



# RSC Forth

M I C R O C O M P U T E R

## THE RCS FORTH MICROCOMPUTER

### ***FORTH LANGUAGE***

Of all the computer languages you might be familiar with - Basic, APL, C, Pascal, Fortran - Forth is probably not one of them. There are, however, some very good reasons for choosing Forth. For one thing the language is compact; it is able to fit in a small micro system such as the one you will be using here. Like Basic, It is an interpretive language; that is, you can execute programs immediately without waiting to compile them first as done in C or Pascal. Unlike Basic, it is fast. Forth was designed to operate real time systems and you will take advantage of its speed when you program the micro to execute musical events in real time. For those programs which turn out to be not quite fast enough, Forth allows us to streamline parts of the program in assembly language. The RSC-Forth micro includes a 6502 Assembler for this purpose.

Another reason for using this language is its extensibility. The Forth language is made up of a collection of subroutines, or small programs, called 'words' which are collected into a dictionary'. The programmer builds their own applications by creating new words to be placed in the dictionary. The words are created by combining previously defined words. Each word in the dictionary may be either executed or used in creating new words. A set of words for using the devices built into this micro system have already been created and added to the dictionary. In fact, a good part of this manual is devoted to explaining how to use these new words.

Two manuals have been left in the studio to help you learn how to use the language. The **RSC-FORTH USER'S MANUAL** is the manual for this specific microcomputer. The first 5 chapters contain a tutorial on Forth. The remaining chapters deal with specifics of the micro system which you will not need to know since words have already been created to deal with system details. Appendix A contains a helpful summary of the words found in this micro's Kernel Dictionary. All the words shown in the Appendix are stored in non-erasable memory and thus are always available for you to use. The second book, **STARTING FORTH** is a tutorial on Forth programming. Not all the words described in this book will be contained in the RSC micro's dictionary, though most of them will be. You can check the Appendix of the RSC USERS MANUAL to determine whether a specific word is in the dictionary or not.

## **STARTUP**

When you first turn on the Forth Microcomputer the greeting *RSC-FORTH v6. 1* should appear on the terminal screen. You should also get an *OK* reply from the computer after pressing Return and whenever the micro has completed execution of a word. If you are getting garbage on the terminal check to see if the terminal's baud rate is set to 1200.

Upon Startup you have only the dictionary of RSC Forth words as described in the RSC Manual to work with. Execute *VLIST* to see a listing of this dictionary. Included in the machine is a non-erasable memory chip containing additional words for an Editor and Music Applications. In order to add these words to the RSC Forth words available at startup you must type the following:

22881 EXECUTE *return*

Check out your dictionary now with *VLIST*. The new words are described later in this manual.

If the micro ever gets stuck while executing a word you can press the *RESET* button to interrupt it. Upon *RESET* the startup greeting will be displayed but you will not lose any of the words you defined before the Reset.

If *RESET* does not un-stick the machine then you must do the following: remove any disks from the disk drives, turn off the power to the micro, wait 20 seconds and turn the power back on. In such a case you must start over. Any words you defined before are lost.

## **DISK DRIVE AND EDITOR**

When creating your own words the dictionary is automatically extended into RAM memory, (erasable memory), thus your words will not remain in the system after you turn off the power. To keep your applications and data you must save them on floppy disks using the Editor vocabulary. An explanation of how to use the Editor is contained in the book *Starting Forth*. Here, I will give you a few details of how the disk editing works.

The drives use 5-1/2 inch floppy disks, double-sided, double density. All the Editor words and the Disk utility words work with 1024 byte memory sections called *Screens*. Drive A accesses Screen numbers 0 to 319, and Drive B accesses Screen numbers 320 to 639.

The Editor does not work directly with the screens stored on the disks. The screen to be worked upon is first loaded from the disk into one of 2 memory buffers. The buffer, then, is what is actually being worked

upon. Whenever a new screen is loaded the system will automatically check the screen buffer it is overwriting. If this buffer contains an edited version of a screen, then the floppy disk is loaded with the new version of the edited screen before the buffer is overwritten.

At the end of an editing session you must force disk drive updating by executing the word **FLUSH** so that any changes made to a screen are sure of being saved onto the floppy disks. Other than this, the disk reading and writing functions are invisible to the user, so much so that the disk drives almost appear as a simple extension of the micro's memory space.

The Editor vocabulary is included in the set of words appended to the RSC dictionary after startup. The Editor words are in a separate Vocabulary which must be opened with the word **EDITOR** before you can access them. A description of the Screen Editor used here can be found in the book *Starting Forth*. Some useful words have been added to this Editor vocabulary and are described in the dictionary part of this manual.

Here are some commands which you will find useful in your editing sessions:

INIT	If the disk does not seem to be accessing the right screens and you are sure you are in DECIMAL mode, use this word.
EMPTY-BUFFERS	If you completely botched up a screen edit and don't want it to be put on disk, execute this word.
n LIST	Loads screen n into the buffer and lists it out on the terminal.
n LOAD	Executes any words in the screen and Compiles into the Dictionary any colon definitions on the screen.
n m THRU	Does a LOAD of screens n thru m inclusive.
n m INDEX	Lists line zero of screens n thru m inclusive.
n NEW	Start editing on line n of the current screen.
40 0 FORMAT	To format a disk put it in Drive A and execute this,
n BACKING	Copy Drive A screens 0 to n to disk in Drive B.
a b COPY	Copy screen a to screen b.
n REP	Copy screen n in Drive A to disk in Drive B.
n PRINT	Print screen n onto printer set to 300 baud.
P-ON	Baud=300. Send to printer everything going to terminal.
P-OFF	Baud= 1200. Stop sending to printer.
HEX C 18!	Change Baud rate to 4800. (the max for this machine)

## **MEMORY MAP**

This microcomputer has 64K bytes of memory space. 16K of that is taken up by the RSC-Forth dictionary and kernel and another 8K is taken up by the Editor and Music Application words in ROM. About 32K of RAM memory is available for dictionary expansion and data. If more memory is needed a BANK of memory can be installed for up to 64K of added space.

A figure of the memory map is shown on the next page. Memory locations are given in hexadecimal and the number of bytes in a memory block is in decimal. Shaded sections of the map indicate ROM memory also known as Read-only or non-erasable memory. All other sections are RAM memory, or read-and-write memory.

Several blocks of RAM memory are free for use by the programmer: 256 bytes at hex locations 200-2FF, 3040 bytes at hex locations 420-FFF, 22,520 bytes at hex locations 8000-D7F7, The Dictionary expands upward into RAM memory starting at hex 6000.

All other locations are reserved for system use. Writing into locations reserved for the system use can crash the system forcing you to start over again. This is inconvenient but not fatal to the microcomputer so you are welcome to poke around as much as you want. One of the best features of Forth is that the inner workings of the language and of the micro implementing the language are completely accessible to the programmer.

### RSC FORTH MEMORY MAP

0000-0420	1056	SYSTEM RAM
0420-0FFF	3040	USER RAM
1000-1FFF	4096	MIDI-IN FIFO RAM
2000-3FFF	8192	RSC FORTH ROM
4000-5FFF	8192	EDITOR/MUSIC APPLIC. ROM
6000-7FFF	8192	DICTIONARY RAM
8000-9FFF	8192	RAM (time queue)
A000-BFFF	8192	RAM (data queue)
C000-D7F7	6135	RAM
D7F8-DFFF	2056	TWO EDITOR BUFFERS
E000-FFFF	8192	FORTH KERNEL ROM

000-05D	93	SYSTEM STUFF
05D-100	160	DATA/RETURN STACKS
100-1FF	256	EXTERNAL DEVICES
200-2FF	256	RAM
300-420	288	USER VARIABLES

## WORD DICTIONARY

There are two main dictionary sections. One is the RSC Forth dictionary as described in the *Users Manual* and which contains all the standard Forth words as well as those words specific to this microcomputer. Also included is a 6502 Assembler. The second dictionary section contains Editor words and Music Application words. These words were created and placed in a ROM memory to be appended to the RSC dictionary at startup.

The words contained in the second dictionary section are described in the following glossary. The glossary words are grouped by function. Each word description is preceded by a data stack use description enclosed by parentheses. The symbols at left of the three dashes indicate the order in which any input parameters must be placed on the Forth data stack prior to execution of the word. The top of the stack is to the right. Also, any parameters left on the stack after execution are listed to the right of the three dashes.

Unless otherwise noted, all references to numbers are for 16-bit signed integers, Stack values are always 16-bit numbers. Note that the Data Stack has a limit of 50 16-bit numbers and the Return Stack is limited to 30 numbers.

Acknowledgments are due to Allen Strange and Daniel Kelley of San Jose State University who have developed a Forth based synthesizer language called MASC (Meta-Language for Adaptive Synthesis). The dictionary sections on Data Structures and System Exclusive Midi Output are taken from MASC.

The Random Number Generator words were taken from the book Starting Forth by Leo Brodie.

The command-based Editor was written by Sam Daniels and modified by Dave Boulton.

The remaining words were written by John Talbert at Oberlin College.

## UTILITY WORDS

<b>LSHIFT</b>	(x,n --- y) Shifts the 16-bit number x leftward by n bits and leaves the shifted result y on the stack. Operation is the same as $y=(x)(2^n)$
<b>RSHIFT</b>	( x,n --- y ) Shifts the 16-bit number x rightward by n bits and leaves the shifted result y on the stack. Operation Is the same as $y=x/2^n$
<b>2*</b>	(x---y) Performs the operation $y = 2x$ . Same as '1 LSHIFT'
<b>BSWRP</b>	(x---y) Swaps the two 8-bit bytes in the 16-bit number x on the stack.
<b>INPUT</b>	( --- ) Used in a word to stop execution and wait for input from the user. Execution of current word is halted and all words and/or numbers entered by the user up to a Return will be interpreted and executed after which execution of current word continues. Example : <b>:HXCONVERT ." Please enter Number " INPUT ." hex equivalent = " HEX DECIMAL;</b>
<b>DEPTH</b>	(---n) Leaves the number of 16-bit numbers in the Data Stack before DEPTH was executed.

## DATA STRUCTURES

<b>TO</b>	( - - - ) Used to load data Into the data structures described below. Format used is the following: <b>n TO X</b>
<b>PARAMETER</b>	Used to create a single data variable.
<b>N PARAMETER H</b>	Creates a variable named X with an initial value of n.
<b>n TO X</b>	Will update parameter X's value to equal n.
<b>X</b>	Executing the parameter leaves its value on the stack.
<b>PARAMETERS</b>	Used to create a set or vector of data parameters grouped under one name.
<b>0 PARAMETERS X</b>	Creates the vector X containing n data values.
<b>n1 TO n X</b>	Stores the value n1 in the n <sup>th</sup> data variable of the vector X.
<b>n X</b>	Leaves the value of the n <sup>th</sup> data variable of the vector X on the stack.
	Note that the first element of the vector is <b>0 X</b>
<b>HYPARAMETERS</b>	Used to create a 2-dimensional matrix of data values grouped under one name,
<b>m n HYPARAMETERS X</b>	Creates an m by n matrix called X.
<b>n1 TO m n X</b>	Stores the value n1 into the m <sup>th</sup> column and nth row of matrix X.
<b>m n X</b>	Leaves the value of the m <sup>th</sup> column and n <sup>th</sup> row of the matrix X on the stack.
	Note that the first element of the matrix is <b>0 0 X</b> .
<b>EXPARAMETERS</b>	Used to create a vector of executable words grouped under one name.
<b>N EXPARAMETERS X</b>	Creates a vector of n words called X.
<b>' TASK TO n X</b>	Stores the location of the word TASK In the n <sup>th</sup> element of the parameter K
<b>n X</b>	Will execute the word whose location was stored In the n <sup>th</sup> element of X.
	Note that the first element of the vector is <b>0 X</b>

## ***RANDOM NUMBER GENERATOR***

- SEED** ( addr --- )  
Leaves the address or the seed for the random number generator. Use SEED @ to read the seed value and use n SEED ! to load the Seed with n.
- CHOOSE** (n --- x )  
Returns a random number x between zero and (n-1).
- RND** ( hi, lo --- x)  
Returns a random number x between hi and lo inclusive.

## ***ADC, DAC, AND PULSE DEVICES***

- ADC** (n---x)  
Returns 8-bit value x read from the nth analog to digital converter. ADC's are numbered zero to seven,
- DAC** (x,n---)  
Loads the low byte of x into the nth digital to analog converter. DAO's are numbered zero to seven.
- PULSE** Use as a PARAMETER variable,  
PULSE Reads and leaves on the stack the Pulse Detect byte.  
n TO PULSE Loads the Pulse Generators with n.  
There are 8 Pulse Detectors and 8 Pulse Generators. All 8 are loaded or read from the one word PULSE by assigning a pulse device to each bit in the 8-bit PULSE variable. Thus each pulse device is assigned a weight of  $2^n$ , where n is 0 to 7.

**MIDI OUTPUT**

<b>MIDINIT</b>	( --- ) Initializes the microcomputer's port for midi output, Must be executed before any midi output activity is started,
<b>VEL</b>	A PARAMETER variable holding the current midi key velocity.
<b>CHNL</b>	A PARAMETER variable holding the current midi channel number. See explanation of PARAMETER word to find out how to load or read the variable.
<b>MLD</b>	(n---) Sends n (low byte) when the midi transmitter is clear.
<b>ON</b>	(key---) Sends a Note On command with the current VEL and CHNL.
<b>OFF</b>	( key --- ) Sends a Note Off command with the current VEL and CHNL.
<b>KPRES</b>	(velocity, key --- ) Sends a Polyphonic Key Pressure command with current CHNL.
<b>CONT</b>	(value, control# --- ) Sends a Control Change command with the current CHNL.
<b>PWHL</b>	( most significant byte, least significant byte ---) Sends a Pitch Wheel Change command with the current CHNL.
<b>PROG</b>	( program# --- ) Sends a Program Change command with the current CHNL.
<b>CPRES</b>	(value ---) Sends a Channel Pressure command with the current CHNL.
<b>KK</b>	( duration, key --- ) Sends a Key On command with the current VEL and CHNL, waits for the specified duration (see TIMER section ), and then sends a Key Off command. Useful for monophonic sequencer applications.

**KLR** ( --- )  
Sends a Key Off command to all 128 keys of the current CHNL.

### ***YAMAHA DX- SYSTEM EXCLUSIVE***

See appendix B on Yamaha midi codes and masc commands

**DX7** ( --- )  
Sends Yamaha DX7 system exclusive status  
Used Inside both FPAR and CPAR words.

**FPAR** ( data, parameter# --- )  
Sends a Function Parameter change to parameter#, chnl=1

**CPAR** ( data, parameter# --- )  
Sends a System Common Parameter change to parameter\*,  
chnl=1

### ***MIDI CONTROL CHANGES***

Continuous Controllers: ( value --- )

<b>MODWHL</b>	Modulation Wheel,	data range 0-127.
<b>BREATH</b>	Breath Controller,	data range 0-127
<b>FOOT</b>	Foot Pedal,	data range 0-127
<b>P_TIME</b>	Portamento Time,	data range 0-127
<b>D_ENTRY</b>	Data Entry Slider,	data range 0-127
<b>VOLUME</b>	Volume Slider,	data range 0-127
<b>TOUCH</b>	After Touch,	data range 0- 127

Switch Controllers: ( --- )

<b>SUS_ON</b>	Foot Sustain pedal on.
<b>SUS_OFF</b>	Foot Sustain pedal off.
<b>P_ON</b>	Portamento on.
<b>P_OFF</b>	Portamento off.
<b>+D</b>	Data Entry Switch + 1.
<b>-D</b>	Data Entry Switch -

## **MIDI INPUT**

The midi Input runs on an Interrupt system. When midi input is detected the micro stops what it is doing and runs the assembly coded word >M, after which it returns to the Interrupted process. The word >M receives the midi Input byte and loads it into a 4096 byte FIFO (first-In-first-out buffer) which lives in RAN memory at locations 1000 to IFFF hexadecimal, it is then up to the user to pick up the data bytes from the FIFO. When not used for Midi Input, the FIFO is free for general use. M filters out any FE data bytes and includes FIFO wraparound.

<b>ENB_MIDIN</b>	( --- )	Enables Midi Input Interrupts.
<b>DIS_MIDIN</b>	( --- )	Disables Midi Input Interrupts.
<b>POP&gt;</b>	( addr --- )	A variable containing the address of the FIFO output pointer.
<b>PUSH&gt;</b>	( addr --- )	A variable containing the address of the FIFO input pointer.
<b>STAT&gt;</b>	( addr --- )	A variable containing the address of the FIFO status. <b>STAT&gt; @</b> is zero when the FIFO is empty, and is -1 when there is something in the FIFO.
<b>FCLR</b>	( --- )	Clears the FIFO.
<b>POP</b>	(---n)	Pops the top value n off the FIFO and leaves it on the data stack.
<b>PUSH</b>	(n---)	Pushes the value n onto the FIFO.
<b>.MIDIN</b>	(---)	An example of how to use the Midi-In FIFO. Waits for Midi Input and then prints it out on the terminal. See source code.

**TIMER WORDS**

**TEMPO**      PARAMETER variable holding the number of milliseconds per beat. To load, execute the following **n TO TEMPO**

**TIME**        PARAMETER variable holding the time position within a temporal piece i.e. the number of beats into the piece.

**TM**            (n---)  
Loads n into the TIME parameter. Same as **n TO TIME**

**DUR**          (n---)  
Adds n to the value stored in the TIME parameter.

**DELAY**        ( n --- )  
Simple looping program to obtain time delays. Program loops around n times doing nothing before continuing with the next executable word.

**TEMPO!**        ( --- )  
Part of a more elegant delay program. Loads the variable TEMPO into a 1KHz counter which immediately starts to decrement by one every millisecond. Programmer is free to go off and do other things while the counter is counting down.

A useful word not included in the ROM would be the following  
**HEX : ?T 11 C@ 20 AND ?TERMINAL OR ; ( ---f )**  
Leaves a non-zero flag if either the counter has reached zero or the user has hit any terminal key.

**WAIT**          ( --- )  
Program loop which waits for the 1KHz counter to reach zero.

**MS**            (n---)  
Loads n into TEMPO and then waits for n milliseconds.

## **TIME AND DATA QUEUE WORDS**

See Appendix A for more on how to use the time and data queues.

<b>T.HEAD</b>	PARAMETER variable holding the memory location of the start of the Time Queue
<b>D-HEAD</b>	PARAMETER variable holding the memory location of the start of the Data Queue.
<b>T&gt;</b>	(addr---) Variable holding the address of the Time Queue pointer.
<b>D&gt;</b>	(addr---) Variable holding the address of the Data Queue pointer.
<b>T_INIT</b>	( --- ) Initialize Time Queue pointer to T_HEAD.
<b>D_INIT</b>	( --- ) Initialize Data Queue pointer to D_HEAD.
<b>T,</b>	( n --- ) Load n into Time Queue and increment its pointer.
<b>D,</b>	( n --- ) Load n Into Data Queue and Increment Its pointer.
<b>@T</b>	( --- n ) Reads the value n found at the Time Queue pointer.
<b>@D</b>	( --- n ) Reads the value n found at the Data Queue pointer.
<b>  </b>	( --- ) Marks the current Time Q pointer location as the end of the Queue ( analogous to double bars at end of a music score ).
<b>FIND_  </b>	( --- ) Moves the Time Queue pointer to the end of the Queue, to the double bar (  ) mark. Used before appending more events to the Queue.
<b>!DATA</b>	( x,y,z --- ) Moves any numbers In the Data Stack to the Data Queue preceded by a word count. Leaves the Data Stack empty.
<b>@DATA</b>	( n --- x,y,z) Using n as the Data Queue location of a word count, moves data from the Data Queue to the Data Stack.

## **TIME QUEUE COMPILING AND PLAYING**

See Appendix 1 for more on how to use the Time and Data Queues

- ^** (---) Use: **x y z ^ word**  
 The word following the caret is loaded into the Time Queue along with the current value of **TIME**, Any data on the Data Stack is loaded into the Data Queue leaving the Data Stack empty. Caret can be used both in the execution mode and within colon definitions.
- CYCLE** ( --- )  
 After starting the timer with **TEMPO!** this program reads through the entire Time Queue. When it finds a Time Queue entry for which the queues **TIME** value is equal to the current **TIME** value, the entry is executed. Before leaving, **TIME**' is incremented by one. Used as part of the **PLAY** word.
- PLAY\_START** PARAMETER variable holding the **TIME** value at which the **PLAY** routine will start executing.
- PLAY\_TILL** PARAMETER variable holding the **TIME** value at which the **PLAY** routine will stop executing.
- PLAY** ( --- )  
 Plays the Time Queue for all time events starting at **PLAY\_START** and ending at **PLAY\_TILL**. Tempo is determined by the value store in **TEMPO**.
- ^N** (duration, key --- )  
 Midi Note compiler. Compiles and loads a Midi Key On and Key Off event into the Time and Data Queues with the current **TIME** value. The **TIME** value is incremented by the given duration.

## **HYBRID SYNTHESIZER WORDS**

(See other documentation for description of the Hybrid Synthesizer ).

<b>MO MI M2 M3</b>	( final value, ramp speed ---)	Wave Mixer Pan or MXM Depth.
<b>L0 L1 L2 L3</b>	(final value, ramp speed --- )	Low Pass Filter.
<b>T0 T1 T2 T3</b>	(final value, ramp speed --- )	Transposition or FM Depth.
<b>XO X1 X2 X3</b>	(final value, ramp speed --- )	X-Location pan.
<b>Y0 Y1 Y2 Y2</b>	(final value, ramp speed --- )	V-Location pan.
<b>V0 V1 V2 V3</b>	(final value, ramp speed ---- )	Volume.
<b>P0 P1 P2 P3</b>	( pitch --- )	Pitch.
<b>WO W1</b>	( a/b, waveshape# --- )	
<b>W2 W3</b>	Waveshape# is loaded into Memory Ai a/b=1, into B if a/b=2, and into both A and B If a/b=3.	
<b>TMO TM1</b>	(time --- )	
<b>TM2 TM3</b>	Loads 16-bit timer with time value.	
<b>FM</b>	(x,y---)	Voice x set up to Frequency modulate voice y
<b>MXM</b>	( x,y---)	Voice x set up to Waveform Mixer modulate voice y
<b>MODULATE</b>	(voice# --- )	Starts the modulation of voice# as set up with <b>FM</b> and <b>MXM</b>
<b>MODULATE-OFF</b>	( --- )	Turns off modulation in all four voices.
<b>H_INII</b>	( --- )	Initializes all the Hybrid voices. No modulation, No volume. Location = 0,0. Pitch = A440. No transposition. Random waveshape. Filter closed. Zero poll. Zero modmask.
<b>POLL</b>	(f ---)	If f=0 stop polling after next data load. If f=1 resume poll.
<b>MODMASK</b>	(f --- )	if f=0, turn next loaded modules modmasks off. If f=1, turn next loaded modules modmasks on.

**EDITOR**

<b>LIST</b>	( n --- )	Lists screen number n
<b>SHOW</b>	( lo, hi --- )	Lists screens lo to hi Will stop on keying.
<b>INDEX</b>	( lo, hi --- )	Lists line zero of screens 'l to hi inclusive,
<b>PRINT</b>	( n --- )	Prints screen n
<b>P-ON</b>	( --- )	Baud rate = 300. Sends all terminal activity to the printer.
<b>P-OFF</b>	( --- )	Baud rate = 1200. Stops sending to the printer.
<b>LOAD</b>	( n --- )	Loads screen number n ( complies or executes ). Screen zero cannot be loaded.
<b>THRU</b>	( lo, hi --- )	Loads screens lo to hi inclusive.
<b>WIPE</b>	( n --- )	Clears screen number n
<b>BULKCLEAR</b>	( lo, hi --- )	Clears screens lo to hi inclusive.
<b>FLUSH</b>	( --- )	Writes all updated disk buffers to the disk.
<b>COPY</b>	(src,dest --- )	Copies source screen to destination.
<b>REP</b>	( n --- )	Copies screen n to same place on second drive.
<b>BACKING</b>	( n --- )	Copies screens 0 to n to second drive.
<b>BACKUP</b>	( --- )	Copies drive A disk to drive B disk.

**EDITOR**

- T** ( n --- ) Types line n of the current screen,
- P** ( --- ) Copies the given string, if any, into the Insert buffer, then puts a copy of insert buffer In the current line.
- U** (---) Same as P only it puts a copy of the insert buffer In the line under the current line.
- X** ( ---- ) Copies the current line Into the insert buffer, then removes the line from the screen.
- X** ( ---- ) Copies the given string, if any, into the find buffer, then searches for the string in the current screen.
- S** ( end --- n ) Global search for a given string. Copies the following string, If any, into the find buffer, then searches for the string starting at the current screen and ending at end. If found, editing screen is left on the stack.
- E** ( --- ) Used after F. Erases backwards from the cursor position all characters as given In the find buffer.
- B** ( --- ) Copies the given string, if any, into the find buffer, finds first occurrence of the string, then deletes it.
- TILL** ( --- ) Copies the given string, if any, into the find buffer, then deletes all characters up to and including the string.
- I** ( --- ) Copies the given string, if any, into the insert buffer, then inserts the string behind the cursor.
- R** ( --- ) E and I. Replaces a found string with a given string or the contents of the insert buffer.
- L** ( --- ) List the current screen.
- N** ( --- ) Make the next Screen current.
- B** ( ---- ) Make the previous screen current.
- NEW** ( n --- ) Start editing from line n of current screen.

## APPENDIX A: A TIMED FORTH

The Glossary contains a great many FORTH words designed to give you control over most of the sound generating devices in the studio. The question that arises now, however, is how to extend this control over time to create musical events?

### ***PLAYING THE TERMINAL KEYBOARD***

The most direct way of controlling Forth generated events in time is to use the terminal keyboard as a quasi-musical keyboard. The idea is simply to type in the event and hit return when you want it to occur.

```

34 ON      38 ON      return
34 OFF     38 OFF     return

```

If you try out the first line (don't forget to execute - MIDINIT 0 TO CHNL 60 TO VEL before starting ) you will find that the two notes are arpeggiated a bit. This is because the computer must search through a rather large dictionary of words for each number or word on the line before it can execute the word. Now that the notes are sounding, another difficulty arises; you will have to be able to type in the second line very quickly if you want short note durations.

To get around these two problems you can take the two lines above and compile them into words:

```

: E1      34 ON      38 ON ;
: E2      34 OFF     38 OFF ;

```

Now all you have to type is E1 return, E2 return. The dictionary search was performed during compilation when the two words were being formed so that now when the computer executes each word it knows exactly where each routine is located because that information is stored in the definition of E1 or E2. Although the two Note On events of E1 still occur one after the other, this happens so fast (less than one millisecond ) that to our ears the two notes turn on simultaneously.

For even more control over the timing of the sound events you can create a word which would cause the microcomputer to stop and wait for a terminal key to be hit before continuing on with the next sound event.

**: ?K KEY SP !**

Interspersing the sound events with the word ?K allows the user to tap out the timing on any terminal key. For example:

**E1 ?K E2 ?K E1 ?K E1 ?K E2**

You would probably want to place such a piece on an Edit Screen so that it can be easily re-played by executing **n LOAD** ( or for longer pieces, **n m THRU** ), and also so that it can be easily edited.

For a more intelligent keyboard, use the **CASE** word ( see the RSC Forth Manual, page 6-3 ) . First, set up your individual sound events as words, **E1, E2, E3, E4, . . .** Then define **SOUND** as the following Case statement.

**CASE: SOUND QUIT E1 E2 E3 E4 E5 E6 E7 TASK TASK ;**

The word for actually performing the sound events is as follows:

**: PERFORM BEGIN KEY 48 - DUP 9 > IF DROP  
ELSE SOUND THEN AGAIN ;**

To play the piece execute the word **PERFORM**. Now whenever you hit the terminal key '1' the word **E1** is executed. When key '2' is hit **E2** is executed, and so on. The word **TASK** is a do-nothing word for use when Keys 8 and 9 are hit and the **IF** statement in the definition of **PERFORM** takes care of all other possible terminal keys being struck. Finally, let's not forget how you stop the program; hitting key zero will execute the word **QUIT** to exit the program's **BEGIN /AGAIN** loop

## **COMPUTER GENERATED DELAYS**

It is possible to completely automate the timing of an event by having the computer generate the timing delays. The simplest computer delay is a simple DO LOOP:

**35 ON n 0 DO LOOP 35 OFF**

The note is turned on and then the computer runs around in a circle n times doing nothing but wasting time, after which the note is finally turned off. The duration of the note is determined by n. The word **DELAY** is such a simple looping delay.

**35 ON n DELAY 35 OFF**

This timing method is useful for simple applications but it has two drawbacks. First of all, changing the tempo of a piece is extremely inconvenient; one has to go through the entire piece editing all the DELAY values. Secondly, time is a valuable commodity in programming. The DELAY word causes the computer to waste a lot of time which could otherwise be spent doing more useful things.

One alternative to the simple loop delay is a hardware counter. The RSC Forth micro has such a device - a 16-bit counter connected to a 1KHz clock. The user loads any 16-bit number n into the counter upon which the number is decremented once every millisecond. After the counter is loaded, the micro can go off and do other things while the counter spends n milliseconds decrementing towards zero. The programmer has only to check the counter for a zero count every once and a while. The word ?T, shown below, can be used for such a check. It returns a non-zero flag when the counter is found to have reached zero.

**HEX : ?T 11 C@ 20 AND ?TERMINAL OR ;**

A number of words ( see TIMER WORDS in the word glossary ) have been created for use with the hardware counter. **TEMPO** is a parameter variable which holds the duration in milliseconds of the smallest time division in a piece. We'll call this a beat. **TEMPO!** is a word which will load the counter with the beat duration stored in **TEMPO**, and start the counter decrementing. **WAIT** is a loop program which waits for the counter to reach zero. Use the above **?T** word instead of **WAIT** if you need to use the micro for other things while waiting. **MS** is similar to **DELAY**. It waits for n milliseconds before executing the next word.

The word **KK** was created to perform the same function as the short two-line program at the start of this appendix, except that it takes advantage of the hardware counter and its associated words.

**:KK DUP ON SWAP 0 DO TEMPO! WAIT LOOP OFF ; ( dur,key --)**

Here is an explanation of what is happening in the definition of **KK**. First, the key value left on top of the data stack is duplicated for later use by the word **OFF**. The midi key is turned on. The duration value is brought to the top of the stack to set the number of executions of the **DO LOOP**. The loop loads the counter with **TEMPO** and waits for it to count down. It does this n times where n = dur; thus the loop lasts for n beats. Finally, upon exiting the loop, the key is turned off.

To include rests in your musical phrase just use the inner loop of the **KK** word to define the following word:

**: AA 0 DO TEMPO! WAIT LOOP; ( duration --- )**

Using **KK** and **AR** one can then easily create monophonic MIDI note sequences.

**: PHRASE 5 35 KK 5 36 KK 5 30 KK 5 AA 30 35 KK ;**

As an added attraction, the tempo for the above sequence can be readily changed since the durations have been defined as numbers of beats', the basic duration stored in **TEMPO**. To load a new tempo execute **n TO TEMPO** and to read the present tempo execute **TEMPO**

## **A TIMED FORTH**

The KK word demonstrated above is limited to Midi Key events and to monophonic sequences. Of course, similar words could be defined to take care of other types of sound events, but, what is really needed is a generalized timed Forth capability where any defined word or words can be executed at any specified time.

A vocabulary of words have been created for just this purpose. To demonstrate lets go through a typical programming session using the Timed Forth words. We will use the Editor to load the piece onto a Screen. Before that, however, a few words must be defined:

```
0 VARIABLE Z1 0 VARIABLE Z2
: % [COMPILE] ^ ;
```

A couple variables are created to be used as temporary storage of note parameters and a new name is given to the caret word. (My apologies for this inconvenience for some reason unknown to me, most of the Editor words except for NEW do not perform correctly with the caret name ). Now you can execute the word EDITOR to bring up the editors vocabulary and start loading the following screen:

```
0      ( Sample Timed Forth Application)
1
2      (initializing procedures)

3      100 TO TEMPO 0 TO CHNL 60 TO VEL
4      HEX 8000 TO T_HEAD A000 TO D_HEAD DECIMAL
5      T_INIT D_INIT MIDINIT
6
7      (The piece)

8      0 TO TIME 50 % ON 56 % ON 66 % ON
9      32 DUR 50 % OFF 56 % OFF 66 % OFF
10     3 % PR0G 1 % T0 % PULSE
11     40 TO TIME 50 40 AND DUP Z1 ! % ON
12     104 TO TIME Z1 @ % OFF
13     40 TO TIME 8 62 ^N 8 64 ^N 8 64 ^N 4 65 ^N 32 68 ^N
14     40 TO TIME 16 56 ^N 16 54 ^N 16 52 ^N
15     40 30 AND TO TIME 0 0 % DAC 20 DUR 0 40 % DAC
```

In the initialization part of the screen, a tempo is set, defining the number of milliseconds to a beat. Then the Midi parameters of channel number and key velocity are set. Next, RAM memory blocks are appropriated for two queues, a Time Queue and a Data Queue. The values given in the above program line set up 8K byte queues which should be large enough most pieces. Finally) the Queues are initialized and the midi port is set up for sending Midi data

Now we are ready to compile some timed events. The word compile is used in the sense that the words and data are not executed but are stored for later execution into the Data and Time queues.

The **TIME** variable is set throughout the piece. The value of **TIME** determines the beat number at which the compiled words will be executed when later played. It can be set in various ways: directly as in lines 8, 11 12, 13, and 14, through the word **DUR** which adds a duration to the current **TIME** value (lines 9 and 15), or through a program as with the random number generator in line 15.

Each word to be compiled is preceded by the percent symbol (the caret word can be used if the screen is edited only with the editor word NEW ). Note that the word immediately following the percent is not executed, but is loaded into the Time Queue along with the current **TIME** value. Also, when the percent word is executed all numbers on the data stack are assumed to belong to the compiled word and thus are placed into the Data Queue and a pointer to that data is placed in the Time Queue. The data stack is empty when the percent finishes its compiling.

Words not preceded by a caret or a percent sign are executed as usual. An example of this is on line 11: **50 40 AND DUP ZI !** . What is happening here is that the key value for the Note On command is generated by a Random Number Generator. This key value must be saved for a later Note Off command but it cannot be left on the stack since the compiling word % in % **ON** will empty the stack. Therefore it is stored in the variable **Z1** to be called back prior to % **OFF** on line 12.

Virtually any executable word can be compiled into the Time Queue by preceding the word with a caret and leaving its required parameters on the data stack. At the same time, the compilation process can be aided by regular executable words to help set the **TIME** values or load the data stack.

The caret can also be used inside a colon definition which allows you to create words to help automate the compilation process) as seen in the word **^N** found on lines 13 and 14. It is defined as follows:

```
: ^N SWAP >A DUP >A ^ ON A> A> DUR OFF ; (duration, key--)
```

This word accomplishes the same function as the word **KK**, except that it is used to compile Midi Key On and Key Off commands into the Time Queue instead of executing them. It is recommended that all compiling words have the caret as the first character of its name.

The **^N** word simplifies the process of compiling monophonic lines into the queues. Lines 13 and 14 of the screen show how the word is used. The **TIME** value is set for the start of the monophonic line. From then on the word **^N** automatically updates the time with its internal **DUR** word. On line 14, the **TIME** is reset back to the beginning of the first phrase and a second polyphonic voice is set up using **^N**.

To start the Time and Data Queue compilation you merely execute the screen lines by loading the screen with the command **n LOAD**. More than one screen can be loaded with **n m THRU**. Once the timed words have been compiled Into the Time and Data Queues you are ready to play the words.

```
0 TO PLAY_START    n TO PLAY_TILL
PLAY
```

First set the time segment you want to play by loading the starting time and ending time into **PLAY\_START** and **PLAY\_TILL**. Then you simply execute the word **PLAY**. Hitting any terminal key will stop the play routine and print out the **TIME** beat at which you stopped. You can repeat the word **PLAY** as often as you want. The tempo can be changed by loading a new **TEMPO** value before executing **PLAY**.

Timed events need not be compiled in order. One only needs to make sure that the correct **TIME** setting precedes the compilation. Events can be appended to the end of the Time Queue by executing the word **FIND\_||** to find the end of the Time Queue and then proceeding as before with 'caret' words. As of now, there is no way to directly edit the Queues so it is recommended that you put your piece on edit screens and use the standard screen Editor to work on it. To reload an edited version, simply reload the screens making sure that you first execute **D\_INIT T\_INIT** if it is not already on the first screen.

All the words you need to know to use the Timed Forth have been described here. Other words, found on pages 13 and 14 of the glossary, can be used for more ambitious projects which directly manipulate the queues. In such cases, the following description of the queue formats will be helpful. The Data Queue is loaded with blocks of data taken from the data stack. The data is preceded by a word count followed by the data itself. The Time Queue is loaded with data triplets: a **TIME** value, the address of a Data Queue's word count ( zero if there is no data for this word ), and the execution address of the timed word. The end of the Time Queue is marked by a Time value of -1.

The Time Queue is played by cycling through the entire Queue and executing those words for which the stored **TIME** value is equal to the present value. The present **TIME** value is incremented at the end of the cycle and then the Play program waits for the Tempo timer to count down to zero again before cycling again through the Time Queue.

Combinations of the event timing methods discussed above are possible. Keep in mind that the events in the Time Queue are executed one after the other. Hopefully the words are executed fast enough so that those events which are supposed to happen simultaneously will sound that way even though in actuality this is not the case. On the other hand you may want to insert one of the delay words discussed in the second section of this appendix as part of the time queue, Keep in mind that if this is done the **TIME** values will not reflect the true times. You may even want to insert terminal keyboard control words into the queue using the **?K** word described in the first section. Or you can create words which act upon input pulses or input ADC values. In this way you can shape not only the sound events but the performance medium as well.

# THE OBERLIN HYBRID SYNTHESIZER

## INTRODUCTION

The Hybrid Synthesizer is a four voice electronic synthesizer designed to be controlled from a computer. It is currently interfaced to the RSC FORTH Microcomputer, a 6502 based microcomputer with a ROM based Forth language.

The synthesizer was designed and built here at Oberlin in 1973-1974 by Sergio Franco. Before coming to Oberlin Sergio Franco was at the University of Illinois completing a PhD program in Computer Science. While there he worked closely with the composer Salvatore Martirano to put together an elaborate performer-oriented electronic music synthesizer which became known as the **Sal-Mar Construction**. At the time it was one of the few electronic music instruments to allow real-time performer interaction with the Instrument. The **Oberlin Hybrid Synthesizer** is an offspring of the **Sal-Mar**. In fact, Sergio Franco's PhD dissertation, *Hardware Design of a Real-Time Musical System* serves well as documentation for both the **Sal Mar** and the **Hybrid Synthesizers** circuit modules.

The main difference between the two machines lies in their performer-to-machine interface. The Sal-Mar Construction used a large panel of multitudinous switches and knobs at which the performer sat like a grand wizard. The Hybrid Synthesizer has hardly any knobs and its only switch is an On/Off switch. The only way to play the instrument is through a computer program. This gives the performer a malleable interface. The Hybrid synthesizer, like the original Sal-Mar, can be played in real-time by a performer but it can also be automated by the computer or controlled by a combination of the two. Thus the Hybrid has the advantage of being adaptable to many different playing situations.

## THE HYBRID SYNTHESIZER VOICE

The Hybrid has four identical voices. Figure One shows a block diagram of a voice. It consists of a voltage-controlled oscillator which cycles through two waveshape memories. The two waveshapes are mixed together and sent through a low-pass filter with a controllable cutoff frequency. After the filter the signal goes through a voltage-controlled amplifier to set the overall volume. Finally, pan controls place the signal within a quad space by distributing it among the four synthesizer outputs. Any voice can be patched to modulate any other voice. The modulation can be frequency modulation or waveshape mixer modulation. Notice that if one of the two waveshapes is silence, then the mixer modulation becomes simple amplitude modulation. A 16-bit timer is included with each voice to facilitate computer controlled timing of the sound events.

Each voice has ten computer controlled parameters: pitch, waveshape memory, waveshape mixing, lowpass filter cutoff frequency, volume, left/right pan, front/back pan, transposition or frequency modulation depth, modulation patch, and timer delay. All but four of the parameters (pitch, waveshape, modulation patch, and timer) have ramp type parameters. You can think of a ramp as a single segment envelope generator. The parameter value slides from its present value to some end value at a programmable speed. The programmer specifies the end value and the speed of the ramp. Both the endpoint and the speed for all the ramp parameters are limited to a range of 0 to 15 (four bit numbers in digital terms). Of the non-ramping parameters, the pitch and mixer have a ranges of 0 to 255 (8 bit numbers) and the timer has a range of 0 to 65,535 (16 bit number).

## **THE RAMP MODULES**

Most of the Hybrid's programmable parameters are ramps; these include the waveform mix, the lowpass filter's cutoff frequency, transposition or FM depth control, the X-pan, Y-pan, and the volume. For these parameters the programmer must specify both a final value and a ramp speed. Both values are limited to a range of 0 to 15. The following table gives the 16 possible ramp speeds:

VALUE	RAMP RATE	TIME FOR FULL RAMP
0	1.5 levels/sec	0 seconds (from level 0 to 15)
1	2.4	6.3
2	3.75	4.0
3	6.0	2.5
4	9.45	1.6
5	15.0	1.0
6	24	0.63
7	37.5	0.40
8	60	0.25
9	94.5	0.16
10	150	0.10
11	240	63 milliseconds
12	375	40
13	600	25
14	945	16
15	1500	10

There is one exception to the ramp values given above: for volume decays the rates are half the values shown and the times are twice the value.

The ramp control voltages are available from 24 jacks on the Hybrid's front panel. Each jack is marked as belonging to a single hybrid parameter and voice number. The control voltages at these jacks range from zero to 10 volts. They can be patched to the control voltage inputs of any of the analog synthesizers in the studio thus giving you some computer control over the analog synthesizers.

## **THE PITCH MODULE (P)**

The pitch module outputs a control voltage to a voltage-controlled oscillator which is used in cycling through the waveform memories. This parameter controls the pitch of the waveform. It is a non-ramping control with a range of 0 to 255; thus a total of 256 pitches can be set by the pitch parameter. The pitch of the output waveform changes in quarter tone increments with the value zero corresponding to approximately 5.15 hertz, and the value 255 corresponding to approximately 8.1Khz. The accompanying table shows the note and frequencies corresponding to each of the 256 pitch values. A tuning adjustment for each voice can be found on the front panel of the Hybrid. Be sure the transposition module is set to zero before attempting any tuning.

### ***THE TRANSPOSITION / MODULATION DEPTH MODULE (T)***

This is a double function module controlling either the pitch or the modulation depth. It is a ramping module. When used as a transposition control it adds an additional control voltage to the voltage controlled oscillator. Thus you can use it to transpose the pitch of a voice or to add frequency glissandos to a note using the slower ramp speeds.

When other voices are patched to frequency modulate the voice, this module changes its function to that of modulation depth control. Since the control is still a ramp function, the FM depth can be dynamically changed by using different ramp rates.

### ***THE WAVEFORM GENERATOR (W)***

The Hybrid voice is centered around a digital waveform generator. There are two waveform memories, each holding 32 four-bit samples. A figure shows an example of one cycle of a possible waveform. Each memory holds one complete cycle of a waveform. The waveform cycles are repeated at a rate set by the voltage controlled oscillator.

The user can load any of 64 different waveforms into waveform Memory A and/or Memory B at any time. Two of the waveforms are internally set and always available to the user: Waveform #63 is whitenoise, and Waveform # 62 is a random complex waveform. All other waveforms must be loaded by the user.

To load a waveform into the voice's waveform memories you must specify the Waveform number, and the memory ( A and/or B) you want to load it into. The change will take place immediately.

To load a user-defined waveform into the general waveform memory first load the wave number times 64, then load the 32 waveshape samples one at a time ( each sample is limited to a range of 0 to 15 ). Please use only waveshape numbers 0 through 31.

### ***THE WAVEFORM MIXER MODULE (M)***

This mixer has the rather specialized function of mixing the outputs of the two waveform Memories A and B. This is a ramp function so that the voice output can be dynamically panned between two different waveforms. A ramp endpoint value of zero sends only Memory A's waveform to the output. A ramp endpoint value of 15 sends only Memory B's waveform to the output. Any value inbetween 0 and 15 sends a mixture of the two waveforms.

If another voice is patched to waveform modulate the voice then the mixer parameter changes its function (as did the Transposition/FM depth parameter ) to modulation depth control. Waveform modulation is a rapid panning between the two waveforms. Modulation depth then sets how far the panning varies around a central mix value. Note that if one of the waveforms is a constant zero then the waveform panning becomes simple amplitude modulation (AM).

### ***LOW-PASS FILTER MODULE (L)***

This is a voltage controlled filter with a variable cutoff frequency. The cutoff frequency is varied through a ramp function. The filter is setup to track the pitch value, so that the cutoff

frequency is always a specified distant from the pitch frequency of the note. It is that distance from the pitch frequency which is changed through the ramping filter parameter. By making the filter track the pitch value, the waveforms timbre remains constant over the entire pitch range changing only when the cutoff frequency parameter is changed.

There are also manual filter response (filter 0) controls for each voice located on the Hybrid's front panel.

### ***THE VOLUME CONTROL MODULE (V)***

After the filter, the voice signal goes through a voltage controlled amplifier which sets the overall volume of the signal. This is a ramp parameter. A zero endpoint value completely shuts off the output signal and a value of 15 results in maximum signal strength. Since the volume control is a ramp, this module can act as an envelope generator by simply stringing several volume ramp commands together.

### ***THE X-Y LOCATION MODULES (X. Y)***

Each voice of the Hybrid can be dynamically panned to any location in a quadraphonic space. The two ramp modules X and V control this function. The X-Location module controls right/left signal placement and the Y- Location module controls front/back placement (depending, of course, on how the Hybrid's 4 outputs are connected to the speaker system and in what direction the listener is facing).

To localize in the center of the space send endpoint values of 7 to both the X and Y modules. To send the voice signal to only one of the four speakers in the room send one of the following endpoint values: (X,Y) = (0,0), (0,15), (15,0), or (15,15). To dynamically move the sound around the space, use slow ramping speeds.

### ***MODULATION PATCHING***

The Hybrid Synthesizer has two different modulation capabilities: Frequency Modulation and Waveform Mix Modulation. Any voice or voices can be patched to modulate any other voice or voices. When an FM modulation patch is made, the voices Transposition parameter becomes a Modulation Depth control. When a Waveshape Mix Modulation patch is made, the voice's Mixer parameter becomes a Modulation Depth control. Both depth controls are ramping controls.

### ***PROGRAMMABLE TIMERS (T)***

The Hybrid contains four 16-bit timers to aid the computer in timing sound events. Each timer can be programmed for delays ranging from 10 milliseconds to 15 minutes in 10 millisecond increments. To use the timers you first load the timer module with a time delay value and then use the Hybrid's module polling system to check for completion of the delay, To get a delay of 't' seconds load a value of  $100*t$

## **MODULE POLLING**

If the user is to program sound events using the Hybrid timers and ramping controls they must have some way of finding out when the ramps have finished ramping and when the timers have completed their time delays. A module polling system has been setup to facilitate this. The hybrid can be set up to poll all the ramp modules and the timer modules at an extremely fast rate (4 million modules per second). It steps through the modules testing each one for completion of a ramp or time delay. When it finds a completed ramp or time delay the polling stops and a computer interrupt signal is generated, It is then up to the programmer to react to this Interrupt signal. The number of the module at which the polling stopped can be read from a specific computer address. The programmer reads that location, performs whatever actions are desired and then enables the polling again.

If, for some reason, the programmer does not want a certain module to stop the polling action when it completes its ramp or time delay, they can set a flag called a MODNASK (Module Masking bit). Each module has a MODMASK flag. When it is set the polling will pass over that module without checking for a completed ramp or time delay.

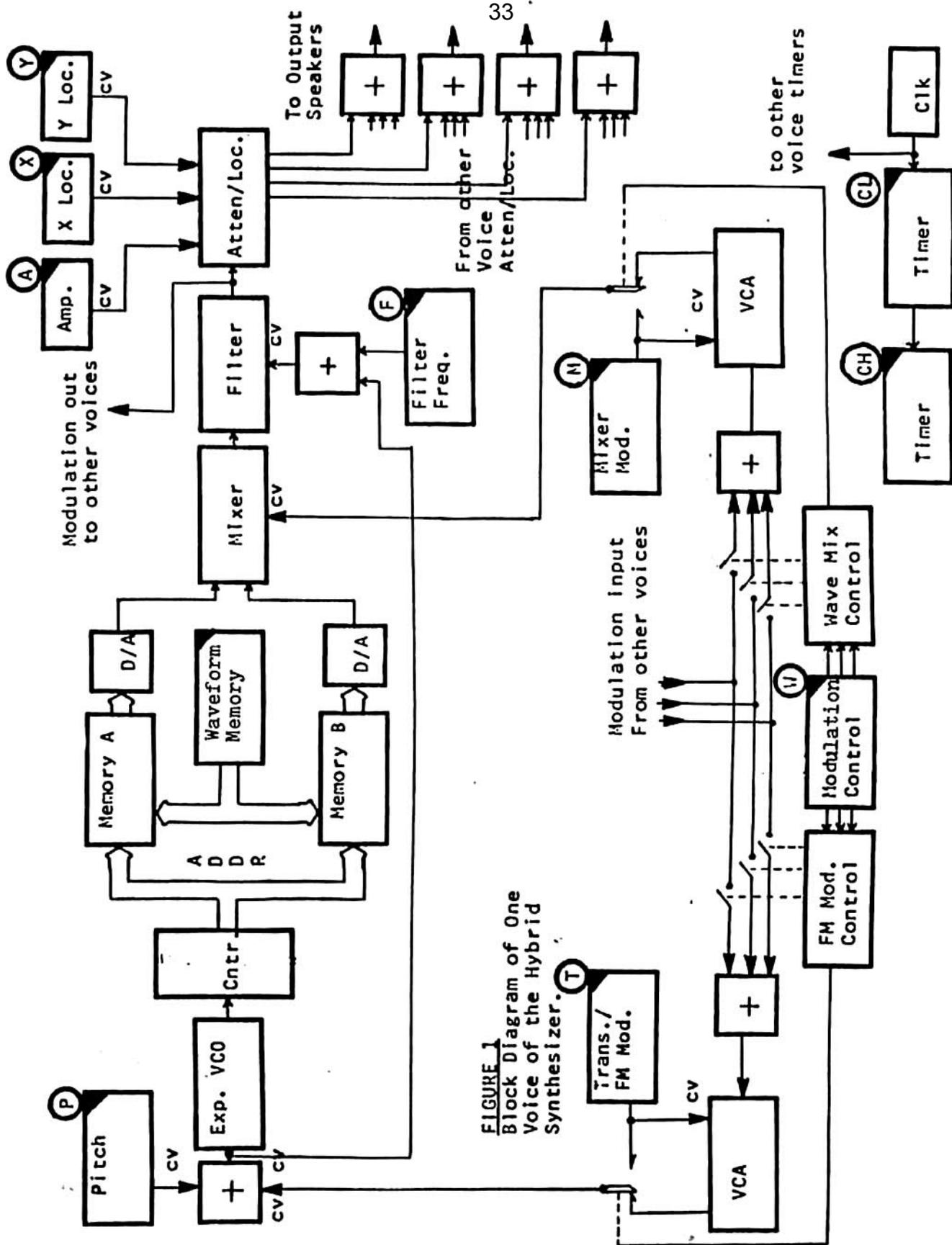
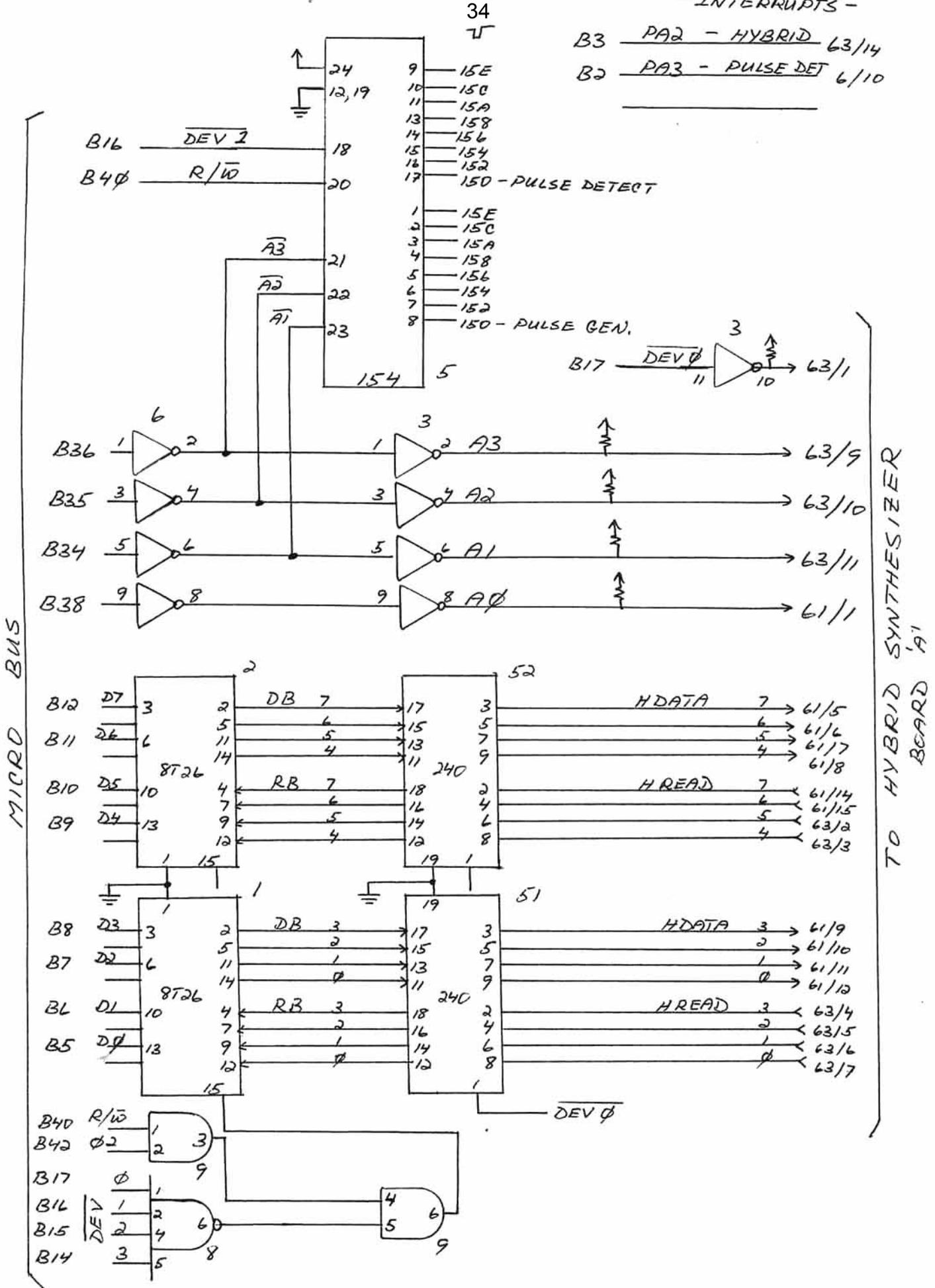


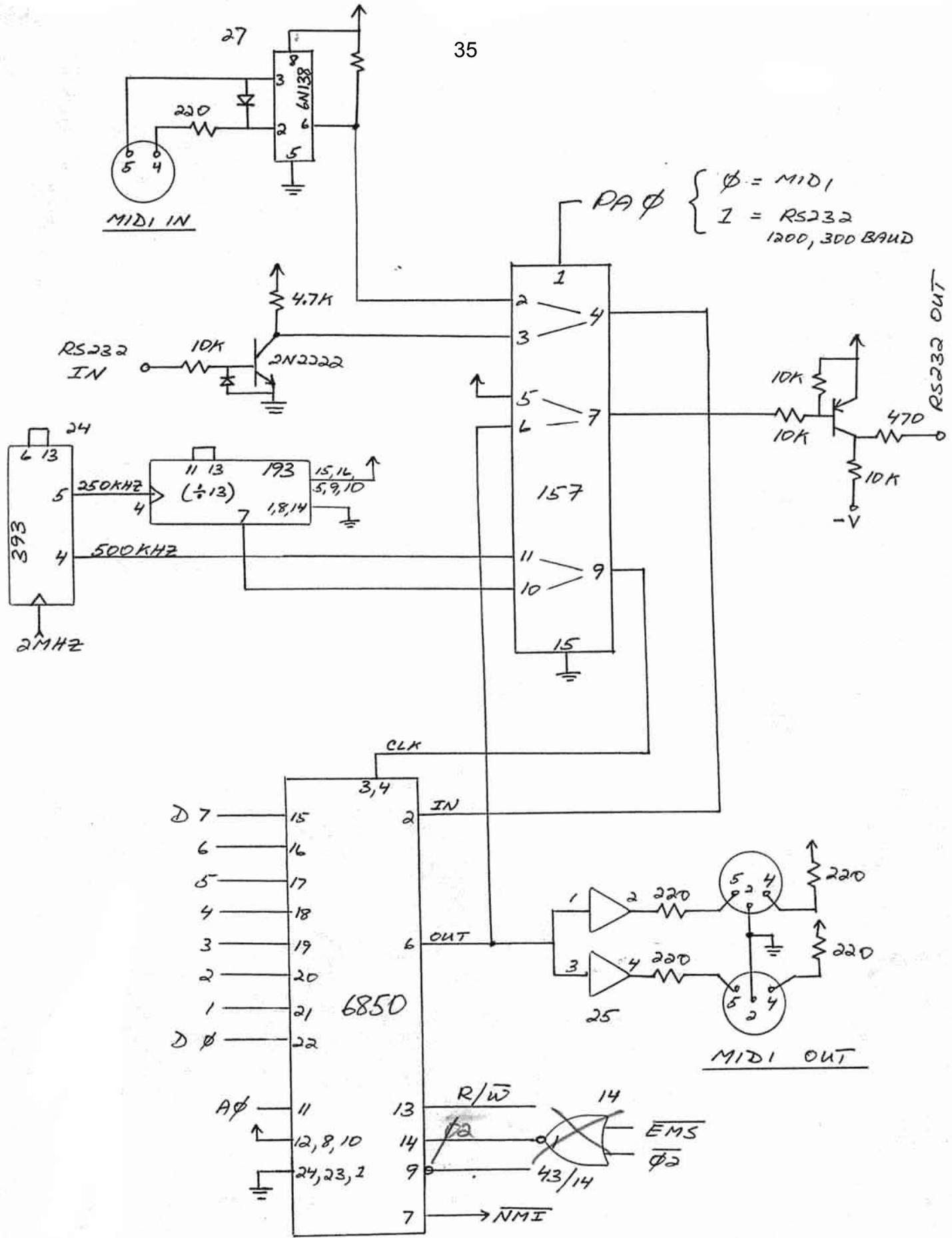
FIGURE 1  
Block Diagram of One  
Voice of the Hybrid  
Synthesizer.

- INTERRUPTS -

B3 PA2 - HYBRID 63/14  
 B2 PA3 - PULSE DET 6/10



TO HYBRID SYNTHESIZER BEARD 'A'



- 1 #8
- 1 138
- 1 139
- 2 7400
- 1 7404

