

# Transoniq

# Hacker

The Penultimate Newsletter  
for Ensoniq Users

## You Better Listen to Me, MR!

Eric Montgomery



Alrighty then. You say your MR (maybe ZR) will not listen to you. You say it just goes its own way. Maybe, it is not the MR. Maybe, it is *you*. You have to learn to speak MR so that it understands what you want. Keep in mind that machines are stupid and *every* instrument has limitations. Some instruments sound really good and don't do anything else very well. On the other hand, some instruments are just filled to the gills with feature after feature and leave something to be desired in the area of sound selection and sound quality. What you are going to read about are some common questions about the MR (ZR) that were compiled by myself and two other Ensoniq Customer Service (I prefer "Technical Support" myself) Representatives.

The notion of "limitations" does not mean that an instrument was not well planned out. But it does mean that certain technologies were either not available at the time or certain features, if added to the OS, would have driven the price way beyond where it should be. One such item to mention is **sequencer memory** on the MR/ZR. The MR/ZR sequencer size is around 31,000 notes. There is no sequencer expansion available for the MR/ZR. This situation does not present itself as a problem except to users of the MR/ZR who are using

standard MIDI files in a performance situation. Those individuals may want to try and load a whole "set" of (several) songs into memory at one time. Whether or not you are successful at it, really depends on the complexity of the sequences and their lengths. If you find that you could use more sequencer memory, the thing to do is this:

Press the Librarian button. Go to "Set Up RAM Memory?" Press Enter. Turn the value knob. The highest amount of memory that can be allocated to the sequencer section is 215k. It is kind of like a seesaw. The more memory you put toward the sequencer, the less you have for drum patterns or sounds.

And here is something I have mentioned before in the *Hacker* — setting up the MR/ZR to work with an **external sequencer**.

Press the Select button in the SoundFinder section. Turn the Parameter knob to get to the MIDI OUT instrument. Now the ZR/MR is in multimode and the keyboard local control is off. To select sounds, use your computer software to send bank and program changes to the MR/ZR. In case your software package needs to know LSB (Least Significant Byte) and MSBs (Most Significant Byte), the MR/ZR will always use an LSB of 032 and an MSB of 0 (Page 452-455 in the ZR manual).

You may also want to know that a list of all of the MR sounds with the proper bank and program changes is known as something different to each company. It is the same thing to us users though. An *Environment* (an Emagic *Logic* term) or *Instrument Definition* list (a *Cakewalk* term) is available from each respective company or possibly even on the Internet. Get on the Internet and use a search engine

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This newsletter is stopping publication  
with the October/November, 1999  
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Issues remaining: **2 (1)**

If you've got anything to say, say it  
now...

like Yahoo and type in something like, "Logic Environment." You may be surprised what you come up with. If there are no Environments or Definition lists available for your instrument, you may have to

make your own. Refer to the owners manual of the software program you are using to learn that task.

Let's boogie on down to the **drum machine** section, shall we? I know you have tried this. I have. Assume that you have already pressed the send-to-track button in the drum machine section, and you got this funky groove in the 16-track recorder section now. If you try to select a new sound for the rhythm track (like the MIDI OUT instrument), you will get an error saying that this is not possible. The end result you may be looking for is to get the drum machine pattern into an external sequencer. If you ever tried to save it as a MIDI file, you found out real quick that the drum machine pattern was not a part of the MIDI file. The reason the drum machine track does not show up in the MIDI file is that there are no drum patterns on the Rhythm track.

This is how it works. When you press the Send to Track button in the drum machine section, and "send" a drum pattern over, the drum notes do not go over, a pointer goes over to the sequencer section. The pointer just tells the 16 Track recorder that pattern #XXX, Variation XX should be played in sync with the 16-Track recorder. If you go into over-dub mode, and then record on the 16 track recorder, you can then select different variations and fills. Again, what the 16 track recorder sees is Variation XX pointer, Pattern #XXX and Fill X pointers etc. The big trick here is to get the MR/ZR to send its drum machine (note) data to an external sequencer. If you follow these steps, you will be able to do it. Give it a try!

Make sure you either load a sequence into memory that is using a drum pattern you want to use, or send a drum pattern to the 16 track recorder section before trying this. Press the select sound button. Select the MIDI OUT instrument. Change its MIDI channel to 10. Press the send to track button. Follow the screen prompts to send the instrument to the rhythm track (10). Press System/MIDI, go to Edit MIDI Settings, and press Enter. Go to Xmit MIDI Clocks =3D, change to ON. Set your external sequencer to follow MIDI clock and to record on channel 10. Play the sequence into your computer while the computer software is recording the drums.

NOTE: You will not hear any Drum sounds as you are recording this into your external sequencer.

After it has completed recording, send a

bank and program change from your software program to assign a drum kit to track 10 (rhythm Track) of the MR/ZR. Change the sync of your external sequencer back to Internal. Press play. Yeah baby! Now you can put the drum parts in where you want them, you can quantize them to get a different feel and you can even erase measures and make the drums stop and start where you want. Now you have complete control over every nuance of your percussion and drums.

Is your MR/ZR showing you some more than **unusual behavior**? Maybe the unit is not working at all? Before you run to the phone and start calling all over town, it may be time to reinitialize. What does reinitializing really do? I think the Ensoniq website says it best:

### Reinitializing Your Ensoniq Product

The great power and flexibility of Ensoniq products lie in the fact that they are really computers — a computer disguised as a keyboard instrument or effects processor, but a computer nonetheless. The software that operates Ensoniq products is very sophisticated. If you ever have used a computer, you should be familiar with the need to occasionally re-boot your system when you get an error message. Reinitialization is the equivalent of re-booting your computer.

### Why Reinitialize?

There are a number of things that can happen to any computer which might scramble the system software — voltage surges, power failures, static electricity, etc. As with any computer, infrequently some unforeseeable event or combination of events can cause the software to become confused, with strange, unpredictable results. Many units brought in for factory service have no hardware problem, just corrupted data. In these cases, all that was needed was reinitialization. Reinitializing should only be performed if:

1. Your unit begins to behave in peculiar ways.
2. The display shows words or characters that should not be there.
3. You get error or unexpected-event messages.
4. Sequencing or editing functions behave unpredictably.

Try reinitializing before seeking factory service! *Always back up your data* before

reinitializing any unit. Backing up your data is important because all internal RAM memory will be erased when you reinitialize. This means you will lose all your work if you do not back it up.

**WARNING!** Unplug all audio cables prior to reinitializing. Audio outputs may make a loud pop when reinitializing!

On the MR/ZR:

1. Turn the unit off
2. While holding down ERASE (in the Song Editor section), turn the unit on.

There is one other reason why the unit might not power on. The ZR (and possibly the MR) may have an expansion board installed. It is possible that through playing very hard or while ambulating the unit the expansion board(s) may have been shaken loose. If the board is loose, you may find that the sounds appear to be distorted or maybe not even show up in memory anymore. The way to fix this is to turn the unit upside down. Be sure to put a book under the side that has the PAN POT. The pan pot is taller than the other pots and can be damaged if the weight of the unit (and your weight from leaning on the unit) is too much. Remove the bottom cover (or the small door if you have a ZR) and pull the exp. out of its socket. Re-insert it back to its location it came from. You should feel it kind of click into place. If all of this does not work, you can contact Customer service at 610-647-3930 X 551 to find a service center in your area, or to ask for an RA# and you can ship the unit to Ensoniq for service (be sure to have your serial number handy for RA's). The other option is to get on the Internet and go to [www.ensoniq.com](http://www.ensoniq.com). Click on Repair Service and you can type in your zip code to search for a service center. The URL is:

<http://www.ensoniq.com/CFDOCS/service/searchform.cfm>

**Check your current OS on the MR/ZR.** To do this, press and hold the Save button that is located in the SoundFinder section. Press the System/MIDI button just above the Save button. Release both buttons. The version number will briefly be displayed on the screen. You might say, "It all sounds good, but why should I check my OS?" The answer to that tale is that the operating system has been refined and reworked a little to get the unit to operate at its optimal performance or to add new features. As an example, the MR with OS 1.20 could not step program, track

mix record or tempo record. In the MR OS 2.11, all of those features were added. The ZR-76 uses OS version 3.03, the MR-61/76 uses version 2.11.

**Here is a tough one.** Let's say you are in a studio situation. You have a lot of tracks in your MR/ZR and you guys decided to use sync and to use the auxiliary outputs to separate the instruments. When it comes to sync, the MR/ZR will use MIDI Clock only. MTC (MIDI Time Code) will not work. Also when dealing with sync, it is good to know that the MR/ZR does not follow SPP (Song Position Pointer) when a Playlist is active. The MR/ZR will only follow SPP when in sequence mode.

When it comes to the aux outs, the MR/ZR tracks can only use the aux outs if the particular effect bus the instrument is panned to has its output panned or assigned to the auxiliary outs. Let's step through it:

Press the System/MIDI button. Go to Set System Prefs, press the Enter button. Go to Dry FX Bus =3D. Set this setting from Main to AUX. Now, when you go back to the sequencer section, anything set to the DRY BUS will use the aux outputs.

Usually the next question is "What about

drum sounds?" If you made your drum beat without using the drum machine, then all that is necessary is to select the track. Turn the Parameter knob till you see, "FX BUS =3D." Change the setting to =3D DRY. Oop, what's this? Now the unit is saying, "READ ONLY= ! Overwrite song edit kit to edit?" Press Enter. Now you can edit the kit till your heart is content. If you used a drum machine pattern, the edits have to be made to the kit that was used in the drum pattern or edit the drum pattern itself and pan the instruments in the Edit Zone Settings and make a new rhythm pattern setup.

**MIDI files.** This is a good thing to know because the situation (at least to me) seems a little strange. You just have to understand the way that the MR/ZR works. The MR/ZR will read standard MIDI file types 0 and 1. A type 0 MIDI file means that each MIDI channel has its own track. A type 1 MIDI file means that all 16 channels are merged on to one track. The MR/ZR writes type 1 MIDI files. You should also know that when you save a MIDI file, it will not include the Drum Machine Patterns and it will not include any other sequence except for the one you have selected. If you have a Playlist active, it will only save the first sequence in the playlist. The only way to get all of the sequences into an external sequencer is to

save each of the sequences used in your song separately. Then, open multiple sessions of your computer software program with each of the MR sequences loaded into each session. After you have completed this, copy and paste each one of the sequences into one session in the order that you want the separate sequences to play. Of course, the other way to do that is to assign the MIDI out instrument to every track on every sequence used in the playlist and record, in real-time, to the software sequencer. A lot of sequencing programs now have the ability to record on several MIDI channels and tracks simultaneously or they can record several MIDI channels at once and de-mix them later to have one midi channel per track.

I hope this info will help you get all you can from your MR or ZR. Remember, once you learn the MR/ZR language, you will get along better and you will find that it may be willing to do more for you than you thought.

Remember to make music, be funky, think ENSONIQ! ■

*Bio: Eric is an independent writer and producer.*

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## Ruthless Self-promotion in the Music Industry

*Jeffrey P. Fisher*

How do you...

- Get your band more paying gigs?
- Land a publishing deal?
- Increase bookings for your studio?
- Score new soundtracks and jingles?
- Make more money from your music products and services?

How can you break down barriers and achieve the success you want, need, and feel you deserve? There is only one way to ensure your continued success in today's music world: you must master ruthless self-promotion. And ruthless self-promotion has only two functions — To find new customers and convince them to buy what you sell and to keep your existing buyers and, more importantly, get them to buy again (and again).

What is ruthless self-promotion? It's the constant pursuit of new buyers for your music products and services. You use various techniques to uncover the most motivated buyers and then carefully follow up to close sales.

Essentially, there are only two ways to promote your music products and services — you either contact someone or you convince someone to contact you. All of your subsequent promotions fall into these two approaches.

There are three simple methods you can use to contact people. One, you mail (or e-mail) a letter or other sales package. Two, you place a phone call. And three, you make direct contact.

Alternately, you can only use four methods to solicit contact: One, you place an ad. Two, you send publicity. Three, you have a store front. And four, you run a web site (which is really just advertising, publicity, and a store rolled into one neat package).

The key to successful ruthless self-promotion is to promote before you produce. Think first how you will promote and sell your music products and services before you actually create them.

Next, identify your target market. Uncover what these people want and need and adapt your music products and services to fulfill those wants and needs. Now find the people who comprise your target market and how you can contact them. Look for mailing lists, media sources, newsgroups, Web sites, and so forth. Specifically you need to compile names, companies, addresses, telephone, and e-mail addresses.

You may have multiple markets and you may need to use one market to reach another. For example, a band wants to reach labels to secure the elusive recording contract. That's one market. The band needs to reach club owners for playing gigs. That's another, different market. Ultimately, the band wants to build an audience that both buys their music and comes to their live performances. It's hard to reach that audience directly. (There may be magazines or other media that appeal to them, but probably not.) The only way to reach your fans is through playing live, building a reputation, and leveraging that into more gigs and a bigger fan base. So, the band must work hard to get playing gigs and the best way to do that is through the clubs. Concentrate on the clubs before you go fishing for fans. Build your reputation with clubs and

fans alike before going after a label. At the same time, promote to your growing list of contacts through carefully targeted means (fan newsletter, media releases, Web site, etc.).

Establish an image and central message for your music business career. Together they form the key thing you sell. It is the repetition of your image and this message that form the basis for all your promotions. Now you may have smaller, subordinate messages that you promote, but ultimately they should all lead (and reinforce) your single central message.

Understand this promotional paradox: You want to do the work, but sometimes have no experience. You must work extra hard to land that first project, even if it's a tiny one. That gives you the experience to leverage into another project. Let each little success lead you down the path to bigger and better things. If you manage to make only a single dollar with your music, make two dollars your next goal. Have some patience and never give up easily. Success that endures rarely comes overnight.

Decide whether to spend your time or your money on your promotions. If you have an endless supply of cash, pay for promotion. If you're like the rest of us you need to support your paid promotions with free or nearly free promotions. You need to choose more creative ways to get the word out. And that's not easy. That's why many people choose advertising or other instant or so-called easy ways to promote. These hapless beings don't want to spend their precious time looking for new business. True ruthless self-promotion requires a substantial commitment of your time and energy. It forces you to take all the necessary steps to present your image, message,

and music products and services to your market. If you're not prepared to put forth the effort, don't expect any real return on your endeavors. Get out your checkbook instead or settle for far, far less.

Develop the promotional material you need that shows your intended markets what you can do for them. You need to let people know what you have to offer and how you can help them be better off through your music products and services. This promotional material must serve two purposes: You need to remind these people of what they need, and you must convince them that you can meet those needs when they buy your music products and services.

Start promoting your music products and services. Put together a promotional calendar that lets you see at a glance what's coming up. Understand that your promotions can either generate leads or make direct sales. Often you must follow up your promotions by phone or in person to close sales. Make sure every promotion you choose includes a way for you to follow up or reconnect with people. Don't run an image ad. Place an ad that presents a compelling offer that gets people to contact you. Now you can control the next promotion. If you mail a promotional package to a prospect, make sure you follow up by phone and further control the steps leading to the sale.

Let this handy list help promote your music product and services: Ads, Business cards, Brochures, Contest, Copies and reprints, Coupon, Demo CD, Discounts, E-mail, Fact sheet (with history and philosophy), Fan letters, Fax cover sheet, Gifts, Flyers, Logo, Magnetic signs, Merchandise, Newsletter,

News releases, On-hold promotions, Open house, Photos, Postcards, Premiums, Product and service samples, Publicity, Radio or TV promotion, Referrals, Slogan, Telephone, Testimonials and endorsements, Tip sheets, special reports, booklets, and books, Trade shows, Voice mail message, and Web site.

Use each successful sale to get additional sales from new buyers. Obviously you need another product or service to sell. If you only have one product or service, you better start right now looking for ways to expand and diversify your music industry wares.

Tell your market about each success and remind them that they too can experience your benefits. Use news releases, newsletters, Web site, sales letters, and phone calls to promote your success. Solicit testimonials from your satisfied buyers, too. Use these endorsements to convince other people to buy from you. Ask for referrals to other interested people. Promote to these referrals vigorously.

Promote regularly and make every promotional opportunity count. To meet your music industry success goals, let ruthless self-promotion become a permanent part of your psyche and the primary function of your resources. ■

*Promo: Get the details on successfully promoting and selling your music products and services in Jeffrey's new book "Ruthless Self-promotion in the Music Industry." To order call (800) 543-7771. For even more profitable music industry advice, subscribe to Fisher's FREE Moneymaking Music Tip of the Week by sending an e-mail message to fishercg@mcs.com with "subscribe tip" in the subject or body.*

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## The Demise of Discipline

J. D. Ryan

Upon turning on this 'puter box I hear a recording of Sgt. Shultz, a character in the old sitcom *Hogan's Heroes*. "I know NOTHING, NOTHING!" This serves to remind me of how ill-prepared I really am to be flappin' my jaws about subjective matters such as cultural phenomena, art forms, and the adopting, application, and retention of "discipline." Yet, flap I will.

Recently, I came across some web reading in which the author stated that young folks didn't understand allusions to "Where's the beef?" and "That's a spicy meatball." (Both of these are advertising dialog which I had, in

an attempt at some humor, used in *Hacker* reviews.) Realizing this guy might be right I'm feeling like a jerk because if you have to explain it, it's not funny. So now I have to worry about the age rift as well as cultural rift. Like I'm in a raft upon a sea of rifts. I can't deal with all that and try to spell correctly too! Then if I observe most of the grammatical rules ("grammatical" ...that's another weird one, I mean why not "grammatical"? Grammar is the root word.) I start to worry that I'm coming off as a flowery pansy writer (there's the politically correct rift) trying to impress with my snobby eloquence. F'it! So, if this is the eve of the Hacker it's right on

time for me anyway.

Having just returned from a 2500 mile drive from Florida to Texas where I did a week in residence at the studios of Syntaur Productions, I had a reminder of my own demise of discipline. I had digitized an old 1937 Gulbransen piano direct to the EPS-16 Plus note-by-note, resulting in 23 floppies. After a solid week of looping and relooping in Alchemy and Infinity, there was still more tedium to endure, and I departed screaming into the night on my return leg. Thanks to the patience of Sam Mims and John Gould at Syntaur, I was able to dump the effort to the discipline of others, having learned a great deal about that point where one asks "Do I really give a damn about this?" If I really had discipline, would that question even arise? (Great piano bass coming in these samples. Release date unknown.)

Along the trek to Texas, I sought out Mr. Fats Domino at his studio/publishing house on Marais St. in New Orleans (which the locals call "Norlens.") Fat's son, Anatole, was kind enough to make introductions and Fats greeted me in his purple pajamas. We worked on his "I'm Gonna be a Wheel Someday" on a Yamaha Clavinola in his parlor. Here is where us musical wannabes begin to pale in the shadow of legendary talent like that of Mr. Domino. You begin to wonder if all the discipline in the world will gratify if you're not so gifted in the talent department. That rhythm flowing from Fats's pudgy left hand... that's what I wanted to absorb. I'll keep working for it, hoping the discipline holds.

Sam and I had to make a trip into Houston to pick up an ASR to assemble the piano

samples and I was delighted to meet Mr. Kyle Kee, resident Engineer at Uptown Studios and longtime sample developer. Here I met the power personality of Mr. Earl Rice; manager of Uptown. Earl has developed a serious facility for Rap artists to lay down their discipline. I don't care for Rap much and I had thought it devoid of discipline being more free-style, almost an upbeat evolution of the Beatnik bongo drum complaint/protest genre. When I was confronted with the business aspects apparently handled so capably at Uptown, I gained a new appreciation for discipline applied.

So, if you find yourself resisting another learning curve in yet another audio endeavor, you hesitate over dropping the bucks for the new module, or you found yourself shelving

your old board, haven't cracked your notebooks in weeks... take heart. Force yourself. It's like writing this article: You start, there is then only the finish. If the discipline is thin, try something new. Think of your favorite joke (even if it's a dirty one), put it to a simple chord progression. Do a parody of one of your "serious" songs or a parody advertisement. Be of good courage and know that even without these valued pages, we are all out here, listening for your peeps, the product of your discipline. ■

**Bio:** J.D. Ryan is preparing to take his solo certification as Ultralight Pilot (where discipline is mandatory) and soon to return to the "summer studio" in Delaware.

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# Hackerpatch

Dan Rohde

I know it's been a while since I contributed, but since my name has stayed on the back cover, I better do something to deserve it...

This patch is an all-purpose pad with a couple little nice things happening. I got this idea from "Keys & Pad" on the KS-32, but I ditched the "Keys" and just kept Sawtooth as Voice 2. Yet it needed, je ne sais quoi...

something more.

Two other nice background/pad Waves are Clarinet and String Ensemble. I tried to make them both a little on the bassy side, as far from shrill and harsh as possible while still keeping something of their personality.

The coup de grace — not to be confused

with Mardi gras — is the wheel action. When rolled forward, the Wheel does three things: (1) Wheel raises timbre slightly on Sawtooth but lowers volume to give it a brighter tone without getting too overpowering, (2) Wheel raises Clarinet volume, and (3) Wheel raises String Ensemble volume.

NuPad uses the stock Chorus + Reverb, though String Ensemble is routed only through the Reverb bus, FX2.

Personally, I prefer to use timbre for the Midsource for all three outputs since that allows me to adjust the overall brightness

permanently within a sequence or preset. However, to play this as a live or recording solo sound, the Wheel is probably more convenient.

Hope you like it. ■

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

**KT/KS Prog: NuPad** By: Dan Rohde

WAVE	1	2	3
Select Voice	On	On	On
Wave Class	Waveform	Waveform	String Wv
Wave	Clarinet	Sawtooth	String Wv
Delay Time	00	00	000
Wave Direction	00	00	Forward
Start Index	00	00	00
MODSRC	00	00	Vel
MODAMT	00	00	+00
Restrk Decay	41	52	41

LFO	1	2	3
LFO Speed	00	00	00
Noise Rate	00	00	00
Level	00	00	00
Delay	00	00	00
MODSRC	00	00	00
Wave	00	00	00
Restart	00	00	00

FILTER	1	2	3
Filter 1	2Lo	3Lo	2Lo
Filter 2	2Lo	1Lo	2Lo
FC1 Cutoff	60	40	64
ENV 2	00	+10	+10
FC1 KBD	00	+05	00
MODSRC	-	Wheel	-
MODAMT	00	+05	00
FC2 Cutoff	35	85	100
ENV2	00	-30	00
FC2 KBD	00	00	00
FC1MOD-FC2	On	On	On

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

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

ENV2	1	2	3
Initial	-	25	00
Peak	-	99	36
Break	-	99	46
Sustain	-	99	36
Attack	-	50	46
Decay 1	-	20	30
Decay 2	-	20	68
Release	-	56	57
Vel-Level	-	13	13
Vel-Attack	-	13	79
Vel Curve	-	Convex	Convex
Mode	-	Normal	Normal
KBD Track	-	00	-84

AMP	1	2	3
Initial	50	60	56
Peak	99	99	99
Break	93	60	94
Sustain	93	50	84
Attack	30	34	38
Decay 1	24	75	42
Decay 2	55	75	48
Release	30	39	50
Vel-Level	00	13	06
Vel-Attack	00	13	00
Vel Curve	-	Concve	Concve
Mode	Normal	Normal	Normal
KBD Track	+00	+00	00

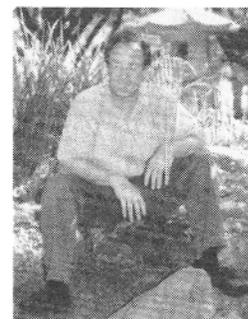
  

OUTPUT	1	2	3
VOL	70	75	+00
Boost	Off	On	Off
MODSRC	Wheel	Wheel	Wheel
MODAMT	+15	-05	+20
KBD Scale	00	00	00
Key Range	A0-C8	A0-C8	A0-C8
Output Bus	FX1	FX1	FX2
Priority	Med	Med	Med
Pan	+28	00	-28
Vel window	000	000	000

**EFFECTS**

**CHORUS + REVERB (Stock)**



# ENSONIQ ACCESSORIES

## EPS/EPS-16/ASR/TS Samples

Syntaur MegaDisk 1 & 2	\$17.95/disk
Syntaur Sample Sets, 4 disks per set	\$29.95/set
Sample Kee Master Sets, 3 disks per set	\$24.95/set
Ensoniq AS Sets, 5 disks per set	\$39.95/set
Ensoniq SL Sets, 5 disks per set	\$39.95/set
Ensoniq SLT Sets, 10 disks per set	\$74.95/set
Syntaur "Supersoniq" CD-ROM or Zip Disk	\$169.95
Syntaur "Let There Be Phat!" CD-ROM or Zip Disk	\$169.95
Ensoniq CDR-2, 3, 5, 6, 7, 14, 15	\$199.95/ea
Ensoniq CDR-8, 9, 10, 11, 12, 13	\$99.95/ea

## MR/ZR Sounds

Ensoniq MRD-1 disk (180 sounds)	\$24.95
EXP Expansion Boards	Call for pricing

## E-Prime/KT Sounds

Syntaur KT Set 1, 80 sounds on PCMCIA card	\$109.95
Syntaur KT Set 1, 80 sounds on Mac or IBM disk	\$34.95
Ensoniq KTC-3 or KTC-4 ROM card	\$99.95/ea

## TS Series

Syntaur TS Sets 1, 2 & 3 (60 sounds per set)	\$34.95/set
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## KS-32/SQ Series

Syntaur SQ Sets 1, 2 & 3 (80 sounds on disk)	\$34.95/set
Any two Syntaur SQ Sets on RAM Card	\$109.95
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## VFX/VFX-sd/SD-1

Syntaur VFX Sets 1 & 2 (60 sounds per set)	\$29.95/set
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## ESQ-1/SQ-80

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Old Soul Collectives, soul drums from the 70's	\$24.95

## Instructional Videos

EVS-1, "Mastering the ASR-10"	\$19.95
EVS-2, "Jumpin' On the DP/4"	\$19.95
EVS-3, "TS-10 - Turn It Up, Turn It On"	\$19.95
EVS-4, "TS Sequencer Turned On"	\$19.95
EVS-6, "KT-76...Grand Performance"	\$19.95

## Manuals & Books

Musician's Manual (specify which keyboard)	\$19.95
Talking Owner's Manual, cassette & disk, EPS-16	\$9.95
Talking Owner's Manual, cassette & disk, SD-1	\$9.95
The MIDI Companion (96 pages, Jeff Rona)	\$14.95
The Sampling Book (150 pages, Steve DeFuria)	\$17.95
Vintage Synthesizers (300 pages, Mark Vail)	\$22.95

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Syntaur Keyboard Covers (specify which keyboard)	\$17.95
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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](mailto: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.

Hello Ensoniq/Transoniq people.

I use to experiment with music software on Windows 3.1 but have recently changed over to Linux. I had tested out some software by Rubber Chicken Software and Giebler Enterprise disk utilities.

Are there any people on this list who have created programs to run with Linux similar to the software created by the above mentioned??

TIA  
Mich  
[thing90@yahoo.com](mailto:thing90@yahoo.com)

*[PF - Mich: There's a lotta people doing Linux. There's a lotta people doing Red Hat. There's a lotta people doing OSX. There's a lotta NeXT people doing BSD Unix... Which flavor do you want?]*

*Any other Linux-using readers out there?]*

*[TH - A similar question came up in a recent Linux Journal and they referred to their Feb 1999 issue - "Csound for Linux," and a review of a music publisher, MUP, in their Sept 1998 issue.]*

TH -

I am currently a subscriber and have been in the past and have a simple question which I have seen the answer to before, but do not have the info at my disposal. I am looking for instructions on how to change the battery in my **ESQ-1** as it is giving me messages to that effect. If you can simply point me to the appropriate article in the Hacker, that will be fine.

Thanks,  
John Pedrazzini  
[jvpedro@squirrel.com.au](mailto:jvpedro@squirrel.com.au)

*[PF - John: The battery is a 2/3AA 3.6V battery with leads. The easiest way to replace it is to snip the leads of the old one as close to the battery as possible (this leaves the old leads to solder the new battery to). If you know which end of a soldering iron to use you can do this yourself, but if you're the least bit leery of doing this, have the battery replaced at an Authorized Ensoniq Service facility. If you're okay with doing it yourself, just solder the new one in and observe polarity.*

*And back up your sounds and sequences:*

*they'll evaporate as soon as you snip the battery out...]*

My fellow TH's,

I've been having a love/hate relationship with my 6-year-old **ASR-10**. But lately I've been getting a lot of reboot 144 and 129 messages. I think the 144 message means MIDI overflow...? But I'm completely lost by this 129. Then after it reboots, the keyboard tuning always fails. Is this a major hardware problem? I love this machine because of its simplicity but hate it enough to just fling it out the window.

[Chibcha98@aol.com](mailto:Chibcha98@aol.com)

*[PF - Chibcha98: Error 144 is a MIDI Buffer Overflow, while Error 129 usually indicates bad sequence data. In either case, I'd recommend taking your pet to an Authorized Ensoniq Service Center and having an authorized tech diagnose this problem. Check your sequence disks: see RCS's FAQ on the "Growing Sequence" bug at [www.chickensys.com](http://www.chickensys.com).*

*Interesting how your ASR reports a keyboard failure after it reboots from the Error 129, yet once you switch it off and turn it back on it's fine. This really does point to corrupt sequence data, and not a hardware anomaly, but I'd still defer to an Authorized Ensoniq tech who has the diagnostic disks and is familiar with the error codes.*

*Be sure to take the disk(s) that generate these error codes with you...]*

Hello,

Forgive me for being so bold, but I recently acquired an **Ensoniq Performance Sampler** and I would like to expand its memory to the max. Would you email me a paragraph or so explaining the right direction I should take to accomplish this or just refer me to the best web site for help?

Thank you in advance...  
Raymond Hillary  
[rhillary@wans.net](mailto:rhillary@wans.net)

*[PF - Ray: Congratulations on becoming an Ensoniq owner. You've just discovered the easiest, friendliest, most powerful and FASTEST sampler ever produced. These following URL's will get you memory expansion,*

*SCSI interfaces, sounds, samples, hard drives, all the periphery you'll want to make your EPS the ONLY keyboard you'll need...*

*[www.chicken.sys](http://www.chicken.sys) (for SCSI interfaces, sounds, samples, tips, tricks, etc)  
[www.fatsnake.com/syntaur](http://www.fatsnake.com/syntaur) (for memory expanders and more of the above)*

*Welcome aboard!]*

Dear Hacker and Hackophiles:

Just wanted to post a little note while there's still time. Cesium Sound has not advertised in TH for some time, and I more or less assumed the company went out of business. Surfing the web today, I discovered that Cesium (i.e., Nick Longo) is alive and well. Nick programmed some of the best **SQ-80** sounds I've ever heard, really creative programming with lots of pizzazz. This guy's experience with synths goes WAAAAAY back. If there are still any **ESQ-1** and **SQ-80** users out there looking to breathe new life into their keyboards, it might be worth a trip to <http://www.cesiumsound.com>.

Also, if there's anyone out there with an **SQ-80**, **SD-1**, or **TS-10/12** they'd like to unload, I might be interested, depending on the condition and price. E-mail me at [AllegraRC@aol.com](mailto:AllegraRC@aol.com).

John Bolles  
[AllegraRC@aol.com](mailto:AllegraRC@aol.com).

*[PF - JBolles: Yeah, I thought Nick Longo was now Kid Nepro, but good to know he's actually Cesium Sound and still kickin...]*

Hello,

My name is John Zappa and I have an **SQ-1+** that I bought almost ten years ago. I have been looking for some memory cards or some other means of importing sounds to use with it. I came across the *Transoniq Hacker* and remembered that I in fact used to get your magazine. I am a professional trumpet player and singer in Cincinnati and I enjoy the ease of using the sequencer in the **SQ-1**. Is there still a chance of importing better sounds into it? I would very much appreciate you help on this.

Thank you,  
John Zappa  
[JnZappa@aol.com](mailto:JnZappa@aol.com)

[PF - John: Common misapprehension - you cannot import new waves into the SQ-series. The cards hold both patch data and/or sequence data (depending on size). However, I HIGHLY recommend Sam Mims' collection of SQ-series patches, as these patches will make your SQ sound more like a VFX/SD-series instrument than you ever thought possible. Contact Sam at Syntaur Productions: URL is [www.fatsnake.com/syntaur](http://www.fatsnake.com/syntaur).

And yes, he has them available on RAM cards, ROM cards, and Sysex disk as well...]

Hey TH:

I'm looking for PF's professional opinion here. I just saw the opening two songs of Springsteen's tour. Danny Federici use to sit his Ensoniq TS (10 or 12, I can't remember which) on top of his B-3. Tonight he had a Roland VK-7 sitting on top of it. With the TS, he could easily load Joey DeFrancesco's B-3 samples. My real question is: If you have a B-3 sitting there (and you're using it), why would you want to have a VK-7 sitting on top of it?

Delaware Dave  
DMusum7335@aol.com

[PF - Dave: The VK-7 is more than a B-3 wannabe (although it's COSM technology makes it quite authentic) as it sports other sounds as well. Rhodes, strings, and a handful of other GM-type sounds are present (as well as a couple MIDI jacks conspicuously absent on a B-3).

My guess here is that the Joey DeFrancesco samples are actually TOO accurate. If you check them out, there's a lotta 60Hz hum in them (just like a real B-3) that gets kinda muddy in a mix unless you're soloing in the top 2 1/2 octaves, where the only telltale aberration that you're listening to a sampled B-3 is the speed of the Chorus Vibrato (C3 chorus knob setting on the real thing) "Munchkinizing" up as the sample is transposed up to the next multisample. Maybe stage volume makes it tough to properly mike the Leslie (although I doubt it), but they're a brute force band, too...

No, I'll bet Danny F just freaked like the rest of us when he discovered no spares existed for his TS, and rather than run the risk of owning a keyboard nobody could repair (there's not a lot of Ensoniq keyboard dealers out there anymore because there's not a lot of Ensoniq keyboards being manufactured anymore), he just bagged a VK-7 for those gigs when a B-3 wasn't there. Or, if he's like me, he might just be simplifying

his rig ("Honda-izing") so he only has to push a coupla buttons to get organ, piano, string and other pad sounds (the "meat and potatoes" stuff) he needs.

After all, the E-Street band isn't exactly techno...]

[DMusum7335@aol.com - Pat, thanks for your well-valued opinion. I own the TS-12 and use all of Joey's samples. I use the timbre slider and other controllers to kick in different voice settings on the fly. You wouldn't believe the number of people who come up to the stage asking me where I "hid" my B-3 (at 425 lbs. it is pretty hard to hide). I use to own a B-3 but it became too much of a hassle to tote it around and because I didn't really play it other than at gigs I stupidly sold it. For many years I kicked myself until Joey's samples came out. They are pretty damn good.]

[PF - Dave: I've used the deFrancesco samples in an ASR-10 in a lot of sessions for accurate B-3 work, but I use a couple SD-1 patches that fool most people. I'll put it in the public domain this month and send it to the Hacker. Since it only uses two waves it should work on the SQ-series as well.

Yeah, I dragged a C-3 around with an old Wur-



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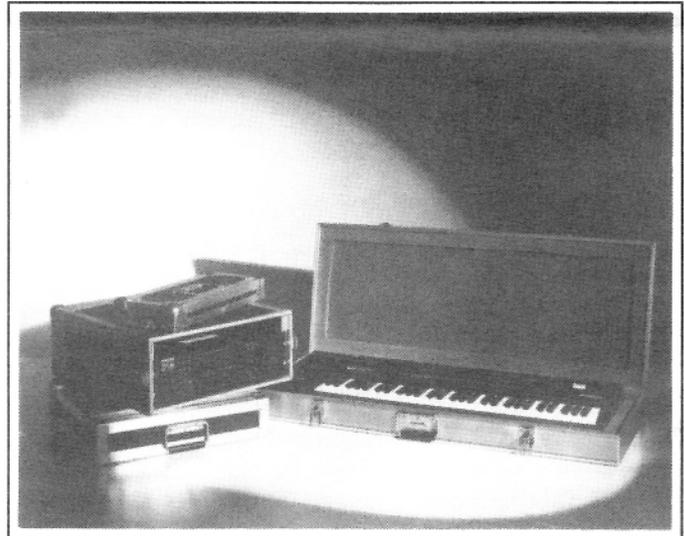
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litzer EP (the old one with the spatter beige paint job) for years: even did the two-Leslie trip for awhile. My spine (and other musicians who hoofed that 'mutha around) thank Ensoniq for doing such cool keyboard design.]

[DMusum7335@aol.com – Pat, as I also own an SD-1 which I use for small gigs, I'd appreciate hearing your SD-1 B-3 patches. Thanks for the input...]

[Derek von Krogh (derekvonkrogh@gmx.net) – Where can one get these Joey DeFrancesco samples? Want-to-have-too!]

[PF – Derek: Ensoniq, 4-disk set. \$39.95 and shipping.]

[Derek von Krogh (derekvonkrogh@gmx.net) – Thanks :-)]

TH –

My TS-12 is 5 years old this month and some of the keys are squeaking a little. It also seems like a good cleaning could help the action. Is there anything else I can do besides use compressed air to clean the keyboard?

Drjazz@juno.com

[PF – DrJazz: I suppose you could do that, but I'd feel much safer taking it to an Authorized Ensoniq Service center and have them remove the keyboard assembly, clean and lube the springs, and clean the contact points on the keyboard PCB. Remember, this is a Poly-Aftertouch keyboard (with its own dedicated coprocessor PCB and ribbon cable), so I'd let a tech do it for you.

I've personally gone so far as to pull the keyboard assembly from my Ensoniq keyboards, remove ALL the keys and segregate the springs into "Natural" and "Sharp" containers, clean the PCB, wash all the keys and dry them, then reassemble the keyboard assembly. This was done more as an adjunct to replacing the connector that joined the two keyboard PCB "halves" in correcting the infamous "Keyboard calibration" error. It's not a tough job, but if you get the springs mixed up you'll have some VERY sloppy "natural" keys and some VEEER-RRRRY stiff sharp/flat keys. Plus the fact that the keyboard assembly is probably NLA, I'd simply let a keyboard tech take responsibility of your pet...]

Dear TH,

As a subscriber since 1989 when I purchased an EPS, I will certainly miss your publication.

Perhaps your writers could help me with one last problem.

I currently own an ASR-88 and will soon be

purchasing my first computer, probably a high-end Dell. I would like to be able to run notation software (Finale or Sibelius) that will allow me to enter compositional material from the ASR and have it appear on the monitor in correct notation that I can edit, playback, etc. I am not interested in sequencing software. I'll most likely purchase a HP printer for printouts of scores and parts.

I have a masters in composition from the University of Michigan, so my primary interest is classical style (string quartet, orchestral, etc.) in traditional notation with edits and alterations done within a notational framework.

How do I ensure that my ASR will be able to talk to the PC? I've been told that Soundblaster may be superior to Montego. What about rack-mounts like LAYLA – do they serve the same function? Is there a unique interface I'll need to allow Ensoniq format to mesh with the PC? My sounds are currently stored on Zip, Jazz, and CDROM which are daisy-chained to the ASR.

Any help will be greatly appreciated.

Good luck in all your future endeavors,

## Classifieds

Ensoniq floppy disk sets for ASR10, EPS16+, EPS: 10 disk sets SLT1, 2, 3, 5 for \$20 each, 3 disk sets ESS1, 2, 4, 5, 10 for \$15 each. Ultimate CD CDROM for ASR10 \$50. Contact: Boris at sampleit@hotmail.com or 630-434-7529.

ASR sounds on floppy or zip disks: African/Native American percussion (drums & talking drums, rattles, dance bells, guiros, etc.). Plus other instruments (flutes, strings, weird synth/vocal). Large memory sets: many articulations, also multiple hits of same articulations so tracks don't have to be sound looped. Also small memory menu kits. More info/sound lists: email cuzco@umich.edu; or SASE Phil Rogers, 700 KMS Place, Ann Arbor, MI 48108.

For Trade — For some reason I've secured two Rubber Chicken CD-Roms #1. I'll trade one of them for a Rubber Chicken CD-Rom #2. Please call. Operators are standing by (719) 568-5280 or E-mail me at kcooter@yahoo.com. Kevin Cooter.

OEX-8 Output Expander for Classic EPS. Hard-to-find item. Rarely used. Original box, mint condition: \$175 obo. Bill Nolan, 770-920-6500, nolan13@hotmail.com.

TS-10. Exc. condition, all manuals, disks, and original shipping carton. Unit has seen home-studio use only (never roaded or gigged). \$1,500 + shipping from Oklahoma. EPS 16+ rack-mount. Home studio use only. All manuals, factory disks/samples, and will include my collection of samples and sequences. Home-studio use only (never been out of the bedroom). \$900 + shipping. Back-issues of Hacker. Will relinquish my collection for a nominal fee + shipping. Issues date back to at least 1987. Don't need 'em and hate to see this plethora of valuable information go to waste. Benny Richardson, (405) 348-3678, benny@theshop.net.

1 Ensoniq SCD-4 (Keith Emerson Signature series), 1 Ensoniq CDR-12 (InVision Drums), 1 Ensoniq CDR-13 (InVision Percussion), 1 Ensoniq CDR-7 (Jason

Glenn Bering  
Ann Arbor Mich.

[PF – Glenn: Good to hear from another veteran hacker. For your particular application, you won't need any additional hardware; a simple gameport-to-MIDI adapter cable (around \$30) will get you MIDI I/O thru your existing soundcard.

The real question here is what notation software to go with. Finale is firmly entrenched as the king of the hill, but it's a pretty stiff learning curve. Fortunately, Coda embedded the manuals (3 bible-sized volumes) into the program as help files, so answers are just a mouse click away. I've heard Sibelius is quite a bit more intuitive and flexible without the screen redraw delay inherent in Finale when adjusting notes/measures (it updates the screen immediately), and I've heard it's cheaper, so it's six of one, half a dozen of the other.

Most of the Finale guys I know have been doing Finale for 6-10 years, so they're past the learning curve issue. Finale allows MIDI input of notes, and actually will play back your score via MIDI, so it has a quasi-sequencer built in

Miles Psychic Horns), 1 Ensoniq CDR-16 (Dance Tools). All of the above CDRs are ASR-10 CDROMs that will also work on the ASR-X/XPro, and all are \$50 each (obo). Korg Wavestation EX Keyboard w/bag \$500, Ensoniq MR Rack \$500. Call Eric at 610-948-2933.

Want To Buy E-Prime or KT-88/76. Email Jeff at ahrens@umich.edu.

Hi guys... I am still looking for a good used TS-12 to buy. I live in Mobile, Alabama and would drive up to 8 hours away to check out a keyboard to buy. Glenn Normand, 888-621-0234.

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

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

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

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

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

# Transoniq-Net

## HELP WITH QUESTIONS

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

**All Ensoniq Gear** – Ensoniq Customer Service. 10:00 am to noon, 1:00 pm to 4:30 pm EST Monday to Friday. 610-647-3930. Ensoniq's web site ([www.ensoniq.com](http://www.ensoniq.com)) can also be used to retrieve specs, OS info, hard-drive info, and the like.

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

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

**TS Questions** – Pat Esslinger, Internet: [pate@execpc.com](mailto:pate@execpc.com), Compuserve: 74240,1562, or AOL: ESSLIP.

**TS, VFX, and SD-1 Questions** – Stuart Hosking, [stuh@ozemail.com.au](mailto:stuh@ozemail.com.au).

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

**VFX, SD32, and EPS-16+ Questions** – Dara Jones, Internet: [darajones@juno.com](mailto:darajones@juno.com) or call 214-361-0829.

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

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

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

**EPS, EPS-16 PLUS, & ASR-10 Questions** – Garth Hjelte. Rubber Chicken Software. Call anytime. If message, 24-hour callback. (320) 235-9798. Email: [chickenEPS@willmar.com](mailto:chickenEPS@willmar.com).

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

**SQ/KS/KT, SD-1, SCSI, MR, ZR, Emu & hard drive Questions** – Pat Finnigan, 317-462-8446. 8:00 am to 10:00 pm EST.

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

*(in the MIDI tools). I'll bet Sibelius offers the same features as well, so your best bet is to talk to people who have used these programs. It's probably more a matter of personal taste as well. Finale owes its strength to its 2400 dpi "engraving" status: up till the past couple years, it was the ONLY program service bureaus would guarantee engraver's quality. In this day and age, that's a pretty moot point since you can buy 1440dpi color inkjets for \$200. And Alexander Publishing offers additional templates for minimal cost, although I'm almost sure Finale ships with a String Quartet Template...*

*To use your ASR storage devices with your PC you'll need a SCSI interface card to install in your computer so that you can connect your Zip drive and other peripherals to your PC. For software, there's RCS's Ensoniq Disk Tools and other applications that will allow you to access all your ASR sounds and sequences. IMHO, only RCS's software will fill the bill, because it's easy to use, install, understand, and, best of all, it's VERY reasonable. Check out [www.chickensys.com](http://www.chickensys.com) for the details.*

*And as always, these type of responses generate more questions than they answer, but that's the nature of hooking a computer up to a synthesized/sampler (actually another computer via MIDI), so it'll get harder before it gets easier. Good luck!!*

TH:

I had a rude awakening during my first session with my **ASR-X Pro** (the Red one), and need some support from others that I didn't make a big mistake.

I have previously done all my sequencing on an EPS Classic, and have been quite satisfied with the product, but always fight the little memory, poor samples, and limited tracks problems that go along with the EPS. I studied the situation for a long time, and just 3 days ago took the leap on the ASR-X Pro because of the upgrade in memory to 66 meg and the expansion boards.

After purchasing the ASR-X Pro, I also got the EXP-3 board, and 2 X 32 meg SIMM chips. I thought I was really going to cook. But after a few minutes the dang thing froze up on me, wouldn't even boot up, and I had to take the board and chips out to get it to work again.

All I was doing was using the MIDI out on my EPS to the ASR-X, put instruments in the appropriate tracks on Red, and started to play. It worked for a few minutes, then froze. I turned it off, and it wouldn't reboot. I began taking out the chips and board one-by-one, to see if I could isolate the problem, but it wouldn't perform until I had everything out.

The main advantages of Red are the board and

extra memory. Without that, I'll stay with my EPS. So what did I do wrong? Any help available. I didn't expect this kind of problem so early in the learning curve.

Thanks.  
Don Chmielewski  
[dchmielewski@bausch.com](mailto:dchmielewski@bausch.com)  
Tampa FL

*[PF – Don: Sounds to me like you've got the wrong memory. It might be the wrong type or speed. In either case, return the RAM to your point of purchase and have them swap it out for you...]*

*[Garth Hjelte ([garth@chickensys.com](mailto:garth@chickensys.com)) – There is a known problem with ASR-X Pro dual SIMM's setups that several people have reported. However, Ensoniq couldn't come to any firm conclusions. They passed the issue on to Emu-Ensoniq West Coast (i.e. Emu, where all the MI engineers are now), but no news as of this response. Call Ensoniq at 610-647-3930 and see what the latest is.]*

Hello!

I own an EPS-16+ that I use for live gigs. When I bought my **ASR-10** about two years ago, one of the first things I also noticed was that the notes I held out stopped sustaining when I hit the stop button. My EPS doesn't do this. I immediately called Ensoniq and they told me it was a hardware problem that couldn't be fixed. I refuse to believe this is the case. It would be wonderful to be able to fix this problem. I believe that Ensoniq doesn't want to spend any effort to address what they might consider to be a minor problem. I would like to know if there is a software fix for the ASR-10.

Steve Smith  
[Keyboardwiz@msn.com](mailto:Keyboardwiz@msn.com)

*[PF – Steve: unfortunately, there is no software fix for the ASR and since Ensoniq stopped production of this keyboard (and any other factory software development for the 16+), I wouldn't expect one.]*

*[Garth Hjelte ([garth@chickensys.com](mailto:garth@chickensys.com)) – This was covered a couple months ago in the Interface. It's an issue with the integration of the effects processor to the 16-Plus and ASR. The problem is that if you are playing something manually while the sequencer is running, and then the seq stops or is stopped, any notes you are playing terminate (even if FINISH is on the envelopes). However, that sounds more like an OS software issue. But, as was mentioned, it's a moot point.]*

TH –

I'm a past subscriber – Nov. 87. I think I got

my first issue inside my case when I bought my ESQ-1, which just quit and the repairman said he couldn't fix it. Do you know anyone who can? Also I have an OS written by Leaping Lizards/Steven Fox called OS 3.D. Do you guys remember it? I've lost my documentation and forgot what it does. I'm now forced to use my Mirage as a controller. I've also got the Iguana. Can anyone help me?

Oh yeah, your magazine helped me enormously, I subscribed for two or three years. I also

have your Down & Dirty (?) Reprints.

Thanx for listening,  
Dr. Phartz  
arthur@infocom.com

[TH - Hey - that's "QUICK and Dirty Reprints."]

[PF - Dr. Phartz: We "odor" you too. Best bet on your ESQ-1 is to contact Syntaur Productions at [www.fatsnake.com/syntaur](http://www.fatsnake.com/syntaur). They buy

old broken Ensoniq keyboards and might be able to get you a spare board (or at worst, buy your broken ESQ-1).

Check out your reprints: both these products were reviewed in some early Hackers and there's probably info in there. As I recall, the Iguana let you use your Mirage as a 128K sysex storage device for MIDI bulk dumps.

Speaking of dumps, Dr. Phartz...]

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