

# The EZ Synth

Introduction And Overview  
EZ Synth Controls



# Introduction And Overview



## Introduction

True to its name, the EZ Synth is easy to understand and use. Small and simple, it's a great choice for getting started with SCOPE/Pulsar synths.

Despite its simplicity, it's also easy to get good, useful sounds from the EZ Synth. Naturally, it can't match the Modular Synth or the FM Synth for range or complexity. But just for this reason, it's an "economical" unit which doesn't use up much of the SCOPE/Pulsar card's computing capacity. This means it'll continue to be useful to you even as an advanced SCOPE/Pulsar user.

## Overview

The EZ Synth consists of three main sections: Oscillator, Filter, and Chorus. The front panel layout makes this clearly visible. The oscillator generates the sound. The filter emphasizes and/or removes specific frequency components of the sound. The chorus effect "fattens" the sound, making it more animated, and in the process, converts it from mono to stereo, adding a "motion" component. There's also a distortion effect to add "edge".

## Two Important Things To Know

EZ Synth has a **power switch** – you have to turn it on! It's the little button at far left, hidden in its own glare.

The **MIDI Channel** is selectable via the small window at far right. Just put the mouse cursor there, hold down the (left in PC version) mouse button and roll the mouse up and down to change channels. Default is Omni (all channels), so you don't need to set it unless you're also using other synths.

By now you should be hearing something! Read on ....

## EZ Synth Controls

The **Oscillator** puts out either **Sawtooth** or **Pulse** waves, as selected via the slide switch at bottom. When the pulse waveform is selected, the **Man/LFO** switch selects whether the pulse width is set manually via the **Width** knob (switch up, “Man” LED lit) or varies automatically with time under control of the oscillator **LFO** (down, “LFO” LED lit). The oscillator LFO is in turn controlled via the **Speed** and **Gain** (LFO depth) knobs.

The **Filter** is a low-pass resonant type. Its response has a “peak” around the cutoff frequency (**CF**) which becomes stronger as the resonance (**Res**) setting is increased. The filter envelope is triggered every time a note is played. The **Env** knob adjusts the amount of effect it has on the filter cutoff frequency. The **Decay** knob controls the envelope decay rate. The filter envelope is actually an ADSR envelope, but with preset attack, sustain and release settings – to keep things EZ.



The amount of **Chorus** effect is adjusted by the **Level** control. The **Depth** control adjusts the amount of modulation of the effect, while the **Speed** knob adjusts the rate at which the modulation occurs.



The **Tune** knob which is almost lost in the glare of the power switch at far left can shift the oscillator pitch up or down over a range of two octaves. The oscillator pitch can be easily restored to its normal non-detuned setting by double-clicking on this knob.



The **Distortion** fader (bottom center) controls the amount of distortion applied to the sound. Turning up the distortion will also raise the overall signal level. The actual synth output level can be monitored via the **Level** display (lower right) and adjusted using – naturally enough – the Volume knob.



The **Amp Env** button gives you the choice of two amplifier envelope modes. With **Dec**, the filter Decay control also sets the amp envelope decay time. The **Sus** setting sets the amp envelope into Attack-Sustain mode.

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