

# Transoniq

# Hacker

The Independent News  
Magazine for Ensoniq Users

## Basics of Expressive Synthesis

Part I

Craig Anderton



One of the beauties of acoustic instruments is that they offer so many ways to vary a sound: the changing embouchure of a sax player, a guitarist's various picking and whammy bar techniques, or a violinist's use of vibrato all make drastic changes in the overall timbre. Synthesizers used to suffer from a lack of comparable options, but times have changed. Ensoniq's synthesizers in particular include a lot of parameters that allow for increasing expressiveness; what you need to do is find and use them, which is what this article is all about.

Sure, you can just let your synthesizer respond like an electric organ, with dull dynamics and static sonorities. But if you want to stand out from the crowd — as well as have a more satisfying play-

ing experience — then it's time to tweak your keyboard into being the most expressive musical instrument it can possibly be. Unfortunately, a lot of musicians are reluctant to program their own sounds, so to make things easier we'll cover ways to edit existing sounds to obtain more expressiveness. After you get past the basics described here, you'll hopefully come to the conclusion that synth programming isn't all that complicated (however, sometimes it can be tedious!), and forge ahead on your own.

There are seven main ways to add expressiveness:

- 1. Velocity.** This causes the sound to respond to the dynamics of your playing.
- 2. Pressure.** Pressure lets you influence a sound's character while a key is down; just press on the key(s). Most Ensoniq synths offer both channel pressure (the amount corresponds to the average of all keys being held down) and Poly-Key pressure (each key sends out its own pressure data).
- 3. Mod wheel.** This is optimized to add modulation variations with your left hand and is therefore most often used with single-note, right-hand solos. (For two-handed parts, using pressure instead of the mod wheel might be a better

### In this issue

#### Articles:

Basics of Expressive Synthesis <i>Craig Anderton</i> .....	cover
Another Look at the VFX-sd/SD-1 <i>Frank Fortunato</i> .....	7
Transwaves for the EPS/ASR <i>Jack Schieffer</i> .....	9
SQ/KS Sounds – Part XI: Violins <i>Mark Clifton</i> .....	11
Getting the Most out of Your TS-10/12 <i>Anthony Ferrara</i> .....	13
DP/4 Hackerpatches <i>Dave Kelly</i> .....	18

#### Reviews:

Soviet Synths from Syntaur – samples <i>Jeremy Ryan</i> .....	4
Latter Daze – TSs <i>Robby Berman</i> .....	6
Nightwind Sounds – Mirage, EPS <i>Pat Finnigan</i> .....	15
Basement Tapes: Reesa <i>Daniel Mandel</i> .....	17

#### Regular Stuff:

Random Notes .....	3
Hypersoniq .....	3
Classifieds .....	19
Hackerpatches – <i>Mims &amp; Rhoads</i>	
SQ/KS: Ice Castle, <i>Dan Richards</i> .....	20
ESQ: Vhalen, <i>Carlos Macias</i> .....	21
VFX/SD: Key Rhythm, <i>Walter Cooper</i> ..	22
Transoniq-Net .....	21
The Interface .....	23
Hacker Booteeq .....	30

choice since you can keep both hands on the keys.)

**4. Footpedal.** Not only can the pedal control the overall volume, but it offers another way to add modulation without taking your hands off the keys.

**5. Data entry slider.** The Program Control page on synths such as the TS-10 allows you to vary a particular parameter, such as brightness, attack, timbre, etc., for all voices within a program (assuming the parameters have been programmed to respond to the slider).

**6. Pitch bend wheel.** Of course, this is good for "string bending" effects, but it can also contribute to the expressiveness of wind, vocal, and other sounds.

**7. Patch select buttons.** These let you choose up to four variations of a program, such as adding in a layer or doubling a voice, in real time.

Let's investigate some ways to exploit these options.

### Basic Modulation Rules

Many parameters can be modulated (i.e., altered in a predictable way) by assigning parameters such as filter cutoff, LFO amplitude, etc. to a modulation source such as mod wheel, velocity, pressure, etc. Furthermore, the same modulation source can control multiple parameters. For example, velocity can affect the output level and filter cutoff simultaneously so that as you play harder, the sound gets both louder and brighter. Multiple modulation assignments such as these can produce more dramatic effects than single assignments.

### Velocity and Dynamics

There are two main ways to control level with velocity: at the output page (Modsrc=Veloc) or by controlling the Envelope 3 levels with velocity (Vel-Lev parameter; the harder you play, the greater the envelope amplitude). With a Vel-Lev value of 00, the envelope level values remain as programmed. Increasing the Vel-Lev value lowers the envelope levels for low velocities, with higher velocities giving the programmed envelope level values.

The output page level modulation parameter offers the option of negative scalings, where higher velocities drive the levels

downward from the programmed value. In this case, initially set the output level for the highest desired level. Make the Modamt more negative until maximum velocity gives the lowest desired level.

Why would you want a voice to get softer when you play louder? One application with two voices is crossfading between them: have one become louder as you play more forcefully, while the other gets softer.

Also note that envelope levels interact with pre-programmed levels, which can be confusing at first but leads to faster programming in the long run. For example, suppose you're using velocity to control the Envelope 2 (filter cutoff) level. After setting up the envelope, you jump over to the filter page and start playing with the cutoff. If you find the envelope has too much effect on the sound, you don't need to return to the envelope level parameters and lower them; you can tweak the filter cutoff (to set the lowest end of the filter excursion) and envelope amount to set the maximum envelope excursion.

Speaking of filter control, remember that there's more to dynamics than just level changes. Programming the filter so that it gets brighter with increasing velocity gives a more "acoustic" sound, and accentuates any dynamics-based level changes.

The fact that each voice has its own output level parameter is also very useful for creating complex dynamic effects. For example, for a sweet electric piano sound, set one voice to give a constant amount of looped piano sound (such as the El-Piano5 wave). Now assign a second voice to a percussive sound (such as Crystal), then set this voice's Envelope 3's Vel-Lev parameter to 99. The harder you play, the more it brings in the Crystal wave, thus producing a more percussive sound. ■

*Bio: Craig Anderton is a humanoid biped who really likes playing with synthesizers. Gratuitous plug: starting in January, check out "Craig Anderton's Sound, Stage, and Studio" area on America On-Line (keyword: ANDERTON) for articles, samples, industry news, and lots more.*

*[TH — In Part II, Craig'll give some useful and kinda different tricks you can do with your modwheel and pressure-sensitivity.]*

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## RND ( 🎵🎵 )

### Ensoniq News

From Ensoniq — *We want to wish everybody out in "Hackerland" a Happy New Year, and hope you had a happy holiday celebration.*

*Special thanks to Clark Salisbury for his involvement in the Interface, and to Jane and Eric for being so patient each month, awaiting our responses! [TH – No prob. Thanks!]*

### What Have You Sampled Lately?

Ensoniq is collecting material for its first Public Domain CD-ROM. *Ensoniq Public Domain CD-ROM Volume 1* (PDCD-001 for short) will be a huge compendium of sampled sounds for use with the ASR-10 and TS series products.

The sounds on this CD-ROM are being gathered from a broad assortment of ASR owners, sampling enthusiasts, Ensoniq users groups, Authorized Ensoniq dealers — in short, anyone who has created ASR-10 (or EPS/EPS-16PLUS) samples that he or she would like to share with other Ensoniq owners is invited to submit sounds for inclusion on the *Ensoniq Public Domain CD-ROM*.

If you are interested in receiving more info, submission guidelines, and a Sound submission agreement, send your name and return address info to: Ensoniq Corp, attn. Public Domain CD-ROM, 155 Great Valley Parkway, Malvern, PA 19355.

### Hacker News

**Error #%\$& – Reboot!** Well, just to start the new year off right, we've got a few little corrections for last month's issue. First, and most important, in Tom Shear's frisky little comments in his review of Pro-Rec's *Analogue Collection* sampling CD he mentioned sampling a bunch of wonderful sounds from it. We should make it clear that this is okay with Pro-Rec. Vendors usually (but not always) allow reviewers to keep sounds sent in for review. We certainly don't want to give the impression that we condone sample piracy. Sound vendors have enough problems with that as it is.

We also just got this in from Robby Berman: *Chopsticks in F# correction! Ooh, am I embarrassed. In last month's article on the KT synths' Transpose button, I made a crack about users needing to be able to count to 6 (and about Spinal Tap drummers' ability to reach 4). Only five paragraphs later, I go on and on about the distance between F# and Eb being 2 semitones, when, of course, um, that would actually be 3 semitones. I wonder if math skills are necessary to be a Tap roadie. Sorrysorysorysory.*

And, finally from Johnny Klonaris: *I got my TH and read the article. Looks fine except for a mistake — my fault all the way (I HATE when that happens). The correction would go something like: The two references to the bit format are wrong. Instead of "d0nnnnn" they should be "d0nnnnn."* The previous paragraph is correct about adding 8 for clockwise, and the example is correct.

\* \* \*

Anthony Ferrara didn't quite make it in time with the actual nuts & bolts of direct-to-disk recording this month. It should be here in February's issue.

We're still holding off on publishing the KT patch sheet. If you need a copy, just give us a call.

What with increases in postage (and just about everything else) and trying to keep the price of the *Hacker* from going up, we'd like to announce the following — and encourage everyone who can, to check it out, and everyone who can't, to link up so they can:

## Transelectroniq-Hacker?

We are in the process of starting an e-mail version of the *Transelectroniq Hacker*. If you are at all interested in this possibility, please send an e-mail message to us at: [hacker@transoniq.com](mailto:hacker@transoniq.com). You'll get a nifty little electronic form letter explaining the particulars (and the peculiarities). We're taking names.

### Third-Party News

**Syntaur Productions**, vendor of just about everything for the Ensoniq owner, has a new address: 5402 West 43rd St., Houston, TX 77092. Phone: 713-682-1960. Fax: 713-682-2072. Their 800-number remains the same: 1-800-334-1288. [TH – And there's a shot of the suave Mr. Syntaur his own self (Sam Mims) in the January issue of *Keyboard*.]

## HYPERSONIQU NEW PRODUCTS

Third-party sound company **MIDI Mark Productions** has a new CD ROM called "*Powerhouse, the bomb CD ROM*." It contains 300 megabytes of sounds in 1,162 instruments for dance and rap music. Sounds include digital and analog synths, basses, pads, leads, strings, pianos, electronic pianos, organs, bells, wind instruments, techno sounds, orchestra hits, electronic and real effects, science fiction, trance, guitars, guitar loops, street series drums, drum machines, drum loops, percussion, live percussion loops, and vocals. Compatible with the EPS-16+, ASR-10 and TS Series keyboards. Price: \$299 + \$3 shipping. For further information, contact: MIDI Mark Productions, P.O. Box 217, Whittier, CA 90608. Phone: 310-699-0095.

# Soviet Synths From Syntaur

Jeremy Ryan

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Product: *Soviet Synths, Sample Set 1.*

For: EPS/ASR/TS.

Price: \$29.95 for the four-disk set.

From: Syntaur Productions, 5402 W 43rd St., Houston Tx 77092. Phone: 800-334-1288, fax: (713) 682-2072.

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Unable to suppress my curiosity as to what monster and novel sounds may have lurked in strange Slavic lands and technology, I finally broke down and availed myself of this surprising set of analog synth samples.

Let me preface my aural explorations as it were to report my modus operandi: Beyond observing the seven criteria as reported by Mr. Steve Vincent in his exemplary review in Issue # 109, I also insist on using earphones (the simpler the better) plugged directly into the repro circuitry. In my case, an EPS-16+, thus bypassing any chance of degradation of enhancement from outboard amps, mixers, speakers, inter-aural delay, etc. I find also that the cheap stereophones are absolutely unforgiving when it comes to their transparent delivery of any pops, clicks, aliasing and other artifacts. I realize that there is a downside to this but I opt for the sanitized approach where reviews are concerned. Critical listening was conducted through Sony MDR-24 "dynamic stereo headphones" for this review.

*Soviet Synths* arrived sealed in plastic, on four Russian-red DS/DD disks bearing laser-printed labels. Accompanying documentation was a list of all Sample Sets by Syntaur that includes a listing of all disk files and block consumption.

## Disk #1

**File one: \*Smooth Rez\* (143) 00 patch:** A thick wet attack in the Ethereal Wash variation of the chorus+reverb effect, decaying into a faultless and warm loop. This voice is instant in glissando. I detected very minor reflections or aliasing above F4. An earthy "boing" with a smooth evolution to sustained drone. XO patch: A thinner, more reedy rendition. XX patch: As above in deep reverb. Quite useful musically. OX patch: Same as 00 patch with added presence and a lush ersatz 3-D effect via shift in azimuth (panning). Syntaur's pronounced programming effort shines.

**File 2: \*Industrial Rez\* (555) 00 patch:** Deep, heavy, kind of malevolent voice, seamless loop evolving to a clean

rich sustain. Reminds me of my old Prophet. Very responsive touch sensitivity. XO patch: A "B-3" key click in left ear and a corresponding volume swell in right, sustaining in a panning, swelling sine wave. Check the wheel and hold the key down! XX patch: A muting filter. OX: The B-3 with the wild sine wave.

**File 3: \*Dark Synth Pad\* (408) 00 patch:** Subtle, quiet sawtooth. Less touch sense. XO: Smoothing filter. XX patch: More smoothing. OX: Less reverb than 00 patch with a brassy inflection. Minor loop repeating may be detected by nit-pickers in triads and greater.

**File 4: \*Warm Fifths\* (213) 00 patch:** Here again that delicious touch programming, a fanfare brass sound. XO: Deep reverb. XX: More chorus with reverb. OX: Chorus only.

**File 5: \*Triangle Wave Solo\* (129) 00 patch:** You city dwellers may have heard the "whooping" sirens so popular on police vehicles. This is that kind of voice. A slight key-off crackle may be heard in this patch. XO patch: Yields a more gradual attack sustaining into a ringing seamless loop. XX patch: Evokes the tonic accompaniment. OX patch: Sounds the same as 00.

## Disk #2

**File 1: \*Soviet Stack\* (378) 00:** Powerful voice(s) in rewarding touch sensitive programming. A bright energy organ monster. Had me playing the theme for the *Munsters*. XO patch: The wheel controls the brightness with a bit more reverb. XX: The lower voices are dominant, wheel is active. OX patch: The "biggest" synth alone.

**File 2: \*Resonant Punch\* (398) 00 patch:** Wet and buzzy resonant saw tooth. XO patch: Oh oh... a dirty little crackle punctuates the attack to get the wet buzz, programmed into touch. Sassy. XX patch: Major muting... highs filtered? OX patch: Detuned at one output a bit?

**File 3: \*Resonant Saws\* (295) 00 patch:** Smooth, standard sawtooth in the ethereal wash variation. XO: Adds the 5th above. XX: Adds one octave down.

**File 4: \*Zap Synth\* (221) 00:** A somewhat metallic click attack in reverb. XO: Even fatter rendition of this command-

ing voice, one octave up added. XX: Click eliminated. Dry transparent tone. CV pedal modulates chorus FX. 0X: Adds the upper fifth. Vibrato affected via mod wheel.

**File 5: \*Soviet Organ\* (122) 00:** Big theatre organ sound, rotor speed on wheel. Yes! X0: Fun, brilliant organ, sounds like baseball park organ. XX: Adds octave above. 0X: A diapason sound. Brilliant, 8 ft pitch. I like this instrument!

### Disk 3

**File 1: \*Sawteeth\* (277) 00:** The exquisitely done touch programming yields a complex set of variables with a hard keying adding a brassy ring. X0 patch: A hard keying produces a wet, almost acoustic sounding string-brass voice. XX patch: Adds lower octave (detect minor loop point noise in triad.) X0 patch: Heavy reverb, left channel dominant chorus, very warm voicings.

**File 2: \*Square Di\* (222) 00 patch:** These programmers at Syntaur have gotten a convincing Leslie effect out of the chorus+reverb effect (ethereal wash variation). It's a novel sound, a whistling buzz in a can. X0: Puts it out front without the can. XX: Adds reverb (00 plus the X0 patch?) 0X: RtoL panning.

**File 3: \*Pulsatr + Buzz\* (577) 00 patch:** The "Buzz" has an electronic ringing zing to it, laser-like. The "Pulsatr," which happens on keys below A2, is heavy and musically useful. X0 patch: Softens the attack on the buzz and installs reverb. XX patch: Highlights the whistle in the buzz and installs a release (end) in the Pulsatr. 0X: Adds the fifth on the buzz, loop and release on the Pulsatr.

**File 4: \*Soviet Ramp\* (341) 00 patch:** A BIG chorused swell wave. X0: A dryer rendering adds one octave above accompaniment. XX: Adds lower fifth, wet, BIGTIME! 0X patch: Adds one octave above accompaniment.

**File 5: \*Triway Flute\* (73) 00 patch:** A breathy, bell-like tube amp kind of sound. You may detect an occasional "pop" here...I did. X0: Deeper reverb, softened attack. XX: One octave up accompaniment. 0X: Less wind, more tone.

### Disk 4

**File 1: \*Zap Organ\* (34) 00 patch:** A drippy wet key click on a parlor organ. X0 patch: Dry, adds the upper fifth. XX: As 00 with added fifth. 0X: As 00 without the key click.

**File 2: \*Mr. Spikey\* (75) 00 patch:** A spongy Mellotron tone with the upper fifth accompanying. X0 patch: Adds the lower octave. XX: The bass tone in light reverb. 0X: A low tone with accompaniment.

**File 3: \*Synbass & Puls\* 00 patch:** Uses the CMP+DIST+REV fx (304) A slap bass with a trailing decay. X0 patch: Somewhat larger, deeper bass thump (555). 00: I've heard better wind but no better Sputnik, which is available above E4. X0: A fascinating patch distributes two different Sputniks across all keys. One has a chirp effect on key up. XX patch: My cat went bonkers searching for the chirpy little birdies on the top section of the keys. 0X: A really scary wind and wind with chirp on E4-G4. These are fun and novel sounds.

**File 5: \*Three Phazrs\* (466) 00 patch:** Fun and silly... perfect for game sound producers. X0 patch: Even more stellar variations. XX: Wow! Try F4. 0X patch: Phazers in super stair-e-air-e-o.

### Conclusions

These are the general, strong kinds of voices that could become a real standard in your library. The few little pops or ssss's would be unnoticeable in performance or across any PA system. It is the high attention to detail in programming that makes this set commercially useful and musically satisfying.

Guidance documentation that comes with the sets lists each patch select variation and the CV pedal is active as another strategic modulator in every file. This makes these instruments extremely dynamic by themselves or in combination with other elements. One is immediately gratified by the touch/velocity sensitivity that these boards can deliver and the depth and power that advanced and imaginative programming bring to the otherwise uninspired.

There are no "U-do-it" or "sing along" cop outs here... It's all done, fine-tuned and polished and I will be using this set to program my patch selects as I continue to build and polish my sample compositions. ■

*Bio: Jeremy D. Ryan, or "J.D." as he prefers to be called, left his day job as a long-time condo and apartment manager, determined to advance his 17-years composing experience to market. His fondest hope is that he one day sells something that appears on television. J.D. is 44 years old and when not working, is usually toolin' around on his '72 Triumph Daytona or trying to find his clients.*

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# Latter Daze

*Robby Berman*

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Product: *TS-10-1s-101* collection for the TS synths

From: Latter Sounds, 1341 Westheaven Ct., Tallahassee, FL 32310-8629. Phone: (904) 575-5561.

Price: \$40.

For: TSs.

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Latter Sound Productions, out of Tallahassee, Florida has released the catchily titled *TS-10-1s-101*, a set of 60 Sounds and 60 Presets for the TS series synths. There are also three demo sequences provided.

According to its accompanying documentation, the basic thrust of this collection is "...creating better patches, particularly brass and string." Better, I'm assuming, than the sounds shipped with the TS synths. The problem here is that the Latter Sounds don't particularly stand out as being very different from the Ensoniq-supplied sounds. I continually found that, in order to gauge them, I had to keep cross-referencing with the former.

Let me start by saying that there are a couple of oddities here that may throw you if you're not prepared for them.

Let's start at the top — the first Sound is TRUMPET. Every few notes that I play, there's only silence when I press the key down. Is my TS sick? Well, look at this: The velocity window on the Output page of both of the waves in TRUMPET is set from 20 to 127. That means that with softer keystrokes I get, yes, silence. Further investigation shows that many of Latter's Sounds are set up this way. Setting a wave's velocity values to anything other than 000-127 only makes sense if there's some other wave set up to take over when the wave goes silent. It's pointless when all the waves in a Sound are set only to play at a certain velocity.

Some of the patches do have waves that continue to play when other waves go away, but the effect is sometimes surprising. With ASK 4 BRASS, for example, softer keystrokes below Middle C leave only a synth component to the Sound. This leaves you with what sounds like a synth bass when you started with a brass Sound. The whole velocity switching thang throughout the collection seems a little out of control.

Another bit of weirdness is that many — but not all — of the sounds have their Patch Selects set to HELD instead of LIVE. This means that if you play a note while a Patch

Select button is depressed, the resulting variation will remain in effect until you tap one of them little gray buttons a second time to release the Sound back to its 00 (no button depressed) state. While the HELD setting has its uses, the documentation should warn the user when it's engaged and when it's not, so that it doesn't cause confusion. As it currently stands — with a seemingly random assortment of patches set to HELD and others set to LIVE — the only way to know what's up with a particular Sound is to press the Performance Options button to look at the PSEL setting.

Okay, at long last, the sounds themselves. The set opens with six simulations of solo brass instruments, all of which offer slight improvements over the factory versions, with the exception of one of two Frenchhorn patches. FRENCHHORN tries to emulate what the documentation refers to as "the characteristic shrill produced by the horn player's embouchure." It's a tad overdone here. FRENCHHORN2, on the other hand, is very nice.

Next up are a bunch of brass sections, none of which are really too convincing, with the exception of BRASS STAB, a light and clear trumpet section Sound, and NEWAGE-BRASS, a warm Frenchhorn-like thing. The other sections combine synth waves in with the horns to create patches that are interesting but not very brass-like. Also, Latter's attempt to get the horns to ramp up to pitch — like players getting their oxygen together — makes all the Sounds bend into tune a bit too obviously/painfully.

Most of the solo reed and wind emulations are either so similar to what TS owners get from Ensoniq that one wonders why they're included. There are a few keepers, though. The ALTO SAX sounds more like the real thing than Ensoniq's version, FLUTE is a bit more natural than Malvern's, and the ACCORDION Sound is just plain old very good.

I found Latter's bass Sounds to be pretty uniformly unmemorable, with only -FRETS+SLAP (an effective rendition of what its name implies) and ANALOG BASS (a staccato synth bass Sound) standing out. I did find that a little editing and wave-swapping led to some pleasing results. Most of the synth bass patches click when you let go of the key — setting Env 3's release time higher than 00 fixes the problem. One experiment I really enjoyed was copying the AIR-LOOP component from the Sound SPRAY BASS and recalling it into the conventional Moog bass DAT SYN BASS — now we've got something new and interesting. And there's an ex-

cellent standup bass hidden in the Patch Select variations of UPRIGHT BAS. The 00 setting is marred by the presence of a prominent electric guitar wave.

The collection winds up with solo stringed instruments and string sections, none of which really demanded to be pressed into service, with the exception of HARP, which is easily the best TS harp I've heard yet.

As far as the Presets go, they're, of course, a bit bigger-sounding than the individual patches and there are some amusing combinations.

Overall, if you feel like the TS factory emulations are close but not quite there, Latter Sound's collection may be what you're looking for. If you think major reprogramming is

required, you may find these improvements disappointingly subtle. And \$40 for 60 Sounds/Presets is a bit steep. Latter gets my compliments for utilizing the Timbre slider throughout these programs, and for some of the little touches attempted — I suspect they'd meet with greater creative success creating some truly original sounds. ■



*Bio: Robby Berman is a bipedal, carbon-based organism living in New York's Hudson Valley. His most recent album is "Rings and Rings."*

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## Another Look at the VFX-sd/SD-1 Workstations

Frank Fortunato

Having used several Ensoniq keyboards over the years I continue to appreciate their great ease of use and great sound. (I currently use an SD-1 on the road, and a TS-12 in my home studio). Despite their user friendliness, I still meet some from time to time who have difficulty or lack the time to sort out even some of the basic things. Not seeing so many articles on the SD-1 family of synths I decided to pass along several things I learned in the context of my work doing music in churches and overseas.

### 1. Pedals

I have found great use for the double pedal with its multi-functions. I always use the FS2 (right side) for sustain, and use the FS1 (left side) for patch select or for triggering the stop and go (on-off) of the sequencer in live settings. In the patch select setting this has added some wonderful variations to live playing.

**A. Simulate Six Octaves:** I am able to simulate a six-octave keyboard by having patches that drop or raise an octave using the FS1 patch select feature. (I found sounds like "Dynamic Piano" that moved down the octave and "Studio-Grnd" (rom 1 bank 2) that moved up the octave in their patch variations. I then started programming sounds to do that as well using the pitch parameter in the programming section.

**B. Adding Layers:** Using other sounds, I set up presets where depressing the FS pedal would add strings, or add brass layering but would not sound when the pedal was not used. Here's one advantage of that: On many presets I set up

keyboard splits for bass/piano types of sounds. But sometimes this leaves too little room for piano (rhythm) parts. So with the above mentioned presets all five octaves of piano are ALWAYS available, and when I need that punchy brass added in I have presets set up to respond only when the FS1 pedal is depressed. With the proper volume setting it comes in strongly on top of the piano part.

**C. Duo Playing:** Still another useful feature is to have two totally different instrument sounds (strings and woodwinds, for instance) stored as *one* sound. This became very useful after I read an article in the *Hacker* on the copy feature and also got some SD-1 voices that Steve Mugglin had for sale. (His sounds — the SD-1 Adventure — were also reviewed in the *Hacker*). Now I have voices that allow me to change quickly from solo violin to solo oboe sound just by depressing the FS1 pedal, and I go back and forth between the two sounds effortlessly.

### 2. Sounds

I have found it useful to arrange the internal and cartridge sound banks to correspond to the ROM banks that Ensoniq built into the keyboard. (Unfortunately the TS series did not follow similar sounds organization between their ROM banks and instead uses that wonderful sound finder feature) By categorizing I have all the sounds of one type all in the same bank number which saves much time locating similar sounds for sequencing. For instance if I'm on bank 2 (acoustic piano sounds) repeated dressing of the bankset button walks me through *all* the pianos in ROM, internal, and

cartridge. There's no hunting whatsoever!! For my use I have the following categories based on the majority of the SD ROM settings:

- bank 0 = synth and pad
- bank 1 = electric keyboard
- bank 2 = acoustic keyboard
- bank 3 = woodwinds
- bank 4 = brass
- bank 5 = bass
- bank 6 = organ
- bank 7 = strings
- bank 8 = guitar/plucked
- bank 9 = drums/percussion

### 3. The Cartridge

One of the best uses of the cartridge is having a second set of 60 sounds instantly available. I never have to worry about these sounds being erased when I add different internal sound banks. Every so often I find it valuable to refresh my memory of the hundreds of sounds available so I play through many banks of sounds. Sounds that might have had no usefulness at first may sound great the next time around. When doing a major demo-ing of sound banks to add new sounds to the internal I have found the use of the cartridge very valuable. (I ended up getting a spare cartridge for this purpose). I save my master internal bank to disk and also to this spare cartridge. When I am demoing banks of sounds this second cartridge allows me to hear my mast set for comparison. Of course, if only one cart is available, the process would work by first saving the cart sounds to disk, and then saving the internal to cart. When finished sorting through sounds, simply reload the cart sounds to internal and then from internal to cart.

### 4. Effects

In my work as a church musician I often need to transition very smoothly from one sound to another without a break in the sound. One useful way to do that is to always have voice muting set to off in the System Master setting. I then try to find a useful effect that works for several sounds. (For my purposes, Warm Hall Reverb works very well). When switching from preset to preset there is usually a seamless carpet of sound that I can sustain as long as the volume settings (especially of the layered sounds like strings) are generally similar.

Also, when using the more exotic sounding pad sounds layered to piano or split with bass, often the effect setting to get these great pad sounds will distort the piano, bass or other sound that I am using. This is easily overcome by setting the main sound(s) to "dry" effect, or routing the sound I don't want effected too much to the FX1 or FX2 bus. For my use this means also lowering the reverb setting of FX1 or 2 way down. This adds just the right touch of reverb to certain

key sounds without altering the pad or exotic sounds that often derive their uniqueness from their special effect algorithm. (On the TS-12 I have to find which FX bus is routed directly to the reverb and then I route my piano or main sound there).

### 5. Presets

Many of the presets that I use are layers with strings. Sometimes I want the string sound to crescendo or diminish in real time. By storing the preset with the volume setting selected (underlined) to the strings, I can always go to the volume page in performance and let my data entry slider act as a volume control adding more or less strings to the mixed sound.

One problem with the VFX/SD (that is solved with the TS series) is that only one preset can be seen at a time on the screen. It is hard to remember all 20 presets from Bank A and B. I have made a pad of sheets the length of the bank buttons (0-9) and tape down a new sheet as needed with the listing of the 20 presets.

A way around the naming problem of the sequences is to store them in the sequencer. So when I only have limited need for sequenced music, I use only half the sequencer (30 seq) for my sequenced songs and the other half I use for presets that I can name.

### 6. Sequencing

Simulating the Drum Machine: In my church work I have had to lead youth meetings using upbeat contemporary music. One of the most useful features of the Ensoniq keyboards is the ability to have six different sequences available on the screen at any one time. To take advantage of that I use the sequencer to simulate a drum machine. 1) I first make six different rhythm patterns of one bar each, and loop each. I make three variations of the basic beat for verses and choruses, two different fills, and one crash cymbal for the ending. 2) Next I set up the same preset for each sequence. For my purposes I use either a split bass/piano preset, or a keyboard brass layer. 3) I then double check that the effects settings and the tempo settings are the same for each sequence. (In actual fact I set the fills a beat or two slower which to my taste sounds more realistic, and the crash cymbal ending 10 or so beats slower to simulate a ritard ending.) At that point I'm ready to gig.

It was a little tricky at first, but with some practice I was able to go back and forth through the various one-measure looping rhythm sequences and simulate live drumming as I played through the song.

I then copied all six sequences several times, and used different tempo settings for each set of six sequences, thus allowing me to have songs in different tempos.



## 7. Using All Four Audio Outs

The rack I use (also on wheels of course) has a 12-channel mixer along with the modules, affects unit, etc.. This allows me to maintain control of the individual parts in the sequences mentioned above, (especially bass and drums) by using all four audio outs and sending them to the patchbay that is wired to the mixer in the rack. I start by sending some of the SD-1 sounds to the aux out, and also pan them. Because each church or hall is different, I can have varying control not only of the EQ but of the volume of the bass, the drums, and the other music parts by quickly adjusting them at the rack mixer. In this way I don't have to go in and redo the parameters of each individual track in the sequence.

## 8. Software Programs

It's been mentioned before, but it is worth repeating, that a great help to Ensoniq users is the Giebler software programs to change standard MIDI files to your Ensoniq sequencer, convert sequences from one Ensoniq keyboard to another, make backup of your disks, etc.

**Tweaking Standard MIDI Files:** When I have little time to get full sequenced arrangements prepared I turn to *Band in a Box* software and quickly make complete arrangements. I then save these as standard MIDI files. After a few keystrokes with the help of Giebler they are transformed into Ensoniq format and loaded into the SD-1 sequencer.

I then tweak the sequences for my use. 1) The first step is to reset the proper instruments to the proper MIDI channels to correspond to the *Band in a Box* settings. 2) I then mute out the piano part, so that I can play live piano with my newly created Ensoniq sequence/song.

If the song is not a solo, but is to be used in congregational use, I put the sequence through the wonderful editing features of the sequencer and break the sequence/song into its component parts. 3) I copy the sequence several times, and then 4) delete bars from the various sequences to come up with one sequence for the intro, another sequence for the verse, another for the chorus, etc.

This procedure became a variation of the above feature where I used the sequencer as a drum machine. The result was the same, in having full control of the song, and adding verses or choruses as needed in a live setting.

Hopefully a few of these ideas might keep some of you excited about using these great Ensoniq keyboards. I would be very interested in any feedback or ideas to start a possible users group for the SD-1 or the TS. I can be reached at Operation Mobilization, tel. 404-631-0432, fax: 404-631-0439, Internet e-mail: fort@omusa.om.org ■

*Bio: Frank has been a college music theory teacher, and has spent 15 years directing music on ocean liner mission ships. He is currently music director for Operation Mobilization.*

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# Transwaves For The EPS/ASR

*Jack Schieffer*

Has this happened to you? You're relaxing on the couch, flipping through your EPS manual for a little light reading. Suddenly, you come across something you never noticed before. "Transwaves," you say to yourself, "Sounds cool. I wonder what they do."

The manual tells you it moves the loop in increments of one loop length. So, you load up a sample for a little experimentation. Sadly, the results are somewhat less than amazing. "Well, this sucks!" you muse. "Let's go back to that cool Resample With Effects command..."

Despite your first impression, Transwaves can open up some interesting sound-programming possibilities for your EPS/ASR. Owners of Ensoniq synths have used Transwaves for some time, but they haven't caught on with the sampling crowd. For one thing, setting up a good Transwave can be difficult on a sampler. A transwave is really a bunch of smaller waves lined up end-to-end and all having exactly the

same length. Synths already have carefully measured Transwaves in their ROM, but our beloved samplers don't have any ROM. And, as we saw earlier, using samples not designed for use as Transwaves can get ugly.

This article will show you how to set up a nicely tweaked Transwave on your EPS/ASR. We will also investigate some applications for our new toy.

## Creating Your Transwave

1. First, we need to set up a place for our Transwave. CREATE NEW INSTRUMENT using Cmd-Inst-0. Choose INST=1. Next, CREATE NEW LAYER using Cmd-Layer-0. Now, CREATE NEW WAVESAMPLE with Cmd-Wave-0. This creates a squarewave that we will use as the basis for our experiment.

2. We now want to modify a few parameters. Choose Edit-

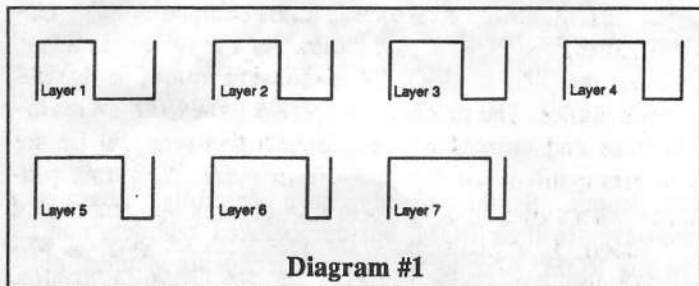
Wave. Select WS=1. Scroll to MODE and change it to LOOP FORWARD. Now, scroll to LOOP START and change it from 32 to 0. Scroll to LOOP END and change it from 96 to 128 (You may have to temporarily change SAMPLE END to 129 before you can move LOOP END all the way to 128). Make sure LOOP POSITION is set to 0.

3. Next, we want to use COPY LAYER (Cmd-Layer-1) to copy layer 1 into layers 2 thru 7. For each layer, make sure to choose PARAMS + DATA. Go to the Edit-Instrument page and set the patch select so that only Layer 1 will play.

4. Now, we are going to mess with the shape of our wave-samples. For each layer, make sure that the layer and its wavesample are selected for editing, then INVERT DATA (Cmd-LFO-4) on the following addresses:

Layer	Start	End
2	65	72
3	65	80
4	65	88
5	65	96
6	65	104
7	65	112

These start and end addresses refer to the sample number (not the number in parentheses). At this point, you might want to save your work. What we have done is altered each square-wave in a manner that imitates the pulse-width modulation (PWM) type of synthesis. Diagram #1 shows what our waves look like at this point.



5. The final step in creating our Transwave is to lay our eight wavesamples end-to-end to create one long wavesample. We will use the COPY DATA function (Cmd-LFO-1). Start with layer 2 and add it and each subsequent layer to the end of layer 1.

Layer	Start	End	Layer 1 Dest
2	0	128	129
3	0	128	257
4	0	128	385
5	0	128	513
6	0	128	641
7	0	128	769

Congratulations! You have just created a Transwave consist-

ing of seven smaller waves. This should be somewhat similar to the pulse-type Transwaves found on Ensoniq synths. The next step is to make some exciting new sounds using our creation.

## Using Your Transwave

Now that you've spent all this time making a transwave, what will it do? The key lies in the WAVE MOD parameters. Select Layer = 1, WS = 1 and choose Edit-Wave. Set WAVE MOD TYPE to TRANSWAV. For now, set the SOURCE to WHEEL. (Be sure to set LFO AMOUNT = 0 on the Edit-Pitch page). This lets us control the loop position with the mod wheel. Set WAVE MOD AMOUNT to 5. Now hold down a note while moving the mod wheel back and forth. You should hear the timbre change as the loop moves from one position to the another.

With a little experimentation, you can turn this basic transwave into some cool new sounds with lots of timbral motion. Try using different mod sources for the loop position. Try layering your transwave with other samples. For more ideas, look through VFX and SD *Hackerpatches* for sounds that use transwaves (usually marked by an -X on the wave name).

Here's one example of a transwave patch. Change ENV 3 to the Slow String pattern. Change the WAVE MOD SOURCE to LFO. Change the LFO SPEED to 15 and DEPTH to 50. Set the LFO WAVE to TRIANGLE. Set DELAY to 0. Now, copy the layer. Change the tuning +4 cents for one layer and -4 cents for the other. Change the LFO SPEED to 17 for one of the layers. Make sure both Layers 1 and 2 are enabled on the Edit-Inst page. The layering helps smooth out the abrupt jumps of the transwave and also fills out the sound. You can even add filter modulation for real timbral movement.

## Where To Get More Transwaves

Once you've got the basic idea, you can use this method to create your own unique transwaves. Just take your square-wave (or other wave) and manipulate the data to create a series of equal-length waves.

If you have access to a VFX or SD synth, you might try sampling their transwaves. Make sure all filters, modulation, envelopes, etc. are turned off so you are getting just the raw wave. After you sample the transwave, you will have to experiment a bit to find the right loop settings. I haven't tried this myself, but it seems like it should work. ■

*Bio: Jack Schieffer plays music and practices law in Dallas, Texas. He is currently composing the world's first reggae opera, Rigoletto the Rastafarian.*

# How Sounds Work

## Part XI: Gratuitous Violins

Mark Clifton

No doubt about it, synthesis technology and its ability to realistically imitate organic instruments has come a long way in recent years, especially since the advent of sample playback technology. Some sounds — pianos, organs, percussion, orchestral ensembles — have nearly been perfected, at least as far as current technology will allow, and the introduction of physical modeling promises to carry the expressivity and realism of these sounds yet another step further. Still, there are those little pesky sounds — saxophones, trumpets, guitars — mostly solo instruments, that have defied exact duplication, mainly because of the great deal of complex expressive input employed by the performers that just can't be duplicated by conventional keyboard controllers. Solo strings also fall into this category of hard-to-synthesize instruments, though they seem to get a lot less attention than the others because of their relatively lower demand by programmers and composers.

The majority of sound collections offered today deal mainly in all-purpose pop/rock sounds and not the detailed and expressive timbres needed for most classical applications. This means that when a violin or cello is included in a collection it is usually programmed in the same slick, generic, instantly-easy-to-play-by-anyone manner that a new age pad or fusion bass sound is. This may be good for some people who don't want to spend a lot of time mastering complex acoustical concepts and performance techniques for each separate patch that they own just to get a good sound, but for programmers who focus on serious classical composition and sequencing the results to be obtained by using these sounds are usually disappointing.

This month we'll look at the patch "Solo Violin\*" — which I use as the basic all-purpose solo voice in all of my orchestral sequences. This patch uses the expansion wave SOLO VIOLIN, so it can only be used by 32-voice SQ and KS synths, though owners of unexpanded instruments can use the tips in this article to experiment with creating string sounds using alternate waveforms.

Before we start on the nuts and bolts of programming this sound, a quick lesson on just how violins (and other bowed string instruments in general) are constructed and how they make sound. The violin, like all other members of its instrumental family, has four strings, all tuned to fifths in the order GDAE starting on G3. Modern compositions sometimes call for alternate tunings for technical reasons as well

as for timbral effect. The violin has no frets, so a wide variety of portamentos and slides can be employed, adding to the difficulty of translating it to the keyboard. It is usually played with a horsehair bow covered with rosin (called for in scores as arco) or plucked with the fingers (pizzicato), though special effects can be achieved through different placements and variations on these techniques (if you plan on doing a lot of work writing for and with strings and string patches you should try to keep handy a list of stylistic terms, as well as a fingering chart to help with realistically seeing how passages will be carried out by a real performer).

The close placement of the strings allows up to four notes to be played at once with the bow (called multiple stops), though a fingering chart should be used to check their feasibility. Mutes can also be placed over the strings for quieter playing. Almost all of these techniques change the character of the instrument's sound in some way, a fact which makes a single universal string patch nearly impossible to create. The programmer must be content with creating several different patches, each specializing in a separate playing technique. "Solo Violin\*" is a basic all-purpose patch that should be adequate in most compositional situations calling for bowed solo violin. As I mentioned earlier, it uses the SOLO VIOLIN expansion wave, a logical enough choice. The patch is polyphonic, allowing for multiple stops and ensemble work, though this may not be the best arrangement for legato work or particularly fast passages where overlapping notes can destroy the realism of the sound. If a piece calls for this kind of playing and doesn't use any multiple stops, set the Glide parameter, under the Pitch page, to RETRIGGER with a Glide Time of 00. This will slur together legato notes in a more realistic manner, rather than overlapping them.

The vibrato is, as usual, supplied by the LFO and routed only to pitch. Vibrato on the violin is created by wiggling the finger up and down on the string, producing a true pitch-only modulation of the sound. The Wave parameter is set to SINE with a Speed of 36, though different players will vary their vibrato speeds slightly. It's up to you to decide which value works best for your particular application. Because of the great variation between the vibratos of different players and in different musical styles, the LFO is controlled by the Modwheel only, leaving its control completely at the discretion of the performer. While this allows

for more expressive playing, it ties up both hands and makes playing multiple parts at once nearly impossible. If you desire for the vibrato to kick in automatically, you can mess around with increasing the LFO Level and Delay parameters until you get a sound that suits your needs. This is a highly subjective area, but a Level of 37 combined with a Delay of 72 seems to work best for me. The only major problem with this approach that I'd point out is that it will add vibrato to the low G note, which is an open string on the violin and which can't be applied with vibrato in normal playing. If you use the Modwheel as your only modulation source you can solve this problem simply by refraining from adding it to notes which land on open strings.

The filter is set to a 2Lo-2LoPass configuration. The medium FC1 Cutoff adds guts and resonance to the sound, while the FC2 Cutoff adds brightness and a bit of rosin. Both have Keyboard scale amounts in the plus region, increasing the brightness of the sound the farther up you play on the keyboard. Different strings on the violin have very different timbral qualities, another wrench in the works for realistic programming, but basically the rule is the lower you go the darker and fuller, the higher the more bright and piercing. Velocity is chosen as the filter modulator, making the sound brighter the harder you play. There is also a little Envelope 2 modulation applied to Filter 1. The envelope is

set to a sharp attack, to get that bowed sound at the beginning of the SOLO VIOLIN wave, but dies away slightly, dulling the sound over time as it would if a bow were being drawn across the strings.

The AMP envelope actually has a fairly dull attack of 88. This decreases the sharp bowed attack of the waveform at lower velocities, where softer bowing is the norm. The high Attack Velocity value of 46, however, brings in the bowed attack at medium-to-high velocities. A mistake of many programmers is to keep this value too low, creating a squishy, obviously synthy attack. There should always be at least a little of that sound of the bow hitting the strings, even at the softest velocities. Since the strings have the widest dynamic range of any instruments in the orchestra next to the percussion, the Velocity Level is set to a high 46, allowing wide variations in volume without the need to touch the volume slider. Envelope 1 has also been routed as an Output Mod, with a value of +36. This further sculpts the characteristics of the sound by adding a slight dip and gradual swell after the initial bowed attack. This simulates the natural evolution of the violin's timbre as the bow is drawn across the strings. "Solo Violin\*" uses the same custom Hall Reverb setting that I use on all my other orchestral sounds, with the wetness controlled by the modpedal. If it seems a bit too "large" for your tastes you can reduce the

## Prog: SOLO VIOLIN\*

By: Mark Clifton

WAVE	1	2	3
Select Voice	On		
Wave Class	Expansion		
Wave	Solo Violin		
Delay Time	000		
Wave Direction	Fwd		
Start Index	00		
MODSCR	Off		
MODAMT	-		
Restrk Decay	15		

PITCH	1	2	3
Octave	+0		
Semitone	+00		
Fine	+00		
ENV1	+00		
LFO	+02		
MODSCR	Off		
MODAMT	-		
KBD Ptch Track	On		
Glide	Off		
Glide Time	00		

ENV1	1	2	3
Initial	99		
Peak	68		
Break	99		
Sustain	99		
Attack	21		
Decay 1	48		
Decay 2	20		
Release	20		
Vel-Level	00		
Vel-Attack	46		
Vel Curve	Conv		
Mode	Norm		
KBD Track	+14		

LFO	1	2	3
LFO Speed	36		
Noise Rate	00		
Level	00		
Delay	00		
MODSRC	Wheel		
Wave	Sine		
Restart	On		

FILTER	1	2	3
Filter 1	2Lo		
Filter 2	2Lo		
FC1 Cutoff	062		
ENV 2	+48		
FC1 KBD	+35		
MODSCR	Veloc		
MODAMT	+22		
FC2 Cutoff	086		
ENV2	+00		
FC2 KBD	+55		
FC1MOD-FC2	On		

ENV2	1	2	3
Initial	99		
Peak	75		
Break	60		
Sustain	53		
Attack	36		
Decay 1	40		
Decay 2	59		
Release	44		
Vel-Level	26		
Vel-Attack	00		
Vel Curve	Conv		
Mode	Norm		
KBD Track	+00		

AMP	1	2	3
Initial	88		
Peak	99		
Break	88		
Sustain	78		
Attack	44		
Decay 1	53		
Decay 2	66		
Release	28		
Vel-Level	46		
Vel-Attack	46		
Vel Curve	Conv		
Mode	Norm		
KBD Track	+00		

OUTPUT	1	2	3
VOL	99		
Boost	On		
MODSRC	Env1		
MODAMT	+36		
KBD Scale	+00		
Key Range	A0C8		
Output Bus	FX1		
Priority	Med		
Pan	+00		
Vel window	>000		

EFFECTS — HALL REVERB	
FX-1	46
FX-2	25
Decay Time	42
Diffusion	40
Detune Rate	40
Detune Depth	12
HF Damping	19
HF Bandwidth	93
LF Decay	+02
MOD (Dest)	FX1-Mix
BY (MODSRC)	Modped
MODAMT	+35

Decay parameter. I like to keep the FX amounts, though, fairly high, as it helps add realism to the vibrato (to see what I mean, just try listening to it with the FX Bus amount set to DRY).

This patch should be pretty good raw material to work with in your compositions, but a lot of the realism in these kinds of sounds lies in the playing technique. Try to listen to some recordings of professional violin players. Study their phrasing, dynamics and vibrato techniques. If you need to, adjust the characteristics of your sounds to match the style that you want to achieve. For technical information on

fingerings and special effects keep a music dictionary or composition book handy. My favorite is *The Technique of Orchestration* by Kent Wheeler Kennan, the main textbook used by most college composition classes. I found it to be a great overview of the basics of composition, not just for strings but for the entire orchestra.

Next time we'll continue on this basic, um, string of thought and sit down for a revealing tell-all with the violin's enigmatic brother, the cello. ■

*Bio: Mark Clifton exists and his existence is absurd.*

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## Getting the Most Out of Your TS-10/12 in the Recording Studio — The Top Ten List

Anthony Ferrara

The impetus behind this article was my recent experience using a TS-10 in a time-crunching mixing session. I was completing my cassette e.p. entitled "*Long After Midnight*," which I mixed and mastered in two different Philadelphia-area professional studios. In preparation for the studio mix, I had spent a good amount of time in my home studio working strictly on my guitar tracks, recording them live direct to hard disk through the ASR-10. When I took my hardware into the production studio for final mixdown, I was able to complete my work in the allotted time by sticking to an organized, structured schedule.

Prior to my current solo efforts, I had spent a good amount of time in the recording environment working strictly as a sideman (guitarist), which gave me plenty of opportunity to observe what went into a successful and efficient session. As my own abilities increased, I began to expand my for-hire studio skills to include such activities as sequencing and demo project production. I discovered, the hard way, that some organized preparation goes a long way in helping your first session go smoothly with Mr. LocalRecordProducer Who Has Major Label Contacts in Nashville/New York/Los Angeles.

Here is the situation you want to avoid. You bring your TS into his studio to lay down tracks before the vocalist comes in, and he asks you to audition different Rhodes sounds for your piano track; you fumble around in your gig bag and then realize that you left the disks at the drummer's house where your band rehearses. "Okay, let's work with the drum tracks instead," says Mr. Producer. He then asks you to solo the drum tracks so that you can work on outboard effects processing. You then have to go through each of the sequences

in the impression that you and your group are yet another disorganized bunch of wannabees.

On the other hand, going through the checklist that follows will at least keep you in the race. In the end, this will give the quality of your musical material a chance to be heard, rather than being ignored due to a lack of production values. Here is my *TS-10/12 Top Ten Studio List*, with the suggestions in no particular order:

1. Select and tweak your programs and samples for each track at home in the pre-production phase, as you will have plenty to contend with during the actual production and mix-down stages. For quick access to a huge variety of professionally programmed samples, you should have the SCSI option installed on your TS. There is a continually expanding library of affordable, high-quality CD-ROM disks, offered by both Ensoniq and third-party sound companies. To make the most of the TS's SCSI capability, you will also want to expand your unit's sample ram capacity to the full 8 meg available.

2. While still in the pre-production phase, I urge you to think about sending your drum tracks out dry by assigning them to the TS-10/12's Aux Out jacks. You are probably going to want to give the engineer as much to work with as possible as far as drum signal processing and separation, and the Aux Out's are the best way. You can then use a separate outboard effects processor (like the DP/4) to process the entire drum kit, in order to give your drum and percussion tracks a sense of aural cohesion and unity. Also, it is obviously much easier to edit and solo drum tracks if they are each on separate sequencer tracks.

3. The recording engineer is inevitably going to ask you to send a discrete signal out with total separation of each instrument track; since you can not exactly do this, you would want to mute tracks and send instruments to an individual FX bus and then pan it hard left or right; in that way you will have total separation from your drum kit and other pitched instrument. Send drums in a stereo image out the Aux Out; electric or synth bass hard left and keys hard right through the Main Out jacks.

4. Make sure to set the track channel and MIDI status of each sequence in your song or songs ahead of time; the effort spent in planning ahead in this area will save you plenty in the way of time and money in the studio later on. For instance, if you have already decided that you are happy with the TS drums that you have programmed and plan to use the on-board sounds (as opposed to an external sound source), you may want to send all drum tracks to Aux Out as detailed below in #3. Also, be prepared to shift your clock source from INT to EXT, as the engineer who you are working with might decide that the TS needs to be slaved to an external clock source for any one of a variety of reasons. This can be done by going to the Sequencer Control page and changing the Clock setting found on the upper left of the screen. Also along this line, *bring your manual to the session!* This is in the event that the engineer has any specific technical questions about your TS that you cannot answer immediately.

5. When it comes to track editing, such as quantization, shift, filter, etc., see #4 above. Once again, this is really a pre-production issue, and is probably something that you will want to be done with long before you find yourself paying an hourly rate in a studio. In order to critique your work to determine whether it is studio-ready, try suggestion #10 below.

6. Make sure to save all programs and sample banks with your 60-SEQ/SONGS file so that the correct programs load with the specific song. This obviously saves you the effort of trying to find the correct sample disk or single sound program by shuffling through an assortment of disks.

7. As always, make backup copies of your sample disks (using the TS copy floppy function) and sequencer files and bring both sets with you to the session. Individual floppy disks (and even hard drives) can decide to fail at the worst time, and a simple precaution like this will save you tons of aggravation. 'Nuff said about this one.

8. If you want to use the TS as your only sound source, be prepared to solo tracks. You might even want to consider appending sequences in order to reconstruct the steps of your original song form, so that you can quickly and instantly edit an individual track's status, track volume, etc. After you append all seq/steps you can then put the Song-length sequence into Song mode with one step so that you can do pan/volume changes.

9. If you plan to augment your TS sounds by layering tracks with another synth or sampler, try to rent the expansion module at least the day before. If you already own a second tone generator, you're in luck, as you can do your edits and tweaks well ahead of time. If the studio that you plan to lay down your tracks in has a sound source that you are interested in using, you might ask to include a day's rental of the unit in question as a part of the overall production costs. If they don't go for the idea of your removing the unit from their facility for a day, ask instead for a couple of hours of pre-production time (if necessary, without the engineer present) to be included in your package. Make sure to write down the name and bank locations of any programs that you plan to use, so that you can quickly locate them during actual production.

10. This last step is extremely important, although it doesn't necessarily relate to the TS specifically: mix your entire project to analog cassette at home well ahead of time so that you have an adequate chance to preview and revise your work; live with your rough mix for at least a few days in order to determine whether you (and whomever else is working with you on the project) are happy with the various elements that are still under your control: the song form, sound and sample programming, effects programming, etc. Try to listen carefully and objectively to your work, and make a list of areas that could stand some improvement. Also, bounce your work off anyone who you may know who is actually a member of the music industry in any way, particularly in the area of record production. Listen to their suggestions and see if any of their ideas or input will help in generally increasing the quality of your production; also, make sure to thank them for taking the time to listen to your unpolished work, as you may want to run the final mix past them as well.

People undertake studio recording projects for a variety of reasons, all of which require them to invest their hard-earned time, money, and energy. In numerous cases, the effort put into this type of project could result in a more representative and better quality master if the points articulated above are generally (or even rigorously) adhered to. If you are planning to pitch your tape to members of Artist and Repertoire departments at record labels, keep in mind that these people generally receive demos of extremely high production quality. Structuring the work that you are doing with your TS so that you are best able to budget your time during the costly recording phase will help to insure that your demo will represent your work positively. Best wishes, and don't forget to back up your files!

Special thanks to Bert Neikirk and Brian Hamilton for their helpful suggestions and wry humor. ■

*Bio: Anthony Ferrara is an Ensoniq corporate citizen, and his latest cassette e.p. entitled "Long After Midnight" has been released and distributed by WATT Products.*

# Eccentric Ethnic Ethos for the Earlier Ensoniq

*Pat Finnigan*

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For: Mirage, EPS.

Price: \$8 per disk, call for more information.

From: Nightwind Sounds, 170 Mar Monte Avenue, La Selva, CA 95076.

Phone: (408) 464-0446, x381 (days), (408) 684-1609 (eves.).

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Well, hi again! Long time no see, but I've been buried in ROM for the past coupla weeks, what with System 7.5, QuickTime 2.0, Quickdraw GX & PowerTalk landing on the Macintosh (& PowerMac) porch this last week. So I was quite relieved to receive something not quite so high-tech-low-touch from the HackerStaff this month. Seems like some folks are still out there speaking fluent hex on their Mirages and this month we get six representative disks from Nightwind Sound. Just the thing I need as a vent from Code Warrior C+, native compilers and propagation delay. So I eagerly dusted off Ol' Yeller (the original black-case Mirage with the yellow stripe across the front panel), and fired it up: Sad to say I hadn't torqued it up in about 6 months, and it was a little slow to start. Fortunately, the care and feeding of the Mirage is not as critical as her children, so after the ".21" prompt, I fed her a 128k file. Yes, all better now, barking in full and throaty 8-bit voice...

## The Roses

There's a lot of diverse ethnic stuff going on here: from Russian vocal stabs to Laotian mouth organs to Antioch Orthodox chants. For instance, Disk 10 gives you French Bagpipes, Dijeridou Bullroarers and Tibetan Choir. How about Bali chants, choruses and phrases in the upper half, followed by Big Aboriginal Tubes, Tjak choral drones and Peliatan Ritual chanting? Sound like the stuff you've got? "Been there, did it, doin' it tomorrow, boring"? I don't think so. How about Masai II, Quan Ho Vocal samples in the upper half along with Vietnamese phrases in the lower half of YOUR Mirage? Lorestrani loop, anyone? Goes along famously with the "Russian Singer" I mentioned earlier. And yes, of course, there's the obligatory synth samples, vocorder and pad disks to round out this eval set. A VFX "Orchestral" sample is included, along with "Manic Orch," some JP-8 synth rises and "Space Guitar," although I don't know where in space this guitar hails from. No delicate or newage stuff here, although it could be argued that newage is an infinite melodic anything (or everything) so rather than start another Haiti, let's just say these aren't, uh, tender (yeah, that's it) samples. And that's not detractory

from the mindset of this collection. A more diverse set of samples would be hard to find, difficult to describe, and even harder to market. Jim Newton deserves a lot of credit for bagging these sounds, let alone cataloging them in a library, and for offering them for public consumption.

## The Thorns

Well, again, these are Mirage samples, so you simply ain't gonna get those 12k glimmering wavefront sheens or glittery motional sweeps outta last decade's technology. In fact, being a veteran DSK-o-phile, I can hear that these samples were in fact sampled on a Mirage, and without the ISF (that's the optional Input Sampling Filter @ \$199.95 list, for all you nubees who just push a button and go), so there really ain't a whole lotta spectra above 4k. The L1-L4 & U1-U4 variations are filter sweep, squashed Fc envelope, VCA rise, & VCA/FC x-mod (patch selects in 1990-speak). I tried the Mirage-to-EPS conversion to jack up the sample rates, but the same sonic results occurred at whatever sample rate I tried to extrapolate.

I tried washing them through SampleVision a couple times; not much help. I scrubbed them to death in Alchemy and not much more to report there, either. I gave up in Sound Tools when I discovered there wasn't really much going on above 3k, so it's no wonder the Mirage is still hungry half an hour later: it appears that the more I tried to process these samples the more nutrients I washed out of them. And did I mention the loops? Magnetic scissors and quarter-inch tape come to mind...No really serious ticking going on, but not seamed very well. Then again, ever work in hex for longer than three hours? Don't sell your ASR-10 just yet. Oddly enough, the one useful massage was in the EPS: normalizing gain helped hide the noise floor. Ported back to the DSK via Alchemy, the Mirage spoke louder and seemed less granular in voice. But still, unmistakably Mirage.

The demo tape is hardly indicative of these Mirage disks than it is of the effects processor. I could take any sampled guitar power chords and dive bombs, wash it thru a DP8 to make it sound like Stevie Vai with tapped panned delays underneath a hall reverb splash; I would be less than honest to say that this is what your Mirage will sound like with these disks. Although that would be true, unless you had the same FX processor to record these sounds to tape, these disks wouldn't sound anything like the sounds on tape. The demo tape is more of an exercise in how to mix these

sounds thru a DSP than an indicative snapshot of what these disks actually sound like raw. Hey, like I said, these are 8-bit samples; I guess Jim thought they needed help. These were all Mirage disks I received, so I can only assume the EPS disks are 8-bit ports since you can't export EPS files to Mirage format (smells like the read-only SCSI card for the TSxx), but Gary Giebler would argue that point with me...

## The Deal

If you use the Mirage as a Foley machine, these samples can really bend your mix, or as your case may be, distort it. That's the beauty of Ol' Yeller; that's also her primary fault. Still, the gnashing and aliasing of 8-bits to the wall is the substance of gangsta' rap, so it's refreshing to see someone actually using the technology rather than abusing it. It ain't clean, it ain't pretty, but it ain't something you're gonna hear very often. Not something you're gonna use every day.

These are Mirage ports, so don't expect any more sonic fidelity than Mirage fidelity. We've grown so accustomed to the current level of Ensoniq sampling technology, it's difficult to explain the labor poured into the old 8-bit machine just to get a single sample to sound musical and transpose 5 octaves within a quarter tone. And such is the

case here: Jim has poured countless man-hours doing the upper-to-lower sample shuffle timewarp just to get these sounds on disk. This collection does remind me of where I once was when the DSK was *the* sampler, but that's not an objective point of review. Sonic reflections come to mind, even if the dreams and illusion were only in 8-bit splendor. I'll bet some of these samples take you back to that first month of Mirage hacking: so is Nightwind Sound.

But I'm afraid too many of you would just as soon forget. Most of you readers weren't even aware of sample manipulation in the early-to-mid '80s when people could actually hack away at the Mirage OS when Ensoniq hardware was, shall we say, more "a-commodore-ating." Still, these are indeed eccentric samples, and not for all of us eccentrics, at that. And these sounds are looking for a home, so if you still have Ol' Yeller starving in an unused section of your music room, adopt a coupla these disks. She'll thank you for the newfound variety of diet... ■

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



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## Letting GO

Tape: REESA: *Music for Moderns*.

Artist: Reesa Laskey.

Contact info: RD #1, Box 89AA, Glassboro, NJ 08028.

Equipment: Ensoniq SD1-32, Tascam Syncasset 8-Track, Hi-fi VCR for mixdown, Alesis power amp, JBL control monitors, BBE Sonic Maximizer, Alesis Midiverb II, Stereo 32-band EQ, 1622 Mixer, MicroGate, MicroLimiter, J.L. Cooper, PPS-1 Sync, Shure Beta SM58, Guide D-50, Telecaster/Peavey Bandit amp.

Reesa's music seems to stem directly from a '50s time and space. Modern sounds and modern (read abstruse) ideas rooted in a definite 1950s and early '60s feel. Reesa sent her picture along. She presents herself as a biker-mama with a beauty make-over, complete with Billy Idol sneer.

Palette of Sounds: No real finesse in ambiance. Most backing sounds are relatively dry. Reesa uses all the basic sounds you'd want with a backing rock band. She has spiced things up with a few specialty sounds, but not enough to mark this tape as interesting in that area. The mixes were all adequate but perhaps more could have been achieved with each song. Vocals, in general, were well recorded and sound wonderful. However, in the big picture, in my opinion the vocals are too present. There is not enough of a feeling that Reesa is singing amongst a band of musicians. It is a subtle but pervasive feel.

The sequences on Reesa's tape are never a problem. There is usually enough going on to distract the listener from the background tracks, and there are no gross mistakes to call our attention to poor sequences. Song endings seemed more like a way to escape from the song than to say, "This is done."

*TRANSONIC*: There is an odd reference in this song to James Brown. I say odd because this sounds nothing like James Brown. As if in response, in the middle we hear Reesa say, "She said it was a dream!" Then in the middle there is a nasty modulation that just doesn't work. This is made worse by the tendency Reesa has with scooping, or actually over-scooping her notes. While much can be forgiven in this genre, she really does tend to lose her tonal anchor point and fly off-key. Quite a good vocal presence, however.

*ROLLER BABY*: There are some good guitar riffs in the

middle. The ending, though, is a bit awkward. Too abrupt.

*YOUNG BOY*: This is the best example of '50s style song-writing on the cassette. It is a rock-ballad. Here the ending is tight, but not too tight.

*(WISH YOU COULD) LIVE WITH ME*: Nice piano ballad. Reesa has some unique ways of expressing herself. Her lyrics go the extra mile in asking you to consider her point of view. A case in point: "Even if you were my bicycle thief/or a spider in my shower stall/you'd never see any more of me/than at this moment, now i am showing all." The ending, complete with bird chirps, was interesting.

*BIG BLACK BUMBLEBEE*: This romping rockabilly has an interesting police whistle sound running throughout. The guitar work here is fast, furious and hot. The mix could have "featured" the guitar a bit better.

*HITCHHIKE (TO THE END OF THE WORLD)*: This has a real Chrissy Hinde/Pretenders feel to it, but not as polished, not as glossy. The song ends with a bell-like patch that bends off into infinity.

This tape shows a lot of potential. I would be very interested to hear a more relaxed, open version of these songs or new ones that would allow Reesa to really let go. I get the impression that Reesa has been a bit constrained coloring inside the dotted lines, or playing "inside" the sequences. One wonders what will happen when Reesa lets go. ■

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.*

# DP/4 Hackerpatches

Dave Kelly

I've had my DP/4 for a couple years now. I was probably one of the first to own one. Knowing that the DP/4 can do many things was a bonus but I purchased it primarily for its reverb and the ability to be able to get almost any sound out of the DP/4 that was in my head. I feel that the quality of reverb is what separates okay effects processors from truly excellent units. The DP/4 doesn't have to take a back seat to anything near its price range when it comes to reverb quality. I've used some of the better 'verbs including the Dynacord DRP20 which I love and most of the high end Lexicon gear. The DP/4 can more than hold its own with these units. In fact I can get sounds from the DP/4 that I can't get with any other processor.

I'm including two patches that have been developed the past couple of years in recording sessions. My favorite is "Birds." It's a 4-unit, 1-source reverb that has tremendous stereo spread and creates a ghost like vocal effect. It's not for use on every song but will add a very haunting effect to

a lead vocal. Try it on a ballad that has sparse instrumentation and see how it widens the feel of the entire mix.

The other patch, "The Room" combines moderate decay times with pre delay and a good amount of room detuning to produce a very smooth sounding room reverb.

Most of my patches are designed for vocal use. One thing I do is use the room detune parameters of the hall and room algorithms to really smooth out the decay. These parameters can be used to create a pitch shift type of effect if not over used. Be careful, because if you detune too much it becomes very hard to use the patch on a guitar or other instrument. I've found that using the detune parameters work best on vocals and snares. I've reprogrammed every RAM patch in my DP/4. I think the factory reverbs tend to be very generic sounding and don't really show what the unit can do.

The DP/4 is a programmer's dream. I don't have any real

## Name: Birds

Use: Vocals

Alg	Para Eq	Alg	Lg Plt	Alg	Sm Plt	Alg	8 Vce Ch
01	99	01	77	01	99	01	78
02	99	02	99	02	99	02	99
03	83 Hz	03	2.16	03	2.97	03	06
04	00 db	04	0	04	6	04	15
05	302 Hz	05	34	05	38	05	99
06	+09 db	06	30	06	54	06	00
07	05	07	65	07	84	07	16ms
08	5000 Hz	08	82	08	77	08	25ms
09	0 db	09	33	09	32	09	17
10	06	10	00	10	+08	10	
11	9k	11	00	11	-02	11	
12	+04 db	12	00	12	+05	12	
13	-5	13	00	13	-17	13	
14		14	00	14	00	14	
15		15		15		15	
16		16		16		16	
17		17		17		17	
18		18		18		18	
19		19		19		19	
20		20		20		20	
21		21		21		21	
22		22		22		22	
23		23		23		23	

Notes: Configs: (00) 1 (01) Ser (02) Ser (03) Ser (04) 00 (05) 00 (06) Mono (07) b (08) b (09) b (10) b

## Name: The Room

Use: Vocals

Alg	Lg Room	Alg	Lg Room	Alg	Lg Room	Alg	Lg Room
01	75	01	79	01	74	01	75
02	99	02	99	02	99	02	99
03	2.06	03	2.77	03	2.84	03	2.92
04	63	04	61	04	69	04	67
05	+03	05	+06	05	+05	05	+08
06	31	06	44	06	31	06	32
07	46	07	60	07	55	07	46
08	74	08	79	08	55	08	91
09	92	09	99	09	36	09	67
10	18	10	28	10	21	10	25
11	41	11	31	11	33	11	63
12	45	12	32	12	33	12	62
13	+85	13	+99	13	+72	13	+87
14	5ms	14	11ms	14	4ms	14	7ms
15	14	15	00	15	14	15	16
16	59	16	16	16	65	16	40
17	21ms	17	15ms	17	5ms	17	26ms
18	04	18	01	18	11	18	11
19	70	19	21	19	22	19	36
20	+79	20	+22	20	+83	20	+81
21	+35	21	+35	21	+35	21	+31
22	+23	22	+30	22	+12	22	+16
23		23		23		23	

Notes: Configs: (00) 1 (01) Ser (02) Ser (03) Par (04) 00 (05) 00 (06) Mono (07) b (08) b (09) b (10) b

secret to programming. I just start with an idea while tracking or mixing and just keep tweaking the parameters 'til it sounds the way I like it. There're few things more musically pleasing to an engineer than a smooth decaying, warm reverb. I've listened to most of the newer mid-priced reverbs out there and they just don't compare. I have a few things I wish Ensoniq would have built into the unit like better meters and balanced ins/outs but this would have increased the price quite a bit. If you want to hear what a

\$2000+ reverb sounds like.... go out and buy a DP/4. You won't be disappointed! ■

*Bio: Dave owns and operates Luna Recording in Glen Burnie Md, a 24-track studio. His band is PASSIONFIX. He's been doing music since he was 5 (37 now but don't tell) and has engineering seriously for something like 10-12 years. He spends most of my conscious hours and even many of the unconscious ones thinking about ways to improve sound.*

## Classifieds

### EQUIPMENT

Ensoniq EPS-16 Plus turbo rack sampler module. Like new in box, fully loaded with SCSI and Flashbank #2. 185 samples included. \$1100 or best offer. Mark, (908) 920-7403, 7pm - 11pm EST.

Sound Designer Universal by Digidesign for Atari ST. Features: graphic display of up to 3 waveforms, looping window, crossfade looping, FFT frequency analysis, digital equalization, digital mixing of sounds in any proportion, and more. Supports Ensoniq Mirage and EPS Classic (not '16+), Akai, Roland, Korg samplers, plus those that support 12 & 16-bit sample dump standard. Paid \$280 new, will sacrifice for \$100. Dick, 414-639-2175.

Wanted: Ensoniq ASR-10. Call Garfield, 1-718-681-3880 or 1-718-671-3990.

Bernoulli 150 external drive for the ASR-10. Brand new, \$400. (904) 384-6672.

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**MICROTUNINGS** for the EPS/ASR contains 192 alternate tuning tables: equal temperaments, just intonations, historic, modern, and ethnic tunings. All for just \$15 postpaid. Bill Sethares, 622 N. Henry St., Madison, WI 53703.

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

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Prog: ICE CASTLE

By: Dan Richards, Canton, Ohio

Notes: I used the Synthbell waveform to create the primary "icy" sound of this patch. The Organ Variation 2 waveform is used to make a soft background without sounding "organy."

WAVE	1	2	3
Select Voice	On	On	Off
Wave Class	W.Form	W.Form	
Wave	OrgVar2	Synthbell	
Delay Time	0	0	
Wave Direction	0	0	
Start Index	0	0	
MODSCR	0	0	
MODAMT	0	0	
Restrk Decay	40	40	

PITCH	1	2	3
Octave	+1	0	
Semitone	0	0	
Fine	0	0	
ENV1	0	0	
LFO	0	0	
MODSCR	LFO	Off	
MODAMT	40	-	
KBD Ptch Track	On	On	
Glide	Off	Off	
Glide Time	0	0	

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

LFO	1	2	3
LFO Speed	30	0	
Noise Rate	0	0	
Level	12	0	
Delay	0	0	
MODSRC	Off	Off	
Wave	Tri	Tri	
Restart	Off	Off	

FILTER	1	2	3
Filter 1	2LP	2LP	
Filter 2	2LP	2LP	
FC1 Cutoff	0	0	
ENV 2	+99	+99	
FC1 KBD	-10	0	
MODSCR	Off	Off	
MODAMT	0	0	
FC2 Cutoff	0	0	
ENV2	+99	+99	
FC2 KBD	-10	0	
FC1MOD-FC2	Off	Off	

ENV2	1	2	3
Initial	99	99	
Peak	95	90	
Break	85	80	
Sustain	75	70	
Attack	20	5	
Decay 1	50	40	
Decay 2	50	40	
Release	60	55	
Vel-Level	13	13	
Vel-Attack	0	0	
Vel Curve	Convex	Convex	
Mode	Norm	Norm	
KBD Track	0	0	

AMP	1	2	3
Initial	75	90	
Peak	99	99	
Break	85	80	
Sustain	75	60	
Attack	40	5	
Decay 1	50	40	
Decay 2	50	50	
Release	55	50	
Vel-Level	19	26	
Vel-Attack	0	0	
Vel Curve	Convex	Lin	
Mode	Norm	Norm	
KBD Track	0	0	

OUTPUT	1	2	3
VOL	55	99	
Boost	Off	Off	
MODSRC	Off	Off	
MODAMT	0	0	
KBD Scale	-15	-30	
Key Range	AO C8	AO C8	
Output Bus	FX1	FX1	
Priority	Med	Med	
Pan	0	0	
Vel window	0	0	

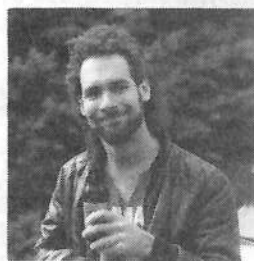
EFFECTS — CHORUS AND REVERB		
FX-1	10	FX-2 10
Decay time	31	HF Damping 40
Chorus Rate	20	Chorus Depth 20
Chorus Center	50	
Feedback	0	
Chorus Level	53	
MOD (Dest)	FX1-Mix	
BY (MODSRC)	Modpedal	
MODAMT	0	

**The Hack:** This entry really stands up all on its own. It's a fine example of what can happen when you use a waveform out of context — the organ variation makes a nice compliment to the Synth-Bell. Also, the patch doesn't rely on effects to justify its existence. Still... a little more chorus and a little bit more reverb won't hurt. In the Effects Section, raise FX1 to 20 and FX2 to 22. Let Chorus Depth = 22 and Chorus Level = 66. Modulate Depth by Modpedal, +10.

Use the modwheel to modulate the filter for Voice 2. In the Filter Section for that voice, the Mod should = Wheel, \*-35. Thus pushing the modwheel up will deaden Voice 2 some, causing the organ to stand out more. And, speaking of

which, in Voice 1's Output Section, raise Vol to 65 to help balance the overall mix.

Jeffrey Rhoads



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

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

## ESQ-1 PROG: VHALEN

By: Carlos Macias

	OCT	SEMI	FINE	WAVE	MOD#1	DEPTH	MOD#2	DEPTH
OSC 1	-1	0	3	SAW	OFF	-	ENV3	+18
OSC 2	-1	0	2	SAW	OFF	-	OFF	-
OSC 3	-1	0	0	SAW	OFF	-	OFF	-

	LEVEL	OUTPUT	MOD#1	DEPTH	MOD#2	DEPTH
DCA 1	63	ON	ENV2	+63	OFF	-
DCA 2	63	ON	ENV1	+63	OFF	-
DCA 3	63	ON	ENV2	+63	OFF	-

	FREQ	Q	KEYBD	MOD#1	DEPTH	MOD#2	DEPTH
FILTER	54	0	0	ENV4	+63	OFF	-

	FINAL VOL	PAN	PAN MOD	DEPTH
DCA 4	48	8	OFF	-

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

	L1	L2	L3	LV	T1V	T1	T2	T3	T4	TK
ENV 1	+25	+8	+20	0	0	14	50	63	22	9
ENV 2	+63	+49	+45	0	0	5	50	63	35	9
ENV 3	+0	+2	+1	0	1	0	18	0	25	0
ENV 4	+63	+63	+63	0	63	0	0	63	7	0

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

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

## ESQ Patch: VHALEN by Carlos Macias, Ft. Lauderdale, FL

Named after Van Halen, this is my recreation of the sound used in the popular song "Jump." Try using the bottom two and the top two octaves for best results. Also, I found the "Medium Room" effect on the Alesis Quadraverb to be very helpful.

**The Hack:** You can never have too many buzzy synth brass patches. This one does work well for Jump-ing, but when I tried some Jam/Lewis type things, I found the mod wheel to be vibrato-deficient. Can't have that! So I set up LFO 1 as follows: FREQ=28, RESET=ON, HUMAN=OFF, WAV=TRI, MOD=WHEEL, other parameters=0. Then I applied this to each of the three OSCillators by setting MOD=LFO1 \* +05. I made the patch a little wider by spreading it out in stereo a bit. Do this on the DCA 4 page, by setting the pan modulator to



KBD2, with a depth of +25. I also like the smoothing effect that a bit of filter resonance adds; try setting RES to 04 on the Filter page to hear this subtle but effective difference.

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

## Transoniq-Net HELP WITH QUESTIONS

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

All Ensoniq Gear – Ensoniq Customer Service. 9:30 am to noon, 1:15 pm to 6:30 pm EST Monday to Friday. 610-647-3930.

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

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

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

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

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

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

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

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

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

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

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

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

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

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## SD & VFX Prog: Key Rhythm

By: Walter Cooper, Latter Sounds

NOTES: I call this a '90's type of one-man-band sound. Velocity controls the timbre and attack. Sustain adds rhythm.

THE HACK: The "Key" part of this sound is actually done with a bass waveform, which works quite nicely. The "Rhythm" portion is a ride cymbal waveform, with the rhythmic pulse created by Envelope 2. It is set to Repeat mode, and it is used to control the filterings of this voice. If you want to change the rhythm, therefore, play around with Envelope 2's parameters. Try setting Break 2 to 99, for instance, to add another hit in the rhythm, effectively doubling its tempo. The LFO needed a bit of tweaking, I thought, as it adds a vibrato

(via key pressure) that is too fast. Also, rolling the mod wheel forward while pressing down makes the LFO rate go into the stratosphere. On Voice 3, set the Rate to 28, and the Rate Modsrc to Press, with a Modamt = +08. To get a bit more vibrato effect, I also bumped the LFO amount (on the Pitch Mod page) up to +02. Do these same tweaks to Voices 2, 4, 5, and 6. The mod wheel adds a subtle chorusing to the sound. Since the CV pedal was not used, I used it to remove the rhythmic cymbal from the sound. To do this, select Voice 1, go to the Output page, and set the Volume Modsrc to Pedal, with Modamt = -99. - Sam Mims

WAVES	1	2	3	4	5	6
Wave	RideCymb	Square	PickBass	GultVar2	PickBass	DigitalX
Delay	0	0	0	0	0	0
Direction	Forward	-	Forward	Forward	Forward	-
Start	0	-	20	0	20	-

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

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

PITCH MODS	1	2	3	4	5	6
MODSRC	Noise	Off	Off	Off	Off	Off
MODAMT	+7	-	-	-	-	-
Glide	None	None	None	None	None	None
ENV1	0	0	0	0	0	0
LFO1	0	+1	+1	+1	+1	+1

FILTER 1	1	2	3	4	5	6
Mode	2LP	3LP	2LP	2LP	2LP	2LP
Cutoff	127	34	0	0	0	0
KBD	0	+21	+15	+15	+15	+15
MODSRC	*Off*	Timbr	Timbr	Timbr	Timbr	Timbr
MODAMT	0	+38	+38	+38	+38	+38
ENV2	-99	+99	+99	+99	+99	+99

FILTER 2	1	2	3	4	5	6
Mode	2HP	1HP	2HP	2HP	2HP	2HP
Cutoff	0	30	8	8	8	8
KBD	0	+14	0	0	0	0
MODSRC	*Off*	Timbr	Timbr	Timbr	Timbr	Timbr
MODAMT	0	+22	+22	+22	+22	+22
ENV2	+99	+39	+46	+46	+46	+46

OUTPUT	1	2	3	4	5	6
VOL	99	88	99	99	99	99
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	*Off*
MODAMT	-	-	-	-	-	-
KBD Scale	0	0	0	0	0	0
LO/Hi Key	A0/C8	A0/A0	A0/A0	A0/A0	A0/A0	A0/A0
Dest Bus	FX1	FX1	FX1	FX1	FX1	FX1
Pan	50	50	40	40	40	40
MODSRC	Off	Off	Veloc	Veloc	Veloc	Veloc
MODAMT	-	-	+13	+13	+13	+13
Pre-Gain	On	Off	Off	Off	Off	Off
Voice Prior	Medium	Medium	Medium	Medium	Medium	Medium
Vel Thresh	0	0	0	0	0	0

LFO	1	2	3	4	5	6
Rate	-	34	34	34	34	34
MODSRC	-	Wheel	Wheel	Wheel	Wheel	Wheel
MODAMT	-	+99	+99	+99	+99	+99
Level	-	0	0	0	0	0
MODSRC	-	Press	Press	Press	Press	Press
Delay	-	0	0	0	0	0
Waveshape	-	Sine	Sine	Sine	Sine	Sine
Restart	-	Off	Off	Off	Off	Off
Noise SRC RT	0	-	-	-	-	-

### SELECT VOICE

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

### ENV1

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

### ENV2

	1	2	3	4	5	6
Initial	0	99	99	99	99	99
Peak	99	99	99	99	99	99
Break 1	0	78	54	54	54	54
Break 2	0	52	52	52	52	52
Sustain	0	1	45	45	45	45
Attack	15	0	0	0	0	0
Decay 1	0	10	44	44	44	44
Decay 2	15	28	38	38	38	38
Decay 3	0	41	38	38	38	38
Release	0	19	7*	7*	7*	7*
KBD Track	0	11	11	11	11	11
Vel Curve		QkRise	Cncv1	Cncv1	Cncv1	Cncv1
Mode		Repeat	Norm	Norm	Norm	Norm
Vel-Level	0	76	76	76	76	76
Vel-Attack	0	0	0	0	0	0

### ENV3

	1	2	3	4	5	6
Initial	99	99	99	99	99	99
Peak	99	99	99	99	99	99
Break 1	99	89	99	99	99	99
Break 2	0	25	73	73	73	73
Sustain	0	0	65	65	65	65
Attack	0	0	0	0	0	0
Decay 1	65	48	17	17	17	17
Decay 2	0	68	46	46	46	46
Decay 3	0	40	38	38	38	38
Release	0	12*	16*	16*	16*	16*
KBD Track	0	11	11	11	11	11
Vel Curve		Linear	QkRise	QkRise	QkRise	QkRise
Mode		Repeat	Norm	Norm	Norm	Norm
Vel-Level	53	22	0	0	0	0
Vel-Attack	53	10	0	0	0	0

### PGM CONTROL

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

### EFFECTS (1)

Effect	Chorus & Reverb 1
Decay	70
FX1	28
FX2	25

### EFFECTS (2)

Rate	14
Depth	50
Delay	8
Rate Mod	+44
Depth Mod	0
Mix	50

### EFFECTS (3)

Waveshape	Sine
Mod Source	Mod wheel
HF Cut	Off

### PERFORMANCE

Timbre	0
Release	0

# 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, Internet: interface@transoniq.com.

This is probably one of the most open forums in the music industry. Letter writers are asked to please keep the vitriol to a minimum. Readers are reminded to take everything with a grain of salt. Resident answer-man is Clark Salisbury (CS). Letter publication is subject to space considerations.

Hello,

I am wondering if I have reached the correct address for general Ensoniq equipment questions?!? If so, then here we go... I own an Ensoniq KS-32 which I am generally very happy with but I have recently become aware of the fact that the effects processor lacks the ability to create a digital delay effect. I was wondering if somebody could give me some assistance in emulating this effect, as I have had little success. Any help appreciated...

Ryan Tweedie  
ryant@ilx.com

[CS - While it's true that there is no delay effect per se in the KS-32, the chorus algorithm can produce some short delay effects. Select the 8-VOICE CHORUS effect, and set Chorus Depth to 00. Set Chorus Center to 99 for the longest delay times, and use the Feedback parameter to control the number of repeats.]

[Ensoniq - Another method (to be used when you need another effect from the effects processor besides chorusing) can be to use the voice delay function. This is a bit more complicated to set up, as it requires new voice programming. Basically you program Voice 2 and 3 to be identical to Voice 1, and then set Voice Delay (found under WAVE, screen 2) to delay the triggering of the second and third voices. You can only get two distinct repeats, but this will work in a pinch.]

TH,

I've subscribed to TH for almost a year now and am very happy to read it from cover to cover. I've got to note its punctuality too!! Every beginning of the month without fail touch wood the mailman drops it off. Yes! Even though it's all the way over here in Singapore! Great newsletter to help us Ensoniq users all over the world to keep in touch.

Okay, now the problem (bet you knew that was coming eh?!). I've been using my ASR-10 for a year and have had it packed with 10Meg of RAM initially. The machine works but whenever I do samples of more than 20 seconds the samples get this

"static"-type noise together with the samples thus rendering the samples unusable. So, ok, I don't sample longer than 20 seconds. And don't get anymore problems... fine... wonder what happens to the rest of the RAM memory though?!!

So, recently, I bought another 8 Megs of RAM to fill the ASR to the brim to 16Megs. Now I can't even sample more than 10 seconds without the "static" noise coming again and after switching it off and leaving it for 10 hours or so, I decided to try again only to find that the ASR won't even boot in OS 2.5, 2.0 or 1.6!!! I keep getting "Error 129-Reboot?"

A little more on my ASR system: I use a Quantum 80-Meg HD with CD300+ Drive thru SCSI with it. The OS version 2.5 is installed in the HD so I tried disconnecting the SCSI connector and booted the ASR from floppies... neither the 2.5, 2.0 nor 1.6 could boot at all!!

So the question is: What's wrong? Is it a bug? Is it my SIMMS? (they're the 8 chip ones) What's wrong?? HELP!!

Thanks!  
Khew  
khewss@singnet.com.sg

[CS - First, make sure that the jumper (located near the SIMM sockets on the main board) is correctly situated; it should be set to the EXPANSION position (for more information, refer to your owner's manual). If that's correctly set, it's a pretty good bet that you have some kind of hardware problem - either bad memory chips, or something wrong with the ASR itself. In either case, I'd suggest contacting Ensoniq Customer Service (610-647-3930) directly.]

[Ensoniq - It certainly sounds like you have a problem with your RAM. Definitely check out what Clark mentions about the EXPANSION jumper. Since there are many types and qualities of SIMMs out there your chips may be the culprit. Our Customer Service department could help you more, or call our FAX retrieval system at 800-257-1439 to request document 0006 for more information about SIMMs.

You also don't mention whether simply loading sounds from floppies or SCSI works

fine - is this only a problem when recording your own samples? At any rate, contact us directly for more help. You can call us at (610) 647-3930 or fax us at (610) 647-8908.]

TH:

Looking for patch for Ensoniq SD-1 for Windows or Band In The Box.

Claude Robitaille  
CS: [75574,2535]

[CS - I'm afraid I'm not quite sure I understand what it is you're looking for. One guess is that you're looking for a General MIDI-compatible setup for the SD-1; if the is the case, the answer is that the SD-1 was not designed to be GM-compatible. If this isn't your question, perhaps you could write again, and give a bit more info.]

[TH - There was a patch (published in Issue #110) for Cakewalk for Windows. If there's any chance that that's what you're thinking of, it was to add SysxDelayAfterF7=1, SysxSendDelayMsecs=200, and SysxSendPacketSize=65535 to your TTSSEQ.INI file.]

Calling All Microtonal Hackers!

Here's a follow-on to my earlier letter answering a request for an EPS/ASR disk of microtonal tunings. I've heard some late-breaking news in that regard.

Bill Sethares, who is probably most famous for custom tailoring timbres to sound best in a given tuning, has also recently introduced an EPS/ASR tunings disk. It too is very reasonably priced (\$15).

He took a very different approach to the topic from what I did. Our disks have some tunings in common, but each has quite a few that the other does not. Also, most of the tunings that are in common, he mapped to the keyboard differently. You might find one mapping more comfortable than the other.

If you're interested in his disk, you can write to him at: 622 N. Henry Street; Madison, WI 53703. (By the way, in case you're curious, Bill's name is pronounced kinda like "thesaurus" with the "s" and "th" reversed.)

Enjoy!  
Gary Morrison  
Austin, Texas  
CS: [71670,2576]

[CS - Thanks for the info, Gary!]

To: interface@transoniq.com  
Subject: Maximum vitriol!

I'm still mad as heck, and this is the THIRD TIME I'm writing to you about this (once by letter and once by e-mail). Why no acknowledgement? Did I take a detour on the Internet? This is really a very simple matter and I can't believe that neither you nor Daniel Mandel has ever responded to me about it.

To recap: In August of 1993, I mailed a tape to Basement Tapes. As I never saw a review, two months later, I sent a re-mix and a postcard for Daniel to return to me. All he had to do was check off "Yes" or "No," where I had written "I received your tape." Still no response.

Yes, I'm very angry, that after all this time, I have never received an acknowledgement or a review. Although I already have a ton of reviews from publications throughout the world, being critiqued by fellow musicians using the same gear still would mean a lot to me. At the very least, I don't think there's any excuse for Daniel not dropping that postcard in the mail.

As I suggested in my last two letters, if Daniel is so pressed for time, maybe he should consider doing shorter reviews of more tapes. I would be much happier to see a paragraph written about my music than nothing at all.

I can no longer keep the vitriol to a minimum. Please have the decency to respond!

Thanks in advance...  
...COol MOther  
Internet: reesa.marchetti@compudata.com  
(Reesa Marchetti)

[TH - Well, actually, this is the first that we've heard of it. We always respond to our mail. If we didn't respond, then we didn't get it. Or we did respond and you didn't get it. (We sure got this one.) It's more than a little difficult to figure out what might have happened to a particular post card over a year ago - but wherever it missed connections, you can be sure our i's were dotted and our hearts were pure. In any case, Daniel's review of your tape showed up in

time for this issue. (We are getting an awful lot of these critters...)]

Subject: Support  
To: eps@oak.oakland.edu  
cc: interface@transoniq.com

Was wondering, since oak.oakland.edu has such active and strong support on Ensoniq-ware, couldn't ensoniq.com (or whatever!!) support this by having their latest OS's in here so that the users can download them? Comments, Ensoniq??

Khew Sin Sun  
khewss@singnet.com.sg

[Ensoniq - To do this you need to be able to write the downloaded OS to an Ensoniq formatted diskette. Since we're not familiar with all the possible applications out there on the 'Net, can you do this? If so, we have no problem with allowing users to upload our OS. We do not (repeat DO NOT) support the uploading of any of our sound releases. We owe it to the developers to pay them their hard-earned royalties. (Sorry, but we get carried away when discussing sound pirating - but you didn't ask about that did you?!)]

To the Hackers (and Ensoniq) -

Anyone out there using Ensoniq gear with Galaxy Plus Editors? To date the only Ensoniq product for which an editor module has been developed is the ESQ-1(!).

I've spoken with the Opcode folks and they told me that the ESQ editor was developed by Ensoniq. I know that more Ensoniq products are supported by MOTU's editor-librarian software, in particular the DP/4.

So... Are there any plans to develop editor modules for Galaxy? If there are no current plans then I would like to publicly request Ensoniq to consider developing editors for the DP/4 and for their complete line of synths.

Any other Galaxy users please feel free to chime in.

Paul Heitsch  
c/o Williams Electronic Games  
joefoley@pan.com

[CS - Ensoniq continues to evangelize Opcode (as well as other companies) to support Ensoniq products. My best advice is that if you want to see specific Galaxy

modules, you let Opcode know. If enough people request editors and so forth, Opcode will be more inclined to invest the effort required to create them.]

[Ensoniq - Actually you've gotten some mixed-up information. We did not develop the ESQ editor, it was written by the fine folks at Opcode. What they probably told you (or meant to) was that we have written all the Galaxy Librarian modules for our product since the VFX. We use Galaxy as a development tool when creating new products, and so write the custom librarians very early in our development cycle. We then give them to Opcode to release to better support our products. We also have worked with MOTU and other third-party companies, but the editors have been written by the individual companies. We continue to try to persuade these companies to write editors wherever possible, but we don't have the internal resources to create them ourselves for these companies.

You don't mention, which of our products do you have that you want editors for? There may an editor available from some other company besides Opcode.]

Dear Transoniq Hacker,

Being new to the Internet I have no idea where to search for valuable information about the ASR-10 and related subjects. I would be most grateful if any of you could give me addresses of ftp-sites, www or mosaic-homepages, or names of newsgroups dealing with the subject.

Urs.  
INTERNET:uo2k@rz.uni-karlsruhe.de

[TH - Actually, Garth's article in Issue #112 covered quite a bit of this. If you missed that issue, you can contact him at: chickenEPS@aol.com.]

Howdy Hackeros (and Ensoniq)!

I have an enhancement suggestion about enhancement suggestions, and an enhancement suggestion.

I have periodically put enhancement suggestions into these pages in hopes that others will read it and "second the motion" to Ensoniq.

I often am working away on my Ensoniq gear (often sequencing on my Mac), when a neat product enhancement suggestion



comes to mind. It sure would be great if I could just quickly tip-tap type it up and send it up to an E-mail enhancement hotline over the modem waves, and be done with it. A full-blown CompuServe forum wouldn't be necessary - a response of "Got it; thanks" (assuming that it really does go into Ensoniq's database of customer suggestions) is fine.

All in favor say "aye"!

Such a case just now came up, and since I don't know of such an E-mail address, well, I'll try to make it quick: It would be great if there were an Edit:System (or possibly even Edit:Layer) parameter - I'm thinking ASR, but it could apply to all of your instruments - to put the sustain into what I'll call "latch mode." Here's how it would work (to see the value in this, imagine using it on a sustaining instrument sound - perhaps a clarinet or pipe organ):

- Pedal up: No change; notes sustain as long as the key is down.

- Pedal goes down: No change; keys down at the time the pedal goes down sustain until the pedal goes up.

- Key goes down while pedal is down: Here's the difference. In latch mode, these notes would NOT sustain; they sound for as long as their keys are down, just as if the pedal were still up. (You computer hardware weenies like me will probably see the analogy to a transparent latch chip.)

Why is this "latch mode" interesting? Consider trying to lay down a big, fat, accompaniment chord on a sustaining instrument, and then play a melody on top of it. On a nonsustaining instrument like a piano, that's not much of a problem because the notes you add on die out fairly quickly. On a sustaining instrument sound, however, you end up with a horrendous muddle as every note of the melody sustains until you release the pedal.

Pleazy-weezy?  
Thanks for listening!  
Gary Morrison  
Austin, Texas

[Ensoniq - Regarding the CompuServe Forum, we are currently looking into getting "on-line" more in '95. Stay tuned for more information.

Your "latch mode" is actually available on most of our products - it's called *Sostenuto*, and can be set on the System page. Unfor-

*tunately the ASR-10 (and our previous samplers) are the only products in our line that don't offer this mode. We'll keep it in mind for the future.]*

---

To: whatever@transoniq.com  
Subject: Old Issues  
Hello,

I subscribe to the *Hacker* for the second year now and I am a passionate reader. It's great to reach you now through Internet. A few questions:

- Can I access or ftp old issues of the *Interface* or the *Hacker* per Internet?

- What else than E-mail can I access on transoniq.com?

- Is it possible to connect a CD-300 Apple CD-Rom to the TS-12?

- Is there a list of CD-ROMs working with TS, ASR or EPS?

Thanks for your help  
Peter Meier, Nice-France  
zurich@dialup.francenet.fr

[TH - Right now, about all you can do with transoniq.com is to send mail to it. We're planning on making an e-version of the *Hacker* - but that's going to take a little time (and work!). We're starting to collect names and feedback on this. See our announcement in the Front Panel of this issue.]

[CS - CD-ROM drives that utilize either the Sony, Chinon, or Toshiba mechanisms should perform fine with your TS-12 (these would include the Apple CD-300). CD-ROM drives utilizing NEC mechanisms have generally not been recommended. The Apple CD-300 is highly recommended, but if you are considering another drive, you can contact Ensoniq Customer Service (610-647-3930) directly to get the scoop on whether or not that drive will work.]

[Ensoniq - Clark states that NEC mechanisms "have generally not been recommended." What he really meant to say was they are NOT recommended - they don't work. Period. See, we know better than Clark what he means to say!]

[TH - Clark was just being diplomatic.]

---

Subj: KT76 - GM - Multitimbral

Wonder if you can help out with a problem that I have discovered with a KT-76 and General MIDI. I am using the KT-76 with Cakewalk (Windows version 3.0). If I set the KT-76 to GM and set Cakewalk to three different channels on say, track 1, 2 & 3, whatever is on track 1 will continue to play when you select other than channel 1. Initially it would appear that the KT is not receiving a MIDI program change message. If you set the KT to use its internal sounds and likewise set Cakewalk to use the KT's internal sounds, there is no problem - i.e. change the Cakewalk channel and instrument and the KT receives the proper message and plays the correct instrument. I visited my dealer and their setup also has the same problem and he is just as confused.

I have contacted Ensoniq but tech support states that they are not having this problem. I even took the KT to Ensoniq and had the firmware upgraded from 1.01 to 1.62. This is a relatively new rig on the market and I can't believe a major problem like this could be overlooked.

I have checked all the obvious settings both in Cakewalk and on the KT - even to the

Maybe your question has already been answered -

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point of re-installing Cakewalk to its original defaults and rebooting the KT to its factory settings. Also, I am connected to the MPU port on a Soundblaster 16 and took out the card and put in a genuine Roland MPU401 card and the problem persists. Again - only with GM and not with the KT's internal or ROM sound banks.

Any advice or direction would be appreciated.

John J. Miriello, Jr.  
CS: [73300,3056]

[CS - I'm afraid I don't really have a handle on what could be going on. Even though you state you've contacted Ensoniq once already, I'd suggest calling them again. If you can, get your phone near your sequencing setup so that you can go through the process with them, step by step, while you've got them on the phone. Otherwise, the best I can do is throw your question out to our readers; perhaps one of them with a setup similar to yours might have an idea of what could be going on.]

[Ensoniq - Our Customer Service department called information to get Mr. Miriello's phone number and spoke to him on December 16th to better qualify his situation. It ends up that he didn't have his system configured correctly, which he corrected by setting MIDI Loop ON in Cakewalk (found on the page called MIDI THRU/MAPPING) and setting MIDI LOOP ON in the KT-76, found under SYSTEM/MIDI.

Your question also brings up a point that has come up on occasion here regarding using our TS and KT products in their GM mode with a computer. Some users want to enter parts from the Ensoniq keyboard into their computer sequencer while in General MIDI mode. They want to leave the TS/KT on a single MIDI channel and use the computer to re-channelize the data upon input, remapping to the correct MIDI channel and re-sending it back to the keyboard. When they do this they find that the local sound always plays in addition to the re-mapped information. They look for a Local Off mode in GM and don't find it.

What to do? Simple, just send MIDI volume 00 to the channel you want to play on (we suggest channel 16 to stay out of the way of your parts), which effectively turns off that voice, and then the other channels will play back fine. Most sequencers offer some type of channel volume setting, or slider to achieve this workaround.]

Dear Hacker,

I love my ASR-10, BUT!!

1. This new OS (2.07) bothers me in one way and that is that I can no longer mute (unassign) the audio tracks on the fly like I used to. Small gripe but couldn't Ensoniq find a way to allow us to mute the audio tracks during sequence to do live mixing, soloing?

2. Also the very first sequence edit of any kind that I attempt after booting up or loading a bank either throws the whole sequence out of sync or the system crashes so I have to choose "OLD" and then execute the edit again to get it to take properly.

3. I tried to sample from the Main Outs by stacking three instruments to create a new one but when I went to sample it, it wouldn't trigger.

4. This is more of a gripe than a problem but whose idea was it to use the lettering on the ASR? My ASR is a studio unit that never goes out and the LETTERING IS JUST COMING OFF! Thank God the architecture of Ensoniq gear is so ergonomic or else I'd be lost. Just the same it looks rather tacky with dangling ends of lettering all over the place. Has anyone else experienced this? Is there anything Ensoniq is doing about it?

5. Personal request:

A. Can we get a 44-kHz compressor with aural exciter so I can mixdown to DAT and get a radio-ready master?

B. Can we get an update on the analog I/Os to Pro balanced I/Os with Pro quality input preamp? I'm a bit surprised that on a pro piece of equipment, where the sound quality of the inputs is of the utmost importance that the highest quality inputs available are not used.

Sincerely yours,  
Tracy L. Crum  
Jamtrak Productions  
St. Albans, New York

[Ensoniq - I. We changed this after finding that muting/unmuting Audio Tracks could cause some noise problems when sampling the Main Outputs with the sequencer running and when doing RAM and Disktrack recording. When we added the recording of digital audio to the ASR it changed what using those Audio Track buttons meant, and

created new problems for determining what you would be muting - live audio, the playback status of recorded RAM/Disktracks or the process of recording RAM/Disktracks. Because of this we locked out the ability to change the Audio Track button status once the sequencer was started. Sorry.

2. We're not sure about this one, but upgrading your OS is definitely the first step. Each release does fix some "bugs" as well as add new features.

3. You can definitely resample stacked sounds, we think you simply pressed a wrong button along the way. Here's a brief tutorial to help you:

1) Load in the three sounds you want to use

2) Select the first sound and then double-click to stack the other two sounds

3) make any volume adjustments you want to each sound to get the blend you want

4) Press the SAMPLE button, and select REC SOURCE=MAIN OUT (L+R if stereo), then press ENTER

5) Select the INSTRUMENT bin that you want to sample into

6) At this point your same three Instruments should be lit and flashing yellow, the Instrument bin that you selected to sample into will be lit red.

7) Press ENTER/YES to begin sampling and play on the keyboard. You will hear your stacked sound as you play, and the screen will show RECORDING, and count down remaining sample time.

We think you may have pressed your destination Instrument bin (the Instrument you were going to sample into) again sometime after step 5 and before step 7. This would have de-selected the three Instruments you had stacked and made the keyboard inactive, since it was trying to trigger the new Instrument, which didn't have any sound in it (yet). With a sampling threshold set at any level above the lowest setting, sampling wouldn't even begin after pressing ENTER/YES, since no signal was coming in. Try it again, we think you'll have better luck.

4. This is not common, the lettering is painted on and we have not ever seen it fall off. Call Customer Service so we can arrange to help you.

5A. We have no plans for it at this time, but thanks for the suggestion.

5B. This is not possible, but you might try using the DI-10 S/PDIF Digital I/O option - this is the highest quality possible for input sampling and output to DAT.]

Dear Hackers,

HELP!!

I've had a real education from you on my keyboard and how to use it and I really appreciate it. You do a great job. One suggestion: I gradually found that articles on other keyboards and the DP/4 had things in them that helped me understand things in my SD-1 32-Voice (which I still think is the best for the basic sounds and sequencing). You might point out to new readers that many things apply to many units.

Now my problems which I can't get answered locally. I am at long last getting into sound tweaking and have been entering in some of your old Hackerpatches and rereading Sam Mims' articles and finally understanding them. Here is what is stopping me right now.

1. On piano patches some have a "piano thump" but when I solo the voice I hear nothing unless I turn the volume way way up. I added the Jazz Piano thump to the Chix Piano but it doesn't seem to be doing anything. What am I doing wrong?

2. I finally noted a Pitch Table in the Chix Piano but I can't figure out what it is doing and how to read it. D4 = B3 for example.....what does that mean? Sam Mims, some time ago, wrote on using it to detune by a few cents a second voice and I understand that and I understand putting in old tunings, etc. But what exactly can I do with a pitch table to improve an existing piano or sax or trumpet? Maybe Ensoniq or Sam or one of your other writers can demystify this. And I imagine it is also applicable to other synths.

I'm always looking for a bit better piano to my ears and I think I have a pretty good variation on the Chix Piano but it is *not quite there*. It's close though. Yesterday I visited my music store and was able to play three of the piano modules through an SD-1 and so was able to toggle between the Chix and the Modules. I thought the SD-1 held its own very very well.

Thanks. Keep up the good work.

Paul Adams  
Fresno, California

[CS - 1) First, don't assume that any particular voice is doing any specific thing just by looking at what wave might be used. With the Jazz Piano sound, for example, try soloing each voice in the patch to make sure you know which voices produce which components in the overall sound. It may be that the thump you're hearing is not produced by the piano thump wave at all. Also, one reason that a voice might produce one sound in one patch and another sound in another patch could be related to the effects setup you are using. Effects can have a pronounced effect on a sound. Before you conclude that a voice you've copied from one sound to another isn't doing what it's supposed to do, check out the effects. You might even want to try copying the effects from your source sound to the one you're trying to tweak, just to see if that improves the situation.

2) The pitch table is used to "map" different pitches to the keyboard than what would normally be found. In the example you've given, any voice using this particular pitch table will sound the note normally found on B3 when the D4 key is actually played.

A custom pitch table, though, might not be applied to all voices in a patch. You can check out which voices are using a custom pitch table by hitting the PITCH button; voices using a custom pitch table will show PITCH-TABLE=CUSTOM.]

Dear Transoniq Hacker,

First, I would like to say how much I enjoy your magazine. It's an invaluable source of info, especially since some of the larger monthly mags tend to stay away from the ASR-10.

I have two questions regarding my ASR-10 (16 meg, SCSI, OS 2.51):

1. I have been working on some Hip/Hop tunes that incorporate sampled loops that I sample myself. For example I make a 4-bar drum loop and trigger it in an 8-bar sequence. The triggers are at bar 1 and bar 5. The problem is that when the loop re-triggers it sounds "out of phase." That happens sporadically. Even when I play the loop manually from the keyboard this happens. Sometimes the loop plays perfectly, sometimes it screws up. This problem is very

noticeable in a song. I make sure that the sample plays at a volume of 127 or both triggers, but this does not seem to help. Any ideas? I have spoken to Ensoniq tech support on Nov. 16th but they have had no experience regarding this problem.

2. I have been told that Ensoniq is working on a new OS that will allow loading of AKAI and Roland samples into the ASR-10. Is this true? If so, will this just be sample data or will it include keygroups, loops, etc.?

Sincerely,  
Winston M Walker  
West NY, NJ 07093

[CS - 1) There are a couple of things that might be going on. One is that if one note overlaps the next in your sequence, either because it's held for more than four beats or because it has a long-ish release time setting, you can get phasing effects. It's also possible that you're playing back a stereo sample, but you have the STEREO LAYER LINK parameter set to off.

Also, I've found that loops often work better in sequences if they aren't actually looped. In other words, turn the loop off in your 4-measure pattern. Since you're triggering the pattern every four measures, it should play just fine anyway.

2) Yes, it's true. ASR OS 3.0 allows you to load Akai and Roland samples from a SCSI device (typically, a CD-ROM) into your ASR-10. Not only are loops and key mappings preserved, but it will attempt to recreate the patch parameters as nearly as possible within the ASR-10 framework. I've tried it and it works great! Contact your local dealer or Ensoniq Customer Service (610-647-3930) to receive a free copy.]

[Ensoniq - 1. The only thing we can think of is if you have actually set the sample to loop forward and have a fractional loop point set, using the Loop End values next to the parentheses. This is used to fine tune pitched loops, but can cause problems with audio loops. If this is the case, then don't use that parameter when creating your loops.

From your scenario we don't know why you would be using loop points at all, as you state that you are creating four-bar loops which you are triggering every four bars. Most rap and dance producers we talk to say that they always play the loops live, triggering every X number of bars. They never rely on looping their drum grooves.

It's just quicker for them than setting loop points.]

Dear TH,

My hardware-hacking friend and I would like to know what the difference is between EPS Classic ROM version 2.00 and 2.40, especially concerning SCSI capability.

At the moment we are desperately trying to connect a SyQuest 105 removable drive to our EPS Classics (with ROM version 2.00 and original Ensoniq SCSI interface with 4x memory expansion) with minimal success. After re-booting the EPS from diskette exactly 3 times and changing storage device to SCSI we can then, and only then, access the removable drive. This, of course, means that it is impossible to use the removable drive for booting. The drive-medium in question has of course already been EPS-formatted and had the OS copied to it. However, the fact that it works at all proves that it cannot be a cabling, termination or parity problem and once this weird procedure has been performed (turning EPS off and on 3 times, etc.) megabytes of data can be loaded and written without error!

The Syquest removable drive works flawlessly with several different IBM-compatible PCs but consistently exhibits this peculiar behavior with two separate EPS Classics!

Help!  
Steve Knowles  
Munich, Germany

[CS - This sounds like a question for EN-SONIQSERVICEPERSON!!! Try contacting Ensoniq Customer Service (610-647-3930) directly; they should be able to ferret out the info you need on these older Operating Systems.]

[Ensoniq - You should definitely be using ROM Version 2.40 to work with Syquest 105 and 270 MB drives.

Also, please note that because a SCSI device works on a PC, or a Mac it doesn't have anything to do with proving that the device will work with our sampler. Compatibility is based on our hardware and operating system as well, not just the fact that it is a SCSI device. And it is certainly true that not all SCSI devices that work on a PC will work on a Mac, and visa versa.]

Fellow Hackers,

I need your help!

I recently purchased the 6-disk sound collection by Bob Spencer based on the Triton Soundprocess operating system for the Ensoniq Mirage from Syntaur Productions.

I have, however, encountered one difficulty which I hope someone can help me with. Specifically, I would like to be able to edit the sounds and programs via computer. I have the capability to do so using Dr. T's X-OR (IBM Windows) which has a profile and graphic editor for Soundprocess - but I cannot get the Mirage to respond to the editor via MIDI. The profile was apparently developed with the original version of Soundprocess which had a separate operating system disk. The help info states that the operating system on Mr. Spencer's disks may not enable or support sys-ex communications. It very much appears that this is the case here. I also purchased the Soundprocess manual and tutorial, but have as yet had no success with this aspect. My question is this: is there a way to enable sys-ex communications with my present

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C.O.D.

sound disks and operating system? If in fact there is no way to do so with what I have, than can anyone tell me where I might acquire a Soundprocess system disk which would enable sys-ex? I am willing to pay any reasonable (or even slightly unreasonable) price.

Anyone with info please call 704-299-0304 (anytime) and leave a message. I'll get back to you as soon as possible. I hope that someone out there can help and I very much look forward to hearing from you.

Thank you.

Sincerely,  
Dennis McCall  
Swannanoa, NC

[TH - You might try giving MUG a call at 212-465-3430.]

[CS - When I mentioned "Soundprocess" to Ensoniq, all I got was a groan. A big groan. Go ahead and try MUG (the Mirage Users Group); in the meantime, if any of our readers can help, perhaps they'll get in touch.]

[Ensoniq - The standard Mirage OS is not capable of MIDI Sys Ex dumps. This requires the MASOS operating System. Contact Syntaur Productions at (713) 965-9041 to purchase a copy.]

Dear Hacker,

A question about the response to the letter from John Allen in Issue #111: Ensoniq said, "...lithium batteries... last 3 - 5 years. ...it is very difficult to track how much time has passed since the unit was manufactured and purchased."

Wouldn't the serial number be an excellent way for Ensoniq to tell when the unit was manufactured (and sold, provided it was warranty registered)? Or is the number just something for a thief to scratch off?

Thank you.

Sincerely,  
John C. Rodrigues  
San Lorenzo, CA

[CS - Yes, it would probably be possible to estimate when a product was made by its serial number. However, in terms of battery life, you'll get a "Low Battery" message in your instrument's display long before your battery goes completely south, so it's sort of

unnecessary to spend much time trying to determine when your instrument was built if your only purpose is to estimate when you might need to replace your battery; your instrument will simply tell you.]

[Ensoniq - The serial number of the unit can help you to know when your unit was assembled, but not when the main board was built. Or when the battery was manufactured - it might have stayed on the manufacturer's shelf for a while, or on ours (not as likely, we work on "just in time" inventory and manufacturing principles to keep stock low). For these reasons the system message is the most reliable method - your instrument will test the battery whenever it wakes up to check its life for you. Trust it.]

Dear Hacker,

I was wondering, as the owner of an ASR, if we might ever see a ROM upgrade, new OS, etc. that would allow us to have more analog-type functions, such as: resonate filters, arpeggiator (preferably digitally controlled tempo), and things of that sort. I don't mean an effect algorithm either. My WaveBoy resonate filter is quite a godsend (thanks, WaveBoy) but, since it's an effect, you cannot have different filter envelope settings and cutoff control for each instrument as with the internal "nonresonate" filters. Major limitation. A lot of samplers, such as the K2000, E-Max II, have resonate filters. I would think I am not nearly alone in this hope of one day having resonance, not to mention a Phat Arpeggiator on my ASR.

P.S. Is there any way to change in tempo increments on the time compression feature?

Desperately seeking resonance,  
Rick Reyes  
Mesquite, TX

[CS - I'm afraid resonant filters are not possible in the ASR-10; the hardware will not support them. As for arpeggiators and such, Ensoniq tends to be inclined toward adding specific new features when there seems to be a great enough demand for them. I wouldn't hold my breath for the arpeggiator; we haven't seen a deluge of requests for such a feature here at Hacker Central, so I have to assume that Ensoniq hasn't either.

There's no way to set the amount of time compression in tempo increments on the ASR. However, you can determine the

amount of compression to use to achieve a new tempo by dividing the new tempo setting by the current tempo setting. In other words, if you have a tempo of 120 BPM, and you want to change it to 112 BPM, divide 112 by 120 (112/120). You end up with the number 0.933... Use this number (you'll have to round it off, of course) to set the compression amount.]

Dear friends,

Appreciate the newsletter. First, because of the number of complaints you receive about Ensoniq products, I would like to mention that other than a couple of insignificant sequencer display errors when the voltage drops below 114 volts, I have experienced no problems with my much adored SD-1.

Now for a few questions.

1. We have a motorhome equipped with a gasoline powered Onan AC generator. I plugged in my SD-1 and noticed that the display screen strobos. That puzzled me so I thought I had better find out what was going on and if my partner was in any danger.

2. There seems to be a lot of patch swapping going on. Is it possible to have 'board problems from a computer virus hiding on a strange disk?

3. There are a few guitar synthesizers on the market. I already have the synthesizer. Is something available so that I can just hook my guitar up to the old SD-1?

4. Why did Ensoniq stop their yearly "buy 2 get 1 free" sale on sound program disks and cartridges? Any chance that will happen again any time soon?

5. Does Ensoniq sell shares on the stock market?

6. Is it possible on the SD-1 to separate a sound from the effects so that, for example, a dry piano voice is heard on the left channel and the reverb on the right? Or how about eliminating the dry voice altogether and hearing only the reverb of that instrument?

Thanks,  
Burtruce Noveal  
Dallas, Texas

[CS - 1) I'm by no means an AC generator expert; if you have safety concerns, you should be in touch with the dealer who sold

you the generator, or with the generator's manufacturer. However, it seems to me that it's probably pretty normal for your SD-1 display to flicker when powered by an AC generator.

2) I have never (nor has anyone I know of) heard of any virus that could affect a synthesizer; I wouldn't worry about this one too much.

3) I believe that both Roland and Gibson produce guitar-to-MIDI interfaces (there may be other companies that do so as well). Roland's is called the GM-70, and Gibson's is called the Widget, I believe. Either of these devices should allow you to hook up your guitar to your SD-1. I do recommend, though, that you try this out before plunking down your dollars. Not everyone finds the adjustment to playing style necessitated by these devices an easy one to make.

6) There's no way to pan the effects output so that an effect appears only on one of the stereo outputs. You can, of course, achieve an output signal which is completely wet, with no dry signal present, by setting the effects mix level to full on (99).]

[Ensoniq - I. The display is synchronized to the AC line frequency to prevent annoying flicker under artificial lighting. If the generator frequency is significantly above 60Hz or below 50Hz, the display scan may become erratic. This won't hurt anything, it is just a symptom of your gasoline powered generator source.

4. We haven't run an accessory sale for a while but plan to get one out early in '95. Be watching your mail!

5. No, we are a private company.]

Dear Hacker,

My son and I have just replaced our VFXs with two TS-12s and love them. However, I am missing some of the sounds that I really liked on the VFX. I am looking for a sound like the VFX SOFT-SYNTH sounds as well as a good HARPSICHORD and a sound like the WAY-FAT. I have gotten the TSD-1001, 1002 and 1003 disks and was not greatly impressed with what I found (or didn't find). Another sound I would like to find is a nice distorted electric guitar with a fat sound that can be used to do mellow leads for slower songs. The TS-12 comes with a lot of background voices but not many good lead voices. We use our instruments for ministry purposes and the THE CRYPT is just not what we are looking for. Any suggestions on how to make or find the sounds we want?

I am really impressed with your magazine. I wish that I knew about it 3.5 years ago when I bought my VFX.

BTW, you may want people to know that the TS-12 comes with a built-in hernia. Boy is that baby heavy!

Jim Czebiniak  
Schenectady, New York

[Ensoniq - We would suggest looking into using sampled sounds. This is an important feature of your TS that it doesn't sound like you have explored. By loading in sampled sounds you are getting new waveforms and programming - it virtually guarantees that you can find the type of sound you want. You can call our Accessory desk at 800-553-5151 to request a free listing of sampled sounds available from us (there

are thousands) to start your exploration. And look to the ads in the Hacker and other publications for the many third-party companies that offer sampled sounds as well.

P.S. We enjoyed your comment about THE CRYPT sound, but you never know, you might find a imaginative way to incorporate it into your service!]

Dear Expert Guys!!!

I've got a bunch of open and closed hi-hats as a sound file on my '16+. My problem is that I need some of the open hats to go a little softer in places. Can I make a couple of these wavesamples velocity sensitive?

Thank you,  
ClayEV2000@aol.com

[CS - Any sample can be tweaked individually in any of the Ensoniq samplers. So yes, you can make just the hi-hats velocity sensitive if you want.

You'll need to select the sound you want to tweak (hit Edit, select the layer you need to work on, underline WS=, and play the note that triggers the sound you want to work on; if you don't know which layer contains the samples you want to tweak, you can enable and disable layers in the PATCH page while playing the sound on the keyboard). Once you've selected the sample for editing, you can make it more velocity sensitive by lowering the values for SOFTVEL in the ENV 3 menu (for more on envelopes, see your owner's manual). Also, you'll need to make sure that SOFT VEL CURVE (also in the ENV 3 menu) is set to something other than OFF.]

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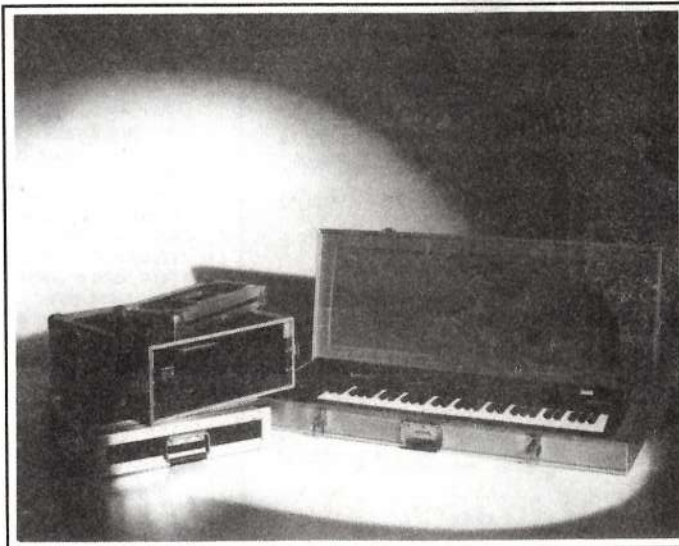
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