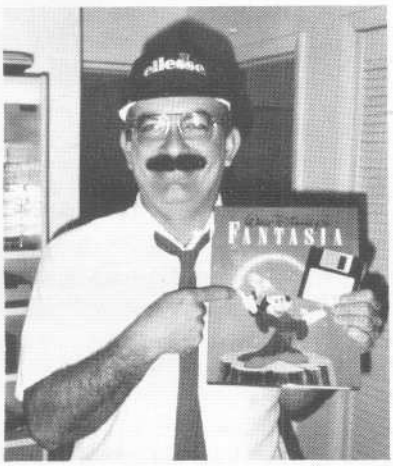
Transoniq Hacker

The Independent News Magazine for Ensoniq Users

The Nine Most Often-Asked Questions About the SQ-1 (& 2)

(and one surprise)

Pat Finnigan



So after living with the SQ-1 for almost eight months now, I've grown to realize what power this keyboard offers, how slick it sounds, how little I've scratched its surface, and how complicated it can be to use sometimes. Most (if not all) of the information in this article is, in fact, in the manual, but there are parallel menu pages for many operations which can be a bit confusing to the first-time workstation user. As a resource person for Transoniq-Net concerning SQ-1 questions I typically field from three to eight calls a day, and the degree of devotion of Ensoniq users never ceases to amaze me (subject of another article). Since we SQirtles don't have the luxury of the Vixie's BIG display, we powerusers memorize the "direct dial" approach of "Screen/Bank" menu pagination to get from operation A to process B. So, here's your first assignment: If you haven't yet memorized the "direct dialing" approach, take the time to do it! Sure, you'll lose a few brain cells, but you only have to do it once! It's a navigational technique Clark Salisbury's mentioned previously, so spend a little more time during SQ-1 operations; you'll save tons of precious time and lost creative moments by pressing the right buttons the FIRST time. So anyway, here goes...

Q: How do I get card sounds on a track without first overwriting a ROM sound?

A: Press the "Select Sequence" button and select the track/voice you wish to replace. Press the "Sounds" button, and while holding it down, press "Card A" or "Card B" buttons to access the card banks. While still holding the "Sounds" button down, select the voice you wish to drop onto the selected track by pressing the appropriate bank and screen buttons. WHen the display indicates the selected voice you're looking for, release the "Sounds" button. *Violá!*

Q: Every time I change from one preset to another, I lose the changes I made in the previous preset; what gives? Is my SQ-1 screwed up or have I done something to mangle its memory?

A: Save your edits! Any changes you make to your presets are ignored if you don't answer "Yes" to the "Save Changes?" prompt that comes up when you select a different Preset/Sequence location! This is not a bug! The menu page "Prompt to Save Changes" (Bank 1, Screen 5) may have been shut off or other-

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wise accidentally disabled by a user so that, you got it, the "Save Changes?" prompt doesn't display when you change locations. If this particular menu page is disabled, the SQ-1 ignores all edits and will recall the previously saved voice/track assignments when that location is recalled.

Q: Why can't I edit the Drum kits? I get to the drum pages and try to remap a drum kit to Roland drum map defaults, but as soon as I assign the sidestick to C#2, snare to D2, and then go back one page, the C#2 reverts back to kick. Why is this?

A: This question has both an answer and an explanation. First, the answer. Yes, you can edit the drum map in the SQ1, but it will not allow you to overwrite ROM locations. Since the drum kits "apparently" reside in both "Internal" and "ROM" locations, you'd think you could pull the snare down a bit and overwrite the patch. No Can Do. The drum waves are ROM-based (as is the entire instrument, for that matter). Simply select an internal patch location less than #80 (where the drum kits start), and copy the particular drum kit you wish to work with into it. Then edit to your heart's content and rewrite over this internal patch location. This took me a little while to figure out myself. If you do it properly, you can write differing drum maps to bounce other sequences into the SQ-1 without resequencing the drum part, but there is a caveat. The "Default Drum Map" allows a maximum of 17 resident drum sounds (see the chart on 6-6 of the Blue Book). So there is no way (at least, that I know of) to force 61 drum sounds into a patch which only has room for 17. You could write 7 other "Sounds" composed of 3 drum waves both low and high key limited for range and drop those into a preset with one of the default kits to give a total of 38 assigned drum sounds if you're a drummer with enough architecture to play more than 17 drums at once, you're on the road with Samantha Fox, or in a jar at Harvard medical school.

Q: I can save SQ-1 sysex data to my computer, but I can't reload it into the SQ-1. Why?

A: This one took a little time. First of all, most of these calls came from SQ-1 users running an IBM clone under Cakewalk. The sysex transmission from the SQ-1 is a header block, followed by a 100 ms pause, followed by the data burst of sequence of voice parameter data. Cakewalk 2.0 has no adjustment features to insert a pause between the header block and data, so depending upon the speed of the particular computer and the free memory available, it may or may not work. If you've got the SQX-70 expander installed, forget it! An expanded SQ-1 dumps 177K of sequence memory via sysex; Cakewalk's sysex buffer only supports 32K (64K for Cakewalk 3.0 owners), so when you try to save the file, the red dialog box jumps out and says "Buffer Overflow; Discarding Sysex Data" and you're out of luck (it's not very noticeable to monochrome users). I tried to record the sysex data as note data in a track; no luck. I understand that Voyetra's SP3 software will work, but you gotta have LIM or EMS in your Config.sys file, and at least 384K of free memory (above the 640K "Protected" limit) or it'll crash. Many so-called "Librarian" utilities only reserve around 15K for sysex buffering, so the only way I know of to resolve the problem with MS-DOS'ers is to save one sequence at a time. Personally, instead of saving the Sysex data to my AT, I switch to a Mac Plus running Performer 3.42; no problems there. I hear Opcode's Vision will save a Sysex file of that size, although I can't verify this. If anyone has any ideas on this one, please write me or call, as I'd like to be able to recommend a software fix for all the IBM users (perhaps Cakewalk Version 3.x?)...

Q: Why can't I edit Sequence tracks in Song Mode?

A: Sure you can! Press Bank 1, Screen 4 (in Control mode), and select "Sequence" instead of "Song." Again, remember to save your changes or the SQ-1 will ignore your edits.

Q: Why can't I use the Data Entry slider as a "Timbre" modulator?

A: The "Timbre" modulator, as defined in the *Musician's Manual*, is a programmable and mappable controller, but only via MIDI. You assign it a continuous controller parameter # to respond to an alternate inbound MIDI controller message, such as breath control (#2), or any other continuous controller. If this sounds confusing, just remember that "Timbre" only responds to inbound MIDI data from another source (sequencer, keyboard, wind instrument, MIDI guitar, or other alternate controller.

Q: How do I change the amplitude envelopes? I press "Yes" to the "Select defaults" window, but the different envelopes have no effect.

A: You must press the "Enter" button again after you have the desired envelope in the display. Sometimes you'll get the infamous display "Sorry! Current voice is muted" and so you'll have to go the Wave page and select "All" or unmute/solo the particular wave you wish to edit (1-1 for d-d'ers). There's a lot more going on in this box than the 16 x 2 display can indicate...

Q: I can't get the SQ-1 to receive external sequencer tracks on any tracks other than track #1.

A: Set the MIDI In mode to "Multi." I think this was the most frequently asked question of Malvern back in 1988 when everyone was bouncing their ESQ-1 sequences into their new EPS. And make sure the Base Channel is set to MIDI Channel #1, or you'll offset track numbers equivalent to the sum of the track MIDI channel added to the Base Channel.

Q: When I select an organ sound from a preset I've assigned, the Leslie effect doesn't work.

A: The effects of the SQ-1 are global for all sounds of a preset or sequence. If the current effect of the preset that "Organ1" or "Organ2" was a reverb, chorus, or something other than "Rotary," you won't get the Leslie effect until you edit the Preset effect to "Rotary" and route the mod source to the modulation wheel. It's kind of confusing because there are two effect busses which many people read to mean "Two Effects." Even more confusing is the fact that the SQ-1 had 3 effect busses (counting the "Dry" bus). Not to worry, the Big Blue Book explains it very well, but with a section that reads "Combined Effects" (3-13), it's easy to think that you can mix any and all effects in the FX programming. Not so! Unless specifically stated in that particular effect algorithm, what you see is what you get. If you want Leslie on a track, you get Leslie on all

(Continued on page 6)

RND (♪♪♪)

Ensoniq News

Well, we haven't received the official press release yet, but we have heard from Ensoniq that they've become the U.S. distributor for **C-Lab** — the developers of *Notator* and other popular music software. More news next month.

Hacker News

So far, we've received about a dozen reponses to **Clark's Worldwide Hard Drive Info Contest** (Issue #77). We're going to have to call it quits here pretty soon before it takes over the *Interface*. (Plus, someone should actually *win* this thing before too long.) So, if you want to be included in this please get your entry in by the end of February. We'll have our drawing shortly thereafter.

HEY! Well, now in addition to needing some SQ-1 & 2 and VFX & SD-1 Hackerpatches, we're also looking for writers for VFX & SD-1 articles.

Oops — Record-Breaking Errata Dept.: In Issue #78 in the review for Syntaur Soundset 4, we gave an old phone number. The correct number for Syntaur is 818-769-4395 (just like the ads say...).

Also, in that same issue, in the hard disk article by Dave P. Worth, he mentions that setting the drive to SCSI address 0 precludes booting from the drive. Rob Feiner informs us that this is only true with very early EPS ROM O.S.s. If you really want to boot from drive 0 — get a ROM upgrade.

And finally — in Issue #79, in *Basement Tapes*, we gave the wrong zip code for Jack Tolin. It should be Quincy, MA *02*170. And he insists he's using a *Boss* BX-800. (The Box BX-800s never really got all that popular.)

Don't forget — if you're making money while you're making music, a subscription to the *Hacker* is a tax-deductible business expense (at least in the U.S.).

TRANSONIQ-NET
HELP WITH QUESTIONS

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

ALL ENSONIQ GEAR — Ensoniq Customer Service. 9:30 am to noon, 1:15 pm to 6:30 pm EST Monday to Friday. 215-647-3930.

SQ-80 QUESTIONS — Robert Romano, 607-533-7878. Any ol' time.

HARD DRIVES & DRIVE SYSTEM — Rob Feiner, Cinetunes. 914-963-5818. 11 am — 3 pm EST.

EPS/EPS-16+ QUESTIONS — Erech Swanston, Maestro Sounds. 718-465-4058. Call anytime. (NY) If message, 24-hr callback.

VFX QUESTIONS — Sam Mims, Syntaur Productions. 818-769-4395. (CA). 10 am to 11 pm PST.

SEQUENCING — Larry Church, Danlar Music, 503-692-3663. Call anytime.

SQ-80 QUESTIONS — Michael Mortilla, 805-966-7252 weekends and after 5 pm Pacific Time.

EPS & EPS-16 PLUS QUESTIONS — Garth Hjelte. Rubber Chicken Software. Pacific Time (WA). Call anytime. If message, 24-hour callback. (206) 467-5668.

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

ESQ-1 QUESTIONS — Jim Johnson, (503) 684-0942. 8 am to 5 pm Pacific Time (OR).

EPS/MIRAGE/ESQ/SQ-80 M.U.G. 24-HOUR HOTLINE — 212-465-3430. Leave name, number, address. 24-hr Callback.

SAMPLING & MOVING SAMPLES — "Mr. Wavesample" — Jack Loesch, (201) 264-3512. Eastern Time (N.J.). Call after 6:00 pm.

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

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

SQ-1 QUESTIONS — Pat Finnigan, 317-357-3225. 8:00 am to 10:00 pm EST.

ESQ-1, MIDI & COMPUTERS — Joe Slater, (404) 925-7929. Eastern time zone.

Current Ensoniq O.S.

EPS	2.49	VFX	2.1
EPS-M	2.49	VFX-SD	2.1
EPS-16 PLUS	1.1	SQ-1	1.01
MASOS	2.0	SQ-R	1.02
MIRAGE	3.2	SQ-1 PLUS	1.1
ESQ	3.5	SQ-2	1.2
ESQ-M	1.2	SD-1	3.00
SQ-80	1.8		

Tested and Approved Hard Drives for the EPSs

The drives listed below are known to be compatible with the EPS and EPS-16 PLUS *at the time of testing*. Changes in firmware or hardware by drive manufacturers may make later versions incompatible (with the exception of **PS Systems**, **Eltekon**, and **Frontera** whose drives are configured to work specifically with Ensoniq products). Drives *not* included on this list may also work just fine. For up-to-date information about specific drives call Ensoniq Customer Service: 215-647-3930.

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Dynatek	All Models
Frontera	All Models
PS Systems	All Models
Eltekon	All Models
Rodime	45plus, 60plus, 100plus, 140plus
Microtech	R45, N20, N40, N80, N100, N150
PL1	45 Meg Removable
Mass Micro	Datapack 45

Drives Reported to Work by Readers

The following drives have been reported to work satisfactorily with reader's EPS systems. No guarantees — but they'll *probably* work with yours. Try to try *before* you buy.

Jasmine Direct Drive 100	Quantum 100M, 210M
PowerDrive44	Seagate 80M
Syquest 555 (removable)	Burnoulli 44M (removable)
Tech Data Model 60e	

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- **Film Textures**—The most twisted material devised yet for the SQ film composer. Includes haunting soundscapes, bright orchestral sounds and much more. Great for aggressive new age compositions! (SQ02)
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—*Electronic Musician, July 1990 (V101)*

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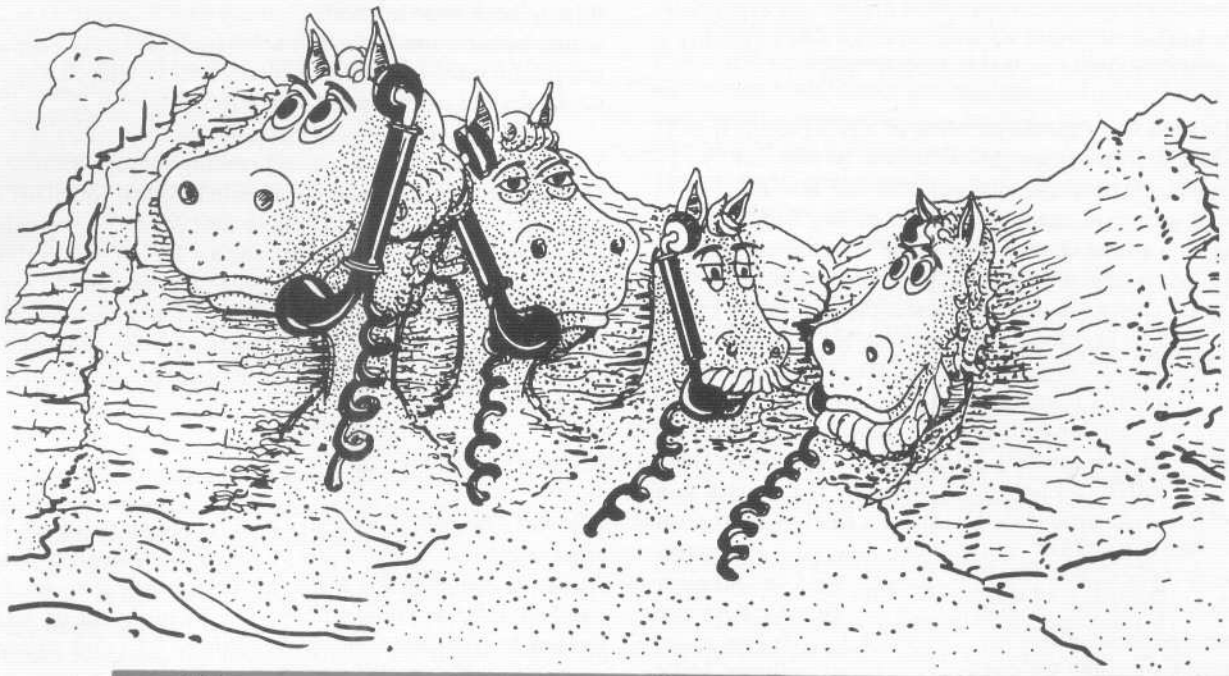

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SQ-1 & 2: Q & A *(Continued from page 2)*

tracks, just as if you were running the outputs of an SQ-1 through a Quadraverb. If this sounds confusing, just remember: Effects are global in a sequence or preset. Look at the picture on 7-2 of the Blue Book; says it all...

Q: When sending program changes from a computer sequencer, the SQ-1 changes all track programs, even when sending a single program change on the base channel. Why?

A: The SQ-1 has the unusual problem of having more sounds available than MIDI numbers (340 sounds to be selected by 127 control codes). So program changes 124-127 are reserved as bank selector program changes (see 7-9 of Big Blue). If you want to select a sound from a bank other than the current one selected, you gotta send a bank select program change before the actual program change #, or you'll select the program # of the same bank you've previously selected. Also, if you change presets via MIDI, don't forget the "Smart MIDI" function of the SQ-1 which transmits program changes per track/instrument: selecting a new preset transmits program changes to all receiving instruments on their respective MIDI channel #'s (when track status is set to "MIDI"). Look at this function of the SQ-1 as a built in MIDI event processor (Yamaha's MEP-4 or Digital Music Corporation's MS-8) which, upon receiving a program change, sends up to 8 other program changes. Send one program change, and the SQ-1 will send eight (one per sequence track per MIDI channel per track status per... whew! A lot going on under the hood.), so keep patch listings handy for your outboard MIDI gear.

Q: When I change certain sequences, some notes drop out. What's the deal?

A: The sequences use different effects. WHen the effect is the same for both sequences, it's a seamless transition from one to the other; when the effect of one is different from the next, the FX chip mutes the audio momentarily while it changes the effects parameters of/to the new sequence. Remember, the "Dry" bus is muted along with the two "effect" busses when preset effects are changed, so all audio is muted in this instance. Using outboard effects will allow you to change effects without muting the dry signal, but then you lose the dynamic range of the SQ-1 (not to mention the effects modulation routings).

This raised the question "How do other manufacturers change effects without muting the outputs?" Just to confirm my suspicions, I auditioned nearly all of the new DSP boxes on the market to try and find one that didn't mute its outputs when changing effects; couldn't find one! Not one of those new-fangled magic boxes leaves its outputs unmuted when changing effects. So don't think that your SQ-1 had a bug or something if you experience this.

So there they are, the most common SQ-1 questions and answers. Can you imagine trying to describe these button presses over long distance lines at 11:30 PM? Can you see the immense need for "direct dialing" when describing SQ-1 operations? You certainly will once you start voice programming this beast. How're you gonna describe all the button pushes without some kinda shorthand? A water-cooled pen? Not to get on a soapbox and do my best Rush Limbaugh, but that's the reason we've seen so few articles on programming these new Malvern widgets; how can we steer anyone through 700+ parameters in under 500 words? We would all welcome any shortcuts to the eyestrain and difficulty of reading parameters into sounds. We learned these shortcuts on EPS operations; we need to continue, rather than forget, these same methods on these new instruments with such control over sound it's downright frightening. Frightening enough for other instrument manufacturers to run backwards and put knobs and faders on last year's technology.

Thanks for staying with me and reading through all of this; for your patience, here's an undocumented feature you SQirtles may not have discovered yet. In Song Edit Mode, if you select the number of reps of a given sequence to "FS" in the display (max the data entry slider), every time you press the sustain pedal, the particular sequence will repeat! So if you've gotten outside a little too near the end of a solo, press the sustain pedal and return next lap! Who said we were stuck in static arrangements with sequencers?

Just everybody else... ▬

Bio: Pat Finnigan is a service tech turned musician who writes secret messages in sequences on his EPSs, wondering how much harder he can push this Malvern silicon before it reverts back to sand. His latest composition, The Ensoniq Suite, *has been banned by Hans Solo, but is available on EPS disk since it isn't an audio medium and violates no community standards.*

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What is the Point?

Daniel Mandel

Demo Tapes: *AUDIO ENVIRONMENTS* For Film and Video and *Advertising Jingle Demo.*
Artist: Carmen Caramanica/Executive Producer.
Contact Info: CARMAL Productions, Inc., 453 Lerchmont Ave., Utica New York, 13502.

Equipment Used: 2 SQ-80's (with disks full of sound programs...), Korg Mi-R, E-Mu Proteus I, Alesis HR-16, Digitech DSP 128 Effects processor, ART Pro-Verb, Furman compressor/limiter, Fostex E-8 eight track, Sony DTC-700 DAT, Revox A-77 2 track, Peavey SCR421-24 24 channel mixing console, In Line Effects SM8000 line mixer, 2 EV 757 microphones, and other various equipment.

This was a refreshing take on the demo tape scene. Carmen uses a Whitman Sampler approach to the display of songwriting, playing, recording and equipment capabilities. *AUDIO ENVIRONMENTS* is just that — a series of snipits from, well... you decide. Maybe you could use them as openers for news spots, or possibly a commercial intro, or perhaps a segue from the host to the man on the street. That's the point, you decide. Most of the segments are not longer than a minute. There is a wide variety of styles and sounds displayed rather quickly. There are symphonic sounds, jazz big bands, a banjo tune, a bird chirping string section, some synthetic sounds, some sampled sounds. I even heard that characteristic ESQ-1 bell I miss so much. Some very nice percussion pieces. There is a very dark piece that begins with a plinky percussion sample. There is no focus on any one thing. That's the point — CARMAL Productions can do all of these and more for the client.

There were some excellent examples of playing on this tape as well. As much as I've said about sax patches, Carmen did a very good job making the sax patch sound like a sax. Part of this was due to the shortness of the demo of the song, but the few phrases that were put together sounded very well executed. This was also true of a couple other instruments which are traditionally difficult to play on a keyboard — guitars and muted horn solos.

In order to give you an idea of how these are marketed by CARMAL Productions, they included an info sheet which gives the title of each piece, the time and the style/description. Just a partial list from the style/description category reads like this: Upbeat, Spanish (Overture), Theme in 7/8 time, Radio Stingers, Goodtime Pickin', TV/Movie Mood, EFX Track (spooky), Perky Theme.

The second tape, *Advertising Jingle Demo*, uses an announcer who talks us through advertising examples. He tells us the psychology behind radio advertising. This pleasant low male voice explains how logical it is to go with CARMAL Productions for our advertising needs. He tells us "When your message is spoken over the music bed, the desired affect is achieved. The listener associates your business with the music he has just enjoyed. So when he needs the product or service you sell, he is much more likely to think of you... and that's the point isn't it?"

The music on this second tape is much like the *Audio Environments* tape with vocals and recognizable tunes added here and there. As the announcer does his thing we hear a pleasant upbeat jazz intro (with that good sax solo playing I mentioned earlier). The vocals are well recorded. In advertising, especially, the vocals should cut through very clearly.

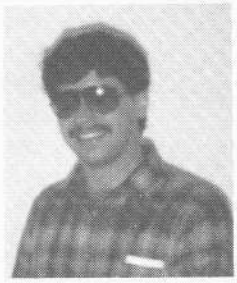
This is followed by some currently successful ad campaigns that CARMAL Productions has produced. Then the announcer describes CARMAL Productions, the history, the equipment and finally Carmen Caramanica's qualifications. Carmen does have quite a professional background in music and television as a guitarist in some jazz bands, bassist, arranger, conductor — working with Lou Rawls, Tony Orlando, Raquel Welch. Besides live performance and advertising, he's also worked on recording projects and motion picture soundtracks.

Carmen wrote about his background and how he first heard the ESQ-1. *"A fellow guitarist had just purchased a new ESQ and I dropped by to see it. I was instantly impressed and decided then and there to get one. Shortly thereafter, I was asked to produce a radio/TV commercial for a city-sponsored event, which I did all on the ESQ! This experience led to the creation of CARMAL Productions, Inc and since then we have been happily building up our own production studio, doing advertising jingles, music for film and video, children's songs, songwriter's demos, and all that other good stuff! While we're continually growing, the heart of our studio consists of two SQ-80's... Ensoniq still has the best onboard sequencers around, and as a central controller it's tops.*

"By the way, this is an interesting aside... when I first subscribed to the Hacker *(a free copy came with my ESQ) I answered an ad in the classifieds by a man seeking "sequences" for possible use in a film. I sent a tape to him and I got the contract to do the entire film!"*

So if you've been wondering how to market your work, you may want to try the Whitman Sampler idea. But whatever you do when you put together a demo or an actual collection of songs, make sure you do it well, because it's going to represent you. After all, that's the point, isn't it? ▬

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



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

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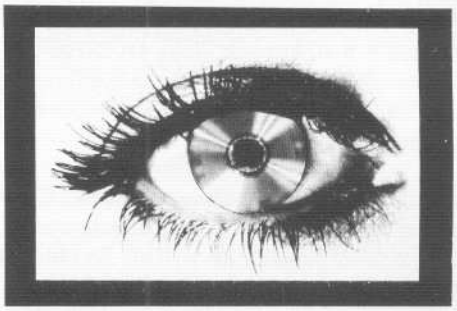

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Recording a Complete Vocal Track on the EPS

Robert Schulze Lutum

Until it was demonstrated to me at Germany's Frankfurt Music Fair, I hadn't realized that I was already the owner of an especially flexible, if somewhat cumbersome, hard disk recording system.

Now to do this trick, you will need the following ingredients:

1 regular sized Ensoniq EPS or EPS-16 Plus with SCSI installed

1 hard disk drive

1 song, preferably your own song. Familiarity with that time honored nursery school favorite *"Old MacDonald Had a Farm"* will be helpful too, since I am going to use that for demonstration purposes.

1 tape recorder (DAT recorders will yield the best results.) Not absolutely necessary.

At this time: an external sequencer. The EPS cannot lead instruments from the hard disk while the built-in sequencer is running (yet.) It's my understanding that this will be possible in the future. I use the C-Lab Notator with an Atari ST computer.

A microphone.

Now compose a song. If you have already composed a song, compose another one. With lyrics. If you don't have the time to do this, use *"Old MacDonald."* Or wait for the someday update with the autocompose feature — whatever.

Play all the instrumental parts for your song into the external sequencer. Decide on the tempo and the key for that song and stick with that.

Take the tape recorder and sing the lyrics onto tape while listening to the sequencer playing the accompaniment via headphones, resulting in your voice on the tape without accompaniment. No kidding. Add an effect to your voice if you like with an effects processor. Avoid long reverbs. Don't forget, if you have the 16 Plus, you will be able to process your voice with its built-in DSP.

Now sample the vocals from the tape recorder. Obviously, you won't be able to sample the whole vocal in one fell swoop.

What we are going to do is cut the vocal track into smaller segments which can be sampled using only a small portion of the EPS's memory at one time, leaving free RAM for the other instruments to use.

Create a new directory on the hard disk labeled "OLDMACVOC." Sample the segment "Old MacDonald had a farm." You will need less memory if you use a lower sampling rate. I used 22kHz and found it to be okay. Make E3 the root key, regardless of the song's key. Edit the sample, that is, cut away the silence at the beginning and at the end of the segment and save as an instrument called "Old Mac." That will be file #1 in the directory, "OLDMACVOC."

Now sample the part where you sing "Heeya heeya ho!" from the tape recorder. Repeat the process above, and save as "Heeya Ho," file #2, into the directory "OLDMACVOC."

Write onto a sheet of paper what segments contain what lyrics and in which file # they are to be found.

Continue this process with the whole vocal track. Keep the segments fairly short, but not too short. Two seconds are fine. Don't sample the rests! Silence is a waveform that is already built into the EPS in the Malvern factory. You load it by switching the unit off. You can also skip sampling repetitions, such as "Old MacDonald had a farm," with which every new verse starts, more than once. The same goes for "Heeya heeya ho."

The end result is a directory on your hard disk labeled "OLDMACVOC" containing all the segments of your song saved as instruments. If you have more than 38 segments, you must save those into a new directory, because a directory can't hold more than 38 files.

Now for the playback. Slam your EPS into MIDI Multi mode. Set the base channel to 1. Load file #1 of the "OLDMAC VOC" directory, that will be the instrument called "Old Mac," into Track 1. Load file #2 of the "OLDMAC VOC" directory into track 2. Set track 1 to receive incoming MIDI data on channel 1, track 2 of channel 2. Tracks 3 through 8 can be used for the instrumental accompaniment.

The EPS can load instruments from the hard disk into a track while still playing on the other tracks. This is the much-praised Load-while-Play function. These loading operations can be controlled from an external sequencer by means of program change commands sent to the EPS. So we are going to make the EPS load and play the segments as they are needed. You don't need the whole vocal part taking up all the memory. You load the parts you need at a given time and then load the next part.

Let's assume that the directory "OLDMAC VOC" is file #3 in the hard disk's root directory. Our intention is to load file #1 of that directory into track 1. This is what we have to do: Send program change #4 on channel 1 from the sequencer to the EPS. This will open the directory "OLDMAC VOC." Send program change #2 on channel 1 from the sequencer to the EPS. This will load file #1 of the directory "OLDMAC VOC," namely the instrument "Old Mac."

So there you are. Sending the "NOTE ON E3" command should play the sample of your voice singing "Old MacDonald." It should play at the beginning of the verse, bar 1.

Meanwhile, back at track 2, the commands Program Change #4 followed by Program Change #3 are loading the instrument file #2, "Heeya ho" into the EPS's memory. Upon receiving the "NOTE ON E3" command on channel 2, the EPS will play "Heeya heeya ho!"

Here's how it works: A program change with the number x will open or load the file with the number x+1. Example: You want to open the directory with the file number 1. Send the EPS the Program Change #2 (1+1) You want to load the instrument with the file number 15. Send the EPS the Program Change #16 (15+1). Remember, it's the file number that's important, not the file type. Types other than directories or instruments simply won't respond to program changes. Receiving Program Change #1 will make the EPS close the current directory.

Caution: Some sequencers (like C-LAB's Notator) number the 128 possible program changes differently. Ensoniq numbers them from 1 to 128. Others number them from 0 to 127. Check your sequencer for this. This may cause confusion. If your sequencer numbers program changes from 0 to 127, program change #1 will load or open file #1. In this case you close a directory with program change #0.

Don't forget: The EPS can only load one instrument at a time. Before you make it load "Heeya Ho" on track 2, make sure it's finished loading "Old Mac" on track 1. It can't load file #1 while loading file #2!

While playing "Heeya Ho" on track 2, the trusty EPS should be busy loading "And on his farm" on track 1. See what I'm driving at? I could hardly believe it myself! And it really works! Only a hard disk can load fast enough, though. It's really worth giving a thought to buying the EPS a hard disk. Imagine real duck samples when the part comes "...and on his farm he had some ducks!" Real goat samples, real Digi-Whales! "Heeya heeya ho" sung by a choir with heavy flanging while being giddily panned hard left to hard right by the LFO!

This is much the shape of things to come. Our favorite musicians will someday be available on media such as hard disks, where you can change the music yourself if you so desire. Even the vocals! You won't believe this, but I liked the demos on the VFX/sd and Scott Frankfurt's Club Scene Demo for the EPS-16 PLUS so much that I recorded them on tape so I could listen to them in my car! I would buy the CD, but alas, that's not available.

Send a cassette recording of your *"Old Macdonald"* hard disk recording to the author, c/o *Transoniq Hacker*. Fabulous prizes could be won! *[Ed. — But only if Robert provides them!]* ▬

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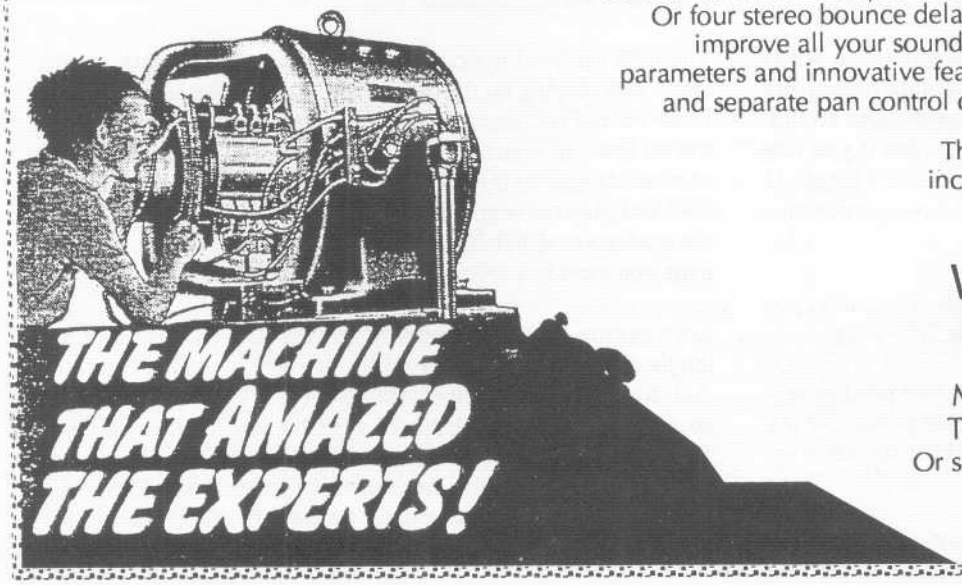

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Review: Valhala's Keel Classic Synth Library

Steven Fox

For: EPS, EPS-M, EPS-16 PLUS.
Product: Keel "Classic Synth" Library.
Price: $10 to $15 per disk depending on quantity ordered. Currently on special sale (until February 29, 1992) at $7 to $9 per disk. Demo $6 (US), $10 (non-US).
From: Valhala, Box 20157, Femdale, MI 48220 (313) 548-9360.

As a musician I've quite often wished I had an old Oberheim or Moog synth as well as all my fancy digital gear. Not having the room or the spare cash, I've had to settle for some so-so public domain samples of same on my EPS. This review show what one talented individual in Canada has been up to with his EPS and old analog synths.

The *Classic Synth Library* consists of 20 disks in all, available individually, but organized within sets. Each of the five sets is devoted to a particular synth or synthesis technique. I was only able to review a few disks from each set but it was quite an ear opening experience.

Set **"OM"** contains samples from a Moog Prodigy, Minimoog, and an OBX Expander. Some of these even impressed an older friend of mine who has forever claimed digital just couldn't cut it when it came to imitating that classic analog sound. "OB-X STRINGS" and "RIPPER" are particularly impressive although with each at around 1000 blocks they are a little memory consuming.

Set **"AD"** consists of samples created using additive synthesis via the TurboSynth computer software. These were much more impressive than I would have imagined. The sounds ranged from very lush to very brash to very bright and sparkly, but all were quite original and usable sounds.

Set **"FM"** is fairly obvious, samples from various DX type synths. This set was the least impressive to me. I was discouraged because to me the sounds chosen for this set were perhaps too representative of the sounds you would expect from FM, which is not to say they are bad. In fact they are quite good. But I would have preferred to have some of the more complex or unusual sounds. I suppose this is because, like a lot of folks, I've had JUST ABOUT ENOUGH FM to last a lifetime. It's worn out its novelty on me.

Set **"VS"** consists of Prophet VS samples. All these sounds are extremely colorful and fat and cover a broad range of the VS's capabilities. "BRASS TACKS," for example, has now become a favorite brass patch in my library. I've also often wished I had a VS, and I imagine this is about as close as I'll ever get to it.

Set **"MS"** are samples of MIDI stacks, that is, many synths MIDI'd together so that playing one note will create a huge sound. Again these are quite good, and they all are quite different from one another. In fact it's hard to say I preferred any one sound over another. Hey, I liked them all.

All of these Classic Synth sounds use up to three multi-samples across the keyboard, and the split points and loops are in general, very good. Envelopes and patch selects are, likewise, very good. However the "MS" set could have used a little more work with velocity levels and variety in the patch selects. Block counts average from 300ish to 900ish, and some of the larger sounds can be made smaller by converting the sample rate with minimal loss in sound quality.

Overall, this *Classic Synth Library* provides an excellent alternative to the real thing for those of us who don't have the original. I found so many of these sounds musically inspiring that I don't know where to start! ▬

Bio: Steven Fox has temporarily given up the material world, and his EPS, and is currently touring Southeast Asia. If he owes you any money, good luck finding him!

Key Shifting on the EPS

William Pont

This installment of the *Never Ending Saga of Sample Mania* will be devoted to a skill used after sampling, namely the art of using samples on different sections of the keyboard without them sounding like chipmunks. This technique could be called Pitch shifting, but I prefer to call it KEY SHIFTING. PITCH SHIFTING relates to a technique of raising or lowering the pitch of a sound while its duration remains the same.

During my sampling sessions using the D-50, SQ-80 and of late the VFX-SD2, I noticed that certain sound waves can quite easily be transposed up or down by one or even two octaves, just by using the root key in the pitch page. Other sounds, however, notably vocal waveforms and transients of real instruments adopted decidedly different personalities. Especially the vocals. It sounded like Uncle Donald was lurking around every digital zero crossing.

Oh yes, I could press the "keyboard-range" while in the LOAD MODE and transpose by an octave but the problem with that was that the entire instrument with all eight layers would be transposed. My all-male choir would have instantaneous sex-changes with the higher keys possessing distinctive rodent characteristics while conversely my ladies ensemble would sound like a bunch of heavy breathers one octave lower.

The big question is: How do we transpose a few layers only instead of the whole instrument? Well, boys and girls, read on and rejoice; relief is near...

The technique for this is used extensively in instruments like the SQ-80 and VFX but remains somewhat shrouded for samplers. There is a simple rule of thumb to remember:

If you want to shift a wavesample originally recorded on middle-C (C4) to C5, one octave higher, then remember that:

To key-shift up: Rootkey of wavesample goes down same amount.

To key-shift down: Rootkey of wavesample goes up same amount.

This doesn't make sense, does it? Let me explain.

Suppose you wanted to create a multi-instrument that contains three totally different sounds, eg, a bass, a female choir and a flute. As can already be seen in this layout, we have conflict of pitch. The bass requires low frequency samples and the flute is predominantly high. The easiest solution is, of course, to record the samples of each sound into this single instrument and the pitch will be right from the start. But sometimes you have a whole batch of stock samples, previously recorded and all of them have a rootkey of C4...

Remember that when sampling keyboard ROM waves you'll find that most of them are centered around one key at which they play back at the original pitch. In the VFX this is C4.

I have a whole bunch of prerecorded ROM waves from a selection of keyboards and when preparing the VFX-to-EPS Resynthesis disk, found that to really get a killer bass sound, Ensoniq's programmers would bring down the octave settings by one or two. The effect of this was a general shift of the wavesamples from C4 to C3 or C2 respectively. I tried to emulate this by using the root key in the pitch page of the EPS and the result was truly awful. It just wouldn't sound the same as the host keyboard. After much frustration and several ERROR #512 — REBOOT — messages I decided to copy the protocol of the synths literally and guess what? It worked!!!

How It Works

Suppose you have a well sampled clav wave consisting of four samples each occupying a quarter of the keyboard. Sample 1's keyrange stretches from A0 – B2, sample 2 from C3 – B4, sample 3 from C5 – B6 and sample 4 stretches from C7 – C8.

This clav sound lends itself well for making harpsichords but needs to get transposed up by one octave for that purpose. Using the rootkey yields anything BUT a harpsichord so that is not the way to do it. Press EDIT.

Welcome to the Layer/Wavesample page.

The display shows: LYR=1 WS=XX. Underline WS=XX. If you sampled properly in consecutive order then hitting C2 on the keyboard should produce WS=1. Great! Next, press 'KBD Range' the button right next to the 'Sample' button on the EPS. The display shows LO = A0 / HI = B2. Observe that the underline (the cursor) is positioned under LO = A0. Before you start fiddling with the keyboard it may be prudent to remember that doing so without thinking will mess up the keyrange of that sample, so be careful. I've done it myself with a 20 sample piano once, and it was in layer 6 where the sample number is already 3 digits long... Guess how long it took to restore a careless tap on the keyboard.

As we're about to raise the clav wave by one octave, we have to bring down each individual wavesample's keyrange by that same amount, so press the right arrow key. The cursor moves underneath HI = B2. (The first wavesample always has A0 as its lowest value and thus needs no adjustment.) Now use either the down arrow to bring the HI value down to B1 or press the corresponding note on the keyboard. What did you say? No B1 on the keyboard? Darn those 5 octave monsters! Oh well, Use the down arrow then, and at the same time you know the principle of this new generation keyboard's transposing abilities; some master keyboard with 88 keys can address your EPS from

A0 all the way up to C8, so that first wavesample is not wasted after all despite it being inaccessible from the EPS keyboard... But we're drifting from our subject.

Press EDIT again and hit C2. If you followed this article exactly you should now get WS=ALL. That's right! It means that your first sample (WS1) was shifted down correctly or disappeared. To make sure it didn't; press the up or down arrow a few times until WS=1. It's still there! Now press C3 and the display shows LYR=1 WS=2. Press KBD Range and change the LO = C3 to LO = C2. Then proceed to reduce the HI = B4 to Hi = B3. Do this with the remaining two samples as well except that the Hi value of the last sample must remain at C8.

We have now key-shifted all four samples and I bet that playing the keyboard now yields quite a different sound from what you had before. This is the time where the real pitch shifting comes to the fore. Press EDIT. Underline LYR=1. Now Press PITCH. The display shows: ROOTKEY=XX FINE=00. Since we've underlined the Layer in the previous page, changing the rootkey will affect all four samples which is just what we want. Underline ROOTKEY=XX. A strange quirk of the EPS design demands that we press the UP arrow to drop the rootkey value and the DOWN arrow to raise it. For now press the Down arrow until the value is one octave higher. Press EDIT again to leave the Pitch page and play the keyboard. There is your Clav wave again. One octave up. Now start tweaking your parameters until it really sounds like a harpsichord. I've done it and so can you... ▬

Bio: William Pont runs Phoenix Audio which specializes in sound re-synthesis. Also a Co-founder of the South African user's group EMMA (Ensoniq Musicians and MIDI Association) which distributes and maintains all Ensoniq gear in Southern Africa. Current project: African Sounds. Anyone interested can reach him at 0112711 (11) 792-5996. Remember the time difference: 9 hours at the West coast and 6 hours at the East Coast. You may also write to: Phoenix Audio, PO Box 68950, Bryanston, 2021 Rep. of South Africa. Or PO Box 534, Moorpark, CA 93021.

Avant Garde and Mindblowing Sounds

Leonard Crockett

For: SQ-80.
Product: 80 voices.
Price: $20 for diskette and sound listing.
From: Arnold Mathes, 2750 Homecrest Ave # 320, Brooklyn, NY 11235.
Phone: (718) 646-3214.

When I first became interested in electronic music back in the mid '70s I was amazed at the different textures and sounds that synthesizers could make. My first introduction to synths came in high school when our music department was awarded the use of an EML 500 and 101. I spent many, many hours with those two units learning as much as I could about their capabilities and becoming familiar with electronic sound generation.

After receiving Arnold Mathes' disk containing 80 original sounds for the SQ-80 it's clear to me that he too spent long hours working with gear that goes back to the days before programmability was a standard feature. In fact, some of that vintage gear is shown and listed with the sound disk.

If you're searching for pop/rock patches or string pads, forget it. You will not find those in this group. Instead, what you'll find is some of the most interesting and complex program patches I have ever heard for the SQ-80. There are a few sounds with names like "Moog$" and "AMMoog" but these are the exception and not the rule. The majority of the sounds are very electronic sounding in nature and remind me of special effects for movie usage. If you've ever seen old science fiction movies, you'll surely recognize some of the sounds here.

Good use is made of the SQ-80's excellent modulation routings and many have different shadings and colorations added to them by simply moving the mod wheel or by using pressure. I especially like the "'50s FX" and "'60s FX," both very reminiscent of the SF movies of that era, each offering the kind of animation you expect with these types of sounds. Pressing any key on the keyboard will usually send the sounds into a flurry of motion and some even have complex fade-in, fade-out type effects.

Almost all of the sounds sustain for a fair amount of time, so make sure your sustain pedal is handy to get the full effect. The sounds themselves have an almost impish nature to them, as if Arnold wanted us to have just a little fun working with his creations. Maybe it has more to do with the programmer himself, rather than the sounds, as judging from the photo that accompanied his package, Arnold looks to be quite an interesting specie.

If you are tired of listening to the strings, brass and piano patches coming out of your SQ-80, try these patches on for size. They're a welcome change from the familiar sampled sounds we've all become accustomed to. And if you are into this kind of music, they could be all you've lusted for. In any case, for those of us who remember, they make you yearn for those times gone by when synthesizers meant boxes with lots of switches, knobs and patch cords. ▬

Bio: Leonard Crockett attended Berklee College of Music and currently produces demos for Triad Productions. He is an active writer and arranger in the Hartford, Connecticut area.

Life Extension for the ESQ-1/SQ-80

Charles R. Fischer

Product: Quadraverb
For: ESQ-1/SQ-80
Price: $499 list
From: Alesis Corp., 3630 Holdredge Ave, Los Angeles, CA 90016 (213) 836-7924

Once upon a time, a group of assorted misfits and other hardcore losers known to us today as the Alchemists earned themselves a footnote in the pages of history, thanks to their bizarre search for a quick buck. They spent several centuries trying to find the ultimate in free lunches (i.e., potions that would assure eternal youth, grandiose flying machines that never flew, and last, but not least — a magic formula that would transform cheap metals like lead into pure gold. We might laugh at their foolishness — but there's still a lesson that we can learn from them today whenever we suffer the agony of owning a so-called "obsolete" instrument!

Say what? Yes, it seems that even the most sophisticated of MIDIots will carry a similar silly dream in his or her head. For example, some ESQ-1 owners are still awaiting a hundred dollar kit that might convert their board into a VFX-SD, while a few Mirage users covet an imaginary OS that gives it the sound quality of a Synclavier. With all those miracles of technology available, you reason, maybe someone will work out such a thing, and save our machines from the horrors of depreciation...

Well, folks, guess what! There is something out on the marketplace that will enable you to improve the audio quality of your ESQ-1 or SQ-80; better yet, no modifications are necessary. It's not a plug-in circuit card, but a (by now) well-known digital effects processor known as the Alesis Quadraverb.

The Alesis is noteworthy for its high performance and low cost ($499). It contains the digital equivalent of up to 4 signal processors working simultaneously, including equalization (graphic or parametric), delay (stereo or mono), reverb, and "pitch," which either acts as a flanger, chorus, phaser, or a "pitch-detune" (a slight pitch shift). Even better, each patch can be programed to allow external controllers to modify the effects in real time: on one patch, the number of echo repeats is determined by how hard you slam the keyboard (i.e., velocity control). All 100 programs may be user-programmed if desired, and believe me, there's a lot of things lurking beneath the surface here.

What makes this little box so invaluable to the ESQ-1 or SQ-80 owner? First, the variety and quality of the effects. Both the ESQ and SQ-80 lack any sort of onboard signal processing, and any synth hipster will tell you that both the infamous D-50 and M-1 have 'em in bulk (some folks say this is because they'd sound pretty plain without it). Second, the onboard EQ allows you to tune up otherwise lackluster patches to a new level of quality. For example, by boosting the extreme highs and lows of a digital-type patch, you'll probably find the results more akin to the D-50 sound (according to a Hacker article). Or add a tad of low midrange to fatten up a synth bass, or roll off some of the grunge from your acoustic piano patches; you can dedicate a separate EQ response to 100 of the 128 internal patches.

Then, there's still more goodies: add stereo or mono delay for spaciousness, or dial up a reverb patch to provide exactly the ambience that you need. The "pitch" box is especially useful; the stereo and mono flangers have a deeper bite than anything but the original MXR flanger (minus the hiss and distortion). The chorusing effects do what you might expect, and there's even a phase shifter for your electric piano patches. My favorite is the "pitch detune" mode — while it's not a true harmonizer (you can't use it to obtain tracking harmonies), it will shift the original pitch just enough to fatten up your analog patches beyond belief (try it for yourself if you dare).

The MIDI implementation of the Quadraverb is terrific, as up to 8 external controllers may be set to modulate various parameters in real time. This allows the 'verb to do a better than average job of reproducing a Leslie speaker (are you listening, Ensoniq B-3 hopefuls?); one patch uses aftertouch to speed up and slow down the rate of rotation, while another uses the sustain pedal to do the same thing! Rest assured — if you're one of those people who can't abide the cheapo Leslie imitations found on the ESQ-1, you'll be in seventh heaven with a Quadraverb.

But don't take my word for it. Run, don't walk, to your nearest Alesis dealer, and plug in your ESQ/SQ (or those ancient samplers, too) just to see what I mean. It's really capable of enhancing those old timbres, and making your axe sound better than you thought possible.

Still, one serious drawback remains; since both the ESQ-1 and SQ-80 are multitimbral, and only have one pair of audio outputs, all parts that use internal voices are going to end up with the same effects on them, no matter if they asked for it or not. You might be able to EQ a patch so that your bass line stays free of unwanted echoes; then again, you might not. The best solution is to use external tone modules to produce any parts that must stay dry, or learn to live with the results.

I'm especially impressed with the Quadraverb, and I think that you'll find it worth checking out. I bought mine for use with another synth, and now I'm saving up my money so that each instrument will have one! Now if I could just turn some of these empty beer cans into gold, I'd be able to buy 'em today! Hmm..... ■

Bio: Charles R. Fischer can never just use his gear "as-is."

A Bit of All Right

Jeffrey P. Fisher

For: VFX/sd, SD-1.
Product: The British Collection (ISD-4) - 60 Sound Programs and 20 Presets on disk.
Price: $19.95.
From: Ensoniq Corp., 155 Great Valley Parkway, Malvern, PA 19355 or contact your local Ensoniq dealer.

First The Facts

Ensoniq's *"British Collection"* is the fourth in their series of International Sound collections. For $19.95 you get 60 sound programs and 20 presets on a 3.5" disk. And Ensoniq even throws in a Sound Manual that profiles the sound developer and the originating country, its music "scene" and the obligatory sound descriptions for those of us who appreciate a bit of verbal clarification. It's a distinctive booklet that adds a human touch to the package.

Sound developer Adrian Thomas — no stranger to the Ensoniq product line — has a clear understanding of the VFX-sd/SD architecture. He not only makes good sounds, his design and application of them make them versatile and usable.

Still, the *British Collection* is somewhat, shall we say, eclectic. There are a couple of truly great, original sounds, a few tally-ho-hums and one definite huh? Which brings me to my main gripe about Ensoniq's International sound collections.

Why No Sequences?

Some of these sound programs are easy to figure out and others, of course, take some patience and investigation. If the sound developers included a few sequences to demonstrate the sounds in action, much of the initial noodling around time might be eliminated. A few bars would go a long way toward explaining certain sounds and how the developer intended them to be used. Even if it upped the price a bit, I think many people would be happier. Perhaps a case can be made for the "limiting" factor sequences may be seen to inflict. Can the use of a sound in a particular way be seen to limit its application to some degree to some buyers? Of course, Ensoniq's intention might be: Here are the sounds, now go make them your own. It's a noble philosophy. But with certain sounds like FIRE+STEEL, a short sequence might suggest what good can come from a patch like this.

And Now Back to the Review

These sounds are not grouped into any coherent order. Similar sounds are scattered about, making finding the right ones somewhat tedious. This rather anarchistic approach to the ordering of the sounds is, however, more than made up for by the sounds themselves, which liberally use transwaves, custom pitch tables and other nifty tricks. Most of the patches lean toward the atmospheric, modern film score sound. This is not surprising as Thomas's background is sound design for composer, George Fenton. My first impression here reminded me of Jan Hammer from his *"Miami Vice"* days. Though nothing sounds exactly like Jan, there are plenty of thick pads and steel-cold sounds loaded with movement; it's his (and my) kind of thing.

These patches are why I bought my board in the first place. Rich, warm, airy and plenty of character. If you're after imitative sounds, stop reading now and save your twenty bucks. This is a collection for those who like painting pictures.

What You Get

DREAMFIELD is a muted, dark pad with a nice swish courtesy of a shimmering crash cymbal. DEEP-VOICE has an organish sound with vocal-pad rushes that swirl around in stereo. This is great for long sustained chords. SHERWOOD is another pad, but with a velocity-sensitive whistle that falls in pitch. LEAVES is simply a warm, romantic sound that I positively adore.

PROUD-BRASS, THE-MARQUEE, BASS-SPEAK, CIMBALON, WOODEN-BELL, TREAT-GUITAR and HITCHCOCK are the usual filler, offering nothing particularly new.

BOHEE-1978 has an acoustic guitar attack followed by a swelling brass/string thing that quickly disappears and then swells again about 5(!) seconds later. I use this sound to build a Robert Fripp-like loop. It's unpredictable and fun.

SIEPTOE+SON uses custom pitch tables to create the definitive barroom honky-tonk piano. OSCAR-BASS is a big- bottomed analog bass named for the popular synth. BASE-VALUES provides some nice patch select versatility. With both these bass patches, I write the part then go back in overdub mode and add some random patch selects to really humanize the bass.

SNAKE-CHARM is a cliched but kind of cool reed sound in fifths. Wedding bands will like it as an alternative to stripper music during the inevitable garter removal ceremony. Just add some finger cymbals and you're ready for an authentic simulated harem dance.

COURTNEY, another sax. SIX-STRINGS, more guitars. BLACK-PIANO is electric piano #9,471. Foxes will run in fear from the HUNT-HORNS. And LATINISH adds the much needed cabasa and a convincing guiro to the library. OUT-OF-TOWN is one of those overused flute sounds, but with a

twist — one of the patch selects introduces a pressure-sensitive trill effect. Very playable.

Which brings me to the best patch I've heard in years: THE-CHASE. If you score to picture like I do, you need this patch! It uses custom pitch tables with two string voices unison at F4+, but as one voice descends the scale the other ascends. Each key, up or down from F4+, creates some very modern orchestral effects and intervals. THE-CHASE is Bernard Hermann in a box. Time to play the score from *"North By Northwest."*

The Bottom Line

There are a few imitative sounds that might have been better left at home, a coupla outright head-shakers, lots of atmosphere (both analog warm and digital cold) and sufficient WOW!! to easily justify this investment. It's a diverse blend which follows Ensoniq's philosophy: "...both traditional and exotic [sounds] that are popular in other regions of the globe."

Most of the British collection is not for breakfast, lunch AND dinner but rather, perhaps, for tempting taste treats. High tea, as it were. ▬

Bio: Jeffrey P. Fisher is a composer and sound designer for commercials, industrials and film.

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Wave Mutilation 101

Part II: Waveform Warfare

Jack Stephen Tolin

Ever since the beginning of sound synthesis, people have probably always wanted to do as much as they could by pressing one key. You know, play a four-oscillator sound, switch on stage lights, operate video playback, run the vacuum cleaner. Technology is pretty much catching up to our fanatical desires with MIDI. In fact, the only thing we can't do yet IS run the vacuum cleaner (although you could have it trigger it...). Fortunately, Ensoniq has made up for this short-coming by providing poly-key pressure. This particular real-time modulation controller, along with all the others, contributes quite a bit to the potential of what I refer to as "waveform warfare," that is, bringing dynamically different waves into audible range using real-time controllers while a key is depressed.

In keeping with my extreme personality, I decided to use an extreme example to exemplify my extreme view of extremeties. Translation: if you want to really blow your mind, type "Electric Razor +" into your SQ-R.

And now, let's begin.

Wave 1 is the thunderous background noise/sound/pain that makes a very striking attack, somewhat like thunder when lightning strikes, followed by a sound more like classical thunder (some say airplanes). The key to hearing this wave is that you must roll the mod wheel forward. Because the Glide is on and set to 50, you can make this wave *move* to a certain extent by pressing another key while the first key remains depressed. This technique is useful when playing in the lowest octave where the wave is a little sparse.

Wave 2 is the infamous "electric razor" which may actually sound more like a buzz-saw. My favorite place to play this wave is on middle or higher C. Though this is also the *touch* sound you hear when depressing any key, to hear the razor, apply pressure after key-down.

Wave 3 is basically extra movement noise provided by All Waves. The key to hearing it is pushing your CV pedal forward. The fun aspect of this particular wave comes in as a result of the Legato Glide Time of 50. Some interesting effects can be achieved by holding down a lower octave key

SQ-1 & 2 Prog: Electric Razor +

By: Jack Stephen Tolin

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Multiwave	Multiwave	Multiwave
Wave	AllWaves	AllWaves	AllWaves
Delay Time	0	0	0
Wave Direction	Backwrd	Backwrd	Forwrd
Start Index	72	53	03
MODSCR	Loop	Loop	Loop
MODAMT	001	001	0
Restrk Decay	01	01	01

PITCH	1	2	3
Octave	+0	+0	-4
Semitone	+00	+00	-11
Fine	+00	+00	-99
ENV1	+00	+00	+00
LFO	+99	+00	-99
MODSCR	Timbre	Off	Timbre
MODAMT	+99	-	+99
KBD Ptch Track	On	On	On
Glide	MiniMode	Off	Legato
Glide Time	50	-	50

ENV1	1	2	3
Initial			00
Peak			99
Break			00
Sustain			00
Attack			19
Decay 1			21
Decay 2			00
Release			50
Vel-Level			00
Vel-Attack			00
Vel Curve			-
Mode			Repeat
KBD Track			+00

LFO	1	2	3
LFO Speed	99		38
Noise Rate	99		93
Level	25		15
Delay	06		86
MODSRC	Off		Off
Wave	Pos/Sine		Pos/Tri
Restart	On		On

FILTER	1	2	3
Filter 1	2Lo	3Lo	2Lo
Filter 2	2Hi	1Hi	2Hi
FC1 Cutoff	24	20	127
ENV 2	+99	+00	+00
FC1 KBD	+00	+00	+00
MODSCR	Timbre	Pressr	Env1
MODAMT	+99	+73	-13
FC2 Cutoff	000	020	000
ENV2	+00	+00	+00
FC2 KBD	+00	+00	+00
FC1MOD-FC2	Off	Off	Off

ENV2	1	2	3
Initial	99		
Peak	52		
Break	36		
Sustain	00		
Attack	00		
Decay 1	22		
Decay 2	55		
Release	09		
Vel-Level	99		
Vel-Attack	99		
Vel Curve	Linear		
Mode	Normal		
KBD Track	+00		

AMP	1	2	3
Initial	99	99	99
Peak	99	99	99
Break	99	99	99
Sustain	99	99	99
Attack	15	00	00
Decay 1	00	00	00
Decay 2	00	00	00
Release	00	21	00
Vel-Level	00	00	00
Vel-Attack	33	00	00
Vel Curve	Linear	-	-
Mode	Normal	Normal	Normal
KBD Track	+00	+14	-98

OUTPUT	1	2	3
VOL	99	94	99
Boost	On	On	Off
MODSRC	Wheel	Off	Pedal
MODAMT	+99	-	+99
KBD Scale	+00	+00	+00
Key Range	A0 C8	A0 C8	A0 C8
Output Bus	FX1	FX1	FX2
Priority	Med	Med	Med
Pan	+00	+00	+00
Vel window	000	000	000

CMPRSS & DIST & VERB	
FX-1	99
FX-2	99
Decay Time	75
HF Damping	53
Flange Rate	07
Compression	66
Dist Level In	02
Dist Level Out	07
Revb-Cmprss Fdbk	+00
HiPass Cutoff	00
LoPass Cutoff	99
MOD (Dest)	FX1-Mix
BY (MODSRC)	Pitchwhl
MODAMT	-99

while pressing and releasing a higher octave key from time to time.

What we've done in all this is made a battlefield of sound where you choose which wave attacks at what time. Fade each wave in or out whenever you choose. If this isn't enough, note that the pitch wheel controls the FX1-Mix which shoves the razor either into your face or into the background.

Again, this is probably more extreme than anything you would actually ever use, but it reveals the technique of using real-time controllers as much as possible. You can even consider this as an alternative to patch select buttons for those of you who do not own such luxuries. ▬

Bio: Jack Tolin is currently a Psychology major at Eastern Nazarene College in Quincy, Massachusetts and thoroughly enjoys mutilating his waveforms. It is said that his sense of humor leaves much to be desired.

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ESQuizit Patch Librarian

Brian Rost

Product: ESQuizit, V1.2.
For: ESQ-1, SQ-80, Atari ST computer.
Price: free, (public domain software).
From: see text.

Sometimes the best things in life really are free, or at least available at the cost of a blank floppy disk. ESQuizit is a public domain patch/sequence librarian for the ESQ-1 and SQ-80 that runs on any Atari ST computer. It's a bare bones program for the most part, but has one very desirable feature that will be appreciated by those using the ESQ-1 in live performance.

ESQuizit is not a GEM program and not mouse driven. However, all the menus are selected by single keystrokes which makes getting around pretty easy. On booting the program you get a welcoming page listing the name and address of the author, Rick Koch. Too bad all mail sent to the address came back "addressee unknown." If anyone out there knows the whereabouts of Mr. Koch, let me know!

Hit a carriage return and you're at the top level menu. From here you can choose to get data from the ESQ or from a disk, dump data back to the ESQ or disk, view the disk directory (in case you forgot what you named your files), setup the default disk drive, set the MIDI channel to use, go to Performance mode (more on this later) or "other."

It turns out that "other" is a bad name since this is where the meat of the program is. This is where you manipulate the patch banks. The bank last loaded from disk or synth is displayed as BANK. You may bring up a second bank which is called AUX. The 40 patch names of each bank are visible at all times. You may do a few things on this screen: rename a patch in BANK, dump a patch in BANK to the ESQ for audition, clear out BANK, transfer any single patch from AUX to BANK or copy AUX to BANK.

Copying single patches requires at most five keystrokes. If I wanted to move patch 2 of AUX to patch 8 of BANK, I would type the following: T 0 2 0 8. No carriage returns are needed if you type numbers below ten with a leading zero, but if you want to type only the single digit, you must follow it with a return. Notice that copying only goes in the one direction, from AUX to BANK. In any case, you can easily take archived patch banks and by loading them into AUX build up custom banks in BANK quickly. If you load single patches into BANK or AUX, they always show up in location 1 and the other 39 locations are blank.

Patch files are stored in a format unique to this program and are given an ".ESQ" suffix when written to disk. Files in the MIDIEX format, which is used in many other public domain librarian programs, including some for the IBM-PC, can be read into ESQuizit.

Sequence files can also be moved between disk and the ESQ but there is no equivalent visual tool to organize sequences within a bank. You may copy single sequences or all sequences. In the latter case, all the internal patches are also copied. The all-sequence feature will not work with the SQ-80. I suspect this program was written before the SQ-80 came out and cannot handle the differences in the sequence bank structure.

The Performance mode is a feature that I haven't seen done in a librarian program before. If you select Performance mode from the main menu, ESQuizit displays a menu which allows you to create a new performance or load one from disk. A performance consists of up to forty "all sequence/internal patch" files. Once the performance is created by specifying which files to access for each entry, you can save it off to disk. Loading a performance automatically brings up a screen showing the forty file names and the cursor blinking on the first entry. This file is also already loaded into the computer memory. Hitting any key other than the arrow keys will dump the file to the ESQ-1. As soon as the file is dumped, the second file is loaded into memory. You may skip files by using the arrow keys to select another file, which is then loaded into memory.

The idea is to organize your sequence files into the order you need for a live performance and then when you need a new bank of sequences you need only slap at the computer keyboard, since hitting any key will load the file. There is no need to go back to the computer to load up the next file you need. Using Performance mode is almost as fast as using the disk drive on the SQ-80 to transfer sequences into memory. SQ-80 owners can't use Performance mode, though, since ESQuizit cannot deal with the all sequence transfers. ESQ-1 users who use the sequencer live will find this feature a real godsend, although you will have to bring your Atari to the gig.

Documentation is nonexistent. The DOC file included with the software makes mention of changes since rev 1.0 but doesn't tell you how to use the program. Once you realize that "other" is where you manipulate patch banks and how the Performance mode works, though, it's smooth sailing. I suspect the program will work with the ESQ-M but couldn't get my hands on one to verify this.

Where do you find ESQuizit? Many private bulletin boards dealing with music and MIDI have copies on line, and many Atari and MIDI user groups have copies as well. If you don't belong to a user group or have access to a bulletin board, the usual solution would be to contact the author, but as I said earlier, Mr. Koch's current address is unknown. As a favor to Hacker readers in the US, I will be willing to provide a copy of the program if provided with a formatted 3.5" floppy and $1.50 for return postage. You may contact me at: Brian Rost, 45 Sunset Drive, Northboro, MA 01532. ▬

Review:

NightWind EPS Samples

Barry Carson

Product: Samples.
For: EPSs.
Price: $10 per disk, demo cassette $6, write for disk listing.
From: NightWind Sound, 170 Mar Monte Ave., La Selva, CA 95076.

Last time, we looked at some of the NightWind Sound samples for the Mirage; now it's time to listen to some of their EPS samples. If you remember, the Mirage offerings were quite good. The EPS samples are also good, but I have to say that I'm less excited about them than the Mirage samples. To clarify, I need to invoke the pesky but unavoidable law of relativity. As Einstein surely would've agreed were he a Hacker, making a good sample on the Mirage is a labor which is neither easy nor quick, while one can fall onto one's EPS clutching one's Stradivarius and make a pretty good sample in the process. As the man said, "It's all relative." EPS users have become accustomed to a wide selection of excellent samples for that instrument. Good samples may (or may not) be good enough. That said, let's delve into the matter of Jim Newton's *NightWind Sound Samples.*

The first disk I played has samples from the Yamaha DX-21 and the Emu Proteus 2. The DX-21 was one of Yamaha's early four operator FM synthesizers and, like the DX-9, it never reached the the level of popularity of its six operator brothers. **DX Pan Flute** (133 blocks) has a flutelike sound; it is programed too loud so, unless the software instrument volume is turned down, a few low notes can cause some distortion. True to the DX-21, keyboard velocity has no control over the sound, although if I remember correctly, the DX-21 would respond to velocity received via MIDI. Since velocity can add such an expressive element, it's too bad this kind of control wasn't offered in one of the patch selections. The Second Release parameter adds some pseudo reverb which together with the default reverb setting on the 16+ can clutter up the sound. This is a nice effect on the EPS Classic, and simply turning the reverb off on the 16+ takes care of this problem. This is a nice digital flute/organ sound that, while not unique, is well done and very pleasant.

Huff Talk (259 blocks) is one of those FM human voice type sounds that, while they don't really sound like voices, I always kind of like. The sample isn't bad but it suffers (as many of these sounds do) from not being multi-sampled across the keyboard. This makes the low and high end fairly useless; the low end especially becomes very metallic and harsh sounding. As in DX Pan Flute, stereo layers add a detuned effect. The patch select switches alter the attack envelope.

Timporine (936 blocks) is evidently an original NightWind Proteus 2 sound sampled on the EPS. It reminds me of the flock of EPS disks that Ensoniq released right after the EPS came out; it is a swirly kind of synthetic percussion sound that could be a cool effect in a new age film score or something. I can't imagine anyone using it all the time, but if you like this kind of sound, it's a good one.

The second disk I had a chance to listen to contains Ancient Greek String samples. The **Kithara** (368 blocks), **Kitharas** (486 blocks) and **Kitharis** (237 blocks) are all plucked instruments. Although I am pretty familiar with medieval instruments, these fall outside my experience. All three are different and all sound very good. The Kithara is a strong, single string plucked sound, the Kitharas is more delicate, like a multi-stringed instrument. It has a very nice sound, but since only one sample covers the keyboard, it becomes too short to be useful at the top of its range. This brings up my only complaint about these sounds. They are not multi-sampled. I feel that with any acoustic instrument, multi-sampling greatly enhances the realism of that instrument. In spite of this, the Kathara and Katharis sound excellent for most of the keyboard and the Katharas sounds great at the bottom of its range. The last sound on this disk is the **Monochordon** (371 blocks). The Monochord is a truly ancient instrument which, according to legend, was invented by Pythagoras (c.550 BC), and was, at least, surely known to him. The sound is haunting, with very interesting swelling envelopes. Again, the lack of multi-sampling makes the extreme ends of the instrument's range less than useful.

I like these sounds; anyone doing any kind of ethnic or folk music should find these a welcome addition to their library. The only odd thing I found in these samples is when listening to the raw material (the sample with the filter opened up, no envelope decay, no loop, etc.) I heard little popping and crackling noises. This makes me wonder if these sounds were possibly taken from a recording. When the samples are played in a normal way, these artifacts are quite unnoticeable.

The next disk I came across contains some percussion sounds. **Orchestral Percussion 2** (1054 blocks) contains some small muted gongs, a couple of vibraslaps, a belltree and two sets of wood blocks. These are clean samples that sound just like they're supposed to. They sound like they were recorded in a large space and the room reverb is sampled along with the sounds. If you want to enlarge your percussion library, these could be just what you need. Also on this disk are some **Chinese Opera Gongs** (507 blocks). These are also good, high fidelity sounds. This sample only takes up about half the keyboard, but it has some very nice velocity controlled sample switching making it a very expressive sound.

The last NightWind disk, *Eastern Europe,* starts out with the most intriguing sound of the bunch. **Choir Armenia** (595 blocks) is a group of men singing. It's a great sample; one can almost smell the sweat, the tobacco, the strong red wine. Unfortunately, it is also a very frustrating sound. Instead of singing a single note, these guys sing an interval of a fourth that slides up to a fifth. In itself pretty neat, but really limited as to how it could become part of any music you might happen to be playing. Once again, this sound is not multi-sampled. Human voices quickly transpose out of a realistic range and this sample only sounds good on a handful of keys. If Mr. Newton ever decides to multisample these men singing single notes across the keyboard, I sure hope I find out about it because I would buy that disk in a minute. Even as it is, this sound can be used as a great effect; the mod wheel takes half the guys on a roller coaster ride that just about reaches the stratosphere.

The Syrinx (282 blocks) was a herdsman's instrument not unlike the panpipe, and this is an incredibly breathy flute/pipe sound. I really like this one and, again, for new age, ethnic or film work, this could be a welcome addition to your library. **Jawharp** (475 blocks) sounds pretty much like a jawharp playing a rhythmic pattern; by playing with the loop points, you can create some other patterns. **Frame Drum** (217 blocks) is a primitive sounding drum that sounds pretty good. Some of the patch select switches call up rhythmic patterns created by the sample loops. I like these kinds of drum sounds transposed down quite a bit, so I changed the Instrument Range page under Edit Instrument in order to play a huge frame drum.

As I mentioned, these are good samples. Some, like DX Pan Flute, are fairly typical sounding samples of fairly typical sounding synthesizer patches. Others, like the Greek instruments and the Choir Armenia, are pretty exotic and most sample collections have nothing like them. NightWind offers a large EPS library which includes many unusual sounds. A good place to start may be their demo tape which is a rather pleasant new age piece of music and not the typical parade of sounds in no musical context. I have always found the most exciting aspect of sampling to be the ability to "play" instruments that normally most people would never even see. Jim Newton seems to have the same idea here. If you are looking for unusual or intriguing sounds, some of the NightWind collection may well be one of best places to look. These are good samples, in some cases very good. I hope NightWind and Jim Newton keep working on these because when they come up with some excellent EPS samples, I want to hear them! ▬

Bio: Barry Carson plays the Mirage and the EPS-16 PLUS and writes for the Transoniq Hacker. *That's it — that's his whole life.*

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Wanted: Casio MG510 MIDI guitar (prefer black). Mine was stolen and I'd like to replace it with one in good condition. Will pay $350. 616-223-4327, Bob Higgins, 861 6th Ave., Suite 411, San Diego, CA 92101.

Wanted: VFX-sd and SQ-80 patches for trade. (708) 427-1615.

Wanted: VFX programmers to trade their ORIGINAL VFX PATCHES. (I have 105 HI-FI sounds, wide variety). No tweaks / copyrighted sounds please! Send VFX-SD-1 or Alesis DataDisk format to: Brad Kaufman, 11-26 Saddle River Road, Fair Lawn, NJ 07410.

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Midicaster is still available. The way-cool operating system that turns your Mirage into a very capable System Exclusive data librarian, a 20,000-note sequence player, a disk copier/formatter, and wave-draw synthesizer is still available for a limited time. For more information, or to order, contact Tim Martin, 1510 S 5th W, Missoula, MT 59801. Phone: 406-542-0280 And thank you for your support.

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ESQ & SQ-80 Hackerpatch

By Sam Mims

Hackerpatch is intended to be a place where patch vendors can show their wares and musicians can share their goodies and impress their friends. Patches designated "ESQ-1" will also work on the SQ-80. The reverse is not always true. Once something's published here, it's free for all. Please don't submit patches that you know to be minor tweaks on copyrighted commercial patches unless you have permission from the copyright owner. All submitted patches are subject to consideration for mutilation and comments by Sam Mims–our resident patch analyst. If you send in a patch, *please* include your phone number. Requests for particular patches are also very welcome.

ESQ-1 PROG: HANBL 4 **BY: Cyrus Dinshah**

	OCT	SEMI	FINE	WAVE	MOD#1	DEPTH	MOD#2	DEPTH
OSC 1	0	0	0	BELL	LFO1	+1	*OFF*	-
OSC 2	0	0	4	BELL	LFO1	+2	*OFF*	-
OSC 3	0	0	8	BELL	LFO1	+3	*OFF*	-

	LEVEL	OUTPUT	MOD#1	DEPTH	MOD#2	DEPTH
DCA 1	63	ON	*OFF*	-	*OFF*	-
DCA 2	59	ON	*OFF*	-	*OFF*	-
DCA 3	55	ON	*OFF*	-	*OFF*	-

	FREQ	Q	KEYBD	MOD#1	DEPTH	MOD#2	DEPTH
FILTER	64	0	18	LFO1	+10	*OFF*	-

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

	FREQ	RESET	HUMAN	WAV	L1	DELAY	L2	MOD
LFO 1	22	OFF	OFF	TRI	0	0	32	WHEEL
LFO 2	-	-	-	-	-	-	-	-
LFO 3	-	-	-	-	-	-	-	-

	L1	L2	L3	LV	T1V	T1	T2	T3	T4	TK
ENV 1	-	-	-	-	-	-	-	-	-	-
ENV 2	-	-	-	-	-	-	-	-	-	-
ENV 3	-	-	-	-	-	-	-	-	-	-
ENV 4	+63	+45	0	0	0	0	30	48	35	10

	SYNC	AM	MONO	GLIDE	VC	ENV	OSC	CYC
MODES	OFF	OFF	OFF	0	OFF	OFF	OFF	OFF

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

ESQ Patch: HANBL4

by Cyrus Dinshah, Malaga, NJ

This patch is an imitation of a typical English handbell, made quite popular in some churches for playing holiday music. The patch might be better an octave higher. An interesting keyboard variation can be had by setting all the oscillators to the PIANO wave.

The Hack

This is a nice bell patch, but I also had fun turning it into a pad. First, smooth out ENV 4 a bit by setting L3=+38, T1=26, and T1V=26. On the filter page, try darkening the sound by changing FREQ to 51 or so. Alternatively, try setting FREQ=90 and RES=31. I threw in some stereo motion by setting up LFO 2 as follows: FREQ=11, WAV=TRI, L1=00, DELAY=32, L2=63, all others=OFF. Then, on the DCA 4 page, I set PAN MOD=LFO 2 with a depth of +63.

On Cyrus' original patch, you may want to sneak in a bit of vibrato as the bell decays; simply change the DELAY of LFO 1 to 15, and this will do the job nicely.

Bio: Sam Mims is a studio session player and programmer in Los Angeles, and is keyboardist for Richard Elliot. He owns Syntaur Productions, a company that produces music for film and TV and markets sounds for Ensoniq keyboards.

SD & VFX Hackerpatch

SD & VFX Prog: STAR-TREK-1

By: Kirk Slinkard, Lakewood, CO

NOTES: This program has six sounds spread out across the keyboard, and is based on the SQ-80 article in the August 1990 issue. Some of the sounds are more realistic with the VFX waveforms. All of the real-time modulators and patch selects are disabled. Octave 1plays two different background sounds, octave 2 plays a boatswain's whistle, octave 3 plays a red alert klaxon, octave 4 plays the main viewscreen sound, and octave 5 provides the sound of a spectro-analysis view.

THE HACK: These are great effects sounds, even for non-Trekkies (or *Trekkers*) like myself. The boatswain's whistle seemed to cut off somewhat abruptly, so I altered it to sustain as long as the note is held down. On Voice 3, change the ENV 3 DECAY 3 to 99, and change the envelope mode to NORMAL to accomplish this. You may also want to speed up the klaxon somewhat; do this by changing ENV 1's DECAY 1 to 45, and ENV 3's DECAY 3 to 28 on Voice 4. These two parameters are intertwined such that only certain combinations work correctly.

– Sam Mims

WAVES

	1	2	3	4	5	6
Wave	Sinewave	Sinewave	Chifflute	Uni-Brass	Sinewave	Triangle
Wave Class	Waveform	Waveform	Breath	Brass	Waveform	Waveform
Delay	0	0	0	0	0	0
Start	-	-	0	50	-	-
Vel-Start-Mod	-	-	0	0	-	-
Direction	-	-	Forward	Forward	-	-

MOD MIXER

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

PITCH

	1	2	3	4	5	6
Octave	0	0	+2	+2	+3	+1
Semitone	-10	+2	+11	+3	+4	+5
Fine	-26	0	0	+55	0	0
Pitch Table	All-C4	All-C4	All-C4	All-C4	All-C4	All-C4

PITCH MODS

	1	2	3	4	5	6
MODSRC	LFO	LFO	Noise	Off	LFO	LFO
MODAMT	+25	+49	+5	-	+44	+57
Glide	Mono	Mono	Mono	Mono	Mono	Mono
ENV1	0	0	+24	+94	0	0
LFO1	0	0	0	0	0	0

FILTER 1

	1	2	3	4	5	6
Mode	LP2	LP2	LP2	LP2	LP2	LP2
Cutoff	64	45	127	92	127	127
KBD	0	0	0	0	0	0
MODSCR	Off	Off	Off	Env1	Off	Off
MODAMT	-	-	-	+10	-	-
ENV2	0	0	0	0	0	0

FILTER 2

	1	2	3	4	5	6
Mode	LP2	LP2	LP2	HP2	LP2	LP2
Cutoff	64	45	127	77	127	90
KBD	0	0	0	0	0	0
MODSCR	Off	Off	Off	Env1	Off	Off
MODAMT	-	-	-	+10	-	-
ENV2	0	0	0	0	0	0

OUTPUT

	1	2	3	4	5	6
VOL	70	77	48	95	62	40
MODSRC	LFO	LFO	Off	Off	LFO	Off
MODAMT	-13	-16	-	-	-20	-
KBD Scale	Zon	Zon	Zon	Zon	Zon	Zon
LO/HI Key	C2-F2	F2+-B2	C3-B3	C4-B4	C5-B5	C6-C7
Dest Bus	Dry	Dry	Dry	Dry	FX1	FX1
Pan	0	99	21	78	50	99
MODSRC	Off	Off	Off	Off	Off	Off
MODAMT	-	-	-	-	-	-
Pre-Gain	Off	Off	Off	Off	Off	Off
Voice Prior	Med	Med	Med	Med	Med	Med
Vel Thresh	0	0	0	0	0	0

LFO

	1	2	3	4	5	6
Rate	45	69	-		37	34
MODSRC	Off	Off	-		Off	Off
MODAMT	-	-	-		-	-
Level	99	99	-		0	99
MODSRC	Off	Off	-		Env1	Off
Delay	0	0	-		0	0
Waveshape	Sine	Sine	-		Sine	Sine
Restart	On	On	-		Off	Off
Noise SRC RT	00	00	99		00	00

SELECT VOICE

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

ENV1

	1	2	3	4	5	6
Initial			0	0	0	
Peak			0	0	0	
Break 1			99	99	99	
Break 2			99	99	99	
Sustain			0	99	99	
Attack			10	0	10	
Decay 1			6	52	4	
Decay 2			37	0	99	
Decay 3			7	0	0	
Release			34	0	0	
KBD Track			0	0	0	
Vel Curve			Linear	Linear	Linear	
Mode			Finish	Repeat	Finish	
Vel-Level			0	0	0	
Vel-Attack			0	0	0	

ENV2

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

ENV3

	1	2	3	4	5	6
Initial	94	93	0	0	99	99
Peak	99	99	99	99	45	99
Break 1	94	93	99	99	45	99
Break 2	99	99	99	0	45	99
Sustain	94	93	99	0	45	99
Attack	45	43	5	0	38	0
Decay 1	45	43	0	40	0	0
Decay 2	45	43	42	0	0	0
Decay 3	45	43	0	44	0	0
Release	15	10	6	0	0	0
KBD Track	0	0	0	0	0	0
Vel Curve	Linear	Linear	Linear	Linear	Linear	Linear
Mode	Repeat	Repeat	Finish	Repeat	Finish	Normal
Vel-Level	0	0	0	0	0	0
Vel-Attack	0	0	0	0	0	0

PGM CONTROL

Pitch Table	Off
Bend Range	0
Delay	X1
Restrike	0
Glide Time	0

EFFECTS (1)

Effect	Flange+Dly+Rev.1
Decay Time	50
FX1	25
FX2	25

EFFECTS (2)

Flanger Rate	30
Min	40
Max	60
Feedback	-50

EFFECTS (3)

Time	0
Regen	0
Mix	50
Reverb HF-Cut	Off

PERFORMANCE

Timbre	0
Release	0

SQ-1 & 2 Hackerpatch

Jeffrey Rhoads

Prog: Gretchen's Question

By: Yours truly (Jeffrey Rhoads)

Notes: Gretchen is a lovely lady who asks serious questions in a playful way. Hence this patch — a lilting soprano rises above darker, more ominous strings. Gretchen's Question is a combination of Soprano Sax (something not found in the SQs ROM or current SC collections) and Strings.

WAVE	1	2	3
Select Voice		On	On
Wave Class		Stringwave	Waveform
Wave		StringEns	Woodwind
Delay Time		000	000
Wave Direction		Fwd	-
Start Index		00	-
MODSCR		LFO	-
MODAMT		+04	-
Restrk Decay		20	20

PITCH	1	2	3
Octave		-1	+1
Semitone		00	00
Fine		+02	+02
ENV1		-09	-20
LFO		+02	+01
MODSCR		Keybd	-
MODAMT		+20	-
KBD Ptch Track		On	On
Glide		Off	Off
Glide Time		-	-

ENV1	1	2	3
Initial		26	00
Peak		99	23
Break		99	22
Sustain		99	19
Attack		34	08
Decay 1		20	12
Decay 2		16	00
Release		60	00
Vel-Level		40	19
Vel-Attack		33	19
Vel Curve		Convex	Concave
Mode		Norm	Norm
KBD Track		00	00

LFO	1	2	3
LFO Speed		40	30
Noise Rate		20	00
Level		+08	60
Delay		46	48
MODSRC		Wheel	Wheel
Wave		Sine/Tri	Pos/Sine
Restart		Off	On

FILTER	1	2	3
Filter 1		2Lo	3Lo
Filter 2		2Hi	1Lo
FC1 Cutoff		069	088
ENV 2		+07	+70
FC1 KBD		+16	+30
MODSCR		Keybd	-
MODAMT		+34	-
FC2 Cutoff		000	097
ENV2		00	+38
FC2 KBD		00	+36
FC1MOD-FC2		00	Off

ENV2	1	2	3
Initial		12	00
Peak		99	36
Break		99	65
Sustain		79	66
Attack		33	00
Decay 1		30	10
Decay 2		23	06
Release		20	10
Vel-Level		13	26
Vel-Attack		19	19
Vel Curve		Convex	Convex
Mode		Norm	Norm
KBD Track		-70	+28

AMP	1	2	3
Initial		42	79
Peak		99	99
Break		57	99
Sustain		00	99
Attack		56	25
Decay 1		80	00
Decay 2		91	00
Release		50	10
Vel-Level		13	19
Vel-Attack		00	33
Vel Curve		Convex	Convex
Mode		Norm	Norm
KBD Track		-42	00

OUTPUT	1	2	3
VOL		99	75
Boost		Off	Off
MODSRC		Wheel	Veloc
MODAMT		+82	+24
KBD Scale		+00	00
Key Range		A0-C8	A0-C8
Output Bus		FX1	FX1
Priority		Med	High
Pan		-70	+70
Vel window		000	000

Standard Sound Programming

Effects Programming

(To save space, only those effects utilized are listed. A complete blank form was published in Issue #68.)

HALL REVERB

FX-1	35
FX-2	25
Decay Time	25
Diffusion	40
Detune Rate	40
Detune Depth	12
HF Damping	33
HF Bandwidth	93
LF Decay	+07
MOD (Dest)	FX1 Mix
BY (MODSRC)	ModPed
MODAMT	99

The Hack: The strings are slightly detuned and swell in under the horn with the mod wheel. This patch was designed as a sort of pad, however, some may want to use the Soprano on its own in a slightly more "aggressive" context. Here's what to do: Disable the Strings by turning Voice 2 off. In the Output Section for Voice 3, set Pan to 00. Also in the Output Section, change VOL to 99 and use BOOST if you like. You'll want to change and balance the LFO for Voice 3 — reduce LFO LEVEL to 35 and change LFO SPEED to 36. In the Pitch Section adjust LFO amount to LFO=3. You can also "tame" the Soprano's pitch shift if you like: In the Pitch Section for Voice 3 set ENV1 to -07. And, if you'd like a faster "blowing style," in the Envelope 2 Section for Voice 3 adjust LEVV to 13 and ATCKV to 06.

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

SQ-1 & 2 Hackerpatches are published with the same constraints and understandings as the ESQ, SQ-80, and VFX patches. The hacking and mutilating part is being handled by Jeffrey Rhoads.

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, CompuServe: 73260,3353, PAN: TRANSONIQ, Internet (via CS): 73260.3353@compuserve.com.
This is probably one of the most open forums in the music industry. Letter writers are asked to please keep the vitriol to a minimum. Readers are reminded to take everything with a grain of salt. Resident answer-man is Clark Salisbury (CS). Letter publication is subject to space considerations.

Dear Hackers,

First let me thank Ensoniq for finally releasing the new OS 2.49 for the original **EPS**. It seems to have solved the "misplaced, quantized note" problem that used to pop up at the end of some sequences. Thanks again, Ensoniq, and all the hackers who begged and pleaded until we finally got it!! Now on to new business...

Here are some recent problems I have come across while working with various clients using the **EPS-16+** rack.

1. I don't know if anyone else has encountered this one but if you have a sequence on a 3.5 inch disk that was recorded on the original EPS using one track or more for MIDI instruments, when you load it into the EPS-16+, the MIDI tracks are all AN OCTAVE LOW!!!

2. How many fellow hackers are running out of patience while they are running out of memory on the 16+ rack? I had done some sequence work on my EPS for a client working with the 16+ rack in St Maartin in the Carribean. I gave her the disks with the sequences and instrument bank and the bank alone would not fit in her 16+! (By the way, two of the tracks were MIDI instruments!) So we knocked out the smallest instrument possible, got the rest of the bank to load but there was no room left for any sequences due to the memory sharing. What's a performer to do?

3. Have you switched to the Edit Track screen while a sequence is running to tweak a mix? Did you notice the slight hesitation in the sequence each time you changed tracks (pressed an instrument button)?

4. Finally, while I'm not using a 16+ myself, I thought I would speak out for 16+ owners. One of the big selling points was the ability to have disk access while the sequencer was running. Are 16+ owners going to have to wait as long as we original EPS owners did for the next OS update? I hope not.

Good natured bitching aside, let me once again compliment Ensoniq on their otherwise very fine products and the *Hacker* for giving the user such an excellent forum to voice opinions and get feedback.

Daryl F. Jeffords
MIDI-Evil Music + "AUDIOSYNCRASY"
Lake George, NY

[CS – Your problem with having MIDI tracks show up an octave lower than they should is a new one on me. You may want to contact Ensoniq at 215-647-3930. If you have discovered a bona fide bug, I'm sure they'd be interested in knowing about it.

As far as the difficulty you're having when selecting tracks from the Edit/Track pages, I've tried it out on my EPS-16 PLUS, and have found no problems. Is it possible that you have the effects section set to an instrument, rather than bank or ROM, effect? If this is the case, the output of the EPS-16 PLUS will shut off briefly whenever a new instrument is selected to allow the ESP chip to gracefully load the new effect. This might be perceived as a slight "hesitation" when different instruments/tracks are selected.]

[Ensoniq – 2) One of the main reasons we offer the Turbo version(s) of the EPS-16 PLUS is to allow more of our users to get the benefits of having the extended RAM memory, FLASH-BANK and SCSI capabilities at an attractive price. You get 3 Meg of sound/sequence memory and the chance to get involved with the benefits of using hard drives. We know that no one has ever complained about a sampler having too much memory, but many of our users don't seem to take full advantage of the options we do offer.

4) We are currently working on and testing new Operating Systems for both the original EPS and the EPS-16 PLUS. Rest assured that we will deliver on our promise.]

Dear Hacker,

In response to your request to hard drive users and their successes/failures:

I started using a Syquest drive, put together by a local computer dealer here in Canada for me (Whitecap Computers in Vancouver, BC), but found it to be too noisy for my tolerance (more noisy than my MEGA2 STE and my PC together) so he replaced it for a basic 210 meg Quantum with a quiet fan (read – disconnected fan).

I use the Ensoniq SCSI and a six-foot cable.

Works great – no problems so far. I've had it about three months and have filled it up about one third of the way. Am I correct that there is no fast, easy way to back this beast up through my **EPS-16+**? I don't think I'll be too ambitious to reload all floppies if it crashes at some point – it's a painfully slow process. I'll scour the manuals again and keep an eager eye out for a good work in the *Hacker*.

Because I was one of the ex-VFX/sd owners who made so much noise when I had so many problems with that box, I would like to also counterbalance all my previous whining by saying, "For the Record:"

This EPS-16+ of mine is a beautiful piece of gear. It is rock solid and has worked perfectly ever since my purchase over seven months ago. Definitely the right choice for spectacular sound quality at a reasonable price.

Hoping for a fast backup quick fix of the week.

Merry Xmas, hackers,
Orion Engar, M.H.
Dorion Research Corporation
British Columbia, Canada

[CS – The next OS release for the EPS-16 PLUS will include copy/backup/restore routines which should make backing up your hard drive a bit more painless. Last I heard, the new OS was in the beta test stage and should be available before too long. And thanks for the hard disk info.]

[Ensoniq – Orion, thanks for the kind words and for your loyalty to Ensoniq. We remember your problems and letters and are very pleased that we were able to help you and retain your loyalty. Happy New Year!]

TH/Ensoniq/The Interface/Fellow Hackers,

Re: Hard drives...Yes, I agree with Semih Firincioglu (Nov, 91 issue) about certain weaknesses in the Ensoniq manual...and hard drive testing. But, hey, as far as the hard drive testing, that's why we're all together like this, right?

In response to Semih, Ensoniq and Interface... let me begin.

First – my system revolves around the MC500 Mk II Sequencer. I have a **16 PLUS** rackmount Turbo along with a U-20, U-220, 7S MIDI mixer, effects and, well you know, most of the regular goodies.

Like most of us handy guys using this equipment, shock mounting requires a bit of foam or rubber and some brackets that you can get at most hardware stores. So no problem.

So a Syquest mechanism is a Syquest mechanism. In most cases, the only difference IS the cases. So when I'm transporting my rig, I always remove the cartridges first. Then, with a good shock absorbing mount, I feel pretty safe

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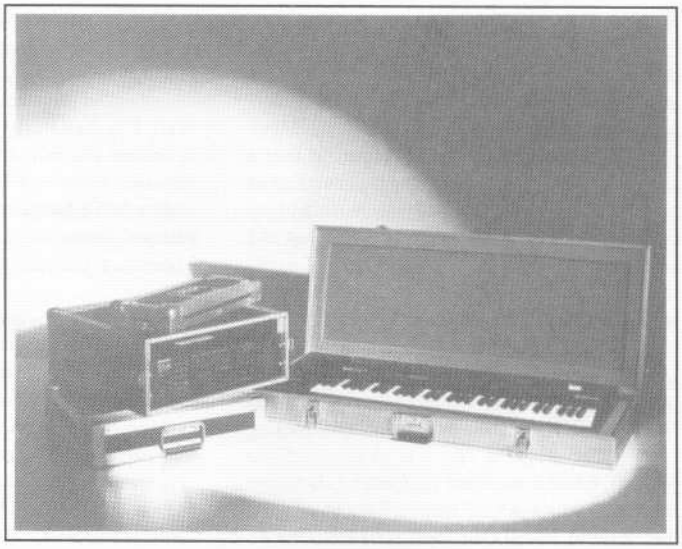

Shown: 4-space rack with EPS-16 PLUS module, 2-space rack, Eagle-I VFX-sd case

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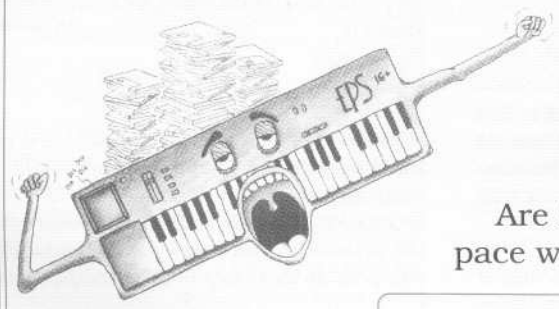

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about things...

So, after finding a dual Syquest 44Meg SCSI drive with external termination and address selection switches MacUser (Mac 'n More ETC Dual Syquest, $799.) I thought I'd take a chance. It came with two Syquest cartridges and Mac 'n More's price for more cartridges was only $63 each. This was as low-priced as I could find. Such a deal. (Why a dual? For archiving and easy backing up...the price was still lower than most other single units...)

I did experience some problems related to mail order...but eventually I did get the parcel (with NO manual – later they finally sent me one).

At first, I had a problem formatting the drive because I was working from a backup copy of the Ensoniq V1.10 OS. USE THE ORIGINAL FLOPPY!!! The Ensoniq manual didn't point that out. The drive came with a three-foot SCSI cable. I needed more so I connected a 5-foot 25D/26D shielded cable with no problems.

I've been running this drive for 1 1/2 months now with no problems.

However, I did want to correct a problem that seems to be Ensoniq related. Let me explain. Bank loading, to me, seemed the way to go. I simply title the bank the same as the song title on my MC500 Sequencer and put in the instruments I want. Then I call it up just before I play the sequence. This seems to work okay until I load the next bank with different instruments in different tracks. What happens is if you don't write over an instrument, it will still be there, left over and still in the new bank. Hey, maybe I don't want it to be there.

So, for every instrument/track I wanted left QUIET I put, into the bank, a Null Instrument, a 30 block instrument with all the selects shut off and renamed Null Inst. This gets rid of any unwanted previously entered instruments. Trouble was that sometimes the EPS would lock up (crash) when I went from a certain bank to a certain bank. It acted like the drive was answering too fast for the system to be ready. So after reformatting to slower interleaves didn't work, I tried writing 8 Null Instruments titled Null Inst 1, Null Inst 2, etc. By doing this, the hard drive had to look for another instrument to load thus slowing down things enough to be 100% reliable. Put Null Inst 1 in track 1, Null Inst 2 in track 2 and so on through to track 8. What we're trying to do here is quiet the unused tracks. This does work and works very well. It's what I had to do to work around Ensoniq's architecture.

Now, If only Ensoniq would modify their system so that you could load banks remotely via program change, then you might have a machine that would be nice 'n fast on the bandstand. Some of us don't use the built-in sequencer. That would be a lot better than loading instruments one by one because it's so hard keeping track of all those program changes.

Well, I've said mine. Hope this is of some help to anyone else out there.

Happy MIDI fun to all,
Michael Shaw
Livermore, CA

[CS – Michael, I use the EPS-16 PLUS live, as well, and I've encountered the same difficulty when using banks. My solution is similar to yours, except that I use a MIDI instrument (an instrument that's been created from scratch, with no layers or wavesamples) as my "null instrument." This takes up only 5 blocks of memory. Additionally, I don't load a separate "null instrument" into each instrument/track location that I want kept blank – I simply load it into one of the tracks, and then copy it to the others before finally saving the bank. In this way the "null instrument" need only be loaded from disk once – the EPS will then copy it into the same locations that it occupied when the bank was saved.

By the way, there's no reason why a copy of your OS can't be used to boot the EPS-16 PLUS when you intend to format a hard drive – I've done it on my system. If you think that you may have discovered some kind of obscure bug, you might want to contact Ensoniq at 215-647-3930, and let them know about it.]

Dear TH,

In response to your request for hard drive info – I have an **EPS**, a Roland 505 and a Jasmine 100 MB hard drive. (Now we know what company stole the ex-Ensoniq employee who named the Mirage.)

I've used the Jasmine for about 3 years without a hint of a problem. I got the hard drive before I found out about rack mounted drives and was very nervous for the first year taking it to gigs, but nothing seems to hurt it. In fact on one of our summer cruise ship jobs, the ship's electrical system fried our poor EPS – blue smoke, sparks and all – but it didn't bother the Jasmine. Except for the hell of going from a 20 piece orchestra to a 4 piece duo, it was *almost* worth it for the response I got when I told the LA repair shop I was calling from Acapulco.

Dave Caygill
La Quinta, CA

[CS – So, do they make house calls?]

Dear Transoniq Hacker,

I think I've discovered a fairly serious bug in the **EPS-16 PLUS** OS 1.10. I have a number of songs that I've written on my old EPS and now, when I load these disks into the 16+ the tempo gets screwy as the sequences change within the songs. This is especially noticeable when I MIDI my drum machine (Alesis SR16) to it. The song on the 16+ and the sequences on the drum machine will slowly wander out of time. Has anyone else noticed this problem? It seems like the 16+ just doesn't quite translate the sequence data from the old EPS disks correctly. Either that or it's time to take my 16+ to the shop. I have a feeling that the problem is in the OS.

If anyone else has run into this problem, I have figured out a remedy for it. The trick is to basically rewrite the song or sequences on the 16+. For instance, if you have a an eight bar sequence on an EPS disk and you load it into your 16+ the first step would be to create a blank eight bar sequence with the 16+. Then with the Copy Track function you can copy all the tracks from your old sequence to your new one. If you want to do it with a whole song then each sequence will have to be done separately and then the new sequences will have to replace all your old ones in the song (Edit song steps).

This process is somewhat tedious but at least you can still play your old tunes. If Ensoniq could address this problem I'd sure be interested in their comments. Other than that, the 16+ is still a killer keyboard and newly written songs work fine.

Sincerely,
Joe Farbrook
Seattle, WA

[CS – This is another new one on me. I have to admit, though, that I haven't transferred that many large sequences from the EPS to the EPS-16 PLUS. I'd definitely recommend getting in touch with Ensoniq – if they can qualify your problem they can probably get it fixed.]

[Ensoniq – We haven't encountered this timing problem, but our Customer Service reps will look into it. Stay tuned...]

Sirs,

In the '60s I played a B-3, wood varnish, black white and brown keys, 2 Leslies, drawbars and click and percussion (attack). I had full control on the tremolo and vibrato. Has anyone made a B-3 for the **EPS**? Instrument buttons 1 to 8 could each be a drawbar and the volume of each could represent the "draw" on the drawbar, percussion by the attack on the keys. An inverted parallel fifth could be punched in (remember Jimmy Smith?). I'm looking for some large block, everything type of B-3. If anyone remembers Jimmy, Booker T and the MGs or Procol Harem's *"Lighter Shade of Pale"* I'd really like to hear from you. If this

takes the ENTIRE 4x on the EPS that will be okay.

And if we have any amateur radio ops out there who just feel like talking general music and theory/MIDI/EPS my call's K5MZG. I operate around 28.75 MHZ +/- 10% SSB.

Thank you,
Al Trautman
Lydia, LA

[CS – I just got a chance to hear the new Joey DeFrancesco set of Signature Series sounds from Ensoniq (ESS-XX), and I really liked them. While these are not the nastiest rock organ sounds I've ever heard (after all, DeFrancesco is known as a jazz player) they really do the noble B-3 justice, in my opinion. Check 'em out.]

Dear Hacker,

Hi, it's me again with a couple more wishes for the new year! To Ensoniq:

1. In the future how about shipping your samplers with drives that can take advantage of HD disks. Having that extra disk space sure would be nice!

2. For future OS's for the **EPS-16 PLUS**, I'd *really* like to have sync function like my SQ-80 has. The ability to sync two layers would open up some great-sounding possibilities.

And to the Hacker:

1. How about a *Hacker* BBS for those of us with computers and modems? Users would pay a subscription fee to belong to it and it would be toll-free to allow everyone to make use of it. The subscription fee would pay for this and other costs. There could be IBM/MAC file areas with public domain Ensoniq-specific software, an area for users to upload and trade original samples and patches, a message area allowing users to contact one another/get questions answered/post classifieds and even an area that would allow users to download past articles from the *Hacker*. Whatdaya say, readers? If enough of us bug these guys about it, maybe they'll break down and grant our wish.

Sincerely,
Tom Shear
Lyme, NH

[CS – Because of the tremendous amount of work involved in running and maintaining a full-fledged BBS, and because of the Hacker's steadfast opposition to extra work no matter what insidious form it takes, I think that seeing a TH-sponsored BBS become a reality is about as likely as Prince touring with Zamfir. Still, if you just have to reach out and digitally touch us, you can do so via a number of electronic services, including GEnie, CompuServe, PAN, and Internet. Check the masthead at the beginning of the Interface for more details.]

[Ensoniq – 1) We would certainly consider using HD disks, now that they have come down sufficiently in price. We do seriously consider the issue of compatibility, and are concerned about releasing new sounds on a format that all our current owners could not use.

2) Syncing oscillators is a hardware function, and could not be developed as a software update.]

[TH – While we've toyed with the idea of a BBS, just getting the Hacker *out seems to take up all of our time. There are several BBSs out there that do serve as the type of electronic watering hole that you describe. The ones we've heard of that may be most relevant are the* ***Mirage-Net*** *at Internet: mirage-request @hpdsojk.cup.hp.com and* ***Sound Management BBS*** *at 708-949-MIDI. Keep in mind, though, that BBSs come and go while the* Hacker *plods steadily onward...)]*

Dear Clark,

This letter is in response to your request for **EPS** hard drive experiences. I began my EPS hard drive journey as a complete novice. I started with an old model EPS and a 4x expander from PS Systems. I then added the SCSI kit from PS Systems as well. I initially tried a Jasmine Portable 12-MB drive (small size – price) but it didn't work – "drive not responding." After talking to several people I ordered an 80 MB Power Drive (Seagate mechanism) and a 105 MB Power Drive (Toshiba mechanism) for Hard Drives International in Tempe, Arizona. The Toshiba didn't work but the Seagate did, albeit with an oddity – it only responded to the EPS when its (the hard drive's) I.D. number was set to 3. Of course, 3 is the EPS's I.D. number, so you're supposed to set the hard drive number to anything but 3. Well, by this time I was wary of malfunctions, so I kept the 80 MB Seagate and entered hard drive heaven, albeit warily.

My EPS had the 2.0 EPROM chip and I was using OS 2.4. My main use of my set-up was as a member of a live top 40 rock band. I had been using floppies for about a year and it was killing me. In addition I'm the bassist in the band who also doubles as a keyboardist and I have all the sampling and sequencing chores as well.

I started using my hard drive live in May of '91. I was very careful to avoid fragmenting as much as possible and I only loaded the sounds I needed for the gig into my drive (not my whole library) to avoid problems. My hard drive, happily, survived the summer outdoor dance season (almost 50 gigs), but about 3 months ago I started having problems with it. It would lock-up (load light would stay on forever) when I tried to save certain sounds. Plus the load time was noticeably slower. Well, it finally crashed about a month ago during a gig, of course. After a few more inquiries (Ensoniq, PS Systems) I learned that I should update my EPS to the 2.4 EPROM and OS 2.49.

Things have running smoothly since – knock wood. I still encounter a few problems with the EPS because of a MIDI loop that it's part of but I'm working on that too. Any suggestions here or info would be appreciated. Now, if Ensoniq could find a way to squeeze a couple more meg of RAM into the EPS or 16+ I'd truly be in heaven.

Hope my experiences are useful in compiling your survey. Now let's hope I'm lucky for a change and win the prize.

Yeah, and one more thing. I got the EPS-16 PLUS Signature Series featuring "The System" and a couple of the synth bass sounds don't work right on the original EPS but do on my dealer's 16+. I get a small click on the EPS for one sound and a real thin sound for the other. I tried tweaking them but nothing helped. Any answers?

Todd E. Henseler
Omaha, NE

[CS – There can be some problems encountered when trying to play back EPS 16+ sounds on a standard EPS. The first thing to check out is filter cutoff. On the EPS 16+, filter cutoff goes from 0 to 150, whereas on the EPS it ranges from 0 to 127. Consequently, if filter cutoff is set higher than 127, the EPS may have trouble interpreting the numbers. On the EPS classic, try moving the filter cutoff point all the way to 0, then back up to a setting that sounds good.

The other problem has to do with the fact that the EPS 16+ has a new gain boost parameter. If a programmer uses this parameter to get a bit more volume out of a sound, you may have trouble getting the sound to play back at the correct volume on the EPS classic. The solution is simply to check and make sure that the volume for any wavesample that seems to quiet is turned up.

As far as the click in the sound goes, I'm not really sure what the problem could be. The click could be the result of the envelope(s) resetting rather quickly – have you tried changing attack and/or release times? Some problems with clicks at the end of a sound can be resolved by setting the AMP envelope to a fairly long release time, and using the filter envelope to actually control the sound's final decay. The idea is that if the filter cutoff point

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is set pretty low, you can use an envelope to "close down" the filter to turn a voice off. Be careful not to set the amp envelope too long, though, or you might encounter some problems with voice stealing – the EPS might think that the voices you've filtered out are still sounding, since their AMP envelopes are still decaying.

And thanks for sharing you hard drive story. Wish I could provide some help with your MIDI loop problem, but I'm afraid I need a bit more specific information. Feel free to write again, though.]

Dear TH Interface,

After reading Mr. Cicchinelli's letter in the November issue about noise generated by his hard disk drive, I've decided to contribute my solution, which hasn't generated any noise on the outputs or ever hung up on the keyboard.

I own an **EPS-16 PLUS Turbo** which comes standard with 2 megabytes RAM, 1 meg Flashbank and a SCSI port. I added a 105 MB Quantum LPS drive, purchased as a Mac external drive from Wholesale 54 for $379. After verifying that everything worked properly I then removed the disk drive and power supply from the external case and mounted them COMPLETELY INSIDE the 16+ case. The drive is only 1 inch high and fit in the area under the 16+ logo and the power supply fit between the Mod/Pitch wheels and the floppy drive. I added LED's for power and read/write and a power switch for the drive.

I had to build my own SCSI cable because the connectors are too large on the cable that comes with the drive. I ran ribbon cable from the 50-pin drive connector to a 25-pin D connector. I then replaced the 24-wire internal Ensoniq SCSI cable with a longer one and added an additional 25-pin D-connector inside the case for the drive to plug into. This leaves the Ensoniq external SCSI connector free so another drive can be attached externally.

From the outside you can't tell there is a drive inside except for the additional power switch and everything works flawlessly. I wouldn't recommend that the modification be made unless you are VERY comfortable with what you are doing, but everyone who owns an EPS should have an external hard disk drive. It tremendously increases the functionality. For example, loading the 1971-block Steinway Grand takes less than 3 seconds.

Sincerely,
Daryl Daughters
Alta Loma, CA

[CS – Kids, don't try this one at home – at least not until your warranty has run out.

Actually, the procedure for adding an internal hard drive to a rack mount EPS isn't all that difficult, as should be evident from Mr. Daughters' letter. However, do not even CONSIDER performing this sort of operation if you have the least doubt about your ability to bring it to successful completion.]

[Ensoniq – Whatever you do, don't try to power a hard drive from the built-in EPS power supply. You will definitely overload it.]

Transoniq Hacker,

Re hard drives – this is like finding a tire for your car.

My friend has the EPS and he's using a Burnuelli 44 meg removable. He has one problem. He has to have the cartridge formatted at the computer lab. Other than that it works great. I've tried it and can't hit the load button fast enough to beat the drive.

Another thing same subject. He said he saw a show on TV that had a guy showing the EPS with a built-in hard drive. Built right into the EPS. I wonder if you could find out who it was and if you can buy the video.

I own a brand new EPS-16 PLUS Turbo and am searching for a hard drive. I just got my new *EM* magazine and I found this little ad for hard drives. "Tech Warehouse 20 meg $289, 45 meg $379, 105 meg #479 – compatible with Ensoniq." I flew to the phone. I couldn't believe it. Oh, one more thing – a 44 meg removable with cartridge is $525. I wanted to share this with all the hackers.

Don Suite
Salt Lake City, UT

[CS – I haven't heard anything about built-in hard drives for the EPS or EPS-16 PLUS, or seen anything to that effect advertised or shown on TV – unless Daryl Daughters (see letter above) has his own show somewhere. "This Old Sampler," maybe? Thanks for sharing the hard drive info.]

Dear TH, CS and Hackers,

Today I received my copy of *Transoniq Hacker* #77, November 1991. In the Random Notes section there is an announcement that Ensoniq has decided to stop including a copy of TH with each new keyboard/module.

I would like to voice my support for TH and say that I am appalled by Ensoniq's decision. I understand that Ensoniq has agreed to continue placing a "flyer" from TH. However, how long will it be before even that is terminated? If

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they are making the decision to terminate TH placement for financial reasons I would suggest that it is a very short-sighted and unwise solution for the reasons I point out below.

I would like to state unequivocally that it has been TH that has maintained my loyalty to Ensoniq products. Over the years I have purchased a Mirage, EPS and EPS-16 PLUS and sold, by encouragement to friends, many other Ensoniq keyboards. The point I always stress to any Ensoniq user is that TH is an essential accessory to their instrument. I even encouraged my local Ensoniq dealer to subscribe to TH and they now use this publication in their customer service. Most of the knowledge I have about Ensoniq products and how to deal with/use them is directly from TH or from people I have met through TH. Here in Australia I have endured poor after-sales service and a total lack of useful information through the distribution network. It was the information and encouragement I received from TH that gave me the incentive to persist with Ensoniq equipment.

The friendly, informative, and open forum that is TH has created what I can only describe as an "Ensoniq Subculture." TH is performing a public relations service for Ensoniq that cannot be replicated by any other means, and in my opinion has generated more Ensoniq support than any amount of advertising could.

I am now in my 4th year of subscription. In the preceding years I have moved from just using its services (sending letters to the Interface section) to authoring articles. TH has allowed Ensoniq users such as myself to convey useful tips and novel uses for your technology to countless others, hopefully inspiring those who read the articles to more fully explore the creative potential of your instruments. Indeed, that was the case with me. I would urge Ensoniq to reconsider their decision in the strongest possible way. Let this not turn out to be another blunder the magnitude of the "keyboard inductor" saga.

Regards,
Scott Fisher [scott@wapsy.uwa.oz]
Department of Psychology
University of Western Australia

[TH – We appreciate the words of support, but (so far, anyway) this change from Ensoniq has not really caused the problems that we thought it might. Our advertisers have been very understanding and supportive and seem to be happy with the solution of being included on our flyer. While it's still a little early to judge, the number of new subscriptions coming in has not changed much. Ensoniq may wish to give their reasoning behind their decision, but in any case it's probably not going to change and it's a decision we can live with.]

[Ensoniq – Dear Scott,

I wouldn't be quite so concerned. We are (and have been) very loyal supporters of the Transoniq Hacker *and Jane and Eric can testify to the great lengths we go to to help their magazine.*

The main objective is to provide our customers exposure to the Hacker, *which we still do through the use of a nicely designed flyer. The* Hacker *is the only third-party company that we provide this direct and extensive method of exposure to every Ensoniq customer.*

Your concern seems based on the fact that customers will no longer be able to get the valuable information and support that the Hacker *provides, since we don't provide an actual issue in the box. But the truth of the matter is that a customer must subscribe to the* Hacker *to get its benefits. They don't buy a new Ensoniq product each month just to read the Interface!*

That awareness and opportunity has not changed, and after the initial shock of any change, it seems that life will go on just fine for the Hacker *and you loyal readers.]*

[To the readers – As mentioned in last month's Interface, an unfortunate series of events led to our not receiving Ensoniq's responses in time to be included in the January issue. What follows are the anxiously awaited replies.]

Scott Pease asked about the possibility of obtaining SD-1 ROM patches for use in VFXs:

[Ensoniq – The sounds that come on the O.S. disk for the SD-1 are not available in another collection or format. As a current Ensoniq owner you can visit your dealer and copy the files (sounds or demos) that you like from that disk only!

This is a perfect opportunity for us to remind readers of our views on copying sounds as well. We do not allow or condone the copying of any of our after-market libraries, the VPC and IPC cartridges or the VSD or ISD disk collections. There are many very talented sound developers who are paid royalties on the sales of these collections and deserve to be compensated for their work. Without the ability to make some money from developing sounds, the third-party market would go away, and you would be left with little support for your instrument.

Think about this the next time you are considering copying any company's (manufacturer or third-party) sounds, be it for a synth or a sampler.]

Bob Henderson commented on a recent Ensoniq seminar that he went to and had some questions about possible future developments:

[Ensoniq – We're sorry that you couldn't stay until the end of the seminar. Our representative would have been glad to answer all your questions (without the jokes!).

1) While it is technically possible to build a synth (or sampler) that could load a sequence while playing another there would be major problems because of the need to shuffle memory. Our Direct Memory Access technology would allow the data to transfer fine, but if the

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BACK ISSUES

Back issues are $2.50 each. (Overseas: $3 each.) Issues 1-9, 11, 13-23, 27, 29, 30, 35, 36, 37, 38 and 68 are no longer available. Subscriptions will be extended an equal number of issues for any issues ordered that are not available at the time we receive your order. ESQ-1 coverage started with Issue Number 13. SQ-80 coverage started with Number 29, (although most ESQ-1 coverage also applies to the SQ-80). EPS coverage started with Number 30. (But didn't really get going till Number 35.) VFX coverage got started in Number 48. Permission has been given to photocopy issues that we no longer have available - check the classifieds for people offering them. Reprints in our "Quick and Dirty Reprint Series" are available: MIRAGE OPERATIONS, for $5, and MIRAGE SAMPLE REVIEWS for $4. Each contains material from the first 17 issues.

new sequence is larger than the old one it might have to become fragmented across the open RAM, or the synth would have to shuffle the internal memory to make a free continuous block of RAM to load it into. This would result in a "shuffling memory" prompt (EPS owners are familiar with that!) and could cause timing problems in the currently playing sequence.

2) Read/write CDs are still a way off, and to replace a 3.5" disk drive would have to become affordable enough (both the drive and the disks) to become the base machine's method of data storage. The newer formats, such as the floptical that Clark mentioned as well as higher density formats like the 128 Meg 3.5" optical disks are still likely to be secondary devices for a long time, with the 3.5" disk as the main device.

4) It is not possible for a user to combine effects, but we could create a new algorithm to combine rotary speaker with reverb. The problem is that there's a set number of instructions that can be used for an effects algorithm, and to combine two effects you have to reduce the number of instructions for each effect. This would result in a more limited and poor-quality rotary speaker simulation, combined with a poorer quality reverb. We have to consider whether you would be happy with the functionality of the two but with reduced quality.]

Patrick Voes mentioned some hard drive warm-up problems and asked about simultaneous effects combinations:

[Ensoniq – 4) Unless you store your EPS at a low temperature you shouldn't have a problem. The drive, like all disk drives, is only rated to operate down to 40 degrees Fahrenheit, and there is also a chance of condensation if the unit is brought from a cold area to a warm area, without being allowed time to reach room temperature. If this is not the case, you should contact your dealer/distributor for service.

5) It is possible to give you two effects on the same BUS, with the panning of the wavesample determining which effect is used. The bigger problem is having enough instructions per effect to do a good job (see response to previous letter).]

Daniel Merrill asked about upgrading his EPS to the EPS-16 PLUS's clock resolution and reallocating some unused sequencer memory:

[Ensoniq – It is not possible to upgrade the original EPS to 96 PPQ through an OS release. The design of the EPS doesn't allow the memory to be reallocated for sounds.]

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Subscriptions: 12 monthly issues. US: $23/year, All others: $30/year. Payable in US funds.

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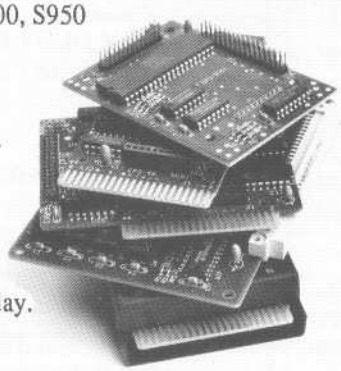

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