

Transoniq



Hacker

*The Independent
Newsletter for Ensoniq Users*

CD-ROM Sound Library CDR-13: Percussion

Tom Shear



Product: CD-ROM Sound Library

CDR-13: Percussion.

For: EPS-16+/ASR/TS compatible samplers.

Price:

From: Ensoniq Corporation, 155 Great Valley Parkway, Malvern, PA 19055.
Phone: 610-647-3930 (voice),
610-647-8908 (fax).

ments of choice fall under the percussion family. You'll find megabyte after megabyte of all manner of percussion (bongos, shakers, tabla, gongs, orchestral percussion, even synth and "body percussion") all fully programmed and conveniently stored on a single CD-ROM for your musical pleasure. So is it any good? Let's have a look.

Like the other volumes in this series, most of these sounds will load fine into a fully expanded EPS-16+, but in a few cases (generally instrument sizes above 4000 or so blocks), will require an expanded ASR or TS. One other caveat: much like the Drums volume reviewed previously within these pages, I experienced mysterious pops and clicks at the ends of a lot of these samples. I'm not sure what the cause of this is, but it is a thoroughly annoying glitch, especially if you are not a programmer and don't know which parameters to tweak to get rid of them. Of course, this could just be my machine (I didn't have access to another machine to check them out on), but it is worth considering. So with that out of the way, let's see what's on the disk, shall we?

CD-ROMs are fast becoming a popular choice of storage medium for sampled sound these days. With sampler memories approaching sizes that dwarf most of our home computers, having an easy, dependable method of storing large sounds is becoming increasingly important. For now, most manufacturers seem to rely on CD-ROM for this very purpose (at least until Korg develops that new 1 gigabyte Quikdisk — yes, that was a joke, no letters please...).

This month, we'll be taking a look at yet another great offering of sampled instruments on CD-ROM from our good friends at In-Vision and Ensoniq. This time out, the instru-

Like all the CD-ROMs in this series, this one is logically organized by category, making it quick and convenient to find the type of instrument you need. The first section consists of "Percussion Kits." These basically combine some of the types of sounds you'll find in high memory versions elsewhere on the disk into single kits with plenty of different instruments to choose from. This is probably most convenient for those of you who will be sequencing with the sounds and need access to many of the instruments at once. With two

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kits of "Ethnic Percussion," a "Latin Percussion" kit (Tito, look out!), the big ol' "Mega Percussion" kit, the creatively titled "More Percussion," and "Percussion Toys," you have lots to choose from. The sounds are, of course, impeccably recorded, and in addition to some slight random pitch modulation to assure no two hits sound exactly the same, are also provided with patch select variations of performance techniques such as flams, rolls,

and more. Most of the sounds are mapped with the same pitch on adjacent keys making it much easier to play complex rhythms, fast rolls, etc. Finally, the mod wheel bends the pitch down on almost all the sounds on this CD-ROM making it dead easy to simulate tightening and loosening the drum heads. These guys have thought of everything.

Next up is a section simply entitled "Drums." Things start off with two variations on the Bongos theme. "Bongos 1" weighs in at a slight 546 blocks, but despite the small size, provides a really nice variety of slaps, hits, and mutes that make it easy to create a convincing bongo simulation for that Virtual Poetry Slam you had planned next week. If that's not enough for you, however, its big brother, "Bongos 2," should give you everything you need. Tons of different hits, some with only subtle variations, actual performed flams, rolls, and crescendos... truly you would have to be remarkably untalented to NOT make these samples sound great. They are that well done.

"Bongos" a bit too '60s for you? Have no fear, two variations on Congas are provided next. At first, I thought the tone of "Congas 1" was too dead. Sure, it sounded nice, but there was no ring to the tone of the drums and they sounded a bit dead. That was until I realized that this sound was programmed so that if you hit a key and hold it down, it mutes the drum, whereas if you strike the key and remove your finger immediately, it rings. Just like the real thing. It is subtle differences like this that make these instruments shine. "Congas 1" is followed up, appropriately enough, with "Congas 2," which in addition to having other hits, also sports a number of loops, flams, and rolls played by one of those human being things you've been reading so much about. This could go a long way toward making more believable percussion tracks. If you need still more type of skins to beat on, this section also contains "Quintos," "Tabla," and "Tumbas" in similar variations to those above.

The next major category is "Shakers, Etc." In addition to standard shakers, we are also presented with guiros, tambourines, and my favorite, the wiry-sounding Berimbau, probably the most unique sounding percussion instrument on the disc. The two Shakers instruments not only feature your standard single shakes, but also a number of looped riffs. This is especially helpful, as an instrument like this is hard to emulate with just single shakes. This section rounds out with 2490 blocks worth of tambourines. While there is a good range of hits, taps, shakes,

etc., I was disappointed that this section didn't feature any loops like some of the other sounds. It would've been a nice addition that could've spiced up many a drum track I'm sure.

Following this is the amusingly titled "Bells & Whistles." The section opens with a beautifully recorded bell tree, offering a variety of tinkling glisses (boy did that come out wrong) which sound natural and ethereal. Definitely adds atmosphere to a track. If the atmosphere you are after has more in common with a smokey bayou bar than the outer reaches of space, the cowbells might appeal to you more. In addition to two loops of questionable usefulness, you can choose from several cowbells of varying size and tone, from deep and hollow, to high and bell like. "Kyoto Garden" is a wonderfully evocative gamelan that also consists of a sample of several tones at once, sounding like windchimes. Finally, you have more whistles that you could possibly ever use (hey, sometimes that Latin percussion track needs them, don't laugh), and some triangles to play those action sequence riffs all the '70s action shows seemed to use.

Now for my favorite section on the disk, "Unique Percussion." Yeah, we all know samplers are great at replicating real world instruments, but I have always had a weakness for those sounds that take existing sounds and mangle them beyond recognition. We start off with a perfect example of that, Body Percussion. This kit takes human grunts, pops, snaps, slaps, etc., and through use of heavy effects processing and EQ, turns them into some pretty unusual drum and percussion sounds. Many of the sounds are readily identifiable as human in origin, but others sound completely synthetic. Some

really nice stuff here. The similar, although sillier "Mouth Percussion" offers still more variations on that theme. This is followed by three "Space Gongs" which turn out to be industrial-sounding toned metal strikes. Sort of industrial bells. Next up is "Synth Percussion." I expected the usual assortment of Roland TR-series beeps and boops, but was pleasantly surprised by an unusual drum kit consisting of a heavy kick, a metallic, snare-like hit, and several punchy and expressive tom-like sounds. Not particularly synthy, but certainly not very organic sounding. For those looking for organic sounds, the 5569 block "Waterphones" should do the trick and will undoubtedly inspire many a suspense thriller/horror movie soundtrack.

The disk ends with a section of "Orchestral Percussion" no less well thought out than the rest of the CD. Tymps, woodblocks, gongs and all manner of the haughtier members of the percussion family are represented here, and for you pop afficiandos, there are even three instruments worth of orchestra hits.

As with all the CD-ROMs in this series, these sounds are extremely well done. Flawless recording quality, useful performances, and the kind of in-depth programming that is often lacking. Suffice it to say, if you can hit it and make a sound, it's probably on here, and it's probably so well done that you could fool a seasoned pro.

Highly recommended. ■

Bio: Tom Shear refused rights to Ensoniq to include the sound of his head being struck when he learned the sound was to be called "Big Empty Brainless Void of a Moron Who is Stupid and Smells Like Cheese." Tom does NOT smell like cheese.

Front Panel

RND (♪♪)

Ensoniq News

Ensoniq's Customer Service (610-647-3930) hours have changed slightly: they're now 10:00 am to noon and 1:00 pm to 4:30 Eastern Time. And the ol' Fax-On-Demand line is being discontinued. Anything that could be obtained there (and more) is now available at Ensoniq's web site: www.ensoniq.com.

Hypersoniq — New Products

Syntaur Productions Releases CD-ROMs for Ensoniq Samplers

Syntaur Productions has taken many of its sample libraries for the Ensoniq ASR and EPS samplers and has now made them available on two separate CD-ROM disks entitled "Supersoniq" and "Let There Be Phat!"

The "Supersoniq" CD-ROM offers Ensoniq users all of the instruments in Syntaur's Sample Sets 1 through 20. This is a platinum collection of crystal-clear sounds, pro-

grammed to be as expressive as possible by using modulators and patch selects to their fullest potential. These acclaimed sets contain tons of drums, basses, analog synths, glorious pads, loops, guitars, sound effects, and lots more — a total of 232 instruments altogether. The sounds are ideal for hip-hop, techno, rock, and pop music.

"*Let There Be Phat!*" contains the entire Kee

Master Series, Syntaur's best-selling collection of instruments and loops designed explicitly for hip-hop, R&B, and rap productions. This CD-ROM is bustin' at the seams with drums — 123 different kick drums and 175 snare samples alone! Plus, it contains some of the deepest basses around, the smoothest keyboard sounds, 99 nasty drum loops, and plenty more — everything the serious hip-hop artist needs.

"*Supersoniq*" and "*Let There Be Phat!*" are available for \$169.95 each from Syntaur Productions, 500 W. Prairie Ave., Eagle Lake, TX 77434; call (409) 234-2700 or (800) 334-1288. The collections are also available on Zip disk for the same price.

Hacker G*L*I*T*Z

Interview with Bill Champlin

Part I

John R. Bolles

Bill Champlin is not exactly a household name; he's more like a household sound. A random sample of people on the street would probably not recognize the name Bill Champlin. But just about everyone would recognize his music. For starters, there's the *Earth, Wind and Fire* hit, "*After the Love Has Gone*" and George Benson's "*Turn Your Love Around*," which Champlin co-wrote. Add to that the hundreds of other songs he has written, his output with the Sons of Champlin and as a solo artist, back-up vocalist on many prominent pop albums, and member of *Chicago* — that's his distinctive voice on "*Here in My Heart*" and "*Look Away*" — and you have the musical equivalent of Bubba Gump Shrimp.

From 1965 to 1977, Champlin lead a band called the *Sons of Champlin*. The *Sons'* music was a unique combination of R&B, funk, jazz, and rock, which sometimes went in experimental directions. The band put out nine albums, including the 1976 release, "*Circle Filled With Love*," which featured string arrangements by an up-and-coming arranger named David Foster. In 1977, Champlin moved to Los Angeles. He hooked up with Foster and fellow session man Jay Graydon, and was soon doing first-call session work as a back-up vocalist. This partnership also developed into a strong songwriting team, which yielded a number of hits in an unmistakable stylistic vein.

During this period Champlin would occasionally release a solo album. The first, "*Single*," was released in 1978, and virtually launched Foster's career as a producer. The second, "*Runaway*," came out in 1981 and yielded the Top 40 single, "*Sara*," co-written by Champlin and Alan Thicke. Both were gourmet ear feasts for fans of West Coast

music cranked out by top guns such as Steve Lukather, Michael McDonald, David Hungate, Jeff Porcaro, Michael Omartian, and, of course, Foster and Graydon.

In 1983, Champlin signed up with the legendary band *Chicago*. Champlin continues to tour heavily with *Chicago*, while simultaneously applying himself to the grass-roots endeavor of producing his own, more straight-from-the-heart music. He has released five more solo projects, "*Wasted Moments (EP)*," "*Burn Down the Night*," "*Through It All*," "*He Started to Sing*," and most recently a live CD entitled "*Mayday*." Champlin and his band have toured worldwide in support of his solo career. He is marketing his own music through Champlin Records and Thoughtscape Sounds (information at the end of this article). His wife Tamara is a backup singer and has recently released her own solo album, "*You Won't Get to Heaven Alive*." And, in the kind of strange turn of events that only seems to happen in the music business, the *Sons of Champlin* have reunited for some live dates, and are being courted by record companies.

Even with all of that going on, Bill, who is the proud owner of a TS-10, managed to set aside about 90 minutes to shoot the breeze and answer some questions for *Transonic Hacker*. What follows is a considerably edited version of that conversation, providing a veteran musician's perspective on changes in the music industry and Ensoniq equipment in particular.

JB: Where were you from originally?

BC: The San Francisco Bay Area. I was born in Oakland.

JB: What was your music environment like growing up?

BC: I went to high school in Mill Valley, Tamelpais High School. George Duke was there also. The music teacher was a guy named Bob Greenwood. He nurtured a lot of musicians through that high school scene and on to bigger and better things. One sixth grade teacher, John Craig, took my mother aside and said, "Get him into piano lessons." At the same time, he was teaching me guitar. He was kind of a folk guitar player, so he was teaching me everything he knew — which wasn't much — but his attitude was like, "I see some talent here, let's get it moving." So when I see somebody younger coming up, I usually have a tendency to at least try to make the environment around them such that music fits into it, if not just sit down and teach them.

JB: Was the Sons of Champlin your first professional gig?

*BC: I joined the union when I was 14. Our guitar player was Terry Haggerty, and his father was a real well-known guitar player around town who had a lot of connections with the musicians' union. So we'd get a lot of nice transcription gigs from the union. We were all good enough readers that we could pull it off. We'd play our rock and roll stuff, a little bit of *Beatles* or whatever, then we'd just play the charts, the normal society band thing. We did a few of those things, the oc-*

Call For Writers!

In spite of their current god-like status, writers for the *Hacker* were once mere mortals — just like you! If you're noodling around with Ensoniq gear, you too can join their elite ranks. We're always looking for new writers, and yes, there is actual payment involved. If you're toying with an idea for an article, how about giving *Editrix Jane* a call at 1-503-227-6848 and listening to her soothing words of encouragement?

casional off night at a topless joint, whatever. I was married and had a kid in my senior year of high school, so I had to make the rent pretty early in life. That was right after high school and right before the Sons. Even after the Sons played the Fillmore and the Avalon and all that San Francisco scene, there were still some weeknights when we'd go out and play these union dates — you know, private parties for Puerto Rican doctors, whatever. Actually, it paid the rent! If all you did was play for Bill Graham, you wouldn't work very much.

JB: So how did you make the transition from the Sons, which was this kind of hippy R&B band, to the very highly polished studio gig with Foster and Graydon, and that crew?

BC: The second to the last Sons album was called "Circle Filled With Love," which Keith Olsen produced. Keith suggested strings on about four of the songs, so we decided to check it out. Keith introduced me to David Foster, and it was kind of like love at first sight. I just thought he was great, and he really dug our material, so we became friends real quick. At the time, David was doing a lot of keyboard dates around town and was just thinking about getting into production himself. He was doing some "get your feet wet" albums, learning his craft as a producer. And he would call me in to do background stuff. I would even be on the road, and he'd say, "I'll get you a ticket to fly in on your day off, do the backgrounds, and fly back out." So I was into it. It was kind of inconvenient, but it was a chance to get into the studio and do as much as I could. I really liked the studio vibe at the time. You gotta realize at that time in the studio scene, there was a lot of really good music going on — Boz, Toto, the Vanelli brothers, Steely Dan... Slammin'. And Jay Graydon, he's an amazing player. And what a nut! So for me it

was cool to be hangin' out with these guys who were really highly-trained musicians and who were actually using their training, instead of leaving it at the door and making really simple records. I was around that in the Sons, too. I never had that kind of jazz training, I've just been around it. There's a song on "He Started to Sing" that sounds like a Take 6 thing, quite trained and slick, but I worked that out one note at a time. It's just that, in terms of voicings, I'm always looking for something a little more educated than the normal triad thing.

JB: Well, you pick these things up, they become a part of you, and it comes more naturally.

BC: If you listen to some of the chords Stevie Wonder started coming up with — going from "Signed, Sealed, Delivered" to "Music of My Mind" — there was definitely a change. I think he'd been fooling around with a lot of these things, and at some point somebody let him cut with them. I think Stevie Wonder's stuff probably broke open the nut more than anything else, and in those days, he was one of the first to explore the synthesizer. You listen to it now and it sounds very old because synthesizer has made such leaps and bounds since then. But when it first came out, all we had was Fender Rhodes, Hammond organ, maybe an occasional string part; there wasn't much in the way of sounds available until then.

JB: A lot of those analog synths sound really good. I was listening to some old Weather Report, and the leads are just so thick and full-bodied.

BC: Do you remember when *Rocky IV* came out? Everybody was talking about how great the musician was who put all that together, Vince DeColo. He actually worked with my

wife's band one time, and he had all these older things: an OB-X, a Super Jupiter, a Mini Moog that he used for bass and lead parts. I was going, "You must have used newer stuff on *Rocky IV*." And he said, "No, no, I just used this." I said, "That's kind of old, isn't it?" And he said, "No, it just sounds better." He's a monstrous musician, and really understood synthesizers at an early point.

JB: Well, it's taken a lot of people a lot of time to get to the point where the technology isn't playing the musician; where you establish your goals musically, then do what it's going to take to make the sound happen.

BC: Yeah, and a lot of companies got so far into chasing stuff, and getting more and more complicated. I mean, there's a few synthesizers in my rack that I still can't figure out how to change MIDI channels on!

JB: The Ensoniq equipment has always been pretty intuitive and easy to use.

BC: I think, of all the instruments I've got in my studio, the TS-10 is probably the only axe that I really know. You never really know it, but I sure use it an awful lot. I know everybody in Chicago uses their Ensoniq stuff quite a bit. Everybody's pretty adept at getting in and out of the sequencer section. We did that *Signature Series* for them and they gave us a whole mess of equipment. And rather than go, "Well, here's another free axe sittin' in the corner," our Ensoniq stuff gets USED. I think I've used my TS-10 so much that I've somehow screwed up the ability to change octaves on it. I gotta find out what's going on. I think I actually might have finally overused the instrument, and it's starting to go.

Continued next month (sorry)...

Is it Real or is it Audio?

Duane Frybarger

I recently received an e-mail requesting information on how to incorporate *Real Audio* files into a Web site. *Real Audio* is a streaming music format, which means that a sound file can start playing almost immediately, as opposed to a .wav or .au sample which must be completely downloaded before it can be heard. *Real Audio* files are also highly compressed which means you can offer longer samples and actually use up less of your

server space. I thought I'd give a brief overview of it here for any of you considering the same type of project.

The first step is to convert your music into *Real Audio* files. You need to visit the *Real Audio* site (<http://www.real.com>) and download the free *Real Audio* encoder. Once you have that downloaded and installed, you need to convert your files from either .wav

or .au format into the *Real Audio* format. If the music you want to convert is on CD or tape, there are two ways of getting it onto your hard drive. If you have a CD ROM drive on your PC, just drop by Syntrillium's Web site (<http://www.syntrillium.com>) and pick up your free copy of *Cool Edit for Windows*. Mac users will have to look elsewhere for a recording utility. *Cool Edit* is actually shareware, which means it's free to use but registering it "unlocks" additional features. The current registration fee is \$25 or \$50 depending on the features you'd like to use. Once you have *Cool Edit* downloaded and installed, you'll be able to record directly from your CD ROM drive. With a CD in your CD ROM drive, just click on the CD icon on your toolbar. You'll see all available

tracks on your CD along with controls (stop, play, fast forward, etc.) Hit the Record button, choose the sample rate, mono or stereo, and 8 or 16 bit resolution, click OK and then hit "Play" on your CD control. It doesn't get much easier.

If the music you have is on tape or if you don't have a CD ROM drive, just connect the line outputs from your tape or CD player into the line inputs of your sound card. You may need a "Y" connector as you will probably be going from a left and right output into a single input on your sound card. Again, *Cool Edit* is great for recording this way, too. It gives you many more options than your standard Windows recorder and much more precision when editing your .wav files. I like to clean up any extra space at the start and end of sound files and I like to put a "fade out" on each sample, to give it a more professional touch. *Cool Edit* makes this a breeze to do.

Once you have your music on your hard drive in either .wav or .au format, it's time to fire up your *Real Audio Encoder*. Just follow the instructions in the Help file to convert your music samples. You'll want to choose a bandwidth rate of either 14.4 or 28.8, unless you want to offer separate *Real Audio* files for different bandwidths (14.4, 28.8, 56K, ISDN, etc.). I chose 28.8 since I believe that's the most common bandwidth currently used on the Net and it's much better for music than 14.4. One great thing about *Real Audio* is that files are relatively small. A .wav file that is 10 Mb large will probably only be about 1 Mb or less in *Real Audio* format, so if you choose to offer files in several formats, you'll still be saving space over .wav files. When you're encoding your *Real Audio* files, be sure to fill in the Title, Author and Copyright information so that your Web site visitors will know which songs they're hearing.

Now that you have your *Real Audio* files, it's time to get them on your server. There are two ways to implement *Real Audio* files on a

Web site. The first way is to find an Internet Service Provider that includes the *Real Audio* server among their services. The second way is to employ *Real Audio* streaming which does not require the *Real Audio* server. The difference between the two methods is that *Real Audio* streaming (also known as http streaming) is not as "robust" as using a *Real Audio* server. Simply stated, http streaming will only allow about five users at a time to access your *Real Audio* files and the files are a bit more prone to interruption from network glitches. I currently pay a premium of \$9.50 per month for usage of the *Real Audio* server on my Web site. I am using the first method because I have a "Virtual Colony" featuring a half a dozen composers, all of whom have *Real Audio* files available for previewing. I feel it's worthwhile to pay that premium so that Web site visitors are assured a better chance of hearing the music on demand. I say better chance, because even with a *Real Audio* server, files are subject to interruptions and break ups due to network congestion and other variables. I should also explain that if you want to use the http streaming method, your ISP must configure their server properly. Just send them an Email asking them to set up the *Real Audio* MIME type.

Before you upload your *Real Audio* files, you'll need to create a Metafile. This is simply a text file that "points" the *Real Audio* player to the right place. If you're using a true *Real Audio* server, you'll need to contact your ISP to find out where to put the *Real Audio* files and what the "path" is to your *Real Audio* server. As an example, the Metafiles for my site look like this:

`pnm://virtualcolony.com/virtualcolony/
RealAudioFileName.ra`

When you're using a *Real Audio* server, the Metafile must start with "pnm://". As I said, the rest of the command depends on your individual ISP's configuration. If you're using http streaming, your Metafile will start with "http://" rather than "pnm://" and your actual *Real Audio* files will go directly on your main Web site directory. As an example, a Metafile for my site would look like this:

`http://virtualcolony.com/
RealAudioFileName.ra`

Once you have the *Real Audio* files on your server, you'll need to set up a "link" to them on your Web page. Again, the exact format depends on your ISP's configuration. For my site, the command is:

`<A HREF=3D"http://www.virtualcolony.
com/realaudio/RealAudioFileName.ram">`

Your *Real Audio* sound files have an extension of .ra, whereas your Metafiles have a .ram extension. You'll notice that the link is to the Metafile with the .ram extension and not the actual *Real Audio* sound file. If you're using the http streaming method, the link will look like this:

``

One other thing I'd like to point out is that you can configure your Metafile to play a series of *Real Audio* files. This creates a "jukebox" effect — your visitors can jump back and forth between songs or just let it play. On my current music site, I offer a 1 to 1-1/2 minute sample of each song from my CD. It all plays from one link to one Metafile. If you want to employ the "jukebox," you'd set up your metafile in the following manner (again using examples from my site):

`pnm://virtualcolony.com/
virtualcolony/RealAudioFileName1.ra
pnm://virtualcolony.com/
virtualcolony/RealAudioFileName2.ra
pnm://virtualcolony.com/
virtualcolony/RealAudioFileName3.ra
etc.`

The final step is to cross your fingers and test it out. If it works, great! Congratulations! If it doesn't work, you should get some sort of error message. Make sure that you have both a *Real Audio* file and a Metafile and that your link on your Web page is pointing to the right Metafile. If all of that is set up correctly, you should then go to *Real Audio*'s site and check out their documentation. They have tutorials, FAQs (Frequently Asked Questions) and much, much more. When I first tried this on my site, I couldn't get it to work properly. After checking out the Help area on *Real Audio*'s site and looking up the Error Message I was receiving, it turned out that the problem was simply that my *Real Audio Player* in my Web browser had expired. I just downloaded a new player and it worked like a charm.

It does take some work getting all of the pieces together, but it's definitely worth it. You can offer longer samples of your music, take up less server space and let your Web site visitors hear your music almost immediately. And maybe best of all, it puts you and your Web site a little closer to the cutting edge of Web site technology. ■

Bio: Duane Frybarger is a composer currently residing in San Francisco. His latest CD is a series of works for piano and orchestra entitled "A Road Less Traveled." You can visit his Web site at <http://www.virtualcolony.com>.

eTH — A Faster, Cheaper Hacker

If you can receive e-mail via the Internet, you can take advantage of avoiding the post office and get a faster, cheaper, e-mail version of the *Hacker*. The e-mail *Transonic Hacker* contains all of the same information as the printed version, but it's only \$20/year. Interested? Just send a message to us at eTH@transoniq.com and we'll e-mail back complete information.

How Sounds Work

Part III: The Perfect Piano

Mark Clifton

Many of you own (or like me) have upgraded to an SQ-1 Plus, and are wallowing in ecstasy over those spectacular 16-bit piano waves. So as a public service, I present to you lucky SQ-1 Plus (and SD-1, KS, KT, and E-Prime) owners this little guide to getting the most out of those sounds.

This month we'll look at the patch "Something Grand" from Volume 1 of Latter Sounds "Hardwire" Collection (what else is new?). This is my all-purpose, super-realistic grand piano sound, and it took me literally months of tweaking to perfect. I've noticed in the past that many piano sounds out there lack the life and responsiveness of the real thing, so I loaded this patch down with all kinds of spiffy features, such as super velocity response and simulated keyboard-tracking auto panning. So without further ado, we shall dive in and see what this baby's got.

One of the main features that stands out on this patch is the velocity response. This is an area that I've found lacking in most sounds, so I decided to make the velocity sensitivity on this patch the same as a real piano. This means you should be able to play the entire dynamic range of the piano without touching the volume slider. The way this was accomplished was by programming a great amount of velocity sensitivity into the filters as well as volume. You'll notice that I've assigned the filter MODSCR to VELOCITY as well as increase the Vel-Level of envelope 2 (which I'm using to sculpt the sound of the filter) to 99. This means that the sound

will be very soft and mellow at low velocity levels, and will become brighter and punchier as harder playing opens the filters. The Vel-level of the AMP envelope is set to a fairly high level too, matching the sensitivity of the filters so that both volume and brightness change realistically.

Another standout feature is simulated auto-panning. If you listen to the sound in stereo and play a gliss up the keyboard from left to right, you'll notice that the panning of the sound shifts from left to right as well, following your movements. Normally, to achieve this effect on a synthesizer, you would program keyboard position to modulate panning. The problem is, the SQ doesn't have a pan modulation parameter, so I had to create a simulation of this effect. So what I did was create two oscillators (1 and 2) panned slightly left and slightly right (in this case, -28 and +28). The two oscillators are nearly identical except that the one panned left is tweaked to

play more realistically on the lower part of the keyboard, and the one panned right to play realistically on the upper part. Then oscillator 1 (the one panned left) is programmed through the KBD Scale parameter to fade out gradually toward the upper range of the keyboard, then vice-versa for oscillator 2. Now, as you play across the keyboard from left to right, the sound will slowly fade from oscillator 1 to oscillator 2, simultaneously changing in character and panning position. Oscillator 3, which is panned at dead center, was created to smooth out the transition between oscillators.

Here's a couple more tips. If you want a thinner sound with more pronounced auto-panning, simply mute oscillator 3. You can also control the width of the panning by increasing the pan amounts on oscillators 1 and 2. The modwheel is set for detuning. To control brightness, change the FC1 and FC2 cutoff on all the filters. The sound will get thinner and punchier as you increase it, and mellower and fuller as you decrease it. Also, try feeding the sound through different effects. This patch is fed through a simple Hall reverb effect for maximum realism (the modpedal increases the reverb), but using stranger effects can really liven up your sound. Most piano patches will benefit from a little chorusing, which adds fullness and sparkle. Just be

SQ-1/2, KS, KT, E-Prime Prog: Something Grand By: Mark Clifton

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	16BitPno	16BitPno	16BitPno
Wave	16BitPno	16BitPno	16BitPno
Delay Time	000	000	000
Wave Direction	Forward	Forward	Forward
Start Index	00	00	00
MODSCR	Off	Off	Off
MODAMT	-	-	-
Restrk Decay	30	30	30

PITCH	1	2	3
Octave	-1	-1	-1
Semitone	+00	+00	+00
Fine	+00	+00	+00
ENV1	+00	+00	+00
LFO	+00	+00	+00
MODSCR	Off	Off	Wheel
MODAMT	-	-	+13
KBD Pitch Track	On	On	On
Glide	Off	Off	Off
Glide Time	00	00	00

ENV1	1	2	3
Initial	99	99	99
Peak	99	99	95
Break	60	60	53
Sustain	00	00	00
Attack	19	19	19
Decay 1	48	48	45
Decay 2	99	99	99
Release	30	30	30
Vel-Level	99	99	99
Vel-Attack	00	00	00
Vel Curve	Convex	Convex	Convex
Mode	Normal	Normal	Normal
KBD Track	+14	+14	+14

LFO	1	2	3
LFO Speed			
Noise Rate			
Level			
Delay			
MODSRC			
Wave			
Restart			

FILTER	1	2	3
Filter 1	3Lo	3Lo	3Lo
Filter 2	1Hi	1Hi	1Lo
FC1 Cutoff	030	030	026
ENV 2	+34	+41	+55
FC1 KBD	-10	+00	+00
MODSCR	Veloc	Veloc	Veloc
MODAMT	+32	+32	+40
FC2 Cutoff	000	000	032
ENV2	+15	+18	+38
FC2 KBD	+31	+12	+00
FC1MOD-FC2	Off	Off	On

ENV2	1	2	3
Initial	99	99	99
Peak	99	99	95
Break	60	60	53
Sustain	00	00	00
Attack	19	19	19
Decay 1	48	48	45
Decay 2	99	99	99
Release	30	30	30
Vel-Level	99	99	99
Vel-Attack	00	00	00
Vel Curve	Convex	Convex	Convex
Mode	Normal	Normal	Normal
KBD Track	+14	+14	+14

AMP	1	2	3
Initial	99	99	99
Peak	99	99	99
Break	72	72	72
Sustain	00	00	00
Attack	00	00	00
Decay 1	58	58	55
Decay 2	66	70	66
Release	31	31	31
Vel-Level	46	46	33
Vel-Attack	00	00	06
Vel Curve	Convex	Convex	Convex
Mode	Normal	Normal	Normal
KBD Track	+14	+14	+14

OUTPUT	1	2	3
VOL	93	93	70
Boost	On	On	On
MODSRC	Off	Off	Off
MODAMT	-	-	-
KBD Scale	-31	+31	+00
Key Range	C2 D5	C2 D5	C2 C7
Output Bus	FX1	FX1	FX1
Priority	Med	Med	Med
Pan	-28	+28	+00
Vel window	>000	>000	>000

HALL REVERB	
FX-1	36
FX-2	25
Decay Time	25
Diffusion	58
Detune Rate	40
Detune Depth	12
HF Damping	33
HF Bandwidth	93
LF Decay	+11
MOD (Dest)	FX-1-Mix
BY (MODSRC)	Modped
MODAMT	+43

careful not to overdo it, though. Too much chorusing can turn the sound muddy, or can create an undesirable swirling effect if the Rate and Depth are set too high. For a little funk, feed it through the flanger. For even more funk, turn the Input invert on. For a sound not unlike a pedal steel, feed it through the Phase Shifter with the Input invert on. The key here is experimentation.

Don't be afraid to get a little weird and nerdy every once in a while. After all, synth programmers are the coolest types of computer nerds, right? Right.

That's it for now. Next time — lots and lots o' gee-tars! ■

Bio: Mark Clifton is a player and composer

of Jazz, New Age, Orchestral and Rap (yes, Rap!) music and an aspiring Cyberpunk writer who also wouldn't mind going into sound design or film scoring. His favorite color is the infinite, star-speckled blackness of space.

HACKER BASEMENT TAPES

Steve Vincent

Eric Montgomery

Tape: Eric Montgomery (c) 1997 Eric Montgomery/USHI Productions

Artist: Eric Montgomery

Equipment: Eric uses: Ensoniq ASR-10, MR Rack, Korg 01W/FD, Wavestation SR, M1R, Roland JV-1080, JV-880, U-220, Ernie Ball Wah pedal; Charles Hill uses Ibanez and Music Man basses; David Eden cabinets, Hartke Amps; Bruce Bush uses Fender guitars and Roland VG-8. Barbara uses her voice.

Contact info: Zepvado Music Group, Attn: Eric Montgomery, 1033 W Hamilton St., Allentown PA 18101, phone: 610-820-5811.

Eric Montgomery is no stranger to the pages of the *Hacker*. Every month we are treated to either an article or an Interface response from Eric's expert knowledge of Ensoniq equipment drawn from his experience working with Ensoniq Technical Support. It is always a special treat to listen to the music produced by the people whose names we have long associated with the technical side of electronic music; it gives a satisfying look into the personal and creative dimensions of these familiar folk. The music is, after all, the goal, the end, the terminus, the goddess for whom all this gear is just a servant.

Eric's eponymous collection of ten songs is self-described as "contemporary jazz" or "contemporary instrumental," and is some of the best-produced, most expertly-crafted music I have had the privilege to review in these pages. Except for some spoken-word sound bites on a couple of tracks, these are instrumental pieces that remind me somewhat of the music of Larry Carlton, the Rip-

pingtons, and at times Enigma. Many of the tracks have a hip-hop rhythm, and all feature wonderfully transparent, crystalline keyboard parts, excellent piano and keyboard soloing, superbly programmed percussion tracks, and amazing bass sequencing. A few cuts feature guest appearances on bass, guitar and vocals. The compositions themselves shine as well, giving us complex but accessible chord structures, lush modulations, and memorable melody and solo lines. All these elements are produced, engineered and combined into an end result that allows the listener to lose him/herself in the music without drawing attention to any technological elements; an amazing feat considering that Eric must be immersed in technogear-head stuff day in and day out. This is very human music, upbeat and positive.

Let's take it one track at a time:

1. *The Joy* (4:02) — This hip-happy tune was co-written with Charles Hill, who played bass and some of the keyboards. It opens with a catchy pre-school-like melody hook which repeats through the song, and features a high-fret bass solo by Charles over a cool-sounding walking bass line. Cool piano soloing by Eric. Vocal credits are not given for the "da-da's" overdubbing the melody line in places. Chord modulations keep the song in forward momentum.

2. *What U Say?* (3:56) — Cool organ over "real life" traffic and vocal sounds opens this swingin' track. Excellent piano soloing using a killer piano sound. My only complaint is one of the synth sounds Eric uses to overdub the melody cuts through the mix in a tinny/warby way, like a high muted trumpet

recorded to cheap cassette tape. Otherwise, a catchy tune.

3. *Don't U Know No Good?* (4:26) — A retro EP sound and distorto-wah guitar take the listener on a funky flashback. More tinny brass punctuates the melody line until the piano and organ come in to give relief. The way-cool organ solo could have been a bit hotter in the mix.

4. *Relax'in* (4:24) — This smooth jazzy piano tune soothes the beast released after the last two tracks. Wonderful syncopations build anticipation for the chorus section each time around. Excellent piano work, Eric! Totally listenable and rewarding.

5. *Background* (3:54) — The beautifully chorused electric piano opening this track has depth after depth of swirling tine-magic; you almost don't need any other instruments on this one. Cool bass programming plays counterpoint to more great piano soloing over a hip-hop beat.

6. *Keepin' Up* (3:46) — The funky-jazzy vibe is punctuated by a totally cool solo sound using an envelope-follower filter effect. Once again, piano enters to bring an organic, human quality to the tune. Rhodes piano soloing alternates with female vocals speaking in what sounds like French. For all I know, she could be reading the telephone book, but it sounds sexy to me.

7. *Close 2 U* (4:25) — A slowed-down hip-hop beat opens this airy ballad. Transparent string and vocal pads create a background for a far-away acoustic piano awash in huge reverb. The simple piano melody reminds me of some Enigma tracks, but the trance is broken periodically by chorus sections of lush jazz chords. Simply beautiful.

8. *When She Speaks* (3:34) — This song opens with more "French" vocals spoken by Barbara (no last name given in the credits). What is it about French that is so alluring? Is it just me? What do you think, readers? Anyway... another dreamy ballad-like tune with

lush jazz chords and excellent acoustic piano soloing. The spoken-word sections take the place of an additional instrumental solo; wonderful alternation between words and instruments. I think Eric should write in and translate for us. Parlay voo ink-lace?

9. Another Day (3:42) — This full-production, piano-oriented track is reminiscent of some of David Foster's work. Many elements are layered in the mix, but it remains open, airy and transparent. I'd love to know how many tracks were mixed down on this one. Once again, wonderful piano solo work, Eric! I can imagine Eric gigging with a combo and stretching out on tunes like this one.

10. New Day (3:12) — Fast-tempo percussion opens with a vocoder-like cool embellishment, giving way to octave-piano melody as the track settles into its groove, made even more groovy by funky, plucky guitar comping. Bruce Bush gives us a delicious guitar solo, with elements which sound like a combination of Dann Huff and Al di Meola.

An element that runs through all ten of these tracks is superb percussion programming. Eric has found the fine line between using interesting and multiple percussion sounds, but also utilizing an extremely human feel

and keeping the percussion elements "in their place" in the mix. What is this "place"? Well, I don't know; all I know is that you know it when percussion tracks are "out of place" because they become too central in the tune. In some styles of music, this is as it should be; but in contemporary jazz, the emphasis seems to be more on the lush chord progressions and the solo stylings. Eric's percussion sounds, for the most part, as if it were played "live" by "real" percussionists, not sequenced. Great job!

Another standout element in Eric's work is his bass tracks. At times you would swear it's a real bass player (it is, on the first track). He uses many different bass patches, but each one is always a perfect fit for the tune; rising to the surface for a cool lick, then descending back down to the foundation to funkily hold up the tune along with the virtual percussionists.

Eric obviously favors acoustic piano as his main expressive instrument. And well he should: he expertly expresses all the fine nuances of his melody lines and chord progression without too much technological "aid"; the communication is built into the composition, and does not depend on technology to express the feeling.

Eric included a .TIFF file of his CD cover, a cool stylized drawing of a guitar, keyboard, and sax. Watch for his CD to be released, hopefully soon; I'm sure he will let us know. Thanks, Eric, for this completely rewarding view into your musical life! Good luck with the release of your CD.

If you want your tape run through the wringer, err, *Hacker*, just mail it off to: Basement Tapes, *Transonic 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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The Interface

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

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

Electronic mail - Internet: interface@transonic.com. In many cases a quick answer can be obtained by posting to our interactive, on-line Interface at our Web site (<http://www.transonic.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.

Hi,

I am having a problem with my floppy drive on the ASR-10. I keep getting the messages "disk software error," "bad device," and when I load up that OS I get something that says "file op err 040." So far this hasn't happened to my Zip when loading, only my floppy drive. I just moved from Germany to the US, so maybe something's gone awry in the drive??? What or where can I get a replacement drive?

Thanks in advance.
Jason Williamson
jasonwill@usa.net

[XsuparadX@aol.com - I believe my ASR-10 says those things when I try a bad floppy. By bad I mean corrupt. If you have a number of floppies or all of your floppies are exhibiting this behavior, I'd say you magnetized the whole lot. Did you pack them with speakers, televisions, monitors, etc... when you moved? Could be your problem.]

[PF - Jason: Point your browser to <http://www.ensonic.com/html/repair.htm> and click on the state you're located in for the nearest dealer. You might try cleaning the drive with a 3.5" head cleaner available at computer stores. Other than that, maybe the drive got bonked in transport or your disks may have gotten x-ray'd or magnetically disturbed in the trip overseas...]

Hi!

I have an old 1987 model (expanded memory) that works fine except for an erratic fluctuation of settings caused by my ESQ-1's Data Entry Slider. I think someone spilled a drink on it when I wasn't looking, at a wedding, 5 or 6 years ago. Occasionally it works just fine, but other times the gradations fluctuate wildly (mostly upward), despite my manually lowering them, using the "down" button (the slider is ineffective at these times, too). In performance, I don't enter any pages featuring this particular function.

My local technical whiz guy can't seem to locate anyone with a replacement part.

Please help!! I can't afford a new rig just now. Yet, my musical career is about to break. I'm joining a jazz outfit in Ottawa soon.

Thanks for your attention. Please reply soon. I'm joining the Ottawa group next month.

Paul Bradbury
aac858@thezone.net

[PF - Paul: You're experiencing data slider "jitter": at the most inopportune of times (like on a track volume page) the value will jump to the current setting of the data entry slider as if you'd moved it. Secret of this is to clean the slider with a zero residue cleaner (Blue Shower or equivalent), and

leave the slider at its full on or full off position (I leave mine full off due to the above scenario) while playing. Just the vibration of the top panel can set the slider off if you're on a particular menu page...]

Hi,

My problem is this - I have an ASR-10 with SCSI and 16MB and I'm trying to get it to work with Peak on a Mac thru SCSI. In the Peak manual it states that I would encounter some trouble. I went by their book: short, quality SCSI cable, boot sequence, make sure that no other SCSI device has ID 3 and try to make the ASR the only device on that chain and you should be OK. I've done all of that but they both keep freezing. Neither Peak or Ensoniq have any answers. Has anyone ever experienced this before?

Thanks,
Alex
Tragedy@aol.com

[PF - Alex: Sam Mims wrote an EXCELLENT article on this very issue. Check out our "Back Issues" directory: Look for Issue #147 (September '97). They cost about a buck (in email form). All SCSI Voodoo will be revealed...]

[Boris (dr_sax@bigfoot.com) - Alex: I am having the same problem with my ASR-10 rack and my Powermac 7500/200. It used to work with my old 6100/66 (I unfortunately sold it). I think the problem is related with the two SCSI-busses of newer Powermacs which Peak and also Alchemy can not distinguish between. (In Alchemy you can only set the SCSI-id to the bus.) I am thinking of hooking up my ASR-10 to the internal bus and give that a try. In the meantime I use the famous EPSM to copy sounds between Mac and ASR hard disks.]

[PF - Boris, et. al: Yes! This explains quite a few anomalies. It's not as big an issue with the newer Macs that use an internal IDE drive, but it DOES explain the problems I'm seeing with people calling in with the newer G3PowerMacs with SCSI cards in them.

Just as an aside, Apple puts either an ATTO Silicon Express PCI (with the external 68-pin SCSI port disabled) or an Adaptec 2940W SCSI controller in the G3 300 MHz Minitower and Tower configurations, depending on what was available during the build. These configurations can get VERY gnarly, since the card is a SCSI-3 fast and wide bus (68-pin connector), yet has a 50-pin SCSI-2 connector as well. The G3 logic board ALSO has its own SCSI bus, so you're trying to ack one of three busses to request attention. But your drive should ack back, and once dropping you into the finder, the Mac will open the infamous "This is not a Mac disk" yada-yada and ask if you wanna format it. If it does that, it IS seeing the drive, obviously...

And here's another caveat: the internal bus of your 7500 is a SCSI-2 bus, where the EXTERNAL SCSI

connector is a SCSI-1 bus. But I've been successful hanging a drive on the external bus and having it recognized by both EPSM AND scEPSi, so I think the issue in your configuration is more centered around termination power. I hate to keep pointing to our back issues, but #147 in September contains an EXCELLENT article on all these issues. And a couple of issues before #147, an article concerning building a SCSI switchbox that DIDN'T switch termination power around resolved quite a few SCSI Voodoo issues with Ensoniq loopboxes.

And remember that the internal Mac CDROM is factory set at ID #3, which just accidentally happens to be the internal SCSI ID# (read bane) of ALL Ensoniq samplers...]

TH -

I've got an ASR-X with all options, including the 2.5 software. I've added an external SCSI IOMega ZIP drive, but to my surprise the transfer between it and the ASR-X is only about 150K/s, while it should be around the 1MB/s mark. Has anyone experienced this same problem?

My second question. I'm looking into buying a SCSI or SCSI-II interface for my PC. Should I go for the standard Adaptec 1505, or a more modern PCI-interface? I heard the other day that an ISA-SCSI card could have problems with my SoundBlaster 16.

Also, is it possible to add a PCI SCSI-II interface, connect the (SCSI-1) ZIP to it (using the correct cable, of course), and then connect the ASR-X to the SCSI-thru of the ZIP?

r.f.j.knijnenburg@nbrw.rotterdam.nl

[PF - RFJ: Answers, in order:

(1) The ASR-X (I have been told) uses a SCSI-II interface. Since it uses a 16-bit file system I kinda think it's really a SCSI-I device. With the data rates you're experiencing something is terribly amiss. Do you get an option to change the interleave when you format a ZipCart from the ASR-X? Most drives are faster than the Ensoniq interface, and, IMHO, a 2:1 or 3:1 interleave ratio works the best (at least on the vacuum-sealed-type drives). Try the 2:1 format option first on a blank cart and write some files to it and time how long it takes them to load. I've experienced load times cut in half on an EPS/16+/ASR-10 by formatting drives at 2:1.

(2) Go with an Adaptec 2940 or 2940UW: SCSI card are typically bus-mastering devices, which is why I'd recommend the PCI version over the ISA version. PCI is anywhere from 2-5 times as fast as the 12 MHz ISA bus speed, so go PCI SCSI if at all possible.

(3) Yes, but there are some tips and tricks involved. See Sam Mims's article on SCSI Voodoo in the September '97 Hacker - check out our "back issues" link. Good Luck!

Dear sir or madame,

I've recently decided to join into this world of MIDI/audio recording by purchasing a number of quality components to allow me to become a self-contained songwriter. Putting them all together and making them all work is quite different. I hope you can help!

After listening to vast numbers of keyboards and soundmaking gadgets, I settled on an Ensoniq SD-1 as my main brain. I'd create my sequences, tie 'em into song structure, then launch them out to my ALESIS ADAT onto four tracks... leaving me four more for my guitars and vocals. Not enough!!!

The need for more tracks prompted me to acquire my toys: PC computer, Cakewalk ProAudio 6.0, Frontier WaveCenter Card and an Opcode Studio 64xtc MIDI interface (with sync capabilities), and finally a Sony PCM 2600 DAT deck.

With all this gear, I can't seem to get it together to make it work. Could you please configure this setup for me? What plugs into what and I'll take it from there. By the way, the SD-1 came out of the box about 6 months ago... what a find. The sounds are amazing considering this unit hasn't been made since the early '90s. The PC is a Pentium with Windows 95 and has ample power, speed and memory to get me going. About the worst thing with it is the stock Yamaha sound card which of course, has been disabled. Have a Mackie mixer 1604 also!

With great respect,

Jake.
blueguy@worldnet.att.net

[PF - Jake: Familiar e-Mail: "Everything was working fine until I bought a computer."]

You mention Cakewalk; as this is a sequencing program it becomes the brain of your MIDI setup, and a call to Twelve-Tone Systems would be in order.

From the SD-1 end, you simply need to connect its MIDI IN and OUT to the corresponding connectors on your Opcode MIDI interface and create a blank sequence (or template, if you will), and select the SD-1 Instrument Definition File in Cakewalk.

If you're planning on recording audio to your computer, you'll be connecting the SD-1's audio outputs to the inputs of your Frontier Wave Center Card. But that's about as far as I can take you: check the newsgroups (alt.music.midi, etc.) to see if anyone out there has a similar configuration.

You've got a lot on your plate - dig in!]

Hi friends at Transoniq Hacker,

I have a problem with *.eda files, I can't seem to extract or copy to an ASR-10 diskette, why? I have edm.exe program and others with ede and eda features for it. I only get an error message in my ASR-10 module: "BAD DEVICE ID..." What is the right way? Maybe I am doing something wrong? My ASR-10 has 10 MB RAM (old model), is SCSI and CDROM player equipped, and my PC is a normal P166. By the way, the *.ede and *.img or gkh files conversion/extraction to Ensoniq diskette is fine. All is right with it, the only problem is with *.eda. Please, help me if you can.

Many thanks in advance,
Carlos Eduardo Arellano
c4e4@hotmail.com

[PF - Carlos: As I pointed out in my "Ensoniq File Formats" article in the current issue, a *.ede file (Terje Norstad's "Jumbo" file) will work across all Ensoniq platforms (EPS/16+/ASR). An *.eda file (what Terje affectionately calls a "Mumbo Jumbo") file is an ARCHIVE file. This means that (A) it is specific to the ASR, and/or (B) could be a part of a multi-disk set. Check out RCS's Ensoniq Disk Tools: it decodes all these file formats. Point ye' old browser to www.soundcentral.com/~chickeneps. This *.eda and multi-disk instruments are starting to become a warm issue with Ensoniq instruments...]

[Garth Hjelte (chickenEPS@willmar.com) - Pat's right. Our Disk Tools program also has a Integrity tester for Disk Image files (.eda) that can check if your file is readable.]

TH -

Anyone know where I can get a copy of "AWAVE"? I'm planning on purchasing Giebler's "Ensoniq Disk manager" and it's been said that these two programs work well together.

Does Tom Shear have his own Web site yet? I'd like to order some samples.

Rob R.
robertorom@aol.com

[PF - Rob R: That's a very good question. I downloaded it from www.soundcentral.com last year, but I don't see it up there anymore. Rumor has it's not shareware anymore, but again, only a rumor until confirmed. Readers?]

[Garth Hjelte (chickenEPS@willmar.com) - Tom was banned from the WWW last year, because of all the strange bio's he wrote. He's appealing the verdict... =)]

[TH - THIS is just the kinda thing Tom would put in a bio...]

TH -

Problems here using my MR-76 as a MIDI controller. Will not send bank and program changes to my Roland X-P 50. Ensoniq's tech support says Roland receives these changes in different numeric values, so basically I'm out of luck trying to use my MR in this fashion. Even my local dealer cannot make the board perform like I have described. I can send program changes in the MIDI sound out but local sounds are of no use for layer in Sound Finder mode. Is this info complete enough to get me moving to where I want to go?

Let's get this in order, my friends. HELP.
WARNERPRD@aol.com

[PF - WarnerPRD: Boulderdash. The MR sends BOTH Bank and Program change messages just like any professional keyboard controller. The only problem you may see is that Program 1 on the MR might call up Program 0 on the XP50 (like Yamaha keyboards, also) so you'll need to offset your program change table by 1. Bank select changes are transmitted normally.]

To access these "esoteric" functions, select a sound and assign it to the sequencer. Select this same sound in the sequencer and spin the right knob fully clockwise, then increment back one click. Bingo: now select what bank message and what program change to send, and you're done.

But yes, the "BOTH" assignment of earlier Ensoniq track parameters (like "MIDI," "LOCAL" and "SEQ") are not present in the MR...]

TH -

I now own both a TS-10 and a TS-12 (got tired of lugging the 12 around all the time). The TS-12 when purchased new came with a series of sample disks labeled TSD-202 through TSD-210. Though they are ASR samples, they seemed to have been tweaked for the TS series. These samples have become a staple in my day-to-day use. However, some of these disks, including their back-ups, have become corrupted and I've seemingly lost them for good unless I can get them otherwise. The online Ensoniq answer wizard has informed me that these disks are no longer available through the factory. Since Ensoniq is no longer providing them and no third party is selling them, is it acceptable for some one to put them up on their site for downloading? Any takers? How else could I obtain them? Any suggestions?

Speaking of tweaking ASR samples for the TS, are there any general simple steps for tweaking the ASR samples to make them sound better on the TS? Somehow they just don't sound as good as they do on the ASR. Is the conversion perfect? Does this relate to the fact that the output specs on the TS series are not as good as the ASR?

Also, the TS-10 I bought used (at a bargain price) was an overseas model (220V, 50 Hz) which has made it back to the US. The previous owner has been using it with a step down transformer for quite some time, seemingly without problem. Will using it like this eventually harm the unit, or should I have the internal power supply changed?

Thanks for your help and advice.
Dave Faunce
MelFlat@aol.com

[PF - Dave: The only disk image I saw at <http://www.ensoniq.com/html/downloads.htm> for the TS-series was TSD-300, so it may not exist anymore. Maybe one of our readers knows a site or can lend you a disk so you can restore your sounds.

Yeah, the TS-series tops out at around a 16k limit, where in 23-voice mode, the ASR-10 tops out at around 22k, hence the sparkle on the ASR...

And as long as you use the xformer with your 220V TS, you'll be fine, although it's a bit inconvenient to carry the extra around. It's a pretty simple deal to have an Ensoniq tech replace your 220V with a 110: most gear has a primary xformer with taps to allow you to convert to 220 without having to replace the power xformer, but I'm pretty sure the TS has specific power xformers for specific markets...]

[Garth Hjelte (chickenEPS@willmar.com) - The ASR factory disks are available on SoundCentral at <http://www.soundcentral.com/keyboard/ensoniq/coll.html> - I haven't seen the TS factory samples, though. I don't know if they were the same or not.]

TH -

I recently bought a used ASR-10. I'm not sure what version ROM, the OS is 1.20 (yeah, it's an oldie). My loops have never sounded better, and the effects are awesome, but the sequencer won't begin to record when I press Record and Play. (I'm following the tutorial explicitly, and I've read it over a million times to see if I've missed something.) BUT when I load in a sequence, the Play button works great... the Stop button works great... and if I press Record while playing it seems to go into an overdub mode. Am I lacking a portion of the documentation that unleashes the secret of how to record? Has anyone else had this problem?

XsuparadX@aol.com

[PF - XsuparadX: Only time I've ever known an ASR to not go into record mode was when it was set to follow external (MIDI) clock. Check to make sure internal clock is selected. Other than that, I'd have to point to a firmware (older ROM), software (older OS), or hardware problem...]

[PF - XsuparadX: Just thought of this. Are you creating a sequence in which to record in? Without a valid sequence created and selected you can't record no matter HOW hard you hold down the record button. A track must be selected and a sequence must be selected (after answering yes to the "Create New Sequence?" prompt...)]

[Derek (VonKrogh@aol.com) - You don't have to create a new sequence, the ASR always has an empty sequence ready for recording, even after erasing all sequence data or right after booting. It will even pretend to record if there isn't any instrument loaded at all. Sorry, I couldn't resist ;-)]

[PF - Derek: You're absolutely right. I can't seem to keep my EPS/EPS-16+/ASR operations discrete in this forum...]

[PF - XsuparadX: Also, you might try a newer OS just to see if it's a bug...]

Hello.

I want to know if you have access to the 4X memory expander for the EPS. Also, do you have the SCSI interface for this keyboard? Any information would be appreciated.

Thanks!

Mark Riddick
mriddick@gateway.net

[PF - MRiddick: Indirectly. Our esteemed advertising base has these products available. The 4X Memory Expander for the EPS is available from Syntaur Productions (<http://www.fatsnake.com/syntaur>), and a new SCSI interface that is kosher with Zip drives (unlike the original Ensoniq SCSI interface) is available from RCS at <http://www.soundcentral.com/~chickeneps>). These are REQUIRED items for the serious sampler...]

[Garth Hjelte (chickenEPS@willmar.com) - Remember, for the cost of the memory and SCSI (\$400) plus selling your EPS, you might be as well off to get a real 16-bit sampler - the EPS 16-Plus.]

Hi again TH'ers -

I recently made a pretty nifty sample I called "Black Gong," by hitting the dome lid of a barbecue with a knife sharpener! I did some tweaking, and used it in a piece, but I discovered when I used any kind of continuous volume change on it, especially on low notes, there would be a faint high chittering sound. Definitely unwanted. So far nothing I've tried seems to get rid of it. Any ideas?

Peter Heim
pch7@interport.net

[PF - Peter: Either (A) the noise you're experiencing is an alias frequency of the natural harmonic of the barbecue pot lid, or (B) you're getting "zipper" noise as CC#7 opens and closes the VCA. I suspect it's the latter, but if it only does it on low notes, it could be the former. Or perhaps a combination of the two...]

[Peter C Heim (pch7@interport.net) - That's interesting of course - er... any suggestion on how to fix it?]

[PF - Peter: No fix for hardware design anomalies. The only workaround is to lengthen the duration of your CC#7 messages and decrease their range. Basically, less #7 movement between wide ranges (50-70 rather than 2-127) and longer crescendo/decrescendo fader-type movements (slower data). This will not solve the problem but will minimize it as much as possible...]

Dear Sirs,

I've heard many stories that neither Ensoniq or 3rd party companies will support the EPS-16+. I've been wanting to send my EPS in for a cleaning, have the case repainted, and purchase rack ears.

I have checked with the two Ensoniq authorized repair stations. One is not servicing the 16+ and the other says it would be a good idea to sell it and purchase an ASR-10.

I'm leaning toward the latter. I could use a break from hunting down an office supply store that carries DS/DD diskettes.

Can you tell me where I can find a good used ASR-10? And who in America is servicing the EPS-16+? Oh by the way, there is nothing wrong with it. I just like to keep up on maintenance.

Thank you,
Romerell W Jackson
RJ Wade Music
Miami, FL
rjwade@gate.net

[PF - RJ: The hottest place to locate a used ASR-10 would, of course, be the Hacker Classifieds. We see mostly Ensoniq gear only trade hands. Two other places I've found good used gear prices are

(A) Sweetwater Sound's Trading Post at <http://www.sweetwater.com/tradingpost/TPMenu.html> and

(B) Rogue Music Classifieds at <http://www.rogue-music.com/news.html>

I wouldn't recommend auction sites, because some lurker always outbids everyone, doesn't buy the

piece, and it gets relisted again. Then the process repeats itself until oblivion...

I recommend IRC Music here in Indianapolis, IN. Brian (the inhouse Ensoniq service tech) has the schematics for all the discontinued instruments, as well as 12 years repairing Ensoniq 'boards since the Mirage. When I get stumped he's my first call. He's a VERY conscientious guy, knows the Ensoniq gear inside out, and is MOST reasonable on labor rates. I highly recommend his services to all readers here. He can be reached at IRC Music (an Authorized Ensoniq Dealer) at 317.849.7965...]

[Peter Heim (pch7@interport.net) - You can try EPR Electronics in Middletown NY. Phone: 914-343-1237. So far, I've never sent them anything they can't fix, and well, and reasonably priced.]

TH -

Anybody know whatever happened to PS Systems? I bought a 4x memory expander from them many years ago and tried calling them recently but their number was disconnected. With today's technology, does anyone know if those memory modules are upgradable by changing a simm or something simple like that? What kind of simm would do the trick? Any details on the type would be appreciated - parity or non parity, etc....

Vince
BigV@bigfoot.com

[PF - Vince: Ensoniq memory expanders do not have SIMM or SOJ slots. Consequently they cannot be expanded. What you see is what you get. I haven't heard of PS Systems since they announced a memory expansion kit for the Roland W-30 that never materialized back in 1992...]

[TH - Pretty sure they're gone.]

[Garth Hjelte (chickenEPS@willmar.com) - PS Systems is indeed gone, but the spirit lives on in the form of SoundLogic(<http://www.ramona.com/Soundlogic/logic.html>), which had purchased their inventories, and makes memory and SCSI interfaces etc. They will be making more stuff in the future - stay tuned!]

TH -

Maybe I am misunderstanding the use of presets... If I save a sound from a sound card to a preset location, why doesn't it play exactly as it sounds on the card without the soundcard in the slot? Am I doing something wrong? It doesn't seem that it would be a practical use of presets that I would need to switch sound cards in the middle of a set of songs.

Mary-Helen Taft
mhtaft@mindspring.com

[PF - Mary: A Preset is a collection of 8 sounds that share a COMMON effect. Simply copying a sound to a preset location does NOT copy the effect or effect parameters that the sound uses. Similarly, you could copy a sound from the internal or ROM banks (as well as the card bank) to a preset and experience the same result.

Remember that a Preset is a sequence without note data. It's simply a collection of tracks that share a

COMMON effect...]

[Mary-Helen Taft (mhtaft@mindspring.com) – I am copying sounds to only one location and one track of the preset... Some sounds I have copied are exactly the same as they were on the sound card and stay that way whether the card is in the slot or not. Other sounds copied to their own place all by themselves on one track do not work unless the card is in the slot and even then sometimes will become another sound. Could you please outline the steps to copy a sound from the card to a preset location using only one track? I'm thinking that I'm not doing it correctly.]

[PF – Mary: The sound card you use must be installed if you've assigned tracks in the sequencer from the sound card. The easiest thing to do here is to copy the soundcard sounds you use the most into the RAM bank and assign sequencer tracks from *these* RAM locations. This will assure you'll always get the right sound on the right track in the right song, even if the card isn't installed.

Certain sounds you assign to the sequencer tracks may have the same effect setting as the current effect setting in the sequencer. This explains why some sounds sound just like they do in "regular" mode, while others sound totally different when in "sequence" mode...]

TH –

Any suggestions on how to avoid "zipper effect" on Pitch bend on the ASR-10 or '16+? If I want to do a slow and subtle PB, no matter how fine I make it, I always hear steps. Maybe I'm spoiled, having cut my synth teeth on an old Buchla modular analog synth, with seamless sweeps thru 8 octaves, if one so desires.

Peter Heim
pch7@interport.net

[PF – Pete: Try sending Portamento ON-OFF and Portamento Time SysEx messages to the track. This bypasses the pitch wheel quantization and puts you directly in touch with the DOC-2 chip. Probably have to tinker to get the time interval to match up with the tune you're doing this in, and may be more trouble than it's worth, but I can't think of another way...]

[Peter C Heim (pch7@interport.net) – Cool idea! Never thought of that. Will try and let you know.]

TH –

I have a Iomega 150 drive that I'm using with an Ensoniq ASR-10 and I want to burn a CD of the stuff on the drive. Only problem is the drive is in Ensoniq ASR-10 format, so now what I need to do is find a program that will let me make a disk image of the non-DOS formatted drive that I can burn with Adaptec Easy CD Creator or Adaptec CD Pro. I've heard of people being able to do this with a MAC and Toast Software – only problem is I really don't have access to a MAC.

Can anyone help me out? If anyone has any information on this, can you post it here for others as well as e-mail me the info at FrequentC@aol.com

Thanx
FrequentC@aol.com

[PF – Frequent C: I'm a Mac user, so I'm no help here. Readers?]

Ping Gary Giebler at www.giebler.com: he's the oracle of cross-platform (as well as cross-manufacturers) utilities. RCS is another good info haven: www.soundcentral/~chickeneps gets you there...]

[Garth Hjelte (chickenEPS@willmar.com) – I think Pat has a running joke with me in mistyping our web address – it's www.soundcentral.com/~chickeneps. I should have got www.rcs.com when it was available...]

Check out our tips pages for an in-depth CD-Burning list: www.soundcentral.com/~chickeneps/rcs_tips.html#BurnEnsoniqCD-ROMS

[TH – Well, he got the ~ in there...]

[PF – Garth: Sorry – it's just simple stupidity on my part...]

TH –

I have an MR-61 and the local dealer changed the DOS for the new DOS 2.10. Now, the MR-61 doesn't load all the tracks of the songs and sequences as they were originally saved in the sequencer before changing the DOS. What can I do???

Rockdrigo
Costa Rica.
jfranb@racsa.co.cr

[PF – Rockdrigo: I had the same thing happen on an early ROM version of the SQ-1. I managed to get back to my dealer before they returned the old ROMs, so we reinstalled them and I saved sequences one at a time. On the MR I don't know if this is possible – only Ensoniq could recommend a procedure based on the proprietary nature of their OS. Give their tech support group a shout at 610.647.3930...]

[Eric Montgomery (Ensoniq) – Does the MR not load the sequence data or are there sounds that are not available? The sequences should work fine. Depending on what sounds were in use, some ROM waves were changed or deleted and replaced with others. If it is a sound that is missing, there is nothing you can do about that.]

TH –

I am buying a laptop and want to use it with my E-Prime. Soundcard recommendation?

Also, how do I back up this thing? I could swear I've scoured the owner's manual.

Please excuse these novice-level inquiries.

Thanks,
Chris
clkaise@travelin.com

[PF – Chris: Either a direct serial port driver (for W95) or a parallel port MIDI interface would be recommended. You can try Edirol (www.edirol.com) for a PCMCIA Sound Canvas Card that'll give you MIDI out but it requires a special connector (to plug into the PCMCIA card and give you 5-pin MIDI I/O), and that's only if your laptop has PCMCIA slots. Expensive but elegant...]

TH –

I have an ESQ-1 that appears not to be able to keep up with quick keystrokes. Is this normal? Is there a certain delay that has to be tolerated? If not, what is wrong and how can I fix it???

Thanks a lot for any help you may give,
Rob Jones
Bholder@hiway.net

[PF – Rob: Depends on what sound patch you're speaking of. Attack envelope VCA settings of higher than 15 can cause this. Try the "Piano" default patch and see if that keeps up. If it doesn't:

(A) Reinitialize the unit. Be sure to return the filters as well. Both procedures are explained in the Musician's Manual.

(B) Check your OS version: current is 3.5, and highly recommended for MUCH more robust sysex storage to cassette tape.

As the ESQ-1 is an 8-voice poly synth, check to see which patches exhibit this behavior. Then look at the voice page to see how many oscillators the sound is using. Voice-stealing is a BIG issue on an 8-voice synth...]

Hi TH,

Just got a SCSI link between my Mac and my EPS-16+ so that I can transmit samples via Recycle, but my computer doesn't seem to recognize the sampler. As far as I know, I have no other devices set to SCSI ID 3. Any ideas?

Cheers,
Neil Sir Real
neil.spragg@virgin.net

[PF – Neil: If you have an internal CDROM in your Mac, it's set to ID #3 from the factory. Change that (if that's the case). And check out back issue #147: the article on SCSI voodoo is a MUST READ for sampler/computer combinations...]

TH –

I have a dumb SCSI question – I downloaded scEPS, which looks like a neat little program. I hooked the Mac into my SCSI chain, but can't seem to get the Mac and the ASR-10 to communicate. If the Mac's in there, the ASR-10 crashes. What could I be doing wrong?

Peter C Heim
pch7@interport.net

[PF – Peter: If your Mac has a CDROM, it's colliding with the ASR as both are camped out on ID #3. Change the CDROM ID to 4 and things will get better. But I'd still HIGHLY recommend getting a copy of Hacker #147, which has an EXCELLENT article on doing this very thing...]

TH –

Is there any program in existence that could help me convert or transfer my Ensoniq songs to a Kurweil K2000? I've tried to send the sequences over MIDI

to no avail. Please, please, please help me!

Thank you very much,
Eric Industry
R2industry@aol.com.

[PF - Eric: How are you referring them? What Ensoniq keyboard? Unless you record them a track at a time (in real time), it won't happen unless the K2K is capable of multitrack recording and your Ensoniq track MIDI status is set to "Both" for all the song and sequence tracks. If the K2K can read SMF's your best bet is to order the SMF conversion utility from www.giebler.com, turn your particular Ensoniq sequences into SMF's, and then load them into the K2K. It's also the fastest way to get from here to there as well...]

[R2industry@aol.com - Thanks for the response. I was hooking the MIDI out port of my ASR-10 to the MIDI in port of my K2000. The K2000 is capable of recording multi tracks. I have made sure that the ASR is set to "both" when trying to do this. Lastly, the K2000 does support standard MIDI files but, only Type 0. Would it seem possible to change the ASR sequences to Type 1 and then change them from Type 1 to Type 0 using the conversion software from Giebler?

Thanks once again.]

[PF - Eric: The Giebler utilities will do exactly this. You'll need the ASR-SMF utility to convert ASR sequences to Type 1 SMF's, and the SMF utility to convert from SMF Type 1 to SMF Type 0 formats. Again, both these utilities require a PC compatible computer running at least DOS. Check out www.giebler.com for the skinny...]

TH -

I'm stuck. And I'm pretty darn MIDI stupid, so I apologize if this is a seriously obvious question! But I've read thru the manuals and I seem to be following their instructions as written, but I am still having problems.

I can't seem to get my Ensoniq ESQ-1 to work properly as a master keyboard with another MIDI keyboard (in this case, a Roland S-50 which I just got second-hand). I set up a track on the ESQ-1 sequencer so the track is set to "MIDI status," but the ESQ-1 not only plays the S-50 sound (which it is supposed to) but also the ESQ-1 sound (despite the ESQ-1 manual's assurance that at this point no sound will come from the ESQ-1!). The only way I have gotten the ESQ-1 to play the S-50 by itself is to manually turn down the ESQ-1 volume. Not very satisfactory when I also want to use the ESQ sounds. Any ideas? If you need more info, let me know.

David L. Gilles-Thomas, Ph.D.
dgthomas@acsu.buffalo.edu
<http://www.acsu.buffalo.edu/~dgthomas/>

[PF - Dr D: Sounds as if you have the ESQ-1's MIDI mode set to "MONO" or "POLY" rather than "MULTI." If this is NOT the case, reinitialize the ESQ-1 (after you've backed up your sounds and sequences). And if you aren't already using the V. 3.5 OS (displayed at startup), acquire this latest OS, as it's MUCH more robust than earlier versions.]

[David L. Gilles-Thomas (dgthomas@acsu.buffalo.edu) - I did have it set to Multi! - but no luck. In

fact, I've discovered that it ONLY works when it is Poly mode. I don't understand it. I have my ESQ-1 connected to the S-50, the S-50 via its thru port to a Midiverb, and the Midiverb via its thru port back to the ESQ-1. I had it connected to a PC MIDI interface and Cakewalk for DOS, but disconnected that cuz I thought that could be the problem. No such luck - the problem continues. I'd like to use Cakewalk, but the problems outlined in the previous message persist when I connect that up. I've checked all my connections and they seem correct. I do have version 3.5 software, and I tried the reinitialization. No luck here. I'm confused!]

[PF - David: You've described a MIDI loop in which the ESQ-1 MIDI out is connected via the S-50 and the Alesis back into its MIDI IN. Ensure your MIDI track settings are set properly (MIDI, Both, or Seq). Other than the above, if the problem still persists it might be time to have an Authorized Ensoniq dealer take a look at it, as the behavior you described is definitely abnormal...]

TH -

I'm a dinosaur as far as being an Ensoniq owner - dating back into days of the ESQ-1 and SQ-80... Arghh!

I dropped out of the music field after frustrations with updates, wasted money on obsolete synth products before they really were pulled out of the box at home. I still enjoy my rugged SD-1 even though it's not even considered a workstation by my studio buddies in today's realm. Yes, the damn thing still works even after two encounters with concrete... Thanks to drunks who can't keep their asses off of the stage. But what can you tell them? "That's \$2300 dollars you IDIOT!!!" No, I just glued the disk drive mounts back into place and re-aligned the drive head - cause Ensoniq made damn sure you can't use anything but a 420-2 drive and you can't get it from anyone but THEM!! Ha. So after a couple miles out of the limping drive the EPS had to sacrifice its drive and be sentenced to the closet so that SD-1 could stay in play....

Oh well, I'm married with children now and I guess I'm just wondering how Ensoniq is doing in the market. Is Mr. R. Brown still doing the area rep thing on the road? Where is Roy Elkins? Is it worth hanging on to my old disks even though I can't get my hands on an SQ-80 to replace the one that was stolen years ago?

I've had my fun nagging so now I'll go.

Glad to see web site here!
Dan Foard.....
dfoard1@tampabay.rr.com

[PF - Dan: I still use an SD-1 in my arsenal, and it's the most oft-used piece I own. It's been down for the count 3 times, yet I manage to resurrect it. Fortunately it's never had serious logic-board problems. Techzam (see our related links) rebuilds Ensoniq FDD's for around \$40 and shipping.

Ensoniq is now a division of Creative Labs (the SoundBlaster and Emulator people). To quote a friend, watching Ensoniq's behavior the past two years has been like watching a friend commit suicide. Roy was booted and heads up the marketing division of Sound Forge, don't know R Brown. Steve Coscia is history, as are all the brain trust that I knew as Ensoniq over the past 10 years. Rick Parent is gone, it's all changed. To everything, turn, turn, turn...

Ensoniq seems to be pretty healthy: they just aren't as big a force in the keyboard market as they used to be...]

[ltracey@sctcorp.com - "R Brown" is Rikki Brown, one of the regional District Sales Managers (DSMs) for Ensoniq. I don't know if he's still there or not, but he sure has some great shoes. Steve Coscia, however, is still at Ensoniq, but not in the MI division (not even in customer service). His new title is: Manager Sales Operations, Creative OEM Business Unit. I am there only in spirit.]

Folks,

I've been getting the "Battery Voltage Low" message

Classifieds

HARDWARE/SOFTWARE

WANTED! New or good used EPS — mine died. Merle Hilbrich, Trinity Baptist Church, 319 E. Mulberry, San Antonio, Texas 78212. Fax: 210-738-7797 or phone: 210-733-6201.

ASR-10R, 16 Meg/SCSI/8-Out: \$2100. ESQ-1, new battery: \$450. TX81Z: \$150. Phone: 248-693-9497.

ASR-X for sale, with SCSI, 34 meg Ram, barely used, \$1700 or best offer. E-mail kthomas@cyg.net or call (519) 271-7964.

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 Con-

dition. \$700 obo. Contact: Sean at sodonne@vm.temple.edu.

For Sale: EPS-16+ Turbo, gig bag, cover, hard-drive, lots of sounds \$850. Korg M3r w/sound card \$250. Matt Savard, msavard@mwb.org.

FREE CLASSIFIEDS!

Well - within limits. We're offering free classified advertising (up to 40 words) for your sampled sounds or patches. Additional words, or ads for other products or services, are \$0.25/ word per issue (BOLD type: \$0.45/word). Unless renewed, freebie ads are removed after 2 issues. While you're welcome to resell copyrighted sounds and programs that you no longer have any use for, ads for copies of copyrighted material will not be accepted. Sorry - we can't (we won't!) take ad dictation over the phone!

whenever I power up my **ESQ-M** (so I've haven't been). After getting the runaround from Ensoniq and 3rd-party service folks who couldn't or wouldn't tell me what kind of battery I needed (because they wanted to install it and charge me), I finally opened it up to find a standard Panasonic Lithium 3V BR-2/3A battery. I had a couple of those sitting around, and I wasn't particularly worried about undertaking the replacement, since I'm an Electrical Engineer with excellent soldering skills. I desoldered the old battery – it measured about 2.2V, so I know it was low. I then soldered in the new battery. After I got it in the circuit, I measured the voltage at other points in the PC circuitry to which the battery leads were connected – I measured 3.35V. Seemed good, another victory of man over machine, I told myself (and of good old-fashioned know-how over money-grubbing hustlers), BUT when I fired up the machine, I GOT THE SAME "Battery Voltage Low" MESSAGE! So, now I'm wondering:

1) What's the normal voltage on a "3V" Lithium cell (not necessarily 3V, for instance, a "1.5V" Ni-Cad is really only about 1.2V). Is my battery really low at 3.35V (or 3.15, where it is after I touched up one of the solder connections that was probably fine anyway)?

2) Is it possible that the software that checks the battery voltage is flawed, and that after it finds a low condition, it doesn't reset, and that (a) no one ever noticed before, or (b) I need to reset it manually in some hidden way?

Can anyone provide any information to shed some light on my predicament?

Thanks,
dB
davebort@erols.com

[PF – Dave: Chances are the battery you installed was a little flat, but if it reads 3.3 or thereabouts, you're golden. You might try reinitializing the unit, but if you keep getting that message you might consider installing a new fresh 2/3AA battery.

Personally, if you're showing 3.15V, I'd ignore the message...]

Hi –

This has probably been covered, but I haven't seen it yet: How do I find out the OS number for my **ASR-10**? If there's an upgrade to where I'm at, I'd like one.

Thanks for all the great help,
Peter Heim
pch7@interport.net

[PF – Pete: It's hidden. You press the "command," then "system" then the numeric 1 button. The ASR display responds "No Commands on Page." THEN press the right arrow/cursor button and bingo, the display reads "Software Information." The Right and Left cursor buttons scroll thru the categories, while the up and down buttons select the category.

BTW, there's a couple pages Ensoniq says to NOT mess with, like the MSB adjustment pages and other heady stuff. I haven't nuked my ASR into not working by tinkering with those variables, but Ensoniq says you can wreak some pretty serious havoc by poking

numerical values in some of those fields. And be sure to check out "Mr. Knob" ...]

Guys, I need help...

I own a PowerMac and the **ASR-10** and I was wondering if you could possibly tell me where I can get an application program that allows me to upload and download ASR-10 instruments and sequences to the internet. Any help you can give me will be highly appreciated.

Thanks,
Eddie.
SizzaHandz@aol.com

[PF – Eddie: You'll need EPSm from Terje, which is the most popular and robust ASR-Mac utility ever written. Order direct from "Terje's Node" his URL is available thru our "related links" at the top of the Interface page. There are others like epSCSI and other shareware utilities, but EPSm is probably the best and user-friendliest out there for getting your ASR files into Mac format for posting...]

Hello (Excuse for my bad English),

I am a fan of Ensoniq products. I have an SD-1, SQ-80, ESQ-1, ASR-10, TS-10, and an MR-61 with all the expansion cards.

In my **TS-10** I have the read-only SCSI interface. The problem is this "Read only interface." I want to save all my sequences, sounds, etc. on a CD-ROM or Zip for work from SCSI and not the floppy disk. Is this possible? How? I work in a recorder studio and I have hundreds of floppy disks, it's very important for my work to be able to use the SCSI interface from the **TS-10**.

Thanks for all.
Manuel Artero.
artero@larural.es

[PF – Manuel: This was a hot issue when Ensoniq announced the **TS** SCSI interface. And no, nothing will make it a writable interface. The only thing you can do is to write all the files you use to an ASR-10 and save to a hard drive via the ASR-10's writable SCSI interface. Then connect the drive to the **TS**.

The issue here is all WRITEABLE operations must be performed on the ASR-10. You could conceivably write a CDROM of your files via computer, but, to reiterate, nothing will make the **TS** SCSI interface writable.]

[Garth Hjelte (chickenEPS@willmar.com) – This is where a computer program comes in handy. Try EPSm from Terje (terje.finstad@fys.uio.no) if you have a Mac, or EDM (giebler@aol.com) or RCS's Tools products (chickenEPS@willmar.com) for the PC. Any of these programs can read/write/format a SCSI hard drive, making up for the **TS**'s inability to do so.]

Hi...

I have the Ensoniq **ASR-10**. Every sample I find is eda and I can not find efa. Please, where can I find efa??

Yoed Fast
fast@infomall.co.il

[PF – Yoed: I don't know. The preferred medium of exchange is the Ensoniq Disk for ASR-10 (EDA), as this is a complete disk image. The *.efa is an Ensoniq File for the ASR-10 (EFA) and only represents a single file, sequence, sample, or other SINGLE item...]

The Giebler *.eda converter is available in a free runtime version from any number of sites. Point your browser to www.soundcentral.com and select the Ensoniq files...]

TH –

Need to know how to get **MR** drums into Cakewalk.

Demetrics@aol.com

[PF – Demetrics: Assign the drum pattern you're using into a sequencer track and then assign it MIDI OUT Track Status. Otherwise you won't get any drum data from MIDI OUT...]

And just for convenience sake, I ALWAYS send it to Track #10 and assign MIDI channel #10 status...]

TH –

I am a complete MIDiot, and I need to know something about an **ASR-X** besides specs before I go out to buy one. I have an incredibly cheap MIDI keyboard controller that I want to use to play samples at the prescribed pitches. When using the controller in conjunction with the **ASR-X**, is the pitch mapping handled automatically on the controller keys or need I control the pitch automatically? If the pitch assignment is done automatically, is it easy to map off certain areas of the keyboard to play different samples at the key-native pitches (ie. an upright bass samples for the lowest octave and a pizzicato sample for all higher octaves, played at pitch)?

Keep shining...
Walker, Torrey
torreywalker@lucent.com

[PF – Torrey: The **ASR-X**'s pads can be assigned to play chromatically or play different samples: that much CAN be done at the **ASR-X** level, as well as mapping one sound to a finite key range and another to a differing key range. Normally, the MIDI controller does this, but as I don't know what controller you're using, it's better safe to say you can set up the **ASR-X** to do all of these things even given the limitations of a "passive" MIDI controller (that doesn't xmit on 2 or more MIDI channels, doesn't send out program change data, etc.). Oh yeah, the **ASR-X** will do this, and quite a bit easier with the newer V.2.5 O.S...]

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Subscriptions: 12 monthly issues. US: \$25/year, All others: \$34/year.
E-mail version: \$19/year. Payable in US funds.

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