



# TRANSONIQ HACKER

*The Independent News Magazine for Ensoniq Users*

## Sorting Through The EPS Public Domain Part I

*By Steven Fox*

Having had a Mirage from practically the very day the first few washed ashore in England back in 1985, I have since acquired a wide variety of sound disks for it. My modest library of 130 Mirage disks probably won't be growing much larger since I am now concentrating on my latest acquisition, the EPS.

I have known several people who have nearly twice as many disks in their Mirage library as I have. These are people who simply save every last thing that comes their way, but I have found that having a larger library is not necessarily better.

I recently acquired 30 EPS disks from Bob Wehrman, the local Ensoniq rep, when he stopped by to do his song and dance at the local music store. I copied the disks with an ATARI ST running a program called PROCOPY, which is a heck of a lot faster than loading and saving each file on the EPS. When I got home and actually had a listen to them I was rather disappointed. The quality of the samples was not wonderful, especially considering these were EPS sounds. Still, my first attempts weren't terribly thrilling either, nor for that matter, were Ensoniq's own disks. Still, these 30 disks varied from good to worse, with just a couple of disks really standing out.

Of course I suppose we all can be forgiven for our first sampling attempts on the EPS since the Advanced Applications Guide has just now been published and we can really begin to understand what's going on inside the EPS.

Anyway, after weeding out the obligatory car sound effects, the lion roars, someone's dog named Rover, Peter Gabriel's shakuhachi, a half dozen Mirage-to-EPS transfers (I already got 'em on the Mirage), and another half dozen similar sounding D-50 STRINGS attempts, I ended up with 18 disks, down from the original 30. Now you might call me picky, and I wouldn't want to try to define what is worth keeping and what isn't, but at \$1.40 each, disks ain't cheap. I tend to throw anything out that doesn't approach the quality you would expect out of a super sampler like the EPS.

What I did with the sounds which I DID keep however is what I want to share in this article. I suddenly started having flashbacks of experiences I had when I collected Mirage disks. I often would sift through dozens of disks and come out with just a handful of useful sounds. And among those few sounds I would later tweak and perfect them to achieve better sound quality or adjust them for my own personal requirements.

Now after going through these remaining 18 EPS disks I've come up with several relatively simple tricks which will dramatically improve the quality of even your most mediocre public domain sounds, and make them more memory efficient by recovering wasted blocks of memory. I eventually managed to condense all the sounds on the 18 disks down to 12 disks.

You most certainly should apply these tricks to your own samples too. Especially if your sounds will be travelling the public domain circuit, perhaps all around the world, with YOUR name on them!

### CONVERT THE SAMPLE RATE

Many of the sounds you get will have been sampled at a much higher rate than necessary. You can make your sounds take up less memory since a lower sample rate

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