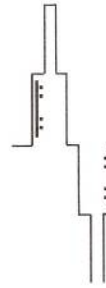


Transoniq



Hacker

The Independent
Newsletter for Ensoniq Users

Programming Sampled Sound Effects on the ASR

Phil Rogers

Though this article may seem to be limited in application, this is somewhat deceptive: some of the functions hidden beneath the ASR's hood can be very difficult to grasp for novices, and even for those of us who have been working with it and earlier Ensoniq samplers for quite awhile. Discussions of sound can tend to get very abstract; trying to understand and find practical uses for these abstract concepts can be frustrating. But by approaching, for instance, the activity of looping using concrete analogies from nature, using actual, recognizable natural sound phenomena for our point of departure, hopefully we can bring things down to earth and make this, more readily available to people, more usable, and do it more quickly.

Recently, because of a rather extensive composing project I've been asked to do, I decided I needed to build a collection of sound effects from nature. These were pretty much mostly either environmental sounds (e. g. crickets and birds on the serengeti) or individual animals, human noises and whatnot.

Environmental sounds oftentimes are in stereo on the sampling CD; sounds where the sound on the sampling disk is relatively long, and already has a gradual fade-in and fade-out are the easiest to sample and to edit, often needing nothing but truncation to save a little memory, or more importantly to make sure the effect begins playing immediately when you hit the key. But of course you want to make sure you don't accidentally truncate a small almost-inaudible fade out at the end of the sample.

General Truncation Strategies

For the beginning of the sample there are two

good methods; Garth Hjelte outlined one several years back as part of a *Hacker* article: his method involved temporarily making the root key [edit: pitch] of the wavesample very high, which makes the sound play back very low, slowing everything down to the point you can really zero in on the very initial transients of the sound.

Since I would rather work on the sound as I will really be hearing/using it, the method I prefer is to go to the wavesample end page, set it to zero, then increment one percentage point at a time until you first start to hear the sound; then move to the fine adjust parameter, decrementing until you just get to the point where you again don't hear any little pops or wisps of sound (you don't have to get too exact here, usually within 30-40 sample words is appropriate). Then, shifting to the sample start page, move the percentage parameter as far up as it will go (it will automatically stop at the point you just set on the sample end page). Play the key again: usually there will still be no sound, if there is the slightest little ping or pop, move it back to zero, then go back to the sample end fine adjustment parameter, and decrement down 30-40 more sample words. Go back to the sample start percentage parameter and move it all the way back up again; 99% of the time you will hear no sound. (If you still hear something, keep repeating the step until you do in fact hear nothing).

Now go back to the sample end and set it to 99%; play the key. It should sound just fine. Then, however, especially if this is a musical sound, even more especially if it is a sound with a fast attack, like many percussion and vocal sounds, play some trills to experience if there is any delay in the onset of the sound. If

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This newsletter is stopping publication
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Issues remaining: **3 (2)**

If your address label indicates more
than 3 issues remaining, please let us
know if we need to work something out
with back issues or something.

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there is, you may want to go back and repeat the foregoing procedure in order to truncate any sort of faint wispy or breathy sound artifacts at the beginning of the waveshow, but this is exceedingly rare. Maybe the drummer brushes the drumhead slightly or the vocalist makes a slight wheezing sound before the serious part of the hit or vocalization occurs.

I would not ever lop off anything that sounds more like, say, a pop or a ping, as that means you've almost surely sliced off part of the true attack of the waveshow, and it will probably sound kind of weird; of course there could be uses for this kind of thing as a special funkification effect, hard-core industrial jargon, and so on. Anyway, once you've reset the sample start/end parameters, play the sound again to make sure there is no pop at the beginning; then try your trill: if it works for you at this point, by all means, truncate.

For the end of the waveshow, you work in reverse: begin on the sample start page, and move the percentage parameter up until you hear only the very soft tail end of the waveshow fading out. Then go to [edit: amp], and turn on the boost (if it's already on, turn up the waveshow volume all the way, remembering what the setting is), play the key and listen. Then do a similar manipulation as you did earlier for the front end of the waveshow. But this time, when you think you have found the point where all the sound fades out, still go up a couple of percentage points to check, as sometimes, due to the periodicity of the sound, its waveform will fade below the threshold of hearing but reemerge slightly thereafter (one or more times) until it's truly faded completely out. You want the whole sound to be there later in your mix, so the fade out is natural, cutting off the end of that horse whinny, or whatever. Once you've got it, go to the sample end page, and push the percentage parameter down as far as it will go (again, it will stop where you set the sample start point moments before). Set the sample start back to zero, turn off the boost to avoid pain/damage to your ears, or otherwise return the waveshow volume setting to where it had been, play the sound to make sure nothing's amiss, then truncate. Of course, if you know you will be looping the sound, say a frog, or a rhythmic cricket patch, you won't need to mess with the end of the sample at all just yet.

Looping Strategies

If the sound is rather short, or if it's long but you want to be able to have it sustain for longer than its natural length, then it will be necessary to loop it. There are two basic kinds of waveforms that we end up having to deal

with here. First is when the sonic pattern is more amorphous rather than periodic (e. g. when there are a zillion crickets and/or a bunch of different birds, but none of the critters was close enough to the actual microphone to stand out in such a way as to produce any kind of obvious periodic pattern or rhythm): here you can make the loop as long as possible, including all the sonic material you can/want, so the fact that part of the sound (i. e. the loop) is artificially repeating may hopefully not be noticeable at all.

For the other type of waveform, exemplified by, say a nighttime ambiance with certain cricket rhythms or bird calls standing out and repeating at rather close intervals for most of the duration of the waveshow, we will want to loop a section that is already repeating, thus lengthening the series of repetitions until we lift the key, for which time we can program a fade out after the key is released. This method is also sometimes the only way to go, if say, the sample is only a few seconds long, and/or if on the sampling CD, it doesn't have a gradual fade-out, instead cutting off rather abruptly. More on that in a bit.

For novices at looping (don't laugh: I had a looping phobia and a mental block against it for, literally, years), nighttime ambient sounds, or a single frog call, are about the easiest kind of waveshows to loop, with drum loops not too far behind. One trick in finding a loop is to remember that you can move the sample start and end points temporarily to determine approximately where the recurrent pattern you want begins and ends: then set the loop start and loop end to those same values, and then put the sample start and sample end parameters back to 0% and 99%, respectively. While doing this 'testing', it is often smart to not set either of the start/end points at a place where you can hear an obvious pop or click when the sound starts and stops as you hold down the key, though this is by no means a hard and fast rule. Then go to the page that says [forward: no loop] and change it to [loop forward], then play the key. At this point you'll usually have to decrement the loop end parameter a few percentage points at a time so you're not hearing silence at the end of the sample until the loop starts playing, then backing down in slower increments until you have a pretty nice or perfectly rhythmic, repeating loop; sometimes when things aren't quite right yet, there will be little pops/pings/crackles which indicate either changes in volume from the end of the sample to the beginning of the loop (this would more likely be the case for long, non-repetitive ambient samples: see the next paragraph), or else you haven't set your endpoints quite right so you've either, at the front end, sliced off a small portion of the

beginning of the firstnote/birdcall/drumbeat in your loop or else included the endpoint of some previous but unwanted material; or at the back end, you've sliced off part of the end of the last note/birdcall/drumbeat of your loop-you'll have to move to the fine adjust loop end parameter, or to the loop start or loop position parameters to fix this glitch. It's usually not that difficult to do.

For a more ambient sample that is longer and doesn't have obvious repetitious bird or cricket phrases, instead of the foregoing, set your loop start parameter somewhere around the point where the sound has already faded up to its full volume, and leave the loop endpoint at 99% at first, then adjust it downwards until you like the sound. If the sample is really long, you can temporarily set your sample start well into the waveshow so you will hear the loop starting quicker, as long as you remember to turn it back to 0% once you've found the loop you want. The ASR will be able to play the whole loop even if the loop start parameter is set further back into the sound than where you temporarily set your sample start.

On the subject of truncating your waveshow after looping, there are three different situations that come to mind, depending on the nature of your sound. If it's a frog, and you want your croaks to recur at regular intervals (or change the duration of the silences between the croaks, more on that later), then you want to leave some silence at the end of the sound so it will keep croaking rather than sounding like some kind of amphibian impersonating a pneumatic drill after having swum around for a few minutes in a pond laced with Jolt. But then you would have already built that into your loop by this time; if you forgot to, and now want to add silence, you can still do that using the [command: LFO: add data]. So feel free to adjust the sample end parameter down to where the loop end parameter is set (it can't go lower than the loop end while looping is on). Then truncate, and you'll gain back some system memory.

The second scenario is when you have a sample that includes very little interesting or useful material after the point in the wave where you set your loop end; or else, there is an abrupt tail-off at the end of the sound which you know you definitely don't want to be hearing (a lot of environmental sounds on sampling disks intended for house and techno music, etc., are like this, as well as being mono samples). So, you then can truncate in the same fashion as in the first scenario we just discussed. Then program a fade-out so the loop will keep repeating as the sound fades after you release the key, which we'll discuss in another minute.

The third (but probably not final) scenario is when your wavesample contains significant material after the loop end point, with or without a natural fade out which is already a part of the wave data of the sound. For whatever reason, you want the ASR to play through the loop as long as you hold the key down (which is the normal protocol here), then upon releasing the key, play the part of the wavesample after the loop end point until the sound is over (at the sample end point or at a programmed fade out). A good illustration of how this can work, and the application I first used it for, was with a relatively long sample of an African tribal chorus. There was a short phrase within the very much longer sample which I wanted to be able to have repeated over and over, then have the rest of the sample (continuing with different sung phrases) play itself out after I released the key. There are only three settings you need to do for this, on [edit: wavesample] page, you change "loop forward" to "loop and release"; then go to ENV3, to the second release page, and change the level from -99 to 0, which means that when the release part of the wave starts playing, it will start at the same volume as that of the loop, rather than louder or softer than the loop. Then, on that same page, adjust the time (the left parameter) to 99, or, if the end of the wavesample is somewhat abrupt, to a lesser number so the sound will ramp down (fade) to nothing just before you would formerly have heard the abrupt stoppage.

Fade In and Fade Out

If you want to, you can then detune one or both layers (-2 and +2, or so) on the [edit: pitch: root key: fine adjust] page; then if you hold the key down long enough and/or you have a relatively long second release programmed in, the two sound sources will begin to slowly go out of phase, because the wavesample in the slightly higher pitched layer is now vibrating a little faster than is that of the lower pitched layer. This will cause the overall weight of the sound to move from one side to the other, and sometimes even back again. Though very unnatural in many contexts, this is an exquisite special effect in others. It can be particularly interesting and dynamic when used with some drum loops, making them kind of dense, wet, and somehow clean all at the same time.

If a couple or three samples (of similar content) that you have looped sound kind of lame by themselves, you can layer them, then pan each to a different part of the stereo field, adjusting their relative volumes and/or filter settings so you get the proper feel of distance and presence for each one respectively, and have an overall mix that is not too loud or distorted. If you've already programmed good

fade-ins for each one, you can set the layer delay parameter a second or three different for each one. This can be especially good for water sounds (the ocean, rain, streams, etc.).

Sometimes, even with multiple samples (for example, three) playing on the same key like this, you can still copy each layer, and then pan to the opposite side for each as before, but, to give stereo placement, of course, one of the layers of each identical pair of wave data would have to be panned to a setting somewhat different from -99 or +99. Here you could end up with six layers for your particular patch select. The other patch select button variations could bring in only a couple or three of the layers, producing different crickets, and/or birds, stereo placement, and so on, for each patch select button.

In this type of scenario, if you end up with everything sounding pretty much the way you want it, but somehow one of the sounds is too prominent, you can play with the filter type and/or the cutoff frequency for that wavesample. This can also help when there is an undercurrent of distant traffic type noise or a slight breeze as part of the sample that you'd like to remove. I discovered this while working with a dirty sounding sample of a chick (i.e. baby chicken). Because its "peep" was faint compared with the roosters and hens the samplist recorded, he/she had to jack up the gain, which resulted in enough hiss to make the sound unusable out of the box (er... coop). I changed the filter to [2LP 2HP] which effectively eliminated all that mid-range grunge, and boosted the wavesample volume a bit, so it now sounds perfect.

With a looped frog call, or raven call, you can copy it so you have eight different frogs/layers, or a whole flock of crows. For the frogs, place them at eight relatively equidistant locations left to right in the stereo field. Change the wavesample volumes so that some seem close, other further, some very far away. Change the pitch a little or possibly the filter settings, so some frogs sound littler, bigger, or whatever. Change the loop end points so they don't all have the same tempo and cadence, maybe even modulate the loop end [edit: wave], using noise as the modulator, so the tempo of their croaking varies somewhat over time.

More on Creating and Modifying Stereo Movement

For one (or more) of the frogs, you could even tie its pan setting to the mod wheel so you can make him/her seem to hop around! This should probably be one of the loudest (closest) frogs, so its signature croak/pitch will remain relatively recognizable as it

moves from spot to spot. Go to [edit: amp: pan mod] and select ['wheel' as the mod source, then dial in a fairly large mod amount, either positive or negative (i. e. right or left). Maybe turn that frogs loop off for good measure, or fiddle with its release or second release time, maybe even zeroing them, then tweaking the other envelope parameters such that it plays for a 3-4 croaks only, then stops (without a volume fade-out). By the way, does anyone remember that '80's song "*I Would Croak for You*," by the Artist Formerly Known as Frog Prince?

Before closing with a brief consideration of stereo movement for sounds/patches of the environmental variety, what about those animals that, at least up close, would display some movement as they sounded their individual calls. I mean, a frog at 30-40 feet, or a bird at 50-100 feet would manifest sonically as a point source of sound, though of course with reverberations. But a horse whinnying from 10-20 feet away should not seem so static a sound, as she shakes her head: likewise for lions, elephants, and even nearby birds. I remember a couple of years ago while I was out in a local nature preserve, spending several minutes trying to see a cardinal: as he fooled me by turning around on his branch 15 feet up, sending his call off in various directions, which made it sound as if he were perching in different locations of the tree, or even that there was more than one of him, though he never moved from one spot. I find that setting the pan mod to [envelope 1] with amounts from around -2 to around +2 does the trick: some sounds actually seem like they're sort of gently rotating in a tight spiral close around their points of origin. Move the amounts up to plus or minus 8 or so, and it's as if, with the elephant that he's either running (though, unfortunately, without the sound of booming footfalls), or his trumpeting is carrying across through the forest from left to right or vice versa. This is also good for turning a static monophonic thunder sound into rolling thunder. As this effect usually alters the overall left to right balance somewhat, you may have to adjust your wavesample pan (location) to suit the new configuration.

For effects like a distant bird flying in from the left (raven, goose, or whatever), maybe staying in the center of the stereo field (or off somewhat to one side) for awhile, then flying back the same, or the opposite way, do this: after looping the birdcall so it repeats, program a fade-in using the ramp-up envelop template, editing the attack time to suit your imagined application; set up a comparable fade-out using the second release parameters. Copy the wavesample into another layer, panning the two layers hard left and right, respectively. Then lower the value for the left

layer's attack time somewhat, so it (the sound at the left side of the stereo field) will ramp up more quickly: as the slower fading-in right side starts sounding, you will hear the series of bird calls gradually moving from the left to the center.

Upon release of the key, if you want the bird to sound as if flying back the same way it came, increase the time parameter for the 2nd release of the left wavesample/layer (or decrease the one on the right), so the right side of the sound will fade out more quickly than the left side. If you want it to instead fly off to the right, then decrease the parameter on the left or increase the one on the right, so the wavesample panned to the right side will fade more slowly, etc. and causing the sound to move off to the right. This kind of manipulation of course can be used effectively for ocean waves/surf (using multiple doubled layers, even of the same wavesample, but with the sample starts of each layered pair set to different points so it sounds more like different wave material, and/or with large differences in layer delay start points for each layered pair. It's also good for the many mono whale sounds you find on CD sampling disks such as Zero-G Volumes 1-3, if for instance, you layer three or four of them together each

with individual pan settings with various modulation routings, and very different layer delays, copy/double each of the layers, then proceed as above. Of course, if you want a whale, bird or frog to seem to move closer (become louder) rather than just move from side to side, you may have to use a more hands-on approach, such as using the mod wheel for your modulation source, instead of, or in addition to the envelope 3 parameters we have already worked with in this article.

I have not by any stretch of the imagination even scratched the surface of this topic-for instance there are many more ways you can use envelopes for modifying stereo movement: I only dealt with the front and back ends of the sample. So, as with most things having to do with music, and life in general, the possibilities are endless. So be creative, have fun, and make someone else more happy and fulfilled through your music, or whatever else you will use sound effects for.

A Note Regarding Pitch

For most of the sound effects I program, I use [edit: layer: pitch table = no pitch], as I'd rather have things sound as they really are. The one adjustment you have to make when

selecting "no pitch" is to change the root key of all your wavesamples/layers to C4. However if any of your ASR pitches go out of tune a little when sampling (as mentioned in the "Archives" section of Ensoniq's website), the correction is to use C4+ instead as the root key, with the fine adjust set to -50. That way, you won't have to sample it/them all over again. Please note that the fix that Ensoniq describes for this problem, which involves booting up and turning your devices on in a certain order, doesn't always work, or it may work for the first group of samples; then after you have edited those and go back to doing more sampling, things can still go haywire.

Bio: Phil Rogers, who lives in Ann Arbor, Michigan, composes in a wide variety of genres, including world beat, early and modern classical, tribal/shamanic chants, and folk; on a number of occasions, he has been known to venture into the more humorous forms of hip-hop. Most recently he completed music for a couple of video documentaries about Peru, and is working on a project with a good friend from Minneapolis involving music and shamanic movement exercises.



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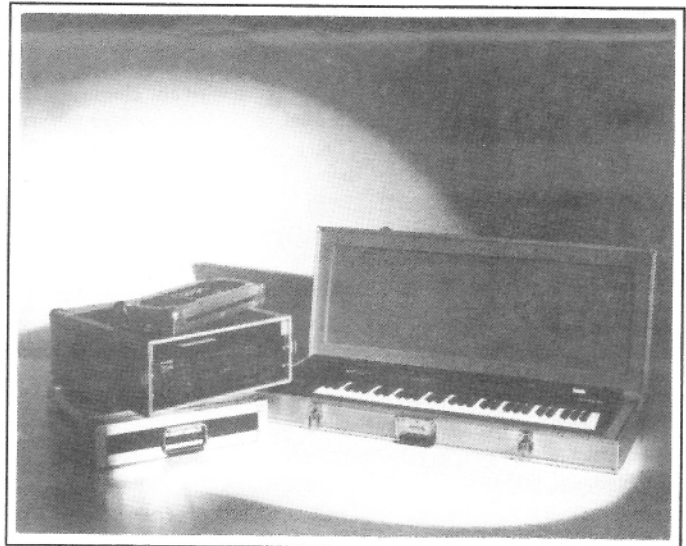
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**THE OPTIMUM IN
PROTECTION**

SQ, KS, KT Hackerpatch

Prog: Moon Shadows

by Jack Carder

Notes: Here is something that I feel is kind of new for the Hacker — Moon Shadows.

The SQ-1+ patch is very flexible compared to the usual and the methods used here could also apply to many other sounds.

Voice #2 is the main sound for the patch and is panned opposite of Voice #1. Voice #1 is brought in by the Mod Wheel. This voice has the option of being programmed “Mini-Mode” (Amount 05) in the Pitch Bank. This sound is zoned to C4-C6.

Voice #3 has four options: Off, and A, B, & C. With Option A, a single, short note played on C7 will fade in with a “surf” type wash/sweep. With Option B, the sound is a “Spacey” wash on C7. Option C produces a “Star Trek” sound.

Try something like this on one of your own sounds. I know this idea sounds a little weird, but it allows many different possibilities from a single 3-voice patch. (Just think of the stuff we could create with these tricks used in Presets!)

[TH — Jack donated this patch as a gift to the Hacker crowd.]

WAVE	1	2	3A	3B	3C
Select Voice	On	On	On	On	On
Wave Class	Expan	Expan	Inharm	Inharm	Inharm
Wave	MuteTrpt	MuteTrpt	Noise Lp	Anvil Lp	Anvil Lp
Delay Time	000	000	000	000	000
Wave Direction	Forward	Forward	Forward	Forward	Forward
Start Index	00	00	00	00	00
MODSCR	Off	Off	Off	Off	Off
MODAMT	-	-	-	-	-
Restrk Decay	00	00	00	00	00

PITCH	1	2	3A	3B	3C
Octave	0	-1	+4	+3	-1
Semitone	-05	00	00	00	-01
Fine	-04	+05	00	00	00
ENV1	00	00	+77	+72	+48
LFO	00	00	+02	+02	-02
MODSCR	Off	Off	Off	Off	LFO
MODAMT	-	-	-	-	-10
KBD Ptch Track	On	On	Off	Off	Off
Glide	Off/Mini	Off	00	00	Off
Glide Time	00/05	00	00	00	00

ENV1	1	2	3A	3B	3C
Initial	00	00	00	00	00
Peak	50	50	61	61	61
Break	00	00	80	80	80
Sustain	50	50	92	92	92
Attack	00	00	16	16	16
Decay 1	15	50	33	33	33
Decay 2	30	00	57	57	57
Release	15	50	65	65	65
Vel-Level	00	00	00	00	00
Vel-Attack	00	00	00	00	00
Vel Curve	Quik	Quik	Linear	Linear	Linear
Mode	Normal	Normal	Normal	Normal	Normal
KBD Track	00	00	00	00	00

LFO	1	2	3A	3B	3C
LFO Speed	00	00	17	00	00
Noise Rate	00	53	46	46	46
Level	03	03	49	49	49
Delay	00	00	79	79	79
MODSRC	Wheel	Wheel	Wheel	Wheel	Wheel
Wave	Tri	Tri	Tri	Tri	Tri
Restart	On	On	On	On	On

FILTER	1	2	3A	3B	3C
Filter 1	2Lo	2Lo	2Lo	2Lo	2Lo
Filter 2	2Lo	2Lo	2Hi	2Hi	2Hi
FC1 Cutoff	000	000	094	094	094
ENV 2	+99	+99	00	00	00
FC1 KBD	+25	+25	00	00	00
MODSCR	Velocity	Off	Env2	Env2	Env2
MODAMT	-010	00	00	00	00
FC2 Cutoff	000	000	108	108	108
ENV2	+99	+99	00	00	00
FC2 KBD	00	00	00	00	00
FC1MOD-FC2	On	On	Off	Off	Off

ENV2	1	2	3A	3B	3C
Initial	00	00	Full On	Full On	Full On
Peak	99	99	Default	Default	Default
Break	55	55			
Sustain	00	00			
Attack	11	11			
Decay 1	44	44			
Decay 2	74	74			
Release	50	50			
Vel-Level	13	13			
Vel-Attack	40	40			
Vel Curve	Quik	Quik			
Mode	Normal	Normal			
KBD Track	00	00			

AMP	1	2	3A	3B	3C
Initial	Full On	Full On	29	29	29
Peak	Default	Default	99	99	99
Break			85	31	31
Sustain			72	08	08
Attack			41	41	41
Decay 1			60	84	84
Decay 2			50	00	00
Release			82	00	00
Vel-Level			00	00	00
Vel-Attack			00	00	00
Vel Curve			Linear	Linear	Linear
Mode	Normal	Normal	Finish	Finish	Finish
KBD Track	00	00	00	00	00

OUTPUT	1	2	3A	3B	3C
VOL	75	65	99	80	62
Boost	Off	Off	On	On	On
MODSRC	Wheel	Off	LFO	LFO	LFO
MODAMT	+99	-	00	00	00
KBD Scale	Zone	Zone	Zone	Zone	Zone
Key Range	C4-C6	C2-G6	C7-C7	C7-C7	C7-C7
Output Bus	FX1	FX1	FX2	FX2	FX2
Priority	Med	Med	Med	Med	Med
Pan	+70	-	00	00	00
Vel window	000	000	000	000	000

Effects Programming

CHORUS AND REVERB

FX-1	35
FX-2	99
Decay time	67
HF Damping	33
Chorus Rate	18
Chorus Depth	42
Chorus Center	45
Feedback	+00
Chorus Level	53
MOD (Dest)	FX1
BY (MODSRC)	Kbd
MODAMT	+25

My EPS is 10 Years Old

(and other thoughts)

Garth Hjelte

Where do you think all the Original EPSs and 16-Plus's are these days? Some are in pawn shops. Definitely some are in the hands of their second or third owners. And some need repair from years of use. Nevertheless, they are still in service, from bands to hobbyists to radio stations. Let's consider the contemporary situations people are finding themselves in with their EPS's.

The Floppy Drive Failure

Currently this is just messy. The EPS (Original and 16-Plus) was designed with a controller and floppy drive based in 1980's technologies, commonly called a "Shugart" design. Around the early 1990s, the prevalent floppy configuration within computer circles changed to something called the "AT" design. As a result, floppy drives with the Shugart logic board design ceased to be made, and it was just a matter of time before stocks started drying up. At this point the drives are rather scarce. At RCS we now have a 40-person waiting list for these drives.

Not only are EPS users affected, but also VFX-sd/SD-1 users and even Mirage users. And it's not just Ensoniq — older K2000's have the same problem, along with other keyboards made in that era. 1980 computers may not have much use, but EPS's do. (Note: the problem is not 720k drives vs 1.44M drives, but the logic board on the drive. In fact, the drives that the EPS used do support DS/HD disks; it's just that the EPS floppy controller can't.)

Floppy drives, the mechanical beasts they are, are prone to failure, or at least are susceptible to erratic operation due to dirt and dust within the drive or dirt/oxide on the heads. And to heads becoming out of alignment. And to motor failure.

Solutions? You can take out your drive, open it up, and do some cleaning. Floppy drives are tougher than you might think, but don't run it through a car wash. Isopropyl alcohol can help; just take out the dirt and dust. You might also try cleaning diskettes.

If that fails, try taking the drive down to Mr. Friendly's Neighborhood Shoppe. Don't say the word "Ensoniq" ("That isn't a sound card!") or mention where it came from ("Is it a Mac drive or PC drive?"). Just say, "Can you perform some routine maintenance?"

If that doesn't work, DO NOT send your drive to Techzam. Techzam has been suggested in

these pages as a floppy repair service. Over the course of several months, we sent six failed drives to them. Along with the perhaps the worst customer service we have ever experienced, we received back four of the drives, with no documentation on what, if any, repairs were made, and they still did not work upon receipt. The other two drives returned to us were not our drives, and were different models as well. Repeated calls were ignored. Fortunately, we used our credit card on the purchases, so we simply disputed the charges and got our money back. Even after that, no calls from them — even after we said we could provide referral business for them. Sometimes I wonder if certain businesses even want to make money.

Presently, we are trying to work out an electronic solution by perhaps modifying or building new logic boards from currently made drives. In the meantime, try looking around for a source. If you find any, please let us know (1-800-8-PRO-EPS, support@chickensys.com).

Below are the common model numbers of floppy drives used on the EPS. This is probably not a complete list.

Panasonic JU257A 303-P
Sony MPF 63W
Sony MPF 420-2-121
Sony MPF 420-2-121

Note: the common Sony drive made today, the MPF-920, does not work with the EPS or ASR-10.

There is one other sure solution. Abandon using the floppy altogether, and use SCSI. If you don't have SCSI on your EPS, or a hard drive, you can get these through RCS or several other companies. You can transfer all your sounds to hard drive using a borrowed EPS or computer program such as Giebler's EDM or RCS Tools. What are you using the floppy drive for, anyway?

The Floppies Themselves

Try pulling that original EPS factory disk out. Probably doesn't work. Data on floppies generally has a lifespan of 5-10 years. Make sure you rewrite your floppies on occasion. Use the COPY FLOPPY function (make sure you use OS 2.49 on the Original EPS).

I Don't Have A Manual

Many EPS owners are not the original owners, which means that often you don't have the

Musicians Manual. Even if you think you can figure out a keyboard, get the manual anyway. They are available from Syntaur Productions (1-800-334-1288, www.fatsnake.com/syntaur). Syntaur usually has the output expanders in stock as well.

Should I, Um, Upgrade?

The biggest drawback of the Original EPS is the 13-bit sound. The biggest drawback of the 16-Plus is the 3mb limit in memory. Other than that, you are looking at extremely capable keyboards. They respond much faster than the newer Ensoniq keyboards, and are definitely lighter physically. The 16-Plus has the Flashbank option, which allows you to boot up without an drive and quickly. (Note: FlashBanks are almost impossible to come by these days; however, work is being done on remanufacturing these boards.)

If you have an Original EPS and are looking for more, look around for an ASR-10 — or even an ASR-X. The "non-Pro" ones are going for cheap these days; prices such as \$800 aren't uncommon. If you have a 16-Plus, maybe you should try to get more out of your keyboard before you upgrade. A 16-Plus sounds very similar to an ASR-10. Nevertheless, you should probably keep it.

Below is a list of things you can do to keep your EPS "fresh."

- Sample new sounds, or buy new ones.
- Original EPS: buy some Ensoniq format CD-ROM's and extract files using a computer program (EDM (DOS), RCS Tools (Windows), or EPSm (Mac)).
- Download sound files off the Internet, or sample on your PC in 16-bit fidelity, and convert them to Ensoniq format using RCS Tools (Windows) or EPSm (Mac).
- Use SCSI if you are not using it.
- 16-Plus: check out the Waveboy effects; see www.waveboy.com.
- Challenge yourself to play better, use controllers such as the mod wheel, polyphonic aftertouch, or foot pedal, and program your sounds more.
- Check out these web sites:
 - www.chickensys.com/kb
 - www.fatsnake.com/syntaur
 - www.midimark.com
 - www.kidnepro.com
 - www.op.net/~mikeh/ensoniq.html
- Read back issues and the latest issue of *Transoniq Hacker*.

Bio: Garth Hjelte runs the Customer Service department at Rubber Chicken Software Co.

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 - 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/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 Pat Finnigan (PF). Letter publication in the printed version of TH is subject to space considerations.

Hello,

I've heard that you can use the **EPS-16+** as a effect unit if you use a disk with some program on it??? I recently bought an ASR-X and it would be nice to find some kind of work for my old "Workhorse."

What's the solution??

Best regards,
Tobias Mattsson
mattssons@hotmail.com

[Derek von Krogh (derekvonkrogh@gmx.net) - That's the Waveboy Audio-In Effects disk. You can find descriptions and links to order at various company sites, such as www.waveboy.com, www.soundengine.com, and www.chickensys.com. Hope this helps.]

[PF - Tobias: Ditto.]

Hi Guys,

We're an official EMU/Ensoniq service centre in the UK, and we have a couple of questions that you guys may have the answer to.

Firstly, we have in for repair a **VFX** with no sound output. We know that the problem is due to the OTIS chip, but Ensoniq in their wisdom doesn't support it anymore and won't supply just the chip anyway. We're talking whole board job, that's if they've got any.

Does anyone know where we might source this chip?

Secondly, we have in an **SQ-1** which says low battery on power up, and when it boots the volume jumps up and down as well. We know roughly where the problem is, but as of yet have not fixed it. Has anyone come across this before? And yes, the battery is fine!

Cliff Whitehead
cliff@cimplesolutions.co.uk
www.cimplesolutions.co.uk

[PF - Cliff: Good luck. OTIS is a proprietary Ensoniq VLSI - if they don't have it, NOBODY does. If they can get you a replacement main board, go for it before it gets snapped up by someone else. You might try Syntaur Sounds: I understand Sam is buying up older non-functional Ensoniq gear for parts. URL is www.fatsnake.com/~syntaur...

Haven't heard of this type of behavior on an SQ-1 before. I'd check the obvious areas (power supply, intermittent data entry slider, dirty pitch/mod wheels, etc.). I trust you've reinitialized the unit, but just to make sure PRAM is clear, unplug the unit, remove the EEPROM battery and short the + and - terminals on the main board together for a couple of seconds. This will absolutely clear any data that might be causing this behavior (as well as absolutely, positively reinitialize the unit).

Any other readers out there experience this anomaly?]

Dear Hacker,

We recently bought a **ZR-76** - loved the sounds, touch, and features. Putting it to work in live play has brought out some shortcomings.

1. To use multiple drum settings with altered tempos, etc. I've had to save the drum sounds as a string of new "custom" sounds. After trying to save three or four settings, I get an out of flash memory message. It seems that RAM memory should retain altered tempos and volumes. Reconfiguring RAM memory does not accomplish what I need. I need to delete previously saved sounds to free up Flash memory - any way to expand?

2. Playing along with pre-recorded drum or sequenced tracks: changing sounds stops the track. Assigning sounds to other tracks works except that you cannot move smoothly from one sound to the next - previous sound is muted, also some sounds hang on in a loop.

3. Same thing as the altered drum settings with sounds: when wanting different volume, etc. on a sound: leaving it and coming back loses the changes.

Hope you can help.
Jim Clayman
jjclayman@fbcg.org

[PF - Jim: Answers, in order:

(1) No. Lotta people thought you could install the FlashRAM Expansion Board and get more RAM for those Librarian functions, but this board accepts wavsamples only. No further memory expansion is possible.

(2) Yes, this was one of the initial gripes upon introduction of the MR-series keyboards, and there is no workaround. I even tried appending all the sequences into one sequence and jumping around tracks in this fashion: stopped the sequencer every time I changed the active track. This was one of the HUGE features of previous Ensoniq keyboards.

(3) Deselecting the track will revert the track to its initial track settings. We hoped for "Active Update" like most computer sequencers, where any changes "chased" the track. No can do...]

TH -

I have a rackmount **ASR-10** and a keyboard **ASR-10**. Was thinking about getting the output expander but was curious as to whether or not it is as quiet as the built-in individual outs on the rackmount or if it is noise sensitive, based on its shielding, to other pieces of gear?

NTALec
jjwells@erols.com

[PF - NTALec: The OEX-6 connects to the ASR-series via DATA lines - there are no analog audio outs from the ASR itself. Consequently, it's very noise free as all six extra output busses are multiplexed digitally. Follow all normal signal routing cable schemes and you'll

be fine, e.g., don't run a power drill near it...]

[SLIMBAM@aol.com - I need an output xpander too. Do you know where I can get one? Thanx.]

Hi there,

Would you be able to place a link to my website? It is dedicated to support for the **SQ** and **KS** series.

Thanks,
Adrian Boerstra
SQ-X-change
email: sqxchnge@fairfax702b-1.runet.edu
website: <http://fairfax702b-1.runet.edu/~sqxchnge>

[TH - Sure.]

TH -

I have a 12-track sequence in my **TS-12** that I wish to send to Cakewalk Professional 7. (All my sequences are step entered because I can't play keyboard.) I have never used an external sequencer but I need to print the score. I lost my hand written score. The sequence is not in General Midi mode. I can't seem to set up the TS-12 to send the info to Cakewalk.

It seems odd that I can send and receive GM sequences but nothing else. I was in touch with Ensoniq tech support and I was advised to set the Midi status of every track to "Both" or "Midi." I can only see 7 Midi status options and "Both" or "Midi" are not an option.

I have read the manual many times and have tried various settings but I have not been successful in sending the sequence to Cakewalk. I have sent a SysEx dump to Cakewalk in hopes that would do something. All that did was add two entries to the Assign Instruments window called Generic(Patches 0..127) and Generic(Patches 1..128). I don't know what this is.

Please can anyone help me?
Lou
lzack@ptd.net

[PF - Zack: Not the MIDI Global settings (Omni, Poly, Mono A, Mono B, etc) but the MIDI settings for each of your recorded TRACKS. Big difference. The issue here is every track of every sequence that comprises your song must be set to "MIDI" or "BOTH" as well as any data you've recorded on SONG tracks (Tracks 13-24).

Once you've got this knocked out, ensure each track you want to send to Cakewalk has its own specific MIDI channel #, and that you know what instrument corresponds to each track, as the GM Patch Map is totally different from the TS-12 Patch Map...

Don't even worry about the Sysex stuff: you're just trying to port your sequences over to a Standard MIDI file. And, to be frank, it's a LOT faster and TON more productive to use Gary Giebler's TS->SMF utility; URL is www.giebler.com...

[lzack@ptdprolog.net - Pat, I probably was not

descriptive enough in my question. I'm not trying to change the MIDI Global settings either. I am pressing the Seqs/Songs button, pressing the soft button that relates to the sequence \$songname, pressing track midi and changing the status of each channel to send/recv on all song tracks 1-12. Except for channel 12 which is set to tempo.

But if I understand you correctly what I need to do is select each sequence that makes up the song (in my case 12 sequences) press Track Midi and set the status of each channel to send/recv 144 times (12 sequences X 12 tracks). Yikes! I can see how much time this is going to take but it took me 4 weeks to get this far.

Dumb question time. When you say I'm just trying to port my sequence to a SMF, do you mean that the process of sending the sequence out of the TS-12 to Cakewalk make the sequence a SMF?

I have the Gary Giebler utility diskette that you speak of. (EDM & TS10SMF) I had it for 2 years but I don't know how to use it so it sits in a box with other disks I don't use. When I tried 2 years ago to convert the same sequence that's sitting in the TS-12 now to a SMF all I got was something I could not recognize. I read the directions (which now are lost, I'll e-mail Gary and ask for a copy of the users guide for the disk). It looked like I did everything correct but but I couldn't figure out how to get my original patches back. (How about some hints on this conversion?)

You know Pat, all this stuff is confusing and without any help from users groups like the TH I would never find the answers. That's why I subscribe to the TH. You didn't have to be a computer programmer when I received my music degree all you needed were a lot of patch cords. But I yearn to learn. One day I'll even learn what those programming buttons do. Thanks for your help.]

[PF - lzack: Remember when the only buttons you ever pressed while gigging were drawbars?

Hold on, babaloo! If Track 12 is a TEMPO track, someone's done a third-party mod on your TS, as no tempo track was ever incepted from Malvern. I can't remember the name of the company that advertised briefly here in the Hacker concerning this mod, but we published it quite a few issues ago when the TS was the new beast. I wonder if this mod has intercepted some essential MIDI functions, but it'd be foolish to give up track MIDI channels just to have a tempo track: no 3rd party company would handcuff you like that. But it's been a few years ago, and I'm a bit fuzzy on this mod...

Let me do some research on this thing; you may have a rare bird there. Are you the original owner?]

[Louis Zack (lzack@tdprolog.net) - Yes, I am the original owner of my TS-12. I took it once to an authorized repair shop in 1996 to have the battery replaced, the SCSI interface installed and the latest EPROM chip installed but I know of no other modifications that were made. The repairman did work for Ensoniq for a while before opening up his own repair shop.]

[PF - lzack: I stand corrected. The third party in question must have made the mod for a 16+ rather than the TS-series. Apologies for my brain fart...]

[Benny Richardson (benny@theshop.net) - Are you aware that you must "enable" the channel map within Cakewalk and assign each track its own channel?

If not, you can't "dump" a multi-tracked sequence successfully. Be aware of the possibility of a midi-loop, as well.]

Hi -

Just a quick note to ask if you are familiar with the Greytounds CDROM, probably not real new, which states it has sounds for the EPS. Would these be to access via computer CDROM and then dump to the EPS via floppy and EPSdisk or similar? I can get one of these CDROMs for \$50 which is great - if I can use it!

Thanks.
Tim
timsquire@hotmail.com

[PF - Tim: I'm not familiar with the Greytounds library, but ANY CDROM with Ensoniq samples on it for \$50 is a bargain (you'll pay more than that for a game these days). I can tell you the Graytounds CDROM is in Ensoniq format, which means if you don't have the SCSI interface and a CDROM connected to your ENsoniq keyboard, you'll need Ensoniq Disk Tools from Rubber Chicken Software to recognize it on your PC and make floppies of the instruments.

Other than that, I'd bag it. If you pass, let me know...]

Hello TH.

I'm running a website concerning reverse-engineering the SQ-80. Since I started it back in 1997 it had a steady increase of hits with a number of about 1500 hits/month now which shows me that there's still a lot of interest in the ancient Ensoniq synthesizers.

If you are interested in, check it out at <http://www.buchty.net/ensoniq>.

Best regards,
Rainer Buchty
buchty@in.tum.de

TH -

My EPS-16+ has crashed. When I turn the power on the display is semi-dead, with only a faint glow in it, and two instruments (5 & 7) are lit. The floppy appears to read the OS alright. It seems it is asking for a good reset, or maybe something serious has gone wrong. Whichever. I don't know how to go about it.

Ben
sbc18723@post.netlink.se

[PF - Ben: Take your 16+ to an Authorized Ensoniq Service Center and have the service tech repair your power supply. That's all it is, and should cost you between \$75 - \$135 depending on the labor it takes your tech to either swap out your old with a new supply, or replacing components of your old supply.

If you're a technician, replace the MPS differential pair that provide the +58V to the display. Check the regulators and other components to ensure all required voltages are present. Check the fuses (of course). And if you're at all leery of popping the hood on your 16+, ignore this last paragraph and reread the first...]

Hi people.

I have a lot of my older sequences on the C-Labs Notator program (Atari 1040 ST format). I will be purchasing a sequencing program for my PC and I'll be taking advantage of competitive upgrade pricing (gotta save where you can). I need to transfer ALL of my sequences from the Atari to my ZR-76 and then transfer them from the ZR-76 to the PC sequencer. Has anyone

come across any pitfalls (or have any tips/pointers) in trying to do what I'm attempting?

Thanking you in advance,
James Cerniglia
jcigr76@hotmail.com

[Derek von Krogh (derekvonkrogh@gmx.net) - Actually, the PC should have no problem in reading the Atari disks. So the easiest way would be to simply save all important sequences in a format that your new sequencer will be able to read. (Probably standard midi files, but I'd bet there exist tools on the net to even convert C-Lab sequences to any other format.)]

[TH - Well, almost... The Atari will read and write to disks that have been formatted on a DOS system - but not the other way around. So format 'em on the PC, write 'em on the Atari, and then the PC will read them.]

TH -

Where can I get a copy of the MRD-101 disk that was reviewed in the March, 1998 issue? I am computer illiterate and am willing to pay for a disk.

Thanks,
Vince Bertuca
Willis, Mich.

[TH - Readers?]

[Vince - TH: Got a copy, thanks.]

Hi:

I want to be able to convert SONG from ASR-10 to format WAV directly. Today I made it by going AUDIO-OUT from ASR-10 to AUDIO-IN of the SOUNDBLASTER, but the results are very poor. Does there exist some program that carries out the conversion in a direct way, without having to pass the sound of digital to analog and then digitize it again?

Thanx in advance,
Carlos
robertoa@mbasystems.com.ar

[PF - Carlos: To do this you'd need the Digital I/O card for your ASR-10. That's the only way you can bypass the analog audio outputs of the ASR. By the same token, your soundcard would require SIPDIF inputs on it as well to stay D3...]

TH -

I've got an EPS-16+ that has had this resetting problem for a long time. Occasionally, with occasionally getting more and more frequent as the unit has been powered up for longer, the system locks up on a sound, or just freezes, and displays a message saying something like "Error - Reboot?" I'm not positive but it seems to happen most as I'm actually playing keys or pressing the command buttons.

I've thought that the cause might be bad quality power or perhaps static but haven't been able to isolate it enough to tell. At one point, I had taken the unit to an Ensoniq authorized repair center and they had sent it back to Ensoniq for warranty work. At that time I was told the problem was static build-up. However, it wasn't fixed when it came back a couple of months later. (Yuck! What a wait.) Obviously, I was reluctant to try that again.

Anyone else had the same problem? Is there a fix?

Dave Peterson
Sine Qua Non, Incorporated
"Bringing the World within reach"
<http://www.sinequanon.com>

[PF - Dave: See my response to Jim C's letter last month. Have a service tech clean EVERY connector on the 16+ logic board, display board and keyboard assembly with DeOxit or Cramolyn. It's possible the two keyboard PCB halves are becoming intermittent, but that issue was pretty much erased with the ribbon cable ECO for the original EPS. This may sound like so much hogwash, but if certain areas in the digital domain of your 16+ don't get their 8 MHz clock or pulse at the right time, your keyboard will generate these error codes. It may not be the culprit, but it's been responsible for most of my problems with 17 Ensoniq keyboards. All old and out of production (just like me) but still kickin' at the lid..]

Expect to pay about an hour of bench time for this service. And ping us back with your results...]

[GGK iddeo (gabidiaz@retemail.es) - Hello. I don't know where your home is, but mine is Barcelona in Spain, and every summer, mainly August month, my EPS-16++ gets crazy, showing the same symptoms you describe. If I switch on the air conditioner and drop de temperature, it cures the problem. The EPS power supply is always very hot, and in summer at +30C or more it gets really hot. I don't consider my EPS behaviour in summer a technical fault, but part of its idiosyncrasy.]

[PF - gabidiaz: Heat is the enemy of all things electronic. As the heat rises, the resistance rises, which makes the heat rise, which makes the resistance rise, etc., etc.. The issue with the 16+ (and all heat-sink exposed Ensoniq equipment) is that the sink simply isn't big enough for all the analog requirement. Not that it's defective, mis/malengineered or anything of the sort: it's just that once you add the big memory expander, the SCSI interface, and an OEX-6 output expander (or any combination) the power supply is pretty maxed out.

And it's a classic power supply, subject to improvement just like the old one-piece Macintoshes of the '80s. You need to up the voltage ratings of all capacitors from 35V to 50V Nichicons, install 1Kv p-p diodes, replace all regulators and deoxidize all contact points (to ensure NO connector is pulling the above resistance equation on you). This philosophy extends across the entire instrument to include all contact points carrying digital (pulse) clock signals, as well as any/all analog connectors as well.

Once these simple steps are taken, your Ensoniq keyboard will last five years longer (on the average) than it was designed to function. And that's not to say that Malvern designed a built-in obsolescence factor: that was state-of-the-art back then. It's just that now we have newer tools, solvents, antioxidants and replacement parts that enjoy the benefit of this five-year improvement.

Kinda sounds like your doctor telling you how to lose weight, doesn't it?]

Hi!

I am an old time ex-subscriber of *Transoniq Hacker* magazine from Malta. Am still using my Original EPS with a Maartist 4x mem expander. Would like to find a SCSI interface so I could connect a hard drive. Or else I will put the keyboard in a dark corner. Will not buy Ensoniq any more if so! No, sorry, I apologize! I like

Ensoniq.

Any help is much appreciated.

Noel Buhagiar.
laser@mail.global.net.mt

[PF - Noel: Contact Rubber Chicken Software. They offer a SCSI interface, but I'd contact them to be sure it's compatible with the Maartist memory expander. URL is <http://www.chickensys.com>, voice number is 1.800.8.PRO.EPS.]

Guys,

I am not taking the passing of your mag and Ensoniq very well. I have been with you almost from day one because I started with the Mirage. Just a wonder: will you maintain the web page? What happens to the links if you shut down. Fortunately, I am in touch with Sam so I will have continuity, but this is really sad, I was supposed to write a killer last letter but I don't have the heart for it. Let me say as always that I thoroughly appreciate all your hard and unselfish work through the years and I can't imagine owning all my Ensoniq gear without having you guys around - you were as big a part of it as old Ensoniq.

Thanks a million.
JOHN
DrBass2@aol.com

[TH - We appreciate your appreciation, and we'll be maintaining the site for a while - still offering back issues and links to other sites. Pat's going to be setting up some kind of Interface page, so he'll probably have links too.]

TH:

I have a ZR-76 and I enjoy it so much that it is on the road every week. Unfortunately, all of this movement

dislodges the Expansion Board (plus gravity, since it is upside down). I've tried to be very careful with it, to no avail. I must remove the back plate and push the board back in place at the most inopportune times. The movement of the board is so slight that you cannot feel it going back in place, but it makes the difference. This is very frustrating and embarrassing. Is there a way to make this board more secure???

P.S. If a piece of molding foam were sandwiched between the plate and the board would this damage the board? Help???

Gina
GFcfele@aol.com

[PF - Gina: I can't speak for the ZR-76, but the MR-series keyboards have a pair of nylon standoffs that snap into holes on the main logic board. These two supports are at the end of the expansion board furthest away from the connector, and my World card has yet to come loose from my MR-61.

I would venture it's safe to say that a piece of double-faced foam tape would secure your board fine, although I'd peek around to make sure you can put the foam tape on a chip or other area of the logic board that has no traces running across it. Plus the fact that this will void your warranty, and I'd have an Ensoniq Service Center make a recommendation and perform a fix, as this problem is highly unusual...]

TH -

Have just caught up with the best part of 6 months' issues, after having let my snail-mail sub lapse, till I got this Mac thang under way. By god, It's good to "hear" from you all again, warts 'n' all!!

I have a couple of questions/comments/suggestions to put to the powers that be:

I. Have just purchased a Power Computing Mac-clone

Classifieds

OEX-8 Output Expander for Classic EPS. Hard-to-find item. Rarely used. Original box, mint condition: \$175 obo. Bill Nolan, 770-920-6500, nolan13@hotmail.com.

TS-10. Exc. condition, all manuals, disks, and original shipping carton. Unit has seen home-studio use only (never rodded or gigged). \$1,500 + shipping from Oklahoma. EPS 16+ rack-mount. Home studio use only. All manuals, factory disks/samples, and will include my collection of samples and sequences. Home-studio use only (never been out of the bedroom). \$900 + shipping. Back-issues of Hacker. Will relinquish my collection for a nominal fee + shipping. Issues date back to at least 1987. Don't need 'em and hate to see this plethora of valuable information go to waste. Benny Richardson, (405) 348-3678, benny@theshop.net.

1 Ensoniq SCD-4 (Keith Emerson Signature series), 1 Ensoniq CDR-12 (InVision Drums), 1 Ensoniq CDR-13 (InVision Percussion), 1 Ensoniq CDR-7 (Jason Miles Psychic Horns), 1 Ensoniq CDR-16 (Dance Tools). All of the above CDRs are ASR-10 CDROMs that will also work on the ASR-X/XPro, and all are \$50 each (obo). Korg Wavestation EX Keyboard w/bag \$500, Ensoniq MR Rack \$500. Call Eric at 610-948-2933.

Want To Buy E-Prime or KT-88/76. Email Jeff at ahrens@umich.edu.

Hi guys... I am still looking for a good used TS-12 to buy. I live in Mobile, Alabama and would drive up to 8

hours away to check out a keyboard to buy. Glenn Normand, 888-621-0234.

Wanted: broken Ensoniq keyboards for parts. Call Sam at Syntaur Productions: 409-234-2700.

For Sale: Brand New Exp-3 (Urban Dance) board for Ensoniq ASrX/Pro, MR and ZR series synths. This is the one folks! Board and manual \$240 Call 914-668-1386 or Email Dollinge@aol.com.

EPS-16+ Turbo for sale. Good condition. With case, 100's of sounds, effects, Zip Drive, sample CD's. Call 225-293-1630.

In honor of the service the *Transoniq Hacker* has provided to Ensoniq users over the years, Jack Tolin is offering a tape of original instrumental music tracking his Ensoniq-Hacker career. All sounds and music were produced exclusively on the SQ-1 PLUS 32-voice synthesizer. Jack is asking only \$5 per tape. Send all requests to 8602 East 79th Street, Kansas City, MO 64138. Email: Yahkohv@Juno.com.

EPS Classic for sale! PS Systems 4X expander. 250+ floppies, with printed listing, of sounds, Excellent condition! \$500. - Will separate w/case. Finale 3 - Notation Software. In box. Full documentation. \$75 obo. Keith Mullin, 217-221-7267 days, 217-224-4036 nights, kmullin@harris.com.

with Zip 100 drive (internal to the Mac) to use with my beloved TS-12. Question is, can I use the Zip drive for both the Mac and the TS (to replace my aging Rubber Chicken CD-Rom drive)? I assume one of these funny looking outputs at the rear of the mini tower is a SCSI out from the Zip? Or am I mistaken, and will I have to purchase a separate external drive for the TS?

2. What's on offer re editing and saving samples from CD-ROM to a Zip cartridge once I get question 1 sorted?

3. Any suggestions on buying used CD-ROM disks over the internet? Is there an independent party that can handle the forwarding of funds once the goods have been received by myself and verified in good working order? Obviously such a person would not have anything better to do than fulfill my every whim for little/no financial gain, kinda like the wonderful folk at TH!

4. Where can I track down a sample of that wonderful VFX wood-flute, as the TS equivalent just doesn't seem to cut it? (Unless my aging memory has me wrong and I'm just being sentimental ...this happens a lot!)

5. Here's a suggestion for a future article. How about a column where somebody who has owned a past keyboard details their thoughts/tips/experiences in purchasing/upgrading to a newer model, such as VFX to TS-12 in my case? I'd write one myself in this specific instance, but it's been MANY MOONS since I sold the VFX. Obviously a lot of info on this can be found in the Interface, however it would be kinda neat to see an article cobbled together from the plethora of info that has been and gone. I know. I know....you're grumbling that "It's okay for you, you don't have to write it!" I suggest this because I'd like to supplement my TS with an EPS-16+, or ASR, or MR. Hell, why not all three!

6. Here's a comment. While there has been a lot of bad vibes about Ensoniq (the company) of late, I hope that the people who work FOR the said company don't think that WE, the users, have fallen out of love with YOU, the chosen ones!! Far from it, there's a warm space in my heart (which means a lot, coming from someone who works in a bank!) for the multitude of great deeds performed in the past, as well as the fantastic machines and support lavished upon us over this period. I optimistically look forward to more of the same in the future, and pray that you will be supported by user-friendly policies from Emu-Ensoniq that allow you to do your stuff.

Many thanks to the TH crew, as well as fellow contributors to the Interface for sharing your thoughts in these confused times.

Long Live Ensoniq, and God Bless the Hacker.
Jeff Weir
Wellington, New Zealand.
jeff.weir@paradise.net.nz

[TH - Regarding article suggestions: at this point we really have all the articles we need for the last few issues. If something comes in, we'll fit it into the last everything-we've-got issue, but there's really not enough time left to be starting up a new series.]

[PF - Jeff: Answers, in order:

(1) The SCSI connector on the back of your Mac Clone is a true SCSI bus. The Power Computing Clones use a derivative of the Apple "Tanzania" motherboard, and any SCSI devices can be recognized thru this port. The issue here is the Zip Drive, as most Mac clones utilize IDE drives & peripherals. Open the case & ensure the internal hard drive, CDROM AND the ZIP are true

SCSI 50-pin IDC connectors, and not 38-pin IDE devices. Otherwise, any program you use to format a ZIP drive to work as an Ensoniq external SCSI device will NOT work. You should be purchasing a separate ZIP drive for the TS anyway: as cheap as they are it's not a big deal. Don't go for the ZIP 250 or ZIP+ drives: they aren't Ensoniq-compatible.

(2) Try RCS for Rubber Chicken libraries on Zip Disk (if I understand your question correctly)...

(3) There are quite a few "holding" companies that can perform as "financial executor" of internet transactions, but I always do UPS COD or USPS COD. I don't pay any money until the goods are delivered, and any attempt at fraudulent sales becomes a Class C Felony (if you use USPS) as the fraudulent transaction either occurs across state lines or the seller is embezzling federal currency for product not provided. If you require a "holding" company, just do a browser search under "internet sales brokers"...

(4) See #2 above...

(5) See TH response above.

(6) Most of us have felt both about the company. Betrayed by the discontinuation of parts, tech support, TH inclusion with the instrument, non-committal responses and iffy treatment, etc. Beloved by the innate power of the box which supersedes all willful, wanton or felonious malice toward said company. We will ALL miss the ease, productivity and excitement any new Ensoniq product could give us, because nothing even NOW measures up to the 10-year old Ensoniq gear. So, smile warmly in knowing we own the best possible gear ever manufactured. It's now up to us to keep it running.

Many thanks back for your take on this situation: stay tuned...]

[Patrick Reardon (reardonp@email.uah.edu) - To stress PF's answer (3): The local news just carried a story about a guy who sold a watch online for \$3500, and sent it UPS COD. The sellers insured it and marked all the boxes requiring cash only. The buyer gave the UPS man a check or money order of some kind - which he accepted!! Turns out the check/money order was worthless, and UPS claims they delivered it so there's no insurance claim. Apparently, their policies prefer that their drivers carry no cash.

"Consignee Payment Options Shippers can request that UPS only accept a money order, cashier's check, official bank check, or similar instrument for the exact amount of the C.O.D. package. If shippers do not specify this option, then UPS can also accept a business or personal check. UPS will not accept cash (currency) in any amount for a C.O.D. package."

The seller is currently SOL. So watch out, and always read the fine print.]

Hi.

Is there anyone out there who could email me an EMAGIC Logic Macintosh file containing a multiset for a TS-12? Any help would be much appreciated.

Regards,
Jeff Weir
Wellington NZ
jeff.weir@paradise.net.nz

TH -

I had to replace the lithium battery in my SQ-1 through

authorized technical staff (SDS, Music Factory, Hohlstrasse 608, CH-8048 Zurich, <http://www.sds-music.ch>) of course. They said they'd checked everything and had even put in the latest operating system. So I go home, switch the SQ-1 on and - big surprise - no light on the LCD-screen, only one sound (piano) available, no internal sounds available, no control lights, really nothing...

Where is the problem and how can I solve it? I love my SQ-1 very much!! I hope you can give me some useful hints to make the SQ-1 work again. Many thanks in advance for your help.

Alfons Koch
Switzerland
akoch@mus.ch

[PF - Alfons: This is PRECISELY the reason we have Authorized Ensoniq Service Centers repair our Ensoniq gear. Now that it's non-operational, you can (as a matter of legal recourse) explain that the unit no longer works properly as a result of their "repairs" and that they are liable to restore the unit to proper operating condition (when they replaced your EE-PROM battery). You had an Authorized Ensoniq Service Facility perform the work, and the results are unacceptable (since the unit is nonfunctional)...

Chances are it's something simple like an interconnect or other ribbon cable come open, but the Authorized Ensoniq Service Center in question is responsible for these/those repairs. Ergo, your Service Center is liable (as an Authorized Ensoniq Service Center operating as a representative for Ensoniq Corporation) for returning your SQ-1 to proper operating state and function.]

Dear Transoniq Hacker:

ARGH!!! I recently purchased a used TS-10, earliest version. Since Ensoniq is no longer making keyboards, I figure this will be the last keyboard I ever buy. Therefore, I felt justified in spending the \$100 for the O.S. upgrade. Besides the improvements which I am not sure I needed, I was looking forward to being able to play the new demo sequences. I loaded "Billboard" off the included disk and was astounded when I discovered half the sounds were missing. Needless to say, the two disks with samples were not included with the upgrade.

I called Ensoniq, but they no longer have these disks available. I called Syntaur but they charge \$25 for the disks. After spending \$100 for the upgrade I do not feel like paying another \$25 just to play one lousy sequence!!

Would it be unethical to place this request for anyone in Hackerdom to send me copies of these two sample disks? I think this would be okay since they were included free in the box with the new synthesizer. I will be glad to trade for disks of sampled sounds that I made on my ASR-10, or public domain samples that I have. I am also interested in any other TS-10 demo sequences.

As always, thanks again, Hacker, for the great job you have done all these years.

Care of,
Jim Samp
Eagleofair@aol.com

[TH - Little in the gray zone, eh? Since Syntaur is selling these things I would suspect that the answer is probably "Yes - it's unethical." But, on the other hand, there's nothing wrong with someone selling/giving you their old used disks - as long as it's not illegal copies.]

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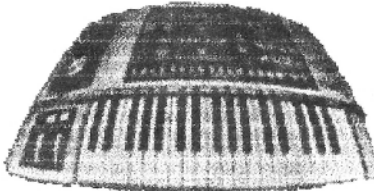
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