

Chicken Organs — A Review (We Were Afraid of This)

Steve Vincent



For: EPS, EPS-16+, ASR-10.
Product: Minotaur Studio's Ultimate Organ Library.
Price: \$59.95 for 10-disk set.
From: Rubber Chicken Software Co., P.O.
Box 6056, Hollywood, FL 33081,
1-800-8-PRO-EPS.

I used to play guitar for Nirvana. The original Nirvana. It was the famous Summer of '69: we burned incense as we rehearsed in my parents' basement, setting our amps on top of the pool table so we could press our ears right up to the grill cloth to hear ourselves above the drums, every knob on every instrument cranked to 10, spewing out passionate refrains of Grand Funk and Jimi Hendrix. And our blind organist, Dallas, played a Farfisa Combo Compact. We were in rock heaven... er, Nirvana.

Twenty-five years later, my band (no longer Nirvana) still rehearses in that same basement. The incense has been replaced by room deodorizers, we wear earplugs in a vain attempt to save whatever hearing we have left (Dad was right: "You're gonna lose your hearing if you don't turn it down!"), and instead of Dallas rocking

back and forth in front of that sweet old Farfisa, my EPS sits by itself, no one at the helm, lights flashing that passive-aggressive message: "Load song too?"

After a quarter century of synthesis and sound development, we want our Farfisas, Voxs, and, of course, B-3s back. Third-party sound developers know this, and they're churnin' out samples of vintage organs like crazy. B-3 samples were reviewed in *TH* #91 and #100. This month we review Minotaur Studio's *Ultimate Organ Library*.

Barry Carson is the man behind Minotaur Studios, and he created the Ultimate Organ Library. He is not only a regular writer for the *Hacker*; but he also wrote an article on '60s combo organs for the June '93 *Keyboard* (a great read, with that controversial Generalmusic ad right in the middle of the article...), and its sequel on vintage electric pianos in the Dec. '93 *Keyboard*.

The Review

I spoke with Garth Hjelte of Rubber Chicken Software, distributor of the *Ultimate Organ Library* (actually, our answering machines spoke to each other), and he told me that there is a separate version of the *Ultimate Organ Library* for each Ensoniq sampler. If you've ever purchased samples from Ensoniq or other third-party vendors who claim that their 16+ or ASR-10 samples are "compatible with the EPS" (a direct quote from the SL-2 package), and have been disappointed by all the dang tweaking you have to do just to

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get the samples to play on your EPS Classic, this is excellent news indeed! Thank you, Rubber Chicken, for paying attention to what we want. Take note, other vendors: We don't like having to program the samples we buy just to make them usable!

I reviewed this sample library on both the ASR-10 and EPS. It is worth noting that the ASR-10 samples played wonderfully on the EPS. I really did not have to do any of the usual tweaking of filter and amp parameters; they sounded great right out of the box. There were a few anomalies in the loops on the EPS that were not present on the ASR-10, but nothing ear-shattering. Of course, this is a moot point, since the EPS has its very own Ultimate Organ Library version.

Since there are 49 separate instruments in this 10-disk set, it's not possible to review them on a sample-by-sample basis. I'll give an overview of the set, and share some highlights.

First of all, the disks are packed pretty full: each disk averages 1445 blocks. A 16-page manual is included, giving helpful information about patch selects, etc. There are twenty-one B-3 instruments, eight Gibsons, five Farfisas, five Voxes, seven Rheems, two Baldwins, and one Howard (Howard?!).

Patch selects are programmed consistently, with the sustain footswitch used to toggle the rotary effect on and off (so when was the last time you saw a sustain pedal on an organ?). On the ASR-10 and EPS-16+, the patch selects give you some different rotary speaker effects. On the EPS Classic, the footswitch toggles between the default patch (00) and 0X, which is a chorused vibrato Leslie speaker emulation. With some practice, it is possible to approximate the sound of the Leslie moving between fast and slow. This is about the best rotary emulation I've heard on the EPS.

The B-3s

The B-3s take up four disks, and eighteen of the twenty-one instruments are named after their drawbar settings, e.g., 88 8000 000, 80 8706 008, 88 8888 888, etc. While naming the instruments after their drawbar parameters isn't particularly cute or memorable, it makes sense for B-3 aficionados, and you get used to it pretty quickly.

Some highlights of the B-3s:

88 8000 000A: This is Keith Emerson's classic sound with a bit of tube distortion, and it comes in four flavors, with various amounts of distortion. Some of these instruments appear to be identical samples, but with different effects and other programming, such as the addition of a percussion click layer.

88 8800 000A: "The power drawbars, with percussion." Tom Coster's Santana sound. Load this and you must play "Soul Sacrifice."

80 8800 008: You've heard this: Booker T. Washington's "Green Onions."

88 8888 888A and 88 8888 888B: "Full out Hammond," one

clean, and one with massive distortion (ASR-10 and 16+ effects). You'll need this to play ELP's "Knife Edge."

80 0800 008: "Glassy sounding, with nice click effect." Unfortunately, the click is in the loop (on the EPS, that is; I didn't notice it on the ASR-10). This is a beautiful organ sound, and at 59 blocks a real space-saver.

There are a couple of B-3 bass (lower manual) instruments included in the set, as well as a nice sample of B-3 percussion. Also included are a couple of re-samples: B3, a re-programmed public domain sample, and DSS-1 B-3, sampled from a Korg DSS-1. Both of these are beautiful, lush instruments. The B3s range in size from 59 to 693 blocks, averaging in the 300 to 400 block range.

The Farfisas

Disk 5 presents five Farfisa organ instruments. SOFT, BRITE, and FLUTE are pretty self-explanatory. TONE has the Tone Booster on, and the mod wheel controls the amount of boost — a nice effect. Strangely, this instrument has the keyboard modulating the amplitude a bit too much, with the lower notes blasting and the upper octaves barely tooting. I just got rid of the KBD amp mod, and it worked great.

Included is a sample of a Farfisa being turned off while holding down a chord. We used to have fun in the old Nirvana days by turning off Dallas's organ while he was playing (remember, he was blind), and the notes sort of "portamento" up and fade out. While not everyone will appreciate this 463-block blast from the past, it sure brings back some good memories for me.

The Voxes

If your band is going to cover tunes by Iron Butterfly, the Monkees, or Paul Revere and the Raiders, then you need these samples (and therapy). Mr. Carson seems partial to the Vox organs since two of them, the Continental Full and the Super Continental, weigh in at 1205 and 1129 blocks respectively. Also included is a Jaguar and two variations of the Continental, for a total of five Voxes. Nice patch variations, including reverb and vibrato.

The Baldwins (and a Howard)

Disk 8 has two variations of the Baldwin Combo organ, its Italian cousin the Howard Combo, and the afore-mentioned B-3 Percussion. The patch variations on the B-3 Percussion give you the 2nd harmonic, 3rd harmonic, 5th harmonic, and a combination of 2nd and 3rd harmonics. Very useful for layering with your other B-3 samples.

The Gibsons

Disk 9 gives you a whopping eight versions of the Gibson Combo organ. This was Ray Manzarek's rig with the Doors. The organ sound for "Light My Fire" is DOORS LIVE 2. Get psychedelic, man.

(Continued on page 4)

RND (🎵🎵)

Ensoniq News

Ensoniq has released O.S. Version 2 for the ASR-10. They will be mailing to the complete warranty database shortly, but if you want to receive it quicker you can call Justin at (800) 553-5151.

Ensoniq has turned over distribution of all Mirage disks (including MASOS and FMT-2), and all ESQ-1/SQ sounds to **Syntaur Productions**. This exclusive licensing agreement will make available many sounds that have not been available for some time. Syntaur can be reached at (713) 965-9041 voice (713) 963-9206 fax.

Service News. As of February 1, 1994, Ensoniq will be providing service and repairs for the Mirage family of products at Authorized Repair Stations only. This means that customers who call Ensoniq for a Mirage repair authorization at the factory will be referred to their local Authorized Repair Station. Products included: DSK-8, DSK-8+, DMS-8, and DSK-1. Ensoniq will continue to support Authorized Repair Stations with service parts and documentation. Customers with technical questions about the Mirage may still call Ensoniq Customer Service at (215) 647-3930.

ASR-10 New Sounds. *AS-6 The Drum Doctor Vol. 1* — A collection of 3 stereo drum sets from ace session master Ross Garfield, "The Drum Doctor." These sounds are set up as separate drums, cymbals, and hi-hat instruments for easy mixing and matching. All Instruments are laid out in General MIDI and Ensoniq drum formats for maximum flexibility. Contains 5 HD disks and a sound manual. Suggested retail: \$39.95.

TS-10 New Sounds. *TSD-1003 Pop/Orchestral Banks* — 120 new sounds divided up into a Bank of 60 pop and synth timbres and a Bank of 60 orchestral instrument emulations. Programmed by Erick Hailstone and Clark Salisbury. Contains 1 HD disk and a sound manual. Suggested retail: \$19.95.

SQ Series/KS-32 New Sounds. *EX-3 Pop/Orchestral Banks* — 160 new sounds divided up into a Bank of 80 pop and synth timbres and a Bank of 80 orchestral instrument emulations. Also programmed by Erick Hailstone and Clark Salisbury. Contains one sound card and a sound manual. Suggested retail: \$99.95.

Hacker News

An overwhelming letters column helps to explain the lack of the **Transoniq Net** listing this month. Those folks are still out there but you'll have to check last month's issue for info (or wait till next month). There's actually a number of *reader's tips* in this month's **Interface**. You should find it even handier than usual — in spite of the shrinking type size.

We want to remind vendors that in order to avoid possible unintentional duplication of effort, scheduling disappointments, conflicts of interest, lost items, phantom reviews, etc., they should always coordinate product reviews directly with our humble editrix. (Of course, those things still might happen — but we'll know who to blame.)

Fame 'n Fortune Alert: We're really hungry for VFX/SD articles.

Third-Party News

Giebler Enterprises has a new address and phone number: Giebler Enterprises, 26 Crestview Drive, Phoenixville, PA 19460, phone: 215-933-0332.

Rhythm Factory has also moved. Their new address: 303 Saddle Bridge Lane, Franklin, TN 37064.

There's a new sample vendor on the loose: **Silent Force Music**, PO Box 222, Struthers, OH 44471, specializes in Funk and Fusion samples for the EPS-16+.

HYPERSOBIQ NEW PRODUCTS

Syntaur Productions announces the release of *SQ Set 1*, a bank of 80 new sounds for the Ensoniq SQ-1, SQ-2, SQ-R, and KS-32. Programmed by Sam Mims, professional keyboardist and writer for the *Hacker* and *The Music Paper*, the collection follows in the tradition of Syntaur's popular *VFX Set 1* — many of the patches evolve over a period of time with a subtle sonic motion. Dull, static sounds are not allowed! *SQ Set 1* includes Pads, Voice Pads, Transwaves, Keyboards, Guitars, Woodwinds, Brass, Strings, Bass, Percussion, Bells, FX and more. *SQ Set 1* is available on Sysex disk for \$39.95, or on a 160-voice RAM card (with 80 free user locations) for \$97.95. For further information, contact: Syntaur Productions, 4241 W Alabama #10, Houston, TX 77027, phone: 800-334-1288.

Rubber Chicken Software Co. announces two more sets of sample disks and two new hard drives. The *Vintage Key™* series of disks are for all EPS-compatible samplers and synths and consist of samples of 32 old keyboards, including the Mellotron, Fender Rhodes, Minimoog, ARP Quadra, Hohner Pianet, Hammond B-3, and many more. Price: \$59.95. The *Bass Pak™* is a 42-sound, 5-disk set of bass sounds — electric, synthetic, and acoustic. Price: \$29.95. Full use of patch selects. The *Chicken Drive 105™* is a 3.5 Syquest hard drive with 105 Mb of quality sounds. Price: \$865. The *Chicken Drive 88c™* is an 88-Mb removeable. Price: \$749. For further information, contact: Rubber Chicken, PO Box 6056, Hollywood, FL 33081, phone: 800-877-6377.

Silent Force Music Productions announces the release of two sets of analog synth sounds for the EPS-16 Plus. The sounds are aimed toward the Jazz/Rock, Fusion & Funk artists who no longer have access to the great analogs of the past — Moog, Oberheim, Sequential Circuits, ARP and more. These sounds are not for everyone, but if you grew up listening to Weather Report, Chick, George Duke, Jan Hammer, and Herbie, you might just dig these sounds. Each set comes on five 2S/2D disks with a description of each sound. With patch selects, you get 33 sounds on *Set 1* and 27 sounds on *Set 2*. Each set is \$29.95. For further information, contact: Silent Force Music Productions, PO Box 222, Struthers, OH 44471-0222.

Giebler Enterprises announces the release of several new products. The *SDITS10* sequencer conversion package converts VFX-sd and SD-1 sequences and songs into TS-10/12 sequences. The software reads VFX-sd and SD-1 disks directly into a DOS PC, converts the files, remaps the sounds, and copies them directly onto TS-10/12 disks. Price: \$54.95. The *Giebler Ensoniq Disk Manager* has been updated to version 1.0.7. The *Disk Manager* will read, copy, format, and display Mirage, SQ-80, EPS, EPS-16+, VFX-sd, SD-1, ASR-10, TS-10 and TS-12 disks on a DOS system. In addition to including the new TS-10 and TS-12, the updated version has improvements in speed and added capabilities. Price: \$34.95. And finally, the *TS10SMF* sequencer conversion package has also been released. The *TS10SMF* converts TS-10/12 sequences or songs into Standard MIDI File format or vice-versa. Program changes and drum note assignments can be re-mapped, and controllers filtered out during the conversion process. DOS system required. Price: \$54.95. For further information, contact: Giebler Enterprises, 26 Crestview Drive, Phoenixville, PA 19460, phone: 215-933-0332.

The Rheems

If you haven't had enough vintage combo organs by this point, disk 10 gives you seven variations of the Japanese-built, California-sold Rheem. Solid, nostalgic sounds all.

So how do they sound?

Across the board, these samples are clean and in your face, without that muffled and far-away quality which plagues so many samples. Most of the organs are multi-sampled, usually spreading five samples across the keyboard. This means your solos can scream in the higher registers without aliasing, and you can also comp up high and it still sounds like an organ, but the bottom end is beefy, too, with plenty of attack. Once in a great while I encountered a detectable split point, as on the Howard Combo instrument, but the multisamples are mostly seamless. Barry Carson included a wide variety of drawbar and tablet settings, so just about any organ sound can be emulated from this set.

Gripes...

Sorry, but I don't have much to say in the gripe department. Let's see... oh, yeah: disks 1 and 2 were mislabeled (disk 1 was really disk 2, and vice versa).

Conclusions

The big word these days is "vintage." These samples were done by the guy who wrote the book (okay, the article) on vintage organs, and it shows. This set is a bargain at ten disks (49 instruments) for \$59.95. That's a buck and a quarter per instrument, folks! And when you consider the alternative — buying, storing and maintaining eight different vintage combo organs and a B-3 — well, what could be more convenient? For EPS Classic owners: It's refreshing to see a company that still supports the original EPS, and doesn't just sample on an ASR-10 and then leave the tweaking and re-programming to the end user.

Rubber Chicken offers a free sample disk (for first-timers only) which includes one of the B-3 instruments from this set (88 8600 080, to be specific), plus nine other nifty sounds. If you're into organs — and who's not these days — you owe it to yourself to check out the *Ultimate Organ Library*.

Two thumbs up. ■

Special thanks to Wayne DuCharme at American Music in Tacoma for the use of an ASR-10 for this review.

Bio: Ex-Nirvana guitarist Steve Vincent is now with the Noyz Toyz, runs a home project studio, and is a psychotherapist, sometimes all at once.

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Basement Polarity

Tape: *Jim Hanson.*

Artist: 90 + 91.

Contact info: Jim Hanson (708) 499-1668 or Jamie Tisdale (312)

721-8423. Write to Hanson at 8500 Central Ave, Burbank, IL 60459.

Equipment: SQ-80, SQR, Korg MS-20, Casio CZ-101, Yamaha R-100 effect box, a distortion stomp box, Alesis 1622, also some treated, effected radio.

This is a very mechanical, heavy tape. Although there is almost a sense of house/mix/industrial/dance/etc in each of these songs, there is also a very conscious manipulation of sounds which almost like some turn of the century *Music Concrete*. This is mostly due to lack of both a typical dance bass and a guitar. Add to this several atonal instruments and sounds, and you can begin to get a sense of Jim's sound palette.

Most of these songs were roughly 3-4 minutes or shorter. Jim seemed to really enjoy working out different choices for percussion. In one song, the tin can banging resembles a children's song in its playfulness. In another, which uses a radio excerpt, there is a large Orwellian voice narrating in the background. Some sequences get highly mechanical, with no real way out of the groove. Jim shines in his looser sequences where he has room to roam around and explore.

There were a few exceptions to the general sound — a few lighter pieces, some with a melodic solo instrument. However, these were still in keeping with the heaviness of the whole.

Song placement was another point of interest. Jim's three opening pieces were fascinating. The first song, *IMPLOSION*, was a not-quite fast, heavy percussion song with a piano sound wandering throughout. *THE LIGHTS ARE ON, Part 2*, was moody and delicate with a certain flanged sound effect that wafted throughout and gave it a moaning, pained, searching feel. The third song took over, *I WANT YOUR BRAIN*, and picked up some angry steam. Consciously or otherwise, Jim placed songs very well throughout this tape. The important thing is not to put songs that are too similar back to back, or to interrupt a particular mood with an opposite mood (unless that is your intention).

Although I doubt it was intended, Jim's written comments were so self-deprecating I was somewhat put off.

Jim says, "Guess you could say I'm one of these no talent, no musical bums you read about in certain magazines. My thanks

to companies like Ensoniq for giving/selling the opportunity to make music to people like me, just a tad low in the 'chops' department."

Hey, if you're not gonna sell yourself, who is? Take some pride in what you have created, and even though it might be a little scary, put it on the line! If you've just created the yawn of the century, you'll find out about it. If you don't have anything swell to say about yourself and your work, why should anyone stop and listen to what you've created? Think about it.

Tape: *All the right things for all the wrong reasons.*

Artist: Bhil N Eryn.

Contact info: Bill Herried, 6416 So. Wapato, Tacoma, WA 98409, phone: 206-473-4034.

Equipment: VFX-SD (most sequencing), EPS, M3R, HR-16, and a DX-7. Sequences were ported over to Q-Base (Atari) for SMPTE striping and track isolation, and the tracks were recorded and mixed to digital master in a 24-track studio.

This is a very professional sounding tape. But where's the J-card? Where's the promo? The only information given is that Bill and Erin Herried composed, sequenced and sang all songs, Steve Vincent (of *Hacker* fame) played guitars and Darren Motamedy played saxophones. The album was available as of February 1992 on cassette and CD. "This is our first album project. It is contemporary Christian music intended to be an outreach to young people, as well as edifying listening for rockers."

The musicianship in sequences and solo instrument performances is very polished. Top notch guitar performances highlight this album. The sax performance too was excellent and seems to have been mixed with more finesse than the guitar leads. There are no real chances taken here. Everything is fairly vanilla, albeit tasty, rich vanilla.

Bhil N Erin have very good voices. Bhil sounds as though he's been to acting class, and I imagine that more than once the tape was stopped so that he could figure out his motivation. His energy is great, sounding perhaps a bit forced in certain passages. He's got great range and dynamic.

Bhil N Erin favor the ballad as their vehicle of choice. It fits in with their Christian theme well and they seem to excel at the story telling. The *EMPEROR'S NEW CLOTHES* is the best example of this with a nice addition of children joining in at the end. *LITTLE JOHNNY* is the story of the Pharisee living

life by the law. *NAME IT AND CLAIM IT* discounts the teaching of material success = spiritual success that is currently circulating in certain Christian circles. *YOU NEVER GAVE UP* is far and away the best recorded, best expressed, best intentioned (my opinion), and best performed song on the tape.

The low point for me in this work is the lack of subtlety with which the subject matter is handled. As is all too often the case with contemporary Christian music, the message is painfully obvious. Biblical passages are re-hashed over and over in a rocking, trendy package that is listenable. All this aside, if half-baked wimpy white rap isn't bad enough, throw in a little

Christian teaching. This is well outside the scope of the sound that Bhil N Erin have so nicely established. ■

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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VFX Meets VOX

Part Two: The Super Continental

Last time in part one, we took a close look at the single-manual Vox Continental organ. Now we check out the dual-manual Super Continental (sometimes called the Continental II). This one, like the Continental, uses four-octave keyboards. The upper keyboard is toward the right of the organ and the lower is toward the left, being offset from each other by exactly one octave. This organ makes sounds in exactly the same manner as the Continental, again being controlled by Hammond-like drawbars.

The Lower Manual

The Super Continental's lower manual has exactly the same voicing as the Continental's single manual, so the patches in part one also apply here. There is a difference in how the different ranks are labeled, though. The Continental's keyboard is to the right of the organ, and the Super Continental's lower manual is to the left. So to compensate for this difference, Vox decided to label each of the ranks here an octave higher:

8' 4' 2' IV (four-rank mixture)

Interestingly, the Super Continental's schematic shows them labeled just like the Continental, as in part one. If you like, it would be easy enough to rename part one's patches to comply with the Super Continental's labeling. Anyway, for all practical purposes, there is really only one difference between the Con-

tinental and the Super Continental's lower manual:

The "Walking Bass"

Referring to the "VOXC 16+8+4" patch from part one, voices five and six are an imitation of the Super Continental's lowest-octave monophonic bass voice. This could be played from the Vox's lower keyboard and from an optional set of foot pedals. The lower keyboard has a special section under it that selects only one note at a time from the 4' rank, then sends it through two monophonic frequency dividers to get the 8' and 16' ranks. It has the usual two master tone drawbars, but no drawbars for its individual ranks. Instead, it has a switch to select between just an 8' voice or an 8' and 16' combination. On the "VOXC 16+8+4" patch, either patch select button will layer the 8' bass voice on your regular organ voices, and if you activate both patch select buttons, you get the sound of the 8' and 16' combination.

From the viewpoint of the Continental, the bass ranks would actually be 16' and 32' (remember the one-octave difference in labeling). On the Super Continental, the bass voices are noticeably louder than the regular polyphonic voices, so that they will stand out as something different. Another thing that makes it distinctive is the waveform. When you use its "M" drawbar by itself, you actually get an bright, unfiltered square wave instead of the usual filtered ones. And when you combine

both ranks, the end result is a 25% duty cycle pulse wave which is simulated by voice six in the "VOXC 16+8+4" patch. So these bass voices are brighter and more raucous than the polyphonic voices when the M drawbar is used alone. But its "SINE" drawbar still gives you the regular almost-sine sound. In voices five and six, try lowering filter one's cutoff frequency to about 35 to get this sound.

SD & VFX Prog: VOXSC 16+8+4

By: Kirk Slinkard

NOTES: VOX Super Continental 16', 8', and 4' voices

	16'	8'	4'
WAVES	1	2	3
Wave	Square	Square	Square
Wave Class	Waveform	Waveform	Waveform
Delay	000	000	000
Start			
MODSRC			
MODAMT			

	1	2	3
PITCH	1	2	3
Octave	-1	+0	+1
Semitone	+00	+00	+00
Fine	+00	+00	+00
Pitch Table	System	System	System

	1	2	3
PITCH MODS	1	2	3
MODSRC	Off	Off	Off
MODAMT	-	-	-
Glide	None	None	None
ENV1	+00	+00	+00
LFO1	+01	+01	+01

	1	2	3
FILTER 1	1	2	3
Mode	LP/2	LP/2	LP/2
Cutoff	075	075	070
KBD	+38	+38	+99
MODSRC	*Off*	*Off*	*Off*
MODAMT	-	-	-
ENV2	+00	+00	+00

	1	2	3
FILTER 2	1	2	3
Mode	HP/2	HP/2	HP/2
Cutoff	000	000	000
KBD	+00	+00	+00
MODSRC	*Off*	*Off*	*Off*
MODAMT	-	-	-
ENV2	+00	+00	+00

	1	2	3
OUTPUT	1	2	3
VOL	75	75	75
MODSRC	*Off*	*Off*	*Off*
MODAMT	-	-	-
KBD Scale	Zon	Zon	Zon
LO/HI Key	C3-C7	C3-C7	C3-C7
Dest Bus	Dry	Dry	Dry
Pan	50	50	50
MODSRC	*Off*	*Off*	*Off*
MODAMT	-	-	-
Pre-Gain	*Off*	*Off*	*Off*
Voice Prior	Med	Med	Med
Vel Thresh	+000	+000	+000

	1	2	3
LFO	1	2	3
Rate	37	37	37
MODSRC	*Off*	*Off*	*Off*
MODAMT	-	-	-
Level	00	00	00
MODSRC	Wheel	Wheel	Wheel
Delay	00	00	00
Waveshape	Triangle	Triangle	Triangle
Restart	On	On	On
Noise SRC RT	-	-	-

On the horizontal control panel by the upper keyboard, along with the bass select, vibrato, and power switches, there is a rotary knob that adjusts the bass voice's sustain upon key release. Notice in the "VOXC 16+8+4" patch that the "release" parameter in the performance section says "00 to 55." This simulates the sustain range of the Super Continental's bass voice. This is set up so that the sustain affects only the bass voice. When you use this feature with the bass voice's sine tone, you can get something that can sound a bit like a bass guitar playing along with your organ.

On the Super Continental, the bass voice has low-note priority, so that if you play a chord, only the lowest note will activate the bass voice. However, this feature isn't available on the VFX, so to simulate this, if you play more than one note in the bottom octave, always make the last note played the lowest note.

The Upper Manual

The voice structure of the upper manual is basically similar to the lower one. It includes these pitch drawbars:

16' 8' 4' II III

The "II" drawbar controls a 2-rank mixture consisting of:

5 1/3' (a fifth) 1 3/5' (a major third)

The "III" drawbar controls a 3-rank mixture consisting of:

2 2/3' (a fifth) 2' 1'

So this gives you a little more tonal flexibility than the lower manual and Continental configuration. Here, you

SELECT VOICE

00	1	2	3
0*	1	2	3
*0	1	2	3
**	1	2	3

	1	2	3
ENV3	1	2	3
Initial	99	99	99
Peak	99	99	99
Break 1	99	99	99
Break 2	99	99	99
Sustain	99	99	99
Attack	00	00	00
Decay 1	00	00	00
Decay 2	00	00	00
Decay 3	00	00	00
Release	00	00	00
KBD Track	+00	+00	+00
Vel Curve	-	-	-
Mode	Normal	Normal	Normal
Vel-Level	00	00	00
Vel-Attack	00	00	00

PGM CONTROL

Pitch Table	*Off*
Bend Range	00
Delay	X1
Restrike	00
Glide Time	00

PERFORMANCE

Timbre	00
Release	00

also get the 5 1/3' pitch not found on the Continental. So, on this keyboard, you have eight of the nine Hammond B3 pitches to work with. The "VOXSC16+8+4" patch simulates the first three drawbars. The two mixture drawbars are included in the "VOXSC2+ 3MIX" patch. Here, the 00 patch select gives you no mixtures, the 0* patch select gives you the two-rank mixture "II," the *0 patch select gives you the three-rank mixture "III," and the ** patch select gives you both together. As with

the previous mixture patch, the timber slider controls the volume of this patch, so that you can get at least some real-time control over the mix when it is layered to "VOXSC16+8+4." Just remember that you must select the mixture patch (VOXSC2+3MIX) first, then double-click the other patch (VOXSC16+8+4). If you get it backward, the timber slider won't do anything.

SD & VFX Prog: VOXSC2 + 3 MIX

By: Kirk Slinkard

NOTES: VOX Super Continental 2-rank mixture and 3-rank mixture voices.

	5-1/3'	1-3/5'		2-2/3'	2'	1'
WAVES	1	2	3	4	5	6
Wave	Square	Square		Square	Square	Square
Wave Class	Waveform	Waveform		Waveform	Waveform	Waveform
Delay Start	000	000		000	000	000

PITCH	1	2	3	4	5	6
Octave	+0	+2		+1	+2	+3
Semitone	+07	+04		+07	+00	+00
Fine	+00	+00		+00	+00	+00
Pitch Table	System	System		System	System	System

PITCH MODS	1	2	3	4	5	6
MODSRC	*Off*	*Off*		*Off*	*Off*	*Off*
MODAMT	-	-		-	-	-
Glide	None	None		None	None	None
ENV1	+00	+00		+00	+00	+00
LFO1	+01	+01		+01	+01	+01

FILTER 1	1	2	3	4	5	6
Mode	LP/2	LP/2		LP/2	LP/2	LP/2
Cutoff	056	056		056	056	056
KBD	+99	+99		+99	+99	+99
MODSRC	*Off*	*Off*		*Off*	*Off*	*Off*
MODAMT	-	-		-	-	-
ENV2	+00	+00		+00	+00	+00

FILTER 2	1	2	3	4	5	6
Mode	HP/2	HP/2		HP/2	HP/2	HP/2
Cutoff	000	000		000	000	000
KBD	+00	+00		+00	+00	+00
MODSRC	*Off*	*Off*		*Off*	*Off*	*Off*
MODAMT	-	-		-	-	-
ENV2	+00	+00		+00	+00	+00

OUTPUT	1	2	3	4	5	6
VOL	75	75		75	75	75
MODSRC	Timbr	Timbr		Timbr	Timbr	Timbr
MODAMT	-40	-40		-40	-40	-40
KBD Scale	Zon	Zon		Zon	Zon	Zon
LO/Hi Key	C3-C7	C3-G6		C3-C7	C3-C7	C3-C6
Dest Bus	Dry	Dry		Dry	Dry	Dry
Pan	50	50		50	50	50
MODSRC	*Off*	*Off*		*Off*	*Off*	*Off*
MODAMT	-	-		-	-	-
Pre-Gain	Off	Off		Off	Off	Off
Voice Prior	Med	Med		Med	Med	Med
Vel Thresh	+000	+000		+000	+000	+000

LFO	1	2	3	4	5	6
Rate	37	37		37	37	37
MODSRC	*Off*	*Off*		*Off*	*Off*	*Off*
MODAMT	-	-		-	-	-
Level	00	00		00	00	00
MODSRC	Wheel	Wheel		Wheel	Wheel	Wheel
Delay	00	00		00	00	00
Waveshape	Triangle	Triangle		Triangle	Triangle	Triangle
Restart	On	On		On	On	On
Noise SRC RT	-	-		-	-	-

Epilogue

Vibrato works on these patches just like in the previous part of this article. When the mod wheel is all the way forward, it sounds like the Vox with its vibrato switch on.

The thing that I like least about this kind of patch is that the organ-style additive synthesis approach leaves very little polyphony. When I use this month's patches layered together on my VFX-SD with the ** patch select, I can play up to a whopping two notes. And it's not much better on a 32-voice Ensoniq. If you also have a sampler, you can use it to solve the polyphony problem by making samples of your favorite Vox sounds. With organ patches, you can make really short loops, too.

So anyway, you now have the famous retro sound of the Vox Continentals. Next time, we'll find out how to make your Ensoniq synthesizer have the famous Marcel Marceau sound.

Mod you later. ■

Bio: Kirk Slinkard hangs out near Denver, plays synthesizer, and collects and restores vintage rock stuff. His favorite color is ultraviolet and he's still the same age as Marcia Brady (a year older than Kevin Arnold).

SELECT VOICE

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

ENV3	1	2	3	4	5	6
Initial	99	99		99	99	99
Peak	99	99		99	99	99
Break 1	99	99		99	99	99
Break 2	99	99		99	99	99
Sustain	99	99		99	99	99
Attack	00	00		00	00	00
Decay 1	00	00		00	00	00
Decay 2	00	00		00	00	00
Decay 3	00	00		00	00	00
Release	00	00		00	00	00
KBD Track	+00	+00		+00	+00	+00
Vel Curve	-	-		-	-	-
Mode	Normal	Normal		Normal	Normal	Normal
Vel-Level	00	00		00	00	00
Vel-Attack	00	00		00	00	00

PGM CONTROL

Pitch Table	*Off*
Bend Range	00
Delay	X1
Restrike	00
Glide Time	00

PERFORMANCE

Timbre	00
Release	00

EPS/ASR-10 — KICKIN' BASS

Volume Control

Alan Macintosh

Bass sounds on the EPS are, to me, like observers at the Saturday night sock-hop: motionless and boring. They don't make my musical tastebuds dance!

Even fanatical EPS lovers, like me, lust for the seductive pop and slap of a Korg Wavestation or a Roland JV-80 when it comes to creating a cookin' bass track. But let me clue you, fellow tweekers — the classic EPS can produce juicy bass patches with more power, more beauty, and more seductive nuance than any other synth or sampler. And aboard the EPS-16+ and the ASR, they'll sparkle even more.

Why the fuss over bass sounds?

For one thing, loading bass sounds into your EPS allows tremendous flexibility in choosing the tonal foundation for your compositions. When you rummage for a bass, you want just the right personality, the exact flavor of sound, because the character of a bass instrument so powerfully influences the overall texture and attitude of a musical piece.

We'll find the edits that give your bass sounds solid body and a comfortable feel under your fingers. And we'll find the tweaks that inject them with expression and that enhance their beauty.

You can recognize the most common problem easily if you kick bass in live performance: either the power and punch fizzle in the low range, or the high range hits you with a left hook. What you need is a bass sound that maintains its strength as you play into its low range. You need the lowest note to have the warmest tone, the strongest body of sound, the most satisfying sustain.

When we gain control over the volume of a wavesample, we go a long way toward capturing those qualities, so we'll concentrate there first.

Take It Easy On Yourself

You'll grasp new editing tricks easier if you eliminate the confusion of multiple layers and neighboring wavesamples.

When I edit bass, I save a starred (just add * to the instrument name) version, then vaporize every layer and wavesample except one. COMMAND-9-DELETE LAYER and COMMAND-8-DELETE WAVESAMPLE are the tickets. The surviving wavesample gets a range of A0-C8.

To pamper myself even more, I pasteurize the sample by opening up the filter and amplitude envelopes, turning modulators off, and zeroing everything else. The VANILLA BASS para-

meter sheet gives you the gory details.

Normalize

Basses typically sound weaker in volume next to other families of sounds, so before you move on, pump up the volume! On the edit page, underline WAVESAMPLE, play a note to identify the sample, and say YES to COMMAND- 6-NORMALIZE.

Volume Scaling

The power edit to add muscle in the low range involves the AMP page and an exercise called "scaling." It's a way to make all the notes in the high-traffic range sound equally loud. A scaled bass immediately lets you play more comfortably, and later on it'll save you time and effort in the production studio.

When you sequence, you'll spend a lot less time fiddling with velocity values. High notes will intrude less, and the whole bass track will lay down more evenly. When you record, the bass track will require less compression because of that added smoothness.

Set AMP page values according to the VANILLA BASS parameter sheet and you're almost home. A-B FADE IN = 0 TO 0 means that from note zero to note zero, that is, even lower than the lowest note, volume is fully FADED IN. C-D FADE OUT = 36 TO 60 means that from note 36 (lowest C on the keyboard) to note 60 (2 octaves above), volume will gradually FADE OUT. VOLUME MOD = KBD # 40 says that volume fades according to keyboard position, and that the fade is 40% effective.

In English, think of the low C as a pivot, a note unaffected by the value 40, and think of the C two octaves above as the top note that fades. A value higher than 40 fades it more (99 will completely fade it out), a value lower than 40 fades it less (0 will produce no fade at all).

On stage between sets, or in the studio between takes, tweak that value up or down and COMMAND-SAVE INSTRUMENT until you reach the comfort zone. The idea is to tweak until the bass feels and sounds constant across that two octave range.

Decay Time

On real basses, a sustained note slowly fades to silence, and on surreal basses, duplicating that fade will add musical realism, even on your favorite Bass from Space wavesample. Just imagine a droid bass player on stage at the *Star Wars* Bar, playing and holding the final note to *Born Free*, and adjust the 2nd

value (78) of ENV 3 TIMES = (see VANILLA BASS parameter sheet) up or down.

Concentrate first on adjusting the note called ROOT KEY (find it with COMMAND-8-WAVESAMPLE INFORMATION-ROOT KEY =), and when the ROOT KEY's decay sounds perfect, scroll right on the EDIT-ENV 3 page to KBD TIME SCALING =. A value of 8 or so will make notes above the ROOT KEY decay a little faster, and notes below decay a little slower, like notes on a real bass. Play C4 and tweak that value until the decay sounds convincing. Play C2 and make sure the sustain on the bottom end isn't too long.

Marinated Bass

Let's go one step further with your perfectly balanced but slightly brittle bass sound by tenderizing it with the SOFT VELOCITY CURVE. You can remedy robotic-sounding sequences and inject emotion into your bass tracks by giving your fingertips control over volume.

Punch EDIT-ENV 3 and scroll to HARDVEL =. The shape of this velocity curve is the exact shape you'll imitate when you scroll right to SOFTVEL =. To imitate that shape, you need to maintain the ratio of the numbers. In the case of VANILLA BASS, it's easy; you don't even need the mainframe computer to figure it out — the 2nd number (99) is 100% of the 1st (99), and the rest of the numbers (0) are 0% of the 1st.

But if you have a more complicated curve, say HARDVEL =

99 90 50 0 0, just jot down the ratio. In this case, the 2nd value (90) is 90% of the 1st (99), the 3rd value (50) is 50% of the 1st, and the remaining values are 0%. A SOFT VELOCITY CURVE with a beginning value of 30 will end up as SOFTVEL = 30 27 15 0 0. The ratios are still the same: 27 is 90% of 30, 15 is 50% of 30.

Enough math!

Keep scrolling right to SOFT VEL CURVE = and turn it ON. EPS-16+ owners may want to try VEL 2. By taking the extra time to calculate ratios, you've created a SOFT VELOCITY CURVE that maintains the same decay time and the same keyboard scaling that you've already set.

Express Yourself!

Soft velocity curves beginning with a value of 30 give you a very wide range of volume control, maybe too wide a range for someone with a strong, pianistic touch. If so, boost that starting value to 40 or 50.

But becoming comfortable with a more sensitive velocity curve pays off musically. You'll no longer need a volume pedal on stage for your kickin' bass, and the higher sensitivity will constantly prod you toward playing with greater expression. ■

Bio: Alan MacIntosh kicks back and studies the Japanese language when he isn't scoring music for video in Las Vegas, Nevada.

EPS Hackerpatch

Alan Macintosh

Notes: Set Root Key = in the Pitch Page so that C2 on the keyboard is the lowest playable C. ()'s Indicate quick moves.

INSTRUMENT (DBL -> L)

00 Patch = 1	Semi = 0
Trns Oct = 0	Hi = C8
Range Lo = A0	
Patch Select = 00	
Name = Vanilla Bass	
Size =	Blocks
MIDI Status = Local	
Pressure Mode = Key	
MIDI Out Program = 1	
MIDI Out Channel = 1	
Keyon Layers = 1 2 3 4 5 6 7 8	
Keyup Layers =	

PITCH (DBL -> R)

Root Key =	Fine =
LFO Amount = 0	
Env1 Amount = 0	
Random Freq = 0	Amt = 0
Bend Range = 1	
Pitch Mod = Off	#0
Ws Rng Lo = A0	Hi = C8

LFO (DBL -> R)

LFO Mod = Press	#0
Rate Mod = Off	#0
Wave = Triangle	Speed = 32
LFO Depth = 5	Delay = 40
LFO Mode = Reset On	

ENV 2 (2-0 -> R)

Envelope =	
HardVel =	
SoftVel =	
Times =	
2nd Release =	Lev =
Attack Time Vel =	
Kbd Time Scaling =	
Soft Vel Curve =	
Envelope Mode =	

FILTER (5-0 -> R)

Mode F1 = 3/LP	F2 = 1/HP
Cutoff F1 = 127	F2 = 0
Env2 Amt F1 = 0	F2 = 0
KbdAmt F1 = 0	F2 = 0
F1 Mod = Off	#0
F2 Mod = Off	#0

WAVE (8-0 -> R)

Mode =	
Smpl Start =	()
Smpl End =	()
Loop Start =	()
Loop End =	()
Loop Pos =	()
Mod =	Src =
Mod Amt =	Range =

ENV 3 (3-0 -> R)

Envelope = Current Value	
HardVel = 99 99 0 0 0	
SoftVel = 30 30 0 0 0	
Times = 20 78 0 0 10	
2nd Release = 30	Lev = -23
Attack Time Vel = 0	
Kbd Time Scaling = 0	
Soft Vel Curve = Off	
Envelope Mod = Normal	

AMP (DBL -> R)

Boost = Off	
Out = (Turn FX Off)	
Ws Volume = 99	Pan = 0
Volume Mod = Kbd	#0
Pan Mod = Off	#0
A-B Fade In = 0	To 0
C-D Fade Out = 36	To 60
FadeCurve = Linear	

LAYER (9-5 -> L)

L Name = Vanilla Bass	
Layer Restrike = 0	
Delay = 0	Vel Amt = 0
Pitch Tbl = Standard	
Lyr Vel Lo = 0	Hi = 127
Legato Layer = 1	
Layer Glide Mode = 0	
Legato Glide Time = Off	



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TOM PIGGOTT

Tom Piggott has conducted over 2,500 synthesizer clinics and presentations worldwide for the following manufacturers: ARP, STEINER EVI, Digital Keyboards, SYNERGY, Crumar, Casio, Siel, Ensoniq, Mellotron Digital, Kawai, Eminent, Fatar, EMU and others. He has worked with many artists both on stage live, and in the studio, including Peter Nero, Stanley Turrentine, Larry Dunn, Donald Fagen, Stevie Wonder, Nyle Steiner, T. Lavitz, Wendy Carlos, the Boston Pops, and many more. He has played in thousands of concerts and clinics, teaching others the techniques of synthesis and performance. He co-authored "Learning Music With Synthesizers," a textbook that gave many of today's finest performers their start. Tom is also the co-founder of Talking Owner's Manuals™ which has produced over 50 instruction manuals *you don't have to read* for numerous keyboard manufacturers and for musicians who want to learn about new products without wading through extensive printed materials. As you listen, watch and learn from "Feel The Wheel," you'll see why he remains the industry's top choice as a keyboard clinician, educator and demonstrator.

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Using the DP/4 with a MIDI Controller Keyboard – Part II

Steve Byhurst

Last time, we set up our SD-DP/4 system with a basic configuration and then looked at how we could use presets to control the DP/4 from the SD. Now let's see how we can use the sequencer to automate control and try out various other applications that this combination allows.

Sequencer Control

Suppose we've recorded an eleven-track masterpiece with the sequencer and the tracks are a mixture of internal programs (some using internal effects, some not) and external sounds. We now have to decide the processing requirements for each track.

If no processing by the SD or DP/4 is needed, we can route dry tracks straight into the mixer where they can be left as they are or sent to an alternative effects unit if required. Internal effected sounds can be directed via the main outputs to the mixer and onward to the DP/4 for radical treatment, or left at the mixer if on-board processing is enough. This leaves unprocessed sounds from the SD or other sources which require DP/4 effects. These dry outputs are simply routed to the DP/4 by the mixer.

Cast your mind back to part one and you might remember that we used performance parameters to control what happened to the outputs of the three preset tracks. We can use the parameters of the twelve sequencer tracks in exactly the same way. The EFFECTS and PAN buttons give us the same choices as before to control which output a program's voices will be sent to and whether they go through an internal effect or not. The MIDI button also gives us the same choices as presets regarding status, channels, and programs, but the extra number of tracks allows us to specify a spare non-recorded track (number twelve in our example) as a DP/4 control track. Give this MIDI status and allocate it the same channel number as the config/control channel of the DP/4. You could specify a control track like this in any SD templates you may already have.

The next thing to do is to make sure that each recorded track is set up correctly. Any tracks using internal sounds should be programmed as STATUS=LOCAL, and tracks using external sounds should be set to STATUS=MIDI with the relevant channel and program numbers. Also check that the mixer is configured to send outputs to all the right inputs and that you have some basic config presets ready that you can tweak later.

Similar to the way we used presets in part one, we can now select a config for the sequence by using the PROG parameter, and, once the sequence is saved, that config will be recalled whenever the sequence is selected. It is also possible to change

the config as the sequence progresses by recording a program change event at any chosen point. Bear in mind that there will be a delay and mute of output if the config you change to is significantly different.

MIDI Controllers

Having chosen our config(s) for the sequence, we might now want to use MIDI controllers like pitch bend or aftertouch to alter some of the algorithm parameters. First of all, make sure that the presets used by configs are programmed to correctly receive the type of data you want to send. Use the Mod1/Mod2 preset parameters to do this.

The DP/4 only receives controller information on the single channel we have specified, so we need to record this data on track twelve. Using record-mode ADD, we can adjust controllers whilst the recorded tracks play back and have those adjustments recorded on the track. An example would be using the modulation wheel to adjust effect volume at appropriate moments during the sequence. These changes will be then be sent whenever the sequence plays. By keeping all of this control data on one track we save it from getting confused with any other data.

An alternative to this method would be to record combined note and controller information on the same track. To use internal programs we need to set the track's MIDI status to BOTH and make its channel number match the config/control number. A config can be chosen using PROG, notes can be recorded, and controller events can either be included as you play or added afterwards. However, there are drawbacks with this method because any changes made to the track will affect both the internal program and the config. This means that you cannot change a config without also selecting a different internal program, and, any controllers used will affect both the program and the config if they are both set up to use them. These problems can normally be overcome by some re-programming of either the SD or the DP/4, depending on what is needed.

It is not possible to use tracks which access external sound modules to control the DP/4 as well. These are normally set to the module's exclusive channel number and will send commands for its use only.

Bypass Commands

A very useful DP/4 feature is the ability to bypass individual units. A bypass command can either send the input signal around a unit and onto the next one it feeds, or stop the input dead at a unit allowing it to go no further. The DP/4 calls the

first option Bypass and the second Kill. We can select the type of bypass mode for each unit when we program a config.

One way that these commands can be controlled from the keyboard is by employing the seventh unit specific MIDI parameter, Unit Bypass. This selects one controller to function as a bypass switch for that unit. There are many to choose from but some are more useful than others. Switches are better than continuous controllers, and avoid volume, pitch bend, note velocity and aftertouch. These are difficult to use and can cause unexpected results. Remember to choose ones that can be easily turned on/off and that do not clash with any used for sound modulation purposes. For SD users, the goodies are mod pedal (#4), sustain pedal (#64), sostenuto pedal (#66) and patch select (#70). We can use track twelve again to record the bypass controllers as although different controllers can be programmed for each unit, all data is received on the control channel and not on unit channels. By using record-mode ADD, we can playback the sequence and record the relevant controller information to bypass/un-bypass units as required. This method can be utilized if there are problems with using config changes due to an unacceptable sound delay/mute, because bypass commands have an almost immediate effect.

Individual Unit Control

So far we have only used one track/channel for control of the DP/4 from the sequencer. This gives us the advantage of having preset change, modulation, and bypass functions, all contained in one place using only one track. For general use this setup is fine and it gives us a convenient, easy way to use the two pieces of equipment. However, if additional control is required we can use extra tracks together with some more DP/4 MIDI functions.

The DP/4 can actually receive up to six different MIDI channels, one for each of the four units, one for the config presets, and one for controllers. If six tracks are available, each one could control each of the six channels, but it is unlikely that all of these would be necessary. Much can be achieved with three or four tracks, as the config and control channels can almost always share a track with no loss of flexibility.

Certain benefits are obtained by giving each unit a different MIDI channel. As well as choosing a config for a sequence, we could also select the preset(s) it uses with program change commands. The type of config decides which unit a command should be sent to and what type of preset will be chosen, as presented below:

1-Source Config: A command sent to any unit will select a 4U preset. **2-Source Config:** Commands to A or B will select the first 2U preset, to C or D the second 2U preset. **3-Source Config:** Commands to A will select a 1U preset, to B a 1U preset, and to C or D, a 2U preset. **4-Source Config:** Commands to each unit will select individual 1U presets.

This shows that it is only necessary to use a track per unit

when unit control of a 4 source config is required. Make sure that a config is chosen before presets are loaded by specifying the config control track before the preset control tracks. This is important because commands are sent in track number order by the SD.

We can also use program changes to control bypass commands. If the fourth unit specific MIDI parameter, Program Change Map, is set to ON, a map editor can be accessed using the next two parameters. This map translates program changes to preset numbers and bypass commands. The default makes program changes 001-100 select presets 00-99, 101 bypasses, 102 kills and 103 un-bypasses, but any number (or even multiple numbers) can be chosen to trigger bypass commands.

When using the one track per unit method, modulation controllers for unit algorithms would still need to be sent on the control channel, but if DP/4 global MIDI parameter #57 is set to ON, each unit's volume can be modified by sending controller #7 data from the sequencer. Instant MIDI-controlled effects mixing!

Another possibility would be to give all four units the same channel and send commands from one track set to that channel. By using the program mapping feature, a program number could be translated to select different presets, and/or bypass commands, for each unit.

You may find that when trying out different ways of doing things with the DP/4, flexible as it is, there are trade-offs between the different methods available, and I have tried to mention some of these problems as examples. Usually there are ways around these, but the solutions may then affect other parts of the setup. Ultimately, once the available options are known, the user must decide which method is best for any given situation.

Saving To Disk

Although the 400 presets available in the DP/4 offer the user a fair degree of variation, once you start creating your own presets you may soon find yourself running out of space. I find that the 50 RAM config presets in particular get used up very quickly, as I tend to save each time I make a significant change. Thankfully, with a keyboard like the SD available, we can dump DP/4 data down to disk via the wonders of MIDI System Exclusive.

Connect the DP/4's MIDI Out to the keyboard's MIDI In (just swap the leads around if you don't have extra leads or a patch-bay). Press the DP/4 System MIDI button, followed by the Write Copy button, and then choose the type of dump required. We can choose from individual presets, banks of 50 RAM presets, all 200 RAM presets, system parameters, or all RAM presets with system parameters. Make sure that the controller keyboard is ready to receive and then press the DP/4's Write Copy button again to transmit.

I like to save all information for a particular piece on one disk. This could include sequencer data, DP/4 preset and system parameter data, and data for other MIDI modules used. All this can then be re-transmitted later and the whole setup will be ready for playback!

Before sending Sys-Ex data back to the DP/4, make sure that it can receive it by checking that system global parameter #51 is set to Enabled. Reception of data is automatic, but when the transmission is completed the display will say what has been received and whether there was an error or not.

That's about it! The procedures and uses I have set out here

are just some of the ways I have discovered of using a controller keyboard with the DP/4. The amount of flexibility involved means that this can only be the start, so why not experiment further? I would be pleased to hear from anyone who would like to share their own way of doing things. Until next time... ■

Bio: Steve Byhurst is a British composer of electronic-based instrumental music. He is an aspiring soundtrack writer who would love to achieve the seemingly impossible — to make a living from the results of using his (mainly USA-made!) gear. You can write to him at 1 Oaklands, Oakhill Road, Horsham, West Sussex, RH13 5LG, U.K.

TS Offerings from the California Boys

Dave Blickstein

Product: VC1-TS10 Disk, 60 sounds.
Price: \$39.95, Demo Disk \$5.
For: TS-10, TS-12.
From: Eye & I Productions, 930 Jungfrau Ct, Milpitas, CA 95035,
phone: 800-726-7664.

I bought my TS-10 largely on faith. I've been a devoted Ensoniq synth fan since the days of the ESQ-1. My ESQ-1 got traded in for an SQ-80 which is still the most important part of my gigging rig. When the VFX-sd came out, I bought it and eventually it turned into a 32-voice SD-1 which I sold when I got my TS-10.

When the TS-10 arrived at my local music store, I had already read the literature on it and was excited about the new added features. I tried out a couple of sounds but basically it was "sold" before I ever touched it. It's Ensoniq, it's new, it had to be good.

When I got it home and took it out of the box I was a little disappointed. The SD-1 demo, which I regard to be the mother of all demos, blew away the TS-10 demo by comparison and there were few sounds in the factory patches that really elicited anything close to a "wow."

Over the years I had bought two of the three initial Voice Crystal collections for the ESQ-1 and most of my bread and butter patches for the SQ-80 come from those collections so it was with great anticipation that I ordered the VC1-TS10.

The TS-10 collection came without any accompanying descriptions of the sounds or sequenced demos. Auditioning sounds is a tricky process and the value of a particular sound is often not apparent until you hear it in the context it's intended for. And the TS-10 complicates matters by giving sound

programmers so many stones to put surprises under that not all users bother or know to lift and look. Things like patch selects, keyboard splits, timbre control, mod sources like pressure and the wheel, velocity, etc. Some documentation about what the patch is all about and which of these stones to look under would've been appreciated. Some sequenced demos to demonstrate the uses of the sounds would also have been helpful.

The Sounds Themselves

The collection included three excellent representatives of the synth bass category, although two of them (SLAP+VCF and SYNTHBASSES) were highly dependent on the effects processor for their "synthiness." When using the TS-10 as a multi-timbral SGU, one of the things you have to take into consideration is whether a sound stands on its own without effects because only one effect algorithm can be used at a time. Programs that are highly dependent on their effects can be difficult to use in multi-timbral applications.

I found the quantity and quality of the organs in the collection disappointing. There were only two and neither of them did it for me. I'm still (desperately) seeking a coupla throaty organ programs for the TS-10.

EL GRANDE is a fine chorus grand piano. The patch selects give you a choice of some especially nice airy background pads or no pads at all.

CLUBCRYSTAL is a fun split: the left hand is a fretless bass layered with a velocity sensitive ride cymbal. The right hand is a cool electric piano in its own right (my favorite was the *0 patch). This patch is great for playing a walking bass line under some right-hand comping.

HONER CLAV is a nice clavinet with lots of voice to it due to

a subtle use of a phaser effect. The TIMBRE control adds some slapback echo.

HAR-MONICA is an accurate harmonica. The patch offers some good expression capabilities in the form of mod-wheel vibrato, a "slide-in" (0* select) and keyboard pressure bending. I would have liked to have seen more interesting patch selects like, perhaps, a "wah," a "fall-off," etc.

YNGWIE LEAD is a synthesized guitar inspired by heavy metal guitar legend Yngwie J. Malmsteen. The 00 patch offers a nice distorted guitar sound, but the unique elements of the patch are found in the patch selects. The 0* variation gives you a very realistic harmonic with lots of gain. ** gives you an ultra cool arpeggio of an augmented triad, an Yngwie trademark, but what's even more cool about this was how it was done. While you might have expected it to be a wave list, it's actually done with the mod mixer by quantizing an envelope and then using that as a pitch modulator. It was easy to program variations. Changing the mod mixer's scale factor changed the speed — changing the pitch's MODAMT changed the notes of the riff, using different quantization factors also produced interesting results. In fact, it was almost impossible to find a setting that was NOT interesting.

Strings, particular solo strings is one of the stronger suits of this collection. The solo viola and cello patches (TS-10 VIOLA and TS-10 CELLO) were among the best I've heard — I was particularly impressed with the realism of the vibrato.

HARPO MARX was, by far, the best concert harp sound I've come across. The *0 variation adds an extra detuned oscillator to get a nice shimmering yet realistic variation. PIZZ+STRING was not as fine as the pizzicato patch I remember from the SD-1, but the ** variant added a string section which made for some fun live noodling.

None of the string section sounds blew me away but as synthesizers have been doing credible string sections for as long as they've been around, perhaps that's no longer possible. I've been looking for an ultra-smooth string section that layers well with piano. I'm still looking.

The collection includes a healthy portion of high quality brass and woodwind patches, including some great solo saxes. My *only* complaint here was that the patch select variations were a bit disappointing. One particularly cute horn sound is the LEGALSAMPLE. A tinny brass patch that sounds like it's coming right off grandma's victrola — complete with that tell-tale vinyl scratchiness, almost forgotten in these digital days.

Next came several banks of various analog synth variations, all good although none particularly notable or memorable. Although digital synths keep getting closer, I have yet to come across one that can produce much more than one or two really convincing fat analog sounds.

And what patch collection would be complete without a robust

set of atmospheric background sounds? There are some notable ones here. I sorta liked the convincing bird chirping in LUSH JUNGLE which uses the TS-10's "BIRD SONG" wave.

GOOD VIBES yielded a top-notch vibraphone patch. TS-PERCFLUTE offered an intriguing combination of a vibraphone and a flute.

Yes, fans will appreciate TS CHANGES which uses a WAVE LIST to automatically play the opening vibraphone riff from "Changes." Patch changes add the intervals. I'm not sure how useful this patch is if you're attempting to do the song (coincidentally, one of my bands is), but it is cute.

I do however have one complaint/suggestion for voice programmers. When programming emulations of real instruments, many users would rather see the patch selects used for expression variations rather than tonal variations. If you want to give us a bunch of different violin sounds fine, but put them in separate patches and use the patch selects to capture the unique expressive capabilities of the instrument. The sustaining harmonic in the YNGWIE LEAD sound is a good example. Other examples would be a sax growl, fall-offs and sliding up into a note, etc.

The patch selects are intended for using in the middle of a performance. Your mileage may vary, but I think keyboard players don't often find themselves switching between a Dizzy Gillespie horn and a vocal choir in the middle of a performance. End of soapbox.

In summary, the VC1-TS10 collection has its share of strong and weak suits. The collection will definitely give you a leg up from the factory patches for solo strings and horns, plus a heft of other goodies and all for a very reasonable price. Stay tuned to the *Hacker* for reviews of the second and (recently released) third volumes from Eye & I.

Bio: Dave Blickstein is a keyboardist/guitarist currently playing with the db wilfred band (a classic rock club band) and Metropolis (a recording/gigging progressive rock band). During the day he works on optimizing compilers for a major computer manufacturer.

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All of a sudden, we're up to Soundcard #6 and still no inclusion of any of the expansion waves. No inclusion until now. The EX-1 is the first of the KS/SQ-(32) Soundcards to make use of these waves.

What we gotta keep in mind here is that EX-1 sounds that use the Expansion wave set are not compatible with any SQ or SQ+ that doesn't have the 16 bit Expansion Waves hardwired in. No matter how many times this sentence is repeated, somebody (like me) is going to buy the EX-1, stick it into an original SQ, and say "Like hey, like how come there's a Multiwave (or whatever) where the 'Shaku Choir*'s s'pose to be?" Because you've stuck the wrong card in there. Older SQs don't know how to look at Expansion Waves.

And even with the addition of 43 newer, clearer Expansion waves, the KS/SQs still sound like...themselves. The latest INT RAM bank shipping with the new SQs offers a somewhat cleaner, more defined set of patches to be sure. But they still reflect the synth's "personality"; full, buzzy, warm... even somewhat "inaccurate." These KS/SQ sonic "character traits" are quite important to many of us that use these units. So how well does the EX-1 do in conveying the KS/SQ "sound"? Follow along:

For starters, that same old lunch of instrument patches found on some other Soundcards has been offered ala carte on the EX-1. Rather than trying to build on "theme" banks the programmers seem confident enough to let some individual patches outshine the rest. There are sounds that seem to jump out of their respective groups. The usual Grander Than Grand Piano attempts are replaced by a couple of thoughtful substitutes; "Power Piano Lyr*" works because of its simplicity. The 16 bit Piano, String Ensemble and Expansion Solo Violin, are all just thrown together. The result is a Piano On Strings sound more worthwhile than most.

"Spinnet Piano" is precisely that. The Thud Wave is more prominent, mixed higher in the Output Section than most other 16 bit pianos. The use of no reverb at all makes it sound parched, wonderfully unembellished. In the lower registers the bass strings sound short and new. Mic this piano down a little: pound on it in some misguided attempt to keep up with the guitars... Remember?

In what I consider to be mercifully good taste, the EX-1 does

not contain a barrage of Screaming Electric Guitars or a bank of Hammond Bs. One or two of each is enough, thanks. "Lead Guitar*" sounds more like a Jan Hammer guitar lead. (It's actually a Solo Violin wave.) By using the timbre controller you can change its EQ to taste. Many of the sounds on the EX-1 use the timbre controller, even when they aren't listed as such in the accompanying booklet. So turn 'em into Preset, call up TIMBRE in the Mix Section and use that data entry slider. "Cutting Organ*" makes a worthier use of the Expansion Perc Organ Wave than its Internal RAM counterpart, "Groovy*." It's sharper, smoother and much more at home in Rock 'n Roll. It's too bad the Leslie control uses the TOGGLE setting. This means there's an extra mod wheel move needed to change speeds.

The often boring and unnecessary selection of Rhodes-like pianos too often delivered to us by a supplemental Soundcard has been replaced by more lively and accurate re-creations on the EX-1. Both "Chunky E. Piano*" and "Mushy E. Piano*" remind us of the beat-up Stage and Suitcase Rhodes that were staples to the working keyboardist in the '70s. The "Hammer-to-Tine" click is activated by velocity and both patches use the Expansion Fretless Bass and Tuned Percussion Synth Pluck Wave. In fact, only "Mushy E. Piano*" makes use of the Expansion Wave, Elec Piano 2. These may be the best Old Rhodes yet.

"Wheel Wah Trp.*" may be the only standout in the Horn section. It goes the Muted Trumpet one better by varying the Plunger for that you-know-what effect. Use the wheel and the timbre controller.

As long as we're into wheels, "Wheel Kit*" sounds almost ring-modulated as the wheel is pushed into forward position. I'm not generally turned on by drum kits, but I liked this one a lot.

Most of the basses on this card are synth-basses and that may please Industrialists and Technos. Retro-People will take note of the fact that a monaural setting of one kind or another is programmed into 3 of the 4 bass-patches presented here. Thus, the warm, crisp "Snap Bass" must be played staccato (as on early Moogs and other mono-synths) so that each note will trigger.

Like some other Ensoniq KS/SQ Soundcards before it, the EX-1 really sounds best when it's set free. That is, when it's not copying, but inventing sounds. The softsynth, retrosynth and pad-sounds are, for the most part, a joy to be around.

String sounds can be like MTV; nice to have around, but some of us are hoping for something a little different. The EX-1 is full of different string patches. "Mystery Strings*" uses the Expansion Viola Sect at different musical intervals. The intervals fade in at 4ths to 5ths and one octave higher. Full chords produce a song-like pattern. "Steam Pad" sounds as if the strings

have sprung a leak. One voice produces a delayed radiator hiss that's almost annoying. "Rosin*" allows the bow to drag across the entire string section with one voice dedicated to a Solo Violin. And if you need a little suspense in your strings, go to "Wave Strings." The Chorus effect on Violas sets up a swirling mood.

AutoSequencing fans will appreciate entries like "Spite*" and "Costa 2*." "Spite*" has its CHIFF FLUTE stacked onto Harmonic Waves and Percussion voices. The result is a ticking analog sound for this decade. "Costa2*" begins its journey traveling with mallets, but its ultimate destination is an ensemble only 5ths away.

A Chiff Flute, Harp and Soprano Sax are given short, short and long envelopes respectively (the opposite of what one would expect) for "Wizard*." The Expansion Soprano Sax Wave makes a surprisingly good pad for the Flute and Harp. The attack-sound here is almost bowed. Analog style creations abound on the EX-1. "Rezz 2*" evokes the image of an old ARP Ax (though

it's not a bass sound) and could hide in places you'd look for a Clavinet. Clavinet? "Ana Clav" is one of the better ones. And, if you're getting to feel a little bit like Christmas, call on "Sugar Plum*." "Copeland Orch*" is tuned in 5ths and has a rising tension. Try it with complex voicings. And "Potabas*" combines a Digi Piano Tine, a Transwave and the Expansion Choir to cast a spell for Otherworldly Voices.

There are many other patches like this on the EX-1; neither time or space let me list any more. Point is, the EX-1 is successful, particularly in this arena because it allows the SQ plenty of breathing room. The SQ works best when it's making it on its own merits. When it tries to emulate or copy beyond its scope, it falters. This may be true for other inexpensive synths, as well.

So, the KS/SQ has reached what may be its final incarnation. The review of the EX-1 might well be a review of the Expansion Waves also. In both cases, they're a welcome addition; I recommend you try them. ■

Classifieds

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Prog: FROG POND

By: Jack Carder, Springfield, Vermont

Notes: Velocity controls "distance" of Voice 1. Voice 1 tracks keyboard (pitch). Play and hold Voice 2. Play other voices randomly.

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Trans	Expan	Expan
Wave	PlanetX	Whistle	LongRapKik
Delay Time	000	000	000
Wave Direction	-	Forward	Backward
Start Index	99	0	00
MODSCR	LFO	LFO	LFO
MODAMT	+03	00	00
Restrk Decay	42	42	42

PITCH	1	2	3
Octave	00	0	+1
Semitone	00	00	+11
Fine	00	-02	-02
ENV1	00	00	-08
LFO	+01	00	+01
MODSCR	Env2	Off	Env2
MODAMT	+49	+42	+38
KBD Ptch Track	On	Off	Off
Glide	Off	Off	Off
Glide Time	00	00	00

ENV1	1	2	3
Initial	99	27	99
Peak	99	00	99
Break	00	00	00
Sustain	00	00	00
Attack	10	00	16
Decay 1	62	00	62
Decay 2	20	00	00
Release	16	00	00
Vel-Level	00	00	00
Vel-Attack	00	00	00
Vel Curve	Quik	Linear	Linear
Mode	Nor	Nor	Nor
KBD Track	00	00	00

LFO	1	2	3
LFO Speed	00	17	17
Noise Rate	00	99	46
Level	28	54	19
Delay	53	79	19
MODSRC	Wheel	Wheel	Off
Wave	Sine	Sine	Sine
Restart	On	Off	Off

FILTER	1	2	3
Filter 1	2Lo	2Lo	2Lo
Filter 2	2Hi	2Hi	2Lo
FC1 Cutoff	000	127	077
ENV 2	+99	00	+44
FC1 KBD	00	00	+08
MODSCR	LFO	Off	Off
MODAMT	+10	-51	00
FC2 Cutoff	127	000	087
ENV2	-33	00	+19
FC2 KBD	00	00	00
FC1MOD-FC2	Off	Off	Off

ENV2	1	2	3
Initial	32	00	
Peak	99	50	
Break	54	99	
Sustain	99	99	
Attack	17	50	
Decay 1	22	50	
Decay 2	80	40	
Release	16	16	
Vel-Level	19	00	
Vel-Attack	06	00	
Vel Curve	Quik	Convex	
Mode	Nor	Nor	
KBD Track	00	00	

AMP	1	2	3
Initial	74	72	99
Peak	99	99	99
Break	00	99	00
Sustain	00	99	00
Attack	03	12	10
Decay 1	43	78	64
Decay 2	00	99	20
Release	16	53	16
Vel-Level	00	00	00
Vel-Attack	00	00	00
Vel Curve	Quik	Convex	Quik
Mode	Nor	Nor	Nor
KBD Track	00	00	00

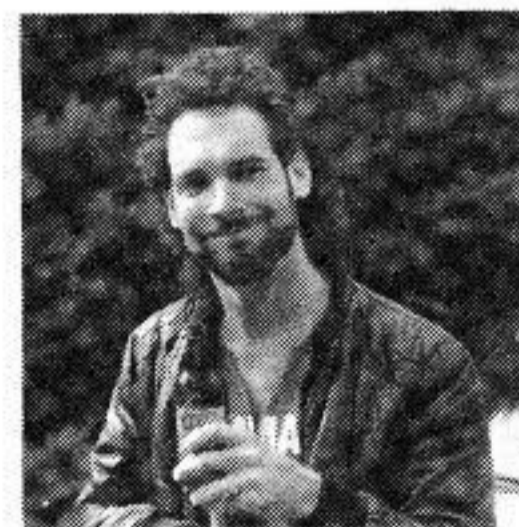
OUTPUT	1	2	3
VOL	99	38	39
Boost	On	Off	Off
MODSRC	Veloc	Veloc	Veloc
MODAMT	+41	00	00
KBD Scale	Zone	Zone	Zone
Key Range	C2-G3	C4-C5	G5-C6
Output Bus	FX2	FX1	FX1
Priority	Med	Med	Med
Pan	00	00	00
Vel window	000	000	000

EFFECTS — FLANGER & REVERB 2

FX-1	00	Flange Level	99
FX-2	00	Input Invert	Off
Decay Time	47	MOD (Dest)	FX1Mix
HF Damping	40	BY (MODSRC)	Pedal
Flange Rate	18	MODAMT	00
Flange Depth	50		
Flange Center	08		
Feedback	-94		

The Hack: It's relatively close to Xmas so it would be nice to have a patch of Screaming Elves or Reindeers Mating. This "Frog Pond" will have to do. Santa in the Bayou? The Notes for this patch list a different effect for every voice. (Anybody Multitracking?) You can't do that on any stock SQ that I know of so we'll have to choose one. Use the "main" effect here, Flanger + Reverb 2. Turn it on. Enable FX1 to 50 and FX 2 to 25. Beef up the flanger by setting Flange Rate to 30, Flange Depth to 75, Flange Center to 80 and Feedback to 50. Modulate FX1 Mix by Ramp 5 at +90. For all voices, give the LFO a use also. In the LFO, set DLAY to 0 and SPEED to 25. Go to the Pitch Section for voices 2 and 3 and set LFO to +05. Also, use ENV1. Stay in the Pitch Section and boost ENV1 to 04. Mod= ENV1 to * +15. In voice 3's Pitch Section, try OCT at +3 or +4. Mellow our Frog if you like. For voice 1, go to the Filter Section and set ENVELOPE 2, for

FC1, to +55. For voice 2, try an alternate Cricket; in the Wave Section, use a BACKWARD wave. The output for voices 2 and 3 should be changed. In voice 2's Output Section, set VOL to 85; for voice 3, VOL= 85. Re-Zone all voices: voice 1= C2 to C3, voice 2= C4 to C5 and voice 3= C6 to C7. Strike C2 twice, slowly, F3 twice, quickly and strike C5 at random. Ribit.



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. 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.

ESQ-1/SQ-80 PROG: SYNTH STRINGS By: Tom Shear

	OCT	SEMI	FINE	WAVE	MOD#1	DEPTH	MOD#2	DEPTH
OSC 1	0	00	04	SAW	LFO1	+01	LFO2	+01
OSC 2	0	00	00	SAW	LFO1	+01	LFO2	+01
OSC 3	0	00	04	SAW	LFO1	+01	LFO2	-01

	LEVEL	OUTPUT	MOD#1	DEPTH	MOD#2	DEPTH
DCA 1	60	ON	*OFF*	-	*OFF*	-
DCA 2	60	ON	*OFF*	-	*OFF*	-
DCA 3	60	ON	*OFF*	-	*OFF*	-

	FREQ	Q	KEYBD	MOD#1	DEPTH	MOD#2	DEPTH
FILTER	24	00	41	WHEEL	+63	ENV3	+63

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

	FREQ	RESET	HUMAN	WAV	L1	DELAY	L2	MOD
LFO 1	24	OFF	ON	TRI	00	00	63	WHEEL
LFO 2	21	OFF	ON	TRI	00	63	63	LFO1
LFO 3	-	-	-	-	-	-	-	-

	L1	L2	L3	LV	T1V	T1	T2	T3	T4	TK
ENV 1	-	-	-	-	-	-	-	-	-	-
ENV 2	-	-	-	-	-	-	-	-	-	-
ENV 3	48	28	13	00	00	09	18	34	46	09
ENV 4	61	63	55	13L	17	25	24	63	33	00

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

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

ESQ-1/SQ-80 PROG: Synth Strings

The Patch

This is probably one of my favorite string sounds. It's a simple patch, but it has a really big sound.

The Hack

What makes this sound so big is the use of the LFOs for chorusing. Thus, tweaking the values following LFO1 or LFO2 on the MODS section of the OSC pages can provide different amounts of chorusing. Try playing octaves with both hands for a massive orchestral sound. To get an even bigger sound, simply change OSC1's OCT value to -1. Try changing OSC1's WAVE to E PNO2 and OSC2's WAVE to VOICE1 for a voicey string sound. Also try changing the WAVES of all the oscillators simultaneously for dozens of other pad type sounds. (You may have to lower the FREQUENCY on the FILT page if a sound is too bright.)

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.

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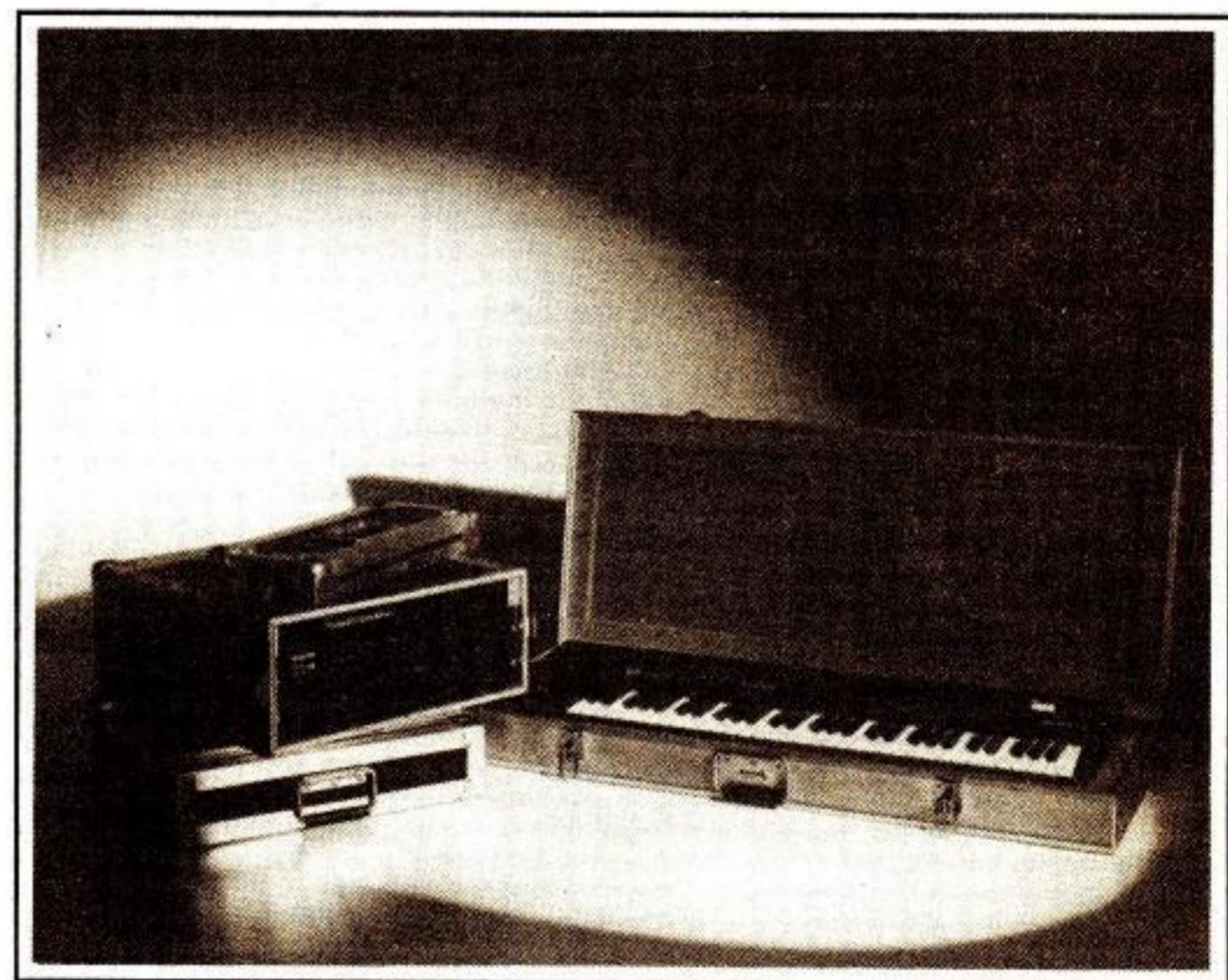
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The Interface

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

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

Electronic mail - GENie Network: TRANSONIQ, 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:

In Issue #101 the question was asked again about a sample editor for the ASR-10. I've asked it myself in the *Hacker* before. I mentioned that Avalon, a universal sample editor from Steinberg, a German company, might work.

Since then, I've heard on both CIS and GENie that it does work with the ASR-10. I've had it for a few weeks now and it does, but transfers are via MIDI lines and are very slow.

The current version is 2.00 but 2.1 is due any day. The good news is that a SCSI driver for the EPS is supposed to be included. If we're lucky, this driver may work with the ASR-10. I'm using the standard EPS driver for MIDI transfers now.

Now the bad news! I'm using ICD's Link DMA/SCSI interface and when I've tried to connect my Atari STacy, Syquest removable and the ASR-10, the STacy wouldn't boot properly. I've heard the reason for this is that the Link doesn't support "arbitration."

A DMA/SCSI interface from Steinberg which does support arbitration that was supposed to be out last year is finally on its way. So maybe this unit may allow us to use SCSI for sample transfers.

Avalon lists for \$450 and in mail order catalogs for around \$350. The DMA/SCSI interface is supposed to list at \$400. Steinberg/Jones, the US distributor, can be contacted at 818-701-7452 and they are also on CIS/GENie.

Bill Turczynki
CIS 72277,3524
GENie W.TURCZYNSKI

[CS - Thank you so much for writing. No matter what I may have led my readers to believe, I don't really know everything. So it's great when one of you takes the time to pass along this kind of info in the *Hacker*.]

Dear Hacker,

After reading Tom Shear's suggestions for transforming and other remix effects, I was playing around with some samples and found another nice remix effect. I work with Rap music quite a bit and sometimes I would like to start a sample from the middle of the sound at random. Well, following along with Tom's suggestions (with some minor changes) I was able to create what I wanted.

First, load up one of your favorite rhythm loops and go to the Edit-Wave and set the MOD = Start and SCR = Vel 1. Now set the Mod Amt = 99 and Range = 128k. Now go to the Edit LFO page and turn off all Modulation. Okay. What we have done so far is create a rhythm loop that will change its starting point depending on how hard we strike the note.

Now, make about five copies of this loop (parameters only - to save disk space and Instrument tracks). Press Command + Wave and scroll over to Copy Wavesample. Press Yes. We want to copy to the same instrument and layer parameters only. Repeat about five times. Now set up each wave about an octave apart from each other. To do so, press Edit + Pitch and set the Lo and Hi ranges from C to B for each wavesample copy. Now, let's set the root note to be equal for all the wavesamples. Whew. Now, if you're still with me, what we're going to do is record the note C4 in any sequencer. Now copy the track and adjust the velocities...pretty neat! D'noski.

William A, Dean III
322 Fountain Ave
Dayton Ohio 45405
513-2771848

[CS - More cool reader tips! This is shaping up to be a pretty good month for the *Interface*!]

To: Transoniq Hacker

Ok, a little test of your knowledge of short-cuts. I'm about to reopen the manual but thought at the same time I would ask those who use the box how they do these things 'cause there's usually a better way than what I am doing.

Q1: When I want to hear an individual sample with a different effect, I usually load an effect (which loads it into a bank) and then, if I like it, copy the effect to the instrument. Now, if I want to always have that instrument with the new effects, I either have to then resave it as the same or a different name, or resample it and go through looping and etc. etc. Can anyone offer some better alternatives? I can't save multiple effects with a bank of samples, only the bank sample. So it would have to be at the instrument level - yes?

Q2: I can mix the bank by setting the various instrument volume levels and resaving the bank file. But what about pan and wavesample volume settings (EDIT/AMP3)? Because I am using it studio only I really

haven't gotten into working with presets enough. (I just opened the book, guess I better get more used to working with presets cause that's where the pan and volume settings and much more can be stored for quick recall). But, I don't see wavesample volume in there. I guess that would strictly be saved only with the entire sample, right?

Q3: If presets control "The EFFECT CONTROL setting for each instrument" (page 64 in the manual) any idea what exactly this is referring to? I guess I am just a little confused over the effects side. The new CDR-3 CD-ROM has some great new 44-kHz effects included with it (like load up the stereo cellos or violas and load up the "Lush Plate") and I don't want to resave instrument with new effects (probably fragments my drive anyway) so I guess presets are the ticket. Any suggestions or hints/tricks out there (other than Joe, read the freaking manual again!).

Thanks,
Joe Santacroce
MIDIlink 708 949 MIDI

[CS - 1) I think you've got it figured out pretty well. The only thing I might point out is that if you have a bank of instruments loaded, you not only have the bank effect available, but each of the effects for the individual instruments. This would give you a total of 9 effects online if you had, for example, 8 instruments loaded at once. Any of the instrument effects can be copied to the bank in pretty much the same way as copying bank effects to an individual instrument. And if you are only working with one instrument at a time, you could set up dummy instruments (instruments with no samples in them) simply to use as places to store additional effects that could then be used with the bank.

2) Again, you seem to be on the right track. Individual wavesample volume and pan settings are saved with the instrument, not with the bank, sequence, or preset. If you are adjusting overall pan, mix, etc. for an instrument in a bank, that information will be saved with the bank. Additionally, you can use presets to remember a number of things, such as which instruments are selected and stacked/split on the keyboard; instrument transposition, volume, pan setting, OUT bus routing, etc.; effect control, pressure and patch select status for each instrument; and so on. You can have up to 8 presets per bank. Presets are very easily defined, and are saved along with the bank.

3) Since effects in the ASR-10 can be controlled dynamically (for example, you can control rotary speaker rate from the modwheel in a number of organ programs), you need a

way to tell the ASR-10 which instrument in a sequence or stack should have control of the effect. In other words, let's say you have a sequence with several instruments playing at once, and the effect that's being used is a dynamic reverb with decay time controlled by key velocity. If all of the instruments have control over the effect the resulting sound could be pretty horrifying as the reverb attempts to constantly adjust its decay time to keep up with the velocity information from all the various instruments. The effect control parameter allows you to specify a single instrument that would have control over the effect. This makes the management of dynamic effects control far simpler (and more predictable).]

Hello Interface,

I've been wanting to write this letter for ages now, and have put it off long enough! I have no complaints and I have nothing but the highest praise for the Hacker. But I most especially want to say how much I have enjoyed the wonderful articles written by Robby Berman, particularly the series on Envelopes that is now taking place. They are fantastic... I have learned more in a few months about programming my VFX/SD-1 from those articles than I have from the manuals and friends over the past several years.

Robby's style, his use of a language all of us can understand, and his great sense of humor make me want to sit down and work through his lessons each month. I'm sure you will pass this along to him, so please, Robby, I know it's a pile of work to put these articles together, but keep them coming if you can.

For awhile there I thought about dropping my long-time subscription to the Hacker because of the dearth of SD-1 articles, but I don't feel that way any longer. I'm also pretty excited about the series that Sam Mims just started on creating pads. Keep it up... these are excellent tutorials for "the rest of us."

By the way, are there any SD-1 people on any of the CompuServe Forums?

Thanks Again!!
Ron Rink
Middlebury, Vermont
CompuServe 73144,1727

Hey Hacker,

I was so caught up with my new toy (the ASR-10) that I never realized that the 200 or so Mirage disks I own could not be played on it. Originally I had a Mirage, then upgraded to the EPS-16+ which could load and play those grungy dirty little sounds that I loved so much. Do ya think it's possible to create an OS disk capable of loading the Mirage sounds? Also I understand the ASR-10 new

OS includes two tracks of digital audio. I don't own a removable hard drive so my only viable cheap solution would be to dump those tracks out the digital out of the ASR-10 to R-DAT to save the info. Do you think Ensoniq will make this option available very soon?

Thanks,
Joseph Van Orden
Union Beach NJ

[CS - Sad to say, but Mirage disks cannot be converted and played back directly on an ASR-10. Most sounds from the Mirage catalog, however, are available from Ensoniq (or maybe even your local dealer), either on floppy disks or on the CDR-1 CD-ROM disk. You can contact Ensoniq for a listing of what's available. If you have custom or third party sounds that you want to use with your ASR-10, rent or borrow an EPS-16+, convert the sounds, then save them to EPS formatted disks; these will load into your ASR-10 just fine. And regarding backup for the new digital recording option, I'm sure Ensoniq will be able to provide you with better information than I can.]

[Ensoniq - The 2.0 release for the ASR-10 does support sampling and playback via the DI-10 digital I/O, but it does not support data back-up via digital I/O. We have further plans for more advanced features regarding digital audio, but we cannot commit to any release date for further system enhancements. Stay tuned in the upcoming months for more info...]

Dear Interface,

Greetings and salutations! It's been a while so I thought I would drop a line and say "Hi!" - Hi.

For those who may be interested in contacting me in reference to the CrossWave Sound samples as seen in the classifieds, my new address and telephone number are: 9310 Myrtle Ave, #197, Kansas City, MO 64132, (816) 763-0407.

Next, since the advent of the TS-12, I think it's pretty obvious that Ensoniq listens to consumer input. Of course, we've only been hearing this last part for years now. But while the flame is hot, so to speak, I would like to get in my few words, regardless of the issue of cost of course.

1. The concept behind the TS is revolutionary - pretty much open-ended regarding wave(form)s. For my money, though, I would want a fully functional sampler within the same chassis. In my opinion, this would be truly open-ended.

2. The question of the low number of actual synthesis functions of modern synthesizers has come up in the not too distant past. In the

next new synthesizer I pay for, I would like to have fully functional, fully programmable, and fully modulatable resonant filters, FM, and AM synthesis, in addition to the Hyperwave list (and everything else you include in your latest synthesizers), all able to utilize all ROM and RAM wave(form)s and user sample data.

3. An effect processor or two would be nice.

Until the machine described above comes out into the market, I will still be entirely content with my SQ and EPS-16+. I would like to encourage everyone at Ensoniq to keep doing their job; I'm certainly a satisfied customer. I don't use any sound sources, synthesizer or sampler, other than Ensoniq. And thank you, Jane and Eric, for doing that tremendously good work (I don't believe in voodoo) that you do so well.

Keep those waveforms mutilated and those sequences on track!

Jack Stephen Tolin
Kansas City, MO

[CS - 1) and 2): Sounds like a pretty killer instrument. Of course, you'd need at least 64 voices of polyphony, inputs for a monitor, ASCII keyboard, and mouse (or trackball), a

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[Garth Hjelt, TH, July '93]

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touch-screen, a variety of user-configurable real-time controls, multi-channel digital I/O, SCSI, four separate busses of stereo effects processing, and a couple of PC compatible slots for additional sound cards. Still, it'll probably never replace my Minimoog. Oh well.

3) Have you checked out the DP14?]

[Ensoniq - Thanks for the kind words. Regarding alternate methods of synthesis - Yamaha holds the patents to FM technology and has recently renewed them. All current synth manufacturers are investigating new methods of sound generation, but refining experimental ideas into a fully-realizable and cost-effective format takes time.]

Dear TH,

Maybe because I'm used to equipment made by other manufacturers, the TS-10 has some design features that seem a bit odd. I'm hoping that you can help me to sort them out.

After carefully reading the owner's manual and working with the synth for a while, I'm under the impression that the TS-10 works best with an external sequencer either in "Sounds" mode, using a single voice or in

"Seqs/Songs" mode, where each voice has its own MIDI channel. Because I use the Patch Thru feature in my sequencer, Performer, I've been generally operating the synth in Seqs/Songs mode, local off, MIDI loop feature on.

I'm disappointed that sounds can't be stacked on a single MIDI channel and that the Presets mode seems to not get along well with an external controller and sequencer. I do know that I can create an instrument in Performer and assign channels 1, 2, and 3 to different sounds, but, frankly, wouldn't it be nicer just to call up a preset on the keyboard itself? Please tell me there's a more elegant solution.

I was surprised to learn of the Keyboard trashing of the TS-10 and I'm not a dyed-in-the-wool Ensoniq fan. I own and use the latest-greatest Roland, Yamaha, Akai and Kurzweil products and never considered buying an Ensoniq synth until I heard the TS-10. Every synth on the market has some cool/not-so-cool features and sounds. But I've used the TS-10 on several national television ads and have gotten positive comments from my clients on the quality of the tracks, so go figure. It sounds very good, indeed.

Sincerely,

Les Schefman
Harmonix
Bloomfield Hills, MI

[CS - I'm not really sure that this info will be of any help, but you can call up presets from an external controller or sequencer. Make sure your TS-10 is in POLY (or OMNI) mode. Sending program change numbers 61-128 (or 60-127, depending on how your controller numbers programs) will select presets 01-60 in the current bank. To switch to another bank, send a bank change message (controller #32), followed by the number of the bank you wish to access. For example, to select preset 5 in ROM bank 3, send the following: Controller #32, controller value 3, program change #5.

And I was surprised by the Keyboard article, too. Interesting to note that in Keyboard's recent piano shootout, the TS-10 and KS-32 took fourth and third place honors in the "Synth-Pianos" category, beating out pianos from Peavey, Yamaha, Kawai, Roland, Korg, and E-mu. First place went to the Korg O1/W ProX (expensive); second place, (surprisingly) went to the Roland Sound Canvas (cheap). Also noteworthy is the fact that the judges really liked E-mu's new piano module, the Proformance Plus, which they threw in at the last minute as a wild card during listening

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The **REZ FILTER** effect algorithm also incorporates some of WAVEBOY's trademark **parallel effects**: both **chorus** and **reverb**. Other fun features include a choice of single or multi-trigger modes on the envelope generator, and a sample-and-hold.

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

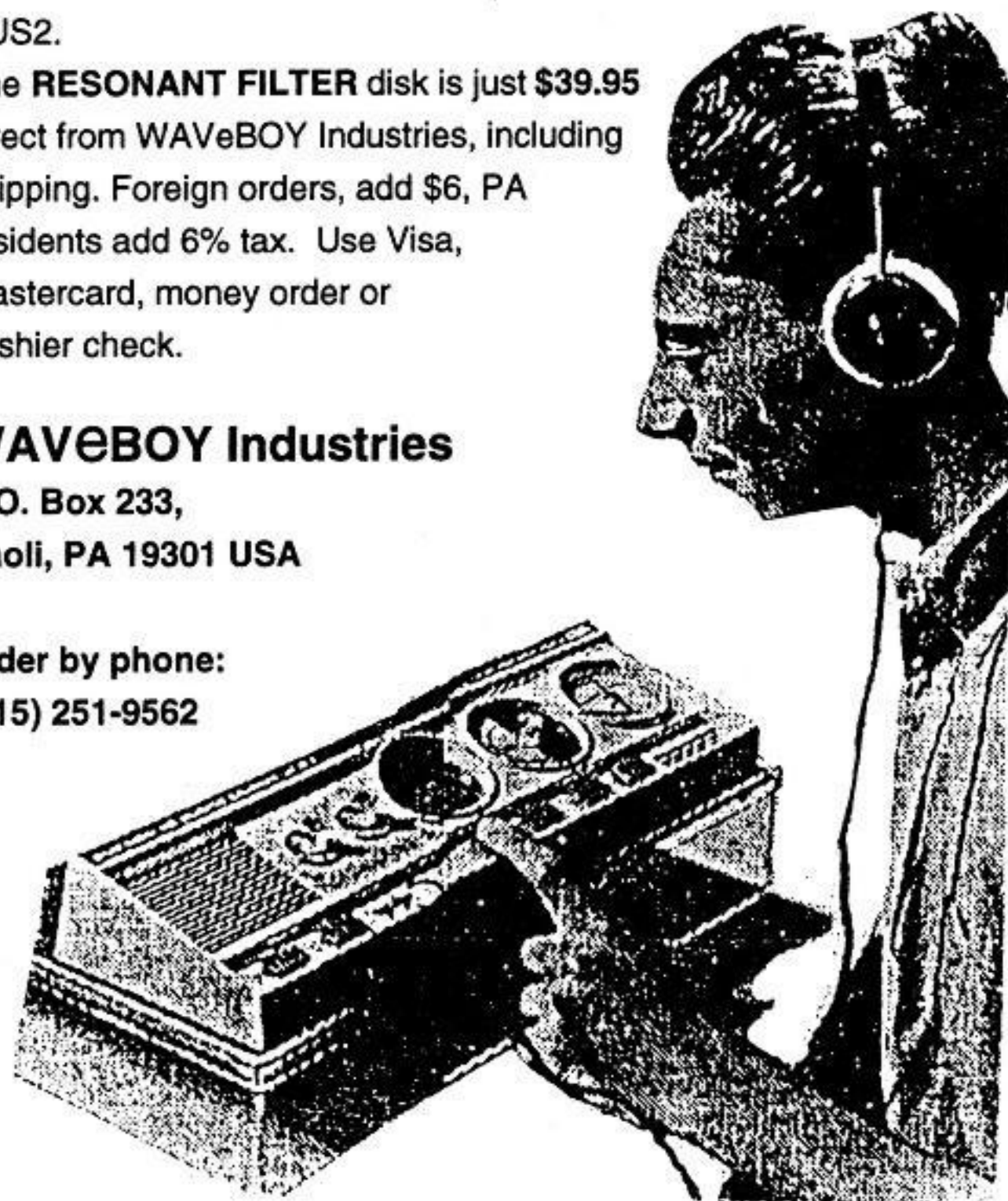
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tests of high-end samplers.]

[Ensoniq – Thanks for your praise for the TS-10 (perhaps we'll need to contact you for our next testimonial ad!).

When working with an external sequencer you can call up Presets (as Clark suggests) to get a layered sound on a single MIDI channel, but then you can only play in one discrete part. Using the Sequencer "headers" allows up to 12 part-multi-timbral performance, but no layered sounds on a single MIDI channel. Since you are using a powerful piece of software you have a couple options open to you – 1) create the multi-channel instrument as you are doing, or 2) copy a track to multiple other tracks, giving each a different MIDI channel and program change. In this second example, you would then be able to have dynamic control over the blend of the layer using volume control on each track. Given the fact that you have so many tracks on the computer and the settings are going to be stored anyway (on the computer instead of the TS-10) we don't see the problem.]

Dear Trans,

In my opinion, Giebler Enterprises is the most salient example of paying a lot and getting a little. With two items in one of his menus "RESERVED" I find that Giebler Enterprises do what they are advertised to do and not a whit more. Given the price I feel that I was taken advantage of by that concern.

Daily I consider myself fortunate to have the salesman that I work with. I was in the process of assembling my studio when the ASR-10 came out and was headed in that direction. He said, "You need to see this..." My K2000R (8 MEG RAM) with sample option blows anything I have heard or seen since clear off the floor. In my opinion voice quality, ease of operation and flexibility are unsurpassed for the price.

When I saw the comment from Ensoniq about, "...not available for older products, however" reference re the TS-10 (Issue 101, Page 31, column three, last line) I knew I had made a wise choice.

I wouldn't trade my SD-1 32 for anything I have seen, but now that it is headed for Dinosaur Valley I'm sad that such an excellent concept wasn't worth revision within its own framework. Forward and backward compatibility will come in time because it is an idea desired by the customer. Those who implement it will be far more successful than those who don't. I guess I'm really lucky in that I have not had any form of lockup or failure – so far – from the "old" SD-1. I have personally heard some real horror stories about those matters aside from those I have seen in these pages over the last year.

Your magazine is a fine resource for little guys and through it I have developed buying strategies which have been extremely cost effective. Your policy of printing letters in their entirety is highly commendable. Nowhere else will readers gain access to the actual experiences of others in their own words and in complete context.

Cordially,
John A Diehl
Hendersonville NC

[Gary Giebler replies – All of our software programs have similar menus which facilitates switching back and forth between our products. (Most of our customers have more than one program.) Although the menus are the same, some features are not required for some keyboards. When selecting these features, the software displays a message stating that the function is reserved. In some cases, we may have plans to add more features in future versions. As Mr. Diehl states, our products do what we advertise. However, he is mistaken to state that our products don't do more than advertised. Our advertisements (see the Booteeq) do NOT mention that program changes or drum notes may be remapped during the conversions. They do NOT mention that controllers and other MIDI events may be filtered out during conversions. They do NOT mention that program names in program files can be displayed or printed. Our advertisements DO suggest calling us for more information about specific products. Our products offer capabilities which were previously unavailable at any price. Yet, our prices are lower than what most companies charge for updates! If Mr. Diehl feels that he was taken advantage of, he should have returned the first program for a refund. Instead, in the following month, he ordered two more programs from us!]

[CS – Since I work pretty much exclusively in the Mac world, I haven't had occasion to use any of Gary Giebler's products. I do, though, know several people who use his software to do translations of sequences and other data across various synth platforms, and they swear by the stuff. Also, I've spoken to Gary directly a couple of times, and have found him to be most helpful and attentive. If you have some sort of unresolved difficulty with one of his offerings, I'd suggest you get in touch with him directly. I'm sure he'll do what he can to make things right.

While the K2000R is a great instrument, I don't think the choice between that and the ASR-10 is quite as clearcut as you do. The ASR-10, for example, has greater polyphony (31 voices as opposed to 24), a real sequencer (as opposed to the K2000R's "scratchpad," whose only editable function is tempo), a vastly superior effects processor with the ability to actually control which effects and how much of each effect goes to every individual sample in memory, audio inputs for processing external audio through the effects

and resampling with or without effects, and direct-to-disk digital recording (to mention what I consider the salient differences). The K2000R, on the other hand, does provide you with a vast array of synthesis functions not found in the ASR-10, and in this lies its greatest strength (in my opinion). As far as voice quality goes, that's a tough comparison to make. The ASR-10 has no on-board samples, as does the K2000R, but when I've played back the same samples on both machines, my ear tends to favor the ASR-10 a bit (although both sound very good, again in my opinion). I was not very impressed with the K2000R's built-in sound ROM, but I just listened to the Orchestral sound block for the machine, and it struck me as being quite good. As far as ease of operation, I find both machines to be pretty easy to get around on, although both have idiosyncrasies that I find annoying. If you feel that the K2000R is easier to navigate than the ASR-10, then you probably did get the right machine for you, interface-wise.]

[Ensoniq – We don't really see the connection between not having a tempo track developed for our older models and your decision about what sampler to buy. Given your same analogy, why would you buy a Kurzweil K2000 when they never offered all of its features on their K250, or 150? Aren't they just as unfair to the owners of those "Dinosaur Valley" instruments?

We don't mean to disparage Kurzweil, we're just making a point. The advances in technology make it possible to do new things that couldn't be accomplished (or might have performed poorly) with older technologies. Your SD-1 is already the culmination of advances from the original VFX, VFX-SD, VFX-SD Version II (Mega-piano) and the original 21-voice SD-1. Based on that existing architecture we could take it no further, and upgrading to a TS-10 would require replacing virtually every component.

Very few products of any type (especially computer-based products) provide backward compatibility. It sounds great in theory, but is nearly impossible to do and move forward at the same time. But wherever it is possible, we will continue to refine our products and offer them as updates. By the way, does adding two tracks of digital audio recording to the ASR-10 for free count for anything in your scenario?]

To the people at Transoniq Hacker,

I am new to the Orlando area and have recently purchased an ASR-10. I would like, if possible, a list of ASR-10 owners in the Orlando/Central Florida area so that I may call on them for advice and support.

Sincerely,
John P. Altieri
1610 Lawndale Circle

Winter Park Fl 32792

[TH - Sorry, we can't give out people's names. However, we're happy to include your name and address so they can contact you.]

[CS - You might try seeing if there's an ASR-10 user group in your area; your local Ensoniq dealer should be able to fill you in.

As far as support goes, Ensoniq Customer Service is just a phone call away if you should get into a jam (215-647-3930), or you may want to try one of the volunteers who has kindly consented to be listed in the TRANSONIQ-NET, which you would usually find around page 3 - but not this month.]

Dear Friends,

The only one thing I've never seen done in computer editor-librarians is support for samplers like the EPS-16+/ASR-10 and others. I would love to have an ASR-10 editor for my PC. Is it that the programmers don't think there's a need to work with the parameters on these powerful machines? They may be called samplers but they also have envelope generators, filters modulation routings, wave mappings, effects and the like. Though I don't yet have the complete MIDI

implementation chart for the ASR-10, I have sent and received several Sys-ex messages to the ASR-10 from my computer and changed various parameters in the patches and effects. There would be great power doing all this through a computer with envelopes, filters, wave mappings, tunings, loops and everything available on a much wider screen with more facilities. Is there anyone listening? Hello!...hello!...

All the best,
Angelo Zucco M.
Santiago, Chile

[CS - I fully agree - the ASR-10 (and a number of other machines) would benefit tremendously if there were computer editors available. The reason there aren't, though, is simply the bottom line: programmers who are capable of producing such software don't think it's worth their time, remuneration-wise, to do so. And I have to assume that they're right. If creating computer editors were profitable, you'd see more programmers and companies getting into the market. In fact, the opposite is true. As time passes, more and more programmers and companies are leaving the market. They surely wouldn't do so if they were making money on their products.]

Dear Hacker,

I've been reading your magazine for a while now and thought I would take up a little space in you Interphase to give your readers some news that may not be considered news. I bought an ASR-10 and it works. (Sorry, the temptation was too great.)

In all seriousness, I would like to thank the Hacker for a great magazine as well as thank Ensoniq for a wonderful instrument and impeccable product support.

As for questions, well Ensoniq has already answered them. Can't think of any complaints either. I guess this is one of those cases where no news is good news.

Keep up the good work,
Geoffrey C Williams
Carmel CA

[CS - This is a reference to a comment I made a while ago in which I pointed out that readers can get a skewed idea of how reliable a product is in this type of forum, since nine times out of ten people are likely to write in when something isn't going right, rather than dropping us a line saying, "I bought one, and, gee, it works!" Glad to see someone out there actually reads this stuff.]

For the Interface:

I would like to read an article on how to make drum patterns with a workstation. (I

have an SD-1.)

Suggestions: Have a Merge function in the Filter Track page. And have the ability to chain songs.

Thanks,
Sylvain Lamy
Montreal, Quebec

[CS - Would-be authors who create drum sequences (or would-be drum sequencers who write), here's your chance!]

Dear Sir,

I sure hope you can help me with a problem I've had for five years or so. What I've been looking for is some kind of module that I can run my voice through to get it to sound like a robot voice. Groups that have used systems like this are Kraftwerk and Midnight Star. I've already spent an arm and a leg for devices that sales reps said would do this - but they're not what I'm after.

Please help,
Johnny Guillen
Gallup, New Mexico



[CS - I'm afraid I haven't listened to enough Kraftwerk or Midnight Star to know the effect you're talking about. If you'd like, send me an example of the sound you're looking for on a tape, and I'll see if I can't come up with something. In the meantime, have you tried vocoders or pitch-shifters (both of which can be found in the DP/4, by the way)? Also, there's a setup on the Eventide H 949 that I like for some pretty strange vocal effects, but this unit is no longer manufactured (although I wouldn't be surprised if you couldn't get similar sounds out of some of the newer Eventide stuff). If you have access to one of these, though, I'd be happy to pass along the settings I use.]


[TH - Actually, there might be an article in the works that addresses this problem with a DP/4...]

[Ensoniq - Running a microphone through a flanger (also found on the DP/4) with high regeneration but a very slow rate also produces some interesting effects.]

Dear Hacker,

I need some answers to some specific questions. 1) In regard to program changes on my EPS-16+, how can my external sequencer (Notator) access and navigate through my hard drive to load sounds? Is this possible? Can my EPS's sequencer load from the hard drive? 2) Since you have Hackerpatches for the synths, how about one for the EPS-16+? We've got filters and envelopes, etc. How about it? I have a challenge for you: How do I get my sampler to give me the sound that

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begins Rush's classic "Tom Sayer"? I know you know the sound, so don't tell me you aren't familiar with it. I have a few moog and other analog samples from which to tinker. The gauntlet hath been thrown down!

I also want you to know that I really look forward to each issue and the wonderful commentary in the articles and the Interface.

Paul Bissell
LA Tech University
Ruston, LA

[CS - You can send program changes to navigate your hard drive, enter directories and sub-directories, and load sounds. First, the EPS-16+ must be in MULTI or MONO B mode. Then, sending a program change on the appropriate MIDI channel (the channel that corresponds to the Instrument/Track location into which you wish to load the sound) will cause the EPS-16+ to load the sound file with that number. In other words, if you have a piano sound saved as file #23 on your hard drive, sending a program change #23 on MIDI channel 5 will cause the EPS-16+ to load the piano sound into whichever Instrument/Track is set to receive on MIDI channel 5.

Of course, many of your sounds will probably be in directories or sub-directories. You can enter a directory in the same way, by sending the program change number for the directory you wish to enter. In other words, if your piano sound is sound file #23, located in the fifth directory on your hard drive (at the root level), you'd need to send program change #5 (to enter the fifth directory), then program change #23 (to load the piano sound). If you are currently located in one directory, but need to locate a program in another directory, you can exit the current directory by sending program change #1. This will move you back up one level to the previous directory, so if you are several levels down into sub-directories, you may need to send program change #1 several times to exit back to the root level. Note that this assumes that your sequencer or controller numbers MIDI program changes from 1 to 128. If your sequencer or controller numbers program changes from 0 to 127, subtract 1 from each program change number. In other words, to load the same piano sound, send program change #4 (to enter the fifth directory), then program change #22 (to load sound #23).

As far as loading sounds while the sequencer is playing, I'm afraid it isn't possible. And as to the sound from the Rush song, I'm afraid I don't know the tune (no, really - I swear!), but if you have questions about anything Dean Martin ever performed, I'm your boy!]

[Ensoniq - The Rush sound is basically a resonant filter sweep. The best way to accomplish it would be to sample a synthesizer that has the type of tone that you like the best.]

Dear Hacker,

Since buying an EPS-16+ in January, 1992, I've also been a subscriber to the *Hacker*, and, apart from the articles, I've found the Interface to be invaluable for picking up tips, etc. So I thought I'd direct the following two questions to the Interface as others may be interested in the answers.

1. Is there a way to Bank Load instruments that are on multiple disks? An example of this is Ensoniq's factory piano sound, Steinway ED 007/8. Whenever I have a bank with this sound, the bank load tries to load the second disk of the sound first - which then produces the prompt, Invalid Instrument. The bank load then fails to proceed. With more and more samples going to multiple disks, this is becoming more frustrating.

2. Is Ensoniq planning any further OS upgrades for the EPS-16+? I'd be most interested to know if the Select Loadable Inst on the Command Seqsong page will be part of any upgrade, or if the ability to load instruments while running a sequence/song has been dropped from future capabilities.

Regards,
Bob Petchell,
Magill, Australia

[CS - 1) Sorry. You're hosed. Can't do it. The only work-around is to load the multi-disk sound first, then load the bank. The EPS-16+ is smart enough to know that the sound's already in memory, and will go ahead and load the rest of the bank into the correct locations.

2) Word from here is that there are no more upgrades planned for the EPS-16+. Oh well. Write again - maybe we'll have better luck next time.]

[Ensoniq - The Loadable Instrument parameter was part of the design for being able to load Instruments while the sequencer was playing. We announced last year that we had dropped that function due to poor performance in the early stages of development. We have no plans for any further O.S. updates for the EPS-16 PLUS.]

Hi Hacker!

In the Interface in Issue #101, Karl Tukiniemi from Finland wrote about unpredictable bank loads on the EPS-16+. I experienced the very same frustration, and in addition to Clark's fine advice, I have a simple suggestion.

I found that I was just plain moving too fast. I'd insert the disk called for by the bank load process and hit Enter right away. Often the instrument would not load and the bank

would immediately ask for the next instrument.

After banging my head against my grand piano (I would never abuse my EPS-16+) I decided I might be pressing Enter too quickly after the disk was inserted. Now I insert the disk, wait about two seconds (you can hear the disk drive actually position the heads to read), and then press Enter when the drive is ready.

Sure, it slows my load time, but it also has eliminated the problem one-hundred percent! I have never again experienced the problem.

Hope this helps! I love your magazine!

Robert Werntz
Freeport, IL

[CS - Great tip, Robert! It had never occurred to me that one might move too quickly when button-surfing on the EPS-16+ - thanks!]

Yo, TH -

Just thought I'd pass along this nifty ASR-10 tip which I just learned from a user somewhere on Internet.

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My problem was this: I'm using my ASR-10 for live performances, and set up banks for various songs. However, if a bank happened to have a sample in it that the next bank didn't have, that initial sample would remain in the ASR, and wouldn't be erased by the new bank.

(Here it is in English: my first bank had samples in instruments 1, 2, 3 and 8. The next bank I'd load had samples in only instruments 1 and 8. However, instruments 2 and 3 would still remain in the ASR from the first bank. Consequently, there would still be red LEDs lit for each of those two instruments.)

In live performance, having these extra two instruments became confusing. I needed a way to have the second bank totally ERASE all the instruments from the first bank.

The solution: First set up the bank in the usual way. Then, before saving the bank, use COMMAND INSTRUMENT to have the ASR create a new, albeit blank, instrument in the rest of the (unused) instrument slots. Then save the bank.

When that bank is later loaded in, the "blank" instruments will erase any instrument previously residing in their slots. And, most important, the blank instruments will turn off

the red LED.

Life is once again wonderful.

Gerry Leone
Victoria, MN
GENie: G.LEONE

[CS - Another great tip! This is the kind of stuff we love to see in the Interface - keep it coming!]

[Ensoniq - We have been doing this same type of idea for years in the demo Banks we release with every EPS/EP-16 PLUS and ASR sound disk. We normally make copies of one of the resident instrument so there is at least something to play on every lit bin, but the idea is the same. In this way you are assured that each new Bank load will clear the memory of the sampler. If not you could have a new Bank that can't fit because the last Bank left a large Instrument in memory that you would have to manually delete.]

Transoniq Hacker,

I have been a keen Ensoniq owner for a long time now and have owned most of their keyboards all the way from the ESQ-1, SQ-80 and VFX to my new TS-10. I thought I

would write about the system I used to turn my ESQ-1 and SQ-80 into a super effective live performance keyboard with four splits when this was but a dream.

The system involves the use of the old but handy Yamaha MEP-4 MIDI processor.

On the ESQ-SQ-80 set up a sequence template with one track sending MIDI only on channel 1. Then set another four tracks to receive on channels 2-5. These tracks then become your four independent sound sources.

The MIDI out from the keyboard is connected to the MEP-4 and the out from the MEP-4 is sent back into the ESQ. Global MIDI on the ESQ is let to Local Off.

Now you can set the split points, program numbers and individual volumes for each track and store these as programs on the MEP-4, changeable via footswitch.

I found this to be very effective live to call up sounds with new splits and volume mixes on the run and by adding on modules (such as samplers) and setting their MIDI channels to 6 and above you can also use them in the keyboard zones on the ESQ and set their volumes as well with just the tap of a foot.

I don't know if this sort of idea has been covered but I hope that it may be of use to owners of these great machines.

Happy motoring,
Stuart Hosking
Brunswick, Victoria
Australia

[CS - I don't remember seeing this particular application in these pages before, so your input is most welcome (besides, even if we have talked about some of this stuff before, useful tips are always worth repeating). Write again!]

Dear Transoniq Hacker,

I own an ESQ-1 synth and I would like to make my synth 16-note polyphonic and would also like at least 16 tracks for my sequencer. I've given thought to purchasing another ESQ-1 or SQ-80 so that I would be able to interchange my sounds and sequences. I would also appreciate it if you could suggest where I might find a sequencer note expander and a 160 voice RAM sound card for my ESQ-1.

I also have a Commodore 64 that I use to store sounds and sequences from the Valhala ES1 sound library. Sometimes when I load several sequences at once back to my ESQ from my librarian some of the sequences won't play at all or play incorrectly.

I use version 3.5 software on my ESQ-1. Any help you can give me would be greatly appreciated.

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[CS - Adding another ESQ or an SQ-80 is probably the only way you'll get the features you're looking for, so go for it! (Besides, you can find used ESQs and SQ-80s for pretty cheap these days.) I don't know where you'd find the sequencer expander (Ensoniq - you guys got any left?) but maybe one of our readers has one they might be willing to part with. As far as the RAM cart goes, have you checked with companies like Eye and I and Sound Source? Maybe one of them has cartridges still available.

As far as your problems with loading data from you C-64, I'm afraid you haven't given us much info to work with. I'd suggest contacting Ensoniq Customer Service (215-647-3930) directly - they can help to qualify and sort out your problem.]

[Ensoniq - We still have the ESQ-1 sequence expanders available and the STC-8 RAM cartridge. Contact our accessory desk at (800) 553-5151.]

To Transoniq Hacker,

I am a 46-year-old male who has returned to

the love of his youth - music! (I met my wife later.) A few months ago I went to the local music store to purchase a Fender Strat and ended up coming home with a Tascam Multi Track and an Alesis Drum machine, etc. I had no idea that all this wonderful equipment had been on the market the last 15-20 or so years. As a teen in the '60s I used to dream of multitracking after I read an article about Paul McCartney playing all the instruments on his first solo album. Please forgive this old man for rambling.

Now I've got an ASR-10 and I'm more than happy with it in general. For me, eight tracks plus the Tascam is more than enough for my bluesy type trance (as in hypnotic) rock.

Since you mentioned that there is usually more criticism than praise since content customers usually don't write, I've included below a list of praises and a few questions all of which are of great importance to me.

Praise List:

Audition Mode - This Ensoniq feature is one we Ensoniq users take for granted after a while but whenever I've tried an overdub or some other change and shake in horror at the results, I go back and save the original and then begin to thank God and all that's holy in

the music world for such a simple idea as audition. Simple, yet profound.

The ability to run an instrument through the audio with effects. Many times I hook up the effects processor in the ASR-10 to my multi-track for my stereo mix.

The overall quality of sound and performance. I recently read an article in the *Tascam User's Guide* about a megabuck recording studio that had recently purchased an ASR-10. This gave me a nice feeling, knowing I had something the big boys have.

Questions:

1. Wouldn't it be nice to be able to play back the song with all the effects assigned each and every instrument. The Grand Piano sound that came with the ASR-10 is one of the best samples I've ever heard, with the effect assigned it. But in the final mix I have to let it go and it messes up the mix. How do you get a good resample with effect? I've tried all I can think to do - undoing the loops, etc. Also the volume for resampling is so low that it won't start the resampling process. I've got to kick it in myself and that adds more work in loop start. I tried boosting the amp but that changed the sound. If the resampling is done solely digitally then I'd think the volume

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shouldn't matter. So how about an automatic resample with effect. Help.

2. And finally. In the November Interface, C. Peglar of England asked how one could get a guitar sound like Dire Straits in the Sultan of Swing. For over a year I've tried to capture that clean sparkling sound but to no avail. I watched Knopfler play in Jerusalem and when he pulls off the lead and goes into a chord it sounds like an Hawaiian steel guitar. He won't talk about effects in the magazines. My biggest hero will be the one who figures out this distinctive sound.

Terry Cochran
Arlington, Texas

[CS - 1) Yes, it would. But it would require having a separate effects processor for each instrument - an expensive proposition indeed!

One can spend a great deal of time learning to make good samples, and resampling is pretty much the same gig, so I'm afraid it really isn't possible to go into the subject in depth here. A couple of thoughts, though.

If your sound changes when you increase the gain, it's a good bet that the sound is interacting with the effects processor in some way. If possible, try to increase the gain for the processor, then, rather than the wavesample. As far as the triggering thing goes, it's generally recommended to begin sampling a bit before the sound starts, anyway. In this way, you don't risk losing any of the attack portion of your sample. While truncating the beginning of the sample does add an extra step to the process, it does insure that you have complete control over sample start point.

2) I've played guitar for some 27 years now, and I can't quite get the "Mark Knopfler Sultans of Swing" guitar sound out of my guitar rig, much less as a playable sample. That's not to say that it can't be done, but it'll certainly take some effort.]

[Ensoniq - You should also make sure that the master volume is all the way up on the ASR-10. It affects the resampled sound.]

Hello Hackers,

After reading Tom Shear's article on remix techniques (TH #101) I thought I should share my variation for the "transformer" effect. Basically, I create a sequencer pattern to rapidly switch the volume back and forth from zero to maximum. This simulates the DJ toggling the transformer switch on the mixer, creating the chopped-up sound. I did this on an EPS-16+ but it should also work on any other sampler which can receive MIDI volume changes from a sequencer. Here're the details.

Create a one-bar sequence with a single note

on track 1. The EPS won't let you edit a track with no data on it. Keep Inst 1 selected. Next, go into Event Edit mode by pressing [Cmd] [Track] [5] [Enter].

With the cursor underlining the Event Number (far left), scroll up/down until you find the single note you played. Delete it by pressing Enter, selecting Delete and pressing Enter.

Scroll left to the Event Type page. Scroll up/down to select MV=Mix Vol. Now scroll right to get back to the Event Location page. Underline Event Number with the cursor and scroll up/down to find the initial Mix Vol event. If it's not at Bar 1, Beat 1, Clock 1 then delete it as we did earlier with the single note.

Use the cursor to underline the Clock location (far right). Scroll up/down to Beat 1/Clock 1 if you deleted the initial MV event or Beat 1/Clock 13 if you didn't. Inset an MV event by pressing Enter, select Inset, Enter. Repeat this procedure until you have MV events at Clocks 1, 13, 25, 37, 49, 61, 73, and 85 of all four beats.

Next underline the Event Number with the cursor. Scroll down as far as you can to the first MV event. Now scroll up one event at a time. As you come to each event use the cursor and up/down buttons to set the Event Value (center of screen) of each event. Alternate from 127 to 0. You will get an "Editing" delay between each event. By doing this, we are switching the volume from maximum to off instantly at each step. Scroll back to the first event and make sure you only have the events you entered.

Exit the Event Edit function by pressing No/Cancel. Now, load whatever vocal sample or other sound you like into Instrument 1. Press play on the sequencer and trigger sample from the keyboard. You should hear your sample being chopped up into a sixteenth note rhythm. Try different rhythms by adding, subtracting and moving events. Remember to alternate 127 with 0. Save each pattern you like as a separate sequence.

Since these are sequences, you can use them with any sound you like without having to reprogram that sound. Also, you can easily alter the tempo to fit your song. To use these patterns in a sequenced song just use the Append and Change Length functions to make your "transformer" pattern the right length and then Merge Track with the sequences in your song.

I hope this tip helps you guys make some cool grooves.

Jack Schieffer
Dallas, TX

[CS - And yet another cool tip! I think I'll have this issue of the Interface bronzed -

thanks!]

Dear TH,

Just wanted to drop you a note saying we bought an ASR-10, and it works!

Sincerely,
Terminus
Pacifica, CA

[CS - See the letter from Geoffrey C Williams above; it seems we may have a whole slew of working instruments out there! Imagine that!]

[TH - We suppose this is in response to the usual troubleshooting that goes on here. Unfortunately, it could also be read much like the vengeful First Mate's log entry ("...today the Captain was sober."). Let us not forget, ASRs are just about always sober.]

Dear fellow idiots,

I wonder why nobody answering the repeated questions in the Hacker on sample editing software running on an Atari ST computers seems to know about the Steinberg program called Avalon. It works well utilizing the EPS-16+ drivers included in the package. Current version is 2.0 (or 2.1 is just out, I've heard). It comes as an unprotected disk with a key/dongle to put into the ROM-expansion port in your ST. Avalon should be sold in the USA by a company called Steinberg-Jones. Though not cheap, it's a pretty professional looking and working program with nice extras like a synthesis page with all sorts of modulation sources to create and rework existing sounds.

As far as I know, a nearly completed version is in the works for the Falcon and the TT and will hopefully include SCSI drivers for the ASR/EPS - as already built-in for the Akai S1000 Series.

If people in the US find Avalon hard to locate or order, I could arrange a shipment through my resources in Holland at a reasonable price. (Complete with registration and update forms.)

I have also read at least twice a request about the availability of Alchemy. I know of one software company in Holland which still has a few original items in stock as of November 20th.

As for Atari users in the USA and other countries, the Atari ST is still the most popular computer in MIDI-land in Germany (watch out for English compatibility), France, England, and the Benelux countries. The new Falcon especially seems to be doing well in Europe in combination with Steinberg's Cubase and Cubase-Audio software because of the bang for the buck value compared to

similar MAC and PC systems.

If anyone has any questions on this matter or wants to do some sound swapping for the ASR, the SQ+, or even the Korg Wave-station-EX, Matrix-6, TX 802, Akai S1100, I would be glad to hear from them. Atari sysex or Steinberg Satellite bank dumps preferred (except samplers, of course).

Nout Grupstra
PO Box 53303
2505 AH The Hague
Holland

[TH - Well, we were wondering why none of our Europe readers were answering any of these questions! Thanks for all the info.]

[CS - Actually, we have had a few letters about Avalon - all asking whether it worked with Ensoniq samplers or not. Your letter helps to answer some of those questions - thanks a bunch for writing! (And please keep us posted on other Atari/Ensoniq/European developments, if you feel so inclined).]

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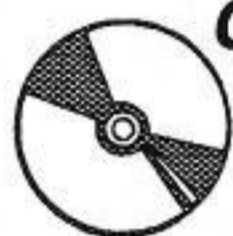
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