

# Transoniq

# Hacker

The Independent News  
Magazine for Ensoniq Users

## Wave Bye-Bye Hyperwaves Part 3 — Beauty, eh?

Robby Berman



In our last thrill-packed episode, we discussed how to use the TS synthesizers' Hyper-Waves to create non-sequenced rhythm sections that you can play with a single digit (finger, that is). Ah, the memories. But while Hyper-Wave grooves are fun to play with, surely they're not that important to us TS owners, what with our built-in 24-track sequencer mere inches away from the keyboard. Where Hyper-W\*99 (my cat typed that last bit) Waves offer some true sonic profundity is in their ability to create complex, animated aural textures.

I promised you a more in-depth look at the Hyper-Wave editor's Time and Pitch screens. They're the keys that unlock the treasure.

### Doing TIME

Select the Sound (of) **\*\*SILENCE\*\*** in

the TS's U0-9 Bank. It's a good place to start and, after all, I understand it's golden.

Press the Program Control button. The **OPTION=\*NONE\*** (which, don't worry, does not refer to you personally) file should be underlined. Press the Up arrow button once, and then the button below **WAVE-LIST**.

Press the upper left soft button twice to select and unmute the first **SAW-WAVE2** voice.

Before we go any further, let's open up this voice's volume and filter envelopes so we can hear more clearly what we're doing. Press the Env 3 button, then the Copy button, and then **DEFAULT**. Diddle the Data Entry slider until **TYPE=FULL ON**. Press **\*YES\***. Now do the same with the Env 2 button instead of Env 3's.

Press Wave and the middle top soft button above the display. Push the Data Entry slider all the way forward until it sez **WAVE-LIST** under that button you just pressed.

To get comfy with the **TIME** possibilities, we're going to listen to just two steps of our wave list. Set **END** to 02.

Press the Select Voice button and then one of the buttons underneath the phrase

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## EDIT WAVE-LIST.

Press the button above STEP= and yank (ah, but gently) the Data Entry slider down to 01. Here we see that the first step in our wave list is TENOR-SAX. Press the Up arrow button once to get to Step 02. Let's change this to something that will provide a clearer contrast to the sax wave. Press the upper right soft button and then the Up button until you reach the sound-effect wave BIRD-SONG.

Press the upper left soft button and then the Down button to go back to Step 01. No, I'm not messing with you — you really need to do all this sliding and pressing if you wanna learn, ya lazy galoot. We're now ready to enter the TIME zone (Robby made a funny). Press the button under \*TIME\*. In the middle of the top line of the display is the spot where we determine how long the currently displayed step will play. Press the button above DUR (for "duration") and set its value to 00408. Select the XFADE-TIME field and set it to 00000 (we'll get to what that's about in a minute). Next, press the button above STEP, the Up arrow to get to Step 02, and then set Step 02's DUR and XFADE-TIME values to 00408 and 00000 in the same manner. Notice that you can move from step to step without exiting the TIME area.

Play a key on the keyboard — you can hear the sax, then the booidies, then the sax and so on. They're each playing for 408 milliseconds, just like we told them to.

Notice that the two sounds don't overlap at all. This is because we set their XFADE-TIMES to 0. XFADE translates to "crossfade" in English. If we want the sounds to fade in and out over each other we can set XFADE to some time value greater than 00000. Set Step 01 and 02's XFADE-TIMES to 00408. Now play a note — hear how the sax fades out as the birds fade in? You can also determine how smooth the crossfade will be with the DEPTH control. Higher values make the fade out/fade in volume changes more apparent while lower values make the transition more abrupt.

Well, okay this is cool, but what's the point? We've used two very different-sounding waves to make this easy to hear, but where Hyper-Wave programs really soar is with the judicious matching of complementary sounds. This is a purely subjective thing, and there are no rules beyond your own personal taste and willingness to experiment. And, of course, you've got 16 steps to play with, not just the two we've been learning with, so you can really create some evocative sounds. Let's see what happens with some waves which I think go together well.

### (Wood)winds on the Waves

We're going to add a couple of other waves to the brew, so let's go back to the Wave page and change END to 04.

Press the Select Voice button and a button underneath EDIT WAVE-LIST to get back into the Hyper-Wave editor. Get yourself back to Step 01 and set the middle top field to the wave PANFLUTE. Set Step 02 to FOLKFLUTE, 03 to TEXTURE-1 and Step 04 to CHIFFLUTE.

When you're done, press the button under \*TIME\* again and program Steps 03 and 04 so that their DUR and XFADEs are also set to 00408, just like 01 and 02's. Set the DEPTH for all four steps to 6DB for those smooth, smooth transitions.

Play a note. To my ears the first two waves are a little louder than the other two. The TIME screen also offers you a chance to change the relative volumes of each step. Set VOL= for Steps 01 and 02 to -02DB.

### And the PITCH...

There's one other thing bothering me. The last step is lower in pitch than all the others. Press \*EXIT\* and then \*PITCH.\* Go to Step 04 and set XPOS (for "transpose") to +12. Play a note — ah, much better.

While we're here, let's add another wrinkle. We'll add another step to our wave list which will play at the same pitch regardless of what note we play on the keyboard; a touch of background schmutz to make things a little more interesting. Go up to Step 05 and turn PITCH-KBD-TRK to OFF — now the tuning of Step 05's sound won't follow our movements up and down the keyboard. Set Step 05's XPOS to +03 (trust me, bubbie). Press \*EXIT.\*

Press \*TIME\* and set Step 05's DUR, XFADE and DEPTH settings to the same values as all the other steps. Set its VOL to -19 (for just a soup con o' schmutz). Press EXIT and set WAVE= to SPINNER-1. We can't actually hear this step yet, since our voice is currently set to play only to Step 04. Don't worry about it for now.

That's all the Hyper-Wave programming we've got to do, but we're not quite done. There are some important changes yet to be made.

### Back on Terra Firma

Remember: Once you've got your wave list constructed, you can subject the poor thing to the same devices you use for normal wave programming. Let's turn this innocent-sounding (okay, boring-sounding) wave list into something really beautiful.

First, we'll give it a more interesting shape. Press the Env 3 button, the Copy button and the button below DEFAULT and dial in SLOW ATCK/REL. Press YES. Play some chords on the keyboard. Better, no?

Now press the Select Voice button, the Copy button and the button under MAKE COPY.

Press the Select Voice button again and the top middle soft button twice to select and unmute the second voice in this program. Press Copy again and then the button under RECALL. We've just made a second copy of our first voice. Repeat this paragraph's instructions twice more, first selecting and unmuting the third voice — instead of the second — and then doing the same again with the fourth. We now have four voices playing the same steps in our wave list. If we change this, we'll really be cooking with gas.

After pressing the Select Voice button and selecting the second voice, press the Wave button. Change this voice's START-STEP to 02. Now this voice will play our wave list starting at the second step while our first voice starts at Step 1. Repeat this process with the third voice, but set it so that its START-STEP is 03. Now all three waves are playing the wave-list from different starting points.

And let's not forget our schmutz: from the Select Voice page, go to the fourth voice and then the Wave page. Change its

START-STEP, LOOPSTART and END all to 5.

Two last touches. First, press the Select Voice button and select the second voice. Press the Output button twice and set PAN to -64 to swing the voice over to the left side of the stereo field. Do the same for the third voice, but set its PAN to +63 to shoot it to the right. Play some chords/notes on the keyboard — if you're listening over headphones, things are starting to sound quite nice.

The straw on the camel's back? Press the Program Effects button and dial in 28 HALL REVERB 2. What you've got now is one lovely, tender Sound — I'm thinking black keys here — courtesy of the TS Hyper-Waves.

If you'd like to save this dreamy concoction and you're looking for something to call it, I'd suggest NITEY-NIGHT. That's what I named it. And that's what I'm saying. ■

*Bio: Robby Berman is a musician living in chilly New York State, where the winter skies are crystal clear and many of the squirrels have four legs. His latest opus is "Rings and Rings."*

## Front Panel

### RND ( )

#### Ensoniq News

From Ensoniq —

*"Passport Designs notified us that they are bringing Alchemy back on the market! Alchemy 3.0 will be available for \$499, and includes a new driver for the ASR-10, developed in cooperation with Ensoniq Corp. This means that Alchemy will support the full 16 MB of memory available in the ASR-10, and supports getting/sending stereo samples. Alchemy is now OMS compatible, System 7.5 ready, and in-*

*cludes many other enhancements. For more information contact Passport Designs at 415-726-0280.*

*"We are also cooperating with Steinberg to make ReCycle! compatible with the ASR-10/EPS-16 PLUS/EPS samplers. Now Ensoniq sampler owners will be able to take advantage of ReCycle's unique ability to take sampled loops and cut them up into time slices, create a MIDI trigger list, and automatically download the sample data directly to your sampler. For more information contact Steinberg/Jones at 818-993-4091."*

#### Hacker News

Clarification: The ethnic sound samples from Nightwind Sounds that were reviewed last month, while usable on EPSs, are really intended for Mirages. Also, Jim Newton (Mr. Nightwind) asks that people not use the day number given in the review but to please use only the evening number (408-684-1609).

Call for writers: Our backlog of articles on just about everything is starting to look a little skimpy. Now would be a real good time to start cranking up the ol' wordprocessor. Third-party vendors should take advantage of a shorter than usual turn-around time and get those sounds in for review.

We're (finally) printing the KT Hackerpatch form in this issue. Make good use of it and send in some patches. (We should also mention that blank forms for the instruments are

Not only is it a

### ***Faster, Cheaper Transoniq Hacker***

But it's also easier to find, easier to pattern search, takes up less space, and is Post Office/kid/dog proof. It's also in a format that will allow us to do such nifty things as include patches and samples. It's the *e-mail Hacker*. Sure you have to print out an article in order to read it in the bathroom, but you can print as much or as little as you want in any format that's best for you. Besides, isn't it really time you moved your synth outta there and put it next to your computer where it belongs? We are in the process of starting an e-mail version of the *Transoniq Hacker*. If you are at all interested in this possibility, please send an e-mail message to us at: [hacker@transoniq.com](mailto:hacker@transoniq.com). You'll get a nifty little electronic form letter explaining the particulars (and the peculiarities). We're taking names.

always available for the asking — hint, hint, send in some patches!)

*Hacker* writer and Ensoniq Person, Tony Ferrara, is giving another free concert (sponsored by Temple University) of his original contemporary jazz music — Saturday, Feb. 4th, 8 p.m. at Temple University Center City, 1619 Walnut St., Rm 201., Philadelphia. (215-742-0738).

## Third-Party News

We'd like to welcome a couple new advertisers: **L.A. Sound Design** presents some new sounds for ASR and TS owners in our Booteeq, and **Ensoniq** (maker of many fine musical instruments) has also joined in with some of their new CD-ROM collections.

# Basics of Expressive Synthesis

## Part II

*Craig Anderton*

### Wheeling and Dealing

A common mod wheel application is controlling vibrato depth (by assigning the mod wheel to the LFO Modsrc parameter), but there are some variations on this particular theme. One useful trick for instruments that sound good with vibrato (cello etc.) is to add just a hint of modulation with the LFO Depth parameter, then on the next page, add some delay. That way, even if you don't move the mod wheel, a little bit of vibrato will appear to add some animation.

Now let's add one more trick: Program the LFO depth Modsrc parameter to Wheel so that turning the mod wheel brings in more vibrato, but also assign the rate Modsrc to the mod wheel so that as you turn up the wheel, the rate speeds up slightly for a more intense sound (this should be a fairly subtle change). With the LFO set up this way, you can either have a slight degree of non-wheel controlled modulation, a little more modulation by partially turning up the mod wheel, or maximum modulation and a slight rate change by turning the mod wheel up all the way.

Speaking of the mod wheel, does it ever make sense to assign it to pitch since there's already a pitch bend wheel? Try this: With a two-voice program, assign the pitch Modsrc for both waves to Wheel. Program the modulation amount for one voice to +02 and the other to -02. Increasing the mod wheel will detune the two waves ever so slightly, giving a chorusing effect. Essentially, the mod wheel becomes a "chorus depth" control. If you don't want to use the mod wheel in this application, a velocity-controlled envelope will also do the job so that the harder you play (or softer, depending on how you program the parameters), the greater the chorusing amount.

A variation on this technique can let you dial in two different pitch intervals between the two waves. One wave should not have its pitch controlled by the mod wheel; set the other's modulation amount so that turning up the mod wheel all the way produces the desired interval (major 3rd, fifth, etc.). A setting of +57 gives a fifth.

The mod wheel also works very well for crossfading between two timbres. Set two voices for different sounds, and at the output page for both voices, set Modsrc to Wheel. Set Modamt to a positive value for one voice, and a negative value for the other voice. As you vary the mod wheel, you'll crossfade between the two sounds.

### Under Pressure

Humans may not like pressure, but patches thrive under it. One common application is to use pressure instead of the mod wheel to bring in vibrato. This lets you keep both hands on the keyboard. Better yet, set the Modsrc to W1 + Pr (wheel and pressure), so you can use whichever is convenient.

For electric guitar patches, try modulating pitch with pressure, so that pressing on the key bends pitch up. This lets you use the pitch bend wheel as a pseudo-"whammy bar" with power chords, while pressure gives "string-bending" effects. (If you don't like reaching over to the pitch bend wheel, program the pedal to produce a negative-going pitch change.)

Pressure is also useful for crossfading between sounds, as explained above under mod wheel applications. This works well with sustained sounds, as does using pressure in a guitar patch to bring in an octave or octave-plus-fifth higher "feedback" layer.

## Pitch Trix

Wind and voice often start a bit flat then bend up to pitch, so program a bit of upward pitch bend using Envelope 1 (there's even a default template envelope for wind pitch changes). Use velocity to affect the Envelope 1 Vel-Lev parameter so that hitting the keys hard produces more of a pitch change. Even a very slight, subtle transient will do the job; it may not be all that noticeable, but if you turn pitch bend off, you'll hear the difference. To further emphasize certain notes, turn the pitch bend wheel slightly flat, then let it spring back to normal during the note's attack transient.

Here's an interesting pitch bend application for programs with two voices. Set different pitch bend intervals (e.g., fifth and flatted fifth) for each voice; the further you bend, the greater the pitch variation between the two tones. For solo lines with quick bends, this can produce some really wild effects.

## Ever Onward

Then there's always the option of feeding in external MIDI controllers...but we've probably taken up enough space al-

ready. The main point is that there are lots of ways to make your sound more expressive and dynamic, and you don't even have to program a sound from scratch — you can "expressify" just about any patch once you get the hang of it. The results are well worth the effort. ■



*Bio: Craig Anderton is a humanoid biped who really likes playing with synthesizers. Gratuitous plug: starting in January, check out "Craig Anderton's Sound, Stage, and Studio" area on America On-Line (keyword: ANDERTON) for articles, samples, industry news, and lots more.*

## ASR-10 EPS-16 EPS TS-10 TS-12

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# DiskTracks and the ASR-10

## Part Two — Recording Your First DiskTrack

*Anthony Ferrara*

Last time (Issue #114) we dealt with the basics of selecting a SCSI hard drive to use with DiskTracks, the application which enables you to use the ASR-10 to record two tracks directly to a hard drive. Assuming that you have successfully located and purchased a compatible drive, we are now going to get on to the basics of actually recording and editing some tracks.

### ASR-10 Hardware Requirements and Options

First, a few more words about your ASR's configuration. (We'll assume that you have the SP-3 SCSI port installed into your ASR-10 keyboard, as this is how the unit communicates with the hard drive...) But what about memory? The ASR-10 loads the operating system, effects algorithms, songs/sequences, as well as all instruments, directly into RAM. Since some of the RAM is also allocated as buffer space for the DiskTracks, you should consider expanding your ASR-10's RAM capacity to the full 16 megabyte configuration.

Now would be a good time to mention once again the basic specifications of the SIMMS that are required: Non-parity 8 bit SIMMS in 1 or 4 meg matching pairs, with eight memory chips on one side; 80 nanoseconds (ns) or faster (70, 60) access speed; 30 pin configuration DRAM, not static RAM, ROM, or composite SIMMS. More detailed information about compatible SIMMS can be obtained through the Ensoniq Automatic FAX Retrieval System, by calling 1-800-257-1439 and requesting document #0006 at the prompt.

Another option that you might want to consider that relates to DiskTrack recording would be the DI-10 Digital I/O Interface. You may have noticed the two in and out RCA-type female jacks on the back of your ASR-10. While this option is not mandatory for use with our particular application, it is very useful in backing up the data on your hard drive to DAT. This is especially important if you are recording to a fixed-drive mechanism rather than a removable cartridge drive, since you do not have the luxury of popping in a new cartridge once your drive is full. You will need to own or have access to a DAT deck that records at 44.1 kHz and supports the S/PDIF (Sony-Phillips Digital Interface) communication protocol in order to take advantage of this option. By expanding your ASR-10 to include the above

option in conjunction with a suitable hard drive and interface, you will have at your disposal an extremely flexible and capable hard disk recording system with full sequencing, Audio Track Mixdown, and effects capabilities.

Now we can actually get into recording and editing some tracks directly to hard disk. We will also have a look at the new DiskTrack-related options available with the latest O.S. release, Version 3. Copies of the ASR-10 Version 3 Upgrade and accompanying documentation are available through your local Authorized Ensoniq Dealer.

### DiskTracks Basics and Configuration

There are four major areas to consider when configuring the ASR-10 to Record Audio Tracks. I am going to make some specific suggestions for our ultimate short term objective, which is to record and save a Song-length DiskTrack. You can change these settings once you get a handle on things. Here goes:

**1. Select the sample rate either through effects, or dry; this is done by pressing the FX SELECT FX BYPASS button.** Remember that you can inadvertently create a playback problem when playing back with a different effect rate selected than the DiskTrack in question was recorded with. To avoid this, select effect by Bank rather than by Instrument, so that selecting a specific instrument does not change the system sample rate relating to the DiskTracks. The two rates available, 30 kHz and 44.1 kHz, use approximately 7 meg and 10 meg per minute in stereo, respectively. If drive space is a consideration, choose your rate accordingly. You may also want to consider the relative importance of the instrument or voice being recorded to disk: in general, I would select the higher sampling rate for primary melody parts. For secondary parts, I would choose 30 kHz, especially if available drive space is an issue. Just remember that the whole audio project you record must be recorded at the same rate! Another point to consider would be whether your hard drive has a relatively slow access time or limited caching scheme, in which case the 44.1 kHz rate will hit the limitations of the drive correspondingly sooner. You may also want to consider a dry DiskTracks input if you are planning to work with global or bussed effects on your mixer, particularly if you have a flexible effects unit like the DP/4 which is capable of dealing with the send and

return of more than one stereo mixer bus. More about ASR-10 and DiskTracks effects under #3 below. For now, let's choose "FX= OFF 23 VOICE 44K."

**2. Configure Audio Tracks.** Since this article series deals specifically with recording an Audio Track to a hard disk rather than to RAM, we will choose ATRK PLAY/REC= SCSI under the COMMAND SYSTEM MIDI page. SCSI BUFFERS= will allow you to define the block size that will be devoted within the ASR-10's internal memory as incoming audio data is buffered as it waits to be saved through SCSI to the external drive. In general, larger buffer sizes are recommended, as they allow data to be spooled smoothly from the ASR-10's RAM. I normally choose the default setting of 1166 blocks or the next higher value (2318 blocks) when working with a Syquest 105/270, or the Bernoulli 150 or 230 meg cartridge drive. Let's leave this one at the default setting of 1166 blocks in order to get going. Again, keep in mind that if your particular hard drive is somewhat slower, it will require a larger buffer setting.

SCSI ACCESS SPEED= will default to a value of 3, which should be fine unless you get a message saying "SCSI ACCESS SPEED TOO SLOW"; you would then have to increase the speed. If you choose too high a number, you may experience a dragging or slowing down of the ASR-10's sequencer, so experiment with the optimal setting for your system and set your number accordingly.

REC SCSI DRIVE= selects the SCSI device ID number of the drive that you are recording to.

REC FILE= defines the size of the Temporary Record File that DiskTrack data is recorded into, prior to its being saved under the COMMAND SEQ SONG SAVE SONG + ALL SEQS page. I tend to choose 120,000 blocks when recording a DiskTrack @ 44.1 kHz in a four or five minute song; only one half of the available blocks are available as Temporary Record File space for each Audio Track. Designating a relatively high number of blocks in this way allows me to avoid the message "NOT ENOUGH DISK SPACE" when recording; this message does not necessarily mean that the hard drive is full, but that not enough has been allocated to or is left within the Temporary Record File space. Please do likewise, and select 120,000 blocks.

**3. Choose a Record Source by pressing the SAMPLE SOURCE SELECT button.** Under the heading of REC SRC (record source), you will find four choices: INPUTDRY, INPUT+FX, MAIN-OUT, and DIGITAL. One of the most critical points about this parameter is the fact that any DiskTracks that you have recorded through a particular effect algorithm will retain the qualities of that effect, much like an effected track printed to analog tape. In order to

record with the effect, you will need to set up the following configuration:

REC SRC = INPUT+FX LEFT, RIGHT, or L+R. You must select the corresponding Audio Track buttons in order to monitor incoming Audio Track data, whether you are planning to simply effect the data, or to record it as a DiskTrack; more on this under #4 below. For now, select "INPUTDRY LEFT" and make sure that your guitar, line, or mic input are plugged into the left audio input on the back of the ASR-10.

**4. Prepare the Audio Tracks.** Select the sequence or song name; then press the "A" Audio Track button since we are recording and monitoring the "A" Audio Track input. If you do not select the Audio Track A button so that its upper yellow light is lit, you will get a message saying "NO INSTRUMENTS EXIST" when you try to record.

On the Command/Seq Song SET AUDIO TRACK PLAYBACK page, you will find four different choices, which allow the user to configure Audio Track playback based on different styles of DiskTracks recording. They appear as follows: (1) PLAY= SEQ ATRACKS ONLY, (2) PLAY= SONG-A + SEQ-B, (3) PLAY= SEQ-A= SONG-B, and (4) PLAY= SONG ATRACKS ONLY. For the sake of simplicity, select the last choice, SONG ATRACKS ONLY.

You should now be set to record your first song-length DiskTrack. Press RECORD then PLAY, and begin to wail along with your sequenced tracks. After you have recorded the Song-length DiskTrack, a KEEP OLD/NEW message will appear on the ASR-10's screen. Press ENTER to keep your fresh new digital track. The DiskTrack data is now saved as a Temporary Record File. Pressing the PLAY button will allow you to play back your track along with the sequencer data. Your final step would be to employ the Command/SEQ Song SAVE SONG +ALL SEQS combination, which will save the sequencer data to the hard drive along with the audio samples that were recorded to disk.

Keep in mind that some experimentation with these various settings will work wonders in determining the optimal settings for your particular configuration and application. Hey, and don't forget to back up your data to DAT or another drive. See you next time. ■



*Bio: Anthony Ferrara is an Ensoniq corporate citizen, and his latest cassette e.p. entitled "Long After Midnight" has been released and distributed by WATT Products.*

# The Ghost in the Machine

Jeffrey Rhoads

'Til just lately, Hyperwaves, for your average TS owner, have been playing hard to get. There wasn't much frankly in the original owners manual. So, a really wild, elegant addition to more familiar TS territory wasn't explored as readily as it might have been. Then this mag ran a few pieces on Hyperwave programming, including a revealing two-parter by Robby Berman.

Guess what happened next? Suddenly (finally), everything's coming up waves. Then, of course, we all want to know more about the very thing we have avoided. Is there a broader lesson here? Maybe. But, we're interested in synthesizers, not reality.

"Ghostwaves" is a slightly different look at "She Crys" [Ed.: See Issue #114. A copy of the patch is available upon request.] with a Hyperwave chaser. Sure, there are some small changes in the original program, mostly with regard to modulators and output levels, but "She Crys" remains pretty much the same. "Ghostwaves" however, comes to life only with the addition of Hyperwave art.

Am I going to be able to explain every "move" as one might expect in a chess game? No way. There isn't time or space. Nope, I'm just going to offer a little guidance and lay down some of the numbers.

That's why I'm going to suggest that first you should go right to the horse's mouth for the real deal. Ensoniq has recently made available to every TS-10/12 synth'er — the book on Hyperwave programming. It's written by Howard Massey, one guy who seriously unraveled the DX7 when nobody else except a few crazed Yamaha techs wanted to try. Give serious consideration to ordering Ensoniq's Applications Guide — "Hyperwave Programming" before you go too much further on our ghostwalk. It's a programmer's delight and Massey does a terrific turn. The cost? Five bucks for shipping and handling. Somebody should answer the phone, so call Ensoniq like yesterday and order one.

Okay, to the work.

Call up "She Crys" and press the Select Voice button. Underline Voice 4 (unused in the patch). Using the Programming Page, press Program Control. The screen will show OPTION = \*NONE\*. Dial up OPTION = WAVELIST. The new screen will ask REPLACE VOICES 5=6 WITH -

WAVE-LIST - DRUM-MAP. Press the soft button under WAVE-LIST. Hit the Select Voice button again. The bottom right of the screen will now read EDIT WAVE LIST. Return to the Programming Page and select the Wave button. On the new screen, underline the Waveclass and select the Wavelist. Press Select Voice once more. The fourth voice should now be a Wavelist. The memory space once occupied by voices 5 and 6 has been replaced with the Wavelist.

Using the Wave button once more, press it until you reach the Wave screen again. You'll be asked to determine the DELAY START-STEP, LOOP START, END of the wavelist. No need to set a delay — each voice will sound on the keystroke so Delay has to equal 0000. Set the START-STEP to the first wave in the list, 01. Since Hyperwave voices are nominally setup to loop, the LOOPSTART will also begin at 01. If the Wavelist has a beginning point, it must have an ending point too — set END parameter to (wave) 03. We're only going to use 3 of the possible 16 waves available for the Wavelist. (Let's keep things simple where we can.) Go back and press Select Voice. Press the soft button under EDIT WAVE-LIST. In the resulting screen, you can determine the Waveclass and Wavename for STEP 01. First, select VOCAL and then select CHOIR. Using the START parameter we can decide where the wave will begin playing. Of a possible 00 to 99, START will be 00. We'll use each of the 3 waves from its beginning or default value. Press the softbutton under \*TIME\* and we'll really dig in.

This screen shows us that for each wave in the list, we have control over time and volume parameters. At the top-left, we see the first wave in the Wavelist, STEP=01 CHOIR. We'll edit this wave first. The wave's duration, DUR will = 02880. Its VOL should be set to +00 DB. The crossfade time between Wavesteps 1 & 2, XFADE-TIME = 01848. The DEPTH parameter creates either a steep crossfade curve, generating more perceptible changes between steps or a more gentle rise, thus allowing for a softer, subtle crossfade. For this example, the changes will be harder, so set DEPTH to 05. Press the \*EXIT\* softbutton to go back to the EDIT screen. Now press the softbutton under \*PITCH\*. The CHOIR wave is played back forward so DIR equals FORWARD. PITCH-KYB-TRK must be ON. Step 01, Choir in our sonic tale, remains in its original key so XPOS= +00. The Choir is detuned from the Strings, Step



02. DETUNE then = -08.

The ghost in "Ghostwaves" is followed by a couple of dark string ensembles, Steps 02 and 03. Step 02 drops an octave and a 1/2 step from the Choir. Step 03 then drops a 1/2 step from Step 02... Now, in both Time and Pitch screens, underline the Step Wavename and scroll forward to select each Step. Here are the Time and Pitch values for Steps 02 and 03;

STEP 02 STRINGS, DUR=03204, VOL=+02, XFADE-TIME=01236 and DEPTH=4DB. STEP 02 STRINGS, DIR= FORWARD, PITCH-KBD-TRK=ON, XPOS= -13 and DETUNE=+08.

STEP 03 STRINGS, DUR=03708, VOL=+02, XFADE-TIME=00936, DEPTH=4DB. STEP 03 STRINGS, DIR= FORWARD, PITCH-KBD-TIME=ON, XPOS=-14, DETUNE=+07.

Oh, by the way, what are we going to do with Steps 4 thru 16? We don't need them so we'll turn them off. For each, we have to turn the VOL to -50.

Keep in mind the Hyperwave Wavelist responds to parameters on the Programming Page just like a "regular" program. For example, Massey suggests you set ENV 3's SUSTAIN to 00 to quiet any leftover sound spillage. We didn't need to change any parameters on the Programming Page to set up our Hyperwave program, but we can use Output and Mod parameters to level and spice up the mix a little. To effect our Hyperwave's overall volume in the Output Section let VOL=+08. Modulate the Output with Pressure: MODSRC=PRESS MODAMT=+40. We can also modulate the Filter with the modwheel and Pressure. In the Filter Sec-

tion. MODSRC will equal WL + PR, MODAMT=+97.

As I mentioned earlier, the sound program of origin, "She Crys" needs some adjustment. Its ghostly screams are now followed by strings, climaxing and then fading off into the night. Shorten its third envelope some so it doesn't trample the String Ensembles. Go to Envelope 3 for Voice 3. Change Times and Levels. ATTACK now equals 03, DECAY 1=46, DECAY 2 =37, DECAY 3=23 and RELEASE =00. PEAK=87, BREAK 1=60, BREAK 2 =50 and SUSTAIN=00.

I've decided to re-mix and re-modulate all 3 voices at their output. Thus the levels and Mods in the Output Section for Voices 1,2 and 3 are adjusted as follows; for Voice 1 VOL=+11 DB MODSRC=PEDAL and MODAMT= +58; Voice 2 VOL=+12 DB MODSRC=PEDAL MODAMT=+50 and for Voice 3 VOL=+11 DB MODSRC= TIMBRE (as before) MODAMT=+12.

And finally, some change in the LFO Section for all 3 voices helped to refine our spirit's crys. Go to the LFO Section. For Voice 1, RATE becomes 20 and DEPTH changes to 30. Its MODSRC now equals WHEEL. The DEPTH parameter for Voice 2 changes to 99 while both RATE and DEPTH for Voice 3 become 73 and 09 respectively.

Whew! Did I miss anything? Been at this through the small hours and my Green Hornet watch reads about 8:15 am. If you like what you hear in "Ghostwaves," you're going to want a deeper look into Hyperwave design. (Ooh,.. good word!) So, beep Ensoniq and check out their new *Hyperwave Applications Guide*. And, stay tuned to this publication for further late night forays. ■

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# Dynamic Parametric Equalization with the DP/4

Or — How I Saved My Shorts

Johnny Klonaris

They say that Mr. Watson, for years after the invention of the telephone, often expressed regret that the process of making Bell's telephone work didn't have a clear, defining moment, but was in fact an arduous and incremental task. Only in later years did he start telling the story of the acid spill and the famous "Mr. Watson, come here, I want you." Our culture embraced this more interesting story and made history of it. To his credit, Mr. Watson did invent the anti-tinkle circuit and that telephone thing seems to have caught

on big time.

I, on the other-hand, was able to turn a musical limitation into an article that might be of some use to a portion of the *Transoniq Hacker's* esteemed readership. We each do what we can.

This article tells the story of how I used the DP/4 to remove some pretty bad guitar finger squeaks and save a song, not

to mention a few hair cells in my inner ear.

It was a dark and stormy recording session. The engineer and producer were collapsed in the corner — it was just me and my old twelve string going at it. I was playing flawlessly when a massive earthquake caused my finger to slip, creating that horror of horrors: a finger squeak.

Something like that. In fact I'd been struggling with what, for me, is a challenging finger picking part on twelve string guitar. When I got one with no major clams in it, I was pretty eager to accept it; except for those squeaks. I left the part as it was, hoping to be able to fix it in the mix with the DP/4.

Months later it was time to see if my guess was right. The plan was to use a notch filter, tuned to take out most of the sound energy of the squeak, without seriously affecting the sound of the 12-string guitar. There were several small squeaks, and I wanted at least a little bit of finger and fret noise to make it sound like a real guitar performance. The problem was, there was one clunker that I called "Death at 3:04." This was a super-chirp with harmonics that would dry clean your shorts. I knew that any filtering solution would have to be dynamic, cutting in only on the problem areas and getting out of the way the rest of the time.

I wound up setting up a two-unit, stereo setup for the guitar. This was part of a four-unit config preset that also had a pair of reverb units for the rest of the mix. For the guitar I used unit C set to a Parametric EQ and unit D to a Vander-Pol Filter for the thrill of excitement (wow). I had my Amiga with Bars and Pipes Pro synched to the tape deck, so I set up a track to contain control change information for changing the filter gain dynamically.

The EQ on the DP/4 unit C was set up as follows:

# Parm	Value	Comments
00	Parametric EQ	
01 Mix	99	
02 Volume	99	
03 Fc	160Hz	Bass low shelving filter
04 Gain	-5dB	Reduce booming from close mic-ing
05 Fc	1200Hz	Mid1 bandpass filter
06 Gain	-10dB	Mid-range notch to improve clarity
07 Q	3	
08 Fc	4500Hz	Mid2 bandpass filter (this is the one)
09 Gain	+02dB	default is a slight boost for shimmer
10 Q	6	Fairly narrow filter
11 Fc	9kHz	Treble high shelving filter
12 Gain	+4dB	Hey, it's a 12-string, this is where it lives
13 Pad	-4dB	(EQ Input Level Attenuation)

#### Mod1 Parameters:

14 Src	Cntrl-8 Mod wheel	— this is the controller of interest
15 Dest	009	Sets mod parameter to filter gain
16 Min	00%	This works out to -48dB
17 Max	70%	This works out to +2dB

#### Mod2 Parameters (not used)

18 Src	Off
19-21	Don't care

This setup did double duty of taking out the squeaks and EQing the guitar with a bit of cut in the bass and midrange and a bit of a boost in the treble. The notch filter at 4500Hz is the variable filter. It has a relatively narrow Q and is variable from a slight boost of +2dB with the mod wheel up full, down to a rather severe -48dB when the wheel is all the way down.

So much for the unit setup, but there's more. I keep MIDI disabled for individual units and use channel 16 for general DP/4 control. You can tailor this to your needs by changing the parameters specific to MIDI control parameters. Here's what I use in the way of relevant system parameters:

# Parm	Value
35 Control Chan	16
36 MIDI is	Enabled
44 Controller8	Mod Wheel #001
61 Mod Resp Rate	30

This last parameter is important. If it's set to the minimum, 1, it takes a little over two seconds to get from the maximum value to the minimum, and vice-versa. If it's set to the maximum, 30, the response is very fast — fast enough that you can hear clicks in the output if the controller changes too fast. I wound up using an actual mod wheel to enter the control data so that gave me enough steps to smooth the transitions. This setup worked wonders on my guitar part to remove the unwanted slides and leave the sound pretty much untouched: once I got the control track right.

Getting the control track right was a whole 'nother adventure. This wound up being more of a trial and error process than anything else. The Q on the filter (Parm #10) is fairly narrow — you might not hear the effects of the filter easily. You might want to experiment with the filter Q set to a lower value at first to hear the effect, then later set the value as high as you need to get rid of the nasty parts, leaving the sacred bits for the world to hear.

Eventually, once I was sure it was working (see Troubleshooting below), getting rid of the horrid noises became a matter of timing. I eventually got the knack of whipping the mod wheel from max to min, holding it there for about a

quarter note and zipping it back up to the max. With a little cut and paste on my sequencer, I was able to build a track that contained the control information to engage the filter at all the right parts.

Helpful hint: Work from the beginning to the end of the song. This let me make cuts and pastes to first position the beginning of the notch to the beginning of the offending sound, then I adjusted the length of the notch to catch all of the squeak.

### Troubleshooting:

As neat an idea as this seemed, it took me about as long to make it work as it did to track down and eliminate the dozen or so squeaks worth bothering with. I recommend setting the Q value to a low value (like 1) at first and using a mod wheel on a keyboard to verify that in fact the filter is

affecting the sound. Also, use edit mode on the unit in question and pull up parameter 9. The displayed value should change while it's highlighted so that you can know if your MIDI controller info is arriving at its destination.

Depending on just about every variable you can imagine, including your sound source, microphones, EQ and whatever, the filter settings above may need to change to suit your needs.

After all that, I was happy to find that what had once been the aural equivalent of a ten-penny nail being driving into each ear, had become a mostly tolerable guitar part. Ain't technology wonderful?

As for interesting stories; mine wasn't. It was just me at home, it was a sunny afternoon, and if there was an earthquake, I didn't feel it. But hey, my squeaks are gone! ■

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## The Five Most Common (and uncommon) EPS Questions

Garth Hjelle

There are approximately 300 million people in the United States. Some of them are EPS/ASR users. (Someday all of them will be, according to Ensoniq's Marketing Group.) It never ceases to amaze me that those who call on the Transoniq-Net basically ask the same questions. In other words, this means that all of us have a lot more in common with each other than we realize.

So, I bet you're curious about what these questions are! Maybe you've figured all these out already, but maybe you're one of those people who have wondered... and wondered... and never really asked. So hopefully you will be enlightened.

*1. My EPS makes is noisy, even when I am not playing it. Is there something wrong with my machine?*

**Karnack, the sample answer man:** You have the Original EPS, right? Since Day One countless callers have concerned themselves over the constant buzzing and humming that came out of Original EPS. I've never found it to be that bad, but lots of callers have. In fact, the 16-Plus, and now the ASR-10 specifically addressed that complaint, and even before that, Ensoniq had a Output Boost retrofit to help out the situation. If you believe that your EPS isn't noisy normally, my suggestion would be to take it some place where you can compare it with another Original EPS. That's the

best troubleshoot. And if you find it does have a noise problem, usually the main circuit board has to be replaced (at a cost of about \$150 + Authorized Service station labor). You might also want to call Ensoniq to see if your particular EPS needs to be retrofitted with the output boost. This could be a good reason for you to think about upgrading to the 16-Plus or an ASR-10. The output (and stand-alone signal-to-noise ratio) is much better.

**Extra Note:** if you find your Original EPS pops and crackles when you're pressing buttons and doing functions, the problem might be in your OEX-8 (the output expander). Output #2 is the culprit. We've experienced some problems there. Try avoiding that output.

*2. On my 16-Plus, when I sequence, some of my instruments don't sound right. But when I play them alone, they sound fine. Why?*

*Or — Why are my Choice Drums distorted?*

*Or — Can I have two different effects on separate instruments?*

**Karnack, the Sample Mac:** This is very common complaint. Many people buy the instrument, only to find out later at home that the instrument isn't all they thought. To

rephrase, people find that the "wrong" effect is going through their favorite instrument. This is an all-important limitation of the 16-Plus/ASR-10. Very Important Concept: there is only one physical effects processor in the machine, capable of holding only one effects algorithm, thus giving you only one effect at a time. That algorithm may have more than one "effect" attached to it; but not all of them. Even if there could be many attached effects, the capability of adjustment and the sound quality will be compromised. So...

The solution is to use the Bank Effect. A Bank Effect is just a global effect that can (and should) be operational during a sequence, or when you are playing multiple instruments simultaneously. The global effect simply automatically defeats all the instrument effect programming, so that all the instruments operational won't "fight" over the single physical effects processor; e.g., your distortion guitar may sound like Chet Atkins instead, with HALL REVERB as the effect rather than WAH+DIST+REV.

How do you work the Bank Effect? First, look at the instruments you are working with. What effect(s) do you need for your sequence/other to sound right? Look at the different algorithms (press EDIT-EFFECTS), and examine the 13 (as

for the ASR-10, 50) that reside in the machine (some other options are WaveBoy's algorithms, or the extra on CDR-3 CD-ROM). A good tip is to find the instrument that relies the most on its effect for its sound and copy that algorithm into the bank effect slot (use COPY CURRENT EFFECT on the CMD-EFFECTS page). You then can position the busses on each instrument to select the appropriate effect within the algorithm by checking the EDIT-TRACK-4 page. Your instruments might sound different, but it'll be better than before. This can be frustrating; like when you have some great drum effects, like a reverby snare, or perhaps an ambitious distortion sound, with another instrument using digital delay (there is no distortion with delay algorithm!). (Soon-To-Come — Multi-Timbral Effects!)

3. *I've had my Original EPS for a long time. But recently, the keyboard has been failing during the boot up/calibration procedure. Do you know anything about that?*

**Karnack, the Sample Mac:** Yeah, this seems to be the first problem an old-time Original EPS person encounters.

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gether, here's basically how: under each key, there is a coil through which a frequency is run from a master controller ("black box," for more information, see the Aug '91 TH, Dick Lord's *Inside the EPS* series). The "black box" also coordinates all key information; note-on/off, velocity, and aftertouch. On boot-up, it checks and sets all the thresholds, which is the KEYBOARD CALIBRATING we are all so familiar with. When you press a key, it cause an inductance change, which tells the "black box" that a particular note was played. It also transmits how fast (hard) the key was hit. And likewise, it transmits inductance changes while you press on a key as well, individually for each note. The "black box" reads these changes and turns them into something the software can understand. This gives you variable aftertouch for each key!

The reason that some old EPS's start failing is because of a poor continuity across the Molex connector which connects the coil to the busses for the "black box." When this happens, the calibration fails. Ensoniq's suggestion is to take the keyboard in to a Authorized Repair Center, where the tech can by-pass the Molex connector by hard-wiring the connection. Why are old EPS's prone to this? Solder can break down over time, causing weak continuity. Another reason: A couple years ago Ensoniq tried a new enviro-solder, but it got in the habit of crystallizing after a short time, causing a production run of EPS/VFX's to go bad.

*4. I noticed that the numbers started changing all by themselves on my EPS-16+. I moved the data entry slider, and that stopped it. Is there something wrong with my EPS?*

**Karnack, the Answer Mac:** No, they all do that. Matter of fact, the SD-1 and the new generation SQ's do it too. I haven't seen it on the TS-10/12, but I caught an ASR-10 doing it red-handed the other day. Our guess is that the chip that detects movement in the slider is sensitive. It might respond to dirt, or something else in or within the slider, that it just sets it off moving. The way to avoid this is to not leave the display on a page with the cursor under a value for extended periods of time. That way, it can't change anything.

*5. When I'm sequencing, every so often I get Error 129 — Please Reboot?, and I lose all my work. Why is this, and am I doing something wrong?*

**Karnack, the Sample Mac:** There are three common error messages on the Original EPS/16-Plus/ASR-10.

Error 144 (officially called Out of System Buffers Error): Although this is said to be a MIDI overflow/overload problem, it also can happen internally when the EPS detects an error within the software, or it loses track of where it is, sometimes because it is going too quick. This can occur when the EPS/ASR hits a bug/hidden flaw in the operating system, or if it's working with corrupted data, or if you're just punching buttons so fast the EPS/ASR wants to punish you for computer-whipping. To cut down on the amount of times you receive this error, first, check for a MIDI loop in your system (if your MIDI OUT eventually winds up in your MIDI IN), second, check your data on disk and do things more deliberately, third, punch your buttons slower, and fourth, pray!

Error 129 (officially called Odd Address Error): This is the error message you get mostly when you're sequencing. It can happen anytime, for any reason. Although the EPS/ASR rarely errors when you are just playing or sampling with it, it's when you sequence that it is are most prone to crashes. (Translation: save your work!) Again, it is good advice to work slower and to think about what you're doing. Your EPS/ASR will like you again.

Nothing (when it's frozen up — officially called the %@%# Error): This is the I'm-The-EPS/ASR-OS-and-I-Don't-Know-Where-I-Am crash. Again, work slower and more deliberately.

I sure hope this answers some of the (perhaps obvious) questions you might have concerning the EPS/ASR. If you need more help, don't hesitate to call any of us on the Transoniq-Net or Ensoniq Customer Service (610-647-3930). We're all happy to help! ■



*Bio: Garth Hjelte is an inmate at Rubber Chicken Software Co., where he's happy to help.*

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# Ensequencing “Quantizayshiown”

(The Cajun Approach)

*Jack Stephen Tolin*

## Introdujshiown

When was the last time you heard of a technological innovation for artists which opened up more possibilities than ever before made into a fascist tool which steals away our humanity, destroys our freedom of expression as well as the art form itself, and mocks both the artist and the mode of expression used? There is none that I know of more that fits this description than the quantization function found on most sequencers today (with the definite exception of anything electronic, especially including the sequencer itself).

Hotly debated in any musical open forum today, the question is raised of whether or not such a function really adds to or takes away from the humanity of the piece of music as a work of art. On one hand it is just another tool, but on the other hand it turns a form of art into nothing more than a form of computer generated music. (For this reason, I wonder what these people will say about Korg's new interactive music line.) Rather than discussing how we should think about quantization evaluatively speaking, let's discuss the possibilities of using this powerful function as a tool for producing music (since, after all, no one is completely without bias).

## Definishiown

Technically speaking, what quantization is is rather simple: discreet packages. Now that I have totally eliminated all possible confusion, allow me to use an example from quantum physics, or more specifically quantum mechanics — an appropriate area to draw from, I think. In considering the latest model of the atom, you will note that scientists have discovered that electrons, when moving from one orbit to another as is the case when emitting or absorbing energy, do not move between the orbits; rather, the electrons “jump” in such a way that absolutely no space or time is taken — the same chronological moment that it disappears from one orbit, it appears on the next.

Taking this concept into the realm of music, we place the “orbits” at certain points in a relative timeframe, all equally relative apart. For example, we could place the orbits at a relative (to tempo) distance of a sixteenth note apart from one another. We would do this by going to the quantize function and setting the rate to sixteenth notes. When quantizing a track, every note within range (like from bar two through bar four) will be placed at the nearest one of these “quantized orbits” without any left remaining in between the orbits themselves. The musi-

cal result could be described as somewhat mechanical as a result of all of the “imperfect” rhythmic nuances that are subsequently removed.

## Rationalizayshiown

At this point, many could conceivably ask, “That being the case, why use it?” To those of us who are perfectionists, the answer is obvious. But imagine this situation: you have a bass drum, a crash cymbal, a bass, and a trumpet section that all come together at one syncopated beat for an emotional burst of excitement or climax (sub-climax could be used here to mean the same at the level of the sequence). If they are all not exactly together, the moment may not have anywhere near the effect it could have had, had it all been quantized.

Or how about this: If you are playing sixteenth notes on a hi-hat manually, record it on your sequencer, loop the sequence, play it back, and hear an awkward, not to mention uneven, transition from the end back to the beginning, what are you going to do? You could simply just record the whole hi-hat track over and over again while hoping to play it perfectly, or at least passably, at some point or take. Quantization offers the quick and perfect fix for such a problem.

## Foundayshiown

The trick to using quantization at all, though, is knowing when to use it and when not to. What we are all presumably looking for is effectiveness in our music — effectiveness in relaying the proper feeling, the proper emotion or impression. To that end, it is obvious (or should be obvious) that we are not to always quantize everything everywhere. Of course there are also always exceptions, such as possibly in the case of industrial music, jingles, and so on until your heart is content. With this as our foundation, we will now move on to practical, music making techniques.

## Generalizayshiown, or, How to Use Quantization For All Your Household Needs

There are certainly general areas we can easily make use of such a feature and get away with it. First, any simple drum or bass track could be easily quantized to sixteenth notes, at the very least. Usually, the typical snare drum could be quantized on whole notes — we're thinking simple now! The same could often be done with simple chord voicings of organ or strings

(or some like beast) in the musical background of a sequence. This is, again, assuming that everything isn't quantized as well.

### **Discriminayshiown, or, Selective Citing**

Sometimes, because of a variety of changes in the music, it is wise to quantize only certain sections of a particular passage in a sequence (or song, for that matter) on a track. Although there can be no absolute rule for when such a section is to occur, when you do find yourself with one, it can be beneficial to at least experiment with different portions of a track with different quantize values or to even leave some portions untouched by definitive value orbits.

In one of my most recent songs, there is one sequence of thirty-two bars (each bar is one beat long) that has the entire hi-hat part quantized to sixteenth notes except for the section from the beginning of bar fifteen to the end of bar eighteen. This particular section of a full three bars serves as a complement for or to a short bass riff-fill. Although the part could have been conceivably quantized, the natural human nuances bring out a nice bluesy shuffle-feel to the moment.

It must also be pointed out that, if you have at least a mostly acceptable section of music (whether it be a single track or a number of tracks), it could well be to your advantage to leave well enough as it is. This decision will certainly save both time and effort. It may also keep something from becoming ruined as notes may be reassigned to an unintended value orbit.

### **Cancelizayshiown**

If in doubt at any point, quantize and then listen to the new version of the piece and then to the original again. Thanks to Ensoniq, you can quantize and still cancel if you're not completely satisfied. This is called "nondestructive editing" and is a priceless feature. A friend of mine who owns a much more popular synth (from what I'm told, anyway) complains that, whenever he tries to quantize a section in a particular piece, the computer ruins various parts of the entire track, and, on top of that, if he wants it right again, he must manually re-record the entire track. I told him what Ensoniq gear can do, and now he is envious. With such advantages as these, it would be a tremendous shame not to take advantage of the fullness of all the power. I certainly could not even think of dealing with anything that doesn't function as easily as an Ensoniq.

### **Humanizayshiown**

Some things are better left as they initially "come out" of us simply by the nature of what they are and how they fit into the music. I have heard it often argued that any "human" (or maybe "acoustic" is a better word) instruments, like strings (possibly including guitar and bass), woodwinds, brass, and so on, should never be quantized. The reason for this is to attain some point

of realism, or humanism (ha!), referring to how such an instrument would actually sound if the real thing were heard played live.

I say yes and no, or rather, no and yes: Making an instrument sound like it's being played live usually entails work at both the sequencing and synthesis or sampling stages. Although I have to admit that this can be done to a certain extent, and quite convincingly at that, if we truly believe that we must do our best to make sounds as realistic as possible, would we even be using synthesizers and samplers at all? Even when they first came out, synths certainly didn't sound realistic — and where do you hear saw, square, triangle, and pulse waves in the real world, anyway?

If you make the decision to actually use a digital instrument to make music, make your music your way. When a pianist makes music, do they not make music their way? And so it goes with digital instruments. Therefore, it must ultimately be up to you to decide when to quantize and when not to, even if it means quantizing something at a time when others may say that you are "wrong" for doing so. Really, there are those who quantize some of the most bizarre things in the latest rap and R & B.

### **Qualificayshiown, or, Leave That Thing Alone**

However, there are some good tips to keep in mind: It will definitely not hurt you if you never quantize organ, piano, and other keyboard "wipes," snare, timpani, cymbal, mallet, or other drum and percussion "rolls." If you are using sounds — like pads, string sections, choirs, low brass, and possibly even bell-like sounds in the background (that is, low enough in volume in the mix to be barely audible over the other instruments) for a section of music, you probably don't need to concern yourself with quantizing these. Although this may sound obvious, I used to find myself doing just this out of habit.

One benefit to not doing it is that it may end up saving polyphony at certain crucial moments when there is a lot happening at a specific value orbit (or beat). Having a pad come in one half of a count or a whole count later can sometimes save unexpected and bothersome dropouts of instruments. Just remember that a little organic matter here and there is never a bad thing; having numerous unquantized lines can be rather humanizing, emotional, and moving.

### **Conclujshiown and Benedicjshion**

Well, that's all for the second installment of *Ensequencing*. Remember to keep those sequences on track! ■

*Bio: Jack is currently attending Nazarene Theological Seminary in Kansas City, MO, programs alternative music with a contemporary flavor, and tries his best to take experimental sequencing, synthesis, and sampling to new heights.*

## Sweet Inspiration/Sweet Pain

---

Tape: *Horst Synthesizer*.

Artist: John L. Horst.

Contact info: Eastern Mennonite College, Harrisonburg, VA 22801.

Equipment: VFX-sd, Sony DAT, JVC 3-head direct drive.

---

I was really enjoying reviewing this tape over the holiday season. Although it was written with more celestial visions, it is well suited to the holidays with its bells, strings and open airy moods which ranged from dark and somber to joyful and inspired.

I almost think that the patches, the actual sounds chosen are what makes this tape so striking. I know the sounds are only one component, as are the melodies and chord progressions. Yet John's choices here keep making me return to the sound itself, making me think — that is *such* a nice sound! John's tape isn't really using amazingly unique sounds though. These seem to be sounds I've heard on several Ensoniq synths, bells and strings and combinations of both.

John's explanation: "Cosmic Harmony" was composed for a planetarium show that I produced for the M.T. Brackbill Planetarium during the fall of 1992. Visual effects accompanied the music with appropriate narration between the music selections.

"The remaining selections are not presented with any particular order in mind. They are simply an assortment from my musical closet. Some of the music has been played for preludes and offertories at the Park View Mennonite Church, and some of it has been used for background at the M.T. Brackbill Planetarium. The tape was originally produced as a fundraiser for the Outreach Program of the Park View Mennonite Church.

"I prefer to use new combinations of sounds rather than have the synthesizer duplicate sounds of the traditional instruments. This allows the synthesizer to find a unique niche. One acts a bit like a sound chemist in orchestrating music on the synthesizer.

"I enjoy noodling around in the late evenings with my VFX-sd. Eventually short pieces begin to emerge. After refinement I record them on a Sony DAT and jot down the orchestration in a journal. Sometimes the short pieces merge into longer ones."

John has achieved some wonderful orchestrations with just noodling around. It sounds like a good recipe to me. Keep up the good work and send us your next collection!

---

Tape: *Pelle Piano Ellstrom*.

Artist: Pelle Ellstrom.

Contact info: Stadsbudsv. 12, 123 58 Farsta, Sweden.

Equipment: Atari 1040, Notator, EPS, EPS-16+, Midiverb II, Fostex A 80, Mixer Model 450, Stratocaster, Panter Amp, Sony DAT.

---

Okay, if I gave you three guesses to find out where this group came from you probably couldn't get it. Austin, Texas would be a good guess. Chicago or Philadelphia might not be too far off. But you'd be wrong. That movie "The Commitments" may not have been too far off, because this downhome blues and southern soul is coming to us directly from Sweden!

The band is made up of solid drum kits, competent keyboards and quality guitar work (whether played on guitar or EPS-16+). The vocals are right on the kroner, by Sven Zetterberg and Eric Bibb.

The great thing about this music is that it has survived so well since its beginning; that to hear these songs now sounds just like great music, as opposed to period music.

Pelle says, "I am 36 and hopelessly devoted to sampling and finding methods to create acoustic environments for the music I do. The first five songs are demos for my bank, Sweet Pain, but we didn't have time to play at the same time so I did everything myself except for the vocals. The organ you hear is a lined B-3 I sampled and then ran through my 760 Leslie.

"I am making a living as a freelance musician and programmer, and I work closely with a music store called Estrad who, at least in 1990 had sold more EPS's than any other store in the world!"

This really is a good sampling of capabilities. There are a few blues songs that carry quite well. A romping guitar solo, "Yngwie," features an Yngwie patch on the '16+. This is followed by a very subtly beautiful piece which Pelle notes is his favorite acoustic upright as soloist.



The only fault I can find is that I can't get enough. As demos, these are fine, but when do I get the real full length versions? This definitely would make it into my *Best of 1994* reviews!

Keep up the good work and send more! ■

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



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

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# The Maartists/Ensoniq SCSI Connection

Steve Vincent

Many of us EPS Classic owners, overtaken by memory lust, purchased Maartists 4X expanders way-back-when. (Trivia question: do you still have the black and green box in a closet somewhere, with your original EPS 2X Expander that you couldn't sell inside?) Later, when we wanted to add SCSI, we discovered that Maartists (how the heck do you pronounce that, anyway?) no longer offered their SCSI card. The only available SCSI cards were from Ensoniq and PS Systems, which were both reported to be incompatible with the Maartists 4X expander. I believe this is true with the PS Systems SCSI card, but it is not the case with Ensoniq card.

Here's the official pronouncement (from me, not Ensoniq): Ensoniq's EPS SCSI card *does indeed work*, and work well, with the Maartists 4X expander. Here's the caveat: there are two slight modifications necessary to make them fit together.

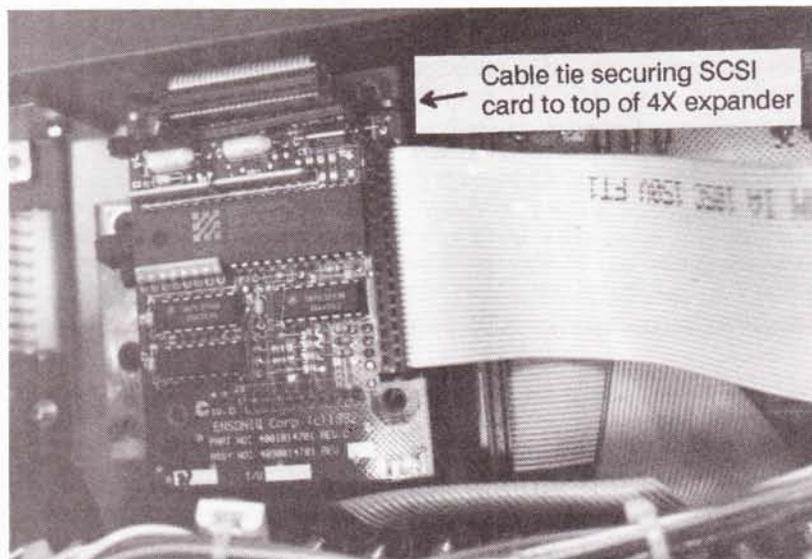
First, you must cut or break two of the standoffs (posts) from the X-shaped plastic spacer that goes between the 4X expander and the SCSI card. Remove the two posts that will go toward the rear of the keyboard. All four of the screw holes will not line up, so you can only use the two mounting screws closest to the main board. To make up for the missing screws, you can gently cinch a cable tie around the expander and SCSI card, as seen in the photo (note that the X-shaped spacer is not visible in the photo; it is underneath the SCSI card).

The other modification concerns installing the connector cable out the back (other photo). Since the Maartists 4X expander

does not provide an outlet for the SCSI connector, you must cut a slot across the cartridge cover plate wide enough for the SCSI cable to slip through. Un-crimp the card connector (*not* the B-25 or outer connector), slip the cable through the slot that you cut in the cover plate, then re-crimp the connector. Finally, mount the B-25 (outer) connector on the outside of the cartridge cover plate with two screws. If you're squeamish about un-crimping and re-crimping, then just cut a hole in the plate big enough for the B-25 connector to pass through.



All other connections should be pretty straightforward. This Maartists/Ensoniq combination has worked flawlessly for me for about a year now (with a Seagate 20MB SCSI drive), confirming the axiom that "every good marriage takes work."



Special thanks to John Lacik of Huntsville, Alabama, who first told me about these modifications; his Anonymous-by-Request service tech; and to Kevin Dale of Audio Works in Seattle, who performed the mods on my EPS.

*Bio: In his pre-Nirvana days, Steve Vincent paid his dues playing live accordion gigs at the local mental hospital.*



# Releasing an Independent Record

*Jeffrey P. Fisher*

Unfortunately, too many musicians are worried about BREAKING INTO the music business. They believe the only path to fame and fortune is through a record contract. Well, the truth is you have a better chance of starting your own music business... and succeeding with it... than pursuing the conventional path.

The world doesn't start or end with a major label. Who believes in your own music more than you (okay, but your mom doesn't count)? Who could sell your music better than you? Who deserves the admiration and sense of accomplishment... and yes, the money... more than you?

That's what releasing an independent record is all about. First, don't think that your independent release has to follow the traditional rules. What I'm talking about and commending to you has many different levels. Your release can be just for friends and family — maybe just one copy for someone you love. Or it can be something you sell at gigs. Perhaps you want to market your music via an independent catalog. Maybe you want to throw your hat into the ring, start your own label, and sell your music regionally, nationally, or even internationally. That's the beauty of your self-published release. You can start small and do it for personal satisfaction. Or you can slowly and steadily build your audience. Or you can go full tilt. It's up to you.

Your reasons don't need to be specific. It might help to think of your independent release as something recreational. Your investment is much like going to the movies or on vacation. Once you've spent the money, it's gone. If you make money from it, fine, but think of it as an expense first. You can pay for classes and books, but you'll learn more actually doing it. You can't replace the knowledge you gain.

**Special caution:** Be conservative. Don't go over the edge. Do you really believe you can sell 2000 CDs? Take small steps and learn as you go. Don't stifle your exuberance, but don't bleed yourself dry either. And don't spend untold money on this venture or you'll lose your shirt. Don't expect to make a killing, but do expect success. Monitor your progress, cover your costs, and put some cash in your pocket! Do it on your own level, make some money, and grow. You'll find the work more satisfying, rewarding, and fun!

Let's look at these numbers. Say you get signed to a record

contract at the standard 10% royalty. On a \$10 CD, you'd get \$1 on each unit sold.

If you release your own record, you must front the costs of production, but you make more money, too. Let's say it costs you \$2 to record, duplicate, and package your independent release. Now you have three ways to make sales:

Direct Sales	$\$10 \times 100\% - \$2 = \$8$ profit per unit.
Short Discount	$\$10 \times 80\% - \$2 = \$6$ profit per unit.
Retail Discount	$\$10 \times 60\% - \$2 = \$4$ profit per unit.

Even the biggest discount (40% off given to retail sellers) still nets you four times what you'd make as an artist. And even if you don't distribute much beyond your local music market, you can still do pretty well, indeed!

The key is to keep your recording, duplicating, and packaging costs down thereby increasing your profit margin. For groups with already established followings, it makes financial sense to make and sell your own independent recording. You may make enough from advance sales to fully fund your production costs. All other sales put cash in your pocket.

Getting your music on tape can be an exciting or frustrating experience. It can be relatively inexpensive or a money pit. The decision to record with semi-pro gear or go to a commercial studio is up to you. If you can engineer well (or know someone) you might save some money by using your in-house studio. If you are serious and your final release is destined for CD, a commercial studio might be more in line.

The recording process can be very expensive, so don't take it lightly. You might try package deals offered by many studios. Don't be afraid to negotiate the prices. And maybe ask if you can work "After Hours" at a reduced rate. Also, there is nothing wrong with your band going into the studio, setting up, and essentially playing your live set. You might go back and overdub vocals and solos, but you'll finish in a few hours. Next, go back for a second session to mix. You get a rough and ready recording with the benefits of the gear and sound quality available at the commercial studio. Two five-hour sessions at \$100/hour is very affordable.

Whether you are duplicating CDs or cassettes, it pays to shop around. Contact several manufacturers and get quotes

for your project. If you will sell by mail or at gigs, you can save money with simple packaging. Only retail sales need fancy graphics and such.

## Your Independent Release Options

There are four levels your independent recording can take. These don't need to be exclusive; they can cross-pollinate. They are:

- Personal
- CMC or other independent catalog distributors
- Gigs
- Regional and national

**Personal** — Many songwriters and composers don't believe the cassette they give to friends and loved ones constitutes a release. I disagree. It can be a satisfying experience to put together an independent record to give as a gift or even as a small token to a significant person in your life. For impact, get a single CD made.

Make sure you put as much blood, toil, tears and sweat into your personal release as you would if you were marketing to the world. Put in your best music, record the masters well, duplicate carefully, and package your release nicely. One of a kind artwork goes well with your one of a kind music release.

Just because you aren't "in it for the money" doesn't mean your personal release is in vain. I know an author who wrote a substantial family history, had it beautifully printed and bound, and gave one copy — the *only* copy — to his son on his 21st birthday. Isn't that a touching, memorable gift?

**CMC** — The Creative Musicians Coalition (CMC) can help you sell your original music and get radio airplay. Unlike other distributors and wholesalers, CMC is member driven. That means you will work alongside others to gain exposure and sales.

If you feel the music industry is unfair, If you feel your music should have a piece of the recording industry pie, If you have an album or just want to get more exposure, if you want to get your music into the hands of those who would enjoy it, if you want to gain valuable experience in the industry and learn how to promote and sell your music and if you want to meet and learn from other talented musicians...

...you should seriously consider CMC. My friend, Ron Wallace, runs his organization with one goal in mind: to encourage and nurture the success of the independent musician. It's the ideal place to start and for solo acts (who

don't tour and promote like a band) this may be the *only* place to sell your music. I can't give the benefits of this organization in this article. So, let me refer you to Ron Wallace for complete information about this exciting service that you should take advantage of right away.

Creative Musicians Coalition, 1024 W. Willcox Ave., Peoria, IL 61604 or call (309) 685-4843 or fax to (309) 685-4878. Make sure you tell Ron you heard about CMC from me! (Always promoting, always promoting...)

**Gigs** — For the active and touring band, selling your music during your gigs makes perfect sense. Your fans are ready to hear more... and willing to part with a few bucks to take your music back home. The question becomes whether to sell cassettes or CDs. If you know your audience, that should answer your question. You might want to start with cassettes because they are cheaper to duplicate (you can make a hundred at a time) and use the proceeds from those sales to pay for CD replication.

If your band has yet to get a following, don't jump into a full-blown album. Think in terms of cassette single with two or four tracks. Those that come to hear you will still want to take a piece home. Don't forget, you can always record your live sets direct to stereo from the mixer feed and sell that. Of course, having a demo helps you secure gigs at other venues, so the venture is not without merit.

**The No-Holds-Barred, Go-For-Broke, Independent Release** — This last alternative is definitely *not* for the squeamish. There is much at stake, and the stakes are high. But the potential is high as well. What you must understand is that this approach requires unequivocal devotion and persistence. You will need to promote your music will wild abandon. You must tour, work hard for publicity, send out hundred of demo copies, and strive even harder to get your music on the radio and, more importantly, in retail stores where your fans can buy their personal copy.

Let me just say this: make sure you are prepared to market before you commit to production. Put as much, if not more, into promoting your release as you do into producing it. This approach requires a more formal and detailed plan. In essence you are starting your own record label with you as the main act.

Get your release into your immediate area first by selling direct to stores. Get a list through the *Yellow Pages* and contact each store. You may need to sell on consignment or offer deeper discounts — try 40% off retail with net 30 payment terms, or 50% if they pay with order. The best thing you can provide to retailers is support. You must show them you are committed to promoting your music, that you are

touring to promote the music, and that you will refer fans to their store to buy your records.

Make sure you send your release and promotional kit to college radio and local press in areas where you tour. College and alternative radio stations are more open to new music. However, if your music fits a particular niche (such as jazz or new age), don't be afraid to target those stations. Just remember this: most stations won't touch a release unless it's on CD. Sending cassettes is futile in major markets.

If you truly want to succeed with your independent music release, I highly recommend you consult the following resources. All of these and dozens more are available to you through my *Musician's Business Building Bookshelf*. Contact me for the latest issue. It's free.

*Releasing An Independent Record: How to Successfully Start and Run Your Own Record Label in the 1990s*, by Gary Hustwit. Gary knows what he's talking about and you benefit from his experience.

*MUSIC BUSINESS CONTRACTS: The Artist-Songwriter-Producer Business Contract Collection*, by Kevan Patten.

Protect yourself and your creative work.

*THE UNABASHED SELF-PROMOTER'S GUIDE: What every man, woman, child, and organization in America needs to know about getting ahead by exploiting the media*, by Dr. Jeffrey Lant. Shows you how to use the media to promote your music.

I'll be listening. Good luck. ■

*Bio: Jeffrey P. Fisher scores, jingles, and sound designs for commercials, business TV, and films. You can learn more from the Completely Revised Third Edition of his information-packed book: Cash Tracks — How To Make Money Scoring Soundtracks And Jingles. It's \$39.50 postpaid available directly from Jeffrey P. Fisher Music, 8341 Ripple Ridge, Darien, IL 60561, or call (708) 971-1641.*



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*Mellotron*. Lush Moody Blues sound. Akai (ASR V3): \$199. *Keith Emerson's World's Most Dangerous Synth and Organ*. Akai (ASR V3): \$245. *The Ensoniq Six Pack* (Ensoniq CD-ROM, \$99 each). InVision's exclusive redesign for '95, based on the original libraries of flawlessly recorded digital samples. This collection includes: *CDR-8 Orchestral*, *CDR-9 Ethnic*, *CDR-10 Pop/Rock*, and *CDR-11 Keyboards*. *CDR-12 Drums* and *CDR-13 Percussion* will be release in February. For further information, contact: InVision, 2445 Faber Place, Suite 102, Palo Alto, CA 94303. Phone: 415-812-7380.

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MICROTUNINGS for the EPS/ASR contains 192 alternate tuning tables: equal temperaments, just intonations, historic, modern, and ethnic tunings. All for just \$15 postpaid. Bill Sethares, 622 N. Henry St., Madison, WI 53703.

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Prog: Guitar A'la Wack

By: Bengt Karlsson

Notes: The mod wheel adjusts tuning between Voices 2 and 3.

WAVE	1	2	3
Select Voice	Off	On	On
Wave Class		Waveform	Transwave
Wave		Sine	Pulse1-X
Delay Time	000	000	
Wave Direction	-	-	
Start Index	-	00	
MODSCR	-	Env2	
MODAMT	-	+093	
Restrk Decay		34	34

PITCH	1	2	3
Octave		-4	+0
Semitone		+00	+00
Fine		+03	+00
ENV1		-05	+00
LFO		+95	+05
MODSCR		Wheel	
MODAMT		+00	+05
KBD Pch Track		On	On
Glide		Retrigger	Off
Glide Time		95	95

ENV1	1	2	3
Initial		99	27
Peak		50	00
Break		32	43
Sustain		00	00
Attack		20	03
Decay 1		14	47
Decay 2		62	17
Release		99	00
Vel-Level		00	00
Vel-Attack		00	66
Vel Curve		Quikrise	Concave
Mode		Finish	Normal
KBD Track		00	00

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

FILTER	1	2	3
Filter 1		3Lo	3Lo
Filter 2		1Lo	1Hi
FC1 Cutoff		041	040
ENV 2		+99	+43
FC1 KBD		+14	00
MODSCR		Off	Off
MODAMT		+22	00
FC2 Cutoff		000	012
ENV2		+44	+99
FC2 KBD		00	-14
FC1MOD-FC2		On	On

ENV2	1	2	3
Initial		69	86
Peak		63	69
Break		49	53
Sustain		00	00
Attack		00	00
Decay 1		47	24
Decay 2		55	62
Release		14	18
Vel-Level		79	99
Vel-Attack		00	00
Vel Curve		Convex	Linear
Mode		Normal	Normal
KBD Track		+14	-14

AMP	1	2	3
Initial		99	99
Peak		99	95
Break		74	75
Sustain		00	00
Attack		00	10
Decay 1		36	52
Decay 2		61	72
Release		08	08
Vel-Level		99	19
Vel-Attack		00	00
Vel Curve		QuikRise	Linear
Mode		Normal	Normal
KBD Track		+14	+14

OUTPUT	1	2	3
VOL		65	99
Boost		Off	On
MODSRC		LFO	LFO
MODAMT		00	00
KBD Scale		00	00
Key Range		D5-C5	A0-G4
Output Bus		FX1	FX1
Priority		Medium	Medium
Pan		00	00
Vel window		000	000

EFFECTS — PHASER & REVERB			
FX-1	34	FX-2	22
Decay Time	46	HF Damping	33
Phaser Rate	14	Phaser Depth	56
Phaser Center	50	Feedback	+09
Phaser Level	66		
Input Invert	Off		
MOD (Dest)	FX1-Mix		
BY (MODSRC)	Pedal		
MODAMT	+00		

The Hack: More from our Finnish friend, Bengt.

First I decided that the keyboard zoning didn't jive too well. Then I tried changing the Octave and the Glide time. I tried fengling with the LFO, too. Still "Guitar A' la Wack" more than lived up to its name. (Could "Guitar" be Finnish for keyboard or Wurlitzer?!) Still sounded like... "Warning! Warning! Will Robinson." And that's fine if you like it like that. Here's a bunch of numbers if you don't:

For Voice 2: In the Pitch Section let OCT =0, FINE=+03, ENV=-03 and LFO=+10. Turn the Glide off. The LFO LEVEL should = 06 while the MOD can be set to OFF. At the Output, change VOL to 99 and turn the BOOST ON.

For Voice 3: Again, in the Pitch Section FINE will =-04, ENV1=+03, LFO=+02, MOD=WHEEL and ModAmount = -60. Now

you can drastically alter the pitch with the Wheel. For the filter, FC1 CUTOFF =012, ENV2=+65. In the Output Section, change VOL to 86. To lessen the amount of reverb, change that level within the effect or go to a whole new effect. I've chosen the factory CHORUS+REVERB with FX1 set to 10 and FX2 equal to 40.

Jeffrey Rhoads



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

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

# KT Hackerpatch

KT Prog:

By:

**WAVES**            1            2            3

Wave Class  
Wave  
Delay Time  
Direction  
Start Index  
Mod  
\* (Mod Amt)  
Sample Shift  
Mode  
Restrike Decay  
SoundFinder  
Type

**ENV 3**            1            2            3

Peak  
Breakpoint  
Sustain  
Attack  
Decay 1  
Decay 2  
Release  
Lev V  
Atck V  
Vel Curve  
Mode  
Kbd Track

**OUTPUT**            1            2            3

Vol  
Mod  
\* (Mod Amt)  
Kbd Scale  
Key Range  
Output Bus  
Priority  
Pan  
Mod  
\* (Mod Amt)  
Vel-Window

**PITCH**            1            2            3

Octave  
Semitone  
Fine  
Env 1  
LFO  
Mod  
\* (Mod Amt)  
Kbd Pitch Trk  
Glide  
Glide Time

**DRY-BYPASSED**

Modulate (Dest)  
By (Source)  
\* (Mod Amt)

Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

Phaser Center  
Feedback  
Notch Depth  
Input Invert  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**DUAL EQ+REVERB**

FX1  
FX2  
FX1 Freq  
Gain  
BW  
Output  
FX2 Freq  
Gain  
BW  
Output  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**DDL-CHORUS+REVERB**

FX1  
FX2  
DDL Time L  
DDL Time R  
DDL Regen  
DDL Send  
Chorus Rate  
Chorus Depth  
Chorus Level  
Chorus Center  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**ROTARY SPKR+REVB**

FX1  
FX2  
Rotor Speed  
Inertia  
Speed Min  
Speed Max  
AM Min  
Max  
FM Min  
Max  
Distortion  
Filter  
Mix  
Rev  
Decay Bias  
Speed Mod  
Mod Mode

**ENV 1**            1            2            3

Peak  
Breakpoint  
Sustain  
Attack  
Decay 1  
Decay 2  
Release  
Lev V  
Atck V  
Vel Curve  
Mode  
Kbd Track

**WARM CHAMBER**

FX1  
FX2  
Decay Time  
Diffusion  
Detune Rate  
Detune Depth  
HF Damping  
HF Bandwidth  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**ENVCF-CHO+REVERB**

FX1  
FX2  
Fc  
Qc  
Trig Mode  
Atck  
Decay  
Sust  
Rels  
Env Amt  
Kbd Amt  
Chorus Rate  
Chorus Depth  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**FL-CMP-DIST+REVERB**

FX1  
FX2  
Flange Rate  
Compression  
Distortion Level In  
Distortion Level Out  
HiPass Cutoff  
LoPass Cutoff  
Rev to Cmp Feedback  
Decay Time  
HF Damping  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**LFO**            1            2            3

LFO Rate  
Noise Rate  
Depth  
Delay  
Mod  
Wave  
Restart

**8-VOICE CHORUS**

FX1  
FX2  
Chorus Rate  
Chorus Depth  
Chorus Center  
Feedback  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**FLANGER+REVERB**

FX1  
FX2  
Flange Rate  
Flange Depth  
Flange Center  
Feedback  
Notch Depth  
Input Invert  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**DISTWAH-CHO+REVB**

FX1  
FX2  
FX1 L/R Routing  
Fc  
Qc  
Dist  
Mix  
Chorus Rate  
Chorus Depth  
Chorus Center  
Feedback  
Chorus Level  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**FILTERS**            1            2            3

Filter 1  
Filter 2  
FC1 Cutoff  
Env 2  
FC1 Kbd  
Mod  
\* (Mod Amt)  
FC2 Cutoff  
Env 2  
FC2 Kbd  
FC1 Mod FC2

**EQ-CHORUS+REVERB**

FX1  
FX2  
FX1 Freq  
Gain  
BW  
Output  
Chorus Rate  
Chorus Depth  
Chorus Center  
Feedback  
Chorus Level  
Rev  
Decay Bias  
Modulate (Dest)  
By (Source)  
\* (Mod Amt)

**PHASER+REVERB**

FX1  
FX2  
Phaser Rate  
Phaser Depth

**ENV 2**            1            2            3

Peak  
Breakpoint  
Sustain  
Attack  
Decay 1  
Decay 2  
Release  
Lev V  
Atck V  
Vel Curve  
Mode  
Kbd Track

**EQ-DDL+REVERB**

FX1  
FX2  
FX1 Freq  
Gain  
BW  
Output  
DDL Time L  
DDL Time R  
DDL Regen  
DDL Send

**Notes & Special Settings:**



## SD & VFX Prog: THROWOUT

By: Dara Jones, Dallas, Texas

**NOTES:** For all those folks who have thrown a rod in their auto — now an organ patch that does it instead. This organ/electric piano patch, utilizing the Rotospeaker + Delay effect, throws the sound out toward you and quickly fades.

**THE HACK:** This doesn't really strike me as an organ patch, but it is an interesting sound. The effects seemed a bit overwhelming, so I toned them down a bit by changing the Delay Time to 22, the FX1 Mix to 50, and the Hi Rotor Fast speed to 69. The mod wheel controls the rotor speed in a continuous fashion, so setting it halfway forward makes it spin halfway fast.

The All-Waves waveform is definitely a lot of fun to play with. The Start

WAVES	1	2	3	4	5	6
Wave	All Waves	PipeOrgan	ESQBellX	DpnoTine	DigiPiano	DPnoTine
Delay	0	0	0	0	0	0
Direction	Forward	-	-	-	Forward	-
Start	246	-	0	-	-	-
Vel Start Mod	-	-	-	-	0	-
Loop Length	1	-	-	-	-	-
Mod Src	-	-	LFO	-	-	-
Mod Amt	-	-	0	-	-	-

PITCH	1	2	3	4	5	6
Octave	0	+1	+1	-1	+1	0
Semitone	0	0	0	0	0	0
Fine	0	+1	0	0	0	+1
Pitch Table	System	System	System	System	System	System

PITCH MODS	1	2	3	4	5	6
MODSRC	LFO	*Off*	LFO	LFO	LFO	LFO
MODAMT	+99	0	0	0	0	0
Glide	None	None	None	None	None	None
ENV1	0	0	0	0	0	0
LFO1	+54	+6	0	0	+5	+6

FILTER 1	1	2	3	4	5	6
Mode	2LP	3LP	3LP	3LP	3LP	3LP
Cutoff	102	5	0	0	0	0
KBD	+27	+22	+22	+22	+22	+22
MODSRC	Timbr	Timbr	*Off*	*Off*	*Off*	*Off*
MODAMT	+20	+20	0	0	0	0
ENV2	+1	+99	+99	+99	+99	+99

FILTER 2	1	2	3	4	5	6
Mode	2 LP	1 HP	1 HP	1 HP	1 HP	1 HP
Cutoff	75	106	106	106	106	106
KBD	0	0	0	0	0	0
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	*Off*
MODAMT	0	0	0	0	0	0
ENV2	+19	-52	-52	-52	-52	-52

OUTPUT	1	2	3	4	5	6
VOL	87	87	72	92	92	92
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	*Off*
MODAMT	0	0	0	0	0	0
KBD Scale	0	0	0	0	0	0
LO/HI Key	A0/A0	A0/A0	A0/A0	A0/A0	A0/A0	A0/A0
Dest Bus	FX1	FX1	FX1	FX1	FX1	FX1
Pan	49	83	0	0	99	99
MODSRC	W1+PR	Veloc	*Off*	*Off*	*Off*	*Off*
MODAMT	-99	+99	0	0	0	0
Pre-Gain	Off	Off	Off	Off	Off	Off
Voice Prior	Medium	Medium	Medium	Medium	Medium	Medium
Vel Thresh	0	0	0	0	0	0

LFO	1	2	3	4	5	6
Rate	35	22	35	35	35	22
MODSRC	LFO	*Off*	*Off*	*Off*	*Off*	*Off*
MODAMT	+99	0	0	0	0	0
Level	0	11	0	0	10	11
MODSRC	*Off*	*Off*	*Off*	*Off*	*Off*	*Off*
Delay	0	0	0	0	0	0
Waveshape	Triangle	Triangle	Triangle	Triangle	Triangle	Triangle
Restart	On	Off	Off	Off	Off	Off
Noise SRC RT	-	-	-	-	-	-

parameter determines which of the single waves in the wavetable is playing; the Loop Length setting of 1 lets only one wave play in the loop, rather than a string of mutple waves. So, by changing the Start parameter, you can select different timbres and such. My favorite alternate settings for this parameter were 214, 211, 190, 182, 179, and finally 86 to create a strumming Oriental sound.

- Sam Mims

### SELECT VOICE

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

### ENV1

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

### ENV2

	1	2	3	4	5	6
Initial	0	99	99	99	99	99
Peak	99	99	99	99	99	99
Break 1	82	82	82	82	82	82
Break 2	48	48	48	48	48	48
Sustain	0	0	0	0	0	0
Attack	0	0	0	0	0	0
Decay 1	7	7	7	7	7	7
Decay 2	58	58	58	58	58	58
Decay 3	72	72	72	72	72	72
Release	31	31	31	31	31	31
KBD Track	0	0	0	0	0	0
Vel Curve	Linear	Linear	Linear	Linear	Linear	Linear
Mode	Normal	Normal	Normal	Normal	Normal	Normal
Vel-Level	37	37	31	31	31	31
Vel-Attack	0	0	0	0	0	0

### ENV3

	1	2	3	4	5	6
Initial	99	99	99	99	99	99
Peak	99	99	99	99	99	99
Break 1	75	75	75	75	75	75
Break 2	56	56	56	56	56	56
Sustain	0	0	0	0	0	0
Attack	0	0	0	0	0	0
Decay 1	45	45	45	45	45	45
Decay 2	60	60	60	60	60	60
Decay 3	80	80	80	80	80	80
Release	36*	36*	36*	36*	36*	36*
KBD Track	28	28	28	28	28	28
Vel Curve	Cncv2	Cncv2	Cncv2	Cncv2	Cncv2	Cncv2
Mode	Normal	Normal	Normal	Normal	Normal	Normal
Vel-Level	14	14	8	8	8	8
Vel-Attack	0	0	0	0	0	0

### PGM CONTROL

Pitch Table	Off
Bend Range	2
Delay	x4
Restrike	0
Glide Time	0

### EFFECTS (1)

Effect	RotoSpkr+Delay
Delay Time	120
FX1 Mix	65
FX2 Mix	30

### EFFECTS (2)

Hi Rotor Slow	15
Hi Rotor Fast	90
Lo Rotor	Off
MOD SRC	Wheel
Mode	Continuous

### EFFECTS (3)

Fdbck Lag	67
Repeats	+52
Fdbk Amt	+22
Stereo Width	99

### PERFORMANCE

Timbre	0
Release	0
Pressure	Off

# 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.

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.

Hello!

I love my ASR! I'd like to love it even more. I have a couple questions:

1> I have access to a recordable CD-ROM recorder! What would you recommend as the best way to make my own ASR-10 CD-ROM. What I'm getting at is, are there any special considerations other than putting the files in the correct directories?

2> I understand that it's not advisable to use one SCSI device for Disktracks AND sample saves. But, I'm not so lucky as to have enough cash for a second one. How can I get around the fragmentation problem and use one device for both Disktracks and sample saves (even sparingly)?

3> On most computers, you can partition a HD so that the partitions are essentially different devices and the files on one CAN'T fragment the others. Any chance a future OS will allow this?

4> Is there a difference between ASR-10 ROM with 1.5B on it and ROM with 1.50B on it? I have both!

5> Suggestion for a future OS: When deleting a sample that's part of a bank(s), warn user: "Bank Sample, Sure?" I can see how this will be a real bear when I get my SCSI interface to recognize my HD.

6> Why is there no e-mail address for Ensoniq?? Cost was the SOLE reason Ensoniq gave for not having a 1-800 number. So there should be no excuses for not having an e-mail setup for customers. That would be awesome.

7> When installing the SCSI interface on the ASR-10 and the resistance is below 1900 ohms (even after the extra tape application), what do you do? The ASR-10 still says SCSI INSTALLED upon boot-up. Will the system still work?

James Cheseborough

[CS - 1) The primary consideration when creating a CD-ROM is to keep file fragmentation to the absolute minimum. The best way to do this is to stay organized and methodical when creating the master disk. First, create all the root-level directories that you wish to have. Next, create the sub-directories you'll need. Finally, save the actual files into the correct sub-directories, in the order that you wish them to appear when accessing the finished disk. You want to make sure that you are saving finished sounds (or other file types) to the disk. The surest way to cause a disk to fragment is to go back and edit and re-save a file that's already been saved to the disk.

2) I'm afraid there may be no really good answer for this question. With a single SCSI storage device, fragmentation is probably inevitable in the scenario you describe. Some fragmentation will probably not prove fatal, though. I'd say go ahead and use your system as it is, and try to keep SCSI file manipulation to a minimum.

3) As far as I can tell, hard-disk partitioning is probably not in the cards for the ASR-10.

4) There is no difference between ROM 1.5B and 1.50B - other than the labelling.]

[Ensoniq - 1) Another consideration is whether you would like to be able to direct-dial any of your files on the disk. If so, you need to create no more than 9 root directories, and 9 sub-directories within each root directory to be able to fit within the 4-digit matrix of direct-dialing.

6) We're looking into this one as we speak (actually, type). Stay tuned...

7) The SCSI interface is opto-isolated to prevent SCSI transfer noise from getting

into the audio. If the resistance is low, the system will still work, but might be noisy. If the resistance is too low then something must be shorting it out. Since you write about wanting to use AudioTracks we don't think you should chance using SCSI in this low-resistance scenario, since you might end up recording noisy tracks. An Authorized Repair Center should take a look at your unit - call Ensoniq Customer Service at 610-647-3930 for more help.]

Hi Hackin' Types!

I have a question about DAT BACKUP on the ASR-10; perhaps others might be interested as well.

It's a really great idea for a command, so thanks a lot for including it. But it would be a lot more valuable if it were a file-wise backup, or would otherwise not try to backup unused blocks.

All of the instruments currently on my hard disk back up onto only 13 floppies, although that is growing very rapidly. Still, it wants to back up 13966 blocks, which according to my calculations would take eleven 60-minute DATs! Perhaps this number is proportional to the large size of my hard disk (840 Meg)?

Ultimately, I'd like to get a 105-Meg removable-medium hard disk, in which case I would backup onto another cartridge of equal size. The "Copy SCSI Drive" command can do that by swapping cartridges in one physical drive, true?

Thanks for the info!

Gary Morrison

Austin, TX

[Ensoniq - There seems to be some wrong information here. An 840-MB drive is equal to 1,640,000 blocks of data. This would require 5 tapes to back-up. We believe that when you said 13966 blocks you actually meant DAT packets, which are different than blocks. This still re-

quires the 5 tapes, but is a different unit of measure.

Another important item is that you discuss using 60-minute DAT tapes, and we emphatically recommend the use of data-grade DAT tape only! These tapes are measured in meters, not minutes. The use of data-grade tape is very important, as it is less prone to drop-out, which would potentially lose a bit of your valuable data. And in your multi-tape scenario it is even more important to use the 60-meter data-grade, not 60-minute audio quality tape.

Unfortunately, we have no plans to make the DAT back-up file savvy. It will remain a disk-image back-up only.]

---

To: Transoniq Hacker

Jesus taught that we should be honest in all things, yet I had my ASR-10 fixed for free under warranty when deep inside I felt that I was the one who burnt up the board. I plugged it into an ungrounded source.

Ensoniq forgave my debt. I feel like a christian again. God bless all.

I also apologized to Audio Electronics in Dallas, Texas.

Terry Cochran  
Texas

[Ensoniq - Not many customers would have come forward the way you have. Now that it's done, it's in the past. We forgave you. Now forgive yourself and move on.]

---

Transoniq Hacker,

First, let's get the kudos out of the way. TH is a great publication and a great forum. I eagerly look forward to its arrival each month and read it cover to cover.

Ensoniq products are fantastic. Great performers at a fine cost-to-value ratio. (Which is why I will personally miss the "technology that performs" slogan.) My

first rig was an ESQ-1 with a Mirage rack and I have stayed with the same basic theme in my current set-up: a KS-32 with an ASR-10 rack.

The question: The ASR-10 rack obviously does not have patch select buttons. Patch selection therefore needs to be assigned to a performance controller from the motherboard. In my case, I would like to assign patch selection to the mod wheel of my KS-32 because all my sequencing is done from the KS-32 sequencer. I like to retain the ability to pan the onboard sounds and find it easier to pan the individual waves of the ASR-10 samples.

Could someone give me a step-by-step on how I could accomplish this? I've read and reread the paragraph or two in the manual that purports to address this, but I can't seem to get it to work.

Alternatively, is there any way to assign the KS-32 sequencer program change numbers (MIDI CHAN/PROG page) so that they can trigger ASR-10 patch changes? This would actually be the fix that I want but I don't think it can be done.

Finally, is there any way to link the sequencers of the KS-32 and ASR-10 to make a 16-track sequence/32 track song mode sequencer?

'Preciate the help. Keep up the good work.

Bernie Fabricant  
Lexington MA

[CS - First, there's no way to directly re-map mod wheel or program change events so that they can be used to control the patch selects on your ASR-10. There are a couple of work-arounds, though. One would be to get an Ensoniq SW-10 footswitch, which will control the patch select function when plugged into the correct jack on the ASR-10. You can then record patch select changes directly into the ASR-10 sequencer, which can be easily synchronized with the KS-32 sequencer via MIDI. This has the added benefit of providing you with 16 sequence tracks and 32 song tracks. You'll need to designate one device as the master and

one as the slave, in terms of MIDI clock. For example, set CLOCK SOURCE in the ASR Edit-Seq/Song menu to MIDI if you want to slave the ASR to the KS-32's clock. Plug a MIDI cable from the KS-32's MIDI OUT port to the ASR's MIDI IN port, and you should be set.

Another alternative is to purchase a hardware device capable of re-mapping MIDI data from one controller number to another. Anatek, for example, makes a small, inexpensive device which will do just this. You can then designate whatever MIDI controller you want to use to control the patch select function. Note that Program Change is not technically a controller (CC), so you will probably not be able to use program changes to control your patch selects. The mod wheel is a legal controller, though, so you should be able to use it to control patch selects.]

---

Maybe your question has already been answered —

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Ensoniq:

I'm still waiting for an operating system to rectify ASR-10 glitches expressed in my second and third comments of my letter in the *Hacker Issue #109* (July, 1994). I shall here resubmit these continuing problems.

Comment: Loading up old EPS sequences into the ASR-10 results in all that translated data being 2 (two) clocks slow. In other words, every event in every sequence that should start at 1.01.01 instead begins at 1.01.03. This means that I have to go through every track of every sequence and requantize.

Comment: I have received no further information on a few problems that the ASR's sequencer has.

#1. The "hiccup" syndrome. Chained sequences delay at the point of connection. This seems to happen especially when certain wavesamples are held for the

duration of the sequence (i.e. 7 beats/96 clocks in a two bar, common time sequence).

#2. Manipulation of the duration values of such events results in a non-desired value after entering the change. Usually the desired duration is obtainable after repeated tries, but not always.

#3. Quantization of events of, for instance, a two bar 4/4 sequence consisting of 16th note closed hi-hats often results in the last note of the sequence having a positioning of 2.04.72 when it should be 2.04.73. Silly little quirks that add up to a big hassle and undesirable results.

Any information on these glitches is long overdue. CS had a few things to say, but neither Ensoniq nor TH offered anything but we'll-get-back-to-you's. I also recently experienced this malfunction: After quantizing a simple sequence the playback was not rhythmic. It flowed unevenly regardless of the fact that the event/edit page showed everything to be right on time. Explain that!

Also, to all. I recently picked up a Yamaha Pro Mix 01 mix board for my studio. It provides automated fader control with the help of an external sequencer, but I have not been at all successful in driving it with my ASR-10. Anyone out there with this combo who can drop some hints?

TH: Keep those ASR-10 articles coming. And keep up the good work.

Aeron Autics  
Oakpark, Illinois

[CS - I'm afraid I can add no information to what I presented in response to your previous letter (make sure that you're not asking the ASR to play or produce too many events all on the first beat of a sequence, etc.). Ensoniq has promised to look into the problem, though. As far as the Pro 01 goes, I'm afraid I have no experience. Still, it can't be all that hard to get the two to work together. You may want to talk to your Yamaha dealer; he or she should be able to get you up and running.]

[Ensoniq - First we must ask whether you have received and started using O.S. Version 3.0. It's always important to qualify that you are using the latest Operating System. Our problem is that we have not been able to duplicate many of the problems you report.

Regarding #1, Clark's response is the best answer. We can add that for final production, appending the two sequences should eliminate the delay at the transition. Also check out filtering unnecessary events that may have been quantized to Beat 1, Clock 1 of the 2nd sequence (e.g. key pressure that may have been inadvertently recorded).

Beyond that we haven't been able to reproduce your problems. We suggest sending in to our Beta Test department data that you have that can help us to look into this further. Send us any of your sequences that exhibit these editing problems reliably, so we can re-create it here. Please include a detailed description of your set-up, the specific problems, and any other info that will help us get "up-to-speed."]

Dear Transoniq Hacker,

I currently own the Ensoniq TS-10 synth - which in my opinion is the best synth around. At the moment, however, I am having difficulty in obtaining any of the Ensoniq program disks. I have tried my Ensoniq dealer and other shops without any success. Is there any way I can order direct from Ensoniq as I really need some new sounds for my synth?

Yours faithfully  
Alan R. Whitelaw  
Edinburgh, Scotland

[Ensoniq - We do sell our accessories direct. You can call us at 610-647-3930 to arrange an order. But we are forwarding your request to our distributor, Sound Technology, to see if they can't help you directly. They can be reached at 44-1462-480000.]

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Thanks for all the helpful info. I hope that my inquiry will be an easy one to answer. So, in 25 words or less...

I am the owner of a TS-10. How in the heck do you adjust the tempo of the "GRUV's" which are pre-programmed by Ensoniq?

Thanks a lot.

Respectfully,  
John C. Rodrigues  
San Lorenzo, California

*[CS - The easiest way to adjust the tempo of Hyperwave "GRUVs" is to press the TUNING button in the Track Parameters button grouping. Continue pressing the button until you see the RATE parameter, then use the value slider or up/down arrow buttons to adjust tempo to taste.*

*The harder way to adjust tempo is to directly edit the wavelist in the GRUV you want to change. Press the "Select Voice" button, select EDIT WAVE-LIST, select \*TIME\*, and adjust the DUR and/or XFADE-TIME for each step of the wave-list.]*

---

Hey Hackmates,

I'm having a MIDI problem. I own an ASR-10, a Morpheus module and, more recently, a GR-09 guitar synth. I've successfully combined sampled instruments and MIDI-morph instruments into my sequences. However, when I use the GR-09 as a controller to record the sequence, I can't seem to access the morph sounds through the MIDI Out of the ASR. The controller information does record into the sequencer but will only play the morph module on playback. I realize the MIDI Thru will access the morph but then I can't monitor the other morph-MIDI tracks that are part of the sequence. I believe I have tried every combination of Page-MIDI parameters I could find (and in the manual) to no avail. Is it possible to add a MIDI "soft thru" function to the Instrument Page or Track Page parameters? (Future O.S.?) Is there an inexpensive patch box that would help? Please help me make the connection.

Thanks for your time and a Musical New Year to all!

Wade Sylvester,  
Nashua, NH

*[CS - What you need is a MIDI merge device. This will allow you to merge MIDI data from the output of your ASR-10 with data from the GR-09. Several companies (including Eye & I and Anatek) make inexpensive boxes which should do the trick.]*

---

Dear TH:

I just want to know if there exists some computer software for programming the SQ-1 Plus editing parameters in a Windows or DOS environment. And, if so, where to get it.

Thanks,  
Victor Lamote  
Tortosa, Spain

*[CS - Currently, Mark of the Unicorn (222 Third St., Cambridge, MA 02142) is working to release a Windows version of its popular Mac-based synth editing program, Unisyn. Check with them for more information.]*

---

Dear Hacker,

First I must tell you that I have thoroughly enjoyed the *Hacker* since 1989 when I purchased my (still VERY useful!) Ensoniq EPS. You helped me master my EPS, and taught me quite a few other things along the way (not to mention reviewing one of my early tapes in *Basement Tapes!*). I think half the reason I like Ensoniq stuff so much is due to the support from the *Hacker* (and its readers). You do Ensoniq users a great service and I wish you continued success! You all deserve a vacation! (As opposed to the usual remark: "Keep up the good work.") Now, before your heads burst, I'll get to my question...

I'm having a problem using my EPS with Atari Cubase. To keep things simple in describing my problem, I'll eliminate the rest of my MIDI system (other sound

modules, MIDI patch bay, drum machine, etc.). In its simplest form, the EPS MIDI Out is connected to the Atari STe MIDI In. The Atari's MIDI Out is connected to the EPS's MIDI In. (This is as basic as it gets.) The EPS Instruments are set to MIDI status (i.e. Local OFF), and the EPS is set to Multi mode (each of the 8 Instruments receive on their own MIDI channel - Instrument 1 on Channel 1, Instrument 2 on Channel 2, etc.). Cubase is set up so that each track has its own (EPS) Instrument. Track 1 corresponds to Instrument 1, etc. Therefore, to change the particular Instrument I am playing, I merely have to change the track I am on in Cubase. In other words, I don't have to select the Instrument I want by pushing an EPS Instrument button, just by selecting a Cubase track. Everything so far works just as it should, but...

After recording a few tracks, when I play back the sequence from Cubase, if I happen to hit one of the EPS Instrument buttons, the volume of the track I am currently on changes (either up or down). At first I thought this was caused by the various EPS Instruments having different volume settings, so I set them all to 99. But, even after doing this, the volume level changes were still happening every time I hit an Instrument button - though to a lesser degree. I checked the Cubase tracks for unwanted Controller data such as volume, but it wasn't there. I should also mention that the way I have Cubase set up, I control the volume of each track (i.e. Instrument) from Cubase. Each track has its own volume setting (as opposed to setting the level on each individual EPS Instrument). I was able to solve the problem (with drawbacks, of course) by turning the EPS Controller feature Off. This, however, caused the volume information recorded into the Cubase tracks to have no effect on the EPS during playback (obviously). And filtering it out in Cubase had the same effect. So apparently the EPS sends volume controller data every time one of its Instrument buttons is pushed.

Now, you might think that the problem could be solved by just loading in the sounds and not hitting any of the Instrument buttons. In theory this might work, but if I need to do any editing of the

sounds, or anything at all that causes me to select an Instrument, the track that I am currently on in Cubase will change volume levels. It's as if the volume level I have recorded into each track in Cubase is ignored by the EPS, which seems to pick its own volume level for that track, depending on which Instrument I have selected. This has caused me to unnecessarily change the volume level on Cubase tracks – which really screws things up if I should happen to change Instruments on the EPS!

Does anyone have any suggestions or an explanation of what is going on here? Is it possible to "turn off" the EPS volume controller data being sent, while still allowing it to respond to this data from Cubase? Any help would be appreciated!

By the way, I can't seem to find any SQ-R 32-Voice sound modules here in LA. Everyone seems to be out of stock. Are they still available?

Sincerely,  
Paul "Nurmix" Nurminen  
El Segundo, Ca

*[CS – You are correct in your assumption that the EPS (and ASR) sends volume (and other controller data) whenever a new track is selected – as long as the Instrument is set to MIDI, BOTH, or EXT status. In your setup, I'd suggest setting your EPS instruments to LOCAL status, and setting the EPS to TRANSMIT ON=BASE CHANNEL. You can continue to work as you have been, but the EPS will no longer send controller data when an Instrument is selected (although it will continue to respond to MIDI data sent from your sequencer).*

*As far as the SQ-R goes, it's no longer in production. However, a friend of mine here in Portland has one he wants to sell. If you're interested, call Dave Lee at (503) 648-1796.]*

---

TH,

First of all, I like to say that I've enjoyed reading this magazine for the past year and a half and it's proven to be very helpful. I eagerly await for it every month.

I have a few comments concerning the TS-10. It seems that Ensoniq's velocity curves aren't really friendly with other instruments. I've tried using a TS-10 and a VFXsd as a controller for other sound sources and have disappointing results. I used them to trigger a Roland JV-880, JV-90, Emu Proformance, and Boss DR-660 but it just doesn't feel right. I had to strike the keys very hard to achieve the equivalent of normal touch for these instruments. And yes, I've tried adjusting the velocity setting in the Master Page and also the Vel-sens in the Track parameters but that didn't help much. This is strange because my JV-90 triggered them (including the Emu Proformance) flawlessly while both the TS-10 and VFXsd behaved this way. I wonder if other Ensoniq users have encountered this problem.

Although this have been requested before, I'll do it anyway. I strongly feel that Ensoniq should develop a sampling option for the TS-10. Yeah, it might make the ASR-10 obsolete, but hey, you'll be keeping up with the competition. I know that Ensoniq had announced that there are no plans on sampling capabilities for the TS-10 but then again, they said they were not going to build an 88-note keyboard either. However, due to popular demand, there's the KT-88. Now, this proves that Ensoniq does listen to their customers! Come on Ensoniq! If Kurzweil can do it, so can you! If the TS-10 can sample, then it will be THE best damn all-in-1 workstation out there, no doubt! Thanks.

Sam H.  
Houston, TX  
Email: samhit1@delphi.com

*[CS – We haven't received too many complaints about Ensoniq velocity curves, but if you've tried all the possible settings in the Master Page (be sure that VEL-MAX is set to 127), it may be that the TS-10 just isn't the ideal controller for your particular touch. I would recommend checking with your dealer; he or she should be able to help you ascertain that your TS-10 is functioning correctly. If it is, you may want to explore the possibility of acquiring a plug-in MIDI device which will allow you to customize*

*velocity response curves. Yamaha, I believe, makes such a device, and other manufacturers may as well.]*

*[Ensoniq – We are surprised by your observation, since we tested all of velocity curves with many other manufacturer's products when developing them. The only other thing we can think of is to check the third page of the Key Zone/Velocity page in the performance section. Cryptically labeled VELs, it allows you to scale the total velocity range of the TS-10 – maybe you have that set to some value other than 00. It can go from -16 to +14. Try some of those settings to see if they have a positive effect for you.]*

---

Hi again,

I've got questions on support for the Soundscape board.

1) Is this supported by Ensoniq, and will you be doing any features for it?

2) Where can I get a MIDI interface for it? I looked at the Sound Blaster MIDI kit, but was hesitant to try it.

3) Where (if at all) can I get device drivers for the Soundscape board for OS/2 Warp?

Thanks again for the great publication.

Brent Bowmaster  
Sterling Heights, MI  
BOWMABA@delphi.com

*[CS – 1) Ensoniq is most definitely supporting the Soundscape.*

*2) The Sound Blaster (or any Sound Blaster-compatible) MIDI kit will work just fine. Also, there was an excellent unit provided by MediaVision, called the "MIDI Mate." MediaVision has since gone out of business, but you may still see the MIDI Mate at some computer stores. If so, grab it; it's highly recommended.*

*3) Ensoniq Customer Service for Multimedia is 800-942-0096. They should be able to help you acquire whatever drivers you might need.]*

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