Transoniq Hacker

The Independent Newsletter for Ensoniq Users

The ASR-X is Out of This World

Eric Montgomery

Hello Transoniqians! Thank you for attending the Ensoniq Galactic Funk Congress. This time the X is going to be the subject of interest. We'll be discussing the X with SCSI and some new software. I am sure that there will be some real excitement this session and I am sure you will learn a lot about updating your X to make it the most powerful music production system in the cosmos!

I want to start with using SCSI. Using a hard drive with the X seems to be a simple process but it just takes a little time to understand. The procedures have definitely changed from how the ASR-10/88 worked with SCSI. Well, in the words of Arsenio (Hall)... "Let's get busy!"

When I got the X, I was truly blown away at the ease of use and the great sound quality. I also found out about how many disks I would use for one sound (I have expanded memory). 10 or 15 disks were not an option, a removable storage medium was going to be a necessity. First, I had to install SCSI. Let's zoom through the installation.

There were 10 hex screws on the top, and 4 Phillips screws on the back to remove the top cover. Then there were 2 more screws to remove to take the cover plate off the SCSI connector location. One ribbon cable later and tightening of the screws back down and I was in business! Be sure to follow the installation directions to ensure proper installation regarding ESD (electrostatic discharge).

The first thing you will have to do after installing the new attachment is to do your connections. It is simple, use a SCSI 2 cable (in my example I am using an Iomega Bernoulli 150 meg HD so I need a special cable, SCSI 2 to fat 50) to connect your drive to the ASR-X. Power up the drive first, then power up the ASR-X. Press the system button and go to ACCESS DISK UTILITIES. Press enter. Turn the Value knob. The X will then automatically search for a SCSI device. Once It finds one it will ask you if you want to select that device, press Enter. If it is not formatted the X will ask if you want to format the drive, press enter. It will then ask you if you are sure, press enter. I love talkative machines! While formatting, the X will count up from 0.1 to 99.9 to let you know how far it is into completing the formatting task. Once it is completed it will flash 100% completed and that a root directory is being set up. That's it! You are now formatted and ready to start writing to the Hard Drive.

To stay organized I would suggest that you create some folders in which to save your work. To do this you will need to press Save, then use the Parameter knob and go to "folder." Turn the value knob clockwise and the screen will say "CREATE NEW?" Press Enter. You can name the folder with your Value knob and move the cursor with the Track Arrow buttons. Press Enter when you are finished naming and your folder is created.

If you decide to create more folders (maybe try using names like Drum Kits, Synth Bass, Acoustic Bass, etc.) you will be able to use the value and parameter knobs to scroll through your folder names, just like when you are selecting sounds. It works the same way. What was best for me was that I created folders on the hard drive that had the same names as the factory defaults as on an ASR-10. Because I am very used to or familiar to that directory setup it was easy for me to navigate through the many sounds, sequences and various other files that will be on my drive.

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When you are ready to save a file just press Save. The X will ask what storage device you want to use and you can make that choice. In my example I chose SCSI4:ENSONIQDISK. You can now press Enter. Now, you will have the name of a folder on your screen and an arrow on the right side of the screen. The arrow means that you have not entered into that folder. You may have several folders at this point to choose from, the arrow is a good idea, it lets you know if you are actually in that folder or not. This is a definite improvement from the earlier days. Press enter to go into that folder. You can then store or load sounds from that folder. In my setup I did a few convert loads of some ASR-10 sounds from floppy to save to the hard drive. I should also mention that the ASR-X can convert load EPS/EPS-16+ sounds too. You have to get 2.5 operating system software. Call Ensoniq customer service at 610-647-3930.

Loading is pretty much the same as saving a file. Press Load and decide what storage device you want to load from. Press Enter and you will immediately see a message that says "NO FOLDERS." The X is telling you that there are no more folders inside. Using the parameter knob you can go and see what other folders are there and hit Enter to go inside and load sounds.

There is a different type of disk utility that has popped up recently. Using 2.5 your X will actually be able to defragment your hard drive! That is a feature you don't find every day on a sampler. Or any day, actually, now that I think about it. Another first for Ensoniq. A drive can become fragmented, for example, by sounds being written to a drive then re-written to the drive because changes were made. Over time, and if a lot of rewriting is being done, this can begin to cause lots of problems. The data when being rewritten is actually being written in new locations on the disk and across the old. When this happens the data sometimes becomes unreadable.

This function is actually going to take the data and re-write it to the disk in such a way that the info is not spread out across the hard drive. You will get quicker loading from SCSI and your data will be safer.

In 2.5 there are even more features to talk about. There is now a Song mode. This mode allows you to chain sequences together into a playlist. Songs can have 128 sequences arranged into a max of 200 steps. These steps can be edited at any time.

Pattern mode has been implemented. In the past we had to listen to sequences by stopping in between to select the next pattern or sequence we wanted to hear then playing again. Those days are gone. Now we can press play and audition the order of a song or just groove with a bunch of patterns one after the other without having to press stop between them.

Wishing you could record a pattern and have the X automatically quantize for you while recording? Well, input Record Quantize is here.

All you people who wanted to use SMIDI protocol can now relax. The X can now receive samples via SCSI from any SMIDI-compliant application or product.

If you have ever loaded an ASR sample into the X you know it took occasionally took a while. Not anymore. This process has been speeded up.

A couple more tidbits of information on the software include Time Expansion/Compression, loading of EPS/16+ sounds and loading .wav, .aif samples from ISO-9660 CDROMs.

The last, but definitely not the least, of new features in the X is now having the ability of sending bank and program changes to external MIDI instruments. Just assign the new MIDI Out instrument to a track and now it is easier than ever to control your modules or other synths from the X. ■

Bio: *Eric Montgomery is a up-and-coming songwriter/producer who has published his work with Salt Records, Integrity Music and several local compilation CDs in Gary, Indiana and in CAMS of Chicago. Illinois.*

More Freeware from Malvern:

The Ensoniq Rhythm Builder

Pat Finnigan

For: MR-61/76 keyboards (requires PC-compatible and Windows 95).
Product: *Rhythm Builder.*
Price: Free.
From: Ensoniq Corporation, 155 Great Valley Parkway, Malvern, PA 19055, 610.647.3930 (vox), http:/www.ensoniq.com/downloads.html.

Okay, just when we come to grips with all the power and flexibility of Ensoniq's latest series of wavetable flagships, and get acclimated to the new interface (no patch select whining here, please), and now that we just got the tips on how to assign the drum machine tracks to the sequencer tracks, along comes *Rhythm Builder*. Now here's a nifty little Visual Basic utility for MR-owners who want to import their own rhythm patterns into their MR-series keyboard.

Given, most of us have just assigned the GM drumkit to Track 10 and suffered along with that, but many of us MR'ers (present company included) wondered how we could reverse that particular signal path. How about the MR letting us take our own grooves from Track 10 and stuffing *them* into the "Drum Machine"? Well, wouldn't you know it, Ensoniq released this Windows 95 app. Let's get right to it...

The Roses

Great concept. Those of us who want to augment the built-in "Drum Machine" with our own patterns now have the tool with which to do it. Relatively small program (686k), comes with its own setup and installer files. Nice Audition feature lets you hear your work before you commit it to *.rhy file format. Fills and variation lists: very helpful. Don't try to "Name" your drum patterns or kits anything longer than 8 characters and a 3-letter extension. This isn't meant to disgruntle you long-character-filename Win95-types. The MR's display can't display filenames longer than 11 characters. Sequences can be 1, 2, 4, 8, or 16 bars long...

There's a "Drum Kit" pop-up applet to let you select which of the MR drumkits you want to use for your specific pattern. Short, clear and concise 11-page User's Guide written by Robby Berman. Saves files in *.rhy MR-format. All in all, nice freeware program...

The Thorns

Very constrictive environment: you'll have to massage a lot of data before you can use it in *Rhythm Builder*. For example, you must use track 1 to record/save/send MIDI data to host PC. Imported patterns from existing drum tracks must be Type 1 SMF's with *.mid extension. All variations must be the same length, all sequences must be of the tame time signature, and all fills must be one bar long. You don't realize how slick the Drum machine is until you have to massage your data this much before you can work with it in Rhythm Builder.

No filters or any relational field extrapolation utilities: you must only send DRUM data (no other note or track data on Track 1 AFTER you've ensured it's 1, 2, 4, 8, or 16 bars long. Ignores pitch bend, bank select, sysex, poly-key pressure and continuous controller data. Must use ROM drum kits or other drum kits that work with the MR drum map: the GM drum map and other drum mapping is not supported. And *Rhythm Builder* doesn't save into RAM rhythm banks, only Flash Banks.

The Deal

Hey, nobody said this would be easy. This is not the application for folks who pull down SMF's from the internet and stuff them into their MR. This is very heady stuff for the experienced MR owner (and experienced Windows 95 user) to "break into" the separate sequencer environment of the "Drum Machine." This is *compiling* sequence, pattern, variation and fill data to fit into the architecture of the MR's drum machine. It isn't easy, it's not quick, and there's a lot of hoops to jump through, but you know how great the drum machine sounds — imagine it loaded with your own patterns running *independently* of the MR sequencer! *That's* what *Rhythm Builder* is about.

And I guarantee you'll discover a new-found respect for our software guys in Malvern... *Rhythm Builder* addresses the requests of a lot of people clamoring to get their own rhythm patterns into the MR. It'll be interesting to see how many of these same clamoring people take the time to learn this program. This is not a Win 95 app to blindly sysex data back and forth between your PC and MR. There's a *lot* of human element in this equation. *Rhythm Builder* doesn't automatically take file X and turn it into file Y — it requires the human operator to become an active part of the equation.

I've received a lot of calls (as well as email to the Interface) about *Rhythm Builder*. And it's not an easy app to learn. You just didn't install Windows 95 and immediately know what you were doing, did you? How many weeks did it take you to discover the right mouse-button did *very* funny stuff? *Rhythm Builder* is a similar analogy. You just don't click on the Installer and Peter Erskine comes jumping out of your MR. For those of you patient enough to learn the program, as well as your MR and SMF's (including lotsa stuff you didn't know about Standard MIDI Files), *Rhythm Builder* further expands the fit, form, and functionality we've come to expect out of the MR keyboards, while allowing us the tool with which to personalize our instrument, as well as our craft... ■

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

eTH — A Faster, Cheaper Hacker

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CDR-7: PSYCHIC HORNS

J. D. Ryan

Product: CD-ROM Sound Library
CDR-7 *Psychic Horns* by Jason Miles.
For: ASR/TS Series.
From: Ensoniq Corporation, 155 Great Valley Parkway, Malvern, PA 19055,
Phone: 610-647-3930 (voice),
610-647-8908 (fax).
Price: $199.95.

By the third day I had successfully removed the cellophane from the gem case and I am now pleased to report on this well-organized collection of professional production digitizations. *Psychic Horns* is refreshingly atypical in its scope and purpose. This is *not* your common collection of pure, single-note tones carefully mapped out across your keyboard. Rather, Ensoniq's *Psychic Horns* is built as a composer's brass production library. The base recording group here is tenor sax, Dan Moretti; trumpet, John Allmark and trombone, John Wheeler. While you may think this to be a rather basic ensemble let me hurl an au contraire atcha since Jason's careful studio work has resulted in huge orchestral sections burgeoning with lush timbres (not without a hefty sizecost though).

Block consumption varies widely from 263 to 19004 blocks and the *Psychic Horns* CD-ROM is honestly labelled for the ASR-10 and TS series. Offerings such as *Psychic Horns* begin to show-off the desirability of the larger memory capacity instruments, eclipsing a fully expanded EPS-16 Plus, although that venue will work if one has great facility in outboard multitracking. I mention this not only because many of the cuts on *Psychic Horns* will exceed capacity on an expanded 16-Plus, but also because since this is a genuine *production tool,* one would have slim pickins' in what could reside on-board in real time. I was able to get some excellent "studio ready" natural sounding renderings by alternating patch selects within single instruments, as well as using multiple instruments (smaller ones) in sequences on a 16 Plus.

The recording technique and equipment is not described. First impressions of these sounds may whisper of sterility or of being canned but this is *exactly* as it should be since, again, these are production elements meant to be chained together to form a meaningful com-

position or musical statement. Therefore, effects are withheld and the exquisite uniformity and *continuity* is maintained across the hundreds of entries in this library. Even the "can't stand canned sax" purists may alter their opinion when entire, short sax-riffs are properly arranged in tempo. (Yo! Steve-a-reeno!)

For the most part, the patch select variations are very imaginatively done, but the "Single Riffs" collection are all backwards in the XX patch. A throwaway perhaps? The individual samples are clean and tight but a little touch-up was necessary in fading ugly termination pops in some sounds such as "Stabs-LG (large) DM# 3201" and "112-SM-LIK1" (a delightful quick puff and flutter type sound). If you alternate the middle C with the Bb below it you'll hear a Carl Stallings industrial feel in this one. This kind of versatile and unexpected suggestivity runs throughout these provocative ditties. Another "single riff" entry at 1207 blocks gives a crisp 3-note ascending into a three-note descending with a one-note stinger. Play around with this and it sounds like the voicings in Doc Severnson's old *Tonight Show* band or even (who was it before him?) Skitch Henderson. Then there's the "Riff Groups" done in "Funk" style. I call 'em "Swing" 'cause I let 'em sustain for about 7.7 nanoseconds longer. (...oh sure.) Very "pro" sounding.

Most of the subtleties of embouchure, valving, and keying are represented. You will find stabs, falls, slides, as well as the more dramatic swells and sustains. Rhythmic voicings are referenced in beats per minute. Wow! Here's an unadvertised bonus — a punchy-sounding, well-tuned set of acoustic drums looped in BPMs to accompany these energy-laden brass blasts. I am thankful also for the reliable performance of Rubber Chicken's *DiskTools* in transferring this CD-ROM.

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?

Now, as you may know, I just don't have the adjectives in my vocab to spout a rave review. But I must hail and salute the documentation that accompanies Ensoniq's CDR-7. This manual (57pp) is simply and utterly superb. Each recording appears in its own quarter-page box and it tells you *everything*, and I mean everything you ever wanted to know about that sound and even maybe how to incorporate that musical utterance is in that little box! I could not have understood the true implications of this CD-ROM without this powerful guide to the sparkling horn section that is *Psychic Horns.* ■

Bio: *J.D. Ryan has become a singing cast member of a local theater production of the musical:* "The Secret Garden." *His Ensoniq samplers will help provide score and sound effects. Report to follow (maybe).*

Troubleshooting 101

Duane Frybarger

Most of us have read articles about the basic steps one must take to troubleshoot problems, but sometimes firsthand experience is really the best teacher. I want to relate to you a problem I had that lasted more than a year, simply because I didn't really thoroughly troubleshoot.

It was in the spring of 1996 when I decided to move from sequencing on my ESQ-1 to sequencing on *Cakewalk* with my 486 PC. As I related in an earlier article, this move was fairly easy and it opened up an amazing number of possibilities to me. In the fall of 1996, I purchased a copy of *MIDI Quest* for Windows, a universal editor/librarian that would allow me to edit all of the sounds on all of my instruments (an ESQ-1, a Mirage, a Roland U-110 and a Korg M3R). I was already using a MIDI merge box to send data from my PC to all of my instruments and so, in order to send data from my instruments back to *MIDI Quest* on my PC, I purchased another MIDI merge box and installed it without any noticeable problems.

I had purchased an EMU Proformance Plus piano module in the spring of 1996 and found that even though the unit was new, I couldn't send program change messages via MIDI. Sometime after installing the second MIDI merge box, I noticed that the piano module would occasionally delay or cut off notes completely. I also had a problem with levels, in that the module seemed unable to output at a decent level. I didn't really keep track of when these problems started appearing — I just noticed over time that the piano module was "acting up" more and more when everything else was working fine. In the meantime, I had upgraded *Cakewalk* twice and was busy trying to keep learn the new software. I was having problems with sending data using MIDI Quest, but the program had a clumsy interface and a very poor manual, so I figured I was just not "getting it" when data couldn't be sent one way or another.

Finally, in the spring of 1997, the problems with the piano module became so pronounced that writing music was no longer fun. The delays and cut off notes would happen intermittently while both recording and playing and I never knew exactly how it would function. I did notice occasional delays with my other modules, but they were so intermittent that I dismissed them as anomalies. I decided to run a MIDI cable straight from the ESQ-1 (my controller) to the piano module. Everything seemed to work fine — no delays, no cutoff notes, a very decent level and I was able to send program changes. This made me start to suspect the MIDI driver in my PC.

I am using an old Sound Blaster Pro with Windows 95 and I posted a question on *Cakewalk's Usenet* to see if anybody else had experienced anything similar. A tech from *Cakewalk* said the problem most likely was the Sound Blaster Pro and that I should get a dedicated MIDI interface. In the meantime, I wrote to EMU and they said the problem was indeed the piano module — a bad chip, cost about $6. However, to have it installed would be about $120 and three weeks turnaround time. I also wrote to Creative Labs asking about the Sound Blaster Pro to see if any newer drivers were available. I had downloaded a zipped file with updated drivers, but I could never figure out if they were actually installed — they seemed to be DOS drivers rather than Win 95 drivers. Creative Labs

never answered my query. I later discovered that *Windows 95* comes with the very capable drivers for the Sound Blaster cards.

Since I was able to work the module directly from the ESQ-1, I felt that maybe the problem was in the PC MIDI interface, so I first opted to try a better sound card. I purchased a 16-bit sound card, followed the installation instructions exactly and found I could only boot up my PC in "Safe" mode. This is *Windows 95* way of saying something is seriously wrong with your system. After fighting it for a couple of hours, I took out the new sound card and re-installed the old one, returning the new card for a refund the next day.

I next decided that I had to bite the bullet and purchase a dedicated MIDI interface. I purchased one at a local music store without really explaining the situation in detail to the salesperson. I took it home, followed the installation instructions exactly and nothing worked. I was able to boot up my PC, but I couldn't get any sounds out of *Cakewalk*. Again, after fighting it for 2 or 3 hours, I gave up and took out the new interface, returning it the next day for a refund. While returning the interface, I explained my problem in greater detail and I was told by the salesperson that he knew of hundreds of customers using Sound Blasters as MIDI interfaces and reporting no problems whatsoever. He suspected the piano module as the source of the problem.

So it seemed that the problem really was with the EMU piano module. I tried again running a cable directly from the ESQ-1 to the module. This time, I could not send program changes, but everything else did seem to function properly. My first exchange with EMU was by email with what seemed to be a very knowledgeable tech — he seemed to know exactly what was wrong and what it would take to fix it. So I called EMU to get all of the details about how to send it in, how long the repair would take, etc. At this point, I was told that there was no way of knowing what was wrong and no way of giving an estimate of repair cost and turnaround time.

Finally, out of sheer frustration, I took apart my whole MIDI setup and did what I should have done a year before. I tried connecting one thing at a time until I encountered a problem. I found that even by daisy-chaining everything together from my PC to my instruments, everything worked fine, even with the piano module, except for the fact that I still couldn't send program changes to the EMU module. However, as soon as I installed the second MIDI merge box, things stopped working. In fact, for the first time, every module in my system started acting up and nothing seemed to play without major delays and missed notes.

I finally figured out that the second MIDI merge box was the source of the delays. The EMU piano module was also malfunctioning in that I couldn't send program changes via MIDI. I removed the second merge box, forgot about working with the *Sound Editor* program that I could never quite figure out and manually set my piano module to Grand Piano. That was two months ago and now I am having more fun than ever writing music again. It is such a freeing experience to be hindered so long and then to finally solve the problem and to know that when I hit a note or chord on my controller keyboard, I will hear it! I never want to go through something like this again. My system is a maze of wires and cables and I let that keep me from really thoroughly troubleshooting the problem in the first place. The result was a year of frustration and misery because I was unwilling to spend the extra time to take apart my system completely and do a proper job of troubleshooting.

The morale of this story: always go back to basics, strip down your system completely and thorough test each component one at a time until the problem is discovered. ▬

***Bio:** Duane Frybarger is a composer living in San Francisco. His current web site is a Virtual Colony for artists, writers and musicians at http://www.virtualcolony.com.*

How Sounds Work

Part Ic: SQ-1=B-3$^{2.5}$

Mark Clifton

Hope most of you caught my articles, "SQ-1=B-3" and "SQ-1=B-3^{2}," a few months back, in which I explained how to create monstrous, man-killing Hammond B-3 organ sounds. As a little follow-up, I now present to you two SQ-Family (KTs, KSs, E-Prime) patches that illustrate some of the techniques that I covered in those articles.

The first one, from Volume I of my Latter Sounds, *"Hardwire,"* collection (I love plug-ops), is B-3 4 (distinguished by its creative title). This particular patch displays most of the elements that make up a good Hammond organ sound. Oscillator 1 covers the main body of the sound. It uses the "Organ Variation 2" waveform, which simulates drawbar setting 888000000, a popular setting widely used in comping and rock music. The pitch vibrato provided by the LFO has been tweaked to taste for this particular sound. The AMP envelope is set to full attack and sustain with a short release time to provide a pop on key-up with simulates key click. There's no velocity sensitivity programmed since this feature is absent on the B-3. All of the programming on this patch is pretty bare-bones, and should serve as a template for your B-3 sounds. Fancy programming and extensive modulation routings can quickly kill a good organ sound, so keep it simple.

Oscillator 2 provides a key click on the attack by taking the "Noise Loop" wave and giving it an extremely short envelope time so that only a small pop is heard. I like to use this wave because it gives the key click a slightly gritty sound, but virtually any percussive waveform will work. If tuned up a few octaves, most percussion waveforms, from Claves to "Synth Snare" sound pretty much alike and will all work just as well. I gave this voice a low priority since it's one of the more subtle aspects of the sound, and shouldn't eat up polyphony since it would probably be covered up in a dense arrangement anyway.

Oscillator 3 gives a key percussion sound on the "Second" setting, that is, tuned to the fundamental, and with a short decay time. Oscillators 1 and 3 are both delayed a few milliseconds to simulate the fact that the sound doesn't kick in until the key click has decayed. This lag in attack time is a subtle but important element in the overall B-3 sound. Combined, all three voices yield a very popular and widely used sound.

The second patch is "Additive B-3" from the same volume of the collection. This patch constructs a B-3 sound the authentic way, with sine waves. With the modwheel in the down position, it plays drawbar setting 888800000, but in the up position it shifts the tuning of oscillator 2 up an octave to yield setting 808880000 for a more jazzy feel. Oscillator 1 simulates the 16' (sub-octave) drawbar with a sine wave tuned down one octave. Oscillator 2 simulates the 5-1/3' (5th) drawbar with a sine wave tuned up a fifth. Oscil-

SQ-1/2 & KS, KT, E-Prime Prog: Additive B-3

By: Mark Clifton

Notes: The modwheel changes drawbar setting. The modpedal controls Leslie.

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Waveform	Waveform	Waveform
Wave	Sine	Sine	1+2 Harm
Delay Time	009	008	010
Wave Direction	-	-	-
Start Index	-	-	-
MODSCR	-	-	-
MODAMT	-	-	-
Restrk Decay	00	00	00

PITCH	1	2	3
Octave	-1	+0	+00
Semitone	+00	+07	+00
Fine	-02	+03	+00
ENV1	+00	+00	+00
LFO	+03	+03	+03
MODSCR	Off	Wheel	Off
MODAMT	-	+62	-
KBD Ptch Track	On	On	On
Glide	Off	Off	Off
Glide Time	00	00	00

LFO	1	2	3
LFO Speed	32	32	32
Noise Rate	86	86	86
Level	24	24	24
Delay	00	00	00
MODSRC	Off	Off	Off
Wave	Sine	Sine	Sine
Restart	Off	Off	Off

FILTER	1	2	3
Filter 1	3Lo	3Lo	3Lo
Filter 2	1Lo	1Lo	1Lo
FC1 Cutoff	127	127	127
ENV 2	+00	+00	+00
FC1 KBD	+00	+00	+00
MODSCR	Off	Off	Off
MODAMT	-	-	-
FC2 Cutoff	127	127	127
ENV2	+00	+00	+00
FC2 KBD	+00	+00	+00
FC1MOD-FC2	Off	Off	Off

AMP	1	2	3
Initial	99	99	99
Peak	99	99	99
Break	99	99	99
Sustain	99	99	99
Attack	00	00	00
Decay 1	00	00	00
Decay 2	00	00	00
Release	00	00	00
Vel-Level	00	00	00
Vel-Attack	00	00	00
Vel Curve	Linear	Linear	Linear
Mode	Normal	Normal	Normal
KBD Track	+00	+00	+00

OUTPUT	1	2	3
VOL	80	80	80
Boost	Off	Off	Off
MODSRC	Off	Off	Off
MODAMT	-	-	-
KBD Scale	+00	+00	+00
Key Range	C2 C7	C2 C7	C2 C7
Output Bus	FX1	FX1	FX1
Priority	Med	Med	Med
Pan	+00	+00	+00
Vel window	>000	>000	>000

EFFECTS — ROTERY SPEAKER & VERB

FX-1	15	Fast Speed	99
FX-2	25	Roter Center	50
Decay Time	14	Roter Depth	26
HF Damping	40	Speed Mode	Switch
Slow Speed	10	MODSRC	Modped

SQ-1/2 & KS, KT, E-Prime Prog: B-3 4

By: Mark Clifton

Notes: The modwheel controls Leslie.

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Waveform	Inharm	Waveform
Wave	Org Var 2	Noiseloop	Sine
Delay Time	009	000	010
Wave Direction	-	-	-
Start Index	-	-	-
MODSCR	-	-	-
MODAMT	-	-	-
Restrk Decay	00	00	00

PITCH	1	2	3
Octave	+00	+2	+1
Semitone	+00	+00	+00
Fine	+00	+00	+10
ENV1	+00	+00	+00
LFO	+04	+00	+00
MODSCR	Off	Off	Off
MODAMT	-	-	-
KBD Ptch Track	On	On	On
Glide	Off	Off	Off
Glide Time	00	00	00

LFO	1	2	3
LFO Speed	38		
Noise Rate	00		
Level	12		
Delay	00		
MODSRC	Off		
Wave	Sine		
Restart	Off		

FILTER	1	2	3
Filter 1	3Lo	3Lo	2Lo
Filter 2	1Lo	1Hi	2Hi
FC1 Cutoff	127	073	100
ENV 2	+00	+00	+00
FC1 KBD	+18	+00	+00
MODSCR	Off	Off	Off
MODAMT	-	-	-
FC2 Cutoff	127	080	000
ENV2	+00	+00	+00
FC2 KBD	+03	+00	+00
FC1MOD-FC2	Off	Off	Off

AMP	1	2	3
Initial	99	99	99
Peak	99	00	99
Break	99	00	00
Sustain	99	00	00
Attack	00	01	00
Decay 1	00	00	36
Decay 2	00	00	00
Release	01	00	00
Vel-Level	00	00	00
Vel-Attack	00	00	00
Vel Curve	Linear	Linear	Linear
Mode	Normal	Normal	Normal
KBD Track	+00	+00	+00

OUTPUT	1	2	3
VOL	99	90	99
Boost	Off	On	Off
MODSRC	Off	Off	Off
MODAMT	-	-	-
KBD Scale	+00	+00	+00
Key Range	C2 C7	C2 C7	C2 C7
Output Bus	FX1	FX1	FX1
Priority	Med	Low	Med
Pan	+00	+00	+00
Vel window	>000	>000	>000

EFFECTS — ROTERY SPEAKER & VERB

FX-1	14	Fast Speed	99
FX-2	25	Roter Center	50
Decay Time	14	Roter Depth	22
HF Damping	79	Speed Mode	Switch
Slow Speed	10	MODSRC	Modwheel

lator 3 uses the "1+2 Harmonics" wave, which is two sine waves playing in unison an octave apart, to cover both the 8' (unison) and 4' (octave) drawbars. To create the ever-so-popular 888000000 drawbar setting, replace the "1+2 Harmonics" wave with "Sine." Key click and percussion are absent from this patch because of a lack of oscillators to accommodate them, but you can create separate patches for these effects and layer them together as a preset with "Additive B-3." There is a delay programmed into the sound, though, mainly for authenticity and convenience when layering.

And now another cool tip before I go. To simulate realtime drawbar control through MIDI, create a string of patches that each use a single separate sine wave to simulate a drawbar frequency. Assemble the patches into a preset and assign each track its own MIDI channel. Then, layer them together and use an external controller such as a MIDI fader (like the LexiconMRC) or the data sliders on a controller keyboard to modulate the volume of each track through MIDI controller #7. That way, you an bring certain drawbar frequencies in and out by moving the sliders as if you were pulling drawbars on a B-3.

Well, enough B-3 fun for now. We don't want anybody to hurt themselves, do we? I'll be back in a month or so to explain how to get the most out of your 16-bit piano waves (you did upgrade, didn't you?). ▬

Bio: Mark Clifton is a player and composer of Jazz, New Age, Orchestral and Rap (yes, Rap!) music and an aspiring Cyberpunk writer who also wouldn't mind going into film scoring. His favorite color is the infinite, star-speckled blackness of space.

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 **ASRs**). **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, KTs, & E-Prime.**) **DP/4** coverage started in #88 (much of which also applies to the **ASRs,** and most of which also applies to the **DP/2 & DP +**). **TS** 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.

HACKER BASEMENT TAPES — *Steve Vincent*

Buzzbomb
My Scarlet Life

CD: *Buzzbomb* (c) 1998
Artist: My Scarlet Life
Contact Info: c/o DivaNation Records, 5602 N. Ridge, Chicago, IL 60660,
Phone: 773-728-2759,
Email: msl@mcs.net,
Website: www.mcs.net/~msl.
Equipment: Ensoniq EPS Classic, guitar, fuzz bass, brushed cymbal, vocals.

We reviewed My Scarlet Life's two-song demo in the January '97 issue, and followed up with a review of their first full-length CD *"Trypnotica"* in August '97. Now we have the pleasure of checking out this creative troupe's second CD, *"Buzzbomb."* MSL's style is described by different reviewers as "10,000 Maniacs meets Bjork," a "blend of techno, ambient, and mid-eastern," "Nine Inch Nails meets Enya," and "If this exquisite CD were wallpaper, it would be a 3-D paperhanging party in the bedroom. Mysterious music for heavy petting in cemeteries" (*Outsight E-Zine*).

My first impression upon listening to *"Buzzbomb"* is that MSL has taken their already-ingenious mix of trance, hip-hop, and erotica, and refined it into a slightly thicker sound, with a bit more attention to the production quality. Preston Klik, MSL's leader, assures me that they still record in his bedroom studio (complete with resident parakeet adding subliminally to the mix). But even though there is evidence (to the critical listener) of even higher production/engineering values than their *"Trypnotica"* CD (which was superb in its own right), what captures one's attention with My Scarlet Life is the effusion of creative emotion that pours from their music! The sometimes-detached, sensuous vocals of Julie Schrieber and Christy Smith blend with a plethora of guitar, bass and sampled sounds in a truly unique, intoxicating (and addicting) style.

Let's tour some of the tracks —

Heartache — In true MSL style, the different vocal parts (repetitive hook, verse, chorus) are set apart and differentiated by unique stylistic elements. For example, the "hook" ("got you / on my mind / doin' time / it's a crime") has minimal accompaniment, but when it moves into the verse, bass, guitar, keys and additional percussion are added, then the chorus adds even more depth. This morphing, shifting, tension-building-and-releasing is part of the magic of My Scarlet Life.

Black Limbo — This CD has more "mid-Eastern" musical motifs than their previous "Trypnotica," and they use/handle the style expertly. This is not "world music" bastardized into pop, but intensely creative, mysterious use of recognizable instruments and phrasing. In addition, this band has more different kinds of guitar sounds/textures than most others I've heard (thanks to guitarists Amy Spina and Paul Fini). They use insanely distorted, sustained open fifths, clean "chukkas," medium-distorted comping, all wonderfully produced.

Reflection — More creative use of guitar; exposed vocals give way to exposed guitar "melodies," then it crashes into a wall-o'-sound chorus before winding down and building again. Tabla in the background continues the mid-eastern musical themes.

Flesh and the Seed — This melancholy song laments some kind of loss, with a dreamy drum loop keeping the trance going. A middle section uses emergency vehicle sounds (sirens, emergency radio over a tinny speaker) and vocals to capture the attention before it lapses once again into the unique progression of chorused clean guitar and trippy bass licks.

A Curiosity — Erotic lyrics combine with trancey percussion and keyboard tracks, then launch a volley of distorto-guitar for the chorus. This kind of repetition gives MSL's music some of its "trippy" quality; it makes you anticipate the next go-round, because each section of the song is "delicious"; melodic themes occur that you can't wait to hear again.

Where's My Lucky Star? — This tune uses some major-key guitar work not usually found in MSL's style, but then moves into a more minor-key tone. The instrumentation on this track is more organic (less samples) than other tracks, but that MSL vibe is kept consistently happ'nin' by the trademark vocals, lyrics, and melodies. This is an important point: My Scarlet Life's style is consistently rooted in the strength of the compositions, not by trippy sound effects or timbres (although the vocal timbres are very characteristic). While one can't really separate out the elements completely (after all, it is the sum of the parts that makes a sound unique), it is refreshing to encounter musical works that stand, first of all, on the quality of the compositions.

Other Worlds — Phased/rotary guitar opens this song with delicious depth, then creates room for the siren-like vocals to weave their Enya-like magic. The lilting melody of the chorus is very catchy, making it one of the most memorable tracks on the CD in my opinion.

Often in the world of music, a band's second CD pales in comparison with its first, but that is not the case with My Scarlet Life's *"Buzzbomb."* Although their first CD, *"Trypnotica,"* is a very tough act to follow (I loved it!), Preston and company have produced for us a second helping that is even yet tastier and totally enjoyable to listen to.

So, why does MSL's formula work so well? Three elements occur to me: First, these are strong compositions. Obviously, the entire band put a lot of blood, sweat and tears into these songs. I can't imagine that any of the tunes just "fell together." Much attention has been paid to detail in the songs' compositions: lyrics that communicate, progressions that build and release tension, instrumentation that evokes mystery, emotion, eroticism, heaviness — whatever is needed. Second, most of the songs have up-front, memorable melodies. I believe that is why the music of the Beatles is so enduring: it communicates, and does so first of all by being melody-centric. My Scarlet Life's songs are the same; clear lyrics with strong melody is a winning combination. And third, production quality is high. Listen closely, and you will hear many layers and many elements in the recordings, all expertly EQ'd and placed in the mix to enhance the song. Nothing is tossed into the mix gratuitously; everything "works" and fits. Again, these folks worked hard to put this together. And it has paid off!

Kudos and congratulations to My Scarlet Life for an expertly-crafted second CD! I look forward to their next.

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

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

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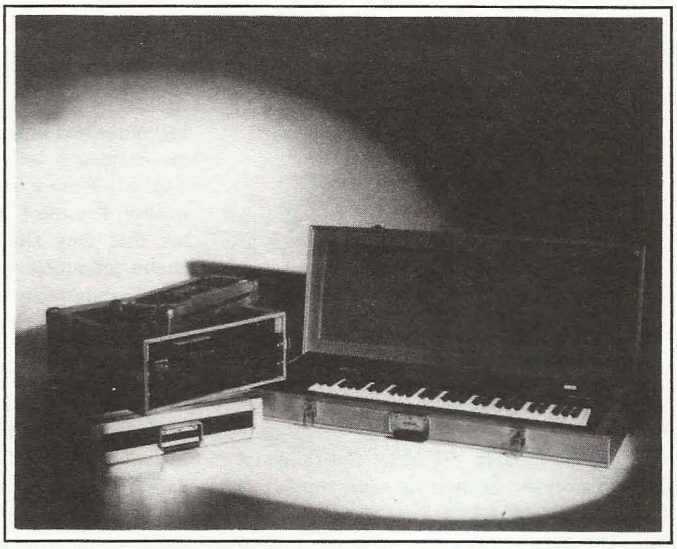

Shown: 4-space rack with EPS-16 PLUS module, 2-space rack, Eagle-I VFX-sd case

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The Interface

Letters for The Interface may be sent to any of the following addresses:
U.S. Mail - The Interface, Transoniq Hacker, 1402 SW Upland Dr., Portland, OR 97221
Electronic mail - Internet: interface@transoniq.com. In many cases a quick answer can be obtained by posting to our interactive, on-line Interface at our Web site (http://www.transoniq.com/interface.html) or calling Ensoniq CS at 610-647-3930.
This is probably one of the most open forums in the music industry. Letter writers are asked to please keep the vitriol to a minimum. Readers are reminded to take everything with a grain of salt. Resident answer-man is Pat Finnigan (PF). Letter publication in the printed version of TH is subject to space considerations.

TH –

EPS floppy drive: Can someone specify a suitable replacement?

Glen & Rachel Joel
site51@doitnow.com

[PF – Glen & Rachel: I recommend sending your drive to TechZam (805.520.9845) as they typically charge $40-$50 for repairing your drive. An outright drive from Ensoniq used to be $250 and labor when they were available, so this would be the most cost-effective solution to pursue...]

[Steve Schrimp (papasteven@earthlink.net) – Glen and Rachael Joel, I have an EPS with a bad main board and I am parting the parts out of it. E-mail me at papasteven@earthlink.com if you are interested.]

[Garth Hjelte (chickenEPS@willmar.com) – We (RCS) sell new EPS or ASR floppy drives for $59.95 as well. Remember, not any DS/DD or DS/HD drive will work in a EPS/ASR – thus the need for special replacements.]

TH:

Just another guy who picked up the **MR-76** just before Ensoniq dropped it. Oh well. Great workstation. Fabulous composition tool. I have one big issue with it, however. Ensoniq did not allow for the Insert effects bus to be assigned by MIDI. I'm dying. I write my sequences in Cakewalk and record to a VS880. Is there any solution? Can you write a program using Sys Ex data to make the change? One solution, I know, is to first create your initial instrument lineup in the MR sequencer, assigning the Insert effects to 16 specific patches. Unfortunately, I often change patches as I write in Cakewalk. Thus, I'm unable to use the Insert effects bus assignment. Any suggestions?

Thanks,
Kelly
Denver

[PF – Kelly: The insert effect bus is a sticky issue with a lot of MR users out there. You not only can't change the insert FX or routings via MIDI, you can't do it from the MR's internal sequencer as well. You might call Ensoniq at 610.647.3930 to see if they have come up with any workaround to this anomaly...]

[Ensoniq (Eric Montgomery) – Sorry, the operation of the Insert effect processor is not going to change. The only way to select a Insert Effect via MIDI is to select a sound on the control track, the default is track 1.]

Greetings:

I have been a subscriber to the Hacker since '88 when I bought my first EPS and it came in the box. Since then I've had a VFX and now a **TS-12.** Anyway, I'm looking for a SCSI port for my TS-12 and no one seems to have them anymore, including the factory and some of the third party vendors I've checked out (Rubber Chicken, Syntaur, etc.) Do you have any clue where I could look? I was going to post a question in the *Hacker*, but I wasn't sure if that was the way to go. Maybe an ad in the classifieds? I'm not sure, but if you have any suggestions, I'm all ears.

Thanks.
Dave Faunce (a.k.a MelFlat@aol.com)

[PF – Dave: An ad in the Hacker would probably be your best bet as it reaches a wider circulation of Ensoniq owners than any other publication. You might surf around the internet and post a wanted ad. Those adapters are pretty scarce since not a lot of people bought them because they're read only. Readers?]

[Peter Dupre (pdupre@netexplorer.com) – I have found that the Sweetwater Trading Post (www.sweetwater.com) is a fabulous place top sell or acquire gear. Email is pushed to those who subscribe on all new wanted-to-purchase and for-sale items. I sold two keyboards – a damaged TS-12 and a non-working SD-1 in two days using this service.]

TH –

I have a 1989 **EPS** with a 2x memory expander. In my manual it said that if I had the 4x expander I could get a optional SCSI adapter. Is this SCSI adapter available for a 2X expander?

Thank you,
Tim Wilkin
twilkin@teleport.com

[PF – Tim: For a very BRIEF while there was 2X with the SCSI connector. I remember when I bought my first EPS memory was still in the moronosphere and the 4X was $699. Ensoniq was ramping up to build them when the chips were available, so my dealer sold me a 2X with the understanding I could return it as soon as the 4X was available.

The funny thing about it was that it was a half-populated 4X expander. I can't remember exactly when Ensoniq spun the memory board again, but the 2nd generation of 2X expanders they did (when memory dropped into the stratosphere) they were not half-populated 4X boards. It was at this time the SCSI connector was removed from the new fab. EVERYBODY wanted the 4X but didn't feel it was worth $699...

I doubt you'll find a SCSI-able 2X in this day and age. Syntaur Productions (www.fatsnake.com/syntaur) has the 4X for $299 (the gen-u-ine Ensoniq 4X) and RCS (www.soundcentral.com/chickeneps) has a brand new SCSI interface for $150. It's not that your 2X isn't a fine product – it's just that the addition of a 4X and SCSI expanders push the EPS over the top of most sampling workstations available today at a fraction of the price.]

[Timothy (twilkin@teleport.com) – Thank you for the info on the 4x expander and SCSI interface. I have a 68-pin SCSI HD Conner cfp 1060. Will this work as a expander for my EPS? If not could you tell me an expander that would. Thank you again this Interface is a life saver!]

[PF – Tim: The 68-pin IDC connector indicates this is a SCSI-3 Fast & Wide drive. What you're looking for is a 50-pin IDC connector on the back of the drive, which indicates a SCSI-1 or SCSI-2 drive. On the EPS anything bigger than a gig is overkill...

What I recommend doing is checking a newsgroup titled comp.sys.mac.wanted thru your news browser. They literally have hundreds of used SCSI hard drives for sale in the $40-$150 range, and capacities from 40 Mb to 2 Gb. I recommend this group highly, as the smallest NEW SCSI drive you can buy is a 2.1 Gb Quantum drive, which will work, but that's kinda driving to the grocery store in a Porsche...]

[Garth Hjelte (chickenEPS@willmar.com) – The info above is maybe misleading. At first, when the EPS was new, Ensoniq put out a non-SCSIable 2x expander. Then they released the 4x expander and a new 2x expander, both SCSIable. (The SCSI interface installs a daughter board on top of the expander.) The real question is – do you have a ME-1A (SCSIable) or a ME-1 (non-SCSIable) 2x memory expander? RCS sells a SCSI interface for all SCSIable memory expanders (Ensoniq, PS Systems, Maartists, others).]

Gang:

The URL to scEPsi (a Mac shareware utility for **EPS/ ASR/16+ –** and quite possibly the TS-10/12) is back up. Check it out at: ftp://ftp.crl.com/ftp/users/ro/sberkley/Utilities/scEPSiV144.sea.hqx.

Downloading it will get you both the FPU and non-FPU (floating point unit) versions...

Pat F

[Garth Hjelte (RCS) – More info: scEPSi is a program written by Steve Berkley, who wrote the ASR-SCSI program that comes with Infinity. scEPSi works with Ensoniq SCSI Devices. He is the head of BIAS, the company that wrote PEAK, a major sound editing program for the Mac. For more information on him, check: http://music.dartmouth.edu/~berkley/berkley.html.]

TH –

I'm interested in adding a Seagate 1GB HDA to my **EPS.** Ensoniq sites suggest that it would be compatible. The interface is SCSI-2 fast (50-pin connection). Is it possible to do this and would it require any modification in usage (interface wise, understood to use SCSIID not equal to 3 and to disable parity)?

Thanks,
Glen & Rachel Joel
site51@doitnow.com

[PF – Glen & Rachel: The Seagate you plan to use on your EPS should be perfectly compatible.

The issue here is your EPS: ensure you're using O.S. 2.49 and ROM version 2.40. This is required for the EPS to format any drive 1 Gb or larger without timing out. Press "Command" and the "1" button; this gets you to the "No Commands On Page" prompt. Right scroll until you get to the "Hardware Information" page and press the "up" arrow (cursor) until you get to the "ROM Version X.xx" page. If it's 2.40 you're golden; if not, procure from your Ensoniq dealer, as this is so important it should be required rather than recommended.

ROM version 2.40 allows (A) booting from SCSI ID #0, (B) formatting drives larger than/equal to 1 Gb, and most importantly, (C) allows changeable interleave. Without going into a lotta technical detail, set the interleave to "2" when formatting: this will allow the fastest load times. You want to look at the manual that comes with the drive (or surf to www.seagate.com) for the jumper location and setting. Parity should be DISABLED, and TE (terminate enable) should be on unless you're adding more than one hard drive.

And get ready to rock: the EPS is the fastest loading of the Ensoniq line ever manufactured...]

[Garth Hjelte (RCS) – Remember that SCSI is generally upward and downward compatible, meaning that your SCSI-2 Seagate should adjust itself to the "SCSI-1" of the Original EPS.

Pat, wouldn't the ASR-X, with its native SCSI-2 interface, paired with a SCSI-2 drive, "beat" a SCSI-1 EPS? Or is it apples and oranges?]

[PF – Garth: Yeah, right. Connect a Micropolis M3391W 9 Gb to an EPS and tell me how "upward and downward compatible" SCSI is. "Generally" is a pretty dangerous word when discussing SCSI devices. The President is not a womanizer, "generally" speaking. But her husband is under investigation (feeble Clinton joke)...

Data transfer rates and load times are indeed apples and oranges. Theoretically the ASR-X should run rings around the EPS. But since it doesn't perform asyncronous reads/writes like a SCSI-2 device (dink 1), must poll and handshake with the SCSI buss for an ASR-, PC- or Mac-formatted SCSI boot device (dink 2), coupled with buffered I/O (dink 3), you're LUCKY to see 500k/sec. This figure represents real world sustained (not burst) xfer rates.

Now onto the EPS. Remember: its SCSI interface is unbuffered I/O (why you hear that whine in its outputs) and polls for a single-format SCSI boot device, so nothing throttles it down – it's a TYPICAL 500k/sec sustained xfer rate that is more dependent upon interleave ratio than SCSI protocol. This is why my response included ROM version 2.40 and O.S. 2.49 as a solution and an explanation.

Couple that with a 12-bit file system (okay, thirteen bits with a floating point mantissa) that writes a file size 3/4ths that of an equivalent 16+/ASR-10/X, versus the 16-bit file system of an ASR-X (which negates ANY 32-bit SCSI-2 benefit), and that's an EPS rear bumper in front of you...]

TH –

Came across this nice **PARIS** review – find out who really designed PARIS – find out what "PARIS" means – other nice product info.

http://www.ozemail.com.au/~elfa/featenso.htm

(Note: I don't know if this link will be valid upon print publication.)

Garth Hjelte
Rubber Chicken Software Co.
chickenEPS@willmar.com

[TH – Thanks!]

TH –

I just got an ME2 memory expander, how do I add a SCSI port? Does any SCSI port work, or do you need a special Ensoniq port?

Thanks,
Ben
ben@ramcat.com

[PF – Ben: Ensure your expander has the connector to add a SCSI port. There should be a little black connector about an inch long on the memory card as you view the expander as installed in the EPS. It's located right in front of all the vertical memory chips. You'll know it if you see it.

When you say any SCSI port, there were a few companies that manufactured these besides Ensoniq (Maartists and PS Systems are the best known), but these companies no longer manufacture them. RCS at www.soundcentral.com/~chickeneps/ actually makes a new one for $149 and shipping, so if you don't have one, see Garth at RCS. Only the Ensoniq and RCS interfaces comply with the latest versions of the EPS firmware (ROM V. 2.40) and software (O.S. 2 49) and make use of the selectable interleave...]

Hi,

I have one question and one comment.

My question is about muting tracks during song playback with an **ASR-10**.

I can mute tracks for each individual sequence, but when I arrow one screen over to try to mute a particular track for the entire length of the song, the eight track identifier/characters remain as stars (*) and won't let me mute. When muting tracks on the SEQ page, the tracks stay mute for that particular sequence, but once the song advances to the next sequence, my muting is lost and other tracks play back. So how does one mute all but one track for the length of the song??

My goal is to solo each track one at a time while recording into my VS880, to prevent the voice drop-out I seem to experience when I don't mute all the tracks.

My separate comment is, I noticed that when using the VS880 to control the sequencer on my ASR-10, I get a Reboot error if I let the sequence run to the very end and then try to go back to the start of the sequence (using the VS880 transport buttons). My "fix" is to add about 25 empty measures to the last sequence in the song, which seems to work. IE, I never let the ASR-10 sequencer stop. I allow the buffer of 25 empty measures there so I can stop with the VS880 and avoid the ASR-10 reboot error. Anyone find similarly?

Thanks for the help.
Andy Dokmanovich
adokmano@ford.com

[PF – Andy: Remember the ASR-10 has 16 tracks – 8 sequence tracks and 8 song tracks. Depending on the track setting, ("Display Tracks = Seq" or "Display Tracks = Song") you may be trying to mute the wrong tracks. If these tracks were recorded as part of the sequences and NOT part of the song, you'll need to mute all other tracks of all the sequences that make up the song. Muting a song track obviously mutes the selected SONG track the entire length of the song. Since the song is comprised of a number of sequences, muting the track in one sequence doesn't mute that track for the length of the song, only the length of the sequence...

As for the VS880 issues, I'd recommend requesting the ASR-10 SysEx specification document from Ensoniq. The ASR-10 does indeed follow SPP (Song Position Pointer) – unlike the MR-keyboards – but there are some issues with emulating button presses via Sysex (which is what the VS-880 is doing as the master). I can't remember if it's the "continue" or "enter" button press that can't be emulated that's causing this behavior or not. The folks up at Malvern could offer a workaround to this type of anomalous behavior. Give them a shout at 610-647-3930...]

[Ensoniq (Eric Montgomery) – As far as I have heard, on earlier OS versions of the VS, when the VS is in play mode and REWIND is pressed, the ASR will go into error. If you press STOP first, then rewind, the ASR will not go into error.]

Howdy Hackers!

I have a question about my **ASR-10** rack... I have a mic with VLZ output and when I bought my ASR the guy also sold me a transformer that was supposed to go from 600 Ohms to 12k ohms (and 1/4") for input to the ASR, because the rack doesn't have the "Mic/Line" switch. However, I have found that I don't get very good signal input (as indicated by LEDs on the ASR, I have to practically shout to get the peak LED's to even flash). The mic is a 500-Ohm model, but I was wondering what the input impedance for the ASR rack is? Is there anything I can do to improve signal response? Anybody else experience this problem with the ASR rack?

Thanks for any input, and let me say that as a long time subscriber, I hope the sale of Ensoniq doesn't put you out of business, as TH and the Interface have been a real source of info and inspiration in a world dominated by "the other guys," and we need to stick together as dedicated Ensoniq users.

Thanks!
Steve M.
applied@technologist.com

[PF – Steve: I thought the ASR rack had a software switch to select b/w line and mic settings (like the older EPS did) under the "Input =" menu page...]

[Stephen Marquis – Pat, I looked in my Musician's manual and the ASR has an Input level trim control knob on the back, but my problem still persists even with this turned all the way up. As for the input impedance, I found that it says "Audio Input 140k Ohms input impedance, AC coupled. The ASR-10 will accommodate Line level signals +15.5dBV to -16.5dBV" depending on the position of the aforementioned input level trim control. I can find no mention of a software switch that allows me to switch between line level and mic level sensitivities. If anyone knows of this software switch, please tell me which page it is on. You know, I still don't understand the input xformer that says "600 ohms to 12k ohms" and has a VLZ connector on the 600 side and the 1/4" on the 12k side. I mean, if I just plug the mic in using a VLZ to 1/4" cable, the input doesn't register on the green LEDs. When I put the xformer on, then at least I can get the greens to light, but according to the manual, I should be able to turn the input level control knob up until I get the red LEDs to start peaking. Also, when I talked to the dealer, I can't find a xformer that goes 600 to 140k. Could some sound engineer out there please explain to me what "140k, AC coupled" means as it relates to line level recording levels, etc.? What is "line level" impedance and "mic level" impedance? I would really appreciate any and all help on this matter.]

[PF – Stephen: Most impedance matching xformer (like the one you have on your mic) convert from 600 ohm low-Z balanced to 10k ohm Hi-Z unbalanced. 10k to 50k ohm input impedance is typical of mixer inputs, amplifier inputs, etc. If the ASR-rack is 140k ohm input impedance it needs a stronger signal than just a mic and a matching xformer can provide (at least that's what it sounds like). I don't have access to an ASR-rack, so I'm speculating here...

Maybe the keyboard can accept mic level inputs while the rack can only accept line level signals. If there's no "Mic/Line" switch (either a physical switch like on the ASR-keyboard your manual references or a software

switch), this is in fact the case and you'll need to boost that mic level up to a line level input thru an amp, mixer, equalizer or other device.

Funny that this is the first time this question has come up: the ASR-rack has been out for almost 3 years and no one's written in on this anomaly before.

"AC" and "DC" coupling are terms that describe HOW the input device is connected internally to the ASR's sampling input circuitry. "DC" means direct connect, which is VERY inadvisable, as a ground loop between the ASR and your input device/mixer/etc. would blow out the input stage of the ASR's sampling front end. Not good. "AC" coupling usually implies a buffered input (like a matching xformer or other buffer so that the sampling input isn't "directly" connected to the ASR's first stage sampling amp so as to avoid the previous scenario.

Chances are the ASR-rack is looking for a line level input at its sample input jacks, rather than the mic level signals the ASR-10 can accept...]

[ANAYV (ANAYV@aol.com) – A mic pre-amp should help. They can boost the input signal (mic) up to +60 db. Art makes one tube driven, for about $110. Hope this helps.]

[Stephen Marquis (applied@technologist.com) – Thanks for the input (no pun intended). I was wondering, if I was to run the mic into my Mackie 1202 VLZ inputs, can I then take an output from somewhere and run it into my ASR? The Mackie has 4 VLZ inputs, with 1/4" jacks on the back called "channel inserts." Are those what I would use to patch to the ASR? Or would I have to take the signal from the Main outputs of the mixer?

You know, I am surprised that there isn't more on this either. All of you ASR rack users out there, come on, tell me your secrets! Is there a software switch mic/line? If not, what do you do? Always run your mic through a mixer or mic pre-amp? If you do, what's your basic setup, I mean, can I use those "channel inserts"? Any and all info appreciated!]

[PF – Steve: The channel insert jacks on inputs 1-4 are TRS (tip-ring-sleeve) phone jacks for routing the channel thru an outboard device (FX processors are the most common devices. For max flexibility I run the main outs to the ASR. The aux/monitor sends will work, but they're pre-fader and usually pre-tone control, so they'll work but you don't get to torque the sounds before it hits the audio in of the ASR...

But that's a novel idea, and certainly worth a whirl. Try patching in and out of the particular channel of your Mackie in and out of the ASR. You could at least take the channel out of the Mackie to the ASR's sample input: this might just fill the bill... Good luck!]

[Ensoniq (Eric Montgomery) – The answer is that the ASR-rack does not have a mic attentuator. A mixing console sounds like a good way to preamp the mic and get enough volume to the ASR.]

TH –

Does the **MR-76** support song position? I have a CL-Cooper PPS-2 Product that syncs to tape and has smart dsk. In their manual it says you don't have to start the tape from the beginning of a song, the seq will chase position. I tried it, but it seems that if I am at step 7 and rewind the tape, it begins at step 7 where it left off and doesn't position itself to a previous step. Can you help me here? :-)

Tony Brave
tbrave@olc.edu

[PF – Tony: The MR-61 and MR-76 support MIDI Time Code (MTC), but if you check the MIDI Implementation Chart on p. 473 you'll notice Song Position Pointer is neither transmitted nor recognized. Something I've never understood about these charts is why "X" which normally indicates a "yes" in this country means "no" in these charts, and the big goose egg (0) means "yes"...]

[ANAYV@aol.com – Tony,the MR-Series does support song position pointer (transmit and receive). You'll need version 2.10 O.S.

This is available from Ensoniq (free) and is user installable. Current O.S. is version 2.11. A manual addendum is included with the O.S. chip.]

[PF – Tony, ANAYV: I stand corrected. Wish I'd received a manual addendum with my ROM upgrade, though – might've prevented this...]

TH –

Where can I find a Instrument Definition that will work with my Ensoniq **MR-61** and Cakewalk?

Demetrics@aol.com

[PF – Demetrics: Point your browser to http://www.rain.org/~msavard/Software/MR_ins.zip. This file includes mapping for the Dance Expansion board as well...]

TH –

Hello everyone. I just wanted to let all know about a brand new **PARIS** discussion group. It can be found at: http://www.greatidea.com/paris. We've needed a place to talk about PARIS on a daily basis, and this is a fine start.

Best,
Jamie Haynes.
jhaynes3@snet.net

TH –

I have developed a freeware editor, EVE, for editing the Ensoniq **SQ-1** and **SQ-2** sounds visually under Windows. The program has been checked under Windows 3.1 and Windows 95 with the SQ-2. The program is available for free at www2.netdoor.com/~rlang.

My question is this: I have received comments from SQ-1 owners, that they get MIDI errors when using my program. I wrote the program under the assumption that the midi specifications for the SQ-1/SQ-2 are identical. In fact, Ensoniq only publishes one specification. Does anyone have any ideas if there are some differences that would cause a problem with the SQ-1, but not the SQ-2? I don't have a SQ-1 to debug it myself. Anyone interested in testing on SQ-1 please reply.

BOB LANG
rlang@netdoor.com

[PF – Dr. Lang: Thanx for writing in. We haven't heard from you in MANY moons. The only problem I foresee is that pesky 100 ms delay between the ID header and the data stream. I've only ever heard of (and experienced) problems when the SQ in question was running an older ROM version. Case in point: I used ROM V. 1.1 in an older SQ-1 and could seemingly record more sequence data than the expander cart allegedly could hold. When I'd attempt to reload it I got the fatal "checksum error" and the machine would reboot and reinit. This was using Performer 4.2 and an SQ, but versions of Cakewalk behave in the exact same manner until the cakewalk.ini file is modified to expect this delay.

No, I'll bet that brief blip b/w the header and the data stream is the issue here. BTW, very nice wares: your support of the older Ensoniq wavetable synth does not go unappreciated...]

[PF (yet more...) – Bob: Got to thinking about your letter in a bit more depth. Are you allowing enough string space for the sysex dump of an expanded (SQX-70-equipped) SQ keyboard? Maybe this is the issue. Cakewalk defaults to a 64k dump (not that your app shares that limitation), but given that it sees the header AND the data dump as ONE file, could this be an issue? I don't know how EVE deals with this, but it might be an issue – it's only a 17-byte header, but an additive 64k+ data dump might put it over the boundary.

Purely speculative, but just a thought...]

Hi-

I bought an **ASR-10** rack module a while back. The first bank I saved and loaded saved everything: track settings, multi-in etc., but since then, the first settings keep coming up, and new settings won't save with a bank. Any suggestions?

Also, I am in search of an editor/librarian, or at least editor, for the Mac for ASR-10, or '16+.

Thanks,
Peter Heim
pch7@interport.net

[PF – Pete: Settings such as Multi-In, Base channel, Pitch Bend, etc., are GLOBAL settings and are NOT saved in a bank. These are, if you will, System Common parameters and must be saved by the "Save Global Settings?" menu. This includes keyboard response settings (touch) along with a myriad of other parameters which affect operation of the ASR above and beyond simple bank loading of a song, attendant sequences, sounds and the tracks they're assigned to, as well as FX algorithm, routing, etc...

Also, be warned: if you're loading/saving to a SCSI device, NEVER change the SCSI ID #. Changing the ID # causes major location reflux in the Malvern loopboxes, as they look for a Disk Label, parent and sub-directory location of banks, sounds, sequence, song, fx's to be loaded. If this data were written to SCSI ID #1 and you changed the SCSI ID switch to ID #5, the macros point to all the WRONG places...

When you say "editor/librarian," I assume you don't mean "waveform editor," like Alchemy, Sound Designer, etc., working with samples at the Heisenberg level. Just for maintaining data integrity, backup, copy and navigational/utility SCSI device features (as well as floppy features), there's a bunch o' stuff out there. I'd start with the freeware/shareware app scEPsi at ftp://ftp.crl.com/ftp/users/ro/sberkley/Utilities/scEPSiV144.sea.hqx. This is an unpretentious yet powerful (subtle yet flaccid?) Mac utility that lets you mount Ensoniq SCSI devices on the Mac and lets you move directories around, check data integrity, copy one disk to another, archive your Ensoniq SCSI drive as an image file on your Mac drive, yada-yada-yada. Try it out before you start dropping dinero on commercial packages – might just fill the bill.

To be fair, RCS has a Mac parameter editor available, Terje Norstad has cool Mac apps as well. Check out the "related links" link at the top of our page here – you'll get MUCH more than you bargained for...]

[Peter Heim (pch7@interport.net) – Thanks for the quick response. I assumed that the ASR-10 was like the 16+, which DOES save track settings in bank files. Seems to me, this is a step backward, because each bank is different. Thanks.]

[PF – Pete: Track settings ARE saved with a bank in

ALL Malvern loopboxes. The parameters you described are GLOBAL parameters (like system common settings) and are saved as a separate file...]

[Peter Heim (pch7@interport.net) – We may not be communicating: When I say track settings, I mean, which MIDI channel is in multi-in, pan and volume, bus out, like that. All of that used to save with a bank on my EPS-16+, but it isn't on the ASR-10. I tried saving globals, and at least the multi-in channels are now 1-8, which is a step up. Thanks.]

TH –

I have a **KS-32** and really enjoy the unit. However, since we are moving more into PC-based sequencing/editing I was wondering if there is a patch or preset that would emulate General MIDI so that sequence files that are now readily available would be easily compatible using the KS-32 voicing.

Kevin Lewis
kevindwainlewis@email.msn.com

[PF – Kevin: In a word, no, but for a number of reasons. (A) The KS-32 doesn't change programs like the GM spec. The GM spec notes 128 patch locations: the KS-32 has 99 (the last 20 being drumkits). Which takes us to (B). The GM drum map is totally different from the KS-32 drum map. The GM spec allows for 70 drum sounds on the keyboard: the KS-32 allows 17 drum waves per kit. But there are workarounds...

You can "realign" your patches so that your KS-32 patches line up to the first 80 GM sounds. Secondly, you can create 3 drumkits of 17 drums each over 3 ranges of the keyboard. If you assign these three kits 3 separate sequencer (or preset) tracks (all on MIDI channel 10), you can get a pretty credible GM drumkit.

Check http://www2.netdoor.com/~rlang/midimap.htm. There's some GM stuff here for the SQ-series (of which the KS-32 is a variant) that just might work for you...]

Hello Interface,

I have 3 questions.....

Currently I'm working with a technician on the mastering of a trance'n'poetry CD to be released soon. And an old problem is coming back: every time I'm using my **EPS-Classic, EPS-16+** or **DP-4** things tend to get badly out of phase. How can this be fixed??? The technician suggested using a "phase-cable" on one channel (with poles switched opposite). That sounds okay – but when using the output-expanders, I believe it wouldn't help.

Second: Just bought a 540MB Nomai from Garth/Rubber Chicken. I love it. But I ask myself how can I avoid fragmentation?? Has anyone come up with a "Speed Disk"-look-a-like for the EPS/EPS-16+ family – running from a Mac??

Third: Can I burn a CD version of the Nomai – straight via Mac or should I use EPSm to convert it all into MAC-images on a Mac-formatted HD and then burn it? Tell me more on this, as I would like to have some safe back-ups of the last 8 years editing....

Thanx for the continuing of TH,
Jorgen Teller
delete@compuserve.com

[PF – Jorgen: If you're experiencing phasing problems it's not at the instrument level. I've used an ASR-10, MR-61, DP-4 and EPS-16+ on a recent CD and hadn't one iota of phase anomalies. I'd predict something's funny between your gear and the mixer. Are you using direct boxes (hi-Z -to- low-Z converters) to the snake head in the recording room? Or are you just 1/4"-ing it in the control room? What medium are you recording to? Analog mag tape? ADAT? No, something isn't kosher at the receiving end. Check your cables. Use the highest quality signal cables you can afford – none of this molded-end premanufactured stuff. Ensure Switchcraft metal plugs (or equivalent). Chances are you're using direct boxes and a couple of the XLR cables have THEIR hot leads reversed. A decent cable tester will go a LONG way in detecting this. I found FIVE reversed inputs on a brand new 24 channel Horizon snake last week (at least the client told me it was brand new)...

The quickest way to defragment one drive is to back it up to another identical drive and then restore it to the original. This requires nothing more than a 2nd identical SCSI device, as the software to do this is built into the ASR. Short of that you can do it with RCS's DiskTools, but it requires a PC-compatible with a SCSI card. You can back up to DAT tape if your ASR-10 has the digital I/O board installed. If you're Mac-based try scEPSsi at http://ftp.crl.com/ftp/users/ro/sberkley/Utilities/ scEPSiV144.sea.hqx. Terje Norstad has the cadillac Mac utils at http://fysmac-elg01.uio.no/eps.html, and they're VERY reasonable (more a stipend than a fee), in the $20-ish range.

And burning a CD is best accomplished from the Mac: the furiosity is only determined by what mastering software your using (Toast, Red Roaster, etc.). There's some tricks to do it – check our "back issues" interface sections...]

TH –

I just buried my ESQ-1 after an intense 12 year relationship. Went to the store and took an **MR-61** home with me. What a machine! For the life of me, though, I can't find a way to slave my Quadrasynth and assign a track from the sequencer to it. I can't believe Ensoniq would put all this genius into a workstation and not assume we wouldn't want to use it as a controller. I have to be overlooking something. This has to be right in front of me.

4Runner2@forcomm.net

[PF – 4Runner: Yes you are, but it's a little trickier than it looks. Select a sound in Soundfinder and spin the Parameter knob all the way clockwise till you see the screen "Select Performance Presents?" and scroll BACK one click. There's your program change # highlighted along with a bank select parameter (for GM functions). Once accomplished, send this "sound" to a track in the sequencer, and you're there...]

TH –

Is there anyone out there who has a pathlist for the **MR-76**? I am using FreeMidi 1.34, with Performer 5.5. It presently has one for the MR-Rack but I don't know if this will work.

How do you assign either voices or tracks to a certain MIDI channel? I have Performer setup for drums (GM) to go over ch 10 but when I record in track one (piano) I can't hear it.

Tony Brave
tbrave@olc.edu

[PF – Tony: As per page 134 of the Musician's Manual, press the "Select Song" button.

The MR-Rack profile for the MR-Rack works with the MR-61 and MR-76 as well. This profile is for an unexpanded MR-series instrument (no wave expansion cards installed), and will work fine.]

TH –

How can I arpeggiate a note? For example, let's use Air Choir (came with the **ASR-10**). I want a C-note to durate for four beats but to have an arpeggiation. Used a lot in techno/acid house. How?

A. Mukerjee
Vassar College
sinewave@thethinker.com

[PF – A. Mukerjee: Record it in the sequencer. That's the easiest way. If I understand you correctly, you just want to repeatedly play a C note for four bars, so set the sequencer up for a 4-bar passage by recording this C-note into it for 4 bars. Once done, you can record OVER the track with the desired rhythm, meter and tempo desired. If you want a furious (64th-like) repetition, just slow the tempo down in the sequencer and record into it at this slower tempo. Then quantize it and reset the tempo to whatever tempo your song is in...]

TH –

I recently bought an **EPS-16+** keyboard and would like info on where to purchase and how much I should pay for a 4X memory module. I understand it is fairly model-specific so if you have any part numbers or brand name info that would also be good. I have been searching the web but so far all I find are used keyboards.

Thanx for your help,
Jamie
jamiea@mindspring.com

[PF – Jamie: Now that's a tough one. Ensoniq doesn't make them anymore, and no 3rd parties have picked up the slack and manufactured an alternative, so your best bet's gonna be to advertise for one here in the Hacker. You could also post a want ad at newsgroups like alt.music.midi and the like. Try:

http://www.roguemusic.com/news.html
http://www.auctionsoup.com/os/category/AUC-curALL.shtml
http://www.ugbm.com/group.htm

...and leave eMail for them. They might be able to scare one up for you. Good Luck!]

[Garth Hjelte (chickenEPS@willmar.com) – As in most things, semantics is everything. The Original EPS came with 1024 blocks of memory, and could be upgraded up to "4x" – 4096 blocks. The '16+ came with 2042 blocks, and can be at most doubled – 2x memory. So there is no such thing as a "4x" for the '16+, just a 2x.

Sound Logic makes a 2x expander for the 16-Plus – sells for $249.95. But perhaps you should sell your 16-Plus and get a ASR-10 (16megs, app. $1300) – or even an ASR-X (max 34megs, appr. $1300).

As of today (3/1/98), Ensoniq says that they "are still making" the ME-16 expander. This may not mean that it's available for immediate purchase. Many of the rumors of "Ensoniq is not making this, etc." are not true, according to my word from Ensoniq.]

[PF – Garth: This is good – MANY people are falling into 16+'s without a memory expander. Is Ensoniq doing the SCSI expander for the 16+ as well?]

[Ensoniq (Eric Montgomery) – The SP-2 is also available. You will have to go through an anuthorized service center to purchase and have the ME-16+ and the SP-2 installed.

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

Hi and thanks for your help.

I have an **EPS-16+** which I have started reusing after a 2-year pause, and have it set up to my PC via Vibra16 soundcard and Opcode MTC, using Cakewalk and Cubase. Recording data from EPS/PC is okay, but when sending back from PC/EPS, the flow of data is erratic/random. Any suggestion before I take the EPS to the dealer to get the MIDI sockets checked??

(Have tried connection with other gear and it works fine, so unfortunately it must be some kind of problem with the EPS or EPS/PC...)

Thanks in advance.
Andrea
pacdra@netvigator.com

[PF – Andrea: Make sure the MIDI IN mode of the EPS is set to MULTI, and that you don't have a MIDI loop set up b/w your computer and the EPS. Your problem sounds more like a config problem b/w the computer and the EPS than an EPS malfunction. Do you have the EPS enabled to play 21-note polyphony, or is it camped out at the 16-voice setting?

Also, ensure that each track on the EPS has its own discrete MIDI channel receive #, and that you're not sending data the EPS doesn't respond to (active sensing, all notes off, bank select changes, etc.). Other than that, you should be golden.

If none of these suggestions work, take the 16+ to your local Ensoniq dealer and have him run it thru its paces – maybe something will show up...]

TH,

Last week I came up with a new preset for my **TS-10** at home and saved it to disk as a single preset, with the name FULLSTRNGZ. Took the disk with me to a second TS-10 and wanted to do a load of the single preset FULLSTRNGZ to that TS-10. Went through the standard load from disk (which succeeded) but then found that the name (FULLSTRNGZ) was not used as the load name. The TS-10 wanted me to pick a place to store the preset (OK, no problem) but the only way I could get the FULLSTRNGZ name was to re-enter it. It appears that the name it wanted to use for the preset was the name of the preset which was selected just prior to the load. I tried duplicating it on my TS-10 at home, and had the same results. I couldn't find any way for the name which was saved with the preset to be used when I re-loaded the preset (other than re-entering it).

I tried a similar experiment in saving a single sound, and that seems to work as one would expect (the sound name that was saved to disk is used for the name of the sound when it is loaded from the disk).

Am I missing something here? A setting in system prefs? Or is that just the way it works?

Thanks for the help.
Jim
jadams@idcomm.com

[PF – Jim: New one on me. I can only assume the preset looks for the same patches in the same locations, and if it doesn't find them it asks for user input. Readers?]

[Ensoniq (Eric Montgomery) – Be sure you are using the most current OS. 3.10. It is available through authorized service centers only. A list of US Authorized Service Centers can be found at the following URL on our Web Site: http://www.ensoniq.com/html/servlist.htm.]

HI Guys,

I was hoping you could let me know what programs support the Ensoniq **ASR-10** and editing its parameters on a PC computer.

Thanks,
Nick Gilder :-)
ngilder@istar.ca

[PF – Nick: Recommend Ensoniq Disk Tools from Rubber Chicken Software – it's $60, includes free upgrades, and supports ASR-formatted SCSI drives as well. It also promised an ASR-SMF sequence format converter last month, so it wins the race hands down. EDT is not a wave editor (like Alchemy); it's a parameter editor (like your post references). Check it out at http://www.soundcentral.com/~chickeneps/.]

[Garth Hjelte (chickenEPS@willmar.com) – The Rubber Chicken Tools products are the only products that provide full access (reading and writing) to the parameters on a EPS/ASR sound. Awave also can alter certain parameters. Our MIDI-Disk Tools can edit parameters via MIDI, as well.]

TH –

Months ago (October '97) I relayed some scuttlebutt heard at the NY Audio Engineering Society show to the *Hacker* about a new Ensoniq keyboard to be called the **ZR-76**. After adamant denials to me from Ensoniq that such a keyboard was coming, I emailed you good people at Transoniq withdrawing the info, knowing that your standards of reportage were superior to the Drudge Report. But wait, the March *Electronic Musician* has a full page ad from the big E for... the ZR-76. The board appears to be a refinement over the MR-76, with the same basic architecture, as evidenced by the fact that it uses the EXP expansion boards (as per the MR and ASR-X), and features the drum machine, sequencer, idea pad, soundfinder, etc. from the MR. The ad copy states that the ZR comes with the EXP-4 piano expansion board already installed. The display appears to be the same, but with buttons underneath which select "favorite" patches. The good news is that E has not abandoned keyboards, that the MR lives as a ZR, and that this excellent synth platform continues to evolve. To what extent, and at what price is unknown.

L. Vandenberg
ljvdb3@ucr.campus.mci.net

[TH – The complete specs on the ZR are in Issue #153. The suggested retail price is $2795. Back in October I don't think anyone knew what was really going to happen with anything. (Hey – keep that scuttlebutt coming!)]

Gang:

It never ceases to amaze me that this little brain trust in Malvern PA manufactures the MOST friendly, powerful and affordable keyboard gear on this blue ball – yet nobody knows about them. Did Jerry take the Malvern marketing I/O with him on his way to Korg, or is Ensoniq planning a media blitz after this Creative Labs takeover?

Inquiring minds want to know...
Pat Finnigan

[TH – Showing up at NAMM has got to be a hopeful sign.]

[Ensoniq (Eric Montgomery) – I suppose we will see...]

TH –

I'm borrowing an **SD-1 32-VOICE** from a friend. The keyboard re-initialized itself and lost a bank of sounds and the sequencer software. I got the disks from friend, tried to reload the OS, but keyboard says, "DISK HAS CHANGED, ENABLE 32 VOICE." Disk version says "4.1 or higher." Am I doing something wrong, or are the disks bad/outdated?

Jeremy Stone
jstone@ncic.com

[PF – Jeremy: This behavior is normal. You press the load button, press disk, and the SD-1/32 will always say "Disk Has Changed, 32-Voice Enabled." After a second or two the menu changes to the load menu where you select Sounds, Sequences, Single Sounds, etc. Once you get here move the data entry slider all the way to the top. You should then get the "Load Sequencer O.S" prompt underlined. Press Yes, and if the floppy in the disk drive has the O.S. 4.10 software, it will load the sequencer software. After this point, you can THEN load sequences – without the O.S. present in RAM, the SD-1 will not let you load ANY sequences and return the "Sequencer Not Loaded" prompt.

The only other scenario I can ascribe this behavior to is if you in fact have an SD-1/32 voice, and you're trying to load the SD-1 non-32-voice OS into it. This might be the case, so check to make sure you've got the right disk that has the Version 4.10 software for the SD-1 32-voice...]

TH,

I am a new subscriber and have recently obtained an **ASR-X**. I was wondering what I need to do to be able to record its sounds, as well as its tracks and sequences, on Cakewalk Pro Audio 6.0. I am using a Turtle Beach Fiji

Classifieds

HARDWARE/SOFTWARE

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

Three-month-old ASR-X with: current Software 2.55, EXP-3, 34meg of RAM, Output expander and SCSI. It is fully blown for $1600 or best offer. Call Erik at 610-948-2933, be sure to leave a message.

2-year-old TS-12. (No upgrades other than O.S. Ver 2.x.) Gladstone Wade. 901-375-6749 (days) or 901-327-7787 (evenings and night).

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

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

soundcard, with a DB50XG daughterboard. I am able to play and record the XG's sounds via an old Yamaha keyboard hooked up to the soundcard's MIDI port. However, when I use the same MIDI cables to hook up the ASR-X to the card nothing happens. Any help on this most-likely simple matter would be greatly appreciated.

Deke Williams
deker@ix.netcom.com

[PF – Deke: The issue here is MIDI channels. The ASR-X must have its instruments and tracks MIDI enabled. What's happening here is the ASR-X is not sending out any MIDI info. Select each track, enable MIDI output, and assign each track a specific MIDI channel #. And of course, ensure the MIDI mode is set to MULTI.]

TH –

I own a Kurzweil K-2000 and I want to convert my krz samples for use with my recently purchased (second hand) **EPS-16+**. How do I go about this, can AWave help me, is it as straight-forward as "save as EFE," or is there other crap to it? Please reply ASAP.

Tony Mitevski
tonymite@netspace.net.au

*[PF – Tony: You got it. Awave will get *.wav files into *.efe format. From there it's as simple as washing a disk in 16+ format and decoding the *.efe onto it. The only problem is Awave doesn't do multiple disk instruments very well, and that's a known bug. Visit http://www.soundcentral.com/~chickeneps/ for details. Garth has a good page on file formats and other pertinent issues, as well as RCS software that might be able to help you a great deal...]*

Howdy!

How's that for an intro? Anyway, I have just spent many an hour transferring mucho instruments, sequences, etc to a Syquest EZ-Flyer 230 MB drive I just bought for my **EPS Classic**. It works really great but I sure would like to back it up somehow. Has a method been achieved to do this? I know the system mode says copy/backup/restore. Did Ensoniq ever take this beyond copy? The book that came with my interface said it was being worked on way back when. Am I missing something?

Thanks!
Bob
jingle1@voyager.net

[PF – Bob: I'll have you know I clipped the "coupon" out of my EPS's Musician's Manual back in 1988, and nothing ever came of it. Turns out "Copy/Backup/Restore" were never implemented on the EPS. It wasn't until the '16+ that those commands became active...

However, if you have a PC-compatible computer with a SCSI card, Rubber Chicken's Ensoniq Disk Tools will do this backup/restore for you. It's a relatively inexpensive program ($60) as well as some VERY powerful utilities for EPS/16+/ASR SCSI hard drives (we reviewed this app last month in TH). If you're Mac-based, Terje Norstad's EPSm ($24 shareware) or epSCSI (shareware) will do the trick as well. Here's the URL's:

http://www.soundcentral.com/~chickeneps/ (RCS)
http://fysmac04.uio.no/eps.html (Terje's Mac Programs)

I've forgotten the URL to epSCSI, but it's located in the Oakland archives – check out "related links" at the top of our web page. And enjoy!]

Hi,

Wonder if you could possibly help me out. I called Ensoniq tech and they were no help. I need the instrument definition for the **MR-76** to run on my music software (Cakewalk pro Audio6.0). Do you have this or can you please tell me where to find it? I would greatly appreciate any help you can give me with this!

Thank you,
John Dizek
jd7@epix.net

[PF – John: Point your browser to http://www.rain.org/~msavard/Software/MR_ins.zip. This file includes mapping for the Dance Expansion board as well...]

Transoniq –

When I load any of the drum instruments, even from the original disks that came with the **EPS-16+**, some of the envelopes and parameters change. Ex: envelope mode changes from normal mode with different hard and soft velocity levels to cycle mode ignoring the key-up event. When I first noticed the problem, the MIDI IN MODE on the SYSTEM.MIDI page changed from POLY to OMNI mode and the MIDI XCRTL NUM was set to 2. I have had the instrument for a few years and would appreciate any info you can give me regarding this.

Also, how can I set my EPS to the original default settings?

Justin Revelle
metallica925@earthlink.net

[PF – Justin: Your disk is corrupted. Go to www.ensoniq.com and download a fresh copy of the "inbox" sounds to get a brand new disk image...]

[Jerry Revelle (jerryrevelle@yahoo.com) – My "original EPS-16+ drum instruments" when loaded, automatically change envelopes/modes/parameters. Need specific details to reset to original manufacturer's envelope settings. (After loading original EPS-16+ drum instrument disk, envelope mode=cycle and envelope=current value... current value settings not equal to original disk value settings.) I need directions to correct so that when loading original EPS-16+ drum instruments, envelope mode=normal and envelope=original disk parameters. Do not think all original EPS-16+ drum instrument disks are corrupt as per PF's previous reply. Disks are "writer protected." Can all EPS-16+ drum disks be corrupted? Not computer literate, hope this explanation is clearer. Help requested. Desperate.]

[PF – Jerry: OK. First, make a copy of the disk that's exhibiting the problem. Once that's done, load the copied disk and all the affected drum instruments into their respective tracks on the 16+. Change the Envelope parameters to what you want (or the defaults you want) for each respective instrument/wave/track, and then RESAVE to disk...

To check your work, reload these edited sounds into the 16+ to ensure all the new Envelope parameters you've just edited are correct.

The most likely suspect causing this anomaly could be a dirty data entry slider. Then again, it could be cosmic rays or sunspots that corrupted the original disk. That's the reason we do all the edits on a COPY of the original.]

Dear Trans,

I have an **EPS-16+**. I have been downloading sounds from the net and I've been converting them with a program called Awave. I was wondering if my EPS could save the sounds that I convert as MIDI EX and, after it saves the sounds, can I get my EPS to play that sound? If I can, please tell me how. (The sounds that I am saving are *.efe sound format.)

JSpain5297@aol.com

*[PF – JSpain: No. *.efe is an image file. Saving it as sysex and then sending down a MIDI cable to your EPS would still result in an image file. You need to un-arc/de-image the *.efe file BEFORE you send it as sysex. And as slow as MIDI is for xferring samples, it's really not a practical idea...]*

[JSpain5297@aol.com – Thanks Pat. Your info has been really helpful, but if it is not too much trouble, can you please tell me how to de-image a sound file so that I can transfer these really nice K2000 and Roland sounds to my EPS-16+? Or if you know of a program that will write multiple disks because I'm using Awave and it won't write multiple disk. THANKS.]

[PF – JSpain: If you need multiple disk functionality, check out Ensoniq Disk Tools at Garth's webpage (http://www.soundcentral.con/chickeneps). If you have Roland or Akai CD's, mooch an ASR-10 from a friend, as it will directly import Roland and Akai samples from CD. Another alternative is Gary Giebler's utilities: he writes x-platform utilities for just about EVERY sampler made. He's at www.giebler.com. The multiple disk phenom is already getting to be an issue...]

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