

to use the Up/Down buttons, because if you're editing more than one layer or wavesample, each value will be increased or decreased (with the up and down cursor buttons respectively) relative to its pre-programmed setting. When editing with the data slider, the parameter being adjusted (this includes the same parameter in other samples or layers) immediately "forgets" its pre-programmed setting and assumes the value selected by the slider. Use this mode only if you know what you're doing.

The Most Common Sound Tweaks

Longer Decay: The amount of time a note decays after you release your fingers from the keys is often worth modifying. Longer decays give a reverb-like quality and work well with legato solo voices, but shorter decays are often necessary when playing with other instruments, or when using pitch bend.

To increase the release time, select Env 3, and scroll until you reach TIMES=XX XX XX XX XX, then edit the rightmost Time parameter. Higher values give longer decays.

Shorter Attack: In percussive sections, short attacks work best; in legato passages, longer attacks work well (especially for strings). To shorten the attack, select Env 3, scroll to TIMES=XX XX XX XX XX, then edit the leftmost time parameter. Lower values give shorter attacks.

Brighter Sounds: To brighten up a sound, select Filter and scroll until you reach CUTOFF F1=XX F2=XX. For most filter configurations, higher values of XX give a brighter sound. To brighten up just the peaks of a sound, scroll to ENV 2 AMT F1=XX F2=XX. Increasing the values gives a brighter sound.

Mellower Sounds: To make an instrument more muted, follow the same procedures described above but decrease instead of increase the values.

Transposition: Select Pitch and scroll to ROOT KEY=XX FINE=XX. Increase the root key suffix to lower pitch, and decrease the root key suffix to raise pitch.

Eliminate Pitch Modulation: Some people like vibrato, some don't; some like polyphonically-controlled pitch bend, and others hate it. To reduce vibrato, select Pitch and scroll to LFO AMOUNT=XX. The closer the value is to zero, the less the amount of LFO modulation.

Scrolling right from LFO Amount passes through other pitch modulation sources (Env 1 and Random), which can also be zeroed if they get in the way. To remove Poly-Key, keep scrolling to PITCH MOD=. Either set the value to zero, or the type to OFF.

Velocity: There are two ways to tie amplitude to velocity with the EPS. One option is to program soft and hard velocity curves for Env 3, the other is to use velocity to control the overall amplitude (Amp page). The latter is a simpler procedure, especially if you want to increase the response to velocity.

Select Amp and scroll to VOLUME MOD=XXXXX * XX. Select VEL, VEL 1, or VEL 2 for the type (depending on what kind of velocity curve you want) then set the value. Higher values increase the dynamic range (i.e. the soft parts get softer).

With lots of velocity response, you might want to turn off the soft envelope in Env 3 in case it's also controlling velocity. To do this, select Env 3 and scroll to SOFT VEL CURVE=ON. Press the down arrow cursor to turn the soft velocity curve to OFF.

Beyond Tweaking

One side benefit of editing disks is the familiarization you gain with the EPS. There is a lot of signal processing power

hidden within the machine, and it can be used to very good advantage. In particular, don't forget about the Second Release function in the Amp and Filter envelopes. I generally don't add a lot of reverb to sound disk patches because although it sounds impressive when you play the instrument by itself, if you end up going through a "real" reverb the EPS reverb could very easily get in the way. If you know how to adjust the Second Release, you can dial in precisely the amount of reverb you want. Since this is explained in the manual, we won't go into it here.

When you discover a tweak that you like, save it to a different disk. Only write over the original sound disk sample if you're sure you want to live with the tweaked version. Personally, I try to keep my sound disks relatively "neutral," and just make a few tweaks here and there as needed when I load the sound. Often these changes are minor enough that it's not really worth saving them to disk.

Tweaking sound disks for your needs are worth the effort, and I hope the above tips will help get you started.



Bio: Craig Anderton is the editor-in-chief of Electronic Musician magazine. He plays with the group Transmitter, produces/mixes albums, and has written several books and hundreds of articles on musical electronics.

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