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Issue #146, August, 1997
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NOT for distribution.

Due to a 50k file size limit on some mail systems, this issue is
being sent in 5 pieces. This is File 1 of 5.

eTH Notes

PLEASE, PLEASE let us know if your email address changes.

Also, if there's a size limit on your mailbox, please be sure to
empty it out around the third Wednesday of the month — thanks!

If you're sure that your mail system can handle files around 200k,
please let us know and we'll mail you your eTH in one tremendous
lump. If you're not sure but want to try it, just let us know and
we'll zap out a test.

If getting text files around 200k is a little bit new to you... a
helpful hint: DON'T justÂ send them off to your printer port! It's not
our intention to burn out your printer. The idea here is that you can
scroll through most of eTH on-screen, and then maybe print out an
article or two for study or a patch to enter — but NOT the whole dang
thing!

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In this issue...

The Interface — Part I

FILE 4:
   The Interface — Part II

FILE 5:
   The Interface — Part III
   Hacker Booteeq Ads
   Boilerplate

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FRONT PANEL

Hacker News

As you can see, once again our dedicated bevy of writers came through
and we've managed to avoid a "Special Summer Skinny Issue." THANKS
folks!

Ensoniq Announcements

Upgrade Kit Available for KT Owners

Ensoniq now has an upgrade kit available to current KT-76 and KT-88
owners. The kit will upgrade a KT-76 into an Ensoniq E-Prime and the
KT-88 into a KT-88 Plus. New features include all new sounds with the
best sounds of the KTC series sound cards, 12 new piano wave forms
and SoundDiver software. (This is a run-time version of E Magic's
sound editing program which will be an E-Prime application only.) The
cost of the upgrade kit is $149.95 including parts and installation.
Installation must be done by an authorized Ensoniq repair station.

New OS for ASR-X

The 1.12 software version is now available for the ASR-X. This new
operating system version will enable the ASR-X to...

1. Import ASR-10 and ASR-88 sounds from HD floppy d‰isk.

2. There is a kit mapper which provides an easy way to get all the
import sounds in a drum kit onto the pads at once, allowing for
whole-kit jamming.

3. The ASR-X can now automatically optimize the volume of your waves
as they're created, with the new auto-normalization feature.

4. The ASR-X auto-zero cross finder can now automatically search your
waves for locations that are likely to produce satisfying loop
points.

5. Each track in the ASR-X now has parameter -TrackMIDIOut- that
allows you to control the transmission of data from the track to an
external MIDI device.

6. The new local-off mode turns the ASR-X pads, Patch Select buttons
and foot switch into "MIDI sounds." This can be handy when using the
ASR-X to record into an external MIDI sequencer.

7. Track Mix in the ASR-X sequencer has been expanded to include the
ability to record realtime changes for a wider selection of track
parameters.

8. A new disk file type, ALL_SEQS, has been added. The ALL_SEQS file
type Ëallows you to easily save (and later re-load) all the sequences
in RAM to floppy disk.

9. The Patch Select buttons are now full-fledged voice modulators

that can be used to make your waves more dynamic and exciting.

10. When disk files require more than one floppy, the disks are now assigned a number to help make reloading the data even easier.

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The ASR-10 as Mallet Percussion

Pat Finnigan

Greetings and salutations from the field here in Indiana. Sorry to be away, but every year the dreaded two-week annual training for National Guard types is scheduled in summer. So this year the 38th I.D. National Guard Band here in Indiana went to Elkhart to perform for the Jazz Festival held there. Sponsors like Selmer (the sax company), Gemeinhardt (the flute company), Crown (the amplifier company), etc., sponsor the event, and as this was the 10th year anniversary, some incredible (and obscure) players were on hand. As I run ·sound, play bass and keys (stage band) and mallets (concert band), I was the proverbial one-legged man in that famous kicking contest, and free time simply didn't exist for me. But I did hear some incredible performances by Diva (an all-girl stage band) who gets fresh arrangements from Tommy Newsome (of the old Tonight show fame) weekly, Don Fedchuck's big band (who play an arrangement of The Flintstones that goes up a half step every two bars) (try soloing over that!), Bill Watrous, Jack McDuff, the list is endless...

But back to the now, I discovered that our concert band was carrying around about 700-800 pounds of mallet gear for me that took an hour to set up. Then I had to mike it, run cables, get someone to play it while I set levels; in short, a real PITA. So I took it upon myself to convince the bureaucracy over me (I'm a mere sergeant, not an officer or the commander) that we could not only save space storing all these marimba, vibes, celeste, etc., but save setup timeˆ by...

Employing the ASR-10 as the mallet section! Using a single keyboard I could cover all the xylophone, marimba, vibes, glock and carillon parts without dragging around all this Deagan percussion stuff. Yes, I'd need an amp to monitor all this stuff, but we're still talking saving 600+ pounds of tone bars and an hour of setup time. So they bought off on it...

And I discovered that playing four parts simultaneously requires a bit of thoughtful programming on my part. And therein lies the purpose of this article. This is squarely aimed at all you music educators who are tired of all the setup time, load time, dragging a vibraphone around on a rolling stage on the sidelines of those football games your marching band is going to play for this fall; in short, this might just make your season. It is certain to make your budget...

THE SECRETS

(A) Setting up the instrument for multiple parts: for instance, most band charts for mallets overlap. That is, an eighth-note vibe part may be going on while ‚a carillon (chime) comes in as a whole note every 4 or 8 bars. I discovered this on the old "Eternal Father, Strong to Save" arrangement where vibes play an Ab 4-note major chord while the chimes bang out a single fortissimo Ab. How could I do both parts?

(B) Split the keyboard. I wound up assigning the carrilon (I took a sample of an SD-1 "Tubular" patch) to middle C and down, and vibes to the D above middle C and above. The carillon has simple parts written for it (with the exception of Michael Kamen's "Theme from Robin Hood, Prince of Thieves") as it's primarily used as a church bell for effect, so mapping it to the left hand allowed melodic mallet samples

to be mapped to the right hand for all those spaghetti parts where
they follow either the flutes or clarinets (or piccolo on occasion).

(C) The infamous Ensoniq Double-Click. Okay, you say, that's fine for
chimes and vibes; what about glock and marimba? Well, gang, most of
those other really active mallet parts should be mapped to the upper
half ofı the keyboard (sounds like I'm talking about a Mirage, eh?) as
per (B) above. If you note-limit your patches/tracks via key range,
you can double click right-handed mallet samples on top of your
left-handed (non-blinking track light) samples on the fly. If you
understand these ramifications, you can set up presets and save as a
bank! And now, if one player can't play both parts, one can play one
part on the lower half of the keyboard while another plays another
part on the upper keyboard half...

THE TRICKS

(A) Don't use a SCSI drive if you don't have to. If you're
comfortable with setting the ASR up in this way, never mind, but it's
SOO much easier to have all the instruments load as a bank from a
boot floppy. It's not as convenient as a SCSI drive (nor as fast),
and it requires step (B) below to work, but it's a little easier
setup for those pesky night games as well.

(B) Edit your samples. I've got a killer vibe sample in 37 blocks,
and most of it's because of the sterling ASR FX processing. LÎook at
the sample, move the start pointer into the sample 2-5 blocks to
where you still get the attack. Now move the loop position forward to
the start point to where there's just a hint of timbral shift and
increment one back. Now truncate and save. You can do this to most
all the mallet samples and save 100-300 blocks.The exception is the
carillon, as its harmonic structure/content is so all over the place,
moving the loop point forward occasionally changes the pitch of the
instrument, so just edit the front end of the chime sample and
truncate.

(C) Use the patch select buttons. As the patch buttons invoke layer
changes, edit these layers to taste. My vibe patch uses OO as dry
vibes, OX adds a slow rotor, X0 is a fast rotor, and XX is no rotor
but small room reverb. My glock sample uses 0X to mute the sound on
key up (so when I'm running 16-notes they don't blur into an
inharmonic smear at tempo). My marimba uses the factory 0X as
restrike on key up (so I can do rolls by simple key-up/ˇkey-down
action).

(D) Normalize gain! I thought I had the perfect setup, went to
rehearsal with my ASR setup, and discovered my instrument levels were
all over the place. If I got the carillon level right for a certain
chart, my vibes peaked the mixer. So I backed up and set all my
instrument levels for full volume fader equaled 0 dB on a mixer, and
THEN connected...

(E) Use the CVP-1 foot pedal controller. If I'm playing two mallet
parts, how am I going to to do crescendes/decrescendos? If I reach
for the volume fader, one of the parts will suffer. Now I can do vibe
rolls at pp and swell them to fff with my foot! It still amazes the
conductor...

THE DEAL

If you're a music educator, I'm sure you're already feeling the
budget cuts of the sweeping legislation that're slicing liberal arts
programs across the country. I quit teaching biology at the secondary
level when my classroom budget was cut to $37 a semester for
expendables. So stretch your dollar. This above scenario will work on
any of the cheaper keÈyboards your school system/music department
already owns; instruments like Yamaha PSR-series and equivalents will
work fine as well, although you can only get two instruments across

the keyboard with that type of architecture. And you've got to
program every possible combination (vibes/chimes, chimes/glock,
marimba/xylophone, etc.) as a separate program into a user location.
It's just so much easier with the Ensoniq double-click. But I have
discovered one fatal flaw in this arrangement.

The conductor is sending me the harp glissandi parts and the mallet
drum parts now. I told him I'd cover them if they'd buy me another
ASR-10. Since we have little funding for the military (it's a Clinton
thing), let alone an army band, it seemed the politically correct way
to say no.

After all, they're your tax dollars...

Bio: Pat trusts you sleep better at night knowing he was repelling
invaders (both foreign and domestic) with his Ensoniq gear during his
annual training schedule. He vehemently deni˙es being a member of
Semper Phi.

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Basic Sequencing for the KS - & Related Synths
(And Other Oxymorons)

Dan Rohde

Having done sequencing with my KS-32 for a few years, I realize I do
a lot of things automatically now that tookÔ considerable trial and
error to learn. It's sort of like explaining how to ride a bicycle.
When I look down to take a close look at exactly what my feet are
doing, I tend to crash.

There is no one right way to record background sequences for songs.
(But there is MY way!!!) Yet sequencing is a process with a logical
progression, like a recipe for making brownies. The KS-32's
Musician's Manual devotes three Sections to sequencing: the Section 1
Tutorial, Section 9 - Sequencer Basics, and Section 10 - Sequencer
Programming. That's a total of almost 70 pages of heavy-content
reading, so it's not surprising that some synth owners don't make the
brain investment to figure out all that sequencing stuff and instead
settle for just playing the various Sounds live. The KS-32 is out of
production, but it does have an excellent onboard sequencer that,
though it doesn't have a large memory, can play up to 16 tracks. (!)

When I listen to my first sequences I cringe - for a lot of reasons.
Overdone drumÔs, ubiquitous strings, unnecessary memory usage,

unexplainable bird calls...how did I do that anyway? Yet I still remember the joy at being able to arrange songs I'd played on my plain old piano for years. Some saxophone here; some violins there; some analog synth in measure 1,456. And I still get a huge charge out of playing along on my KS to a sequenced arrangement I've made. No, it won't sound JUST LIKE THE RECORD TAPE CD. But it will sound good — damn good, in fact, once you learn how to wrestle that sequencer critter.

An analogy that might help is to compare a sequence to a file created on a word processor. When you create a new document, you make a few format choices first, such as margins, fonts, and columns. Next you enter your information, which is actually a "sequence" of a different sort of data. You then edit your document for mistakes or enhance it with special effects, such as a graphics, sound effects, or QuickTime Videos. (I think I should have stuck with the brownie recipe a˙nalogy.) The point is that once you learn WHAT a word processor or sequencer can do, the HOW is just a matter of figuring out which buttons to push and in which order.

The Preset

To record a MIDI sequence on the KS, you must begin by creating a Preset. This Preset determines many important things: the Sounds you'll be recording, their volume levels, the Time Signature, Effects bus, the stereo Panning of individual Sounds, Key Ranges, Keyboard Splits, and quite a few others. These are all choices you make BEFORE you record your music. You can change these settings later after you've laid down your tracks — except the Time Signature. Once you get these Preset "basics" down, the rest is easy (if you know how). And once you have a Preset that sounds just right, you can copy it as a template for future sequences with but the simple push of a single Make Preset Default button, so you don't have to start from scratch every time.

Speaking of starting from scratch, at this point I had to go to my keyboard to ◊remember exactly how the heck I did begin a sequence from scratch.

Basic Sequencing

Here it is, step by step. When you turn the keyboard on, the LCD defaults to KS Grand (ROM 00). If this is your first sequence, start small, like with four bars of a song you know. Or maybe you're ready for a little twelve-bar blues progression. Steps 1–9 lead you through creating a Preset. (For a more in-depth explanation of how a Preset integrates Sounds with Effects, Panning, etc., check out a previous Hacker article by moi: "It Pays to P(l)an Ahead," Issue 122, August 1995.)

1. Press the Edit Seq/Preset button.

2. Press Create Seq/Preset (Bank 4).

3. Press Create Seq/Preset (Screen 0).

4. Press Enter∗Save.

5. Press Enter∗Save again when New Location=0? (pick a number).

6. Select the Time Signature = ?/? (pick two numbers).

7. Select a name, symbol by symbol, with the data bar. You should then get your digital reward, a COMMAND SUCCESSFUL. Ah, the satisfaction! The Screen deÔfaults again to Create Seq/Preset.

8. Press Select Seq/Preset (at the right of the Screen buttons).

9. Press Replace Track Sound (upper right). KS Grand is the default sound. If you'd like to record the first track with a different Sound, choose one now. Press the Bank button to get to the RAM Sounds. The other tracks are as yet still Undefined, which we'll work on later.

CAUTION: Be warned that the default Click volume is loud — close to the eardrum piercing level on my headphones, so you might want lower it to the 20-30 range. Or maybe you like feeling your ear drums touch each other. (Turkish prisons use this technique on their tougher inmate discipline problems.)

Notice that under the Control button (Bank 1) that the KS defaults to Record=Replace. Leave it there for now. You can also check how much memory remains unused by selecting Screen 6. It should read 99% if you have only saved a Preset so far.

Now we're (finally) going to play some MUSIC on this fancy contraption!

10. Press t‡he Record and Play buttons simultaneously. You hear clicks that sound like a wood block being struck with a metal rod. Nothing is actually recorded until you press a key. Go ahead and play some music. If you have the optional Volume pedal you can vary the recorded volume as you go.

11. After (for instance) 12 bars hit the Stop/Continue button or the left pedal. By the way, the dual pedals are more than extremely helpful since they allow you NOT to have to suddenly quit playing to hit the Stop button. (Be sure the left foot switch is set to Start/Stop under the System*MIDI, Screen 2 button.)

12. The LCD reads Keep First 12 bars? If you hit Yes, you have a 12-bar one-track sequence. If you hit No, you can begin again with only a Preset. You played well, so hit Yes. Let's assume now that you have one track that is not perfect or polished, but it is enough to help you remember what the chords or melody are when you add a few tracks. This first Track will also help you gauge the cËorrect volumes on subsequent tracks. Getting these volumes just right is the toughest part for me. Typically, my sequences sounds okay on Tuesday, but by Friday the volumes need tweaking. Alas, the pathetic plight of us poor, pitiful, nothing-ever-sounds-quite-good-enough audiophiles.

As we begin to record a second track, I'll remind you that there's more than one way to do this right. Eventually, you start to realize that the mechanics of digital recording and the elements of composing and arranging become as inextricably intertwined as a coffee can full of nightcrawlers.

13. Next we'll do a percussion track. I often like to keep the drums on a different track from my cymbals, if only for simplicity's sake. Let's arbitrarily select Track 5. It still says KS Grand, so push Replace Track Sound with the also arbitrarily chosen Sound 83 Ballad Kit. This drum kit's volume is a bit loud compared to the piano on Track 1, so press Edit Track Volume and adjust it down to about 50. I usually Ómake sure at this point that my percussion tracks are routed to Output=FX2, so they receive Reverb but not the FX1 Effect if the chosen Sound uses Chorus, Distortion, etc. Now Press Record and Play simultaneously again. After one measure of clicks, start playing snare, brushed snare, and or kick drum. Try to stay as close to beats as possible, which takes practice. Fortunately, you can rerecord as many times as you want. If you have recorded with a cassette tape deck, you now start to appreciate the huge convenience of sequencing.

14. (Optional) Especially for percussion tracks, it may be helpful to use the Quantize function because you will be building the rest of the sequence "on top" of these thuds, clunks, and crashes. If the

percussion is off the beat even a cat's whisker, the rest of your
tracks tend to be off a lot. Press Edit Seq/Preset (Bank 6) Quantize
Track, press Enter*Save. Track 5, eighth note3 (for that
shuffle/triple feel), Do Entire Track. You can hit Play to see if
Quantiz,e helped or hurt, a very convenient audition feature. If you
like the Quantized track, hit Keep New Track. If not, hit No, and you
keep Track 5 unquantized.

It's easier to hear just the tracks you want to by using the Mute
Track button (Bank 7). After Edit Seq/Preset, push Yes to Solo a
track; push No to mute the track. Very handy.

15. (Also optional) If you want to add bongos, wood block, or
whatever to the same track (5) without losing existing MIDI
information, you can select the Control button (Bank 1), then forward
through the screens to Record=Replace. By pushing the right arrow,
you change Replace to Add. Now push the Record and Play buttons, and
be ready to execute your riffs. You can even record a new variable
volume level. After striking one note, the Volume Pedal will Add
(override existing) new Volume data. Look out for its hair trigger
though.

16. (Everything's optional beyond this point) To add cymbals on
another track, say Track 6, select the Track 6 button, andÓ repeat the
process explained in step 13. You can use cymbals from a different
drum kit, or adjust the volume, or select a different Output Bus, or
Panning, etc., as desired.

Usually I try to get the percussion track(s) finished before I go on
to other Sounds, That's just me. I next do other rhythm—related
Sounds, such as Bass Guitar and Vibes, which I've programmed onto one
Sound. Next, the brass, woodwinds, strings, or non—band/orchestra
instruments.

Helpful hint: To accomplish a background organ sound with a Rotary
Speaker Effect that starts and stops throughout the sequence, it is
necessary not only to select the Rotary Speaker Effect for the entire
sequence, but also to make sure the Track you on which record the
organ is the "controlling" track. On my KS I first have to go to the
Sound button to select, say, Be Three, which uses Rotary Speaker
Effect. Next, I select Be Three as the new Sound on Track 1
(originally KS Grand) by pushing the Track 1 and Replace Track Sound
buttons simulÚtaneously. Then, I choose, say, Track 3 for the new Be
Three data. Simultaneously (again) press Replace Track Sound and the
Track 3 button. This second operation changes the track on which the
Effects data is recorded. In other words, when you record a Be Three
track, you can also record the changes in the Rotary Speaker (Leslie
Effect) by starting and stopping it with the ModWheel as you play.
You will also probably want to change Output on all your other
tracks' Output to FX2 so they don't also receive this Leslie effect.
It sounds kinda funny on a piano patch.

1?. One of the last steps for me is to erase the original lead track,
after which you must select the same or different lead instrument
Sound. This saves memory. Oh yeah, if you want the sequence to keep
repeating over and over, Select Loop=On under the Control Bank.
Another one of the last steps is to save the sequence to a MIDI
storage device, if you have one.

Agreed, this ain't exactly easy, but it's as simple as I can put it,
so it seems that "basic sequencing" is an oxymoron. Heck, even
oxymoron is a euphemism! There's tons of other stuff to do with
keyboard splits, individual tracks, sequence lengths, connecting them
together in various ways, but this article's gotten too long
already.

Generally speaking, the more you can leave to perform live when you
replay your sequences, the more fun it is for both you and your

audience. I've seen a big name synth guy on TV backed up by
orchestras or sequences and a psychedelic light show while the aMrtist
did a one hand solo (?!?), and I'm thinking, "Give me a freaking
break!!" But then, he's on stage and I'm watching him...go figure.

If you are truly new to sequencing (no one I know of was born with
this knowledge), it may be a while before you arrive at your own
style. Eventually, though, you will become fluent in digital
arranging and composing, and you will find your musical "voice." It's
worth the struggle!

Bio: Dan Rohde is looking for a good bass pond and a baby blue '55
Chevy Nomad to get there in.

FILE 2:
  Ensoniq's SCD-4 — Emerson Organs/Synths by Britton Beisenherz
  Opticase ad
  Transferring MIDI Songs to the TS Series by Dan Wellmann
  Iomega Zip and the ASR by Eric Montgomery
  Basement Tapes: My Scarlet Life & Lloyd Joseph Rose
    Steve Vincent

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Ensoniq's SCD-4
Emerson Signature Series

Britton Beisenherz

Product: SCD-4: Emerson Signature Series
For: ASRs, EPSs, TSs, MRs (with conversion).
Price: $249.95.
From: Ensoniq Corp., 155 Great Valley Parkway, Malvern, PA 19355
Phone: 610-647-3930 (voice), 610-647-8908 (fax).

There are a lot of variables to keep in m,ind when sampling sounds to
CD for use in sample based synthesizers and sound modules. Perhaps
the most important aspect of a sound for is its usability. We buy
sample CDs full of synth sounds, knowing that we do not have control
over many of the key parameters that made that synth worthy of
sampling in the first place. There will be no way to go back and
change the resonance on a filter sweep after a sample is captured. Or
the waveform type. Nor will there be a way to go and clean up a
sample that might have been better captured with a different
microphone or with a higher sample rate. Another almost equal concern
would be the size of a sound. Many of us rely on one machine to
supply a full orchestration's worth of instruments... or more. In
this case, you can't afford huge sounds filling your SIMMs. After
all, unless you already own an ASR-X, you only get 16 megabytes of
RAM to work with on an ASR/EPS, and only 8 megabytes RAM on a TS
synth. You need options. Multiple variationˇs on the same sound
perhaps? Different versions of a each sound tailored for a specific
set of needs? This is what Ensoniq was presumably after when they
created SCD-4: Keith Emerson Signature Series — organs and synths. Or
shall I say... Organ and Synth?

SCD-4 is as simple to define as it was to evaluate. This CD-ROM
contains two root level directories... Actually, three if you count
the demo directory that is supposed to contain two demo banks and
sequences (for use only with the ASR/EPS modules). I have a
fully-loaded ASR-10 rack module and still could not get the banks to
load properly. I admit it could be related to troubles I have had
with my Apple 2x CD drive reading various sound disks, but it seems
to read everything else off from this disk fine, so I don't know what
exactly the trouble is... oh well. The two main root level
directories of concern are Synth and Organ... and that is exactly
what you get.

Before I go into the two sections independently, I would like to point out the interesting apprÙoach that Ensoniq took when developing this disk. As I mentioned before, there are a lot of concerns when sampling sounds for use on a CD — size constraints per module, quality issues per project, the need for variations of the same sound, and more. With this in mind, Ensoniq has gone out of their way to make this CD-ROM fit every type situation, user, and module. Almost every sound on this disk, both organ and synth, has at least four different versions, that is, four different variations of the same sound. Each variation is valuable to different users in different types of situations. For example, every instrument has at least a 44kHz multisampled version, a 30kHz multisampled version, a 30kHz version with fewer samples, and an extra small version (sometimes lacking layers that were available on the larger versions).

Now this may seem a bit redundant — or at least that is the way I felt until I did a little looking at the size of some of these instruments. The first sound on the disk "Lucky ManÛ" is nine megabytes! Nine megs! That is a big sound, and for some that is okay... But if you are planning to use the machine for much more, nine meg sounds aren't going to allow for room to breath. So there are six, four, and three megabyte versions of the exact same sound, to help those of us that can not afford to use our modules as one instrument. Waste of CD space you say? Overkill? Well, I might be inclined to think that way as well. However, as I look at the different sizes of the various sample CDs that surround me, I notice that not many of them span the full 650 megabytes available. Many of the disks I have seen are less than half full of sounds, and still they cost $200. I find it somewhat satisfying that the Emerson CD-ROM weighs in at 649.8 megs, even if the data is a bit redundant for some. At least the space was used in a smart and constructive manner.

The synth portion of SCD-4 contains about eighty "instruments" sampled from the Moog Modulator — Mr. Emerson's synth of choice from the late 1960s to the present. Most of the instruments in the Synth portion of SCD-4 are derived from Keith Emerson's own past arsenal of analog synth sounds, and are named according to the classic ELP song that they appear in. For instance, the first instrument in the synth directory is "Lucky Man." This sound, and all its variations are almost exact duplications of the moog patch used in the world's first known synth solo. Almost the entire synth section of the disk was developed in this manner... taken from memorable moments, and designed from memorable patches in the Keith Emerson arsenal. The instruments that make up the Synth portion of the disk are quality. The samples are great! The sounds are usable. And if you really like Emerson's taste in moog patches this section will not disappoint.

The organ section of the disk contains roughly ninety instruments sampled from Emerson's organ of choice, the C3. The organ portion of the disk is set up in a similar manner as the synth˝ section, only instead of each patch being identified by the song that made it famous, each organ instrument is identified by the drawbar settings on the organ itself. All the bases are covered... stereo, mono, percussive, soft, warm, bright... just about any attack, tone, or timbre you could hope to get from the C3 is available. As in the synth section, the samples are superb and the sounds very usable. This section is by far my favorite of the two. If you are looking to emulate the C3 in almost any form, this is perhaps your best shot.

This CD lists at $249.95 and comes with a sixty page booklet that is informative on all counts. It provides a brief overview of Mr. Emerson and all his accomplishments as well as the normal load of useful information such as quick locate macro numbers, a brief description of each sound, what the patch selects do, and what controllers are available for various modulation possibilities.

Supposedly SCD—4 is available through Ensoniq, however when I
recently visited the Ensonˇiq web page I had no luck finding any CDs
from the Signature CD series, and likewise, no luck finding the CD
anywhere else on the web.... I do not know why. But, I am sure if you
are interested in this, or any of the CDs in the Signature CD series
Ensoniq will be more than happy to point you in the right direction.

I have few complaints about this CD—ROM. It is well organized, and
contains quality sounds that are sure to please anyone looking to
expand their collection of analog synth and organ sounds. If you have
been on the market for a vintage moog modulator, or a C3 organ, you
would do well to save yourself a couple thousand dollars by giving
the Emerson Signature Series CD a try.

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@                                                               @
@         OPTICASE        OPTICASE        OPTICASE              @
@                                                               @
@ „              Cases for Electronic Equipment                @
@                                                               @
@            OPTI—CASE, like the great pyramids,               @
@                 built to last and protect.                  @
@                                                               @
@       Now available direct from factory (except in          @
@       current dealer areas) our full line of ATA            @
@       cases Category I and II                               @
@                                                               @
@    Models available for all Ensoniq keyboards and racks!    @
@                                                               @
@     Mention the (TH) code number 839 when inquiring to      @
@         receive our special factory direct pricing.        @
@                                                               @
@               CALL US AT 1—800—637—6635                     @
@                            ‾                                 @
@            8:00 am to 4:30 pm CT, Mon. — Fri.               @
@     We accept: COD, Visa, Mastercard, American Express.     @
@                 Dealer Inquiries Welcome!                   @
@                                                               @
@      OPTI—CASE * 1175 CR 481 WEST * HENDERSON, TX 75654     @
@                   FAX: 903—657—6030                         @
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@               The Optimum in Protection                     @
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Transferring MIDI Songs to the TS Series

Dan Wellman

If you like to sequence your music and use your TS for gigging, then
you've probably had the desire to have all your sequence tracks
stored in your TS's internal sequencer memory. I'm a big fan of using
computer sequencers sˇuch as Cakewalk and Performa to do all my
composing; a computer monitor has always seemed more friendly than a
two line display. However, when I go to a gig I don't want to lug my
computer and all its assorted baggage — I just want to bring my TS,
put it on a stand and go. Luckily the TS has a default internal
sequencer memory big enough to hold several songs at a time, so all
you need to do is transfer your song from the PC to the keyboard. One
problem though — how? Giebler Enterprises offers an excellent program
which will convert your MIDI file on your PC to a TS sequence which
you can then load by disk. Another method is to simply send the data
over in real—time to the synth and "re—record" your song, which is
what I'll describe here.

What we want to is to have our computer sequencer play the song, sending the MIDI data to the TS, and have the TS record all 12 channels of data at once into separate tracks of a sequence. You want the TS sequence to be an exact duplicate of your computer sequence, thus yo„u want to preserve the timing of the song from start to finish. Both your computer and the TS have an internal clock which keeps the beat for every song your record, a heartbeat if you will. What you want to do is make sure the heartbeats are exactly in synch, and doing this by hand is VERY difficult (humans aren't accurate on the millisecond time scale!). The solution then is to make one device listen to the other's heartbeat and use it as its own, then record the sequence so you get perfect synchronization. Once the sequence is properly recorded, you can let each device use its own internal clock and things will be on the money.

Step By Step

1. Create the TS Sequence

Our first step in the process is to create our Sequence in the TS and specify all the instruments for the appropriate channels, making sure each channel's MIDI Status is set to receive data. If you've been using your computer sequencer to control the TS, you've probably done this already. In that case, you might ″want to make a copy of the sequence and rename into to include "LIVE" or something in the title, so you can distinguish between the empty instrument configuration and the full instrument plus sequence data.

2. Synch up one device's internal MIDI clock to the other

Here's where you make one device listen to the other's heartbeat and use it as its own. What I've traditionally done is make my TS synch to my computer's clock, thus making the computer the master generator and the TS the slave or listener. To do this, on the TS press the "Sequencer Control" button and the CONTROL screen will appear. Select the "Clock" item which currently reads "INT" and press the up arrow so it is set to "MIDI". You'll also notice that TEMPO below will now change to read "EXT". This means that the TS will listen for a MIDI clock to be sent via the MIDI connection to your computer, and will synch to that tempo, whatever it might be.

On your computer's end you want to make sure that your sequencer is generating the MIDI clock ˆinternally (the default on most sequencers). Another thing you want to do is make sure that your sequencer transmits Start/Continue/Stop/Clock messages over the MIDI connection so your TS has a clock to synch to. This information is most likely located in your sequencer's "MIDI Out" configuration window or other device related windows.

3. Make the TS ready to record data simultaneously on all 12 channels

On the TS, press the Sequencer Control button again so you see the second page of the Control screen. Select the REC—SOURCE option and set it to "MULTI", which means that the TS will ONLY record data that comes in on any of multiple channels of MIDI data simultaneously. The incoming data will be separated and each channel will be stored in its corresponding sequencer track. (Note: When you're done with this record make sure you set this option BACK to something like "BOTH" or "KEYBD" so any doodles you record while playing on the TS are actually heard by the internal sequencer!)

4. Record the seq‾uence

On the TS end, press the Record button and the letters "MREC" will flash in the lower left corner of the display, meaning the TS is waiting for a MIDI Song Start message so it can start recording. No

data will be recorded on the TS until that message is received, so be sure your computer sequencer knows to send it out! Now, on the computer end, simply start playback of the sequence. You should see the blinking letters on the TS stop flashing and remain lit while the sequence records. When your computer is done playing the sequence, and end of song message will be sent to the TS and you should see the TS automatically stop recording and go into audition mode. Keep the recorded sequence.

5. Set the TS clock back to internal

Press the Sequencer Control button until you reach the first page where you see the CLOCK and TEMPO option. Change the CLOCK option to read INT for internal clock. Now set the TEMPO parameter to whatever tempo your computer sequencer was set to. Now that you've done this you° should be able to properly audition your track and see if things transferred properly.

Sequences With Tempo Changes

The above process works great for sequences which stay at a constant tempo for the entire duration of the piece. However, if you have tempo changes at any point in the song, you need to do a bit of screwdriver work to make things work smoothly. The easiest way I've found to handle this case is to divide the full song into distinct "chunks". What you do is record each different tempo section of the song as its own unique sequence and set each tempo appropriately. Then, after all the distinct parts are recorded in the TS, make a new TS-format SONG and string each sequence together appropriately. Then make any tempo adjustments as needed, and save. Voila! Now when you want to play your sequence you just select the Song and play it.

Volume Matchings

Another thing to be careful of is to make sure you match each track's volume (using the MIX/PAN feature for each track in the TS internal sequÔencer) to the same value as set on your computer's sequencer. Doing so will avoid complications of multiple volume settings — there's nothing more annoying than playing a sequence and selecting a new instrument to jam on in the middle of the performance and having that instrument's volume be loud and shocking enough to drive the crowd out of the venue. By matching the Track's volume to that specified in the sequencer, you ensure that the instrument plays the right volume when sequenced and selected to be played live.

Final Musings

You also may want to experiment with how you play things live over your sequenced stuff. One option is to mute a track entirely on the TS (from the Mix/Pan button) and then play it all yourself, unmuting the track when you want the sequencer to take over again. Another option is to make a modified version of the sequence on your computer and delete the parts of the sequence that you want to play yourself. This is especially convenient as you don't have to worry ab˙out muting and unmuting tracks in time — you just switch instruments and play as necessary.

Like all hunks of silicon-using devices out there, memory is finite and will only hold so much data. Your sequences will take up lots of room on your TS so be prepared to only store a few songs on the synth at a time. You'll probably even have to pause during the middle of the performance to load a new set of sequences from disk, so practice that Elvis impersonation to fill up down time. Viva Las Vegas!

Bio: Dan Wellman wants to be the next Alan Wilder (please?).

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Iomega Zip and the ASR

Eric Montgomery

If you have an ASR-unit that has SCSI or the ASR-88 and you want to
start using hard drives, the one looked at first and probably
purchased most is the Iomega Zip. Why? Because it is inexpensive. If
you have ever set up your own home studio or worked with any of your
friends on the like you will find that budget is one of the most
important isˇsues. The great thing is that the zip is cheap. The bad
thing is that there are some issues to getting that drive to work
properly.

The Iomega Zip drive was at one time on Ensoniq's list of approved
drives. Due to software or hardware changes made on the Zip after
July of 1995, the Zip drive has been taken off Ensoniq's
compatibility list. The new versions of that drive will not respond
to the standard SCSI Format command, which is the command used by
Ensoniq samplers.

The first thing I always recommend is if you plan to try using a Zip
drive, be sure to have a return policy on the drive (or any drive you
purchase) so that you can get your money back if you are dissatisfied
with the performance of the drive. When purchasing this drive, also
purchase a blank cartridge. If you try and format the cartridge that
comes with the Zip drive you will always get an error (Device not
responding or some similar message). You have to get the blank
cartridge. It doesn't matter if the blank cartridge says something
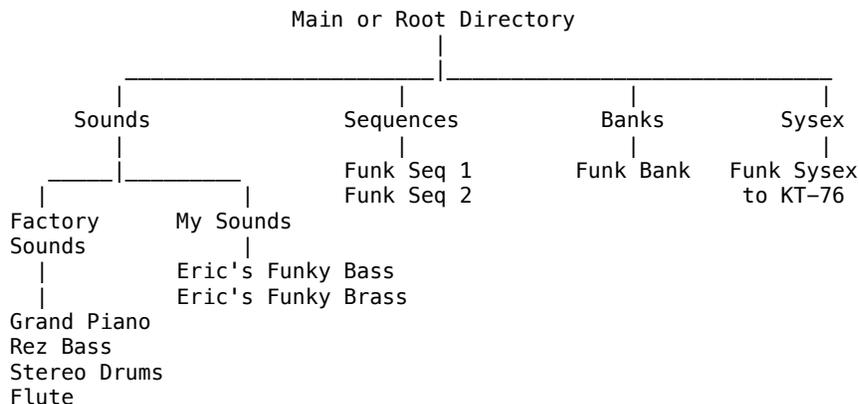like ⬤"Formatted for MAC," as long as it does not say "Tools."

There is one reason for this step. As a comparison, a 3.5 Floppy disk
has two windows at the bottom of the disk. One of those windows has a
door that slides up and down to allow it to be protected from writing
or be able to have the information on it over-written. Unlike a
3.5floppy disk, the zip cartridge does not have a physical
"protect/write" window that can be moved up and down. The software
that is either on the cartridge or on the included floppy disk
contains this "protect/write" window in software to un-protect the
cartridge. If you have a PC with a SCSI interface or a MAC, then you
can connect the Zip to your computer and un-protect that tools
cartridge. There is an option you can take advantage of and save some
money. If you don't have a computer with that option, you will have
to get that extra cartridge.

If you have taken the proper steps to get it to format, like using
the proper cartridge and using a SCSI terminator (unlÊess the drive
has a terminator built in) and things still don't work out, you will
have to take the drive back to the store where you purchased it and
ask for a SCSI Zip drive that is A/V compatible.

Wow, that was a lot of stuff to go through. Now, after all of the
proper connections are made you can begin formatting (Command,
System/Midi). If that is not familiar, go to Format SCSI Drive on the
ASR. Press Enter. Make sure you choose the correct SCSI ID number. If
there are other hard drives connected you may end up formatting the
wrong drive. The SCSI ID # on back of the drive and the SCSI # on the
ASR should be the same. Also, no two devices can use the same ID#.
Press Enter. If you wish you can write your own disk label. Name it
"your name" and #1 for example. Press Enter. Now the screen says
Interleave. Interwhat? The only way to keep this explanation simple
is to say how it can help. If you format a hard drive and save a
sound that is, say 1000 blocks, it should take about 2 se˛conds to
load. If it takes longer than 2 sec. you may want to reformat and use
a higher Interleave #. It is a hit or miss situation but the default
should do fine. Press Enter. You are formatting!

It will take about 15 to 20 minutes to format this size drive. After
formatting, the ASR will ask you if you want to copy the OS to the

drive. Answer Yes! Why? You can boot up off the hard drive if the OS
is on the drive. Boot up will only take seconds in comparison to the
disk drive! The ASR will also ask if you want to set up a default
directory structure. Again answer Yes! If you are not familiar with
creating your own directory structure you will want to use the
default. I think it is a good idea to go with the Default. You get
little perks like using Macro #s to switch back and forth between the
Hard drive and the disk drive (Macro #1 and Macro #5). The directory
structure is just like what is on a computer. You have main
directories and sub directories. An example of a main or root
directory would be "Soufinds." An example of a sub directory would be
"Keyboards" or "Basses" under "Sounds." Then inside one of these sub
directories is a sound. The diagram below should help. It is only an
example.

```
                    Main or Root Directory
                              |
        _____|_____
        |                     |              |            |
     Sounds               Sequences        Banks        Sysex
        |                     |              |            |
    _____|_____       Funk Seq 1     Funk Bank    Funk Sysex
    |            |         Funk Seq 2                  to KT-76
Factory       My Sounds
Sounds           |
    |         Eric's Funky Bass
    |         Eric's Funky Brass
Grand Piano
Rez Bass
Stereo Drums
Flute
```

To move around in the directory structure you will:

Press LOAD
Press SYSTEM/MIDI
Use your arrow buttons until you see Sounds
Press Enter
Display = File 1 Factory SNDS
Press En·ter
Display = Exit to sounds
Press Enter
Display = Exit to Root
Press the Instrument button

You are now in the Factory Sounds directory. The screen will probably
say "No inst. or bank files" because there are no sounds or files
there. You can now begin saving files to your hard drive! Keep in
mind that you can only save 38 files to each directory. Once that
directory is full you will have to use the Create Directory command
(Command System/Midi) to make new directories.

If you wish to try out the new set up and see how it will boot from
the Zip drive you can power down and then power up again. Make sure
that you turn on the Zip drive first. Wait about 5 to 8 seconds, then
turn the ASR on. That's it!

Just a quick note, the Zip dive is a great drive for sequence and
sound
storage, but it will not work so well for Hard Disk Tracks. The Zip
does not have intelligent caching so it is too slow. You can try it
and possibly will get one track to work but definitely not a track at
44Khz or a stereo track. There may be a lot of errors or you can risk
the chance of loosing data if you use it for hard disk recording.

And always back up your files on floppy or on another cartridge.

Bio: Eric Montgomery is a up-'n-coming song writer/producer who has

worked on several Christian music projects on Integrity Music and
Salt Records labels.

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HACKER BASEMENT TAPES — REVIEWED BY STEVE VINCENT

Lloyd Joseph Rose
My Scarlet Life

CD: Bells and Whispers — Songs for Instruments (c) 1997
Artist: Lloyd Joseph Rose
Contact Info: L.J. Rose, 211 Washington Ave., Providence, RI 02905;
Phone: 401-781-6598; Email: devoid2@ix.netcom.com.
Equipment: Ensoniq EPS-16+, Korg M1R, Kurzweil Micro Piano, Lexicon
LXP-1 reverb, Alesis 3630 compressor, AT4033 microphone, Panasonic
SV3800 DAT, Cakewalk and Sound Forge on Pentium 100 clone with Zefire
ZA2 card.

Lloyd Joseph Rose continues his tradition of beautiful, soothing
instrumental music in this firsˇt CD, "Bells and Whispers." His first
tape, "Quiet Places — Songs for Instruments," was reviewed in the
October '96 Hacker and contained some of the most artistic and
emotional use of sampled acoustic guitar and piano that I have heard.
Lloyd stays with the same formula on his CD and it is a completely
satisfying sequel; more of what I loved about his first work, but
more refined, and showing signs of growth and progression both
musically and behind the mixing console.

I am both a guitarist and a keyboardist, and so I listen very closely
and critically to artists' attempts to emulate the acoustic guitar or
piano. Lloyd has done a masterful job of bringing these instruments
to us by way of his EPS-16+ (guitars) and Kurzweil Micro piano. His
sampled/sequenced acoustic guitar tracks sound so utterly convincing
to my ears that I felt myself wondering how the guitarist was able to
continue the same picking pattern so consistently for over nine
minutes at a time (as on track 2, "Tears of Joy," at 9:35). Thiˇs was
sequenced to sound like a real guitarist would play it. Lloyd somehow
managed to take a repeating, rhythmic pattern and make it sound
utterly human, with no telltale signs of sequencing. Ditto for his
piano tracks: that Kurzweil piano module is sweet and round, and the
sound is no doubt enhanced greatly by his Lexicon LXP-1 (I had
mentioned in my previous review that Lloyd's piano tracks sounded
overly bright to my ears, not to mention too dry; he has now
perfected his piano sound on "Bells and Whispers"). The lush reverb
with which Lloyd washes his tracks is anything but overdone; there is
a time and a place for dripping wet ambience, and this music is it.

Lloyd's signature sound, piano melody backed by simple yet tasteful
percussion and mellow synth string pads, is enhanced significantly by
the appearance of a real tenor sax on track 4 ("On Christmas Eve")
played beautifully by Paul Jackson. Lloyd also stated in his letter
that he made a "slight foray into ambient/electronic music," no doubt
referÁring to track 6, "Olney Pond." This is a very ethereal,
freefloating ambient track. From his CD liner notes: "One morning I
watched sunlight refract through the waves onto the bottom of the
pond. I've tried to put some of that morning into this
soundpainting." One often hears such explanations of the idea behind
a composition, but in many of Lloyd's songs you can actually "hear"
the connection between his idea and the tune itself.

I could rave on about Lloyd's superb use of electronic music
technology and his matured production and engineering chops, but
front-and-center is the "soul" of this CD project: the compositions
themselves. These are instrumental songs that will sound beautiful
played on any instrument. Melodies and supporting harmonic content
create peaceful yet emotionally passionate soundscapes. One is left
with the melody and the feeling at the end of each song — not

thinking, "Wow, how did he get that sound out of his EPS?"

"Bells & Whispers" contains eight tracks, man¯y of them over eight
minutes in length. Because the compositions are so strong, this kind
of track length is a big plus: the songs have a chance to fully
develop and work their way into your environment and massage the
soul. My only criticism is the inclusion of one track ("Somewhere in
the Caribbean") that doesn't fit the mellow piano-based genre as much
as the others, and so stands out. It is a good composition,
excellently performed and recorded — it's just that it doesn't sit as
comfortably inside this project as the other tracks.

Lloyd has joined the ranks of us indie artists who have had 500 CDs
delivered to his bedroom/studio, just waiting for homes. I suggest
that if you enjoy superbly done new-age piano music, you contact him
at his address printed above, and find out how to get a hold of one.

CD: Trypnotica (c) 1997
Artist: My Scarlet Life
Contact Info: c/o Preston Klik, 5602 N. Ridge, Chicago, IL 60660,
Phone: 773-728-2787, Email: msl@mcs.net, Website: www.mcs.net/~msl.
Equipment: Ensoniqˆ EPS Classic, guitar, fuzz bass, brushed cymbal,
vocals.

Add My Scarlet Life to the bevy of shiny new CD-wielding
self-produced indie artists. I reviewed this unique group's
fascinating two-song demo back in the January 1997 Hacker, and was
left begging for more. Well, here is "more," and it was well worth
the wait! I fairly raved about the two songs I heard a year ago, and
these two tracks ("Myst" and "Inanna") are joined by eight more, all
dripping in creativity and passion.

Allow me to cut and paste a section from last January's review, where
I quote keyboardist and organizing principal Preston Klik's
description of My Scarlet Life's music: "My Scarlet Life is kinda
trippy, with a little hip hop, sometimes hypnotic, with a dose of
sensuality/erotica: TRYPNOTICA. It rolls pleasantly off the tongue,
much like our music caresses the ear, the heart." Preston claims that
the band's recording sessions were all attended by his parakeet
twittering at full tilt, but I have yet to hear the little budgie'Ès
warblings, and I've been listening pretty carefully. But what I do
hear is a full dose of what I loved about MSL's demo tunes: unique
expression of a range of human emotions, majoring on angst, but laced
with enough hope to keep you moving forward. At times the music
contains elements of "world music" using ethnic percussion and
eastern musical motifs, always containing a kind of "lilt" whether in
the rhythm tracks or in the attitude of the singers.

Let's listen to a few cuts:

"Mourning Dove" — My Scarlet Life is full of surprises. The CD opens
with a slowly arpeggiating chord using a wine glass bell-like patch,
but then jumps right into a trancey percussion track/loop. The title
is apropos: the song is kind of a downer, but then life can certainly
be a downer. The emotions are communicated superbly.

"Turning the Table" — The tabla and shaker give this track an ethnic
feel and the vocals sound mournful in what I assume to be a
purposefully slightly off-pitch, ingenious turn. NothinÔg about the
composition reminds me of "California Dreamin'," but something about
the performance does. Unique sound effects sprinkled throughout wake
the listener periodically from his or her bittersweet reverie.

"Myst" — (from the January '97 review) Having never played the
computer game of the same name, I have no idea if there is any
connection intended. Airy siren-like vocals (that's Homer's Sirens,
and I don't mean Simpson) weave a hypnotic spell in this dreamy
trance track, dancing around the melody over a gentle hip-hop beat.

Fuzz-bass dominates and moves the locus of the music much lower in the body than the heart - down to the *tan-tien*, or seat of the *chi* (about two fingers below the navel). The song fades into what sounds like a vacuum cleaner or a blender on hyper-drive, which itself fizzles into a reverb wash. I would love to know why these artists chose such an ending, but whatever the reason, it *works*. Haven't you ever fallen into a trance while vacuuming? This is musical˜ genius.

"Inanna" - (from the January '97 review) Inanna is a goddess of transformation, as Preston notes in his letter. This song morphs between an almost Enya-esque vocal on the verses (but with a beat), and a pulse-pounding, adrenalin-pumping guitar tsunami on the chorus reminiscent of the best of Roxette. The percussion reminds me very much of the late genius Ideola (aka Mark Heard; you've probably never heard of him) on his "Tribal Opera" album. Unique samples are used in place of traditional drum sounds (with the exception of the kick drum), with an interesting effect: replacing the usual snares, toms and hi-hat with some slightly less familiar sounds presents the actual *rhythm* itself in a more "naked" space; you don't hear drums, you hear the beat. Correction: you *feel* the beat. But separating out the elements of the song may mislead: it is the song in its entirety, the way it moves in and out of the verse/chorus dance, building and releasing tension, that gives one the visceral experienc˜e.

"This Fine Line" - This track reminds me of Ram-era McCartney meets Lawrence of Arabia. These melody-dominated songs might float away if they weren't grounded rock-solid by the percussion and bass that come in and root the whole thing down. An ingenious marriage of melodic and rhythmic elements.

"Crybaby" - It is impossible to describe the mixture of unique keyboard, guitar, percussion and vocal sounds that make My Scarlet Life so anti-cliche and in a class of their own. The vocals on this track sound as if they were sung through an electric megaphone (with Mackie preamps). I really hate to compare MSL with other artists, but this song sounds as if it might have been produced by J.D. Ryan of the Bros. Ryan, reviewed at least twice in this column. The word "twisted" is too strong, but MSL definitely takes their music down a different path than the mainstream.

My Scarlet Life certainly fulfilled the promise of their demo tape, and has produced a full-blown offering of their best on "Trypnotica." Th is is a completely satisfying collection of unique, artistic, passionate, and sensual songs, sometimes haunting and mellow, but always cutting through the haze with musical axes swinging. The compositions, their unique vocalizations, melodies and instrumentation, rivet your attention so completely that you are unaware of engineering and production realities. In fact, MSL shines in these more mundane areas. The mix is transparent except when it is purposefully muddy. Different sonic elements appear then recede as needed to paint the colorfíul and trippy mindscapes that make up this project. And speaking of painting, "Trypnotica" gets the prize for the coolest looking CD cover yet. If I had to, I could sum up My Scarlet Life with one word: Amazing.

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

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

FILE 3:
  MR HackerPatch
  Classified Ads

Waveboy ad
The Interface – Part I

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MR HackerPatch

In following a centuries-old tradition we're including a blank patch
sheet for the new MR Series in this issue of the Hacker. HOWEVER,
there're a few changes in how this thing is probably going to be
useful. With over 130 parameters and 16 voices, we foresee very few
cases where someone's going to send us a completely filled-in patch
sheet and readers are going to happily buckle down and go about
entering over 2000 variables into their synths to get some new sound.
These sheets are more iˇntended to be handy worksheets for jotting
down changes and communicating techniques useful in certain areas of
patch development. (Robby Berman promises an article next month that
should serve as an example). If you've developed a new patch and
would like to share it with the Hacker crowd, please consider
e-mailing us the patch (in Unisyn format), and we'll post it at the
Hacker ftp site. If you've used some particularly unique or
interesting technique in, for instance, Envelope 3's parameters, or
if you're only using a few of the voices, then that's the portion
that we'd like to have in hard copy and that's the portion that would
be printed to accompany your discussion.

To actually use this puppy, it's probably best to take it down to
your local quick copy shop and blow it up about 2X to fit on an 11 x
17 sheet. The skinny little horizontal lines going across the page
are just there to aid in tracking across the 16 columns. The effects
processing parameters are so open-ended that it would be simplest to
jˇust add your Reverb/Chorus/Insert Effects settings on the back of
the sheet.

Have fun with this and PLEASE share your ideas with the rest of us.
No matter what you come up with with this critter, chances are
excellent that you're the only one who's ever done it – it's very
powerful.

***
E-mail suscribers can get a hardcopy of the patch sheet just by
asking.
***

Special thanks to Robby Berman for developing this HackerPatch
Sheet.

MR Standard Sound Patch Sheet

Sound Parameters
  Layers in Sound
  Bend Down
  Bend Up
  Restrike Limit
  Pitch Table
  Held PBend
  Sound Category
  Demo Sound?
  User Sound?
  Sound Bank #
  Sound Patch #
  Use MIDI Chan
  Use Handshake?

Edit Context Parameters
  Edit Layer
  Enable
  Use Lyr

```
Select Parameters
  Volume (dB)
  Pan
  Semi Tune
  Fine Tune
  Trigger On
  Low Key
  High Key
  Vel lo
  Vel hi
  Trigger Ctrl
  Ctrl Low
  Ctrl High
  Glide
  Glide Time
  Voice
  PBend
  Sustain
  KeyGrp
  Layer Delay

Pitch Parameters
  KeyTrack
  Pitch Mod
  Mod Amt
  Mod RÈange
  Env1 Amt
  LFO Amt

Wave Parameters
  Wave Class
  Wave Name
  Direction
  Start Index
  Wave Mod
  Wave Mod Amt
  Shift Mode
  Shift Amount

Envelope 1 Parameters
  Time 1
  Time 2
  Time 3
  Time 4
  Time 5
  Level 1
  Level 2
  Level 3
  Level 4
  Level Vel
  Attack Vel
  Key Scale
  Release Mod Amt
  Env Mode
  Vel Curve

Filter Parameters
  Mode
  Flt 1+2 Link

Filter 1 Parameters
  FC1 Mod
  FC1 Mod Amt
  KeyTrack
  KeyT Breakpoint
  FC1
  Env2 Amt
```

```
   Filter 2 Parameters
     FC2 Mod
     FC2 Mod Amt
     KeyTrack
     KeyT Breakpoint
     FC2
     Env2 Amt

   Envelope 2 Parameters
     Time 1
     Time 2
     Time 3
     Time 4
     Time 5
     Level 1
     Level 2
     Level 3
     Level 4
     Level Vel
     Attack Vel
     Key Scale
     Release Mod Amt
     Env Mode
     Vel Curve

   Amp Parameters
     Amp Mod
     Amp Mod Amt
     Pan Mod
     Pan Mod Amt
     Rolloff Mode
     Slope (dB/oct)
     Key
     Noise Rate
     Noise Sync

   Envelope 3 Parameters
     Time 1
     Time 2
     Time 3
     Time 4
     Time 5
     Level 1
     Level 2
     Level 3
     Level 4
     Level Vel
     Attack Vel
     Key Scale
     Release Mod Amt
     Env Mode
     Vel Curve

   LFO Parameters
     LFO Shape
     Retrigger
     Timebase
     Rate
     Depth
     Delay
     Phase
     Depth Mod
     Depth Mod Amt
     Rate Mod
     Rate Mod Amt

   Effect Parameters
     Alt FX Bus
```

```
  Send Insert FX?
  Input Mix
  Insert Cho Mix
  Insert Rvb Amount
  Insert FX Name
```

#%#%#%#%#%#%#%#%#%#%#%#%#%#%#% #%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%

CLASSIFIED ADS

HARDWARE/SOFTWARE

Ensoniq MR—76, w/ EXP—1 Wave Expansion Board, MRD—1 Sound Disk, Soft
Cover, Mark of the Unicorn MR—Editor/Librarian Software (Macintosh).
AKG headphones. New 1/97. Excellent condition, originally $3,100 —
priced to sell at $2,500. Call Bill at (515) 253—0140 (Iowa).

Ensoniq KT—88 for sale. Never used. Includes: LeCover dust cover,
MS—1 sheet music stand, generic keyboard stand, CV—1 pedal, shipping.
$2,100 or best offer. Call Greg at 860—242—5251.

TS—12 with 8 meg update, library, and case. $2500.00. Wayne Thompson,
(503) 286—6389, synsin@spiritone.com

OUT—OF—PRINT BACK ISSUES

M.U.G.Ô will provide Out—of—Print issues for cost of materials and
postage. Write: G—4 Productions, PO Box 615TH, Yonkers, NY 10703.
Attn: TH Back Issues. ∗ ∗ ∗ Folks in the New York City area can get
copies of unavailable back issues of the Hacker — call Jordan Scott,
718— 983—2400.

FREE CLASSIFIEDS!

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

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```
#   Get with the beat! Delay times locked to the sequencer     #
#   tempo! The SYNCD DELAY effect lets you specify delay times  #
#   in CLOCKS instead of milliseconds. When you change the      #
#   tempo, all the delays stay syncronized. Simple, but         #
#   terribly effective for all kinds of music. Four taps with   #
#   level, pan, feedback, and delay up to 480 clocks (5 quarter #
#   notes). Sorry — it doesn't sync to incoming MIDI clocks.    #
#   Both 30kHz and 44kHz sample rate versions are included.     #
#   For ASR-10 and EPS-16 PLUS. $49.95.                         #
1#                                                             #
#                                                               #
#   SONIQ DEMOLITION DISK                                       #
#   Three devasting new effects for audio transformation.       #
#   GRAIN-STORM does Granular Synthesis. It pulverizes any input #
#   and flings thousands of short audio "grains" randomly across #
#   the spectrum. Adjust frequency and time spread from         #
#   "enhanced" to "unrecognizable." Sort of like sonic spray    #
#   paint. FREQ-WARP is a fun-house mirror for frequencies. It  #
#   bends pitches unevenly and creates dense inharmonic         #
#   clusters. Based on the classical analog frequency shifter.  #
#   Works great for transposing percussion without time-        #
#   compression or time-smear. LO-FIDELITY makes things worse.  #
#   It can simulate the poor reception of radio, telephone,     #
#   low-bit sampling (down to one bit!), the Mirage, and more.  #
#   Comb,ines many distortions and filters into a big chain. May #
#   cause hearing loss. For both 16-PLUS or ASR-10. A steal at  #
#   only $39.95                                                 #
#                                                               #
#                        Order Today!                           #
#                                                               #
#   All prices include shipping in the U.S. Overseas add $6.    #
#   MC/Visa accepted. Call 610-251-9562. Fax 610-408-8078. Or   #
#   send check or money order to WAVeBOY Industries, PO Box 233, #
#   Paoli, PA 19301. Void where prohibited by law.             #
#                                                               #
%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#

#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%  #%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%
```

THE INTERFACE — PART I

```
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
%                              Ò                         %
%  Letters for The Interface may be sent to any of the    %
%  following addresses: U.S. Mail — The Interface,        %
%  Transoniq Hacker, 1402 SW Upland Dr., Portland, OR     %
%  97221. Electronic mail — GEnie Network: TRANSONIQ,     %
%  Internet: interface@transoniq.com.                     %
%                                                         %
%  For a quicker response from a variety of readers,      %
%  post your letter to our interactive, on-line           %
%  Interface located at our web site:                     %
%                                                         %
%  http://www.transoniq.com/~trnsoniq                     %
%                                                         %
%  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 %
%  Pat Finnigan˘ (PF). Letter publication is subject to    %
%  space considerations.                                  %
%                                                         %
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
```

TH —

I am using Cakewalk Pro for Windows 95 with a TS-10. I need to take a

Tandy 286/4 laptop out with me on a live performance and it can't handle Windows. I bought a copy of Cakewalk for DOS, but it does not have all the numbers (Pan, Vol, Bank, Patch, etc.) that are in the Windows version Track View. Anyone know how to convert from Windows to DOS, or do you have a CAL that can read the numbers in the Windows View and add them in at the beginning of each track?

If not, any URLs to Cakewalk Interest Groups?

Thank you,
Dennis W. Dickerscheid
DDickerscheid@kih.net

[PF — Dennis: You know, I used to run Cakewalk 2.0 and later, 3.0 under DOS 3.1 on my first PC (a 286 with a "whopping" 4 Mb) and it worked flawlessly. Have you tried a minimal install of Cakewalk Pro Audio (j‰ust the Cakewalk "Pro" without the "Audio" portion)? I'm sure you could enter sysex stuff (pan, vol, patch change, etc.) in a blank first measure of your sequence in Cakewalk for DOS, but that seems like an awful lotta work when 3.1 and Cakewalk 3.0 or Cakewalk Pro should fit the bill just fine. I'm not aware of any contraindications or "trick" proprietary stuff that the Tandy laptops incorporate that wouldn't allow this configuration — the commissioned bandmaster for the National Guard band I'm a part of has been using this exact configuration with a printer port MIDI interface for the past three years.

I'm not trying to sidestep your question: I just don't think you need to go THAT far back to get your 286 to do what your asking of it. Just because it won't run in enhanced mode shouldn't affect its behavior running Cakewalk. You may have to autoexec 3.1 with the /s or /r switch (standard or real modes), but this configuration is a bona fide and eminently operable (not to mention light and portable) sequencer configuration.

Readers, any DOS sites for Dennis?]

[Dennis Dickerscheid (ddickerscheid@kih.net) — PF: Thank you for the prompt response to my question. The main reason I am trying to get Cakewalk for DOS working — DOS loads a lot faster than Windows and I'm running off of battery power (VERY limited) and I need to conserve as much as possible. *IF* I can get Cakewalk for DOS working I can do away with Windows entirely!!!]

[Adam & Kiona Hill (akhill@netdoor.com) — Normally, I'm just an info-vulture and glean what I need from these listings, but in this case, "BEEN THERE, DONE THAT." I was running win3.1 on a Zenith 286 laptop with 3meg memory (I know, 3meg doesn't sound right, but laptops in that era were VEERY proprietary). The best solution I came up with is downloading the demo of Cakewalk Home Studio. You can't save on it, but if your laptop is not your main editing station, it won't matter in a performance situation. It'll call up your files, and because it runs on 2 megsÿ or less, it takes a little less battery power.]

———
TH —

I wonder whether Giebler's EDM is able to convert Roland and Akai samples from CD-Roms to Ensoniq instruments and write them to a floppy, preferably over multiple floppies if need be.

Sincerely,
Markku Perala
markkupe@hauki.haukipudas.fi

[PF — Markku: The Ensoniq Disk Manager (EDM) is a floppy disk manager, not a CD-ROM manager, so I doubt it's capable of taking

CD-based media and writing it to floppy disk. The ASR-10 is capable of doing this directly over SCSI, but is germane ONLY to the ASR-series instruments (ASR-10 & ASR-X) with the SCSI expander. The issue here is how to get the Roland/Akai format samples into Ensoniq format without using an ASR to do the conversion ("Import Sample" menu prompt).

But maybe there's a software package/shareware utility that could get you from here to there; readers?]

TH —

I am looking to download the software called SSIWZ95.EXE. This is the software for my sound carÏd. I can not find this on the net. Can someone e-mail this to me?

Darrell Brown
dbrown1@graceba.net

[PF — Darrell: URL is
ftp://ensoniq.inter.net/pub/ensoniq/ssiwiz95.exe.]

TH —

Hello, I would like to know where can I find the operating disk for the Mirage? I just got one from a friend, but I have no OS disk. I surely hope you can help me out with this problem.

Thank You
Victor Knight Jr.
vknight@softcom.net

[PF — Victor: Ensoniq has entrusted Syntaur Productions with support of the Mirage. They have the O.S., Manuals, MASOS, all the whistles and bells. URL is http://www.fatsnake.com/syntaur. I'd also check out MUG at http://www.nowopen.com/mug/miragcat.htm#sound. They have the alternate OS's, including SoundProcess, as well as the Triton Disk Formatter for the Mirage. There's some newer stuff for old venerable that I didn't know existed...

And, of course, since the OS was written by those fine folks at Malvern, you may want to give Ensoniq a call concerning availability.]

ÓTH —

You may have already discovered that you can create your own EPS sample files without owning an EPS or ASR sampler.

If you create WAV files on your computer using CoolEdit96 and then convert the WAV files to EFE files using AWAVE, you can basically create EPS sample sounds.

At first I was really pumped about this, but I am experiencing problems creating quality samples. When I play my EFE files on the TS-12, they are noisy and tinny, while their WAV counterparts sound clean and clear. I really have to tweak with the filter properties of the samples to clean them up.

I record my WAV files at 44 Hz, 16 bit in mono. They sound great through my computer soundcard, but basically suck when converted. The creator of AWAVE tells me that his friends have no complaints about their converted WAV's to EFE's. I have tried numerous iterations of recording methods with the same results.

Any ideas?
Ted Bicknell
Bicknell@sprynet.com

[PF — Ted: I wouldn't trust making quality wavesamples from a
sou˙ndcard — typical signal–to–noise ratio is 87—89 dB (and that's on
a high—quality soundcard like the SoundScape Elite). And I'm not
knocking anyone's soundcard, but there are SO many cards and
manufacturers out there no two audio cards will sample alike. (We're
not talking the PARIS, Digidesign, or dedicated multitrack audio
cards here.) The solution here is to dig out an old Mirage trick...

Grab an equalizer (10—15 band, but yeah, a 31—band will work great
too), and hook it up to one of your TS's outputs. Load one of your
"non—adjusted" raw soundcard samples and adjust the EQ until the
sound meets your standards. Now, unplug the EQ and connect it between
your sample source and soundcard. You've just created the pre—EQ
curve for perfect samples every time without adjusting ANY parameters
on your TS!

A bit out of the ordinary, but the results are amazing!]

[PF — addendum... Ted: The other issue I completely spaced is the
consumer/pro audio issue. Consumer audio is referenced —10dB as 0 VU
(on the meter˙). Pro audio, on the other hand, is referenced +4 dB = 0
Vu. That's 14 dB of gain differential: remember, a mere 3dB is TWICE
the volume/level. This might explain the reason your conversions
sound "tinny" since the soundcard sees —10 dB as 0 VU. The Ensoniq,
being a pro audio instrument, sees this —10 dB not as 0 VU, but —14
dB, or almost FIVE times quieter than the signal your computer
perceives as 0 VU. Consequently, level differential between soundcard
playback and TS playback could be as much as this 14 dB. I'll bet
that's the issue with your particular configuration.

It's not a big deal for ASR/EPS/16+ users, since they can invoke the
"Normalize Gain" wave edit screen and torque the sample to full code.
The TS, as a sample player, doesn't offer this luxury, since it
cannot directly edit the sample.

Just an aside, but I neglected to explain this in my previous post.
It might explain the difference you're experiencing. Nonetheless, the
EQ trick remains one of the staples in any sampler's arsenal.]
ˆ
———
Hi guys,

I am a long—time user of Ensoniq products but a novice on the new
computer I bought. I was thinking of attempting digital recording and
sequencing, so I downloaded Cakewalk Pro Audio 5.0... No matter what
I did, I couldn't get it to work so I deleted it using Win95
add/delete program. Now, none of my standard MIDI files will play —
keep getting an error message "Cannot Find Cake.exe." I tried
contacting Cakewalk but all they have is a newsreader page which I
cannot access with my older version of Internet Explorer.

Don't know where to turn for help!!!!

Can anyone offer some solutions to this problem? It would really be
appreciated !!!

Thanks,
Joseph Castiglia
JoeCass@msn.com

[PF — Joe: You've uninstalled Cakewalk, but all your SMF's are still
looking for Cakewalk to launch them. What's happened is when Cakewalk
was installed, you got a screen that said "Switch association to
Cakewalk Pro Audio?" to which you dutifully pressed the "Yes" button.

Now all your SMF's have a Cakewalk IcÈon.

You need to edit your win.ini and/or system.ini files. Any references to *.mid files will point to Cakewalk as the parent application. This needs to be changed to point to the Media Player app. You may also need to open the Win95 registry to change this, but I'm not one to go poking around at that system level without some documentation, 'cause it's VERY easy to make a mistake and bring your computer tumbling down.

I'd call Twelve Tone Systems and get some sort of documentation on how to precisely edit those *.ini files so as to change the association of your *.mid files to Media Player. I apologize for not being able to directly tell you how this is done, but I'd hate myself for telling you, "Do this, delete that." only to have your machine lock on boot or continually bootlog.txt in Safe Mode. Twelve Tone Systems may have this type of doc available on faxback, so give 'em a holler — they're professional help of VERY high caliber.]

[Mark Volpe (mvolpe@netmgt.nccr.epa.gov) — To reÚset the file association in Windows 95 for MIDI files, bring up any Explorer window and go to View|Options and click on the File Types tab. Select MIDI Sequence from the list and press "Edit..." Press "Remove" until all of the "Actions" are gone, then press "New..."

In the next dialog type Play in the Action box, and where it says "Application used to perform action" type mplayer /play /close and click OK an all the dialogs. This will set the MIDI file association back to what is was when you installed Windows.]

[Pete Sherman (S.pasherm@cyber−west.com) — There is a much easier way to bring back your file type associations, without messing with *.ini files or going into the view/options area. The way I correct this is to bring up any *.mid file via My Computer or Explorer, then SHIFT and right click on it, then choose "Open With" from the menu. Choose the program from the list, (in this case, media player), and make sure the box that says "always use this program to open files of this type" is ˜checked, then simply click on OK. Bingo, associations are back again. This works on any file type. The SHIFT and right click will bring up that Open With option, it will not if you do not hold the shift key down. Piece of cake, right?]

[GNormand@aol.com — I did the same exact thing. Not once, twice, but three times. I guess I really wanted to download Cakewalk and have it work. Each time, I successfully got it in, but heard no sounds even though the sequence showed it was playing. One night, I found the switch that turned on the audio and now it's (pardon) a piece of cake. Great program, will buy the real version soon. I also had the smf's converted and couldn't work with them until I got everything cool. Be patient, re−download it and then look for the magic button to turn on the player.]

———
Hi —

I have three specific problems that I can't resolve myself:

1) I have a DP/4+ that keeps frustrating me quite a lot since some of the very intriguing guitar−oriented algorithms made for the DP/2 aren'tÔ available for my multiprocessor. I also own an ASR−10 for which I bought some very interesting FX algorithms made by Waveboy sound designers. How could I import any of those algorithms into my DP/4+? Is there some sort of PC−oriented editor made for the DP/4+?

2) I also have a Soundscape Elite card for which I use the Toolkit Controller (v 1.03.01). It is impossible for me to load the effect software with all algorithms already available in its bank. I had in the past owned an different version of the same software that could

load all its algorithms at once but wasn't capable of importing any
*.esp files. In both cases the Elite controller wasn't able to
recognize its own saved files *.syx. It seems that there has been few
versions of that software and Ensoniq home page doesn't provide
access to that utility software anymore. Can anyone tell me something
about that?

3) I like my ASR-10 a lot but I badly miss a good visual editor to
manipulate the waveforms. I have a good knowledge of Sound¸ Forge,
Triple Dat and Sawplus software and none are compatible with the
ASR-10 file format. I saw some shareware software available on
internet but the demo aversion seemed to be amateurish and low
performing. What should I do?

Thanks for your attention, and sorry for my French accent...
Pierre Sainte-Marie
dhyssith@hotmail.com

[PF - Pierre: (1) The FX algorithms for the DP/2 and DP/4 are
firmware-based: they reside in ROM and can't be accessed be mere
mortals like us. Only Ensoniq can crunch code to make new algorithms
and install in the ROM chips that run these processors. Given, the
code is software, but it's not like the ASR which loads new code (ala
Waveboy as part of the ASR OS) into RAM to be read. Consequently,
there's no way to access those specific parameters. Therefore, no
PC-based software editors exist for the DP-4 other than typical
parameter editors.

(2) I defer to the Malvern Oracles on this one: I use the Elite
myself in my PC, but I simply torque on its effects through
Cakewalk's MixerÎ Controls. Apologies for not getting into the FX
Toolkit any further than downloading it...

(3) Visit http://www.soundcentral.com/chickeneps: this'll take you to
Rubber Chicken's home page and check out The Ensoniq MIDI-Disk Tools
app. It converts *.wav files to Ensoniq format, sports a VERY fresh
waveform editing screen (Windows-native), and costs a whopping $60.
Nothing like torquing a *.wav file in Forge 4.0 and pinging it into
your ASR-10 - marriage made in heaven (not that other utils and
editors won't work as well, just that Forge 4.0 and the 3rd party
plug-ins are mondo). We'll be reviewing it here in the Hacker
shortly, but it appears to be a winner on first impressions. Be sure
to download the Ensoniq FAQ from his URL as well.

Gary Giebler has x-platform utilities as well. He, too, is one of the
file format oracles that advertise their wareS in between Hacker
articles. But, as a subscriber, you knew that...

No apologies necessary for your accent. But I will apologize for MY
HoÛosier dialect...]

[Ensoniq - The current version of the Soundscape Elite's effects
toolkit will not load its own sysex files. The way that the toolkit
can be used is through MIDI sequencing software that supports system
exclusive commands. Examples of software that support the use of
sysex files would be Cakewalk Pro Audio and Cubase. These programs
have commands built into the software to load sysex files.]

Hi,

I've been trying to set up a SCSI system with my ASR-10, a Macintosh
Classic II and an Apple CD-150 connected between both of them. But
always when I insert an Ensoniq CD-ROM the Mac shows the dialog
saying that it can't read it and offering to initialize or eject it.
The only way to continue then, especially with the Mac, is to have
the Mac eject the CD-ROM which of course means that the ASR-10 cannot
access it either. Also the Mac won't boot from its hard disk as long

as the three devices are connected.

Who knows of a solution or maybe a system extension that allows the ASR and ıthe Mac to use the same CD-ROM drive connected to both of them via SCSI?

Thank you very much for your help,
Klaus Rueter
waldbuehne@aol.com

[PF — Klaus: The Hacker just published an article in last month's issue (#143) that details how to build a SCSI switchbox that switches all lines BUT termination power. This seems to be the culprit in many ASR->SCSI HD-->CDROM drive-->Macintosh configurations. Contact the Hacker for last month's issue with the article by John May — while, of course, you're initiating/renewing your subscription to the most helpful publication on this planet for Ensoniq gear (short of the Malvern Musician's Manuals)...]

[TH — And, of course, the e-mail version of any back issue is single $1.]

[midimark (mark@midimark.com) — As far as I know, the CD150 is not compatible with the Ensoniq samplers. You may need a newer drive like a CD300. (You can purchase one from MidiMark Productions if you like.)

TH —

For starters, a tip of the proverbial hat to the Hacker staff and wri%ters for a job well done. Now, I have a couple of brief questions, and a comment:

1. My roommate uses an EPS-16+, and I use an EPS "Classic." Now, is the original EPS supposed to be able to load 16+ sounds/sequences? I haven't been able to get it to work. Is it possible? Whenever I try, the EPS just says the disk is damaged. The 16+ can read my EPS disks just fine, so I know it's not a disk drive alignment problem.

2. Does Ensoniq still make (have?) the KMX-8/KMX-16 MIDI patch bays? I've got a KMX-16 and love it, and my roommate would like one too, but can't seem to find them anywhere. Any ideas?

Now, on to my comment:

A tape of my band's music was reviewed in Basement Tapes (June 1997). The tape was called: NURVIS "Trapped By Emotion."

First, I'd like to thank Steve Vincent for his kind words, and secondly, I'd like to mention that I am NOT asking for $10 for a tape. I tried to let Steve know this via e-mail before the review came out, but I guess he didn't get the info in ti●me (my fault not his). So, if anyone would like a tape, e-mail or write to me and I'll send one out. (of course a buck or two to cover costs wouldn't hurt, but it's not REQUIRED if you can't afford it...) <grin>

P.S. There will be a couple more songs on the tape as well — since we've been busy writing new stuff since sending the tape to Steve...

Paul Nurminen (NURVIS)
Internet E-Mail: Nurmix@socal.com

[PF — Paul: Kudos to readers like you who make us dig deeper into the Malvern boxes to answer your questions, and, at the same time, learn more about the power of the Ensoniq box.

(1) You've got the cart before the horse. The EPS-16+ will read EPS

disks, but not vice-versa. Almost tripped me on this one — I almost
thought my old 16+ had a high-D floppy on it (but of course it
didn't). Sound file (as well as sequencer and effect file) format is
different b/w the 16+ and the Classic (the EPS sampled 13-bit words,
the 16+ sampled 16-bit words), so the Classic doesn't know what to do
with the extÒra bits, so it returns the "Damaged Disk" prompt. This
may not be exactly the reason (and I don't want to get flamed by
Ensoniq for not being technically correct), but it's something very
akin to this effect (no pun intended)...

(2) The KMX-8 & 16 MIDI patch bays were on the current product list
my dealer here in Indianapolis showed me last month, but I don't know
how "current" that listing was. If it is in fact out of production,
contact the used gear channel (Rogue, Big Daddy's, Discount Music
Supply, yada-yada-yad) to bag one...

(3) I trust our illustrious editor/editrix have already cc:'d Steve
on this, as he's the Basement Tapes Clinician.]

[TH — We have indeed.]

[Midimark (mark@midimark.com) — Midimark Productions has been selling
sounds for *EPS* users for many years and we sell them in EPS-16+
format exclusively. So it may be that one of your disk drives is not
properly aligned or the drive is beginning to fail.]

FILE 4:
  The Interface — Part II

#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#% #%#%#%#%#%#%#%#%#%#%#%#%#%#%#%#%

INTERFACE — PART II

Hi,

I'm using EPSDisk130b — it works fine writing *.gkh files, but not
writing *.efe nor copying *.ins files. It says "Error (-1) can't open
.efe file on PC." Or something like that. I've checked out .txt and
make my steps as it describes, but I can't get it to work.

Thanks,
Stan
verts@ibm.net

[PF — Stan: I tried EPSDisk V. 1.30 beta and couldn't get it to
restore a disk image of a Syquest Cart I tried to copy. It also
munged my macros. Then again, that's why they call it "beta"
software.

I'‡d contact the author, but the links to the Oakland archives where I
downloaded it from have changed to SoundCentral.com, and it's
currently under construction. You might URL there occasionally to
check if it's back up and on line, and then ping the author.

Terje's Node at http://fysmac04.uio.no/eps.html has some pretty cool
Mac utilities you may wanna investigate, and his aren't "beta"
wareS...]

Hello !

I am an MR-76 owner (OS 2.00). Is it possible to load from MRD-100
all banks of rhythms except !FLSRTHM into the FLASH or RAM? When I
load a single bank, e.g. "Ballads" it works, but the next one cancels
it although there is still a lot of FLASH/RAM memory.

Regards,
Edward Spyrka
espyr@radio.opole.pl

[PF — Ed: Any "Bank" load overwrites what was previously stored in
RAM and FlashRAM (it loads into the same memory space your previous
load resided in). To avoid this, load the rhythms you wish to use one
RHYTHM at a time. Once you've loaded all the rhythm patterns you plan˜
to use THEN save the bank.

Remember, rhythms load into the drum machine, which is a completely
discreet RAM area apart from the memory of a RAM Expansion card. The
drum machine has its own dedicated memory and "mini—sequencer" all to
itself. Issue #140 has an excellent explanation of the MR's "Drum
Machine."]

———
Hi,

I'm Steve Laux from Baden—Baden, Germany.

My problem: I've got an ASR—10 (Rack Version) and use a General music
keyboard as a master—keyboard that has, of course, no patch—select
buttons. I use the SW—10 footswitch connected with the ASR to select
the sample patches. Now I want to record the patch—select commands to
my Midi—Sequencer (PC with CuBase). Midi In and Out are connected
between keyboard and PC, the ASR—10 is connected to the Midi Thru of
the keyboard. How can I add or insert the patch selects into the
inner loop PC<—>Masterkeyboard?

Thanks and greeting,
Steve
Stefan.Laux@swf.de

[PF — Steve: The problem you are experiencing is that the MIDI OUT of
the ASR—10 has no conneÔction to the MIDI IN of your computer. You'll
want to connect your gear as follows:

(A) MIDI OUT of the General Music keyboard into the MIDI IN of the
ASR—10 Rack.

(B) MIDI OUT of the ASR—10 Rack into the MIDI IN of the computer.

Be sure to select "Local OFF" on the General Music Keyboard and
ensure the MIDI modes of the ASR—10 are set properly as well (MIDI IN
MODE=Multi, etc.) so that you don't have a closed nested MIDI loop in
this configuration.]

———
Hi,

I own an Ensoniq SQ—1 PLUS, and use Cakewalk Home Studio software. I
am trying to figure out how to get the software to send the proper
Program Changes to the keyboard.

Any help??????
Metro Kozakevich
marco@netshop.net

[PF — Metro: You might want to contact Twelve Tone Systems (authors
of Cakewalk) to see if they have an SQ—1+ Instrument Definition Table
available for your particular version of Cakewalk.

If an SQ—1+ table isn't available, you'll need to build one using the
MIDI Mapper in Windows to build one. Remember to send bank‾ change
messages to select card and RAM locations as outlined in the
Musician's Manual.]

[Adam & Kiona Hill (akhill@netdoor.com) — CONGRATS!!! You are now in the leagues of those who have used Cakewalk, and you will NEVER use another sequencer from another company! But seriously, I've been using CakeHS for about two years now. You will want to upgrade one day, but here's the answer to your question: Go to the [settings] menu and choose [instruments]. Then click on [define Instruments]. Look at the top of this new menu for the [import] button, and click on it. Then as your import file, choose [src.ins]. Click [OK] and then will appear a MULTITUDE of patch files for every conceivable MIDI instrument. Find the [Ensoniq SQ1 plus] and choose it, and then you're home free. By the way, when you choose an instrument, make sure to choose the proper bank (24 for internals and 25 for ROM) and that should do it. More CakeHS questions? Feel free to email me personally at akhill@netdoor.com]

Hello,

This mess◊age is only loosely Ensoniq related but I need someone to help me out.

I'm trying to get my Windows 95 PC talking to my ASR-10 to do some basic editing in my own way. I downloaded the MIDI API from Microsoft's web-site and started hacking with Visual Basic 5. Right now I successfully implemented the MIDI-out part.

Unfortunately the MIDI-in part is much more complicated. Microsoft wants me to use Call-back functions (which are supported from VB version 5) and to implement a buffering system.

What I actually need is some more documentation or a sample of some VB5 source code which explains me how to implement sysex MIDI-in. I gave all internet search engines a shot, but didn't find the necessary information.

I know about some third party controls which provide MIDI functionality. My experience with such controls is that they can't be used (without modification/update) in other version of Visual Basic, get more expensive in new version or even stop to exist. I prefer not to use such custom controls.

Can anyone help me?

Cheers,
Jan Penninkhof
penn0661@exact.nl

[Rubber Chicken Software Co. (chickenEPS@willmar.com) — Since VB5 gives you the ability to sub-class and use a "callback" mechanism, it would be possible to write a class library or at least a module that would implement this. Good luck!

Otherwise, the only OCX that will do the MIDI trick on the Win95 platform (16 or 32-bit) is the MIDI-Pak by Mabry Software. It is quite good; we use it for Ensoniq MIDI-Disk Tools.]

[PF — Jan: Microsoft might have the tools you request, but unless you're a registered Microsoft Developer, I doubt you can get access to them. They release Service Paks (for Win95 & NT4.0) that might have some of these Visual Basic tools in them, but from what I've seen, you'd need the Developer's SDK or other "Back Office" resources to get there from here. You might try comp.sys.xxx.xxx thru Newswatcher to see if someone has these Visual Basic or Visual C++ tools for sale.]

Hell‡o!

I'm looking for some advice on conquering my sampler — Mac SCSI
vodoo! I have an Ensoniq ASR-10 sampler which was successfully
connected to a Macintosh Quadra 700 via SCSI & MIDI and working fine.
I have recently upgraded the Quadra to a Power Computing PowerCenter
Pro machine and the SCSI communication is giving me trouble. My
computer is running system 7.6.1. All SCSI devices inside the
computer are connected to a separate Adaptec SCSI buss, leaving all
SCSI ID's on the external buss clear. Whether the sampler is
connected directly, or through another SCSI device to the mac, the
two will not communicate with each other. Please let me know if there
are any specifics with connecting the ASR to a powermac that I may
have overlooked.

Thanks in advance for your help!!!
Tom
MCushing@aol.com

[PF — Tom: You've just discovered the biggest difference between a
Macintosh CPU and a Clone CPU. Given, the Power Computing clone is a
nice machine AND is 100% MacOS compatible (as they pÛroudly proclaim
on the box). They are NOT 100% Macintosh HARDWARE compatible. While
working for Truevision we discovered none of our PCI-based DVR boards
worked in the Power Computing clones, the Motorola StarMax clones,
and had limited success with the UMAX clones for this very reason.
Something about the PCI V. 2.1 spec not being implemented in clones.

But this may or may not be the problem here. Your configuration
sounds like there's an Adaptec 2940U or 2940UW SCSI-2 bus-mastering
controller card parked in one of those PCI slots. Since yours is a
dual-channel controller, the only hope I can offer is to connect the
ASR to the internal SCSI chain. And that's not a guarantee, since
it's a bus-mastering SCSI card. Termination power is a big issue, as
well — see TH Issue #143 (May, '97) on building a SCSI switch box
that doesn't switch termination power. This appears to be the culprit
on MANY ASR-Mac problems.

I'm only theorizing here, Tom, as I don't own a Mac Clone. But it's
been my experience ‡that if doesn't have an Apple on the box, it ain't
a Macintosh. I'd contact Power Computing and ask for the specifics on
that Adaptec Card (the 2940U is an Ultra-SCSI card, the 2940UW is an
UltraWide SCSI card) — the ASR complies to the standard SCSI-1 spec,
so it may be incompatible. I certainly hope I'm wrong.

I would certainly give Ensoniq a call, as they may have configured a
system it this manner. I understand Power Computing has overhauled
their tech support group and is much more responsive to their
customer base than they were when I was trying to contact them last
October about digital video issues. So PLEASE keep us posted here in
the Hacker concerning these issues. I'd like to see all these clones
(which now have almost a 10% market share) happily waxing poetic to
their ASR's.]

[Kare Rodmalm (kare.rodmalm@mailbox.swipnet.se) — Hi, I read the mail
from Tom concerning SCSI problems with his ASR-10/Mac clone setup and
would just like to say that this sort of trouble iˇs not confined to
Mac clones.

I've had a very similar experience to Tom's. My old Centris 650 and
my ASR-10 got along famously, but when I upgraded to a 7600/120 (it's
got an Apple on front and everything) I could no longer send samples
between the Mac and the ASR-10 via SCSI. According to computer buffs
this has to do with the Mac's SCSI Manager using an asynchronous
transfer protocol which the ASR-10 can't handle.

I have no idea what this means but to my layman's ears it all
translates into: "live with it."

All is not lost, however. In Norway there's a guy by the name of

Terje Finstad who has come up with a software utility which should be in every Mac/ASR–10 (or EPS) user's arsenal — EPSm. This program solves the SCSI transfer problem by making it a two–step process. Instead of sending samples directly from the Mac to the sampler, EPSm allows the Mac to send samples to a Ensoniq–formatted drive which can then be read by the sampler. This may seem like a rather roundabout way of doing things, but it worÎks. EPSm is shareware and can be obtained from Terje himself at: http://fysmac04.uio.no/eps.html.

And by the way, get stEPS too, it's a great utility for building instruments on the Mac.

All this said, it would still be nice to be able to send samples directly between a Power Mac (or compatible) and the ASR–10 using SCSI, so if anyone knows a way of doing this, please let me know.]

[PF – Kare: Yes, I pinged Terje and got a copy of EPSm. However, at the time I was new to the net and didn't know how to retrieve my mail for three weeks, so the copy he sent me expired before I could use it. But I trust his wareS and recommend them to ASR'ers who do sample editing on Macs.

When I get a free minute, I'm going to build one of those switchboxes Doug May outlined last month in the Hacker (the box doesn't switch termination) and try it on a 7100/80AV and a Performa 6360 (neither of which are clones but are PPC Macs) and report my findings. That's after I get another spare minute to document xfe„rring a *.wav/*.aif file to an MR–series keyboard.

All of which is after I invent the 28–hour day...]

———
TH –

Please inform me on how I can receive the MidiCaster for the Ensoniq Mirage and how much it will cost me if you send it to Greece at this address:

Spanakakis Vangelis
15 Moshonision st.
Nikea, 18450, GREECE
spanax@netor.gr

[TH – We've passed your letter on to Syntaur – who're probably the most likely source for this. We'll see what they say...]

———
TH –

When I got my ASR–10R, included was a list of compatible CD–ROM drives. Can you tell me if this list has been updated, in particular regarding faster drives (12X etc.)? Are these faster drive mechanisms likely to be compatible just because the 2X or 4X from the same manufacturer were? I'm trying to avoid a string of returns to my local purveyor.

Thanks,
Robert Claire
rclaire@sinewave.com

[PF – Robert: As far as the CD–ROM issues go, I know of a number of people who have tried 4X, 6X, 8X mechanisms. So far, the onlÙy ones that seem to work are the 2X mechanisms. The Apple CD300 caddy loader works fine on my ASR–10, which is a Sony mechanism. I personally haven't had any luck with Toshiba or NEC drives, but Ensoniq claims certain models from these manufacturers are compatible, so I defer to their authority on the matter. Most vendors of high repute (Club Mac, for instance) offer a 30–day warranty on their products. However, as

you say, trying to avoid a string of returns is pretty much the traveled path here, as most vendors of Mac peripherals certainly haven't tested their hardware on an ASR...

I'd also like to hear from readers who have configured any drives faster than my trusty old 2X, because it is slooowwww as 20W50 in winter.]

———
Hello —

I am desperately looking for high quality *real* sounding bass and smooth string samples on CD-ROM for my ASR-10.

It seems the CD-ROM world isn't interested in the ASR-10. I've got hundreds of cheesy samples and I've overused the few favorites I have.

I did get t·he upgrade to accept other formats but I'm nervous about if it will work correctly.

Thank you so much,
Julie

[PF — Julie: Geez, the Ensoniq CDR-3 and CDR-4 CDROMs have some glorious string samples on them. CDR-8 from Ensoniq (which is a joint collaboration of Ensoniq and Invision) is nothing BUT orchestral instruments, to include a 6789-block "lush string" bed. Also included are an Orchestral Sting group (4108 blocks), marcato, legato and pizzicato strings, as well as harps, flutes, double reeds, percussion, mallet and bell, etc.

My favorite bass sample is the original "RoundWound" bass sample from an old EPS demo (low velocity is roundwound bass string, high velocity is "pop" — layered with a sine wave bass sample, it's the real deal for jazz/fusion things.

And yes, the latest O.S. will let you import Roland and Akai samples without a hitch. Just be sure to read the caveats in the update bulletin you received with the new OS (layer imports, instruments greater than 16 MB, k˛ey zones, etc)...

The caveats? Try before you buy. Sound evaluation is subjective, so listen to goods before you plunk down your bucks. And make sure you've got 16 Mb in your ASR, because high-quality string sections can top out your memory (there's a bowed bass section sample in the Ensoniq library that's almost 9000 blocks!).

And I'm sure some of our advertisers here in the Hacker will cc you on their wareS as well.]

———
TH —

Does the ASR-X have built-in synth sounds straight out of the box?

Paul T.
quadmix@singnet.com.sg

[PF — Paul: Yes, the ASR-X has an MR-Series wavetable built in. See Garth Hjelte's review in Issue #145 of the Transoniq Hacker.]

———
TH —

I was wondering if you could tell me any info that you have on where I can download and/or buy/sell song sequences for an Ensoniq keyboard.

Thank–You,
Pat McTigue
patjan@bellsouth.net

[PF — Pat: The standard medium of xfer is the Standard Midi File
(SMF). Of course you can purchase ready–to–load sequences for a
particular Ensoniq keyboard fr˜om commercial companies that advertise
in the Hacker (like those from Music Magic, Music Labs, L.B. Music
Sequences, etc.).

The issue here (as well as selling your own sequences of someone
else's songs) are the reproduction license. Typically, a percentage
of what you charge for your sequences goes to the original artist. An
arrangement must be made between you and whoever wrote the song
you're attempting to sell as a sequence.

In light of all of the controversy, Standard MIDI Files are all over
the web. Point your browser to www.midifarm.com — they have around
200 Mb of sequenced SMF's as well as links to other MIDI sites.
Depending on which Ensoniq keyboard you have, you may (or in the case
of the MR series, may not) have to massage the SMF into a format your
particular Malvern keyboard can understand. Gary Giebler makes a
number of utilities that allow you to convert SMF's into
SQ/SD/VFX/TS/ASR format on a PC.

Check out the Hacker Booteeq for more details regarding Giebler and
the sequence vend˛ors.]

[TH — If you're not a subscriber you can still get a lot of this info
out of the sample issue at our web site — and links to the vendors.]

———
Dear Hacker Family,

I have been reading your publications as I pass through McDonald's
Drive–Throughs for several months now. I am uncertain if a damaged
"Hacker" magazine is one with secret sauce on it or not. Please
clarify.

Anyway, I purchased an MR–76 in December of 96. I was won over by the
weighted keys and pleasant piano samples, and since I don't get much
time to do aerobics anymore, I stay in shape by lugging the MR–76 to
gigs... all at a reasonably affordable price. Over the past 10 years
I have used only Korg and Yamaha keyboards (am I allowed to mention
these names here?), so it has taken a little bit of time to
manipulate the MR. There are some functions that either I can't
figure out or may be impossible to do.

GENERAL MR QUESTIONS (used to be private until promoted)

Question Zebra–fish: I have read of rumors of newer versions of the
MR manu˛al and operating systems. What are the latest versions of each
of these? (5 points)

Question Orange Cola: Has anyone used the "Step Record" feature or
the "Final Mix" feature in the Record Mode? (15 points)

Question Reliant: Will there ever be a way to increase the the amount
of memory that can store sequences (song memory) in the MR? (10
points) I would be interested in ways other people using sequences
for live performance have handled this. I can get (at best) 9 MIDI
files stored in MR's memory. (Hard drive suggestions appreciated.)

Question Butter (a.k.a. Marge Jerine): Although I like many of the
sounds on the MR, I truly miss the smoothness of the electric piano
sounds from other synths. Is there a way I can hear sounds from
Ensoniq's expansion modules, or after–market factory sounds from

independents. I also heard that there was some device (electronic chip maybe) that enabled one to load samples from other keyboards (or dogs barking) into an MR, but I have never seen this advertised. (10 points)

THIS GROUP OF QUESTIONS WILL BE DEALING WITH THE DRUM MACHINE

Question Toe Nail: Did I dream that there was an article published in TH about sending MIDI information from the drum machine (including variations and fills) to an external source (i.e. computer) so it could be edited? (Is this issue under the seat in my car?) (10 points)

Question NoNoNa Ninny: Although it is fun to edit the pitch, volume etc. of an existing rhythm, I have concluded that it is impossible to erase (for example) the existing bass drum part and record a new one while still in the drum machine (or from idea pad); then save that as a new rhythm. Or in other words, we will never find an alternating 7/8 and 15/16 time signatures coming from the drum machine. (I was told when I bought the MR that this could be done.) (10 points) Note: Will there ever be a way to load other rhythms into the drum machine (other than the ones on MR disk shipped with keyboard). I just want to fill the air waves with Polka-like drum patterns. (Polka Time PÙroductions Hot New MR POLKA RHYTHMS ON DISK.)

Question D234-l66: Many songs I write have a rhythm break and the vocals go, "Ooh, Ooh, baby," then the rhythm starts up again in the next bar. Or I may (when I'm feeling mushy) have this little "EthnoMallet" solo before the "GreaseBrass" enter and the drum machine starts a sweet (boom chik chik chik) straight 8th ballad rhythm. (I cry every single time.) Anyway, in either case, all I have been able to do is have the drums fade in or out with track Mix record, or use the first part of the tune as a separate sequence. Am I thinking about this correctly? I hate to lose sleep over things like this. As a rule of life, drums machined synched to a sequence must begin at bar 1 and once stopped, will never again play in sync. (12.37 points).

BONUS QUESTION

Question BQ-1: How many layers does your typical flasher use? (2x-y points)

These questions may be forwarded on to others, reproduced or cloned for educational purposes, used for aerospace experiments (wÓith proper folding), but may not be rebroadcast without written permission from seven mimes and/or the NBA.

Your score here _____

Thanks,
Mr. Biff
Bill Drazga
billd@berlen.bdsnet.com

[PF - Mr. Biff: Coach Buzzcutt here. I prefer my MR-76 from Burger World - I can have it MY way there. In order...

(A) Current O.S. for the MR-series KEYBOARDS is 2.1. New manual available from Ensoniq at minimal (if any) cost.

(B) "Step Recording is equivalent to painting a 747 with a Q-tip." Quote is from Quincy Jones, Recording Engineer/Producer Jan 91 Issue.

(C) Memory allocation is adjustable only from the Librarian: no further sequencer memory expansion is available. No plans to (a) share sequence memory with FlashRam cards or (b) SCSI implementation for the MR. 1.4 Mb floppies only...

(D) FlashRam card expansion (4Mb) should hold very convincing piano
sample. Massaging 4Mb into multiple *.wav or *.aif files to load as
key zoned multisamples into an MR will be herculean task...

Drum Machine issuÌes...

(A) See Tony Ferrara's article in #148: Drum machine patterns must be
"copied" into a Track location to speak external MIDI and be edited.

(B) See (A) above: you polka, you brought her...

(C) See (A) above and use MIDI sync: MR's don't speak SMPTE.

(D) B squared-4AC/2A. Then again, most flashers are pretty nonlinear
also...

And the real bonus question: which engineer at Ensoniq wrote the Drum
Machine software? (Hint: he's not into warez.)]

Hi folks!

Does anyone know if there exists a converter that would convert old
TEXTURE sequence files (*.SNG and *.PTN) to MID-format or any other
understandable format??

You see, TEXTURE is one of the oldest sequencing softwares for PC.
Made by a chap named Roger Powell by Magnetic Music. I don't know if
the company even exists anymore — does anyone know??? At least they
don't seem to have a WWW-site!

So! WANTED: such converter and if YOU have such shareware program,
please be kind and send e-mail to me attached with that program file.
È
Thanks!
Jorma Kinnunen, Kuopio, Finland
jkinnune@jmp.fi

[PF — Jorma: Good luck — Texture was such an early sequencing program
I doubt its file format is understood or translatable by anyone but
code warriors. Still, I would be remiss if I didn't ask our reader
base if they've heard or seen such an animal...

BTW, Roger Powell was Todd Rundgren's original keyboard player in
Utopia. Bit of trivia...]

TH —

Just laid down a down payment for the TS-10... it is being updated to
OS 3.1 and filled with 8 megs of sample ram. After owning and
debugging the VFX-SD (one of the first machines out) and converting
it into an SD-1, I would like to know the following:

The store's machine had version 2.0. Before I take the machine out,
what can I press/test/experiment with to verify that it is more or
less bug free and stable? What does the 3.1 have that was broken on
the 2.0? What froze on the 2.0??? What quick things can I check while
in the store to make sure I'm taking a sane instrument oÚut of
there???

You see at present I live an hour from the store and don't want to
have to return to it yelling and screaming. Though I am very good at
it and usually get people to see my way, I'd rather not go through
that hassle.

Please let me know what the upgrade meant to the machine.

Thanks a lot,
G Losack MD — a subscriber for over 7 years
losackmd@infonline.net

[PF — Dr. Losack: I recall your earlier letters in the Hacker —
aren't you an audiologist (earologist, EENT?). In either case, the
most current O.S. for the TS—series is 2.0, which added General MIDI
compatibility (no remapping of sounds/patches, etc. required to talk
the GM subset). In this aspect I don't think it qualifies as a
maintenance revision, but Ensoniq might have fixed some bugs if they
were discovered.

The TS—series is one of the most desirable of the Malvern boxes in
that it offered the full functionality of the SD—1 (sysex storage of
MIDI data from other boxes) as well as the ability to import samples
from the EnsÊoniq sample library. This raised some ire when it was
discovered the SCSI adapter for the TS was a read—only interface,
but, hey, Ensoniq allowed access to the entire EPS/16+/ASR library
this way. Given, you couldn't edit your samples — Malvern had already
polished them to a fine lustre before burning them to CD, so big
deal. There's always somebody who wants one box to do everything.
Nothing does, but the TS was as close as any manufacturer EVER got to
the whole shooting match in one box...

Good to hear from you. Glad you've hung with our illustrious brethren
up in Malvern as well as here in the Hacker. The TS—10/12 O.S. V. 2.0
is the most current (as well as robust) O.S. available, and as long
as you verify that before your purchase, life will be good. I
heartily applaud your decision and foresight.]

[John Seboldt, rohrwerk@pconline.com — Whoa, now! 3.05 is the latest
TS OS according to my June '96 Hacker lying around. 2.0 — no way! I
have OS 3.0 in mine. If there is a 3.1, all t,he better!]

[PF — Gang: I stand corrected — my May Hacker issue (#143) indeed
shows the current TS O.S. at 3.10. Just to make sure, I pinged
http://www.ensoniq.com/html/0010.htm to be sure, and yes, 3.10 it is.
My thanks to John Seyboldt to bringing the 3.05 O.S. to my attention
and apologies to all the veteran TS'ers for my error.]

[GNormand@aol.com — I now use a TS—10 and a TS—12 after owning almost
all of the previous models, and I agree they are sweet machines.
E—mail me if I can be of any assistance.]

———
Hello folks!!!

Just wanted to write this letter to express my deep happiness... I
got my ASR—X this afternoon, and in one hour I discovered that the
beast is a real serious creative machine, saving your time to the
limits... The sequencer is better than the EPS—16+/ASR 10... It is
just a little bit different in concept, but I think it will do the
job. It's really versatile and easy to learn, very EASY if you
already know some Malvern boxes. The effect routing has changed a
little bit again, but again, I'm sure it will fit my needs...

The only bad thing, is that I have the old ROM, so all my ASR library
is waiting there for an upgrade. The rest is ok, and PADS.... Oh
these PADS are going to bring your music out!!! The touch is
amazing!!!

Again, Congratulations, ENSONIQ! And of course... CONGRATULATIONS,
HACKERS!!!

Alex Martin
Barcelona, Spain
higlamm@lix.intercom.es

[PF — Alex: Once again, Ensoniq raises the bar just a little higher...]

———
Dear Hackers, Hackets and Ensoniq,

What is then word on the updates of O.S. for the ASR-X? People are calling me and asking "Will the ASR-X load EPS-16+ disks and will the ASR-X load sounds from CD-ROM?" Thanks for your help!

Mark Schaefer
midimark
dance1@gte.net

[PF — Mark: As we speak, Ensoniq is furiously hacking code for the new OS to allow importation of ASR/EPS/16+ sample disks. I don't know of a projected release date, so stay tuned. Malvern's got another winner coming down the straightaway...]

[TH — Well... by now you've probably read the announcement in this month's Front Panel.]

THE INTERFACE — PART III

———
Hello!

I own an MR-76. I purchased Performer 5.5 a month ago thinking I needed more seq power. It came with FreeMIDI 1.3. To this day I have not been able to get it going. I know, why didn't I contact MOTU for this info? Well, you don't know how hard that is. In fact, I took one day off work to contact via phone. It took 5.3 hrs to talk to a human, then they told me to download the new version of FreeMIDI (1.3) which would work with my Mac Powerbook 5300c. Guess wh,at — it still isn't working.

My question is does anybody out there have a config solution for me that I can use, and also config for the MR-76?

P.S. Should have purchased Cakewalk.

Thanks :-)
Anthony Brave
tbrave@olc.edu

[PF — Tony: Powerbooks (especially POWER powerbooks) are a different animal entirely. Ensure you have Appletalk switched off. I ALWAYS leave the Control Strip "seat belt" at the bottom of my Duo 210 (don't laugh!) screen to allow disconnecting Appletalk. If your 5300 has an internal modem, go to the chooser and select the "Internal Modem" (the middle icon) for telecommunication stuff. This should release the "Printer/Modem" port for other applications. THIS is the real issue, since 5300's have only one serial port, so it does double duty as a combined printer/modem port.

I had a similar problem on a 2300C until I turned the Express Modem off in the Express Modem Control Panel (CDEV). It wouldn't print to a OfficeJet 500 HP printer/fax/scanner/copier thru GDT‹ software (Mac-to-PC printer) until I switched off the Express modem.

Yeah, I know about MOTU customer support. I called three times every day the first week in March to no avail. Finally, I emailed them and got a response. And yeah, I couldn't use a freeware Yamaha CS1X editor for the Mac (as well as Patchbay and Apple MIDI Manager) until I did FreeMIDI 1.3. Seems to work OK with FreeStyle...

And even though I'm a diehard Mac evangelist, the convenience of dropping a *.mid file onto a floppy out of a PC and plugging it directly into the MR is pretty appealing. I tried it a coupla times on my '586 at home, and well, you'll have to remap cooler MR sounds to the sequence tracks than those stinky GM defaults, but it's convenient...

To do the same thing on a Mac, save a Performer file as an SMF using the "Save as" File menu, then insert a DOS-formatted floppy and copy the file over to it. Give it a DOS name, e.g., "PLGNPRAY.mid," and drop it into the MR. Voila! Hope this helÚps!]

TH —

Is there a mailing list/newsgroup for the ASR-X? I got one, and I think I'm running into a few glitches... and wanted to run them by other users. Know of any reviews yet in any magazines?

Thanx,
—Chris
Christopher Robin
nivek@pcez.com

[PF — Chris: The ASR-X was just released late last month. The Hacker barely got time to squeeze Garth Hjelte's impressions of it into the July issue. Little too soon to tell what groups are out there yet since the ASR-X isn't even 30 days old yet. As soon as we get any input, we'll let you know. Readers?]

Dear Transoniq Hacker,

I recently purchased an MR-76 with the intent of it being the controller for the rest of my keyboard/module components. As is the case with my previous purchases, I went through the rigors of ensuring that the MR-76 would be a cost-effective tool to enhance my creativity. With its unprecedented layout and sound quality I find the MR-76 to be aptly billed as a "Composition Keyboard." A true work of art!

However, I am Ósorry to say that there is trouble in paradise. All is well as long as the MR-76 is being used as an "all in one" keyboard. It does not communicate well with other MIDI gear. No matter what I do, I can not record MIDI tracks in the 16-track recorder without corrupting existing track information. I was told that the paramount purpose of the OS Version 2.0 upgrade (which my MR has) was to correct this problem through the "Align MIDI Track" function. Unfortunately, that is not the case.

To work through this problem I have recorded tracks using MR-76 patches and then changed the MIDI channel to play the originally intended patch from my outboard gear. While this alternative method has proved effective in resolving the aforementioned problem, creativity has ostensibly been compromised. Ironically, the purported perfect complement is in practice an abhorred detriment.

Is Ensoniq working toward resolving this problem? What we have here is a failure to communicate! It's hard to believe that this MˇIDI communication problem can not be resolved. None of my other gear (Roland, Korg, Kawai, Alesis) have this problem. Actually, prior to my MR-76 I have had a very good system in terms of creativity, sound quality, ease of use, etc — which should have been elevated to "Great" had the MR-76 not had this problem.

HELP!!!!!
Jim Radich
Oxford, MI

[PF — Jim: You're not alone — I get about three of these kinds of letters a month. Everybody seems to think you can unhook one brain from your keyboard and make it think with another by merely connecting a 5-pin DIN cable. And it just ain't so. The MR-series keyboards were designed from the ground up to be the main I/O device in a keyboard configuration. And, contrary to popular belief, integrating one brain intro another is NOT a seamless transition.

I appreciate your predicament, and I truly wish there was an easy solution to your configuration. The user interface and its ease of use is a very subjective and dynamic element in composition. I can't work in a Yamaha ˙sequencing environment with all the "Menu XX, Job #xx, Are you Sure?" prompts. By the same token, I can't sequence with one hand on a mouse, either. That's why I became enamored of Ensoniq boards back in 1985 when a Mirage rocked my world. Then the EPS with its 8-track sequencer knocked me out, and I was making all this music without using that @#$%^& $495 Performer 3.2 I had just bought three months earlier.

I've had no problem assigning any sequencer track to MIDI Out status, sending the program change out, and getting great results. I've even made a template where the first 10 tracks (1–9 and Rhythm) speak internal MR voices only, and 11–16 are set to MIDI Out status. Every time I begin a new piece I just load my "Template" file and begin. I'd be interested to hear Ensoniq's explanation of the "Align MIDI Track" function, as I've never had the need to use it. All I've ever had to do we select a track, drop a voice into it, spin the knob hard right to "Select MIDI" and I'm good to go. The MR is the O,NLY keyboard that lets you select local on and off for tracks without doing a global local on or off — that alone is a pretty confusing issue by itself.]

[PF — Jim: On further reflection, I'm posting my response to a similar letter I received last month on these very same issues. Please let me know if this helps your predicament:

I'm using the MR-76 with my computer system (Cakewalk) with no problems. It's just that you have to think a little differently about the MR than other synths. The synth is basically a local only synth. In order to send out the MIDI out port, you choose a "sound" called MIDI OUT. This allows you to specify a channel, bank and patch.

For my setup, I have a preset that uses the utility sound "Silence" as the sound for tracks 1–9 and 11–16. I mute track 10 because I use a DM5 for the majority of my drum sounds. Then for the soundfinder sound I choose MIDI OUT, set at channel 1, bank 1, program 1. Cakewalk then remaps this with its MIDI Thru setting and se‰nds it back to the MR.

The reason for the Silence sound on the tracks is so that I can change the FX assignments if I need to.

The drum machine is local only, but there's a work around here, too. Let's say I've used the MR sequencer to store a basic work version of a piece of music and I've used the drum machine for the rhythm patterns. I would like to be able to tweak the pattern a bit with some custom fills, or assign some of the voices to my DM5. For this I'll need to record the notes into my sequencer. Problem is the drum machine doesn't output actual note date through the MIDI OUT port. Solution is to change the sound on track 10 to the MIDI OUT sound, using channel 10. The bank and program settings aren't important. Set the sequencer to external clock, make sure your MR is sending MIDI stop/start messages, then record it into your sequencer. You won't hear anything, but the note data will be recorded.

To hear the actual notes, you'll need to find what drum kit the MR is usÁing to make the sounds, and assign the bank and program number of

that kit in your computer sequencer track. Do this by editing the
drum machine kit. The "reassign drum kit" menu will tell you which
kit is being used.]

[Ensoniq - The "Align MIDI Track" function is used only when loading
a Standard MIDI File. It is not intended to be used on every SMF, but
only those particular files that are in need of it. Most
computer-based sequencers save the information from all 16 tracks
onto track 1. This is know as a type 0 MIDI file format. When
selecting any track within the MR sequencer the "Align MIDI Track"
feature is then called upon. It basically "explodes" all 16 tracks
from track 1 and assigns them to the tracks in the MR sequencer. This
is known as a type 1 standard MIDI file. Aligning the MIDI channels
will allow for individual edits of the SMF.

MIDI-OUT on the MR is quite different from any other Ensoniq product.
To communicate with an external device when using the MR as the
mastÒer controller, select "MIDI-OUT" in the SoundFinder section and
send it to the desired track in the MR sequencer. The parameters for
MIDI channel, bank, and program changes are contained within the
MIDI-OUT sound. If the MR is being utilized as a MIDI target, simply
selecting the sound MIDI-OUT in the SoundFinder section is the only
adjustment that needs to be made. For a further and more detailed
explanation of MIDI Out on the MR, please refer to Tony Ferrara's
article in the March issue of the Transoniq Hacker.]

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                      eTH ftp site info

This ftp site is intended for graphics, patches, samples and other
files associated with Transoniq Hacker. Files associated with a
particular issue of the magazine will be found in a directory with
the issue number for its name. These directories will be cleared out
a couple months after the mailing of the issue. File names will be
referenced within eTH. The way to get there is as follows:

At your system prompt...

$> ftp ftp.transoniq.com
Name: anonymous
Password: use your e-mail adÒdress as password
ftp> cd vendors/trnsoniq **** yes — WITHOUT the "a" ****
ftp> dir

This should give you a list of files and subdirectories. Most of the
time the figures for a particular issue will be combined in a single
file with the issue number for a name — e.g. "eTH120.gif." If there
are a *lot* of figures, they may be in a subdirectory with the issue
number for a name. Do a "dir" to see what's listed and to note the
names. Then do a "get filename" to transfer the file. When you're
done, logout with a "bye."

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Maybe your question has already been answered — Interface On A Disk

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DP/4: 1.15                  DP/4 PLUS 2.05
KS-32: 3.01                 ASR-10: 3.53/1.5
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KMX-16: 1.50                TS-10/12: 3.10
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MR-61/76: 2.10             E-Prime: 2.01
ASR-X: 1.12

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equal number of issues for any issues paid for that are not available
at the time we receive your order. ESQ-1 coverage started with Issue
#13. SQ-80 coverage started with #29, (although most ESQ-1 coverage
also applies to the SQ-80). EPS coverage got going with #35 (and also
applies to the ASR-10). VFX coverage (which also applies to the SDs)
got started in #48. The SQs got going in #63. (SQ articles also apply
to the KS-32 & KT-76.) DP/4 coverage started in #88 (much of which
also aÌpplies to the ASR-10). TS-10/12 coverage got going with #98 but
owners should also check out sample reviews (EPS/ASR) and SD & VFX
programming tips.

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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
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Demand line, 1-800-257-1439, can also be used to get specs, OS,
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All Ensoniq Gear – Electric Factory (Ensoniq's Australi"a distributor). E-mail address: elfa@ozemail.com.au; their web site at http://www.ozemail.com.au/~elfa; or e-mail their resident clinician, Michael Allen, at mallen@geko.com.au. Phone calls: business hours – Victoria. (03) 480-5988.

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

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

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

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

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

VFX, SD32 and EPS-16+ Questions – Dara Jones, 214-361-0829 voice mail or e-mail: 71055.1113@compuserve.com.

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

SQ-80, VFX Questions – Robert Romano, 607-898-4868. Any ol' time. (Within reason – EST.)

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

EPS, EPS-16 PLUS, & ASR-10 Questions – Garth Hjelte. Rubber Chicken Software. Call anytime. If message, 24-hour callback. (612) 235-9798. Email: chickenEPS@willmar.com.

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

EPS/MIRAGE/ESQ/SQ-80 M.U.G. 24-Hour Hotline – 212-465-3430. Leave name, number, address. 24-hr Callback. Email: G4Prod@aol.com.

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, ÌSD-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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                Tested and Approved Hard Drives for the EPSs

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

610-647-3930.

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

Drives Reported toÓ Work by Readers:

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

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

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If You're Selling Your Gear...

Please be sure to pass along how absolutely vital it is to have a
subscription to the Transoniq Hacker. And — we'll be happy to switch
the sub over to the new owner. No charge, and a nice extra to help
close the deal.

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Ensoniq Corp.