rimba*," "Timbalimbafon*" and "Java Dream*" can be used as layers on too-familiar synth tones. Try "Pacific Rim*" in conjunction with a solo wind wave for Very Far Eastern results.

A couple of the more "out" sounds on the *EX-2* are hybrids, using the Multi Wave, Transwaves and vocal waves in some percussive capacity. "Diggery Don't*," a KS/SQ version of the Aboriginal Diggerdoo, derives its bass sound from Resonant 3-X and Pulse 1-X Transwaves. The extra-nasal "pwish" needed to complete the instrument is provided courtesy of the Expansion Vocal AHH. We would be disappointed if a patch entitled "Acid Jazz*" didn't sound rude. Its lack of sonic manners can be directly attributable to the combination of Synth Bass-3 and Multi Wave. The bass wave acts as a tonal center while the Multi Wave (set to a Start Index of 46 and a relatively short Loop Length of 007) follows directly as the sound's "startle point." Use this patch on those who have forgotten where you are in the song. Particularly, if it's your original.

The *EX-2* fares well in two other areas; solo-synth and bass. "Synhorn" offers a smooth, almost ghostly alternative to stock syn-brass and trumpet patches. It should certainly please composers of New Age and classical literature. There's a large group of basses and bass sounds from which to choose. Most of them are good, with one or two being excellent. "Air Bass*," with the unlikely union of Fretless Bass, (Transwave) Planet-X and Wood Flute, is moody and dark; qualities we don't often associate with the bass or bass-synth. The Plucked Guitar and Sine waves are united with the Synth Bass-3 to create the Moogish, cutting "Spy Bass*."

One look at the *EX-2*'s accompanying booklet leaves me with no doubts: the patch names and descriptions, like the sounds on the card itself, are virtually soaking in percussion. Also worthy of note; many of the patches included on this card use

all three voices to achieve their end. Sorry to say, there are no modulation routings listed in the book. But, as you would expect, they do exist. With a card of this nature, there aren't quite as many Mod Source head turners, but checking the Wheel and Preset mode is a good habit to get into with any card.

Though I like the EX-2 because of its rather stylish approach to percussion and (sometimes) unique variances on the genre, it does, at times, get carried away with itself. Unnecessary choices like "PluckPiano*," "Sodacan*" and "Doorbell 1" could have been replaced with more usable material for the working player. For this reason it would be unfair to recommend it as a first Soundcard. The fresh percussive ideas (and

deviations from more "everyday" percussion instruments) cause me to suggest it, readily, as a second card.

Once again, Ensoniq gets away clean without having to over-market a Soundcard, thereby insulting our intelligence. It's the sound-buying public that's given the responsibility of theme and category. Since the price of these cards is a bit more than loose change, don't you want that responsibility? By not having it all done for us, we're forced to stimulate our thinking, use our imaginative powers and be really alive. If a card like the EX-2 can help unlock these sometimes underutilized areas (and it can) then it's worth more than just its price of admission. ■

Saving Memory

Tom Shear

If you're one of those lucky individuals who owns an ASR or TS machine, you probably aren't overly worried about keeping those instrument sizes down. But, if you're like me and have an EPS or '16 PLUS, you've probably run into the memory wall at least once. True, we will most likely never be able to give our EPS's the monster memory of a loaded ASR-10, but there are some things we can do to get around this obstacle.

Back in November of 1992, I wrote and recorded a tape of industrial music under the name of *Assemblage 23*. As I always do, I stored each song on its own disk with all of the appropriate sounds and effects as a single bank. Fitting everything you need for an all-EPS-16+ song on only one disk might sound pretty hard to believe to those of you who like to fill all eight instrument tracks, but it really just took a little planning, a little hacking, and a little common sense.

The first thing you can do to reduce an instrument's block size is to remove any wavesamples that aren't used in the particular song. Remember, you're resaving this sound on the disk with the song on it, so the original copy of the sound remains unaltered on the original disk. Good candidates for this method are drum sets (keep only the drum sounds you're going to use) and multi-samples (if you only use the upper range of that sampled string sound, why not get rid of all those wavesamples in the lower octaves?). Don't forget to remove unneeded layers if you're not going to be using the patch selects too. If you've done everything right, you should already be seeing a big difference.

The next step is to go through each instrument's wavesamples and make sure none of them are at an unnecessarily high sampling rate. I've built up a pretty big library of public domain sounds over the years and find that most people use the highest sampling rate no matter what type of sound they are sampling.

This doesn't make a whole lot of sense as the optimum sampling rate for sounds is mostly dependent on their frequency content and will therefore vary from sound to sound. In other words, an electric bass sound which has few high frequencies doesn't require as high a sampling rate as a crash cymbal, which is mostly high frequencies, to sound good. Basically, you want to hunt for sounds that are predominantly low-frequency sounds (basses, kick drums...) and make sure none of them are at the maximum sampling rate. It is possible to convert the sampling rate of instruments like this quite a way down before there is any audible downgrading of the sound quality.

If this still doesn't free up enough disk space, start looking for sounds that are low enough in the mix that a slight loss of fidelity might not be noticeable. When converting sample rates down, keep in mind that in some cases, a lo-fi grunge may actually be desirable. It is very popular to use low sampling rates for sounds such as drum loops (rap beats, etc.) and dialog samples from movies, TV, or radio. This adds a gritty quality to the sound that makes it sound a little more aggressive. The best thing to do is experiment with lowering the sample rates and deciding for yourself what sounds good to your ears.

So there are some very basic tips on how to whittle the blocks away from your samples. The great thing about this is that you don't have to save your song and its corresponding sounds on just one disk, but now you can squeeze even more samples into your song without hitting the memory wall. Next time you find yourself cursing the lack of expandability of your EPS/16+, try these memory-saving tricks first before throwing that expensive hunk of plastic through the nearest window. You'll thank me in the morning! ■

Bio: A Latin prefix meaning "life."

The DP/4 and MIDI

Modulating Effect Parameters — Part II

Steve Byhurst

Welcome back DP/4ers! Last time we were looking at reverb algorithms. Now let's check out some more effects and see what their parameters have to offer us in terms of modulation.

Delays

The DP/4 features five delay algorithms and these offer us more opportunities for MIDI control than most of the other types. As with the reverbs, Mix and Volume are very useful here, but the other parameters give full control over the processed effect.

Multi Tap Delay supplies us with four separate taps, each with four parameters. TIME defines the length of delay, LEVEL fades taps in or out and REGEN controls the echo depth. PAN speaks for itself. Try using LEVEL to bring in extra taps when required. This flexible effect demonstrates the limitations of the two modulators per algorithm system because we can only choose to modulate two parameters of any one tap or share two modulators between two taps.

The **Dual Delay** offers two identical DDLs, one fed by the left input the other by the right. A stereo input could be used, or, as a full set of parameters is provided for each DDL (TIME, REGEN and PAN), two mono signals could be processed separately. Both modulators using the same source could be used to change the same destination parameter for each channel of a stereo signal, or, two different modulators could be used to change parameters of the mono channels.

EQ-DDL-with LFO adds an LFO option to a stereo DDL. This is one of my favorite algorithms as it's great to experiment with. The LFO allows you to produce all sorts of weird Sci-Fi noises as well as standard modulated delay effects like chorus. Try using LFO RATE and LFO WIDTH to control the amount of modulation, and DELAY REGEN and CROSS REGEN to control the delay. Avoid high values if you don't want your ears to suffer from a signal blow up.

Like many of the other multi-effects, this algorithm also features an EQ section. There are five parameters, two bass controls, two treble, and an input level trim to eliminate clipping of boosted signals. The EQ is placed before anything else and therefore decides the tone of the input before it is processed. This can alter the final result quite appreciably, especially when using "swept" effects like flangers and phasers.

Tempo Delay is a standard stereo DDL having a delay time measured in note values rather than the more usual milliseconds. This delay rate can then be controlled by a programmable internal tempo or by MIDI clocks. If the TEMPO CONTROL parameter is programmed to receive MIDI Clocks

your sequencer clock rate will govern speed and the DP/4 will respond to any tempo changes. This is excellent for sequenced synth riffs and you can also modulate FINE TUNE, REGEN and PAN to get the exact echo effect you require.

The **3.3 Sec DDL** algorithm uses two units to give longer delay times and also features an "Instant Replay" mode. It is possible to record (or sample) whatever audio goes into the mono input for 3.6 seconds and then play it back in a loop. Set DELAY MODE to Loop/Mute and use the DELAY SET parameter to choose one of the eight modulation sources to instigate record or playback. An on/off controller is best as on triggers record, off triggers play. This is the closest the DP/4 gets to sampling and, whilst obviously a limited option, it is a nice extra to play with. Of course you also have parameters like TIME, REGEN and PAN to control the delay line.

Choruses and Flangers

There are two chorus algorithms, each suited to different applications. The **8 Voice Chorus** supplies what Ensoniq calls a "symphonic" effect and is specifically programmed to add eight voices to a single source by using LFOs and Delays. It certainly does give a big sound but needs to be handled carefully to avoid ending up sounding too wobbly (who needs technical terms!). There are a number of useful modulation parameters apart from the usual LFO RATE and LFO WIDTH, including DELAY REGEN to add an echo element and STEREO SPREAD to sweep from mono to stereo.

The **EQ-Chorus-DDL** algorithm gives us the modulated detune effect, generally used to fatten-up thin sounds, that choruses are famous for. All the normal chorus parameters are available but the ones specifically affecting the DDL like DELAY REGEN and ECHO LEVEL are also worth experimenting with. For example, a controller like aftertouch could be assigned to expressively add an echo on certain phrases.

There are two flanger algorithms and, like the choruses, one is specialized and the other is a multi-effect. The specialized **Flanger** algorithm has all the basic parameters you need to create that classic flanging whoosh sound. Use LFO RATE, LFO WIDTH and REGEN to define and alter the quality of what can be a very strong effect.

EQ-Flanger-DDL features a slightly less powerful flanger but gives us quite a few extra parameters and a built-in delay line. Apart from LFO RATE and WIDTH you can also try playing with FEEDBACK and NOTCH WIDTH to alter the flanger quality, and DELAY FEEDBACK and ECHO LEVEL to change the amount of DDL used. The SAMPLE & HOLD RATE parameter is one found in quite a number of other al-

gorithms and allows a rhythmic element to be introduced in the sound by applying a sampling rate to the LFO. Just modulate the rate to change the number of samples. This is very effective if used sparingly.

Phaser and Panner

I suspect few of us actually understand the difference between a flanger and a phaser. The DP/4 manual offers an explanation but, as with most things, it's best to use your ears to decide if a particular effect can give you what you want or not. Personally, I think of a phaser as being able to provide a stronger, more intense whooshy sound than a flanger. As such, it is not an everyday effect, but it does have its uses. The **Phaser-DDL** algorithm certainly offers many variations if you do need to use one. Not surprisingly, the parameters are very similar to the **Flanger-DDL** and can be used in the same way.

Another of my favorite algorithms for experimentation is the **EQ-Panner-DDL**. The combination of a panner facility with a delay line gives lots of scope for creating great stereo effects, from slow smooth sweeps to fast rhythmic jumps. There are lots of useful parameters including nearly all the ones provided by the **Flanger-DDL** algorithm. Most of them respond well to modulation, especially **RATE**, **SAMPLE & HOLD** and **DELAY REGEN**.

Tremolo and Vibrato

The **EQ-Tremolo-DDL** and **EQ-Vibrato-DDL** algorithms have nearly identical parameters and only differ in the way they apply modulation (tremolo to volume, vibrato to pitch). Their architecture is very similar to the **Flanger/Panner-DDL** algorithms and as such they offer many opportunities for creative effecting. I find them particularly useful for giving life to a previously static and boring synth sound. The parameters lend themselves easily to real-time expression, the best ones being **RATE**, **WIDTH** and **DELAY REGEN**.

That's it for now. Can I just put in a reminder that I would love to hear from anyone who uses the DP/4 with MIDI in a different or unusual way that has not been covered before. Please get in touch — Britain is not that far away by post!

See you soon for Part Three. ■

Bio: Steve Byhurst is a British composer of synthesizer-based instrumental music. He is an aspiring soundtrack writer who would love to make a living from the results of using his (mainly USA-made!) gear. Write to him at 1 Oaklands, Oakhill Road, Horsham, West Sussex, RH13 5LG, U.K.

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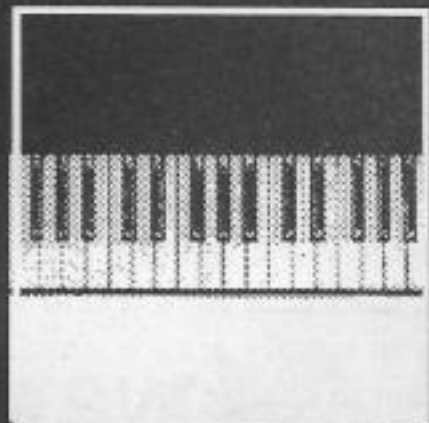
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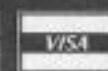
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Mutant Program Changes

Extending the Reach of Your KS-32

Jeff Jetton

The KS-32 makes a versatile master keyboard, but, as with all MIDI devices, there's a slight problem. One of the more bone-headed things about the MIDI specification is that the program change message is limited to a range between 000 and 127, meaning that only 128 different sounds can be accessed. While this may have been fine a decade ago, today's keyboards often have several hundred programs, even more if you pop in a memory card. So how do you get at them all through MIDI?

On some synths, you're just out of luck. With many Roland modules, for example, switching from internal programs to card programs over MIDI just plain can't be done. Other modules, such as E-mu's Proteus line, let you set up a "MIDI map" that links each incoming program change message to a particular sound, independent of that sound's patch number. Unfortunately, this method still limits you to only 128 MIDI-addressable sounds.

The best solution so far involves the use of multiple program change messages. Usually, the first message calls up a major section of memory and the second message calls up a specific program within that section. On the SQ-1/2 and KS-32, program change values from 124 to 127 select INT, ROM, CARD A, and CARD B in that order. A subsequent program change message from 000 to 079 calls up the proper sound within that group.

In a sequence/preset, each track is assigned its own MIDI channel and only one program number. The task of sending out two consecutive program changes can be done in a few different ways.

If you're playing live, use two presets, and call them up one after another. It may help to name the presets something like "MegaLayer 1" and "MegaLayer 2" to make it easy to remember the order.

When sequencing, set up a short, dummy sequence with no note data in it. To do this, hold Record and press Play to put the sequencer in record mode. Press Record again to start recording blank space. After a few beats, press Stop. Set your track program number to the first program change and edit your song so that this sequence is called up first. Set the track program number in the next sequence of the song chain to the second program change. When you start the song, the first message will be sent, and after a short pause, the next one.

A more efficient, but more complicated method is to insert program changes in the sequence using the Event Edit Track

function. I won't go into the specifics of using this function, since it's all in your manual. Basically you'll need to insert the first and second program changes into an empty measure at the beginning of your sequence. Be sure to leave about one beat between the messages to give the receiving module time to process the data. To use this method live, you'll have to turn a preset into an empty dummy sequence as described above, then insert your program changes. After calling up the preset, press Play to send the MIDI data. The sequencer sends the program change number assigned to each track not just when the sequence is called up, but also when it finishes playing. So set your track program numbers to the last number you want sent.

The disadvantage to the last method is that once you turn a preset into a sequence, you can no longer layer tracks, which is, technically speaking, a big-fat-drag. The advantage is that with some synths, you need to do more than just send two program changes, and the Event Edit Track function can accommodate that. Oberheim's Matrix-1000 module has, appropriately enough, 1000 patches, numbered from 000 to 999. To change the last two digits, you simply send a standard program change from 00 to 99. But to change the hundred's digit, you must send a program change from 0 to 9, with the modulation wheel held up! In a case like this, you can insert a mod wheel (Continuous Controller #1) message with a value of 127 (all the way up), followed by a program change message, followed by a mod wheel message with a value of 000 (all the way down).

If, when all is said and done, you still can't access some of your favorite sounds through MIDI, and are forced to manually select them, don't despair. Heck in my day, we didn't have programmable patches. We had to tweak knobs for hours. And we walked five miles uphill in the snow just to get to the studio. And our shoes were made of cardboard... ■

Bio: Nashville-based keyboard dude Jeff Jetton is currently on tour with Liberty recording artist, John Berry.

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EPS Hackerpatch — Filter Sweep

Tom Lyle

I cannot believe that every owner of the original EPS (the "13 Minus" I like to call it) went out and immediately upgraded to a EPS-16+ the day it came out. I am one of the proud owners of the original EPS and I miss reading articles in the *Hacker* that apply to me. I'm also getting quite tired of converting all the data in the *Hacker* to fit my EPS's configuration, if at all possible. Now it's my turn. I can only hope all you EPS-16+ and ASR-10 users can translate these patches, but if you can't...

I was recently re-reading the article by Erech Swanston in the August 1991 (Number 74) issue about arpeggiation and the EPS. What prompted me to go back to this article was my current interest in analog sounds, and altering these sounds as they are played. I especially miss the good ol' filter sweep. Now, what are all these synth-like controls on my sampler for if I'm just going to record or buy sounds, and play them back? Erech's article sent me to work.

What Erech did, if you don't feel like looking up the article yourself, is change the loop position using the mod wheel as the notes play in a repetitive sequence. This changes the timbre of the notes without changing the pitch as they play. He used the soundtrack to *Midnight Express* as an example. My problem is that this technique limits one to the type of sound being played, usually a bass synth sound, and it must have a single cycle loop (a single cycle loop is a tone generated by a fast loop to match the pitch of the sampled sound). My desire was to alter the sound with greater effect, and even to alter individual notes as they play.

Mod Wheel Filter Sweep

This works best with punchy bass synth sounds, but the beauty is it will work with any sound. It doesn't sound very good on "natural" acoustic samples other than percussive sounds such as marimba or steel drum, but we are trying to simulate an analog synth, aren't we? You might want to try a quick repetitive sequence or a long sustained note.

Select the wavesample to edit and go to the Edit/Filter page. Scroll to the right until you see the F1 MOD page. Set the F1 MOD to WHEEL and the level to -99. You can also set the F2 MOD to WHEEL and its level to -99 for a greater effect. Go to the Edit/LFO page and turn the LFO MOD to OFF. When playing back a repetitive arpeggiated sequence or a sustained note, slowly move the mod wheel back and forth. You can set the amount of change by the level of the F1/F2 MOD (the lower the number, the more filtration). Some real analog magic happens when you're at the bottom of the filter sweep and you find that point where the note starts to shine through the filter.

On most sounds the volume seems to drop dramatically as the

filter increases. To compensate for this, add another layer (command/layer — ADD LAYER) and copy the wavesample (with the mod wheel filter parameters) to this layer (command/wave — COPY WAVESAMPLE) and set it up so the volume of this wavesample rises as you rotate the mod wheel (edit/amp — VOLUME MOD = 99).

To get the sound I was searching for, sometimes I had to add a different sound as my second or third layers. Occasionally these layers would not have a filter sweep sound. It took some experimenting.

Individual Note Filter Sweep

I wanted to program the sound so the filter setting would change throughout the playing time of the note automatically. This patch was easier said than done, and I must thank Ensoniq Customer Service's Al Blake for his help for coming up with this patch. This patch works with any looped sound, but I recommend trying it at first with a single wavesample with a quick loop so you can check out all your possibilities. You can try it using the EPS internal wavesample (command/wave — CREATE NEW WAVESAMPLE) at first. This is not a very interesting sound, but you'll get the feel of the parameters.

I only listed the parameters you'll need to change. If it's not listed, scroll past that page and use the default settings.

The parameters of the edit/filter page:

CUTOFF	F1 = 0	F2 = 0
ENV2 AMT	F1 = +54	F2 = -12
F1 MOD	ENV2	+54
F2 MOD	ENV2	+99

Parameters for the edit/env 2 page:

HARDVEL	0 ¹	99	0 ²	0 ²	0 ²
SOFTVEL	0	99	0	0	0
TIMES	40 ³	37 ⁴	0	0	0

Parameters for the edit/env 3 page:

HARDVEL	0	99	99	99	99
SOFTVEL	99	99	99	99	99
TIMES	0	0	20	20	10
2nd RELEASE	= 30	LEVEL	= -24		

This patch will create a filter sweep where the note starts with a high amount of filter, then peaks to normal, then the filter slowly comes in again. The speed of the "rise" and "descent" of the filter will be related to the length of the loop and the following parameters, so you can alter them to meet your specific requirements:

- 1) The lower the number, the less the filter will be in effect at the beginning of the "rise."
- 2) Changing these parameters to all 99s will keep the note from "descending."
- 3) The lower the number in this parameter, the faster the "rise" of the note.
- 4) The higher the number, the slower the "descent."

By playing with these parameters, you can do some pretty analog-type effects. Even if the note is just one note in an arpeggiated sequence, it can be "swept." This patch was just the beginning — once I had these programmed I changed things around with the envelopes, the filter settings, even the pitch and LFO to get some really far-out leads and background FX. ■

Bio: Tom Lyle's main instrument is guitar. His latest album "Sanctuary" is on the Skyclad label, and is available at finer record stores.

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By: Tom Shear

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OSC 1	0	00	05	KICK2	WHEEL	+24	WHEEL	+24
OSC 2	0	00	00	SINE	ENV1	-63	ENV1	-63
OSC 3	0	00	00	KICK2	*OFF*	-	*OFF*	-

	LEVEL	OUTPUT	MOD#1	DEPTH	MOD#2	DEPTH
DCA 1	63	ON	*OFF*	-	*OFF*	-
DCA 2	56	ON	*OFF*	-	*OFF*	-
DCA 3	56	ON	*OFF*	-	*OFF*	-

	FREQ	Q	KEYBD	MOD#1	DEPTH	MOD#2	DEPTH
FILTER	91	02	51	*OFF*	-	*OFF*	-

	FINAL VOL	PAN	PAN MOD	DEPTH
DCA 4	63	8	*OFF*	-

	FREQ	RESET	HUMAN	WAV	L1	DELAY	L2	MOD
LFO 1	-	-	-	-	-	-	-	-
LFO 2	-	-	-	-	-	-	-	-
LFO 3	-	-	-	-	-	-	-	-

	L1	L2	L3	LV	T1V	T1	T2	T3	T4	TK
ENV 1	-	-	-	-	-	-	-	-	-	-
ENV 2	-	-	-	-	-	-	-	-	-	-
ENV 3	-	-	-	-	-	-	-	-	-	-
ENV 4	63	00	-63	00	00	00	39	00	28	00

	SYNC	AM	MONO	GLIDE	VC	ENV	OSC	CYC
MODES	OFF	OFF	ON	00	OFF	OFF	ON	ON

	SPLIT/LAYER	S/L PRG	LAYER	L PRG	SPLIT	S PRG	SPLIT KEY
	OFF	-	OFF	-	OFF	-	-

SQ-80 PROG: 808KIK

The patch: This patch emulates the infamous booming kick sound popular in dance and rap music. This one has lots of sustain that makes it more useful for accents than busy kick patterns. If you want a shorter sound, more suitable for house/dance grooves that demand quick kick parts, shorten the T2 value of ENV4 to around 28 or to taste.

The hack: This patch can be roughly adapted to the ESQ-1, but it'll take some work. First, set the WAVE of both OSC1 & 3 to KICK. Next set the OCT of both OSC1 & 3 to -3. Next, go to DCA1 and 3 and set the LEVEL of each to 00. Now, go to the MODS= of both and select ENV2+63 on both DCAs. Finally, enter the following values for ENV2: L1=63, L2=00, L3=00, LV=00, T1V=00, T1=00, T2=21, T3=00, T4=00, TK=00. This isn't as punchy as the SQ-80 version, but it's the best you can do with what you've got.



Bio: Tom Shear uses his EPS-16+ and SQ-80 to write industrial music and to annoy anyone within hearing distance. In-between he attends classes at Syracuse University — if the urge hits him.

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Prog: Wonder Pad

By: Jack Carder, Springfield, VT

WAVE	1	2	3
Select Voice	On	On	Off
Wave Class	Bass	Bass	
Wave	SnthBass2	SnthBass2	
Delay Time	0	0	
Wave Direction	For	For	
Start Index	0	05	
MODSRC	LFO	LFO	
MODAMT	0	0	
Restrk Decay	57	57	

PITCH	1	2	3
Octave	+1	+1	
Semitone	0	0	
Fine	-06	+06	
ENV1	0	0	
LFO	0	+04	
MODSRC	Off	Off	
MODAMT	0	0	
KBD Ptch Track	On	On	
Glide	Off	Off	
Glide Time	0	0	

ENV1	1	2	3
Initial	17	00	
Peak	00	00	
Break	00	00	
Sustain	00	00	
Attack	22	00	
Decay 1	00	00	
Decay 2	00	00	
Release	00	00	
Vel-Level	0	0	
Vel-Attack	0	0	
Vel Curve	Convex	Convex	
Mode	Nor	Nor	
KBD Track	0	0	

LFO	1	2	3
LFO Speed	31	31	
Noise Rate	86	86	
Level	0	0	
Delay	26	26	
MODSRC	Off	Off	
Wave	Sine/Tri	Sine/Tri	
Restart	On	On	

FILTER	1	2	3
Filter 1	2Lo	2Lo	
Filter 2	2Lo	2Lo	
FC1 Cutoff	072	072	
ENV 2	0	0	
FC1 KBD	0	0	
MODSRC	Off	Off	
MODAMT	0	0	
FC2 Cutoff	075	075	
ENV2	0	0	
FC2 KBD	0	0	
FC1MOD-FC2	On	On	

ENV2	1	2	3
Initial	00	00	
Peak	00	00	
Break	00	00	
Sustain	00	00	
Attack	00	00	
Decay 1	00	00	
Decay 2	00	00	
Release	00	00	
Vel-Level	0	0	
Vel-Attack	0	0	
Vel Curve	Convex	Convex	
Mode	Nor	Nor	
KBD Track	0	0	

AMP	1	2	3
Initial	88	88	
Peak	95	95	
Break	99	99	
Sustain	99	99	
Attack	20	20	
Decay 1	30	30	
Decay 2	20	20	
Release	60	60	
Vel-Level	0	0	
Vel-Attack	0	0	
Vel Curve	Convex	Convex	
Mode	Nor	Nor	
KBD Track	0	0	

OUTPUT	1	2	3
VOL	71	71	
Boost	Off	Off	
MODSRC	Off	Off	
MODAMT	0	0	
KBD Scale	0	0	
Key Range	C2-C7	C2-C7	
Output Bus	FX1	FX1	
Priority	Med	Med	
Pan	+98	-98	
Vel window	0	0	

EFFECTS — ROTERY SPEAKER & VERB

FX-1	20	FX-2	25
Decay Time	47		
HF Damping	40		
Slow Speed	10		
Fast Speed	90		
Rotor Center	50		
Rotor Depth	39		
Speed Mode	Switch		
MODSRC	Wheel		

The Hack: Another contribution from the very prolific Mr. Gardner. If you'd like to retain Wonder Pad's original, darkish character but alter the Rotating Speaker some, for Effects make FX1=60, HF Damping=30, Slow Speed=09, Fast Speed=20, Rotor Center=60 and Rotor Depth=50. (These changes make a slightly more efficient use of the effect.) If, however, you'd prefer more drastic modulation & mutation, for Voice 1: adjust the Pitch Section's ENV1 to +10. Make Filters 1 and 2 3LO-PASS 1HIPASS respectively. The Filter MODSRC should =NOISE and the MODAMT should be about +10. For Voice 2: in the Pitch Section, change LFO to +03 and FINE to 00. (Changing this voice's Fine Tune value to 0 elicits the detune effect between voices 1 and 2.) Let the MODSRC = PITCH and the MODAMT = +06. Change Filters 1 and 2 to 2LOPASS and 2HIPASS. Set the Filter MODSRC to PITCH with a MODSRC value of +03. For both voices, adjust LFO LEVEL to 32, DLAY

to 13 and SPEED to 16. You've just brightened the Filter, enabled Envelope 1, added LFO and pitch modulation in the Pitch Section, and modulated the Filter with pitch and noise. This allows the patch to "breathe" and gives it some movement. (Betcha didn't think you could do all that at once.)

Jeffrey Rhoads



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

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 — An "Elton John" Oberheim Bass patch — like in *Rocket Man*.
 SQ-1/2 — Good Electric guitar — similar to Wah-wah on the Korg 01/W.
 SD/VFX — A sitar patch.

SD & VFX Prog: SYNBASS+STR

By: Dara Jones

NOTES: SYNBASS+STR is a split patch featuring a synth bass and strings. This patch has a nice percussive bass panned in stereo and chorused to give it a nice tight attack. The SYNTH-BEL wave is used to give the strings a subtle bite as well.

THE HACK: What's a big bottom without a nice bit of wiggle to it? I wanted to be able to add a pinch of vibrato to the bass sound, so I restructured Dara's LFO on Voice 3. Try setting RATE=36, and the Level MODSRC=Wl+Pr; this allows the vibrato to kick in with either the mod wheel or key pressure. Also, the LFO WAVESHAPE should be set to TRIANGLE for a

more natural wiggle. There is a slight problem on the Program Control page with the RESTRIKE parameter. When a note is struck twice rapidly, this parameter sets the release time of the first note. Set to such a high value (64), a rapid restriking of a key causes what sounds almost like a stuck note. For a better response, set this value to 42 or so. Since Dara used five of the six voices for the splits, she didn't program any patch selects. However, you might create some variations of the bass sound without Voces 1 and 2, and of the string sound without the synth-bell layer. I also went a step further, and made a sawtooth string wave to layer with the real strings, essentially by copying Dara's string voice, detuning it, setting the waveform to SAWTOOTH, and pulling the low-pass filter down until it blended well.

- Sam Mims

WAVES	1	2	3	4	5	6
Wave	ClavPiano	ClavPiano	SynBass1	Strings	SynthBell	
Wave Class	StringSnd	StringSnd	BassSnd	StringSnd	Waveform	
Delay	0	0	0	0	0	
Start	0	0	0	0	0	
Direction	Forward	Forward	Forward	Forward	-	
Vel Start Mod	0	0	+33	0	-	

MOD MIXER	1	2	3	4	5	6
SRC-1	Timbr	Timbr	-	-	-	
SRC-2	Press	Press	-	-	-	
SRC-2 Scale	1.0	1.0	-	-	-	
SRC-2 Shape	Linear	Linear	-	-	-	

PITCH	1	2	3	4	5	6
Octave	0	0	0	-1	-1	
Semitone	0	0	0	0	0	
Fine	+22	-18	0	0	0	
Pitch Table	System	System	System	System	System	

PITCH MODS	1	2	3	4	5	6
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	
MODAMT	0	0	0	0	0	
Glide	None	None	None	None	None	
ENV1	0	0	0	0	0	
LFO1	+10	+10	+5	0	+5	

FILTER 1	1	2	3	4	5	6
Mode	3LP	3LP	2LP	2LP	2LP	
Cutoff	59	59	127	127	85	
KBD	-1	-1	+25	+25	+25	
MODSRC	Mixer	Mixer	*Off*	*Off*	*Off*	
MODAMT	+1	+1	0	0	0	
ENV2	+99	+99	0	0	+99	

FILTER 2	1	2	3	4	5	6
Mode	1LP	1LP	2HP	2HP	2HP	
Cutoff	41	41	0	0	0	
KBD	0	0	0	0	0	
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	
MODAMT	0	0	0	0	0	
ENV2	+90	+90	0	0	0	

OUTPUT	1	2	3	4	5	6
VOL	94	94	95	93	70	
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	
MODAMT	0	0	0	0	0	
KBD Scale	Zone	Zone	Zone	Zone	Zone	
LO/HI Key	A0/F#4	A0/F#4	A0/F#4	G4/B7	G4/B7	
Dest Bus	FX1	FX1	FX1	FX2	FX1	
Pan	98	98	3	63	50	
MODSRC	Veloc	Veloc	LFO	LFO	*Off*	
MODAMT	+99	+99	+83	+99	0	
Pre-Gain	Off	Off	On	Off	Off	
Voice Prior	Medium	Medium	Medium	Medium	Medium	
Vel Thresh	0	+13	0	0	0	

LFO	1	2	3	4	5	6
Rate	43	43	99	22	43	
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	
MODAMT	0	0	0	0	0	
Level	0	0	0	0	0	
MODSRC	Wheel	Wheel	LFO	Wl+Pr	Wheel	
Delay	0	0	0	0	0	
Waveshape	Triangle	Triangle	Sine/Tri	Triangle	Triangle	
Restart	On	On	Off	On	On	
Noise SRC RT	70	70	70	70	70	

SELECT VOICE

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

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

ENV2	1	2	3	4	5	6
Initial	0	0	-	-	0	
Peak	99	99	-	-	99	
Break 1	0	0	-	-	0	
Break 2	0	0	-	-	0	
Sustain	0	0	-	-	0	
Attack	0	0	-	-	2	
Decay 1	0	0	-	-	2	
Decay 2	0	0	-	-	40	
Decay 3	0	0	-	-	40	
Release	0*	0*	-	-	16	
KBD Track	0	0	-	-	0	
Vel Curve	Cnvx2	Cnvx2	-	-	QuikRise	
Mode	Normal	Normal	-	-	Normal	
Vel-Level	50	50	-	-	0	
Vel-Attack	0	0	-	-	0	

ENV3	1	2	3	4	5	6
Initial	0	0	99	99	0	
Peak	99	99	99	99	99	
Break 1	0	0	75	99	0	
Break 2	0	0	56	99	0	
Sustain	0	0	0	99	0	
Attack	0	0	0	50	0	
Decay 1	47	47	45	50	31	
Decay 2	34	34	52	50	40	
Decay 3	61	61	70	50	40	
Release	30*	30*	30	47	16	
KBD Track	0	0	28	0	0	
Vel Curve	Cnvx2	Cnvx2	Cnvx1	Cnvx2	QuikRise	
Mode	Normal	Normal	Normal	Normal	Normal	
Vel-Level	0	0	18	0	0	
Vel-Attack	0	0	0	0	0	

PGM CONTROL

Pitch Table	Off
Bend Range	**
Delay	x1
Restrike	64
Glide Time	0

EFFECTS (1)

Effect	Eight voices chorus 1
FX1 Mix	72
FX2 Mix	69

EFFECTS (2)

Rate	21
Depth	20
Delay	20
Feedback	+20

EFFECTS (3)

FX2 Mode	NormStereo Send
----------	-----------------

PERFORMANCE

Timbre	0
Release	0
Pressure	Key

The Interface

Letters for The Interface may be sent to any of the following addresses:

U.S. Mail - The Interface, Transonik Hacker, 1402 SW Upland Dr., Portland, OR 97221

Electronic mail - GENie Network: TRANSONIQ, CompuServe: 73260,3353, Internet (via CS): 73260.3353@compuserve.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.

TH,

While creating directories on a Fujitsu floptical drive off my ASR-10 the file numbering appeared to jump. Having just completed storing instruments in dir #12, I moved on to create dir #13. It assumed the number file #21. Any suggestions? Whatever the cause of the problem, I've since gotten around it.

Any chance of making the *Hacker* more obscure? I read it monthly cover to cover and at the end feel I have been in communication with another planet. Please start a section for complete dingbats and the ASR-10.

All the best,
Steve Brickle [100144,1237]

[TH - After a while, things start to sound familiar and the obscurity factor drops - then you wake up some day and find yourself on Planet Hacker. Of course, by then, normal English starts to sound confusing...]

[CS - Files all share the same numbering regardless of what type they are (instrument, sequence, directory, etc.). If you have, say, 10 files on disk, the next file you create will be file #11, even if it's a file type you haven't used before. The easiest way to keep file numberings consecutive for a particular file type is to store that file type in its own directory.]

Hi -

I got this address from GENie as being an e-mail location for the *Transonik Hacker*... do you folks know of a program called EPSDISK that will allow you to download EPS samples to an IBM PC, copy the file to a diskette, then take that diskette over to the EPS for loading?

Or maybe I could do the same thing with an EPS editor/librarian program of some kind via MIDI? Does such a program exist for Windows?

Thanks -
Dave Gaines
INTERNET:d.gaines7@genie.geis.com

[CS - Gary Giebler has a number of disk utilities for Ensoniq products and IBM-type computers. I'm not sure if EPSDISK is one of them, but as Gary is now working for Ensoniq, perhaps he'd be willing to comment...]

[Gary Giebler responds - There are several programs available for using Ensoniq disks on a PC. EPSDisk, by Michael Chen, is a utility program that allows you to read, write, or format Ensoniq EPS, EPS-16 PLUS, and ASR-10 disks using an IBM-PC compatible computer. EPSDisk

can be found on the Internet and several computer BBS's. Giebler Enterprises' Ensoniq Disk Extractor (EDE) creates an Ensoniq disk from a disk image file (in our EDE format) downloaded from any BBS. EDE is available on CompuServe, Internet, America Online, CompUSA, and Midlink. Giebler Enterprises' Ensoniq Disk Manager (EDM) can read, write, format and copy all Ensoniq disks from the Mirage to the TS-12. Individual files or entire disks can be copied to/from the PC's hard disk. See our ad in the *Hacker Booteeq* for more information on our other software for Ensoniq products.]

Hello !

I read in the last *Transonik Hacker* in the Interface that a man from Germany has had some problems with an ASR-10 OS version that deleted the whole Instrument when you wanted to delete a wavesample.

I have also had that problem.

Q: Is OS version 2.0 the latest one?
Q: Are there different versions of OS 2.0 out there?
Q: Are there any more known bugs that I should know about?

Best regards
Njaal F. Lie

[CS - Deleting a wavesample shouldn't cause an entire instrument to disappear, but without further information I'm afraid I have no idea about what might be going on. I'd suggest contacting Ensoniq Customer Service (215-647-3930) directly, or else write again and detail exactly what it is you do when deleting a wavesample. If it's a bug, I'm sure Ensoniq will want to know about it.

The most current OS version for the ASR-10 is 2.0 (watch the *Hacker* for news of new OS versions as they become available); there is no variation between OS's with the same number. When something about an OS is changed, the OS is given a new number specifically to differentiate it from previous versions.

Don't worry too much about known bugs; Ensoniq is working to fix them. It's the unknown bugs that can drive you crazy.]

[Ensoniq - The current O.S. for the ASR-10 is version 2.01. The disk label states version 2.0, but the only version we have ever shipped is 2.01. We are working on a new version to fix some bugs and SCSI compatibility issues, and we will announce it in the *Hacker* when it is ready.]

Subj: ASR-10

A new error has appeared on the LED's. Whilst attempting to format a 128 Mb Fujitsu optical I have now been told with three separate disks "disk not responding." I have not had a problem with this type disk before.

Steve Brickle
[100144,1237]

[CS - There's a known bug in OS 2.0 that hoses operation of the ASR with optical drives, but the problem should be corrected quite soon. In the meantime, you might want to use OS 1.61 when dealing with your optical.

If this doesn't alleviate your difficulty, there are several relatively obvious things to check, and you probably have, but I'll mention them anyway.

First, make sure that your optical drive isn't sharing a SCSI address with any other devices connected. The ASR-10 and EPS-series are hard-wired to SCSI ID 3, so that address is definitely off-limits for any other devices you have connected.

Second, make sure things are properly terminated. Generally, the first and last devices in a SCSI chain should both be terminated, but there are variations depending on your equipment setup. If you are unsure about your termination, your SCSI interface manual details termination requirements for any possible combination of devices.

Third, make sure your SCSI cable runs are not overly long. I've had successful operation with cable runs up to about 16 feet, but this is pushing it. Also, it's altogether possible that you have a bad SCSI cable. If you can, try switching cables and see if that doesn't help.

If none of these things helps, then I'd suggest contacting Ensoniq Customer Service (215-647-3930) directly.]

Hello Hacker!

I just bought a Insite floptical drive for my ASR-10. All ASR and TS owners should have one! It is about 50-100% slower than my Seagate fixed hard drive to read and write data to. But, price per Mb and the nice disk format (3.5") is the thing that makes me and my ASR-10 happy! Just imagine, about 43,000 blocks on a single floppy! It is now possible for me to make easy backups of songs, seq's, banks and instruments in a project. (This was a BIG problem before using normal floppies.)

The Insite floptical drive I bought worked with default settings, just to connect!

The drawback I have found (so far) is that it takes about 20 minutes to format a floptical disk on ASR-10. Floptical disks don't work with v2.0 disktracks.

Is Ensoniq still working on the digital I/O backup option I have been waiting for since last autumn to get? Do you know if we can trust Ensoniq for this dream to come thru?

Best Regards from a happy ASR owner,
Jesper Gummeson
Internet: jesper@iss.se

[Ensoniq - Yes, we are working on backup via the DI-10 digital I/O but we are not ready to announce availability. Stay tuned...]

Dear Hacker,

I live, eat, sleep, work, and gig with my trusty VFX-SD. The only thing I have not figured out satisfactorily is how to play sequences that use Roland or general MIDI drum keys. Can anyone tell me how to set up a drum kit on the VFX-SD like the Roland kit on the SD-1? I think that the SD-1 has a separate wave form for the Roland kit, but surely there must be some way to do this. I wrote Ensoniq but they didn't really offer any solution to my problem.

One other question, I recently saw a sound card for an IBM type computer that uses an Ensoniq chip for the sounds. The card was manufactured by a company named "Reveal" I think. Can anyone tell me if this is a good card. I would like to install one in my computer if the sounds are close to the sounds on my VFX-SD.

Thanks for the help.
Jim Ivy
Internet: jci@tenet.edu

[CS - To create a drumkit that matches the Roland or GM setups, you'll need to map drum sounds one to a key in the same order that they appear in the kit you are trying to duplicate. Unfortunately, the VFX-SD can use a maximum of only 17 sounds (at least, I think it's 17 - it's been a while since I used a VFX-SD). This means that you won't be able to replicate the entire map in a single kit. You may be able to use a couple of different kits to get what you want, though. For example, set up one kit using drum sounds, and another using percussion. You could then combine these in a preset. To use them with sequences designed using Roland or GM maps, you'll probably need to use two or more tracks in your sequencer with different kits assigned. Of course, you'll then need to split the original sequence into separate MIDI channels - one for each kit you're using on its own track. It's a bit cumbersome, I know, but it can be done.

As far as the Reveal sound card goes, I have no experience with it, so I have no opinion. I'm sure Ensoniq can tell you more, though...

[Ensoniq - The card you saw is manufactured by Reveal, and as it is our design, chips, and sounds

we'd have to say it is pretty good! Our current soundcard designs are aimed at the game and General MIDI market, with a strong desire to make them AFFORDABLE! Please see the announcements from Ensoniq on page 3 for more info about our multimedia developments.]

Dear Sir,

Please inform me on what package for my 386 computer would best transpose my sequences from my SD-1/32 onto sheet music.

Thank you,
John Steyer
Souderton, PA

[CS - There are a number of music transcription programs for the IBM, but since I use neither an IBM nor transcription software, I'm probably the wrong guy to ask. I have heard good things about an inexpensive program from Passport Designs (415-726-0280), called Musictime, which you might want to check out.]

[Ensoniq - You would do well to check out magazines such as Electronic Musician and Keyboard, as they review software all the time. We saw a round-up of notation software for the IBM in the August 1993 issue of EM.]

[Gary Giebler - Our sequencer package for the SD-1 will allow you to read the SD-1 sequencer files on your PC and convert the sequences into standard MIDI files which can then be loaded into any notation package. See our ad in the Hacker Booteeq for more information.]

Dear Hacker,

I can't recall the last time I didn't find something useful in your articles. Great job.

I do have a question though regarding Sunny-Side Technologies - the ad on page 2 of the April Hacker - are they a subsidiary of Garth Hjelte's business, or is it the other way around? They must be connected in some way. Or, in other words, "Which came first, the chicken..."

Sorry guys, it was too tempting to pass up.

Rick Ledbetter,
Small Dog Music
Toluca Lake, CA

[CS - Dinner and a movie.]

Hello happy Transhackers,

And welcome to the marvelous world of KS-32 effects programming. I apologize for my last letter, where my enthusiasm kept me from testing well enough that MIDI control over FX1-Mix does not allow different effect levels on separate MIDI channels. Your answer made it clear: All the effect settings are the same for every one of the eight sounds in a preset.

Therefore, I thought that my problem was impossible to solve. The question was: How can you have a sound on track 1 with much chorus and a little reverb, and a sound on track 2 with less chorus? Here is the solution I found, and I am sure it works. The only requirement is that the sound voices are all routed to FX1.

Go into Edit Preset mode, choose the CHORUS + REVERB effect, set the decay, chorus rate, etc. to your taste and finally program the modulation like this: modulate Level by Timbre - 99. Then go into Edit track, set Timbre on track 1 to 0 and Timbre on track 2 to 99. Now you place the sounds you want on track 1 and track 2. Track 1 will have full Chorus + Reverb and track 2 will have Reverb only. Of course, you can have a little chorus on track 2 by setting the Timbre parameter to a lesser value than 99. This effect setting works with any sounds (as soon as they are routed to to FX1).

You can also have the opposite action. Imagine you want to have full Chorus + Reverb on track 1 and only chorus on track 2 (with no reverb). In order to achieve this, you have to set Modulation this way. Modulate FX1 - Mix by timbre -99. Leave Timbre parameter to 0 to track 1 and 99 on track 2. The sound on track 1 has Chorus + Reverb and the sound on track 2 only has Chorus. You can adjust the Reverb level on track 2 by setting the Timbre parameter to a lesser value than 99.

Maybe your question has already been answered —

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Ever hunt through that old stack of *Hackers* looking for that reference to Bernoulli drives — somewhere in the letters column? By using the Back Issue Index you can usually find the article you're looking for — but letters are different. Well, lucky you, here's your solution — electronic files of raw text from the last four years' worth of letters columns — all ready to be pattern searched for whatever you want. (DOS formatted, 720k, 3.5")

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1991 (Issues #67 - #78), 310k

1992 (Issues #79 - #90), 356k

1993 (Issues #91 - #102), 416k

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This "Timbre tip" can of course be used with any of the combined effects to get a better control over effect amount on each track, allowing you to get a phasing effect on only one track when all the others simply have reverb, etc. And you can even get more control by using the separate FX1 and FX2 bus.

The only question left is why does Ensoniq not explain these possibilities in the user manual? It is a shame that users need to spend so much time discovering the inner possibilities of their synths. This situation is even more disappointing since the KS-32 (and the entire SQ family) appears to be such a powerful tool. Well, the lucky ones have time to experiment and the brains to figure out how it works. There's actually much more to the KS-32 than meets the manual.

One other thing. I bought sounds from both Latter Productions and from Sound Source. Latter's sounds are very interesting, well programmed and really worth the price – and they're easy to transform when you want to take full advantage of the expansion waves within the KS-32. On the other hand I was disappointed by the Sound Source programs. Many of them are very similar to each other, sometimes with only a very few parameters changed from one to the next. This is an easy way to multiply sounds and sell 160 of them when you only have 80 real patches. But this only works once, dear sound vendors.

And, finally, I am still looking for SQ-mates here

in France. Please write to me in order to exchange tips, ideas, recipes, whatever...

Yours,
Gregoire Marechal
10 rue Jean Bleuzen
92170 Vanves, France

[CS – I hate to have to break it to you, but you still can't have two different levels assigned to one effects bus at the same time. If you set up a preset in the manner you describe, you can change the effect bus level by selecting different tracks, but the FX bus level will then be set for all tracks. You see, there isn't a separate FX bus for each track; there are two busses which tracks can be routed to. So changing the level of one or the other bus will affect all tracks assigned to that bus.]

[Ensoniq – We hate to squash such obvious enthusiasm, but Clark is correct. In your scenario the TIMBRE modulator is changing the level of chorusing, but it is acting globally on the whole sequence. We suspect that you are listening to the changes without the sequencer playing, and when you select Track 1 you hear no chorusing, and when you select Track 2 you do hear chorusing. When the sequence is playing, however, the act of selecting a Track will cause the whole sequence playback to either have increased or decreased chorusing for each sound, or Track individually, due to the TIMBRE modulator. That's why we didn't document this "feature."

To help make up for this disappointment we have come up with a possible way to fool your ears into hearing the difference in chorus depth you wish. If you have a sequence that you set up with a deep chorus depth, you can take the sound on a given track that you want to have less chorus depth and edit that sound in the following manner:

1) Look at which voices are active and what waveforms they use. (we will skip the button presses for the sake of space).

2) Decide which voice creates the most important component of the sound and manually copy/recreate all those parameters in an unused voice.

3) Route the output of that voice to DRY.

By mixing a chorused voice and a dry voice in the sound program you'll be effectively halving the perceived chorus depth when it is played back through the sequence. There are a lot of decisions to be made to decide how to choose which component to duplicate etc. but this should give you a new path to travel down that will work for you. Good luck!]

Dear Transoniq,

I own an EPS-16+ and I am very displeased with the lack of support from Ensoniq for this product.

1. I don't understand why the 16+ can't be

upgraded from 20 voice polyphony to 32 voice. It was upgraded on the SD-1 with swing percent. Both instruments came out at the same time. What happened?

2. Where are the new effects? I have seen the new effects on the new ASR-10. Why hasn't Ensoniq created any for the 16+? I know about the Waveboy Effects Disk but these don't sound as good as Ensoniq's. They had promised new effects for the 16+. The ones in the ASR-10 are new but won't load into the 16+. And now they have created 12 new 44-kHz effect algorithms for the ASR-10. What about the 16+? What gives?

3. The Load-Instrument-While-Sequencer-Is-Running feature never happened. Why not replace it with something a sampler should have – like time stretch and compression? This feature is not new – every other sampler has had it for years.

These are software upgrades that should have happened. While American companies preach "buy American made," it is the Japanese companies (Korg, Roland) who make their instruments upgradeable and keep their customers happy. The latest version OS for the 16+ is 1.30 and has been for the last three years. Come on! The ASR-10 has had many new OS versions from 1.0 to 2.0.

I am sure that most if not all EPS-16+ owners would be willing to pay for these software upgrades. Ensoniq, please support the upgrades to people who have invested in your product like the companies in Japan do.

Yours,
Keith Purvis
Bronx, NY

[CS – Waveboy has several disks of new effects, and I've heard some pretty good things about them, so don't write them off until you've checked them out for yourself. As far as Japanese companies having a better upgrade record than other companies, I don't think either of the companies you mention have ever offered upgrades to effects for previously released products. (Korg hasn't made a sampler in years), and only recently has Roland introduced a product in which polyphony can be increased. And even so, this isn't an upgrade, strictly speaking; it's an expansion card that the product is designed to use in the first place.]

[Ensoniq – 1) The EPS family used an older family of microprocessor components that couldn't run fast enough to support 32 voices (yes, we did try!). The SD-1 did not have that limitation because it has no sampling capabilities, so the limiting components were not present. The move to 32 voices in our samplers was accomplished using an entirely new processor for the ASR-10.

2) We're surprised by this comment, as we never promised new effects for the EPS-16 PLUS, or marketed that it had the capability of uploading



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new algorithms. We understand that you would like new effects, but it is not something that we ever committed to do.

3) This is a bit of an exaggeration – not every out-of-production sampler has time compression/expansion. Does the AKAI S900 and 950? The Roland S-50 and S-10? The Korg DSS-1? The Yamaha TX-16W? The Emulator II or EMAX? We don't mean to be argumentative but we think you get the picture.

Our Japanese counterparts (and our American ones for that matter) do not tend to keep spending their resources updating and expanding their discontinued models. If that was the case, why did Roland release an voice-expandable JV-90 but not allow JV-80 owners to get the benefits? Or Korg offer wave-shaping on the O1/W but not for the M and T series instruments? All manufacturers continually develop new features and technologies and try to implement them in their current products or future designs. Very few, if any, go back to discontinued products to add in features, many of which the older hardware designs simply can't do. This does not make your EPS-16 PLUS any less of an instrument than it was the day you bought it, and it doesn't stop working simply because new models come out.]

Dear Ensoniq folk,

Here I am in Wales with my fabulous new ASR-10 hoping you can help me. Here in Great Britain you can get everything and the kitchen sink on CD ROM, all nicely formatted for the Akai system or the Roland system, sometimes even Emulator systems, but I have yet to see things set up for my lovely ASR-10 where the samples are in stereo and make use of those very clever patch buttons. I am hoping that you can send me a list of companies either here or in the states that produce CD ROMS specifically for the ASR-10. I chose to buy Ensoniq because of the fantastic sound creation facilities available.

One of my closest friends is a very serious composer of electronic music, along the lines of Stockhausen et al, and his chosen instrument is the EPS-16+. What he can't do with a sample of a metal firegrid isn't worth doing. I also have another friend who recently bought the Emulator IIIx and the sample library is staggering and the sounds available from third parties is endless.

As a composer working with theatre, animation, corporate video and tv, I never know what I'm going to be asked for next, so I want a houseful of CD ROMS especially for the ASR-10.

I do have a copy of the EPS library sheet and I'm slowly garnering chunks of it and the sounds are just great. One set of sounds I'm very keen to acquire though are wacky cartoon sounds – Crash! Bang! Wallop! etc.

Hope you can help,
Martin Ward
33 Richmond Rd
Cardiff CF2 3AQ Wales

[Ensoniq – We are working with many third-party companies to "evangelize" their development of sounds for the ASR-10, both on floppy disks and on CD-ROM. We expect to have some significant developments in support for the fall so stay tuned.

In the meantime we know that Q-UP Arts, Eye & I Productions, East/West, Pro-Rec, GreySounds and others already support the ASR-10 with sounds in addition to our efforts. Look to ads here in the Hacker and other publications for more info.]

Dear Transoniq hackerbrains and Mr. C.S.,

Let me begin with "I am not an idiot." I am a huge fan of your publication and being relatively new (real new) to this mind-boggling world of electronic music and MIDI, I have become genuinely Transoniq dependent.

My problem (or not) – the first piece of equipment I purchased was an ASR-10. It scares me! I love it but I have nightmares about the thing. I am addicted to it and I've read my manual at least 10 times. Yet this masterpiece (a whole institution for under \$3000!) sits without having its capabilities tapped by this inexperienced wannabe hacker.

I cannot pull myself away from it without pain, yet I cannot fully immerse myself without pain – Catch-22.

Is there some sort of remedial ASR course for hair-brained hamheads like myself? An Ensoniq picture dictionary or flash cards?

I guess the obvious solution would be to dump it baby and start over with something less perplexing (like a penny whistle). But, NO! I really hope I'm not the only hamhead out here.

Daniel C. Griffith
Kansas City, Missouri

[CS – Hang in there, Daniel. The ASR will become clearer to you the more you use it. In the meantime, note that almost anything written about how to use the EPS-series of samplers will be applicable to the ASR-10 as well, so you might want to check out back issues of TH, as well as some of the other music publications. There's a wealth of info out there, if you can just connect with it.]

[Ensoniq – We have a getting-started video for the ASR-10, called "Mastering the ASR-10" model EVS-1 for only \$17.95. We're sure you'll see an ad for Covert Videos in this issue with their multi-tape series which are also very helpful. Mix Bookshelf (510) 653-3307 has a book from Katmar Entertainment on the EPS-16 PLUS which can also help. In short there are quite a few materials to help you delve deeper into your ASR-10. And keep looking to the Hacker for many insightful articles and tips and tricks from fellow Ensoniq sampler owners.]

Dear Hacker kiddies,

I'm writing this letter in response to a question posed by Christian Hall in Issue #106. I have a solution to the problem posed. It works perfectly – even better than a filter.

First, trigger your sample and hold it down for the duration you want while you're recording into the sequence. This is a pretty obvious first step. Next, use the command track function to enter the event edit track page. After you're there, scroll right until you're on the event type page. Now scroll down until you get to MV or Mix – Volume. Now scroll left until you're back on the default measure, beat, clock page.

Now for the good stuff. You'll be able to insert and delete mix volumes for that track at any measure, beat, or clock in that track. For the effect you're looking for, you would simply insert an MV value of 127 at measure one, beat one, clock one. Then you would insert an MV value of 0 at measure one, beat one, clock 25. You could continue following this pattern at every sixteenth note as just described or make up your own pattern of MV events.

After doing this, though, you'll notice that every sample or instrument within that track will follow this same "volume splicing" pattern. Since you own an ASR-10, you'll be able to work

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around this problem. I will show you how.

Mute out all the other tracks you have in that sequence and lower the volumes of all other instruments or samples you have in that track. Now when you play the sequence, you should just hear the one particular sample you're working with and nothing else. To set up for the next step, make sure you have your sequence set at the desired BPM and turn the sequence loop function off.

Enter the sample source mode and select main out as your source. Pick a blank instrument bank as your destination point and now you're ready to sample your sequence. Simply press enter until your little clock is getting ready to tick and press play on your sampler. You should hear your sample being played by itself and spliced up the way you want it. After you pick a root key, erase your original sample (the vocal ooooh in your case) and copy this newly made sequence sample in its place. Truncate it and normalize the gain.

What you now have is a sample which can be treated as a sampled drum loop. Un-mute all your other tracks and raise the volumes of all your other samples and instruments within the track you're working on. Next, filter out all the MV events you previously entered into that track to make up this "volume splicing" pattern. Now record your new vocal sample at the appropriate

place within the sequence and it should follow along with the beat of your sequence exactly.

I hope I explained this without causing a lot of chaos and confusion. It might seem like a pain in the ass (am I allowed to say that?) at first, but once you get the hang of it things run pretty smoothly.

Always trying to improve the human species,
Christian Hresko
Bel Air, MD

[CS - Thanks for the tips, Christian. This kind of stuff is one of the best things about the Interface.]

Dear TH, Clark, and Ensoniq,

Well, I guess by now it's no secret - the trumpets have blasted (probably from a TS-10/12), the ballots have all been counted, the long anxious wait is over! After many months of tallying, it has finally been announced that *Keyboard Magazine* has won the prestigious Vincent Van Gogh Music Critic Award for its review of the TS-10 in which it continued to bash Ensoniq equipment at every opportunity. It's at least my opinion that *Keyboard's* Ensoniq reviews are to music what Bandini is to home improvement.

But anyway, my primary reason for writing to

you is because I have another - here it comes - suggestion. The acoustic six- and twelve-string guitar patches and the crystal EP patches on the TS-10/12 are fantastic! They are just about as good as one could ask for. I eventually plan on buying a TS-12, but meanwhile, how about an upgrade or a patch programmer making these sounds available for the KS-32? I, for one, would love to see this. The same patches are very good on the KS-32 but I think we're talking about the difference between very good and great!

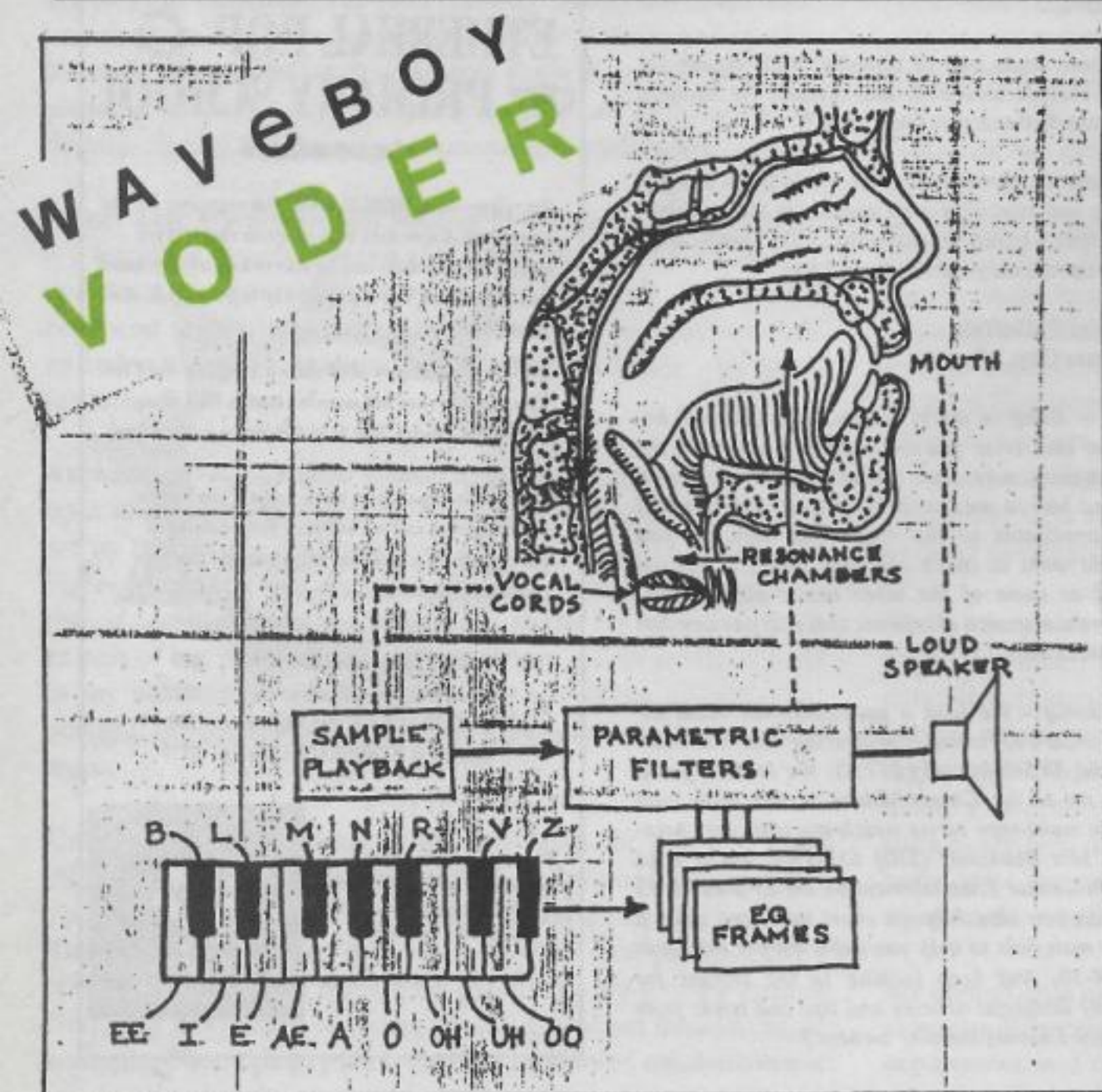
Perhaps Ensoniq should send along some of the hearing aids they manufacture to *Keyboard* whenever they send in something to be reviewed.

And, by the way, thanks for the demo you did on the TS-10, Clark. It was exceptionally well done and it's no wonder you and Erick got the job.

Thanks,
The secret mystery interfacier

[CS - Thanks for the kind words, although I should point out that the demos you heard were produced by Erick Hailstone. I'd like to take more credit for them, but they're really his thing (produced for our company).]

As far as the guitar patches go, perhaps Ensoniq can direct you to similar types of sounds in their vast library...]



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[Ensoniq - Thanks for the kind words. The TS instruments and the KS-32 do not have all the same waveforms nor effects, so it is not so easy to exactly duplicate those TS sounds on a KS-32. Have you gone through our library of over 1000 sounds for the KS-32?

Perhaps Mr. Mims, or Mr. Rhodes or some other loyal Hackers could take a stab at it, re-creating those sounds and publishing them in the Hacker. Any takers?]

Dear Transoniq Hacker,

Let me start by saying that this is not a letter intended to "bash" Ensoniq products. I firmly believe that Ensoniq offers both performance and cost effectiveness in their product line, however...

I have been playing keyboards since I was 13 years old. I've seen, played, owned, traded, etc., many different boards over the span of 12 years. My first synth was a monophonic Yamaha analog. Since then I've played Korgs, Rolands, Emus, Casios, Yamahas, and yes, Ensoniqs. First I played an ESQ-1. It locked up and had to be sent back to the factory two weeks after picking it up from the store. Next I progressed to an SQ-80. I loved the internal disk drive, ready to store the multi-timbral sequences I created. Sequences? What sequences? The sequencer glitched about a week after purchase and was sent back to our boys in Malvern, PA to be fixed. Next came the Mirage. I thought "Wow! Now I'll be able to sample in my own sounds! No more limitations on sounds for me!" Well, it had an internal grounding problem that again needed servicing.

After that, I decided to lay off Ensoniq for a while. You know, sit back and let them get their shit straight; work out the design flaws and start making some serious instruments. (I can only thank God I didn't buy a VFX - the horror stories I've heard about those lemons are unreal. One retailer actually told me that every VFX he ever sold came back broken. Whew! Hell of a record guys!) So I bought an M1 and an SY77, played live gigs for two years with just these boards and an old Jupiter 6: spilling drinks on keyboards, dropping cases off vans, etc. You guys know how it is on the road. I mean, every drunk frat brat from here to Kalamazoo thinks he's a keyboard player, and is determined to come up on stage, beer in hand, and demonstrate his prowess on the ivories.

Never once did I have one of those keyboards glitch. Not once. Not one mysterious "Error xxx," not one spontaneous reboot because the Gods willed it, not one. I even suffered a fire that destroyed everything I owned, but after cleaning the soot off those boards they purred to life flawlessly. Then I figured, hey, what the hell, let's give Ensoniq another try. EPS-16+ here I come - fully decked out with 2 megs of RAM, output expander, SCSI, "the works." "Works" is one word I dare not use to describe the operation of that sampler. This time it was a faulty SCSI interface

that caused the machine to freeze. Ho hum, ho hum, a pirate's life for me!

So I sold it (after getting it fixed, of course), and renewed my vow to be Ensoniq-free from this day on! But alas, man is weak. Oh, was that "Stereo sampling" you said? No, really, go on. "Expandable to 16 megs using standard Mac simms"? Okay, so maybe I'm nibbling, keep going. "Version 2.0 operating system allows direct to hard disk recording." Excuse me, I think I just wet myself. Did you say DIRECT TO HARD DISK RECORDING!!!!????? "Yip-pee," I thought. "This is incredible." "Let's give them one more chance," whispered the little angel sitting on my right shoulder. "Don't do it again," growled the demon on my left. "This machine is unlike anything they've built before," the salesman added "and the price is unbelievable for the features." Sold!

I unpacked my ASR-10 with 10 megs of RAM, SCSI, hard drive and looked at its design with glee. Finally, a professional machine from Ensoniq. It even has gain controls on the inputs and processes them through the effects without having to sample. It's heavy too, I thought and smiled.

Unfortunately, that was the last time my teeth were bared in a friendly gesture where this machine was concerned. When sampling, there was a nasty glitch that would occur, producing digital noise and often looping over long samples at unassigned points. The symptoms indicated a problem with the SIMMs and after assurances from no less than 6 Ensoniq techs and my salesman, I sent the SIMMS to California to be evaluated and replaced when the (most certain) error was found in the modules. After two weeks and numerous delays, I was finally going to be able to play my investment. I quickly rushed home and re-installed the New SIMMs to test the thing. Glitch!!!!

Now, I think I am a fairly patient and forgiving human, but this is ridiculous. I don't want to see lots of letters in reply vindicating the trustworthy and reliable Ensoniq boards out there, as I know they are. I just wanted to blow off some steam, and my point is this. Ensoniq, if you get this letter, and I hope they pass it along, listen to what is being said to you by your customers. I work in the music industry. I work with duplication, mastering, recording, and I also work with technicians. There is a reason that in a world where just about everyone can afford a DAT machine, some professional studios still master on Nakamichi cassette decks. They are consistent. Now, granted, you pay for that consistency, but who out there would trade their expensive Mercedes for the cheaper transportation offered by a Yugo. Ensoniq has had a taste of what their success could be like with their DP/4 processor. It is used in many big time studios. And guess what? Yep, it's expensive. Not compared to a Lexicon system, but compared to an Alesis it's in a whole 'nuther league.

I don't consider a \$3000 investment to be a purchase price of semi-pro or consumer level equip-

ment. If you guys don't want to be touted as wannabe manufacturers, second rate in products and sales to names like Roland, Korg and recently Kurzweil, listen up. Build your stuff to work no matter what. I mean it. No matter what. Get off this pansy attitude of not reading other manufacturers sample standards. That is so hypocritical. Think about it. The big controversy with samplers was that you could "rip off" music that other artists had created. You could sample sounds, loops, intros (providing they are less than a certain time limit so you won't get sued) that someone else had created. And yet you won't let your users load other companies' sounds.

You WON'T win customers by restricting your architecture to your format. You WILL win customers by building the best and making it compatible with a market that exceeds your current one. Look, don't believe me? Pick up any issue of *Keyboard* or *Electronic Musician* from the last six or seven years. In the sounds ads if there aren't at least two to three times as many ads for other synths and samplers than Ensoniq, then you aren't reading *Keyboard* or *EM*.

And, finally, Ensoniq - you aren't doing anyone a favor. Quite the opposite. If you offer performance and features at an affordable price, but deliver heartache and headache, sooner or later we'll wake up, smell the coffee and buy somewhere else. I only hope no one out there has had as much of a problem with this company as I have. I still believe in the potential of Ensoniq to be a great company, but I can not recommend their products until some changes are made.

Please cancel my subscription to the *Transoniq Hacker*. I only wish I would have need for the wonderful information and open forum you give your readers. keep up the good work.

Sincerely,
Rich Green
American Multimedia
Burlington, North Carolina

[CS - Thanks for writing. I feel for you; I know what it's like when things don't perform as advertised (I've been in this business long enough to have more than my share of problems).

As I've stated before in these pages, I've used Ensoniq gear for something like 10 years now, and I still love it. And I believe that your experience, while frustrating, is not typical.

Ensoniq sees every letter we receive, and yours will not be an exception; I'm sure they'll have some sort of comment. Good luck in your continued endeavors...]

[Ensoniq - A copy of Mr. Green's letter was received by Steve Coscia, Customer Service Manager on April 19, 1994. Steve phoned Rich on April 19th and they had an amicable conversation about the past, present, and the future of Ensoniq. Steve listened carefully to all of Rich's complaints. Then Steve spoke about some of the changes happening at Ensoniq. Rich was happy

to hear about the new quality control measures implemented at Ensoniq's manufacturing facility. In fact, Steve invited Rich to Ensoniq so he could see the facility for himself. During their conversation Mr. Green indicated that he felt much better about Ensoniq, its products and its people, and that in the future he would consider buying Ensoniq products again. In closing Rich said, "Mr. Coscia, if I had spoken to you the other day, I probably would not have written the letter." Enough said.

Steve Coscia responds: When things go wrong, people can make a difference. I don't deny any of the problems Rich Green has had. In fact, his unit was evaluated by one of our engineers and a problem was found with an integrated circuit. I empathize with him and I hope we can win him back as a customer some day.

Regarding Mr. Green's 10-Meg unit playing back long looped samples at unassigned points, there was a bug found that can cause 8- and 10-Meg units to improperly play back long samples. It is being fixed in the current beta software for the ASR-10. Stay tuned.]

[TH - Does this mean you still want the Hacker?]

TH:

I bought a TS-12 recently and have been very happy with it except for a couple of things:

1. There seems to be a problem with certain basic waveforms, such as flugelhorn and flute, where there is a distinct amount of digital noise on the attack of each note. Also, several samples have a great deal of the same kind of noise at the upper end of the keyboard. Can something be done about this? It really spoils some otherwise fine sounds.

2. I understand the TS-12 can be hooked to a CD via SCSI, but are there external hard drives to which it can be connected as well for saving sounds, etc...? Can you give some specific models and sources?

3. Is the music stand for the TS-12 available yet?

4. Has anyone had any luck using Giebler's EDE or EDM under Windows 3.1? I have not bought EDM as yet, because I can't get it to work under WIN 3.1 and all my other software is Windows based. I really need it, but it's such a pain exiting Windows EVERYTIME I want to make a disk.

Thanks,
jc Harris
Suntower Systems [70242,1520]

[CS - 1) The noise you are referring to is most likely not a problem with the basic waveforms, but rather a subtle "zippering" effect that can be produced by the amp envelope when it's set for certain fairly short attack times, and applied to a wave without much high-frequency content. You should be able to work around it by adjusting the

amp envelope attack time, and possibly by using the filter envelope to further manipulate the onset of sounds in question.

2) The TS-10/12 will not write data to SCSI devices. Sorry.]

[Ensoniq - 1) Clark's answer is a good possibility, or you could be hearing aliasing when playing waveforms outside of their natural, or expected range. Your description of playing sounds at the upper extreme of the keyboard seems to point to that possibility.

This is not unlike the issue we faced in the Keyboard review of the TS-10. Many instruments in real life have limited ranges that do not easily match to 61- or 76-key keyboard ranges, to say nothing about 88 keys! When we create sampled instruments or waveforms for synthesizers we add new samples whenever we feel that we have exceeded the range that a wavesample can be stretched. It is a continual trade-off that we balance: memory required vs. sound quality. But when the source instrument cannot even produce a sound in an extreme low or high range what do you do? Have you ever seen (or heard) a 76-key celeste, or harmonica, or timpani? We do create copies of waves that can be filtered to reduce the aliasing of an instrument playing out of its range, but that is not a perfect solution. Some manufacturers choose to simply cut off the wave, so it doesn't play beyond a good range. But who is to say that you shouldn't be allowed to play a sample out of its "pure playback" range?

Realistically, you should consider whether you are playing a sound out of its natural range. Just because an instrument has 76 (or 61, or 88) keys doesn't mean that every sound provided should be played across that full range. Certainly the brass and flute sounds that you mention can't play across a 5 to 6 octave range in real life. Think of your extended keyboard as good for full-range piano, organ and other keyboard sounds, and then best used to have enough room to create keyboard splits without the limited ranges that a smaller keyboard would provide.

3) The MS-1 music stand is still not available due to delays with the manufacturer. We expect to have it within a few months.

4) Gary Giebler responds: Ensoniq is currently using EDE and EDM under Windows 3.1 running on their network. Please call Giebler Enterprises or send your phone number so that we can check your Windows configuration.]

My fellow Hackers,

Never underestimate the power of the press...

As many regulars to The Interface may or may not be aware, the Hacker sends letters received to Ensoniq to get their response and to be reviewed before publication. It was because of this that I once again have established communications with Ensoniq (and I've yet to get a video phone - see previous letter). Thanks to the

efforts of Bert Neikirk of Ensoniq Tech Support and Alex Van Gellis of Northern Music in Potsdam, NY, my client in Burlington, VT and I have been able to solve a few of the problems.

1) As far as finding a hard drive to work with the original EPS, Bert turned us on to the Dynatek 105-Meg removable which he guaranteed would work with the EPS and, guess what, IT DOES - IT REALLY DOES... and nicely, too!

2) As for the 4-year-old Eltekon hard drive, that is pretty much on life support. Bert suggested that we experiment with the interleave and we found that a setting of four worked best with the EPS (2.4 ROM). It had been giving us the ol' "File Operation Error" on a regular basis but it seems to happen less frequently now... we'll see.

My own problem with the EPS and mass media (hard drive access times being three times slower than other units) remains unsolved but we are working on it again. I have had a few more conversations with Bert and also got a note in the mail from Alan K. Smith, a Product Engineer with Ensoniq, who asked that I call and see if we can solve this - hopefully without my shipping it back to the factory.

Lastly, Danny Lombardo (my Vermont client) who performs as a single, has gone ahead and purchased a TS-12. After having the opportunity to get our hands on one we were quite pleased with the sounds and he was very happy with the weighted action. It seems that Ensoniq has hit the mark as far as the keyboard's feel, an area where there have been some major questions in the past. Danny broke out the TS-12 a few days ago and we have begun the process of integrating it into his performance setup (which will still include the original EPS). But while I hoped to make this letter a totally positive one, I have come across a couple of TS-12 problems...

1) I am having trouble understanding why anyone (especially in this day and age) would make a workstation with a 24-track sequencer where the only way to save data is via a floppy disk drive (albeit high density). The confusion grows when you consider that Ensoniq went to the trouble of building in the SCSI port and then limiting it to READ ONLY status.

2) Also, why would they make it so it can read EPS samples from disk (hard or floppy) but there's no way to get sequences into the TS-12 other than to individually record them from the EPS. You can't even get TS-12 sequences loaded any way but from floppy.

In conclusion, thank you Alex, thank you Bert and Alan at Ensoniq, and a special thank you to the Hacker. Because of the Interface, I hope to have everything up and running soon and to be able to understand why upgrading should have to mean practically starting over.

Thank you again,
Daryl F. Jeffords,
MIDI-Evil Music,
Lake George, NY

[Ensoniq - 1) The floppy disk is capable of holding many times the internal memory of the machine, which is already capable of holding many compositions. Few "workstations" use anything other than a floppy drive as their main storage method, due to inexpensive cost of both the drive and the media.

2) Besides recording your sequences in a multi-track mode you could use a utility like (dare we mention his name one more time?) Giebler Enterprises Disk Manager to convert your data. The sequencer designs are very different between our samplers and synthesizers and were not easy to convert in the time frame

that we developed the TS.

You mention that upgrading means starting over again, but are you talking about upgrading from an EPS to a TS-12? That is not an upgrade in our eyes, as moving from an EPS to an EPS-16 PLUS or to an ASR-10 would be, or from a VFX-SD to an SD-1 or TS. Those paths are not very difficult at all, compared to switching from a sampler to a synthesizer.

Thanks for your kind words for Bert Neikirk, and for affording us the opportunity to qualify your situation and to help you. Enjoy.]

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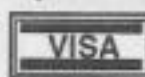
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