

P56 Berlin

Rev. 21.7
Falk Hoffmann
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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

[illegible]

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."

Configure [X]

Low Level Intput Buffers

Size Bytes

Num

Low Level Output Buffers

Size Bytes

Num

Output Timing

☒ Auto-adjust Buffer Delays if necessary

Delay Between Buffers: Milliseconds

☒ Delay After F7: Milliseconds

☐ Don't Warn to Save Changes

☐ Append To Bytes in Display Window

☐ Fill Display Window as Bytes Come In

☒ Show F0-F7 in colored text

☐ Save Dump directly to a file

OK Cancel

Nord Lead 3

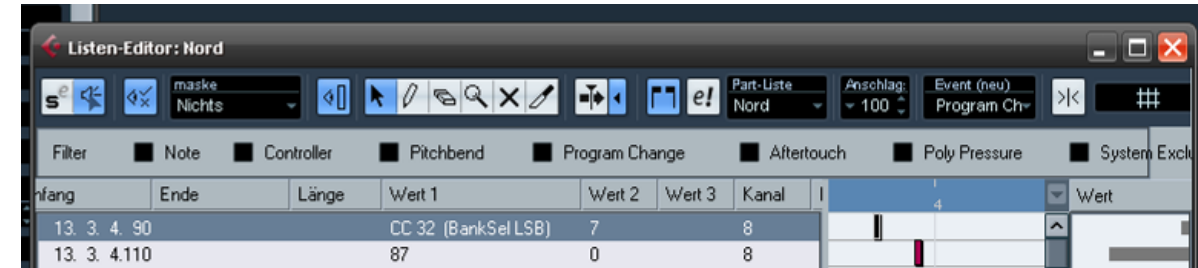
Neue Settings

MIDI Global: 3

Slot: 4, 5, 6, 7

BEISPIEL

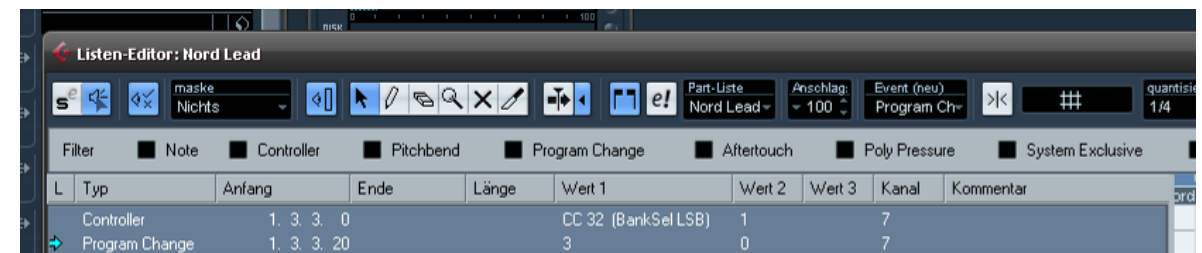
MIDI Global Channel 8, Slot Channels 1 bis 4: Sound Bank 8 Sound 87



BEISPIEL

Performance (zuvor händisch in Performance Mode wechseln!)

MIDI Global Channel 7, Slot Channels 1 bis 4: Performance Bank 2 Performance 3

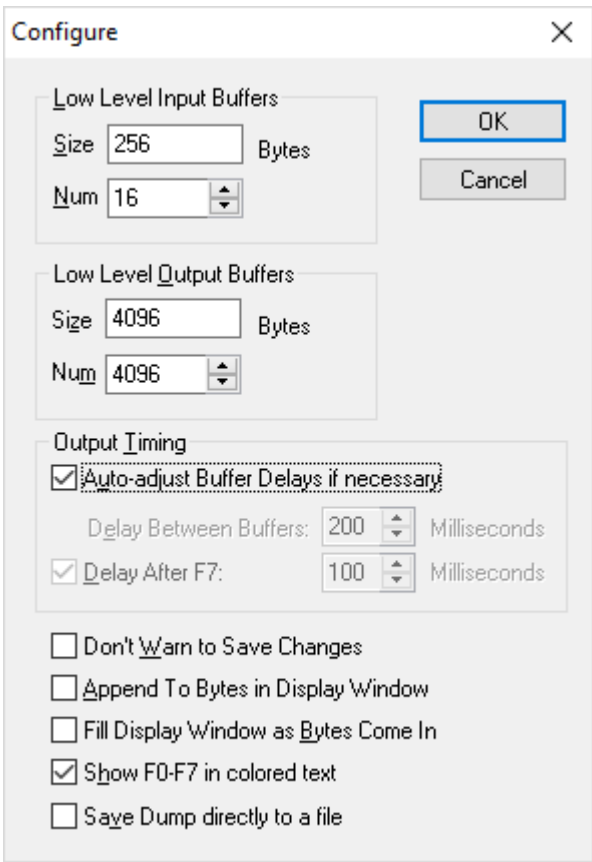


Pause vor dem Senden weiterer Controller!

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!



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	Channel	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

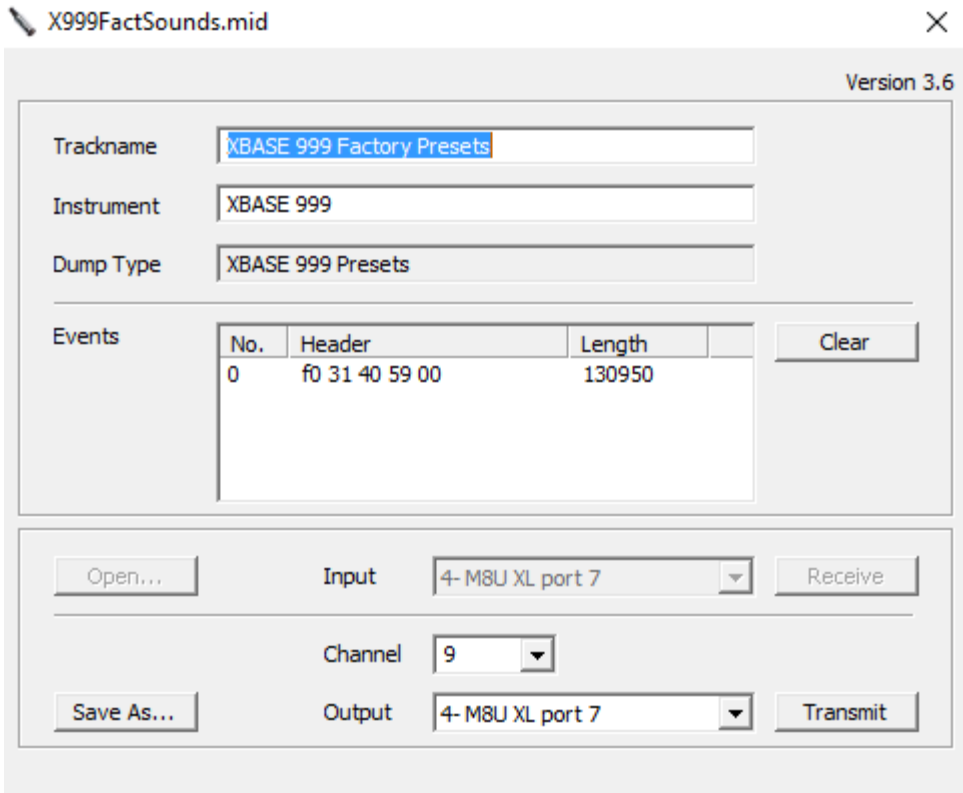
Value table

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

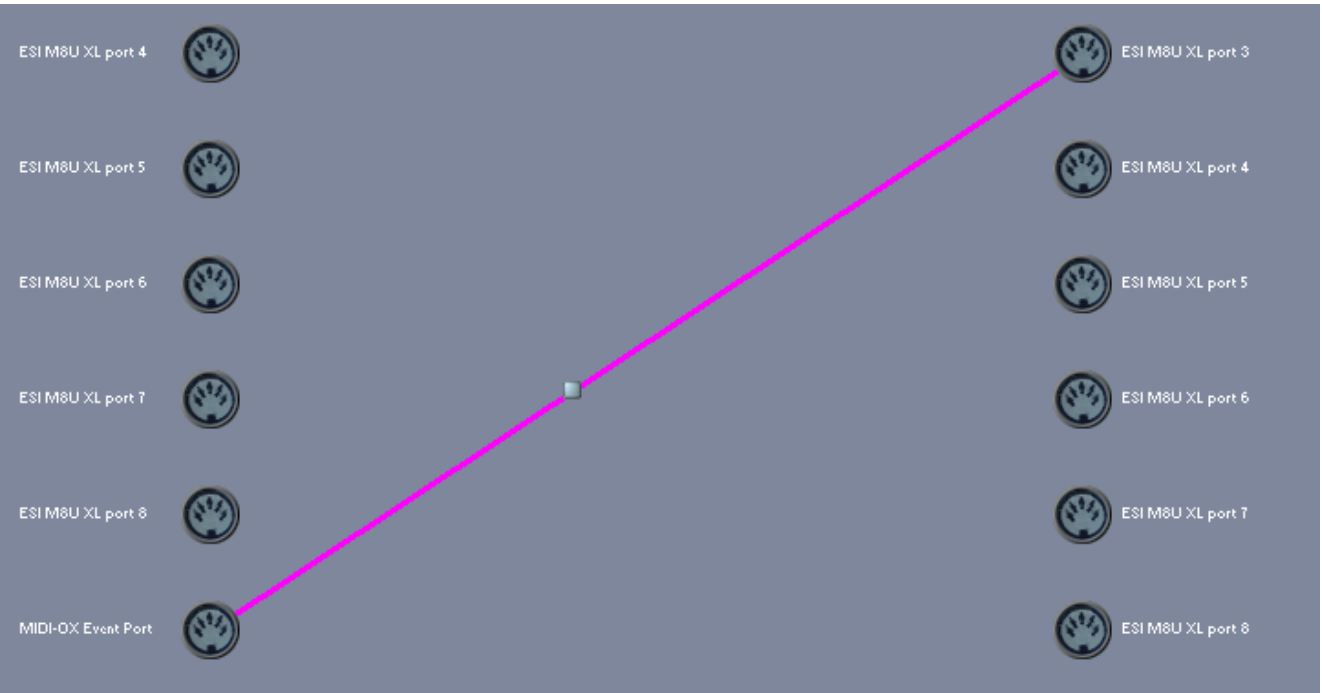
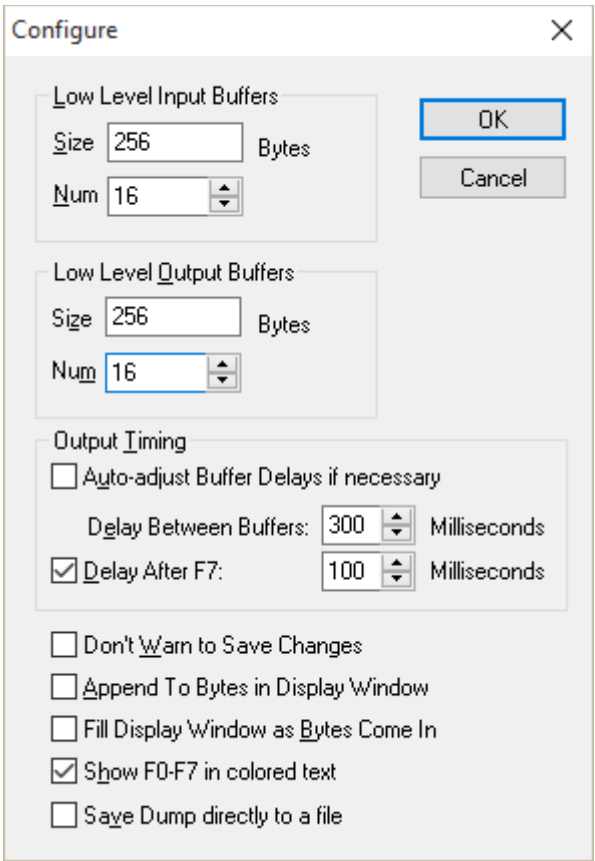
XBase 999

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

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

SPECTRUM™ SYNTH PRESET LIST

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



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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 TRANSPPOSE, 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

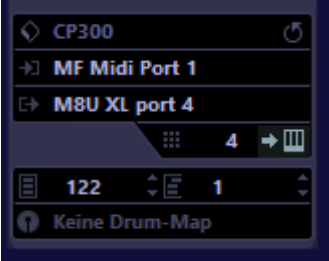
Voice-Gruppe	Voice-Name	Bank MSB	Bank LSB	P.C.#
Organ1	Jazz Organ	0	122	17
	Theater Organ	0	124	17
	Rock Organ	0	122	19
	Draw Organ	0	125	17
Organ2	Pipe Organ Principal	0	123	20
	Pipe Organ Tutti	0	122	20
	Pipe Organ Flute	0	124	20
Harpsichord	Harpsichord 8'	0	122	7
	Harpsichord 8'+4'	0	123	7
Strings	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
Guitar	Synth Pad 2	0	122	92
	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	Kurzbefehl
Kontrollwert anzeigen <i>(Offset zwischen voreingestelltem und aktuellem Wert)</i>	Preset + Regler/Schieberegler
Auto-Tune (5 bis 30 Sekunden) <i>Gerät muss warm sein (30min @ 20°C)</i>	Panel + KBD Track
Preset zurücksetzen	Panel + PRESET
Alle Modulationen löschen	Panel + MOD
Sequencer & Arp zurücksetzen	Panel + SEQ
Reglerwerte zurücksetzen <i>(Macro-Regler, Master Cutoff, Modulation- Regler)</i>	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

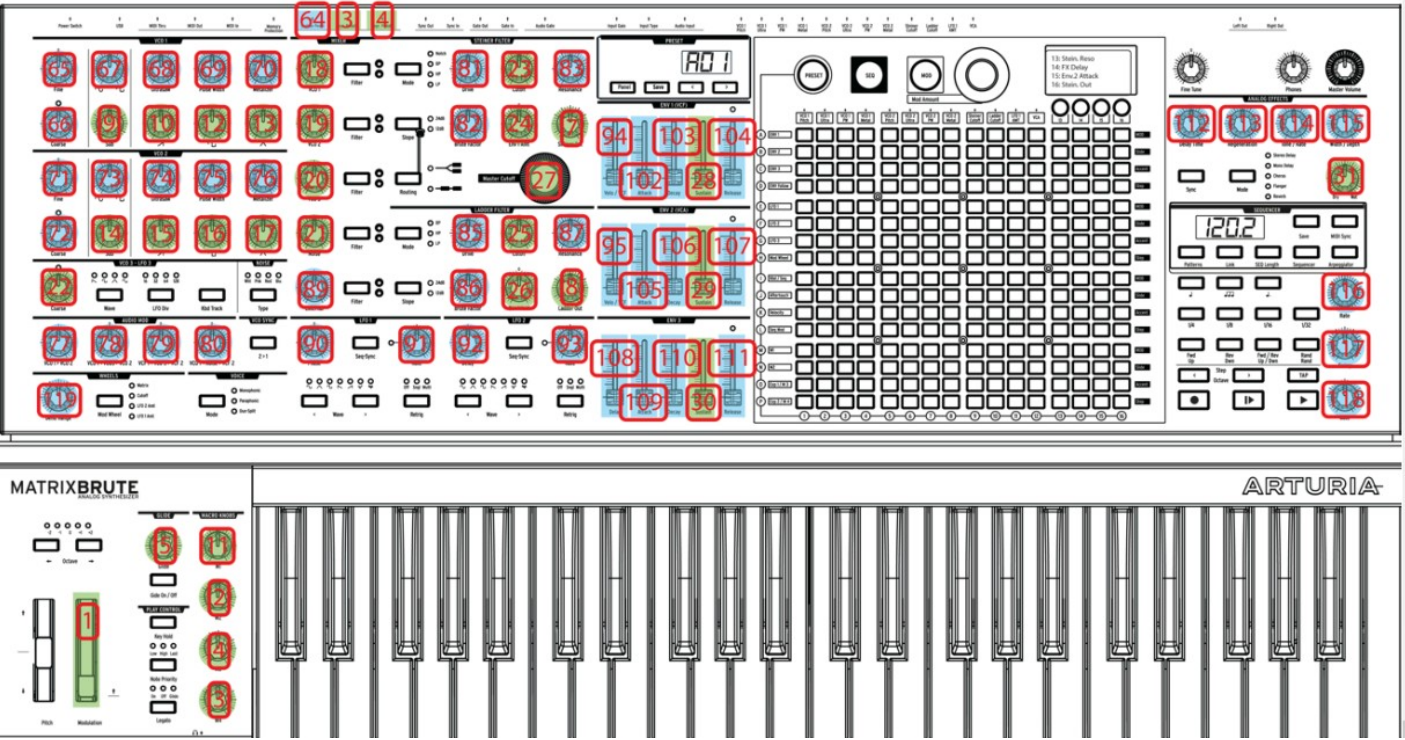
Beispiel 1: Preset P02

>	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").

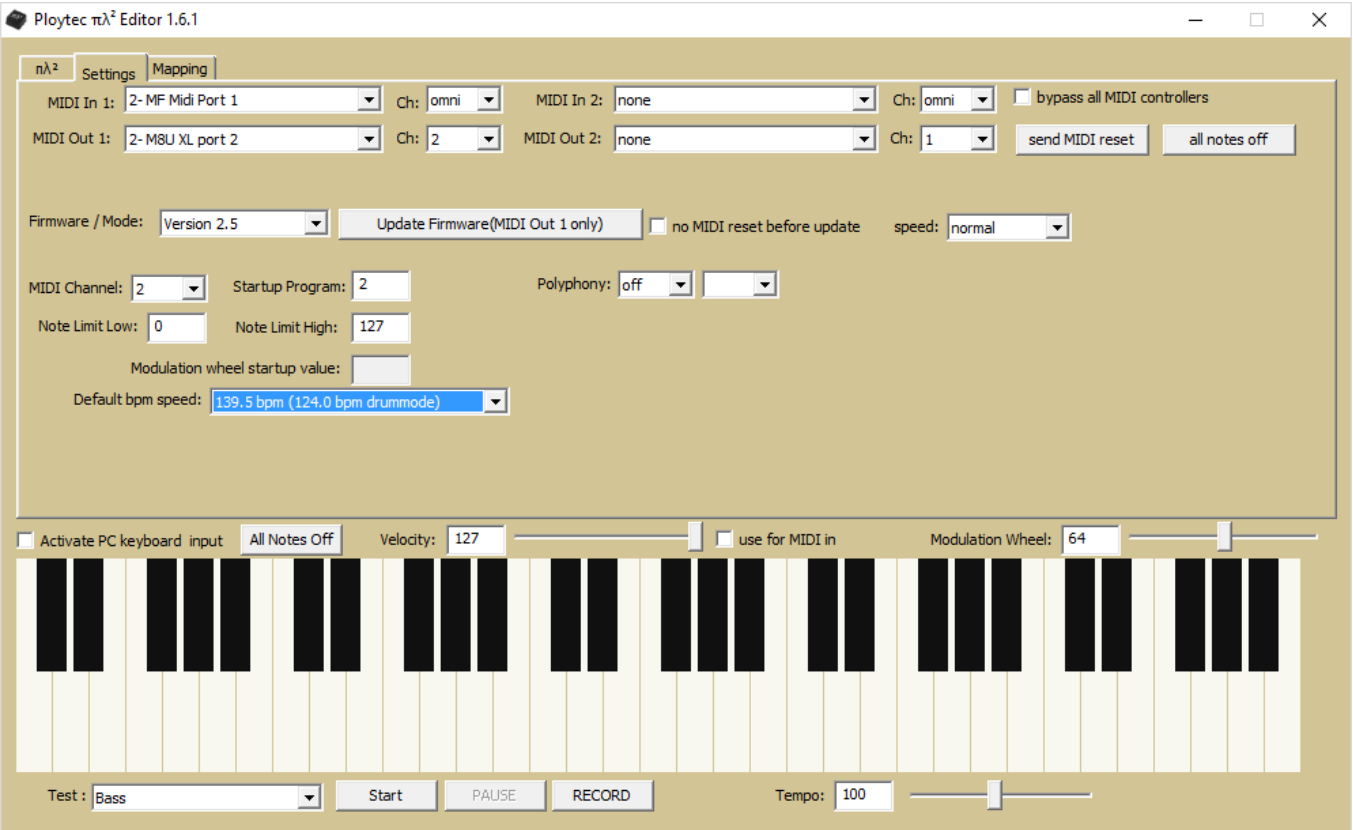
Parameter values are 0 to 24. Value 0 switches the pitch bend off. MIDI command "Pitch Wheel" is ignored. Values 1 to 24 are equal to transposition semitones, therefore ±2 octave transposition is available.

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
0	0,20	16	1,43	32	2,67	48	3,90
1	0,28	17	1,51	33	2,75	49	3,98
2	0,35	18	1,59	34	2,82	50	4,06
3	0,43	19	1,67	35	2,90	51	4,14
4	0,51	20	1,74	36	2,98	52	4,21
5	0,59	21	1,82	37	3,06	53	4,29
6	0,66	22	1,90	38	3,13	54	4,37
7	0,74	23	1,97	39	3,21	55	4,44
8	0,82	24	2,05	40	3,29	56	4,52
9	0,89	25	2,13	41	3,36	57	4,60
10	0,97	26	2,21	42	3,44	58	4,68
11	1,05	27	2,28	43	3,52	59	4,75
12	1,13	28	2,36	44	3,60	60	4,83
13	1,20	29	2,44	45	3,67	61	4,91
14	1,28	30	2,51	46	3,75	62	4,98
15	1,36	31	2,59	47	3,83	63	5,06
						64	5,14
						80	6,37
						96	7,61
						112	8,84
						128	10,07
						144	11,30
						160	12,53
						176	13,76
						192	15,00
						208	16,23
						224	17,46
						240	18,69
						256	19,92
						272	21,15
						288	22,38
						304	23,61
						320	24,84
						336	26,07
						352	27,30
						368	28,53
						384	29,76
						400	31,00
						416	32,23
						432	33,46
						448	34,69
						464	35,92
						480	37,15
						496	38,38
						512	39,61
						528	40,84
						544	42,07
						560	43,30
						576	44,53
						592	45,76
						608	47,00
						624	48,23
						640	49,46
						656	50,69
						672	51,92
						688	53,15
						704	54,38
						720	55,61
						736	56,84
						752	58,07
						768	59,30
						784	60,53
						800	61,76
						816	63,00
						832	64,23
						848	65,46
						864	66,69
						880	67,92
						896	69,15
						912	70,38
						928	71,61
						944	72,84
						960	74,07
						976	75,30
						992	76,53
						1008	77,76
						1024	79,00
						1040	80,23
						1056	81,46
						1072	82,69
						1088	83,92
						1104	85,15
						1120	86,38
						1136	87,61
						1152	88,84
						1168	90,07
						1184	91,30
						1200	92,53
						1216	93,76
						1232	95,00
						1248	96,23
						1264	97,46
						1280	98,69
						1296	100,00

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/Off 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--Omni off/Mono Off TRACK RECORD/SELECT 3

Mode 4--Omni 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 (1 - 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 ffx
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	0kxx 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, 32-47112-127, erzeugen jeweils den gleichen Modulationswert. Die Controller sind im Gegensatz zum Zufallsgenerator sofort wirksam, unabhängig vom Triggerzeitpunkt.

Xpander

MIDI

User interface

MIDI ports

Controller/DAW input port

2- MF Midi Port 1

Output port to synthesizer

2- M8U XL port 1

Input port from synthesizer

2- M8U XL port 6

MIDI communication

Output MIDI channel

6

☒ Smart "all notes off"

SysEx delay (ms)

50

Default patch number

99

Synthesizer type

☐ Xpander ☒ Matrix-12

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 PRESET A : PRESET K	63 (\$3F) / 0 (\$00) 63 (\$3F) / 1 (\$01) : 63 (\$3F) / 11 (\$0B)	1~128 (\$00~\$7F) ↓ ↓
Performance	INTERNAL PRESET A PRESET B PRESET C	63 (\$3F) / 64 (\$40) 63 (\$3F) / 65 (\$41) 63 (\$3F) / 66 (\$42) 63 (\$3F) / 67 (\$43)	1~128 (\$00~\$7F) ↓ ↓

```

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"

Mouse Time Position			116. 4. 3. 0	Current Chord Display		--						
>	Type	Start	End	Length	Data 1	Data 2	Data 3	Channel	Comment			117
	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

BASS DRUM 2	SNARE DRUM 2	RIMSHOT 2	ELECTRIC TOM 1	ELECTRIC TOM 2	ELECTRIC TOM 3	ELECTRIC TOM 4	HI HAT (OPEN)	RIDE (EDGE)	CHINESE CYMBAL	TAMBOURINE	SHAKER
A	B	C	D	E	F	G	H	I	J	K	L
M	N	O	P	Q	R	S	T	U	V	W	X
BASS DRUM 1	SNARE DRUM 1	RIMSHOT 1	TOM 1	TOM 2	TOM 3	TOM 4	HI HAT (CLOSED)	RIDE (CUP)	CRASH	CLAPS	COWBELL

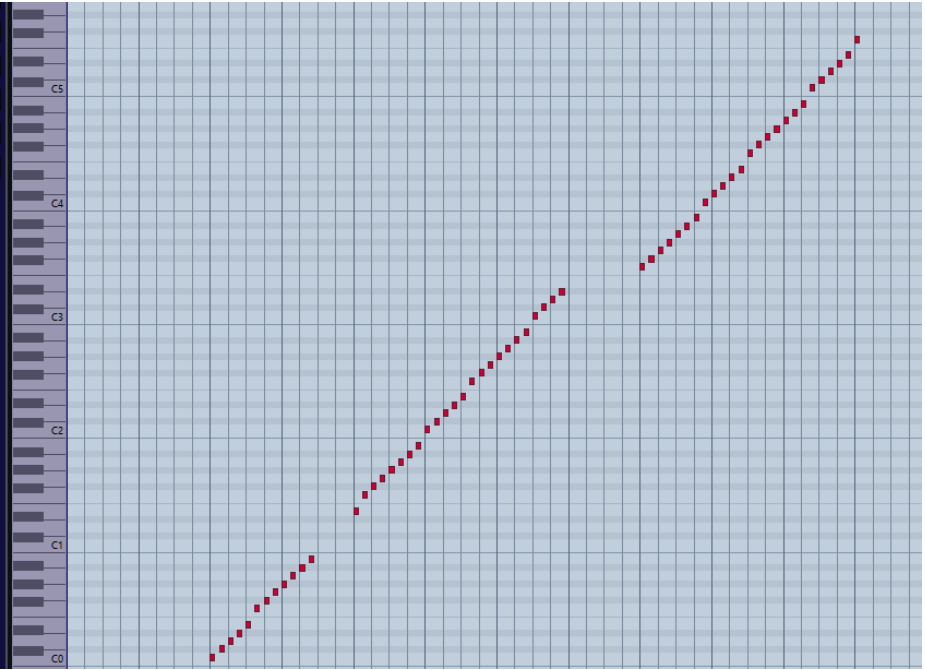
OUTPUT CHANNELS' STEREO POSITIONS

INSTRUMENT KEYS	A	B	C	D	E	F	G	H	I	J	K	L
	M	N	O	P	Q	R	S	T	U	V	W	X
OUTPUT CHANNELS	1	2	3	4	5	6	7	8	9	10	11	12
STEREO POSITIONS	8	9	9	12	10	6	4	13	3	11	5	8

- 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

MIDI

IN

1. Zuordnung der Geräteeinstellung:

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

MODE

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

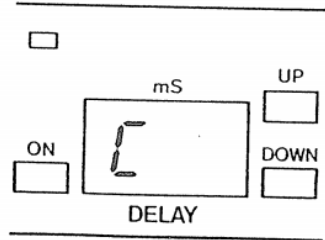
MODE

WRITE

DRÜCKEN

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 STOr 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								

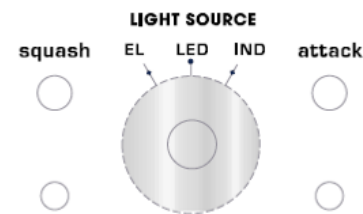
Version 3.00
Program Matrix

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

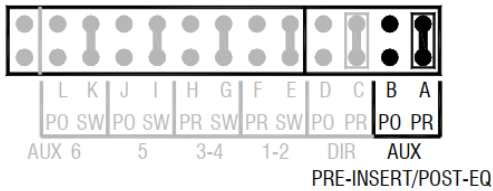
has the slowest attack time and also has a little kink in the response. By switching in the attack selector, this can be slowed down a bit more. It responds slower to higher frequency signals than the LED, thus adding some brightness to the result. It is difficult to saturate and very clean, unless intentionally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

AUDIO – ANALOG

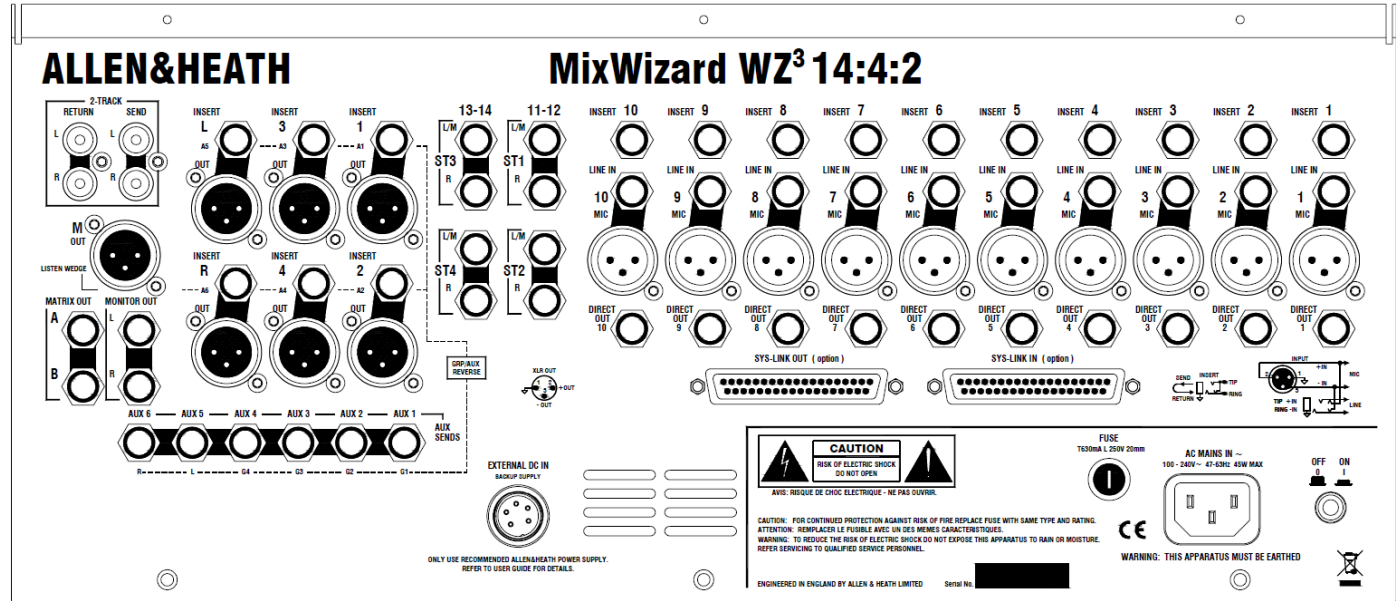
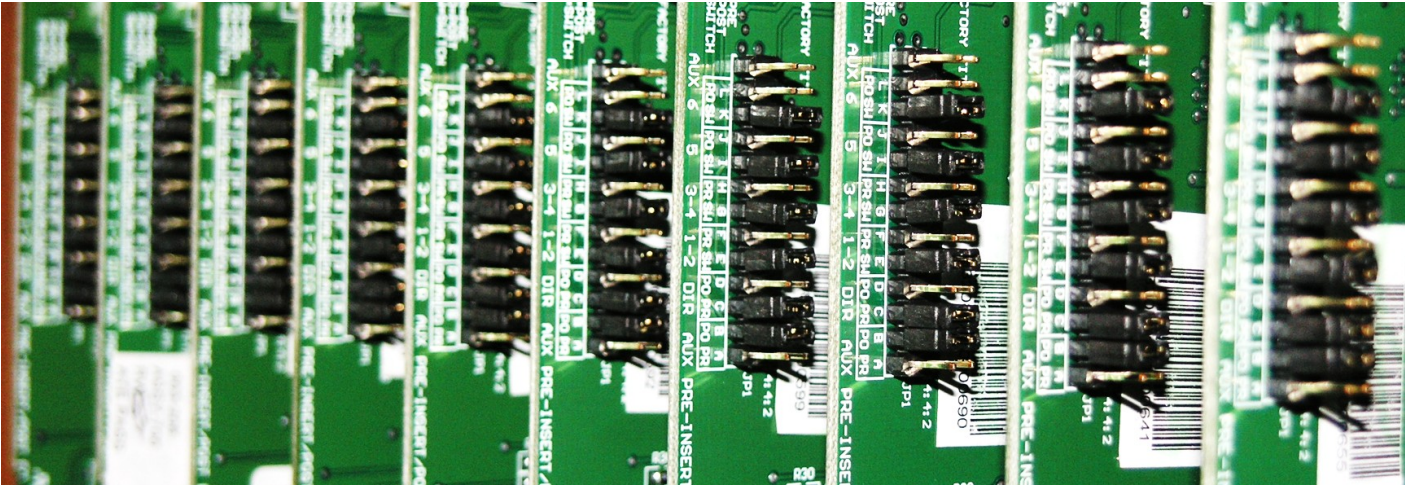
Allen&Heath Mix Wizzard 14:4:2

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

MONO CH - AUX PRE/POST EQ

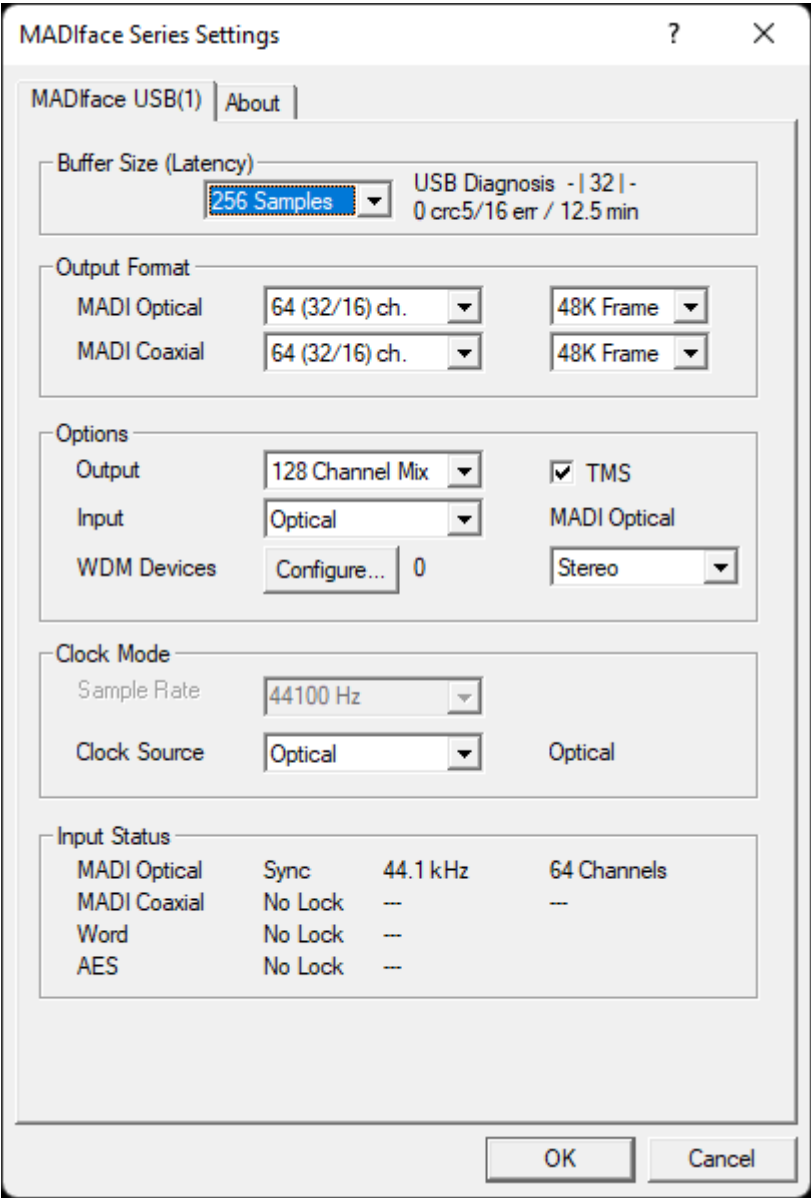


Aux pre/post insert / EQ Factory default for the mono channel pre-fade auxes is pre-insert, pre-EQ. This is popular with many users mixing monitors from FOH. It prevents the channel EQ and inserted compressors affecting the monitor mix. Move the jumper from A to B to change this to post-insert, post-EQ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

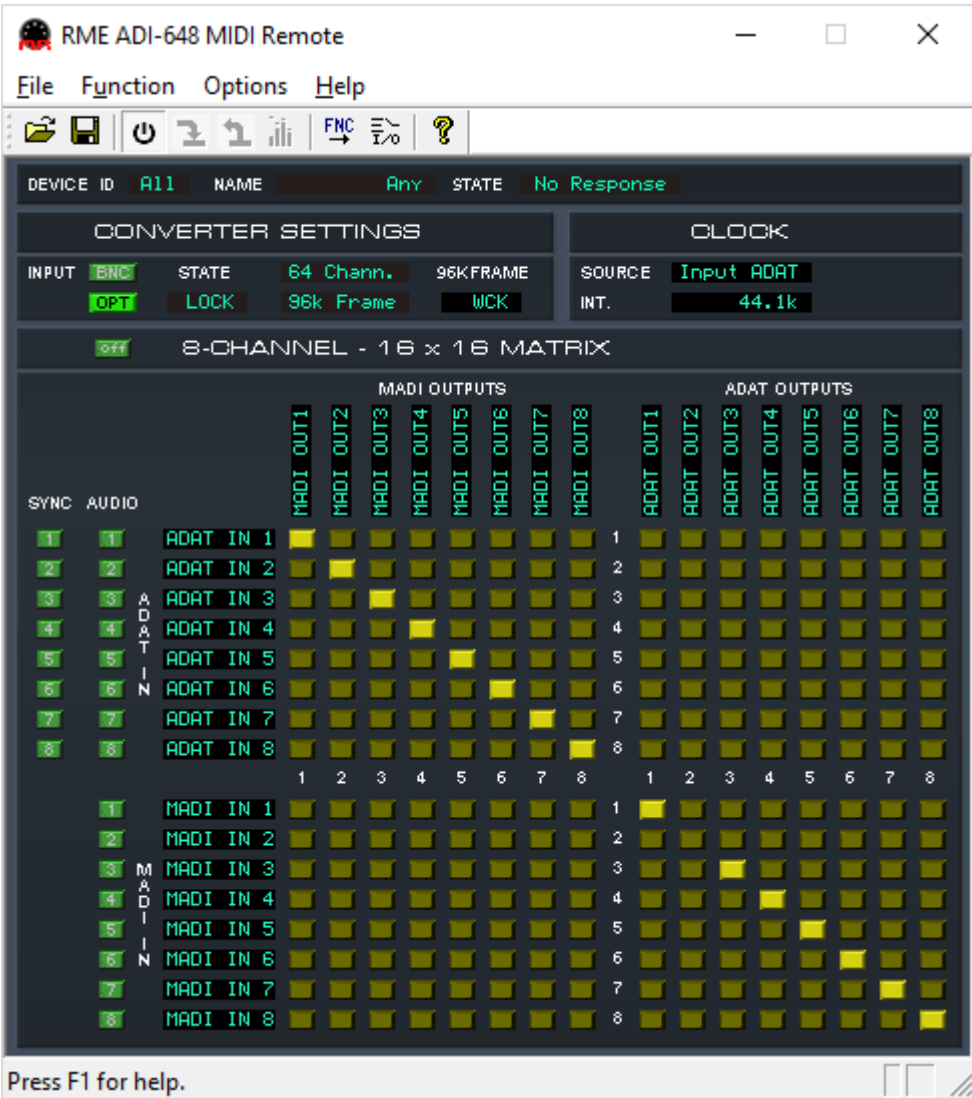


AUDIO - DIGITAL

MADIface Settings



ADI-648 Settings



In and Out

Audio Connections - Inputs				
Inputs Outputs Group/FX External FX External Instruments Control Room				
Add Bus Presets falconi22 Expand All Collapse All				
Bus Name	Speakers	Audio Device	Device Port	
▼ MASTER 1+2	Stereo	ASIO MADiface USB		
◀ Left			MADI 9 (1)	
▶ Right			MADI 10 (1)	
▼ MASTER 3+4	Stereo	ASIO MADiface USB		
◀ Left			MADI 11 (1)	
▶ Right			MADI 12 (1)	
▼ MASTER 5+6	Stereo	ASIO MADiface USB		
◀ Left			MADI 13 (1)	
▶ Right			MADI 14 (1)	
▼ MASTER 7+8	Stereo	ASIO MADiface USB		
◀ Left			MADI 15 (1)	
▶ Right			MADI 16 (1)	
▼ SLAVE 1+2	Stereo	ASIO MADiface USB		
◀ Left			MADI 33 (1)	
▶ Right			MADI 34 (1)	
▼ SLAVE 3+4	Stereo	ASIO MADiface USB		
◀ Left			MADI 35 (1)	
▶ Right			MADI 36 (1)	
▼ SLAVE 5+6	Stereo	ASIO MADiface USB		
◀ Left			MADI 37 (1)	
▶ Right			MADI 38 (1)	
▼ SLAVE 7+8	Stereo	ASIO MADiface USB		
◀ Left			MADI 39 (1)	
▶ Right			MADI 40 (1)	

Audio Connections - Outputs				
Inputs Outputs Group/FX External FX External Instruments Control Room				
Add Bus Presets falconi22 Expand All Collapse All				
Bus Name	Speakers	Audio Device	Device Port	
▼ MASTER 1+2	Stereo	ASIO MADiface USB		
◀ Left			MADI 9 (1)	
▶ Right			MADI 10 (1)	
▼ MASTER 3+4	Stereo	ASIO MADiface USB		
◀ Left			MADI 11 (1)	
▶ Right			MADI 12 (1)	
▼ MASTER 5+6	Stereo	ASIO MADiface USB		
◀ Left			MADI 13 (1)	
▶ Right			MADI 14 (1)	
▼ MASTER 7+8	Stereo	ASIO MADiface USB		
◀ Left			MADI 15 (1)	
▶ Right			MADI 16 (1)	
▼ SLAVE: 1+2	Stereo	ASIO MADiface USB		
◀ Left			MADI 33 (1)	
▶ Right			MADI 34 (1)	
▼ SLAVE 3+4	Stereo	ASIO MADiface USB		
◀ Left			MADI 35 (1)	
▶ Right			MADI 36 (1)	
▼ SLAVE 5+6	Stereo	ASIO MADiface USB		
◀ Left			MADI 37 (1)	
▶ Right			MADI 38 (1)	
▼ SLAVE 7+8	Stereo	ASIO MADiface USB		
◀ Left			MADI 39 (1)	
▶ Right			MADI 40 (1)	

Control Room
Nur so geht's!

Audio Connections - Control Room				
Inputs Outputs Group/FX External FX External Instruments Control Room				
Add Channel Presets No Preset Configuration Stereo Expand All Collapse All				
Bus Name	Speakers	Audio Device	Device Port	
▼ ☆ Cue	Stereo	Not Connected		
◀ Left			Not Connected	
▶ Right			Not Connected	
▼ □ Monitor 1	Stereo	ASIO MADiface USB		
◀ Left			MADI 39 (1)	
▶ Right			MADI 40 (1)	

Control Room - TJ8-01

CR

Meter

◻ Cue

stereo

▶ Channels

▶ Downmix Presets

▶ Monitors

◻ Main

stereo

Mix

C 1

Dim

0.00

A

Stereo

1

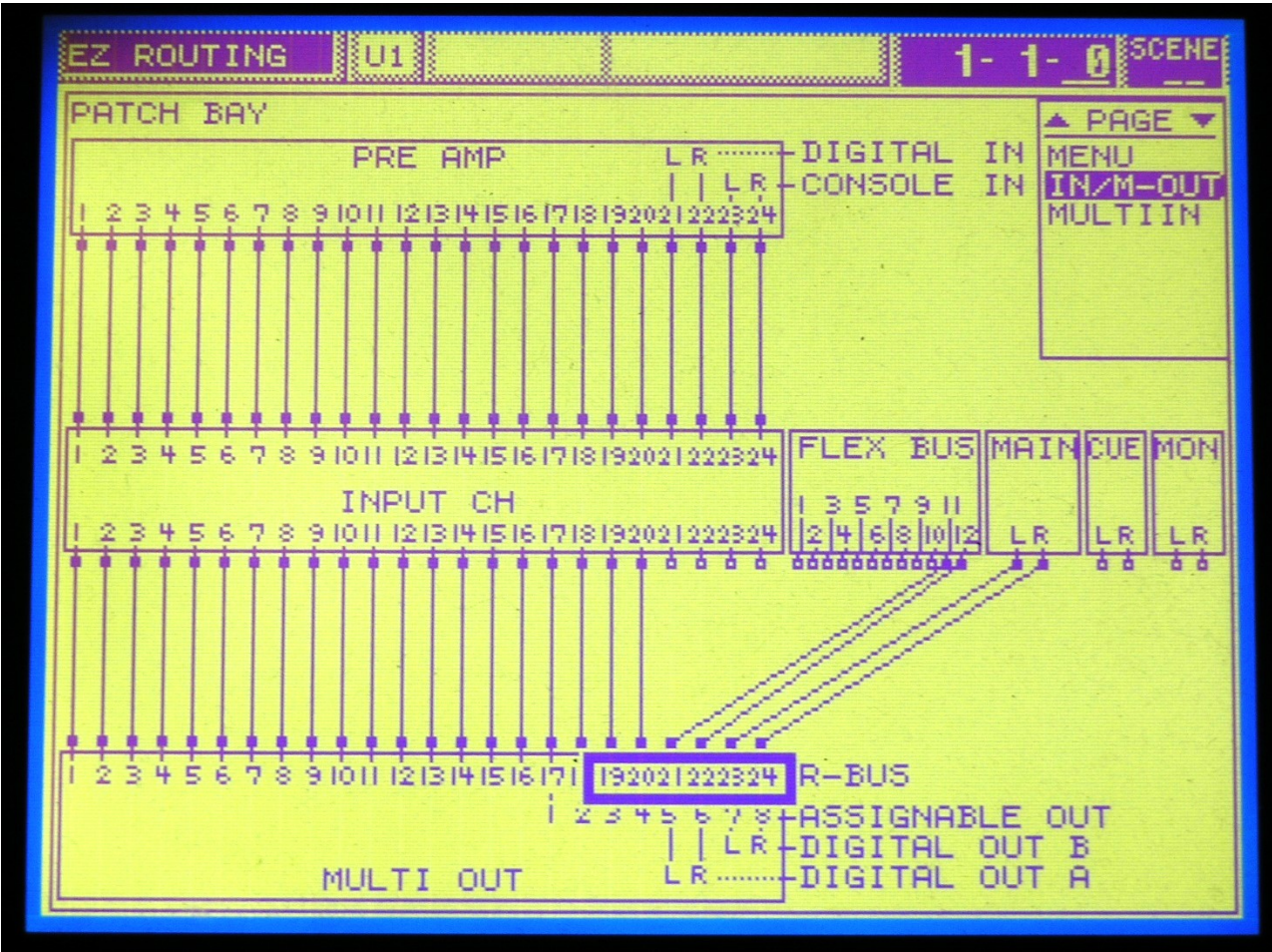
Main

Inserts

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
Return-Bus 1	Mono	Not Connected	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	Not Connected					
Return-Bus 1	Mono	Not Connected	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**

- Out5
- L Digital Out A
- Out6
- R Digital Out A
- Out7
- L Digital Out B
- Out8
- R Digital Out B
- Out9
- Out10
- Out11
- Out12

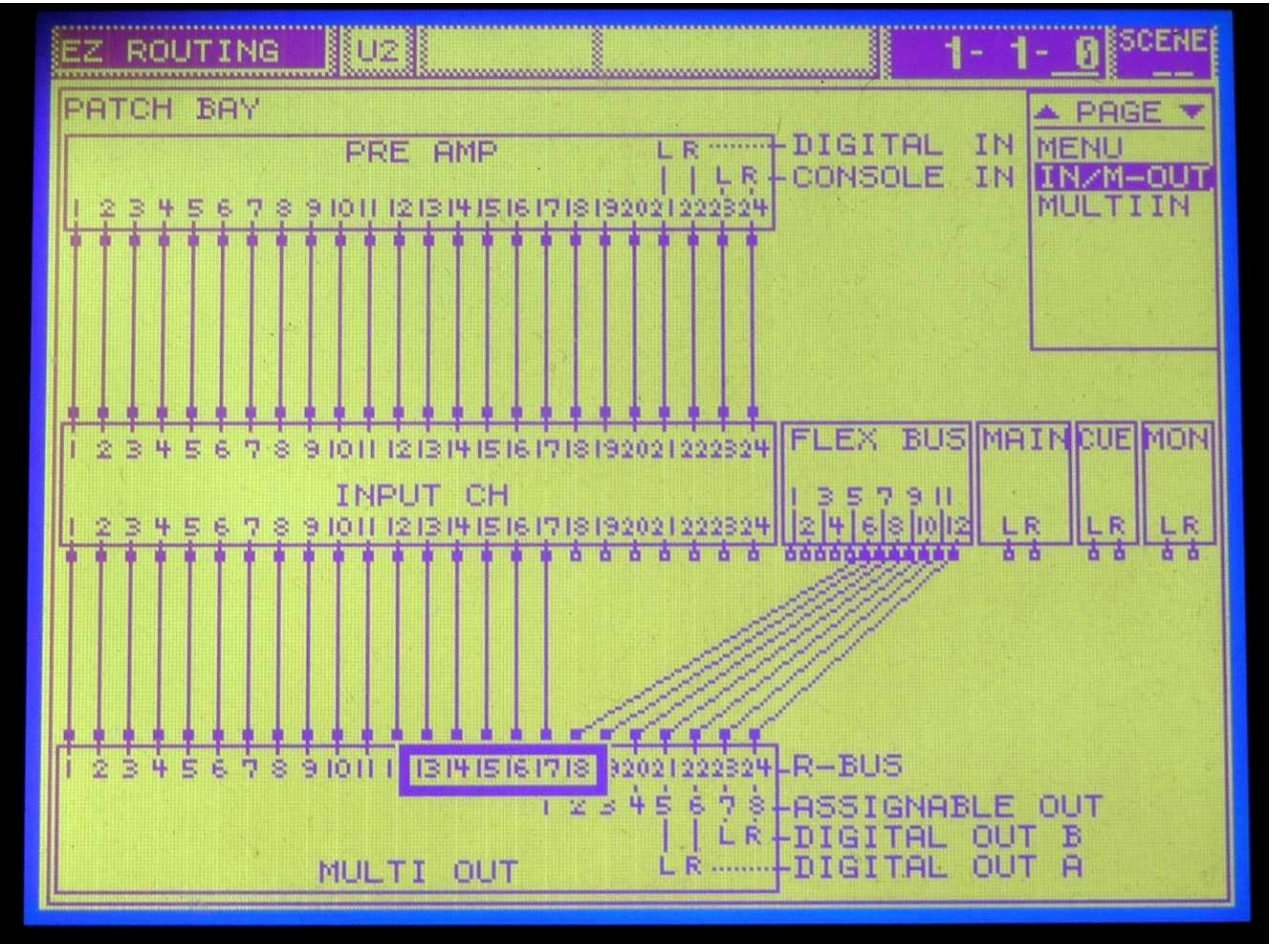
Device

DPS-V77
DPS-V77

Return

II Slave In11/12
II Slave In11/12

Roland VM7200 Patchbay **II Slave**



Assignable Outputs **II Slave**

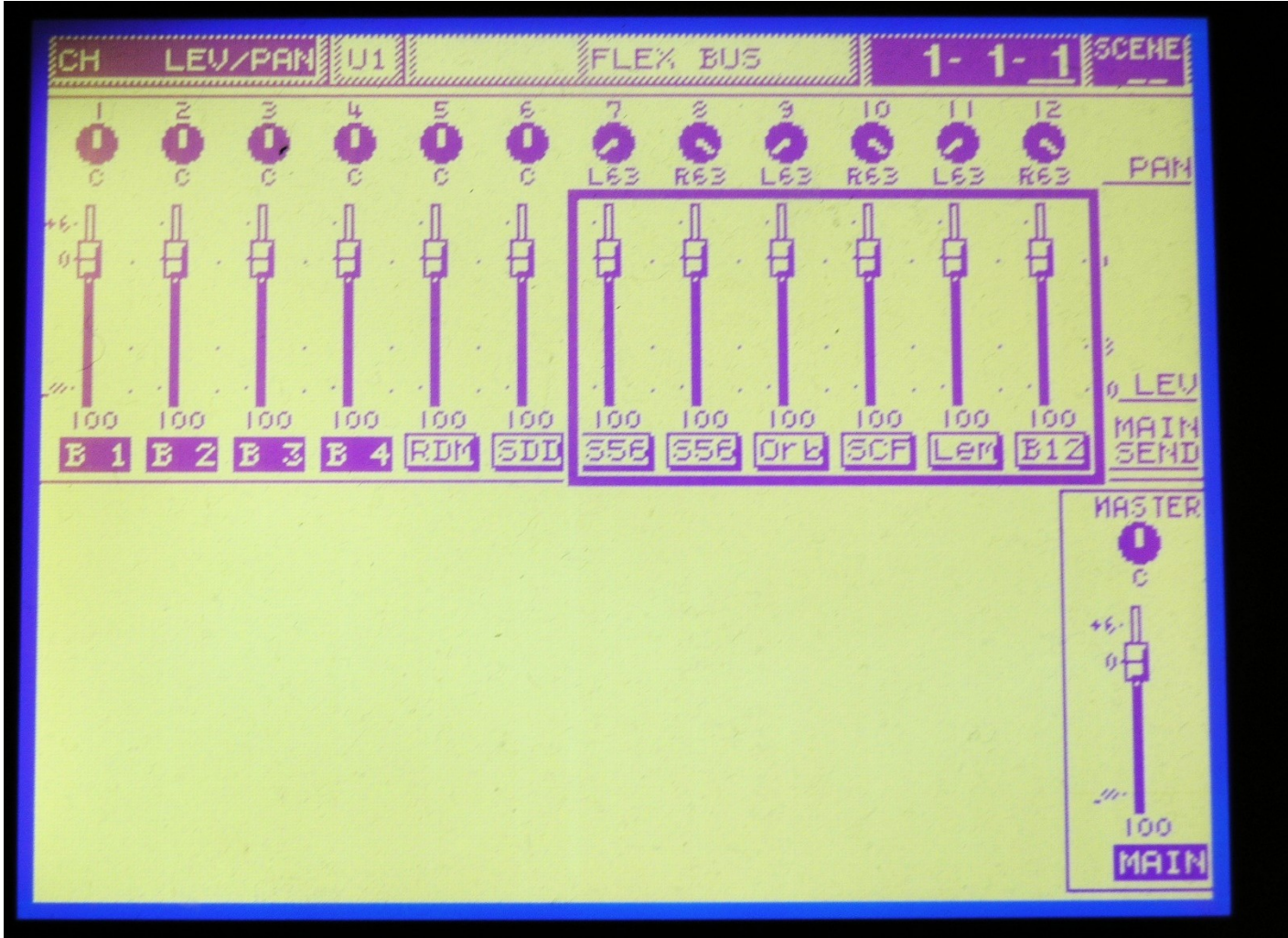
- Out5
- L Digital Out A
- Out6
- R Digital Out A
- Out7
- L Digital Out B
- Out8
- R Digital Out B
- Out9
- Out10
- Out11
- Out12

Device

610 Sidechain an FlexBus 7
610 Sidechain an FlexBus 8

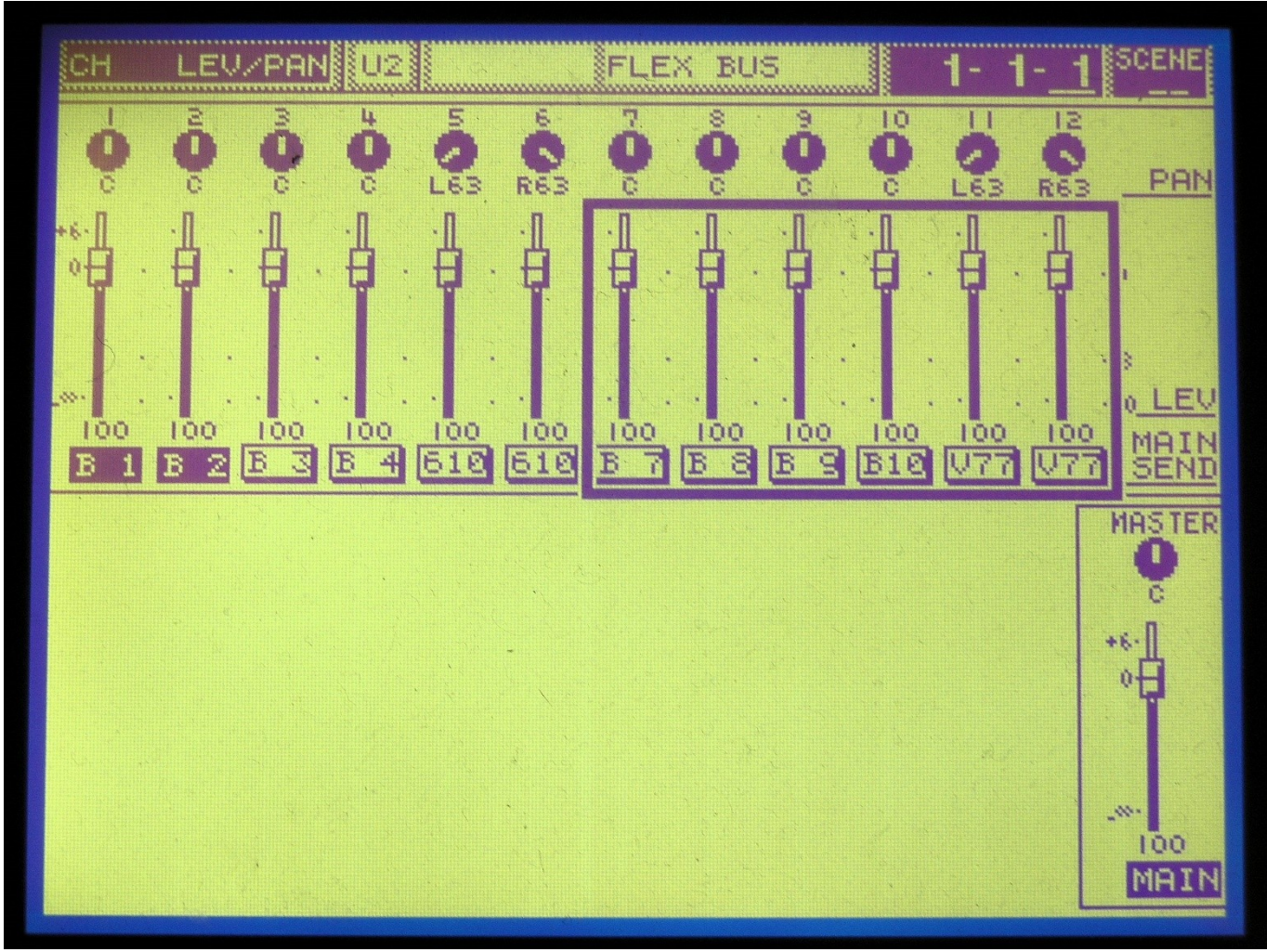
Return

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

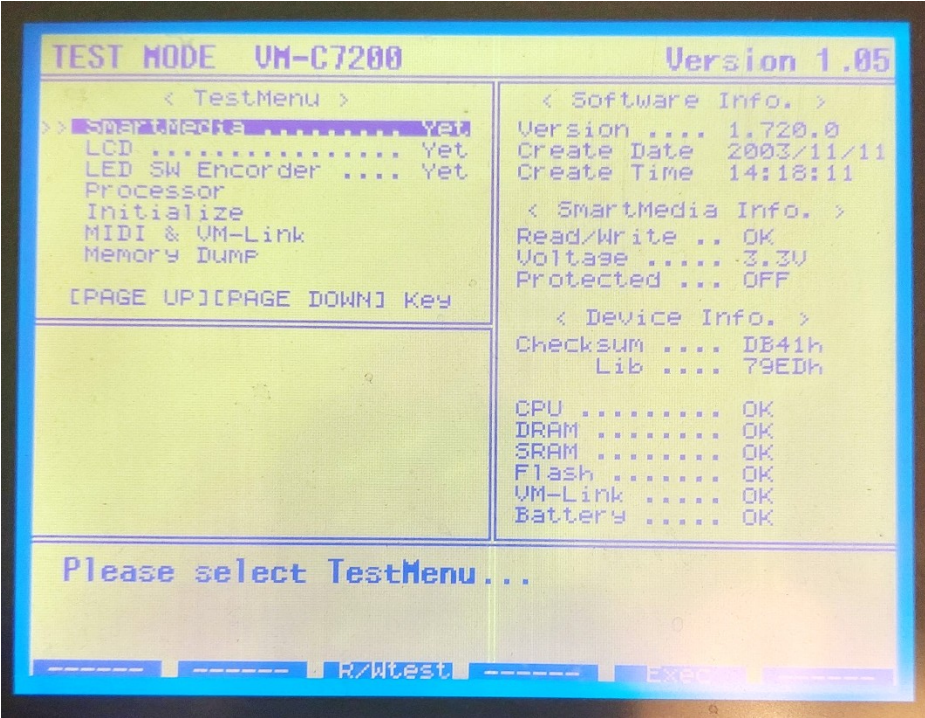
Der Slave kann **bei aktivierter Kaskadierung der Flex-Busse** auch auf die Flex-Outs der Master-Unit senden, aber nicht umgekehrt.

Test Modes, OS-version, DIF-AT Utilities

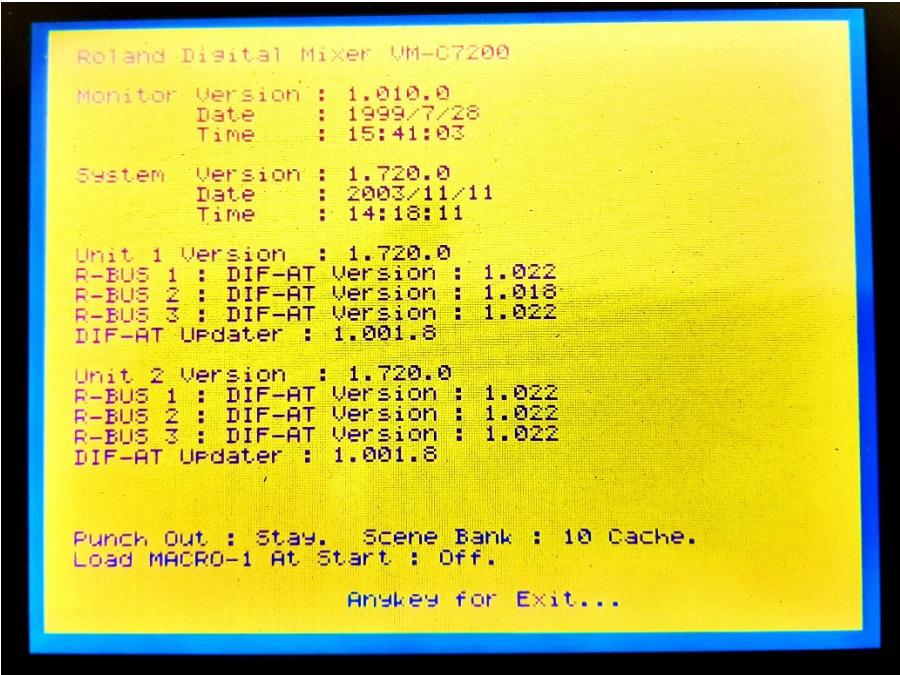
Test Mode on VM-C7200 [PAGE DOWN] + [F5]

Startup procedure and processing during initialization

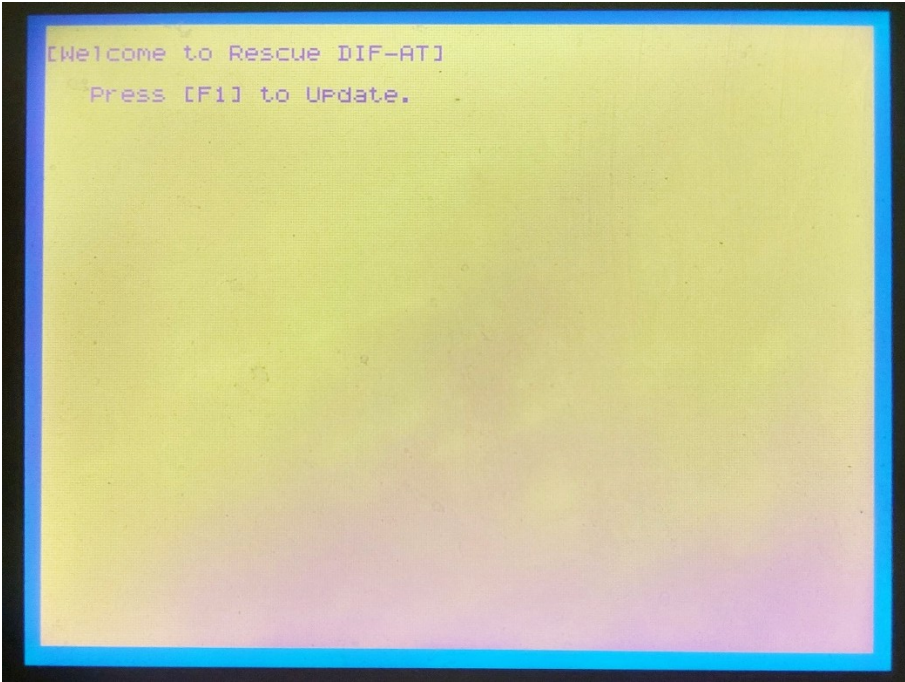
Insert a 3.3 V unprotected and formatted Smart Media into the VM-C7100/ C7200 slot, hold down the [PAGE DOWN] and [F5] buttons, and turn on the power of the VM-C7100/C7200. Test mode will start up.



OS-Version and DIF-AT OS-State [ON DISPLAY] + [MACRO 9]



DIF-AT Rescue on VM-C7200 [PROJECT] + [F1]



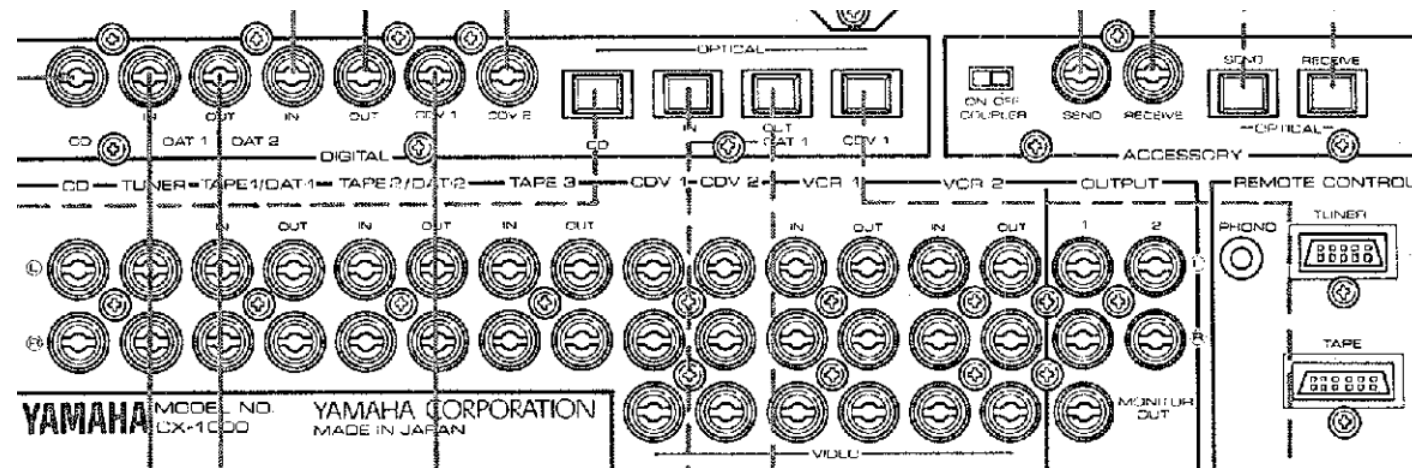
DIF-AT Update on VM-C7200 [PROJECT] + [F2]

(no pic from)

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

GAIN [dB]	INPUT-SENS. IN [DBU]	DYNAMIK FÜR 0 DBfs [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 < (CD Player) Coax Out
 CD In Analog L/R < (CD-Player) 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