

# Transoniq

# Hacker

The Independent News  
Magazine for Ensoniq Users

## Sound Source Unlimited's R&B/Top 40

Jack Stephen Tolin



Product: SQ03 R&B/Top 40 Soundbank.  
For: SQ-1/R/2, KS-32.  
Price: 16k RAM card, \$84.95; Disk (Mac, Atari, DOS, many more) \$44.95.  
From: Sound Source Unlimited, 2985 E. Hillcrest Dr., Suite A, Westlake Village, CA 91362. Phone: 800-877-4778, 805-494-9996.

Welcome back, my friends, to the old SQ (or the new KS). If it's *still* time for a new synthesizer for you, stick around. After all, what better way is there to buy a new synth than in the form of a new soundbank? (Sound familiar?) The bank we will be looking at this month includes a diverse range of sounds and could very well be useful to just about anybody. (It should be noted that this particular bank does *not* include any of the expansion waveforms of the SQ 32-voice instruments.) Sound Source indicates that the one whose talent, skill, and know-how went into this bank is none other than Ivan Coleman.

### Interface Inferences

Sound Source provides a convenient

directory listing each of the sounds with a brief description, and at times, a suggested usage. Often, a particular song, artist, and/or sound was in mind when programmed. If such was the case, it is mentioned —

“Screaming Guitar: Steve Vai standing on a mesa in the middle of Death Valley, with a wall of Marshall stacks, during a thunderstorm. Need I say more? Powerful lead rock guitar sound with a larger than life feel to it.”

Or — “Moribund Chorus: Ghostly tormented souls of Roland sound programmers wail in agony as they try to determine how many partials make a patch. Sounds best when played with 7ths or larger chords (i.e., 4 or more notes).”

It's descriptions like this that make this voice listing a joy to read! They may include suggested methods of playing or ornamentation. Some include the effect used and mod wheel functions: vibrato, increase in decay, rotary speed, increase in amplitude, looping effect, voice mute, slow trill, pitch bend, and so on. Keyboard splits are also described.

In general, all of the programs are, for the most part, arranged both in the listing and in the bank itself in order of class. Divisions include guitars, special effects, synth keys, musical percussion, drum kits, woodwinds, brass, basses, organs, analogs, pianos (including electric and digital), and the ever-popular miscellaneous.

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## The Phonic Factor

This set starts off with not one, not three, but *five* guitars, the first two of which are heavy on the distortion side: Iron Man and Screaming Guitar. The former has no feedback, the latter has a deep reverb. Both are tremendously different from the ROM program, "Dirt Guitar," and both are tremendously useful. Other guitars in the bank include Twin Peaks, Western Guitar, Nylon String, Gee-Tar, Spanish Chords, and Chord Guitar. I'm not extremely impressed with any of the attempts at sounding like a realistic acoustic guitar except for the Spanish one — I'm a real critic when it comes to synthesized versions of guitar. The last two play chords for each key hit. Hitting a key results in a strumming effect.

"ESQ-1 Fantasy" and "Synthetic: U.K." are actually both reminiscent of sounds from a Yamaha Portasound keyboard. The former, rather hard to explain, resembles a clavinet-type wave with a pulse-type wave. The latter, supposedly based on a sound by Human League, makes an interesting synth-bass with the top keys sufficient for synth key utilizations.

Neat percussion extras include African Sunrise (dynamic metal-wood xylophone?), Far East Vibes (hard, loud, and long), Bells of St. Mary (grandfather clock, Big Ben, church bells, etc.), and TimpaniGongBells — guess what this includes! (The bells are reminiscent of St. Mary's.)

I'm not personally hip on the inclusion of drum sets in a soundbank, and this one has five: Aux Percussion, New Jazz Kit 1, Funky Soul Kit, Hi-NRG Perc 1, and Wild House Kit. I'm not sure what Art Blakey would think about this jazz snare, but it seems pretty "clunky" (but not *bad*, mind you) to me — forget about doing anything with it except single hits (no rolls). Funky: a temple block for a snare (?); forget about the toms. Wild: some interesting alternative for a percussion kit. They are all definitely new.

The ten basses, front and center: Hot Chorus Bass, Fat Funky Bass, Upright Classy, Jetson Jazz (good synth), Thump Synth Bass, Photon Bass (good synth), Sci Fi Bass (good synth), How Low Can U Go (hard and odd for a sound in general — yeatchch), Acid\* House Bass (good synth) and Bass Fried Alive (synth with neat effect in the upper octave or so — a swerving up?). HCB, FFB, UC, and TSB are all variations on the typical SQ/KS basses. JJ sounds like a pretty decent clone of an ESQ-1/SQ-80 sound — "Solo 22" by A.R.T. Gven — that was found in the Hackerpatch in Issue #50 (August, 1989).

Without a doubt, the absolute best include such fabulous works of art as Big Band Horns — including saxes and brasses; Terminator Brass — a real bright symphonic brass with excellent reverb; Percussive Synth; Dance String Hit; Harmonica Man; Church Organ; Back Goes Club — "synth pipe organ sound"; Lite Bell Clav — supposedly reminiscent of a Beatles era clav and Herbie's Thang, which is *slightly* reminiscent of Steve Winwood's popular synth lead.

## Some Successful Shortcomings

Unfortunately, many of the programs do not have any real-time modulation routings beside that of velocity control and keyboard splits. Even something as simple as mod wheel vibrato was missing from them.

Also, it seems to me that many of these sounds are the kinds of things that would go onto a film textures soundbank: Vangelis Strings — a dulled electric piano layered with soft strings, admittedly new-age; Rambling Madness — a "horror film effect" sequence on the lower keyboard and a "children's glockenspiel" on the higher; Moribund Chorus; *three* flutes — Plain Old, China's, and Industrial; Alpine Horns (?!); Roman Brass. These are some good sounds, by the way. However, I'm not so sure that describing some of these sounds as *intended* for pop, dance, funk, house, acid and/or R&B *make* them useful for such. I realize that this kind of a thing is subjective, but if many of these sounds are going to be used for R&B or Top 40, it would probably be considered a new thing. Sound Source might have just as well entitled this bank, "MASTERRAM Collection 2."

There's a *lot* more to this bank than simply having ammunition to fire out pop. There are so many sounds I wouldn't dream of putting into pop that are so effective elsewhere. I think Sound Source sold these sounds short (try saying *that* three times real fast). Pads like Mellow Ice (shiny bell-sustained synth), The Wizard of ID (breathy), Soft Swell Pad, 8 O'Clock Sunday (clarinet-vocal ensemble) are good for new-age and film scoring. Then there are the spacey-techno sounds like Logan's Run and Sub Space which include transwaves for effect. And there are so many new kinds of strange synthesizer sounds to tickle your ears. The name of the soundbank just doesn't do it justice. Unfortunately, this decreases the product's throw-away and effectiveness ratings. Because so many people may purchase this particular product for the primary purpose of producing pop, the question, "Does this bank accomplish what it sets out to do?" must be answered somewhat critically. Of course, this doesn't necessarily mean that the sounds likely to be considered inappropriate or "throw-away" are bad.

Really, if you're looking for a collection of all-around excellent sounds that will keep your approach fresh toward making music *in general*, this is the bank for you. ■

### SUBSCRIPTION INFORMATION 12 MONTHLY ISSUES

US: \$23/year. All others: \$32/year (please use International Money Order, payable in US funds). Please make payable and mail to:

TRANSONIQ HACKER  
1402 SW UPLAND DR., PORTLAND, OR 97221

## RND (🎵🎵🎵)

### Ensoniq News

We're interested in hearing from any hacker who writes music using ethnic pitch tables. We are collecting sounds and sequences for demo releases for Middle Eastern-style music, but would like to hear from anyone creating ethnic music in general. Contact Steve Mash at (215) 647-3930.

**TS-10 O.S. 2.0** — release in mid-October. We are putting the finishing touches on this new O.S for the TS-10 which adds the following features: **Support for read-only SCSI loading** of sampled sounds. Take advantage of CDR-1 and CDR-2 for a huge palette of sampled sounds, or use your already loaded hard drive. Requires the SP-4 SCSI interface (\$249.95 including installation). **Auto-loading of sampled sounds** — when you turn on the TS-10 it will ask you if you wish to load the sampled sounds that were in memory when you last turned it off. If you answer yes it will auto-load from SCSI, or prompt you for the appropriate disks. A real-time saver! **Sampled sound banks can be saved/recalled with sequence files**, so when you load a new sequence in, the TS-10 will auto-load the sounds from SCSI, or prompt you for the floppy disks. **SoundFinder** — when you want to replace a sound you can look through only sounds of the same type for faster arranging. And a **Tempo track**.

**ASR-10 O.S. Version 2.0** — release in late October/early November. O.S. Version 2.0 adds two tracks of digital audio recording to the ASR-10. Record either to RAM (RAMTracks) or spooled to a SCSI drive (DiskTracks) with recording time limited only by the size of your drive. Editing features include punch in/out, mix, panning, unlimited bounce down and more. Recording can be in mono or stereo, and can be through the analog inputs of the new DI-10 digital I/O. O.S. 2.0 will also include **12 new 44.1 kHz effects** for use with the DI-10 digital I/O and the new digital recording features.

These are both free updates. The TS-10 O.S. will be available through Authorized Ensoniq Repair Stations, and the floppy-only ASR-10 O.S. 2.0 will be available from all Authorized Ensoniq Dealers (requires ROM version 1.5).

### Hacker News

Well, we never thought it would last this long! In honor of our 100th issue we wanted to do something special, so we cleverly arranged to have a record-breaking errata — see page 14 for a little update on our Envelopes Series. Actually, all seriousness aside, we would like to thank all our writers, subscribers, advertisers, vendors, etc. — and especially Ensoniq — for making this thing work. All we do is put it together.

### Third-Party News

Tom Shear and his sample-vending business have moved back to Syracuse: 255 Small Rd, Syracuse, NY 13210.

Cybersounds (formerly 3D Sounds) has recently moved to 801 Weber St. E, Kitchener, ONT N2H-1H5, Canada.

And finally, Syntaur Productions has moved down the street to 4241 W Alabama #10, Houston, TX 77027. (Same phone as before.)

## TRANSONIQ-NET HELP WITH QUESTIONS

All of the individuals listed below are *volunteers!* Please take that into

consideration when calling. If you get a recording and leave a message, let 'em know if it's okay to call back collect (this will greatly increase your chances of getting a return call).

**All Ensoniq Gear** — Ensoniq Customer Service. 9:30 am to noon, 1:15 pm to 6:30 pm EST Monday to Friday. 215-647-3930.

**All Ensoniq Gear** — Electric Factory (Ensoniq's Australia distributor). Business hours — Victoria. (03) 4805988.

**Sampling** — The International Samplers Cooperative, 310-455-2653 or via MusoBBS, 818-884-6799.

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

**VFX Sound Programming Questions** — Dara Jones, Compuserve: 71055,1113 or Midi-net and Fido-net. The local BBS is the Nightfly in Dallas: 214-342-2286.

**SD-1, DP/4 Questions** — John Cox, 609-888-5519, (NJ) 6 — 8 pm EST.

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

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

**EPS, EPS-16 PLUS, & ASR-10 Questions** — Garth Hjelte. Rubber Chicken Software. Call anytime. If message, 24-hour callback. (305) 963-1783. Compuserve: 72203,2303.

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

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

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

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

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

**SQ-1, KS-32, & SD-1 Questions** — Pat Finnigan, 317-462-8446. 8:00 am to 10:00 pm EST.

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

## HYPERSOINQ NEW PRODUCTS

**Syntaur Productions** has released a cassette tape, "*Haunted Halloween!*" which is ideal for terrorizing trick-or-treaters, bewitching Halloween parties, or adding a devilish dimension to haunted houses. The tape, produced by keyboardist Sam Mims, features 45 minutes of menacing music and sinister sound effects. The music was recorded using the Ensoniq TS-10, SD-1 and EPS-16 Plus. The EPS-16 was also used extensively for sound effects, along with a MiniMoog synthesizer. "*Haunted Halloween!*" can be mail ordered for \$5.95 postpaid, or is available free with orders over \$20, from Syntaur Productions, 4241 W. Alabama #10, Houston, TX 77027. Orders received by October 23 guarantee delivery by Halloween.

## World's A Part

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Tape: *Out of Sight/Out of Mind*.

Artist: Against the Grain.

Contact info: No Pain/No Grain, 347 Crosman St., Jamestown, NY 14701. Phone: (716) 388-1875.

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**Equipment:** Ensoniq EPS w 4/meg upgrade, Ensoniq Mirage, Alesis HR-16 Macintosh SE 4/Meg memory, MasterTracks Pro, Alchemy, Tascam 388 R/R Portastudio, Toshiba VCR PCM digital 2 track, JL Cooper PP3 SMPTE/MIDI Sync, Casio PG380 Guitar Controller.

We all know the story about the cruel hard world of trying to break into the music business. They say that if your tape can't grab the music industry professional in the first thirty seconds, you might as well forget it. Well you can put that all behind you in the world of independently produced alternative music. It's not just bad-white-political-rap music. It's much more than that. It's a collection of fascinating grooves and non-sense lyrics and clever ideas. It's live sarcasm and studio-clean caustic wit. Singing has been replaced by narration. Dark humor is the thread that runs throughout.

The synth patches on this tape are modern. Strictly future-present spoken here. The production values are wonderful. The emphasis is clear. This tape is well put together and is essentially a demo-tape with six tunes, the longest being 4:10.

The first song begins and is easily identifiable as rap music. It is called *Election Fears*. While I can admit that rap is not my cup of tea, I have heard some that stands way above the rest. However, if I were a studio mogul and this tape landed in my lap, I would have popped it out after 15 seconds and moved onto another demo. Clearly there were two or three other choices that I would have put as a "first" in order to draw a first time listener into a sense of what to expect from *Against The Grain* as a group. I actually put the tape away for several days thinking, oh yeah, I have to review that political rap group, gee!

When I did get around to hearing the other songs I was pleasantly surprised. *Out Of Sight/Out Of Mind* was the second song and appropriately the name of this entire work. This song is a good thing. It uses all of the strengths and diminishes the weaknesses of the talents of Brad and Gordy Carlson. Brad is the voice of the band, and while he's not a vocalist, he is expressive and he does have something to say. Gordy's melodies are intriguing and moody. The lyrics to this song are a laundry-list poem, detailing life in the city. The beat is driving, with all the passion and feeling of a two-bit

detective movie. There are some good breaks and an interesting ending.

*God Needs Money Too* is a good live recording of a folk song.

*Neurosis* is the art of noise. A note from the Carlson boys: "Sometimes your mistakes can be your strengths. [I] loaded a bank of sounds into the EPS, but loaded the wrong sequence. This is the result. Now whenever I run out of ideas I load mismatched instrument banks and sequences to see what happens."

*Fly N Die* is another live recording. It's the closest thing to popular on this tape. There is enough of a melody here to recognize, although the music seems more crude here than on any other and the recording sounds too good to be live. Hmmm?

*Hawking's Equation* is a light ethereal tribute to the great Stephen Hawking of Cambridge University. Its mellow new-age sounds wash over with the familiar narration of Brad Carlson. Slowly a beat is constructed, which moves the pace along, building momentum with the heaviness of the words. I almost got the sense that Brad was taking himself seriously on this piece.

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Tape: *a new light ~ christmas*.

Artist: Richard Audd.

Contact info: RMA Music, 11012 Ventura Blvd. Suite 1265, Studio City, CA 91604. Phone: (818) 842-4450.

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**Equipment:** Atari 1040ST Computer running Barefoot Platinum software (the old Hybrid Arts updated program), Ensoniq EPS with full memory and output expander, Casio CZ-1 (for harp), Yamaha TG100 (for percussion, effects, and some woodwinds), Vestax 6-track, Alesis ADAT 8-track. EPS sounds — we are using currently available sounds with a few customizations.

I would like to begin this review with a paragraph from William Simonsen, Marketing Director for RMA Music:

*"This is a project that has taken several years to develop as the technology to produce the sounds has continued to evolve and improve. We have sought the existence of other recordings that have tried to fully reproduce the sound of a full symphonic orchestra and have found nothing to date. I think we are the first to truly put 80 musicians out of work and produce a pure orchestral sound with all its nuances."*

OK. Some pretty bold statements! Who are these guys? Well,

I'm glad you asked. Richard Audd is the producer of this demo. He is the online and offline video tape editor for Performance Post, Inc. This demo represents a larger work of the same title which is on CD. RMA Music is Richard's company. The client list of Performance Post is impressive, as well as the companies that it is associated with.

Mr. Simonsen sent along the tape — as well as a newly mastered and mixed tape (which arrived on time! thank you) — a picture, a resume and a press release. I really feel compelled to say that with all the outstanding work done and the impressive connections, the resume still appears pretty dry and business-like. As an aside I would suggest that you run the resume past a creative desktop publisher and put some real pizzazz and style into it. SELL YOURSELF!

Now, I know you're all wondering — did they do it? Did they put 80 musicians out of work? Let's move on to the music and find out. But before we do that let me tease you just a bit longer with a list the selections that Richard covered: *Merry Christmas*, *Mr. Britten*, *Fanfare*, *Gesu Bambino*, *O Come All Ye Faithful*, *Silent Night*, *O Come Emanuel*, *Sleigh Ride*.

The answer is no. This is a very slick, professionally produced and, I might add, classic demo tape. Richard did an outstanding job recreating the sounds of a symphony, but I would say that overall the feeling was lacking. The variations in volume and the shifts in emphasis were too smooth by comparison. I would say that, ultimately laid next to a recording of 80 musicians, the 80 musicians would still have a job at the end of the day.

The opening song *Merry Christmas* (as in, we wish you a...) is a very fun piece and a goody to open this demo tape. The song begins in a traditional manner and then opens up in an almost haphazard fashion as different instruments grab their notes out of the air.

*Mr. Britten* I was unfamiliar with, but it is a beautiful, lilting ballad. Flutes, clarinets, oboes, horns, strings and bells carry

the tune forward over one snow-covered hill to the next.

*Silent Night* is a great re-interpretation of the old standard. There is a very realistic steel string guitar. BUT, and I've said this before about saxophones, it came very close, but the arpeggio was so s-l-o-w that it simply didn't sound realistic. Overall, the arrangement was inspiring and interesting.

*O Come Emanuel* is heavy and strong in its introduction. The tuned percussions tell a tale of their own as Richard creates a bed of music under the strings and horns. This is definitely Disney-esque (yes the Disney Channel is on Richard's list of associated companies).

However, nothing is more glorified-big-symphony-grandiose than *Sleigh Ride*. This is the best, the most expressive, and the most realistic piece that hits the mark for all that Mr. Simonsen claims.

The most interesting places in these songs is the point of departure from the original or traditional old standard. These strayings from the regular make you feel a different way about the same song. They also personalize, or put Richard's stamp on these orchestrations.

The thing that will put those 80 musicians out of job is the idea that Richard can come this close to this good a sound at a fraction of the price for rehearsal, salary, care and handling of those 80 musicians. This is where he has the ultimate advantage. ■



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

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

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## Using Volume, Pan and Effects Parameters

*Dan Briggs*

This little article is in response to an Interface letter from Fred Bass in the July issue of the *Hacker* (#97). Mr. Bass asks for suggestions concerning the use of volume, pan, and effects parameters. I use a VFX-sd and an SD-1 with my work.

Balancing volume levels is a very basic part of any music

performance. While I never set a procedure in concrete, there are several basic things that I do that can be used as "starting place" to improve the finished product.

#1. I record basic sequence tracks first. I do not do much "decorative" work until later. I start with a melody, a bass part, or a basic rhythm track. Sometimes I use a prerecorded

rhythm track to get me started and then replace it with one of my own later in the session if needed. When these basic parts are complete, I am ready for a little spreading out. Keep in mind that these are just to get started. You may wish to replace these parts with more creative work later.

#2. Next, it adds more depth to a rhythm track to spread it out by separating the bass drum, snare drum, cymbal, and trap parts. This gives you options for volume, pan, and effects for each individual part of the drum set. If this process is new to you, let me explain.

This process is done with the Track Edit button. Experiment with the drum kit you are using to find the bass drum sounds (or another sound that you wish to isolate). Also make note of the tracks that are "Undefined" in order to have a place to put your new track copy. In the Edit section, press "Track." In the lighted display, select "Copy." You will see the track number that is selected (that you are about to copy) and the name of the sequence you are currently in. Leave these settings as they are.

On the second line, you will see "Range — All." Press that soft button. The range adjustment can be for selected measures or for a key range. The selected measures will be the last range that you edited. In order to separate the drum set instruments, you should use *all* the measures of the sequence. Press the lower left soft button to adjust the selection of range. The underlined portion will be the first note of the range of keys that you wish to copy. Press the furthest left key which produces a bass drum sound. The selection line will move to the right which indicates that you should press the furthest key to the right which produces a bass drum sound. If you make a mistake, you can toggle between the two settings by pressing the soft button. When you have selected the range you wish to copy, press "Set."

You will then need to set the track that is to receive the new copy. Be sure that you do not copy over something you want to keep. Pressing the soft button again will allow you to indicate the measure in which your new track will begin. When you have completed the settings, press "Yes." You will then see the audition screen. (In order to hear what you want to hear of the new track, you will need to select the volume screen and mute the original track. If you do not, you may have some sound deviation and the old track will cover the sound of your new track.) If your track copied correctly, press "Keep New Track." You may then go back to the original track to copy out another drum sound.

#3. When this process is complete, you may then begin adjusting the individual drum kit sounds. Volume is often a good place to start. You can vary the use of the drum kit quite a bit with just volume.

#4. Next, press the "Pan" button. Imagine that the sounds you

hear are on a stage. Let your ear tell you where the instruments are. The imagine where they could be place to improve their effectiveness. Pan adjustments are made on a scale from left (00) to right (99). There is also the "VOI" setting which leaves the sound as it was created. This takes some experimenting to see what you prefer. As a place to start. I pan my drum kits with the bass drum 50, the snare drum 40, and the cymbals 60. Then I place other sounds around as they seem appropriate. I also do this with the melody and bass lines muted. They can be added and panned into the picture as desired.

When the panning has been done, I usually find that a fine tuning is necessary on the volume controls. I have also added some supporting chords by this time (either rhythmic or sustained or both). By soloing tracks, I balance the melody with the bass guitar, the bass guitar with the bass drum, and then the three together. I then blend in the snare drum and some chords. The cymbals can then be placed lightly on the top of the sound or slightly under the surface.

The effects settings depend a lot on the way that the sequence is going to be used. If it is for live performance, it depends on the room in which you will be playing. The only common denominator that I use for this is that, in most cases, a tape recording needs more "presence" than a live performance. Again, nothing is set in concrete. You have to experiment to see what you like and how you can use it in performance. If I do not have a use for the sequence when I am creating it, I just use what I like to hear. It can always be adjusted later to suit a specific purpose.

This method provides a pretty good creative base for further development of the creation. You also have a head start on how to pan new parts without covering other parts. ■

*Please contact me if I can be of assistance. Dan Briggs, Data Base Music Production, Box 1164, Archer City, TX 76351. Phone: (817) 574-4653.*

## BACK ISSUES

Back issues are \$2.00 each. (Overseas: \$3 each.) Issues 1-38, 61, 67-72, and 82-84 are no longer available. Subscriptions will be extended an 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.) DP/4 coverage started in #88 (much of which also applies to the ASR-10). TS-10 owners should check out sample reviews (EPS/ASR) and SD & VFX programming tips. Permission has been given to photocopy issues that we no longer have available — check the classifieds for people offering them. A free back issue index is available which contains the tables of content for all issues since Number 43.

# MIDI Looping and the EPS-16 Plus

Paul Rowland

## What drives one to LOOP?

MIDI looping, connecting the '16+ MIDI Out to MIDI In, has a place if one likes to play the keyboard whilst it receives MIDI on other channels and simultaneously to lay down all the tracks. It is a recording aid.

An example is the recording of a sequence using a master keyboard with an EPS — like two manuals of an organ.

The need to MIDI loop at all occurs because the '16+ will only record multitimbrally through MIDI. So if Record Source MULTI is set, all data — even from the EPS keyboard itself — has to enter its MIDI In port in order to sound and record. So although Record Source MULTI enables external source(s) to record several tracks at once, it is MIDI Looping which enables the EPS keys to join this facility. The Musicians Manual observes that the procedure is a bit tricky, and should only be attempted if one has a good understanding of the system.

This well-intentioned advice may unnerve the bravest musician and my purpose is to allay tremors by quoting my experiences.

## What are the Bones of the System?

Following on the idea of a Master and also a second EPS Plus keyboard, then the use of extra sound modules naturally follows.

Depending on how good a Master one has, a MIDI Processor

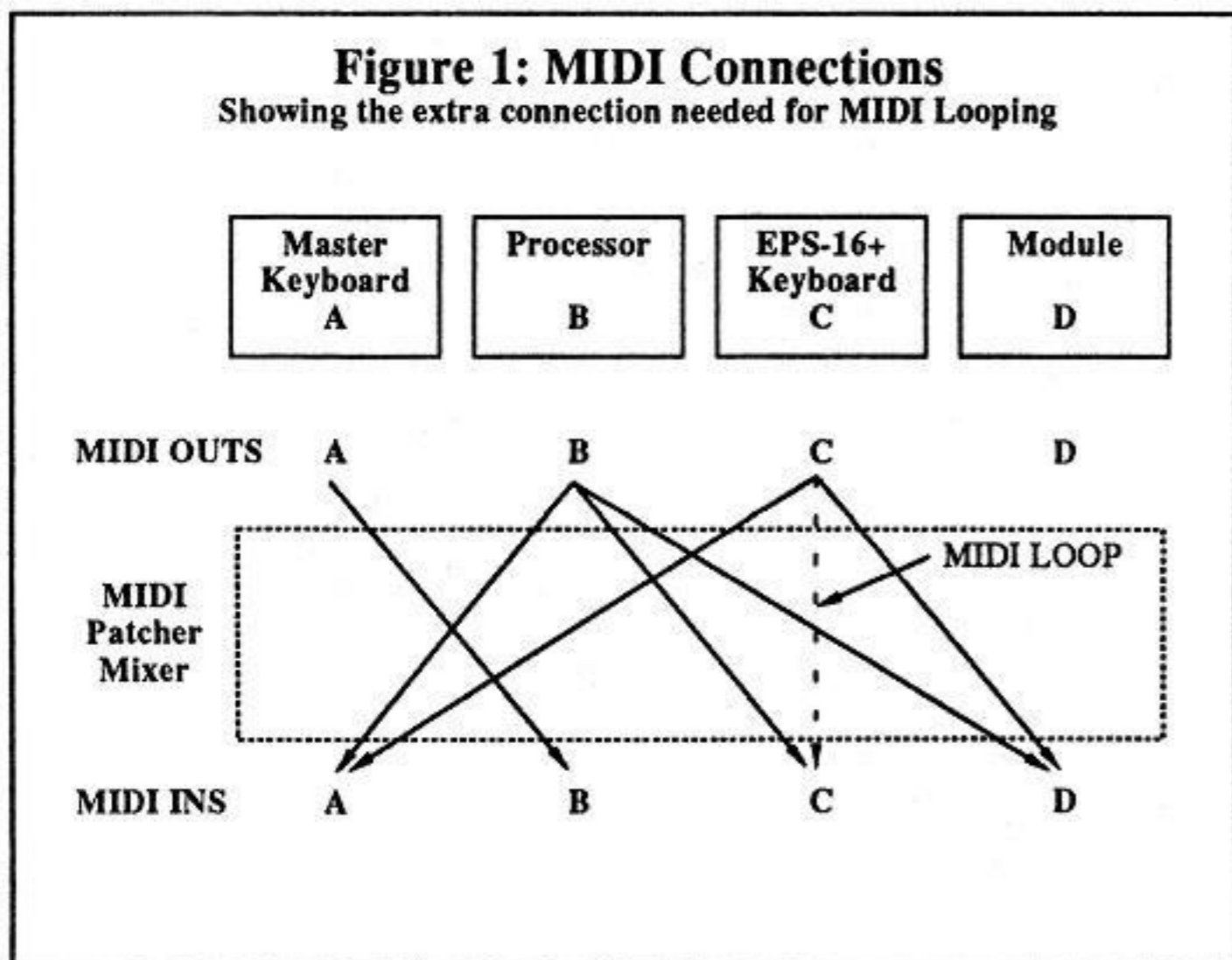
may be useful to provide it with several different send channels at once and also to regulate events, match keyboard velocities and foot change memories/channels etc. A MIDI Patcher Mixer would be economical to do the merges, and almost essential to do the connection changes to move freely in and out of MIDI looping.

Figure 1 shows the MIDI connections a Patcher would accomplish for linking up such gear ordinarily, and the change which MIDI looping entails. Figure 2 gives typical EPS settings for recording and playback.

**Figure 2:**  
Typical EPS settings for recording and playback

Mode:	Single Track	Multitimbral	Multi & Looping
MIDI IN	MULTI	Ext Source MULTI	Ext & EPS Keys MULTI
MIDI STATUS	BOTH	BOTH	MIDI or EXT
RECORD SOURCE	BOTH	MULTI	MULTI
RECORD MODE	As Needed	REPLACE	REPLACE
XCTRL VOL MOD	As Needed		OFF AMT 00

**Figure 1: MIDI Connections**  
Showing the extra connection needed for MIDI Looping



## Do Physical Attractions matter?

Actually, the looks of the Master keyboard, the way it playfully arrays itself and its legs matter quite a lot.

One might aim for the top manual (EPS) to be closely above and set slightly back from the Master — say 6 inches each way. These dimensions allow for easy playing. A Master covered all over with buttons would be difficult to access with an EPS plonked nearly directly on top, whereas when knobs and display are at the front of the Master — e.g. Kurzweil 1200, Yamaha Clavinova, etc. — there is little problem.

So an attractive support structure becomes one using side A-frames with pipes in between for holding the EPS, also the modules above, also to hold up/straddle the Master below — a body with triple levels. Such frames and fittings are commercially available, though the pipes may have to be extra long to span an 88-key digital piano. Each level would be independently supported by a pipe or perhaps legs for the lowest keyboard.

## Is there a Philosophy for MIDI Looping?

I suggest that one doesn't do it unless one has to, and even then it is better to get it over and done with at the start of

building a song and then to move out of looping — at least until one becomes familiar with looping quirks. Looping can introduce a lot of circulating (not re-circulating) MIDI depending upon the operation, and which one may not suspect. Once the EPS keyboard multitimbral tracks have been recorded, to proceed in this way (MIDI Looped) can tax the processing capacity of the sequencer when putting down extra tracks.

Moving out of MIDI looping, after laying the EPS keyboard/multitimbral tracks, will relieve the sequencer and avoid occasional situations where one may believe one has “found a way around” a problem but nevertheless become faced with a moment of truth.

So MIDI looping works well to lay down a set of multitimbral tracks from both keyboards — in Record Source MULTI, Instrument MIDI STATUS MIDI.

Having done this then, excluding those with nonchalant confidence, remove the Loop and work, for example, in the default settings of Record Source BOTH, Instrument MIDI STATUS BOTH — as suggested in Fig. 2. Then one has the freedom to use the different Record Modes which Record Source MULTI will not allow.

### What are the Lurking Dangers?

Suppose, rather that operate in the way just proposed, by accident or intent MIDI looping is retained for subsequent recording/mixing of tracks or overdubs. Well, to date my EPS has neither smoked nor exploded nor apparently suffered any damage. However, depending on the ingenuity of settings to allow for this unnaturally looped state and yet to get desired results, the whimsical outcomes of remaining Looped can be :

- Tracks with small portions occasionally clipped or distorted: Track Mix in Looped mode seems unreliable — particularly when trying to Track Mix song tracks. Having all Instruments set to MIDI STATUS LOCAL helps to reduce this aspect.

- Sequencing idiosyncrasies: Sequencing several tracks at once from external source(s) is no problem provided none of these tracks is selected and Edit Seq.Song: LOOP = OFF. But if the tracks are re-done then overdubs occur on the active channels unless those tracks have been deliberately deleted. In the latter case they are replaced without affecting other existing tracks. This result is distinct from (and may have an advantage over) Unlooped Record Source MULTI mode when — upon rerecording — all tracks seem to get erased and only the new tracks are kept. Selecting a track (when Looped) and then recording on it will cause that only track to be replaced — this has particular application to the use of the EPS keys. CREATE NEW INST gives a useful park for “Select.”

- Extra value with TRANSPOSE: Two octave shifts happen rather than one — eight rather than four.

- Strife: Occurs when using volume control from an external source with MIDI XCTRL NUM. Occurs when using PATCH SELECT.

- Errors: #057, #129, #144, Reboot, or stunningly silent events may occur in inverse proportion to achieving this sublime state of wise nonchalance (previously referred to). I believe I mean there are fewer as one gets better. These avenues for mistakes may eventually cause breakdown of the musician — but, with seemly hesitation, I myself think that I am still perfectly sane.

So, with careful use MIDI looping has a place. Recording with two keyboards at once, with independent sustain pedals and full range programs can be expressive. The trick is to recognize when to Loop the Loop. Whizzier kids that I may improve on these comments, and I am sure the Hacker would like to hear them.

### The Gear

This is the equipment round which these notes were written, without prejudice to many suitable alternatives:

Master Piano Keyboard — Yamaha CLP 550  
self supporting unit

Second Keyboard — Ensoniq EPS-16+ with memory  
and output expander O.S. 1.1

Module — Korg M1 used as a module

MIDI Event Processor — Yamaha M.E.P. 4

MIDI Patcher/Mixer — Roland A 880

Analog Mixer — Boss BX 16

Tubular Triple Stack Stand — Make regrettably elusive ■

*Bio: Paul Rowland has been an engineer, irrigation farmer and academic and now, over 29, is a small commercial flower grower in the Barossa Valley of South Australia — somewhat similar to California's Napa Valley on a smaller scale. Electronic music is his hobby and, if his article stimulates irrepressible interest, he would be glad to hear from you — Box 147, Greenock SA 5360, Australia, FAX: 61-85-628377.*

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# P\_ART Patches For ESQ-1 and SQ-80

Brian Rost

---

Product: P\_ART patch set.  
For: ESQ-1, ESQ-M, SQ-80.  
Price: \$30 U.S. (including shipping and handling).  
From: P. Timmermans, Steyenhoflaan 33, B-3130 Betekom, Belgium.

---

It seems you can't keep the ESQ-1 down. Maybe it's due to all those folks who are getting their first taste of Ensoniq via the currently very attractive prices for used ESQs, I don't know. Although the big boys like Voice Crystal no longer sell patches, small outfits seem to be filling the void, like this interesting package from Belgium and programmer Paul Timmermans. The P\_ART package includes two banks of forty patches each plus two booklets. You can order in your choice of the following formats: ESQ-1 data tape, Mirage disk, Atari ST disk, IBM-PC disk or Macintosh disk (my review copy was on an Atari ST floppy which included the excellent PD librarian program ESQuizit reviewed in TH #80).

Generally patch sets on the market are a smorgasbord; a few pianos, some organs, string pads, horn blasts, Moog leads, ARP bass, a helicopter and wind effects to round it out. This set is quite different. It's not a meat and potatoes set but rather a demonstration of some advanced programming techniques. That's where the booklets come in. The first, "General P\_ART," touches briefly on various aspects of programming sounds and sequencing. Instead of providing a tutorial, it lists sources of information on each topic, including many references to *Hacker* back issues. One fascinating part is a detailed discussion of creating patches using microtonal scales. Paul explains how, with examples of modulation settings for various scales, and even has included a few patches in the set which use microtonal tunings so you can hear it in action.

The second booklet, "Patch P\_ART," contains a description of each of the eighty patches, along with information on which modulators are active, how the patch was programmed, suggestions for hacking modifications and playing tips. It's really quite complete and more documentation than I've ever seen for a patch set. Nit: I suspect English is not Mr. Timmerman's native language, which affects the clarity of the documentation in a few spots.

OK, so now for the million dollar question: are the patches any good? The answer is that like most patch collections there are winners and dogs. First, if you own an ESQ-1 with an OS below V3.4 or an SQ-80, you should know that there are 27 patches using the "hidden" waveforms (that's a third of the set). And there are no SQ-80 specific patches at all.

## Now on to business.

**CELLO** — This one is a great example of an imitative patch. It has a very realistic bow sound and is the best cello I've heard yet for the ESQ-1. I thought the final sustain level was a bit low, but that can be easily touched up.

**KOOR 2** — This is a boy's choir sound and in the middle octaves is quite realistic, far beyond other ESQ-1 choirs I've heard.

**AMORGP** — Here we have a pipe organ where AM is used to create the harmonics. Nit: the booklet mentions that the CV pedal controls timbre but it didn't seem to work for me.

**BODEL** — This is supposed to be a saxophone, but I didn't like it much as is. However, the recommendation for adding "expression" gave a gnarly ring-modulator type of sound that I did like very much!

**FGT\*CL** — This is one of a few patches that are "splits" in the sense that playing in the low octaves gives a different type of sound than playing in the upper octaves. However, it does not use SPLIT mode to do this. On this particular patch, there is a so-so bassoon sound down low and a really lovely clarinet up high. Increasing velocity makes the sound more nasal, just like the real thing.

**9-T EP** — Here's a microtonal patch, an electric piano using nine notes to the octave (rather than the usual twelve). The booklet clearly specified how to play using this tuning.

**24-TTR** — How about a trumpet using a twenty four notes to the octave? Again, playing instructions are included.

**ETERIC** — An interesting sound effect that has two parts, one triggered on key down, one on key up.

**ELEKGO** — An electronic gong-like sound that fans of Edgar Varese will find familiar.

**REPSYN** — An analog synth timbre with pulsing repeats.

**ENS\*P** — A nice crisp piano patch. Since it is brighter than the factory piano patch, it cuts through a mix better.

**CLAV\*E** — This is a clav sound followed by strings fading in. Very nice sound although the overall level was quite low, even at high velocities.

PEGGIO — This patch is an electric piano sound that plays two notes, one after the other. Cool programming trick.

P,GLAS — Here we have a bell-like sound that plays a repeating three note melody as long as you hold the key down. The mod wheel controls the relative pitch of one note of the melody. It sounds sort of like the intro to Mike Oldfield's "Tubular Bells." Really clever programming here.

ETNPER — A sound like a Javanese gamelan. Increasing velocity shifts the pitch, so you can create some strange out-of-tune effects with this one.

MENUET — Hold the key and you get three notes in order,

the played note, a note a whole step below and the original note again.

Overall, this patch set consistently exploits the unique capabilities of the ESQ-1. It's nice to see a patch set so unique that shows so much attention to programming details. I'd give it a thumbs down for the guy who needs a broad set of patches for doing mainstream pop music. But I'd give it an enthusiastic thumbs up for those who are doing more electronic music, whether it's avant-garde compositions or hip-hop dance tracks.

*Bio: Brian Rost has been spotted around the Boston area playing cajun/zydeco bass with Swamptone recording artists Gator Bait. He still is trying to get their accordionist to go MIDI.*

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## Making BigBux Doing What You Do Best

### Part IV — Typical Scoring Gigs

*Jeffrey P. Fisher*

Composing to visuals and under narration is very different, both technically and stylistically, from other songwriting. Surprisingly, the majority of projects are not locked to picture. Most use free-form composing, rough timings, and a few use educated guesses. At some point, though, you'll probably need to lock videotape and music together via SMPTE time code. Don't invest in that equipment until such time that a substantial job warrants the (rather large) investment.

Usually the project is finished or nearly complete when the composer is called. You'll be doing a post score to picture. The first time you see the tape is during a spotting session with the director/producer. Here you'll examine each scene and decide on the style of music, where it should be placed, for how long, and how much total music is needed. Take extensive notes and get a copy of the video to take back to your studio.

Occasionally, you'll pre-score your music. You'll be asked to provide a specific track style and length which the production house will use to edit their visuals. Often you'll provide a scratch track consisting of mostly rhythm and maybe a basic melody. Next, the director will cut the footage to your music. You'll get a copy of that tape and use it to post score the finished track adding elements to correspond to the visual sequence.

#### Toward Better Composition

Try to capture the essence of the whole and not worry about the specific events in a given scene. This way you can adopt a more free-form approach and not worry about matching everything exactly. If you do compose for every little screen action,

your score turns the scene into a cartoon. This is called "Mickey-mousing" in the trade and is only effective if used sparingly.

Next, rough time the cues and proceed to write sketches. Sometimes I sync the music to the videotape; other times I run it wild and rely on the math. All you need for this step is a stopwatch and a click book. The click book in the back of the ON THE TRACK (see below) is ideal. A click book shows time, tempo, and bars. With it, you can see at what tempo will get you to what point in a scene. It takes a little getting used to, but worth the effort. And for most short cues, this method works fine.

You can go to the tempo page in your Ensoniq gear and see how adjustments affect the timings of your cues. If the cue is especially intricate, break the piece into several short sequences. Adjust the tempo and meter in these sequences to match the action before combining them into the song cue. It is much easier to tweak these shorter sequences than to make these adjustments on a longer single track. The SD-1 architecture is ideal for this approach.

Once the sketches are finished, run off a quick cassette and give it to the director for approval. If the creative team comes to your studio, you can play the tracks live. Often, a director may make a simple suggestion like: "Can you add a bell sound when the title comes up?" Press a couple of buttons and you can audition the change in seconds. This really impresses clients that you can manipulate your music so quickly and effectively. And if your basic track is on your SD-1, ASR-10, EPS, or SQ, you can take your board right to the editing session if need be.

After changes, start fleshing out the music and recording the final master tape. When complete, deliver the final tape and your job is over. The process described above can take days or sometimes only hours.

## Good Working Relationships

Video and film producers are creative people. Their work can require them to use lotsa physical, mental, and creative faculties. When they hire a composer for their project, they want to make sure to get the best music possible. For many, this means relying on the composer for every aspect of the music composition and recording process. And that means you must have a collaborative relationship that is based on a single goal of mutual respect and trust.

Here are guidelines for establishing this rapport. When you use these strategies, you and your clients will share a long-standing and fruitful relationship that results in music that works.

**Make sure your clients describe exactly what they want.** Before any music is written it is best to meet, even if only by phone. Ask your client to describe the project in detail including its Ultimate Message. Have them discuss exactly what they want musically in the most specific way. Chances are they won't be very musically inclined. Assure them not to worry about the musical or technical terms — just describe how they think the music should be and what it should sound like.

John Lennon was notorious for describing music in abstract terms. Beatles producer George Martin recalled that during the recording of "Tomorrow Never Knows" (from *Revolver*) Lennon said: "I want to sound as though I'm the Dalai Lama singing from the highest mountain top. And yet I still want to hear the words I'm singing." Generally your client can't describe his desires so vividly. You should encourage them to try to be as precise as possible.

If it helps, have them refer to or use specific examples from previous recordings. Hopefully, they'll avoid obscure examples. If they have the recording, they can play it for you. Make sure to tell them not to expect the exact track. Ask them if you can interpret the music without copying it directly.

By the way, this is a terrific exercise that helps sharpen your compositional skills. I do this all the time. Listen to your favorite composers and then write in their style. It's a good learning experience.

**Beware of "temp" tracks.** Many directors start editing before any music is even written. Many like to place temporary music tracks down and cut their visuals to them. Unfortunately, many get hooked on these temp tracks. When you deliver your score, the director may have already decided against it. It happened with Stanley Kubrick during *2001* when he used the Blue Danube Waltz for the space station docking sequence. And it

happened during *The Year of Living Dangerously*. Maurice Jarre's wonderfully atmospheric score is heard throughout the movie except during the romance sequences between Mel Gibson and Sigourney Weaver when Vangelis' *Le Enfant* survived to the final release print.

**How to evaluate your music constructively.** When you present your music, listen along with the director. To make the music review session a positive and constructive experience, I let all my clients know how I expect them to review my material. Here's a few suggestions for you to share with your clients. Ask them to:

Listen as an outsider. Have them try to put aside all their preconceived notions and listen to the music for the first time as if knowing nothing about it.

Start generally and then get specific. Usually it is best to start with a general comment about the music. Don't jump right to the details.

Be honest. Constructive criticism benefits both director and composer. State the problem and then work to find the right solution.

Ask for a rewrite if the piece completely fails the objective. You could waste valuable time trying to massage a dead horse when it would be far easier to go back to the drawing board and start again.

Be satisfied. If it doesn't work, fix it. If it does work, be content that you've made another project better and more effective.

**For more information.** A great resource about the stylistic and technical aspects of scoring to picture is: *On The Track: Guide To Contemporary Film Scoring*, Fred Karlin, and Rayburn Wright. Schirmer Books, Macmillan, Inc., 866 Third Ave., New York, NY 10022. This is a terrific book. You'll learn all about cues, hits, mickey-mousing, and more. There are pages and pages of example scores, all of which you should recognize (and the movies can easily be rented at your local video store). You also get a complete click book at the end. Use this to time beats and frames, a mandatory reference. If you are serious about scoring soundtracks for a living, you need this book. Period.

Next time: Creative Soundtrack Mixing Techniques. ■

*Bio: Jeffrey P. Fisher scores, jingles, and sound designs for documentary, drama, and business TV. His latest work can be heard on the PBS special Street Smarts: Straight Talk For Kids, Teens, and Parents and on dozens of corporate, cable, and commercial productions. He is also the author of the book How to Make Big Money Scoring Soundtracks — Your Complete Guide to Writing and Selling Original Music.*



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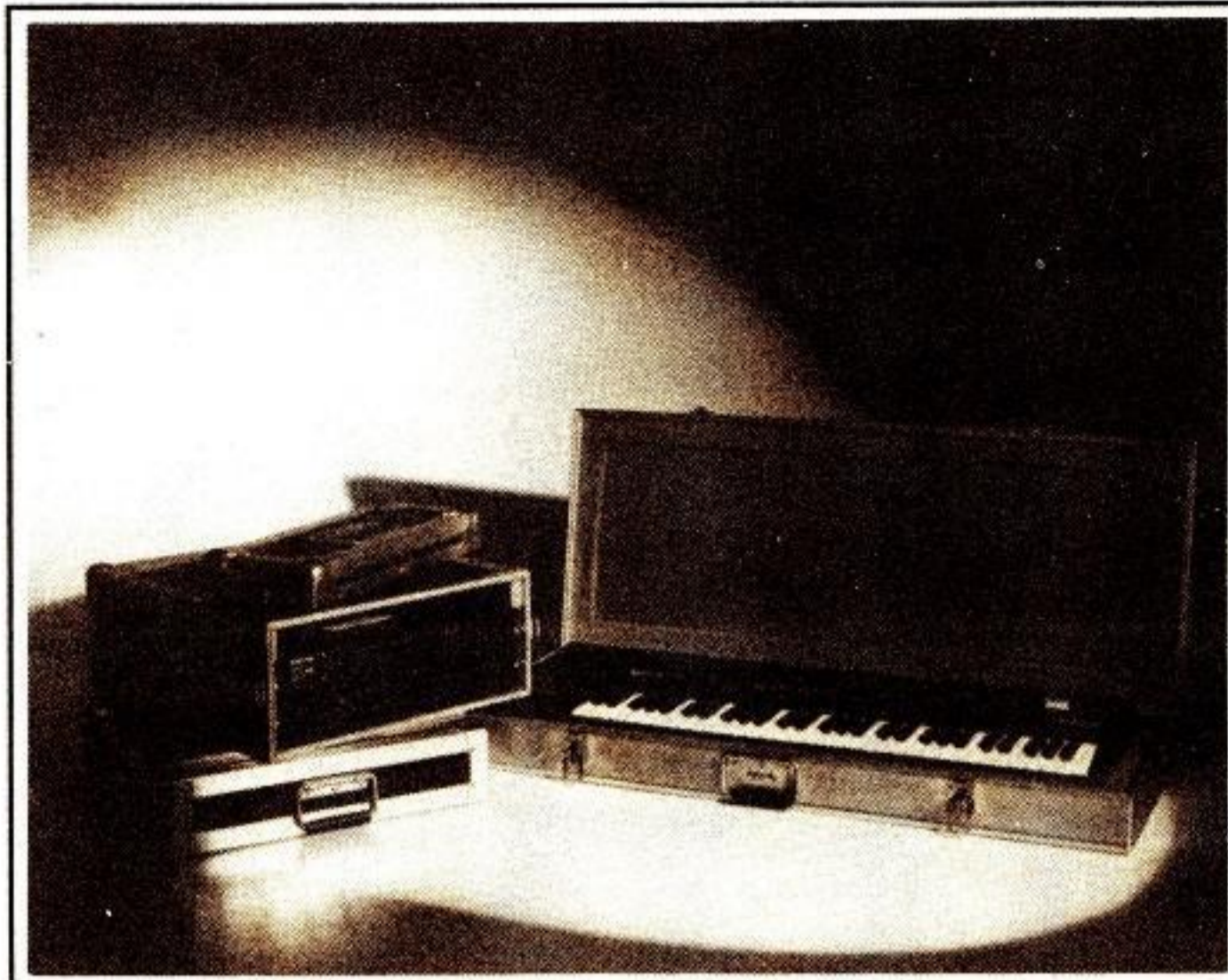
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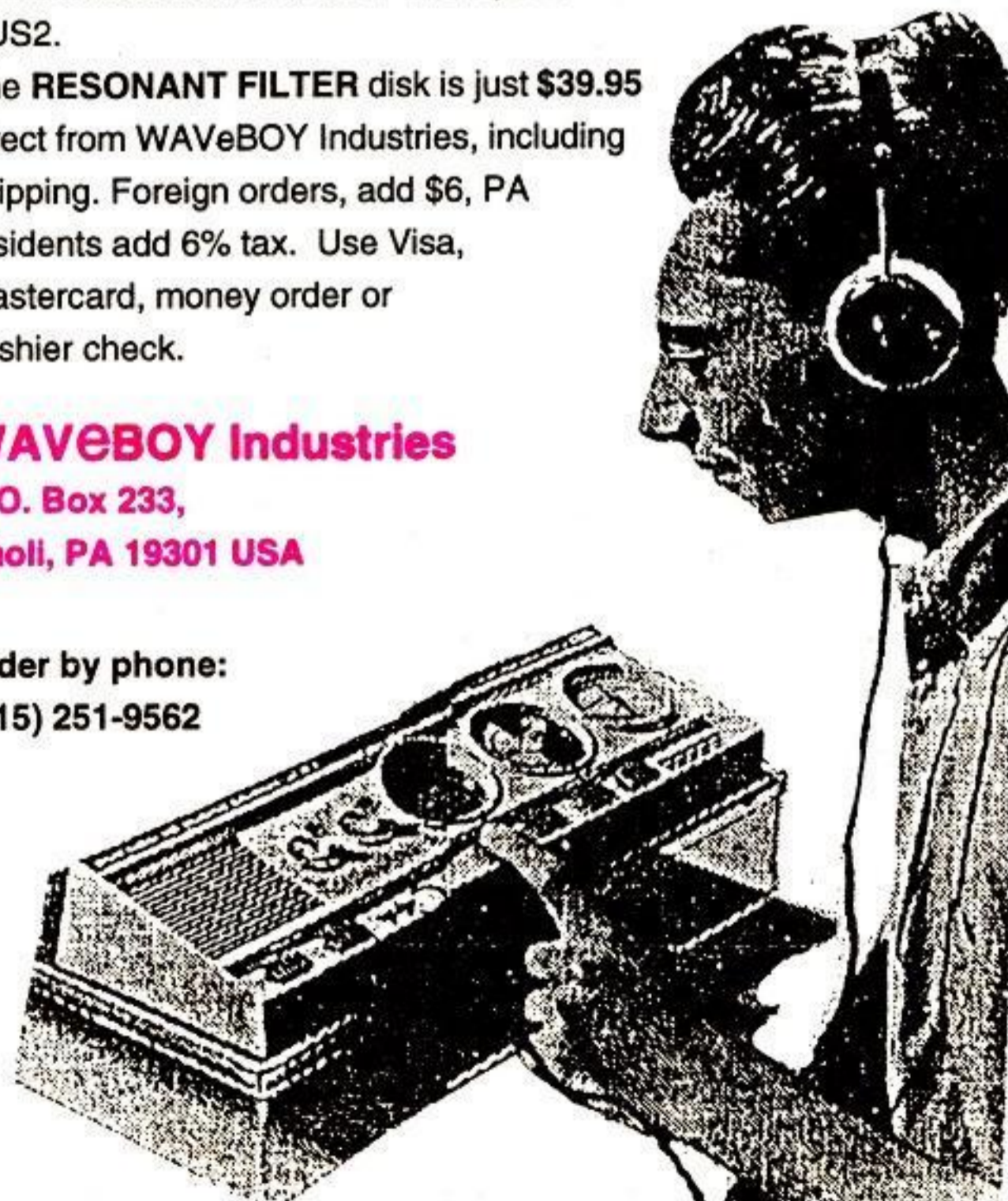
But wait... **there's more**: this disk includes another algorithm that does *frequency modulation* (FM.) Again, an example sound is included that sounds terribly much like the DX-7. But The DX-7 used only sine waves—you can go further. This algorithm allows you to modulate any sound with any other sound! The results can

be unpredictable: really crazy, really fat, and sometimes really grungy. Like **REZ FILTER**, **FM+FX** includes chorus and reverb which can be added to the FM output or used for other sounds on BUS2.

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# Waveform Mutilation 101

## Part 12 — Proudly Waving Your Sequences

Jack Tolin

Ever since the beginning of sound synthesis, people have wanted to get the most out of sound in order to create inspiring music. So somewhere along the way, someone decided to turn waveforms onto their side, which was an extremely creative idea individual soundwise. However, and unfortunately for sampler owners, sounds like these were difficult to loop. And, on top of that, these kinds of sounds were memory guzzlers if the patch was to sound anything like a half decent representation of the sound sampled. But, when strung up in a wave sequence, the difficulty could be minimized — which brings me to today's class.

But first, another major concern for MIDI stocked products is polyphony. If you are going to use a typical MIDI sequencer, every key or pad will trigger at least one voice of polyphony. For instruments like the SQ-1+ (32 voice), the fear of nearing the end of your voice limit is somewhat minimized. That's nice. We'll get back to this point later.

Getting down to the nitty gritty: What do you do if you want to *customize* your wave sequences? This you simply cannot do with an SQ.

Or can you? And, if you can, isn't this something that will leave you with very few voices and tracks left over?

Well, not only is it possible to customize wave sequences, but effective, flexible and open-ended. In the following example, I'll be using the SQ as well as an EPS-16+ with the Waveboy Audio-In Effects disk. This technique is applicable for any sound sources whatsoever. An ASR-10 should work just as easily in place of the EPS.

And so, let us begin.

### SQ Phase

Starting with the SQ, press Select in the Sequences/Presets section, followed by Edit. Go to the Seq bank, screen 0 to "Create SEQ/Pset." Press Enter. The screen should read:

New Sequence  
Location = [XX]

Decide where you wish to place this sequence in your sequence bank. Press Enter. The screen should read:

Time Signature =  
01/4

This is the time signature I use practically all the time — it's the easiest to work with. Press Enter. The screen should read:

New Name =  
Sequence Waves

Then, after pressing Enter, the display will read, "Command Successful!" and you are on your way.

Set up the preset to contain the following:

Track 1: ROM 03 Bassoon	Track 5: ROM 35 Steel String
Track 2: ROM 01 Mystic	Track 6: ROM 76 New Bell
Track 3: ROM 55 Pizzicato	Track 7: ROM 33 Organ 3
Track 4: ROM 15 French Horn	Track 8: ROM 83 R&B Kit 2

For the Effect, I used the straight ROM 8-Voice Chorus.

The next major step is recording the sequence. (1) Record the sequence so that it's eight beats long. (2) Record each track on each corresponding beat (e.g., track 1 on beat 1, track 2 on beat 2, etc.) (3) For each track, play one octave above middle C. (4) Hold each key down no longer than to the beginning of the next beat. The fact that New Bell sustains longer because of its envelope is no problem.

Quantize each track to quarter notes. Then adjust the tempo to 250. This is the tempo of the wave sequence. The Loop should be set to Off in the Control bank lest you go insane during the next phase.

### EPS Phase

Hook one end of a sound cable or audio cord into the SQ's headphone jack and the other end into the 16+'s Audio In jack. Turn on the sampler and boot it up. Press Sample. Play the sequence on the SQ just to take level settings. Adjust the master volume slider on the SQ. When you find a comfortable level so that the AMP on the sampler isn't blinking, you're ready to sample.

Press Yes/Enter on the EPS. Press Play on the SQ. As soon as the sequence finishes, press No/Cancel on the EPS. When the EPS tells you to PLAY ROOT KEY, press *middle C* on the keyboard.

Press Command, then Amp and then Normalize Gain. Press Edit, then Wave. Adjust the Sample Start to somewhere around 200 or so. Press Command, then Wave and then Truncate. Now press Edit and then Wave. Adjust the direction to

Forward-Looped. Go to Sample End and adjust it so that the wave sequence seems to neither gain nor lose time as it plays and repeats. It should sound as if you could compose an entire song around it by simply holding down one key. When you think it's as close as it will get, press Command, Wave and Truncate. You may decide to hang on to a bit more of the sample just in case you find out later that the sample end is a little off.

When you get done editing this sample, it should take up about a modest 350 blocks. If you think this too hefty, try converting the sample rate down a bit by pressing Command and then Wave. Scroll through the options until you find Convert Sample Rate. By converting the rate down to 6.25 kHz I saved mucho grande memory and sacrificed mucho grande sound quality. I guess you get what you pay for. Darn.

### Waveboy Phase

Put the Waveboy Audio-In Effects disk into the EPS. Press load, then Effects. Scroll through the selections until you find TIME-DICER+X. Then press Yes/Enter. Next press Edit and then Effects. Find the Keyboard Tracking function and set it to On. Press Layer and find the Pitchable function. Set it to No Pitch (Off). Set the parameter for Glidemode to Mini-

mode. Now play around with this sample, always keeping one key held down. Try a I-IV-V progression, a blues progression, whatever you can dream up.

Try this with stuff you can actually use in your own songs — and save polyphony at the same time. And, of course, you don't have to confine yourself to quarter notes — use any beat values you like. Just wanted to keep it simple for demonstration purposes. It really does help, though, to know at the getgo the tempo of the sequence. And you don't have to restrict yourself to eight tracks of sound only. The SQ/KS synthesizers can contain up to 16 different program tracks. Add different sound sources — an ESQ-1, a VFX, a Mirage, something from the DP/4 demo CD. Just keep in mind that the longer the sequence is, the more memory it will take up in the sampler.

Well, that's it for this installment. Keep those waveforms mutilated. ■

*Bio: Jack Tolin is currently a psych major, owns CrossWave Sounds (a music production studio that markets sounds for Ensoniq instruments), and performs at Boston area churches with his econo-band, "Clay in Hand."*

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## Understanding Understanding, Part 4

*Robby Berman*

Dadgone it! Having inadvertently sent the *Hacker* the wrong draft of my article, *Understanding Envelopes, Part 4*, you'll never know how brilliant the final version was. Oh, well. And as you no doubt suspect, there are a number of things that I'd like to clear up.

1. In the published draft, I said that there is a special bi-polar Envelope 1, implying that there are four envelopes onboard instead of three. Not true. Envelope 1 has a special bi-polar ability; it's not a whole separate envelope.

2. The phrases "Concert tuning" or "in tune" have no business being in the section on the special bi-polar abilities of Envelope 1. If your system Master Tune is set to something other than 00, or if you've detuned a wave on the Pitch page, Envelope 1 will not miraculously re-tune your instrument to concert pitch, A440 or whatever, when it hits its invisible, automatic, non-adjustable Sustain (not SUSTAIN as in the article — that's the Equator Shift) level. What the article should have said is that Envelope 1 will always bring the pitch back to its manual setting.

3. The article sez that whether or not envelope levels add or

subtract from the manual setting is "simply" determined by whether the MODAMT they're being applied with has a + or — in front of it. Actually, it sometimes requires some thought to figure out which way is up, since those negative MODAMTS make the Level settings into negative numbers. For example, if you were using an envelope in a bi-polar fashion, and were applying the envelope with a negative MODAMT, if you set INITIAL to 30 (or -30), a level of (-)50 would actually cause your manual setting to go down, and a level of (-)25 would cause it to go up! Additionally, if you use ENV 1 on the Pitch Mods page with negative values, remember to treat your SUSTAIN/Equator Shift value as a negative number, too.



You shoulda seen that final version. ■

# Hammond B-3s

Alan MacIntosh

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For: EPSs, ASR-10s, and TS-10s.

Product: The Hammond B-3 Disk.

Price: \$30 U.S. (Shipping Included).

From: Pelle Piano Ellström, Stradsbudsv. 12, 12358 Farsta, Sweden.

Phone: 46-8-94-55-07.

---

Letter from Stockholm:

*"Hi! My name is Pelle Piano Ellström," Pelle's letter begins. He continues, "I've been a sampling idiot since the first EPS came, and since then I have sampled a lot of B-3s with a lot of different approaches. But this is the closest I've both have done and heard."*

Pelle's B-3 samples sound exactly like his letter — a little rough at the edges, but full of personality.

## DEN HÉR DISKEN

The accompanying diskette-sized green slip of paper explains in Swedish, "Den hér disken innehåller 9 samplade registreringar av en B-3," which means, obviously, that "This here disk has inhaled nine registrations of a B-3."

When your sampler inhales the B-3 sounds from this here disk, you may be struck first by their ferocity. These B-3s snarl at you! And you may be surprised by the lack of programming. There is no programming. The 9 samples play with all the subtlety of anvils falling from the sky.

But as you play through the sounds, from "Smith Clicks" to "Half Full" to "McGriff 3," you realize that this is no gentile, groomed sample set displayed on crushed velvet. It's more a burlap grab-bag of smoky, smokin' samples. Wonderful samples!

## SMOKIN' JIMMY SMITH

"Smith & Perc" and "Smith Clicks" immediately conjure up a Saturday night jazz hangout, complete with cigarette burns on the B-3. The sound is hollowed-out and woody, with a metallic edge. You can burn all night on these cool, gritty Smith patches.

## B-3 HI'S

On the brighter side, with the middle drawbars pulled out, "B-3 Hi 1," "B-3 Hi 2," and "Half Full" give you that percussive Booker T sound. Your fills and solos will take on a more

strident personality, a more plaintive tone, and you'll probably start quoting "Green Onions."

"Pedals" comes across exactly the opposite. The smooth, creamy neutrality of this patch could inspire a fit of gospel.

## McGRIFF RIFFS

When your fingers feel loose, and you're in the mood for a glib, restless solo spot, pull up one of the three "McGriff" patches. They're perky and nasal, and they claw at you like an ornery cat. They're for grabbing attention and they're for wailing.

## DON'Ts & DOs

If you're looking for a polite, pristine sample set of organ sounds, look again. This ain't it. If you don't want to get your fingers dirty on the edit buttons, this disk is not the ticket.

But if you like gutsy, lively organ patches, this disk does it. Pelle spent a fair amount of time lugging and setting up a Leslie 760, a Fender Dual Showman, and a Hammond B-3 to capture a tremendous amount of sound. He also captured plenty of clicks, hisses, and hums.

Cleaning up the grunge shouldn't scare you. The clicks and pops disappear when you disable KEYUP layers and increase release time on ENV3. Hiss and hum evaporate if you assign ENV2 to control the filters and mask the noise right after the attack.

Just set HARDVEL = 99 60 60 60 60 and TIMES = 3 50 50 50 10 for starters. Remember to set CUTOFF = 0 AND ENV2 AMT = 99 for LOWPASS filters on the FILTER page.

All the patches use an enormous number of multisamples, and notes in the low registers are strong, right down to the lowest C. So there's lots of room to mix-and-match your own sample choices into unique Hammond blends.

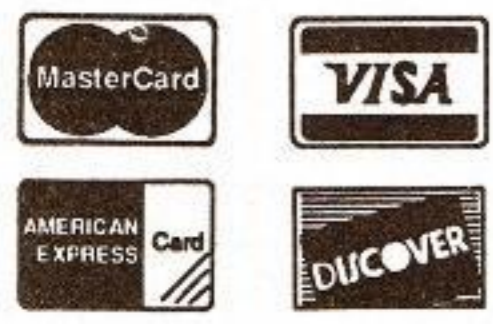
Pelle Piano Ellström — thanks for your beautiful, rough stuff! ■

*Bio: Alan MacIntosh lives in Las Vegas, Nevada, still churning out tunes on his EPS, and lately, taking on the challenge of scoring music to video.*

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Überschall 'World Party'  
Überschall 'Snd EFX'  
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Hit #3: Guitars

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Trans-Tine 2  
Ritual  
VF-4: Rez Trumpet  
Bali & I

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Trampoline

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Gibson Les Paul - Drive

EG-2: Fender Strat - Clean  
Fender Strat - Distort

EG-3: Scholz Rockman  
Gibson ES-335

EG-4: Telecaster Rock  
Telecaster Metal

X-1: Fender Rhodes 88"  
(req memory expander)

X-2: Steinberger Bass Deluxe  
(req memory expander)

X-4: Takamine 12 String  
(req memory expander)

WB-1: Shakuhachi  
Koto

WB-2: Temple Bells  
Bata Drums

WB-3: Log Drums  
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Rock Kit

DC-2: Simmons Kit  
Jazz Kit

DC-3: Traps 2  
Processed Kit

GB-2: Percussion FX  
Fender Jazz Bass

LP-1: Steinberger XL Bass  
Aqogo Bells

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Solo Viola

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Tremolo Viola

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Pizzicato Cello

SS-5: Cello Harmonics  
Solo Bass

WW-1: Pizzicato Bass  
Bassoon

WW-2: Bass Clarinet  
Clarinet

WW-3: Flute/Piccolo  
Bass Flute

WW-4: Obue  
English Horn

KB-4: Low Saxophone  
High Saxophone

WB-3: Clavichord  
Celeste

GB-1: Pan Flute  
Gamelan

GB-3: Classical Guitar  
Nylon String Guitar

GB-4: Jazz Bass  
Bowed Bass

BR-1: Mandolin  
Dobro

BR-2: Flugelhorn  
Cornet

BR-3: Trumpet  
Mute Trumpet

BR-4: Tuba  
Lush Brass

Trombone  
Sharp Brass

Bugle

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(req memory expander)

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(req memory expander)

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D50 Strings

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Pie Bass

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Parlour Organ

A-6: Gregory  
Ambrosia

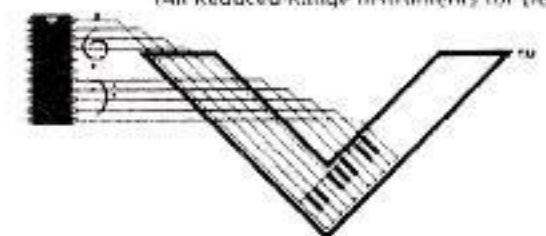
A-7: Bottle Breath

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# TS-10 Programming

## — Getting Your Feet Wet!

*Brad Kaufman*

We lucky TS-10 owners have an incredible source of technology, genius, and musical potential lurking under the hoods of our new TS-10s, just waiting to be unleashed. Good thing the TS-10 is easy to use even without memorizing the 340-page manual, well written though it may be. I, for example, did my first sequence in a couple of hours without any help and then read the sequencer chapter to find out how I did it.

Even with the great factory-supplied sounds, there are some of us who can never get enough sound programs. This article will serve as an introduction to plugging in a TS-10 program (a “two-fer” clarinet and alto-sax sound) and using the COPY VOICE function to save much programming time as you can do when the patch’s voices are very much alike (as they are in JULIE D). Then we’ll pick apart the program and see what makes it work. Finally, there’ll be some hints on how to take this patch and make at least five other useful and quite different sounds using it as a starting point.

### The TS-10 Patch Sheet

Each box corresponds to a button on the PROGRAMMING section of the TS-10 — the buttons all the way over to the right. Pressing many of the buttons more than once will reveal several screens (“pages”) of parameters. For example, the OUTPUT section has 3 pages, divided into 3 parts on the TS-10 Hackerpatch sheet by the dotted lines. The LFO section has 2 pages. The WAVE section also has 2 pages, but we forgot the dotted lines on the original blank TS-10 sheet in last month’s issue. Oops. The PITCH page, on the other hand, has only 1 page and pressing the PITCH button 2 or 3 times will not change the screen.

Note: The WAVE box on the patch sheet, line 6 (“Modamt”) has “N/A” filled in. This parameter applies only to the Transwaves and is not seen on the WAVE screen in the JULIE D sound program.

### Hunker-down Time

Before we begin the actual steps in entering the data. VOICE 1 will be the voice in the top left of the screen. VOICE 2 will be upper middle, VOICE 3 upper right, VOICE 4 lower left on the screen, VOICE 5 lower middle and VOICE 6 lower right. On the patch sheet, all of the data for VOICE 1 is entered by reading down the column under the “1,” underlining the parameter to be changed using the screen buttons, plugging in the values using the data entry slider and UP/DOWN arrows, then going on to VOICE 2, etc. Don’t forget the SELECT VOICE box which tells you which of the six voices is active in any of the four PATCH SELECT combinations, the 2 PROGRAM CON-

TROL pages and EFFECTS boxes. More on that later.

Okay, boys and girls, here we go. Pick a sound from the user bank 0 or 1 and underline it. Press the SELECT VOICE button. The screen will show six wave names. By underlining any of the 6 voices, you SELECT which voice you’re going to program. You can also mute a voice — (CLARINET), solo a voice — \*CLARINET\*, or activate a voice — CLARINET, by using the UP and DOWN buttons.

Now, mute all voices with brackets except voice 1, which should be underlined without brackets. This will let you hear the voice you’re working on. You will notice that a green LED has lit up over the COMPARE button. This tells you the program is in the “edit memory buffer.” Later, when all voices are done, set the voices according to what should be activated for each patch select. For example, with patch select 00 (do not hold down *any* patch select buttons), Voices 1, 2, and 3 should be active (no brackets) and Voices 4, 5, and 6 silent (bracketed). On Voice 0\*, hold down the *right* patch select button and while holding it down, use the screen buttons and the UP/DOWN buttons to bracket (silence) Voices 3, 4, and 5, and un-bracket (activate) Voices 1, 2, and 6. Do the same thing *while holding down the left patch select button* (for the \*0 patch select) and *while holding down both buttons* (for patch select \*\*) to get the patch select buttons to sound the right voices for each of the 4 patch select combinations (00, 0\*, \*0, and \*\*).

Now let’s start Voice 1 by pushing the WAVE button. Underline WAVE CLASS and use the UP/DOWN buttons to get to WINDS & REEDS. Now underline WAVE NAME and find CLARINET...

WHEW!! You’ve finished Voice 1. Your palms are moist and your palpitations have subsided. Good news: The other five voices will take only a few minutes more if you use the COPY VOICE function.

Notice that JULIE D says “Like 1” and “Like 2,” etc. This tells you that you can COPY Voice 3 when it’s ready, RECALL the copy to Voice 6 and make a few minor changes to convert a clarinet sound to a saxophone sound. Let’s try making a copy of Voice 1 now that it’s plugged in.

Press the SELECT VOICE button. Now underline Voice 1. Press the COPY button. The screen says, “COPY VOICE.” Press MAKE COPY. Now push the SELECT VOICE button again. Underline Voice 2. Press COPY. The screen says, “MAKE COPY.” Press RECALL. THE screen says “COPY COMPLETED” for a moment. Now press the SELECT VOICE

# TS-10 Hackerpatch

TS-10 Prog: JULIE D/BENNY G/KENNY G

By: Brad Kaufman

WAVES	1	2	3	4	5	6
Wave	Clarinet	Clar	Like	SoprSax	SoprSax	SoprSax
Wave Class	Wind	Wind	Voice 2	Wind	Wind	Wind
Delay	0002	0000		0002	0000	0000
Shift/Index	00	00		00	00	00
Dirac/Modsrc	For	For		For	For	For
Modamt	N/A	N/A		N/A	N/A	N/A
Sample Start	00	00		00	00	00
Start Modsrc	-	-		-	-	-
Modamt	00	00		00	00	00

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

PITCH	1	2	3	4	5	6
Octave	0	0	0	Like	Like	Like
Semitone	00	00	00	Voice 1	Voice 2	Voice 3
Fine	+01	00	-01			
Glidemode	No	No	No			
Glidettime	0	0	0			

PITCH MODS	1	2	3	4	5	6
Modsrc	Timbr	Off	Timbr	Like	Like	Like
Modamt	+06	0	-06	Voice 1	Voice 2	Voice 3
Bend	Sys	Sys	Sys			
PitchTbl	Sys	Sys	Sys			
Env1	00	00	00			
LFO	+04	+04	+04			

FILTER 1	1	2	3	4	5	6
Mode	LP1	Like	Like	Like	Like	Like
Cutoff	018*	Voice 1	Voice 2	Voice 1	Voice 2	Voice 3
Kbd	+22					
Modsrc	Wheel					
Modamt	+41					
Env2	+91					

FILTER 2	1	2	3	4	5	6
Mode	LP1	Like	Like	Like	Like	Like
Cutoff	018*	Voice 1	Voice 2	Voice 1	Voice 2	Voice 3
Kbd	+40					
Modsrc	Off					
Modamt	00					
Env2	+78					

OUTPUT	1	2	3	4	5	6
Kbd Scale	-20	Like	Like	Like	Like	Like
Lo/Hi Key	A0/C8	Voice 1	Voice 2	Voice 1	Voice 2	Voice 3
Vol (db)	00					
Modsrc	-					
Modamt	00					
Dest Bus	FX1					
Pan	00					
Modsrc	-					
Modamt	00					
Voice Prior	Med					
Vel-Window	-					
Lo	000					
Hi	127					

LFO	1	2	3	4	5	6
Rate	60*	Like	Like	Like	Like	Like
Modsrc	-	Voice 1	Voice 2	Voice 1	Voice 2	Voice 3
Modamt	0					
Depth	00					
Modsrc	Press					
Modamt	+99					
Waveshape	SW/TRI					
Restr Mode	Off					
Phase	000					
Delay	00					
Noise Rate	00					

**Notes & Special Settings:** See the accompanying article to see how to use the Copy Voice function (*Musician's Manual*, Section 8) to save time programming this patch.

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

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

ENV2	1	2	3	4	5	6
Attack	02	Like	Like	Like	Like	Like
Decay	35	Voice1	Voice2	Voice1	Voice2	Voice3
Decay 2	21					
Decay 3	33					
Release	10*					
Peak	80					
Break 1	60					
Break 2	60					
Sustain	50					
Vel-Level	65					
Mode	Nor					
Vel Curve	CV-1					
Kbd Track	-10					
Vel-Attack	03					
Vel-Rels	00					

ENV3	1	2	3	4	5	6
Attack	00	Like	Like	Like	Like	Like
Decay	20	Voice1	Voice2	Voice1	Voice2	Voice3
Decay 2	20					
Decay 3	20					
Release	15*					
Peak	99					
Break 1	99					
Break 2	99					
Sustain	99					
Vel-Level	14					
Mode	Nor					
Vel Curve	CV-1					
Kbd Track	00					
Vel-Attack	00					
Vel-Rels	00					

PGM CONTROL (Page 1)	
Type	SoloWind
Option	No
Press	Chan
Patch	Held
Restrike	00

PGM CONTROL (Pages 2 & 3)			
Atck	0	V1	0
Rels	0	V2	0
Bright	0	V3	0
Timbre	0	V4	0
Rate	0	V5	0
XCtrl	0	V6	0

EFFECTS	
Effect #	22
Variation #	2

button and you will see Voice 2 underlined with an exact copy of every parameter you so tediously entered for Voice 1! While you're at it, RECALL another copy of Voice 1 into Voice 4. Now underline Voice 2 and make the few changes necessary in the WAVES, PITCH and PITCH MODS sections. This will take only a minute.

Make a copy of Voice 2. This will erase the copy of Voice 1 in the memory *if you do it correctly*. The screen will say "COPY COMPLETED." Using the SELECT VOICE and COPY pages, RECALL a copy of Voice 2 into Voice 3 and Voice 5. Now make the few changes in Voice 3 and copy it to Voice 6. Finally, change the WAVE to SOPRANO SAX and copy it to Voices 4, 5, and 6 and the patch is done!

### Test-driving Your Handiwork

Try the clarinet, saxophone and clarinet-sax blends by holding a patch select down, playing a key and releasing the patch select while you continue to hold the key down. This will let you continue playing the new sound without having to hold the patch select button. Now try PRESSURE (aftertouch), which brings in a real-to-life vibrato. Sliding the mod wheel brightens the timbre by opening the filter. Striking the keys harder increases the volume a bit for greater expression.

To see the effect of the TIMBRE slider (details below) you'll need to save the program to a spot on the RAM banks. Choose a location where there's a sound you don't care about. You can always retrieve it later from your TSD-001 disk.

### What Makes It Work?

Look at Envelope 2 — the heart of the patch. This is my favorite wind instrument/accordion envelope. ENV2 tells the filters how quickly to open up after the key is pressed (see the ENV2 levels of 91 and 78 in filters 1 and 2). Just as it takes a bit of time (ATTACK=02 in ENV2) for the clarinetist to build up enough pressure to set his reed vibrating, ENV2 causes a slight delay in the filters' opening to let the clarinet sound begin. Then the filter gradually makes the sound softer (DECAY=35 brings PEAK=80 down to BREAK 1=60), just as the clarinetist begins to run out of steam before his next breath.

Be sure that PAGE 3 of the SYSTEM button has SLIDER=TIMBRE, not SLIDER=NORMAL to use the data slider in this patch. Sliding the data entry slider up will detune voices 1 and 3 or 4 and 6 to fatten the sound, giving the illusion of several players instead of one.

Other features also make the patch sound human. Even without sliding the TIMBRE slider, the PITCH page has each voice tuned slightly differently. Also, Voices 1 and 4 have a delay, just as in a saxophone section the players will not start the notes at exactly the same moment. The vibrato, activated by pressure will make the sound more realistic when not used to

excess. Finally, a bit of reverb sweetens the sound as it would in a concert hall.

### 5 or 50 Patches for the Price of 1!

(Or — How to Get Lots of Mileage Out of a Few Good Programming Ideas)

If you like a program, chances are that by changing the WAVES in the program you can squeeze several more good sounds out — or even make something completely different which also may be useful.

WRITE (save) *your program* to a spot on the USER RAM banks and save it to disk before experimenting with it. Now, re-select the program by underlining it and double-click the SELECT VOICE button. Now all three top voices will be underlined and GRP will be flashing on the left of the screen. This means that any changes will affect all three voices at once — a *group edit*. Underline the top left location on the WAVE page and scroll through all 254 waves if you like, but don't miss the BASS, BRASS, WIND and WAVEFORM waves. The ACCORDIAN wave (WIND & REED) will sound like French musette tuning when the TIMBRE/DATA SLIDER is pushed all the way up. Bass waves will sound fatter with this same detuning feature programmed into the TIMBRE/DATA SLIDER.

Here are a few final tips. On page 1 of the WAVE section, choose a modulator for "Start Modsrc" like Velocity or NOISE and a Modamt of 20 — 50. Do this only on one or two voices or choose a *different* modulation source or mod amount for each voice. This is yet another way of changing the attack of the saxophone or clarinet from one note to the next, enhancing the realism of the sounds.

Again on the WAVE page, change the Multisample Shift (fourth line of the WAVE page in the patch sheet, the first WAVE page on the TS-10 screen) to a new value and listen to how the voice has changed. Remember, don't make the same adjustment to every voice.

Try different effects (#01, 07, or 44 for starters) to see what mild or radical effect there is on the basic sound.

(By the way, BENNY G stands for Benny Goodman. KENNY G stands for KENNY G. And JULIE D is the name of the newest member of the Dr. Brad family — six days old at this writing.)

For further writing tips the October issue of *Keyboard* has a wonderfully useful article by *Hacker* contributor, Craig Anderson (Yes, Craig, it's come to that), on wavetable synthesizer programming — that is, every Ensoniq synth and sampler.

And please send along your sound programming efforts to the *Hacker*. We're all waiting for some fresh TS-10 meat. ■

SQ-80 PROG: IRONOB

By: Tom Shear

	OCT	SEMI	FINE	WAVE	MOD#1	DEPTH	MOD#2	DEPTH
OSC 1	-1	00	00	SAW	LFO1	-01	LFO1	-01
OSC 2	0	00	02	CLICK	*OFF*	-	*OFF*	-
OSC 3	-1	00	04	SAW	LFO1	+01	LFO1	+01

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

	FREQ	Q	KEYBD	MOD#1	DEPTH	MOD#2	DEPTH
FILTER	000	00	24	ENV3	+63	ENV3	+63

	FINAL VOL	PAN	PAN MOD	DEPTH
DCA 4	63	8	KBD2	+35

	FREQ	RESET	HUMAN	WAV	L1	DELAY	L2	MOD
LFO 1	22	OFF	ON	TRI	63	01	00	*OFF*
LFO 2	-	-	-	-	-	-	-	-
LFO 3	-	-	-	-	-	-	-	-

	L1	L2	L3	LV	T1V	T1	T2	T3	T4	TK
ENV 1	-	-	-	-	-	-	-	-	-	-
ENV 2	-	-	-	-	-	-	-	-	-	-
ENV 3	63	63	08	00	00	00	36	36	63	00
ENV 4	63	63	63	29L	63	00	41	63	20	09

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

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

SQ-80 PROG: IRONOB

The Patch

An unusual analog synth with a metallic bite to it.

The Hack

The bite comes from the fact that OSCillator 1 is SYNCed to OSCillator 2 which is playing the CLICK attack transient. Because it uses the CLICK transient, it's hard to get the exact sound on an ESQ-1, but experiment with different WAVES here. Ones with a high noise content work best like NOISE 1, 2, and 3, and on the SQ-80, STEAM, METAL, HI HAT, SNARE, etc. Also try adjusting OSCillator 2's OCTave.



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

TS10  
ONST  
ONST

# Voice<sup>TM</sup> Crystal

You should really see what Eye & I / Voice Crystal has cooked up for your TS-10!

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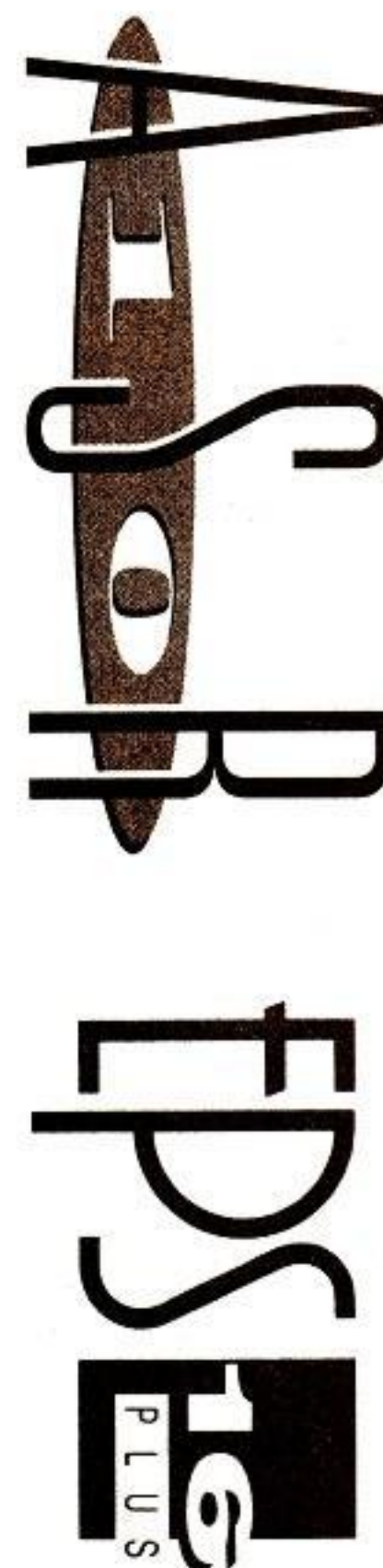
# Voice<sup>TM</sup> Crystal

- ◆ **VCASR10:** 25 Diskette Sample Library that gives new meaning to the word "generous"! A whopping 268 NEW Samples for your Ensoniq unit! No matter what style of music; orchestral, acoustic, soundtrack, hip-hop or special effect, it's in here!

Also for EPS16+ and TS-10!

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## Prog: Guitar, "Les C'hes"

By: Bengt Karlsson, Sweden

Notes: None.

WAVE	1	2	3
Select Voice	On	On	Off
Wave Class	Transwave	Transwave	
Wave	Pulse1-X	Pulse1-X	
Delay Time	000	000	
Wave Direction	-	-	
Start Index	00	00	
MODSCR	Env2	Env2	
MODAMT	+93	+93	
Restrk Decay	34	34	

PITCH	1	2	3
Octave	+0	+0	
Semitone	+00	+00	
Fine	+00	+00	
ENV1	+00	+00	
LFO	+05	+05	
MODSCR	Off	Off	
MODAMT	+05	+05	
KBD Pch Track	On	On	
Glide	Off	Off	
Glide Time	95	95	

ENV1	1	2	3
Initial	27	27	
Peak	00	00	
Break	43	43	
Sustain	00	00	
Attack	03	03	
Decay 1	47	47	
Decay 2	17	17	
Release	00	00	
Vel-Level	06	06	
Vel-Attack	66	66	
Vel Curve	Concave	Concave	
Mode	Normal	Normal	
KBD Track	+00	+00	

LFO	1	2	3
LFO Speed	38	38	
Noise Rate	00	00	
Level	15	15	
Delay	86	86	
MODSRC	Wheel	Wheel	
Wave	Pos/Tri	Pos/Tri	
Restart	On	On	

FILTER	1	2	3
Filter 1	3Lo	3Lo	
Filter 2	1Hi	1Hi	
FC1 Cutoff	040	040	
ENV 2	+43	+43	
FC1 KBD	00	00	
MODSCR	Off	Off	
MODAMT	+00	+00	
FC2 Cutoff	012	012	
ENV2	+99	+99	
FC2 KBD	-14	-14	
FC1MOD-FC2	On	On	

ENV2	1	2	3
Initial	86	86	
Peak	69	69	
Break	53	53	
Sustain	00	00	
Attack	00	00	
Decay 1	24	24	
Decay 2	62	62	
Release	18	18	
Vel-Level	99	99	
Vel-Attack	00	00	
Vel Curve	Linear	Linear	
Mode	Normal	Normal	
KBD Track	-14	-14	

AMP	1	2	3
Initial	99	99	
Peak	95	95	
Break	75	75	
Sustain	00	00	
Attack	10	10	
Decay 1	52	52	
Decay 2	72	72	
Release	08	08	
Vel-Level	19	19	
Vel-Attack	00	00	
Vel Curve	Linear	Linear	
Mode	Normal	Normal	
KBD Track	+14	+14	

OUTPUT	1	2	3
VOL	99	99	
Boost	Off	Off	
MODSRC	LFO	LFO	
MODAMT	+00	+00	
KBD Scale	+00	+00	
Key Range	C2-C7	C2-C7	
Output Bus	FX1	FX1	
Priority	Medium	Medium	
Pan	00	00	
Vel window	000	000	

EFFECTS — FLANGER & REVERB 1			
FX-1	25	Input Invert	Off
FX-2	25	MOD (Dest)	FX1-Mix
Decay Time	47	By MODSRC	Wheel
HF Damping	10	MODAMT	+00
Flange Rate	15		
Flange Depth	39		
Flange Center	25		
Feedback	-72		
Flange Level	99		

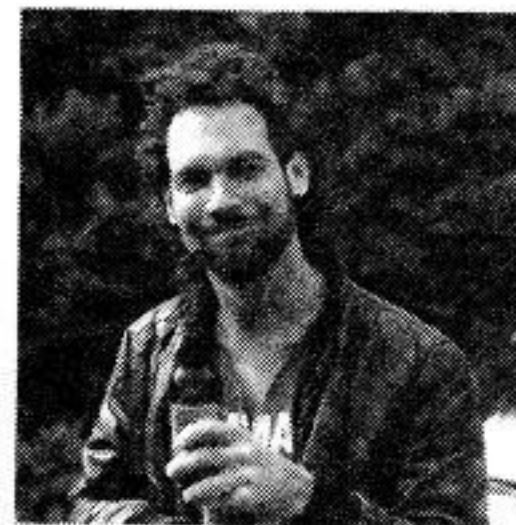
**The Hack:** Yet another entry from our prolific friend in colder waters. *Guitar, "Les C'hes,"* is a pretty good old Wurli E. Piano complete with that rubber band "slap." Changes? A few small ones. For both voices:

If you'd like the standard, factory-new Wurli, in the Wave Section change MODAMT to 75. (However, I prefer it maxed to 99.) In fact, if you'd like a really authentic sound, go to the Effects Section and turn it off; FX-1 to 00. (I'd recommend using less "standard" flange/reverb settings. Also, in this case, any Effects application may benefit from the less-is-more factor.) It may be less confusing to turn Glide Time to 00. A little revamping of the LFO section is necessary: the delay time is too long to catch the end of the keystroke. Set DLAY to 59 or 66. Set LEVEL equal 25. Slow it down by changing LFO Speed to 33. Make some use of the Pitch envelope; in the Pitch

Section raise or lower ENV1 to +01 or -01 according to taste. Lastly, these old pianos generally sounded best when turned up. Go to the Output Section and enable the Boost.

Bengt, I've gotta ask — remember the tune, "Cold As Ice?" Get it? Get it??

Jeffrey Rhoads



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

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

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

# Classifieds

## EQUIPMENT

Ensoniq **EPS: 4x/SCSI**, excellent condition. Home use only. CV and double foot pedal. Large sound library and all manuals included. \$900 obo. Rick, (812) 934-2649.

Moog #2, used for RCA recording 1969. Good condition. Hans Wurman. 922 North Blvd., Oak Park, IL 60301.

VFX original, coupla carts, excellent condition. \$500. Jane, 503-227-6848.

Emu Procussion, procussion module, \$550. Opcode Vision, version 1.4, Macintosh sequencer, \$200. Dr. T's Upbeat, Macintosh sequencer, \$70. All in excellent condition. 503-274-2572.

Wanted: Used SQ-R, any vintage. Contact Walt at 303-494-2995 evenings, 303-938-6033 days, or e-mail: whubis@csn.org.

EPS-16+ Turbo rack with Flashbank. \$1350. Bill Groener 503-638-5900 or 503-652-1574.

ASR-10 with stand, chair, mic stand, and case. Good as new. \$2300 or offer. Call Creg at (801) 486-8743 or leave message at (801) 278-8515.

EPS/EPS-16 hard drive. 213MB, new, includes cable. \$499.00. Other size drives available. (205) 430-0540.

VFX-sd, large sound library, rarely used, great condition. \$1000. Bahman, 818-584-0020.

For sale: Ensoniq VFX with docs and sounds. Good condition; \$500. Roland GP-8 Guitar Effects Processor with marginally functional FC-100 pedal; \$275. 503-2435-3752.

## SAMPLES

Tom Shear announces 2 new volumes to his library of 16-bit synth samples for the EPS/ASR series samplers: the Korg 01/W and Yamaha SY sets! Both contain beautiful, ethereal timbres comprised of big layers of spectacular digital sound. If you need some expensive-sounding contemporary synth sounds, this is it! Korg 01/W - 4 disks: \$20 + \$3 s/h. Yamaha SY - 3 disks: \$15 + \$3 s/h. Send SASE for a free catalog of all my other great sounds too!. Tom Shear, 255 Small Road, Syracuse, NY 13210.

EPS-16+ library for sale. Keel Production Synth Classic Collection - 20 disks, East/West Vol 2 & 3 - 60 disks, Misc - 40 disks. Paid \$1000. Selling for \$100. Call Yarrow, (718) 389-5054.

The *Hacker's* Jack Tolin presents CrossWave Sounds: The classic drums of the HR-16 (2-disk set; 49 sounds); SYNTH-BITS! - turn your EPS-16+ or ASR-10 into a synthesizer with these low-memory samples - M1 Series (5-disk set; 50 sounds). All disks are \$5 each (foreign s/h - add \$5.) To: Jack Tolin, 8405 E 91st St., Kansas City, MO 64138, phone: (816) 761-1128.

ECCENTRIC SAMPLES (Mirage and EPS). Ethnic, Ancient Greek, Medieval instruments; Partch creations; Industrial Percussion & more.

Mirage demo tape: \$3. EPS demo tapes (Vol. II or Vol. III): \$6 each. U.S. funds only. Demo tapes include disk list. For lists alone, send SASE to: NIGHTWIND Sound, 170 Mar Monte Ave., La Selva, CA 95076.

MIRAGE SAMPLES. 57 new samples for \$30. Most are unusual. 5 disks, \$6 each (US funds). Demo \$3. SASE for free listing. Treehouse Sound, PO Box 18563, Boulder, CO 80308-8563.

## PATCHES/SOUNDS

DP/4 Users. 120 new patches, (40) 1, 2 and 4 unit on patch sheets. Really 280 patches. No copies, no mods, use with fx send/Ret. Best for vox/perc, no amps. Send \$39.95 to David Kelly, 900 Princeton Terrace, Glen Burnie MD 21060.

ESQ-1 ROMs and 80-voice EEPROM carts in stock. VFX, VFX-sd, SD-1 ROMs too. Last call, limited supply, get 'em now or never. Cesium Sound. (510) 548-6193.

Studio-Ready SD-1 Patches from composer Eric Olsen. A cut above the others, these sounds are designed to be used by the real musician. 4 Volumes at \$25.00 each. Check/M.O. to: Pegasus Sounds, 6050 Adaway Ct., Grand Rapids, MI 49546.

Only twenty dollars, now that's not much Might find the sound you need in a clutch Maybe when you jam it will be more fun Sixty cool sounds for your SD-1. Steve Mugglin, 110 Grant Ave, Deal NJ 07723.

## GIGS

New York Christian band in secular market seeks talented, committed DRUMMER. Keyboardists - spread the word to your drummer friends. Write: "T.J." at 8 Woods Lane, Rye, NY 10580.

## MUSIC

NEW MUSIC done exclusively on Ensoniq's ASR-10. 20 songs: New Age, Dance, Orchestral and Pop. For a copy send Name, Address and \$10 (check or money order) to Lawrence Jarquio, 35-23 208th St., Bayside NY 11361

## SOFTWARE

NOW SHIPPING. For a limited time we will be shipping Address Professional version 1.0, release 2 for an unbelievable \$19.95 (MSRP \$49.95). A savings of over 50%! Now you can manipulate your mailing addresses unlike ever before. Contains 3 different data files as well as up to ten lists per address, per file. That's 300 different combinations for a single address. Also contains Zip Code Find/Fill Feature with Zip Utility and one-key dialing (requires you have Hayes compatible modem). System requirements are a 286 IBM or compatible with hard drive and approximately 3.6 Mb for full installation (900k for minimum installation). 512k of free memory and MS-DOS 3.3 or higher. Hurry, this is a limited-time offer and will expire without notice. \$19.95 plus \$4.00 s/h (U.S.) \$12.00 s/h (overseas), \$6.00 C.O.D. Call or send check or money order to: Midwest Digital Services U.S.A., 107 East

Briney Street, What Cheer, IA 50268-0021. Phone: 515-634-2019.

## MISC

SD-1/VFX-sd: "Companion" - Easy instruction manual for beginners, \$18.95. Traditional sound sequences for special occasions, hymn accompaniments for use with any hymnal. Custom sequencing and DEMO production. Dan Briggs, DATA BASE MUSIC PRODUCTION, Box 1164, Archer City, TX 76351.

## OUT-OF-PRINT BACK ISSUES

M.U.G. will provide Out-of-Print issues for cost of materials and postage. M.U.G. Hotline: 212-465-3430 or write: G-4 Productions, PO Box 615TH, Yonkers, NY 10703. Attn: TH Back Issues. Phone: (212) 465-3430.

Photocopies of out-of-print past issues of the *Hacker* can be obtained by calling Jack Loesch, 908-264-3512 after 6 pm EST.

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) to all subscribers for your sampled sounds or patches. Additional words, or ads for other products or services, are 25 cents per word per issue (BOLD type: 45 cents per 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 take ad dictation over the phone!

## Current Ensoniq O.S. (Disk/EPROM)

EPS	2.49/2.40
EPS-M	2.49/2.41
EPS-16 PLUS	1.3/1.00F
MASOS	2.0
MIRAGE	3.2
ESQ	3.5
ESQ-M	1.2
SQ-80	1.8
VFX	2.30
VFX-SD	2.1/2.00
SQ-1	1.11
SQ-1 32	2.03
SQ-1 PLUS	1.1
SQ-R	1.02
SQ-R 32	2.03
SQ-R PLUS	1.15
SQ-2	1.2
SQ-2 32	2.03
SD-1	4.10/4.10
SD-1 32	4.10/4.10
DP/4	1.14
KS-32	3.00
ASR-10	2.0/1.5
KMX-8	2.00
KMX-16	1.50
TS-10	2.0

# The Interface

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

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

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

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

Dear Hacker,

I just want to add my name to the list of requesters for a 76/88 polytouch key version of the Ensoniq keyboards boards (and I encourage anyone else who is interested to let their voice be heard). Maybe Ensoniq could make the ASR-10 or TS-10 available with 76 or 88 polytouch keys on a special-order basis. I know that I'd be willing to special order one and pay a premium. I like the new boards but I really want a bigger keyboard. And since I replaced my original EPS with an EPS-16+ Turbo rack, I really miss the polyphonic aftertouch. I have a lot of sound modules, and I don't need another sampler at this point in time. But if the ASR-10 was available with 76 or 88 poly-touch keys, I'd be forced to dig deep into my pockets and pick one up. Heck, I'd even be willing to pay a cabinet maker to make me the case, if I could just get the rest of the package. (I've gotten so spoiled!!)

If you build it, they will come (buy, order, what have you).

Regarding the DP/4: With all these Waveboy programs coming out for the effects engines in the ASR/TS-10, EPS 16, SD-1, and since the DP/4, as I understand it, contains more of the same engine, is it, or would it be possible to load new algorithms (a la Waveboy), either via MIDI sysex, or by offering the DP-4 with a disk drive? From my conversations with Ensoniq representatives, I understand that this could add \$400 or more to the cost of the unit, but I think that it is worth considering. It would fit into the expectations of Ensoniq's (already spoiled) customers. Another possibility would be to add a SCSI port, which might be less expensive than a drive. What do you think?

Sincerely,  
Mark Snyder, Solebury PA  
msnyder@pppl.gov

*[Ensoniq - We do not currently have the technology to offer 76 or 88-key Poly-Key keyboards on our products, but many customers have been very satisfied by our 76-key channel aftertouch KS-32. Maybe someday...]*

*Regarding the DP/4, thanks for the comments. We don't have any plan for a disk or SCSI-equipped DP/4 product, but let's hear from more Hackers on this one. Would you pay more for a card slot/disk drive/SCSI feature? How much more?]*

Transoniq Hacker,

I'm new to the whole world of synthesizers, etc., so please excuse stupid questions, but here goes:

1) I have a KS-32. I also have a Macintosh Powerbook 160. What do I need to use my Powerbook as a storage device for sounds created on my KS-32 (i.e., software, cables, etc.)? Is this a more economical alternative than purchasing the MC-32 RAM cards?

2) Are there sounds for the SQ/KS-32 boards which exist on floppy disks and which could be downloaded via the Powerbook to the KS-32? Again, is this a more economical alternative to the SC/ISC cards? I'll limit this first missive to these queries.

Thanks for your help,  
Jeffrey Chajes

*[CS - Using disks to store sounds is definitely more economical than using RAM or ROM cards. A floppy disk might cost in the neighborhood of 50 cents or so, and can store hundreds of sounds. To use your Powerbook for storing sounds, you'll need a MIDI interface (available at most music retailers and some computer stores), a pair of MIDI cables (also available at most music stores), and software. There are several commercially available programs from manufacturers such as Opcode and Mark of the Unicorn; your local music store should be able to demonstrate these. Also, several shareware programs (inexpensive software which you can acquire from computer users groups or online services, and which you are on the honor system to pay for) are available which allow you to transfer System Exclusive (SysEx) data between your computer and synthesizer. I've had good results with two of these, Bulk Sysex Utility, and MidiEx Mac, and there are probably others available.]*

*Ensoniq does not make their sounds available on disk, but I think it's a pretty good bet that some of the third-party suppliers might. Try checking with companies that market sounds for your machine, such as Eye & I, or Sound Source Unlimited (you should be able to find others advertised in these pages, as well).]*

Dear TH:

In Issue #98, RW from Oroville, CA had asked a few questions about the ASR-10. One question went unanswered and the answer I'd

like to know myself. Is there a company out there that makes or is working on a sampling editor for the ASR-10? If it would make use of the SCSI port instead of MIDI would be great!

Avalon by Steinberg is one possibility and I've asked about it in the MIDI forum on CIS. Steinberg is a German company and its US distributor, Steinberg/Jones, doesn't seem to know what direction Avalon is going.

Lastly, in Issue 96 I had a letter about a problem after creating a MIDI instrument. Well, CS was right on target! I did indeed have the MIDI OUT patched to the MIDI IN in my MIDI patchbay.

Bill Turczynski  
CS: [72277,3524]

*[CS - Right now, the state of affairs regarding sample editing software for the Mac is pretty sorry. Alchemy is no longer available and Sound Designer is evolving into a front end for Digidesign's hard-disk recording systems. The one bright (well, sort of bright) light on the horizon is a sample looping program from a company called Jupiter Systems. At this point in time, the program is designed specifically to handle looping, and no other sample editing tasks (it doesn't even handle I/O to and from your sampler - you need to use some other program for that). My understanding, though, is that Jupiter is considering beefing up the program for use as a stand-alone sample editor. We'll keep you posted as news develops.]*

Hi TH,

Question: Would it be possible to get the sample/bank/sound lists that are printed in the CDR manuals on disk like maybe in ASCII format or a spreadsheet or database of some kind? Even the Word Processor that created it.

I have a database of all my samples and their disk or hard drive directory. I have an order in for CDR-2 and CDR-3. There's a TON!! of stuff on these and I would like to add this info to my database but am not gonna type all of that in.

Please let me know, it would be greatly (!!!) appreciated...

Thanks,  
Joe Santacroce  
MIDIlink

*[CS - I agree that there's a lot of stuff on the*



various Ensoniq CD-ROM disks, and having it organized into a database would make locating files you need much easier. I can't guarantee anything, but give Ensoniq Customer Service a call (215-647-3930), and explain to them what you are looking for. Word has it that they may be able to help you out – just tell them that Clark sent you.]

[Ensoniq – Dear Joe,

We spoke to Clark and agreed that we could easily make this info available. We will get the data to the Hacker and they can make it available to anyone who's interested. You can also send us a letter explaining in detail what you want (what listings, what computer format etc.) and we'll get the data back to you. Just send us a floppy, your letter and your return address to Ensoniq, 155 Great Valley Parkway, P.O. Box 3035, Malvern, PA 19355-0735 Attn. Justin G.]

Dear Hacker,

I heard that Ensoniq will ship the Digital I/O option for ASR-10 soon. Do you think this together with a DAT recorder will be the best, most reliable and time-saving solution to backup my 300Mb Seagate drive?

Will it be possible to backup and restore single directories, or data for a full bank (with instruments and seq's) via Digital I/O?

Do you know if Ensoniq (or Waveboy) will produce a wider selection of 44.1 kHz effect algorithms (REV-CHORUS, etc.) for Digital "Main Out"?

Thank you for a brilliant newsletter!

Best Regards  
Jesper Gummeson  
jesper@iss.se (Jesper Gummeson)  
Sweden

[CS – The current implementation of the Digital I/O software does not include any routines for backing up data. Eventually, software will be released which will add these sorts of capabilities (you may see something available toward the end of the year), but in the meantime I'm afraid that you'll need to come up with some other way to back up data (I use SyQuest cartridges, but floppies work, too).

A whole bunch of new 44 kHz effects have been developed. They'll be distributed first on CDR-3, the newest CD-ROM from Ensoniq. Word has it, though, that they'll also be available in the near future on floppy disk.]

To TH's editor(s):

I have been seriously considering buying a KS-32 for almost a year now, but the single reason I have decided not to is because of a huge number of reports I've received (over INTERNET) about horrible customer support. Most of these horror stories come from the KS-32 mail group, which is the main source of my information.

The particulars are as follows: I fail to understand why Ensoniq – 1. Hasn't fixed the keyboard mechanism problems that cause clacking sounds, and intermittent power-up problems. The latest news I heard was that Ensoniq admitted a problem with "early" versions of the KS-32, but it seems to be a continuing issue, even with the newer serial numbers!

2. Failed to provide better customer support when problems do arise. In particular, stories of people delivering their machines (which could well be their main source of income) to an authorized dealer, and after waiting well over a month, being notified that either nothing was wrong with the machine, or that a replacement won't be available for an even greater period of time.

Again, I stress that they have lost me as a potential customer until I see a better product and much better customer support. I also believe that I'm not alone: Ensoniq would do much better as a business if they supported their customers!

Waiting until the day when I can buy a better KS-32, I am –  
Bryan Sabol  
INTERNET:bsabol@us.oracle.com

[CS – It's probably not really my place to address any of these issues, but I'm going to throw in a couple of cents worth, anyway.

1) I'm not a subscriber to INTERNET, so I can't really comment on what you've heard there. Still, I don't remember getting a single complaint about the keyboard on the KS-32 in the Hacker (or anywhere else, for that matter). As far as I can tell from where I sit, people love it, and it seems to work just fine.

2) In most of the cases where people have complained of long waits for service on an instrument (at least the ones that I've followed up on), the delays are often not the fault of Ensoniq – either the service center the instrument's been taken to is back-logged and can't get to the instrument right away, or the service center doesn't have the necessary replacement parts on hand and has to order them, or the instrument's been taken to an intermediary (such as a dealer) who hasn't gotten the instrument to the service center in a timely fashion, or a combination of all these. In light of these observations, I have a couple of

recommendations to make regarding servicing an instrument:

A) Check with the service center before taking the instrument in. Find out how soon they will be able to look at it, and if they have any replacement parts that might be needed in stock. If they don't stock an entire set of replacement parts, you may want to make arrangements to just have the instrument diagnosed. This way, you can continue to use the instrument (assuming that it's working at some level) while replacement parts are being shipped.

B) If you are planning on taking your instrument to a music dealer that doesn't have on-site repair, check to see how long it might be until your instrument is delivered to the repair center. If the amount of time is unacceptable, see if you can transport your instrument directly to the repair center yourself.

Service can be a sticky issue; so many things can go wrong, and usually the easiest place to put the blame is on the manufacturer (after all, if a dealer tells you that a manufacturer is dragging their feet getting your machine fixed, who's going to contradict him?). And while Ensoniq is not perfect, in my experience they have tried very hard to resolve customer

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problems. Sometimes it might not seem like it, though, if you read this column regularly. The truth is that people with problems will write letters (and post on-line messages) much more often than people with no problems (for a change of pace, see Clive Barnett's letter below). But I, for one, use and wholeheartedly recommend Ensoniq products. I truly feel that in most cases, they represent an outstanding value in terms of price, performance, and customer service.]

[Steve Coscia's (Ensoniq Customer Service Manager) response - We are aware of the intermittent startup problem that some KS-32's experience, and our software engineers are working on it. Regarding your comments about the quality of our customer service, I would like to talk to you directly to respond to the issues you raise. We try very hard to develop and support quality products and I believe it would be enlightening for both of us to speak. I await your call at (215) 647-3930.]

Dear Hacker,

I am now the owner of an EPS, an EPS-16+, and a Mac to sequence with. But before I had the Mac and the '16+, I was using the EPS as

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my controller (with some Korg something or other) and sequencing with that. I had been having problems moving data from one track to another and copying data between sequences. Now that I have my Mac (thank God) I don't have to deal with these frustrations any longer. But, at the time, that's what I had so...

I called Ensoniq with the previously mentioned complaints. Now, keep in mind that this was some time ago, but no longer than a year. I was speaking to a tech named Alan Blake. It is not my intention to blame him. Mr. Blake said he thought that my O.S. might be old or bad. He also said that he thought there might be a problem with the keyboard itself. He then asked me to send him a disk with the sequences and the instruments I was using, as well as a short (he emphasized short) letter describing the problem to refresh his memory. This I did.

Mr. Blake did send me two copies of the current O.S. for my EPS, but that was the last I ever heard of him. After one or two months went by, I tried to call Mr. Blake at Ensoniq. The phone was answered, but not by Mr. Blake. No problem. "Can I have Alan Blake's extension?" "No." came the reply. "We are not allowed to give out the extension of another worker. But, you can leave a voice mail for him." I have left a number of voice mails at Ensoniq in the past, and not one of them has ever been answered. I tried several times to get in touch with Mr. Blake, but was never successful

I no longer need that question answered, but what brought the story to mind was a letter in the *Hacker* that I read in the July issue. It suggested trying to modulate loop position. I liked the idea, so I went to try it, but I couldn't find out if it could be assigned to the mod wheel. So I called Ensoniq. I don't recall the tech's name, but I had about three separate questions to ask, the last being about the loop position modulation. This tech seemed to have a hard time understanding my questions, as well as answering them. By the time I asked him the loop position question, he said he had to answer another call. He wouldn't answer my question. He was kind enough to take my number, and said he'd call back within one half hour to answer my question. That was about a week ago. Needless to say, I was never called back. I don't know what to think. I probably wouldn't have gotten half as far with some other company, but that is no explanation.

After all this, I would at least like an answer to the question: Can the modulation of loop position be assigned to the mod wheel? If the answer is yes, please explain explicitly. Answers to any of the other issues raised in this letter are open to Ensoniq.

Thanks to Ensoniq and the *Hacker* for all

their help (usually) and inspiration.

Sincerely,  
Jon Tomasello  
Matawan NJ

[CS - Loop position can be modulated by the mod wheel. Select the wavesample you want to work with, and press EDIT, then WAVE. Scroll until you see MOD=OFF, and set this to LOOP POS. Set SRC= to WHEEL. Scroll to the right. The settings for these params (MOD AMT and RANGE) will depend on the wavesample you're working with. Use the RANGE param to determine the maximum amount of modulation. For example, if the wavesample you're working with occupies 4K of memory, and you want to modulate the loop through the entire wavesample, try setting RANGE to 4K. Setting RANGE to anything greater becomes counter-productive, but you may want to use smaller values for more subtle movements. Finally, use the MOD AMT param to "fine tune" loop position modulation. For example, setting MOD AMT to +50 (with RANGE set to 4K) will result in the loop being modulated by half (50%) of 4K, or 2K. Be aware, though, that most loops occur at the end of the wavedata, so attempting to modulate loop position in a positive direction won't produce the desired results. In these cases, use negative numbers for MOD AMT; this will modulate the loop back through the wavedata, toward the beginning of the sample.]

[Ensoniq - Steve Coscia has already phoned Mr. Tomasello and resolved the service issues in his letter. Mr. Tomasello seems satisfied, and said he planned on mailing a follow-up letter to the Transoniq Hacker regarding Ensoniq's prompt and efficient response to his problem.

What was our response? To paraphrase:

At Ensoniq we assist hundreds of customers daily with their product inquiries, technical situations and MIDI applications. Our Customer Service representatives, while not perfect, are conscientious, courteous, and professional. We were wrong for not calling you back, we apologize for any inconvenience it may have caused you, and hope you will give us another opportunity to try to help you.

Ensoniq wants all customers to know we are continually striving to meet your needs. But please be patient, as the volume of calls we receive has grown significantly. Even though we are expanding our department it takes time to train new personnel, and it is hard to keep up. But we do want to help you, so stick with us, and we promise we will be there to help you.]

To the Transoniq Hacker:

This is an unsolicited recommendation for a new training course being offered by Elkins Training Center (ETC) which has been specifically designed for Ensoniq users. This course manages to fill a void which is invariably left by any user's manual – no matter how well it is written. Since the standard user's manuals must be of a finite length, they are often too basic for some and too complex for others. A course such as this provides the personalized instruction which is necessary to get the most out of your instrument. The course is structured so that it requires an entire day of your time (9 hours). However, it is a day well spent. You must, of course, bring your own keyboard and headphones.

It has been said that any company is only as good as the individual people who work there. Roy Elkins, Director of Training at Ensoniq, has the "right stuff" to make this a valuable course. He shows up early, before the course starts, to answer individual questions, he skips his lunch to answer questions, and, you guessed it, he stays as late as necessary to answer questions. Then you get his home phone number. "Dedication" is the operative word here.

I should state that this is a "hands-on" course. Roy typically lectures and gives demonstrations for 10 or 15 minutes; then the students practice on their own keyboards for 15 minutes at which time Roy comes around and checks on each individual's progress. If he notices that several students are having similar problems, Roy will back up and explain a specific topic further. Because the classes are kept small enough (about a dozen), Roy can ensure that each student is learning. Since the entire day is structured this way, you tend to learn a lot. The particular course which I attended was specifically for Ensoniq samplers and quite a bit of time was spent actually creating and manipulating samples. In addition, there was a thorough discussion on using the sequencer and sequencer edit functions. A shortcut guide was provided which is a neat compilation of some of the more useful commands for Ensoniq sampler owners. If you try to absorb all the information presented, the day can become quite mentally draining – but it is worth the effort. Unless you already "know it all," this course is highly worthwhile.

Jim Veligdan  
Manorville, NY

Dear Transoniq and writers of Hackerpatches,

I really like the Hackerpatch, but it seems that for the SD-1 and the other instruments there's always really cool guitars and instruments for

people who want to play – not fool around. I have a KS-32, so I'm stuck. A while back you had a SteinbergerX bass patch, so I plugged in, fired up, and it's awesome. But most of the time, the patches for SQs and KSs are dinky ones, like seagull-surf, which doesn't PLAY at all. It just makes ocean sounds. If you might, it would be cool if one of your expert programmers could come up with some cool acoustic and electric guitar patches. Bass patches are also needed, because the KS doesn't really come with any good ones, and for people whose jobs don't involve 'boards, we haven't got the time to make our own.

Thanks in advance,  
Jacob Shue  
Portland, OR

[CS – Actually, there are 1800 sounds in the SQ/KS library from Ensoniq, 124 of which are bass sounds, 48 of which are acoustic guitars, and 56 of which are electric guitars. If you haven't done so, you might want to check out some of these sounds.

If your dealer is not stocking a complete library of Ensoniq sounds (shame on him!) you can get a listing of all sounds currently available, and also order Sound Libraries and other accessories directly, by calling Ensoniq's Inquiry Desk. The toll-free number is 800-553-5151.]

Dear TH,

Another two years have flown by and again I'm reupping my script to the Hacker. When last we conversed, I was on the verge of purchasing a KS-32. I didn't get it. I now own a Fatar Studio 90 Plus and a TS-10 (along with a Mirage, SQ-80, Synergy II+ and U-220). I leap-frogged a little Ensoniq tech, and in so doing I thought I would give my perspective of things.

At age 9, Dad brought home a Thomas Concerto spinet organ, which I learned to play soon after. If anyone still remembers such things, it was a bargain for its time – packaging as few circuits as was needed to get the job done (Ensoniq-like?). Although it sounded only at concert pitch, it had a wide array of stops and each stop had its own volume control. In addition, it had "percussion" which was a multi-triggered decay envelope, also with variable control.

Why do I bring this relic to ye hackers attention? This was a primitive synth. Adjust a few knobs and you had a banjo, vibes, etc. Not great, but for 1960, not bad. Since then I have tweaked a bunch, Moogs, Arps, Hammonds (love those drawbacks, err, drawbars) you name it. But always it was the same – start with nothing, add until you got some-

thing. What does this have to do with a TS-10? As good as it sounds, and it does have good sounds, by my criteria it isn't a synth. And it isn't alone in this area of deficit. I see many new keyboards come and go and they are all good players of samples but you can't get something from nothing. You only get what they have to give you.

So Ensoniq, here's my wish list. Break a little ground in the synthesis area. Add some wav-to-wave modulation. Make it possible to warp a sound into another instead of just filtering and layering and "effecting" a sample to death. You've made some affordable art, now do the same to real synthesis. Don't get me wrong, I love your boards, and it would be dishonest if I said I never used a sampled sound. I would just like to have a bit more control.

TS-10 problem: I you assign a sound to a track, and then erase the track, why won't the track "undefine"?

Old problem: I still have an IVM Megabank with brain damage. Any and all information about this beast (schematics, etc.) would be greatly appreciated.

Dennis Hoffer

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[CS – What I've discovered is that the TS-10 will not "undefine" a track unless there is at least one track in the sequence that has something recorded into it. It's no big deal – the track data erases just fine either way. But if you absolutely must "undefine" a track, just be sure to record something into another track somewhere in the sequence first. And as far as your Megabank goes, try calling Ensoniq Customer Service (215-647-3930). Even though the Megabank is not an Ensoniq product, they say they'll try to see if they can't track down whatever service might be available for you (and darn nice of them to offer, in my opinion).]

[Ensoniq – Breaking new ground takes time and resources (which we are certainly applying!). But we have a hard time following your analogy of the older units to a TS-10. The TS offers sawtooth and square waves, with filtering, enveloping, LFOs and modulators. At that level can't you tweak away as on older units?

Ignore the more imitative samples and you still have a wealth of programming tools available, many of which our users are just beginning to grasp. Don't be lulled into com-

placency by the onboard sounds, dig in and you'll find the TransWaves and Wave-Lists to be fertile ground for your experiments. And if you stop thinking that the only thing that a clarinet sample can be used for is making a clarinet program you'll find lots of new ideas. Remember, they're only waveforms (as are the mighty saw, sine and square) and they are just waiting to be bent, folded, spindled and mutilated by your experiments.

That said, thanks for your comments and we certainly don't intend to stop advancing our technologies from this point on. Stay tuned.]

Dear TH,

I have been putting this off for a while. Like to express gratitude for a fantastic forum and also to Ensoniq for acknowledging your existence without trying to run the show.

My main reason for writing though, is to publicly express my gratitude to Jerry Kovarsky and everyone at Ensoniq for responding in the most meaningful way after I lost my Essential Series disks as well as a host of others. I had placed an appeal in MUG magazine ("nuff respect to MUG"). Jerry saw my appeal and responded by resupplying me at no additional cost, and including next-day ship-

ping – also free. Is this great customer support or what?

That is more than enough for me. I would also like to take the opportunity to express my total satisfaction with overall support since my first Ensoniq purchase in 1986. I still own my metal-case ESQ-1, original EPS, and I just purchased a TS-10 and DP/4. People tell me I should buy another manufacturer for a different sound and I do own a Proteus-1, with which I am also satisfied. I kill my TS-10 every day. I have two different software packages which cost me in excess of \$700, and, though they are great programs, I continue to use my Ensoniq sequencers for the bulk of my work and then transfer my sequences to my computer for scoring.

The number and kind of features that Ensoniq provides on their equipment for the price is a value beyond compare and I send my heartiest congratulations for practical products at a practical price. Keep up the good work and you will continue to have a loyal customer base.

Thanx,  
Clive Barnett  
Miami, Fla

[CS – Jerry Kovarsky is head of marketing for Ensoniq, and a darn fine keyboard player, too, from what I'm told.]

[Ensoniq – Thanks Clive – keep up the music!]

To Ensoniq:

I recently parted waves with my EPS for the new toy, the ASR-10. This thing really kicks ass. Here is some (hopefully constructive) criticism:

I miss the EPS sampling VU meter. Why is the ASR's so choppy?

Sure do wish I could roll the sequencer before opting to keep a time compression on a wavesample, as this, to me, seems the most useful application of time compression; that is, fitting it rhytmically into a desired bpm.

Ads for the ASR gave me the impression that it was digital-in ready. I own a DAT machine, and the possibilities seem tasty. My dealer couldn't give me a date on the release of the necessary card.

Hey! The sound cuts out momentarily as a new wavesample completes loading from disk. The EPS didn't do that!

Thank you for your time and product.

And to Ensoniq sampler users: I'm interested

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[CS - As you're probably aware, the digital I/O option for the ASR-10 is available now.

The ASR-10 output will momentarily mute if the ASR needs to load a new effect algorithm or shuffle its internal memory. If you leave the effects set to ROM or BANK (so that the ASR DSP chip doesn't need to be loaded with a new effect), it's possible that the ASR-10 output will not mute when loading a new instrument. It will still mute, however, if memory needs to be shuffled around to put together a large enough contiguous block to load the instrument into.]

[Ensoniq - 1) The stereo sampling functionality keeps the CPU pretty busy. That's why we included hardware input level indicators as well.

3) The DI-10 should be available by the time you read this. It costs \$399.95 (including installation) from an Authorized Ensoniq Repair Station.]

Dear Hacker,

It's very helpful to have a mag such as yours to help understand my KS-32. I love the keyboard and all it has to offer but my question refers to what it seems to lack. Although there's a Latin kit and several other percussion patches, I can NOT find a conga drum sound in the whole bunch. Is this an oversight? Also, with the popularity of Cajun/Zydeco music and other accordion music I was hoping to tap into some of it with this keyboard. But the accordion patch sounds like a leaky vacuum cleaner. Any one there know how to alter this patch to sound like Wayne Toups or Buckwheat Zydeco? Has anyone experimented with splitting the keyboard in half, using the accordion patch on both sides, transposing the bottom half up an octave and trying to duplicate the "bellows" effect of an accordion by playing the same chords on top of each other? Can this effect also be used to recreate the back and forth plucking on stringed instruments, like on the banjo, fiddle, or guitar in music such as Bluegrass?

Sincerely,  
Bill Meyer  
Royal Oak, Mich.

[CS - The KS-32 contains a ROM sample of a conga drum slap. One place to find this sound

is in DRUM sound 99, GNL MIDI Prc, found in the KS-32 ROM drums. The sample appears on note D3. The next two notes, D#3 and E3, contain bongo samples tuned down to simulate open conga sounds. See if these won't work for your applications. And besides the KS-32 ROM sound 78, Accordion, there are several accordion and accordion-like sounds in the Ensoniq library. Check out Accordion from SC-1, Accordion 2 from SC-2, Happy Wanderer from SC-3, Concertina from SC-5, Musette and Brass Accordion from EX-1, and Exotic Accord from EX-2. For more information on locating sounds in the vast Ensoniq library, see the response to Jacob Shue's letter above.

The idea of splitting the keyboard in the way you describe is worthy of some exploration. I don't know of anyone who has tried this (and I wonder if the technique for playing such a sound might be beyond some users), but it should be easy enough to set up, especially in the Presets section.

By the way, another idea for simulating the bellows on an accordion is to route pressure or the mod wheel to control amplitude (in the AMP section; set MOD= to WHEEL or PRESS, and amount to something like +25 to start, and adjust to taste), or simpler yet, use the Ensoniq CVP-1 footpedal. This will allow you to control how much "air" is flowing at any given time.]

Dear Trans,

In Issue 98 part of my philosophy evidenced itself in the letters column when I read the comment about Passport not selling enough copies of... That philosophy is to treat your customers like your best friends. They soon will be. If they're not you don't want them for either.

In the early eighties I watched as folks rode the crests and troughs as computer companies came and went. Among the creators of overpriced (my opinion) software was Passport exacting their fees for software for some brand of machine I no longer recall. A friend called them asking about a version for the PC and got a less than friendly answer about which we mused over dinner.

Some months ago I built my second system and had the money to buy two Passport products, which work well by the way. Then in the mail came a solicitation to upgrade for a modest figure. I perceived their philosophy was to garner big bucks out front and not stick it to their customers for an upgrade. When the upgrade arrived I eagerly loaded it up. The next three days were taken away from creative efforts while trying to get the upgrade to run - to no avail. Hours are passing and I'm fooling with this nonsense when I

could/should be working. I finally gave up and called Passport. Since they were busy I had to wait for a return call. No problem. When the tech called, he was patient and courteous as we ground through the checkout procedures which included me unbundling my cables and doing a lot of leaping around to perform the various tests. The result was that I was to contact Microsoft because a printer driver was suspect.

Loading and operation failures were caused because of a requirement to have a label on my hard drive for the program to load. Okay, I've never heard of that one before. Then I got shut down because I made an error entering their serial number which is part of a copy protection scheme. Sorry - that is just simply a bad idea (my opinion). Granted there are lots of folks who are absent integrity but to have that premise jammed in my face from a company makes a considerably negative impression. While I was on the phone I asked if there're any other potential pitfalls ahead and was told to rename fonts which had been incorrectly named on the Passport disk. QC? Maybe - maybe not. Before concluding the call we reinstalled the original version of the program. When I asked Passport why they didn't have an 800 number, I was told it was too expensive. I had ultimately five calls to them. Now I'm back where I started except

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[Garth Hjelle, TH, July '93]

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for the lost time.

Long story short, Microsoft called and we got the program running without changing the driver. The folks at Microsoft have a process for dealing with each item in my letter item by item, which resulted in my satisfaction with their product.

In the same realm that the earlier Passport contact came from is a man who had considerable contact with a large mainframe computer manufacturer. His comment was that company had acted like they were the only ones on earth and either you did things their way or else. Today that company's stock has taken a tremendous pounding and the company is mystified.

And now Passport is mystified about not selling sufficient copies of Alchemy. When the upgrade Pro4 came it was ONLY \$99.

I once had a man I greatly respected tell me, "...make few enemies for people have very long memories." You know he's right.

One last memory. I have no way to verify the validity of what follows but I hope it's true. I am told that PG Music is operated by a doctor who puts out his products at a moderate price so that folks can create rather than deplete their savings. The program comes with BOTH the Windows and the DOS versions. You ought to see it fly in DOS. With a modicum of creative tweaking it produces amazing results in a very short time.

Cordially,  
John A Diehl  
Hendersonville, NC

*[CS - In all fairness, I don't think that Passport is "mystified" by not selling sufficient copies of Alchemy; I think they know exactly why they haven't sold enough copies.]*

*The main point I wanted to make when starting this whole discussion is that a great program, Alchemy, is no longer available. And it's not because there aren't enough people using it; it's because there aren't enough people who have paid for using it.*

*If you feel that a company is charging too much for a product, or not supporting a product correctly, it's your right to forego purchasing that product. It is not anyone's right to use that product without paying for it. Unfortunately, a lot of professional music software is pretty expensive. It seems to me that in the best possible world, software would be much cheaper, and many more people would pay for it. I guess I can always dream...]*

---

Dearest Hacker,

I currently own an ASR-10 and I think it is a full-on sampler. I have no complaints so far except one.

When is someone going to hack with the OS to allow it to load other keyboard sound libraries just like the Kurzweil K-2000's OS? If and when this is possible, the ASR-10 will once again amaze me.

David Crowder  
Salt Lake City, Utah

*[CS - I haven't heard of anyone attempting the kind of OS surgery you describe, and I don't really know how feasible it might be. It certainly sounds like a great idea to me, though.]*

---

Dear Hacker,

I'm directing my comments primarily at Ensoniq, but I think TH is an appropriate forum.

1 year ago after considerable review and study of the available instruments, I purchased an SD-1 and SQ-2, both 32 voice. I chose them because of the sounds, the ease of use and the features. The recent history of upgrade paths for recent models also indicated to me a commitment by Ensoniq to not participate in "planned obsolescence."

I'm disappointed but I understand the rationale behind the TS-10 development. I'm disappointed because of the lack of an upgrade path from the SD-1 to the TS-10. A reasonable middle ground would be to offer the TS-10 in a rack mount (without sequencer). I'm by no means diminishing the SD-1's value, but it would be nice to be able to have the sound generation of the TS-10 available to add to an existing system at less of a cost than the entire keyboard. Consideration should be given to an upgrade path also.

Other things to consider:

1. An 88-weighted-key version of the KS-32 and/or a
2. MIDI controller keyboard with 88-weighted-key action. I would ask that Ensoniq consider these suggestions and invite Ensoniq to listen to other owner/players who may feel the same way.

Matthew Knight  
Gainesville, Fla.

*[TH - Errr... would the 88-key version HAVE to be something current owners of the KS-32 could get as an upgrade?]*

*[CS - I'd love to see a TS-10 rack!]*

*[Ensoniq - At some point the technology*

*makes too great a leap to be able to offer an upgrade. An upgrade from the SD-1 to the TS-10 would literally require replacing every single component. Not even the microprocessor or the sound generator chip are the same. The cost of a rack with the sound generation, sample loading, and editing features of the TS-10 would not cost significantly less than the keyboard. We are not against the idea, but high-priced racks don't seem to sell well at all (or at least not until close-out!).]*

---

Dear TH & Ensoniq,

Hi. I'm a satisfied user of an SD-1 and would like to respond to Becky Dierkson's question regarding getting both cartridge programs and their associated tracks to default to internal RAM (Issue #94). I need to hear the seq/song playing while I search for a program. Obviously, this is impossible using the solution expanded upon by Ensoniq in Issue #95. So here's what I do while waiting for O.S. 5.0 that's going to fix all this...

All I do is to use only 30-program files. I have divided all my 60-program files in half (VSD-1004 - A1, A2, B1, B2, etc.). I use exclusively banks 5 - 9 for loading and banks 0 - 4 for the copied programs. All my 30-program files are made ready to be loaded in the 5 - 9 banks. That's it.

I also have some questions:

- 1) Why do we have to stop the sequencer to make pan, timbre, and release changes permanent?
- 2) In Sequence Mode, we can record pan, timbre and release mixdown (contrary to what's written in the manual, pg 10-41), but not volume - why not?
- 3) Also, I miss reverb in the roto-speaker algorithms, a good nylon-guitar sound, and a lover.

Thanks,  
Sylvain Lamy  
Montreal, Quebec

*[CS - After in-depth discussions with Ensoniq, I have found that the answers to questions 1 and 2, though somewhat technical, boil down to basically this: It's just the way it is.]*

*You can, however, record mix volume directly into a sequence using the handy and affordable CVP-1 volume pedal.*

- 3) *You might think about double-checking those priorities.]*

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Editor: Jane Talisman

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Subscriptions: 12 monthly issues. US: \$23/year, All others: \$32/year. Payable in US funds.

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