# TRANSONIQ HACKER

*The Independent News Magazine for Ensoniq Users*


## Programming the SQ-1

*Clark Salisbury*

This month we begin a new series of articles specifically meant to teach the novice how to program the SQ-1. We'll be starting right at the ground level, so if you already have some programming chops, you may want to just skim this column for a couple of months.

But if you're a new SQ-1 owner, and you've been wondering how all those neat sounds are created, this column is meant for you. We're going to start out pretty basic here, but by the time we're done you'll be a po-grammin' foo.

Some of this material is covered in the SQ-1 manual already, but our approach will be a bit different. It'll be much a much more hands-on, applications-oriented approach meant to take you step by step through all the programming functions of the SQ-1, including voice, sound, and sequencing programming, as well as effects programming and MIDI applications.

So let's get busy.

### VOICES, SOUNDS and PARAMETRIC EDITING

The basic building block of sound in the SQ-1 is called a voice. A voice is a collection of parameters that go together to make up part or all of a sound—the basic wave used, its filtering and envelope settings, its output routing, and its keyboard range. Up to three voices (along with a digital effect program) can be combined to make what's called a 'Sound'—the one exception to this is drum sounds, which we will deal with separately.

The three voices that make up a standard sound can be used in a number of different ways—they can be layered or split on the keyboard, or modulators or program parameters can be used to control them in a number of ways. Up to eight of these sounds can then be layered and/or split on the keyboard to create a 'Preset', of which there are up to 80 available in internal memory at any one time.

Anyway, the point is that when editing or creating sounds on the SQ-1, it's relatively easy to become confused about which specific voice (of the three available) you might want to work with, so we'll be looking at voice select functions presently. But first, we need to establish a basic comfort level with regard to page driven parametric editing—the user interface that drives all SQ-1 functions. RC030826

The basic idea behind parametric editing is quite simple, really. When you want to make changes to a sound, you must first decide which part of the sound it is you are going to change, select the parameter dealing with that specific part of sound in the SQ-1, and make the changes. If, for example, you want to make a sound higher in pitch, you might decide to make changes to the octave of one or more of the voices. The octave control is one of the parameters available for making changes to a sound in the SQ-1.

One thing is important to note, however. If you are playing a note while making changes to a sound, in many cases you will not hear the changes that you've made until you play a new note. In other words, holding a key down on the keyboard while changing the octave of a sound may lead you to believe that the octave control has no effect—nothing seems to be happening! However, you

## In This Issue...