

Transoniq

Hacker

The Independent News
Magazine for Ensoniq Users

Ensoniq Unveils Powerful New Multi-Platform Digital Audio Workstation

Ensoniq

Exciting New 24-bit Digital Audio Solution From Ensoniq Delivers New Levels of Power at a Stunning Price.

On January 16, 1997, Ensoniq Corporation introduced PARIS, a revolutionary new 128-track, 24-bit professional disk-based digital audio recording system.

PARIS Professional Audio Recording Integrated System is a versatile, expandable recording, editing, mixing, and processing environment. The core system consists of the Ensoniq EDS-1000 PCI card and a cross-platform CD-ROM loaded with software that can be run under either MacOS or Windows 95/NT operating systems. The PARIS software provides an intuitive and highly responsive graphic interface for the system's integral automated 128-track digital mixer, complete with dynamics processing, four-band parametric EQ, aux sends and real-time effects, including highly realistic reverb. A plug-in architecture supports third-party development of additional effects and software features. PARIS also supports the use of multiple cards to further extend real-time processing power and I/O capability.

The EDS-1000 PCI-compatible card is equipped with connectors for an Expandable Input/Output System and a dedi-

cated Hardware Control Surface. Input/output options include a basic two-channel audio external interface, as well as an expandable modular mainframe. The mainframe's basic configuration provides an essential complement of analog and digital I/O, as well as video and word-clock synchronization. The mainframe also provides expansion slots for a family of modules designed to allow the user to fully customize the system configuration. Add-on modules will include Analog I/O (XLR and TRS jacks), Digital I/O (S/PDIF and AES/EBU), ADAT optical, Tascam TDIF, and SMPTE Timecode units.

According to Ensoniq Project Leader John Senior, "The EDS Hardware Control Surface has been specifically designed to function with the PARIS application software. It dramatically improves user ergonomics by providing immediate physical access to all of the most important control features." Features include 16-Channel Faders; a Master Stereo Fader; rotary controls for EQ, aux sends, pan and control room monitor level; a high resolution jog/shuttle wheel; transport controls with autolocate; numeric keypad; mute plus solo buttons.

This unprecedented package combines

In This Issue ...

Articles:

- Ensoniq Announces PARIS
Ensoniq cover
- MIDI In and MIDI Out on the MR-61/76
Tony Ferrara 3
- Instant Beatles Guitar!
Tom Tracy 4
- But Sirius-ly, Folks...
Dan Rohde 6
- Doin' The TS Shuffle - Part II
Tom Tracy 8
- Sampling 101 - Part III
Tom Shear 12
- Vintage Synth: EPS Classic
Pat Finnigan 15

Reviews:

- Syntaur Production's MegaDisk
J. D. Ryan 11
- Basement Tapes: Eirik Lie
Steve Vincent 13

Regular Stuff:

- Random Notes 2
- Classifieds 17
- The Interface 18
- Transoniq-Net 27
- Hacker Booteeq 31

Ensoniq's award winning 24-bit DSP technology, innovative card design, and advanced manufacturing techniques to create a system that offers incredible 24-bit high quality sound.

"This is the first time that such a powerful system could have been developed," emphasizes Ensoniq president Albert Charpentier, "Our new ESP-2 chip, which was designed specifically to handle digital audio, gives PARIS a distinctive advantage over any competitor's design. The improved performance of the PCI bus, in addition to offering cross-platform advantages, also makes it possible to implement PARIS's powerful audio architecture. Ensoniq's experience in digital audio and multi-media have been combined to bring the next level of performance to our customers."

PARIS is the result of a long-standing joint development program between Ensoniq and Intelligent Devices, a firm responsible for a number of highly successful Mac-based DSP and processing software applications. Intelligent Devices has spent the past year writing intuitive, application-specific software for PARIS, including the user-configurable Digital Mixer and Object-Oriented Editor windows.

"Intelligent Devices is excited to be providing the operational software and system interface for PARIS," confides ID president and software designer Stephen St. Croix. "As a leading developer of powerful audio software for PowerPC and Windows environments, we have an excellent understanding of the functionality and user interface features that today's professionals need in this type of product. We've been designing workstation systems for years, and have been carefully listening to our user's real-world requirements for a

truly modern Virtual Studio."

"PARIS is the integrated disk-based multi-track recording, editing, mixing and MIDI system we have always wanted to do! It even has after-market DSP such as compression and true reverb built in!" Intelligent Devices is currently shipping the award winning AD-1 Pro Audio Analyzer, the new IQ Intelligent Equalizer, and the exotic SES Speech Extraction System, designed for forensic voice applications.

Ensoniq has established a strong presence on the World Wide Web at www.paris.ensoniq.com to serve as an interactive focus for PARIS product support, and will be providing telephone Customer Service as well as e-mail services for users. "Generous and competent support is essential for today's computer users," stresses Ensoniq vice-president Dan Garrett. "In the past, too many workstation users have been disappointed with poor or ineffective support. We are committing the resources and staff to ensure that everyone who needs after-sales support will receive it quickly and efficiently."

PARIS provides speed, power and expandability at prices that are revolutionary. The basic system's low entry cost, together with transparent cross-platform functionality and open-ended expansion options, are destined to make PARIS a compelling solution for anyone working with audio, including musicians, project studios, multimedia producers, broadcast and post-production facilities.

PARIS is a trademark of Ensoniq Corp. All other brand or product names are trademarks or registered trademarks of the respective holders.

Front Panel

RND ()

Ensoniq News

FAQ on Ensoniq's phone system — Ensoniq's phone system now includes an FAQ (frequently asked questions) section. This information is available 24 hours a day, seven days a week. The FAQ includes answers to the questions their technical support department receives most often. This includes SIMM compatibility, SCSI compatibility and current OS versions. If readers have additional information they would like to have included, they can e-mail Steve Coscia at stevec@ensoniq.com.

NAMM show 1997 — At the recent Winter NAMM Show in Anaheim, Ensoniq Digital Systems introduced

PARIS (Professional Audio Recording Integrated System) and received a very enthusiastic reception from the music industry. The Ensoniq booth was busy from the start and each subsequent day at the show brought more people and more excitement. The groundswell kept building as dealers, press, third party developers and even competitors kept coming to the booth saying, "Everyone tells me I simply must see the PARIS presentation." *Mix Magazine* columnist and Intelligent Devices president Stephen St. Croix made our presentations and he was incredible. Industry veteran and longtime friend Craig Anderton stopped by several times during the show and said that he believed that PARIS was the hit of the show. Needless to say, Ensoniq is very excited about PARIS and is working hard to bring this exciting new product to market in the spring.

Hacker News

Corrections — Just doing our part to add to the confusion... Last month's article on Ensoniq file formats mentioned that the MR-61 and MR-76 can load .WAV, .AIFF, and EPS/ASR sounds. Well, they can load the

EPS/ASR sounds *after* they've been converted to .WAV or .AIFF.

And, the Basement Tapes section in Issue #139 had the incorrect address for Preston Klik. It should be: 5602 N. Ridge, Chicago, IL 60660.

MIDI In and MIDI Out on the MR-61/76

Part One

Tony Ferrara

This brief article addresses the underlying concepts relating to the use of the MR-61/76 in two different ways:

A) Using the MR as a MIDI keyboard controller

B) Using the MR Keyboard as a multi-timbral MIDI target or "tone-generator" in much the same way that you might use the MR-Rack, ASR, TS, etc. in conjunction with one of the popular computer-based software sequencing programs (I'll discuss this in a follow-up article).

Although the MIDI Out page is located in SoundFinder Mode, it is important to remember that its function is quite different from the MIDI behavior of the MR when playing sounds normally in SoundFinder Mode; once MIDI Out is invoked the MR begins receiving in Multi-Mode using the sounds in the 16 Track Recorder, instead of Poly-Mode using the sounds in SoundFinder.

A major source of confusion relating to this issue stems from the fact that the Local On/Off function in the MR keyboard's sequencer is implemented quite differently than Local On/Off in any of Ensoniq's previous synthesizers or samplers.

Local On/Off, for clarification, is used most commonly in a configuration where the MIDI In and MIDI Out of a keyboard have been connected to the MIDI In and MIDI Out of a computer or other external sequencer. Most external sequencers will automatically re-send, or "loop" any data that is received by the computer's MIDI In back to the MIDI Out. This allows you to easily combine the "live" data with the previously recorded tracks during record or playback, and transmit that information to all

available MIDI devices connected in series to the MIDI Out of the computer.

The major snag occurs when the keyboard controller that is generating this information is also one of the MIDI sound generators connected to the MIDI Out of the computer. Every note that is being played live will sound twice! The first note occurs because the keyboard generally plays the internal sounds of the keyboard by default, and a voice is triggered when the data is looped through the computer and arrives at the MIDI In of the same keyboard from which it was generated.

As a result, most keyboards nowadays allow users to interrupt the MIDI communication between the actual keyboard assembly mechanism of a synth or sampler and its internal tone generation capabilities; this enables users who are working with an external computer-based sequencer to avoid experiencing the dreaded plague of note-doubling.

Ensoniq's method of dealing with the MIDI Through issue on previous models of keyboards and modules was to implement a user-definable MIDI Track Status parameter. For example, the TS had the following Track Status choices available: SEND/RECV, SEND, RECV, MIDI-OFF, VOICE-OFF, LOCAL-OFF, and MIDI-LOOP. By changing this parameter, a user could specify whether the notes being triggered by the keyboard would play only the onboard sounds, transmit external MIDI only, or play both internal sounds and transmit to an external MIDI target.

Although many advanced users have no conceptual difficulty with this, it may not be very intuitive to the

novice. The MR-61/76 assumes an approach that was intended to eliminate the problem, yet still retain enough flexibility to suit most of its users. What makes it so easy to overlook is the fact that the implementation is very straightforward, and not apparent to users who expect to see the traditional MIDI OUT parameters that they have come to know and love.

The MR keyboard's version of Local Off/MIDI OUT works as follows:

1. Press the Select Sound button.
2. Using the Parameter Knob, turn clockwise until the screen says "Select performance presets?"; then turn back one to the left to select MIDI-OUT instrument sound status.

There you go, that should do it! You should then be able to play your MR keyboard and trigger an external MIDI device to your hearts content. But wait — didn't I say something about Multi-Mode?

Well, now that I've kind of explained the basic overall concepts, I promise to actually go into greater detail in regard to MR Keyboard MIDI In and MIDI Out Stuff. Next time, I'm even going to discuss using the MR Keyboard as a multi-timbral MIDI target in conjunction with a computer-based MIDI sequencing program. See you then!

Special thanks to the illustrious Bryan Pape of Ensoniq's Beta Test Program for his input and insight in the writing of this piece. ■



Bio: Anthony Ferrara is working on some pieces (using Ensoniq instruments exclusively!) to be used as show themes and background music for independent WYBE TV 35 of Philadelphia.

Instant Beatles Guitar!

— From Eric to George

Tom Tracy

Maybe I should call this article something really clever like "Now Who's Weeping?," but it doesn't really matter what it's called. This is one of those DP/4+ presets that I've become quite fond of, and I'll be using it on my current recording project "Longing" with the band Mercy Street. This guitar-based preset is deeply Beatlesque and has become a mainstay in my arsenal of guitar effects.

Though I'm so tired of many of the existing presets, it's quite easy to tweak a few parameters or change an algorithm and get exactly what you want. If you've been using a DP/4+, I'm sure you've discovered that you've got an incredibly versatile effects processor, and I imagine it's gonna be impressing folks for years to come.

This new preset, what I affectionately call "The Quiet One," essentially converts the Config preset named

"Domino's Strat" (Eric Clapton Layla-era) into more of a classic George Harrison guitar tone. This preset is optimized for use in a mono guitar system, *not* stereo. You know, guitar to DP/4+ to mono guitar amplifier (use a tube amp for added warmth, but don't overdrive the tubes — keep it clean). This is ideal for solos in your live gigs, and for studio recording, just send output 1 to the mixing console (and think "George Martin").

Select "Domino's Strat"

1. Press the Select button, then the Config button.
2. Turn the Data Entry Knob to select Config #95 Domino's Strat.
3. Press Select. You might want to try this one for a bit, if you're in a "slow-hand" kinda mood. Set the input

level so that the red peak light rarely flashes. Set the Output knobs to a comfortable listening level. When you're ready to move on with our magical preset tour, come aboard and we'll get back to business.

Selective Tweaking

For the following parameter tweaks, press Edit, then use the arrow buttons to select the parameters, and the data entry knob to change their values.

In Unit A (DigitalTubeAmp)

PreEQ PreAmp Gain=+06

Amp Drive Gain=+24

Amp Level Detect Attack=3ms

Amp Level Detect Release=100ms

Amp Waveshaper Onset Level=-12

Amp Waveshaper Last Table=07

Amp Waveshaper Table Slope=003

Amp Tube Bias=25

Amp Output Level=50

In Unit B (Tunable Spkr 2)

Speaker Output Gain=+03

Noise Gate Off Below=-45

Replacing Algorithms

In Units C and D, we need to replace the existing algorithms with more appropriate algorithms to give us the "George" sound:

1. Press Edit, then the Unit C button.
2. Press the left arrow button until the name of the algorithm (Parametric EQ) is flashing in the display.
3. Turn the data entry knob to select 1-unit preset #76 Rotating Spkr.
4. Press the Unit D button.
5. Press the left arrow button until the name of the algorithm (Large Plate) is flashing in the display.
6. Turn the data entry knob to select 1-unit preset #50 Small Room Rev. You may notice that the LED display is already flashing 50. Turn the knob anyway down a few numbers and then back up to 50 to properly reset

the hardware and select the correct algorithm. You should see Small Room Rev in the LCD display.

One More Tweak

1. Press the Edit button, then the Config button.
2. Press the right arrow button to select parameter #04.
3. Using the data entry knob, change it to AB — CD Routing=Parallel

One More Tip

If you want to use a CV-pedal as a volume control, assign it as a controller for both Units B and D (remember, they're parallel). In both units B and D, set up the following parameters:

Mod1 Source= Cntrl-6 DP4 Analog CV In

Mod1 Destination Parameter= 002

Mod1 Param Range Min= 00

Mod1 Param Range Max= 99

It's also a good idea to disable any other modulation. This will prevent freaky things from happening.

Name and Claim it

I know you're gonna love it, so it's time to save it. I prefer saving all my custom presets as Configs. That way they're always together where I can easily find them, and all the routings are saved with 'em, too.

1. Press Edit, then Config.
2. Press Write.
3. Move that data entry knob until you find the RAM location that you want to use to save this preset.
4. Press Write again.
5. Now it's time to name it. Use the instructions in that well-written musician's manual to name your preset. Call it whatever you want. Be free. Be creative. Let your hair down. Or maybe just call it "*The Quiet One*."
6. Press Write again. You did it! You did it!! Ha ha ha ha! Okay, quiet, quiet..

The Final Step

Plug and play. Don't be up all night now, and don't give up your day job just yet. But have a good time, and practice, practice, practice! Oh, and buy my album, too. ■

Bio: Tom Tracy is an artist, musician, and an all-around good guy currently recording weird instru-

ments with the band Mercy Street for their soon-to-



be-released album "Longing." But you already know that. He also apologizes for the shameless (ab)use of Beatle lyrics and phrases throughout this article. Of course if you don't like it, let it be.

But Sirius-ly, Folks...

Dan Rohde

Before the Chicago Bulls basketball team adopted the song they use as background music when they introduce their players, which my nephew Greg calls "*Da Bulls' Song*," it was titled "*Sirius*" by the Alan Parsons Project from their album *Eye in the Sky* (1982). Though it has probably suffered from overuse, "*Sirius*" is an awesome instrumental that begins with a deep, rumbling analog synth tone, then adds a kick bass drum, a clavinet (sort of) sound, power guitar chords, violins, lead guitar, etc., eventually fading into "*Eye in the Sky*."

I've created this patch to allow you SQ, KS, KT users to play "*Sirius*" with a live band or your own drum/bass/violin sequence. Voices 1 and 2 are the Clavinet (played on top), while Voice 3 is a pseudo power chord sound (played below). Clavinet Variation under Waveforms has a little more punch to it than plain old Clavinet, but either could suffice for Voices 1 and 2, as could many other waves.

Let's start with the Effects. In fact, let's start by turning all the Voices OFF since Compression+Distortion+Reverb is EXTREMELY DANGEROUS to the ears if not handled

carefully, due I believe to the Plutonium pellet that powers this KS-32 effect. The settings for FX1 provide plenty of distortion without the unwanted shrieks and whistles that remind one of the Keystone Cops if they hadn't been in silent films and if they had been played by dogs and chickens. But Sirius-ly, folks... for a little more movement in Voice 3, try increasing the Flange Rate to 16 or 17. FX2=10 gives just enough Reverb for the Clavinet.

Voices 1 and 2 are identical most ways, but there are a few very important differences. Voice 1 is programmed to sound at the same instant the key is depressed, whereas Voice 2 has a Delay Time of 135. Together these settings produce two notes, one delayed just enough to match the 112 bpm tempo of "*Sirius*." By setting Semitone=+11 under Pitch for Voice 2 and Keyboard Tracking =Off, only a B will ever sound. Therefore, while you play the ascending eighth notes of the Bsus4 arpeggio, Voice 2 will always echo a B, giving you a sense of 16th notes that are just too darn hard to play evenly for more than two and a half measures, for me anyway. The finger technique required to produce an even tempo is a little like the basketball drill where you use alternating hands and fingertips to



Played as eighth notes...

...but sounds like sixteenth notes

KS/SQ/KT Prog: Sirius

By: Dan Rohde

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Waveform	Waveform	StringWv
Wave	ClavVar	ClavVar	DigiPiano
Delay Time	00	135	00
Wave Direction	-	-	Forward
Start Index	-	-	-
MODSCR	-	-	-
MODAMT	-	-	-
Restrk Decay	20	20	20

PITCH	1	2	3
Octave	0	0	0
Semitone	00	+11	00
Fine	00	00	00
ENV1	00	00	00
LFO	00	00	00
MODSCR	00	00	-
MODAMT	00	00	-
KBD Ptch Track	On	Off	On
Glide	Off	Off	Off
Glide Time	-	-	-

ENV1	1	2	3
Initial			
Peak			
Break			
Sustain			
Attack			
Decay 1			
Decay 2			
Release			
Vel-Level			
Vel-Attack			
Vel Curve			
Mode			
KBD Track			

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

FILTER	1	2	3
Filter 1	2Lo	2Lo	3Lo
Filter 2	2Lo	2Lo	1Lo
FC1 Cutoff	127	127	70
ENV 2	00	00	00
FC1 KBD	00	00	00
MODSCR	Wheel	None	-
MODAMT	+10	-	-
FC2 Cutoff	85	85	64
ENV2	00	00	00
FC2 KBD	00	00	00
FC1MOD-FC2	On	-	-

ENV2	1	2	3
Initial			
Peak			
Break			
Sustain			
Attack			
Decay 1			
Decay 2			
Release			
Vel-Level			
Vel-Attack			
Vel Curve			
Mode			
KBD Track			

AMP	1	2	3
Initial	99	99	99
Peak	99	99	98
Break	75	75	94
Sustain	00	00	88
Attack	05	05	00
Decay 1	15	15	52
Decay 2	15	15	72
Release	20	20	20
Vel-Level	13	13	13
Vel-Attack	00	00	00
Vel Curve	Linear	Linear	Linear
Mode	Finish	Finish	Normal
KBD Track	00	00	00

OUTPUT	1	2	3
VOL	60	60	55
Boost	On	On	Off
MODSRC	-	-	-
MODAMT	-	-	-
KBD Scale	Zone	Zone	Zone
Key Range	B4-G7	B4-G7	A0-B3
Output Bus	FX2	FX2	FX1
Priority	Med	Med	Med
Pan	-14	+14	00
Vel window	>000	>000	>000

EFFECTS — CMPRSS & DIST & VERB		
FX-1	50	FX-2 10
Decay Time	40	HF Damping 79
Flange Rate	15	Compression 66
Dist Level In		10
Dist Level Out		3
Revb-Cmprss Fdbk		+05
HiPass Cutoff		33
LoPass Cutoff		46
MOD (Dest)		-
BY (MODSRC)		None
MODAMT		-

sustain a fast, even dribble an inch or two above the ground.

Amp settings for Voices 1 and 2 are also very similar. They both cause the Clavinet sample to reach full amplitude immediately and then Release quickly with no Sustain. Mode=Finish makes sure that each key down will run through the entire Amp envelope, so your dribbling keyboard technique doesn't have to be absolutely perfect. Of course, even though all those Bs are B-ing taken care of by Voice 2, an uneven tempo will sound like crap.

Under Output, Volumes for Voices 1 and 2 are designed to be in the same gymnasium as Voice 3, so if you change one of them you'll need to change the others. Obviously they could be MUCH LOUDER, eh? Voices 1 and 2 both use Keyboard Scale=Zone and Keyboard Range B4-G7 so they don't overlap with Voice 3 below. Output Bus=FX2 for both the Clavinet voices so they receive only the Reverb, not the Distortion part of the Effect. The Panning provides a little rapid back-and-forth stereo, which you can increase in both directions if desired by increasing the positive and negative Pan values.

Voice 3 actually turned out better than I'd hoped, con-

sidering I haven't always been thrilled with the Distortion effect in my KS-32. Though I started with the Electric Guitar sample, Digital Piano seemed to produce a better quality of distortion throughout the key range. The settings are pretty straightforward, with no LFO or Envelopes 1 or 2 in use. You could program the Pitch and LFO pages to produce a little movement with Pressure, but... naaaah. The Flange gives it enough. Voice 3 could also easily be programmed to a more METAL PIERCING timbre by raising its Filter 1 and 2 cutoff values.

So, there you have it, the Pseudo Sirius patch, not to be confused with the Insincerity patch still under development. Now, when the Bulls come on WGN, you can turn the TV sound off and play the beginning of Alan Parsons'



great tune while the Jordan-Pippen-Rodman crew jog out to the spotlight at center court! ■

Bio: Dan Rohde is looking for a good bass pond and a baby blue '55 Chevy Nomad to get there in.

Doin' the Shuffle

Part 2 — External Shuffling Sounds in the TS-Series Keyboards

Tom Tracy

In the first article, we covered how to shuffle sounds that already exist within the TS keyboard. In this episode, we'll cover the second, and more advanced, of the two scenarios mentioned in the first article. This scenario deals with external sound shuffling.

You've created a great sequence, but you just can't seem to find the exact sound you need. Maybe the sound you really want is located elsewhere, like on a TSD floppy. How is it possible to load just that one sound into the TS without blowing away everything you've done?

In order to do this properly, you must have at least one floppy disk formatted for use with your TS keyboard. I'm also assuming that you have at least one of the TSD disks created specifically for the TS Series keyboards. (See the Storage section in the *TS Musician's Manual* for more information about formatting floppy disks. If you're interested in purchasing a TSD disk for your TS Series keyboard, call Ensoniq at 610-647-3930 and ask for the Accessories Department, or visit a participating Ensoniq dealer.)

Step 1 — Save Your Work

Once again must I remind you of the importance of this step? Save your work! In this scenario, you've already created a sequence, but you haven't found the "ultimate sound." You don't want to lose that sequence or any other information by loading in data from the TSD disk, so SAVE YOUR WORK. Save your work as a 60 SEQ/SONG file type. This will save your current sounds and sequences all at once in one file. (See the Storage section in your *TS Musician's Manual* for more information about saving files. You do read your manual don't you? It is one of the best manuals ever written — the cream of the crop...)

This is a very important step, one that I cannot stress enough. After you find the ultimate sound, you will need to reload this 60 SEQ/SONG file back into the

TS. Besides, it is always good to backup your work, even before it's completed. Once you start shuffling things around, you may lose something that you later want to recall.

Step 2 — Internal Inventory Investigation

This step is important. You need to step back, re-evaluate, see what you have, and see what's available:

1. Listen to the sequence (or sequences) again. Make a mental note about what sounds you'd like to hear in your compositions. You may even want to write these down, so you don't forget.
2. Stop the sequencer, press the Sounds button, and re-listen to the sounds within the TS Series keyboard. Make a mental note as to which sounds you are sure you will use, and which ones you are sure you will not use in your sequences. You have 120 RAM locations, and it's unlikely that you will use all of the 120 RAM sounds in your sequences. There's bound to be some sounds in the two RAM banks that you're sure you'll never use. Make a note about this, because you need to load in your ultimate sound (or sounds) into a RAM location(s) in order to use them with your existing sequences.
3. If you're sure that there's no sound in your unit that comes close to what you want, it's time to move on to the next step.

Step 3 — Begin the External Sound Search

After you've saved your work (as in Step 1), listen to the sounds available on the TSD disk:

1. Insert the TSD disk into the floppy drive (label facing up).
2. Press the Storage button twice.

3. Using the data entry controls, locate either the 120-PROGRAMS file, or the 60-SEQ/SONGS file that relates to the particular TSD disk in the disk drive (the 60-SEQ/SONGS file will also load in any related demonstration sequences, giving you an opportunity to hear some of the sounds in a musical context.

4. When you've determined which file to load, press the upper right display button above *YES*.

5. Press the Sounds button.

6. Now use the BankSet, Bank, and display buttons to select each of the newly loaded sounds, and play the keyboard to hear each sound.

7. When you've found a sound that you'd like to audition in your "original" sequence, you need to save that sound individually to a formatted floppy disk.

Step 4 — Saving an Individual Sound

1. Make sure the sound that you want to save is

selected (underlined).

2. Press the Storage button.

3. Press the lower-middle display button under "DISK."

4. Press the lower left display button beneath *SAVE*.

5. Move the data entry slider all the way down (or press the down arrow button) until TYPE=1-PROGRAM is selected.

6. Press the upper right display button above *YES*.

7. You can rename the sound at this point, but let's not.

8. Press the upper right display button above *YES*. Your TS-Series keyboard saves the sound to the floppy disk, and then returns to the Save File display.

9. Press the Sounds button. Now you can search for other sounds that you'd like to audition in your original sequence.

For ENSONIQ Samplers

Multiply the power of your ASR-10 or EPS-16 PLUS by adding new features! Each **WAVEBOY** effect disk comes sound demos and a deluxe instructional manual.

NEW! NEW! NEW! NEW! NEW! NEW! NEW! NEW!

SONIQ DEMOLITION Disk

3 devastating new effects for audio transformation. **GRAIN-STORM** does Granular Synthesis. It pulverizes any input and flings thousands of short audio "grains" randomly across the spectrum. Adjust frequency and time spread from "enhanced" to "unrecognizable." Sort of like sonic spray paint. **FREQ-WARP** is a fun-house mirror for frequencies. It bends pitches unevenly and creates dense inharmonic clusters. Based on the classical analog frequency shifter. Works great for transposing percussion without time-compression or time-smear. **LO-FIDELITY** makes things worse. It can simulate the poor reception of radio, telephone, low-bit sampling (down to one bit!), the Mirage, and more. Combines many distortions and filters into a big chain. May cause hearing loss. For both 16-PLUS or ASR-10. A steal at only \$39.95

RESONANT FILTER

Our most popular effect! Authentic MINIMOOG sound with 4-pole filter and ADSR envelope. Retro-fit your whole sound library. \$39.95



AUDIO-IN EFFECTS

Use the EPS-16 PLUS as an effects processor for guitar, mic, or whatever. 13 factory and 5 new algos, including keyboard-controlled pitch-shifter, NonLin and Plate Reverb. \$39.95

PARALLEL EFFECTS

Put four different effects on four different sounds at the same time. All combinations of reverbs, choruses, flangers, distortions, or delays. \$39.95

The VODER

Really different! Complex filter morphing. Apply a vocal quality to any sound. Like a vocoder, but controlled by the keyboard, not voice input. \$49.95

and we have SOUNDS too!

TRANSWAVE Sound Library

The only Sound Library in the world that contains genuine phase-aligned TRANSWAVES. "27 evolving waveforms from dead-ringer analog to clangorous digital...a must have set" - says reviewer Craig Anderton. Resonant sweeps, Pulse-width modulation, vector synthesis, vocal morphs, FM. Every sweep under real-time control. No pianos. 5 disk set. \$69.

Order today!

All prices include shipping in the US. Overseas add \$6. MC/Visa Accepted. Call 610-251-9562. Fax 610-408-8078. Or send check or money order to Waveboy PO BOX 233 Paoli PA 19301. Void where prohibited by law.

WAVEBOY INDUSTRIES

Repeat these steps for as many TSD disks (or other disk sources) as you have until you've located and saved all of the sounds that you want to use with your pre-existing sequence(s). If you've gone through all of the available TS-specific sounds and still haven't found what you're looking for, maybe what you need is a Sampled Sound. Ensoniq offers a plethora (I said it again) of sampled sounds. To find out what sampled sounds are available for use with the TS Series keyboards, contact the Accessories Department at Ensoniq, or check out Ensoniq's web site where you can view a list of their sampled sound libraries at:

<http://www.ensoniq.com/mid/sounds.htm>

You could also contact their Automatic Fax Retrieval System at 800-257-1439 and request the musical instrument division document catalog to get a list of all the related sound library documents.

Step 5 — The Loading

Now that you've got all of the sounds that you'd like to try out individually saved, it's time to load them along with the original sequence back into the TS Series keyboard.

1. Load in the floppy disk that you used to save the original sequence in Step 1.
2. Press the Storage button twice.
3. Locate the 60-SEQ/SONGS file (saved in step 1) using the data entry controls, and press the upper right display button above *YES*.
4. Load in the floppy disk that you used to save the (1-PROGRAM) single sounds.
5. Press the Storage button twice.
6. Using the data entry controls, select TYPE=1-PROGRAM, and find the first single sound that you want to load.
7. Press the upper right display button above *YES*.
8. Now the display shows the Write Edit Program display. This allows you to select the location where you'd like to load the new sound.

9. Press the BankSet and the Bank buttons to find a location to load in the new sound. Find a location that has a sound you're sure you won't use (see Step 2 earlier), and press the display button closest to that sound name. The display now shows the new sound loaded into the selected bank location.

10. Load in all of the other single sounds you'd like to use in your sequence to different bank locations.

When you copy a sound to another location, it replaces the existing sound. In other words, you lose the pre-existing sound. But remember, since you saved everything in step 1, you haven't lost any sounds forever.

Step 6 — Audition Time

Now that the sequence and individual sounds are both loaded into the TS Series keyboard, it's time to audition the sounds within the sequence.

1. Press the Seq/Songs button and locate the original sequence using the Bank buttons.
2. Press the Seq/Song Tracks button (either 1-6 or 7-12).
3. Determine which track you'd like to use the newly loaded sound on, and press its related display button.
4. Press the Replace Track Sound button (double-click it if you want to replace the sound on the track with the new sound and its effect).
5. Press the BankSet and Bank buttons to locate the new sound for the track.
6. Press the display button closest to the sound.
7. Press the Replace Track Sound button again. The new sound now exists within your sequence.

Repeat this process for any of the tracks that you'd like to change, and I hope to hear your new arrangement across the airwaves soon! ■

Bio: Tom Tracy, no longer a corporate citizen, stands tall as he faces the horizon with his back to the great valley.

Syntaur Productions MegaDisk

J.D. Ryan

For: ASR, EPS, and TS Series.

Product: *MegaDisk*.

Price: \$16.95.

From: Syntaur Productions, 5402 W. 43rd St., Houston, TX 77092,
phones: 1-800-334-1288, 1-713-682-1960.

Because I was drowning in a sea of floppy disks, I had imposed a moratorium against the acquisition of more. I had been spending so much time and attention cataloging, filing, finding, and learning how to use these sound and instrument samples that it began to diminish time spent in composing, practicing, playing and arranging.

And then I see this ad from Syntaur Productions for one disk containing 38 instruments! Well, that's the most instrument-packed disk I'd heard of, and this offering could justify a breach of even my (previously admirable) discipline. Besides, I want more toys. More! More! More! (I know, I need to update my storage/retrieval systems...pass.)

My suspicious nature expected a disk brimming with 38 of the most abbreviated clunks, waps, and stretched-out loops ever assembled within 1585 blocks. Those doubts were dispelled as I dipped my big toe into the frigid electricity of: "Chill Drums" (File No: 1). If you'd rather slip into a warm bubble bath, try discovering these instruments by checkin' the disk out backwards (down arrow file 38). I focused in on a great muted synth sound that was a "Kurzweil K2000" (file 30). I have since used this often as a rhythm track for those humongous full bottoms. Then I found myself in a trance-like state listening to a three chord sequence that turned out to be like "*Ghost Riders in the Sky*." I think I was in the 0* patch select when I bumped the mod wheel up to about 75%. That set up an undulating "swing" feel within this 23 bar sequence that is, well... like horseback riding, at a trot.

One must remember to delve into all the modulators because they are all quite present in Syntaur's trademark way-active programming. The real-time variations available are many, and I found none that were any less than

quite manageable if I restrained myself on the wheel and pedal. Some of the CV pedal functions seem to act a little differently than their description in the very concise and complete documentation that comes with *MegaDisk*. But, be that as it may, these modulations let me sound unusually skilled and I don't tell 'em that it's not my genius puttin' out the heavy vibes. Let them worship me, the fools!

I am delighted to find also that (for the most part) these controller changes are programmed in from the musician's point of view (as opposed to the technician's). That is to say that controllers won't whack the sound out to some radical unrecognizable morph-monster, yet one could start out playing the theme from the "*Match Game*" and end up playing the theme from "*The X-Files*" within the same instrument.

With 38 heavily variable instruments included, I'm only able to touch on a few more individual files before I report my overall impression of *MegaDisk*.

"R&B Wah Wah" gave me nearly as much wah wah as my Morley pedal, what a surprise! File 6 is "SteelDrums," a very proper set indeed (try the ** patch!). I'll not divulge which one, but I'm using one of the 38 on my CD tracks as a piano of all things. Being under 100 blocks, I find that amazing.

Syntaur could've called this collection ".38 Special" or even "*Snub Nose(d) .38*" because it certainly is special, and Syntaur can snub their noses at huge files that don't sound as good as these do. ■



Bio: J.D. is down south being a good boy.

Sampling 101

Part 3

Tom Shear

Okay, so by now, you've learned how to prepare for a sampling session, how to take the sample itself, and how to loop and truncate it. "What more is there?" you ask.

Plenty.

There are several things you can do to further improve your undoubtedly already beautiful sample. The first thing to deal with is memory. Whether you know it or not, your sample is probably bigger than it needs to be. Your sampler defaults to the highest rate at which it can sample. What this means is that in a given snippet of sound, your sampler takes lots of little pictures of the sound which it then puts together to recreate it. A high sampling rate is made up of lots of these pictures and is thus very accurate in reproducing the sound. A lower sampling rate takes fewer of these pictures, so the same sample at a lower sampling rate is technically not as accurate and at extreme rates may even sound grainy and muffled. So why on earth would anyone use a lower sampling rate? Because the higher sampling rates are generally more than you need to get a good sounding sample. If you're sampling something like a cymbal with lots of high frequencies, you'll generally want to use the highest sampling rate (because high-frequency waves are smaller than low frequencies, and at a lower rate, some of these frequencies could fall outside of the pictures the sample is taking). Otherwise, you can probably afford to cut back without any appreciable loss in sound quality. Use the CONVERT SAMPLE RATE command on the COMMAND-WAVE page to experiment. Your sampler is nice enough to let you audition these conversions without saving them until you find something suitable. Once you've converted the sound down as far as you felt is acceptable, your sample will take up less memory! Nice bonus, eh?

Another thing you can do is to experiment with the sampler's synthesis capabilities. These allow you to do things like add envelopes which can modulate the

pitch, filter frequencies, and/or amplitude of your sound. Need to have the sound fade in like strings? Use the envelopes! The envelope pages are also where you assign whether the sound is velocity sensitive (plays louder — or even softer if you prefer — as you hit the keys harder), and how sensitive it is. For a lot of sounds, the extended dynamics can go a long way toward livening up a sound.

Also under the synthesis capabilities is the pitch page. Here, you can tune your sample, assign the range of keys the sample will play in (useful for multi-samples like drum kits), set-up for vibrato (which is in turn fine-tuned on the EDIT-LFO page), and a number of other useful functions. One of my favorite things to do is to finish my sample, then copy the layer (see the COMMAND-LAYER page). Next, select the new layer for editing and go to the pitch page. Tweak the FINE value to about plus or minus 10. Instant chorus-ing! Sure, it's not as flexible as the real deal, but it can sure go a long way toward making your sounds fatter.

If you really roll up your sleeves and delve into the synthesis functions, you're probably going to come up with a bunch of variations (some of them quite different) on the original sound. Fortunately, the PATCH SELECT buttons let you have up to four different variations on the sound available at your fingertips. Just copy the layer or layers that make up the sound, and program the variations into these new layers just like you would on the original. You use the EDIT-INSTRUMENT page to assign which layer or layers go with which patch select. This can be VERY handy in getting around the sampler's eight instrument limit.

Finally, if you have an EPS-16+ or higher, you can experiment with the built-in effects. It seems that a lot of people don't utilize these and just feed everything through the hall reverb. Obviously, depending on what type of sound it is, this might not be appropriate. Play around until you find something you like. The ROOM REVERB is great for drums. The DELAY effects

sound great on leads or even rhythmic sounds if the delays are programmed to match the tempo of the song. The CHOR+REV+DDL effect is a good all-purpose effect that fattens things up just a little bit and lets you add ambience AND echo if you so choose. Feed your organ sample through the ROT.SPKR+REV for instant Leslie. Don't just limit yourself to the expected though... go wild. Feed that drum machine through the distortion... run that sampled vocal line through the ROT.SPKR+REV. You're bound to find something new and interesting.

So there you go. If you've followed this from the beginning, you probably have a pretty spiffy-sounding sample now. As you practice and become more used to sampling and the process of whipping a sample into

usable form, you'll get better at it by leaps and bounds to the point where it's almost second nature. Then, someday you'll come back to this first attempt at a sample and smile, seeing how vastly you've improved from the old days.



Either that or you'll break down in tears because you still suck. Either way, I wish you luck! ■

Bio: Tom Shear could tell you about himself, but then he'd have to kill you.

HACKER BASEMENT TAPES

Steve Vincent

12 Bilder by Eirik Lie

CD: *12 Bilder* (c) 1996

Artist: Eirik Lie

Contact Info: Eirik Lie, Visuell Musikk, PB 6820 Elgeseter, N-7002 Trondheim, Norway; Phone +47 73 52 80 30; Email: eirik-

li@notam.uio.no; Website: <http://www.sn.no/~eiriklie/welcome.html>

Equipment: Ensoniq EPS Classic, ESQ-1 and ESQ-M, Akai S-1000, Korg EX-8000, Emu Proteus/1 and Proteus/2, Korg M1, Roland D50, MKS-20 piano module, RX21L drum machine, Yamaha DD-5 drum pads, Yamaha CX5M music computer, Arp Axxe analog mono synth; Fender Stratocaster, Fender Jazzmaster, Kimbara nylon string guitars; Lexicon LXP-1 and LXP-5, Alesis MidiVerb and QuadraVerb; Macintosh IIvx with AudioMediaII card, Cubase Audio sequencer; Atari 1040ST running Hybrid Arts SMPTE-Track sequencer; Teac A-3340S 4-track multitrack recorder, Teac 2A submixer, Mackie CR1604 mixer, Roland M16 mixer, Korg KMX-122 submixer, NAD 3220 power amp, B&W DM100 monitors; stereo mix to Denon DTR-2000 DAT; DAT transferred to hard disk for final master editing on Mac IIvx using Digidesign Sound Designer II and MasterList; PQ mastered at Strype Audio with TC M5000 compressor on PC-based Sadie system.

Here is Art. Eirik Lie presents "*12 Bilder*" ("*12 Images*"), twelve tracks "originally written for theatre, installations, and other visual contexts," but which stand wonderfully on their own as "pure listening music" as Eirik hopes. And stand they do; these songs evoke

melancholy and darkly whimsical images, practically summoning visual pictures. The CD insert includes twelve photos, helping to set the mood of lightly disturbing imagery. The entire project works excellently, leading the listener into a world of contemplation.

From his letter: "*Eirik started as a guitar player in rock, blues and jazz bands, but has lately moved quite a bit away from those styles as he mostly has worked with music for fringe theatre groups, both as a composer and musician, touring all over Europe (and a short trip to Canada, too). He's exploring new sonic possibilities of the Fender Stratocaster, but most if the music is done with synths and samplers. Most of the tunes have started their lives as sketches on the ESQ-1's onboard sequencer, later to be transferred to a computer-based sequencer for fine-editing. The keyboard player Frode Fjellheim participates as a musician and co-producer on some of the tracks and the whole CD is a kind of basement production, recorded in our own project studios.*"

Some of my favorite tracks from "*12 Bilder*":

Hugin & Munin — This is a three-part montage apparently written for a play adaptation of the Norse myth of Hugin and Munin, presenting an orchestral-sounding backdrop for the play, with windswept and mysterious

soundscapes punctuated by some of the most interesting percussion tracks I've heard (e.g., rhythm is kept by the sound of marching troops, gurgling water, and orchestral sound effects, all superbly sampled). Very tension-building, at times approaching ominous.

112 Par Sko ("112 Pairs of Shoes") — This is a soundtrack for a drama production in memory of 112 victims of a landslide in Verdal in 1893. Apparently performed entirely on Eirik's Fender Stratocaster, this melancholy soundtrack is a collage of minor-chord washes produced who-knows-how. The only insight we have into Eirik's technique here is the brief note on this track in his email, "Strat: All sounds (no overdubs, one take), LXP1: Long reverb." At times it sounds as if Eirik is rubbing the strings with the flat of his hand while holding chords, letting this cavernous Lexicon reverb swell and stretch the chords into what one would swear was state-of-the-art synth pads. Amazing, and beautiful.

Det Var En Lordag Aften ("Saturday Night") — Soundtrack for "Teater Dukker" ("Theatre Puppets") by Petrusjka Teater. The lead melody is played on a sampled reed instrument, perhaps soprano sax (a wonderful sounding sample, by the way; two thumbs up!), and reminds me of the jazz sax stylings of Branford Marsalis.

Istapper ("Icicles") — EPS samples of rattling bones are in the foreground throughout this piece, and are so clear that you'd swear they're dangling from a macabre mobile, swinging in a mysterious breeze just inches from your ears. This ambient piece creates a sort of "scary" mood reminiscent of the middle section of "2nd Impression" from ELP's "Karn Evil 9." Eirik uses the stereo field superbly in many of his pieces, placing different sonic elements in unique and imaginative niches in a three-dimensional soundscape.

Ensom Dame Pa Kafe ("Lonesome Lady") — This melancholy, classical-sounding piano solo loses a bit of its magic by being recorded on the MKS-20 piano module. One can practically visualize a solo ballet dancer weaving a tapestry of lonely feelings, but I wish Eirik had used a good acoustic piano for this track to add the expressiveness and depth of timbre that this beautiful tune deserves.

Ravner ("Ravens") — Another haunting piece, "Ravner" is a soundtrack in three movements for the theatre production "Ravno" by Petrusjka Teater. Imaginative use of raven and owl samples create a whimsical but slightly menacing ambience, and the croaking vocalizations morph from apparently random caws and croaks into a

jazzy pop rhythm backing an ESQ-1 DIGPNO melody.

Ensom Sjomann Med Trekkspill ("Lonesome Sailor") — Written for the puppet play "Grand Apertif" by Petrusjka Teater, this track deserves honorable mention: it is an "accordion" solo using the S1000 accordion sample, and it is very convincing! Take it from a fellow accordionist: I've attempted and aborted trying to create the quintessential accordion sample for the EPS on many occasions. I finally decided that if I want an accordion track on a project, I'll just play my accordion! (I know, brilliant.) But the squeeze-box techniques used by, in this case, Frode Fjellheim, are exceptional. The only thing giving this away as a synth is a perceptible loop in the samples.

Juni — This is the only track on "12 Bilder" even remotely in the pop genre. Written for "Dukkemakerens Drom" ("Puppetmaker's Dream"), this pop ballad is elevated from the category of "been there done that" by the sweet Strat soloing of Eirik.

Dystopia — Like "112 Par Sko," this track was created mostly using Eirik's Stratocaster, weaving his six-string magic over an Arp Axse bass drone. Written for Eirik's video "Night in Dystopia."

While I wish I could hear these musical pieces in their original theatrical contexts, they truly stand alone as wonderful ambient "mood" music. Much more focused and mildly disturbing than what I usually call "new age" music, this CD is rightfully categorized as "soundtrack" because of the constant just-below-the-surface implication that there is something else happening in a parallel universe with the music: acting, visual images, communication in a multi-sensory experience. Eirik obviously plumbs the depths of feeling, visualization and art with this excellently produced collection. ■

Tapes Recently Received

My Scarlet Life (1997), Preston Klik.

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



Bio: Steve Vincent produces demos and CDs at his home-based Portent Music, and can be reached via email at vincent@harboret.com.

Natural Superiority of the EPS Classic

The Seven Cardinal Virtues

Pat Finnigan

Ya know, sometimes it just doesn't pay to doff old gear in pursuit of the new. And as a veteran hacker, you, of all folks, know this to be true. "Ooooh, I can dump my SQ-1 for a coupla hun and buy that new Yamadoodle CSX1 Rap Box," only to find out all your cool sequences don't work on a GM or GS spec synth unless you massage them so much it would have been easier to rerecord them anyway. Yes, HOW well we veterans know, and I'm betting quite a few of you readers have banged your head against the same wall all too numerous times. But our old friend the plain vanilla EPS Classic is going to see a resurgence in popularity; it already has in many circles already. So how come? Why is Old Venerable enjoying such a comeback? It's not a retro thing 'cause this ain't no analog beast that won't stay in tune. It ain't got built-in FX. It's only 48 ppq sequencer resolution. You turn it on and it boots every time. So what gives? Why should you consider buying one (if you don't already have one collecting dust in your keyboard rack)? And especially now?

(A) Poly-Key Pressure. This one feature sets Old Venerable ahead of 98% of all the other keyboards out there. As a matter of fact, outside of the other Malvern flagship synths, I can't think of ANY, off the top of my head, beside the extinct Kurzweil MidiBoard (which never seemed to run longer than three hours without crashing — been there, done that, got the T-shirt), or at least anything remotely in its price range. And if you're doing acoustic guitar parts, the last thing you need is the whole chord modulating at the same fixed rate to sound totally unlike a real guitar (but just like all the other synths out there). Its expressive nature CANNOT be overstated.

(B) Patch Selects. These are missing from the new MR workstations, and I'm sure Malvern's taking a lot of heat and putting up with a lot of grief from this omission. Having four variations of a sound (or four

completely different sounds) under these buttons radically changes the personality of the instrument. Suddenly those eight sequence tracks became 32; I wrote an article on this back in the days when the Hacker hadn't hit a hundred issues; unless you were a veteran Mirage wave mapper you never fully appreciated the ease of editing in this manner. Or this much power; remember, this was 1987.

(C) SCSI. This alone put Ensoniq WAY out front. Once again breaking all the rules, Ensoniq offered an unknown (except to us Mac users back in 1987) storage alternative to floppies that was WAY FAST! Like 4-Mb loads in under 8 seconds fast: just unbelievable hardware we rookies could only lust after. A SCSI card from Malvern was \$299, and an 80-Mb HD was \$1200, but was still \$5000 cheaper than its nearest counterpart, the Emulator. Ensoniq made a lotta friends that year — I was one of them. And now back to 1996 with a gigabyte of space for just under \$200, old Venerable just became the most sought after board on this blue ball (actually the EPS SCSI adapter and compatible 4X Memory expander are the most sought after products). I've talked to 23 people this week about where to find SCSI adapters that are compatible with the now-defunct PS Systems 4x expander, the Maartists 4X, etc. That's more Hackers calling about SCSI stuff this week than the past three months, so something's brewing. Hence this article.

(D) 21-voice polyphony. Sherman, set the Way-Back Machine to 1987. 16-note polyphony was as good as it got back then. After all, that's one of the main reasons MIDI was incepted. So here comes this fledgling company that not only makes this incredible sampler with this incredible sequencing environment, it's a 21-note polyphonic instrument. Okay, for you golden ears we'll allow 44.1k playback of 16 voices. I left my EPS camped out at 30k playback of 21 notes. This option of playback rates has yet to be found in any other key-

board manufacturers' warez.

(E) The OEX-8. Prior to the EPS, the Original Kurzweil 250 was the only keyboard to offer an option to the standard pair of stereo outs. Since the K250 was only 10-voice polyphonic, their \$1100 option languished in service repair stations. So Ensoniq offered an 8-output option for \$399, and all of a sudden, people didn't care about the 6k drop in playback bandwidth when using 21-voice mode on their EPS. And, to date, there are more Ensoniq/OEX configurations out in the world *still* doing pre- and post- audio chores than ANY other sampler to date. I posted for two years with my setup: even wrote an article in the Hacker about how my EPS could inflict MIDI death on any computer used to copy my sequences to in real time (Poly-Key overload). Yes, Ensoniq was movin' music bits so fast in 1987 only the Macintosh IIfx (a 40 MHz '030 machine that was \$10k back then) could keep up with my EPS.

(F) The Ensoniq User Interface and Sequencer. So easy to use and understand, intuitive and functional, I never opened the manual for a week until I started sampling with das EPS. Why didn't all sequencers work this way? Select a track, press record, and play. Press stop and keep or discard your work. Select another track. Repeat until overwhelmed. Just who in the hell are these Ensoniq guys anyway? I'm learning that what I think are accidents on individual tracks when I'm sequencing fit together like a picture puzzle after I've quantized tracks and unmuted them. Jeez, if I really make a bad pass on one track I haven't lost the previous work. Could this be non-destructive editing without a computer-based sequencer? Unbelievable! Hey, what's this? If I double-click on another track, I can play both track sounds? No remapping? Okay, let's double-click on piano, strings. And electric piano: I'll sink this thing. Oooh, NICE sound! How many tracks can I double-click and play? ALL EIGHT? On the fly; in real time? Hey, I gotta go to Malvern and see just who the @\$%^ these guys are. This thing is WAY DEEP; somebody I wanna know did this keyboard. And off I went.

(G) Ease of use. This thing had 19 auto-looping algorithms built-in. BUILT-IN! None of this sample dump (and via MIDI I truly mean dump) to Samplevision, AudioMedia or Sound Tools massage. I can sample the most difficult of sources, and within five

minutes, get a near-perfect usable loop. And if I torque on it for another five minutes, it'll take up about a third as much memory after I move loop position and truncate. Man, this much power, this easy, there's something illegal about this box. I left for Malvern the next week. And learned more than I could ever hope to repay in kind...

No, the EPS Classic is not going gentle into that good night. It's going full tilt gonzo every night in more clubs and venues than we can count, in more production houses that have more work than budget, and when you consider the above reasons, I'm only surprised Ensoniq quit making it. It loads faster than any of the current line of products (because it's only a 4-Mb machine), it's unbuffered SCSI lines (so they whine at high gain levels), it's 13-bit (yeah, not as clean as 16-bit) (but smaller files), it sequences and samples elegantly, it sports Poly-key aftertouch, will stack sounds/tracks 8 deep in live performance, has MIDI I/O, is stereo with options for 10 discrete outputs. Do you realize...

That the only non-Ensoniq boxes currently being sold (or even manufactured, for that matter) to match the spec list of the 1987 EPS is the K2000/2500 and the Emulator3/4? And how much are they? How much is a used EPS Classic? Can you get a motherboard swap for *your* Kurzy or Emu for \$250 when the warranty runs out? Back up and running in three working days? Oooh, I forgot the onboard FX, 43 more voices, and 88 notes of the 1996 K2500 & Emulator 4; oh; that's why they're \$3500 more than a Classic.

No, you're gonna have to unload your wallet for a box as powerful as Ensoniq's 2nd generation Classic. And in live performance, the speed of load times, the flexibility of use/configuration is unsurpassed. By the way, anybody know where I can get a WD33C93 replacement SCSI controller chip for my dead SCSI card? Hey Tony, you still at Micropolis? I wanna run hard drives on both my Classics!

I hate to compare products ten years apart, but when other manufacturers are finally picking up on Ensoniq's lead, do the math. They're finally giving us just now what we've had from Ensoniq for the past DECADE. If it took that long to get *their* technology performing to Ensoniq standards maybe we just didn't realize HOW innovative Ensoniq really is. So when

you whine and harp about the new Malvern boxes not having patch selects or variable playback rates or any of those unique features you took for granted until now, remember; Ensoniq was doing that back in '87. It's taken 10 years for the rest of the world to catch up with them, so if someone catches them, all I got to say is it's about @#\$%^& time. Whatever features I'm missing from the new stuff, I got from the old stuff ten years ago. And it's still working today. Ensoniq's never really shown their hand 'cause they've never been called.

And I've got a very sneaky suspicion Malvern's got another ace up their sleeve; as soon as someone ups the ante they'll raise the bar again. I trust their judge-

ment as I have since that fateful day in 1984 when a \$1700 box with a Mac drive rocked my world. And I've never looked back since.

But as more people are discovering, this little company in Malvern is making more than the world's friendliest and most powerful little black boxes with keys on them. They're making friends. They're making friends with musicians. They're making friends with very influential musicians. And as a long-time Ensoniq user of non-influential meanderings...

I'm very glad to be one of their friends. Their EPS Classic is just one of mine. ■

Classifieds

HARDWARE/SOFTWARE

Ensoniq SD-1 Synthesizer Keyboard, 32 voices, 75,000 note/24 track sequencer, 4 yrs old, mint condition. Includes carrying case & cover, double pedal, extra sounds, all manuals, for \$1,000. I will pay for shipping. Call H:(314) 955-3036, or W:(314) 367-7163.

TS-10, 8 Meg, MINT, OS2 (w General MIDI), SW-10 Dual Pedal, CVP-1 Voltage Pedal, Yamaha RH-SM Headphones, in original box, all manuals, cables etc, more. \$1800 obo. cmfoyt@btigate.com or 701-255-3613.

For Sale: Baby on way..must sell Mirage that I purchased new, all accesories plus hard case; also Oberheim OB3 module with drawbars. Any offers. Glenn 334-621-0234. Mobile, AL.

Wanted: Used EPS 4X Expander. Reasonably priced - please! Tom Deniston, phone: 304-366-7676.

If you're selling your gear...

Please be sure to pass along how absolutely vital it is to have a subscription to the *Transoniq Hacker*. And — we're always happy to do a sub transfer. No charge, and it's a nice extra to help close the deal.

For Sale! Ensoniq EPS Sampler Sequencer with 2X memory expander, hardcase, 9 disk sound library, all manuals. In great condition! \$1,200 or reasonable offer. Phone: 610-847-2292.

SAMPLES/PATCHES/SOUNDS

Blowout Sale: For a limited time, receive all 25 disks in Tom Shear's library of samples for only \$100! That's less than a dollar a sound! Some of the sweetest sounds your EPS/16+/ASR/TS will ever feed on. Smoothly looped sounds from the Matrix 6, Prophet VS, VFX, SQ-80, Microwave, O1/W, Yamaha SY, and OF COURSE, the Minimoog! Check or Money order to: Tom Shear, 41 Mary Fran Drive, West Chester, PA, 19382.

OUT-OF-PRINT BACK ISSUES

M.U.G. will provide Out-of-Print issues for cost of materials and postage. Write: G-4 Productions, PO Box 615TH, Yonkers, NY 10703. Attn: TH Back Issues. *** Folks in the New York City area can get copies of unavailable back issues of the *Hacker* - call Jordan Scott, 718-983-2400.

FREE CLASSIFIEDS!

Well - within limits. We're offering free classified advertising (up to 40 words) for your sampled sounds or patches. Addition-

al 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!

Back Issues

Back issues are \$2.00 each. More than 10: \$1.75 each, more than 21: \$1.50 each. (Overseas: \$3 each.) E-mail copies of back issues are available for all issues since #118: \$1 each (anywhere). Orders for e-mail issues should be sent to: issues@transoniq.com.

Issues 1-40, 61, 67-74, 77, 79 and 82-85 are no longer available. Permission has been given to photocopy issues that we no longer have - check the classifieds for people offering them. A free back issue index is available which contains the tables of content for all issues since #43.

ESQ-1 coverage started with Issue #13. SQ-80 coverage started with #29, (although most ESQ-1 coverage also applies to the SQ-80). EPS coverage got going with #35 (and also applies to the ASR-10). VFX coverage (which also applies to the SDs) got started in #48. The SQs got going in #63. (SQ articles also apply to the KS-32 & KT-76/88.) DP/4 coverage started in #88 (much of which also applies to the ASR-10, and most of which also applies to the DP/2 & DP+). TS-10/12 coverage got going with #98 but owners should also check out sample reviews for EPS/ASR sounds. The MR-Series coverage really started with #136 - but earlier sample reviews may also be useful.

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/~trnsoniq/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 is subject to space considerations.

Hi,

I have an EPS Classic with a worn out floppy drive which needs replacement. Can a 3.5-inch, 1.44-MB PC floppy drive do the job? Otherwise could someone please advise me on the make and model?

Thanks a lot,
Kee Thye
kt-ang@post1.com

[JR - I have had no luck using a standard 3.5-inch 1.44Mb PC floppy drive as a replacement for the EPS floppy drive. I have had success with using a 720 K disk drive out of an Atari 1040 STE computer. You might try contacting "Toad Computers" at: <http://www.ataricentral.com/> where you can request a catalog or inquire as to how to obtain an Atari disk drive. You could also inquire as to the feasibility of using a standard 1.44Mb floppy in your EPS classic.]

TH -

This is a TS-12 question from one very ignorant person just discovering the resources on the Internet and trying to understand the basics of synthesizers as well.

Please explain to me how I can download the sounds that are apparently available out there. Do I actually need to have my keyboard connected to the computer? (I am not fortunate enough to have this arrangement.) Or can I download to a disk and if so, how do I get it to work on my keyboard? Do I format the disk on the keyboard or what?

I apologize for my stupidity here, but I guess we all have to start somewhere.

Thanks!
Erin Downs
erin@pmb.net

[JR - No need to apologize at all. We do all have to start somewhere. The most important thing here is that you are starting. It is a never-ending quest for enlightenment and the journey is the fun part.

I assume that you do have a computer and that you have access to the Internet. You do not need to have your TS-12 connected to your computer to download sounds. The beauty of the TS series of Ensoniq keyboards is their ability to load samples from the EPS, EPS-16+ and ASR-10 sampler series directly from floppy disks. You can download these samples from many different sources on the Internet. A good place to start is Ensoniq's home page:

<http://www.ensoniq.com/mid/binary.htm>

Here you will find Giebler's EDE (Ensoniq Disk Extractor) and the instructions as to how to go about using this utility to convert the downloadable files into a form that your TS-12 can read and use.

You also might like to check out:

<http://www.giebler.com/>

This site will take you further into the realm of Ensoniq disk manipulation; including TS-10/12 sequencer file to standard MIDI file conversion or SMF to TS-10/12 sequencer data. Giebler's utilities are very useful tools and I think you will find them almost indispensable as you work with your TS-10/12 keyboard.

Keep asking questions and I hope that this will at least get you pointed in the right direction.

[TH - And, lucky you, Tom Tracy is going to have an article touching on just this very subject in just this very issue.]

TH -

Thanks for the response re: the "UNEXPECTED STATUS BYTE" and "CHECKSUM" errors I reported in trying to use the UNISYN editor with my MR-RACK.

I am running Windows 3.11 and up till now have had no MIDI-driver problems (my trusty old Music Quest driver has done a superb job interfacing Cakewalk with the 5 MIDI devices in my studio and keeping all sync'd via SMPTE. Also, I have never had any problems dumping and

restoring SYS-EX.) - so I was not very hopeful that the suggested Music Quest driver update would help, but I moved up to the latest version, and now the MR-RACK and UNISYN editor are communicating error free!

Now the adventure begins!

Thanks again,
Brian L. Corkill
105372.1133@compuserve.com

Hi

I bought the MR-61 three weeks ago and it has been a constant source of aggravation. It is a 1.64 version. The problem is the sequencer will not link sequences together smoothly when using the drum machine. I called Ensoniq for help and they told me a new chip update - newer than the 1.64 version - is due out in three weeks and this should solve the problem. I also know that other people are having the same problem. My thing is this; if a company is going to charge that much money for a state-of-the-art workstation, it should not have these basic problems you would expect from a keyboard of the '80s. I feel if you don't have the product together, don't put it in stores. Instead we buy it and go through the BS of having to put in updates to solve basic problems.

Thanks for another disappointment, Ensoniq. I hope you respond and do the right thing! Oh, I almost forgot, this is the third Ensoniq product I have owned: SQ-1, KS-32, switched to OIW Korg, gave it another try with the MR-61. I'm tired of being a test pilot for Ensoniq.

Anon

[JR - On one hand, I sort of agree with you. On the other hand, there are many features of the MR-61/76 that I've fallen in love with. From what I've been told, with the creation of the MR-61/76, Ensoniq has developed a keyboard that is supposedly "open ended." By open ended, I assume that anything is possible and the instrument can be infinitely improved via software upgrades. If this be the case, then I will

gladly stand behind Ensoniq.

When I first opened the box of my MR-61 and flipped on the power switch, the first sound that came up on the screen was this glorious "Grand Piano" patch. If that wasn't enough, the next button I pressed got me the "Stereo Grand." That was worth the price of admission right there for me. I love the "Idea Pad." This is a feature that I've waited years for. Actually my initial reaction to the "Idea Pad" was, "Why hasn't anybody done THIS before?" Then came the "Drum Machine." Wow! Now I didn't have to program a drum machine to get a good groove to play along with. Send this idea to the "Sequencer." Man, I've died and gone to heaven. The icing on the cake came in the form of saving this newly created sequence to disk as a standard MIDI file. Everything that Ensoniq had promised in their ads was true! It worked... even at O.S. V1.2. It's like what the Beatles said, "It's getting better all the time!"

So what do I say about all the little things that I don't like about the MR-61? Well, I've still got my EPS and TS-12. They do the things that Ensoniq did right the first time. My MR-61 does things that those instruments cannot do and is indeed a work-in-progress. Perhaps I AM a guinea pig for Ensoniq's product development team, but I am delighted to be involved in the process.

I think that Ensoniq is really listening to us out here. Why would they create instruments that people do not like or want to buy? I'm not advocating just taking what Ensoniq gives us and lumping it. I say it's a two-way street. We need to keep a dialog going on between manufacturer and consumer. Hopefully we will both get what we want.

This forum provides a unique stage for this dialog to take place. Keep those letters coming. Give us your beefs, complaints and compliments. I really think Ensoniq wants to hear about it.]

[rohrwerk@pcOnline.com (John Seboldt) - I'll agree that Ensoniq ends up listening to folks - I see the progress from the VFX-SD to the TS series (which I still have).

So having said that, and also now loving my MR-61 for what it IS and not what it isn't, I STILL say the MR should have the option of 1) not muting a held key when

you switch to another patch in, say, the sequencer when using the track buttons as a giant preset, and 2) some of that wonderful double-clicking flexibility to layer patches and splits in wondrous ways, a la VFX/SD-1/TS. If there is any chance this doesn't conflict with other already-established features, let's have it, guys!]

[Ensoniq - Thanks for your comments. Feedback from the field is always vital whether it is positive or negative. How our customers perceive our products and services is of great importance to us.]

Hello & greetings!

I use two ASR-10s (1 rack + 1 keyboard), each at one end of the SCSI chain, i.e: ASR-10 #1 to a hard drive to a Syquest to a CD-ROM to ASR-10 #2 (or vice-versa). This setup works okay (I mean most of the time, depending on the kind of cables and drives, nothing other than the usual SCSI mysteries...), but I'm just wondering if it is completely legal, and what would happen if inadvertently I'd try to boot, save or load the two ASRs at the same time???

Thanks to the whole TH team.

Michel Risse / Decor Sonore
"The French Collection"
decor@imagnet.fr

[PF - Michel: Your setup is perfectly legal. Termination resides in each of the ASR-10s, as the chain is properly terminated (once at the beginning, the other at the end). But don't try to boot both ASR's simultaneously, as only one ASR can poll the buss to grab the CD/SCSI Hard Drive/i/o device at a time. One ASR would have to release the SCSI device in order for the other ASR to grab it; at least until Ensoniq releases ASR-10 OS V. 3.5x "NT Server." That ain't gonna happen.

Valid question, however. Just don't wear the on/off switches out trying to get both ASRs to start at exactly the same nano-second just to see if you can get a "Please Insert Disk" error...]

[Michel Risse - Thanks very much for the quick - and clear - answer.

I suddenly realize that I might add a THIRD ASR to this chain. Since the ASR has no SCSI thru (some devices, like the K2000, have one), what would be the solution?

And, (for ending with a deciding question), IF the ASR could bear a selectable SCSI id#, would it be then possible to make direct data transfer from one ASR to another through SCSI?

Thanks very much.]

[PF - Michele: (A) "Two's company, three's a crowd" rules here. Any SCSI chain must be terminated at its first and last devices. Since the ASRs are internally terminated, a third ASR introduced into the chain will effectively stop data transmission at the point of insertion.

(B) No, for the very reason you state: the ASR is not ID-selectable. Both would compete for the same address space and hang. Besides, what advantage would it be to have the ability to only move a max of 16Mb from one machine to the other? Some I/O device would still be needed to load data into one ASR to bounce it into the other ASR...]

[terje.finstad@fys.uio.no - In case you have considered only hardware-bus-related issues, I've made up a little quiz which relates to Michels original setup which bus-wise might be okay, but watch out!

Here is a scenario: Two ASR machines called A and B are connected by SCSI through a hard disk. Both have just loaded the instrument PNO from the directory KBDS. The French sound designer edits both differently by tuning them in the keys of A and B respectively. He then saves these as "PNO A" and "PNO B" from sampler A and B respectively and in that order. Then he loads "PNO A" into ASR A. In which key will the sounds be when he plays in the key of C {major}? A or B? It is not a question of how sharp the Oracle is nor how sharp the ASR OS is, but how many sharps there are in the major scale you hear.

I hope you understand the question and the point. If desired you may have the answer in the next issue.]

[PF - Terje: We're wasting valuable bandwidth here. Peace... 8v) patf]

[terje.finstad@fys.uio.no - PF, I thought of the quiz to help you answer the TH readers. If you think of it as a waste of bandwidth, I have missed the target completely.

My advice is that you should be very careful about using two samplers controlling a hard disk by SCSI.

Reading the hard disk is no problem, but writing is. If you must write, you should use only one of the samplers for writing and thus the other only for reading. If you want to write with the "reader only" sampler you should either reboot the sampler or change device to floppy before you switch it back and do the writing.

Problems arise because the hard disk needs to be read in order to be written onto. One sampler will read a portion of the hard disk into RAM. If that hard disk spot gets overwritten by another sampler, there can be problems. Sensitive portions are the directory tables and the FAT (File Allocation Table). The ASR always holds one directory and a small portion of the FAT in the RAM. The ASR will use that directory when you hit [Load] - not the one on the hard disk. The directory in RAM will be different than the one on the hard disk if some other ASR have added instruments to it.

If you don't pay any attention to this, you may for example experience: i) that files you have deleted will reappear in a directory but you can not load the file reliably, ii) instruments you know you have saved may disappear, iii) you load other instruments than what you have saved, vi) files crash your sampler.

These warnings and precautions are not limited to the (perhaps exotic) situation of two samplers and a hard disk. A similar situation is when you control a hard disk by the ASR/EPS/TS and a computer on the same SCSI chain. To be safe, you should only initiate a "Save xx" from the sampler after you first have switched in and then out the floppy as storage device.

Maybe it is a waste of energy to warn about this, I don't know. I leave it to the editorial board to decide whether it represents waste of bandwidth and act accordingly.]

[TH - Terje: We certainly don't think it's a waste of bandwidth. We suspect Pat was making some sort of (obscure) bandwidth joke. We're waiting to see what he comes back with...]

[PF - Terje: What you note for readers here could be invaluable for anyone using two ASRs on the same SCSI line: it does

not represent a "waste of energy," nor, as I erroneously alluded to, a "waste of bandwidth." Apologies: I was still on the "3 ASR's on the same SCSI line" wave-length of Michel's previous hypothetical. I hereby promote you from lurker to rifleman. If you had noted that sound files copied from floppy to hard disk grow by a block (while discussing the file savelread issue) by the addition of a directory tag, I'd have promoted you to sharpshooter...]

[Michel Risse - Many thanks to everybody, really.

I realize I've been quite lucky since nothing bad happened to my files although I've been juggling joyfully with my two ASR.

Trying to transmit a file from an ASR to another through SCSI might seem stupid, but it's just what you think about to do when your sequencer is full of tracks that you want to reassign, without changing anything to your console patch. By the way, I don't understand why instruments output routings are not saved within the banks...

PS: Thanks Terje. I'm afraid I NEVER play in C Major (only modal things that brings cows back home). (Sorry for this private joke.)]

To all MR-61/76 owners:

I just went to Ensoniq's home page and downloaded the new file called MRMIDI. It is a handy little DOS utility that allows us MR-61/76 users to load our MR created standard MIDI files into all our computer based sequencers. I was having trouble with PowerTracks Pro. I'm happy to report that all that has now gone away thanks to MRMIDI. Here's where you can get it:

<http://www.ensoniq.com/whatnew.htm>

It helps if you put your MR-61/76 in General MIDI mode before you start creating your sequence. This gets the right sounds and patch numbers in the right tracks so that your computer based sequencer reads your newly created standard MIDI file correctly.

As you all probably have already experienced, the MR-61/76 sequencer reads Standard MIDI Files very accurately. Now we can go the other way just as easily.

Thanks again, Ensoniq!

James Rosand
jrosand@olympus.net

TH -

Somehow I have trouble with my favorite "big" piano patch the "Steinway Grand" factory sample for the EPS-16. Even when the piano is unrecorded in any track, the darn thing insists on resetting to default ** when a simple non-looping sequence plays through one time. I've no trouble with any other instrument doing this, just the Steinway... What am I doing wrong?

Oh: HAPPY NEW YEAR Hackerfolk everywhere!
(J.D.) Brosryan
<http://home.dmv.com/~brosryan>

[PF - J.D.: Every time the start of the sequence rolls back around, all continuous controllers are reset: guess what kind of controller the patch select buttons are? A simple layer edit is all that's required.

To prevent this from occurring again, edit the patch. Note what layers are active when you press the patch select you're looking for, and then alter swap those settings for the 00 patch (no buttons depressed). This way when the sequence loops and your patch is reset to 00, that'll be the sound you're looking for. Plus, you won't have lost the original 00 patch if you've swapped it into the ** location you mention.

The other scenario is if the track you are recording onto has patch select data previously recorded onto it, in which case you erase patch select data from the offending track. I've done the same thing before; don't feel lonely...]

[brosryan@dmv.com - Okay, thanks Patrick. I typed the wrong select in my question. I meant 00 not **. ((J.D.))]

Dear Transoniq Hacker,

I'm an SD-1/32-Voice owner. I'm having troubles with the floppy disk drive - it is not able to format IBM pre-formatted disks. I'd like to know what the technical specifications are for the drive and if a specific replacement drive exists.

On the other side, I'd like to know the maximum number of MIDI channels capable of transmitting from the SD-1.

Can I transmit 16? How can I do it?

Another question: Which program is able to transform Standard MIDI format files sequenced on my PC to SD format?

Last question: I have to buy a hammer-weighted keyboard and I want to know the pros and cons of the KT-76 and the MR-76.

Thanks,
Alejandro Aries
Argentina

[PF – Alejandro: (A) The disk drive of the SD-1 is an 800k mechanism: recommend 800k (or in PC-speak, 720k) dual-density (NOT high density) floppies. The 800k floppies are DD (for dual density) and have a single write-protect hole in the lower left-hand corner. High-density (HD) disks have a second sense hole in the lower right-hand corner. They can be troublesome to format: I've experienced this problem with 1.4 Mb HD floppies in my SD-1. As soon as I feed it the cheaper 800k disks, life was good again...

(B) The SD-1 IS capable of 16-channel MIDI transmission: remember you have 12 sequence tracks, and when assembled into a song, you get 12 more SONG tracks, each capable of MIDI out on any of the 16 MIDI channels. This yields a total of 24 tracks, any and all of which can speak on any of 16 MIDI channels. Reread the "Song vs. Sequence" section of the SD-1 Musician's Manual: remember, you can toggle between Song or Sequence tracks being displayed in Song mode.

(C) The Giebler Utilities: contact Giebler Enterprises at 610-933-0332 to order the full set of conversion utilities. VERY mondo way tre' cool.

(D) The KT-76 is organized in much the same fashion as the SD-1 in that the layout, menus, sequencer operation, etc., are nearly identical to the SD-1. The MR-76 is a whole new ball game: new sequencer operations, new OS, new layout,

up to 84 MB of expandable waveROM, it's like comparing apples and oranges purchased from the same grocer. Neither use a hammer-weighted keyboard (like the Technics or Roland Digital pianos), although they do have weighted keys to simulate the feel of a true piano action.]

[JBolles702@aol.com – Alejandro: What the pros and cons are depends on what features you're after. I also own an SD-1/32 and wanted to get a better keyboard for my studio, and I chose the KT-76. I was after the "piano-style" keyboard, and I think the keyboard assembly is the same on both the KT and the MR models which feature this style board. I think the sound programs on the KT are excellent, a big improvement over the SD-1, especially pianos, electric pianos, and drums. As for sequencing, the KT does not have as much going for it as the SD-1. My plan is to use the SD-1's sequencer. Finally, a major feature was a price under \$2,000. I could only achieve this with the KT.]

TH –

I guess that I'm just too old for this "learning curve" stuff... but on my MAC, I use Finale 3.2, Encore 2.0.3a and I really like Master Tracks Pro 5.1 to construct songs for some of the MIDI GOODIES that I have collected. The problem is that all I usually need to send is a simple program number change (1-127) to change the patch on a given channel (1-16)... But now I have this new MR-76 and it wants a bank selected too! So, where does it allow me to place a bank selection within my Master Tracks Program? Please don't ask me to read the manual – there's just not enough pictures to prevent sleep from overtaking me.

Jim Goodall
goodalcm@axp.calumet.purdue.edu

[PF – James: Just select General MIDI mode on the MR and life will be good again. This may not be the answer you

want to hear, but unless Master Tracks supports bank select messages (I'm not familiar with that particular app), this would be the best solution. While this limits you to the GM instrument set, only program changes are required to select sounds. You'd think software based sequencers would at least be as powerful as the MR's built-in sequencer: some are and some ain't. Performer supports bank selects, while FreeStyle does not (another two popular software-based sequencer apps for the Mac). I personally do all my sequencing from the keyboard and use the computer-based stuff to archive the stuff and polish a loose note or two...

I think the rationale here is that the MR-series keyboards are designed to be complete workstations: as such, they're designed to be the transmitter, and not the receiver, of MIDI communication. This is NOT to say they won't respond to inbound MIDI data, but rather, you'll have to press a few more buttons and twirl a knob or two to get there.

You might give Passport a ring to see if there's a command-option-shift easter egg that would let you drop a bank select/program change into a track. Ensure you have MIDI-enabled the target track on the MR as well as enabled it to the appropriate MIDI channel.

AND, if all else fails, save everything ("Save Session To Disk?"), and copy the sounds you use the most into RAM locations addressable by program change messages. You can always save these edits to disk for future Master Tracks usage.

And please, no Purdue-IU repartee: we're still plotting the orbit of that chair Bobby launched at Assembly Hall...]

TH –

I have been too busy to let other ASR owners know, but if I have the moola, I will give Pat Finnigan one more chance on reviewing CD ROMS. I am reading the

Change of Address

Please let us know at least four weeks in advance to avoid missing any issues. The Post Office really will NOT reliably forward this type of mail. (Believe us, not them!) We need to know both your old and your new address. (Issues missed due to late or no change notification are your own dumb fault – we mailed them!)

Missing or Damaged Issues?

Every month we mail out thousands of issues and every month about a dozen get "misplaced" by the Post Office. If you're ever one of the winners of this lottery, just give us a call (503-227-6848, 8 am – 8 pm Pacific Time) and we'll be happy to mail a replacement copy — no prob. (However, if you accuse us of nefarious schemes to "rip you off," you will be offered a refund and given helpful subscription info for other musician magazines.)

Jan. 97 issue of *Transoniq Hacker* and looking at the review on the Chicago SCD-1 CD-ROM. Let me start by saying if it is from Ensoniq themselves than I have to admit that I have never been totally disappointed by their releases in the past.

This is nothing against P. Finnigan on a personal level but I must warn ASR/TS owners that his review a few months back (Oct-96 issue) could not be further from the truth. I am speaking of the review on the "Invision CDR-11 Keyboard Instruments."

First of all, the price is wrong. If you call Invision, it is \$99.00 not \$199.00. So you would think there is less reason for disappointment. The review says "the roses" - "You have simply got to hear the 6098 block Studio Grand. No midrange-ey A3-C5 chords that resolve into a looped chorus drone after 3 seconds."

Well, that may be the case, but the bad thing is that I believed it and the rest of the review and bought the CD and was greeted with great disappointment. This person who reviewed it has not (obviously) heard a real piano in a while. The looping may be great but the attack and sound are not a "good," let alone "great," acoustic piano.

This is not just my opinion. Many engineers-producers and musicians who have resumes that I could never find room to list agreed that the old piano (about 1700 something blocks) that I had from old EPS disks was much more real responding and sounding than any of these piano samples.

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 *Transoniq Hacker* contains all of the same information and advertising as the printed version, but it's only \$20/year — anywhere on the planet. Plus, if you convert over from the printed version you'll get extra issues added to your sub. Interested? Just send a message to us at eTH@transoniq.com and we'll e-mail back complete subscription information. Let us know if you'd like a free copy of the current issue and we'll send one along.

This is nothing against Invision. They have some very useful samples on other disks. From what I can tell from the people I have talked to, they make them and then adapt them for different formats: i.e. Emu, Akai, Kurzweil, Ensoniq, etc...

Just trying to spare people to not go thru the same pain (monetarily and otherwise) and disappointment that I went through.

I am thinking about renewing *Transoniq Hacker*?

David Lord

[PF - David, Hackers, et. al. - I stand corrected on the pricing of the CD, and I thank you for the constructive criticism instead of the flame. Given, I don't think you'll find a better piano in 1971 blocks than the original Steinway grand for the original EPS Classic; you'd be hard pressed to find better smaller. My point with the Invision Piano samples was that they did not exhibit the thinness and woodiness of the midrange samples of the EPS Classic Steinway. ADSR envelopes can be adjusted to taste: no amount of tweaking can turn a bad sample into a good one. As with any warez, they may or may not represent finished goods.]

I don't think any company has the perfect acoustic piano sample; at least, I haven't heard one that sounds exactly like a true grand piano. My point in review was that the Invision Piano samples represented very good acoustical simulations. Six years ago the Mirage represented very good acoustical piano samples; six years from now some may say these very things about the 16 Mb ASR Piano, regardless of how many people I line up behind myself to justify this opinion.

At \$99, the Invision Keyboard CD is an even better bargain, and does not constitute a single instrument selection in focus: I trust the variety of this particular CD makes up for its shortcomings, be they acoustic piano, organ, Rhodes, DX or other samples. I'm sorry you didn't like the piano as well as I did. This is what makes reviewing such a difficult task in its objectivity (which is key). If I like a particular sample, I'll say so. Now it's subjective because I like it. If I don't like it, it's subjective because I said it. So no matter what I say, I'm doomed.

If this were true this magazine would be a very short read. This dichotomy defines the

very existence of the Hacker, and it's readers like you who make this forum so interesting. I'm sorry to disappoint those who don't share my opinion, but it is only an opinion. Your individual mileage may vary...

Apologies to all concerned, another hats off to the editrix for making this the most open of forums, and no, I don't take such criticism personally. And thanks to David for sharing his opinion without flame, even if we agree to disagree...]

TH -

I have a problem with my EPS Classic floppy disk drive. Every time I try booting up with my OS disk, I get "disk is corrupted" or "disk is unformatted." Sometimes, it boots and when it does, I would quickly make a new copy of the OS on a new floppy. This new floppy would work for a while but the above problem would return. On examining the new floppy, I find it to be scratched. Is the problem with my disk drive?

David Tan
dtkky@singnet.com.sg

[PF - David: Obviously your EPS has a floppy problem. Recommend cleaning the drive with a disc drive cleaner (usually a 3.5" floppy with cleaning fluid). Once cleaned, you'll want to let the head dry for a few minutes: I've tried cleaning heads and then immediately trying to read a drive, only to get the same error. Once the heads dry, normal operation resumes.]

If this does not fix the problem, it's time for a new floppy drive. Typically, the shutter on the floppy catches either the upper or lower head during disk insertion/extraction, and either yanks it out of its holder or otherwise catastrophically damages the mechanism (as well as scratching the floppy disk surface). As with any device, it's the moving parts that wear out first. Before you assume the worst, try cleaning the heads first, then, if problem persists, take your EPS to the dealer - you might just have an intermittent cable or intermittent connection to the drive. In other words, "take it to your Authorized Ensoniq dealer and do everything the nice Ensoniq technician tells you to do." Cleaning the heads exhausts the only user remedy for this kind of problem.

As a last resort, if you're mechanically in-

clined, remove the floppy drive and top cover of the drive and see if one of the heads has come loose. You're welcome to try and glue it back, but no guarantees, as by this time it's probably too little too late. Still, your alternative is a \$250 floppy replacement mechanism and labor, so what the hey.

This would make a great article, so I'll have to pursue this...]

TH -

Help help help!!! I have an urgent problem with one of my hard disks that I use with my ASR-10. The sampler reads from the disk okay but will not write to it. Is there any software to let a computer fix the disk? Preferably a Mac. (I do have access to a PC and Amiga also.)

Thanks a gajillion,
Tamlyn

[PF - Tamlyn: This is a first for me: I've never experienced a similar problem, nor have I fielded a similar problem from the Interface. Read but not write reflects a drive-related failure: i.e., defective write head, defective write controller. Without knowing any other specifics on your particular configuration, I would immediately attempt to copy the data on the defective drive to an identical capacity second hard drive. If you have the Digital I/O card installed, you could take your machine to someone with a DAT tape recorder and backup the drive to tape. And please do this very soon while the ASR can still read from the drive, because the time you've invested in building the files to your HD far outweighs the cost of a new drive. Otherwise, you'll have to reformat the drive and copy all your files back to it (a herculean task, as I well know)...]

If this is a removable media device (SyQuest, Zip, Jaz, etc), ensure the write-protect tab is in the off position. If the querulous hard drive is not the only device in the chain, follow the standard Ensoniq guidelines (termination in last device and no others, no two devices set to the same SCSI ID, etc.). You might reconfigure the hard drive so that it is the only device connected to the ASR and is properly terminated to ensure no other external influences are rearing their head at your ASR.

Due to the filing structure of the ASR, no

utilities exist (that I am aware of, at least) to do sector-level editing to fix a impudent hard disk. You can view the data on it by connecting to a Macintosh and viewing it under Norton Utilities Disk Editor, but unless you know what to look for it's more an exercise in frustration than recovery. If all the above fail, our best shot is going to be invoking the "Copy SCSI Device" System menu commands. If no joy, backup to DAT. And if all else fails, bite the bullet and wipe the drive and start over. Murphy doesn't announce his ETA, only his presence. And by that time, well, you know the rest. The scary fact remains that you may be copying corrupted files to the new drive, in which case the problem will follow the new drive: in this case you can ONLY begin again with a fresh format and copy files from floppy masters.

If you'd like, please e-mail me more detailed configuration specs (options on ASR, type of SCSI drives - include mechanism manufacturer, which is usually different than the name on the case, cables, terminators, etc.). After losing 90 Mb of data on my old trusty EPS Classic (way back in 1989 when 90 Mb of drive space was \$1400 from Eltekon), I know the weeks of restoring files to a new drive.]

[yseulys@filnet.fr - In fact, this story reminds me I've had the same problem with a MegaHaus Syquest 270: could read, not write. The drive's head seemed to be unable to go further than some sectors on the disk (I had also used it for some Mac backups, and had the same results on the Mac). I finally bought a new drive, which could fortunately use (read/write) the old backup cartridges (I threw the MegaHaus away). I also remember trying to copy the Syquest on a 270 fixed drive, and getting the message: disk not same size. Strange, isn't it?

Hope this helps,
Truly,
Michel Risse
"The French Collection"]

TH -

Does anybody know how Ensoniq will distribute the new 2.0 ROM? Will it be free?

Will Ensoniq support a fixed hard drive with the MR workstations?

Thanks!!!
Jose Roberto Landell Fehse

fehse@quattur.com.br
Quattur Informatica Ltda.

[PF - Jose: Ensoniq has (in the past) provided ROM upgrades free of charge for the warranty period of the particular instrument. Typically this means your dealer will order the ROMs and, when they arrive, will call you to have a technician install them for you (as well as return the old ROMs). Expect to pay a minimum bench charge for this service (typically \$25-\$35 for the bench time).

Since the MR wavetable is expandable to 84 Mb of WaveROM via expansion cards, I wouldn't hold my breath waiting for a hard disk option. Then again, you'd better call Ensoniq directly, as they may have a few aces up their collective sleeve...]

Hello,

I was wondering if I could throw this out there in hopes that someone would know where I could get some answers....

I have a wish. I wish there was a simple computer (Win95?) program that was an on-screen editor for the EPS-16+ that could ALSO read and write sample data to the EPS via SCSI.

I know it can be done. I have seen several programs that do one or two really cool things... such as read and write audio data... send and receive instrument parameters (envelope, LFO, etc) etc. However, I haven't seen an application that can do INSTRUMENT editing. (The dream app would be a "plug-in" for sequencers to facilitate sequencing ANY EPS-16+ parameter!)

If anyone knows of one, point me in the right direction. If anyone knows of someone who can develop this application, let me talk to them!

David Smith
dsmith@kovr.com

[James Rosand (jrosand@olympus.net) - I think I know just the place you need to contact. In fact, you can even download a free demo to see if the program will do what you require. Point your browser to:

<http://www.soundcentral.com/~chickeneps/>

This is Garth Hjelte's web site and the author of "EPS/ASR Tools." I think you

will find exactly what you need in the way of software editing tools.]

[*"J.D." (brosryan@dmv.com) - I imagine every board owner would purchase such software.*]

Dear Robby Berman:

I recently purchased an Ensoniq MR-76 keyboard and have just subscribed to the *Transoniq Hacker*. I received the January 1997 issue, plus a few back issues to about mid-1996.

I just want to say that as a reader I was deeply offended by Mr. Mark Snyder's abusive letter, in response to an article you had written on the MR. Talk about a humorless, politically-correct twit. I read the article he refers to and, on the contrary, I thought it was highly informative and cleverly written. The little touches of humor were harmless fun (and I'm quite a conservative guy). Your analysis showed some really good insight into this exciting new instrument. (I'm having a blast with my MR, thanks to its almost infinite flexibility. It's *almost* better than sex!)

As far as Mr. Snyder is concerned, don't let the likes of this sourpuss slow you down. It's no reflection on the professionalism you bring to this publication.

I am delighted with the *Hacker* and will look forward to future issues. As a relative neophyte with the MR, I am sure your written assistance will be a great deal of help over the coming months. So damn the torpedoes and carry on, Robby! I'm sure I can speak for most of your other readers in saying that I solidly salute your work.

Sincerely,
Steve
London, Ontario

[*TRWEBBS@aol.com - Go Robby, GO! Mr. Snyder would do well to keep thoughts like that to himself. I read that article and look forward to many more just like it. Unlike Mr. Snyder, who seems to have a bug up somewhere, Robby hits the nail on the head. I guess some people just need something to gripe about. Keep up the Great job, Robby! Mark, get a Life!*]

Hallo, Hacker!

I've been a reader of your magazine for a

couple of years and it is always a source of inspiration for me. And a good overview for new products, disks, sounds, CD-ROMs, etc.

The reason for my writing is that I have a problem, a quite unusual problem, and I know it will be difficult to handle for you too - even if you want to help. The problem is with a third party company, Invision Interactive; and I cannot solve it from my country, Austria.

The story: Last December I ordered via Fax from Invision two CD-ROMs, paid via credit card. About ten days later I got a packet and the story begins:

1) For shipping and handling I was charged \$35! This is really exorbitant for putting two CDs in an envelope and writing an invoice on the computer. I bought many CD-Roms in the USA and in Canada (Rubber Chicken, On Point, Midi Mark, 3D Keith Thomas, etc. and for shipping I've paid from \$6 to \$9! So I think it has been a mistake, at my cost.

2) For transport they took FED-EX transport service. This is very quick, but do you have any idea how much an overseas FED-EX transport costs? I paid for this tiny parcel 857 Austrian Schillings. This is \$80!

And so the whole transport of two CD-ROMs cost me:

\$35 InVision
\$80 FED-Ex
Total: \$115 (!)

For that money I could get a new CD-ROM as well!

3) Troubles had not been finished, because when I opened this really precious parcel I realized that I had received the wrong CD-ROM. I ordered CDR 11: Keyboard Instruments (\$99), they sent me CDR 12: Drums! I don't want to explain my feelings further, but... I still have a copy of my order fax, and they also have to have it.

4) The big showdown: The day before yesterday, I received the invoice from Customs, again more than \$80; because FED-EX transports always go through Customs. (Well, that's not the fault of Invision.)

What I did then, as the first step, was to send back the two CD-ROMs (in the

original cellophane, unopened). This was around the 20th of December, 1996. And I sent a fax, an e-mail and the same message via Internet to Invision with clearing information. Nothing happened. I waited.

Again I sent my list of problems via fax, e-mail and so on, on the 11th of January. Nothing happened, no letter, no fax, no e-mail.

But on the 20th of January, something happened.

In my bank, I found the credit card invoice of Invision: Yeah, great surprise: Two CD-ROMs plus \$35 Shipping.

Well, that's the point I am at now, and I cannot understand, why a serious company like Invision treats their European customers so badly - I mean, for them \$235 is not so much, but for me:

\$35 InVision Shipping (!)
\$80 FED-Ex
\$84 Custom
\$200 CD-ROMs
Total: \$399 for what I described!

I paid a fantastic amount for two CD-ROMs I didn't want and I don't have, because I sent them back. And the worst point about all that is that these guys at Invision ignored my faxes and e-mails totally, with one exception: they did take my money for nothing, knowing there was no chance doing something from Austria.

As I mentioned, I've ordered many disks and CD-ROMs from the USA and Canada, and I never had problems. People had been friendly and serious. And now this - from one of the major companies.

Maybe you can help me. It would be even enough for me if Invision were to inform me what they think about it.

Thank you very much,
Herbert Lacina
Austria / Europe
E-mail: herbert.lacina@blackbox.at

[*TH - We've passed your letter on to Invision. We'll see what happens.*]

[*Joshua Clayton (joshc@cybersound.com) - Thanks for forwarding me the message. I talked with the people in Sales, who I also passed the message to. Allegedly, they are having difficulty reaching this customer, so hopefully the two parties, Sales and the*

customer can get this resolved. BTW, Sales e-mail address is brians@cybersound.com or dennym@cybersound.com.]

[TH – And hopefully sales will let us all know how this resolves...]

[Herbert.Lacina@blackbox.at – Hi, Hacker! Well, this is your Austrian reader again – the one who had problems with Invision.]

After your intervention I got a lot of messages – before I had to wait one month... This is one of the messages, I didn't know that Invision is a one-man company, or is it a mistake?

"Herbert, I just got back from a long trip from a month ago. I have all of your messages. The breakdown was we did send you the wrong CD ROMs and that we will replace them with the right ones. Regarding the shipping costs, Fed Ex does cost \$35 priority to Austria. The cost to ship anywhere in the US is \$11. Outside of the country varies. As far as duties to your country, we have to show a value for the product shipped. If we ship US Mail, we

can not guarantee their arrival."

Finally, what I have to say is: You really helped me very quickly and for no charge, and it is a good feeling to have you there.]

[TH – We're glad things look like they're getting resolved. As far as we know, Invision is not a one-man company, but, like most third-party companies, they ARE small and a lot of functions depend on a few key people.]

["J.D." (brosryan@dmv.com) – If, in the future, you cannot get proper service in these dealings, I will act as your U.S. agent. I have a Visa/MC merchant account and I will "drop ship" these kind of (lightweight) items to you as a personal package. To hell with all this hassle!]

TH –

I just received my OS V2.0 for my MR-61. After following the excellent detailed instructions that came with the installation kit, I was quickly pressing the "erase/power on" sequence to initialize my

MR-61. Sure enough, there it was: Version 2.0.

Most of the items on my "wish list" have been answered with this new operating system. One of the nicest features implemented, is the ability to record MIDI data into the MR's sequencer via an external MIDI device. This feature works like a charm. You can record data into your MR sequencer a track/channel at a time or all 16 tracks/channels at once. This really opens the door for flexibility and usefulness concerning the MR line of keyboards. Now I can have the feel of my TS-12 and still access the versatility of the 16 track sequencer in the MR. Thank you Ensoniq. I love it.

I still haven't received word as to when the MR Flash Ram memory modules will be available. The manual that comes with the new OS mentions the Flash RAM module. In fact, OS V2.0 is required if you want to use the Flash RAM expansion module.

This is an excerpt taken from the Version 2.00 Operating System manual from Ensoniq:



Cases for Electronic Equipment

OPTI-CASE, like the great pyramids, built to last and protect.

Now available direct from factory (except in current dealer areas) our full line of ATA cases Category I and II

**Models available for all Ensoniq
keyboards and racks!**

Mention the (TH) code number 839 when inquiring to receive our special factory direct pricing.

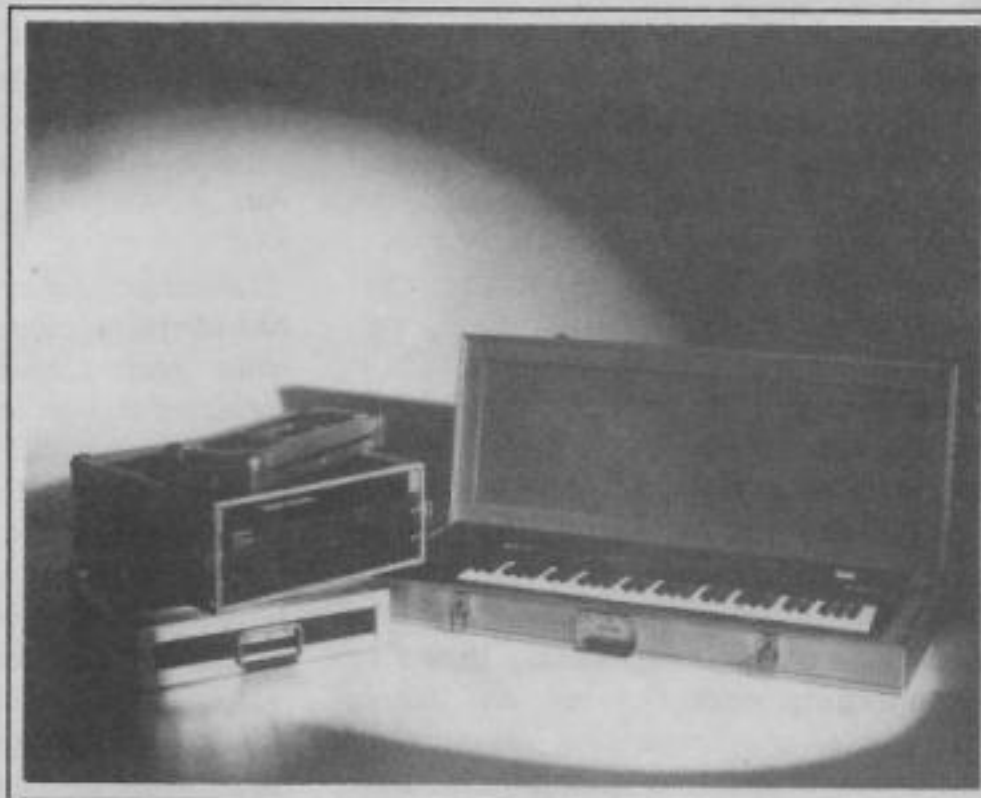
CALL US AT 1-800-637-6635

8:00 am to 4:30 pm CT, Mon. – Fri.

We accept: COD, Visa, Mastercard, American Express.

Dealer Inquiries Welcome!

OPTI-CASE • 1175 CR 481 West, Henderson, TX 75654 • FAX: 903-657-6030



Shown: 4-space rack with EPS-16 PLUS module,
2-space rack, Eagle-I VFX-sd case

THE OPTIMUM IN PROTECTION

Here's what's new in Version 2.00:

1. With the installation of an MR-FLASH Sample Memory Board, the MR-61 and MR-76 can now load .WAV- and AIF-format sample files from floppy disk. Once loaded, they can be used in much the same way as any other MR sound.
2. The MR-61 and MR-76 now support step recording in the 16 Track Recorder.
3. The 16 Track Recorder's Final Mix recording mode can now record volume changes for an entire sequence in a single operation, providing greater overall dynamic control of sequences, and allowing for automated fade-outs.
4. The Final Mix mode also allows the recording of tempo changes within a sequence.
5. The MR's 16 Track Recorder can now record incoming MIDI data from a single channel or simultaneously from multiple channels. (This is the CROWN JEWEL!)
6. The 16 Track Recorder's Locate function has been expanded. The 16 Track Recorder can now instantly jump to and From or To locations, even when the Region LEDs are turned off. This provides each sequence with two definable memory locations that are stored in the sequence, and from which playback can be conveniently started with just a few button presses.

Again.....thanks Ensoniq!

Regards,
James Rosand
jrosand@olympus.net

[TRWEBBS@aol.com - Hi, J.R.: I just got off line with Ensoniq Customer Service. The word I got on availability for the Flash Ram Cards is next week. I know I've been waiting since October, and others have waited even longer, but I'm a patient lad and will wait. I'm quite pleased with all correspondence with Ensoniq. They really do care! Tim Roche.]

TH -

First of all - great mag, I've been subscribing for years. The on-line version is particularly convenient. Keep up the good work, etc.

Now - to my point. I have been hunting in

vain for some a good accordion sample for the ASR for a zydeco number my band is putting together. Thus far, my search has been in vain.

I also have a Mirage - if someone has something in that format, it might be acceptable.

Would you or any of your advertisers like to respond to this?

Thanks much,
Jack "Box" Kohn
jackbox@ais.net
Chicago, IL

[PF - Jack: Zydeco accordion is so multivariate I don't think you'll find one sample to fill your needs. I do some occasional work with a "Second Line" band of nothing but zydeco tunes (Les Bon Temps Rouler, Big Chief, etc.), and we use a real accordion on most of these. Still, my ASR gets pressed into accordion duties sometimes and I use the original EPS accordion sample from the original EPS library. Sam Mims is the new source of these samples at Syntaur Productions: give him a shout. You may want to check out the ASR-8: "Appalachia" set of disks in search of mountain accordion as well. My best results so far are using the original EPS accordion sample with a 2nd detuned parallel layer edit. Haven't gotten the "bellows shake" mod wheel routing down yet...]

[Sammims@aol.com - We have sampled a wonderful Mouton pushbutton accordion (the real Cajun thing), but haven't released this yet in any of our Sample Sets. We recorded this in Baton Rouge, with Wes Thibodeaux, one of the top players in South Louisiana, and have it all programmed and ready to go on the ASR.

If this sounds like what you are looking for, give me a call and we can make some kind of arrangement to get you this pre-release instrument.

Sam Mims, Syntaur Productions]

Hello all VFX-gurus!

I wonder if it's possible to build up a set of sounds for VFX-SD that's "Almost General MIDI"? Correct me if I have understood it all wrong...

First: If I have a sound cartridge with 60

programs, they form patches 61-120? Second: Internal RAM programs form patches 1-60? That's just 8 patches less than GM's 128 patches, and patches 121-128 in GM - they are rarely used (helicopter, gun shot etc..) sounds or effects. So if that's true one should be able to edit and copy sounds and form a bank of 120 sounds in the same order as in GM-sounds: first the pianos, organs and so on...Is it possible and HAS SOMEONE ALREADY DONE IT???? IT WOULD SAVE A LOT OF TIME TO KNOW THAT AND TO HAVE ALL THAT PUBLIC.

Then there is of course the trouble of drum kits' sounds in wrong keys: GM: C3 - bass drum, D3 - snare, etc. VFX: totally different, basic kit even hasn't got a rim shot? Is there also a solution to this - some converter? Or do I have to sell a beautifully sounding engine and buy some stupid GM-module instead...

I'm also interested of shareware editors and librarians and sounds for VFX-SD as well - if the synth has got a future....?

Thanks anyway!
Jorma Kinnunen
Kuopio, FINLAND
e-mail jkinnune@jimp.fi

[PF - Jorma: Cakewalk for Windows HAS a MIDI Map of the VFX patch layout, but it's only useful if you restore your instrument to its factory patch locations. Yes, you can build a GM patch set but since you can't overwrite ROM patch locations, the exercise is futile, since MIDI program changes 00-59 select ROM sounds...

What I'd recommend is recording whatever GM sequence is pulling your chain into your VFX-sd after assigning the proper/closest sounds to each track. Since the GM drum map is totally different from the VFX-sd, the trick is to assign 2 to 3 tracks different drum kits. As with the SQ series, no more than 17 drum samples can be assigned to a kit, so with careful editing, you can make 3 drum kits that are zoned 17 notes each (as well as 17 notes apart). Ensure each kit must contain the representative drum sounds that are assigned to each note in the GM drum map, cause you're gonna stack 3 drum kits in the sequencer/presets as a single drum kit. Drum kit 2 could start where Drum kit 1 stops, Kit 3 should start where Kit 2 leaves off, and assign all three drum kits to MIDI channel #10. Not as perfect as a GM drum

kit (or the SD-1/KS/TS/KT GM map) but usable nonetheless. But hey, this is what happens when Roland arbitrarily decides what is good for us. I don't agree with that philosophy, either, but it's the standard now, and I have to live in that world, too. It's been my experience that most of the GM sequences I've wrangled into my SD-1 sounded so pedestrian I was simply wasting my time, but I'm a perfectionist when it comes to my Ensoniq box...

Shareware editors and librarians, anyone? There's a ton of URLs to surf for this stuff: readers?]

[Sammims@aol.com - Turtle Beach made, some years ago, Oview software for the VFX. This is an editor/librarian which runs under DOS. If you are interested in this, we have a copy of this for sale for \$30 (original disks and manual in the box).

Sam Mims
Syntaur Productions, (713) 682-1960.]

Hi.

I'm looking for any information, articles, tutorials, tips and secrets and patches that could be found online or in a publication about the Ensoniq DP/4. This is an amazing machine but I can't seem to create stuff that is different from the factory presets. Can you help me?

Rich
Ont. Canada

[TH - Did you check the Back Issue Index at our web site? We've had quite a few articles on the DP/4. (And they're all still available.)]

Hi,

I'm an ASR-10 owner who bought a used ESQ-1 that's been really great for filtered sounds. Recently I experienced some problems with the ESQ-1, and I was hoping that someone could help me out before I have to take it in for repairs.

First, here are the symptoms:

- Some garbage display on the MASTER and MIDI pages (not consistent LED segments on or off, but varying characters for e.g., MIDI channel)
- Pressing the Mix/Midi button seems to

reset the system, but then everything hangs

- No audio output at all

Things that appear to work:

- Selecting programs, editing programs
- MIDI output
- Saving programs and sequences

Things I've tested:

- battery voltage seems okay
- all fuses look okay
- various resistors test okay

I'm using OS 3.40 right now, so there are a couple things I was wondering. First, is there anywhere I can download the latest OS 3.5? Secondly, is there any special button combination or something to reset the entire system? I know the ASR-10 has a

Transoniq-Net

HELP WITH QUESTIONS

All of the individuals listed below are *volunteers!* Please take that into consideration when calling. If you get a recording and leave a message, let 'em know if it's okay to call back collect (this will greatly increase your chances of getting a return call).

All Ensoniq Gear - Ensoniq Customer Service. 9:30 am to noon, 1:15 pm to 6:00 pm EST Monday to Friday. 610-647-3930. Ensoniq's Fax On Demand line, (1-800-257-1439) can also be used to retrieve specs, OS info, hard-drive info, and the like.

All Ensoniq Gear - Electric Factory (Ensoniq's Australia distributor). E-mail address: elfa@ozemail.com.au; their web site at <http://www.ozemail.com.au/~elfa>; or e-mail their resident clinician, Michael Allen, at mallen@geko.com.au. Phone calls, Business hours - Victoria. (03) 480-5988.

All Ensoniq Gear - The Electric Factory in New Zealand, phone (64) 9-443-5916, fax (64) 9-443-5893, or e-mail geoffm@elfa.co.nz (Geoff Mason).

TS Questions - Pat Esslinger, Internet: pate@execpc.com, Compuserve: 74240,1562, or AOL: ESSSLIP.

TS, VFX, and SD-1 Questions - Stuart Hosking, stuh@ozemail.com.au.

MIDI users and ASR-10 Questions - Ariel and Meiri Dvorjetski, Internet: s3761921@techst02.technion.ac.il, or dvorjet@techunix.technion.ac.il. You can also call Sincopated BBS at (Israel country code: 972) 4-8776035, 24 hours, 28.8K Modem. Please Login as: ENSONIQ, Password: MIDI.

SD-1 Questions - Philip Magnotta, 401-467-4357, 4 pm - 12:30 EST.

VFX, SD32, and EPS-16+ Questions - Dara Jones, Internet: 71055.1113@compuserve.com or call 214-361-0829.

SD-1, DP/4, ASR-10 Questions - John Cox, 609-888-5519, (NJ) 5pm - 8 pm EST weekdays. Any time weekends.

SQ-80, VFX Questions - Robert Romano, 607-898-4868. Any ol' time (within reason) EST.

Hard Drives & Drive Systems, Studios, & Computers - Rob Feiner, Cinetunes. 914-963-5818. 11am-3pm EST. Compuserve: 71024,1255.

EPS, EPS-16 PLUS, & ASR-10 Questions - Garth Hjelte. Rubber Chicken Software. Call anytime. If message, 24-hour callback. (612) 235-9798. Email: chickenEPS@willmar.com.

ESQ-1 AND SQ-80 Questions - Tom McCaffrey. ESQUPA. 215-830-0241, before 11 pm Eastern Time.

EPS/MIRAGE/ESQ/SQ-80 M.U.G. 24-Hour Hotline - 212-465-3430. Leave name, number, address. 24-hr Callback. Email: G4Prod@aol.com.

MIDI Users - Eric Baragar, Canadian MIDI Users Group, (613) 392-6296 during business hours, Eastern Time (Toronto, ONT) or call MIDILINE BBS at (613) 966-6823 24 hours.

SQ-1, KS-32, SD-1, SCSI & hard drive Questions - Pat Finnigan, 317-462-8446. 8:00 am to 10:00 pm EST.

ESQ-1, MIDI & Computers - Joe Slater, (404) 925-8881. EST.

lot of nice testing configurations, so I'm hoping there's some way to just reset the whole software system in the ESQ-1. I have all of my programs saved as sysex, so I'm looking for some way to just erase all of the memory and start over. Thanx for any help with this.

John
j-wu4@uiuc.edu
Blue Audio

[PF - John: First thing you wanna do is reinitialize the ESQ-1. Hold down the "Record" button and press the top left soft button (over the display) and select yes. This will restore all factory ROM patches as well as zero the ESQ-1 to its normal "resting" state. If that clears up the problem, you're done. If not, read on.

Second: sounds like you've opened it up and are comfortable with its innards. You'll want to clean every cable connector with a zero residue cleaner (I use an 15:1 cleaner/Cramolyn mixture), especially the little dark red bakelite connector to the display board. After this is completed, check for loose/intermittent connections on the display board connector. You could conceivably touch up all connector points on all PCBs, but I'd particularly look at fader insertion points on the display board. ESQ's suffering from heavy usage usually have worn out contact switches underneath the front panel buttons (you know, those things that fell out after you removed the display board). You may have to replace a few of those...

I'm trying to point at everything but the actual display tube, because, if it's defective, you're SOL: NEC doesn't make those anymore. And I don't believe VTVM readings on the lithium backup battery. Besides, this is a digital instrument: ensure you're reading 5.00-5.05 volts on the 5V line, and not 4.7-5.2V. Same for the 12V lines: if these aren't dead on the money, you'll get very erratic operation. Had a Mirage that did that until I replaced the +5V regulator on the power supply board. As a matter of preventative maintenance, replace the backup battery. Check around the battery once you've removed it. If it's leaked on the PCB it might have etched thru some foil traces: Kork Polysix's are NOTORIOUS for that problem. Blow the keyboard assembly out with compressed air.

As the OS for the ESQ is in ROM, you'll need to call Ensoniq and request V.

3.5.ROMs (2). And if the above suggestions fail to resolve your ESQ-1 problems you may need to replace either the main logic board or the display board. Give Ensoniq a call to request those ROMs and ask them for the nearest Ensoniq dealer in your area: they represent professional help.

The ESQ-1 represents the first Ensoniq wavetable synth/sequencer: take good care of it, because it started this whole workstation market back in 1987...]

[TRWEBBS@aol.com - I Think it's Awesome that people still remember the ESQ-1. Mine has worked flawlessly since '87. If you reinitialize the ESQ-1 though, don't forget to re-tune the filters too. Hold down Record, and press the Filter button.]

[Ensoniq - Pat Finnigan's qualification is right on target. Let us know what you find out. The latest ESQ-1 OS version was version 3.5. You mentioned that you have version 3.4. There differences between the two are minuscule. There were two changes made between version 3.4 and version 3.5. The changes were (1) we corrected a waveform pointer in the EPNO2 waveform and (2) we restored the values of the touch parameters to their original order (HARD, MED, SOFT).]

TH:

Is there a TS-10/12 profile for Unisyn for Windows that anyone is aware of?

Also, I am looking to upgrade my VFX-SD to a used SD/1. Are the patches absolutely positively a-hunnert-percent upwardly mobile from same said VFX-SD to SD/1???

Thanx!
Jason Rubenstein
argus@globalpac.com

[PF - Jason: I don't know if a TS-10/12 profile is available for Windows from MOTU. I use the Mac version of Unisyn and there's no TS profile. I've tried calling MOTU tech support line for six days now. It's been busy every time I call, so if such a profile exists, I can't get thru to verify it. They've been pinging people that the response to Freestyle 2.0 (which doesn't exist yet) is so overwhelming that they're slammed...

But I do know that all VFX-SD patches are

indeed absolutely, positively, beyond-a-reasonable-doubt hunnert-percent-sure SD-1 compatible.]

[James Rosand (jrosand@olympus.net) - You might try looking over Midi Quest V6.0 from Sound Quest Inc. Check out their website at: <http://www.squest.com/>

It looks like they support a lot of Ensoniq gear.]

Hi,

Can anyone suggest what is the most realistic guitar samples that exists for the ASR-10? I'm looking for bluesy/R&B type samples or instructions on how to alter the "out-of-the-box" sample to accommodate. That sound, to me, is kind of flat. Type to me!

Chris
cedwards@shvp.sc.ti.com

[PF - Chris: Most guitar samples are more FX intensive than data intensive. This isn't to say you can take a cruddy guitar sample and FX it into the World Champion Telecaster sound; it's just guitar sounds are much more process-intensive than sample-intensive. And guitar sounds are so contextual: the "DIST+WAH+CMP" (what I call the "Van Halen" algorithm) doesn't really work on B.B. King tunes very well, does it?

I don't know this for fact, but I believe the guitar samples for the TS-10/12 demo "Stevie Ray Vaughn Tribute" are loadable ASR samples. You might wanna visit your FRIENDLY Ensoniq dealer to see if they have a copy of this demo and copy the Guitar waves/banks/FX. As a demo, it's PD warez and it might just fit the bill.

The secret to R&B guitar samples is, to reiterate, the FX tweaking. You want enough distortion, but not enough to send the sample into square wave. Try the delay instead of reverb to fatten up the tweak. For guitar it's much more generous than the early reflection parameter of reverb FX routings. The "Send" and "FX Level" are much more critical here than you wanna believe...]

TH -

You know it always tickles me to see the ads from some of Ensoniq's competitors.

You can really tell that Ensoniq is a corporation to be reckoned with. I'm looking at an ad in February 97 issue of *Electronic Musician*. It's on page 16-17 and it's a three-page glossy ad that is included in an insert that probably cost a great sum of money. Probably not as much as a spot during the Super Bowl, but costly just the same.

It's an ad featuring the Roland JV-2080 Synth module. Count them... eight expansion modules. The ad displays a JV-2080 with its bay opened up and exposing all 8 expansion slots filled with 8 sound modules. You'll have to spend a lot of money to arm this puppy. I think Roland's modules cost considerably more money per module than Ensoniq's cost or are going to cost. And how do you find one of these onboard 2,900 patches? You use "Patch Finder" to locate and audition it. What a novel idea...? Ensoniq has been doing it for quite some time now with "Soundfinder."

Yes, Ensoniq is and always has been a real tough act to follow.

Regards,
James Rosand
jrosand@olympus.net

[PF - James: You saw that ad too! For what you'll pay to fill those eight expansion slots you can buy an MR-76, case, volume pedal, and still have change for lunch...]

Dear Garth:

I found your article in this month's *Transoniq Hacker* very interesting. I didn't realize that there was a transitional OS for the EPS-16+. That was always my one gripe about Ensoniq. I thought they had misrepresented their product by advertising that their new sampler, then the EPS-16+, could load samples while the sequencer was playing. I have to admit that this was one of the reasons I decided to buy an EPS-16+. Needless to say, this was quite a disappointment when Ensoniq announced that they were dropping the "load while play" option.

Because of your article, I retrieved the OS via the internet and am experimenting with a feature that I thought was never going to see the light of day.

You also cleared up the mysterious

XCTRL parameter for me.

Thank you again.

Regards,
James Rosand

[TH - Keep in mind that that's an "underground" O.S. - NOT one supported by Ensoniq. Mileage is known to vary...]

["J.D." (brosryan@dmv.com) - Garth sure knows his stuff. I reread "System Commander" Part I and didn't see the referred to OS whereabouts. Does the ASR load while seq. runs? It is gratifying to own gear that keeps on providing new territory to explore. Thanks.]

[TH - The underground O.S. is mentioned on the last page of Part II.]

Hi,

I've been searching for ASR samples of instruments of the middle ages (flutes, lutes and others), but can't find some here. Who can help me? Does someone know a CD-Rom?

Thanks very much,
Klaus Rueter
waldbuehne@aol.com

[PF - Klaus: Where is Dick Lord when we need him? He was an extremely gifted engineer whose wife offered samples of renaissance instruments for their company. I haven't seen Upward Concepts ads in this magazine in quite a while. They were Mirage samples, so you may be looking for just these instruments or something in the 13-16-bit variety. K. Thomas of Canada may have just these instruments as well, but, again, my apologies, I haven't seen his ad in the Hacker in a couple issues, either. Readers?]

[TH - Dick Lord's Upward Concepts stopped advertising several years ago, but we think that the MIDI Users Group (MUG) was more recently offering his old sounds. You might check with them at 212-465-3430 or G4Prod@aol.com. K. Thomas more recently dropped out but remains a subscriber. His old company address was PO Box 23056, Stratford, ON N5A-7V8, Canada - where he can still be reached.]

[Sammims@aol.com - Ensoniq created a disk for the Mirage that has shawms and

crumhorns (as well as dulcimer and recorders). It is called SND-C4, and is available from Syntaur for \$9.95. You would have to convert this to ASR-readability, by loading it into an EPS or EPS-16 Plus, and then saving it as an EPS file.

Sam Mims, Syntaur Productions, (713) 682-1960.]

G,Day

Please can you help? I am a longtime user of Ensoniq equipment.

1) I am trying to send button press commands to a TS-12 from a computer. Using the Sys-Ex Implementation Specification Version 2.00, I have created the messages for most button presses, including the button down and up messages, e.g. `TS12 BANK 0`

```
FO OF 07 00 00 00 00 00 00 00 00 F7 00 00 00 00 00 00 00  
00 00 00 00 00 FO OF 07 00 00 00 00 00 06 00 F7
```

2) This seems to work okay for all but the message for STOP and START buttons (in the same format). They will both start the sequence play, but neither will stop sequence play.

3) I have experimented with the time between the down and up message by adding extra 00s, but even though the specifications say a space of 2-300 milliseconds are needed and I have inserted up to 300 00s, the signal will not stop the sequence play.

4) I have tried sending the down message separately, and then the up message, but this doesn't work either.

5) Perhaps I am not understanding the use of the OFFSET of 96 required for the button up.

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?

6) Here is my message for the PLAY button;

```
FO 0F 07 00 00 00 00 03 0E F7 00 00 00 00 00 00 00  
00 00 00 00 00 0F 0F 07 00 00 00 00 09 0E F7
```

and here the message for the STOP button;

```
FO 0F 07 00 00 00 00 03 0F F7 00 00 00 00 00 00 00  
00 00 00 00 00 0F 0F 07 00 00 00 00 09 0F F7
```

Also Please, I would like your advice.

After 12 months of experimenting, I have finally found a way, in combination with the TS-12, to automate the loading of the lyrics page in Cakewalk. (Anyone who uses this program for live performance will know the frustration of having to press the lyrics button for every song at the beginning of each sequence.)

My question is whether I should try to charge a small amount for this information or give it freely to all who are interested? (I would gladly have paid for it myself!) Say, \$10 in International money order, mailed to me, and I'll email the info in return. What do you think?

Thanks,
Mel Laraway, Australia
mlaraway@senet.com.au

[PF - Mel: The only button press I knew of that you couldn't emulate via sysex was the "Enter" button. I've faxed a copy of your posting to Ensoniq: Bert Neikirk explained he'd forward your letter to their Sysex Oracle. Any TS'ers out there gotten this deep with their pet?]

[Ensoniq - We received the fax from Mr. Laraway and replied on February 11, 1997. We suggested a workaround of using the MIDI-Start and MIDI-Stop commands, rather than using the System Exclusive virtual button messages.]

TH -

I came across a cool looking program a while back on the www. It was a parameter editor for the EPS (Classic, 16+) and ASR-10 samplers. I use an ASR-10, by the way. I forget the name of the program, but you could hook your hard drive up to the computer and graphically do file management, etc. The program was share-ware (CHEAP) and it was for the Macintosh. Would you be able to tell me what I am talking about or suggest another program?

I am looking for a parameter editor (LFO, envelope, filter). I don't need just a wave-editing program. Any help or info would be great. I book-marked the web site but I guess I deleted it.

Thank you,
Craig McG.

[PF - Craig: Point your browser to <http://fysmac04.uio.no/eps.html>: this gets you to Terje's Node, where all EPS/ASR/Mac mysteries are revealed. His warez are shareware (and mondo cool as well), prices are, well, excellent, to say the least. If I had savvier netiquete I'd email for his ASR editor 'cause it's only \$20...]

Hello folks,

Some time ago I purchased an ASR-10 Rack - which is a great sampler. Now I want to increase its memory to 16 M, because now it has only 2M. I need to know what kind of SIMMs fit into this case. Is it possible to buy these SIMMs in an ordinary computer store? What should I ask the vendor? Are these SIMMs the same used in some IBM-Compatible PC computers?

I would like, if possible, that you indicate some Web Sites (you know, the places where they will know that I need the SIMMs for the ASR) where I can get the SIMMs via mail.

Please send the answer to:
arosteguy@linkway.com.br
Thanks,
Roberto Arosteguy/Brasil

[James Rosand (jrosand@tenforward.com) - Dear Roberto: If you would like to get your hands on the most reasonable priced RAM for your ASR-10 go to this WEB site:

<http://www.thechipmerchant.com/prices.htm>

Tell them that you have an ASR-10 and they will give you exactly the correct type RAM for your keyboard. As far as my humble opinion goes, you will not find any better prices anywhere.

I don't know how they handle overseas orders but I think you can work that out with them. They have a toll-free number here in the US.

Good luck.]

[Ensoniq - A few weeks ago, Ensoniq set up an FAQ on our phone system that is available 24 hours a day, seven days a week. This FAQ includes information of the type of SIMMs that are compatible with the ASR-10, TS-10 and TS-12.]

Dear Transoniq & Pat,

I am a third-party dealer of sounds for the EPS/ASR-10 and, although I don't get a call for it every day, once in a while I get a customer who has an MR keyboard or rack and wants to know if my sample disks will load into the MRs. As you may be aware, I have many sound disks in EPS-16+ format on DS-DD disks. Will these disks and sounds load up into an MR or does the end user need something added like software or hardware upgrade? By the way, I've got a web site so you can check out the list.

Yours truly,
www.midimark.com

[PF - Midimark: The hooks to load samples into the MR-series are in place as of O.S. Release 2.0. As soon as the Flash Ram Expansion Card is available from Ensoniq, the loading of samples will in fact be supported. However, only *.aif and *.wav file formats are supported. This means you'll need to use the shareware utilities from the SampleBank CD or other conversion utility to convert from Ensoniq file format to *.wav or *.aif format. Not a big deal for users with computers - I wouldn't be surprised if Gary Giebler doesn't have a utility that won't do that already...]

[Ensoniq - We were able to get an MR keyboard to read WAV and AIFF files with a shareware utility called AWAVE. Readers can download this utility at:

www.nada.kth.se/~f93-maj/fmjsoft.html

This AWAVE utility must be used in conjunction with Giebler's Utility.]

HACKER BOOTEQ

Kinda like a CD-ROM - on a 3.5" floppy disk!


Mega
DISK eps

This floppy disk is stuffed, jammed, and packed tightly with killer Syntaur samples that will *astound* you with their **HUGE** sound and tiny block size. The MegaDisk has **38 instruments** that will load in a heartbeat, each fully programmed with patch selects, real-time controllers, and effects! Bases, aggressive synths, keyboards, pads, drums, and more. For ASR, EPS-16, EPS, and TS series. All major credit cards accepted.

SYNTAUR
PRODUCTIONS
5402 W. 43rd St., Houston, TX 77092

ONLY
\$16.95!
Mention this ad and get
FREE SHIPPING!

(713) 682-1960 or (800) 334-1288

MUSIC LABS  *Load and Play*
Sequences

Sequences for the gigging musician...

For the Ensoniq...

EPS, 16+, ASR 10/12, TS-10/12
VFX-SD and SD-1

All titles also available in...

GM, GS standard MIDI

Popular requests, blues, country and classic rock.
Write or call for a catalog or visit our homepage on the web!

Music Labs
5109 Point Fosdick DR NW #E268
Gig Harbor, WA 98335
Ph (206) 265-3091



<http://members.aol.com/MLMidi>

PROFESSIONAL QUALITY

Low-cost sequences for
The EPS/EPS-16+, SQ-80, ESQ-1,
VFX-sd, SD-1, Roland, IBM/DOS

Rock ('50s, '60s, '70s, '80s)
Big Band - Top 40 Country

Call or Write - Any time, 24 Hours

Music Magic

10541 EARL AVE.
BENNINGTON NE 68007
1-402-238-2876

SAMPLES

FREE CATALOG AND DEMO

ASR EPS TS JOIN OUR
GREAT SAMPLES GROUP OF
AT THE BEST SATISFIED
PRICES AROUND! CUSTOMERS

Tech Star
SOFTWARE

PO BOX 463236
MT. CLEMENS, MI 48046 **810.783.0470**

YO ADVERTISERS!

Try an economical size ad in the *Hacker*. Our one-twelfth page ad (the size of this ad) is the perfect size for testing the waters, moving up from the classifieds, dropping back from larger ads, or just maintaining visibility over long periods with minimal expense.

2.25" x 2.25" Only \$30!

And now - Booteq Jumbo:

2.25" x 4.6" Only \$45!

Transoniq Hacker
1402 SW Upland Dr., Portland, OR 97221
503-227-6848

ENSONIQ DISKETTE MANAGER

Use Ensoniq Disks on your IBM-PC
Read/Write/Format/Copy and more.
Supports all Ensoniq Disk Formats.

ENSONIQ MIDI MANAGER

Send or Receive Data through MIDI
to your PC for these keyboards:
KS-32 VFX SQ-1 SQ-2 ESQ-1

SEQUENCE CONVERTERS

Convert Standard MIDI Files to/from
Sequences for these keyboards:

TS-10/12 SQ-1 SD-1 VFX-sd
SQ-80 EPS-16 EPS ASR-10
KS-32 KT-76/88 SQ-2 ESQ-1

SD-1 TO TS-10/12 CONVERTER
for VFX-sd or SD-1 sequences & songs.

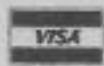
Call now to order or for more information
on these and other software packages.

Giebler Enterprises

26 Crestview Drive
Phoenixville, PA 19460

(610) 933-0332

Fax: 933-0395



Looking for **Ensoniq**
SOUNDS and other
Samples on the Internet?

**** Look no further ****



"the hassle removed from downloading!"

www.soundcentral.com

L. B. Music Sequences

We Support Ensoniq • Roland
Korg • Yamaha • SMF-GS/GM Formats

*Why not give L. B. Music a try and see
why so many people love our sequences
— and keep coming back for more!!*

Toll Free Orderline: **1-800-3LB-MUSIC**
Visa, Mastercard, Amex, Discover Accepted

LB Music Technologies, Inc.

51 Charter Oak Drive
Newtown Square, PA 19073-3044

610-356-7255 / Fax: 610-356-6737

CompuServe: 76255,3713

Internet: <http://www.lbmusictech.com>

DANCE SAMPLES

POWERHOUSE CD-ROM

LOWER PRICE \$199.00

Over 300 Megs, 1,162 instruments containing over 4000 samples.
From drums to strings, every major drum machine, 30 day money
back guarantee, fast loading, highly organized for EPS 16, ASR,
and TS-10. The best drum sounds in the world! Street series
drums from the MPC-60 also included. Classic analog synths
from the minimoog, TB-303, MC-202, SH-101, opus 3, OB-8,
Jupiter 8, Juno-106. Great digital synths from the Wavestation,
JD-800, D-50, D-70, SY-85, DX-7, JX-8P, SQ-80, K3, CZ-101.

ASR CD-ROM DRIVE \$199

With purchase of Powerhouse CD-ROM.
Great CD-ROM drive compatible with MAC,
IBM, ASR. The drive may also be used a
portable CD player and includes head-
phones. Use it to sample CDs too.
regular price \$249, add \$7 shipping
includes scsi cable
2X speed
scsi 2



SAMPLING CDs

DANCE CONSTRUCTION SET CD - Over 140 drum loops and all
the individual samples that made the loops. Great classic synths
like the Minimoog, TB-303, MC-202 and more. Great Techno hits
and FX. And special hip hop section by producer D.J. Black.
Over 1200 samples. This great all around CD is only \$75.00

VOCAL BYTES Sampling CD Vol. 1 or 2 • 1070 vocals \$99.00
12 Professional singers on CD - NO ADDITIONAL FEES.
Soulful, funky, ultra clean, super nasty, and very useable.
Also included vocoder and computer generated vocals.
Very Cool CD Mark Mothersbaugh - Dovo, Liquid TV, MTV
Great CD... Mark Lewis - D.J. Remixer, Billboard reporter

OVER 400 3.5" DISK CATALOG AVAILABLE

FREE CATALOG - CALL NOW!

800 301-MIDI (6434)

Samples on 3.5" disk for: EPS, EPS 16,
ASR-10, TS-10, S-50, 550, W-30, MPC-60
- VISA, MASTERCARD, AMEX -
CALL FOR YOUR FREE CATALOG!
(800) 301-MIDI fax 310 699-0864

MIDI MARK@aol.com
MIDI MARK
Since 1989

TRANSONIQ HACKER

1402 SW UPLAND DR., PORTLAND, OR 97221

BULK RATE
U.S. POSTAGE
PAID
PORTLAND, OR
PERMIT NO. 11

ADDRESS CORRECTION REQUESTED

SUBSCRIPTION MATERIAL
DATED MATERIAL - TIME VALUE

Postmaster: Please return Form 3547 as soon as possible so we can change our records. This is a monthly publication.

Publisher: Eric Gelsinger
Editrix: Jane Tallman

Our (somewhat regular) illustrious bevy of writers includes: Craig Anderson, Robby Berman, Paul Bissell, Steve Byhurst, Mark Clifton, Steve Curtin, Anthony Ferrara, Pat Finnigan, Jeffrey Fisher, Frank Fortunato, Duane Frybarger, Gary Glebiar, Jim Grote, Garth Hjelte, Jeff Jetton, Dara Jones, Johnny Klonaris, Ray Legnini, John Loffink, Daniel Mandel, Sam Mims, Dan Rohde, Clark Salisbury, Tom Shear, Kirk Slinkard, Jack Tolin, Tom Tracy, Steve Vincent and Garry Wasyliv.

Copyright 1997, TransonIQ Hacker, 1402 SW Upland Drive, Portland, OR 97221. Phone: (503) 227-6848 (8 am to 9 pm Pacific West Coast Time).

Advertising rates: Please send for rate card.
Rates for authors: Please send for writer-info card.

Subscriptions: 12 monthly issues. US: \$23/year. All others: \$32/year. Payable in US funds.

TransonIQ Hacker is the independent user's news magazine for Ensoniq products. *TransonIQ Hacker* is not affiliated in any way with Ensoniq Corp. Ensoniq and the names of their various products are registered trademarks of the Ensoniq Corp. Opinions expressed are those of the authors and do not necessarily reflect those of the publisher or Ensoniq Corp. Printed in the United States.

◆ EPS/ASR Tools-TS/MR Tools ◆

Ensoniq Management Programs for your PC! Make your computer into a sampling/editing/utility powerhouse!

- Control all parameters remotely through MIDI
- Convert .WAV's directly to Ensoniq format via MIDI or disk
- Use the SampleVue to view and edit waveforms
- Full Floppy/SCSI file mangment!
- Works in native Windows environment Win 3.x or Win95
- Use Naming Wizard to name everything on your instruments

from
\$39.95!

Soon available for Macintosh!

SIMM Memory



from **\$99.95!**

Chicken CD-ROM Drives

Open your world to DOZENS of sounds - our drives are the best in value and price!

from
\$99.95!

Limited Supplies available - ACT NOW!

All drives include power & SCSI cable, installation instructions, and caddy (if applicable).

Replacement Floppy Drives for the EPS/ASR!

Do it yourself and save the money AND TIME spent with your keyboard in a service center!

\$59.95!

Rubber Chicken Software Co.



The EPS/ASR Sampler Guide

The manual tells you what's there. Now experience the **ULTIMATE** manual - this 300+ page guide tells you **how** to do it! We cover **EVERYTHING** - the best way to use an Ensoniq sampler in performance, effective studio tips, computer linking with an Ensoniq sampler - the **WORKS!** This guide tells you the best ways to use the 24-bit effects processor, and how the factory sounds can be made into **MONSTER SOUNDS** - and more!!

\$49.95!

WANT TO KNOW MORE? LATEST SPECIALS?

Check out our Web Page at:

<http://www.soundcentral.com/~chickeneps>

WHERE CAN YOU GET ALL THIS?

by phone or fax: 1-800-8-PRO-EPS, 1-320-235-9798

by mail: 714 5th Street SE, Willmar, MN 56201-4543

by Internet: chickenEPS@willmar.com