the 8mile® in Berlin

Rev. 21.2
Falk Hoffmann
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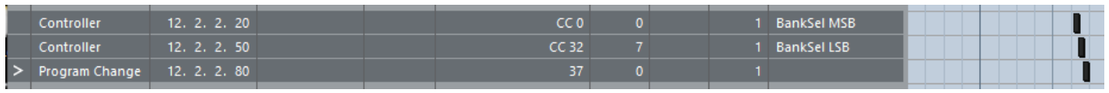
MIDI & Control 2
SE-1X 2
Nord Lead 3 2
Pulse 3
MFB 522 3
Virus A 3
Doepfer MCV-1 3
TeeBee 303 4
XBase 999 6
Microwave Controller 7
Spectrum Synth 7
CP300 9
Matrixbrute 9
Mono/Poly + CHD Elektroservis Custom 11
nλ² 12
CS 15 + CHD Elektroservis MCV-1 12
Six-Trak 12
JX-3P Laurens Schilling-Kit 14
ADX1 15
Xpander 16
FS1R 16
RX5 17
FX 18
Lexicon MRC V3.0 (PCM70 ready) 18
Hohner RDM-1000 18
Klark Teknik DN-780 18
PCM70 19
PCM81 19
The Electro-Harmonix NY-2A 19
AUDIO – ANALOG 20
Allen&Heath Mix Wizzard 14:4:2 20
AUDIO - DIGITAL 21
Der Optimale PC 21
MADIface Settings 22
ADI-648 Settings 22
In and Out 23
Control Room 23
Roland VM-7200 Patchbay I Master 26
Roland VM7200 Patchbay II Slave 26
Flex Outputs I Master 27
Flex Outputs II Slave 27
VM-7200 Dynamik vs. Gain, Production Partner 9/2000 28
CX-1000 29

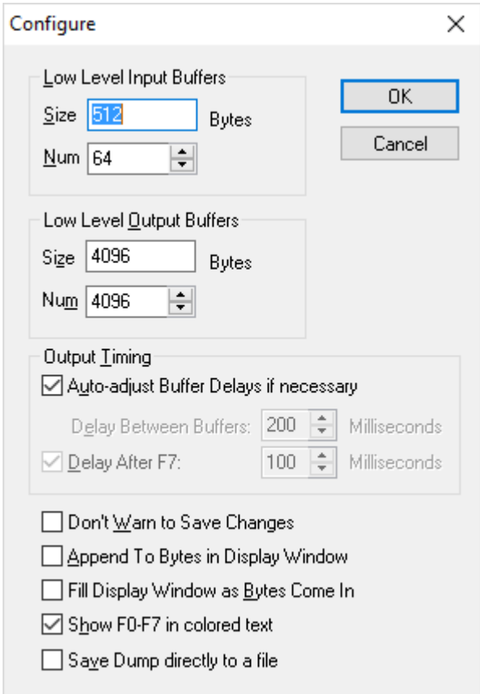
MIDI & Control

SE-1X

Es müssen immer alle drei Parameter gesendet werden:
CC 0: 0/egal funktionslos, aber immer mitsenden!
CC 32: 0-7 Bank 1 -4 (ROM) und Bank 5-8 (RAM); meine Sounds in Bank 8
PC: 1-99



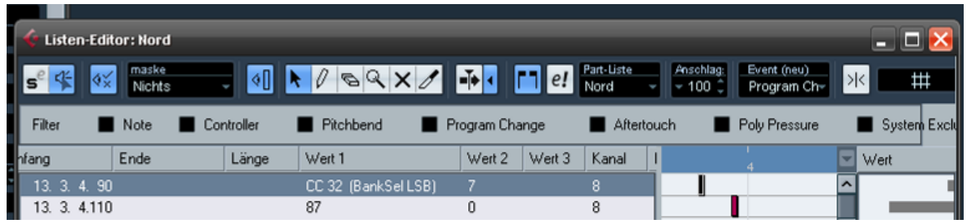
Diese Dumpsettings funktionieren mit Bänken:
"We recommend 32 to 64 buffers of 512 bytes as an all purpose solution that works well on a variety of machines."



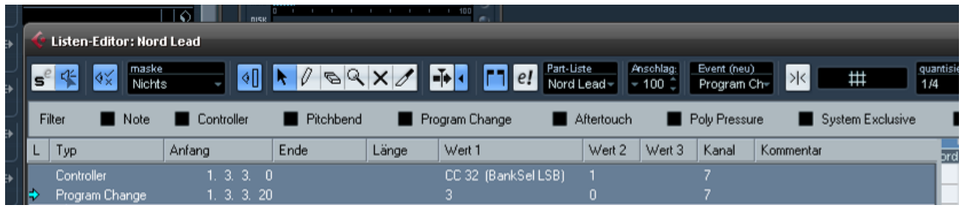
Nord Lead 3

Neue Settings
MIDI Global: 3
Slot: 4, 5, 6, 7

BEISPIEL
MIDI Global Channel 8, Slot Channels 1 bis 4: Sound Bank 8 Sound 87



BEISPIEL
Performance (zuvor händisch in Performance Mode wechseln!)
MIDI Global Channel 7, Slot Channels 1 bis 4: Performance Bank 2 Performance 3

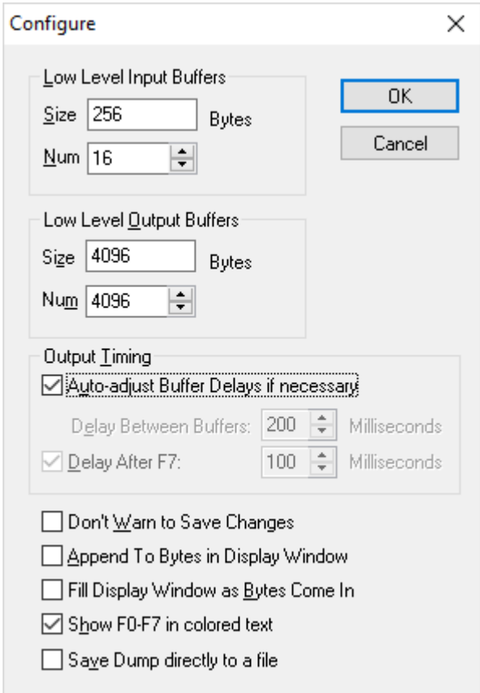


Pause vor dem Senden weiterer Controller!

RAM1	0	1-49
RAM2	0	50-99
ROM	1	1-49
CARD	1	50-99

Pulse

Vor Dumps von Fremdpatches immer Device ID auf „0" stellen!



MFB 522

MIDI-Kanal

Für die Wahl des MIDI-Kanals werden die Tasten **Shift** und **Fill** gedrückt gehalten. Nun kann mit dem Regler **Tempo** der MIDI-Kanal eingestellt werden. Der Kanal wird mit den LEDs 1-16 angezeigt. Nach dem Loslassen der Tasten ist der neue MIDI-Kanal gespeichert.

B0 (35) = BD kurz	C1 (36) = BD lang
C#1 (37) = Rimshot	D1 (38) = SD
D#1 = Clap kurz	E1 (39) = Clap lang
F1 (40) = Cowbell	F#1 (41) Hihat
G1 (42) = Clave	G#1 (43) = Hihat
A1 (44) = Low Tom/Conga	A#1 (45) Open Hihat
B1 (46) = Mid Tom/Conga	C2 (47) = Mid Tom/Conga
C#2 (48) = Cymbal	D2 (49) = Hi Tom/Conga

Zwei Oktaven höher (B2 bis D4) sind die Instrumente noch einmal vorhanden.

Bass Drum - Mit **Tune** wird die Bass Drum gestimmt. **Decay** regelt die Abklingzeit. Mit **Tone** lässt sich die Intensität der Attackphase bestimmen. Wenn die Bass Drum direkt angewählt wird, gilt das mit dem Regler eingestellte Decay. Beim Spielen mit **Shift** hat die Bass Drum ein fest eingestelltes, kurzes Decay.

Snare Drum - Mit **Noise** wird die Lautstärke des Rauschanteils eingestellt. **Tone** regelt das Mischungsverhältnis zwischen tiefer und hoher Snare. Die Snare teilt sich einen Kanal mit dem **Rimshot** (**Shift**), beide Sounds können nicht gleichzeitig gespielt werden.

Clap - **Attack** regelt die Breite der einzelnen Claps. Mit **Filter** wird die Klangfarbe von „dumpf" bis „hell" eingestellt. **Decay** regelt die Abklingzeit der Rauschfahne, die einen Hall-ähnlichen Effekt erzeugt. Bei direkter Anwahl wird ein längerer Sound mit vier Claps gespielt, beim Spielen mit **Shift** ein kürzerer Sound mit zwei Claps.

Tom/Conga – Per Umschalter wechseln Sie zwischen Tom und Conga. Die beiden Instrumente können nicht gleichzeitig gespielt werden. Der Sound kann in einem Pattern mit drei Tonhöhen (Low/Mid/High) programmiert werden, es handelt sich jedoch nur um ein Instrument. Mit **Tune** werden die Tonhöhenabstände gespreizt. **Decay** regelt die Abklingzeit.

Cowbell - **Decay** regelt die Abklingzeit. Mit **Tune** wird einer der beiden Tongeneratoren verstimmt. Die Cowbell teilt sich einen Kanal mit der **Clave** (**Shift**), beide Sounds können nicht gleichzeitig gespielt werden.

Cymbal - Mit **Tone** lässt sich der Klang der Attackphase verändern. **Decay** regelt die Abklingzeit. Mit dem Regler **Tune** kann die Gesamtstimmung von Cymbal, Cowbell und Hihat verändert werden.

Virus A

Beispiel Single: Bank B Patch 14

Doepfer MCV-1

Im Lernmodus werden über Programmwechsel-Befehle folgende Parameter eingestellt:

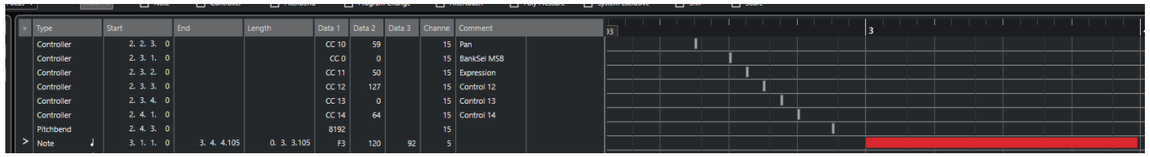
Program Change Nr.	Funktion
1	Nicht invertierter Trigger
2	Invertierter Trigger
3	Volt/Oktave (alle Amis, Roland, Polysix, Mono/Poly)
4	Hertz/Volt-Kennlinie (Yamaha , Korg)
5	Retrigger aus
6	Retrigger an

TeeBee 303

- **The Tuning** ..... **MIDI controller 10**
- **The Cutoff** ..... **MIDI controller 11**
- **The Resonance** ..... **MIDI controller 12**
- **The Envelope** ..... **MIDI controller 13**
- **The Decay** ..... **MIDI controller 14**
- **The Slide (can only be turned on or off)** ..... **MIDI controller 00**
- **The CV of a CV/Gate** ..... **(see : "*Controlling a CV output with a controller*").**

Startwerte:

TUNE CC10 Panning (im Inspector)	-5
SLIDE CC00 Bank Select MSB	0
CUTOFF CC11	50
RESONANCE CC12	127
FILTER ENV CC13	0
DECAY CC14	64



Type	Start	End	Length	Data 1	Data 2	Data 3	Channe	Comment
Controller	2. 2. 3. 0			CC 10	59		15	Pan
Controller	2. 3. 1. 0			CC 0	0		15	BankSel MSB
Controller	2. 3. 2. 0			CC 11	50		15	Expression
Controller	2. 3. 3. 0			CC 12	127		15	Control 12
Controller	2. 3. 4. 0			CC 13	0		15	Control 13
Controller	2. 4. 1. 0			CC 14	64		15	Control 14
Pitchbend	2. 4. 3. 0			8192			15	
Note	3. 1. 1. 0	3. 4. 4.105	0. 3. 3.105	F3	120	92	5	

PROGRAMMING THE TeeBee WITH PROGRAM MODE

- If you press the program button before you turn on the TeeBee and hold it during the startup tune, you will get into program mode. During program mode the TeeBee will play a melody.
- Now you can change the total configuration of the TeeBee by setting the potentiometers at a certain position and then press the program button (enter).

The Program mode table at page 11 shows at what positions you have to set the potentiometers to change a certain item of the TeeBee.

Follow the next six steps for changing the settings :

1) Get into Program mode (press and hold the program button during the startup tune).
   The TeeBee will now play a melody.
2) Look up the item you want to change in the program table (page 11) and set the Tuning, Cutoff, Resonance, Envelope and Decay corresponding to the POT settings at the left-side of this item.
3) Then press the program button (enter).
   The TeeBee will now play another melody (one octave higher) to indicate it expects a value.
4) Look up the value you want to enter (for this item) in the value table (page 11) and set the above potentiometers corresponding to the POT settings at the left-side of this value.
5) Then press the program button (enter).
   The TeeBee will now return to the first melody.
6) Repeat steps 2 to 5 in order to change other items, or choose the "exit program mode" item.

After step 5 the TeeBee will return to the first program mode melody and other items can then be changed by repeating the steps 2 to 5 (or you can exit from program mode by choosing the "exit program mode" item).

- If you enter a value the TeeBee can not accept, the TeeBee will play an error melody (fast & high).
- If at any time (also while entering the second value) you want to exit from program mode, set all the potentiometers to the right and press enter. This will make the TeeBee return to normal operation.

Program Mode Table

Required POT settings

Tuning	Cutoff	Resonance	Envelope	Decay	Item	Steps following
2	2	2	2	2	Exit program mode	NONE
0	2	0	2	0	Exit program mode & RESET with default values	NONE
1	0	0	0	0	Program MIDI channel for TeeBee	1
0	1	0	0	0	Program MIDI channel for CV/Gate 1	1
0	0	1	0	0	Program MIDI channel for CV/Gate 2	1
0	0	0	1	0	Program MIDI channel for CV/Gate 3	1
0	0	0	0	1	Program MIDI channel for CV/Gate 4	1
2	0	2	2	2	Program Normal/Inverted Gate & V/Octave or V/Hertz for CV/Gate 1	1
2	2	0	2	2	Program Normal/Inverted Gate & V/Octave or V/Hertz for CV/Gate 2	1
2	2	2	0	2	Program Normal/Inverted Gate & V/Octave or V/Hertz for CV/Gate 3	1
2	2	2	2	0	Program Normal/Inverted Gate & V/Octave or V/Hertz for CV/Gate 4	1
2	0	0	0	0	Program Controller for TUNING	1
0	2	0	0	0	Program Controller for CUTOFF	1
0	0	2	0	0	Program Controller for RESONANCE	1
0	0	0	2	0	Program Controller for ENVELOPE	1
0	0	0	0	2	Program Controller for DECAY	1
0	2	2	2	2	Program Controller for SLIDE of TeeBee	1
0	1	1	1	1	Program MIDI OUT / MIDI OUT + THRU	1
1	1	1	1	1	Record midi sequence	NONE
1	1	1	1	2	Play midi sequence (internal clocked)	NONE
1	1	1	1	0	Play midi sequence (external clocked with midi clocks)	NONE

0 = POT Full left 1 = POT Middle 2 = POT Full right

Position	Item	Default value	Range	Remark
1	Start of system exclusive Syntecno	61	-	not editable
2	TeeBee software version	31	-	not editable
3	MIDI channel of TeeBee sound module	15	01 - 16	editable
4	MIDI channel of CV 1 / Gate 1	01	01 - 16	editable
5	MIDI channel of CV 2 / Gate 2	02	01 - 16	editable
6	MIDI channel of CV 3 / Gate 3	03	01 - 16	editable
7	MIDI channel of CV 4 / Gate 4	04	01 - 16	editable
8	Select Normal/invert Gate 1 and Lin/Log CV 1	00	00,01,10,11 *	editable
9	Select Normal/invert Gate 2 and Lin/Log CV 2	00	00,01,10,11 *	editable
10	Select Normal/invert Gate 3 and Lin/Log CV 3	11	00,01,10,11 *	editable
11	Select Normal/invert Gate 4 and Lin/Log CV 4	11	00,01,10,11 *	editable
12	Controller for TUNING	10	00 - 79	editable
13	Controller for CUTOFF	11	00 - 79	editable
14	Controller for RESONANCE	12	00 - 79	editable
15	Controller for ENVELOPE	13	00 - 79	editable
16	Controller for DECAY	14	00 - 79	editable
17	Controller for SLIDE	00	00 - 79	editable
18	Knob position for TUNING	30	00 - 7F **	editable
19	Knob position for CUTOFF	30	00 - 7F **	editable
20	Knob position for RESONANCE	30	00 - 7F **	editable
21	Knob position for ENVELOPE	30	00 - 7F **	editable
22	Knob position for DECAY	30	00 - 7F **	editable
23	Select MIDI OUT or MIDI OUT + THRU	00	00, 01 ***	editable

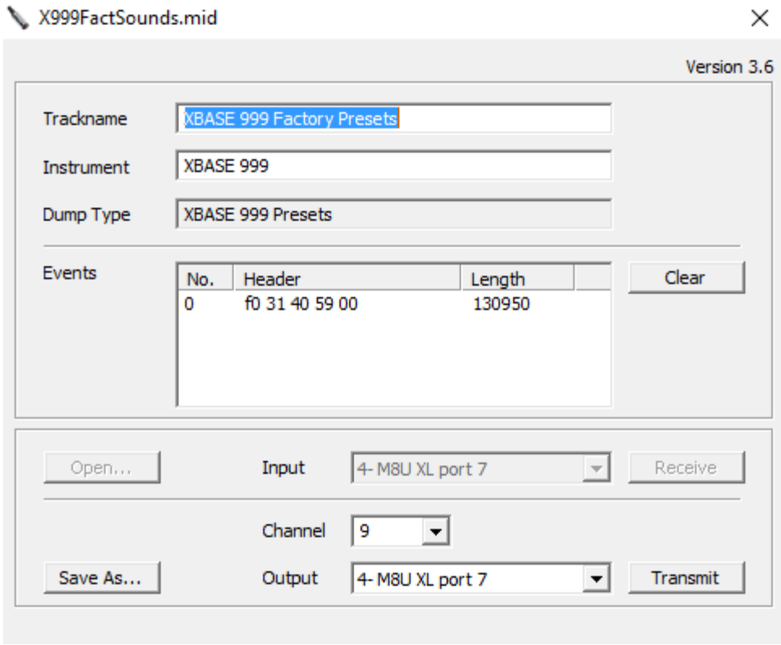
Value table

Tuning	Cutoff	Resonance	Envelope	Decay	Value
0	0	0	0	0	00
1	0	0	0	0	01
2	0	0	0	0	02
0	1	0	0	0	03
1	1	0	0	0	04
2	1	0	0	0	05
0	2	0	0	0	06
1	2	0	0	0	07
2	2	0	0	0	08
0	0	1	0	0	09
1	0	1	0	0	10
2	0	1	0	0	11
0	1	1	0	0	12
1	1	1	0	0	13
2	1	1	0	0	14
0	2	1	0	0	15
1	2	1	0	0	16
2	2	1	0	0	17
0	0	2	0	0	18
1	0	2	0	0	19
2	0	2	0	0	20
0	1	2	0	0	21
1	1	2	0	0	22
2	1	2	0	0	23
0	2	2	0	0	24
1	2	2	0	0	25
2	2	2	0	0	26
0	0	0	1	0	27
1	0	0	1	0	28
2	0	0	1	0	29
0	1	0	1	0	30
1	1	0	1	0	31
2	1	0	1	0	32
0	2	0	1	0	33
1	2	0	1	0	34
2	2	0	1	0	35
0	0	1	1	0	36
1	0	1	1	0	37
2	0	1	1	0	38
0	1	1	1	0	39

Tuning	Cutoff	Resonance	Envelope	Decay	Value
1	1	1	1	0	40
2	1	1	1	0	41
0	2	1	1	0	42
1	2	1	1	0	43
2	2	1	1	0	44
0	0	2	1	0	45
1	0	2	1	0	46
2	0	2	1	0	47
0	1	2	1	0	48
1	1	2	1	0	49
2	1	2	1	0	50
0	2	2	1	0	51
1	2	2	1	0	52
2	2	2	1	0	53
0	0	0	2	0	54
1	0	0	2	0	55
2	0	0	2	0	56
0	1	0	2	0	57
1	1	0	2	0	58
2	1	0	2	0	59
0	2	0	2	0	60
1	2	0	2	0	61
2	2	0	2	0	62
0	0	1	2	0	63
1	0	1	2	0	64
2	0	1	2	0	65
0	1	1	2	0	66
1	1	1	2	0	67
2	1	1	2	0	68
0	2	1	2	0	69
1	2	1	2	0	70
2	2	1	2	0	71
0	0	2	2	0	72
1	0	2	2	0	73
2	0	2	2	0	74
0	1	2	2	0	75
1	1	2	2	0	76
2	1	2	2	0	77
0	2	2	2	0	78
1	2	2	2	0	79

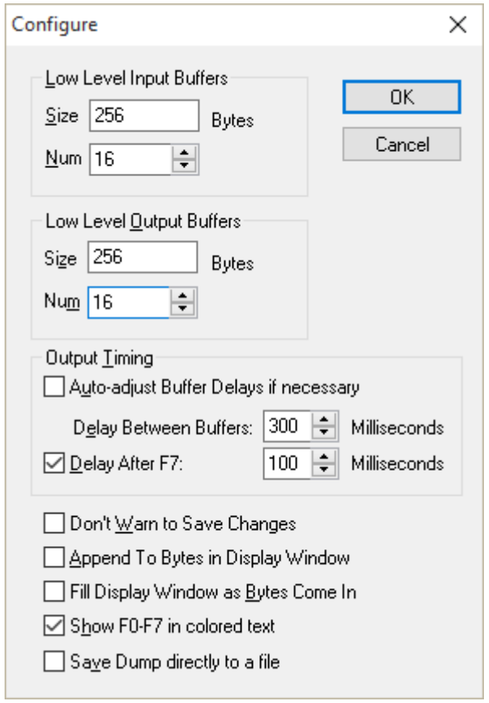
XBase 999

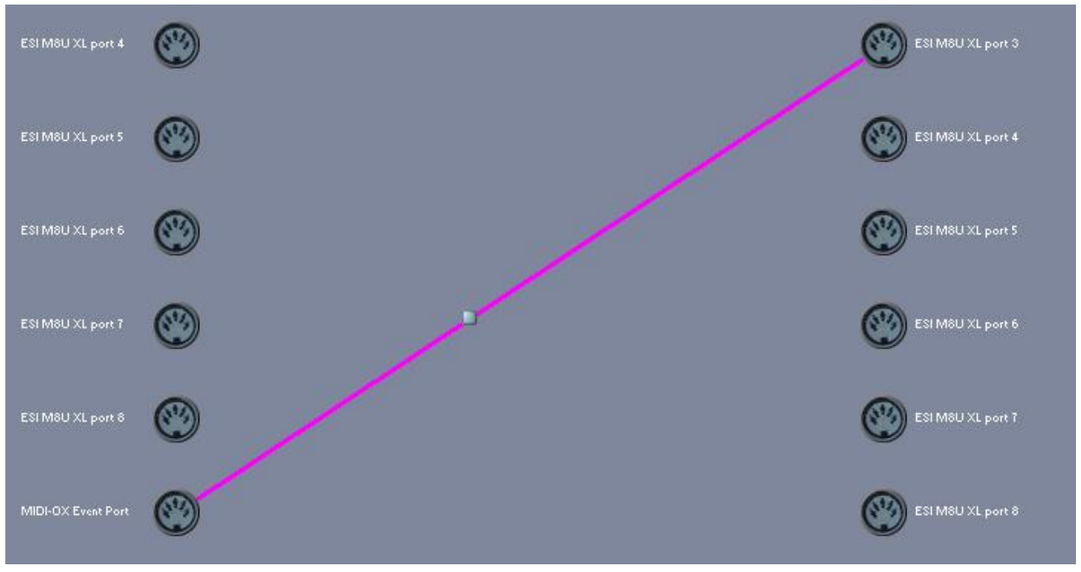
So funktioniert der Preset-Dump (auch ohne MidiInterfaceTest.exe):



Microwave Controller

Um in den Bootloader Modus zu gelangen, halte bitte den obersten Button im ausgeschalteten Zustand gedrückt. Verbinde dann den SSC mit seiner Spannungsversorgung. Der mittlere Button (meistens grün) sollte leuchten um Dir zu signalisieren, daß der SSC auf eine SysEx-Firmware-Datei an seinem Midi In wartet. Normalerweise leuchtet nach dem Einschalten - nach einem kurzen 'Welcome'-Blinken - der obere Button.





Spectrum Synth

SPECTRUM™ SYNTH PRESET LIST

NOTE: 0-63 ARE RAM PATCHES AND 64-255 ARE ROM PATCHES.

0. Low Oct Bass
1. Lucky Charm
2. Poly Rub
3. Simple Sync
4. Profetic Lead
5. Sharp Bass
6. CS Poly Brass
7. Acid Bass
8. Mini Fifth
9. Slow Cat
10. Faker Lead
11. Wazzit
12. Simple Strings
13. Fast Brass
14. Melotouch Comp
15. Prof Bass
16. Waterfall
17. Release Chimes
18. Blade Bass
19. Mel Grunge Bass
20. Smooth
21. Perco Pad
22. Overdrive Solo 2
23. Gringe Bass
24. Memory Bass
25. Big-alog
26. Swept Maze
27. Pitch Sweep Waveseq
28. Fuzz Lead
29. 7th Step
30. OB Bass 2
31. Harp On It
32. Risen
33. Chime Pad
34. Cheeze Piano
35. Ring Sync
36. High Rise
37. Micros
38. Big Brass
39. Rezzun
40. Big Movement
41. Dubb Bass
42. Paddish
43. Technoid
44. Choir Bells
45. General Reso
46. Punch Out
47. Generic Micro
48. 4th Mini
49. Synth-o-Comp
50. Touch Syncer
51. Slow Jupiter
52. Digigrunge
53. Pluck Organ
54. Real Mini
55. Organy
56. 5th Bigmark
57. A Day At The Opera
58. Band Pass Pad
59. Razor Lead 2
60. Computerized
61. Faux Vox
62. Easterna
63. Perky Organ
64. Polyana
65. Junoah
66. Fuzz Lead
67. Punch Out
68. Micros
69. Release Chimes
70. Acid Bass
71. Square It
72. High Rise
73. Mini Bass
74. Mini Complead
75. Dubb Bass
76. Simple Sync
77. Rezzun
78. Low Oct Bass
79. Voxxy
80. Formant Vox
81. Poly Rub
82. Pulse Clav
83. Sharp Bass
84. CS Poly Brass
85. Paddish
86. Technoid
87. Mini Fifth
88. 6th of jupiter
89. Skinny
90. Mini Lead Too
91. Fuzzy Pluck
92. Tick Lead
93. Thin Long Pulse
94. Bellsang
95. Razor Lead 1
96. Generic Micro
97. The Grinch
98. Mr. Softy
99. 4th Mini
100. Synth-o-Comp
101. Perc Organ
102. Solo Digibass
103. High Pass
104. Rezzy Square
105. Round Bass
106. Poly Strings
107. Touch Syncer
108. Slow Jupiter
109. Proff Clavy
110. Simplan
111. Slow Cat
112. Faker Lead
113. Digigrunge
114. Grunge Bell
115. Good Bass
116. Grunge Brass
117. Fast Brass
118. Wazzit
119. CS Smooth Pad
120. Maconhigh
121. Slow Drag
122. Smooth
123. S/H Bass
124. Disco Fever
125. Mod Youlate
126. Real Mini
127. Pluck Organ
128. Funkoid
129. Blade Bass
130. Sample Sync
131. 5th Bigmark
132. Raver #1
133. Band Pass Pad
134. Waveguide #1
135. Mel Grunge Bass
136. Royalist
137. Razor Lead 2
138. Perco Pad
139. Gringe Bass
140. Heavy Sync
141. Waterfall
142. Lucky Charm
143. Square Pad
144. Bigg Bass
145. Sharp Lead
146. Harpsi
147. Alchemist
148. Big-alog
149. Computerized
150. Faux Vox
151. Pitch Sweep Waveseq
152. 7th Step
153. Choir Bells
154. Harp On It
155. Risen
156. Sewer Noise
157. Easterna
158. Thin Pulse
159. Octi
160. Perky Organ
161. Cheeze Piano
162. Profetic Lead
163. Memory Comp
164. Melotouch Comp
165. Bellsan
166. Long Mono Bass
167. Prof Bass
168. Ring Sync
169. Jupiter Brass
170. Pad w/ Reso Waveseq
171. General Reso
172. Generic Lead
173. A Day At The Opera
174. Reso Sweep
175. Reso Stick
176. Overdrive Lead 3
177. Buzz bait
178. Pressure Pad
179. Notre Dame
180. Pop Synth Sass
181. Solus 1
182. Velo String
183. Double Tongue Brass
184. Big Mushy Poly
185. Sweep 'n Shake
186. Overdrive Solo 2
187. Memory Poly 1
188. Organy
189. Swept Maze
190. Perc Bass
191. Pluck Bell
192. Band Pass Sweep
193. Electric Guitar
194. Big Movement
195. Band Pass Strings
196. Rezo Sitar
197. Porta Lead
198. Overdrive Lead 1
199. Syn Marimba
200. Flap Bass
201. Mid Strings
202. DGX Solo Brass
203. Ana Godda Da Vida
204. High Strings
205. Memory Brass
206. Big Digibass
207. Cathedral Strings
208. OB Bass 2
209. Prophet Clav
210. Dark Brass
211. Reso Waveseq
212. Chopper Mod
213. Anthensome
214. Chime Pad
215. Crystal Cathedral
216. OB Brass 1
217. Ana Pluck
218. Big Brass
219. Slow Sweep Pad
220. Mystic Bells
221. Use Me Up
222. Flapper
223. Simple Strings
224. Rubber Bass
225. Porta Solo
226. Cars Sync
227. Poly Bass
228. Poly Rez
229. Moog Sweep Bass
230. Muted Guitar
231. Sync Guitar
232. Slow Sweep Brass
233. Fly By
234. Profit Poly 1
235. Profit Poly 2
236. Poly Cat
237. Perc Polysynth
238. Prophet Brass
239. Clav a Synth
240. Wood Bass
241. Choir Sweeps
242. Reso Pain
243. Reso Clav
244. Thin Clav
245. Synth Clav
246. Velo Synth Bass
247. Dark Pad
248. Slow Lead
249. Haunted Church
250. Splat Bass
251. Elementary
252. Fader Bass
253. Lite Srings
254. Buzzbait 2
255. Falling Down

PEAVEY

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New PC 1600 "Synth Prog Type" preset functions:

Button #1 - Toggles solo mode on and off (string 1 = on, string 2 = off). When solo mode is on, any note played on the channel will cut other notes off (monophonic, non-legato style). This button was there before, but not listed in the manual.

Fader #5 - Edits the patch's bend range from 0 (off) to 24 (2 octaves) in semitone steps. This was also there before, but not listed in the manual.

Fader #6 - Legato Mode. Valid user values are 0, 1, and 2 (see above for explanation).

Saving the Edit Buffer to another destination:

The manual states that the 64 user (RAM) patches are lost on power-down. That was false. These patches remain in battery-backed memory (unless you re-initialize the machine at some time).

After editing a patch to your satisfaction, you can save it to a different patch number (0-63) than the one you were on when you were editing. (In the previous version, you had to start at the place you were planning to save.) This means that you can edit any patch (even a ROM patch, 64-255), then save your edits to a RAM location.
Method for editing and saving:

1. Choose any patch as a starting point. Or press button 2 from the PC 1600's "Synth Osc 1" preset to initialize the edit buffer and program from scratch with a "clean slate."
2. Modify patch parameters with the 24 PC 1600 presets.
3. When ready to save, select a patch number between 0 and 63, using the front panel buttons or MIDI. (The sound will change to the new patch, but your edit patch is still in memory.)
4. Select the "Synth Osc 1" preset on the PC 1600 (first preset that was downloaded).
5. Press button 16 on the PC 1600 (the Synth's LED should read "SAV" for a second or two, confirming the save).

Now your new patch is in memory at your selected location for future use. (It remains even if the unit is powered down.) If desired, you can then choose another RAM patch and save your edits again.

New Legato Features (see page 13)

Legato Mode per-patch:

There is a new patch parameter called "LegatoInit" that can force legato on or off (overriding the front panel mode). This allows the selection of legato mode with nothing but a program change. Previously, legato had to be chosen from the front panel (affecting all channels in multi-timbral modes), or by sending MIDI continuous controller #68 (Legato Footswitch). This parameter is in the patch at hex address 111 (the first reserved byte, see program block revisions below). Any custom patches that you saved with version 1.00 should have a zero at this address, which should make them act as they always did (see below). You can change this parameter to a non-zero value via SysEx on any patch, and then (after saving to RAM) it will override the front panel whenever it is recalled MIDI controller #68 will still affect a patch that forces legato mode. The force is only applied when the patch is first recalled, or when a MIDI Reset All Controllers message is received on that channel (controller #121 with value of zero). Patches that do not force legato will assume the front panel's legato status when a Reset All Controllers message is received. (Previously, this message always turned legato off for that channel, which was confusing if the legato LED was on.)

Several of the factory patches have been altered to force legato on or off. There are only a few that force it on, but many that force it off (due to quick-decaying envelopes that make the patch virtually useless in legato mode). These "factory" settings can be overridden if you prefer your Synth to act as it did before. To disable (or re-enable) the factory legato settings, press and hold FINE, then press CHANNEL (and hold both). Switch the display between "on" (enabled) and "off" (disabled) with the * and * buttons. Patches that you edit to force the mode (with user settings 1 and 2) will execute the force even if the factory settings are disabled.

Here's how this new patch parameter is translated:

0 - Use the front panel legato status, or the running MIDI controller #68 value for the channel.
1 - Force legato mode off, overriding the front panel and MIDI. (User setting).
2 - Force legato mode on, overriding the front panel and MIDI. (User setting).
81h - Factory setting (acts like a 1 if factory settings are enabled, or like a 0 if they are disabled).
82h - Factory setting (acts like a 2 if factory settings are enables, or like a 0 if they are disabled).

The PC 1600 presets in the Synth now have a fader assigned to edit this new value (range is 0-2). It is named "Legato Mode" and is on fader #6 of the "Synth Prog Type" preset. You may want to reload your PC 1600 if you have one (see below).

Global Bend Range (Prg, 0-24)

The pitch bend range used by the Synth normally comes from each patch (powerup default). You can, however, use this global override so that the bend range is constant for all patches. To see the bend range, press and hold TRANSPOSE, then press FINE (and hold both). At this point, the number can be edited with the * and * buttons. (E.g. Prg = use patch info, 0 = off, 24 = 2 octaves, etc.)

New Global Autoflow Disable option (see page 15)

If the Synth's MIDI output is connected to something other than another Spectrum Synth (like a MIDI patchbay or librarian), you will want to disable the Autoflow feature so notes that you play are not sent over MIDI and "ignored" by the unit on the other end. Press and hold TRANSPOSE, then press CHANNEL (and hold both) to see the Autoflow enable status. Switch it between "on" and "off" with the * and * buttons.

CP300

Voice-Gruppe	Voice-Name	Bank MSB	Bank LSB	P.C.#
GrandPiano1	Grand Piano 1	0	122	1
	Mellow Piano 1	0	123	1
	Rock Piano	0	122	3
	HonkyTonk Piano	0	122	4
GrandPiano2	Grand Piano 2	0	112	1
	Mellow Piano 2	0	114	1
Mono Piano	Mono Piano 1	0	123	2
	Mono Piano 2	0	114	2
	Comp. Piano 1	0	124	2
	Comp. Piano 2	0	116	2
E.Piano1	Chorus E.Piano	0	122	5
	Phaser E.Piano	0	124	5
	AutoPan E.Piano	0	125	5
	Standard E.Piano	0	126	5
E.Piano2	DX E.Piano 1	0	122	6
	DX E.Piano 2	0	123	6
	Synth Piano	0	122	89
E.Piano3	Tremolo Vintage E.P.	0	123	5
	Vintage E.Piano	0	121	5
	Amp.Sim.Vintage E.P.	0	120	5
Clavi.	Phaser Clavi.	0	124	8
	Clavi. 1	0	122	8
	Wah Clavi.	0	123	8
	Clavi. 2	0	125	8
Vibraphone	Vibraphone	0	122	12
	Marimba	0	122	13
	Celesta	0	122	9

Voice-Gruppe	Voice-Name	Bank MSB	Bank LSB	P.C.#
Organ1	Jazz Organ	0	122	17
	Theater Organ	0	124	17
	Rock Organ	0	122	19
	Draw Organ	0	125	17
Organ2	Pipe Organ Principal	0	123	20
	Pipe Organ Tutti	0	122	20
	Pipe Organ Flute	0	124	20
Harpsichord	Harpsichord 8'	0	122	7
	Harpsichord 8'+4'	0	123	7
Strings	Strings	0	122	49
	Synth Strings	0	122	51
	Slow Strings	0	122	50
Choir/Pad.	Choir	0	122	53
	Slow Choir	0	123	53
	Scat	0	122	54
	Synth Pad 1	0	122	90
	Synth Pad 2	0	122	92
Guitar	Nylon Guitar	0	122	25
	Steel Guitar	0	122	26
Bass	Wood Bass	0	122	33
	Bass&Cymbal	0	124	33
	Electric Bass	0	122	34
	Fretless Bass	0	122	36
XG	480 Voices	–	–	–

P.C.# = Programmwechselnummer (1–128)

Wenn Sie einen Programmwechsel als Nummer des Wertebereichs von 0–127 angeben möchten, geben Sie eine um 1 niedrigere Zahl als die gelistete Programmnummer ein
werden. Um zum Beispiel Program Nr. 128 aufzurufen, müssten Sie die Programmwechselnummer 127 eingeben.

Näheres zu den XG-Voices „Liste der XG-Voices“ (Seite 108).

Beispiel: So wird das GrandPiano 1 aufgerufen:

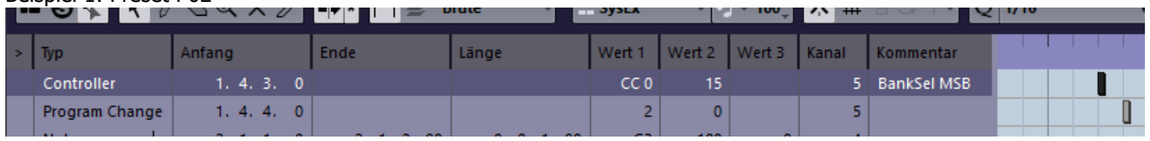
Matrixbrute

Funktion	Kurzbefehlt
Kontrollwert anzeigen *(Offset zwischen voreingestelltem und aktuellem Wert)*	Preset + Regler/Schieberegler
Auto-Tune (5 bis 30 Sekunden) *Gerät muss warm sein (30min @ 20°C)*	Panel + KBD Track
Preset zurücksetzen	Panel + PRESET
Alle Modulationen löschen	Panel + MOD
Sequenzer & Arp zurücksetzen	Panel + SEQ
Reglerwerte zurücksetzen *(Macro-Regler, Master Cutoff, Modulation-Regler)*	Panel + Regler
Splitpunkt setzen	Voice Mode + Keyboard-Taste
Oktavlage für den unteren Parts einstellen	Voice-Modus + Octave-Taster

Programmwechsel

Reihe: Bank MSB 0-15 wählt Bank A-P
Spalte: PC 1-16 wählt Presets 1 bis 16

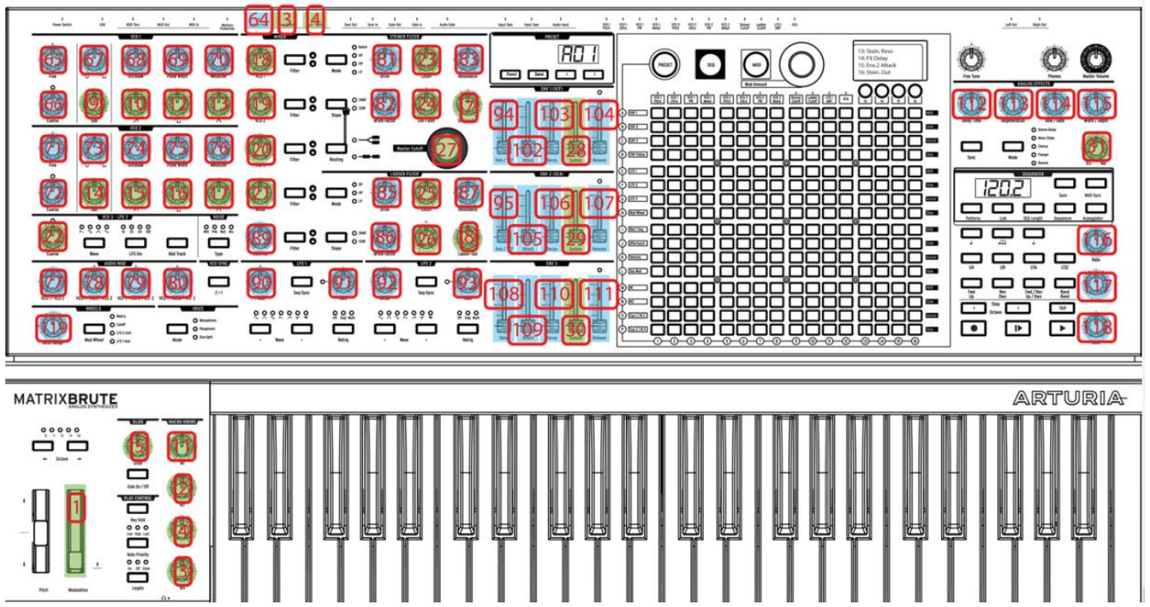
Beispiel 1: Preset P02



Typ	Anfang	Ende	Länge	Wert 1	Wert 2	Wert 3	Kanal	Kommentar
Controller	1. 4. 3. 0			CC 0	15		5	BankSel MSB
Program Change	1. 4. 4. 0			2	0		5	

Beispiel 2: Preset F06

Controller



Mono/Poly + CHD Elektroservis Custom

	Wechsel über CC	Wechsel über SysEx
2.1 MIDI CHANNEL:	-	noch nicht erprobt
2.2 KEY SHIFT:	funktioniert nur zeitweise im List Editor	noch nicht erprobt
2.3 KEY PRIO:	funktionieren offenbar nicht	erfolgreich erprobt
2.4 PITCH RANGE:	funktionieren offenbar nicht	noch nicht erprobt

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2.1. MIDI CHANNEL

This parameter sets the basic MIDI channel for communication with MIDI master system. Any of the 16 available channels can be set as MIDI OMNI mode as well. OMNI mode enables the instrument to receive data on all 16 MIDI channels simultaneously.

Parameter values are 0 to 16. Values 0 to 15 represent MIDI channels 1 to 16. Value 16 is for OMNI MODE. Value of this parameter can be adjusted only by MIDI System Exclusive Message – see chapter 3.3.

2.2. KEY SHIFT

Key Shift parameter transposes the keyboard. Range of the Key Shift is 0 to +84 semitones. When the 0 value is set the lowest key of the keyboard is equal to MIDI note 0 and the highest is equal to MIDI note number 43. When transposing +1 semitone the lowest key of the keyboard has assigned the MIDI note number 1 and the highest number 44 etc. – when transposing +84 semitones the lowest key of the keyboard has assigned MIDI note number 84 and the highest number 127. For more details see pic. 2.

Parameter values are 0 to 84. The value can be adjusted in two ways:

a) by MIDI controller (Control Changes) Nr. 16 – see chapter 3.1.2.
b) by SysEx Message – see chapter 3.3.

2.3. KEY PRIORITY

Value of the parameter adjusts incoming MIDI Note On/Off commands processing in case of all four tone generators of the instrument are being used.

Parameter values are 0 to 3.

0 → LAST: Last key priority – the last pressed key always replaces the first key pressed.
1 → HIGHER: Higher key priority – if the last pressed key is of higher tone than any of the previously pressed keys, the lowest key tone is replaced.
2 → LOWER: Lower key priority – if the last pressed key is of lower tone than any of the previously pressed keys, the highest key tone is replaced.
3 → NONE: No priority – if all four tone generators are being used, all Note On commands are ignored at the MIDI input.

The value can be adjusted in two ways:

a) by MIDI controller (Control Changes) Nr. 17 - see chapter 3.1.2.
b) by SysEx Message – see chapter 3.3.

2.4. PITCH WHEEL RANGE

Parameter adjusts maximum range of the pitch bend controlled by the MIDI command "Pitch Wheel" ("Pitch Bend").

Parameter values are 0 to 24. Value 0 switches the pitch bend off. MIDI command "Pitch Wheel" is ignored. Values 1 to 24 are equal to transposition semitones, therefore ±2 octave transposition is available.

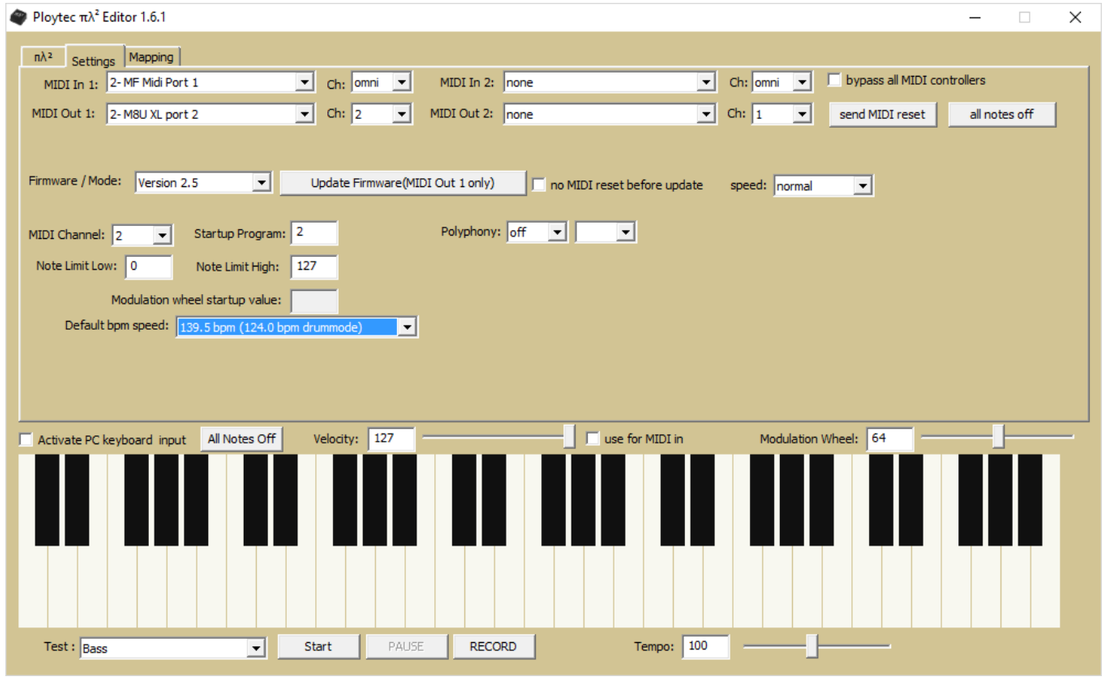
The value can be adjusted in two ways:

a) by MIDI controller (Control Changes) Nr. 18 - see chapter 3.1.2.
b) by SysEx Message – see chapter 3.3.

Table 5 – Conversion of CC 18 value to "Pitch Wheel Range" parameter value (in semitones)

CC	Range	CC	Range	CC	Range	CC	Range	CC	Range
0 ~ 4	±0	25 ~ 29	±5	50 ~ 54	±10	75 ~ 79	±15	100 ~ 104	±20
5 ~ 9	±1	30 ~ 34	±6	55 ~ 59	±11	80 ~ 84	±16	105 ~ 109	±21
10 ~ 14	±2	35 ~ 39	±7	60 ~ 64	±12	85 ~ 89	±17	110 ~ 114	±22
15 ~ 19	±3	40 ~ 44	±8	65 ~ 69	±13	90 ~ 94	±18	115 ~ 119	±23
20 ~ 24	±4	45 ~ 49	±9	70 ~ 74	±14	95 ~ 99	±19	120 ~ 127	±24

πλ²



CS 15 + CHD Elektroservis MCV-1

Control Changes	1	X	O	Modulation
	64	X	O	Hold
	68	X	O	Legato Enable
	74	X	O	Legato Break
	75	X	O	Fine Tune
	76	X	O	Modulation Rate
	77	X	O	Modulation Depth
	78	X	O	Pitch Sensitivity
	79	X	O	CV Curve
	80	X	O	Key Priority
	81	X	O	Octave Shift
	82	X	O	Semitone Shift
	83	X	O	Key Range
	119	X	O	Mute Channel [4])
	120	X	O	All Sound Off [4])

After MCV-1 reset, the parameter value is always set to 64 - LFO frequency is 5,14 Hz.

Table 3. - Vibrato modulation rate

value	Hz	value	Hz	value	Hz	value	Hz	value	Hz	value	Hz	value	Hz	value	Hz
0	0,20	16	1,43	32	2,67	48	3,90	64	5,14	80	6,37	96	7,61	112	8,84
1	0,28	17	1,51	33	2,75	49	3,98	65	5,22	81	6,45	97	7,69	113	8,92
2	0,35	18	1,59	34	2,82	50	4,06	66	5,29	82	6,53	98	7,76	114	9,00
3	0,43	19	1,67	35	2,90	51	4,14	67	5,37	83	6,60	99	7,84	115	9,07
4	0,51	20	1,74	36	2,98	52	4,21	68	5,45	84	6,68	100	7,92	116	9,15
5	0,59	21	1,82	37	3,06	53	4,29	69	5,52	85	6,76	101	7,99	117	9,23
6	0,66	22	1,90	38	3,13	54	4,37	70	5,60	86	6,84	102	8,07	118	9,31
7	0,74	23	1,97	39	3,21	55	4,44	71	5,68	87	6,91	103	8,15	119	9,38
8	0,82	24	2,05	40	3,29	56	4,52	72	5,76	88	6,99	104	8,23	120	9,46
9	0,89	25	2,13	41	3,36	57	4,60	73	5,83	89	7,07	105	8,30	121	9,54
10	0,97	26	2,21	42	3,44	58	4,68	74	5,91	90	7,14	106	8,38	122	9,61
11	1,05	27	2,28	43	3,52	59	4,75	75	5,99	91	7,22	107	8,46	123	9,69
12	1,13	28	2,36	44	3,60	60	4,83	76	6,06	92	7,30	108	8,53	124	9,77
13	1,20	29	2,44	45	3,67	61	4,91	77	6,14	93	7,38	109	8,61	125	9,85
14	1,28	30	2,51	46	3,75	62	4,98	78	6,22	94	7,45	110	8,69	126	9,92
15	1,36	31	2,59	47	3,83	63	5,06	79	6,30	95	7,53	111	8,77	127	10,00

Six-Trak

Mode Notes

The 610 powers-up in Omni Mode (Mode 1). The Channel Number can be changed from the front panel (see Parameter 36 under Coded Functions). The Channel Number is ignored while in Omni On Mode, except for the Omni Off command. Mono On commands are ignored in Omni On mode (i.e., Mode 2 is not recognized). On power-up, only Note On/0ff and Program Dump messages are sent and received. Wheel changes and program changes can be enabled from the front panel (see Coded Functions).
When Omni Off is selected (Mode 3), all messages without the Basic Channel number are ignored.
When Omni Off and Mono On (Mode 4), the 610 will assign one each of its six voices to channels N to N+5, where N is the current basic channel. Note that this will normally mean channels 3 - 8 (n = 2 - 7). Note also that the basic channel must not be set above 11, to allow room for six voices. When Mode 4 is selected, it will automatically be set to 11 if the channel is higher.
If Omni On is selected while Mono is On, Poly On/Mono Off will automatically be executed.
Basic Channel number can be changed by selecting PARAMETER #36, and adjusting for a value for 1 - 16. The channel number is non-volatile. It will remain as selected even through power off. The Basic Channel is set to 3 at the factory.
Note that the Basic Channel number is sent with transmitted data.

Coded Midi Functions

While holding the RECORD switches, press the indicated SELECT switch.
CONTROL RECORD is on the right. TRACK RECORD is on the left.

Modes

Mode I--Omni On/Mono Off TRACK RECORD/SELECT 1
Mode 3--0mni off/Mono Off TRACK RECORD/SELECT 3
Mode 4--0mni Off/Mono On TRACK RECORD/SELECT 4

Dumps

Dump Current Sequences and Stacks
CONTROL RECORD/SELECT 0

Dump Current Program
CONTROL RECORD/SELECT 2
This sends 16 bytes of the program data of the program currently displayed.

Dump 100 Programs
TRACK RECORD/SELECT 9

Control Options
Change Channel #
Select PARAMETER #36. Switch VALUE on and adjust VALUE knob to select desired channel (l - 16). Note that in Mode 4, channel 11 is the maximum usable channel. Channel number can also be changed remotely by a Select Double Mode command over MIDI.

Select Double Mode
TRACK RECORD/SELECT 2
For 610/610 or 610/210. In the master instrument, enables wheel changes, voice-to-voice program changes and note information (Mode 4). Selects Channel 11 if set to higher. Sends SYS EX 7B Double Mode Command to slave, to effect similar changes.

Select MIDI Clock Input
Turn SPEED knob fully counter-clockwise

Enable/Disable Program Change
CONTROL RECORD/SELECT 1
This toggles Program Change over MIDI, send and receive. On power-up, Program Change is disabled.
Enable/Disable Wheels and Parameter Changes

CONTROL RECORD/SELECT 4
This toggles PITCH and MOD wheel send/receive and Parameter changes (receive only) over MIDI. On power-up, disabled.

Local On
TRACK RECORD/SELECT 7
Enables the 610's keyboard, switches, and wheels. Enabled on power-up.

Local Off
TRACK RECORD/SELECT 8
Disconnects the keyboard, wheels, and switches from the sound-generating circuitry. The information will be sent over MIDI, but only MIDI received data will play the 610. This code will be ignored when the sequencer, arpeggiator, or stack mode is on.

Controller Numbers

Table 2
610 PARAMETER TABLE
(MS bytes only sent)

#	Function	# of Bits Resolution	Maximum Value	Format
1	MOD WHEEL	5	31	x00m mmmm

Mod Wheel data is right-justified in the least-significant five bits of a seven-bit number.

All remaining data is left-justified to the correct number of digits of a seven-bit number (value 0 - 127), as shown.

2	OSC COARSE FREQUENCY	6	48	0FFF FFFx
3	OSC FINE FREQUENCY	5	31	0fff ffxx
4	OSC GLIDE RATE	4	15	0ggg gxxx
5	OSC LFO	1 (off/on)	1	0Lxx xxxx
6	OSC ENVELOPE AMOUNT	4	15	0aaa axxx
7	OSC ENV INVERT	1	1	0ixx xxxx
8	OSC ENV ATTACK	4	15	0aaa axxx
9	OSC ENV DECAY	4	15	0ddd dxxx
10	OSC ENV SUSTAIN	4	15	0sss sxxx
11	OSC ENV RELEASE	4	15	0rrr rxxx
12	OSC SAWTOOTH WAVE	1	1	0sxx xxxx
13	OSC TRIANGLE WAVE	1	1	0txx xxxx
14	OSC PULSE WAVE	1	1	0pxx xxxx
15	OSC PULSE WIDTH	6	63	0ppp pppx
16	OSC PULSE LFO-MOD	1	1	0Lxx xxxx
17	LFO FREQUENCY	4	15	0FFF Fxxx
18	LFO PROG AMOUNT	5	31	0aaa aaxx
19	LFO TRI/SQUARE WAVE	1	1	0wxx xxxx
20	OSC/NOISE MIXER	5	31	0mmm mmxx
21	FILT CUTOFF FREQUENCY	7	127	0FFF FFFF
22	FILT RESONANCE	6	63	0rrr rrrx
23	FILT ENVELOPE AMOUNT	4	15	0aaa axxx
24	FILT ENV INVERT	1	1	0ixx xxxx
25	FILT ENV ATTACK	4	15	0aaa axxx
26	FILT ENV DECAY	4	15	0ddd dxxx
27	FILT ENV SUSTAIN	4	15	0sss sxxx
28	FILT ENV RELEASE	4	15	0rrr rxxx
29	FILT LFO-MOD	1	1	0Lxx xxxx
30	FILT KEYBOARD AMOUNT	2 (off/half/on)	2	0kkx xxxx
31	FILT-OSC TRI MOD AMT	6	63	0rrr rrrx
32	AMP ATTACK	4	15	0aaa axxx
33	AMP DECAY	4	15	0ddd dxxx
34	AMP SUSTAIN	4	15	0sss sxxx
35	AMP RELEASE	4	15	0rrr rxxx
36	VOICE VOLUME	4	15	0vvv vxxx
37	UNISON	1	1	0uxx xxxx

OS v.15

1.) **Unison detune has been added.** To allow storing the setting with the patch, I used the Oscillator Fine Tune parameter to control the detune amount. If the patch does not enable Unison mode, or if MIDI mode 4 is selected, this parameter works normally. When detune is enabled, oscillator fine tune amount is set to 0.

2) **Patches can now be selected using the value pot.** In Program Select mode, the value pot will now scroll through the programs as it is turned. Two ranges are used. 0-59 and 40-99. When the pot is turned two steps beyond 59, the high range is selected. When it's turned two steps below 40, we switch back to the low range.

3) A new parameter (front panel #37 or MIDI #39) has been added. It's global, and is not stored with each patch. In fact, it's reset at power up. This parameter has three values, 0, 1, and 2. When it's set to 0, all voice LFO's behave normally. When it's set to 1, all voice LFO's are reset to the "no modulation" state when the voice is assigned. When it's set to 2, all voice LFO's are set to the "full modulation" state when the voice is assigned. **So this parameter allows the LFO's to sync to the start of a new note.** It can be controlled using MIDI, the same as other parameters, but there is only one of them, not one per voice. So all voices will have the same setting.

JX-3P Laurens Schilling-Kit

MIDI Channel select

Switch position	**MIDI channel**
PG-200	1
PG-200 protect	2
MIDI	3

You need to power off and on the JX-3P again after choosing a different MIDI channel.

After power up the JX-3P, OMNI modus will be off. You can set the JX-3P into OMNI modus by sending a MIDI controller 125 message to the JX-3P. After that the JX-3P will listen to all MIDI channels. OMNI modus can be turned off by sending a MIDI controller 124 message to the JX-3P.

Velocity sensitive mode

To get into the velocity sensitive mode, hold down '7' while power up the JX-3P. The keyboard and sequencer will be disabled in this mode. The JX-3P will now receive MIDI velocity values.

Parameters

12 (0CH)	Fine Tune 0 – 127 (00H – 7FH)
13 (0DH)	Tune 0 – 127 (00H – 7FH)
14 (0EH)	DCO Envelope Mod. 0 – 127 (00H – 7FH)
15 (0FH)	DCO LFO Mod. 0 – 127 (00H – 7FH)
16 (10H)	Source Mix 0 – 127 (00H – 7FH)
17 (11H)	High Pass 0 – 127 (00H – 7FH)
18 (12H)	Resonance 0 – 127 (00H – 7FH)
19 (13H)	Cutoff Frequency 0 – 127 (00H – 7FH)
20 (14H)	VCF Envelope Mod. 0 – 127 (00H – 7FH)
21 (15H)	VCF LFO Mod. 0 – 127 (00H – 7FH)
22 (16H)	Pitch Follow 0 – 127 (00H – 7FH)
23 (17H)	VCA Level 0 – 127 (00H – 7FH)
24 (18H)	LFO Rate 0 – 127 (00H – 7FH)
25 (19H)	LFO Delay 0 – 127 (00H – 7FH)
26 (1AH)	Attack 0 – 127 (00H – 7FH)
27 (1BH)	Decay 0 – 127 (00H – 7FH)
28 (1CH)	Sustain 0 – 127 (00H – 7FH)
29 (1DH)	Release 0 – 127 (00H – 7FH)

Switches

72 (48H)	DCO-1 Range 0 (00H) 16', 32 (20H) 8', 64 (40H) 4'
73 (49H)	DCO-1 Wave 0 (00H) ramp, 32 (20H) pulse, 64 (40H) square, 96 (60H) noise
74 (4AH)	DCO-2 Range 0 (00H) 16', 32 (20H) 8', 64 (40H) 4'
75 (4BH)	DCO-2 Wave 0 (00H) ramp, 32 (20H) pulse, 64 (40H) square
76 (4CH)	DCO-2 Cross Mod. 0 (00H) off, 32 (20H) sync, 64 (40H) metal
77 (4DH)	VCF Envelope Polarity 0 (00H) inverted, 64 (40H) normal
78 (4EH)	VCA Mode 0 (00H) gate, 64 (40H) envelope
79 (4FH)	DCO-2 Envelope Mod. 0 (00H) off, 64 (40H) on
80 (50H)	DCO-2 LFO Mod. 0 (00H) off, 64 (40H) on
81 (51H)	DCO-1 Envelope Mod. 0 (00H) off, 64 (40H) on
82 (52H)	DCO-1 LFO Mod. 0 (00H) off, 64 (40H) on
83 (53H)	LFO Wave 0 (00H) triangle, 32 (20H) square, 64 (40H) random,
96 (60H)	fast random
84 (54H)	DCO Envelope Polarity 0 (00H) inverted, 64 (40H) normal
85 (55H)	Chorus 0 (00H) chorus off, 64 (40H) chorus on

ADX1

Den Stimmen sind feste Noten zugeordnet.

Metal: "open" D#2 (51)
"closed" G#1 (44)
HiHat: "open" A#1 (46)
"closed" F#1 (42)
Snare: "open" D1 (38)
"closed" C#1 (37)
Synth: F1 (41)
Bass: C1 (36)

Die Stimmen Snare, HiHat und Metal können entweder als "open" oder "closed" gespielt werden. Im Fall "open" entspricht die **Release**-Zeit der Stellung des **Release-**Reglers. Im Fall "closed" ist die **Release**-Zeit auf „Minimum", unabhängig von der Stellung des **Release**-Reglers.

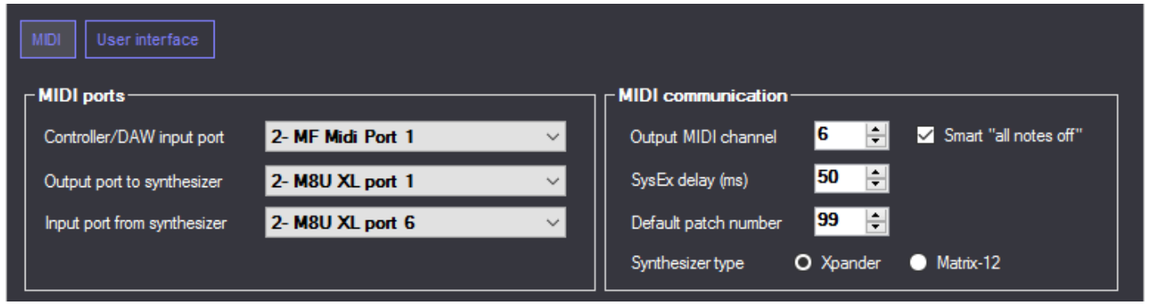
Modulation:
Jede Stimme besitzt einen Modulationsregler, der auf typische Parameter der Stimme wirkt:
Metal: Cutoff1 und Cutoff 2
HiHat: Cutoff
Snare: Cutoff 1 und Cutoff 2
Synth: Tune 1/2/3
Bass: Tune
Es besteht die Möglichkeit auf die Modulation entweder einen Zufallsgenerator, der einen zufälligen Wert bei jedem Trigger generiert, oder einen MIDI-Controller zu legen, wobei folgende Zuordnung besteht::

Metal: Controller 106
HiHat: Controller 105
Snare: Controller 104
Synth: Controller 103
Bass: Controller 102

Es werden nur Controller mit dem auf der Geräte-Rückseite eingestellten MIDIKanal ausgewertet. In beiden Fällen (Zufallsgenerator oder Controller) bestimmt der Modulationsregler die Stärke der Modulation. Bei einer Stimme findet die Umschaltung von Zufallsgenerator auf Controller statt, sobald ein Controllerwert größer 0 empfangen wird. Ein Controllerwert gleich 0 aktiviert für eine Stimm

Es werden nur Controller mit dem auf der Geräte-Rückseite eingestellten MIDIKanal ausgewertet. In beiden Fällen (Zufallsgenerator oder Controller) bestimmt der Modulationsregler die Stärke der Modulation. Bei einer Stimme findet die Umschaltung von Zufallsgenerator auf Controller statt, sobald ein Controllerwert größer 0 empfangen wird. Ein Controllerwert gleich 0 aktiviert für eine Stimme wieder den Zufallsgenerator. Die Steuerung über MIDI-Controller ist in 16 Stufen gerastert. Die Controller-Werte-Bereiche 1-15, 16-31, 32-47 .....112-127, erzeugen jeweils den gleichen Modulationswert. Die Controller sind im Gegensatz zum Zufallsgenerator sofort wirksam, unabhängig vom Triggerzeitpunkt.

Xpander



FS1R

2.2.3 Program Change

On reception of Program Change, FS1R operates as follows.

Receives Program Change is received only in PLAY MODE.

In case "Receive Program Change = off" is selected in system setup, Bank Select and Program Change are not received. With "Receive Program Change = on" and "Receive Bank Select = off, "Bank Select is not received. On reception of Program Change, a voice or performance program (1~128) , depending on the Program Change Mode setting, from the current bank is selected.

With "Program Change Mode = perform," a performance program is selected using Performance Channel. With "Program Change Mode = multi," a performance program is selected using Performance Channel and a voice program is selected using Part Receive Channel.

Bank Select and Program Change data bytes are as follow.

		Bank No.MSB / LSB	PGM CNG No.
Voice	INTERNAL	63($3F) / 0($00)	1~128($00~$7F)
	PRESET A	63($3F) / 1($01)	↓
	:	:	↓
	PRESET K	63($3F) / 11($0B)	↓
Performance	INTERNAL	63($3F) / 64($40)	1~128($00~$7F)
	PRESET A	63($3F) / 65($41)	↓
	PRESET B	63($3F) / 66($42)	↓
	PRESET C	63($3F) / 67($43)	↓

```
BANK SELECT    $Bn, $00, $3F (MSB)
               $Bn, $20, $00~$0B or $40~$43 (LSB)
PROGRAM CHANGE $Cn, $00~$7F
```

Bank Select other than found in the above table is ignored. Thus, any bank selection does not take place and a following Program Change selects from the current bank that is not changed.

2.2.3.1 Performance Program Change

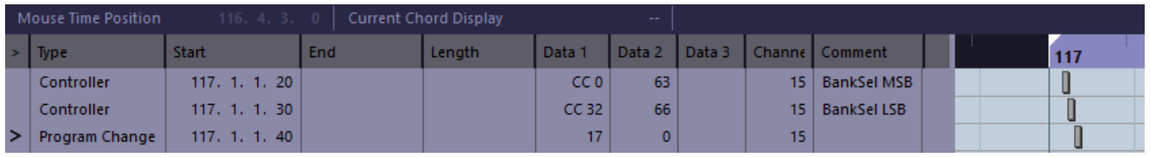
Bank Select or Program Change for a performance is received using Performance Channel, as follows.

1-16 : Received only specified channel.
all : Received all channels (OMNI ON) .
off : Not received.

2.2.3.2 Voice Program Change

Bank Select or Program Change for a voice is received using Part Receive Channel (Part Receive Channel to Part Receive Channel Max) . With "Part Receive Channel = pfm," Part Receive Channel matches Performance Channel.

Beispiel Perform PrB 017 "EP1980"



>	Type	Start	End	Length	Data 1	Data 2	Data 3	Channe	Comment
	Controller	117. 1. 1. 20			CC 0	63		15	BankSel MSB
	Controller	117. 1. 1. 30			CC 32	66		15	BankSel LSB
>	Program Change	117. 1. 1. 40			17	0		15	

Performances

INTERNAL	Die INTERNAL-Banke bietet 128 Speicher, in denen Sie Ihre eigenen Performances unterbringen und bei Bedarf wieder laden können. Ab Werk sind die Performances der INTERNAL-Banke mit denen der PRESET A-Banke identisch.
PRESET A **PRESET B**	Die Bänke PRESET A und B enthalten je 128 Werks-Performances, die vor allem zum Ansteuern des FS1R mit einem MIDI-Tasteninstrument gedacht sind.
PRESET C	Die PRESET C-Bank bietet 128 Werks-Performances mit einer weitaus größeren Expressivität, die Sie bei Verwendung eines G50 Guitar-MIDI-Controllers benötigen. Bitte bedenken Sie, daß die Anzahl der MIDI-Empfangskanäle hier "6" beträgt und das der Einstellbereich des PB Range-Parameters -12 … +12 lautet.

Voices

INTERNAL	Die INTERNAL-Bank bietet 128 Speicherplätze, in denen Sie Ihre eigenen Voices unterbringen und bei Bedarf wieder aufrufen können. Ab Werk enthält die INTERNAL-Bank dieselben Voices wie die PRESET A-Bank.
PRESET A **PRESET B**	Die Bänke PRESET A und B enthalten 128 Werks-Voices, die sich vor allem auf die eindrucksvollen musikalischen Möglichkeiten der Formant Shaping-Synthese/FM-Synthese konzentrieren.
PRESET C bis **PRESET K**	Diese 9 Bänke enthalten eine Auswahl der FM-Klänge, die die Synthesizer der DX-Serie von Yamaha zum Legendenstatus verholfen haben.

RX5

JOB #05: INITIALIZE NOTE

FUNCTION **To return the MIDI Note Numbers of all voices to their default settings.**

This function allows you to instantly return the MIDI Note numbers of all 64 voices of the RX5 to their initial (default) values. 16 of the voices (and their Note Nembers) correspond to the voices of the RX11 Digital Rhythm Programmer, so this is a rapid method of setting the RX5 so that it could control an RX11, or vice-versa. The following chart shows the voices and their default settings. Voices corresponding to RX11 voices are marked with an asterisk.

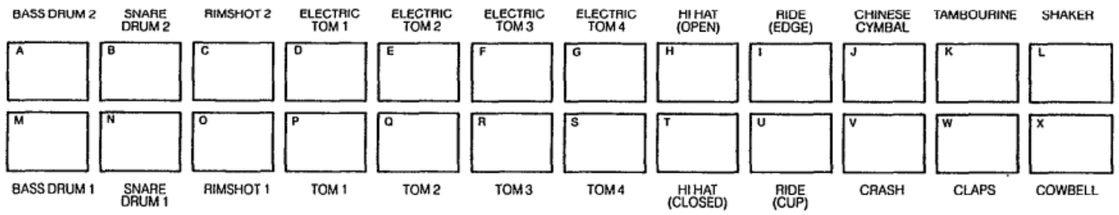
NOTE NUMBER CHART

*BD2	44 (G#1)	*BD 1	45 (A1)
*SD 2	49 (C#2)	*SD 1	52 (E2)
RIM2	46 (A#1)	*RIM 1	51 (D#2)
E.TOM 1	43 (G1)	*TOM 1	53 (F2)
E.TOM 2	42 (F#1)	*TOM 2	50 (D2)
E.TOM 3	41 (F1)	*TOM 3	40 (C2)
E.TOM 4	40 (E1)	*TOM 4	47 (B1)
*HH OPEN	59 (B2)	*HH CLOSED	57 (A2)
RIDE (EDGE)	63 (D#3)	*RIDE (CUP)	62 (D3)
CHINESE	61 (C#3)	*CRASH	60 (D3)
TAMBOURINE	58 (A#2)	*CLAPS	54 (F#2)
*SHAKER	56 (G#2)	*COWBELL	55 (G2)

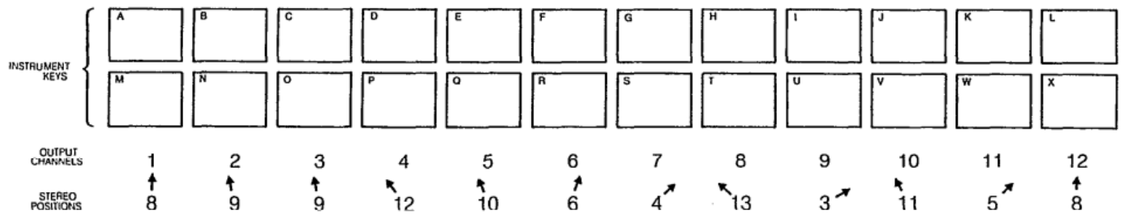
COPIED VOICES Cp01 — Cp12: NOTES 24 — 35.
CARTRIDGE VOICES 1 — 28: NOTES 65 — 92.

Octave	Note Numbers											
	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
-1	0	1	2	3	4	5	6	7	8	9	10	11
0	12	13	14	15	16	17	18	19	20	21	22	23
1	24	25	26	27	28	29	30	31	32	33	34	35
2	36	37	38	39	40	41	42	43	44	45	46	47
3	48	49	50	51	52	53	54	55	56	57	58	59
4	60	61	62	63	64	65	66	67	68	69	70	71
5	72	73	74	75	76	77	78	79	80	81	82	83
6	84	85	86	87	88	89	90	91	92	93	94	95
7	96	97	98	99	100	101	102	103	104	105	106	107
8	108	109	110	111	112	113	114	115	116	117	118	119
9	120	121	122	123	124	125	126	127				

INSTRUMENT KEYS AND INTERNAL VOICES



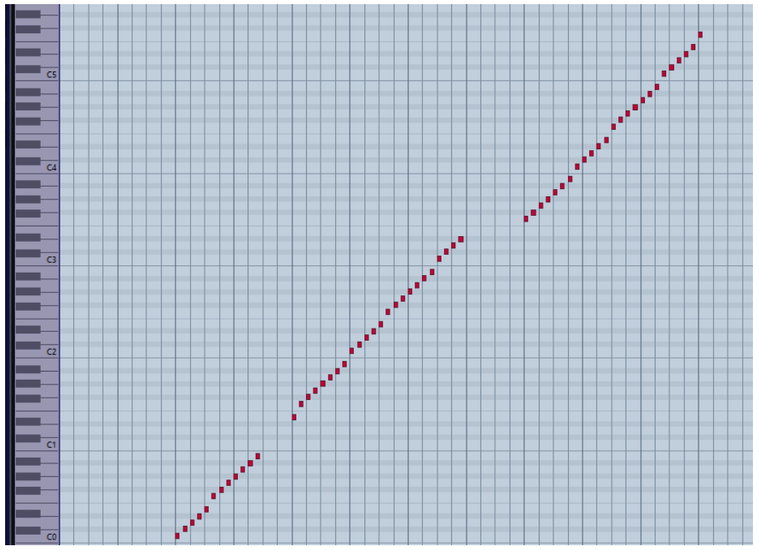
OUTPUT CHANNELS' STEREO POSITIONS



- Internal voices are pre-assigned to output channels (refer to the Key Assign chart in the PLAYING THE RX5 INSTRUMENTS section of THE INSTRUMENTS chapter.) However, you can copy up to 12 of these voices into the RX5's RAM (refer to KEY ASSIGN JOB #09) so that they can then be assigned to any output channel.

Voices

12x CP01-CP12	C0-B0
24x Internal	E1-D#3
24x Cartridge	F3-F5



Achtung: Entgegen Tabelle links Versatz um 1 Oktave (warum auch immer):

C0 entspricht 24
E3 entspricht 40
F3 entspricht 65

FX

Lexicon MRC V3.0 (PCM70 ready)

On the PCM-70:

1. Load CONTROL PGM 7.0
2. Set OMNI mode to: OFF
3. Select proper MIDI channel number.
4. Set PGM CHNG to: FIX

Register	0.0	=	1
	1.0	=	11
	2.0	=	21
	3.0	=	31
	4.0	=	41
Program			
	CHO&ECHO	=	51-60
	MULTI-BAND DELAY	=	61-70
	RESONANT CHORDS	=	71-80
	CONCERT HALL	=	81-90
	CHAMBER	=	91-94
	INFINITE REVERB	=	95 (V. 2.00)
			98 (V. 3.01)
	PLATE	=	101-110
	INVERSE ROOM	=	111 (V. 3.01 ONLY)

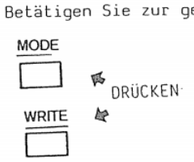
Hohner RDM-1000

MIDI-Einstellungen

1. Zuordnung der Geräteeinstellung:

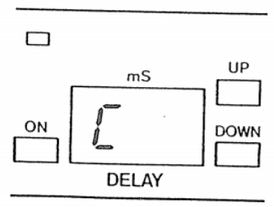
A. Betätigen Sie die Taste MODE und halten diese gedrückt.

B. Betätigen Sie zur gedrückten Taste MODE die Taste WRITE.



2. MIDI-Channel

A. Um den MIDI-Kanal einzustellen, betätigen Sie die Drucktaste ON in der Sektion DELAY. Auf dem LCD-Display der Sektion DELAY erscheint der Buchstabe C für Channel.



B. Mit den Druckschaltern UP und DOWN können Sie die Kanalnummer einstellen. Wählen wir als Beispiel die Kanalnummer 6. Um die Zahl, die das LED-Display anzeigt zu erhöhen, betätigen Sie die Drucktaste UP. Um zurückzugehen betätigen Sie die Taste DOWN.

C. Betätigen Sie die Drucktaste ON in der Sektion DELAY nochmals, schaltet das Gerät automatisch zurück in den Programmier-Modus und auf dem LED-Display erscheint wieder der Buchstabe P.

Wichtig: Um wieder zurück in den normalen Gerätemodus zu kommen, betätigen Sie die Drucktasten UP und DOWN in der Sektion DELAY gleichzeitig.

Klark Teknik DN-780

Erasing User Memories

To avoid accidental erasure, this procedure involves pressing a number of keys in an unorthodox sequence as follows:

- Select memory no. 01. Press '9'. Then press and hold up (+) key and press '9' key again. The display will show clear (CLr) and the STOre LED flashes.
- Enter the LOWEST memory location number to be erased first. This number is shown on the 'Decay' display.
- Now enter the HIGHEST memory location number to be erased. This number is shown on the 'room size' display.
- Check numbers are correct. Pressing STO key now erases all memory locations between these two numbers. 'DN' shows on display ('done') and the unit returns to normal operation.

Any departure from the above procedure e.g. entering the higher memory number first, will result in the DN780 returning to normal operation.

Examples:

- Enter 50 then 69 to erase all memories 50 to 69.
- Enter 40 then 89 to erase all user memories.
- Enter 41 then 41 to erase memory 41 only.

PCM70

keine Auswertung von Bank Select
PC 1-60: Register 0.0 … 5.9
PC 61-120: Programs 0.0 … 5

	.0	.1	.2	.3	.4	.5	.6	.7	.8	.9
0.	Mod Wobble	Echorus	Tunnel	Power Phlange	6 Voice Combo	For Strings	Unlin	Flange & Echo	Auto Chorus	Bonanza BPM
1.	Ping Pong	Six Across	Filter 4 EFX	MIDI Mod Pan	Auto Single	Auto Tumble	Auto Bounce			
2.	Major Mod	Major Modal	Auto Susp.							
3.	Sustain Hall	Concert Wave	Soft Space	5 oclock Hall	Soft Echoes					
4.	Soft Amb.	Locker Room	Snare Chamber	Kick Chamber	Medium Room	Vox Chamber	Open Gate	Infinite AT		
5.	Vox Plate	PD Plate	Brass Plate							
6.	Inverse Room	Inverse 2	Head Banger	Ski Jump	Atom Smasher	Gated Room				
7.	Control Program	Cor Reg Table								

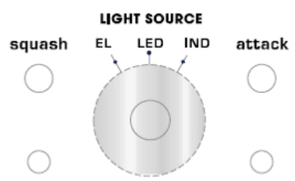
Version 3.00
Program Matrix

PCM81

Bank Select 1 – 5: Program Bank P1 … P5
PC 0-50: Programs 0.0 … 4.9

The Electro-Harmonix NY-2A

has three selectable opto-couplers, which present the user with a range of options.



The electro-luminescent panel optocoupler

has an interesting frequency dependent characteristic. EL lamps change color with frequency. Photocells have a range of sensitivity but most chemistries peak in either the red/yellow range or in the blue/ultraviolet. Most EL lamps go from yellow green at low frequencies (30 – 60 Hz) to blue (300 – 600 Hz) to purple (2 to 20 KHz). Additionally, EL lamps produce less light at low frequencies, more in the middle, and most at the top until the capacitance of the lamp lowers the impedance to a short circuit somewhere around 80KHZ. The right choice of lamp, together with a spectrum sensitive photocell, will create a natural "de-essing" circuit that compresses high frequencies more than low. This is excellent for vocals and for loud blaring electric guitar. The EL opto-coupler in the NY-2A has 2 settings: normal, which is generally flat except for a small bump in the bass, and squash, which compresses the top more.

The LED opto-coupler

has the fastest attack time (about 10mS) and a flat frequency response. It can be saturated so that some bite can be added if desired.

The incandescent lamp opto-coupler

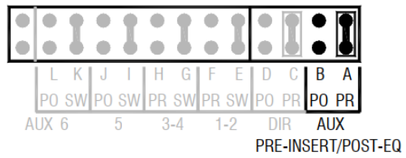
has the slowest attack time and also has a little kink in the response. By switching in the attack selector, this can be slowed down a bit more. It responds slower to higher frequency signals than the LED, thus adding some brightness to the result. It is difficult to saturate and very clean, unless intentionally overdriven.

AUDIO – ANALOG

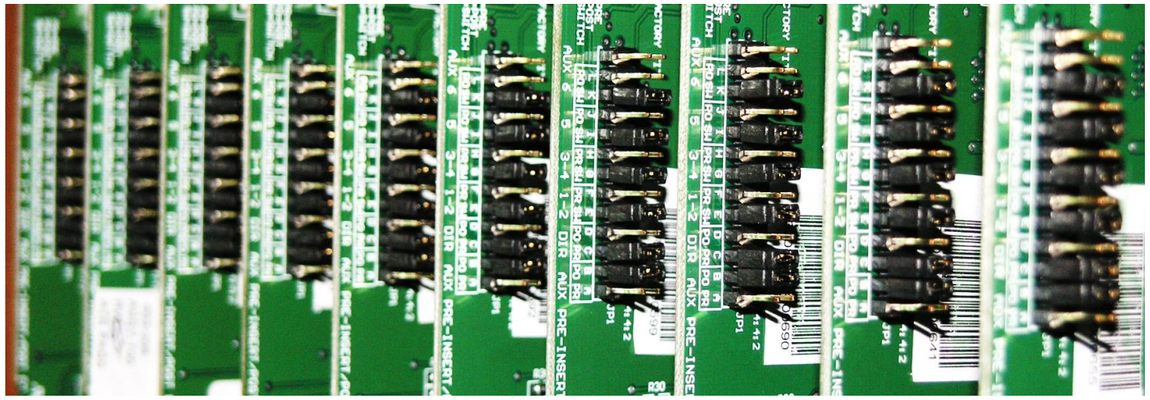
Allen&Heath Mix Wizzard 14:4:2

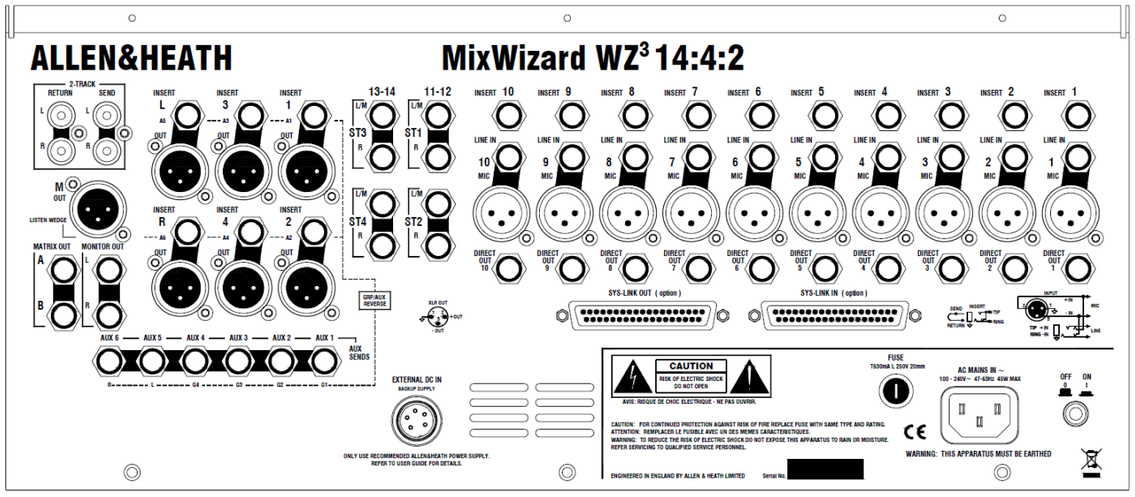
Alle 10 Mono-ins: Jumper auf B, Direct Out(!) und Aux-Wege Post Insert und Post EQ

MONO CH - AUX PRE/POST EQ



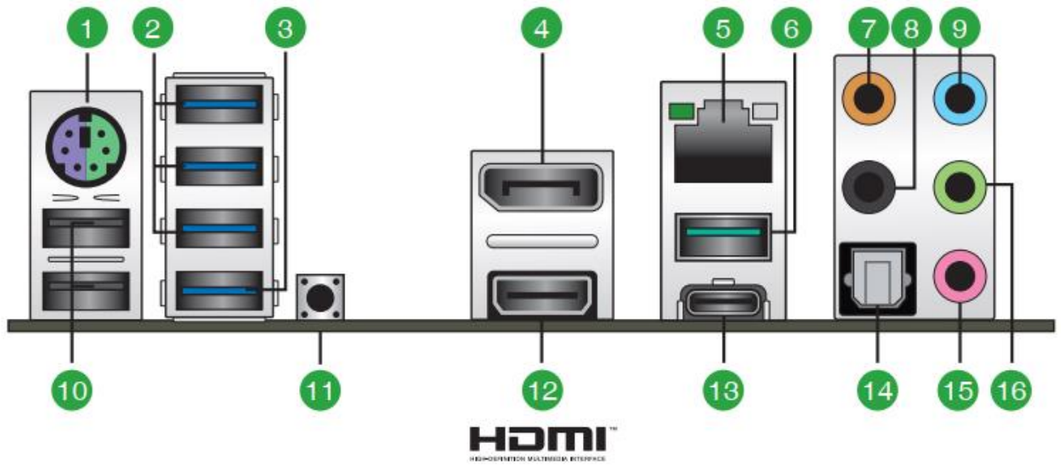
Aux pre/post insert / EQ Factory default for the mono channel pre-fade auxes is pre-insert, pre-EQ. This is popular with many users mixing monitors from FOH. It prevents the channel EQ and inserted compressors affecting the monitor mix. Move the jumper from A to B to change this to post-insert, post-EQ if preferred. Note that auxes are always post-mute.





AUDIO - DIGITAL

Der Optimale PC

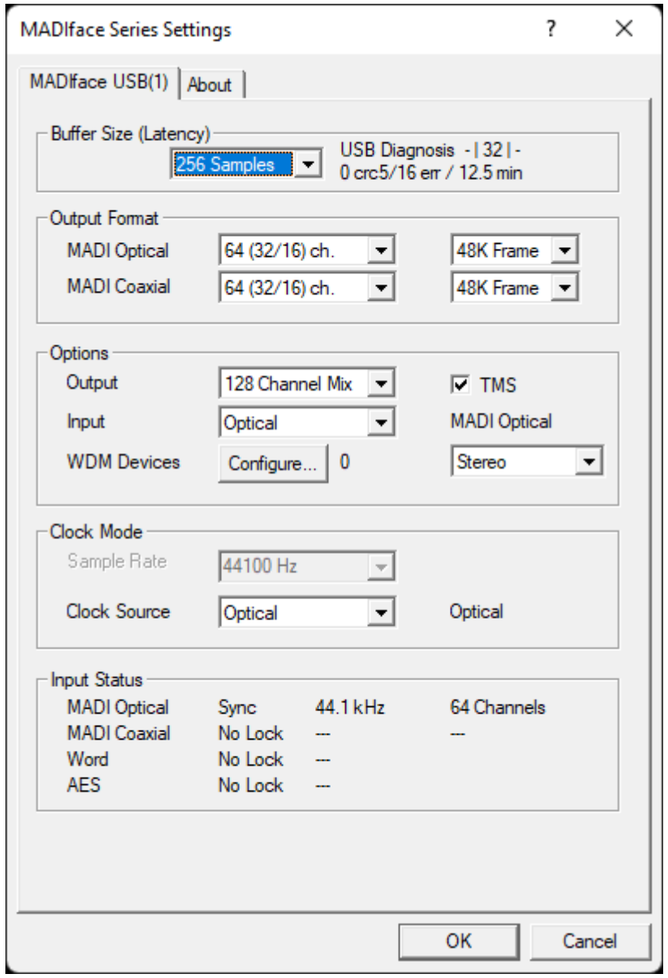


1. **PS/2 Tastatur/Maus-Kombianschluss.** Dieser Anschluss ist für eine PS/2 Tastatur/Maus.
2. **USB 3.2 (Gen1) (bis zu 5 Gb/s) Anschlüsse.** Diese 9-poligen Universal Serial Bus (USB)-Anschlüsse sind für USB 3.2 (Gen1)-Geräte.
3. **USB 3.2 (Gen1) (bis zu 5 Gb/s) Anschluss mit BIOS-FlashBack-Funktion.** Stecken Sie ein USB-Speichergerät in diesen 9-poligen Universal Serial Bus (USB)-Anschluss, um BIOS FlashBack™ auszuführen.
6. **USB 3.2 (Gen2) (bis zu 10 Gb/s) Anschluss (grünblau, Typ A).** Dieser 9-polige Universal Serial Bus 3.2 (USB 3.2 (Gen2))-Anschluss ist für USB 3.2 (Gen2)-Geräte vorgesehen.
10. **USB 2.0-Anschlüsse.** Diese 4-poligen Universal Serial Bus (USB)-Anschlüsse sind für USB 2.0 Geräte.
11. **BIOS Flashback-Taste.** Halten Sie die BIOS-Flashback-Taste drei Sekunden lang gedrückt, bis die Flashback-LED dreimal blinkt: Die BIOS-Flashback-Funktion ist nun aktiv.
12. **HDMI-Anschluss.** Dieser Anschluss ist für einen High-Definition Multimedia Interface (HDMI)-Stecker und ist HDCP-konform für die Wiedergabe von HD DVD, Blu-Ray und anderen geschützten Inhalten.
13. **USB 3.2 (Gen2) (bis zu 10 Gb/s) Anschluss (USB Typ-C).** Dieser 9-polige Universal Serial Bus 3.2 (USB 3.2)-Anschluss ist für USB 3.2 (Gen2) Typ-C-Geräte vorgesehen.

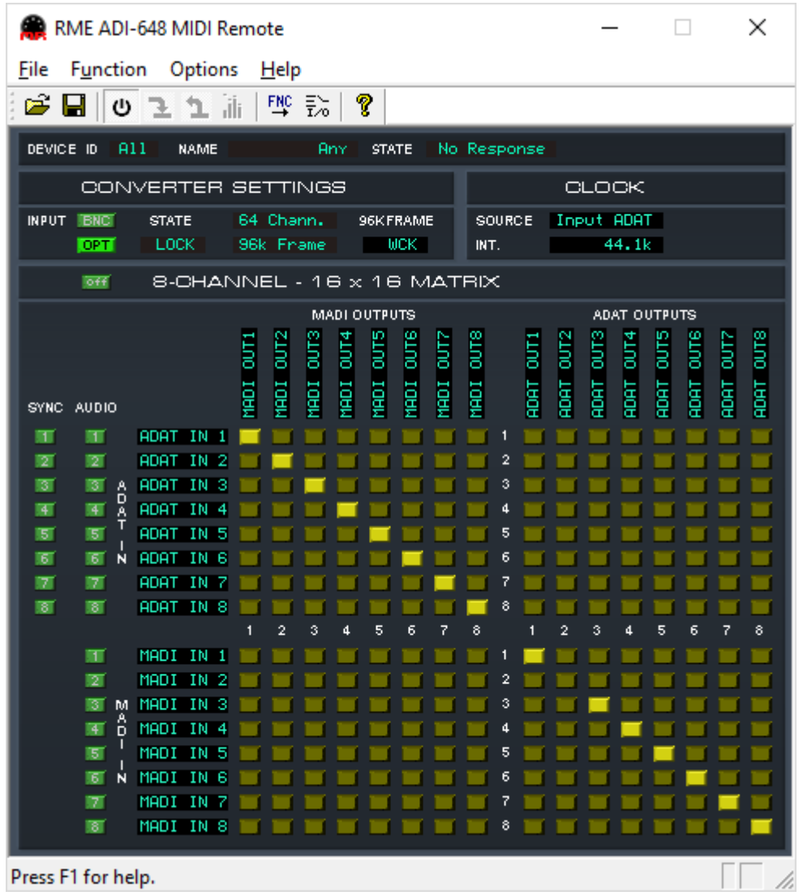
USB	**Type**	**device**	***hubs***
10-1	2.0	*Dell SK-8135 Keyboard*	*USB-Sticks*
10-2	2.0	*C-8080 DigiCam*	*Logitech M185 Mouse Receiver*
3	3.2	*Inateck HB2025A **10Gbps** USB-A*	*A-52 Phone*
2-1	3.2	SATA-Drive 1	*The River*
2-2	3.2	SATA-Drive 2	*Midisport 8x8/s BLAU*
2-3	3.2	MADIFACE	*Logitech Brio Webcam*
13 (Type C)	3.2 Gen2	*Inateck SC01008 **5Gbps** USB-C*	*CLP-510 Printer*
			Snapscan e50
			Matrix Brute
			Optional: USB-Repeater, liegt rum
6	3.2 Gen2	Midisport 8x8/s SCHWARZ	
slot 1-1	2.0	M8U	
slot 1-2	2.0	M8UXL	

	USB 3.2 Gen 1x1	USB 3.2 Gen 1x2	USB 3.2 Gen 2x1	USB 3.2 Gen 2x2
Übertragungsgeschwindigkeit	5Gbps	10Gbps	10Gbps	20Gbps
Früher bekannt als	USB 3.1 Gen 1 und USB 3.0	--	USB 3.1 Gen 2	--
Schnittstellen-Optionen	USB-A, USB-C, microUSB	Nur USB-C	USB-A, USB-C, microUSB	Nur USB-C

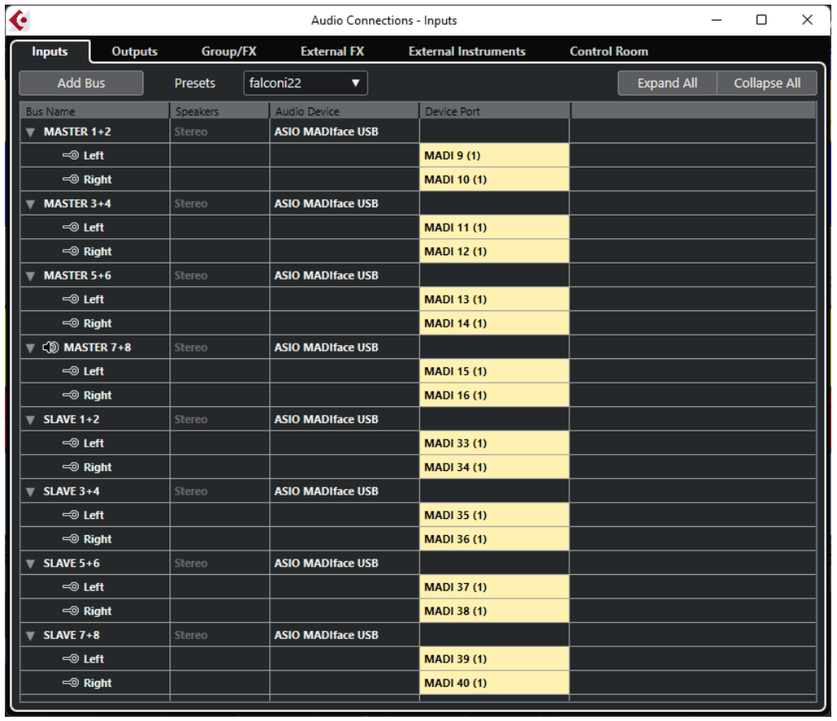
MADIface Settings

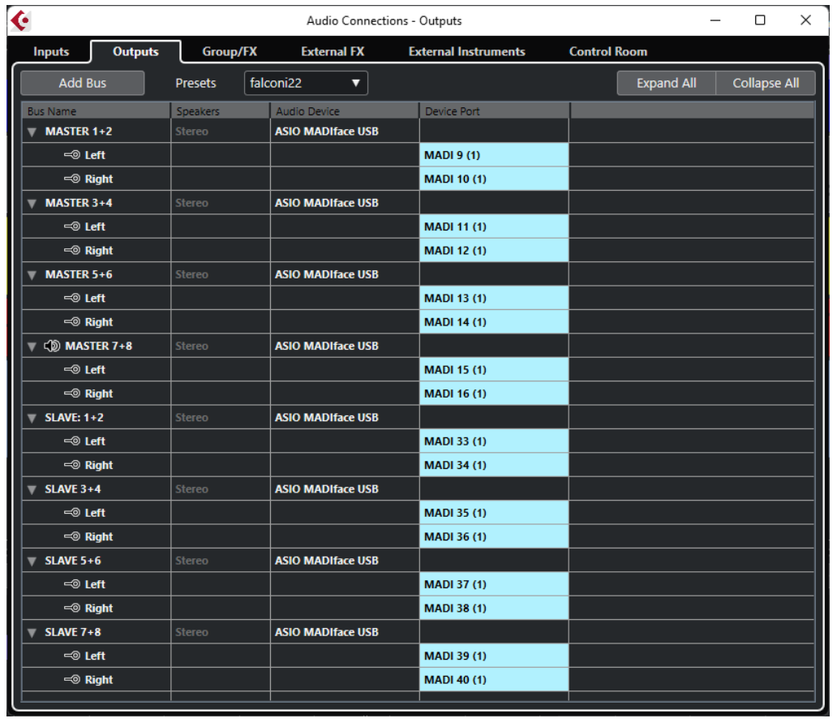


ADI-648 Settings



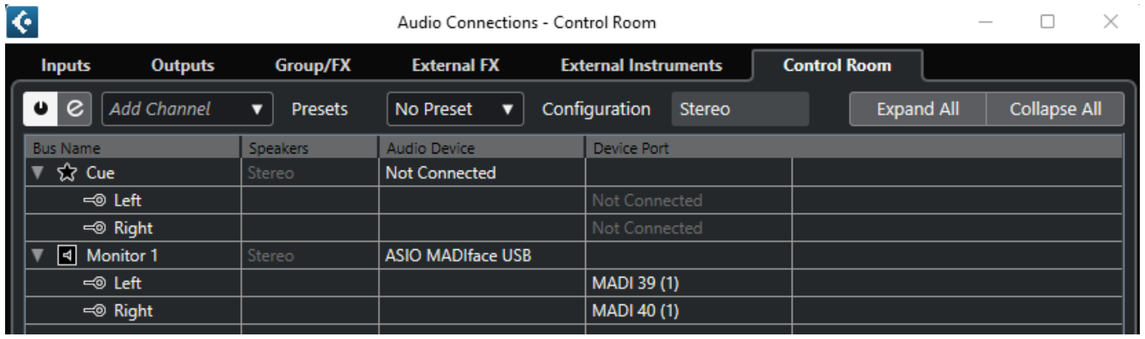
In and Out





Control Room

Nur so geht's!



Audio Connections - External FX

Inputs | Outputs | Group/FX | External FX | External Instruments | Control Room

Add External FX | Favorites | Expand All | Collapse All

Bus Name	Speakers	Audio Device	Device Port	Delay	Send Gain	Return Gain	MIDI Device	Used
Fullmost 1/Compex 1	Mono/Mono			2.18 ms (96)	0.00 dB	0.00 dB	No Link	X
Send-Bus	Mono	ASIO MADIface USB						
Mono			MADI 1 (1)					
Return-Bus	Mono	ASIO MADIface USB						
Mono			MADI 1 (1)					
Fullmost 2/Compex 2	Mono/Mono			1.50 ms (66)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	ASIO MADIface USB						
Mono			MADI 2 (1)					
Return-Bus	Mono	ASIO MADIface USB						
Mono			MADI 2 (1)					
Pulteq A	Mono/Mono			1.47 ms (64)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
Pulteq B	Mono/Mono			1.47 ms (64)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
Pulteq Stereo	Stereo/Stereo			2.13 ms (94)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 7 (1)					
Right			MADI 8 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 7 (1)					
Right			MADI 8 (1)					
NY-2A 1	Mono/Mono			1.47 ms (64)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
NY-2A 2	Mono/Mono			1.47 ms (64)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
2A3 A	Mono/Mono			1.54 ms (67)	-6.00 dB	6.02 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
2A3 B	Mono/Mono			1.54 ms (67)	-6.00 dB	6.02 dB	No Link	

Audio Connections - External FX

Inputs | Outputs | Group/FX | External FX | External Instruments | Control Room

Add External FX | Favorites | Expand All | Collapse All

Bus Name	Speakers	Audio Device	Device Port	Delay	Send Gain	Return Gain	MIDI Device	Used
2A3 A	Mono/Mono			1.54 ms (67)	-6.00 dB	6.02 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
2A3 B	Mono/Mono			1.54 ms (67)	-6.00 dB	6.02 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
NY-2A Stereo	Stereo/Stereo			1.52 ms (66)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 23 (1)					
Right			MADI 24 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 23 (1)					
Right			MADI 24 (1)					
160SL Stereo	Stereo/Stereo			2.11 ms (93)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	Not Connected						
Left			Not Connected					
Right			Not Connected					
Return-Bus	Stereo	Not Connected						
Left			Not Connected					
Right			Not Connected					
160SL A	Mono/Mono			0.00 ms (0)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
160SL B	Mono/Mono			2.15 ms (95)	0.00 dB	0.00 dB	No Link	
Send-Bus	Mono	Not Connected						
Mono			Not Connected					
Return-Bus	Mono	Not Connected						
Mono			Not Connected					
VSC-3 Stereo	Stereo/Stereo			1.52 ms (66)	0.00 dB	0.00 dB	No Link	X
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 17 (1)					
Right			MADI 18 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 17 (1)					
Right			MADI 18 (1)					
2500/Dyn.Transp./PR99	Stereo/Stereo			2.13 ms (94)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	ASIO MADIface USB						

Audio Connections - External FX

Inputs | Outputs | Group/FX | External FX | External Instruments | Control Room

Add External FX | Favorites | Expand All | Collapse All

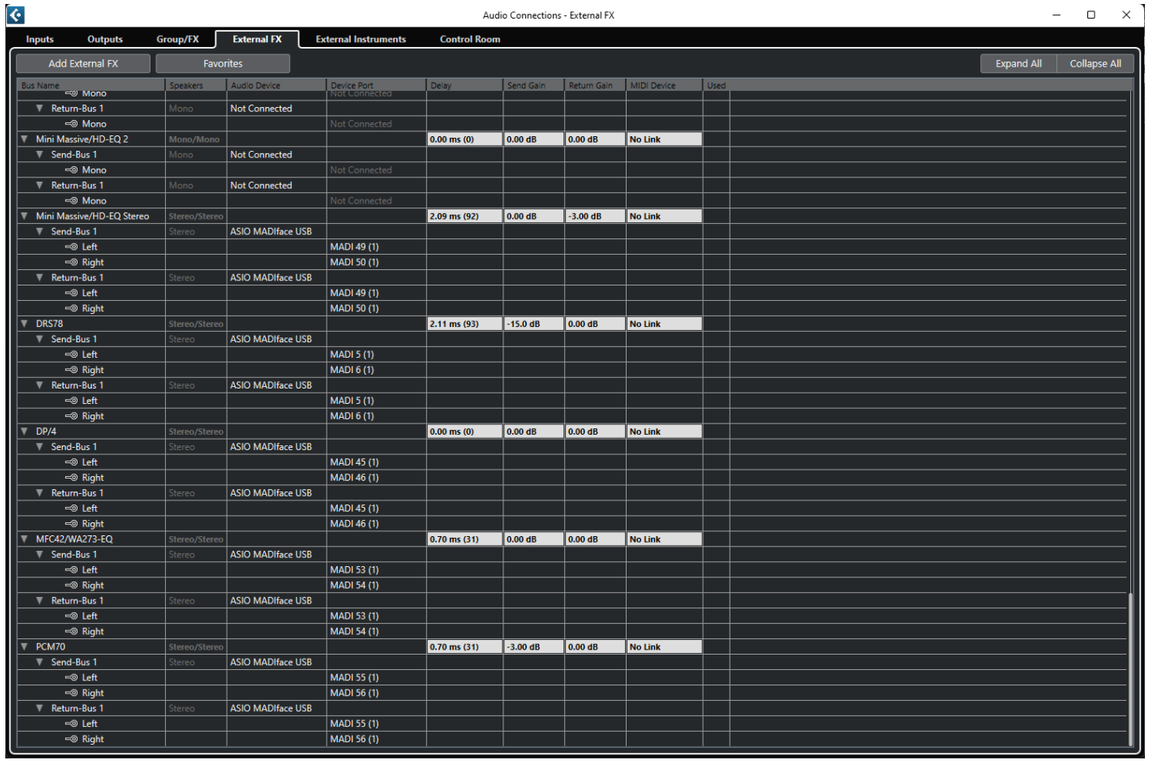
Bus Name	Speakers	Audio Device	Device Port	Delay	Send Gain	Return Gain	MIDI Device	Used
2500/Dyn.Transp./PR99	Stereo/Stereo			2.13 ms (94)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 47 (1)					
Right			MADI 48 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 47 (1)					
Right			MADI 48 (1)					
Compex Stereo	Stereo/Stereo			1.52 ms (66)	0.00 dB	0.00 dB	No Link	X
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 19 (1)					
Right			MADI 20 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 19 (1)					
Right			MADI 20 (1)					
DBX 128	Stereo/Stereo			2.18 ms (96)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 41 (1)					
Right			MADI 42 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 41 (1)					
Right			MADI 42 (1)					
DHM89 Stereo	Stereo/Stereo			59.57 ms (2626)	0.00 dB	0.00 dB	No Link	
Send-Bus	Stereo	ASIO MADIface USB						
Left			MADI 43 (1)					
Right			MADI 44 (1)					
Return-Bus	Stereo	ASIO MADIface USB						
Left			MADI 43 (1)					
Right			MADI 44 (1)					
Dimension D	Stereo/Stereo			2.11 ms (93)	0.00 dB	0.00 dB	No Link	X
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 3 (1)					
Right			MADI 4 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 3 (1)					
Right			MADI 4 (1)					
PCM 81	Stereo/Stereo			2.27 ms (99)	-3.00 dB	0.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 51 (1)					
Right			MADI 52 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 51 (1)					
Right			MADI 52 (1)					
2A3 Stereo	Stereo/Stereo			1.54 ms (67)	-2.00 dB	0.00 dB	No Link	X

Audio Connections - External FX

Inputs | Outputs | Group/FX | External FX | External Instruments | Control Room

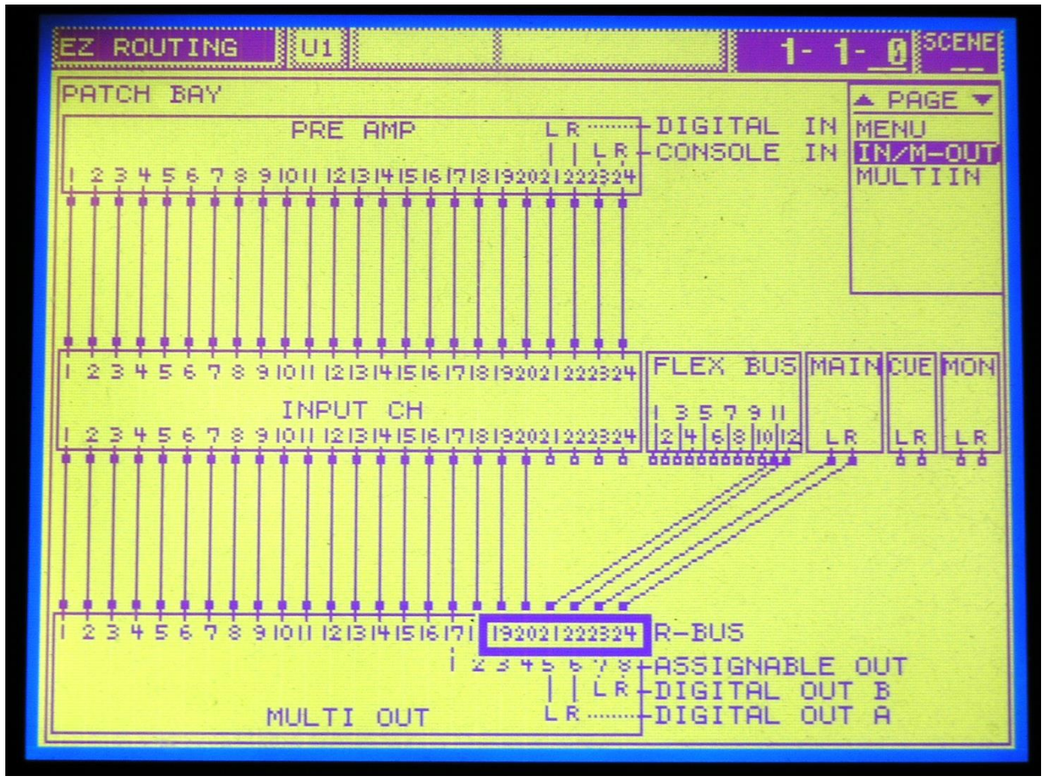
Add External FX | Favorites | Expand All | Collapse All

Bus Name	Speakers	Audio Device	Device Port	Delay	Send Gain	Return Gain	MIDI Device	Used
2A3 Stereo	Stereo/Stereo			1.54 ms (67)	-2.00 dB	0.00 dB	No Link	X
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 21 (1)					
Right			MADI 22 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 21 (1)					
Right			MADI 22 (1)					
VCS-3 A	Mono/Mono			1.50 ms (65)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Return-Bus 1	Mono	Not Connected						
Mono			Not Connected					
VSC-3 B	Mono/Mono			1.50 ms (65)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Return-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Mini Massive/HD-EQ 1	Mono/Mono			0.00 ms (0)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Return-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Mini Massive/HD-EQ 2	Mono/Mono			0.00 ms (0)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Return-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Mini Massive/HD-EQ Stereo	Stereo/Stereo			2.09 ms (92)	0.00 dB	-3.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 49 (1)					
Right			MADI 50 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 49 (1)					
Right			MADI 50 (1)					
DRS78	Stereo/Stereo			2.11 ms (93)	-15.0 dB	0.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 5 (1)					
Right			MADI 6 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 5 (1)					
Right			MADI 6 (1)					
DP/4	Stereo/Stereo			0.00 ms (0)	0.00 dB	0.00 dB	No Link	



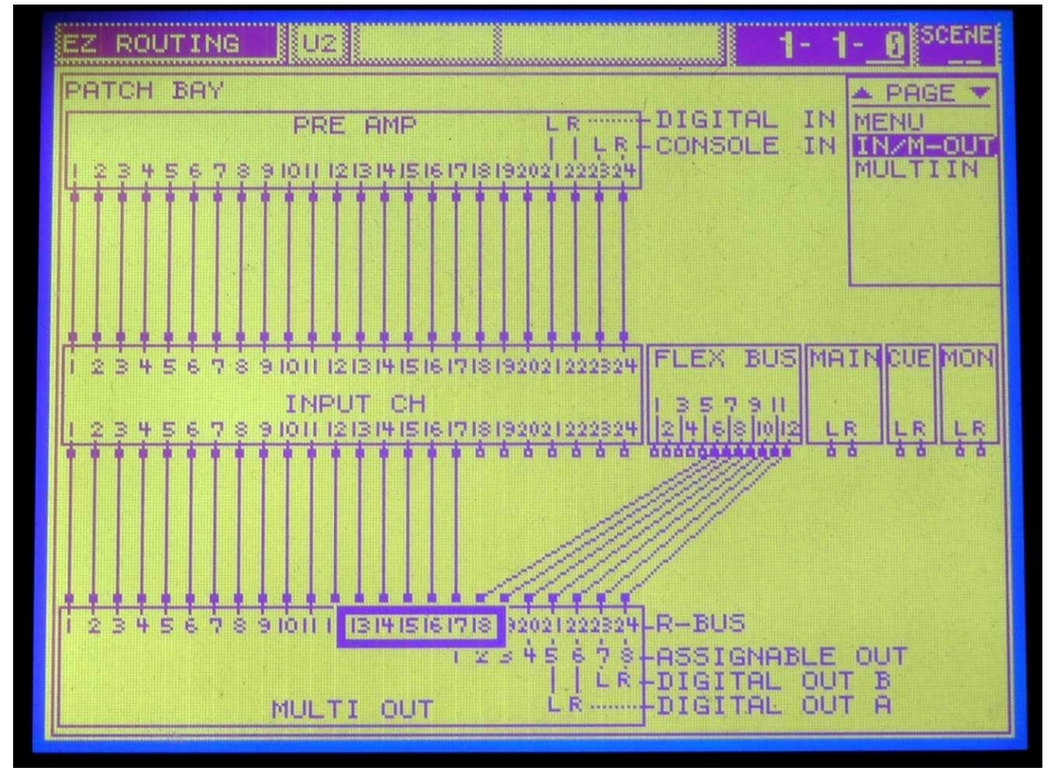
Bus Name	Speakers	Audio Device	Device Port	Delay	Send Gain	Return Gain	MIDI Device	Used
Mono			Not Connected					
Return-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Mini Massive/HD-EQ 2	Mono/Mono			0.00 ms (0)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Return-Bus 1	Mono	Not Connected						
Mono			Not Connected					
Mini Massive/HD-EQ Stereo	Stereo/Stereo			2.09 ms (92)	0.00 dB	-3.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 49 (1)					
Right			MADI 50 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 49 (1)					
Right			MADI 50 (1)					
DRS78	Stereo/Stereo			2.11 ms (93)	-15.0 dB	0.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 5 (1)					
Right			MADI 6 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 5 (1)					
Right			MADI 6 (1)					
DP/4	Stereo/Stereo			0.00 ms (0)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 45 (1)					
Right			MADI 46 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 45 (1)					
Right			MADI 46 (1)					
MFC42/WA273-EQ	Stereo/Stereo			0.70 ms (31)	0.00 dB	0.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 53 (1)					
Right			MADI 54 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 53 (1)					
Right			MADI 54 (1)					
PCM70	Stereo/Stereo			0.70 ms (31)	-3.00 dB	0.00 dB	No Link	
Send-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 55 (1)					
Right			MADI 56 (1)					
Return-Bus 1	Stereo	ASIO MADIface USB						
Left			MADI 55 (1)					
Right			MADI 56 (1)					

Roland VM-7200 Patchbay I Master



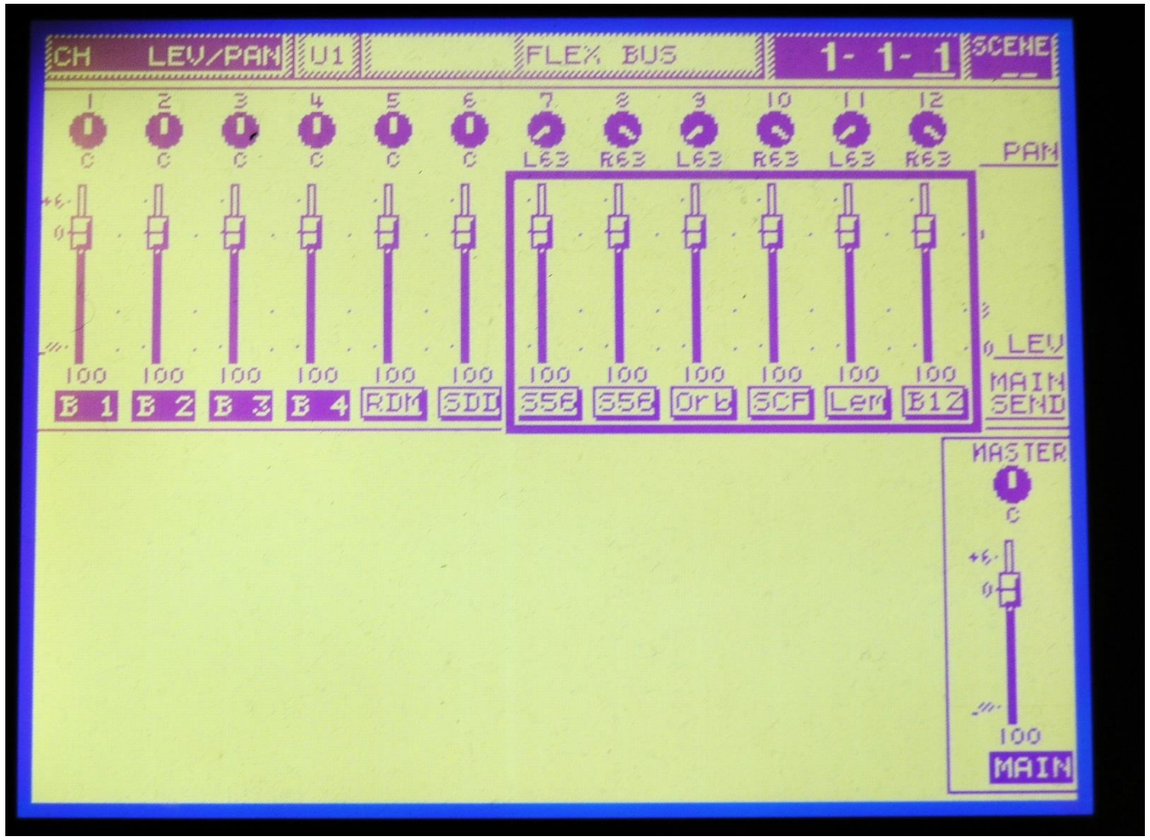
Assignable Outputs I Master	Device	Return
Out5		
L Digital Out A	DPS-V77	II Slave In11/12
Out6		
R Digital Out A	DPS-V77	II Slave In11/12
Out7		
L Digital Out B		
Out8		
R Digital Out B		
Out9		
Out10		
Out11		
Out12		

Roland VM7200 Patchbay II Slave



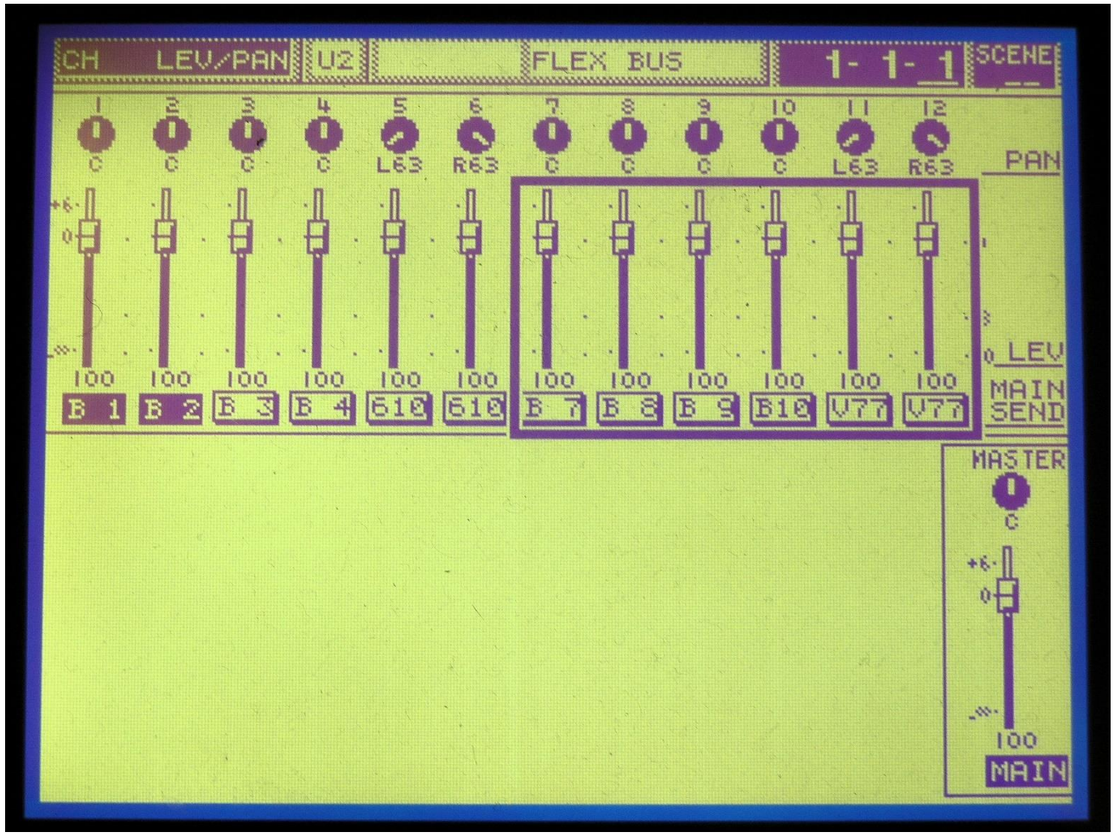
Assignable Outputs II Slave	Device	Return
Out5		
L Digital Out A		
Out6		
R Digital Out A		
Out7	610 Sidechain an FlexBus 7	
L Digital Out B		
Out8	610 Sidechain an FlexBus 8	
R Digital Out B		
Out9		
Out10		
Out11		
Out12		

Flex Outputs I Master



Flex Outputs I Master	Type	Device	Return
Out5	Jack	RDM1000	II Slave In13/14
Out6	Jack	SDD-2000	I Master Multi In1 (auch: MXR Pitch)
Out7	Jack	SRS56	II Slave In9
Out8	Jack	SRS56	II Slave In10
Out7	XLR	BF-20	tbd
Out8	XLR	BF-20	tbd
Out9	XLR	Orban 245E	II Slave In17/18
Out10	Jack	CE-1 und t.c. SCF	I Master In11/12
Out11	Jack	Lemonphaser	I Master Multi In1
Out12	Jack	duoReverbMixer	II Slave In8

Flex Outputs II Slave



Flex Outputs II Slave	Type	Device	Return
Out5	Jack	610	
Out6	Jack	610	
Out7	Jack		
Out8	Jack		
Out9	Jack		
Out10	Jack		
Out11	DigA	DPS-V77	I Master In11/12
Out12	DigA	DPS-V77	I Master In11/12

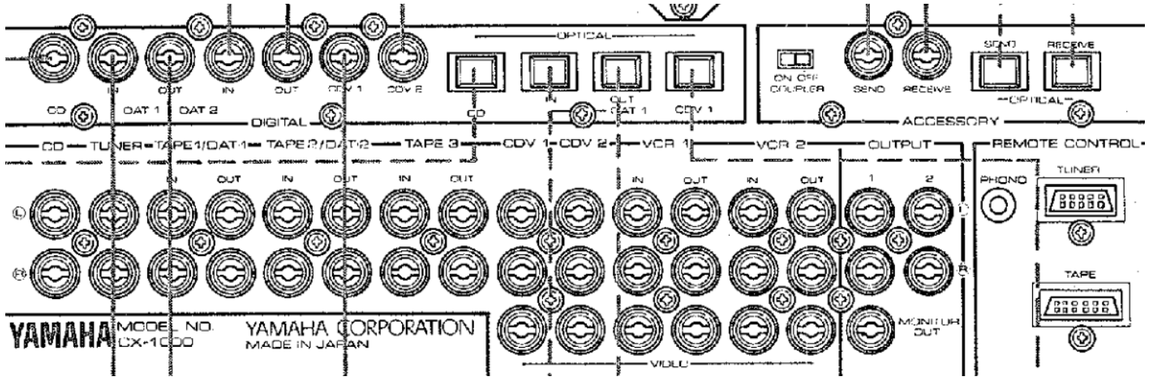
Der Slave kann **bei aktivierter Kaskadierung der Flex-Busse** auch auf die Flex-Outs der Master-Unit senden, aber nicht umgekehrt.

VM-7200 Dynamik vs. Gain, Production Partner 9/2000

Gain [dB]	Input-Sens. in [dBu] für 0 dBfs	Dynamik [dB]
−4	+22	110
+19	−1	96
+20	−2	112
+43	−25	101
+44	−26	87
+64	−46	78

Effektive Dynamik in Abhängigkeit von der Verstärkungseinstellung

CX-1000



Phono TD125 MkII +SME 3009 + AT440ML

CD In Coax	<	DVD-10 Coax Out	
CD In Analog L/R	<	DVD-10 RCA	
Tuner	<	KT-1100SD/KT-6040	
CDV1 In analog	<	-	
CDV1 In digital	<	-	
CDV2 In (Remote: AUX)	<	Redbox RB-BL2 XLR in L/R	X:one 62 Mix Out XLR L/R
			In 1 (Line only): In 2 (Line only): In 3 Line: CDX In 4 Phono: X-trm.1 In 4 Line: SL-CT780 In 6 Line: STR8-150
VCR2 Out	>	(Totalsystems) SPA-1A	
Tape 1/DAT1 In Analog L/R	<	Digital Link III XLR 2 RCA L/R	
Tape 1/DAT1 In Digital coax	<	VM-C7200 Digital Out 1 coaxial	
Tape 1/DAT1 In Digital opt	>	PC Realtek Digital Out optical (wenn opt aus, wechselt CX-1000 auf coax)	
Tape 2/DAT2 In Analog L/R	<	Digital Link III RCA L/R	
Coupler		Off(!)	
Accessory Send Coax	>	Digital Link III	
Accessory Receive Coax	<	-	
Out1 L/R	>	Redbox RB-BL2 XLR out L/R > iLoud MTM am PC	
Out2 L/R	>	6B SST	