

# Transoniq

# Hacker

The Independent News  
Magazine for Ensoniq Users

## Se Habla ASR?

Part Two — Wavy Gravy

Robby Berman



In Part One of this series, we discussed the most fundamental concepts you've got to grok when twiddling ASR/16+/EPS sampled sounds loaded into your TS. Before we plunge further into this briny deep, let's briefly recap.

The basic building block of a TS sound is a "wave," which is actually a keyboard's worth of wavesamples fused into one monolithic thing. In ASR/EPS sounds, a keyboard's worth of stuff is called a "layer." A layer is pretty much the same thing as a wave, except that each of the wavesamples in a layer remains a separate entity that can be edited without affecting the other wavesamples in the layer. Otay? A native TS sound can have up to six waves. A sampled sound can have up to eight layers. Just as you select waves in

TS sounds for editing by pressing the Select Voice button, so, too, do you select aspects of a sampled sound for editing by pressing the Select Voice button. You can edit a single wave-sample in a sampled sound, or a layer's worth of them, or the whole sound at once by underlining your desired victim on the top line of the Select Voice display when you've got a sampled sound selected. Check, double-check? Let's move on. (Feel free to reread the last installment in this series if this recap doesn't ring the proverbial bell.)

### Doing the Wave

Select the TS sound BABY-GRAND from R2-0. BABY-GRAND is comprised primarily of GND-PIANO, a collection of grand piano wavesamples fused into the TS wave GND-PIANO. Press the Wave button.

On this page you can see the suite of familiar TS options: you can pick a wave class, pick a wave from the that class, turn all of the selected wave's wavesamples forward or backwards, program a delay before they sound, or shift the pitch of all of the wavesamples in the chosen wave. By pressing Wave again, you gain control of where the wavesamples will start play-

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ing when you press a key, and you can also assign a real-time modulator to dynamically change that setting. It's important to remember that, in a TS wave, you're always editing a whole keyboard of samples at once, and therefore, every edit you make is, in a sense, a group edit.

Sampled sounds offer many of the same kind of editing opportunities, but since you can edit each of the wavesamples by itself, you can really shape the sound on a much deeper level, given that you're offered more fundamental choices in how each one will play. Let's see how this works. You're going to need RS PERCS from the SSD-100 floppy that came with your TS. Find it, load it, select it.

Once you've got RS PERCS cued up, press the Select Voice button. We're going to be working with a single wave-sample this time, one that lives in layer 1. In the center of the top line on the display, LAYER1 is displayed — this must be the place. Press the button above the upper right-hand corner of the display. This causes the WAVESMPL (for "wavesample") field to be underlined. Now we can pick the wavesample we want to work with by playing it on the keyboard. Press the G above Middle C (or G4), a crash cymbal. Reading from right to left, you can see that wavesample 29 in layer 1 in RS PERCS is selected (or is that "92-LPMSEVAW 1REYAL SCREP SR?").

Let's see how the cymbal we've got selected is set up. Press the Wave button again. Ah, things look a bit different now, eh?

Think of each wavesample as what it really is: simply a recording of a sound. The first thing we see on the top line of the display is **PLAYBACK-MODE**. This is where you determine just how the wavesample will play when you press a key. Remember how, in **BABY-GRAND**, the Wave page allowed you to play the TS wave forward or backward? Well, here's where you have the same option for your sampled sound wavesample. Actually, you have more choices here than with a TS wave. The cymbal is set to play forward, once through (**FORWARD-NO LOOP**). Press the up arrow once to set this to **BACKWARD-NO LOOP**, and play G4 on the keyboard. So far, so familiar, right? Without playing the keyboard again, press the up arrow again three times. Ooh, what's this about? We'll get back to these settings in a bit. For now, reset this parameter to **FORWARD-NO LOOP**.

Okay, if each sample is a recording, how much of this one do we wanna hear? That's what's decided on the bottom line of this display. **SAMPLE-START** sets the location in the wavesample that will be heard when you press a key,

and (sample) **END** determines where the wavesample will stop playing. Each of these parameters has, in effect, its own coarse and a fine adjustment. The numbers in parentheses represent percentages of the whole wavesample; they're the coarse adjustments. The other fields show the individual samples within the wavesample, each one 1/30,000th of a second long. Check out the **SAMPLE-START** setting: hmmm, our cymbal doesn't play back from its beginning; it starts 27% of the way in. Wonder what the front of this wavesample sounds like? Press the button under the middle of the display to underline the coarse **SAMPLE-START** adjustment (in parentheses) and yank the Data Entry slider down so that the wave plays back from the top, AKA 0%. Press G4 on the keyboard: whaddya know? Our cymbal crash is actually a cymbal roll in disguise! Interesting. If you like, throw the coarse adjust back up to 27 to hear how Ensoniq programmed this roll to sound like a crash. Try moving the **SAMPLE-START** and **END** around to hear the differences way you can make a raw wave-sample sound. You can see how malleable sampled sound wavesamples are.

This is just the beginning. Set **SAMPLE-START** and **END** to 0 and 99, respectively, so that the whole cymbal roll wavesample is heard. Press the button on top of the display and set **PLAYBACK-MODE** to **LOOP FORWARD**. Don't bother playing the keyboard yet — let's talk first.

## Here We Go Loopy-Lou

One of the most powerful things you can do with a wavesample is to loop it. Looping's really simple in theory, a tad more complex in practice, and a much more potent a tool than it might at first seem. When you loop a wavesample, you simply play it over and over again. Let's do this. Press the Wave button again: this shows us the looping page for our wavesample. Set the **LOOPSTART** coarse parameter (again, in parentheses) to 0 and the (loop) **END** parameter's coarse adjust to 99. (Loop **END** actually has a third, super-fine adjust, the two-place decimal number just left of the coarse adjust.) Now play a key, and hold it down. Just like I said: the wavesample plays over and over. Well, big whoop. So far. But this piece of cloth has many wrinkles (did I just invent a metaphor, and a forgettable one at that?). Press Wave twice more to get back to the first Wave page, and set the top line to **LOOP BIDIRECTION**. This causes the loop to play forward, then back, forward and back until you let go of the key. Okay, slightly more interesting. Now try **LOOP AND RELEASE**: this one causes the wavesample to loop until you let go of the key, at which time it plays to wherever you've got sample **END** set.

Before going on, reset this parameter to LOOP FORWARD.

Looping gets interesting when only part of a wavesample is repeated over and over. By picking one portion of a wavesample, you can create a discernible rhythm; by picking another, you can make the wave sound as if it's a long sustained note with no audible seam. This second type of loop, as you can imagine, is harder to achieve, and it's not even possible with every sound (um, our cymbal comes to mind). Let's play a little.

Press the Wave button again to get back to the looping page. You determine which portion of a wavesample will loop by picking the spot in the wavesample where you want the loop to start (LOOP START, logically enough), and where you want it to end (da END). Try setting the LOOP START coarse adjust to 26 and the END coarse adjust to 50. Press G4. Hear how the front of the wave plays normally, and how the section that follows it repeats over and over until you let go. This would be an example of a rhythmic loop. If your wavesample were, say, a recording of a rhythm track from a record, you could create a repeating groove by looping a rhythmic phrase in your wavesample.

Set the LOOP START coarse adjust to 23 and its sample adjust to 10327. Set END to coarse 28 and fine 12687. Now

play a key. Did I mention that cymbals are nearly impossible to loop seamlessly? Here's your proof, though it can still give you an idea — if you squint real good — of how a non-rhythmic might sound. You can still, unfortunately, hear a rhythm as the loop repeats — the goal of a good non-rhythmic loop is to find just the right start and end points for the loop. The super-fine loop END adjust is provided to help you in the pursuit of the perfect loop. When you do, the beating you can hear now disappears. By the way, many of the TS waves, such as the piano waves, contain wavesamples that are terrifically looped in this way.

Looping is, of course, an art form that requires practice and luck. Take a little time and examine — oh yes, and twiddle and wackify — the wavesamples in the various sampled sounds in our possession (those on SSD-100 and any other Ensoniq sampled sound or ASR/16+/EPS disks you might own).

Next time we'll get to the final Wave page for sampled sounds, and, then, who knows? ■

*Bio: Robby Berman is a musician living among the hummingbirds and pines of the lovely Mid-Hudson Valley of New York State. His latest album is "Rings and Rings."*

## Front Panel

### RND ( )

#### Hacker News

Ensoniq started shipping the new MR keyboards at the beginning of July! We've also got their specs in this issue. (The product announcement and preliminary description were published in TH #130.) As we go to press the O.S. for these boards is still undergoing some revisions, so we haven't nailed the O.S. Version Number yet. (We do have some info on a new MR Rack O.S. below.) Coverage on these boards should start to ramp up in the very near future.

#### Ensoniq Announcements

We've released a new update to the MR-Rack Operating System — Version 1.5.

The major new feature of this release is the ability to save the settings you make with the Part Parameters back into your Sound, instead of in a Performance. This means that you can freely "tweak" your Sounds, using the extensive list of Part Parameters and save them more easily than ever.

These adjustments include control over the following parameters:

- Volume
- Expression
- FX Bus
- Pitch Bend Up/Down
- Pitch Table
- Glide Mode
- Glide Time
- Tempo Sync LFOs
- Normal LFO Rates
- Amp Envelope Attack, Decay, Release
- Filter Envelope Attack, Decay, Release
- Octave/Semitone/Fine Tuning
- Amp & Filter Envelope Velocity
- LFO Depth
- LFO Delay Time
- Filter Cutoff
- Pan
- Key Range Lo/Hi
- Velocity Range Lo/Hi
- Velocity Mode
- Pressure Mode
- Controller(s) Receive

O.S. Version 1.50 is also required for use of the EXP-1, "The Real World" wave-expansion board. As is our usual policy, this O.S. release is free for all MR-Rack owners — no charge for installation either! Simply contact your local Authorized Ensoniq Repair Station to get updated.

# MR-61/76 Performance/Composition Keyboards: Specifications

## Keyboard

- \* MR-76: 76 key (E-G) weighted-action keyboard with programmable velocity, release velocity, and channel pressure sensitivity
- \* MR-61: 61 key (C-C) synth-action keyboard with programmable velocity, release velocity, and channel pressure sensitivity
- \* 3 programmable keyboard zones for splits and layers

## Controllers

- \* Programmable Pitch and Mod Wheels
- \* Up to 4 programmable foot switches (SW-2, SW-6, optional SW-10)
- \* Programmable Mod/Volume Pedal (optional CVP-1)

## Output

- \* 44.1 kHz sample playback rate
- \* 18-bit D/A conversion with 108 dB dynamic range
- \* 103 dB signal-to-noise ratio
- \* 2 Hz -20 kHz frequency range

## Inputs/Outputs

- \* Left/Mono and Right Main outputs (balanced TRS)
- \* Left/Mono and Right Aux outputs (balanced TRS)
- \* Stereo headphone output
- \* 1 Mod/Volume Pedal input, 2 single/dual foot switch inputs
- \* MIDI In/Out/Thru

## Display/Interface

- \* 40 (2 x 20) large character LCD display
- \* 4 knobs, 89 buttons (46 with LEDs), volume slider
- \* SoundFinder™/RhythmFinder™ interface - one knob selects sound/rhythm type, another knob selects specific sound/rhythm. Sounds/rhythms can be searched for alphabetically within musical categories, numerically within bank locations (ROM, RAM, Expansion Board, GM, User, Demo), or with keyboard spelling.
- \* Onboard Help function

## Internal Sound Memory

- \* 468 ROM sounds (2 banks of 128, 79 drum kits, 128 GM sounds, 11 GM/GS drum kits), 751 ROM drum elements
- \* Up to 256 RAM sounds possible (70 sounds shipped from factory)

## Wave Memory

- \* 112 Megabits (14 MB) of 16-bit wave ROM
- \* Over 5000 variations possible from the 424 waveform selections, including 28 Megabits (3.5 MB) of acoustic piano, multi-sampled acoustic instruments and synthesizers, second-generation Transwaves (created through digital synthesis and resynthesis technologies), sustained synth waveforms with harmonic and inharmonic structures
- \* Modulatable start point, forward or backward playback, and multi-sample key shift (4 modes) for most waves
- \* Pitched/non-pitched playback of all waves possible

## Expansion Memory

- \* 3 expansion slots, for a total of up to 688 Megabits (86 MB) of ROM

- wave data, or up to 96 Megabits (12 MB) of user-loadable samples
- \* A Wave Expansion board holds up to 192 Megabits (24 MB) wave data, multiple banks of sounds (up to 128 per bank), and demos
- \* An MR-FLASH sample memory board provides 4 MB of re-writable FLASH ROM memory for AIFF, .WAV, or ASR/EPS sample data (full conversion of ASR/EPS sounds)
- \* Expansion boards are user-installable

## Performance Features

- \* Dedicated Split and Layer buttons, with the ability to save up to 3 sound combinations as a new single sound (for sequencing split or layered sounds on a single track), or as a performance preset
- \* Each of the 3 zones can play local sounds or external MIDI sources
- \* Transpose Keyboard button provides fast transposition to any key signature (notes played on keyboard or transmitted via MIDI)
- \* Extensive sound "tweaking" (global editing) including:

Volume, Volume Polarity	LFO Depth, Delay
Mix (Expression)	Amp Envelope: Attack, Decay, Release
Pan	Filter Cutoff
Effects Bus	Filter Envelope: Attack, Decay, Release
Pitch Bend Up/Down	Amp & Filter Envelope Velocity
Tuning (Octave, Semitone, Fine)	Key Range Lo/Hi
Pitch Table	Velocity Range Lo/Hi
Glide Mode, Glide Time	Velocity Mode
LFO/Noise Tempo Sync	Pressure Mode
LFO Rate	Controller Filtering

## Voice Architecture (accessible via computer)

- \* 64 dynamically assigned voices
- \* Dynamically sized voice architecture (up to 16 layers), with the following parameters (per layer):
  - Independent waveform selection
  - Volume and Pan
  - Layer delay up to 10 secs or by key-up trigger
  - 2 independent multi-mode dynamic digital filters (low-pass, high-pass, variable bandwidth band-pass) with key tracking (33 settings, including fractional scaling)
  - 3 five-stage envelope generators (time and level) with level and attack time modulatable by velocity (8 possible curves), key scaling, and response to release velocity
  - 22 modulation sources, 8 modulation destinations
  - 1 LFO (7 waveform choices), can sync to 16 Track Recorder, Drum Machine, or external MIDI clock (12 subdivisions)
  - Variable rate noise generator, can sync to 16 Track Recorder, Drum Machine, or external MIDI clock (12 subdivisions)
  - Octave, semi-tone and fine tuning
  - Pitch tracking (33 settings, including fractional scaling)
  - 45 ROM Pitch Tables (256 steps per semitone resolution)
  - 1 RAM location for receiving a pitch table sent from any device that supports the MIDI Tuning Standard (Bulk Tuning Dump and Single Note Tuning Change)
  - Key and velocity ranges
  - Voice trigger options (key-up or down, MIDI controller enable)
  - Glide mode, glide time
  - Mono/poly playback
  - Pitch Bend on/off, Held Pitch Bend mode (range is programmable for both positive and negative wheel directions)
  - Sustain on/off

- \* Key group assignment
- \* Drum Kit architecture offers 64 keys (B1 - D7): each key points to a fully-developed sound (up to 16 layers per key), plus effects bus, volume, pan, and tuning overrides.

## Effects

- \* New VLSI 24-bit digital signal processor (ESP-2) with 26 MIPS of DSP power, 52-bit accumulation
- \* New UMTE (Universal Multi-Timbral Effects) architecture with 6 stereo busses:
  - 3 stereo busses with independent sends into global reverb
  - 1 stereo bus with a wet/dry mix into global chorus and a send into global reverb
  - 1 stereo bus with a wet/dry mix into an insert effect, a wet/dry mix into global chorus, and a send into global reverb
  - 1 dedicated stereo dry bus
- \* Dedicated buttons for global reverb, global chorus, insert effect, and FX bus routing
- \* 40 insert effect choices (dynamically modulatable by MIDI controllers)
- \* Effects can be routed to Main or Aux outputs

## Idea Pad

- \* Free-running sequencer that is always recording in the background, capturing whatever you play on the keyboard
- \* Divides up recordings into phrases based on selection of new sounds or pauses in your playing
- \* Any phrase can be sent to the onboard 16 Track Recorder for further development
- \* Also records the Drum Machine playback, to capture rhythm choice and Fill/Variation events, synchronized with keyboard performances
- \* Adjustable buffer size (16 or 31 kBytes)

## Drum Machine

- \* Over 75 onboard rhythms with 8 Variations and 8 Fills per rhythm, adjustable tempo (25-350), volume, and part muting
- \* Drum Kit zones (Kick, Snare, Hats, Cymbal, Toms, Perc1/2/3) can be edited to adjust Sound, Volume, Pan, FX Bus, Tuning
- \* New drum or percussion kits can be selected from ROM, RAM, or Wave Expansion boards
- \* Each Variation and Fill can be set to use pattern data from any other Rhythm (selectable per Zone)
- \* Rhythms can be sent to Track 10 in the 16 Track Recorder for synchronization with sequence data (links Drum Machine operations)
- \* New rhythms can be loaded from disk

## 16 Track Recorder

- \* 16 tracks, each with a complete set of track parameters (same as performance presets)
- \* Up to 64 internal voices per track, dynamically assigned (no limit on MIDI voices per track)
- \* 24 sequence per song structure (3 banks of 8 each, A-H)
- \* 200 kBytes memory (Recorder and Idea Pad)
- \* 384 PPQ, synchronized to internal or MIDI clock source
- \* 2 real time record modes (Replace, Add)
- \* Automated punch/edit/auto-locate regions remembered for each sequence
- \* Quantize from whole note to 1/64 triplet, normal or Delta quantization, strength, swing, random, shift, key range, window, quantize Note Offs, move Note Offs, user-definable templates
- \* Copy (with/without data), Erase (all, within region, data only) Track

- \* Copy (with/without data), Erase (all, outside region) Sequence
- \* Click/Countoff with selectable sound (click, vocal, both, stick), volume, pan, FX bus, timing (1/2 note to 1/32T), # of bars
- \* Tap Tempo control (25-350)
- \* Song Playlist allows creation of a song form quickly from the dedicated front-panel controls (up to 9,999 Steps per Song)
- \* Dedicated Pan and Mix knobs, Track Mute and Solo buttons
- \* Track Mix records all volume and panning changes for each track, globally for the song (fade-in/fade-outs)

## MIDI

- \* Supports Bank Select and Program Change reception/transmission
- \* Able to respond in Multi Mode on up to 16 polyphonic channels
- \* Responds to polyphonic pressure
- \* 4 system controllers (any of 120 MIDI controllers) can be used for voice or effects modulation, or transmitted via MIDI
- \* General MIDI compatible

## Disk

- \* 1.4 MB High Density (HD) 3.5" floppy, MS-DOS compatible
- \* Loads, edits, and saves Standard MIDI Files (Type 0 and Type 1)
- \* Save All-Session (all FLASH & RAM), All-RAM (all songs, RAM sound bank, rhythm bank), 1-Song, All-Songs, 1-MIDIFile, Rhythm-Bank (loadable to FLASH or RAM), 1-Rhythm (loadable to FLASH or RAM), Sound-Bank (loadable to FLASH or RAM), 1-Sound (loadable to FLASH or RAM), Preset-Bank, 1-Preset

## Standard Accessories

- \* MRD-100 System Disk (contains sounds, rhythms, demos)
- \* Musician's Manual (MM-131)
- \* Detachable power cord
- \* SW-2 Single Foot Switch (MR-61), SW-6 Single Damper Foot Switch (MR-76)
- \* Mark Of The Unicorn UNISYN MR-editor/librarian software (redeemable with return of warranty card)

## Optional Accessories

- \* MRD Series Sound disks, EXD Series Sound disks (for use with specific EXP Wave Expansion boards)
- \* EXP Series Wave Expansion boards
- \* MR-FLASH Sample Memory board
- \* SW-10 Dual Damper Foot Switch 2 pedal piano-type for sustain, sostenuto, sequencer control and other functions
- \* CVP-1 (CV Pedal) for voice/FX modulation, volume control, or MIDI controller transmission
- \* Detachable MS-1 music stand (MR-76 only)

## Physical

- \* MR-61 Dimensions: 41.75" (106.4 cm) wide x 3.96" (10.5 cm) high x 14.66" (37.2 cm) deep
- \* MR-61 Weight: 31 pounds (16.78 kilograms) unboxed, 48 pounds (21.77 kilograms) boxed
- \* MR-76 Dimensions: 50 1/2" (128.27 cm) wide x 5" (12.7 cm) high x 15 5/8" (39.69 cm) deep
- \* MR-76 Weight: 51 pounds (23.13 kilograms) unboxed, 63.9 pounds (29 kilograms) boxed
- \* Limited Warranty - One year, parts and labor

Prices and specifications subject to change without notice.

# Drum Track Sequencing with Pad Controllers

*Rick Lerch*

Many articles have been written in the past about sequencing drum tracks and I have found them to be excellent. If you are new to sequencing, and are interested in real-sounding, live-sounding drum and percussion track sequencing, I would suggest that you go back and read over some of those articles (these were all found in the *Hacker*). I intend this article to address the use of a pad controller for entering the information into your sequencer (your computer brains will know what to do for your platform).

I am the proud owner of a stock SQ-1 PLUS 32, and mostly, when the sequencing fit hits, I do like any good sequencer (or is that "sequencor") would do. I bang on the keyboard. It is the simplest method if you have new, raw ideas running through your head and you just want to get them recorded quickly. And even for your finished product, that song that will make your every dream come true, keyboard spanking is still the easiest method. However, if you are interested in a live, non-repetitive sounding drum track for your music I would highly recommend getting your mitts on a pad controller.

I have a DrumKat dK10, Alternate Mode's (formerly KAT's) least expensive and simplest controller (I am sure Roland products are terrific as well — I just don't happen to have one). On its playing surface there are 10 pads made of rubber to give them a nice bouncy, drum-like feel. The back has a jack for power-in, two footswitch jacks for note number editing and channel editing, a jack for hi-hat control, a jack for bass drum trigger, and MIDI IN and MIDI OUT. The dK10 comes with factory preset "kits," where the snare sound in your sound source is triggered from one particular pad, the kick sound from another particular pad, etc. It is my guess that all controllers are set up like this at the factory. This makes them very easy to use, like plug and play. And, if you don't like the way the sounds are triggered according to pad location, the pads are assignable so that you can customize your controller. You can have the snare sound triggered by "that" pad instead of "this" pad.

I found the interface to be friendly, but it does take time

to program. I MIDIed my dK10 into my SQ-1 and discovered that I had to "train" the dK10 to trigger the sounds I wanted in the SQ-1. Very soon, though, I was able to trigger snare, kick, four (count 'em, four) toms, two crashes, a ride, and two pads at opposite ends of the device trigger hi-hat. When using the included footswitch plugged into the hi-hat jack in the back, I get three hi-hat sounds: depress the footswitch, hit the hi-hat pad and I hear closed hi-hat; let off the footswitch, hit the pad and I hear open hi-hat; keep tapping on the footswitch and I hear the hi-hat pedal sound. I also own a kick trigger pedal because I am a drummer, not a keyboardist, and I wanted to have a stand-alone electronic kit.

So, I have configured my dK10 kit to trigger snare, four toms, ride cymbal, two crashes, and hi-hat from the 10 pads on the device, and the footswitch for hi-hat varieties and the kick trigger for — YES!, bass drum, very good!! These pad locations are changed by changing the note number (naturally) "sent" by the controller so nothing is changed at the receiving device — you are not changing the drum map in the sequencer. This is all happening in the controller.

The dK10 sends most messages relevant to drumming (velocity, note on, note off, etc.). Its response time is very fast, so there's no trouble executing the quick stuff. It is built to take a beating and the pads are made of tough rubber so don't be afraid to bash this thing. I suggest that you get some heavy drumsticks to do the hitting with — it takes quite a heavy whack to get the 127 velocity message when you are using the device straight out of the box. However, you can edit the velocity response curve in the device to accommodate your style of playing, even to the point that you can just use your hands to enter the information.

Now, set your stuff up and introduce your new controller around. Of course you already know how to MIDI these devices together. You only need to connect a MIDI cable from the MIDI OUT of the pad to the MIDI IN of the sequencer, make sure they are transmitting and receiving on the same MIDI channel (editable in the dK10), and I

think you are about ready.

Preparation, preparation, preparation. Three key concepts in all of life — I try to have an idea of what the song outline will be (intro, verse 1, chorus, verse 2, etc.). Because I have a stock SQ-1, I don't have the luxury of seemingly unlimited memory, so I have to think economy. The music I try to create seems to lean more toward trying to sound like a live band is performing it. I try to decide where a looping pattern will do the job well and conserve memory (for me, most often during the verses), and where I want to add the variety which expresses the humanness of the music (as one might expect, fills between verse and chorus or during the bridge of a song). So, it is extremely helpful if you can decide some of these things ahead of time. But, then again, you don't want to limit yourself either. Don't set these decisions in concrete (I knew you wouldn't, you are probably experienced at this stuff).

I then record my sequences, all from the keyboard, but still keeping an eye toward what I'll do to liven it up. For the SQ-1, each note played is tallied up in memory, using it up like a gas-guzzling land cruiser from the '70s.

So again, we must think economy. Well, maybe... If I feel like it, I will record the drums within the sequences. If I feel like it I will record the drums on the song track, making it one long drum performance, the latter certainly using up more memory, but sounding delightfully lifelike. And, when using the pad controller, it is simple to add dynamics to the performance on the song track.

Ahem, as I was saying, I record my sequences, getting them ready to edit the song steps. Oftentimes, I'll record the drum tracks up until the last four beats of the sequence and then leave a silent spot at the end. I'll do this on most of the sequences. Then, I edit the song steps and play the song a few times to make sure all is well (yep, those blank spots show up at the right times). Many times listening to the song like this sets off some cool ideas. Soon I'm ready to dig in with the pad controller. It's all hooked up and tested, ready to go.

Sound selection is vital to the life of a song, and in my humble opinion, keeping in mind the budget-minded price, I think Ensoniq loaded the SQ-1 PLUS 32 with some of the most tasty drum sounds I've heard. I find all the kicks and all the snares to be excellent, love the hi-hats, like the ride (bell?), the crashes and toms are real yawners but they do the job, and some of the expansion percs are fabulous: castanets, triangle, shaker, oh my. The right sounds *will* inspire; either you or the listener or

both. Also, keep in mind that if your favorite sounds are spread out among several different kits you can create your own kit in the keyboard and have your favorite sounds in that one kit. Consult your manual for details. If you choose one of the pad controllers which also are a sound source, you will then have a greater variety of sounds to choose from.

Next, I set up a song track with the appropriate kit assigned to it. I play the song and listen for the spots where the drum track "drops out." In the locate bank, I set the Punch In and Punch Out so that I'm filling in the "drop out," I GOTO a bar and beat a little before the Punch In to give myself some running room, and just play along with the song a few times (you do this all the time, don't you?). Then, I start the recorder and play the fill I want (but rarely do I nail it the first time). Very little is different about entering the information with a pad controller as opposed to using the keyboard. You go through the same steps to record, you're just hitting a drumpad instead of the keys. The advantages are you will be able to do better roll-type fills, especially on the toms. And you get much better dynamics without the time consuming editing.

I try to avoid the need for quantizing. I will do a fill over and over again 'til I give it the right feel. I don't think sloppy ever sounds cool but a little bit off the mark does give it the "human" feel.

And, sometimes a drummer will play a mixed fill, with quarter notes and dotted eighth notes, triplets, or whatever. These fills would be extremely tedious to quantize. Let them feel natural. That's what these controllers were made to do, give you a way to make your music easier and more fun to make, and make it sound and feel more real.

Maybe, right now you don't feel comfortable enough with your "drumming" ability. Practice a little. Don't give up. You may not ever play drums live for an audience, but at home or in your studio there are all sorts of ways to make up for any drumming shortcoming. Slow the click wwaayyy down so you can execute some of the faster things you want to do. And maybe you'll swerve into something that sounds cool. I won't say how many times I've made a mistake that sounded better than my original idea. And go ahead and quantize, if you must. It's your music, you do what you want.

For the more adventurous, set up a song track and record one long, linear drum performance. This is not for the faint of heart, and it would be helpful if you have

developed some drumming ability, because when you have finished your track, it is quite likely that you will hear plenty of rough spots and mistakes — most of which can be repaired, yes, but again this is tedious work. And, if you don't have a kick trigger pedal, you will need to go back over your drum track to add whatever instrument you had to leave out. After all, you can only do so much with two hands. Punch In and Out in the Locate menu, and Add and Replace in the Record menu are priceless editing tools when recording like this. Go on and experiment. Try some different methods. Make up your own methods. I learned a great deal about this recording just by trial and error and I still haven't settled on a "best" method. And many artists will tell you how much they learned from their mistakes.

In summary, the pad controller is actually an easy and fun method of recording drum tracks for your sequences. I can't encourage you enough to try this method. I think you will likely be excited about what you create with this device. Don't be intimidated by it. The pad controller is a tool in *your* hands, intended to *help* you create, and I am excited about what *you* can create with one. ■

*Rick Lerch Bio (Warning: He has always had trouble with biology). Rick drives a tractor-trailer for a living ("hey, my wife and I gotta eat") and is a bassist and drummer for a heavy-metal band. He admires Pat Finnigan and feels that if Jeffrey Fisher can pose with a guitar for a picture in a keyboard mag, then he can pose with his truck (but he didn't).*

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# Building a Web Site

*Duane Fryburger*

When I first decided to set up my own Web site, I was more or less overwhelmed by the idea. I didn't know HTML (Hyper-Text Markup Language — used to build Web sites) and I had only a vague idea of what I wanted to present. I knew I wanted an introduction, a place for free desktop sounds (my enticement for visitors), a place to put album samples and an order form. I downloaded a tutorial on HTML along with a shareware Web editor called CMED and started coding. By the way, it only takes about a day to learn basic HTML coding and there are tutorials all over the Internet. At the end of this article, you'll find a partial list of Internet resources for building your site.

I started putting together the opening page using the View feature to check my work through the browser. The hardest part of Web design is the fact that you are *designing*. Because HTML is so easy to learn, there are thousands of very ugly Web sites. The online presentation of your music should be as professional as possible, just as your demo tapes and other promotional materials must be of the highest quality. I made many design mistakes at the beginning which I will share with you so that you can benefit from my experience.

I started with a cool background that I had downloaded and a fairly simple graphic for my opening page. I then wrote a basic introduction and set up the links to the other pages that would be on my site (the free sounds page, the album samples page and the order form page). I found that

I had to bold all of my text in order for it to be read over the background. The problem was with the background which I later changed. At least I saw there was a problem — if you've been Websurfing for any length of time, then you've encountered pages with beautiful backgrounds and text that is almost impossible to read. Many people choose to have a colored background as opposed to a graphic file. This is fine because the file loads more quickly, but be sure it is easy to read. And remember if you have a high resolution monitor, keep in mind that many other surfers do not have similar monitors and your page may look very different to them.

When I set up the link to my Free Sounds page, I put in a code to "blink" the text. I thought (at the time) this was Very Cool and a good way to draw attention to this link. I later found out it is very uncool to blink your text. It's a bit like Las Vegas — cheesy. I also used many "horizontal rules" to separate different sections. Rules are fine but it's easy to get carried away with them. As you work with your page, you will learn how to use vertical space as a design element.

When I had the first few pages ready, I booted up my freeware FTP program to upload these pages along with the appropriate sound files and graphics to my directory on my server. HTML is not case-sensitive, so I hadn't been concerned that my file names for my links (pages, graphics and sounds) were exact. Well, Unix (the O.S. of



the Web) is case-sensitive, so I found that most of my links did not work. I spent quite a bit of time going through the file names in File Manager and getting the exact names coded on my Web documents.

Finally, I had everything up on my server and all of the links working. I downloaded every sound from my new site just to be sure there were no problems. I then went to a site called "Submit It" to tell all of the major search engines about my site. At last, my page was up, my work was done and I only needed to wait for the orders for my tapes to come flooding in!

After a week or so, I noticed that I still wasn't listed on Yahoo! or any of the other search engines that Submit It was supposed to contact for me. I eventually decided to go around to the major search engines one-by-one and submit my Web address myself. I've found that other people have had the same experience with Submit It and other similar services. It's best to do it yourself. Each site has different requirements and the best method is "by hand."

Before long, I felt maybe I should add a page of links, since I was seeing this feature on many other pages. And, strange as it seemed, I hadn't yet received an order for one of my tapes. It wasn't long before I found more pages to add (a set of instructions for attaching my desktop sounds to different events, an equipment list, etc.) And still no orders....very strange.

I finally realized two *big* things. The first realization was that for the time being, people on the Internet are into looking, not buying. I had originally planned to market my music only through the Web, since I'm primarily a composer and do very little performing these days. Since that realization, I've accepted the fact that I won't be selling anything through the Web for a while. I'm content to

know that people are hearing my work and I've used the many resources of the Internet to find almost a dozen different places (record labels, radio stations, magazines) to submit tapes for review.

The second realization is that a good Web site is always under construction. I'm sure that since that day I first uploaded my pages to my server (Jan 20, 1996), I've made at least 50 or more revisions, both minor and major. My last major change was to take my latest graphic logo from the top of my opening page (which contained many graphics and quite a bit of text) and make that single graphic the opening page. I then took the rest of the old opening and redesigned it for speedier downloading and a sharper look. And I added "frames" for easier navigation. It's an ongoing project that can be very time-consuming. Any good site is constantly under construction. Any page that is truly under construction (containing only an Under Construction sign or graphic), is not ready and shouldn't be uploaded to a server.

In the last couple of weeks, I've been learning some cool design techniques, such as using tables to control text and including height and width parameters for graphics to facilitate quicker loading. When you've got the basics down, check out some of the Advanced Design sites listed at the end of this article which had these tips along with many others.

I finally have my page in a "maintain" mode, I think. In the past few months, I've had several thousand people pass through my site and it's probably safe to assume that most of them have heard some of my music. This represents a far greater audience for my music than I would ever be able to find without the power of the Internet. It's a Brave New World. ■

## Resources

### HTML Tutorials

1. HTML Tutorial — [http://mmm.cs.orst.edu/CS395/html\\_lesson/tutor\\_1.html](http://mmm.cs.orst.edu/CS395/html_lesson/tutor_1.html)
2. HTML Tutorial — <http://www.csclub.uwaterloo.ca/u/mlvanbie/html/>
3. A List of Sites — <http://141.163.121.36/InternetandComputing/UsingHTML.html>

### Shareware Web Editors

1. Go to <http://www.shareware.com>, pick your OS and then choose from available editors.

### Backgrounds and Icons

1. List of graphics — <http://members.aol.com/elsajoy/free.html>
2. Yahoo's list of sites — [http://www.yahoo.com/Computers/World\\_Wide\\_Web/Programming/Icons](http://www.yahoo.com/Computers/World_Wide_Web/Programming/Icons)

### Publicizing your site.

1. Promote it! — <http://www.iTools.com/promote-it/promote-it.html>
2. Go Net Wide... — <http://www.shout.net/~whitney/html/gopublic.html>

### Advanced Web Design

1. Net Tips for Designers and Writers — <http://www.dsiegel.com/tips/index.html>
2. Design-O-Rama — <http://www.glassdog.com/design-o-rama/frontpage.html>
3. Bob Allison's Web Masters Page — <http://miso.wwa.com/~boba/masters.html>

An excellent resource for all of these topics is Yahoo! — <http://www.yahoo.com>.

## Jordan Fink, Johnny Klonaris

Beth Russell, Beth Clark, Michael Paradise, The Dark Room, Paul Tedeschini

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CD: *A Thought Away* (c) 1994.

Artist: Jordan Fink.

Contact Info: Bill (Jordan) Fink, Rt 1, Box 444, Elk Park, NC 28622, Ph: 704-898-4452; in Atlanta, GA: 404-634-3250.

Equipment: Ensoniq SD-1, TEAC DAT.

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I am grateful that my introduction to the catch-all "New Age" genre of instrumental music was by way of Richard Souther back in the early '80's, before mindless, repetitive pablum flooded the music stores. Anyone who appreciates Souther's magical way of weaving emotional tapestries, as well as his superb production and percussion programming, will have an immediate love for Jordan Fink, who continues the tradition in earnest. Like Souther, Jordan paints soundscapes not so much with texture and ambience (although his CD abounds in texture and ambience), but with wonderful chordal voicings and memorable musical themes.

Jordan mentions in his letter that the entire project was produced and sequenced completely on his SD-1 32-Voice, and mastered directly to DAT. He obviously makes excellent use of his spartan setup, and demonstrates the amazing music-making power available in Ensoniq's workstation synths. Anyone turning up his or her nose (studded or otherwise) at the all-in-one workstation as a serious production tool needs to hear this CD.

1. *Arigato*: The title of this track implies an Asian ambience, but I heard more of a Native American spirit (must be my genes). A randomly percussive intro segues into a moving theme, and eventually returns to a percussion outro.

2. *Moods*: This could be the title of every track on this CD. This is the most Souther-esque track of all, with thick, lush chord voicings pushing the theme over a complex percussion bed. No vocals on the entire album, but somehow Jordan gets you to sing along.

3. *A Thought Away*: This title track is the most moody of all, using spare melody lines as opposed to chord structures. You would never guess this is sequenced on a keyboard workstation. You're not supposed to be able to do this! Goodbye robots, hello human soul.

4. *Roundup*: The opening of this song makes you think

you're in for a disappointment because it starts with a drum-machine rock beat, but Fink's compositional chops make you forget the machine, and all you hear is his memorable melody and arrangements with a hint of hee-haw. Not even the semi-cheesy fiddle and guitar patches detract from the quality of this music.

5. *Jay-Zee*: Around these parts (western Washington) "JZ" brings to mind the infamous J.Z. Knight, the Ramphtha-channeling (and rich) New Age maven from Yelm. But Fink's "Jay-Zee" conjures reminiscences of Pat Metheny tunes, but with his trademark Fink-esque (forget the "Souther-esque" moniker) chordal beds. This track will please those who like a dose of jazz in their mix (two fingers, neat).

6. *My Friend*: The album ends with another feast of lush chords over a hypnotic percussion beat, punctuated by tasteful lead-synth lines and steel drum call-and-response.

This work is filled with compositional triumphs. Any time a CD immediately transports me into a ponderous, other-dimensional emotional space on first listen, I become an immediate fan. My only quibble production-wise is that Jordan's wonderfully tasteful percussion tracks deserve a wider array of outboard effects to provide the sense of spaciousness that his arrangements imply. He places subtle grace notes in the mix which beg for a sonic niche of their own, impossible with the limited FX buss on one synth. This is only the wish list of a tech-head; the music doesn't suffer one bit from its spartan processing. Jordan Fink has crafted a true winner. Music like this could help redeem the term "New Age" from the "Yawn-ee" wannabes, and make it a title that its pioneers like Richard Souther could be proud of once again. Two enthusiastic thumbs up, Jordan!

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CD: *Unfinished Dreams* (c) 1995.

Artist: Johnny Klonaris.

Contact Info: Catharsis Records West, P.O. Box 361074, Milpitas, CA 95035-1074, Ph: 408-432-9654, Email: 75036.1351@compuserve.com.

Equipment: Ensoniq VFX, Mirage, DP/4, Roland MT-32, Alesis SR-16 drum machine, Alesis 1622 mixer, DD-5 drum pad, Tascam TSR-8 and DA-30 DAT, real guitars and piano, and things Johnny is "too embarrassed to mention" (probably just the kinds of things us Hackers love...).

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You should recognize the name Johnny Klonaris from the articles he has written for the *Hacker*, as well as his classifi-

ed ads promoting "Unfinished Dreams." It's always great fun to listen to the music of one of the "bevy" (see the *Hacker's* boilerplate), and "Unfinished Dreams" was no exception.

Johnny's CD contains 17 tracks chronicling his musical (and personal?) journey from 1977 to the present. He has written extensive liner notes, as well as an accompanying sheet explaining the history of each tune. I like that; it lends a more personal touch to an album project. And speaking of personal, Johnny played and sang every part on the album, which is a vocally-centered project, but with a few interlude-type instrumentals interspersed.

So what does he sound like? The Moody Blues. Compositionally and vocally, it's the Moody Blues all the way (although "Stay If You Care" has a decidedly Rolling Stones vibe). Perhaps it's the extensive use of 12-string guitar and wonderful orchestral arrangements, or simply his Moody Blues voice and lyrical style. Comparisons are inevitable, but the shoe fits. However, you will hear hints of all sorts of blasts from the past including some early McCartney ("Ram" album era), CS&N and Pink Floyd. The entire album has a somewhat familiar, nostalgic feel to it that I liked very much. This is a very personal, laid-back CD, and Johnny wasn't afraid to include a number of songs which by commercial standards might appear unfinished (ergo, the CD title). He apparently didn't go overboard on the engineering and production side with a fine-tooth comb, and his Alesis 1622 mixer placed its characteristic slightly dulling edge over the project (too bad, because his room o' gear is more than capable of pristine sound, if only he had used something akin to a Mackie board... if everyone buys a CD, he might afford one!), but sometimes you don't need to engineer an album to please Sting: it's attitude and personality that counts, as well as ingenuity, and Johnny Klonaris has these in spades.

"Prelude": In just over one minute, Johnny chronicles the history of music from cricket chirps (Mirage and C-64) through the log drum era up to its pinnacle: a cheesy electric guitar? At any rate, it sounds *very* cool, reminiscent of the long, psychedelic free-form section in the middle of Hendrix' "1983 A Merman I Should Turn to Be."

"For A Loner": Thick, thick vocals (9-part harmonies) crooning about a cute nurse and a natural history museum. Folksy, yet intense.

"Serenade": A surprising stylistic departure to an Adagio-inspired classical piece, superbly written and executed. Two other similarly styled instrumental tracks are "Piano Interlude" and "Hyrn."

"Shades of Gray": A veiled tongue-in-cheek reference to

the Moody Blues? Anyone who wore out their copy of "Seventh Sojourn" will love this.

"Nola's Untitled Tune" contains the only real disappointment on the CD: a weak electric guitar solo. This surprised me, because the acoustic guitar, and even electric guitar, on the rest of the album is great.

"Evil Tempered": This is Johnny's tip-of-the-hat to alternate tunings, an ELP-ish prog-rock fest. For those interested, he tuned all notes in the scale to harmonics of the fundamental up through the 25th. But it's still prog rock to me.

"Moments," a darkish Moody Bluesish tune, builds up to a "Day In The Life" climax, and ends with the crickets which opened the album. Nice stylistic touch.

If you've paid attention to Johnny's ads, you know that he's offering his CD for ten bucks, all expenses paid. That's barely more than 50 cents per track; probably less than you'd pay in a juke box (is that what they still call them?). Johnny is living proof that you can be a tech-head writer for the *Hacker*, and still produce music with tons of heart and soul and mood.

## Short Takes:

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CD: *Keeper of the Flame*.

Artists: Beth Clark with Mike Wright.

Contact Info: Wright Recording Studios, Box 884, Carbondale, IL 62901, Ph: 618-529-3444. Equipment: Ensoniq ASR-10, TS-12, Roland JV-880, Emulator II, Digitech Vocalist, Linn 9000, Akai 1214.

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These two troubadours have crafted eleven tracks of ballads and minor-key rock tunes reminiscent of Heart and Fleetwood Mac, weaving tales of personal journeys which move from tragic hopelessness to sadder-but-wiser outlooks, love songs, and mythopoeic new age themes of mages and magic. This project drips with sincerity and earnestness, which helps the listener overlook vocal imperfections. Production quality is generally high, with nice use of synth string pads and percussion programming, as well as some excellent guitar work. One gets the idea that this project is part of a process of personal healing for Beth, her music providing the vehicle for expressing the inexpressible, as well as sharing the triumphs of the human spirit with others.

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Tape: Demo Tape (c) 1993.

Artist: Michael Paradise Band.

Contact Info: 17 Mayfair Rd, Cranston, RI 02905.

Equipment: Ensoniq EPS-16+, Yamaha PSR, Peavey 12 channel mixing board, Tascam PortaStudio.

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Michael's three-song demo contains three distinct styles:

"Cool Breeze" has a McCartney "Get Back" feel, but with a Muzak arrangement; "Dancing With Flair" is an anachronistic jazz-standard style reminiscent of "Mac the Knife"; and "Love in San Paolo" is a fast samba. Assuming this is a demo of Michael's compositional rather than performance chops, I recommend staying with the latin jazz styles. Constructive criticism for sequencing: the rhythm tracks at times stray wildly off the beat; use quantization. Also, listen to real drummers on your favorite CDs to get percussion arranging ideas. In the engineering department: watch those levels; you've got some tracks that are crystal clear and way loud, while others are clipping badly (distorted) and way too low in the mix. Your PortaStudio and mixer are more than adequate for leveling out the mix. Read some articles in magazines like EQ or Electronic Musician on the basics of tracking and mixing, and consider using a compressor on the overall mix to tame those levels.

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Tape: *The Dark Room* (c) 1994.

Artist: The Dark Room.

Contact Info: Joyce Rapp, 586 King Ave, Marion, OH 43302.

Equipment: Ensoniq EPS-16+, SQ-2, Korg 01/WFD, M3R, Peavey C8, JL Cooper MSB2, Yamaha TG-55, Roland JV-880, DrumKAT, Mackie 24x8, Alesis ADAT, Panasonic SV3700 DAT, Ensoniq DP/4, ART MDC, 1500 feet of wire.

When I popped in The Dark Room's eponymous tape, my eye caught the sentence in their letter, "The tape is purposefully eclectic." I thought, "Nice euphemism for an inability to focus." Well, my cynicism immediately evaporated when the music started: these folks are *talented*, and, yes, purposefully eclectic! The Dark Room consists of Peter Harper (guitars), J.D. Rapp (keyboards), Phillip Molloy (drums), Joyce Rapp (engineer) and Sarah Bezjian (good looks). It is very difficult to categorize or describe their music, so I'll quote their accurate review in *The Music Paper* (Feb. 1995): "Captivating, goth, industrial, funk, samba (?), techno-alternative beats." Very, very cool vocals, highly processed with the amazing Ensoniq DP/4; they remind me of some of Peter Gabriel's earlier works (is that gravel in the voice digital?). This is extremely refreshing music, and truly eclectic with techno rock songs that break into samba piano jams and then jazzy synth-sax solos, edgy New Age instrumentals, Robert Palmer vocals, and even Bach's "Prelude In Cm" (great rendition!). Very musical, and a sure cure for musical cynicism.

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Tape: *From The Heart* (c) 1995.

Artist: Beth Russell.

Contact Info: H.C. 73, Box 676, Vanceburg, KY 41179.

Equipment: Ensoniq TS-10, Korg M1R, Alesis HR-16, Emu Performance, Alesis ADAT, Tascam 12-ch mixer, Alesis MicroVerb, J.L. Cooper DataSync, Cakewalk Pro for Windows, mixed to Nakamichi cassette.

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Beth Russell writes and sings pop/folk ballads with a hint of

country, helped by her Kentucky vocalizations. For this twelve-song tape, she played the piano parts into the TS-10's sequencer, which were then transferred to *Cakewalk* for editing and adding the other MIDI instruments, arranged and performed by Dennis Dickerscheid. All the MIDI tracks were virtual, using the ADAT for vocal overdubs. This project's strengths are the lyrics and song arrangements. One overshadowing weakness is the extensive use of doubling (and even tripling) the vocal tracks to thicken the vocal parts. This can be an effective studio trick, but these overdubs were so different from each other that it detracted rather than added to the vocals. Beth's best vocal moments were when she sang one solo track, clean (such as on "Don't Tear Our Love Apart"). Also, at times the piano tracks were thin and halting. With pro gear like the *Proformance* piano module and *Cakewalk*, virtual piano tracks can be tweaked to sound wonderful. So, work on those vocal chops, and twiddle with the piano gear a bit more, and Beth's really nice ballads will shine.

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CD: *The Grace of Strange Weather* (c) 1995.

Artist: Abstract Speed (Paul Tedeschini).

Contact Info: 143 Augusta Ave 3rd Floor, Toronto, Ontario, Canada M5T2L4, Ph: 416-974-9294, Email: orrell@arc.ab.ca. CDs are \$12.50 U.S.M.O.

Equipment: Ensoniq ASR-10, JD-800, various other whatchamahoozits.

Abstract Speed is Paul Tedeschini, and "*The Grace of Strange Weather*," his first, independently produced CD, is 28 minutes of soothing, peaceful ambient trance music. Paul recorded and mixed the project in his home studio, using the ASR-10 as the centerpiece, and states the goal of this CD is "to move whoever may be listening" along the universal themes of adversity and the triumph of hope and love. These may sound cliché, but "*The Grace of Strange Weather*" somehow succeeds in communicating these feelings. New age massage and bodywork therapists, holotropic breathwork therapists and hypnotherapists take note: "*The Grace of Strange Weather*" is just the thing to set a trance-induction ambience in your workspace. My only complaint is that the CD is too short! Paul, this is marvelous work; give us more! ■

## Tapes Recently Received

*Demo Tape* — Michael Paradise

*RaceCar* — Hyde Baker, Sean Gibson, Rob Rotermund

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

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

# The DP/4 as Rain Maker

*Johnny Klonaris*

Thunderstorms in northern California? Yup, as I write this, it's pouring down rain. Our relationship with rain has been more intense than usual these last few years — the thunder is just an added bonus. Still, the sound of a thunderstorm is my favorite sonic experience. I recall my youth in Michigan — lying awake on a hot summer night with the wind in the elms, rain, thunder distant and sometimes surprisingly near, add that to the sound of freight trains and freight planes, crickets, traffic; just an amazing cacophony. But I digress before I start.

I admit to loving the sounds of rain. Overworked, maybe, but so it was that the patch CV-Wet Thunder! caught my ear when I first got my DP/4 home and stepped through the patches. But it was a long time before I got around to really looking into how this patch works. Once I did, it surprised me; there's a lot more to this patch than you might think.

For me, the CV-Wet Thunder! patch was the one where I suspected something might be wrong with the DP/4. When I called it up, I got what at first sounded like just hiss. Then I realized it sounded more like rain. I tried running some sound through it, but it didn't respond. When I looked into the patch a bit, I saw that the first unit (A) was set up as a noise source. Ah — processed white noise, no big deal, so I just left it for a while. I did notice however, that the sound wasn't just wide band noise, somehow it sounded more like rain.

Just what is it about rain? Like wind and surf, it's one of the classic relaxation sounds. One reason would be the masking power of these sounds. They cover a wide range of frequencies which can cover other sounds much like a fog obscures vision. But there is more. Listening to an FM radio tuned off-station is pretty close to random noise. There is a similarity to rain, but if you asked people, "Is that sound, rain?" not too many would say yes. It's the differences between pure noise and the natural noises that are the interesting parts. Actual rain has some structure to the sound that makes it different to our ears from other sounds.

It was that structure that drew me back to this unassuming, four unit patch on the DP/4. I decided to find the "Thunder" part. It wasn't too tough for a human. I eventually figured out that the "CV" in the name referred to the use of the control voltage pedal to modify the balance between a sine wave and noise. I switched this to use the mod wheel instead and played around a bit. Sure enough, rain at one end, and at the other end, a deep rumbling not all that different from distant thunder. I decided to figure out just how a sine wave gets turned into thunder.

My first guess was completely wrong. I expected some super-low frequency, nearly subsonic sine wave. Nope: 136Hz — low, but hardly subsonic. That's when I decided to take this small mystery apart. If you've got a DP/4, you might want to call up the patch (4U preset 49). If you've got a CV pedal, plug it in and you're ready to go. If not, you'll need some other modulation source. Mod wheel is pretty common and easy enough to set up. Select Unit A and press Edit. Use the arrow keys to pull up parameter 11 and change the modulation source to something convenient for you. Now you can fade between a gentle rain, and rain with distant thunder (the modulation range parameters are set to make this so).

The patch uses all four units configured as:

Unit A	Unit B	Unit C	Unit D
Sine/Noise Generator	Phaser	DDL	Reverb

By disabling units B, C and D, you hear the unaffected noise or sine wave depending on the modulation you're using. Try turning the other units on one at a time and you'll get an idea of how the last three units manage to randomize the sound and give it some structure. The phaser sweeps up and down the sound, adding a bit of structure to it, but nothing much by itself. The DDL is what does the majority of the mangling. It takes the sine wave and pitch shifts up and down every second or

so. It also adds several "random" echoes since the LFO is cycling at a period that is close to the delay of the DDL. Still, with the Phaser and DDL, the sound is more like an overprocessed sound than rain and thunder. The Reverb finished the job. It smooths out most of the discernible artifacts of the Phaser and DDL and you're left with a sound that might not be what you would expect just by looking at the configuration.

So what?

Kinda my thought. But then I thought to bypass Unit A. Now I've got a patch that will turn any sound into a rainy day. (See what too much rain can do to you?) But this is just the start. Any good reverb will randomize a sound to some extent. Now we can take that to an extreme, or anywhere in between.

It's the in between area that I usually find most interesting.

The rest of this article will discuss the ideas behind some changes that are possible. The side bars have more detailed instructions. In addition, patch files are available for downloading to your DP/4. More on all this later.

## Rain Verb

It seemed to me that it should be possible to do a sort of a sea shell for rain. Something that sounded like rain, but only when there are other sounds around. You might first try playing music through the modified Wet-Thunder patch to see what it does to musical sounds; simply bypass Unit A and play some sound through the first input. I think you'll notice that to change the patch so that musical sounds would sound like rain requires that a few things happen. For one, percussive sounds will definitely peek through a DDL and your ear will immediately pick up on the distinct echoes and recognize the sound as not rain. Higher pitched sounds will also need to be dealt with as these come through quite recognizably, especially in the first few seconds of the sound.

The first thing I did was to replace the GEN module with a pitch shifter. This allowed me to broaden the pitch a bit more going into the rest of the processing so that higher pitched sounds would be scattered further, faster. What really made this work was to change the

input configuration so that units A and B were in a feedback loop. I set the pitch shifters to  $-0.90$  and  $+1.50$  semitones (which works out to a sort of 3:5 ratio. With the feedback loop this meant that each pass through, all tones would get split into two tones one slightly lower, and one slightly more higher, and a complex tree of pitches, branching higher and lower comes out, with a slight tendency to rise, since there is more up shift than down shift. This particular setup also has a slight cricket tendency; a pure tone through the AB pair will produce a chirping pattern on the order of 1-2 Hz that doesn't hurt the illusion too much. This mostly solved the high pitched sound problem.

I next tightened up the delay; the separate echoes are more obvious with musical sounds than with pure pitch or noise: with music you've got more cues to help you pick out the individual echoes. I changed the left and right delay times on unit C from 700ms and 400ms to 210ms and 160ms, keeping the same 7:4 ratio. This shortened the times between echoes so that they were likely to be lost in the reverb decay.

Bumping up the reverb decay to a hefty 11.4 seconds finishes the plastering-over job. Most any sound run through this 4 unit patch will come out sounding quite a bit different than when it went in.

## Surf Verb

A simple modification can produce another special purpose patch. By changing the predominance of the pitch shifting to downward rather than upward, we come up with a patch that, to these ears at least, sound more like crashing surf. I simply modified both pitch shifters to shift down by five to six semi-tones.

Admittedly, the applications for both of these patches are rare: they are definitely for special purposes, but sometimes that's just what you need.

In the spirit of exploring the middle ground mentioned earlier, I decided to see if I could create more musically useful patches.

## Cave Verb

Going back to Rain Verb and reducing some of the pitch modulation and other mangling, we can convert this into a patch that retains some of the musical struc-

## Creating the Patches

Here are some step-by-step instructions for creating the various patches mentioned in the article. In general, when I capitalize an entire word, I mean that you should press that button. This allows me to use the syntax of the DP/4 and the syntax of English at the same time — when that works.

### Modified CV-Wet Thunder!

To call up CV-Wet Thunder, dial up CONFIG 50 and SELECT it. Now press A and dial up number 49 and SELECT it. You should start hearing a gentle rain. To modify this patch to use the mod wheel instead of the control voltage pedal, EDIT parameter 11 (use the arrow keys) and change it to a value you can use for modulation. (Cntrl-8 Mod Wheel works well for me).

To bypass the Noise/Sine Generator, simply press A twice. Now you can play sounds through the Wet Thunder patch to see what it does. Try bypassing units B, C and D to find out what each contributes to the patch. At this point you can play with the sin/noise balance and/or bypass Unit A to hear what the patch does with musical sounds.

### Rain Verb

To create the Rain Verb patch, set up for 4 Unit preset: SELECT, CONFIG, dial-up 50, SELECT. To get the patch, press A, dial back one to 49, SELECT. The display should show "CV-Wet Thunder!" With A selected, press EDIT and dial-up 80: Pitchshifter. Using the arrow keys to select parameters and the dial to change the values, change the following parameters:

Arrows	Dial
03 Semi	+02
04 Fine	+50
07 Semi	+00
08 Fine	-90
12 Rate	48
13 Width	30

Press B and change

01 Mix	75
02 Volume	99

Press C and change

03 DelayTime	210 ms
04 DelayTime	160 ms
05 Rate	66
06 Width	25
08 Delay Regen	-34
09 Cross Regen	+44

Press D and change

03 Delay	11.4 sec
----------	----------

Press CONFIG and change

02 [A<>B] feedback	2
04 Amount	75

At this point you have Rain Verb. You can save this away as a 4U preset or a Config preset — your choice.

### Surf Verb

To create Surf Verb, start with the Rain Verb you just created, and make the following EDITS:

Arrows	Dial
Press A and change	
03 Semi	-05 *
07 Semi	-06

\*Note, this gives a pitch change of -5 semi tones +50. A bit odd, but it works.

That's it. Hang ten.

### Cave Verb

For Cave Verb, once again call up Rain Verb, and EDIT, then:

Arrows	Dial
Press A and change	
03 Semi	+01
13 Width	10

Press B and change

04 Width	50
----------	----

Press C and change

06 Width	10
----------	----

Press D and change

03 Decay	5.50 sec
----------	----------

This should inspire some spelunking music, perhaps on the order of Pink Floyd. Or not.

## Downloading Patches

The realities of transferring data in these times requires us to consider a small number of computer types and a similar number of transfer methods. Between the ubiquitous (oh, look it up, you'll see it again) PCs and Macs, as well as Unix systems, Amigas, Ataris and others as well as transfer methods such as ftp, email, and the current be all and end all, "Da Web," it could seem like it's all too complicated. Well, sure — get use to it. Still, there are some islands of common ground. The arc program and its various incarnations such as lharc, lzh and others, do exist in some form on every computer platform I've run across. So, that (specifically .lzh format) is my personal choice for providing these patches to the world.

Details on actually downloading the file are left up to you. Mostly. The file is named "rainmakr.lzh" and is located at the *Hacker's* ftp site. If you're using a browser, this is linked to the *Hacker's* home page at <http://www.trnsoniq.com/~trnsoniq>. The ftp site itself is at <ftp.trnsoniq.com/~trnsoniq>.

The file, once on your computer, can be broken into a group of files that can be sent to your DP/4. What you'll need is a computer, a program capable of reading and dissolving .lzh files, and some way of sending a SysEx file from your computer to your DP/4; many sequencers can do this. There are also public domain and shareware programs like MIDI-TERM and others that will send the contents of the SysEx files to the MIDI interface. The files contain the actual System Exclusive messages: they start with hex 0xF0 and end with 0xF7.

On my VFX, if you save a single patch with SysEx and send that patch back to the VFX, it goes into the edit buffer and you can save it where you want. Unfortunately, that feature is not implemented in the DP/4. The files I provide will overwrite the patches on your DP/4 in the same locations as they were on my DP/4. This particular conundrum was much more of a challenge than it seemed it should

be, but I settled on a solution that I suspect will work for most.

The patches that I'm making available will overwrite the Config presets in the last three memory locations 47-49. I figure if you have the means to transfer these files to your DP/4, you should have the means to backup what is in those locations. I realize that my not be true for everyone, but it seems a reasonable compromise.

So, the file: rainmakr.lzh contains three files:

Filename	Preset # and name
rainverb.syx	47 Rain Verb
surfverb.syx	48 Surf Verb
caveverb.syx	49 Cave Verb

Each file contains one SysEx message that will put the named Config Preset in the preset number shown.

To make sure your DP/4 will receive and understand these messages, make sure you have the following parameters set:

Press System (until 50 shows up):

50 MIDI SysEx ID=01  
51 Receive Enabled  
52 Preset Memory Protect=Off

Set up this way, if your DP/4 receives the SysEx message in the file rainverb.syx the display should show:

Cfg Preset 47  
Dump Received

If so, you're on your way. Keep dry.



ture that goes into it. I reduced the range of the pitch shifting, and it's LFO range, the depth of the phase shifter, and the range of the LFO on the DDL to reduce the amount of randomization of the sound, and I reduced the reverb decay to lessen the amount of confusion added at the end. The result is a patch that still retains some of the rain-like structure of Rain Verb, but that lets more of the original sound through, and is thus more like a regular reverb. This patch could find some use in a more musical, and less special effect setting.

## More Verb

Okay, I admit it, I'm basically lazy. The idea of having to come up with one more patch name, four-letter "Verb" was more than I could stand, so I gave up creating more patches. Seriously, the idea here is that you can continue the process. By reducing the amount that each of the units changes the sound, you should be able to come up with a kind of effect that twists the sound around by the amount you want, to create the balance you want between some sort of reverb, and some sort of special effect like changing a beautiful guitar solo into a nightmare of a tidal wave. The fact is you get to

choose. And I suppose that's the point of these wonderful toys that technology, Ensoniq, and our occasional ability to afford them, produce.

## Free Verb

You can follow along in the step-by-step instructions and create your own copies of the patches I've described. If you want to learn more about how these things work, breaking them down and playing around with them is a great way to do that. At the same time, different folks have different needs. To that end, the patches above are also available for download, ready to turn your DP/4 into your own, personal rain maker. (See the sidebar on downloading patches.)

## Last Verb

I hope this little exploration into the wetter side of reverberation has given you some ideas for ways to get into your DP/4 and do more with the possibilities it offers. I had fun making everything just a little bit wetter, but now I've got to cut the grass. ■



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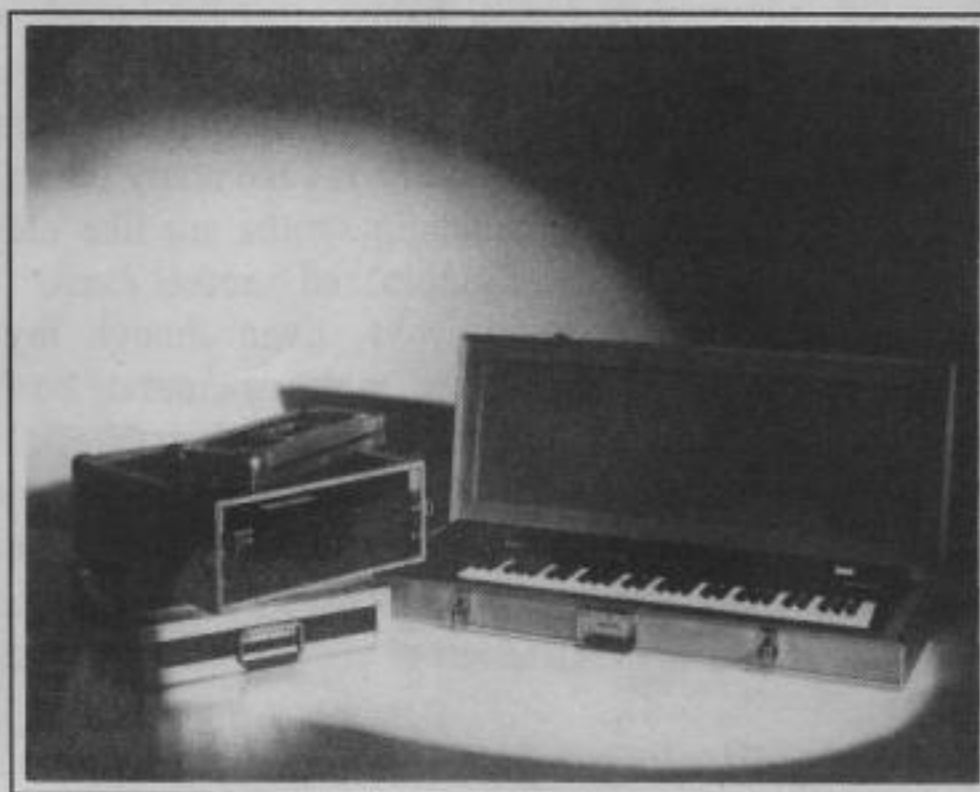
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# First Baby Steps in Programming Old Synths

(Or — Ways to Make Your Old Synth as Comfortable as Your Old Jeans)

*Frank Fortunato*

The nice thing about the *Hacker* is that it gives us techies the opportunity to dive DEEP into the great Ensoniq armada of synths and share findings with fellow users. At the same time it's nice for beginners to also feel at home, so here are some ideas aimed at newcomers to the world of Ensoniq synths. The veterans will yawn through most of this, but we do want to encourage the newbies. The ideas here are an expansion on things that I discussed in an introductory way in a January 1995 *Hacker* article. You may want to read that in conjunction with this.

For our example let's go back to an older synth that has plenty of life left in it, the SD-1. Like many others out there I find that old Ensoniq synths are like old jeans or slippers — comfortable and useful, even if used or outdated in some ways. Even though my TS-12 is wonderful, it's a beast to move around. So I would not trade my lighter SD-1 for anything. (Well, I could be tempted. I heard about the new synth just about to be released, and it sounds like the dream machine of a lifetime.)

## **The Very First Thing: audition sounds properly**

After we've loaded up our favorite sounds and used them and tweaked them for a few weeks or months (years even!!) sooner or later we all want to go back and find out how what other sounds we can squeeze into our limited storage space for ongoing use.

Having collected hundreds of SD-1 sounds over the

years, (many still available in the *Hacker*) it is exciting to go back and hear old sounds "for the first time" by taking new experience and new contexts with you as you review them. Someone told me once never to wipe out sounds that you think are useless. Good idea!!

What makes sound auditioning on the SD-1 and other Ensoniq synths even more interesting (and time consuming) is that we have those instant patch select variations available. There's only so much the mind can absorb and remember with many sounds and up to three other variations.

So with that in mind:

### **1. Use A Cartridge**

Hard to find but it's even worth taking out an ad in the *Hacker* to get a used one somewhere if all else fails. Having just 60 RAM locations may be adequate for many but some of us find we really like that second bank of 60 programmable sounds. And another use for the cartridge that comes in handy when updating your sounds is as a "Compare" device. 1) Store the cartridge programs temporarily to disk so that you can reload them after your auditioning session is ended. 2) Then load your internal bank temporarily to cartridge. 3) Next load banks into internal to audition. 4) Now you can toggle back and forth between the new internal bank you are test driving and your tried and proven "master" bank that is temporarily stored on the cart.

When I can listen to sounds along with those that I

have labored over, tweaked and customized to my taste, any new sound vying for a slot in my master bank really needs to be good. It still amazes me that a sound I “discovered” was only a slight variation of a sound I already had in my master bank.

As an aside, it’s a good idea to organize your sounds in some logical way to keep you from having to fish through the whole pond to find your catch. I imitated the way that the Ensoniq programmers grouped the sounds in the ROM banks into roughly 10 sets of six programs. In that way I always know where to look for pads, strings, electric pianos, organs, etc.

## 2. Use A Double Pedal

Because of the unique way that Ensoniq constructed the sounds in the VFX/SD/TS synths (six voices to each program with variations that can be accessed with patch select buttons, I find that for my playing style, the double pedal imitating one of the patch select buttons is just plain simpler for me to navigate. While its usefulness is obvious in playing, it is also useful for our discussion here as an aid to auditioning and programming sounds.

First, change the master settings (master button) so that foot-switch one (FS1) is set to patch select left and foot-switch two (FS2) is set to patch select right. This leaves us without sustain, but we will pick that up in a moment. (We TS users don’t have to worry about that since we have two pedal inputs, and up to four pedals available, so we can almost always have sustain as one of the settings along with all the patch selects or to access the many other pedal features).

In my playing style as a church musician, I find that I mostly play as an accompanist with lots of “pad” chordal-type of playing. Both hands need to be on the keys almost constantly. Now I can demo the sounds and with the pedals hear instantly the variations. Over the years I have found sounds more useful in their patch selected version.

So what happens when I find that I prefer the right, left, or combined patch select sound (both pedals depressed) to the “open” sound with no patch select? Simple. Just reprogram the sound so that the desired voices are accessed in the “open,” and variation posi-

tions. That is one of the simplest features of the programming section — the set of buttons on the right side. Try this:

- Depress the select voice button. This shows you what voices are active and which are muted (in parenthesis).
- Demo the sound with all its variations (patch selects) and watch what sounds “open and close.”
- Experiment further by muting and unmuting the voices and choose which way you will want the sound programmed in the open, patch left, patch right, and combined settings.
- Copy and write the voice (save it).

If you want to take the first baby steps into further programming (tweaking) of the actual sounds before doing the copy and write features select a voice (one of the six that go to make up the program) and adjust the octave (pitch button) to suit your taste. Make any volume adjustments (output button) and effect adjustment (effects button). If you find that the voice selected adds little or nothing to the program for your taste or needs, mute it in all four variations and thus gain some polyphony.

## 3. Use A Second MIDI Keyboard

Let’s go back and sort out the need to demo the sounds with sustain, since our double pedal is temporarily set to right and left patch select. A second MIDI keyboard can play your keyboard and its sustain pedal will sustain the other board as well. Simply MIDI out from your master keyboard to the MIDI in of the SD.

Of course you need to turn the volume of your second synth completely off. (The first time you forget to do that it will drive you crazy trying to find out why you can’t find and remove that buzzy string sound!!)

## 4. Other Uses Of The Second Keyboard

In the past I only auditioned sounds on their own, and not in a setting layered with other sounds. While using the second keyboard to get sustain for your audition-

ing session, take advantage of the available sounds from the second keyboard to help get a better feel for the Ensoniq sounds in a layered context. I would call up a piano, electric piano, or string sound on the second synth to help me better hear the possibilities and usefulness of the Ensoniq sound. If you plan to keep using the two synths, remember that you can always save these combos as presets. (See the January and February *Hacker* issues where I discussed TS presets. Most of that TS article will apply to the SD and VFX synths as well).

By doing demos of sounds in layers I found that many pad sounds that did not sound right to me on their own, took on a whole new life and usefulness when mixed in at a lower volume level as part of a layered sound.

Once your ears and brain reach saturation levels, remember to reset your double pedal on the SD to pick up sustain. Of course you lose either the right or left patch select, so decide to choose the best variation and always set that to the pedal that is not used for sustain.

### 5. Kick Back

I hope these very entry level things will inspire a few new users out there to take their first steps in making their keyboards fit like a comfortable set of jeans. Now that you are feeling comfortable, kick back, and relax, and read some past issues of the *Hacker*. Sooner or later, they gradually begin to make sense. And think twice before disposing of your SD-1. And if you absolutely MUST dump your SD-1 32-voice, call me first. ■

## Classifieds

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ASR-10 Rack, 16 meg, \$1600. ESQ-M, 2 Eproms, \$500. Yamaha TX216, \$300. Kwai K1m, \$150. Alesis 1622 mixer, \$400. Roland RD-300, 88-key MIDI piano, \$1000. Perfect condition, mainly home use. Contact Jonathan, (208) 983-2876 evenings, (208) 962-3271 days.

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One of our most common requests from new subscribers (new owners) is for more basic tutorial information. We've all been there. Unfortunately, the *Hacker* is usually "there" when a new instrument first makes its appearance — and then we move on. While back issues can answer many questions, not all are still available and they do represent an additional expense for the new reader. Hence, "*Hacker Reinitialization*" — yup, old goods in a new wrapper. We feel a little funny about the whole reprint thing — so we're going to keep it small. Clark's series on the SQs is the most requested, least available, and the most generally applicable (KSs & KT's in particular — and he's checking 'em for freshness), so here we go...

## The SQ FX Made EZ 4U

*Clark Salisbury*

Welcome back, you programming devils, you. We've looked at a lot of the stuff that goes into making up SQ sounds — waves, filtering, modulation, enveloping and so on — so now it's time to start delving into the SQ effects section.

The SQ provides two signal paths (or busses) to the effects processor — FX1 and FX2. A third bus, called Dry is used to bypass the effects section and send the signal directly to the SQ's outputs. These busses are accessed separately for each voice in a sound via the SQ's output section.

The effects built into the SQ generally fall into one of two main categories: Single and multiple effects. The single effects provide a single, highly optimized stereo effect, such as the Concert Reverb or the 8-Voice Chorus effect. The multiple effects include such things as the Chorus+Reverb, Flanger+Reverb and Phase Shifter+ Reverb. The multiple effects can actually include as many as five separate effects; for instance, the Cmprss+Dist+Verb effect includes compression, flanging, distortion, reverb and filtering.

The two effects busses, called FX1 and FX2, are used with the single effects to control how much effect each voice in a sound will get. For example, one voice in a sound could be sent to FX1 with a 40% wet-to-dry mix (40% of the signal that appears at the outputs of the SQ is from the effect, 60% is dry and un-effected), and another voice in the sound could be sent to FX2 with a 15% wet/dry mix.

With the multiple effects the busses are used somewhat differently. With the Chorus+Reverb effects, for example, voices sent to FX1 are processed through both the chorus and reverb, while voices sent to FX2 are processed through the reverb alone.

There are 13 effects algorithms available in the SQ. Included are six single effects: Concert Reverb, Hall Reverb, Room Reverb, Warm Chamber, 8-Voice Chorus and Phase Shifter. The other seven effects algorithms are all multi-

ple: Chorus+Reverb, Flanger+Reverb 1, Flanger+Reverb 2, Phaser+Reverb, Rotary Spkr+Verb, Dist+Chorus+ Verb and Cmprss+Dist+Verb.

Of course, there's more to effects programming than simply selecting algorithms and routing the voices. Each effect algorithm is fully programmable. You can adjust reverb decay times, chorusing rate and depth, distortion amount and so on. In addition, a number of effect parameters can be modulated in real time from a number of the controllers or modulators. You can assign the modwheel to control flanger rate, for example, or use velocity to control reverb amount. All in all, there's a lot of stuff you can do here, so we'll be spending some quality time in this area over the next couple of installments. We'll begin our sojourn through the SQ effects with a look at routing.

We'll start by selecting ROM #14, Jazz Izz. Press EDIT, then WAVE, and then 0 to move to the SelectVOICE: page. All three voices are active in this sound; they're all set to ON. Select the first voice and hit UP to solo it. If you play a few notes across the keyboard, you'll find that this voice accounts for the acoustic piano found in the upper ranges. Now solo voice2, and check it out the same way. Aha — this voice is used for the bass sound in the patch. Further investigation reveals that voice3 is used for the hi-hat sample that's layered with the bass sound on the lower half of the keyboard. For now, let's turn off this voice so that we can concentrate on just the bass and piano sounds.

Hit EFFECT, then 0 to move to the top of the effects menu pages. You will find that the Hall Reverb algorithm is the one selected for this program. Also note that the FX1 bus is set to 30% wet/dry mix, and FX2 is set to 57%. Let's check out the voice routing for this sound.

Return to the SelectVOICE: page (hit WAVE, then 0) and select voice1 (it should be flashing). Now hit OUTPUT, and then 2 to move to the Output Bus page. You will find that voice1 (the piano sound) is being sent to bus FX1 (since the display is showing Output Bus=FX1). Now let's repeat the process with voice2, the bass sound. Select it and then return to the Output Bus page. You'll find that it is also being sent to the FX1 bus.

Select FX1 on this page, and change it to DRY by hitting the Down arrow. If you play the lower half of the keyboard now, you'll find that the bass sound no longer has reverb — it is being passed directly to the output section without being routed to the effects at all. If you play the piano sound, though, you'll find that it still has reverb, since it is still being routed to FX1. Now let's assign the bass sound, (voice2), back to the FX1 bus. Select Dry and hit the up arrow button once. Now select the piano sound (voice1) by hitting WAVE, then 0, and selecting the first voice. Return now to the Output section, and change FX1 to FX2. Notice that the piano now sounds a bit wetter; that's because FX2 is set for a higher percentage of wet-to-dry mix — 57% to be exact. Let's check this out further. Hit the Effect button to return to the effects section. You should be seeing this:

HALL REVERB  
FX1=30 FX2=57

Let's turn the reverb down a bit on the bass, and up a bit on the piano. Select the FX1 bus (FX1=30), and use the slider and/or buttons to change this to something like 16 or so (by the way: if you set this value to 00, it will have the same effect as bypassing the effect altogether). Notice now that the reverb sound on the bass has gotten very subtle. Now select the FX2 bus (FX2=57), and turn it up — let's be crazy and try something like, oh, say 72 — a pretty high value. Notice now that the piano sounds very wet. Let's try another example.

Using the same bass and piano sound that we've been working with so far, select the effect itself — in this case Hall Reverb — the words should start flashing. Now hit the up arrow. The effect should change to Room Reverb. Now hit it again, two more times. You should come to the 8-Voice Chorus effect. You'll notice that the 8-Voice Chorus algorithm is preset to a 50% mix for both effect busses. Select the FX1 bus, and adjust its value down to around 38 or so — you'll find that the chorusing on the bass becomes fairly subtle now, while the chorusing on the piano remains pretty dramatic.

It should be pointed out that if you now return to the Hall Reverb effect, you'll find that the values set for the FX1 and FX2 busses are no longer where we previously set them, but have returned to their default values of 25% for each bus. This is because each time you select an effect algorithm in the SQ, the default setup for that effect is loaded into the ESP (Ensoniq Signal Processor) chip, replacing whatever was there previously. This is no big deal right now, but sooner or later you'll be working happily away devising the perfect effect for that new bazouki

patch using the Rotary Spkr+Verb algorithm, when you'll suddenly wonder what the bazouki would sound like through the distortion effect. You'll select the Cmprss+Dist+Verb algorithm and check it out. You'll most likely decide that you were better off using the originally intended Rotary Spkr+Verb effect, but when you re-select its algorithm you'll find that all the parameters you've been working so hard to get just right have reset themselves to the default setting for the effect.

So as we progress and you become more and more adept at creating new and stunning effects on your SQ, remember this cardinal rule. If you've developed an effect you like, save the sound you're working on to memory before trying out new effects. That way, if the Screaming Bazouki patch doesn't work out, you can always re-select the stored version to get back to the effect you'd originally created.

Anyway, that's how effect busses work when used with single effects. But what happens when you're using multiple effects?

Using the same bass and piano sound, select the effect and change it to Chorus+Reverb, and check out the result by playing a few notes. You'll find that now the bass is being processed through the reverb and chorus, while the piano is being processed through the reverb alone. We can adjust the amount of reverb on either sound by changing the values for FX1 and FX2. For example, if you want just chorusing on the bass and just reverb on the piano, set the value for FX1 to 00. If you want chorusing on the piano, but not on the bass, however, you'll need to change the output assignments for the piano and bass voices. From the output section (hit OUTPUT, then 2) piano would be assigned to the FX1 bus, and bass would be assigned to the FX2 bus.

So how do you adjust the chorus amount? This parameter (along with many others) is adjusted from within the effect algorithm itself. And this being the beginning of a fairly deep subject, and me with limited space and limited

attention span, I think we'd best save this stuff for the next installment. ■



# 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, Internet: interface@transoniq.com. In many cases a quick answer can be obtained by posting to our interactive, on-line Interface at our Web site (<http://www.transoniq.com/~trnsoniq/interface.html>) or calling Ensoniq CS at 610-647-3930.

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.

What's up -

If anyone wants to know, there is a new web location for loading/sending TS/ASR programs and sounds. It's called ETSA and it's located at <http://mariani-navsses.navy.mil/ensoniq/ensoniq.htm>.

You need a transfer program to exchange files and there is one for MACs called EPSm. It's currently \$24.00, but does everything you need for TS/ASR exchanges. Email Terje at: [terje.finstad@fys.uio.no](mailto:terje.finstad@fys.uio.no). He apparently lives in Norway and developed the program. I'm awaiting the program myself.

Has anyone had problems with velocity control on the TS-10 VCF algorithms? I can't get them to trigger in multi-mode. It seems that velocity bypasses the FX MOD. It only happens in multi-mode. Thus I can only use the TS in omni, and throw away multi-timbral use!

Any help out there?

Eric N Michaels

[CS - I assume you mean you're having trouble controlling effects when in sequencer mode. When you're using the sequencer, only one track should have control of the effects at a time. You can give effects control to a track by setting the status of the track on the FX-MODS page (located in the effects menus) to CNTRL-FX.]

[Eric Michaels (follow-up) - Hello again. I found my problem. It exists with any TS operating system under 3.0. If anyone noticed this problem, they probably have the old O.S. The new upgrade costs \$100 and it has to be installed by an authorized dealer. If you don't use sounds with the VCF algorithms in sequence mode, you probably won't need it. I'm a techno-head and program a lot of sounds with heavy mod-filtering. My TS works fine now and I thank Burt and Al for solving my problem.]

TH -

Around May 1992, I purchased an Ensoniq SQ-2 from McMurray Music in St. Louis, Missouri. At this point, I am certain that the Ensoniq SQ-2 I purchased in 1992 is a lemon.

In 1994, I saw a "battery low" error and took the keyboard to McMurray Music to replace the battery. Instead, I ended up spending 300 dollars to replace the motherboard.

In January 1996, I moved to Louisville, Kentucky. Imagine my surprise, when in May 1996, I once again saw the "battery low" error. This time I took it to "Far Out Music" in the Louisville area (on the Indiana side, Exit 4 on North 65).

The technician replaced the battery and all seemed fine until two weeks later, when the "battery low" error reappeared. When I called the technician he told me that I would need to replace the motherboard to correct this problem. When I told him that I've already done that, he suggested I give the original company, McMurray, a call and see what they can do.

I called McMurray today, and the keyboard sales person told me that he understands my frustration, but he cannot help me, because Ensoniq does not stand behind its products like other, more reputable vendors. He suggested that next time I should buy a keyboard from a reputable dealer such as Roland.

Based on this and my previous history with this keyboard, does it make sense to put another 300 dollars into this keyboard, just so it might work for another year?

Any suggestions?

Sincerely,

Janet Jones

[TH - We'll let Clark and Ensoniq handle the technical aspects of this, (it sounds like you might just have a partial short somewhere other than the motherboard), but just for our own two cents worth - judging from the way they didn't find the actual problem when they "fixed" your board the first time and their ridiculous comment about Ensoniq, we'd have to really question whether McMurray (or, at least somebody at McMurray) knows what they're talking about.]

[Janet L. Jones (follow-up) - Just FYI...

Ensoniq has agreed to fix my keyboard "under warranty." Hopefully, this will cure my four-year-old Ensoniq SQ-2's chronic battery low error and motherboard replacement needs for good.

The keyboard has been shipped to Ensoniq, and is expected to return home in about two weeks.

Thank you for letting me share my comments.]

[TH - Glad things are working out.]

[GNormand@aol.com - I have owned seven Ensoniq keyboards and the company has ALWAYS helped me fix any problem I might have had. It is one of the few major corporations that will give you a phone number to a live person to help you. The not-so-helpful salesperson who recommended you go with another keyboard was full of BS.]

[CS - I second that - the salesperson's statement that Ensoniq doesn't stand behind their products is absolute hogwash. Ensoniq has demonstrated time and again that they are willing to go the distance when it comes to customer service, as is evidenced by the fact that they've undertaken to resolve your problem without regard to the original warranty

period for your instrument.

*It seems likely that your salesperson is attempting to sour you on your Ensoniq product in hopes of convincing you to buy something new. I spent 10 years in retail music-store sales, and this sort of things really gets my boxers in a brouhaha. My best advice? Find another dealer.]*

*[Ensoniq – This situation has been handled to the customer's satisfaction. We repaired the unit here at the factory and returned it to Janet Jones. We left a message for her on July 15th to check up on the SQ-2. Rick, Janet's husband, left us a voice mail saying that the SQ-2 worked fine and that he appreciated our responsiveness.]*

---

TH –

I have some great patches that I have created for the VFX-SD and SD-1 that I would like to trade for other user created patches. I would also like info on shareware and freeware utilities and programs.

John L. Whipple  
mdg@texas.net

*[CS – If you're interested in exploring the net for Ensoniq-related shareware and freeware, there's no better place to start than Michael Hyman's most excellent "Ensoniq Resources on the Internet guide" (<http://www.netaxs.com/~mikeh/ensoniq.html>). Happy surfing!]*

---

Hey guys,

My name is Daniel. Actually, I've read all of Garth's list and info on great Mac utilities to use with my ASR-10. I'm still looking for EPSm and KRZ2SD1, which I assume are on the Oakland site. The problem is I can't connect there no matter what related Ensoniq site I'm trying from. For example, <http://www.netaxs.com/~mikeh/ensoniq.html>.

Furthermore, I get "unable to locate

server" errors when using the address "<http://www.acs.oakland.edu/oak/eps/eps.html>."

So is the server down, or is there secured access from anonymous users now???

DREAMPALACE  
PRODUCTIONS  
panx@ix.netcom.com

*[TH – That link seems to work okay from our site.]*

*[CS – I've also accessed this site many times with no problems. If you're still having trouble, you might want to contact your Internet service provider and see if they can't help you.]*

*[Shawn Scott (scott25@enter.net) – I was on the Rubber Chicken Software page the other day and I think I saw a link to send e-mail to request the program. You might want to check it out. The address is <http://members.aol.com/chickeneps>. It was in the section where you can download demos. Hope this Helps.]*

---

TH –

My VFX, while I am working in the edit buffer constructing a voice, muting or soloing one wave after another, sometimes goes into a "willful" mode, and starts muting or soloing a waveform on its own. And it won't quit. As many times as I undo what it has done itself, it puts it right back the way it wants to, after a few moments, especially of my playing notes again.

What makes it, or causes it, to decide to do this? How do I stop it? What is the "fix"? Does anyone else have this happen??

Thanks for your attention. Please respond. Driving me crazy.

Also, I'm looking to buy: a CV pedal ("expression," control voltage pedal), a sustain pedal or a double-pedal (SW-10), and RAM storage cartridges (or cards),

for both a VFX, and KS-32 (card) – the kind that stores all sounds, presets, etc.

1) Does anyone wish to get rid of theirs? or 2) know where I should look in a good used value? or 3) know how to construct or substitute in some way for these items? Does anyone know if I can use similar products of other brand-names – for example does a Roland "Expression Pedal" work on Ensoniq instruments?

Thanks for you prompt attention. I have to move pretty fast on this.

Chris  
NYC  
prader@nyplgate.nypl.org

*[CS – Chris, have you checked the prices for Ensoniq pedals lately? Compared to other manufacturers, they're dirt cheap! Brand new, they're cheaper than most pedals are used. And yes, I think that Roland expression pedals can be used with Ensoniq gear, but last time I checked, the least expensive Roland pedals listed for over \$70.00, while the Ensoniq pedal is around \$30.00.]*

*[GNormand@aol.com – You are missing half the fun of playing these keys if you don't have the pedals. Both the sustain(s) and the CV can be programmed to do a variety of things, and like you were told, they are not expensive – but if you do a lot of one nighters, don't wrap the cords too tightly, the wires are fragile.*

*Regarding your VFX – Sounds like perhaps a bad connection somewhere that is scrambling the circuits. With the age on the board, you may want to have a tech (or yourself if you are capable) open it up and gently push each connection in – or blow it out, give it a good cleaning.*

*[Ensoniq – Regarding the voice muting and soloing problem that you are experiencing, we need more information. Please give our Customer Service Department a call at (610) 647-3930 between the hours of 9:30 AM ET and 12:15 PM ET and 1:15 PM ET and 6:30*



PM ET Monday through Friday.]

TH -

Does the ASR support SMIDI and is it possible to share a hard disk and CD-ROM between a PC and the ASR?

Mattias Roos  
roos@pub.mil.se

[CS - No, the ASR does not support SMIDI. And no, you can't share a hard disk between your ASR and PC, because formatting the HD for one will erase all formatting and data used by the other. You can, however, use a SCSI CD-ROM drive with either machine, but not simultaneously. Although it might be possible to get all three devices (ASR, PC, and CD-ROM drive) booted up while all plugged into the same SCSI bus, you can only have one device (ASR or PC) accessing the drive at any one time.]

TH -

I am an organist who takes somewhat perverse pleasure in using an SD-1 32 Voice in some possibly atypical ways in a fairly formal setting. I MIDI the SD-1 to the church's Allen MDS-85 all the time.

I recently acquired a 28-key pedalboard from an old electronic organ that has, bless its vacuum tubes, gone on to its greater reward. I would love to be able to connect this pedalboard (which is basically just a collection of wooden slats) to some kind of gizmo that would essentially turn it into a MIDI keyboard controller for the feet (that is, a MIDI pedalboard controller).

I'm sure it wouldn't be terribly difficult, I just do not know the first thing about what is essentially the construction of hardware. If I could do this, I could control both the SD-1 and Allen from a "remote" location using the SD-1 as the keyboard and this pedalboard, and still be able to have a hand free to direct the choir.

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by Internet: [chickenEPS@willmar.com](mailto:chickenEPS@willmar.com)

Do you know of anyone who could give me some pointers on how to do this? Most of my organist colleagues don't work with synths, and my synth friends aren't familiar with full pedalboards.

Thanks for the help!

Mark Frazier  
Arlington, VA  
(Frazma@aol.com)

[TH - Offhand, I would say that (unless someone has already constructed such a thing), this is a **WHOLE LOT** harder than it sounds - and it sounds pretty hard. Those are digital streams going out your MIDI cable - we're not talking a bunch of simple switches here.]

[E. Becks (erb@freeway.net) - Been there! Done That! I am also a church organist using a TS-12. I just gutted a Hammond H262 of its little glass jars of electrons and replaced with integrated circuits. In the process I designed a printed circuit board and single chip micro to intercept the harp sustain signals, 49 in all, and generate a single channel of MIDI out. One velocity is used and there is **NO** support for MIDI in or MIDI thru. When finished, installed and verified I could possibly provide a copy. As mentioned above **THIS IS NOT TO BE TRIED AT HOME** (so to speak) as it requires having a working knowledge of MIDI and designing both hard-

## eTH — A Faster, Cheaper Hacker

If you can receive e-mail via the Internet, you can take advantage of avoiding the post office and get a faster, cheaper, e-mail version of the *Hacker*. The e-mail *Transoniq Hacker* contains all of the same information and advertising as the printed version, but it's only \$20/year - anywhere on the planet. Plus, if you convert over from the printed version you'll get extra issues added to your sub. Interested? Just send a message to us at eTH@transoniq.com and we'll e-mail back complete subscription information. Let us know if you'd like a free copy of the current issue and we'll send one along.

ware and software.]

[CS - I agree with E. Becks - don't try this unless you're sure you know what you're doing.]

If you're not sure, you might consider the purchase of something designed for this purpose. For example, I believe that Fatar makes a MIDI pedalboard (at least, they used to). And most of the major organ companies (Allen included) offer MIDI'd organs - I wouldn't be surprised if one of them offers a MIDI pedal system.

Failing that, you might try scanning Keyboard and Electronic Musician magazines. You'll find ads for several companies specializing in MIDI retrofits for vintage analog gear. Perhaps one of them could retrofit your pedals.

Finally, if you must do it yourself, you might consider looking for an old, used, uninteresting MIDI keyboard that you could gut for its MIDI stuff. Older models of Casio, Yamaha, Technics, and Suzuki portable keyboards often go for bargain-basement prices; check with local music stores and pawnshops.]

TH -

Hello, I have recently purchased the MR-Rack and I'm looking for any sites with sound patches or any good information on how to squeeze the most out of this little box.

Thanks,  
Thomas Kadlec  
Thomas@ms.uwohali.com

[CS - The MR's pretty new, so you may not find a whole lot out there just yet. Still, you might try launching yourself from Michael Hyman's most excellent *Ensoniq Resources on the Internet* guide (<http://www.netaxs.com/~mikeh/ensoniq.html>); that should get you pointed in the right direction...]

[Dan James (jamesd@ttc.com) - I am in the same boat, waiting for Unisyn.

Maybe we could converse.]

TH -

I am having no luck figuring out a way to accurately access my SD-1's patches from Cakewalk. I seem to get only internal bank sounds - omniverse, etc. I would like to be able to select from all three banks of sounds, if possible.

Thanks in advance for any advice.  
- Robert

[CS - This has been a bugaboo for a number of our readers. I don't use Cakewalk with any regularity, but one of our readers - Benny Richardson from Edmond, Oklahoma - does, and he's kindly provided us with his own insight:

"On the main screen of Cakewalk there is a provision for setting patch numbers. Leave this blank. It seems to override patch select data entered as a MIDI event. Enter bank selects first (controller 32), then patch numbers 0-59, or 60-119 - \*regardless\* of what the manual says about patch numbering. I have also found this to be true with my SQ-1. Also, as we should all know by now, MIDI loops are a no-no. The Cakewalk manual states the preferred mode to use is local-off. At least when recording a sequence make sure that each track is set only to receive if the TS-10 MIDI Out and In are both connected to your computer MIDI interface. When using Multi-track record, any \*defined\* track will record data, whether it is being 'sent' anything or not."

If this doesn't provide the information you need, I'd suggest contacting Ensoniq Customer Service directly.]

TH -

I just bought an Iomega Zip Drive to backup my ASR-10 (which I bought recently as well) and I'm having the hardest time getting the sampler to recognize it. The Zip Drive manual is

written for computers with no mention of samplers, etc... Is there something I'm missing?

I have no idea what an interleave is, or what channel to set the SCSI device ID to assign. I tried setting the sampler's SCSI ID to 6 and then 7, but there was no response.

The 100meg "Zip Tools" disk which came with the drive seems to be a utilities disk, and I don't know whether or not I can use it to back stuff up or whether I need to go out and buy another Zip Disk.

What's the easiest way to set this thing up?

Thanks,  
Raoul Fischer  
cyberia@csra.net

[CS - There have been several hurdles in the quest to make Zip drives compatible with Ensoniq gear (for more information, see Garth Hjelte's article "Zip-ity How-To-Do Da" in TH #132). In the meantime, here's the latest Zip info, lifted directly from Ensoniq's Web Site:

Recent compatibility issues between the ENSONIQ ASR Instruments and the Iomega Zip drive have been resolved. ENSONIQ and Iomega have been working closely together to correct a formatting problem that surfaced after the original drive was released.

Due to small changes in the Zip hardware over the past year, certain Zip drives would not respond to the standard SCSI "Format" command, which is the command used by Ensoniq ASR samplers and other music products. Since the drives ship with custom software for use on a Mac or PC, computer users do not have a problem, only special hardware SCSI devices such as musical instruments hardware hard disk recorders.

If you own a Zip drive and are able to use it with an ASR without problems, you need not worry. Your unit has the proper software and you do not need not take any further action.

*If you are having problems getting it to work with an ASR sampler, please read below the released statement from Iomega and follow the instructions included. We would like to thank Iomega for their quick and professional assistance in resolving this problem.*

Date: 1/31/96

Subject: Audio Video (A/V) format

problems with the Zip drive.

To: ENSONIQ audio equipment users who have experienced a problem with their Iomega Zip drives.

Iomega Technical Marketing has identified and resolved a compatibility issue with certain versions of the Zip drive. This problem is evident when a FORMAT COMMAND is issued to the drive

## Transoniq-Net

### HELP WITH QUESTIONS

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

**All Ensoniq Gear** - Ensoniq Customer Service. 9:30 am to noon, 1:15 pm to 6:30 pm EST Monday to Friday. 610-647-3930. Ensoniq's Fax On Demand line, (1-800-257-1439) can also be used to retrieve specs, OS info, hard-drive info, and the like.

**All Ensoniq Gear** - Electric Factory (Ensoniq's Australia distributor). E-mail address: elfa@ozemail.com.au; their web site at <http://www.ozemail.com.au/~elfa>; or e-mail their resident clinician, Michael Allen, at [mallen@geko.com.au](mailto:mallen@geko.com.au). Phone calls, Business hours - Victoria. (03) 480-5988.

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

**TS Questions** - Pat Esslinger, Internet: [pate@execpc.com](mailto:pate@execpc.com), CompuServe: 74240,1562, or AOL: ESSLIP.

**TS, VFX, and SD-1 Questions** - Stuart Hosking, [stuh@ozemail.com.au](mailto:stuh@ozemail.com.au).

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

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

**VFX, SD32, and EPS-16+ Questions** - Dara Jones, Internet: [71055.1113@compuserve.com](mailto:71055.1113@compuserve.com) or call 214-361-0829.

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

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

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

**EPS, EPS-16 PLUS, & ASR-10 Questions** - Garth Hjelte. Rubber Chicken Software. Call anytime. If message, 24-hour callback. (320) 235-9798. Email: [chickenEPS@willmar.com](mailto:chickenEPS@willmar.com).

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

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

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

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

**ESQ-1, MIDI & Computers** - Joe Slater, (404) 925-8881. EST.

without using the IOMEGA drivers. The problem has been resolved and the corrected/updated product should be in the distribution channel in 3-5 weeks.

If any Ensoniq customers are having a problem with their Audio equipment and the Zip drive please contact IOMEGA by PHONE or FAX at the following number: IOMEGA Customer Service Phone (801) 629-7630; IOMEGA Customer Service Fax (801) 778-3461.

Be sure that the A/V code is referred to during the call or fax. This will alert the Iomega Customer Service personnel to their specific needs.

If the customer returns the Zip drive to the factory without notifying Customer Service about the A/V failure it is possible they could receive the same vintage or drive in return.

Iomega appreciates your assistance in resolving this issue and apologizes for any inconvenience this has caused.]

[Ensoniq - The Zip tools disk is write-protected and can be formatted by the ASR, but must first be unlocked via SCSI from a PC. If you don't have the necessary hardware, you can send the tools disk to Ensoniq, c/o Dave Netting and he'll be glad to unlock it for you. Our address is Ensoniq Corp, 155 Great Valley Pkwy, Malvern PA 19355.]

---

TH -

How do I download sounds for my ASR-10? Do I need some kind of program in my computer to do this, and if so where do I get it from?

Thank you,  
Michael G. Johnson  
wretch@earthlink.net

[CS - These questions (and many others) are answered in Garth Hjelt's "From Cyberspace to your Ear," (available at the Hacker's ftp site) which originally appeared in TH issues #122 (August '95) and 123 (September '95).]

---

TH -

How do you use the OEX Output Expander for EPS Classic? I bought it used and it didn't have a manual. Please help.

Thanks!  
Lynne Martin  
lynne@gamedude.com

[CS - Basically, you just plug it in. But DON'T, DON'T (did I say DON'T?) connect or disconnect it while your EPS is turned on - you can do serious damage.

Anyway, once you've plugged it in and powered up your EPS, you'll find you can assign waves, layers, or entire instruments to any of the OEX outputs from the AMP menu pages: scroll until you see OUT=, (if I'm remembering correctly), and use this variable to set which output you want the currently selected wavelayer/instrument to go to.

You can also control output from within the sequencer. Hit Edit, then Track, then scroll to reach the OUTPUT= parameter (I'm still doing this from memory - if you don't find what you need, talk to Ensoniq Customer Service; they'll tell you the real deal).]

---

Hi,

I am looking for the Windows version of the Ensoniq Sample Database (shareware) program created by Joe Santacrocce. I have the DOS version of the program downloaded from the Oakland archives, but have recently come across a beta of the Windows version on the Midilink BBS on the Internet. The problem with them is that I only want the one program but would have to pay them a \$45 subscription fee. The filename is: ESDWIN1.zip. I have even tried all of the search engines available with no luck. Anybody know where else I can get this program?

Thanks in advance for any assistance rendered!

Arthur Perkins  
atrain01@castle.net

[CS - I'm afraid I know of no other source for this program. Have you tried contacting the Midilink BBS and explaining your plight? Perhaps they'd provide you with just the program at a reduced rate, or at least tell you if there's a way to contact the author (have you tried using Alta Vista or any of your favorite search engines to hunt for Joe Santacrocce?). And Mr. Santacrocce (if you're lurking), you might want to dash off a note to Mr. Perkins, here, or to us at the Hacker - sounds like a pretty cool program you've created.

If you can't acquire ESDWIN, might it be possible to export or extract the information contained in your DOS database to a raw text file? If so, there should be a relatively simple way to import that data into your Windows database of choice.]

---

Hi Hackers,

Short question: I don't know if this is true for "hardware-based" sequencers, but at least it's true for software like Cubase: The program reads the single MIDI-values track by track, i.e., the top-most tracks will have the most accurate timing.

Is this the case with Ensoniq-OnBoard-sequencers, too? Is the timing of Instrument/Track 1 better (mathematically, of course :-)) than of Instrument/Track 8 - due to the internal architecture?

Many thanks for reading,  
Dietz  
dietz@atnet.at

[CS - This is the case with every sequencer I've worked with, so I always recommend putting the most rhythmically critical data in the lower-numbered tracks in whatever sequencer you might be working with.]

Hi,

Can you tell me if the ASR-10 is compatible with Logic Audio? In other words, will Logic Audio be able to read from my SCSI CD-ROM connected to the ASR? Will I be able to make patch changes? Right now, every time I change an instrument in the track window of Cakewalk Pro Audio, the ASR starts loading a sound I don't want.

Thanks,  
John Newton  
WVIC FM

*[CS - If I'm understanding your question correctly, yes, Logic Audio will work fine with your ASR.]*

*While Logic Audio will not "...read from (your) SCSI CD-ROM..." directly, I don't think this is actually what you mean to ask; reading from a CD-ROM and making patch changes are two different things.*

*The ASR will attempt to load sounds from whatever storage device it's currently using (in your case, its SCSI CD-ROM drive) whenever it receives a program change on the MIDI channel (or channels, if it's in multi-mode) it's set to respond to. In addition, you can control navigation through the various banks on a disk by sending combinations of program changes - see your owner's manual for details.*

*If you don't want the ASR to load sounds from CD when it gets a program change you can disable this function by pressing Edit, then System, then scrolling until you see MIDI PROG CHANGE=ON, and setting the variable to OFF. Or, just don't send program changes on any MIDI channel used by the ASR.]*

Greetings,

I am primarily a pianist. I recently bought an Ensoniq SQ-2 for a very low price. I would like to do more things with it but I cannot figure out the manual at all. I just need to know simple things like how to combine voices, how to use the recorder on the console, etc. Very, very basic stuff. No one can tell me of a book or a website where I can find this info. If someone can help me either to combine voices, combine drum rhythm with keyboard playing, record my playing and overdub it or make suggestions on who or where to ask for basic basic information, I would appreciate it.

- Steven

*[TH - Clark will probably have some words of wisdom on this, but in the meantime, you might try calling some of the people on our list of volunteers (you can find it in the sample issue at the web site). Pat Finnigan, in particular, answers SQ questions. He can be reached at 317-462-8446. You might also check with Rubber Chicken (320-235-9798) to see if they ever managed to get the SQ instructional video tapes.]*

*[CS - Me? Words of wisdom? Ha!]*

*Actually, my editron seems to know as much (or more) about the topic than I, so I'll just keep out of this one, other than to mention that we are currently re-running a series of articles of mine detailing the ins and outs of SQ programming. This information is probably a bit more technical than you want to get, but I thought I'd mention it anyway.]*

Transoniq Hacker and friends,

1) Does any one know how to connect a TS-12 up to a device, e.g. word processor, so that when a sequence is selected on the TS, the associated word file is displayed on the screen? Maybe there's some way using the SCSI option and Song Select command.

I want to be able to select a sequence (song), and its words, automatically, and preferably also a line of notation. Presently, I am setting up Cakewalk Pro Audio to do this, but it's only a compromise. It will not work automatically - a button must be pressed to call up the lyrics, and another for the notation.

Cakewalk allows a play list of up to 128 songs. This is great, but for each one, those two buttons must be pressed to get lyrics and notation. Cakewalk will give a lead sheet type display (if you press the button) but the words on the notation page are too small to be read. (I am using a 10.5-inch screen laptop.)

2) Ensoniq, I curse you every time I put the MIDI plug in. Why couldn't you have designed them to be up the other way so that the locating dent could be used to get it in the right position before pushing in!?

3) I'm disappointed to find that if using a sysex track dump to set up the TS from a remote sequencer (Cakewalk), the controller settings in the sysex - patch select, attack, bright, release, and user-effect parameters, etc. - don't affect the incoming MIDI data, which follows.

4) Also, the sysex track dump is saved auto despite this being set to NO in the save-changes page. This means that if sysex is sent to an existing sequence

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position, the set patches are changed (lost) by the sysex.

Many thanks,  
Mel Laraway, Australia

[CS - 1) I've never heard of anyone designing a word processor with MIDI (or any other kind of timing) support; I suspect you'd do better to look for a more robust sequencer - one that supports lyrics and auto-scrolling windows. I'd suggest taking a look at Emagic's Logic (<http://www.emagicusa.com/>), which will display lyrics in any size and font on screen, in time with your music (at least it will in the Mac version). It also includes the ability to provide a scrolling notation display.

The downside? The learning curve is steep, and the program's not inexpensive. Contact Emagic Inc., 13348 Grass Valley Ave., Grass Valley, CA 95945, (916) 477-1051.

On the other hand, I've heard there's work being done to perfect a hardware device which will display lyrics embedded in sequences (standard MIDI files, I believe). I don't know much else about it, other than it's designed to sit atop your keyboard, and scroll lyrics as the sequence plays. Stay tuned for more info...

2) The MIDI devices that I own seem to be about evenly divided between cables that orient one way, and those that orient the other, so neither way actually seems right to me.

3) I tried this out with my system at home (Mac-based sequencer and TS-10), and it worked fine. I was able to set up the various track parameters in a sequence, save the sequence, then dump the sysex to the sequencer. When the sequence dump was sent back to the TS, all the track params correctly set up, and when I then played the sequence (from the Mac) it played back correctly. My best suggestion? Give Ensoniq Service a call (610-647-3930), and go through the process in detail with them. Maybe they can figure out where the hang-up is.

4) That's just the way it is. Oh well...]

---

Hello to all Ensoniq Users!

My Name is Peter and I'm using a TS-10.

1) Is there a way to synchronize the Hyperwaves of the TS-10 to MIDI Clock instead of using the rate Parameter?

2) Which CD-ROM Drives are compatible to the TS-10?

Peter

[CS - 1) I'm afraid there's no way to synchronize the Hyperwaves to an external clock.

2) Here's the official info (unofficially lifted from Ensoniq's web site) on what CD-ROM mechanisms will work with your TS-10/12. It's up to you to determine which of these mechanisms might be found in a device from a manufacturer not appearing on this list. Also, devices not appearing on this list may not have been tested - it's possible that some of these may work.

"Because every SCSI set-up differs, and users' demands on a system vary, Ensoniq recommends that you purchase a drive at an establishment that will allow you to return the drive if it does not meet your specific requirements.

"CD-ROM drives tested and approved by Ensoniq for use with the TS-10/12:

Sony	YES	Chinon 435/535	YES
NEC	NO	Toshiba 2X/3X	YES"]

---

Hi,

What are my choices of programs for transferring samples via SCSI to and from my ASR-10 and a PC? I know that Sample Vision supports this but I don't want to pay for the editing facilities because I don't need them.

Matt/Sweden

[CS - Your best bet, as far as I know, would be to check in with Giebler

Enterprises (<http://members.aol.com/giebler/>), 26 Crestview Drive, Phoenixville, PA 19460, phone: (610) 933-0332, fax: 933-0395. I believe they've been working on software to allow your ASR to communicate with your PC via SCSI, among other things. Other than that, I know of no other inexpensive utility for transferring samples via SCSI.]

---

Dear Hacker,

I was just reading through the March 1996 issue (yeah, I'm a bit behind the times...) and noticed that John Hricko was wondering where to find the SoundProcess operating system. SoundProcess is an alternative operating system for the Mirage, which essentially turns the sampler into a 16-channel multi-timbral synth with the ability to access any of 32 sounds in a back instantly. This multi-timbral capability is great if you're using the Mirage with an external sequencer (though you are still limited by the hardware's 8-voice polyphony), and the ability to instantly access any of the 32 loaded patches is ideal for live performance where seven seconds of disk loading time seems like an eon.

Syntaur Productions sells seven different SoundProcess disks, each with a runtime version of the operating system and three different banks of sounds (96 patches per disk). The run-time version of the OS allows you to do everything the full-blown system does except for computer editing of the patches. The Syntaur disks are \$18.95 each, or \$99.95 for the complete set of seven. The full-blown version of SoundProcess - without any sound patches at all - originally cost \$249.00!

Syntaur also sells the SoundProcess Manual and Tutorial for \$18.95, as well as about a hundred different sample disks for the Mirage. Anyone interested can call us for a free catalog (713-682-1960), or visit our web page at <http://www.fatsnake.com/syntaur>.

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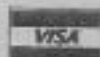
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