

Transoniq

Hacker

The Effect that Outlived
its Cause

History

That Ol' Giant Killer: Ensoniq's EPS

Pat Finnigan



A long time ago in a galaxy far, far away lived a triumvirate of three especially gifted engineers who had just designed, invented, manufactured and released the world's first affordable keyboard sampler after founding Ensoniq Corporation in Malvern. The Mirage was a brilliant piece of work, and not content to rest on their laurels, Carpenter, Yannes and Charpentier continually improved and re-released this instrument with slicker cases, smaller sizes, improved ergonomics and lower prices. Hey, these guys had just slammed most of the sampler market, yet being an upstart company, an effete corps of snobs still laughed at the instrument. Noting the deficiencies of the Mirage, they poked at the company much like I do now. "The Mirage is a Sampler? 8-bits, 128k of RAM? This thing has no top end over 5k?"

Well, as I alluded to earlier, Ensoniq wasn't resting on its laurels. Sampling and sample playback were new to the world of synthesis (seems like a *really* long time ago now, doesn't it?), and after the knockout punch of the ESQ-1 (the world's first affordable "workstation"), Ensoniq reinvents the sampler. Many of us were using multiple rack-mount Mirages MIDI'ed up to the ESQ-1 (I personally used 5 racks and a Mirage keyboard as my main rig), and to be quite frank, it was a real

PITA to move and set up every gig...

So Malvern released the EPS soon after the successor to the ESQ-1 was released (the SQ-80). Unbeknownst to most people, the EPS was actually 8 Mirages in a box. 64k per instrument, dynamically allocated polyphony and memory (DMA) for a total of 512k RAM unexpanded, a screaming 8 MHz 68000 CPU (just like the majority of Mac computers during that time), 12-bit sample words, this piece promised to be a rocket. I went and heard one, looked at it and wasn't impressed (stupid me) at \$1995. Bought a D20, returned it, bought a D10, returned it, bought a D110 and kept it, thinking hey, this and my trusty ESQ-1 and Mirages will fill my bill...

Well, seems I wasn't alone, 'cause initial EPS sales were flat. Nice board, but most of us already had multiple Mirages and other stuff going on, so it just didn't seem worth the outlay. So Jerry Kovarsky pulled an Apple trick out of his hat and inceptioned the "Test Drive an EPS" program. Of course, I raced down to my music dealer and bagged one over the weekend, complete with the training cassette and the Mike Lunden demos. And all of a sudden, the complexion of the instrument changed...

It had a 2X memory expander on it, giving you another MEGABYTE (2048 blocks in E-speak) to load sounds in. With that installed and Mike's "Night in Tunisia" demo rolling, this thing was a 21-piece dance band! Holy S___, Batman! *Real* trumpets, real upright bass, *real* drums! The only thing that sounded even remotely close to this instrument was a Kurzy 250, and with its \$8k price tag and 10-voice polyphony, the EPS simply dismissed that instrument. Hey, what's this? I can double-click on another instrument and play

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This newsletter is stopping publication
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Issues remaining: **5**

If your address label indicates more than 5 issues remaining, please let us know if we need to work something out with back issues or something.

If your label indicates less than 5 — not to worry: a partial-year renewal notice will be sent about the same time as your second-to-last issue.

two tracks at once? Whoa. I can double-click *All 8* instrument buttons and play them simultaneously. And I can save any combination of these selections as a preset? This thing is truly a live performance sampler (hence the name Ensoniq Performance Sampler: EPS for short)...

And then, upon my returning the demo instrument for a new one, my salesperson explained there was a 4X (2 Meg) expander that would be out for \$649 as soon as memory prices dropped. Okay, gotta order that. A multiple output box was coming down the pike soon to give a total of *ten* discrete outputs for only \$249? Okay, order that, too. And here comes the kicker: a SCSI interface would be available in about a week that would let me use a Mac hard drive to store samples *and* sequences on for another \$249? Okay, make me a deal on *all* those options. I bit hook, line and sinker into this deal...

And thank the heavens for Al Smith at Ensoniq for all the hard work on this interface. My original Mac drive didn't use an embedded SCSI controller, as it was an 80 Mb MFM drive with a SCSI-to-MFM Adaptec card in it. I called Ensoniq to see why it wouldn't work, and was directed to Alan Smith, who politely explained that a mechanism with an embedded SCSI controller was required, and that a lot of the current SCSI drives didn't absolutely follow the original 19-command SCSI spec. So I swapped the drive for a 90 Mb Seagate ST296N (only \$1099 in 1989 dollars), and anxiously formatted, wrote directories and loaded floppies into it. Then, holding my breath, I crossed my fingers and loaded that "*Night In Tunisia*" demo from the hard drive...

Yikes! Instrument lights flashed faster than I

could keep up with, the blue display was spitting out words faster than I could read them, and in three seconds, *it was done!* Not believing this for an instant, I pressed the play button, and presto, away it went! Just totally unbelievable! Even Kurzy's and Emulators took four times longer to load than this: this box was some kind of Formula 1 keyboard. The wheel had just been reinvented...

I spent many hours in front of this keyboard to hear birds chirping in the morning. Hey, I even documented the learning experience in my very *first Hacker* article (didn't get published for a year, but there was a *lot* of motion with Ensoniq products back then). I distinctly remember the period, as I skipped watching the Super Bowl (the 49'ers beat the Bengals that year) to torque out this new FI box. Polyphonic aftertouch? *Nobody* had that in 1989, and I choked *many* a recording studio's computer moving all this data down a MIDIpipe into such noteworthy computers as Mac IIci's, 286 IBM AT's: I even flogged the new Yamaha Portable (with the 8 MIDI ports) so bad the studio had to send it back to Yamaha it crashed so hard. No, this ain't no Nintendo keyboard here. Light the fuse and get away...

My entire world changed. I broke the EPS in on gigs over a two-month period (with my other Ensoniq gear) so if I missed a button or loaded the wrong instrument I had Old Familiar to fall back on. Then as I got more comfortable with it in live performance, I started using its sampling functions, and the world turned yet again. Auto-looping functions, bowtie cross-fades, gain normalizing; goodbye 2-digit hex readout. Transferred all my Mirage files to EPS format (yes, the EPS had this function built in), sold off all my rack Mirages (yes, it was sad to see the Input

Sampling Filter I just bought for \$200 sell for \$35), but hey, don't look back or someone's gonna pass you. That seemed to be Ensoniq's philosophy at the time as well, so I tried to keep up with it. Sampled my D110 and sold it: xferred all my ESQ-1 sequences into the EPS (one track at a time; Ensoniq would change this, too, in later instruments), and let go of the ESQ-1 and my Mirage keyboard...

And bought a second EPS laid out like the first one. And never looked back. And the MOST amazing thing about the EPS was its user interface. Sequencing was a real chore on a computer; mouse in one hand, keyboard in the other. But here's this elegant interface: press a track button, press record, and get some. Press another track button, press record, and get some more. This box was *soooo* easy to sequence on everybody forgot (myself included) that it was a *sampler*. And it was as sterling a sampler as it was a sequencing box. So clever, so user friendly, so powerful, so diverse, and so affordable? No other keyboard manufacturers gave it the credit it was due and simply ignored it as the M1 walked off with *Keyboard of the Year* honors. What Korg (and other manufacturers) didn't know was that more M1 samples lived in EPS's than M1's... But by this time Ensoniq was manufacturing the most extensive sample library in existence (true to this very day), and twisting the dragon's tail yet again to reinvent the synthesizer as we knew it. The resultant VFX caught people off guard, the resultant VFXsd (with sequencer and disk drive) caught Ensoniq *dealers* by surprise. Yet another more affordable synthesizer was daring to jump off the drawing board that I had the distinct pleasure to beta for Jerry Kovarsky at Ensoniq. But that's another story for another issue in another galaxy far, far away... ■

Transwaves and the ASR-10

Eric Montgomery

Music changes over the years. One reason is because of technology. Technology and falling prices on computer components (for example, SIMMs) have allowed keyboard manufacturers to get some remarkable features into affordable, great sounding products. One of those products is the ASR-10 advanced sampling recorder. Companies like Ensoniq have changed what may have been a \$10,000 unit into a \$2,000 wonder. As you know, the ASR-10 sampler

has effects and has a sequencer. That is normally where people stop on the ASR-10.

The ASR-10 has so much more to offer. Have you used your ASR-10 as an effect processor in a mix? Run the aux send of your mixer to the audio inputs of the ASR. Connect the main outs of the ASR to the aux returns of your mixer. Double click the A and B audio track buttons on the ASR-10. BTW: The same can be done on an ASR-

X/X Pro. Simply make the same connections with your X and the mixer. Press the setup button. Turn the parameter knob till you see Source =, change to Input+Insert. Process a piano with the 44k reverb. Process your guitar sounds with one of the 3 ASR guitar amp effects. Try the VCF distortion or even the rotary speaker and reverb effect.

Have you used your ASR as a vocal editing tool? Try singing into a mic that is connected to the ASR-10's input. Sample a background vocal line. Sample yourself doing a harmony with the first sample and so on. Do this until you have all the vocal parts you want. Add some effects like compressor or reverb. Do a resample with effects and now you have yourself a background that you can add to a

sequence. Do the same with guitar parts or a bass line from a bass player!

Have you used the ASR-10 for Transwaves? What?! Yep, I said it, Transwaves, the same synthesis that makes up Fizmo sounds. Transwaves are waves composed of multiple sound recordings arranged one after another in "frames." These frames may be sonically related to each other to sound like an evolving or growing sound (i.e. filter frequency sweeps). In other cases the frames may not be related to give that touch of the unexpected. On the ASR-10, you can use the modulation wheel to control which frames will be heard when you play a note, giving you all manners of dynamic timbral changes.

Why the Fizmo/Transwave lesson? Because a company called Sound Engineering (<http://www.pan.com/soundengine/>) has created a CD-ROM of Transwaves for the ASR-10 (and the ASR-X/X Pro). It has some cool distorted textures that would be cool for Dance, Techno or any type of experimental music. It includes some Transwave sampled drum loops, basses, pads, leads and things you just never heard before.

From Their website:

CSR-000 "the Art of Transwaves" includes some new sounds and samples, that targets the needs of the Techno and Industrial composer, as well as anyone who wants new synthetic sounds in their arsenal. Each sound on this disk takes full advantage of the modula-

tion sources available in the powerful synthesizer engine of the ASR-10. Pitch wheel, mod wheel, aftertouch, patch selects and custom effect programming appear on every instrument. A "SoundFinder" sub-directory set on the disk offers demo application sequences for each transwave instrument on the CD-ROM.

Sound categories on the CD include Hard modulation, Transwave bass, Alive instruments, Synth, Percussion, Multis and Moving part. There are four MP3 audio demos on their site to listen to.

Prices range from \$129.95 to \$149.95. They also have other offers on their site such as a sound library from Pelle Piano (he made a lot of the cool demos for the ASR-10 and other Ensoniq products) and a special offer for the Waveboy effects disks for the ASR-10. If you don't know, Waveboy Effects are "plug-ins" for the effect processor in the Ensoniq ASR-10/88. Some of their disks include Soniq Demolition. This effect will destroy your audio on purpose. It sounds cool! Transwave Sound Library is a collection of new Transwave sounds for the Ensoniq EPS-16+, TS-10, or ASR-10. The Voder effect disk is a funky and cool way for an EPS-16 PLUS or an ASR-10 to sound like a Vocoder (Fizmo has a vocoder built in). The Resonant Filter disk gives you a four-pole low-pass resonant filter in your effect processor. There are even more effect disks available.

As you can see, there is definitely more than what meets the eye (or ear) with your ASR-10. It can be a vocal or multitrack editor (sampling a track from a multitrack tape and playing the sample back at a later time on the tape so the same part does not have to be replayed or sang again), effect processor, sequencer and sampler. The ASR can be a sample playback module (using the 20 Ensoniq CD-ROM's, the ROLAND S-700 series CD ROM library and AKAI S-1000/1100 CD ROM library) and now you know it can also be an excellent playback unit for Transwaves. Be imaginative with your ASR. It is waiting to explore new worlds with you as the commander. Be funky, make music, think Ensoniq! ■



Bio: Eric Montgomery has written music and engineered for Integrity (Glorious Music), Salt Records, several commercials, and for Ensoniq product demos. He has done sound development for after market Fizmo sounds and is a Paris Artist. Eric is now working on his third solo CD Project.

A Little First Aid for the ZR-76

Paul Adams

Overall I love my ZR-76 and "the Perfect Piano" but, honestly, some of the other basic sounds just don't cut it for me. BRASS SOLO was one. The trumpet was too harsh, the GM tinny and the Flugel and French didn't thrill me either. I do like MUTED TRUMPET and have been using it. But just lately I was working up an arrangement on "Impressions" and the mute was too thin for the strong melody causing me some frustration. I am sure the basic Trumpet could be massaged into shape with Unisyn but I have just not been able to conquer that program. Hopefully before the *Hacker* shuts down someone will write a road map on Unisyn in "plain English." MOTU is very nice with E-mail but their "tech speak" is difficult to learn. I did print out all the "help" screens

but reading them hurts my head.

Anyway, suddenly I remembered I had a fine trumpet sound in my SD-1 board that was a trumpet and tenor sax layer and you barely heard the sax so it made a good trumpet sound mostly. I tried this on the ZR and it seems to work. I took the trumpet (and even the GM trumpet) as the basic sound at 127 and then laid in the basic tenor sax (not the great Breathly Tenor which is wonderful for soloing) at 100 to 105. It worked. The tenor sound smooths out the harshness and you really do not hear it.

Thankfully I noticed in the manual that after you get a layer as you want it you can configure both horns into one sound (as in the

SD-1) and save as a single sound. Mine is called "TrumpSx" and it shows up in "layers." So for me this first aid will work until I can get my stuff into Unisyn.

If others of you have my ear you may try this. I am also not real happy with any of the jazz/bop guitars (I surely did like the one in the SD-1) and if anybody has the way to massage them on Unisyn or has "da modification something" like my Mickey Mouse trumpet solution, I would really like to hear about it.

The ZR is a terrific instrument and the manual is technically perfect but perhaps we need some humans to simplify some things and walk us through them. Never did I get all there was out of my SD-1 and this baby is much more complicated. After six months "Effects" still elude me and I just take what I get. I would gladly pay for a supplementary manual or a learning video. That would be another great article before the demise of our wonderful *Hacker*... ■

Inside Out

Tape: *Inside Out*

Artist: Eric Montgomery

Equipment: Ensoniq ASR-10, MR Rack, Korg 01W/FD, Wavestation SR, MIR, Roland

JV-1080, JV-880, U-220, Ernie Ball Wah pedal.

Contact info: Eric Montgomery, 536 Main St., Royersford, PA 19468; ericm@ensoniq.com.

We reviewed Eric Montgomery's first recording in the July '98 "Basement Tapes." It was a contemporary jazz project consisting of eight instrumental tracks. His current project under scrutiny this month is entitled "Inside Out" and is destined to become a CD. It consists of thirteen tracks of instrumental songs similar in style to his previous recording, but even more expertly produced and engineered than the first one (using PARIS didn't hurt).

We will look at a few tracks from "Inside Out," do a bit of comparing with his first project, then end with an interview with Mr. Montgomery himself.

My Place — "Inside Out" opens with a medium-slow hip-hop groove filled with lush

Eric Montgomery

synth pads and sound effects. Eric's trademark piano hook comes in and anchors the piece. Jazzy passionate soloing breathes life into the track. This is a semi-dark, reflective, ponderous tune, good for expressing a mild case of angst.

Inside Out — The title track is another moody piano piece awash in nice pads, cool percussion, and just enough almost-subliminal effects to add some interest. The brevity of the piano hook, however, makes for a bit of repetitive redundancy.

Bumpin on Sunset — Eric gives this Wes Montgomery tune that old "Eric" touch. Excellent cover, although I was a bit disappointed to hear the doubled muted trumpet track; it's a bit thin and tinny for my ears. Better to bring in a jazz guitarist or sequence a jazz guitar track.

Touch — The intro to this song is so strikingly similar to Sting's "Fields of Gold" that I had to rewind it a few times and A/B it with Mr. Sumner's tune. The slightly-samba

groove is a nice break from the ubiquitous hip-hop drumbeat. Eric's soloing is a bit more "outside" on this track, which jazzoids will appreciate.

So how does "Inside Out" stack up against Eric's eponymous first release? Eric's first tape is a tough act to follow; wonderful arrangements and first-rate production make it a true winner. But it is immediately apparent on first listen to "Inside Out" that Eric has continued to push the envelope of production and engineering quality to the limits on this project. Both are flawless. "Inside Out" is more homogeneous and "commercial" sounding: all the tracks are similar stylistically. Gone (for the most part) are some of the cheesy, tinny synth sounds Eric used on his first project. He uses more sound effects (the odd vinyl scratch and hip-hop squeaks and chirps) and more synth layers, producing a more layered, lush sound overall. But the sonic landscape is not cluttered: it is at the same time lush but also airy and crisp, with plenty of space for the solo voicings to stand out. However, to my ears, Eric's soloing was a bit more relaxed, exploratory and risky on his first tape, and I found that I liked his piano sound a bit more. I also miss the cool organ solos. But these are nitpicks.



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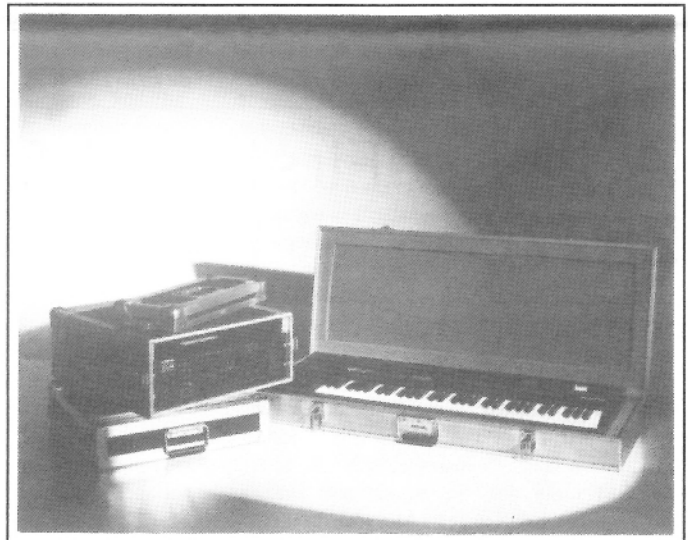
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There is a consistency in this project that makes for a great mood-setting backdrop. "Inside Out" makes me think of sitting in a big comfortable chair on the 30th floor of a penthouse apartment, lights out, glass of wine in hand, looking out over the late-night city lights and pondering the meaning of life. It's moody, with an urban feel.

Eric was kind enough to respond to an "email interview." Here it is:

SV: How do you write your songs? Do you construct them as you sequence, chart them out, or what? Is there a particular order to the way you record, e.g., always piano first, drums first, etc?

EM: *I usually start with some type of drum groove first. Then I go to some kind of bass or some chord progressions. I like to build off of a groove. There are always exceptions, but I always construct songs using a sequencer and drums first. I normally hear something in my head and have an idea of what I want to do by the time I get to a sequencer.*

SV: What is the intent of your projects; do you plan to sell your CD's? What are your ideas for marketing your releases?

EM: *I am cataloging songs for the most part. Once something happens, I want to be ready. I see it happen a lot — someone makes it big on the first CD, and then the second CD is less than attractive because they spent all of their lives writing the first release, and they only had 6 months to come up with the next "hit." I will definitely sell these CD's myself in local record stores or COD mail orders. I am also in negotiations with a music attorney to shop my material as an artist and or producer and staff writer. I had this hair-brained scheme at one time (my wife talked me out of it) to take a picture of a girl who looked like a model, send the CD out to record companies with this picture of this "hot chick" on the cover as the artist! After it was time to go and meet up with the record company, I would show up! Well, Milli Vanilli didn't do so well at it, so I figured it was a bad idea! Ha Ha!*

SV: Do you do any live gigging?

EM: *Only a few live things. I get too nervous. I did a local video show to help a friend and I played some praise and worship services when the pianist didn't show up at church. Most of my live playing was done at a music store I worked at (7 years.) Sorry, no real stories to tell.*

SV: The "acoustic" piano is obviously your expressive instrument of choice. What piano sounds do you use? How do you process your piano sounds?

EM: *The best acoustic piano sound I have ever played on a synth is William Coakley's Perfect Piano. I use EXP-4 in an MR Rack. I don't think you can pay me to use anything else! I usually use an Ensoniq DP-Pro (Patch #2000 Depth of Space) for effects on the piano. Some other regulars are Pad Piano from the Korg O1W1/d, some freaky sounds and pads from the Wavestation SR and synth and real bass samples from the ASR-10. Just about everything else are my custom programs on the O1W and the ASR-10. The JV-1080 stuff is all presets. All electric piano's are either the MR Rack or samples from CDR-6 on the ASR-10.*

SV: Do you use your Ensoniq boards for the drum sequencing?

EM: *I use the ASR-10 for ALL drum sounds and programming. The only other place drums come from, is the MR-Rack. I haven't heard better drum sounds on any other piece. Sonically, the ASR is the best I have heard. I always hear people talk about their Akai MPC's, they're cool pieces. The other side is that I can sample their sounds if I want them. As far as I am concerned, I can create better samples than them because I have filters and envelopes on my ASR. I have effects also. For me, the ASR just outperforms that Akai piece. If anyone wants that Akai sound, just normalize your samples. They will sound poppy and punchy just like the Akai stuff.*

SV: How would you describe the evolution from your first project to this one? In other words, what did you do differently, what has changed, etc?

EM: *The first project was just, "Wow, I got it finished!" I was so surprised that it was finally completed. This time I took a little more control. I sat in on the mastering. I did the cover layout on my own (Photoshop 5.0) and I chose songs that I really thought were cool. I didn't worry about what other people would like or not. The first project was compiled from songs that were new and songs from as far back as 1995. This project was written in about 6 to 7 months.*

On this project I wanted to go for a more R&B, groove oriented sound. In R&B there are not a lot of changes in the music. That genre also seems to stay with certain drum sounds like that 909 kick and some real, snappy, or sampled sounding snares. They use a lot of Rhodes electric piano sounds too. I also wanted that "smooth Jazz" sound also. I was really influenced by Phillippe Saisse and Brian Culbertson on this one. Brian's got this cool, melodic, laid back thing. Phillippe is just plain old funky, yaow! He is baad (in a good way that is)! I hope to be able to meet those guys one day.

SV: What three pieces of advice would you give to someone setting out to compose, produce, and record a CD in their home studio?

EM: *1. FOCUS — Always believe that you can do it. Don't let other people tell you that you can't. Your music is an art and you need to have a clear mind. Follow your laid out plan for the completion of the project. Treat it like it is your second job and dedicate yourself to it. Do what you can afford. If all you can do is a cassette, then do it! Just do the very best you can. Pay attention to detail. The less you let slide by, the more professional the project will sound. Don't forget to compare your music and mix to what is most similar to your music. Listen to what they are doing and maybe what they are doing can help you. Be honest with yourself.*

2. PRACTICE — Practice your craft. Work hard on learning your instrument, musically and technically. If you are using a keyboard, 4 track or a Paris system, know your instrument. Try different things and experiment (no drugs and wild sex please). The more you know, the more capable and equipped you are.

3. OPEN YOUR MIND — Learn from people. I had to take time to learn how to use Photo-shop from one person. I learned about burning CD's and mastering from someone else. Let people in on what you are doing and take suggestions. Be ready to go back and rework some part of the project to get it right. Above all, have fun! As soon as it becomes work, you missed out on the whole idea.

Congratulations are due to Eric for recently being recognized as a "Paris Artist." (Eric used the PARIS system on Track #12, "I See You.") Look for "Inside Out" to be released, or contact Eric at the address above. ■

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



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

ENSONIQ ACCESSORIES

EPS/EPS-16/ASR/TS Samples

Syntaur MegaDisk 1 & 2	\$17.95/disk
Syntaur Sample Sets, 4 disks per set	\$29.95/set
Sample Kee Master Sets, 3 disks per set	\$24.95/set
Ensoniq AS Sets, 5 disks per set	\$39.95/set
Ensoniq SL Sets, 5 disks per set	\$39.95/set
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Syntaur "Supersoniq" CD-ROM or Zip Disk	\$169.95
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Ensoniq CDR-2, 3, 5, 6, 7, 14, 15	\$199.95/ea
Ensoniq CDR-8, 9, 10, 11, 12, 13	\$99.95/ea

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Syntaur Soundsets 5 & 6 ROM cartridge	\$59.95
Ensoniq VPC Master Disk (880 sounds)	\$97.95
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SYNTAUR PRODUCTIONS

500 W. Prairie Ave., Eagle Lake, TX 77434

(800) 334-1288 or (409) 234-2700

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 - The following letter was held over from TH #167.]

TH:

On the output page of just about any Ensoniq synth there is a keyrange function. As an example, on the TS there is an output scale and lo-hi key. If it is set to the following: output scale: "zone" and lo-hi key "a3-g5," this means that this particular voice will only play within this applicable range. I see some programs with voice settings as follows: output scale "+55"; and lo-hi key of "b2-c4."

My 2-part question (please answer both): 1) what happens to the sound within the above range when the output scale is not set to "zone" and, more importantly, 2) what is happening outside this lo-hi range when the output scale does not equal "zone"? Does a note outside this range actually play less loud than within the range? This is not really explained in the manual and in testing the settings I don't seem to hear any audible differences outside this range which leads me to believe that the lo-hi range only seems to work when the output scale is set to "zone." I know this can't be true or Ensoniq would not have put this option on the output section. Please explain.

Thanks,
Delaware Dave
DMusum7335@aol.com

[TH - Pat has been waiting for Ensoniq to respond to a query from him and will get back to you when he has an answer...]

[Eric Montgomery (Emu<>Ensoniq Technical Support) - Who did you contact at Ensoniq Pat? We in customer service are attempting to get back to everyone who calls the same day. It is very hard to do this though, as there are only 3 techs here handling everything. If you have the chance, you may want to consider calling back also.

The reason why you are not necessarily hearing any differences is because the settings you are referring to are zone settings, as in splits. Each wave has its own key range which normally is set to C-0 to G9. Just because it is not in a zoned split, does not mean it will sound bad or different. Some or most of the patches in our units have some sort of layering or zones set up to make the sound appealing and full-bodied.]

Gang:

Check out Emu's new East Coast address. Look familiar? And read Mark Vail's "Behind the Scenes" in the May Keyboard: looks like someone else discovered where Jerry Kovarsky came from...

...and guess the new address of Ensoniq's west coast address.

Pat F.

Hi,

I was a subscriber of yours for a while. I'm looking for the MR-76 patch lists in text format. Do you have anywhere you can send me?

Thanks!
Brian Voiles
Sandy, UT
admagic@aros.net

[PF - Brian: Try Ensoniq directly at 610.647.3930 (vox). They should be able to copy and fax you the default factory patch list...]

TH -

Having just upgraded to a Mac G3, I'm researching MIDI and audio gear with USB and/or FireWire support. Has anyone purchased a USB MIDI interface yet, or had any success using an adapter (old Mac modem to USB)? I would be interested in any advice, tips, suggestions for upgrading to the new connectivity. Also, any suggestions of websites and/or discussion groups on this topic would be appreciated.

Steve Vincent
Portent Music, Tacoma, WA
vincents@harbornet.com

[PF - Steve: Jury is still out on USB MIDI interfaces, that is, until MOTU releases their updated versions to include USB. Keyspan makes a USB-to-serial adapter, but don't know if anyone's written a driver to allow it MIDI interface compatibility. What's even more shagadelic is that you can't authorize a HDD from a USB floppy (either the VST or the Imation SuperDisk), nor can you boot from either of those devices (at least that's the rumor flying around Blue & Whites)...]

Paul Griffin (of monitor fame) has a couple of USB-serial adapters, the most interesting of which is for an iMac, which allows an external monitor to be connected, as well as a serial port.. Try www.nashville.net/~griffin for the skinny...]

[PF - Steve: This just in: check out <http://mac-week.zdnet.com/cgi-bin/frameaker.cgi?http://www.gethree.com/>. Sounds like just what you're looking for...

...and Roland has one thru Edirol. Try http://www.edirol.com/music_equipment/usb_audio_products/mpu64.html for the details.]

[PF - Gang: The Keyspan USB-to-Serial port adapter does NOT support MIDI. So much for hanging your MIDI Time Piece onto this dongle...]

Dear Friends -

I was wondering whether someone can help me with the following trouble I have with the MR-61.

I use the MR-61 keyboard workstation with Cakewalk 8.0. However, I do not know how to save the built-in effects that I assign to each track after each session. I tried SYSEX dump, but no result. Also, after manually setting each track's effect, as soon as I stop the MIDI

play on Cakewalk and I start again, all the setup is gone back to the original FX. I don't know why the MR is so hard to work with another sequencer other than the one built-in. I use many sound modules which easily allow me to dump the assigned internal effects for each track as SysEx and easily play the MIDI without resetting to the original FX.

Thanks and Peace,
Fojan
Hooman@udt.com

[PF - Fojan: Request the MR-61 External Command Specification Document from Ensoniq directly at 610.647.3930. This will get you there...]

[Eric Montgomery (Emu<>Ensoniq Technical Support) - The SYSEX manual is what you need. You should also know that the Insert effect is not chosen via SYSEX in any way. The only way to choose a Insert effect is to select a sound on the Insert effect track, which is default to track 1.

You also cannot pan a sound to the Insert effect bus via MIDI.]

Doctors -

My ASR-10 (lovingly referred to as Bubba) has once again taken ill. Luckily, this time I had a replacement ASR (Bubbet) who insured I didn't miss one of my 5-a-week gigs.

The symptom - the hiccups. He experiences violent and rapid volume fluctuations through every output, including output expander. Hiccups seem to worsen as Bubba's fever (normal ASR heat) increases. Symptoms seemed to arrive gradually over 4 or 3 gigs.

I've tried every type of appendage transplant I could think of with the same results which leads me to believe the patient requires internal surgery. My other clue was the fact that Bubbet worked perfectly with all the same hookups. But I don't wanna tax her - she's an old gal who's paid her dues.

Please help in any way you know how (aside from sending me to my local authorized repair dude - mine are Quacks!).

Thank a million! You guys are GODS and the other guys are wieners. By the way I love my ASRs and if they made an updated version I'd sell my wife for one.

P.S. Where can I sell some sounds? I've got some acoustic drums that you won't believe and a Flaco squeeze box that will make you scream like a crazed Mexican!

Don (I hope my insurance covers this) Brewer,
BrewerBass@aol.com

[PF - Don: Good to know I'm not the only one who uses terms like "Bubba" and "Bubette."

Sorry, but your ASR needs a prompt visit to an Authorized Service Center. If you're leery of your local

guy, call Ensoniq directly and ask them for an RMA # and ship it directly to them. I would suspect power supply myself, since it seems heat-related, but that's speculation, pure and simple. My ASR-10 just developed a quirky little habit of powering up with no display: I have to leave it warm up for 10-20 minutes, shut it off, power it back on, and then it gets past the "Ensoniq" display to the "SCSI Installed" screen.

Check your RAM to ensure it's seated properly. Other than this, I'd have to let Ensoniq do the honors, as the ASR is a VERY busy machine under the hood. I took the bottom off of mine and promptly put it back on after seeing the myriad multiple PCB's and ribbon connectors squiggling around.

Good luck! Ping us back with the results.]

[Derek von Krogh (derekvonkrogh@gmx.net) - I once had a very similar problem, and the reason was kind of simple: it was just a bad modulation wheel. So if you control any kind of modulation with the wheel (like i.e. filter cutoff or volume), it could be the cause for those hiccups. It may also be an ill data entry slider or others, perhaps even the volume slider (I don't believe that though, as the volume slider doesn't affect the output expander).

Try the self test thingy (command,env 1,env 1) "examine analog inputs" to see if all the controllers work correctly.

It will probably be something of the more serious things mentioned above, but as long as there's a chance... I cleaned the controllers a bit and everything worked again.

Good luck, Derek]

G'day TH.

I am new to this forum but need help getting some great Hammond sounds for my EPS. Can you help me? I am also in the process of figuring out how to get the .efe files to my EPS via disk - any recommendations as to which utilities to get/buy?

Thanks,
Tim Squire
tjsquire@telstra.easymail.com.au

[PF -Tim: First of all, bag the Joey DeFrancesco Signature Series from Ensoniq (if it's still available). This collection represents the MOST accurate and diverse collection of B-3 samples on this blue ball. By the same token, they're SO accurate they may take over your mix. So tweaking is probably in order, but once you get your hands the raw ingredients you can bake another cake...

As far as converting *.efe files to Ensoniq format, Dr. Gary Giebler (www.giebler.com) is the Oracle. However, if you're not a PC-savvy guy, I'd recommend Rubber Chicken Software for your solution, as Garth has spent MANY moons making this kind of operation clear and defined not only thru the Giebler utilities, but thru his own software packages as well. Visit <http://www.soundcentral.com/~chickeneps/> for a complete precis on this issue.

In our twilight, I'd like to remind all Hackers that our third parties (especially Garth and RCS as well as Syntaur and the hundreds of involved 3rd parties) support is going to be a MAJOR source of info on these type of operations, so please visit and express your thanks that Garth, Sam, Dick, Roy, Cosmo, and other displaced Ensoniqians who STILL carry the evangelism above and beyond for a keyboard line above and beyond even

the understanding of Creative Labs. We even forgive Robby... 'Cause once upon a time, Spock lived long and prospered in Malvern...]

TH -

I am very interested in buying a TS-10 or 12 - used or a demo. Anyone selling please let me know.

Rizkhan
rizkhan@shoa.net

[Garth Hjelt (garth@chickensys.com) - eBay is an excellent source for buying keyboards. Also try music.recycler.com/]

Hello,

I'm using a TS-12 sequencer to drive a Kurzweil K2500RS sampler and after I perform an edit on a seq, the K2500 goes into mono mode and I have to hit its panic button to escape. It's driving me crazy. I've tried everything I could think of - if anyone has any ideas or suggestions I'd be forever grateful!

Patrick
PyTreeKa@aol.com

[PF - Patrick: Turn Sysex off on the TS-12 and the K2500RS as well, and all will be revealed...]

[PyTreeKa@aol.com - Although turning off sysex didn't do it for me (from what I could see in the Kurzweil manual, there is no way to turn it off) and the TS will only turn off reception, not transmission), it did give me the incentive to try some other ideas.

And Lo and Behold I have found the answer! I just set the "reset controllers" parameter for all tracks transmitting MIDI data to ON. I am happy to say I've cleansed my system of the hideous mono signal.

MY problem was that I had convinced myself that the problem had to be fixed on the Kurzweil side somehow. And that kept me from continuing to trying things on the TS. So I encourage everyone to step back from any problem and consider all options.]

[PF - PyTreeKa: As bitter as I am about Ensoniq's self-destructive behavior these last two years, I must state this for the record. Back when the ESQ-1 was king, people used it for a Master MIDI controller/sequencer. When people wrote in to the Hacker explaining that the Yamaha TX81Z didn't properly respond to CC#7 messages from the ESQ-1, Ensoniq politely explained that the problem was NOT the ESQ-1, but that the TX81Z wasn't interpreting CC#7 properly.

And then they rolled a fix into the ESQ-1 OS, explained what was happening, and offered the ROM upgrade FREE to all ESQ-1 owners. Proving the theorem that Ensoniq was above the fray, and just because someone else didn't follow the letter of the MIDI spec law, they'd STILL implement the fix, make it available free of charge, distribute it to their customer base free of charge, and not make a big deal of it... I loved THAT company...]

TH -

I have a good friend who still owns an SQ-80. The SQ-80 needs repair, which we believe to be at the board level. We have checked around with the Local dealers. No one is still in the repair business for the older SQ-80 keyboard. I hope someone out there may have a lead. All suggestions or recommendations

would be a big help!

Thanks!!
Brian
bap@mediaone.net

[TH - I'd start with our "related links" page and go to Syntaur. I believe they're parting out oldies and doing board swaps and the like.]

[PF - Brian: Eric & Jane are indeed correct here: contact www.fatsnake.com/syntaur and explain what's going on with your pet. They just may have a spare for you...]

TH -

I'm using my ASR-10 rack with a software program by Steinberg called ReCycle. Unfortunately, the software is set up so that the ASR needs to be using an OS greater than 2.53 but less than 3.53. Can anyone send me a copy of one of these old OS disks? I'd be forever grateful. I'm not sure how I would download an Ensoniq file through the internet and my Mac, but if you have any ideas I'm sure willing to try.

Thanks,
dustywax@aol.com

[PF - Dustywax: I'd ping Garth Norstad (er, Finstad), er, Garth Hjelt (nyuk-nyuk) at <http://www.soundcentral.com/~chickeneps/> (he has a newer address but this will get you there) and see if he can't scare up a copy of OS 3.0 for you. I couldn't find it on Ensoniq's website either...]

[Eric Montgomery (Emu<>Ensoniq Technical Support) - Just so you know, Ensoniq does not keep older versions of software. Once we go to a newer OS, normally the older OS is discarded. The ONLY exception to this rule is with the Paris system. Even then, we only go backwards two OS versions and they are ONLY on the website. We do not have them on floppy disk or on CD.]

[Garth Hjelt (garth@chickensys.com) - For those who want to rest their tired little fingers, use www.chickensys.com for RCS's web site. Also, there is a list and downloading of older operating systems at the Ensoniq Knowledge Base at www.chickensys.com/ikb.

As someone who knows the Ensoniq sys-ex, I believe Steinberg is incorrect in recommending certain ASR OS's for proper functioning. I find absolutely no difference in the sys-ex transmissions of any ASR-10 OS.]

TH -

Just to let you know, I overheard a call today from a customer who read in this month's Hacker Newsletter that ASR-X Pro 4.0 OS was available from Ensoniq. That is not true. 4.0 has not been released. There has not been a release date set on this software for the ASR-X Pro.

Any other info on this OS will be available only from the Emu/Ensoniq West Coast office.

Thanks,
Eric Montgomery
Emu/Ensoniq Technical Support (East Coast)

[PF - Gang: Wonder who our source on this one was? And the West coast office has displaced Malvern as a point of contact for availability? Hmmm...]

[TH – Actually, the source for the original press release published last month was the ol' East coast office. Maybe West Coast wanted to tweak something.]

TH –

Subject: oy vey

It's me – the doctor who is so worried that support for my **TS-10** will end – or is it over already??? Is it???? The recent Hackers are depressing the hell out of me. If my TS breaks or acts sickly am I screwed? What do you all do with all the data you have on floppies if it dies? Don't tell me you all use computers.

I'm considering buying a generic sequencer in case the TS-10 gets broken and Ensoniq snubs their nose. Then I'll need to buy another synthesizer and dump in all my masterpieces from the TS-10, which, by the way, is from the SD1 – which, by the way, is from the SQ-80. But what if the TS-10 dies, then how do I get data out of it and into a KORG, ROLAND etc...

I now have a problem, maybe PF can help...

I loaded one set of sequences (15 sequences). Sequence 03 plays if I hit play. Then I go ahead stop the sequence and hit any of the 6 buttons of the track programs in the sequence and press play and there is no sound. There is, in fact, no data... on any of the tracks??? If I go ahead and initialize, reinitialize and reload the sequences, the same thing happens all the time... The other sequences don't act aberrant. It plays initially but then practically erases itself except the program names are still there. What gives????

Glenn Losack
losackmd@worldnet.att.net

[PF – Dr. Glenn: I tried to buy your SD-1 but your ISP kept bouncing my mail. Shame on you (nyuk-nyuk). Never fear, your data is here, and, being a doctor, of course you have computer skills: they're required by HMOs (ooooh, dirty word, sorry)...

Actually, Dr. Losack, you will need a PC (or a Mac running Virtual PC, if you're an imaging pathologist). In either case, Gary Giebler has a veritable plethora of PC-based Ensoniq-format translators that are able to take TS/ASR/SD/SQ/EPS/16+/KT/KS-series/SMF sequences and convert them to TS/ASR/SD/SQ/ EPS/16+/KT/KS-series/SMF sequences. What this means is whatever format and keyboard your sequences were constructed in, Dr. Giebler has application software that will translate them to another Ensoniq keyboard format, as well as Standard MIDI files. So regardless of whether Ensoniq East or Ensoniq West pulled the plug on your Ensoniq, these PC-based utilities will assure that you can play them on ANY other Ensoniq keyboard...

What most people don't know is that Dr. Giebler has utilities for converting these Ensoniq-based sequences not only into SMF format, but he also has utilities that will let you leap manufacturers. How about your native Ensoniq sequence translated into AKAI format? Or Roland format? Or Kurzweil format? Dr. Giebler is the oracle/secret savant that Ensoniq didn't want you to know about (or anyone else to find out about after I reviewed and espoused what breakthrough software his first offering of translators represented back in 1990. He's the guy responsible for the "Import Sample" functions that made the ASR-10/rack the EMU-killer. Funny how the chicken/egg analogy can go THAT circular. His URL is www.giebler.com...

Sorry to be so depressing in the Interface, but when the Ensoniq East tells us Version 4 of the Red ASR-X OS is

shipping, and then once reported in the Hacker, retracts this statement and refers all correspondence to Ensoniq West (EMU Systems), one can only wonder what pound of flesh was extracted to ensure EMU Systems was driving the collective Creative bus (not to mention all over Ensoniq). And that's just the tip of that frosty corporate iceberg. I've been called everything but helpful by Malvern corporate, so one can only imagine what ire your email evokes (Dr. Losack was single-handedly responsible for Ensoniq fixing rampant bugs in the VFX/SD OS upon its inception). When ANY inspiration dies, we ALL diminish...

Remain well. L'chaim...]

[Gary Giebler (giebler@ensoniq.com) – Actually, I was not involved with the Import Sample features of the ASR-10.]

[PF – Gary: My apologies to you and whoever at Ensoniq who spent the time writing that code. Any idea whose brainchild the "Import Sample" function was? Just curious since it wasn't you...]

[Gary Giebler (giebler@ensoniq.com) – No problem, I just didn't want to take credit for something I didn't do. Sorry, I don't know his name – some of it was done outside the company – someone familiar with those particular formats.]

[PF – Gary: I thought it might have been Mike Hyman (he did the "Drum Machine" MR code), but not for sure. Thank for the prompt heads-up on my oversight...]

Dear Pat...

I am battling this great board, the **ZR-76**, and once in a while I think I am winning... but then again...

I bought up a bunch of old Hackers that mentioned the MR in hopes they would shed light on shadowy matters. One, in May 97 had your article "Insert FX on the MR Series" and I thought "Oh boy, this will straighten me out."

Today I tackled the article but right at the start nothing seems to fit. Maybe the nomenclature changed with the 76??? I had no "save session to disc" but figured that

meant save an "All Session file" which I did. "Auto Wah Clay" and then "28 Dist Auto wah" were OK but then the map ran out. "A little to the right and a lot to the left" got me into the listing of Insert Effects and that is all. Dead end. Never found the other things you mentioned and I was at that point "done."

Could you review your article and E-mail me what changed? I would really appreciate it. Better would be for you to rewrite, update and expand the article for an upcoming Hacker. Remember a lot of us are barely "hi tech literate." Your article read like I could follow it until stuff would not come up.

Paul Adams
BigChord@AOL.com

[PF – Paul: I wish certain MR functions translated directly to ZR functions. But they don't any more than SQ-series functions translate into KS-32/KT-88 functions. One would think that similar families would exhibit similar behavior: such is not the case with the MR/ZR menus. I'm still finding anomalous FX behavior on my MR when I move a patch from SoundFinder into the Sequencer: If I agree on sending the patch "With Effect?" it seems any sound in that particular ROW of 4 buttons that use that particular Insert effect are similarly "effected." A row of four buttons up or down, and the insert effect doesn't spill over. I'm using an older OS, so maybe this anomaly has been addressed. I called my music dealer to see if the latest OS I'd ordered last September for \$50 had arrived yet (and, of course, it hadn't), so I'm a bit puzzled myself.

At this juncture, I can only point to the Musician's Manual, as well as Matt Savard's FAQ website area at savard.com (check our related links for the "Official Unofficial MR/ZR page" for the skinny)...]

[Eric Montgomery (Emu<>Ensoniq Technical Support) – The MR OS is available and in stock. Maybe the music store needs to call Ensoniq for a status, or needs to place the order. 2.11 is the most current.

3.03 is the most current OS for the ZR.]

Gang:
Subject: Amplifiers (See TH #167)

Classifieds

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

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

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

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

Wanted: KT-88. Must be clean and in great shape. Studio use only. Gary Allan, garyallan@ameritech.net.

MR-Rack with World Card. Tascam Portastudio 424mkII, 4 true tracks with 16 mic/line inputs. 2 speed, EQ, Dolby DBX NR. Best offer for each or both. 415-945-9108 or email clarusrw@cts.com.

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

FREE CLASSIFIEDS!

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Trust me on this one. I've tried Barbetta's, I've tried Boogies, I've tried EV's. I've been thru the mill. But the best SINGIE amp you'll find for the money is the 3rd generation Peavey KB-300. Yes, it's a Peavey, yes, it doesn't give you the tonal manipulation you want, yes, it doesn't give you the sonic perfection you need for an Ensoniq keyboard, but it's pretty darn close if you max the treble (with a Black Widow installed with the piezo horn), and it's got SOOO much headroom and volume for such a small box it wins hands DOWN.

Yeah, I can get more sonic perfection if I run a Mackie thru a Class A Threshold thru a pair of Magneplanars (a reference system). Personally, I run a homebuilt Class A 32 channel mixer into an Audio Research Corporation Rev 3.5 preamp into a Threshold 400 power amp into a pair of Magneplanar Tympani IVD's. Yeah, the Ensoniq stuff doesn't break 32K, but an Aphex Aural Exciter brings transients to the 48K range, where I can lay off to DAT...

But for live use, the Peavey has one thing going for it in spades: LEVEL. Given, we think of Peavey as that ugly face that pops up on C8 startup screens, and we consider this work as a corporate mark of mediocrity...

But nobody bothered to tell Peavey that, and consequently, the KB300 remains the LOUDEST and cleanest amp a keyboard player can buy. It also represents the best amplification system for the working keyboard player for under \$1500. And list on the amp is \$599... Full steam ahead...

Pat Finnigan

TH:

Having just read "Major Changes at Ensoniq Signal the End of an Era" by Sam Mims in the latest TH. I'M WORRIED!

I've had my TS-12 for almost five years. It is not used professionally so it doesn't get the use it would if being used by a professional. Nevertheless, from reading TH I realize that sooner or later, like the cat, it's likely to die and Malvern won't give a damn nor will they help me.

During these past five years I've created a collection of songs, orchestrations, musical sketches, etc. which I've saved to floppies. I have two questions:

1 - Is there any way to play those floppies other than on a TS-12?

2 - If I had to replace the TS-12 tomorrow, is there anything out there that comes close to what it can do? Anything NOT made by Ensoniq/Emu?

I would appreciate your recommendations or suggestions.

Thanks,
Bob Seiden
rseiden@idt.net

[PF - Bob: (1) See the response to Dr. Glenn Losack's post about three emails above yours...

(2) The Yamaha EX5 has both wavetable and sample playback capabilities: point your browser to: <http://www.yamaha.com/cgi-win/webcgi.exe/DsplyModel?gSYS00005EX5>

I've heard the Yamaha is a nice piece but requires the SCSI option to be as flexible as the TS-series, and the Yamaha loads samples MUCH slower than an Ensoniq product. Just my \$.02]

TH:

I have a TS-12 which I use for musical fun and games at home. It doesn't travel. I use a pair of small amplified Bose speakers to play my "creations." I have two problems with them:

1 - They tend to distort as the volume rises.

2 - Their reproduction of multi-layered sounds/polyphony is muddy.

Do you have any suggestions regarding a small use-in-the-finished-basement sound system (with a sub-woofer) that I can plug into for better sound quality? I guess I'm looking for an appropriate multi-media system.

Thanks,
Bob Seiden
rseiden@idt.net

[PF - Bob: The real question here is how much you want to spend on this type of system. You can get away with a simple stereo receiver of around 30 Watts/channel and a pair of decent "hi-fi" speakers for a couple hundred bucks. The beauty of this type of system is you can always add components (cassette recorder for taping the TS-12), CD player, etc., and build it into a component stereo system.

You could go the mixer/power amp/speaker approach, which is equally flexible, but will cost quite a bit more for this added flexibility. Expect to pay a couple hundred bucks for a mixer, couple hundred for a pair of speakers, and a couple hundred bucks for a stereo power amp. The beauty of this type of system is that it can double as a sound system for your TS if you want to take it out and play with a band.

But if that's not a priority, a reasonably-priced receiver and a speaker system with a subwoofer (Cambridge Soundworks, for example) will work fine. The Alesis Monitor One's and Point Sevens seem to be very popular, but I'm biased toward higher end stuff myself. In any case, a decent sized receiver and home stereo speakers should fill the bill just fine, offer a radical improvement in sound quality, and represent an economic compromise between the entry-level "multimedia" stuff and the PA-equipment stuff, as well as a better sonic value for low-to-medium power applications (like your basement) with the accent on flexibility and upgradeability...]

TH -
Re: Ensoniq repositioning (Issue #167)

"This new move signals that, if there will be future keyboards carrying the Ensoniq name, they will most likely be designed and built in Scotts Valley, California by Emu."

For the record: "Any sufficiently advanced technology is indistinguishable from magic."

The magic of Ensoniq keyboards vs. the magic of Emu products is evident in the sales figures: e.g.: to wit, every Emu since 1984 was prefaced by 10 Ensoniq keyboards BEFORE the merger. Way to dispose of the competition (and a possible market). Keep wondering/wondering, cause...

I got your Carnival right here, Scotts Valley...

Pat Finnigan

Dear sirs,

I am trying to locate some technical support for my ESQ-1 that is having problems. Ensoniq no longer supports this keyboard, and neither does my local Ensoniq dealer. Is there anyone out there that is offering parts, or schematics? I am happy to pay for help.

Thanks,
Layne Boothe
lboothe@worldnet.att.net

[PF - Layne: Contact Syntaur Productions. URL is www.fatsnake.com/syntaur. They buy broken Ensoniq keyboards for parts. They just might be able to help you out...]

Dear Sirs,

I have had some problems finding tech support for my ESQ-1. Problem #1: I have a battery low signal; How do I replace the battery, what type is it, and where is it in the System? Also I have Operating System 3.10 and understand the current system is 3.50. How do I get an upgrade?

I am also using my ESQ-1 with a Yamaha TX81Z and have a new Gateway G6-450 Computer (has a Pentium II 450 processor, 10GB Hard Drive, 128 MB RAM, DVD & Philips CDR-rewritable drive, Sound Card Creative Sound Blaster Audio PCI 64D using ENSONIQ Drivers). Is there any info you can help me with in connecting my ESQ-1 & the TX81Z to my computer system?

Thank you,
Gary Bosk,
garybosk@mint.net

[PF - Gary: The battery in your ESQ-1 is a 2/3 AA 3.6V lithium battery with leads. Most music stores carry these or have access to them, so your local music tech should be able to replace it without a problem. To bag the 3.5 OS I'd contact Syntaur Productions (www.fatsnake.com/syntaur)...

As far as hooking your computer up to your ESQ, since it's a Creative Labs Sound card, I'd contact Creative Labs directly (although Gateway probably will be faster and easier to contact).]

Hi, guys,

I'm the happy owner of a July 1991 vintage SD-1 which has suddenly decided to tweak my nose with an odd problem. I created a Performance Preset in which two programs are active and split on the keyboard. One program tops out at C5 and the other takes over at C5+. The lower program is transposed up one octave and the other uses it's ** patch select. All these edits are there to facilitate a live performance and no other modifications were made. Here's the bug: In Sounds mode, both programs behave normally, but when the Preset is selected, the program on the upper portion of the keyboard does not respond to the footswitch and will not sustain, even when the SD is returned to Sounds mode. The lower program sustains normally. Programs in all other Presets also sustain normally. In Sounds mode, all other programs behave normally. Since the offending program was in the Internal bank, I re-copied it into that bank from the Ensoniq disc from where it originated. It then sustained normally in Sounds mode until I selected the preset, when the sustain no longer functioned on that program. I tried saving the preset to a different location with the same results.

I'm sure I'm missing something basic here that's caus-

ing the odd behavior. It's not a crucial problem, but it is potentially annoying. Any thoughts?

Thanks for your time and sage advice. We're sure gonna miss the TH and its colorful and inspirational cast of characters after you pull the plug.

Many thanks.
Bill Wilcox
bwilcox@hcarhitects.com

[PF - Bill: I've tried to duplicate the problem, and I can't. My SD1 is a 32-voice running O.S. 4.10 with the 4.10 ROM, so possibly your issue revolves around the older rev of the SD1 or an older OS/ROM combination.

Try reinitializing the keyboard by holding down the "Presets" button and pressing program button #1. Select "Yes" when the display prompts to erase all memory and reinitialize. Then reload the OS and your programs to see if the problem follows your particular patches/presets.

If you are running an older version of the OS, contact Ensoniq directly at 610.647.3930 to obtain the most recent OS and ROM for your SD1.

...and ping us back with your results. We may need a bigger hammer...]

[Eric Montgomery (Emu<>Ensoniq Technical Sup-

port) - After you have checked your OS, and you find that a ROM chip is necessary, you can still contact Ensoniq, but for a service center. The chips for the SD-1 are only available to authorized service centers. I am sure some will ask, "Why is it available to people that have MR's and not to something like the SD?" The answer is that the SD-1 is not UL-approved for end user installations. If you say why again, the answer is because the Power supply is not covered in that unit, in the MR or ZR, it is covered. If you say why again, you don't want to know what will happen to you... Ha ha!

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>]

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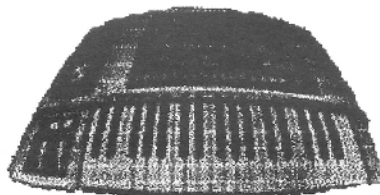
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