Transoniq Hacker

The Independent News Magazine for Ensoniq Users

The Shape of Things That Came

The MR-Family Voice Architecture

Robby Berman

When the MR-Rack appeared a few months back, it marked the wiping clean of Ensoniq's slate. The MR-Rack was the very first of a completely new generation of Ensoniq products, with software designed from scratch, inheriting nothing from older designs or products. Out the door, like so much prickly underbrush, went years of clever kludges to the basic Ensoniq voice architecture design. It was time for the code monkeys to take all the lessons learned and get things right from the git-go this time. Though based on Ensoniq's DOC II chip (most recently used in the KTs), all of the programming code was new, as was much of the hardware, most notably the ESP II effects chip, a critical component of the MR's sound.

The MR-Rack was totally one of a kind, for a while; the MR-61 and MR-76 keyboards have now arrived. All of the MR products use the same powerful voice architecture. They even share the same collection of wave-samples, with the exception of some drum waves, which can be added to the MR-Rack with the installation of the inexpensive EXP-2 Wave Expansion Board (coming soon to a theater near you).

MR users who've been doinking with the MR Unisyn sound-programming software (stop that obsessive hand-washing, will ya?), have probably gleaned much about what makes the MRs sound so dangblang good. If you've read Chapter 9 in the MR-Rack manual or Chapter 12 in the MR-61/MR-76 manual, you may have connected the dots for yourself, as well. But let's start bringing this stuff out into the open.

The first large thing to note about the MR voice architecture is its CD-quality sampling rate: 44.1 kHz. This is the single biggest, best thing about the MR sounds, no doubt. All of the sound waves upon which MR sounds are based were digitally recorded (or generated) by taking 44,100 samples

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— audio snapshots — per second. This is absolutely the highest fidelity that can be reproduced on a modern-day (I think that would be 1996 at the moment, but my wristwatch is in the other room) CD. This means that any records made using the MR synths will sound as absolutely good as any CD can sound (AKA: pretty damn good). There are a few synths on the market that offer a 48-kHz sampling rate, though I'm not sure why, since CDs only reproduce 44.1 (I guess it's 3.9 better?).

The second large thing, is the MR's 64-note polyphony, a real delight.

The third is the mighty MR voice architecture.

Each MR sound begins with the recording of a real-world sound, whether it's another instrument (stringed, banged or synthesized), an everyday noise, or an artificially concocted thingy. Each of these recordings is referred to as a "sound wave." Some of these recordings sound good over the entire pitch range addressed by a MIDI controller such as the MR-61/MR-76 keyboard. Others work over only a small pitch range before they're stretched upward or downward beyond recognition; this is a common occurrence when real-world musical instruments are being digitally captured. In such cases, multiple recordings of the real-world instrument are made, mapped out up and down the keyboard so that each recording only has to cover as much keyboard real estate as it can credibly handle, and offered as a set. In either case, whenever a sound wave is selected for use in an MR, it's a whole keyboard's worth of stuff that's being selected.

The MRs use up to 16 sound waves in each standard sound (there are some special cases we'll get to later), and each sound wave has a whole humongous and rich assortment of settings — or "parameters" — all to itself. Terminology alert: a sound wave and its parameters are called a "layer." To put a fine point to it: each MR sound can have up to 16 layers. To give you an idea of just how rich a sonic palette this offers you, consider: the SQs and KTs offer only three layer equivalents, the VFXs and TSs six, even the ASR-10 and ASR-88 top out at 8 layers. Therefore, tu wit, ergo, an MR sound can contain twice as many sound waves/layers as its most well-endowed ancestor. Sheesh.

Here's a little technical note for our weenie readers (boy, that doesn't sound right). Each sound bank in an MR-Rack, MR-61 or MR-76 offers 361 layers that can be allocated dynamically among its sounds. It's for this reason that there's no simple statement to be made regarding the number of sounds a bank can hold; it depends how many layers each sound uses up. It *can* be stated that a bank holds a maximum of 127 sounds, to correspond properly to legit MIDI program change values.

Okay, so each sound can be a chunky 16-layer behemoth all by its lonesome. But that's not the end of it. The MRs have a special type of sound called a "drum kit sound" (as opposed to a "standard sound"). Each drum kit sound — get this — can play *up to 64 standard MR sounds*. Yikes and yikes! Here's how it works. Drum kit sounds don't really produce any sound of their own. Rather, each key from B1 to D4 on a MIDI keyboard (Middle C is C4) — called, logically enuff, a "DrumKey" — is just a pointer to some other MR sound. When the key is pressed, the sound to which the DrumKey points plays as if you'd selected it and played a Middle C. A DrumKey can point to any standard MR sound at all; you could, if you like, build a drum kit out of flutes, or voices or whatever, should you happen to be so insane. Each DrumKey offers parameters that allow you to adjust the volume, panning, effect routing and tuning of the sound it uses — in the MR-Rack, these are Part parameters; in the MR-61 and MR-76, they're SoundFinder parameters.

It's worth noting that when you select one of the MR-61 or MR-76 (and some of the MR-Rack) drum kit sounds programmed by Ensoniq, you'll find that groups of DrumKeys play similar sounds; one area of the keyboard may play the same snare sound on every key, for example. That's because the Ensoniq kits are mapped to take advantage of the articulation possibilities offered by the MR-61 and MR-76 Drum Machine. You can use whatever sounds you like in your own drum kit sounds.

Finally, to add that final touch of awe: even standard MR sounds can actually, when created in a particular manner, shatter the 16-layer barrier (for those who dare, myself not included). On the MR-61 and MR-76, you can turn on the Split or Layer functions in SoundFinder, select a basic sound, a split sound and a layer sound, and save the whole three-headed hydra as a single standard split/layer sound that will incorporate all of the layers in the three sounds that spawned it (talk about yer seed of Satan). Of course, any such sounds will exceed the Unisyn software's 16-layer limit, so if you plan to try and tweeze such a freak in your computer, all I can say is, can you spell "hard drive backup?"

Waves and layers, waves and layers. Even more interesting are the layer parameters! ▬

Bio: Robby Berman is a musician living in the pine forests of New York State, on a subsistence diet of nuts and berries, chased with pond water. His latest album is "Rings and Rings."

Front Panel

RND (♪♫♪)

Hacker News

Correction: After carefully noting the new fax number for MIDIMark for last month's review of their sample disks, we did everything but actually make the change in the text: MIDIMark's fax number is 310-699-0864.

Steve Vincent is proud (and a little sad) to announce that he's all caught up with the tremedous backlog of Hacker Basement Tapes! Steve will now be able to devote more attention to each tape — as it comes in. If you've been holding back until the backlog was finished, now's the time. First come, first served. Steve also asks that you include a phone number or, preferably, an e-mail address in case he needs to contact you.

Ensoniq Announcements

The MR-61 and MR-76 are now at Version 1.45. Owners with earlier versions should call Ensoniq Customer Service (610-647-3930) for a free upgrade kit. (There's additional info in the *Interface*.)

HYPERSONIQ New Product Announcements

3D Sounds announces the release of the *MIDI RESOURCE BANK CD-ROM:* 7000+ MIDI files, 1000+ instrument WAVE files, utilities for the ASR/EPS and most synths, 50 megs samples for ASR/EPS/TS series, hundreds of patches for many different synthesizers, computer sound card drivers, patches for Ultrasound and Turtle Beach Sample Store, and much more! $39. For further information, contact: 3D Sounds, 50 Westmount Rd. N., Waterloo, ONT N2L-6J7, Canada. Phone: 519-747-0282. E-mail: dwhite@in.on.ca.

Ensoniq announces several new sound set for the ASR/TS Series. *SCD-2 "A Touch Of Jazz"* — This latest Signature Series from Ensoniq features D.J. Jazzy Jeff and his production company, creating the dopest grooves, tones, and effects for dance music. It also features the masterful scratching and turntable magic from Jeff himself — one of the pioneers of the art. This library is currently shipping. Suggested retail $249.95

AS-18 and 19 "Atmospheres, Attitudes and Accidents" Vols. 1 and 2 — A collection of compelling sonic textures, Atmospheres, Attitudes and Accidents is the stuff of dreams, sweet and otherwise. The two five-floppy sets offer a startling and beautiful palette of colors for dance and psychedelic music, as well as mood-laden shadings ideal for soundtracks. Guitar loops and classic synthesizers are the raw materials from which many of the samples are forged, each one lovingly mangled into the kind of never-heard-before sound for which samplers were made.

Each *Atmospheres, Attitudes and Accidents* set contains a full complement of otherworldly melodic instruments, lovely, troubling swirling loops, and sharp, abrasive percussion sounds perfect for punching through the mist. Each five-pack also offers a bonus collection of *Atmospheres, Attitudes and Accidents* effects specially designed for use with the ASRs' audio inputs. Plug a guitar, keyboard or microphone into your ASR's Mic/Line jack, and you'll be breathing atmospheres, copping attitudes and cleaning up accidents in no time.

Each set contains five disks and a sound manual. Headphones not included. Suggested retail — $39.95. For further information, contact your local Ensoniq dealer.

The Comprehensive Keyboard Collection

CDR-11 — A Study in Common Denominators

Pat Finnigan

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Ya know, we've come a long way since the $4000 Denny Yaeger String CD or the $2500 Northstar Libraries. Not that these aren't great products (they're the pinnacle), but you and I'll never see them. At least I won't. My daughter starts kindergarten this year and you think I've got a spare $4k burning a hole in my pocket?

One of the most overlooked trends Ensoniq is responsible for and glossed over credit-wise is the drastic reduction in price of high-quality product. Be it simply by the proliferation of the Malvern box or by the market response to the box, Ensoniq is single-handedly the sole reason such tools have been placed within reach of the *Hacker*: for those of us with more ability than money. And they're not a corporate giant that retains exclusivity of product or file format like the far-eastern imports. (Ever try to find a sample utility for a Roland W-30? It doesn't exist.) They espouse open architecture and free communication with artists, developers, and engineers alike. But TH'ers like us are geniuses and already know that...which is why our patience has paid off. While other companies were feverishly kludging up something to compete with the Malvern box, Malvern was collaborating with the market that drives the hardware; software. And the Invision Interactive/Ensoniq/Music and Sound Associates collaboration for this CD just raised the bar that much further out of reach for the competition, as well as provided one of the most invaluable products for us Ensoniq types. The *CDR-11* is just one of six Ensoniq-compatible CD-ROMs (*CDR-8 – CDR-13*) published by Invision.

The *CDR-11* is a collaboration of Invision and Ensoniq, as well as the *Hacker's* own Clark Salisbury (of Music and Sound Associates) to provide the best-quality and most sought-after keyboard samples available. And this collection represents the epitome of samples of the "meat and potatoes" variety of keyboard sounds we've been clamoring for since Ensoniq lifted the 4 Mb limit from its samplers. So while there're a few sounds that will fit into an EPS Classic, *CDR-11* is really aimed at the ASR crowd. Enough hoopla: it's already pinned down here in my dissecting pan...

The Roses

You have simply *got* to hear the 6908 block Studio Grand. No midrange-ey A3 – C5 chords that resolve into a looped chorus drone after 3 seconds. No more 2 velocity-switched samples at the high end. No more limited velocity switching at A1-C2; this is now a real piano and begs to be loaded into the ASR-88. I can't tell if this is a pared-down derivative of the 8 Meg PD Piano or a completely new set of piano waves, but it's the real thing and somebody spent a fortune in Rogaine looping this one. If that's a little hi-cal for your ASR's memory constraints, there're 6 pianos ranging from a 4125-block Concert grand to this Mercedes. And every one of them is more credible than anything you've ever heard out of the Malvern box.

Electric pianos are represented well too, and we finally have the 3 most popular FM piano samples with high end equal to (or equally overstated to) the source. FM overtones are a real pain to capture because Nyquist *really* rears his ugly head as you approach +12dB at 40k, so you'll find 3k-block DX pianos indistinguishable from the parent. And if any of you has tried sampling FM tine harmonics, the velocity switching of representative samples is the key to realism, and, well, these EP's are a case study that should be viewed as a tutorial upon dissection.

The Organ banks pale by comparison to the DeFrancesco library, but an obligatory tip of the hat is made to the B-3 with a pair of 1227 and 3490 block Hammond samples, so if you got the memory, well, alrighty then. The 4900+ block harpsichord has couplers under the patch select buttons; the string noise as the pleck is drawn back when a key is released is dead on. You'll find 2600+ block

prepared piano harp samples; John Cage lives on. Hybrid stacks and pads (from 700-1500 blocks) live at 2400 Macro Place, so the Nimbus/Stratus/Flatulus gang can hang here. Synth pads and Synth Brass are resident as well as a pair of Fairlight samples. Not everything we'd like to see, but in total, the consummate keyboard meat and potatoes CD whose sterling representations far outweigh its omissions. And the acoustic pianos speak with authority unlike you've ever heard...

The Thorns

(A) I would have liked to have seen a Rhodes represented here, but since the Rhodes can be accomplished in about 80 blocks with another 40-50 blocks of tine harmonic and inventive velocity switching, I guess it didn't make the cut. Still would've been nice though.

(B) Sad to say, this level of quality comes at a price. If you don't have an instrument that's capable of an 8 meg or greater expansion capability, it's doubtful you'll be able to use it. The EPS Classic/16+ can't absorb these warez.

Then again, the Mirage can't either (nor can it digest EPS warez, so...)

(C) *More! More!* If a CD holds 650 Mb, please put 650 Mb of data on it. And please put 650 Mb of this quality of data on it. Thank you.

The Deal

This CD is a real coup. "Do I want this CD?" Duh, like that's a no-brainer. Although it could be considered short on quantity (can we *ever* get enough?), its long suit is quality, and those pianos are well worth twice the price of admission alone. My estimation? This CD is an acoustic piano wonderland masquerading as a common "keyboard" sampler CD. Required fare for every connoisseur; required fare for the ASR hacker, and definitely required fare as a tutorial on how to velocity mix/switch/xfade samples with astonishing accuracy. Study these instruments closely and peel them apart layer by layer (no pun intended), check the envelopes and novel ADSR ramp programming, interpolate what you've learned into preparing your own samples and the CD just paid for itself 10 times over in a tutorial exhibition of Ensoniq wave torquing at its finest.

Given, it's not as complete or as thorough a treatment as the $4k high-priced spread, what it does it does as well as can be done and still remain commercially viable. And we've all been down that quantity/quality road all too often before.

This CD is a slam dunk... ▬

Bio: When not answering broadcast NTSC/PAL video-capture questions for TrueVision, Pat Finnigan is a tech support person for RasterOps, a company that makes video boards and monitors for Mac and IBM platforms. He still uses a B-3 for a keyboard stand and watches the alpha channel.

Using the Web to Get Airplay

Duane Frybarger

In this age of MIDI, hard-disk recording, digital signal processing, the Internet and the other myriad forms of technological miracles that are becoming commonplace, there remains one basic way for musicians to get their music out into the world on a large scale — radio. While it may seem an insurmountable task to get airplay, I'm here to tell you that it can be done and, if you have an Internet connection, you have access to hundreds of stations, many of which want to hear your music.

I'm currently getting airplay on eight stations in the U.S., Canada and Europe, all of which are playing my cassette release. That's right, you don't even need a CD to get airplay. I will add that I am currently awaiting my first shipment of CDs, simply because I had such a positive response to my demo tape and CDs will move me from light rotation to more frequent rotation on the stations now playing my music. But a good clean cassette copy will get you started on the road to airplay.

There is one basic prerequisite — your music must be good. The audio quality can be less than pristine, but the basic song or piece must be strong. If you're convinced that you have music that others want to hear, then read on.

The first place I would recommend you start is where I started — Kathode Ray Music, currently based in Mississippi. Kathode Ray Music is the brainchild of David Hooper — producer and DJ. To quote David, *"Kathode Ray Music is dedicated to supporting and promoting independent musicians through our CD compilations, web page design, indie resources database (http://kathode-ray.org/music/), music reviews, and radio airplay on WUMS (University of MS). If we think it will help independent music, we try to get involved. New projects include a new show on WOSU (Ohio State University) and possibly a 24/7 station for indie releases via Internet. We're also in the process of setting up a toll-free number where fans can call, order your disc via credit card, and have it shipped directly to their door. This will eliminate distribution companies and keep costs down."* As David says on his Web site, even if you recorded your song on an answering machine tape, if it's good, they'll play it.

Another great place for airplay is Alphabeats, a German radio show hosted by DJ Ottic. His Web site is at http://www.geocities.com/SunsetStrip/2432/ and he plays every style of music imaginable, from Hip-Hop to New Age. DJ Ottic will play anything you or your band submits as long as the underlying music has substance. His show is broadcast throughout Europe to eight different countries (from Ireland to Russia), so this is definitely one place you want to send your material.

After covering these first two sources, I would suggest surfing over to the Radio on the Web site at http://www.-xnet.com/~dfleming/radiochr.html. I stumbled upon this site about a month ago and it is a goldmine! As I write this, they have links to over 1700 radio stations with Web sites and, they include the format and location with the link so that you know right off if this is a source worth pursuing. I went through this list and sent E-mails to about 150 public and alternative radio stations in the U.S. and Canada introducing myself and asking if I could submit a demo tape to them. Surprisingly enough, 1 in 5 answered "Yes!" If you know anything about sales, this is a great response rate.

I put together a demo package using MS Publisher for the J-cards and cassette labels and MS Works for the cover letter, so the package they received was obviously homemade, but assembled with great care and aesthetically pleasing. I know from comments I've received that part of the appeal of my project is the fact that I'm an individual out there on my own, writing my music and attempting to get it out into the world.

After this first round of demos, I then started going through the European University and Student Radiostations site on the Web at http://www.iastar.org/list/au-radio.html. This source doesn't have near the number of stations that the Radio on the Web site has, nevertheless, I again received a 1 in 5 response to my E-mails. Obviously, I paid quite a bit more for the mailing of demo tapes, but I lived in Germany for 15 months in 1981-1982 and I've always enjoyed the European sensibility toward art and artists. Along with DJ Ottic playing my music on his German show, I've been played on stations in Edinburgh, Scotland and Cambridge, England.

About three weeks after sending out the first batch of demos, I knew it was time to do some follow-up E-mailing, and I will tell you, I did not want to do this. I hadn't heard from anybody and I was sure it was bad news. I just didn't want to initiate a negative response by writing and reminding them of my tape. I couldn't have been more wrong. These people are very busy and they don't have time to sit down and send E-mails to every artist they play. It turned out about 1 in 7 had played my music at least once and I was in light rotation on several stations. Two stations did say that they could only play a CD because of the nature of their operations. That, and the fact that other stations promised heavier rotation with a CD release, convinced me that it would be worthwhile to order a small supply of sampler CDs.

When I asked for a little advice from Mike Pauli of KMNR, he sent me a whole page of info. Here's what Mike had to say on the subject of getting airplay:

When contacting a radio station, there are a couple of things to keep in mind. For the most part, the Program Director makes the decisions regarding airplay, so this should be your contact. It goes without saying that a polite, well-written letter of introduction goes a long way toward establishing a good rapport with your contact. And, of course, you want to be sure to promptly and enthusiastically thank anyone who has played your material. I've been Music Director at KMNR for a little over a year now, and I've come in contact with many different artists; ranging from in-

dependents to major label artists. Personally, I prefer to deal with independent bands and musicians because they have to work a lot harder and their efforts tend to be a little more sincere. Being a musician myself, I understand how hard it is to do all your own work. If you are looking to get airplay for your music, here are a few things I suggest you do:

• Look for free-format stations first. They are a lot more likely to air music from an independent artist that not everyone has heard of. Also, look for stations that might be formatted for your particular music, or that might have specialty shows where your music might get played.

• Contact the Music Director of the radio station. Describe your music and ask him/her if they think it is something that would get played. If so, mail it off! Most likely, you do not have unlimited promo copies of your record, so this step helps to prevent you from sending your record to a station where it's going to get tossed in the "bin of no return." If you find yourself up to your eyes in promos, and you haven't slept in days because you can't find your bed under all those damn CDs, then by all means send them out to anyone and everyone!

• Include in your mailing a letter asking a few basic questions you might have (Have you listened to the record?, What do you think?, Is it getting any airplay?, If so, how often?, Did you throw the CD away and use it for the jewel case?, etc....) Be sure to use a postage paid postcard or include a SASE for this, because it will most likely get tossed if you don't. Give them a few weeks to respond. Things tend to get hectic.

• When (if) you get the reply card/letter back, follow it up with a phone call to the Music Director — make sure it's during their office hours! Thank him/her for taking the time to return the card and ask them if your record is still getting played.

• From here, you can do whatever you like. If you have the time to pursue it, you can keep up with the phone calls. If you like to play out, you may want to ask if there is a club in the area that you could play. If your record is getting played on their station, their listeners would probably like to see you live!

• A final note: you can find a TON of stations on the Web. E-mail is king. If you have it, use it. It's a lot quicker (and cheaper) than making all those phone calls.

I've also found good luck in Canadian radio sources on the Web. Aaron Michael Nakama, Station Manager of CKUL in Alberta, Canada, says, *"Community/Campus Radio is becoming quite popular throughout Canada, and more-so in the West, where small stations like ours are making the transition from Closed Circuit, Cable, or Carrier Content to FM. In the East, these Campus/Community Stations have been quite prominent for a long time and have quite a listenership... where this is our future goal as well, to make those connections with our campuses and communities and give an alternative voice to those who would not normally have a voice on commercial FM or AM stations."*

I've saved the best to last — I was running all over the Internet looking for stations and shows to contact, so when I received a very positive response from a "Citizen Planet" radio show, I had to do a search to find out where this show was being played. It turns out that this is a

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specialty show played on KYOT, a big commercial station in Phoenix, AZ. In fact, this is the only Smooth Jazz station in Arizona. Barbara Blake, the host of this show and 7-Midnight jock during the week on KYOT has this advice for people like you and me — musicians should approach programmers in a polite and professional manner, and remind them regularly of the project you've submitted. Barbara says, *"Keep in mind that all the good business sense can't change a programmer's mind if the genre, tempo, texture and musicality doesn't fit in with his or her format."*

I don't know where all of this will lead but I do know that this is a dream-come-true for me — my music is out there on the airwaves on two different continents. And more stations are adding me every week! And all of this came about by surfing the Internet — it is indeed a Brave New World!

Snail Mail:

Kathode Ray Music, Attn: David Hooper
P.O. Box, University, MS

Alphabeats
DJ Ottic
Westerwaldstr.35, D-53489 Sinzig, Germany

KMNR 89.7 FM c/o Mike Pauli
113E University Center West
1870 Miner Circle, Rolla, MO 65409-1440

Aaron Michael Nakama — Station Manager
CKUL 99.7 Cable FM
Room SU 164
4401 University Drive West
Lethbridge, AB Canada T1K 3M4

All World Wide Web links can be found at my site, The Pangaea World Orchestra, http://www.creative.net/~duane on the "Radio Waves" page. ▬

Bio: Duane Frybarger is a composer living is San Francisco, CA. He records under the name, "Pangaea World Orchestra" and his latest album is "On the High Road." *His WWW site is at http://www.creative.net/~duane.*

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Questions From The T-Net

Part I

Garth Hjelte

Just like a Self-Help line, the Transoniq-Net is always there to answer your questions. Like simpleton creatures, we drabble in the slime of modern technology, wondering if the princes of this age could — or would — rescue us from this unassailable prototypical mess.

Yeah, right.

Before I give you a sampling of the questions that I get while manning the Net (you don't know how boring it is to sit by the phone hour after hour waiting for calls — maybe I should get a life...), I want to give you THREE impressions:

1) Even though there are many questions asked, certain ones get asked very frequently.

2) When they call, people are very nice while asking questions. And you thought society was becoming ruder and ruder.

3) There are many many 35-50 year-olds out there using Ensoniq equipment.

Surprising, huh? Or not surprising... take it as you will.

AND... if you are like the 5% of people who actually read an article beginning at the start (the other 95% read the end first, or scan the whole article for naughty words and neat pictures/graphics), you will notice that my answers are rather long. "Do you really ramble that much when you are asked questions on the T-Net?" you ask. The answer is yes and, believe it or not, the answers written below are pretty much exactly what I say when people ask me the "same questions over and over." Oh, how they've been refined....

QUESTION: My floppy drive in my EPS is not working correctly. Do you know what drive I can get commercially to replace it? My dealer says $150 for him to replace it. Isn't that a bit much?

ANSWER: That's an old question that's been around since the Original EPS days. (Did you know that the Original EPS came out in 1988? That's eight years ago.) Ensoniq instruments always have OEM (Original Equipment Manufacturer) drives — in other words, ones that Ensoniq special orders per their custom specs from a manufacturer. So you (the average consumer) can't buy direct replacements.

Nowadays, Ensoniq uses the Sony 420-1, or 420-2 (upon asking, we did not not the difference between the two) for replacing the disk drives in all Ensoniq products, except the Mirage, which uses a Shugart. In the past, they used a variety of drives. My Original EPS has MP-F63W-00D Sony. Our EPS 16-Plus has a JU-257 Panasonic. Our ASR-10 has a JU-257A, with a sticker next to it saying 724P.

We've never tried, seen, nor heard of any replacements that work exactly like the stock OEM ones. If anyone can find these drives available for commercial sale, let us know. Some drives either completely don't work, or they come close to working. The best situation we've been a part of was an Original EPS that had a Teac retrofitted on it, and the only way the EPS would recognize a new floppy disk was to load a new OS overlay, like press Sample or Normalize Gain, etc. The worst situation is that the light stayed on, and on...

Ensoniq doesn't release the specific details on how the stock drives differ than off-the-shelf commercial versions. So you may be asking, why didn't Ensoniq use off-the-shelf components when they designed the EPS, or even when they made redesigns or new instruments? One argument is that by a proprietary system, there is less chance of an standard growing obsolete, and all of a sudden your drive isn't being made anymore, and you have to redesign your keyboard. The price of all this? You have to pay $150 plus labor, for a floppy drive very similar to ones sold for $30-$40 that you could replace yourself.

Perhaps someone will put out their own custom solution to this problem.

QUESTION: I just got a ZipDisk full of sounds from some company. They told me the whole ZipDisk was full of sounds, but when I checked out the drive, it says NO INSTRUMENTS.

ANSWER: Do you think these are actual questions? Well, some of them are. The others (like this one) I make up myself, to lure you into another, more pressing question.

What's happening to this man is that he is not familiar with navigating around a hard drive. He hasn't read his Ensoniq SCSI Manual, which has great information on the subject.

The mythical man booted up his EPS/ASR, went to CHANGE STORAGE DEVICE, hit YES, and pressed LOAD. It said NO INSTRUMENTS, because there were no instrument files in the ROOT DIRECTORY, where he was at the moment.

Since the SCSI Manual has the best info on the subject, I'll only present a brief review on HARD DRIVE NAVIGATION.

See the three buttons on the EPS/ASR, named LOAD, COMMAND, and EDIT? Those are the main buttons on the EPS/ASR, dividing the parameters/functions of the EPS/ASR into three sections. See the four buttons, named INSTRUMENT, SEQ-SONG, SYSTEM-MIDI, and EFFECTS (or in the case of the Original EPS, SYSTEM and MIDI for the last two)? Those are four sub-categories that are divided by the three main buttons.

In the case of the LOAD main button, the four sub-category buttons represent the different file-types you can LOAD. You can view/load Instrument files and Bank files from the LOAD-INSTRUMENT combination, Sequence and Song files from the LOAD-SEQ-SONG combo, Effect files from the LOAD-EFFECTS combo, and you can enter into DIRECTORIES from the LOAD-SYSTEM-MIDI combo.

Directories are simply areas on a drive where up to 38 different files can reside. That makes disk organization, where you can have literally thousands of files, much easier. To enter a directory, press LOAD-SYSTEM-MIDI. If you see EXIT TO xx, that's just the entry that enables you to get out of the directory. If there are directories in the directory you are in (you are always in a directory, like you are always in this world) they will show up.

Once you have the directory name in front of you, press YES to enter it. This is where it gets tricky: the screen will probably say EXIT TO xx. HAVE WE GONE WRONG? No, that's just the first directory entry in the directory you've just entered.

Here's the rule to follow: When you enter a directory, the first file-type that will show up will be the last sub-category button you pressed. Usually that will be the directory button, but sometimes it won't.

Well, that's enough. I can't emphasize enough — READ THE ENSONIQ SCSI MANUAL. It's well written, just like the other manuals Ensoniq writes. If you don't like reading, then wait for the movie, or wait 'til it comes out on TV.

QUESTION: Where can you get a memory expander and SCSI for an Original EPS?

ANSWER: This question gets asked a lot. I figure that people either a) have had the EPS sitting around for awhile, and want to know if it could be upgraded, or b) just bought it CHEAP and want to know if it can be upgraded. But perhaps there's a better question to be answered.

A 4x memory expander will cost you at least $250, and the SCSI interface about $200. Add to that the selling cost of a basic Original EPS which possibly could be $400, and you have $850. I've seen EPS 16-Pluses with full memory and SCSI for less than $1000. What about seeing if you can sell your Original EPS, and find a 16-Plus? You would have these advantages:

1) Better quality sound (the 16-Plus has a hotter output, and better resolution at full linear 16-bits).

2) You can read CD-ROMs directly (the Original EPS

can't do that).

3) You have greater choices of SCSI drives to use, and more reliable usage. (The EPS SCSI has shown to be somewhat inconsistent, from what we've seen over the past eight years.)

4) On-board effects processing.

5) 96 ppq sequencer.

And on and on it goes. Consider getting a 16-Plus or even an ASR. After you've heard these things, you may not want to go back.

But if you must get a 4x memory expander and SCSI, again the best bet would be the Ensoniq Authorized Service Center. It is very difficult, if not impossible, to find a third party SCSI kit (those made by Maartist or PS Systems), and even though you could find a 3rd party memory expander, it would have to match that with the same brand's SCSI kit. Save yourself the trouble — do it the Ensoniq way.

Also, at this point in time the only 4x memory expanders are sold by Ensoniq, at their service centers. The third party ones seem to have disappeared.

If you already have 4x memory in your EPS, maybe a SCSI interface could be a good idea. I recently did a favor for a friend — he had an 4x EPS, but wanted to give it to his daughter so she could play piano at college, and she hated the idea of loading floppy disks and waiting all the time for them to load. So I retrofitted the Original EPS with an Ensoniq SCSI interface, and found a cheap 20meg SCSI drive for $20. Now she boots up and loads in no time.

If you are thinking of having the SCSI put in, make sure the dealer installs the new ROM chip 2.4. No, not the 2.4 Operating system disk, but the internal ROM that goes inside the EPS, that controls among other things the startup functions and the SCSI. Most EPSs have 2.0. If the dealer hems and haws, have him call Ensoniq — it's available. According to Ensoniq, it's one of the few chips that they charge for, as opposed to having no part cost and only labor cost. The charge for the chip is $39.95, but if you want reliable SCSI, get it.

Again, remember to ask for these things — assume that the Service Center man knows nothing.

One other thing, in case you do not know — your memory expander in your Original EPS could be a Maartist, a PS System's, or an Ensoniq. A Ensoniq SCSI board will work with a Ensoniq memory expander and a Maartist's expander, but will not work with a PS Systems expander.

If you have a PS expander, there is a glimmer of hope: Mick at Sound Logic (619-789-6558 — they were the people who bought out a lot of PS Systems inventory) says that it's just a matter of time before they get some new SCSI interfaces for the EPS and 16-Plus. So it looks like there will be another (cheaper) source for these.

QUESTION: When I went down to the Ensoniq dealer yesterday, I noticed that the ASR-88s have an LCD screen, instead of the old LEDs. It just so happens that I have a 16-Plus with a missing digit. Does this mean that I can't get a replacement — that they aren't made anymore?

ANSWER: The new LCD's are cool, aren't they? It's good to see another p.o.v. Don't worry — Ensoniq tells me that they have plenty LEDs left. And no — you can't have an LCD as a replacement — apparently the two systems are non-compatible.

QUESTION: Fortunately for me, I do not live in the United States (ha, ha). Is there someone over there who can sell me an Ensoniq SCSI interface for my sampler?

ANSWER: Since the advent of the Internet, we find ourselves corresponding with everyone around the world, and we might as well be neighbors. I have noticed that Ensoniq owners outside the US sometimes have these problems: they can't get options quickly, or service is slower, or they get the wrong parts, or the parts are much more expensive. I also have noticed that many times they can buy the SCSI interface direct from the Ensoniq distributor in their country, and install it themselves. (That may not be the policy, but I hear of it much more than in the US.)

The Ensoniq policy in the US is that they only sell the

SCSI interface to the Authorized Service Centers, and they must install it. However, it's only with customers in rural US areas that I've heard exceptions to this, and in every case, the customer has had problems with the installation. Apparently it's no piece of cake.

See the above concerning Mick at Sound Logic — perhaps soon there will be one available for you. ▬

The latest info on many of the issues covered here can also be found at the Rubber Chicken web site: http://members.aol.com/chickenEPS.

Bio: Garth Hjelte is the owner and operator of Rubber Chicken Software, where he spends his time wondering who it was that Nick Longo spent all his time and resources sueing.

Making the Most of the DP/4

Efficient Unit Usage

Steve Byhurst

Now some of you out there may be lucky enough to have more than one DP/4 or other dedicated effects processor, but I suspect a fair number, like myself, do not. Even if you do, most will not be able to afford the luxury of not having to worry about using each one to its full extent. Here are some ideas for using the units of the DP/4 as efficiently as possible.

The Unit's Place in the Scheme of Things

As we should all know by now, the DP/4 offers us four independent effects processing units. These are known by the rather logical, though not very sexy, names of A, B, C, and, yeah, D. They may be used singly or in various combinations if more power is needed to produce a particularly complex effect.

Each of the units has exactly the same processing power and can be programmed to use any one of a specific list of algorithms contained within the DP/4. An algorithm is simply a term used to describe a single effect or set of effects within one processing block. Most of the algorithms concentrate on doing one particular job but may include extras where appropriate. Others may have two or three functions which can be used singly or in conjunction with one another. Programmable parameters within each unit preset control all the effects of the algorithm it has been loaded with.

At the next level up, config presets decide if and how the units are connected to each other, and which inputs and outputs of the DP/4 are to be used.

The Efficient Unit Strategy

The first thing you need to do is to go through the list of available algorithms and make sure that you know what each offers. Some will be single-effect algorithms with fine control over the function they provide. Others will be multi-effects which will concentrate on giving you two or three effects with only essential control parameters. In particular, notice those which give extras like a noise gate or an EQ section. Through everyday use you will automatically get to know which algorithm may be suitable for any given situation.

Once you have a good knowledge of potential algorithms, you need to look at the limitations on actually using them. There is a lot of flexibility inherent in the operating system of the DP/4, but with a limited amount of processing power available some of the possible set-ups will inevitably have restrictions. You need to know these to make efficient programming decisions. The major factor governing the flexible use of units is the type of source config used.

It's Those Source Configs Again

The choice of source config for any particular project

will in turn have a bearing on how much choice you will have in deciding which type of algorithm to use.

Selecting a 1-source config means that you will be processing a single signal and can therefore use the maximum power of all four units. This gives you more freedom than the other types and much more scope in programming. If you want an extremely complicated multi-effect you could use four combinations of multi-effect algorithms, though it is unlikely that you will need this level of processing. Probably one or two multi-effect algorithms coupled with two or three single ones will give you the required power. Single-effect algorithms in all four units will give you less effects but more control over how each of the ones you do have sound. Alternatively, if you only want one very complicated single effect (like a complex reverb), load algorithms of the same type into each unit and vary their parameters and routings to produce your own unique sound.

A 2-source config divides your processing power between two sets of two units. With this setup you could say that you only have half of the flexibility of a 1-source config for each of your inputs, but there is still a lot you can achieve. Multi-effect algorithms are more important here. Make as much use of them as you can. For instance, try using the DDL and EQ functions contained in most of the multi-effect algorithms instead of using the single EQ and Delay algorithms. They compromise on programmable parameters but most of the time you will find that they have enough power to get you close to what you want.

I find that 3-source configs are used less often than the other types because the facility they offer is for quite specialized set-ups. However, the same principle of making choices between single- and multi-effect algorithms, according to need, still applies.

The 4-source config, despite being one of the most useful configs, is the least flexible in terms of using units. Here, if you want anything more than a simple effect, you simply have to choose a multi-effect algorithm. For most purposes this isn't as bad as it sounds as it is worth a little bit of compromise in your choice of effects to have in return the facility to independently process four different inputs.

I should just mention here that a few of the algorithms are ganged, i.e., they need more than the power of a single unit and therefore can only be loaded into multiple units. The options for using them with other effects are limited (or in the case of the Vocoder, zero). However, these are quite specialized effects which are not required in the majority of multi-effect situations and so the question of efficiency is not really relevant.

Making Use of Unemployed Units

If you find that you have unused capacity in the DP/4 (one or two units not being used), there are a number of ways in which you could make your parallel effects processor feel more fully employed.

Firstly, and most obviously, check to see if you could improve upon your setup by using those spare units, maybe by replacing multi-effect algorithms with single ones. With some of the time delay algorithms you could try duplicating an effect in another unit and then slightly change the parameters to get a thicker, richer sound.

Should you have signal inputs that are not being used, and the type of config you have loaded allows you to use them, why not connect up another sound source and put some effects on that input? This could be used to augment the sound source you have on the other inputs or could be something entirely new. Alternatively, split the input so that the same sound source goes into two separate units (or pairs of units), and you could toggle between the two to get totally different effect treatments. Using MIDI to do this remotely or automatically via sequencer commands could yield some interesting results.

If you do not have or cannot use more signal inputs, you could still direct your input signal to the spare units for processing that is totally separate from what the other units are doing. Again you could toggle between the two by using the bypass controllers, or perhaps send the output of the alternative effects to be recorded. In this way you could record two different effect mixes at the same time, maybe to play back later to decide on which is best. ▬

Bio: Steve Byhurst is a thirty-something British composer of electronic music who would really welcome generous offers of financial sponsorship. Go on, surprise me!

New, Improved Ride Cymbal — with SIZL! And... Deluxe Brushed Snare

Dan Rohde

The Problem: Though more than adequate for general background percussion, the KS-32's Brushed Snare and Ride Cymbal samples seem to lack something when stuck in their usual Drum Map program. The Drum program has many useful features, of course, such as being able to contain 17 different samples or waves, each with its own pitch, filter, and volume parameters. Considering the limited needs of most percussion sounds, these parameters are plenty. However, I've always wondered how Ride Cymbal and Brushed Snare might benefit from a regular program. I mean, haven't you ever wanted more from your Brushed Snare than its short-lived "Chp, Chp, Chp"? How many jazz tunes just beg for that "Chp-puh-chishsh, Chp-puh-chishsh." How many other songs yearn for a Ride Cymbal with a little more pitch and tone variation, and yes, even a few rivets vibrating happily in a big Zildjan sizzle? Is it too much to ask? Is it?!?

Naaah. The Solution: This Program!

New Ride Cymbal

The general idea for the New, Improved Ride Cymbal is a two-voice patch in which the volume, pitch, and sizzle can all be modulated with Velocity, Keyboard, and Wheel or Timbre. Since the program requires only about an octave worth of keys somewhere on either end of the keyboard, we'll use the two unused Off Voices of an existing program — String Guitar RAM 02, for instance — that rarely uses its highest G6 — G7 octave. The existing effects setting of FX2 = 15 is also about the right amount of reverb for these percussion sounds. (You will need to set String Guitar's Voice 1 Output to Zone A1-F#6 to silence its top octave.)

Let's start with Voice 2's Amp envelope. These settings allow the Ride Cymbal sample to play with a 0.20 second attack followed by a fairly steep (1.68 second) Ramp Down. Velocity Level = 19 gives you about the right keystroke control over volume; any higher setting tends to make keeping a consistent volume too difficult. Velocity Attack = 19 means that a hard keystroke reduces the Attack of 0.20 seconds to virtually no time. So, instead of an Initial value of 88, the Amp envelope goes directly to Peak (99); in other words, it sounds a little louder a little faster. The Convex Curve feels like the right responsiveness to me here. This is one program where the four different curves feel substantially different.

Having established the Amp envelope, let's hop over to the Start Index under Wave. Here we can use Velocity to vary where the Ride Cymbal sample starts. If Start Index = 10, the sample starts about 10 % past its hard "Ting" attack. By setting Velocity = -25 as Mod-source and Amount, we control how much of the sample's beginning we recapture. Note that the Amp parameters and Start Index work interdependently. Amp can only affect whatever part of the sample that is sent to it from the Wave parameters (Figures 1A and

Figure 1A

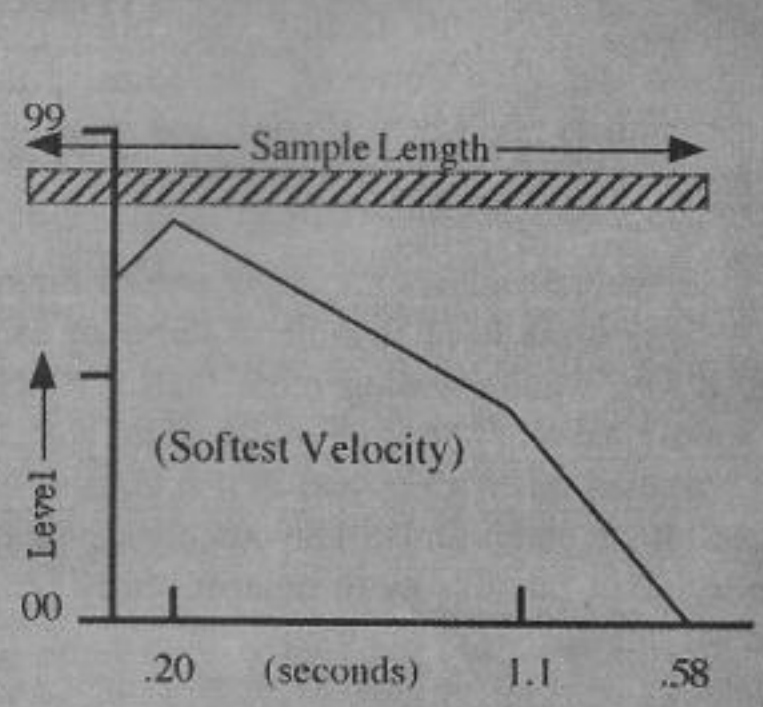
Voice 2

88 99 65 00
20 45 35 25

VelLev=19

VelAtk=13

Mode Finish



1B). A softer keystroke both begins the sample past its hard attack and also reduces the Initial Amp value. That is, a harder keystroke both catches the front of the sample and also reaches the Peak value immediately.

Under Pitch, Env = +15 simulates the slightly higher pitch that occurs when cymbal is struck closer to its center. Envelope 2's Velocity settings enable you to vary the degree of this envelope's effect. Modsource = Keyboard (+50) also varies the pitch slightly over the one octave Zone. By the way, the Drum Sound program does not offer any of these programming features, only one Pitch setting and Pitch Tracking.

Drum Programs also have no Envelope 2 or Modsource under Filters — among other things. Let's take advantage of Env2 (+99) to modulate both the FC1 and the FC2 cutoffs. Here again higher Velocity both increases the degree of Envelope 2's effect on the Filters cutoffs and quickens the Attack: a brighter sound is heard form a faster keystroke since more higher frequencies are allowed to pass. Timbre (+99) as a Modsource under Filters let's you choose a fixed tone level when you use this program in a Preset or sequence. You may prefer to use the Modwheel or Modpedal if you use the Program by itself — or to make it easier to hear your changes as you experiment with different modulation values.

Velocity, then, affects Voice 2 in five different ways:

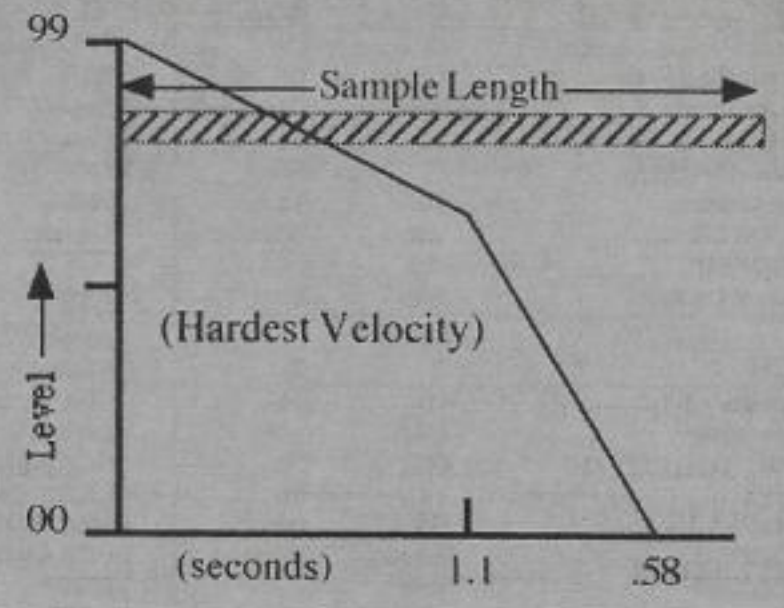
(1) where the Start Index initiates the sample
(2) the amount Env1 affects Pitch
(3) the amount Env2 changes the F1 and F2 cutoffs
(4) the quickness of the Attack in Amp envelope
(5) the overall volume of the sample through the Amp envelope and Velocity Curve.

These add up to a considerable amount of Velocity responsiveness. (Okay, so it still might fall short of the cymbal expression I once heard in a solo by Joe Morello, Dave Brubeck's drummer. But then, that guy sounded good when he was just pretending to play his drums.)

The settings for Voice 3 mimic the sound of rivets vibrating. (An advertising agent might call it SIZL!)

Figure 1B

Voice 2



Start Index 15 begins the sample past the initial "Crash." You may want to adjust Pitch (+06) up or down for the pitch of SIZL!, but this is in the ball park. Under Filters, only the 1Lo Cutoff is affected by Wheel or Timbre, which gives you control over how bright it sounds. The Amp settings allow the sound's volume taper off in a couple seconds. Under Output, either Wheel or Timbre increases the volume of the sizzle.

Deluxe Brushed Snare

The same general concepts and program settings apply for Voices 2 and 3 respectively in Deluxe Brushed Snare as they do for Ride Cymbal. I wanted a little variation in Pitch, in Filters, and Volume during the Attack of the program (the Brushed Snare Drum Wave). Keyboard as a Pitch Modsource gives it slight differences in pitch across the octave. Once again, you can place this two-Voice program on the top octave of any existing one-Voice RAM patch, such as Mellow Nylon.

The Problem: There's no way to stretch out this sample to simulate a metal brush softly caressing (redundancy over and over again, eh?) that genuine simulated plastic animal skin snare drum head. Must we turn sadly from the keyboard, abandoning all hope for a little sustained hiss? Has technology failed to deliver its promise?

Naaah.

Solution: Noise Loop! This sample is what your TV sounds like at three a.m. after the public channel has signed off. The Filter and Amp settings give it a little

KS Prog: Ride Cymbal — With SIZL!

By: Dan Rohde

WAVE	1	2	3
Select Voice	Off	On	On
Wave Class		Drum	Drum
Wave		RideCmbl	CrshCmbl
Delay Time		00	00
Wave Direction		For	For
Start Index		10	15
MODSCR		Vel	None
MODAMT		-25	-
Restrk Decay		50	50

PITCH	1	2	3
Octave		00	00
Semitone		00	+06
Fine		00	00
ENV1		+15	00
LFO		00	00
MODSCR		Keybd	None
MODAMT		+53	-
KBD Ptch Track		Off	Off
Glide		Off	Off
Glide Time		00	00

ENV1	1	2	3
Initial		99	-
Peak		99	-
Break		99	-
Sustain		99	-
Attack		20	-
Decay 1		20	-
Decay 2		20	-
Release		20	-
Vel-Level		13	-
Vel-Attack		06	-
Vel Curve		Convex	-
Mode		Normal	-
KBD Track		00	-

LFO	1	2	3
LFO Speed		-	-
Noise Rate		-	-
Level		-	-
Delay		-	-
MODSRC		-	-
Wave		-	-
Restart		-	-

FILTER	1	2	3
Filter 1		2Lo	3Lo
Filter 2		2Lo	1Lo
FC1 Cutoff		64	127
ENV 2		+99	+99
FC1 KBD		+50	+50
MODSCR		Whl/Tmbr	Whl/Tmbr
MODAMT		+99	+10
FC2 Cutoff		64	32
ENV2		+99	+99
FC2 KBD		+50	+50
FC1MOD-FC2		On	On

ENV2	1	2	3
Initial		00	80
Peak		99	99
Break		99	75
Sustain		99	50
Attack		20	30
Decay 1		20	99
Decay 2		50	40
Release		50	40
Vel-Level		19	33
Vel-Attack		19	00
Vel Curve		Convex	Convex
Mode		Finish	Finish
KBD Track		+00	+00

AMP	1	2	3
Initial		88	95
Peak		99	99
Break		65	70
Sustain		00	00
Attack		20	30
Decay 1		45	45
Decay 2		35	45
Release		25	25
Vel-Level		19	19
Vel-Attack		13	00
Vel Curve		Convex	Convex
Mode		Finish	Finish
KBD Track		+00	+00

OUTPUT	1	2	3
VOL		70	40
Boost		Off	Off
MODSRC		None	Whl/Tmbr
MODAMT		-	+20
KBD Scale		Zone	Zone
Key Range		G6-G7	G6-G7
Output Bus		FX2	FX2
Priority		Med	Med
Pan		+00	+00
Vel window		<000	<000

EFFECTS
(For Ramoz — String guitar)
FX2 = 15

Notes: A 2-voice cymbal that uses a standard sound program — not a drum map program.

KS Prog: Deluxe Brushed Snare

By: Dan Rohde

WAVE	1	2	3
Select Voice	Off	On	On
Wave Class		Drum	Inharmic
Wave		BrshSnare	NoiseLoop
Delay Time		000	000
Wave Direction		For	For
Start Index		03	-
MODSCR		Vel	-
MODAMT		-15	-
Restrk Decay		50	50

PITCH	1	2	3
Octave		00	00
Semitone		00	00
Fine		-05	00
ENV1		+04	+99
LFO		00	00
MODSCR		Keybd	None
MODAMT		+55	-
KBD Ptch Track		Off	Off
Glide		Off	Off
Glide Time		-	-

ENV1	1	2	3
Initial		99	99
Peak		99	99
Break		99	50
Sustain		99	00
Attack		17	15
Decay 1		22	25
Decay 2		80	25
Release		16	00
Vel-Level		53	19
Vel-Attack		00	06
Vel Curve		Convex	Convex
Mode		Normal	Normal
KBD Track		00	00

LFO	1	2	3
LFO Speed		-	-
Noise Rate		-	-
Level		-	-
Delay		-	-
MODSRC		-	-
Wave		-	-
Restart		-	-

FILTER	1	2	3
Filter 1		2Lo	2Lo
Filter 2		2Lo	2Lo
FC1 Cutoff		100	30
ENV 2		00	+99
FC1 KBD		+50	+50
MODSCR		Vel	Whl/Tmbr
MODAMT		+25	+99
FC2 Cutoff		100	30
ENV2		00	+99
FC2 KBD		+50	+50
FC1MOD-FC2		On	On

ENV2	1	2	3
Initial		-	85
Peak		-	55
Break		-	65
Sustain		-	00
Attack		-	20
Decay 1		-	25
Decay 2		-	30
Release		-	25
Vel-Level		-	33
Vel-Attack		-	06
Vel Curve		-	Convex
Mode		-	Normal
KBD Track		-	+00

AMP	1	2	3
Initial		99	85
Peak		99	55
Break		99	65
Sustain		99	00
Attack		25	20
Decay 1		45	25
Decay 2		35	30
Release		25	25
Vel-Level		33	33
Vel-Attack		00	00
Vel Curve		Convex	Convex
Mode		Finish	Normal
KBD Track		00	00

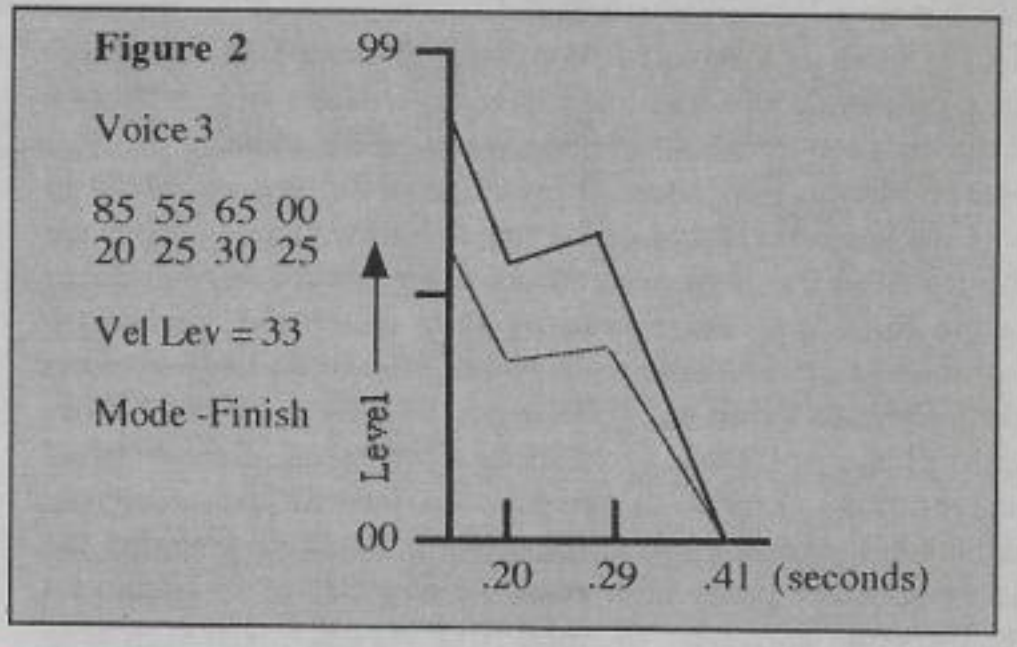
OUTPUT	1	2	3
VOL		65	80
Boost		Off	Off
MODSRC		Wheel	Wheel
MODAMT		-07	+07
KBD Scale		Zone	Zone
Key Range		G6-G7	G6-G7
Output Bus		FX2	FX2
Priority		Med	Med
Pan		+00	+00
Vel window		>000	>000

EFFECTS
FX2 = 15

Notes: Enhanced expressiveness by using a regular program — not a drum map.

attack yet still take off some of its edge (Figure 2). (Heck, it sort of almost works without the Brushed Snare if you have to have a one Voice program.) Wheel or Timbre are Modsources for Filters and Output. Note that as Wheel lowers the volume of the Brushed Snare sample it also raises the volume of the Noise Loop.

So, whadyathink? New, if not improved? Different, if not Deluxe? They are two percussion sounds that I've always needed, and I hope they work for you. ▬



Hacker Reinitialization

Newbie's Corner

One of our most common requests from new subscribers (new owners) is for more basic tutorial information. We've all been there. Unfortunately, the *Hacker* is usually "there" when a new instrument first makes its appearance — and then we move on. While back issues can answer many questions, not all are still available and they do represent an additional expense for the new reader. Hence, *"Hacker Reinitialization"* — yup, old goods in a new wrapper. We feel a little funny about the whole reprint thing — so we're going to keep it small. Clark's series on the SQs is the most requested, least available, and the most generally applicable (KSs & KTs in particular — and he's checking 'em for freshness), so here we go...

Yet More SQ EZ FX

Clark Salisbury

Welcome back, SQ fans! Last time out, we started in on the SQ effects — getting a brief look at how to assign sounds to the effects busses, how to adjust the reverb amount, and so on. This time I want to get started on programming the effects processor to create custom effects to go with your sound programs.

As we've discussed, the SQ contains both single and multiple effects. We'll start by looking at programming single effects. Later, we'll look at how those effects can be used in combination, at how to control them dynamically, and at controlling effects from within presets and sequences. We start by looking at that most essential of effects, reverb.

Reverb

There are four single reverb effects and seven multiple effects that include reverb. The single reverb effects — CONCERT REVERB, HALL REVERB, ROOM REVERB and WARM CHAMBER are each optimized for the best possible sound. Consequently, these four single algorithms provide the greatest number of variable parameters.

Let's start by checking out the reverb effects with a piano sound — perhaps the first ROM sound, "Dynamic Grand" (number 00). Select the sound and move to the effects programming page by pressing the "Edit," then the "Effect" button. The display should be showing "Concert Reverb:" if it's not, press the "0" button to move to the top of the effects menu pages.

You'll note that the Concert Reverb effect has a programmed mix of FX1=30, and FX2=25. A little experimentation will reveal that FX2 is not used in this program; varying its mix has no effect on the character of the sound. This would indicate that all voices in the "Dynamic Grand" sound are routed to FX1. If you want to check this out, you can do so by selecting each voice used in this program (from the "Wave" menu pages), and then browse through the "Output" menu pages.

Let's start by setting the mix for FX1 to 50. Select the FX1 mix parameter and pressing the up and down buttons simultaneously. Increasing the FX1 mix as we are will allow us to better hear the results of any changes we make to the reverb's parameters.

Now let's look at the function of each of the reverb's parameters. Press the "1" button to move to the next page in the "Effects" menu — it should be showing two parameters, "Decay Time," and "Diffusion."

DECAY TIME is a pretty straightforward parameter. This is where you control how long it will take for the reverb effect to decay. Higher values will yield longer decay times, giving the impression that the piano sound is occurring in a larger space. For example, try setting the Decay Time parameter to "90," and play a few notes. Sounds like the piano's in a huge cavern, doesn't it? Now check out the sound with a short decay time — maybe a value of "38" or so. Sounds like a much smaller room.

The next parameter is DIFFUSION. This parameter helps to simulate different kinds of room surfaces in the imaginary space that the sound is occurring in. With real acoustical reverb, the character of the reverb sound is affected not only by the size of the space, but also by the texture of the surfaces in

that space. A piano in an all-wood room will sound different than a piano in a carpeted room with drapes on the walls, for instance. In a room (particularly a large room) with reflective surfaces (such as wood paneling, glass, marble and so on) you will be able to hear some discrete (separate) echoes mixed in with the smoother sound of the reverberation. These echoes are the result of the source sound bouncing off the hard surfaces within the room, and eventually they will blend together to form the sound we think of as reverb. The diffusion parameter allows you to adjust for these kinds of effects. Higher values yield greater diffusion, producing a smoother, more blended reverb sound. Lower values produce less diffusion, mixing some subtle echoing in with the reverb sound. Try setting the decay time to a pretty high value — say, "85" or so — and set the diffusion parameter to "99." Now play a single short note on the SQ, and listen to the reverb decay. Now set the value for diffusion to "00," and play another short note. The effect is subtle, but you should be able to hear the gentle echoing, particularly in the onset of the reverb sound.

Set diffusion back to "99," and move on to the next effects menu page. This page presents us with two related parameters, "DETUNE RATE" and "DETUNE DEPTH." These parameters are also pretty straightforward. They allow you to program a subtle (or not so subtle, if that's what you want) random pitch shifting into the reverb.

To check out the Detune parameter, first set Detune Depth to "99." Now set the Detune Rate to something like "30," and play a short note. The effect of the detuning parameters becomes immediately apparent. Varying the rate parameter can give you an idea of the range of it's values; the same is true for the depth control.

For the most natural effects, use detuning sparingly — the pitch-shifting should be subtle. However, detuning can add a natural and very beautiful quality to the reverb sound. For example, set the Detune Depth parameter to a value of "00," play a short note, and check out the reverb sound. Now try setting Detune Depth to a value of "12," and Detune Rate to a value of "18." This poduces a much more pleasing effect, at least to my ear.

Let's move on to the next effects menu page. From here you can control the high-frequency (HF) content of the reverb sound. Two parameters are provided: "HF DAMPING," and "HF BANDWIDTH."

HF Damping (high-frequency damping) allows you to adjust the decay time for the high frequencies contained in the reverbed portion of the sound. This helps to simulate natural acoustical spaces in which the upper frequencies decay more quickly than the lower ones. With HF Damping set to a value of "00," the high frequencies will decay at the same rate as the other frequencies contained in the signal. Higher values for the HF Damping parameter will cause the upper frequencies to decay more rapidly. For example, try setting the value for HF Damping to "00," then play a short note. Now set the value for HF Damping to "99," and play another short note. You'll find that when the value for HF Damping is set to higher ranges, not only do the high frequencies decay more quickly, but the overall reverb effect appears to decay more quickly as well. This can be used to advantage. In some instances, you may want a fairly long reverb decay time, but longer reverbs can sometimes interfere with other sounds in a mix of instruments. You can sometimes open up more space in a mix by using higher values for HF Damping, rather than by lowering the overall reverb decay time.

The other parameter available on this page is the "HF Bandwidth" (high-frequency bandwidth) parameter. This is a low-pass filter (you'll remember them from our discussion of filters earlier) placed between the source sound and the reverb, allowing you to adjust the overall high frequency content in the reverbed portion of the signal. This differs from HF Damping somewhat: while HF Damping controls high frequency content over time, HF Bandwidth allows you to limit the overall high frequency content of the reverbed sound, with no change in HF content over time. To check this one out, leave HF Damping set to "00" (no damping) and vary the HF Bandwidth parameter. You'll find that lower values for HF Bandwidth yield darker reverb sounds, and that with HF Bandwidth set to "00," pretty much all the reverb sound has been "filtered out," resulting in a pretty dry sound.

Moving on to the next page, we come to "Low Frequency Decay." This parameter is similar to the HF Damping parameter, except that it acts on low frequencies, and it's range of values go both positive and negative. Using negative values for this parameter will cause low frequencies to decay more quickly than the rest of the reverbed signal; higher values will cause low frequencies to take longer to decay. This one is easy enough to get a feel for just by trying it out. Note that higher positive values will actually increase the overall reverb time, so you may need to adjust the overall decay time for the reverb when using higher values for Low Frequency Decay. And a good tip: if you're having trouble with a sound smearing in a mix, try using negative values for Low Frequency Decay. Cutting the reverb decay in the lower ranges can help to open up space for low frequency instruments such as bass, drums, and so on.

The last reverb menu page deals with dynamic effects modulation, and this can be a fairly involved subject, so we'll be leaving it for another installment. Astute readers will also note that we've only talked about the Concert Reverb algorithm. However, the parameters we've discussed here apply to each of the other single reverb effects. You will also encounter reverb parameters in a number of the multiple effects. In these cases you'll find that the reverbs used in the multiple effects do not have quite as comprehensive a parameter set, and you won't encounter anything not discussed here.

We'll be continuing our discussion of effects next time out, with a focus on the other non-reverb algorithms. Until then, don't get too damp or diffused. ▬

American Mosquito, Lloyd Joseph Rose, Ram Nair

Some of you might have noticed The Hunger's review in the latest *Keyboard* (Oct. '96). Just remember, you read about them here first! Their fame is spreading, and deservedly so. Congrats, guys!

Recording: *Goddamn Cop* (p) 1995.

Artist: American Mosquito.

Contact Info: American Mosquito, Box 666, 801 E. Butterfield Rd., Lombard, IL 60148.

Equipment: Ensoniq ASR-10, Tascam 424.

This 7" vinyl contains more energy per square inch than plutonium. Jeff B's eight tracks are filled with angry and menacing sampled vocal bites over anxiety-pumping alternative rock loops thick with distorto-guitar, with psychotically enraged, screaming vocals over the top. Having recorded my share of hard-edged, envelope-pushing alternative bands, I can appreciate the difficulty of separating out the different elements — sample bites, guitars, bass, percussion, and vocals — without completely saturating the tape, yet at the same time filling the sonic palette with raucous sound. Jeff B. has done a masterful job of producing and engineering in this style. American Mosquito is no rich-kid-in-an-easy-chair-trying-to-make-a-social-statement (almost ran out of hyphens!), but a serious project: the lyrics are dripping with vitriol (from *"Traitor"* [screamed]: "I'm a traitor to my race / I see no pride in being white / I'm a traitor to my nation / I'll burn your flag on sight / Birthright loyalty / Doesn't mean shit to me / Wave your flag and shake your fist / You're an American and you are pissed..."), and often teeter on the edge of paranoia, as in *"Go Bankrupt and Die"* (jeez, these guys can't even quit their jobs without going postal!), but American Mosquito effectively uses its medium to express rage over real or perceived injustices, and you can't accuse them of not using their constitutional right to freedom of expression. A musical project filled with expressions of violence toward law enforcement officers and bosses might not be everyone's cup of Starbucks, but if you need such an aid of expression, or just want to scare your parents, cough up $3.00 and send it to American Mosquito's address above for 7 inches of blistering vinyl.

Tape: *Quiet Places — Songs for Instruments* (c) 1995 Rosebros Music (BMI).

Artist: Lloyd Joseph Rose.

Contact Info: 211 Washington Ave, Providence, RI 02905, Ph: 401-781-6598.

Equipment: Ensoniq EPS-16+, Korg M1, Lexicon LXP-1, Peavey MD-12 mixer, PC 486/50 running Cakewalk, mastered to a consumer Sony DAT.

Call me a sap, but less than a minute into this tape and the tears were welling up. Lloyd Joseph Rose has a reservoir of beauty, peace and tranquility somewhere that he has the ability to dip into and change into music. I think it is the dream of every musician to touch others with their music, and when this happens without the aid of lyrics, it is like watching a superb ballet dancer translating the inexpressible feelings of life into something you can almost grasp, but can certainly feel.

Lloyd has a sense of humor; he quips in his letter, "I've considered including a warning on the package which would caution the listener not to play the tape while using heavy machinery, as I've missed an exit or two listening while driving. I also fell asleep at least five times during mixdowns." Lloyd, there will always be a place for music which works like a long, relaxing massage on the spirit. We all know where to find the tunes to kick-start a party or inject adrenaline into our butts, but music that soothes, and yet at the same time somehow imparts feelings of hope and a positive outlook... this is a rare commodity.

"Quiet Places" features piano soloing in what I suppose must be called a "new age" style. Half the tracks include some very wonderful string and vocal pad sweetening, and the best use of sampled guitar I've heard yet. The song titles conjure images of the simpler things in life: *"Our House on the Hill," "My Pigeon's House," "Walking to Work."* Some highlights:

"Swans" — This luscious opener has everything: excellent production of keyboard parts, memorable yet subdued melody, and best of all, sampled-guitar soloing in the

lower register that drips with feeling. Just plain wonderful.

"Our House on the Hill" — Combines the best of Lloyd's piano soloing with wonderful synth-pad arranging.

"The Bluebirds" — This title appears twice on the tape; on Side 1, it is a piano solo, on Side 2, it's the "full production" version. Both are classic.

I wouldn't be doing my job if I didn't mention the thorns with the roses. My only observation is that some tracks at times sound overly-bright, at least to my ears. Perhaps Lloyd, like me, is missing some of the upper frequencies in his hearing, and so overcompensates during mixdown, or it could be an artifact of using Dolby B, who knows. Although the digital piano instruments sound excellent, I would have chosen a less bright patch in most instances, and washed the piano solos in a dreamy reverb. Hey, if you're going to tuck us in and put us to sleep, you might as well go all the way.

I hope Lloyd is kidding when he writes, "The next tape will be corporate rock meets acid/reggae." Just keep this music flowing, and you'll always have at least one fan.

Tape: *Driving* (p) 1994, 1995.

Artist: Ram Nair.

Contact Info: 4520 Hemlock Cone Way, Ellicott City, MD 21042 Ph: 410-461-5437.

Equipment: Ensoniq KS-32 with memory expansion, Cubase/PC sequencer, Tascam 202MkIII cassette deck.

Is there a place for music borne of pain? Let me think a moment... okay: Have you ever heard of the Blues? Ram Nair's basement tape, Driving, is not the blues. Stylistically it is more fusion than anything, consisting of jazzy keyboard soloing over interesting chordal beds. But you can detect the angst of life in these tracks, the frustration of one trying to express deep feelings but experiencing some kind of logjam. We've all been there: we've got a dream or vision of how a song should sound, but it loses something in the translation, and because the tune doesn't equal the dream, we discount our efforts, and only hear the negative comments, discounting the positive.

From Ram's letter, he was encouraged to distribute this true basement tape, and received feedback positive enough to consider pursuing music as at least part of a vocation. With this focus in mind, the "wringer" has squeezed the following out regarding Ram Nair:

Thumbs up: You are an excellent soloist, and don't just "color inside the lines" (I'm quoting *American Mosquito* here...). I especially like your periodic glissandos at the peak of an intensity-building passage, as if you couldn't find "another place to play" but had to smack your hands on the keyboard anyway. There's something very human in that, a lot of soul. Your chord progressions have a happy relationship with your percussion tracks, and provide an interesting and tasteful foundation for your melodic soloing. And your choice of voicings on the KS-32 is excellent (makes me want to get one), with the exception (of course) of the obligatory sampled sax which made a couple of brief appearances (for the express purpose, no doubt, of tormenting me... hey, just because you're paranoid doesn't mean they're not out to get you).

For the woodshed: Compositionally, my only nitpick is that the "middle space" of your arrangements (comping) is a bit too busy at times, competing with the soloing. Try and free up that soloing space so it sounds less like a free-for-all, and more like a jazz gig where one soloist at a time gets the spotlight. Production-wise, try and loosen up the percussion tracks to sound more human, less sequenced. This can take a lot of work, but it is definitely worth the effort, and the human-ness in your soloing will do a smoother dance with the rest of the tune.

From time to time on *"Driving,"* a door opens to give us a glimpse into Ram's talent, as in the brilliant bass solo opening *"On My Way Man"* (Side 2). Whatever you did to coax that out of yourself, cut-and-paste it all over your work and you'll be churning out music to be reckoned with. ▬

If *you* want your tape run through the wringer, err, Hacker, just mail it off to: Basement Tapes, *Transoniq Hacker*, 1402 SW Upland Dr., Portland OR 97221. Please include your e-mail address!

Bio: Steve Vincent produces demos and CDs at his home-based Portent Music, and can be reached via email at vincents@harbornet.com, or at his website at http://www.kspace.com/vincent.

Metamorphosis of One Musical Mind

Dara Jones

Owning a synthesizer like the SD-32 has been an event long anticipated. As a child (never mind which decade) I listened to the pop tunes of the day while trying to play along on my donated Baldwin Acrosonic. While I gained great deal of satisfaction from that, there was always that sense of disappointment that it never quite sounded like what I heard on the radio. I just knew that a synthesizer would solve all this. I set my sights on owning one someday. Now, many years later, I've finally realized this goal and am ready to make some air-quality recordings!...

"I Hate to Do This to You, Baby, But You're Fired"

Air quality did not happen right away for some reason. It slowly dawned on me that perhaps playing all the patches in the SD like one would play a piano (especially while using multiple sequencer tracks) was NOT the best way to utilize the SD-32's power. Nothing sets teeth on edge faster than some nice thick 10-finger chords played on, let's say, the alto sax, down in the bass. Or even worse, on the bari+horns with several more sequence tracks added in for kicks. I can pop in tapes from the not-so-distant past and hear some of this ear-exhausting type music. (My friends have been too kind, I can now attest.)

The main obstacle for me has been simply this... letting that piano player go. I've tended to want to play music as it would be read from a piano solo version of some current tune — playing every part in the music on the same instrument and then duplicating the process for several more tracks. You can imagine how little room some of these nice thick arrangements leave a vocalist in the mix (not to mention how this hogs polyphony). In fact, it has been the accommodation of vocal mix needs that ultimately caused me to totally change how I approach music.

Please Don't Play it Again, Sam — I Have a Date With Mozart

One of my friends made the casual comment one day, when I was holding down a 9-finger brass in the bass patch, that the SD-32 was more like a virtual orchestra than a keyboard. Duh! Somehow that chord slipped out from under my fingers never to return. I began to see the SD-32 as a group of musicians ready to try out my every whim, no matter how ridiculous. With sinister glee, I became a taskmaster to these unpaid fellows who were always at my fingertips. "Faster! Faster! Louder! Softer!" I yelled at some. To others I directed, "3rd chair quiet for the 4th measure while the 1st chair solos, then everyone at measure 5. At measure 31 everyone take a sip of coffee." And on and on. Amazingly, hardly anyone ever pouted and stomped away. (I did get an occasional error message, though...)

My new role as a musician has become that of a *conductor* whose job is to orchestrate the whole rather than just play chords and lots of them. I've begun to make use of the neglected instrument, "silence," weaving snippets of it in at well-timed intervals to create interest and enhance. With new enthusiasm I've begun to sit across the room and just... listen. Those thick over-crowding brass chords have given way to clear, single notes or chords with less notes, more often than not.

I also had to become aware of waveform harmonics and how one really fat patch can eat up the sonic spectrum space as much as or more than a 10-finger chord. This isn't always bad, of course, but is something I feel I must be always be aware of in relation to the entire mix. I don't want some thick patch competing harmonically with the vocalist. Yes, sometimes a

simple bit of eq is all that is needed to keep this from happening, but sometimes not. There are many exceptions, of course but so far this mental model is working for me.

Now, finally, there's a space for the fat lady to sing in...

Now what *I* am interested in is the next step. ▬

Bio: Dara Jones is pictured here running through some vocal exercises under the watchful eye of world famous vocal coach "Lary Nix."

Classifieds

HARDWARE/SOFTWARE

WANTED!! Hammond XB-2 organ. Will pay for shipping. Clay: (410) 850-4230 or email: CLewis2041@aol.com.

ESQ-M, 2 Eproms, $400. Kwai K1m, $100. Alesis 1622 mixer, $400. Perfect condition, mainly home use. Contact Jonathan, (208) 983-2876 evenings, (208) 962-3271 days.

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SQ-80 sounds on original disks. 757 Valhala, 1600 Music Software, 1600 Cesium — over 3700 sounds. Cost $400+, sell for $200. Also wanted: used effects files and sounds for EPS-16+. G. Dannah, PO Box 1875, Andrews, NC 28901.

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Your ultimate source for synth samples for your Ensoniq Sampler. Moog, Korg, Oberheim, Yamaha, Sequential! Send SASE for free catalog: Tom Shear, 41 Mary Fran Dr., West Chester, PA 19382.

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The Interface

Letters for The Interface may be sent to any of the following addresses:
U.S. Mail - The Interface, Transoniq Hacker, 1402 SW Upland Dr., Portland, OR 97221
Electronic mail - GEnie Network: TRANSONIQ, Internet: interface@transoniq.com. In many cases a quick answer can be obtained by posting to our interactive, on-line Interface at our Web site (http://www.transoniq.com/~trnsoniq/interface.html) or calling Ensoniq CS at 610-647-3930.
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 –

I have been having a hell of a time with my **ASR-10**. I have maxed out the RAM, and whenever I work on intense (and some not so intense) sequences, I get this aggravating time-"shifting" problem. It knocks the digital accuracy that is EXPECTED out of an electronic keyboard all out of whack. And – it's especially a problem with looped samples of sequences that are then sequenced.

I have talked to two others who have ASRs and they have run into the same annoying difficulty. Is there an upgrade chip that deals with this?

Please, if you can, respond to this.

Thank you!
Mathew Taft

[NuclrPope (delusion@west.net) – I'm not sure I completely understand your question but this may help. Try sequencing your samples without looping them – loop the sequence instead. Or, say you have a 2-bar sample, and you want it looped for 8 bars. Record a 2-bar sequence of the sample, then quantize the track to 1/4 notes. Make sure the sample isn't even a fraction of a second over the time of the 2-bar sequence (cut it short, then add length to the sample as needed). Then append the sequence to itself twice. This should help. – a song builder.]

[Glenn S. Johnson (glennoid@ix.netcom.com) – I recently ran into a strange problem (although possibly not the same one) after I upgraded my ASR-10 to 16 megs... It turns out that hooking my ASR-10 up to my computer via MIDI was causing some weird MIDI feedback loop. Consequently, if I played a bunch of keys on the keyboard at the same time, some of them would play right away, while some would play a split-second later. It got REALLY noticeable and very annoying with some sequences – especially with large sample sizes. Anyway, unplugging the MIDI from the computer seemed to get rid of the problem, although I haven't had the time lately to investigate this further.]

[CS – NuclrPope is right. Even the most carefully looped grooves will drift out of sync if they're not periodically re-triggered.

I suppose that it's possible that if you completely filled your RAM with samples, then asked the sequencer to perform some kind of edit (which may require additional memory for the Undo function), the result could be unpredictable. Try making sure that you have at least some free memory when working on sequences; 100 blocks should be more than sufficient.

The only other possibility I can think of is you're just asking the ASR to do too many things at once. This would have nothing to do with how much of the memory you've used in the ASR, but rather, how many events are trying to occur at a given time. Check that you're not inadvertently recording a lot of control data (such as pressure) that your sequence may not require. If your ASR still seems to drift when the memory's maxed, I'd suggest contacting Ensoniq Customer Support (610-647-3930).

And Glenn, doggone it, but your problem sounds exactly like what would happen if you were to set up a MIDI loop between your ASR and your computer. Does your problem happen only when you're running some sort of sequencer, or does it happen even when you're not running any sort of music software? If the former's the case, your problem is almost surely a MIDI loop. You can straighten things out by finding the MIDI Thru or MIDI Echo control in your software, and turning it off.

If the latter is the case, is it possible that your MIDI interface can be echoing data? In other words, does your interface pass along info it receives at its MIDI in to its MIDI out? If so, there must be a way to stop it from doing so. Consult your owner's manual, or write again with more details – what hardware and software you are using, etc.]

[Glenn S. Johnson (glennoid@ix.netcom.com) – Yeah, it was just a MIDI loop (although it freaked me out at the time!). It only occurred when I had the computer ON, but the sequencing software NOT running. I used to use Voyetra Pro (okay, it sux, but it came with the SoundBlaster Pro, and I don't like all the frills of CakeWalk anyway...) Once the program comes up, it sets up the MIDI so there isn't a thru loop. Doggone it. :)]

TH –

I have an Ensoniq **SD-1** that I have built a lot of sequences on... Is there another Ensoniq keyboard that will play them?

Franco Sicilia Jr.
Bambino@netaxs.com

[Uncle Viceroy (tesjuptr@Bayou.uh.edu) – No Ensoniq board will play your sequences unless they are converted to the native format for the particular instrument you want to play them on. You may want to select the Ensoniq you want to play them on and use Giebler Enterprises sequencer conversion software to port your SD-1 sequences to the proper native format.]

[CS – None of the current lineup of Ensoniq products will play your SD-1 sequences. A couple of workarounds to consider:

If you have a PC-compatible computer, check with Giebler Enterprises. They have a very inexpensive utility that's designed to read the sequences directly from your SD-1 disk, and convert them into several other formats, including standard MIDI files, which are usable on any number of platforms.

The only other alternative I can see is to dub your SD-1 sequences directly into your chosen sequencer. For some tips on how to pull this off with the least fuss, check out the article Song Mode to PC by Martin Weinberg in the May '96 issue of TH.]

Hi,

How do I find out what EPROM my **EPS** has and, if it's not the most current, how do go about getting it? I'd appreciate any info I could get.

Thank you,
Tony Elder :-)
Elderant@mattel.com

[CS – To find software versions and various other arcane information, press the Command button, then button 1. The EPS will tell that there are NO COMMANDS ON THIS PAGE, but don't you for a minute believe it. Scroll two ticks to the right and hit Enter twice to find the ROM version your EPS is using. If it's not current, you can probably get the upgrade through your local authorized Ensoniq service center. If not, try e-mailing Ensoniq Customer Support or giving Ensoniq Customer Service (610-647-3930) a call.]

[Ensoniq – For detailed instructions on how to check the OS version on every Ensoniq product ever made, request document #0002 from Ensoniq's Fax Retrieval System (800-257-1439). We are always looking for suggestions for which documents customers would like to see on our Fax Retrieval System. Let us know by calling our customer service department at 610-647-3930.]

Hi,

I think this matter has been dealt with before but I need some reminding...

Will the SyQuest EZ drive work with the **EPS-16+**?

I vaguely remember a comment about the EPS-16+ and the EZ drive not supplying termination power which means that it will work as long as some other unit on the SCSI bus is supplying the termination power. True?

Also, I have seen comments about the EZ-135 being discontinued. Anyone out there with more info? In a recent ad here in Sweden, the EZ Drive is selling for SEK 1095 which is about $170. This is a price cut of over 30% – which is good if the unit will continue to exist and bad if it's a "getting rid of the last in stock" price.

Regards,
Goran Ekstrom

[CS – Rubber Chicken (1-800-877-6377) sells the EZ-135 drive for use with Ensoniq samplers, so I'd have to assume it works. As to whether the drive will be discontinued or not, local folk wisdom tells us that the Iomega Zip drive has won the current battle for predominance in the marketplace, so that's probably the drive to bet on for longevity. However, I'd have faith that either company will continue to support its drives well into the future with both service and blank media.]

Hello,

I'm emailing from Italy. I am the owner of an **ASR-10** for a couple years now. Wonderful machine. My system is the 3.0 version. I'd like to know if there is a newer version out.

Being in Italy, I never received your newsletter or any other thing from Ensoniq. I'd like to know if it's possible for me to get a sample of *Transoniq Hacker*.

Also, I'd like to know if there is an editor for IBM PCs to be used with the ASR-10.

Compliments for the great hardware.
Alberto Giacobone
Alby.yaco@promo.it
Italy

[Shavel Nicolay (mgmk@ns.econ.msu.-su) – Hi from Moscow. Maybe I can help you find a PC program for editing ASR-10 sounds. It's SampleVision for Windows from Turtle Beach. Nice program :-)

If you find other programs, please write me.]

[CS – The current OS for the ASR-10 is 3.5.3. You can download it from Ensoniq's web site.

Another program that I've heard good things about is Sound Forge from Sonic Foundry, Inc., (800) 577-6642. If they don't yet support the EPS/ASR, they soon will.]

TS-12 Question:

I use the sequencer a lot with external MIDI sound sources. It may be my imagination, but I notice that as the *synth* engine runs out of voices (ie., the complexity of the song reaches the 32-voice limit) the voice-stealing seems to affect the sequencer. It appears that the MIDI notes from the sequencer get cut off sometimes, along with the synth voices.

For example, I have a Kurzweil MIDI-Piano (highly recommended) attached to the TS-12. Often, as the sequence is playing, the notes to the Kurzweil will cut off prematurely as the internal voices of the TS-12 are stolen in sustained passages.

So is there a way to disconnect the two functions so that when the sequencer is playing, the note-ons and note-offs are independent of the synth engine so that no matter how complex the sequence, the notes to external devices are correct?

Or is there something in the TS-12 processor that can't handle sequences correctly beyond a certain complexity and this voice-stealing thing is a red herring? If that is the case, is there a way to reduce the "thinking" the processor has to do (turning off local voices, filtering unnecessary events, etc.) that will reduce this problem?

Thanks,
jc Harris

[CS – The TS should not be stealing voices from external modules.

Here's a couple of thoughts: Make sure you haven't set up any MIDI loops. This could happen if, for example, you connect both the MIDI in and MIDI out to an outboard sequencer or computer. Data from the TS gets sent to the MIDI out, is echoed by the sequencer back to the TS, and the TS tries to play the notes again. This can definitely cause voice-stealing problems.

Also, you can reduce the amount of thinking your processor has to do. Perhaps the best place to look would be to extraneous controller events – aftertouch, in particular, can be the bane of those working with pressure-sensitive keyboards -just because you're using a piano sound that doesn't respond to pressure doesn't mean that the TS isn't generating and recording key pressure data. And any sequencer can choke when trying to process too much controller info.]

TH –

In the May issue, Mojones was looking for General MIDI drum kits for his **EPS-16 Plus**, and Clark suggested several sound vendors with whom he might check. I just wanted to point out that many of Syntaur Productions' sampled drum kits do have General MIDI mappings as one of the patch selects.

Also, Greg Duel was looking for Macintosh-format patches for his **VFX**.

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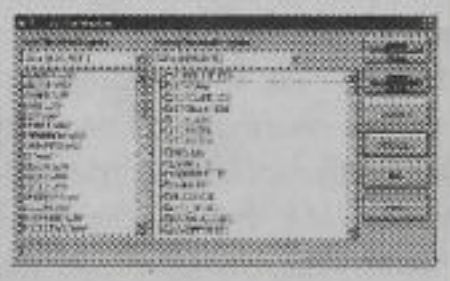

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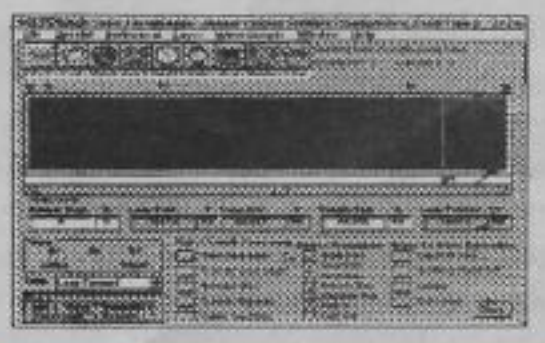

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by mail: 714 5th Street SE, Willmar, MN 56201
by Internet: chickenEPS@willmar.com

Again Clark suggested several sources with whom he might check. We've got those, too. Just about all of our synth patches are available in sysex form for Mac, IBM, Atari, and Alesis DataDisk.

Finally, in the June issue, Rob Frankel was referred to Ensoniq to get the **Mirage** *Advanced Sampler's Guide* and the MASOS disk to do computer editing of samples. Actually, Ensoniq turned over distribution of these products to Syntaur Productions (we're the exclusive distributor for Ensoniq's Mirage, ESQ-1, SQ-80, and EPS sound libraries). The *Advanced Sampler's Guide* sells for $19.95, and includes a copy of the MASOS disk. The MASOS disk alone is available for $12.95.

Sam Mims
Syntaur Productions
(800) 334-1288
http://www.fatsnake.com/syntaur

[CS – Many apologies for the omissions, Sam; purely unintentional. In the future, you will be included in any applicable vendor references.

And all you other vendors: I don't mention you in these columns only because I don't know who you are. If you have a product which may be of use to our readers, please let me know. Just a sentence or two, along with a price, phone number and URL (when available) will do.]

Hello,

I am an Ensoniq **TS-10** owner. Could you give me a tip on how to record wave sounds onto tracks? Whenever I try to use a really nice sound that I have found it ignores the last selection. This is frustrating and it takes me out of my creative zone. Your help would be greatly appreciated.

THANX,
702-593-4990
funkont@wizard.com

[CS – I'm afraid I'm not really sure I understand your problem, exactly. If you're having difficulty placing a wave sequence (Hyperwave) into a track, simply select the track you want the Hyperwave to appear in, press the Replace Sound button, select the Hyperwave sound, then press one of the track group buttons (1-6 or 7-12) to return to the sequencer.

If this isn't what you're asking, write again and try to clarify.]

TH –

I own an original **EPS** with a PS Systems SCSI adapter. I am currently using a Focus 150-MB hard drive with it, which works fairly consistently. I am trying to get the Zip drive to work with the EPS as well, but have had no luck. As soon as I put it on the SCSI chain, the EPS will not recognize either SCSI drive. It doesn't matter if it's in the middle or end of the chain. I know the Zip drive has not been officially approved for the EPS, but I am wondering if anybody knows of any hacks that can be performed to get it to work; I'm not above a little soldering to make this happen.

Any ideas? They'll be much appreciated.

Scott Poulin
bannerimp@hydra.alscomp.com

[TH – Check out the file "zippy" at our ftp site. It originally appeared in Issue #132 and in it Garth Hjelte explains the care and feeding of Zip drives.]

[Goran Ekstrom (100337.3217@compuserve.com) – Check out the Rubber Chicken Home page at: members.aol.com/chickenEPS. They have a lot of information about the ZIP drive together with Ensoniq products.]

[CS – Make sure that SCSI IDs are unique for each device in the chain – if both disk drives are set to the same ID, your EPS would certainly have trouble recognizing either. Other than that, here are a few general SCSI-type tips:

1) Ensoniq devices use a SCSI ID of 3; you can use any ID other than this for your SCSI peripherals.

2) Be sure to terminate properly. The first and last devices in a SCSI chain should be terminated. For complex systems some sort of active termination (such as the SCSI Sentry from APS) may prove helpful.

3) Use the shortest SCSI cabling possible. SCSI chains should not exceed 20 feet in length, and can become troublesome even at shorter distances.

4) Make sure your SCSI cables are functioning properly. SCSI cables seem to have an inordinately high failure rate.

5) It may seem obvious, but power up your SCSI devices before your Ensoniq instrument. The ASR will check for SCSI devices as part of its boot routine. If it finds none, it will assume none are attached. SCSI devices cannot be mounted once the ASR has been powered up.]

Hello!

I would like to ask you a question about the file format of the **ASR-10**. I own a Mac with a CD recorder and I would like to backup my samples and songs from the hard drive of the ASR-10 on a CD-ROM.

Is it possible to write the Ensoniq format on a Mac (or PC)? Which software should I use?

Thanks a lot,
Etienne Auger
Switch@micronet.fr

[CS – Creating your own CD-ROMS for your ASR-10 is quite simple, actually. Both Toast and QuickTopix (two popular CD-R software packages) will allow you to make CDs of pretty much any SCSI hard drive. QuickTopix has a template called "Device Image" which simply copies the data on the drive, sector by sector, to the CD. Toast does the same thing; you just tell it you want to create

a "Generic" CD.

Of course, there are a couple of things to keep in mind when making the original image on your hard disk, i.e. create directories and sub-directories first, and avoid fragmenting files. Also, if you are using banks, create them with the hard disk set to the same SCSI ID that you intend to use with your ASR-10 CD-ROM drive.

To avoid fragmented files (which really hamper CDR performance) you can back up the drive (to floppies or to another removable) then reformat and restore it. This insures zero fragmentation.

Other than that, it's all pretty straightforward.]

TH –

Desperately seeking replacement for dead Voice Crystal RAM cart for my beloved (and gigging) Ensoniq **SQ-80**. Help!

Jerry
JCobb92677@aol.com

[CS – Just a wild shot in the dark here, but have you thought about contacting Voice Crystal (800-726-7664)? Seems to me that they may be able to help...]

Hi!

I'm running out of places to look for answers and I thought that you might be able to help me out.

I've got an **ASR-88** that seems to work perfectly, but can't do SCSI sample dumps to my PC. I'm using Turtle Beach's SampleVision for Windows and my setup is as follows:

PC (Adaptec AHA2940 SCSI card) – ZIP Drive – CD-ROM – ASR-88

All of the items have different SCSI IDs. The Adaptec card and the ASR-88 are terminated.

The error I get in SampleVision for Windows is "Error transmitting MIDI over SCSI."

And the "stranges" I have come across are that:

• The PC can access the Zip drive fine.

• The ASR-88 can access the Zip and CD-ROM drives fine.

• I can dump samples by MIDI from the ASR to the PC and vice versa!

Someone told me at a store today that this could be a problem with the ASR's Operating System... could this be true?

Transoniq-Net
HELP WITH QUESTIONS

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

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

All Ensoniq Gear – Electric Factory (Ensoniq's Australia distributor). E-mail address: elfa@ozemail.com.au; their web site at http://www.ozemail.com.au/~elfa; or e-mail their resident clinician, Michael Allen, at mallen@geko.com.au. Phone calls, Business hours – Victoria. (03) 480-5988.

All Ensoniq Gear – The Electric Factory in New Zealand, phone (64) 9-443-5916, fax (64) 9-443-5893, or e-mail geoffm@elfa.co.nz (Geoff Mason).

TS Questions – Pat Esslinger, Internet: pate@execpc.com, Compuserve: 74240,1562, or AOL: ESSLIP.

TS, VFX, and SD-1 Questions – Stuart Hosking, stuh@ozemail.com.au.

MIDI users and ASR-10 Questions – Ariel and Meiri Dvorjetski, Internet: s3761921@techst02.technion.ac.il, or dvorjet@techunix.technion.ac.il. You can also call Sincopated BBS at (Israel country code: 972) 4-8776035, 24 hours, 28.8K Modem. Please Login as: ENSONIQ, Password: MIDI.

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

VFX, SD32, and EPS-16+ Questions – Dara Jones, Internet: 71055.1113@compuserve.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, VFX Questions – Robert Romano, 607-898-4868. Any ol' time (within reason) EST.

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. (612) 235-9798. Email: chickenEPS@willmar.com.

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. Email: G4Prod@aol.com.

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

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

ESQ-1, MIDI & Computers – Joe Slater, (404) 925-8881. EST.

Please help me... I really want to edit my samples visually!

chris@sausage.com.au
http://www.sausage.com.au/staff/chris/christi0.htm

[CS – I can assure you, this is not an OS problem. SCSI can be a bit of a black art no matter what format you're working in. Here's a couple of things that I've discovered, though:

First, make sure that MIDI transfers are working correctly. If MIDI isn't working properly, SCSI won't either (sounds like you've done this, but I thought it might be worth reiterating anyway).

Next, try loading your ASR OS from a floppy disk, rather than the hard drive. Or, if you normally load the OS from a floppy, try loading it from the hard drive instead. I know people who can't make SCSI transfers work unless they boot from a floppy. For me, it's just the opposite. My ASR seems happiest if I boot it from a SyQuest drive before booting the other hard drives and my computer.

If this doesn't correct your problems, suspect your SCSI cables. I had many, many problems until I tracked down not one, but two bad SCSI cables in my system (which explains why trying different cables never seemed to help any, since I always swapped them out one at a time).

Make sure SCSI cable runs are short, and terminated properly. Also, I found that having my ASR improperly grounded once caused me some difficulty, so make sure everything's grounded okay.

If none of this helps, it's time to start watching for the next full moon, so you'll be prepared to do the Naked Chicken Dance while appealing to the mystical and arcane SCSI gods. Or, try Ensoniq Customer Support (610-647-3930). At the very least, you're less likely to catch a chill...]

TH –

Just a little note to say that I've tried out my Jaz Drive (1-Gig drive) with the **ASR-10** and it works!! As far as storage is concerned. I haven't gotten into trying out whether the HD recording (Disk Tracks) works...but email me if you wanna find out.. ;-)

Khew
khewss@singnet.com.sg

[CS – Thanks for the input, Khew.]

TH –

I know I've whined to you B4, but I'm DESPERATE, man! My good ol' Eye & Eye VOICE CRYSTAL RAM cart crapped out on me. Little blue light went out and my otherwise trusty SQ-80 no can find A&B sound banks. Fatal news for my sequences. Which I use. Onstage. At my job. HELP ME FIND ONE! (Or someone who can repair mine.) *Please!!*

Jerry Cobb
31522 West St
Laguna Beach CA 92677
(714)499-5079
e-mail: JCobb92677@aol.com

[CS – See previous answer. Now quit whining.]

Hi:

I just bought an Ensoniq **DP/4**, and I'm looking for Sysex setting patch files for the DP/4. Do you have any idea where could I find these (vendors, ftp sites, etc)?

Thanks,
Dan Hunt
dan_hunt@cc.chiron.com

[CS – Afraid I don't know of any place you can find DP/4 patches, but I'd be surprised if there weren't someone on the net who hasn't posted a few. If you've got access to the World Wide Web, a good place to begin a search might be Michael Hyman's Ensoniq Resource guide (linked to the Hacker site).]

Hi Hackers,

In TH #135, INTOYOU555@aol.com asked: Has anyone heard of a chart that tells sample length number compared to bpm? Or how many octaves to raise or lower to get a loop to a desired tempo from a different one?

I found a little program (Win 3.x) by Gilbert Merker from Berlin, Germany called "The Sample Calculator." It does exactly what you're asking for – converting samples-numbers in BPM, pitch-settings and time compression/expansion-values.

It is freeware. The author didn't add a net-address to this useful little software, so if there's not *too* much demand, I'll mail an attached file to the people asking for it – or is there some space left on TH's FTP-site?

Hope this helps,
Dietz Tinhof
Austrian Sound Library
dietz@atnet.at

[TH – There's space, Dietz sent it, and it's there now. Thanks!]

[CS – Cool!]

Dear Transoniq Hacker,

As a user (and fan) of several Ensoniq products, I recently purchased a **MR-76** Songwriter's Keyboard. The MR-76's sound performance, internal drum machine, idea pad and effects are all excellent.

However, the MR-76 DOES NOT transmit and receive MIDI song pointer information – a serious omission. This renders what is a songwriter's keyboard impractical to use when recording vocals! I feel Ensoniq must implement MIDI song pointer into the next operating system update. The success of the

keyboard depends on it.

Other software updates should include:

POLY/MONO instrument voice select, to be easily accessed on the sound edit page. Several external controllers/instruments need mono to sound "right."

MIDI song select transmit and receive.

For live use it would be good if the MR-76 drum variations and fills (triggered by foot switches) would still work on 16 track section without selecting track 10. This would enable an external MIDI instrument(s) to play sounds, control the internal drum machine (variations and fills) and still use the remaining track buttons for main keyboard sounds.

Best regards,
William Currie
Astral Studios,
Scotland

[Ensoniq – Thanks for your suggestions about the MR-76 features. We look forward to comments and suggestions from the field regarding future feature implementations. Sometimes we can satisfy these requests and sometimes we can not. We'll do our best.]

TH –

Well, alrighty then.

First the Mirage, then the EPS, then no money. I waited, I watched as the EPS-16+, ASR and TS went by. But now, guess who has a **MR-61**? Yes, it took 19 weeks but well worth it. Pulled out a downloaded PC MIDI file and stuck it in the MR. It played with excellence. Split and layer combination. Thx Ensoniq!

Here's a trick. Auto find and flash preset weren't fast enough to change in the middle of a live song, so... Assign instruments to the sequencer. Once all-session is saved to disk, just load song and you have 16 instant choices. Multiply this times songs and banks and there's 384 possible. I think. No need to click two instruments to get layers. The sequence track remembers them as a single instrument if you save them as a single instrument.

Anybody out there know of or have a PC program to read Green SCSI CD-ROMS?

I'm one of those with every TH, Giebler stuff, SoundVert, EPS Tools, SampleVision and 100,000 MIDI files. E-mail if it moves you.

Favorite color: translucent.

LonelyGuy1@aol.com

[CS – Thaks for the tip, LG. I'm not quite sure I know what you mean by "Green SCSI CD-ROMS," but let me know if you find anything anyway...]

TH –

Am I the only one out here or are there others who are having some problems with their new **MR-61's**? I've had a lot of experience with other Ensoniq keyboards but I am really having problems getting up to speed on this new keyboard.

I've got OS V 1.28 that was upgraded from the original V 1.20. My display jumps to the "pan" parameter frequently and I experience very noisy lock-ups that require a power down to correct.

I'm having trouble navigating the owner's manual and just can't seem to get up to speed on the new instrument.

.

Help anyone?
James Rosand
jrosand@olympus.net

[rohrwerk@pconline.com (John Seboldt) – Yes, that pesky pan parameter popping up also plagues me. I just upgraded to V 1.28 yesterday and it still does it.

Have had some problems with song naming – when re-loading a song bank, it "forgets" the song names until you've selected each one in turn. Some sequences have ended up scrambled into new songs. And I even have one situation where changing songs even locks up the keyboard. (Ensoniq Customer Service has been notified.)

A stupendous sound engine, but as a controller and sequencer it is certainly different (weaker) from the TS-10, which I'm far from ready to throw away.]

[Randy Pomerville (RLPRINCE@aol.-com) – I too am having problems with my new MR-61, Version 1.20. I have not had it lock up on me but I have lost the entire RAM on more than one occasion. The last time it happened I had spent considerable time saving layered and split sounds for use in the sequencer. Once, after I had created about a dozen performance presets and saved them in FLASH memory, the keyboard decided it didn't like the FXs settings I had used and changed all of them over to LINEAR REVERB. Mine is going back to the dealer for repairs as this certainly must be some type of defect.

Change of Address

Please let us know at least four weeks in advance to avoid missing any issues. The Post Office really will *NOT* reliably forward this type of mail. (Believe us, not them!) We need to know both your old and your new address. (Issues missed due to late or no change notification are your own dumb fault – we mailed them!)

Missing or Damaged Issues?

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

On the positive side, the sounds and FXs are superb. However, the keyboard's characteristics will prevent me from using it in a performance environment until a few items are corrected. Also, where is the rest of the sequencer? Things like step editing and record. I really don't like the fact that track one is hardwired to MIDI channel one, etc. It would create a lot more flexibility if that was the decision of the musician.]

[TH – Just going by past experience, Ensoniq's engineers are probably feverishly working away at curing these types of "birth pains." Stay tuned...]

[Ensoniq – We contacted James Rosand via the Internet on September 18th about Version 1.45 for the MR-61 and MR-76. This latest version fixes the "pan jumping" that was in Version 1.28. Any MR-61 or MR-76 owners needing Version 1.45 can call Ensoniq Customer Service (610-647-3930) for a free upgrade to 1.45. Each upgrade is sent with instructions and a disposable wrist strap to ensure protection against electro-static discharge (ESD). Please use the wrist strap. You would be amazed at how much voltage builds up on your body during normal activity. For example, you can build up 35,000 volts just by walking across a carpet floor. ESD is very serious business.]

TH –

Since my Ensoniq **TS-12** purchase a few years ago, I've wanted to use my Mac to format floppies, save samples, etc. but most of the utilities seem to be only for MS-DOS. I have SoftPC. Can I use THAT to run these babies on my Quadra 950?

Jeff Sensat
jtsensat@flash.net

[CS – Check out Terje Finstad's web site. His program, EPSm, is just the ticket.]

TH –

I've inherited a **Mirage** keyboard that is set up to run off 240 volts. Is there a way to rewire the transformer to use 110? Or am I stuck using a converter?

Thanks!
John Aubuchon
jaubuchon@mail.telis.org

[CS – I'm afraid I'm not qualified to answer this one. Besides, I don't know. (There's TWO reasons!) However, you might try e-mailing Ensoniq Customer Support or giving Ensoniq Customer Service (610-647-3930) a call.]

[Ensoniq – We used different types of transformers for different voltages back in the Mirage era. This means that it can not be rewired to work at 110 volts. A converter may be your best bet. To complicate things even further, in 1985 some Mirages were manufactured in Europe, some in Japan and most were manufactured here in the United States. Eventually, in 1987, all manufacturing was centralized in our Malvern, Pennsylvania facility.]

Hi,

I have been using Ensoniq gear for a couple of years now (VFX, EPS-16+M and ASR-10M) and they've proved to be very reliable to me especially on the road. After lots of upgrades even my VFX is still running. I am a sax player and drive everything with a Yamaha WX7 wind controller. At home everything is hooked up to a Powermac 7500/100.

My problem now is that since I got this Mac I have never managed to exchange samples via SCSI, only via MIDI. I tried ALCHEMY and the superb new PEAK. All the SCSI-ID's are set correct. I even avoided the same IDs on the two SCSI busses. The ASR can read and write to my ZIP-drive and a hard disk and the Mac can read and write to them also via EPS-M. The exact setup worked fine with my old Mac (6100/60) which had just one SCSI bus. I'm starting to think that the problem is the two busses. Perhaps somebody has a clue?

Another thing. Long ago I bought and registered a program called Tiresias for the Macintosh from Bokonon Technologies. It is an editing program for the EPS and EPS-16+. It is version 1.2. Perhaps someone knows if there is an update or if the company is still in business.

Thanks,
Boris Wiederholt from Munich, Germany

[TH – We haven't heard a peep out of Bokonon for several years now and we suspect that they're no longer in the business.]

[CS – As far as the SCSI nightmare goes, see the response to chris@sausage.com.au's letter above.]

TH –

Some time ago I purchased an **MR-Rack**. I registered and they promised me a Unisyn Editor especially designed for it. Now, some time has gone by, and I still haven't got it. Where is it? I've heard that some people have received it already.

Bjxrn Tore Paulen
paulus@item.ntnu.no

[TH – According to Clark in last month's Interface, the Mac version had been out for a little while and the PC version was about to ship. So it depends partly on what system you're running. A call to Ensoniq Customer Service to check on the current status of your order would probably be a good idea. (610-647-3939.)]

[CS – My most perfect and patient editor is right. Last month, I did say that the Mac version had been out for a while and the PC version was about to ship. As

far as I know, the PC version should be available. Have you sent in your warranty card? If so, you might try e-mailing Ensoniq Customer Support or giving Ensoniq Customer Service (610-647-3930) a call.]

[Ensoniq – As of this writing (Sept. 18), Mark of the Unicorn has informed Ensoniq that they have fulfilled all requests for Mac and PC versions of Unisyn. The Mac version became available in June 1996. The PC version was just made available during the last few weeks.]

TH –

Is there anybody, who can help me to find somebody in Europe to pop up an old **EPS-16+** sampler with a few MBs of RAM? I'd be very glad to hear about this.

Best wishes, good sounding mjuzik and so on!
jussuf@vlbg.at (Kapeller Hansjoerg)

[CS – "Pop up?"]

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