

Transoniq

Hacker

The Independent
Newsletter for Ensoniq Users

Resonant Filter Sweeps in the ASR and EPS-16 PLUS

Sam Mims



A letter in the November "Interface" raised the issue about sampling resonant filter sweeps into the ASR or EPS-16, and then using the sampler's modulation capabilities to sweep through the wave, controlling the sweep in real time with the mod wheel, for instance. Such a technique would theoretically give the sampler a resonant filter sound with the control flexibility of an analog synthesizer.

The procedure, in a nutshell, is to sample in a resonant sweeping sound, say a bass sound that has that distinctive JEEEEOOOWWW resonant attack, from a big-n-beefy analog synth. Next, set up a single-cycle loop on the sampler, and finally, use the transwave feature to sweep the loop through the entire sampled waveform, playing it back in whatever manner you desire. Using the mod wheel to control the loop position would allow you to sweep very slowly, or to sweep the filter closed and then back open, etc. (Note: The transwave function was not implemented until the EPS-16 Plus, so EPS Classic users are out of luck on this.)

This is a neat concept, but how do you pull it off? Well, the bad news first: You probably won't be able to get the process to work perfectly. Even by hooking up to a Macintosh running *Alchemy* software, and doing mas-

sive amounts of tedious surgery, you still may not be able to create the perfect transwave set. And without such a setup, you will almost certainly not get a perfectly clean rendition of your sound. Doing the wave manipulation on the sampler itself will almost always leave some artifact of the sample that will create a fluttering noise as you sweep through the wave.

So just when *does* the process work? Well, the gurus at Ensoniq developed proprietary software to create transwave sets, where the software makes sure that everything is just so, and this process works marvelously. Using *Alchemy* (or similar software) to make sure that all wave cycles begin and end at zero crossings still doesn't do the trick completely, as that darned fluttering noise can still result if the *slopes* of the waves at the loop points are too different. Ensoniq's software corrects these kinds of problems.

With all of that in mind, is it even conceivable that a good filter sweep could be done with just the sampler itself? Thankfully, there are several ways to minimize the offending noise, to the point that sweeps can sound pretty reasonable.

First of all, to get the smoothest sweeps on the ASR, it's best to sample a long, slow sweep from the synth. This gives a more gradual change, as the sampler is sweeping through a much larger transwave table. And it is absolutely crucial to sample a synth wave that is rock steady in tuning. Any slight variations, such as a vibrato, or even detuned oscillators, will wreak havoc on your sound.

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The reason is that when you create your initial short loop that sounds so wonderful, you are assuming that every other section of the sampled wave will maintain the exact same wavelength. This will not be the case if the pitch changes slightly, and your wonderful short loop will no longer fit exactly. Rather than sounding perfectly clean, it will now sound fuzzy, or even popping. So, a three-oscillator detuned Minimoog patch is better sampled one oscillator at a time, then

re-combined and re-programmed in the ASR.

Once you've got the sample made, it's a good idea to make sure that AUTO-LOOP FINDING=ON (press Edit/System to get there) before setting the LOOPSTART point of your wave, as this automatically places the loop start at a zero crossing. It's easy now to set the loop at one cycle; simply adjust the LOOPEND percentage parameter (the one in parentheses) as far downward as it will go (thus corresponding with the LOOPSTART point, and thus making an awful squealing when a note is sustained), then select the LOOPEND sample number (the left-most number on this screen) and click up once with the Up arrow button. This will place the loop end point at the next zero crossing, which is frequently right at the next cycle of the wave. You may have to click several times to get to the beginning of the next wave cycle, but you'll know it when you arrive, as the loop will suddenly play at the correct pitch.

Now, for the heavy stuff. Once you get the single-cycle loop working nicely, scroll to the LOOPPOS page, and adjust this parameter almost to zero. This positions the loop near the beginning of the sample, where the resonant filter is wide open. Next, scroll right one page, and set MOD=TRANSWAV. We definitely want to use the sampler's transwave function, rather than using MOD=LOOP POS to modulate the loop. TRANSWAV shifts the loop around in increments of the loop size. What this means is that the smallest shift will move the beginning of the loop to the beginning of the next wave cycle, also at a zero crossing in our scenario. This is why we wanted AUTO-LOOP FINDING=ON — so that all of the looping happens neatly at these zero crossings (see Figure 1).

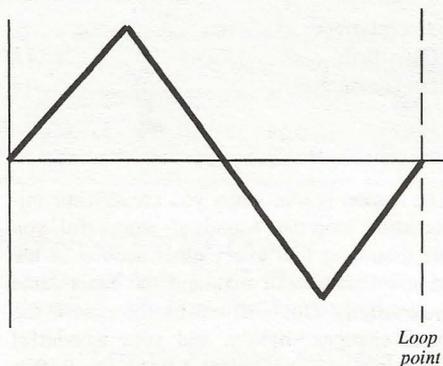


Figure 1. A single cycle of a triangle wave, with the loop points at zero crossings.

On the other hand, using MOD=LOOP POS

slides the loop around smoothly, not incrementally. What this amounts to is that the shape of a single cycle changes pretty drastically as different sections of the sampled waveform are selected (see Figure 2). If you were to try butting the wave in Figure 1 up to the wave in Figure 2, the difference in amplitude at the loop points would cause a nasty audible popping. That's why using LOOP POS as a modulator won't work for this application.

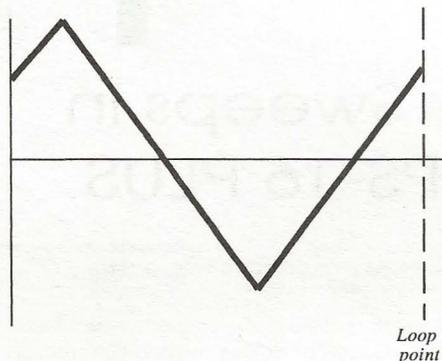


Figure 2. With loop points no longer at zero crossings, a single cycle of the same waveform now looks very different. Because of the difference in amplitude at the loop points, there would be no smooth transition between this and the wave in Figure 1. Instead, an amplitude popping would occur.

On the MOD=TRANSWAV page, set the SRC to WHEEL for now (even if you will use a different modulator, such as an envelope, in the end). Roll the wheel fully forward (make sure you zero out the default LFO AMOUNT on the Edit/Pitch page, or you'll get a big vibrato), and then adjust the MOD AMT for your transwave (one more Edit/Wave screen to the right). Listen as you adjust this parameter; and set it to where the loop now plays just beyond the end of the resonant sweep. (Note that the RANGE parameter on this screen has no effect on transwaves.) Once you are in the ballpark, fine tune the MOD AMT until there is no audible ticking with the wheel rolled fully forward. This insures that the loop is clean at both ends of the sweep, where sustains are more likely.

Unfortunately, it doesn't insure that the loop will be perfect everywhere in between. There is typically still some furriness to slow sweeps, but at least this gets you as close as can be gotten without resorting to wave surgery in software.

The noise artifacts that still remain in the sound are the least noticeable with fast

modulations, so keep that in mind when programming your patch selects. Using an envelope to control the loop position (MOD SRC=ENV1, for example) is an effective way to sweep the wave quickly. If the fluttering is not too obvious, you can program Env 1 or Env 2 to do more interesting sweeps, such as a fairly quick resonant attack followed by a slow opening back up. The LFO and key pressure are other modulators you might want to call into use here, but the mod wheel is still my favorite.

One last bit of interest: Our EPS-16 Plus (using O.S. 1.30) did not work nearly as well as our ASR-10 at this job, due to one curious glitch. Whenever I tried to sweep forward through a resonant wave programmed in this way (in other words, sweeping it from beginning to end of the sample using the mod wheel, for instance), the keyboard would not play back the sweep any faster than it would normally play back in real time. To illustrate, imagine that my raw Minimoog sample takes one second to sweep from fully open filter to fully closed at Middle C. After doing the programming outlined here, when I try to sweep through really fast with the mod wheel, the sound still takes that one second to sweep closed. Opening back up with the mod wheel is fine — I can do it instantaneously. And sweeping slowly closed works fine also. But for some reason, on the EPS-16 you cannot sweep forward through the wave faster than the nominal sample playback.

Nonetheless, this is a really cool feature unique to the Ensoniq samplers. While it is indeed difficult to create *perfect* transwaves in the ASR and EPS-16, you can get some quite usable results using these techniques. ■

Bio: Sam Mims is the owner of Syntaur Productions, a company now celebrating its tenth year of creating sounds for Ensoniq keyboards.

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CD-ROM Sound Library CDR-10

POP/ROCK Instruments.

Product: CD-ROM Sound Library
CDR-10: POP/ROCK Instruments.
From: Ensoniq Corporation, 155 Great
Valley Parkway, Malvern, PA 19055.
Phone: 610-647-3930 (voice),
610-647-8908 (fax).
For: ASR/TS series.
Price: \$99.95.

When I was a mere bald-faced boy, I recall I just loved that variety-pac over which I could luxuriate in my choices of cereals. Well, if there be any truth to the cliché "Variety is the spice of life," then this offering, *POP/ROCK Instruments*, Ensoniq's CDR-10 is truly a "Spicy Meatball." *POP/ROCK* represents a major body of work put together with the help of such notable talent as Clark Salisbury and Jim Miller, under the careful tutelage of that legendary digital depository themselves: InVision Interactive.

Here we'll find 59 clean, ready-to-go instruments including acoustic guitars (12 and 6 string), electric guitar, bass guitar, acoustic bass, synth bass, sax, trumpet, and even a harmonica cut. Most of these will fit your expanded EPS-16++ as well, and I had *fun* with these phat happenings. Take, for instance, this instrument: Acoustic Bass. It's *real!* No, I don't mean that it is not synthesized I mean it's the contra basso, the bass fiddle, a stand-up big box of fine woods resonating its deep throaty "twump" in muted reflections off smokey walls in stale-beer smelling dives and places of ill-repute (somebody *stop* me). I couldn't resist comparing this with Ensoniq's great ED-001 "Jazz Bass." Very close, these two, but this one is smoooooth, without the fuzzy thumb-pluck (or whichever finger they use) and they both have an ascending and descending fretless slide of one octave. The contrabass in the *POP/ROCK* collection is quieter and it sounds as if it emanates from a dark corner of that sultry nightclub while the older one has that flawless recording studio sound. The *POP/ROCK* bass is 2189 blocks while the ED-001 loads up in 154.

Let us focus on these "fun" ones a bit. We all know of these lame attempts to use sampled sax, and I concur in the general derision cast toward the use of those emula-

J. D. Ryan

tions. I didn't make any serious attempt to "play" this "Tenor Sax 1" into an actual piece of music but I got lost in the Hip-Hop colorings I discovered in this horn. The mod wheel fully engaged puts the horn into a rapidly oscillating tremelo like I have never heard before. Put your youthful energies behind this bad boy and see what happens! Another one of the instruments that are considered "miserable failures" in performing as sampled snatches is the harmonica. Because I've been active on the diatonic harps for some 30 years now, and have indeed dismissed every sample of harp I have yet tried as unusable, I was fascinated by the "Harmonica" cut found herein. Somebody really worked on this, and it is *different*. At 2961 blocks it goes absolutely PSYCHO in the XO patch select. I'm not going to tell you that you can make it sound like a human playing a harmonica, but this is the first one

that I know could be used in an organized tune, if sparingly. It has merit.

More conventional instruments appear complete with interestingly realistic "accidentals" such as this Kevin Eubanks-esque "Jazz Guitar 2" in which the XO patch imparts a tiny pick noise. Hear also the subtle fret buzz around mid C and the graininess at A# above it. "Beefy Strat" is a clean punchy-pluck but...where's the beef? "Acoustic 6-string" bounces in with a closet Indian drum bump attached to it in the default patch at F4 and above. Find a good Koto (Japanese banjo) above F3 with the mod wheel up.

If you are a generalist, (as am I) you will appreciate the ready reference variety found in this CD-ROM. If you are a specialist in the guitar realm you may likewise find this collection of advantage as it is composed of about 70% deftly tailored guitar voicings. *POP/ROCK* is a boot up and kick off with no adjustment necessary. ■

Bio: J.D. is now exploring the intricacies of the theater arts. Explore The Bros. Ryan at <http://home.dmv.com/~brosryan>.
E-mail: brosryan@dmv.com.

KS-32 – Philosophy 101

David Coulson

I don't generally spend too much time contemplating the philosophy of life. I managed to survive one college philosophy class on the way to a journalism degree and that was enough energy wasted on folks such as Aristotle, Plato, Socrates and Voltaire.

But while remembering how I stumbled on to one of my favorite KS-32 sounds, I found the easiest explanation lay in one of those basics of philosophy.

The premise is this: the things we are doing today are usually based in the small steps we took, or little decisions we made, years earlier. My two-year-old daughter didn't go from crawling to running all over the house overnight. There were plenty of small steps along the way to the carnage she now leaves in her wake. And whatever the skill level we each have on our Ensoniq keyboards has been built up one practice at a time.

So when it comes to designing new sounds, think small and you might be surprised with what you discover.

To illustrate that point, let's look at the sound "Blue Flame." Now I'm not afraid to admit that many of my ideas are gleaned from what I've learned from others. In this case, there was a sound I admired from the Ensoniq SQ Sound Library SC-4 Sound Card called "Red Flame." The SC-4 Sound Card was designed by Sound Source Unlimited (i.e. the Hacker's own Clark Salisbury and Scott Frankfurt) and features a number of great ethereal-type sounds — among them "Red Flame."

Two major areas where small changes can make dramatic differences are in the Wave and the Effects sections. For effects, "Red Flame" uses Rotary+Reverb, with fairly straightforward settings. Now while I like this effect, I am also a big fan of Phaser+Reverb, so in order to begin exploring the new sound universe, I ordered Phasers set for stun. Next, it was time to make some big waves. Now a great orchestra has to have a good strings section, but what would it be without brass? So with that in mind, I substituted Ensemble Strings for Solo Trumpet.

The next step was to convert the Tuned Percussion Piano Ping into a Breath Wave from the Vocal Ensemble group. The third voice was turned off, though I did experiment with the Bubbawave instead of the Clarinet wave used in "Red Flame." Have fun with this change, if you want to try it yourself, but I found that two voices were enough for me on this sound.

From there, I moved to the output section, where I increased the volume of the Breath voice from 49 to 80 and turned on the boost for some additional firepower. I also adjusted the keyboard scale in the breath voice and changed the output bus from FX1 to FX2 for variety. In the pitch section, there is a subtle change from LFO to Velocity on the modulation source and there are also some

minor changes in the Filter department. The envelopes were left unchanged, with thanks to Price-Waterhouse.

Just a few minor tweaks here and there, and Voila, a whole new sound.

Now some folks might not like my new creation, but it suits me fine. The thing to remember in sound design is that new sounds need to inspire you to make good music. Whether it works for someone else is irrelevant.

And that my friends is the end of philosophy class for today. ■

Bio: David Coulson is a free lance writer who has traded the rat race of the Los Angeles Times for the mountains of Boone, N.C. He bought a Rhodes Piano while in college at the suggestion of a friendly guitarist and has been spending mass quantities of cash on keyboard equipment — mostly Ensoniq — ever since.

SQ, KS, KT Family Hackerpatch

Prog: Blue Flame By: David Coulson

WAVE	1	2	3
Select Voice	On	On	Off
Wave Class	SoTrmpt	VocEnsb1	
Wave	Brass	Breath	
Delay Time	000	000	
Wave Direction	Forward	Forward	
Start Index	00	00	
MODSRC	Velocity	Velocity	
MODAMT	00	00	
Restrk Decay	25	25	

LFO	1	2	3
LFO Speed	27	43	
Noise Rate	00	33	
Level	39	00	
Delay	00	00	
MODSRC	Velocity	Velocity	
Wave	Triangle	Triangle	
Restart	Off	Off	

AMP	1	2	3
Initial	66	65	
Peak	99	99	
Break	88	80	
Sustain	88	74	
Attack	38	44	
Decay 1	49	56	
Decay 2	65	62	
Release	56	68	
Vel-Level	19	06	
Vel-Attack	00	00	
Vel Curve	Convex	Linear	
Mode	Normal	Normal	
KBD Track	+56	+28	

PITCH	1	2	3
Octave	0	0	
Semitone	00	00	
Fine	00	00	
ENV1	00	00	
LFO	00	00	
MODSRC	Velocity	Velocity	
MODAMT	00	00	
KBD Pch Track	On	On	
Glide	Off	Off	
Glide Time	00	00	

FILTER	1	2	3
Filter 1	3 LoPass	2 LoPass	
Filter 2	1 HiPass	2 HiPass	
FC1 Cutoff	061	077	
ENV 2	+29	00	
FC1 KBD	+35	00	
MODSRC	Velocity	Velocity	
MODAMT	+52	+34	
FC2 Cutoff	031	000	
ENV2	00	00	
FC2 KBD	00	00	
FC1MOD-FC2	On	On	

ENV1	1	2	3
Initial	53	00	
Peak	00	99	
Break	00	99	
Sustain	00	99	
Attack	00	20	
Decay 1	00	20	
Decay 2	00	40	
Release	00	20	
Vel-Level	00	00	
Vel-Attack	00	00	
Vel Curve	Convex	Linear	
Mode	Normal	Normal	
KBD Track	00	00	

ENV2	1	2	3
Initial	00	47	
Peak	99	99	
Break	85	91	
Sustain	27	87	
Attack	47	46	
Decay 1	44	49	
Decay 2	67	54	
Release	48	68	
Vel-Level	06	00	
Vel-Attack	00	00	
Vel Curve	Convex	Linear	
Mode	Normal	Normal	
KBD Track	00	00	

OUTPUT	1	2	3
VOL	70	80	
Boost	On	On	
MODSRC	LFO	Velocity	
MODAMT	00	00	
KBD Scale	00	00	
Key Range	A0-A0	C0-C8	
Output Bus	FX1	FX2	
Priority	Medium	Medium	
Pan	00	+98	
Vel window	>000	>000	

EFFECTS — PHASER & REVERB			
FX-1	75	FX-2	30
Decay Time	50	HF Damping	19
Phaser Rate	35	Phaser Depth	25
Phaser Center	50	Feedback	00
Phaser Level	72	Input Invert	Off
MOD (Dest)	FX1		
BY (MODSRC)	Modwheel		
MODAMT	+99		

Oxygene and Etherwind for Malvern:

File Formats for Ensoniq Keyboards

Pat Finnigan

Yo, gang, now's as good a time as any to untangle the file format issues of Ensoniq disk files. There are an ever increasing number of computers getting hooked up to the Internet (as Bill Gates or Janet Reno will agree!). Consequently, an ever-larger number of Ensoniq keyboard owners are out there looking for quality stuff to feed their pets. So off they go to <http://www.darkest-zones.com/MIDI/files/html/ensoniq.html> to siphon off some of these unknown files.

And that's just the beginning of the problem. Once you get to the Ensoniq area of most URL's, there's a dizzying number of file formats to pull down. "Gee, do I want

the *.gz file or the *.gnu.tar file?" After you flip a disk, you pull down the *.gnu.tar file only to find out it doesn't expand into either an Ensoniq-readable format, or worse still, a computer-readable format just because nowhere on the web page did it say that *.gnu.tar files are UNIX-based tape archives (hence the Tape ARchive extension). So you download the *.gz file only to discover your trusty pkunzip.exe app won't expand it. So you've littered your hard drive with 10-20 Mb of worthless files that you can't massage into Ensoniq format, not to mention the 5 hours of AOL time you've just burned up...

So let's demystify all this *.stp lubricant and

explain what all these extensions mean. This procedure only represents the starting point, as once you've pulled the file down you'll also need to know what application to decompress the file with if not built into your browser (This is the real issue behind the Microsoft \$1 Million/day fine.) And if that wasn't enough, you'll also need to know what app to massage the file into Ensoniq format with (as if it's built into the Microsoft Internet Explorer, er, Explorer). So take a deep breath, think warm and fuzzy thoughts, and once you see what those *.exe's mean it'll become second nature...

The Computer Formats

Long before Ensoniq was making keyboards, Mac users were making audio samples called SND files. Shortly after the introduction of Windows 3.0 and 3.1, PC users started making audio samples called *.wav files. Somewhere in the middle of this, NeXT users and UNIX users were making audio samples called *.snd (just to

confuse the Mac users, right?). Then companies like Digidesign, AVID, and others started manufacturing high-end audio boards that wrote their samples in another format. So let's untangle this very convoluted thread...

SND files: The native Macintosh format for audio. All the "beeps" and "bloops" in the System file/suitcase/folder (depending on what version of System software you use) are of this type. You have to use an application called ResEdit (a Resource Editor) to determine the "Creator" code to see what application created these sounds (like MacRecorder, SoundEdit, etc.). Typically, you can change the formats of these sounds into other cross-platform sounds by turning them into...

AIFF files: Acronym for Audio Interchange File Format. This will be the creator code of a Mac-based files or will carry the *.aif extension if PC-based. These were supposed to be the most transportable of audio sample files, but the sheer number of PC's running one version of Windows or another simply outnumbered the machines that started this format, so the "standard" audio file of exchange mutated into...

***.wav files:** The native Audio sample format for Windows 3.0, 3.1, 3.11 (Windows for Workgroups), Windows 95, and Windows NT v. 3.51 and v. 4.0. It is because of the popularity and sheer number of these type of sound files that Ensoniq designed the MR-keyboards to be able to directly import this type of file; i.e., put the PC-type floppy into the MR's disk drive and load it into a Wave Expansion Board. Presto: instant sound. Well, kind of. These *.wav sounds could've been sampled on any number of PC cards at any number of sample rates, and if you've heard some of these played back on a good stereo system, well, calling them "sounds" was charitable. A 22k sound sampled thru an 8-bit 1988 Soundblaster was, well, yes, sound. Sounding like an AM radio or a 5k phone line, quality was, at best, unpredictable. Other companies were writing high-quality 44.1k samples in...

***.sd2/Sd2f:** Enter Digidesign. A little company in CA started writing interesting audio programs for the Mac based on the popularity of the DX7. FM synthesis was easily carried out on a computer (it was DESIGNED by computer), so Digidesign wrote SoftSynth for the little Macs like the 512, 512KE, and later upped the ante with TurboSynth for bigger Macs like the MacII, Iix. Remember, this was 1985. To make a long story short, all their work resulted in dedicated audio sampling cards like the

AudioMedia, SoundTools, and ProTools. These cards utilized a program called Sound Designer to digitize audio, and consequently, being Mac-based, the creator code was, you got it, Sd2f (all Mac creator codes can only be 4 characters long). Proprietary file format, but can be decoded/converted by other Mac apps and also converted into PC-format by PC versions of these same shareware apps...

Let's take a breather here, and then move on to Ensoniq-related file formats.

The Giebler Formats

As our old friend Gary Giebler (oracle of PC-Ensoniq cross-platform utilities) started this whole shebang about four years ago, let's begin with his file formats, as they represent the most popular and available files for download out there. Here's the scoop on...

***.EDE files:** These are typically 800k sample files for the EPS, so they'll work on the 16+ and ASR as well with some tweaking. I used to think the EDE stood for "Ensoniq Disk Extractor" which was the parent application used to convert the files into PC format. Think of the final "E" as indicating "EPS," and it'll stick in your head a little easier. These are easily opened and converted by Gary Giebler's Ensoniq Disk Extractor, Rubber Chicken's Ensoniq Disk Tools, or Terje's EPSm.

***.EDA files:** These are typically 1440k sample files for the ASR-series Ensoniq Instruments. I used to erroneously call these things Ensoniq Disk Archive files. These can also be opened by the Giebler utilities, Terje's EPSm, or RCS's Ensoniq Disk tools.

***.EFE files:** A SINGLE EPS file (single instrument, sequence, sysex file). May or may not be a playable sample due to the above. Giebler, RCS and EPSm will convert it.

***.EFA files:** A SINGLE ASR file (instrument, sequence, fx or sysex file). Identical to above *.EFE procedure. Beginning to see the "A" and "E" connection yet? Then let's break for T...

***.EDT files:** TS-10/TS-12 format files/samples/sequences/patch data. Use the Giebler utils, RCS's Ensoniq Disk Tools or Terje's EPSm to convert.

***.EFT files:** A SINGLE TS-10/TS-12 file. Follow *.EDT procedure to convert.

***.mid files:** A freebie: this is a PC-format Standard MIDI File. You'll have to open it in a sequence application like Cakewalk to

determine if it's a Type 0 or Type 1 SMF. Wash it thru mrmidi.exe to ensure it loads and plays correctly on your MR-series keyboard...

You'll occasionally run into a ***.gkh file:** this is a true EPS disk "Image." EPSm, Ensoniq Disk Tools, and some of Michael Chen's shareware utilities (If I'm not mistaken, the *.gkh format is Michael Chen's format) will open this and convert it as well. There used to be a ton of *.gkh files up on the net a couple years ago; with Gary Giebler offering a "runtime" version of his Ensoniq Disk Extractor at sites like SoundCentral and others, this format is not as common as it once was, but you may still see a few of these *.gkh files out there, so remember: they're EPS-type files and should load into 16+'s and ASR's by being backward-compatible with the original EPS (given necessary tweaks once loaded into the instrument).

Compression Formats

These are commonly the *least* confusing of formats since most web browsers have one or two built-in as "plug-ins." Nonetheless, a description and a nod of the hat to these are in order just for familiarity.

***.zip files:** These are the PC users most common file format and can usually be decompressed by Pkzip.exe or Winzip.exe. The oldest form of PC compression, initially used to smush files into a smaller size so they'd take less time to upload and download before there was an Internet. Some people like me used to pull down 12k files with 300 baud modems back in 1980, so Pkzip was a real blessing when you paid by the minute...

***.sit files:** These are Mac-based files compressed with Stuffit, the Mac equivalent of pkzip. Most of these types of files are self-extracting: once you download them and log off, they'll unstuff themselves and decompress themselves automatically. If not, just double-click on them...

***.gz, *.z:** These are usually UNIX-based compressed files. Stuffit Deluxe and WinZip are the only non-UNIX decompression apps I know of that will open these types of files. Once they're decompressed you can identify them by extension (*.xxx). Usually observed on sites as [filename].[tar].[gz] or [filename].[tar].[z], indicating UNIX tape backup and GNU-format compression. Usually only useful if your computer is UNIX, LINUX, SCO-UNIX, NeXTSTEP or OPENSTEP based. And yeah, I still have a pair of NeXT Stations for this very purpose...

So there you have it. This is by *no* means a comprehensive treatise on the above, as I haven't even touched the Yamaha *.yfe, Kurzweil *.krz, or Roland *.sdk formats, let alone all the other instrument file formats out there. I've tried to be more explanatory than accurate, so please, no sharpshooter flames dissecting menial errors in description. This is merely a primer on what these file formats mean, and as such, you, the reader, will be more likely to pull down the right file the first time using up those 50 free hours of AOL before you cancel and go with a dedicated ISP...

It's incredibly complex yet incredibly fascinating. I don't think anyone, in their wildest dreams, thought that we'd use a phone line to connect a computer, download

a file for something other than immediate use on a computer, decompress and translate it into something other than a computer file, write it on a non-computer-disk, stuff it into a keyboard and make sound out of it. I can remember my first Mirage (there's files out there for it as well) and having to buy pre-formatted disks for it for \$13 each when a guy named Mark Cecys wrote a formatting program for Triton called the Ensoniq Disk Formatter for \$39.95. Read about it in TH #4, my very first issue (all 8 pages of it!)...

And a month later Ensoniq released their formatter for \$34.95, then \$24.95 the next month, then included it with the 2nd generation Mirages for free. Ah, hex displays, 64k keyboard halves, we really worked to get sound massaged those days.

Now it's only a phone call away... ■



Bio: Pat's not having much luck leading a normal life. Pat's wife recently had a baby. During all the hoopla she claims she vaguely recalls receiving SysEx messages from him, but that was months ago.

Deceived by Headphones

The Amp Story

Joe Travo

Did you ever wonder why a lot of music stores let you audition their keyboards with a good pair of headphones instead of an amp? There are actually a few reasons:

1. Large music stores figure it's more user-friendly than having numerous Keith Emerson-types cranking up the volume in competition with each other.
2. It's easier, less expensive and more convenient for the store to provide headphones.
3. Stereo keyboards (especially Ensoniq keyboards, which have great frequency response) sound better through stereo headphones than they do through mono amps, especially mono amps not designed for keyboard sounds.

Think about it — with headphones you get excellent separation, good frequency response, and the sound is not only going through your ear canal, but also through the bones in your head, providing the same type of positive effect you get when you hear your own voice speaking live, as opposed to hearing your voice on a tape recording.

That's why many keyboard owners hear such a distinct difference between the sound of their keyboard(s) in the store (or at home, where they practice or record with headphones) and the sound of their keyboard(s) when they play live. Headphones

can be deceiving.

For *amplification* in general: Use a *stereo power amp* with some kind of mixer, line mixer or other pre-amp or EQ-type device to get the full sound of your instrument. Here's why: If you don't, you can lose vital frequencies and harmonics to things like "hot" Preamps and notched-out frequencies — things that are vital to electric guitar and bass sound but are unsuitable for your keyboard, especially the VFX, its ancestors and its descendants, all of which have pretty hot Line Out signals. My VFX makes my old Kustom amp just scream, and not in a good way. Phase cancellation, although not as common, is also a possibility when pumping certain stereo patches through a single-channel amp.

Here's an analogy: You go out and get the best-quality digital video camcorder that you can buy. You find the perfect scene to shoot your video, and using the most complimentary lighting available, shoot the scene on archive-quality tape using a fluid-ball head tripod mount. Then you bring the tape back home and watch it on a 20-year old rotary-tuner 19" TV that makes everything look vaguely green. Doesn't make sense, you say? Then why do musicians (you know who you are) do virtually the same thing, pumping those pristine (or maybe intentionally not) samples and textures through an amp that's older

than some of our teenage children?

There's always the "vintage" sound crowd, and tubes do add something, but old tubes also take something away — fidelity. Consider your output device.

There are three possible solutions (short of buying two separate, identical amps) to this problem — I use all three of these for different situations:

1. For playing live: I bought a stereo power amplifier and an eight-channel line mixer. I had a 15-slider stereo EQ that I also use, but this isn't absolutely necessary. The amp is usable with either an 8-ohm or 4-ohm per channel load, so for smaller venues I bring just one speaker cabinet with two separate speaker jacks, and for larger places I bring two. Two cabinets also gives a much better stereo image. The eight-channel line mixer very nicely accommodates my EPS (2 outputs), my VFX (3 outputs, including the stereo effects pedal) and my piano module (2 outputs), with one channel left over. By the way, make sure you get an amp that has enough power for the biggest place you'll play. Since the I don't use a pre-amp (most keyboards provide a line-level signal that doesn't require a preamp) I got a pretty powerful power amp, 260 watts. When I need some extra boost, I patch in the EQ unit. (Depending on your specific needs, a preamp may be necessary.) This arrangement gives me the three things I need when playing live: power, flexibility and good, clean sound.

2. For recording: I use a home stereo receiver and speakers, which became an "extra" when we upgraded. I figure that most of the time this is the type of system that people will be listening to my tapes on,

so this is the type of system they should sound good on. I just plug my recording mixer into the CD inputs, and being careful with volume levels (remember, Ensoniq keyboards are professional musical instruments with an uncompressed output and you're pumping them through a home stereo system), I set all the tone and balance controls flat (12 o'clock), turn off the bass boost or loudness switch, and record. If it sounds good on your mid-level home stereo system, it'll usually sound good on someone else's, as well as on a boom box or car stereo, and as an added bonus, it'll probably sound great on a high-level system. Watch out for speakers that add coloration, though. Many home systems have speakers that attempt to make up for small size or inadequate construction by artificially boosting the bass or low-midrange. This is another area where headphones can give you an inaccurate image of what's going to tape — the recorded sound that's produced by headphones is very different than that which comes out of speakers. (Those head bones again.) While music that sounds good on speakers will also sound good on headphones, the reverse is not always true.

3. For practicing: In spite of what I said earlier about not buying two separate, identical amplifiers, that's exactly what I did do for practicing, but with a slight variation. I purchased two Fender Mini-Twins. They have volume, tone, gain (which I don't use), a single input and an on/off switch, and are about the size of a Tom Clancy paperback novel. Although I normally practice with only a single stereo keyboard, if necessary I can use my line mixer to play numerous keyboards through these small amps. They claim to put out one watt each, which has been more than enough for my practice needs. I use these small Fender amps (other brands are also available — I've seen "Marshalls"), cranked to a volume setting of about 5, for practice instead of my home stereo for two reasons: 1. They sound more like my regular (live gig) amp than the receiver and speakers, and, 2. They don't put out as much bass, so when I'm practicing late at night, I don't disturb the rest of the family.

"But," you say, "couldn't you use headphones and not disturb the rest of the family?" Once again, I must articulate,

headphones don't give the same "sound experience" as amplifiers. With these little amps, the (surprisingly loud, but not bassy) sound is coming through the air, not through the head bones, as it would with headphones.

Lest you believe that I harbor some unreasonable prejudice against headphones, be advised that in addition to the various pairs that I use with my Walkman and Discman, I have a pair of high-quality "wired" headphones and a pair of high-quality wireless headphones. I use them for listening to recorded music (sometimes my own) and sometimes for a solo sound check before a gig, just to make certain everything's on and working, and because I know what to expect from them, they haven't deceived me yet. ■

Bio: Joe Travo (still the LizardMan) lives in Visalia, which is in Central California, where he plays keyboards with SUSHI BLUES, a blues/rock band, and AUGUST, a Latin/funk band. Friends say he is both electric and eclectic.

HACKER BASEMENT TAPES

Steve Vincent

The Color of Me Glenn Govot

CD: *The Color of Me* (c) 1998.

Artist: Glenn Govot.

Contact Info: 901 Sunrise Ln #W, Ft. Lauderdale, FL 33304, Phone: 954-561-5690,

Email: glenngovot@msn.com;

Website: <http://www.glenngovot.com>.

Equipment: Ensoniq TS-12 (with ASR-10 samples), Alesis ADAT XT, Mackie 24*4, Alesis Quadraverb 2, Midiverb II, 3630 Compressor, Sony A7 DAT, Yamaha SPX-90, Digitech GSP 2101, Gibson Les Paul, Ovation Pinnacle, and a lot of Marlboro Lights.

Glenn Govot's debut CD, *Love Today*, ((c) 1996) was reviewed in the September '96 *Hacker*. Two memories endure: Glenn sent me a red lollipop with his CD, and I really liked his music! Alas, because of the backlog of Basement Tapes (and CDs) at that

time, we only had room to give Glenn a "short take" review. This month, we have the luxury of a full review of Glenn's second CD, *The Color of Me*, released just two months ago. He did NOT send me a lollipop along with his CD this time, so, Glenn old boy, get ready for a run through the wringer...

Once again, I was struck with a kind of cognitive dissonance between my first impression from the CD cover, and the music coming out of my speakers. The jewel case features a pencil-drawing of Glenn's face (a good likeness, having seen some pics of him), which, coupled with the particular fonts used on the cover, give the impression that one is about to listen to a marginally produced collection of middle-of-the-road pop. That, dear readers, is a false impression! Glenn's music, as I described in my review of *Love Today*, is a tasty "tamed" alternative rock. Compositionally, it is "alternative" in the tradition of Sheryl Crow,

Alannis Morissette and others, but instrumentally it harkens back to a more organic Beatles sound. All in all, a wonderful combination! I believe that using "timeless" instrumentation allows the songs to stand or fall on their compositional strengths, and not on a few cool sounds that will be outdated in a few years. And stand these songs do. Let's give a listen to a few tracks...

The Color of Me — The title track starts with a catchy hip-hop beat and a melodic hook played with a cool-sounding guitar through a phase shifter. Horn stabs on the chorus add a nostalgic touch.

Randalia — Pop with more of a rock edge (nice and crunchy Les Paul work, Glenn!), this track continues Glenn's rich and interesting compositional style. My only complaint: the slap-bass break is a dead giveaway that we're not hearing a real bass.

Sunrise Lane — This melancholy piano song is beautiful. The chorus line, "I wish it wasn't raining / I wish that I could see / that you belong to you / you don't belong to me" has the sound, feel and lyrics of a classic. Wonderful interplay between the piano parts and rich Les Paul sounds.

Fear — This track has a harder-edged alter-

native vocal, but the instrumentation is largely acoustic guitar! One expects a raging wall o' guitars, especially on the chorus, but the subdued vocals and the quiet steel string guitar builds tension expertly. String orchestration enters the mix later in the song to add an additional dimension of mystery. Another example of the strength of a good composition.

Valerie — The Beatles' *Hello Hello* is the closest comparison I can make to this nostalgic, bittersweet song. Ringo drums, great-sounding Les Paul and acoustic guitar, and a sitar-like part on the bridge add up to one hell of a good song.

The Color of Me contains thirteen tracks of consistently well-crafted, excellently-produced pop compositions with a combination of nostalgic and alternative elements. Glenn's strengths lie in his composing and performing chops, as well as his production and engineering skills. Kudos all the way around! One criticism I have of this particular project, though, is it seems the vocals were tracked with less discipline than on his first CD. Many trailing lines at the end of phrases drift off-pitch (the number one vocal sin, in my book). Glenn proves over and over, especially on his first CD, that he has the vocal chops to make these tracks shine.

His voice makes me think of a combination of Michael W. Smith and Bono (Smith's earnestness and sincerity, Bono's articulation but not his whining). The vocals are transparent and at the center of attention, and his timbre is so pleasant that you could literally listen to him sing for hours. The rough-around-the-edges vocal tracks do not ruin this project (far from it) but fine-tuning would have been the finishing touch.

Nitpicks: (1) The song titles are in the wrong order on the CD and cover, and (2) the typesetting in the CDs insert does not flow from panel to panel, but looks like the word processor was commandeered by an untrained monkey. It confuses my overtaxed brain to have to make sense of the maze. (It really isn't that bad; it's that I just finished doing my taxes.)

Glenn appears to be one busy guy, still performing nightly at different clubs in the Ft. Lauderdale area (The Elbo Room, The Treasure Trove, Marty O'Brien's, and still at the Bimini Boatyard). If you visit his website (address above) you'll see pics of his fans, which is refreshing; it seems many performing musicians feed their egos with self-congratulations, but not Glenn — he shines the spotlight on his supporters (although one apparently has to be blonde to

get in one of his fan pics).

Congratulations, Glenn, on a wonderful second lap! Keep churning out the tunes, and good luck with your giggin'! ■

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



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



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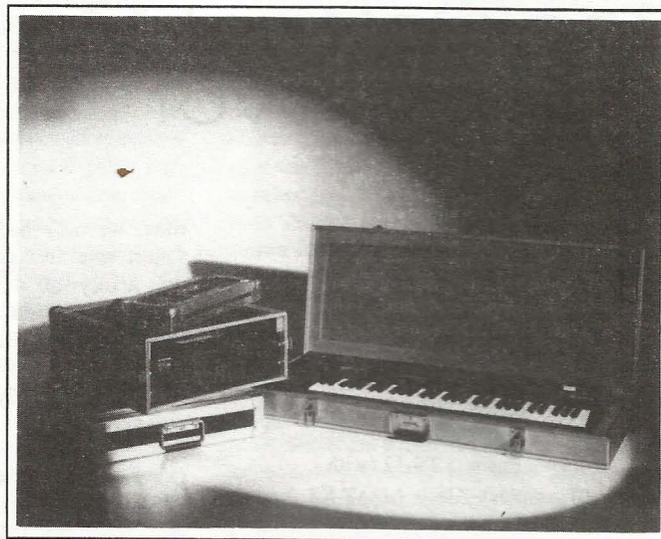
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The Interface

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

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

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

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

TH -

I have a **TS-10** that will play fine for about 10 minutes, then loses the ability to play more than one note at a time. It seems that multiple addresses can either not be retrieved or not processed once retrieved. When you turn it off and then on it seems to be resetting itself. Then the problem is gone for only a few minutes more. Any thoughts, comments, schematics would be greatly appreciated. The owner doesn't want to have to ship it back to the factory, and there is no one in our area who knows these very well. We mainly service analog reel-to-reels and digital DAT, ADAT, and HI 8. By customer's requests we are slowly getting into keyboard repairs. (Go easy on me.) Thanks!

Thank you,
Chris Rappolt
AMP Services
ampsv@flinet.com

[PF - Wow, you really picked a Porsche to learn auto repair on, didn't ya? The TS is unique in that like many of the later Ensoniq boards, schematics are NOT available, even to authorized service facilities. Malvern deems diagnostics down to the board level are all that's necessary in the field, and represents the fastest and most economical manner to repair an Ensoniq product...

But, btw, this issue sounds heat related. Sounds like something's sucking up so much +5 or +12 that the power supply is karking trying to keep up. Aim a fan at the heat sink extending out the back, fire it up and see how long it behaves properly before this anomaly occurs. Remove the 4 screws holding the dashboard down, re-aim the fan at the "business" side of the power supply, and time how long it takes to hang. If there's little, if any difference, your conclusion of logic problems ("irretrievable addresses") may be correct.

If this is the case, it's time for a replacement logic board. Check and ensure the power supply is delivering a rock solid +5, +12, etc. with no wander or ripple. If all this is fine, you'll need to reassemble the unit and take it to an authorized Ensoniq Service Center to have the logic board replaced.

Given, there's a coupla 7805-ish and derivative-type regulators on the logic board that could be suspect, but the real issue here is WHAT's drawing so much current to hang the unit in ten minutes. More often than not, it's a proprietary Ensoniq chip at fault, and as such, a logic board swap is the only answer...]

TH -

I'm a Mac user and would like to know if I can create new drum patterns for the **MR's** sequencer i.e. Big Band, Dixie Land etc. Can I import drum patterns from an external drum machine or from my MAC's sequencer via MIDI? I hope there's a way.

Thanks,
Paul
PaulEMusic@aol.com

[PF - Paul: Certainly. The key here is saving your files onto a PC-formatted diskette under PC Exchange. The issue here is that you must follow the same caveats and

rules of the Rhythm Builder PC-based app (i.e., all patterns must be the same length, same meter, etc.). Download Rhythm Builder from www.ensoniq.com and print off the documentation for a reference.

Or, if you're like me, drop a PC Compatibility card into your Mac and have the best of both worlds...]

Hey everybody -

Like many others, I have been madly surfing the Net and snagging every great .WAV file I can find. Recently I ran into a problem where the sample does not translate to the right pitch. (Memo to readers - if possible, have a pitch reference ready right after download so you don't go through hours of editing only to find your new killer sample is a quarter tone flat.) Is there a utility hidden on the **ASR-10** somewhere to correct pitch in smaller increments than a semitone, or do I need to find a third-party utility?

Thanks!
Mark in Houston

[PF - Mark: On the PITCH page select the root key. Beside that parameter is a "fine tune" adjust...]

Hi,

I have a fairly ancient EPS (S/N: EPS-500322-F, date: 04/12/88). Also the following:

Macintosh Quadra 650, 24MB memory.
System software B1 - 7.1
Syquest EZflyer 230 MB External SCSI removable cartridge hard drive.

Over the years I have built up a considerable library of EPS floppies and am starting to worry about their shelf-life. Is there any hardware or software that would allow me to back them up on my EZflyer, either directly or (preferably) by allowing my Mac to read the discs and storing the result? I gather there is some software that allows the discs to be read by PCs.

Best wishes,
Patrick Gowers
London, patrick@trelick.gn.apc.org

[PF - Pat: On a Mac, all you'll need is a program from Terje Norstad called EPSm. It's available from Terje's Node at <http://fysmac04.uio.no/eps.html>. Costs \$24 last time I looked, and works perfectly. There's a freeware app called scEPSi that might do the trick for you as well. Both require you connect the EPS-formatted hard drive to the SCSI port of your Q650...]

[Garth Hjelle (chickenEPS@willmar.com) - Terje's new address is <http://fysmac-elg01.uio.no/eps.html>.]

Hello all,

I would like to draw on the experience of fellow hackers in deciding the cheapest and most practical way to achieve high quality piano sounds. I have an **MR-76**. I would be most grateful even if some of my questions could be answered. Here goes.

(1) How does the MR rate with the Korg Trinity, Roland RD 600, Roland AX 90, Yam P150 and the Kurz 88 for quality of Piano sound?

(2) Is there a module out there which can give top notch piano sounds ie; those which the ZR appear to have ?

(3) Is the Perfect Piano EXP-4 board the hub of the ZR piano sounds or additional? I would love to know of what quality these sounds are ie; better that MR, not as good as the main ZR?

In general I am happy with the MR-76 but not the piano sounds. The last thing I want to do is to pay out another load of money on a new Ensoniq product.

Thanking you all and hope you can be of assistance.
George Brennan
doe56@nics.gov.uk

[PF - George: Opinions, in order:

(1) Difficult to say, as no comparative reviews have ever been done. Ensoniq must obviously think the ROM pianos were credible enough for a workstation, and then if pianophiles needed an exact piano replica they could install the JerryCoakely (hope the spelling is correct!) "Perfect Piano" expansion card. BTW, I understand the Kurz samples are derived from the Coakely library, so there's some spin on your question...

(2) An MR-rack with the Perfect Piano expansion card, defined...

(3) Honestly don't know: my music store hasn't received any yet...

(4) That's PRECISELY why Ensoniq designed the MR (and ZR) with expansion slots. That way, a dance/techno/trance producer could install the Urban card without Ensoniq building it into the wavetable and making EVERYBODY pay for it. Or guys like you and me that want the perfect piano can install that Coakely card without Ensoniq doing it built-in and jacking the list price of the MR up by that amount. Again, Ensoniq typically provides the most economical balance of sound vs. value vs. ease of use.

But we already know this - that's why we're Ensoniq users...]

[Eric Montgomery (Ensoniq) - If you are a trained pianist or have played acoustic pianos all your life, then no piano from a synth will sound correct. The same rings true for any other acoustic instrumentalist. Nothing is as good as the real thing. Now with that said, and remembering that a keyboard is a machine, the piano's in all these "machines" sound great. It really depends on your use and personal preference. It does not matter if it was sampled at 44k and in stereo (although to me it does, I can hear a difference) or if it is an old EPS piano sampled piano, you have to choose what works for you.]

TH -

My main question is for the **EPS-16+**. Is there a way I can hook up a SCSI adapter so I can use the Zip drive?

Christopher Quirke

Christopher_Quirke@instinet.com

[PF - Chris: Yes. Install the EPS-16+ SCSI expander and plug the zip drive in. It's really THAT simple. Contact www.ensoniq.com for availability of the EPS-16+ SCSI interface...]

[Garth Hjelle (chickenEPS@willmar.com) - See this URL for specific information on 16-Plus and ZipDrive compatibility: www.soundcentral.com/~chickeneps/zip16pls.html.

They aren't compatible if you have the Ensoniq SCSI and the Zip alone in a chain, but if you use a powered terminator, or another drive in the chain, or get the SL-1 third-party SCSI, the 16+ works fine.]

Hello Hackers,

Have just hooked up my good ol' EPS-16+ to a p133 to try it out with pc sequencing and although the EPS is set to multi, I can't get the MIDI info to playback correctly from the PC to the EPS. It does just fine with my other gear (Yamaha). Please help asap as this problem is killing me since three weeks now...

Also, once this is resolved (hopefully), anybody know how to transfer sequences/songs from EPS to Cubase or Cakewalk format??

Pleased to hear/thanks,
Andrea, pacdra@netnavigator.com

[PF - Andrea: The EPS is a VERY multivariate instrument. First, go to your MIDI global settings pages and ensure it's set to "MULTI." This allows each track of the 16+ to respond to its own MIDI channel setting. Secondly, ensure each track has a loaded instrument into it (the obvious) and also has its own discrete (and different) MIDI channel. Normal defaults on a 16+ (so far) are a BASE MIDI channel of #1, so set the tracks up to any MIDI channel OTHER than channel #1, and that each track has a different MIDI channel...

Now, the important part. Click on an instrument track to select it, and scroll to the INSTRUMENT's MIDI IN page. There are 3 possible selections; "LOCAL," "MIDI," or "BOTH." Chances are they're set to LOCAL, in which case they will NOT respond to inbound MIDI data. Select BOTH: this will allow you to play the track from the keyboard AND the computer. Then save these changes so you don't have to do this again. Repeat for the other 7 tracks.

If this doesn't resolve the problem, email back with more particulars and we'll get the next bigger hammer out. As far as xfering songs from EPS format to PC format, you need a software application that will translate EPS disk sequences to Standard MIDI Files (SMF's). Gary Giebler has a utility that will do this (at w3.giebler.com) for \$40, Garth Hjelle or Rubber Chicken Software has a package called Ensoniq Disk Tools that, at last rev, would do this as well (along with a BUNCH of other mondo cool functions) for \$60; check it out at <http://www.soundcentral.com/~chickeneps/>.

I know - the guy who sold you the computer said this would make things much easier, right?]

[Garth Hjelle (chickenEPS@willmar.com) - Thanks, Pat. Actually, Disk Tools is only \$39.95, and MIDI-Disk Tools (has MIDI stuff along) is \$59.95. Also, Disk Tools now gives you directly ability to edit individual waves on a EPS/ASR file with your favorite sample editing utility (SoundForge, CoolEdit, Waves, etc.), and the new Un-formatter utility is available. This feature can recover intact files even after you have done a quick format on the drive. Check with RCS for more info.]

[PF - Garth: OOPS! Hope my error didn't scare some-

one away from Disk Tools. How's the sequence converter (ASR->SMF) going? Has that rolled into any of the packages yet?]

Hi!

My name is Samuel Ramos from P.R., and I am a subscriber.

I am trying to convert ASR and EPS samples to Aif for my MR-61. I got T.J. utilities for the Mac but now I am getting a "Fatal Error -80, This Mac can not read Ensoniq floppies, Please Report!" I tried contacting Terje, but I get "No DNS entry found."

My system consists of an M-Power, 604E 200 from APS, 64ram, running System 8. I have an MR-61, ASR-10, with SCSI, Bernoulli 230, CD 4x, Digital Performer 2.2 etc.

Are these addresses current for Terje: finstad@fys.uio.no, t.g.finstad@fys.uio.no? Is there any other way, without buying a PC or Sys.exclusive?

Thanks,
Samuel Ramos
gosramos@xsn.net

[PF - Samuel: I don't think Terje's utilities work under System 8 or 8.1, as it's the first FULLY native version of system software. As Terje's utilities make Toolbox calls, I doubt EPSm is compatible with System 8. Try it with any other version and it should work fine. I can't guarantee ANY success with Mac clones...

Another reader had the same problem trying to reach Terje: when we get either a new URL or address for him we'll let you know...]

[terje.finstad@fys.uio.no - The web site "Terje's Node" has the URL <http://fysmac-elg01.uio.no/eps.html>. It also contains the most up to date and most extensive list of downloadable samples usable for the ASR/EPS/TS machines, but/and like the Transoniq Hacker site there is no unnecessary flash. My email addresses have been stationary for many years, Samuel has reached me and I have replied to him. EPSm and all other EPS/ASR/TS related utilities work for system 8.0 and 8.1 (with reservation for a German system 8).]

[PF - Terje: That's VERY good news. Thanx for the prompt heads up...]

Dear Hack,

My browser tells me it cannot locate the MAC compatible version of the MRD 101 disk image. Does it exist; if not, will it exist?

Thanks in advance for any info.
Mitch,
steinway@interlog.com

[terje.finstad@fys.uio.no (Terje) - Mitch, it does exist. It is on Ensoniq's web site, but you can not access it by pressing the buttons and links on the site. You can however use a direct URL http://www.ensoniq.com/binary/mr_demo_disk.sea.hqx but then you won't see or be inspired to buy any new products. You should probably write a kind letter to the Ensoniq WebMaestro and make him aware of that situation and he may fix it when time permits. It will be faster the more specific you are.]

[PF - Mitch: If Ensoniq doesn't have a Mac version of it, just insert a PC-formatted floppy into your Mac. As long as you have the PC Exchange Control Panel Active in your Control Panels folder at startup, the Mac will recognize the floppy as a PC floppy. Just tell your browser to save the downloaded file to this disk instead of its

normal download folder...]

[Eric Montgomery (Ensoniq) - The data is and has been posted on the website.

Go to www.ensoniq.com

Go to Downloads

Go to Musical Instruments

Click on MR-61/76

Click on MRD-101

Click on Click on Macintosh

Now, all of the download directions and the files will be listed on your screen.]

Hello,

I'm having a little quirk in my ASR-10 SCSI -> Mac setup. Functionally everything works fine, except for one thing. I have the ASR-10 SCSI'd to my Mac Quadra 700 with a Zip drive in-between for storing my samples. Well, the Zip disk is not a Mac-formatted disk so whenever I have a disk in the Zip drive, the Mac continuously tries to access the disk and read the data - over and over again! How can I disable this? The Quadra 700 is running System 7.6.1. I tried booting with extensions off to no avail - so it's not an 0extension conflict. The Iomega driver is disabled as well.

I'm sure lots of others have a similar setup, so any help would be greatly appreciated.

DigiX
digix@mindspring.com

[PFG - DigiX: As the Zip drive is an ASR-formatted disk, the Mac should prompt you before it drops you in the finder with that wonderful message "This is not a Macintosh Disk. Do you want to erase it?" If you're not even getting that far, I truly don't know what it is. Suffice to say you want to obtain a program from Terje Norstad called EPSm that is a godsend for us Mac-ASR-SCSI drive types. You can reach him at: <http://fysmac-elg01.uio.no/eps.html>.

EPSm will set you back less than \$30, and makes Ensoniq SCSI disk and file management a snap on your Mac. Highly recommended...]

Hello there,

As a proud owner of a VFX synthesizer, I've been looking for a good, reliable graphical sound editor (PC platform) for a while. It seems like my recent connection to the WWW might be of great help! Could you please indicate me where to find such a treasure?

I thank you very, very much.
Pierre Lefebvre
lefebie@colba.net

[PF - Pierre: I don't know what freeware/shareware is out there, but my money went to MOTU for a copy of UniSyn back in 1994. They have profiles for just about all synths, including the VFX. You might want to check them out at <http://www.motu.com...>]

Greetings,

I own an EPS-M and have it hooked up to a 60-meg SCSI hard drive. It works great. However, I have a 1-gig hard drive that I would like to hook it to but it will not find it when it goes out to look for it. I have tried changing the address to all of the options. Will the EPS-M read a hard drive of that size? I had the hard drive tested by one of my computer geeks and it has passed the test it was run under. It's a Micropolis.

Thank you,

Dan Bono
danbono@itis.com

[PF - Dan: You need the 2.41 version ROM to format SCSI drives of 1 Gb capacity or larger. Check your ROM version first to ensure it's 2.41. You may be experiencing a termination issue here. Are you disconnecting the 60 Mb drive when attaching the 1 Gb drive? If not, the 60 Mb drive is probably internally terminated and not letting the 1 Gb drive get polled at startup. Check the Micropolis and ensure it has termination. If it does, connect it by itself to the EPS and look for a telltale LED "blip" at startup when it gets polled.

It's possible that this particular Micropolis isn't EPS-compatible, but I kinda doubt it. Just make sure it's the only drive connected when testing, and ensure it's terminated. Once you get it formatted and stuff, you can remove the termination and connect the 60 Mb as the last device in the chain. Remember, only the LAST drive on a SCSI chain is allowed termination...

[Mark (dancel@gte.net) - FYI, I've used my Micropolis 1 gig with my EPS-16+ many successful times. BTW, I also use it with my Mac and Session 8 and SDII. Sorry, no info if it works with the EPS Original. Good luck! <http://www.midimark.com>.]

Hi again!

Thank you PF for your very effective solution to our EPS keyboard configuration problem. Unfortunately, we now find another problem. We have a "nice" 50Hz present in our output signal. This is how it behaves:

- It varies from almost gone to very present.
- When playing and loading simultaneously, a strong 50 Hz seems synced to the working (activities) of the hard drive.
- The EPS seems much more susceptible to household gadget generated mains noises than other modules (same power source).
- After 24 hours plus operation, the external, internal heatsinks and transformer seem very hot. We realize this to be subject to opinion, but we would compare the temperature to that of a severely overstressed amplifier.

Your thoughts and ideas on these queries would be greatly appreciated - thank you once again for your last suggestion.

Thank you,
Tom
corinne@intekom.co.za

[PF - Tom: The heatsink gets VERY hot after about a half an hour. With a SCSI card and OEX-8 expander on mine, it'll burn you in about 15 minutes. Ensoniq said this is normal, so I don't worry about it unless someone backs into it and burns stripes into their bare shoulder.

The hum is troublesome, however. A degree of SCSI "whine" is normal when present in the outputs, but not 60 Hz (or 50 where you are) hum. Sounds like a ground loop between the hard drive and the EPS.

If the drive is disconnected and the EPS is loaded from floppy, does the hum go away? If so, yes, we've found the culprit. Another issue could be C5 on the Memory Expander board. If you're not technically inclined, have the following procedure performed at an Authorized Service Center. Replace C5 on the Memory Expander board. It's a 3.3 ufd 18V cap that always burns out on these expanders. Have him replace it with a 25V (or higher) rating. It may not be in the signal path, but since your problem is SCSI related, replace it anyway, because I'd almost guarantee that it's burned out.

If it still likes singing to you at 50 Hz, ping us back and we'll grab the NEXT bigger hammer...]

Dear Hacker,

I decided to tackle the SysEx monster with my TS-10. I've got the SysEx specification version 2.00 here and a couple of software tools to send the messages in addition to a sequencer. I've gotten as far as to send a Device Inquiry Message, turn the GM mode on and off and also send bank and program changes from the sequencer.

How would I send a bank and program change through SysEx? The specs say that the pressing of the soft buttons on the panel can be simulated with SysEx but I would guess that there is another way to send bank/program changes; the sequencer surely does not send simulated button presses. Also, can a SysEx message change the effect algorithm and its variation directly, instead of changing it with a patch number + 60? (Great manual!)

If anyone has messed with this thing already, I'd appreciate any help.

Marios Kefalopoulos
mariosk@megsinet.net

[PF - Marios: That's what ALL Sysex messages to ALL musical instrument manufacturers keyboards do. You press a button and a code is sent to perform the button's description. Sysex allows you you send the same code without pressing the button on the front panel so that you don't have to be in proximity of the instrument.

I would think the Sysex documentation should spell most of this out. As I don't own a TS, I'll ask for any reader input here...]

[Eric Montgomery (Ensoniq) - That stuff is getting more technical than I want to be. I did crack open the sysex manual and checked that the buttons are all named, every code you can imagine is in there. Good luck!]

Help!

When I start my MR-76 and use sounds in the Sound-Finder, the volume control slider changes the pitch of the sound, not the volume. I've temporarily gotten around this messing up my performance playing by making sequences of just sounds and using them. When I do this, I always turn pitch bend up and down to OFF. This effectively stops the problem. But when I go back to SoundFinder sounds, the same problem with pitch is back. If I go into the EDIT SoundFinder sounds, I can turn Pitch Bend up and down to OFF. But this is not saved from one section to the next. Is there a problem? Have I done something wrong? This can't be the way it's supposed to work...

I've written to Ensoniq and they seem stumped. Perhaps there are other things I can check. Any considerations will be welcome.

Hope you have an answer soon,
Greg Jolicoeur
jolicoeu@MNSi.Net

[PF - Greg: Sounds like you've set the volume slider to send something other than CC #7 (continuous controller #7, which is volume). Go to your "System" pages and ensure the volume slider is set to send MIDI controller #7 messages, and life should be good again...]

[Greg Jolicoeur (jolicoeu@MNSi.Net) - Thanks for the info. The volume control slider controls the volume AND lowers the pitch on this MR-76 at the same time. I looked for the information you mentioned on the system prefs. pages but could not find anything relating to assigning different controllers to the volume slider. The book mentions that it is set to #7?!! Have I missed the setting somewhere? Can some knowledgeable wizard walk me through this?]

[PF - Greg: Press the "System/Midi" button four times to get to the "Edit MIDI settings?" page. Press "Yes" and scroll the left knob 8 clicks until you get to the "CTRL 1= xxxxxxxx" page. Ensure you don't set CC #7 and Pitch to the same CC# at this screen, and you're good to go...]

[Greg Jolicoeur - My mind is going to mush...]

Pat, I really appreciate your help in all this. I'm still stuck though. The CTRL pages only show 4 controllers that I can scroll through - CTRL 1-4. These are set to the factory default values:

CTRL 1 = Breath Controller #002
CTRL 2 = FXControl1 #012
CTRL 3 = PatchSelct #070
CTRL 4 = Timbre #071

I tried changing them to different values but there was no change, reducing the volume still lowered the sound level, and lowered the pitch by 2 semitones. I don't appear to have access to the other 8 real-time MIDI controllers from this screen:

Data Entry Slider
Sustain/Sostenuto pedals
Pitch Bend Wheel
MIDI Volume messages
Mod Wheel
MIDI Pan messages
Foot Pedal
MIDI Expression messages

Should I be able to access these somewhere and check which MIDI controller # they are set to? Am I making sense?

Oh, BTW, I have a FLASH card installed and the latest 2.11 firmware release. I've also reinitialized the MR with no change to its condition. Do I have a bug, or is there still something I'm missing? Either I'm sick or the MR is... Greg]

[PF - Greg: At this point, I'd have to recommend professional help. It might be something so obvious I can't see the forest for the trees, or something may in fact be bogus in your MR. In which case, it's probably a warranty repair that your local dealer can handle without too much trouble. Keep us posted - this sounds like an interesting one...]

[Eric Montgomery (Ensoniq) - I am not sure with whom you spoke, but Ensoniq would (should) have suggested a service center. That is not normal behavior.

A list of US Authorized Service Centers can be found at the following URL on our Web Site: <http://www.ensoniq.com/html/servlist.htm>.]

TH -

I have done onboard sequencing with my Ensoniq keyboards for years. I have just started using Logic Audio with a P166. I have followed every instruction for both Logic and my two keyboards and I can only get one sound (patch) to sound on playback. If I switch tracks in Logic, the selected sound for that track becomes the "default" sound I hear.

This is happening with both the SQ-2 and the EPS. Granted, Logic is insanely hard to learn but I imagine my trouble is with the keyboards. There is almost zero info on using outside sequencers with these keyboards in their manuals. Is the SQ-2 16-part multi-timbral? The EPS is 8-part. Is the SQ-2 also only 8-part?

Please help, I am a new subscriber and I am not sure if/when you last covered this. (I did read Andrea's responses and they didn't work.)

Thanks,
Cody
codyandlyn@aol.com

[Gerry Valle, gerry@qworld.com – You need to make sure that you have all your channels routing properly out of your MIDI port. This is determined by how you set things up in the environment. I use an ASR, but if your EPS has the equivalent of “multi-mode” for MIDI, make sure that your EPS is set for that. If you need more details on setting up the Logic environment, you can email me privately.]

[PF – Cody: Coupla key issues to use the EPS and the SQ-2 w/Logic. First off, ensure the latest ROM and software revision for both keyboards. EPS is 2.40 ROM and OS 2.49, SQ-2 is 1.2. Ensure the MIDI mode on both keyboards is set to “Multi.” The SQ-2 must be set in “Sequencer” mode by pressing the “Sequence” button. At that point it becomes an 8-channel multitimbral tone module. If you create a song using this preset (by definition, a sequence without note data), and then select the song, you have a 16-channel multitimbral tone module. Can’t do the Song mode trick with the EPS, as it’s 8 “Song” tracks (9-16) share the same sounds as the “Sequence” tracks (1-8).

I’d make sure Sysex is off and Program Change is on for both keyboards. And that should do it. I use Performer like this occasionally, and no problems...]

[CODYANDLYN@aol.com – The sequence mode is working but it does seem kind of funny that this is really kind of letting the keyboard “think” it is controlling the sequence. Also, recording into the sequence I have to use Sound Select mode – do the sequence tracks have MIDI parameters which can be set so I don’t have to keep switching things around for every new track? Finally, are the more recent Ensoniq products similar in their MIDI setup? I’m just curious since I am thinking of upgrading soon. Keep up the good work, I have learned a lot in just a few days!]

[PF – Cody, Lyn: What you want to do is to make a blank “Song” template consisting of a single “Sequence.” This gets you to the 16-channel multitimbral tone module “mode.” The track settings CAN be set so that each channel will respond to inbound MIDI info by setting the Track Status from “Local” to “MIDI.” Once you’ve done that, save it with the name “Template.” Then copy this “Template” song to a couple more Song locations so (A) you don’t lose all your work, and (B) so you have a blank template to begin with for the next song...]

[CODYANDLYN@aol.com – Thanks!!! Got most of it figured out. Now if only I had a new...]

PF –

I just bought an ASR-10 and the manual does not go into detail about the “Event Edit” feature. I do A LOT of editing to notes after a sequence is recorded.

1) Can I change (move) the location of a single note within a track? I.e: If it’s a little off, I want to move it closer to the position I want it to be without having to “insert” anything.

2) How do you make “Event Edit” changes? The manual (pg290) is not clear about this. When I insert an Event, how does it correspond with the note that I want it to?

Thanks, PF
Robert Greaney
RJGXX@msn.com

[PF – Bob: See the reader input here: says it better than I could, as I don’t event edit. I just redo an offending track...]

[Peter C Heim (pch7@interport.net) – Hi. I used to do a lot of editing on the 16+ (same system – just about) until I got my Mac and Performer, but as I remember, the way to move an event is simply to delete it and move to the clock (bar or beat) position you want, and hit insert, and the sequencer remembers the note you deleted, and puts it where you want it. If I understand your second question, you have to select the kind of event you want, (key, controller, etc) (scroll left) and then type in the pitch, duration, etc. The event is inserted as soon as you move to a new position. I found it slow, clunky, and hard on the eyes, which is one reason I got a Mac, and Performer, which is an intuitive delight. Good luck.]

[PF – PCH7: Peter is right here. For serious event editing, you want a computer and the BIGGEST monitor you can afford (there’s NO substitute for glass real estate if you’re picking and pulling single notes). Personally, I find it easier to redo the take rather than polish the single notes, but I must admit it’s pretty cool to drag and drop notes around. The Ensoniq sequencer interface is hard pressed on event editing (as well as step-entry) just because of the size of its display (and by most comparisons, is a pretty large display), which is why a lotta people migrate into a computer-based sequencer environment to do their editing.

By the same token, it’s another thing entirely configuring an Ensoniq keyboard to become a MIDI slave, and once you’ve got it fooled into thinking it’s just a MIDI module, you’ve lost a lot of the substance that made you purchase Ensoniq in the first place. Nonetheless, even if it isn’t a seamless integration of an Ensoniq board into a computer-based sequencing/DAR environment, you can be assured that it’s just as difficult to integrate ANY other manufacturer’s “workstation” keyboard into a similar setup...]

TH –

I have an EPS-M and a Rodime Systems 45 Plus external SCSI hard drive. I want to replace the hard drive because it is becoming more difficult to boot. Currently I am not sure what is available to replace the drive, because of the potential for compatibility problems. I tried the Syquest EZflyer 230, but I had no luck. Also, I tried every SCSI address/ID on the EPS-M to link to the EZflyer 230. The Syquest ID was defaulted at “4.” I later changed it to “2,” and still no luck.

My RAM version is 2.49 and my ROM version is 2.21 on the EPS-M. If the ROM version is a problem, is there a removable or fixed SCSI drive available that will work with my current RAM and ROM versions? NOTE: Approximately a 100-300 Meg external drive.

Thanks,
Dan Estes
destes@remc8.k12.mi.us

[PF – Dan: Latest EPS ROM version was 2.41. You gotta have that for the following reasons:

- (A) Booting from SCSI ID #0 is now possible.
- (B) Formatting HDD’s larger than 1 Gb is now possible.
- (C) Selectable interleave (to optimize data xfer rate) is now possible.

Also, if you’re not a techie, have your local Ensoniq dealer check out C5 on your memory expander board. It’s the closest one to where the expander mates with the logic board. It’s a little .33-ufd, 18-V electrolytic cap that’s burned up in both of my EPSs at one time or another.

I couldn’t boot (or intermittently boot) from ANY SCSI device until I replaced that burned little cap. Tip from one of our readers. Alas, most removables will not boot, with the exception of the EZ135 Flyer from Syquest: it’s coperetic with the EPS. See RCS’s SCSI tips page at

<http://www.soundcentral.com/~chickeneps/> for details.]

[Dan Estes (destes@remc8.k12.mi.us) – My current external SCSI hard drive works well with my EPS-M. All I want to do is replace the external drive with a two or three hundred meg external SCSI drive. The drive I am using is getting harder to cold boot.

I purchased the EZ135 Flyer from Rubber Chicken, but it would not work with my EPS-M. I had to send it back. When I went to the Ensoniq website, their chart recommended the Syquest 105 or 270 meg removable drives. Also, I don’t know where you can buy the 105, 135 or the 270 meg drives anymore.

Also, do I need ROM version, 2.41 to run the Syquest EZ135? As I mentioned on my previous message, I am currently using ROM version 2.21 with no problem with my current external SCSI device.

Thanks for the previous help and suggestions.]

[PF – Dan: If your drive is getting stubborn to boot, it’s probably the C5 issue on the memory expansion board and NOT a HD issue. I didn’t believe it at first until I changed it and resurrected an EPS keyboard. Replace that cap with a .33 ufd 25V electrolytic (the original was an 18V that poops out after about a year) and I’ll bet your drive boots first time, every time...]

I use an EZ135 on my ASR, and contrary to what Garth noted, I could not boot my EPS from it. I assume the same holds true of your EPSm, although, I HIGHLY recommend the V. 2.41 ROM for the interleave, SCSI ID#0 boot option, and for formatting drives larger than 1GB (smallest SCSI drive manufactured these days is a 2.1 Gb Quantum, BTW). I don’t know where you can buy the 135 carts anymore.

Replace that bad cap on your memory expansion board, upgrade the ROM to 2.41, and you’ll be good to go...]

[Dan Estes (destes@remc8.k12.mi.us) – I mentioned earlier I purchased the EZ135 from Rubber Chicken. I typed it wrong. The correction is, I purchased the EZ230.

Also, is replacing the 2.21 ROM to 2.41 as easy as popping the old and snapping in the new one? Thanks.]

[PF – Dan: Yep, ya just pull the old ones and plug in the new ones. Observe the notched end matches the notched ends of the EEPROM sockets, and you plug the new “ROM HI” into the “ROM HI” socket and not the “ROM LO” socket, and you’re there...]

I also stand corrected: I was trying to boot my 135 on an old EPS with V. 2.0 ROM; it spun up fine on my other EPS with V. 2.41...]

Hi:

I’m a long-time user of both the EPS and EPS-16+ (keyboard versions). I recently purchased a used ASR-10 Rack, and was able to borrow a buddy’s ASR (keyboard version) manual, but I’m puzzled by two things that were not in the manual:

1- There’s no patch select buttons on the rack! Am I missing something here? How do I select the other 3 variations of each patch in a “live” way? Do I really have to navigate to the Edit/Instrument/Patch Select Mode page and manually change to each different variation?

2- My rack unit has jacks for Digital I/O, however when I hit “Sample/Source Select,” there’s no option for Digital input, only “InputDry,” “Input+FX,” and “Main-Out.” Does this mean that I really *don’t* have Digital I/O, or am I doing something wrong?

Thanks in advance,
Dan Nigrin
dnigrin@welchlink.welch.jhu.edu

[PF – Dan: Answers, in order:

(1) You noticed. No. Send Sysex patch select messages. Yes.

(2) Your ASR-M has a pair of black RCA filler jacks to plug the holes, as does my ASR-10. One of them will be red if an AES/EBU/SPDIF Digital I/O card is present. And Ensoniq doesn't make them anymore. Pisser...]

Hi again –

Last summer I added an ASR-10 rack mount to my EPS-16+ and found that most things are the same on both instruments. I'm only more recently finding things that are NOT the same – like:

I've been trying to modulate Pan on some sounds, and for some reason don't get the results I expect. Using a slow sinewave LFO, for example, I hear some change in the sound, but it definitely doesn't move all the way from L to R and back the way I'd want it to, and nothing I've done seems to help much. I did it on the 16+ in times past with no sweat, but so far, I'm stymied on the ASR-10??

Feelin' frustrated –
Peter Heim
pch7@interport.net

[Von Krogh (VonKrogh@aol.com) – with these settings, it works exactly as it should:

[edit,pitch] lfo amount 0
[edit,amp] pan mod=lfo,99
[edit,lfo] wave=triangle (or any you like)
rate=... (set the speed)
lfo depth=99
delay=0 (if you want to start the modulation at once)

Make sure you're using a mono sample, otherwise copy the wave parameters to the related sample as well. Hope this helps, Derek.]

[Peter C Heim – Right on. Thanks. It turns out the main problem was a device inserted across the main out of my mixer which was converting everything to mono! I also discovered that unless the sample is panned hard right or left in the edit amp section, a sine wave LFO only gave me half the stereo spectrum; left (or right) to center and back – things that make you go "hmmm"!]

[PF – Pete: I've had that exact same problem, but my issue was because of external FX boxes. Unless they are TRUE stereo, they sum their outputs and you get a mono wash. (Sounds like something for the CDC, doesn't it?)]

Hi Hackers,

I have an ASR-10 and Emagic Logic Audio (LAW) on my PC. I am configuring my LAW environment to use my ASR as a multi instrument. As part of the set-up LAW lets me set-up banks of 128 sounds (eg: standard MIDI or whatever) for the multi instrument. This would allow to me select my bank of instruments on Logic without have to load the instruments by hand on the ASR each time I hit the studio. My question is, can I set sounds for my ASR to load as a bank per the LAW multi-instrument?

My current configuration is set-up with 2 SCSI devices hooked up to the ASR: EZ-135 (SCSI 4) and an Iomega 230 (SCSI 6). I use the Iomega cart to store sequences, soundbanks, and instruments specific for each song (I change soundbanks for every sound since I sample

guitars, backing vocals, etc. for each song). I use the EZ-135 to store all of my non-song-specific sounds (ie: Audio CD Samples, Ensoniq sounds, etc.) I have them set-up in directories like: SCSI 4>SOUNDS>BASSES>REAL>FUNKBASS1.

- Can I use my EZ-135 cart as a bank on LAW with each sound having its own unique number that LAW will recognize and be able to load?

- Would I have to assign macros to each instrument?

- Would I have to use each ASR Soundbank (1 for each song) that I have created as the soundbanks on LAW (each bank would only contain 8 instruments)? How would Logic recognize them?

- Does each sound that I've already saved to the EZ-135 cart have a unique location that LAW would be able to use as is? What if I have more than 128 sounds saved?

- How do I figure out what standard MIDI messages that LAW sends out to locate the ASR instruments? (ie: how do I figure out the instrument locations on the EZ-135 to tell LAW where they are?

Thanks for putting up with the long list of questions (although they all can probably be addressed with one answer).

Thanks,
Dave Radisewitz, Radtznest Studios
Radtz@itis.com

[PF – Dave: You're right, one answer. The ASR-10 Sysex Specification is still free from Ensoniq: just give them a holler at 610.647.3930 and request it...]

[John Dougherty (houseman@earthlink.net) – Not to disappoint you, but you're creating a lot of work for yourself. Your best bet is *not* to use a multi-instrument. Use separate instruments for each of the eight MIDI channels. The ASR-10 just wasn't designed as a sample-playback synth with patches located in the same place every time you turn it on.

If you are looking to load instruments while you are playing Logic, just send out a program change that corresponds to the file # you wish to load. It will load the instrument file to whatever MIDI channel the program change was received on. For example, if you want to

load file #4 into instrument #2, send out a program change #4 on MIDI channel #2. This assumes that each instrument slot number has the same MIDI channel number assigned to it. Also, make sure that the ASR is in the correct directory to load that file, and that the ASR is in "Load" mode. And if I remember correctly, you can load banks and change directories with program changes.]

TH –

I am thinking about getting a SCSI expander for my EPS-16+, and I had a couple of questions about it:

1. Can you put the OS on the SCSI disk along with your samples, so that it a) loads faster, and b) doesn't keep telling you to insert the OS disk all the time?

2. When you make a sample bank, does it know which directory sounds are in and automatically retrieve them, or do you have to put all the sounds in a bank into the same directory?

Thanks for you help!
Michael
michael@polaris.phys.yorku.ca

[PF – Mike: Answers, in order:

(1) Absolutely. Optimally formatted for the 16+, a SCSI drive will boot your 16+ in under 10 seconds (and that's after polling the buss and doing all of its normal startup POST's). The only thing faster is a 16+ Turbo with the OS stored in Flash...

(2) You should store the instruments in their respective directories (i.e., drum sounds in a "percussion" directory, bass sounds in a "basses" directory, to include saving the bank in a bank directory). The 16+ "remembers" the locations and will automatically load these instruments from their respective directories.

BTW, a neat trick I learned from Rick Parent was to save your banks on a floppy as well. That way for live performances, you just leave the "Set Storage Device" to "Floppy," and the bank on the floppy points to the SCSI device with all the sounds and sequences and loads them properly. Since a bank is only 3 blocks, you can effectively store 450+ banks on a floppy. Handy trick for live performance...]

Classifieds

HARDWARE/SOFTWARE

EPS-Classic keyboard, 4x memory expander, SCSI, 8xOut expander, SyQuest 44 MB drive with 10 carts (with a few sounds/tunings). European 220 volts version!!! 8.500 Danish Kroner (appr. 1.250 USD). e-mail: delete@compuserve.com, Jorgen Teller, Copenhagen, Denmark.

FS: Oberheim OBMx Analog Synth. 2 vox. Mint Condition. \$700 obo. Contact: Sean at sodonne@vm.temple.edu.

ASR-10 for sale, \$1700 or best offer. E-mail ppenny@uwsjc or call (616) 699-7593.

MR Rack. Home use only, \$700. Contact Jonathan. Daytime: 208-962-3271, Eve: 208-983-2876.

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Hi -

I recently bought the EAVES parameter editing software for Mac and ASR-10, from Rubber Chicken Software. I've tried and tried, but I just can't get past the "timed out" message, and into the program. The best I can tell, it's a problem with OMS, because after it fails to connect, I always get the "multiple copies" message, which is an OMS problem. I've made sure the Mac and ASR-10 are talking to each other, sys-ex is on, and I've tried multiple changes in the delay preferences - nothin'.

Any suggestions?
Peter Heim
pch7@interport.net

[PF - Pete: Try running FreeMIDI. It's free ("duh, I wonder why they called it FreeMIDI"?), and allows optional OMS support as well. No guarantees, but you can "allow OMS compatibility" when installing. And if it doesn't help, just ditch it. (w3.mtu.com.) Funny, I downloaded the "demo" version of it and got the same message, so I just assumed it was me. Maybe it's an interface timing thing, 'cause Macs CAN do 2Mbl/sec outta the serial port. The caveat? Gotta externally clock it. That's how MTP's utilize "Fast" mode...]

[Peter C Heim - Hi again. Garth saw my posting, took pity on me, and called to suggest downloading a newer OMS version, which I did. After hassles I won't describe, I eventually got it working (at last) before the desire to destroy my computer with a large hammer became actualized. Garth sez FreeMIDI won't work. OMS is the deal - it's been real-nifty program, by the way - been wanting it for years!]

[PF - Peter: Glad you guys found the bug spray. All my music apps and hardware (Performer, Unisyn, MTP A/V, etc.) need FreeMIDI to run, but Cubase VST and all my ProTools stuff runs fine under the OMS emulation option within FreeMIDI. Must be an international thing or something (PAL vs. NTSC, etc)...]

TH -

I am considering the purchase of a used VFX-SD. I am familiar with some of the stock sounds on the ASR-10, and I think it sounds good. Will the sounds on the VFX sound good, or will they be dated and "cheap" sounding in the way that synths used to sound a few years back?

Chris Jones
cjphoto@digital-marketplace.net

[PF - Chris: The VFX-sd sounds are samples taken directly from the EPS sample library. It has a usable response of up to about 30k, so it's not going to sound as sterling as an ASR-10, but it doesn't sound like a Juno-60 either. It's a very flexible synth with an EXCELLENT sequencer that makes it a logical choice as a MIDI Master keyboard in any performer's arsenal. Complete with disk drive for sound and sequence data, I'd say it's highly recommended...]

Hello, Transoniq!

I'm the owner of an SD-1/32-Voice synthesizer. Its disk drive failed and I asked Rubber Chicken Software for a replacement. They told me that they have a replacement for the EPS, but they were not sure it would work in an SD-1. I would like to know if anyone knows whether or not this drive would work in my synthesizer. Waiting desperately.

Thanks!
Alejandro Arias
Argentina

[PF - Alejandro: I'd bet even money the drives are plug & play compatible, but as I don't know that for a fact I'd have to point to Ensoniq to answer for you. Give them a ping at www.ensoniq.com; been pretty quiet up there lately. We could use some outfield chatter from them anyway...]

Also a company called TechZam repairs floppy drives for \$40 and shipping, but in your case, shipping could be an issue. Check them out in our support section...]

[Eric Montgomery (Ensoniq) - Based on the fact that the SD-1, SQ-80, VFX-SD, EPS and EPS-16+ all use the same drive it is possible that it will work. But without actually doing it and testing it there is no way I can say for certain it will or will not work. If Rubber Chicken has a replacement, then I suppose they are your only choice for repairing it at this time.]

Help...

I have an SD1-32 and a Digitech Studio Vocalist. Can I use my sequences to talk to the Vocalist? I would like the sequencer to make the song and chord changes rather than use the Vocalist's footswitch. I've read the manuals and some books on MIDI with no luck...it's like learning a new language without a teacher.

Thanks for the great mag.
JRSoulF8@aol.com

[PF - JRSoul: A friend of mine bought the older rack-mount version of the Vocalist and used it with his EPS without a hitch. The secret here is to send program changes from an open track in your sequence to correspond to the particular patch you want the Vocalist to change to. He had to insert different patch changes in different sequences of a song to get the desired effect, but it was pretty cool. The SD-1/32, with more tracks to do this with, should perform this function just fine...]

Hello,

I was wondering if you knew of anyone who sells sample disk with hip hop loops for the ASR-X.

And, I don't know why my Cakewalk Homestudio on my computer isn't receiving any sound from the sampler. Sampler MIDI lights blink with the computer's MIDI and MIDI out is enabled.

Will
pokie33@hotmail.com

[PF - Will: The preferred medium of exchange is the

CD. We're talking megabytes of data, not blocks here. Companies like ProRec, Q-Up, and even Ensoniq (imagine that!) have compiled CD's with virtual terrabytes of looped grooves for your ASR. You'll find them advertised in the first 10-12 pages of Keyboard magazine, here in the Hacker, as well as all over the 'net...

And the issue with your computer is a config problem. Either (A) the wrong MIDI driver is selected in Cakewalk, (B) you have another device selected for MIDI in rather than the MIDI driver for your soundcard, or (C) the MIDI driver for the soundcard is not installed. Check (B) and (C) in the Device Manager, and (A) in the MIDI applet of Cakewalk...]

[Mark (dance1@gte.net) - Hello, we specialize in the dopest hip hop-rap sounds around. We don't sell grooves, but with our sounds you're sure to get grooves in no time. <http://www.midimark.com>. Requires 2.5 software on ASR-X. <http://www.midimark.com>.]

Hi,

Could you please tell me where I can get technical support for my TS-12? I wanted to upgrade it to 8 megs and the store where I purchased it said Ensoniq only does its ASR-88 and ZR-76.

And what's going to happen when the TS-12's internal battery dies?

Thanks,
Kevin
Bristol, VT

[PF - Kevin: You call Ensoniq at 610.647.3930. They still support the TS-series keyboards. If you want to upgrade its internal sample RAM to 8 Mb, order a pair of 30-pin 70ns (or 80) 4Mb Mac-compatible SIMMS from the Chip Merchant. Or you can order them from RCS directly at <http://www.soundcentral.com/~chickeneps/>. I think they sell them for \$80/pr...]

[PF - Kevin: Forgot to answer the second question. When the internal battery goes flat, you'll lose your patch data once the machine is shut off. When the time comes, have your keyboard tech install a new backup battery for it. Some TS's have snap-in batteries, others are soldered in. In either case, the batteries are readily available and shouldn't be a problem to replace.]

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