

Classic Keys

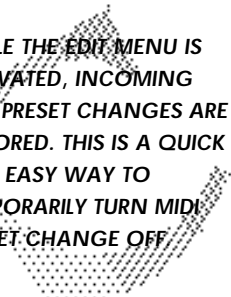
EDIT MENU





## 6

## The Edit Menu



WHILE THE EDIT MENU IS ACTIVATED, INCOMING MIDI PRESET CHANGES ARE IGNORED. THIS IS A QUICK AND EASY WAY TO TEMPORARILY TURN MIDI PRESET CHANGE OFF

The Edit menu contains functions that can be modified by the user and then saved as preset information in one of the user presets. For example, the LFO speed or other parameter can be edited, then the preset can be saved to a user location (Banks 0 and 1).

**WARNING**

Changes made in the Edit menu will be forever lost unless the preset is “saved” using the Save Preset function (page 78) before changing the preset.

**TO ENABLE THE EDIT MENU**

Press the Edit button, lighting the LED. The current screen will be the one most recently selected since powering up the machine. The cursor will appear underneath the first character of the screen heading on line one.

**TO SELECT A NEW SCREEN**

Press the Home/Enter button or press a cursor button repeatedly until the cursor is underneath the screen heading. Rotate the Data Entry Control to select the screen.

**TO MODIFY A PARAMETER**

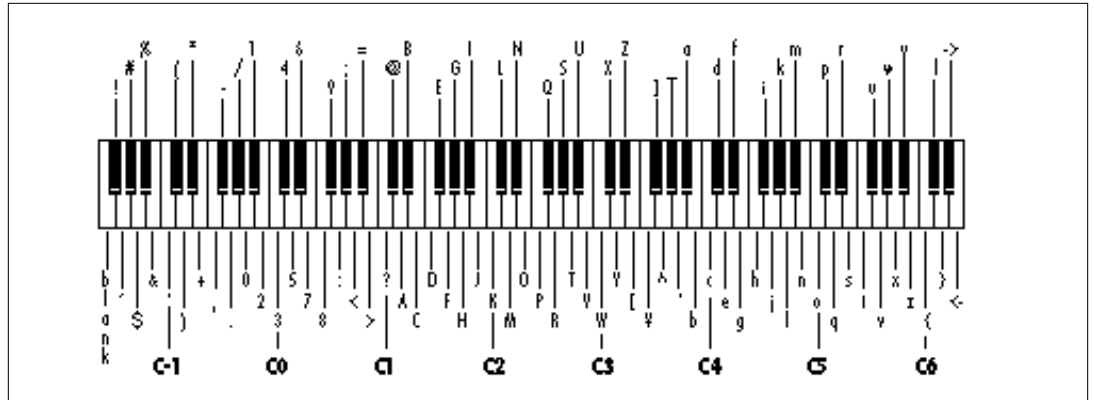
Press a cursor button repeatedly (or hold the right cursor button while turning the data entry control) until the cursor is underneath the parameter value. Rotate the data entry control to change the value.

**TO RETURN TO PRESET SELECT MODE**

Press the Edit button, turning off the LED.



## Edit Menu Functions



### PRESET NAME

Preset Name allows you to name each of the user presets with a name of up to 12 characters. Position the cursor under the character location and use the data entry control to change the character. The keyboard can also be used to select characters. The chart above shows the keyboard character assignment.

**PRESET NAME**  
000 Untitled

### PRIMARY INSTRUMENT

This function allows you to select which of the available instrument sounds (or none) will be placed on the primary layer of the current user preset.

**INSTRUMENT pri**  
I013 Flute

### SECONDARY INSTRUMENT

This function allows you to select which of the available instrument sounds (or none) will be placed on the secondary layer of the current user preset.

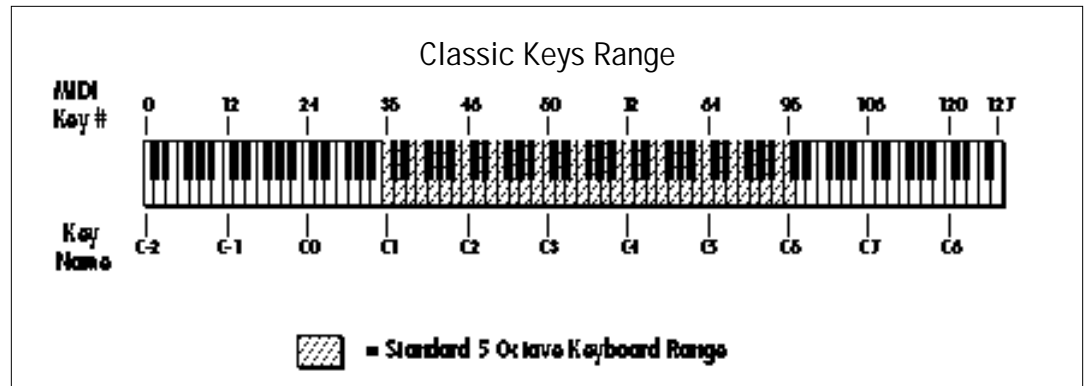
**INSTRUMENT sec**  
I023 Farfisa

### KEY RANGE

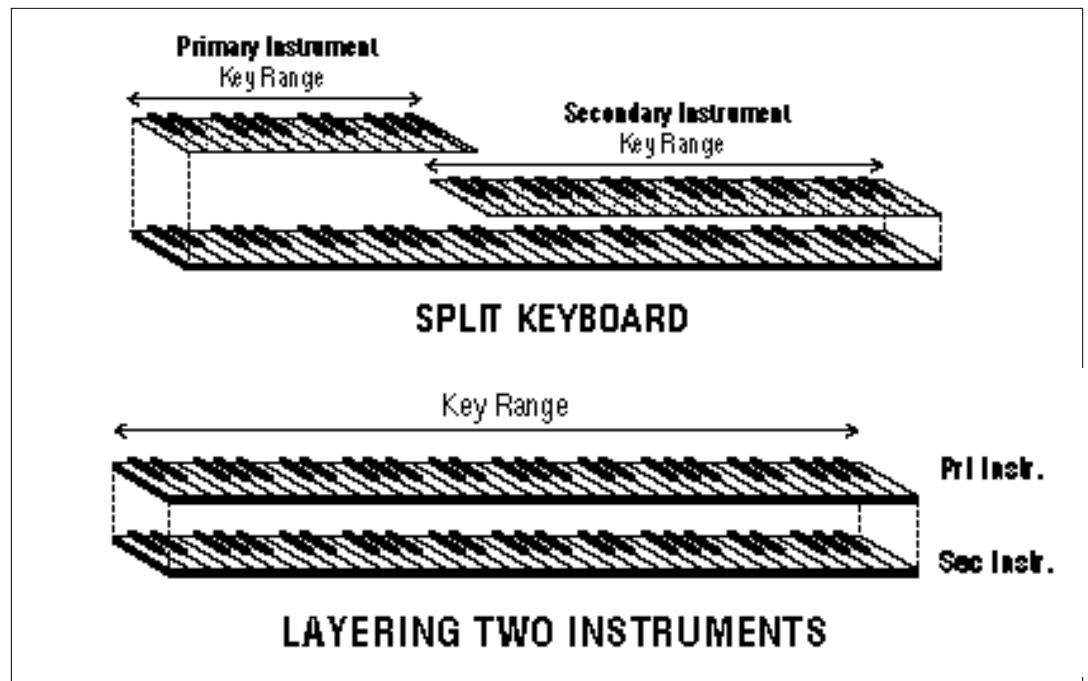
Key range sets the keyboard range of both primary and secondary instruments. This sets the keyboard range for the entire preset and will further limit the primary and secondary keyboard ranges. The key range can be set anywhere from C-2 to G8.

**KEY RANGE**  
C-2 -> G8

CHANGING THE INSTRUMENT IS A SIMPLE WAY TO CREATE A NEW SOUND WHILE RETAINING ALL THE OTHER PARAMETERS OF THE PRESET.



ENTIRE PRESETS CAN BE LINKED TO FORM SPLIT OR LAYERED PRESETS. SEE THE LINK FUNCTION AT THE END OF THIS CHAPTER.



### PRIMARY KEY RANGE

Key range sets the keyboard range of the primary instrument. This is useful for creating positional crossfades and keyboard splits between the primary and secondary layers. The key range can be set anywhere from C-2 to G8.

KEY RANGE pri  
C- 2 - > C0

### SECONDARY KEY RANGE

Key range sets the keyboard range of the secondary instrument. The key range can be set anywhere from C-2 to G8.

KEY RANGE sec  
C#0 - > G8

**VOLUME**

Volume sets the amplitude of the primary and secondary instruments. This function also allows you to compensate for the relative volume differences between instruments.

**VOLUME**  
pri : 127    sec: 64

**PAN**

Pan allows you to independently set the initial pan position of the primary and secondary instruments. A value of -7 pans the instrument hard left and a value of +7 pans the instrument hard right. This pan setting is only valid if "P," for preset pan, is selected in the main display.

**PAN**  
pri : - 7    sec: +7

**FX MIX SELECT**

This function allows you to direct a particular preset to one of the effect processors (FxA, FxB) or leave the preset Dry-no effects (Main). This routing is utilized if Mix Select for a particular MIDI channel is set to "Preset" in the Master menu. Otherwise this parameter is ignored. This function allows you to choose the effect bus in the preset rather than by MIDI channel.

**FX MIX SELECT**  
FxA

IN ORDER FOR THE FX MIX  
SELECT TO BE UTILIZED, THE  
FX MIX SELECT FOR THE MIDI  
CHANNEL (IN THE MASTER  
MENU) MUST BE SET TO  
PRESET.

**COARSE TUNING**

This function allows you to change the tuning of the primary and secondary instruments in semitone intervals. The coarse tuning range is -36 to +36 semitones. A coarse tuning setting of "00" would indicate that the instrument is tuned to concert pitch (A=440 Hz).

**TUNING coarse**  
pri : +00    sec: +00

**FINE TUNING**

This function allows you to change the tuning of the primary and secondary instruments in 1/64 semitone intervals (approx. 1.56 cents). The fine tuning range is  $\pm 1$  semitone.

**TUNING fine**  
pri : +00    sec: +00

**CHORUS**

Chorus "thickens" the sound by doubling the sound and then detuning it. Chorus can be turned On or Off for the primary and secondary instruments. When Chorus is on, a particular instrument will use twice as many channels. If Chorus is used for both primary and secondary instruments, the preset will use four channels per key which correspondingly reduces the available polyphony.

**CHORUS**  
pri : Off    sec: On

**DELAY**

Delay varies the time between the arrival of a MIDI Note On message and the onset of a note. The delay time is adjustable from 0 to 14 seconds (000-127).

**DELAY**

pri : 000    sec: 000

**SOUND START**

This function allows you to set where a sample begins playing when you hit a key. A setting of 000 plays a sound from the beginning, higher values move the sample start point toward the end of the sound.

**SOUND START**

pri : 000    sec: 000

**SOLO MODE**

Solo mode provides the playing action of a monophonic instrument with single triggering and last-note priority. This mode does not allow you to play a chord. Solo mode will not retrigger the envelope generators if a new note is played while another is being held. This allows a legato playing technique to be used. Solo mode also provides more realistic effects when working with guitar and wind controllers.

**SOLO MODE**

pri : Off    sec: 0n

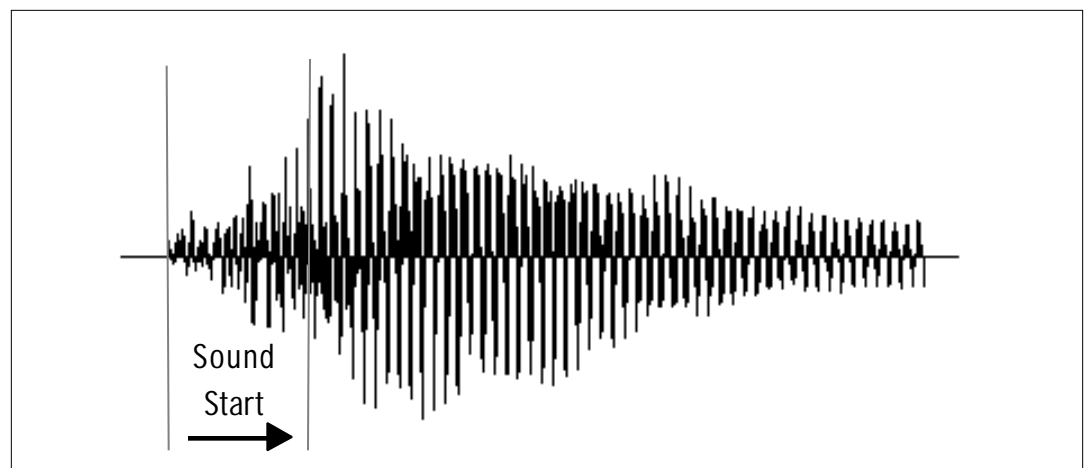
**REVERSE SOUND**

When reverse sound is turned On, the instrument will be played backwards. When an instrument is reversed, any loops in the sound will be ignored, which means that the sound will not sustain indefinitely.

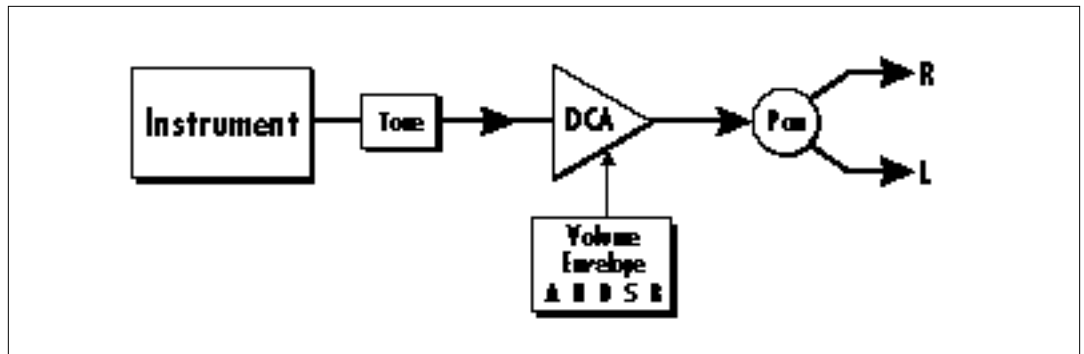
**REVERSE SOUND**

pri : Off    sec: 0n

THE SOUND START  
PARAMETER CAN BE USEFUL  
TO REMOVE THE GRADUAL  
ATTACK OF A REVERSED  
SOUND. SEE THE STEP-BY-  
STEP CHAPTER FOR AN  
APPLICATION USING  
SOUND START.



The Sound Start parameter allows you to cut off the beginning of the sound. Higher values move the start point toward the end of the sound.



The Alternate Volume Envelope dynamically controls the final output and can completely change the character of a sound.

#### ALTERNATE ENVELOPE ON/OFF

Each instrument has its own factory preset AHDSR volume envelope which is used if this parameter is set to Off. Turn Alternate Volume Envelope On to use the user-programmable alternate envelope instead.

##### ALT ENVELOPE

pri : Off sec: On

TO ENABLE THE CROSSFADE OR CROSS-SWITCH FUNCTIONS, YOU MUST ASSIGN CROSSFADE TO A MODULATION SOURCE IN EITHER THE REALTIME OR KEY/VELOCITY MODULATION SCREENS.

#### PRIMARY & SECONDARY ALTERNATE ENVELOPE PARAMETERS

These functions allow you to adjust the alternate volume envelope parameters for the primary and secondary instruments. The parameters are Attack time, Hold time, Decay time, Sustain level, Release time, and are adjustable from 00 to 99.

P: A H D S R  
00 00 00 99 16

S: A H D S R  
00 00 00 99 16

#### CROSSFADE MODE

This function determines which of the following crossfade modes will be selected: Off, Crossfade, or Cross-Switch.

##### Off

When "Off" is selected, none of the crossfade parameters will have any effect.

##### Crossfade

When Crossfade mode is selected, a control input is used to fade between the primary and secondary. Any modulation source may be used as a control input (velocity, LFO, etc.).

##### Cross-switch

When Cross-switch mode is selected, the switched layer is selected if the input crosses a certain threshold or if a footswitch controlling cross-switch is activated. The switch occurs only at the start of the note; no further switching takes place while the key is held down.

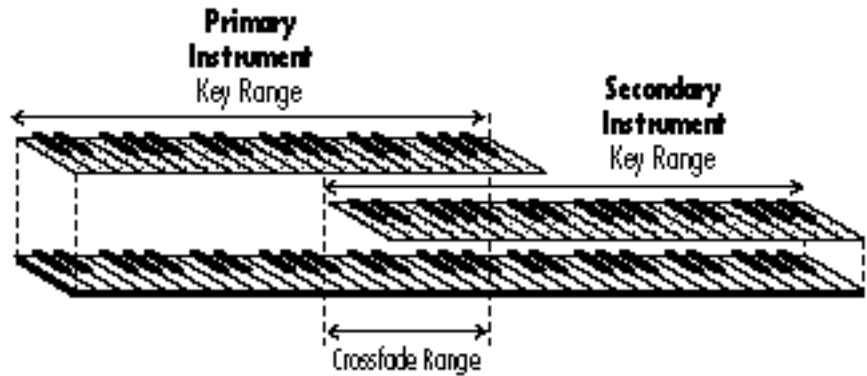
If key position or velocity is routed to cross-switch, the threshold is the switch point. Realtime controllers do not have any effect when routed to cross-switch. For more information, see Cross-Switch Point on page 72.

##### XFADE MODE

Off



TO USE THE KEYBOARD FOR CROSSFADE, SET THE CROSSFADE BALANCE TO 64 AND THE KEY CENTER TO THE SPLIT POINT.



By overlapping the primary and secondary instruments, you can crossfade or cross-switch between the layers.

SEE ALSO CROSS-SWITCH POINT ON THE FOLLOWING PAGE.

The crossfade and cross-switch functions **MUST** be connected to a controller in either the Key/Velocity or Realtime Modulation screens. (Otherwise, what is controlling the crossfade?)

#### CROSSFADE DIRECTION

This function determines the polarity of the crossfade or cross-switch. The direction is either primary → secondary, or secondary → primary.

**XFADE DIRECTION**  
Pri → Sec

#### CROSSFADE AMOUNT

The crossfade amount parameter determines the range over which crossfading will occur. Crossfade amount is variable from 000 to 255. The larger the value, the more modulation will be required to effect a complete crossfade.

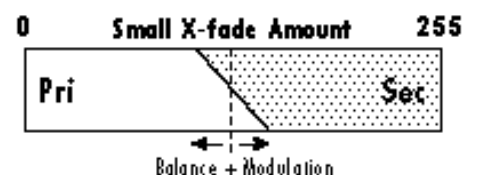
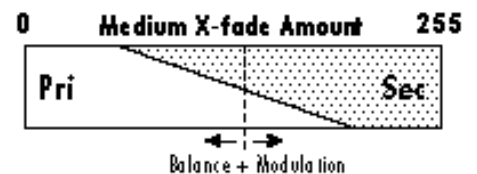
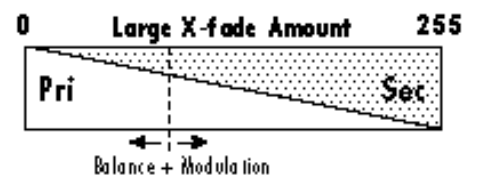
**XFADE AMOUNT**  
128

A CROSSFADE BALANCE SETTING OF 000 WOULD BE APPROPRIATE WITH A SOURCE SUCH AS A MODULATION WHEEL OR FOOTPEDAL, EITHER OF WHICH CAN ONLY CHANGE THE VALUE IN A POSITIVE DIRECTION.

#### CROSSFADE BALANCE

The crossfade balance parameter determines the initial balance between the primary and secondary layers. Any modulation is subsequently added to this value. Crossfade balance is variable between 000 and 127.

**XFADE BALANCE**  
064



TO ENABLE THE CROSS-SWITCH FUNCTION, YOU MUST ASSIGN CROSSFADE TO A MODULATION SOURCE IN THE REALTIME OR KEY/VELOCITY SCREENS.

### CROSS-SWITCH POINT

The cross-switch point parameter determines the point at which cross-switching will occur when key position or velocity is controlling cross-switch.



### LFO Rate

Varies the LFO speed from 0.052 Hz to 25 Hz (000-127).

### LFO Delay

Sets the amount of time between hitting a key and the onset of modulation. This can be used to simulate an effect often used by acoustic instrument players, where the vibrato is brought in only after the initial note pitch has been established. The delay range is variable from 0 to 13 seconds (000-127).

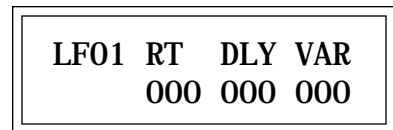
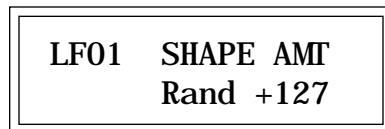
### LFO Variation

Sets the amount of random variation of an LFO each time a key is pressed. This function is useful for ensemble effects, where each note played has a slightly different modulation rate. The higher the number, the greater the note to note variation in LFO rate. LFO variation is variable from 000-127.

FOR MORE INFORMATION ON THE LFOS, SEE THE PRESET PROGRAMMING CHAPTER OF THIS MANUAL.

### LFO 1 - SHAPE AND AMOUNT

This screen controls the waveshape and amount of Low Frequency Oscillator 1. The LFO can be used to produce vibrato (when routed to pitch), or tremolo (when routed to volume). The five LFO waveshapes are: Triangle, Sine, Square, Sawtooth, and Random. The amount can be varied from -128 to +127. Negative values will produce inverted waveshapes.



### LFO 1 - RATE, DELAY AND VARIATION

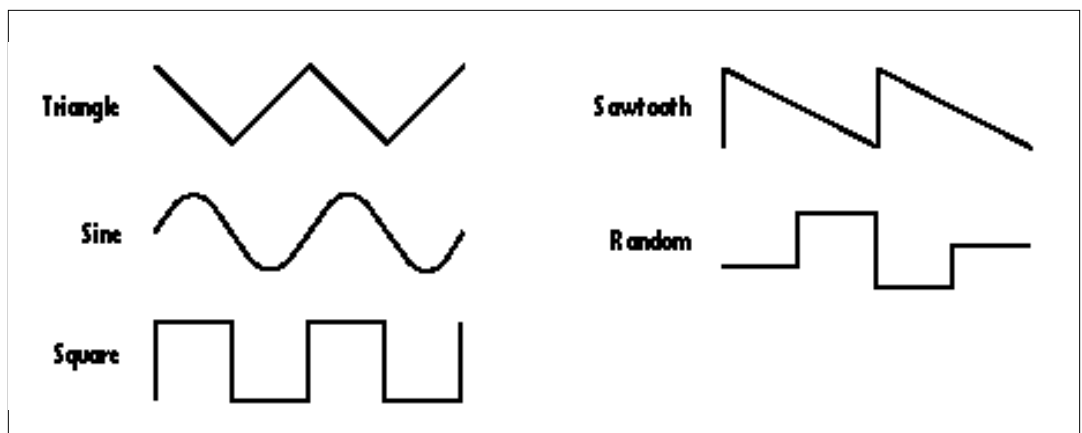
This screen controls the rate, delay and variation of LFO 1.

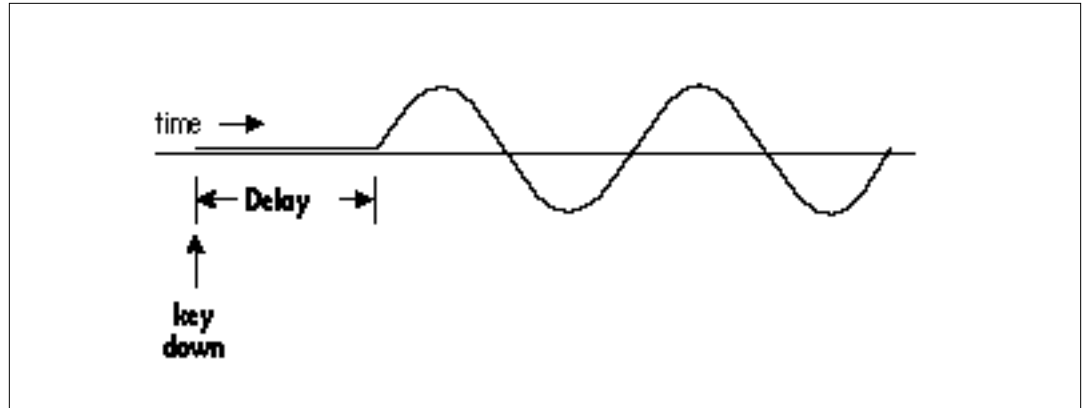
### LFO 2 - SHAPE AND AMOUNT

LFO 2 is functionally identical to LFO 1.

### LFO 2 - RATE, DELAY AND VARIATION

LFO 2 is functionally identical to LFO 1.





Delayed LFO - The LFO wave begins after the specified delay time has elapsed.

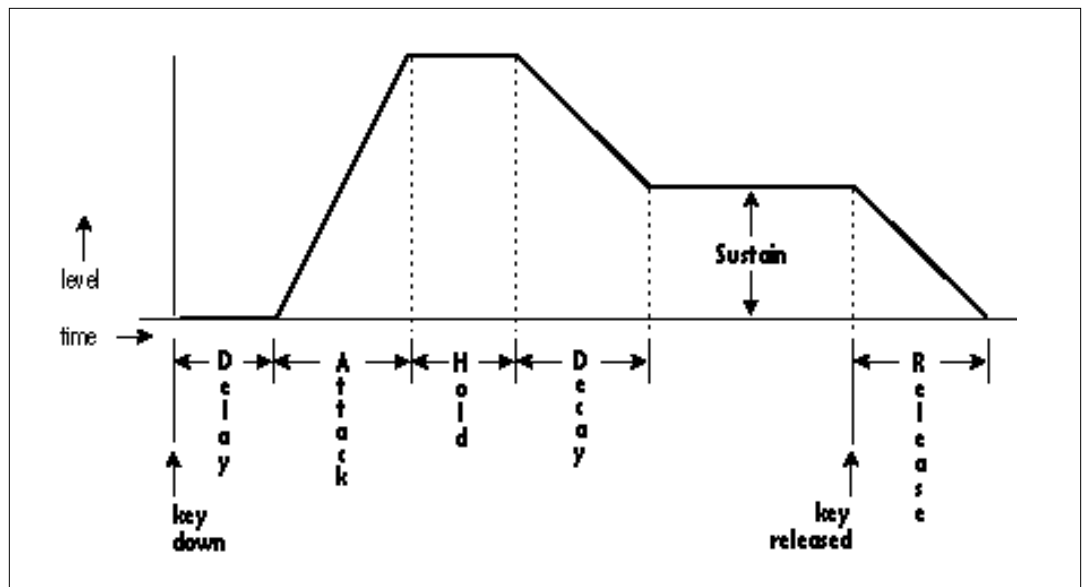
FOR MORE INFORMATION  
ON THE ENVELOPES, SEE  
THE PRESET PROGRAMMING  
CHAPTER OF THIS MANUAL

### AUXILIARY ENVELOPE

This is a supplementary, utility envelope that can be routed to any realtime control destination. The auxiliary envelope parameters are: Envelope Amount, Delay, Attack Time, Hold Time, Decay Time, Sustain Level, and Release Time. The delay time is variable from 0 to 13 seconds (000-127). The envelope amount is variable from -128 to +127. Negative values will produce inverted envelopes.

AUX	ENV	AMT	DLY
		+127	000

A:	A	H	D	S	R
	00	00	00	99	20

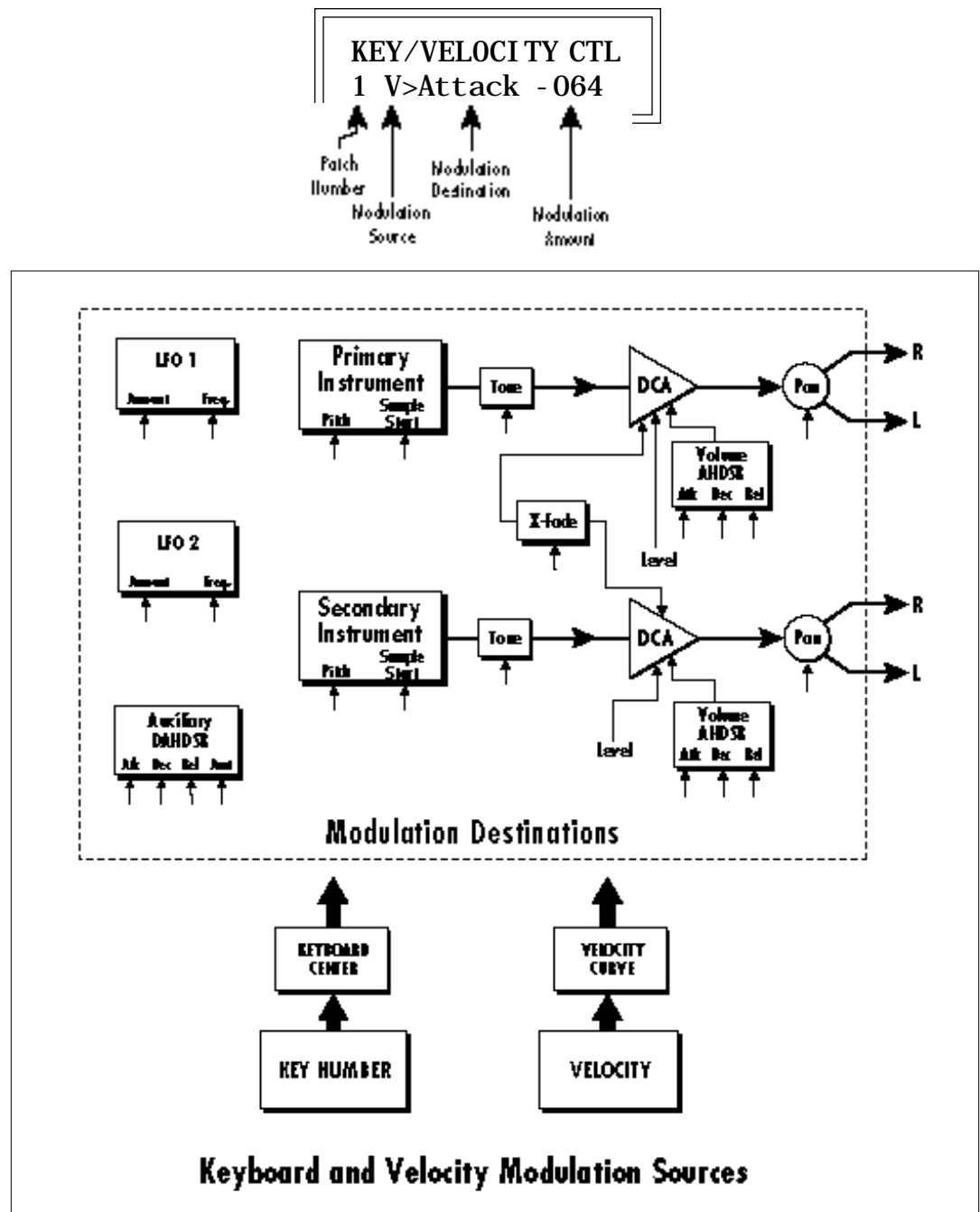


The six stages of the Auxiliary Envelope Generator.

THE TONE FILTER IS A SIMPLE LOW-PASS TONE CONTROL WHICH CAN BE USED TO DARKEN THE TONE OF AN INSTRUMENT.

These functions allow you to route keyboard and velocity information to any of the modulation destinations on Classic Keys. Up to 6 simultaneous paths or “patches” may be programmed. For each modulation patch, there is a source (keyboard or velocity), and a correspond-

ing amount parameter which is variable from -128 to +127. Place the cursor under the appropriate parameter and change the patch number, modulation source, modulation destination, or the amount using the data entry control. If a parameter is not labeled either primary or secondary, it will affect both.



**MODULATION SOURCES:**

PITCH WHEEL,  
MIDI CONTROL A,  
MIDI CONTROL B,  
MIDI CONTROL C,  
MIDI CONTROL D,  
MONO PRESSURE,  
POLYPHONIC PRESSURE,  
LFO 1, LFO 2,  
AUXILIARY ENVELOPE

**DESTINATIONS:**

PITCH, PRIMARY PITCH,  
SECONDARY PITCH,  
VOLUME, PRIMARY VOLUME,  
SECONDARY VOLUME,  
ATTACK, PRIMARY ATTACK,  
SECONDARY ATTACK,  
DECAY, PRIMARY DECAY,  
SECONDARY DECAY,  
RELEASE, PRIMARY RELEASE,  
SECONDARY RELEASE,  
CROSSFADE,  
LFO 1 AMOUNT,  
LFO 1 RATE,  
LFO 2 AMOUNT,  
LFO 2 RATE,  
AUX. ENVELOPE AMOUNT,  
AUX. ENVELOPE ATTACK,  
AUX. ENVELOPE DECAY,  
AUX. ENVELOPE RELEASE

WHEN MODULATING  
ENVELOPE ATTACK,  
DECAY OR RELEASE  
TIMES:

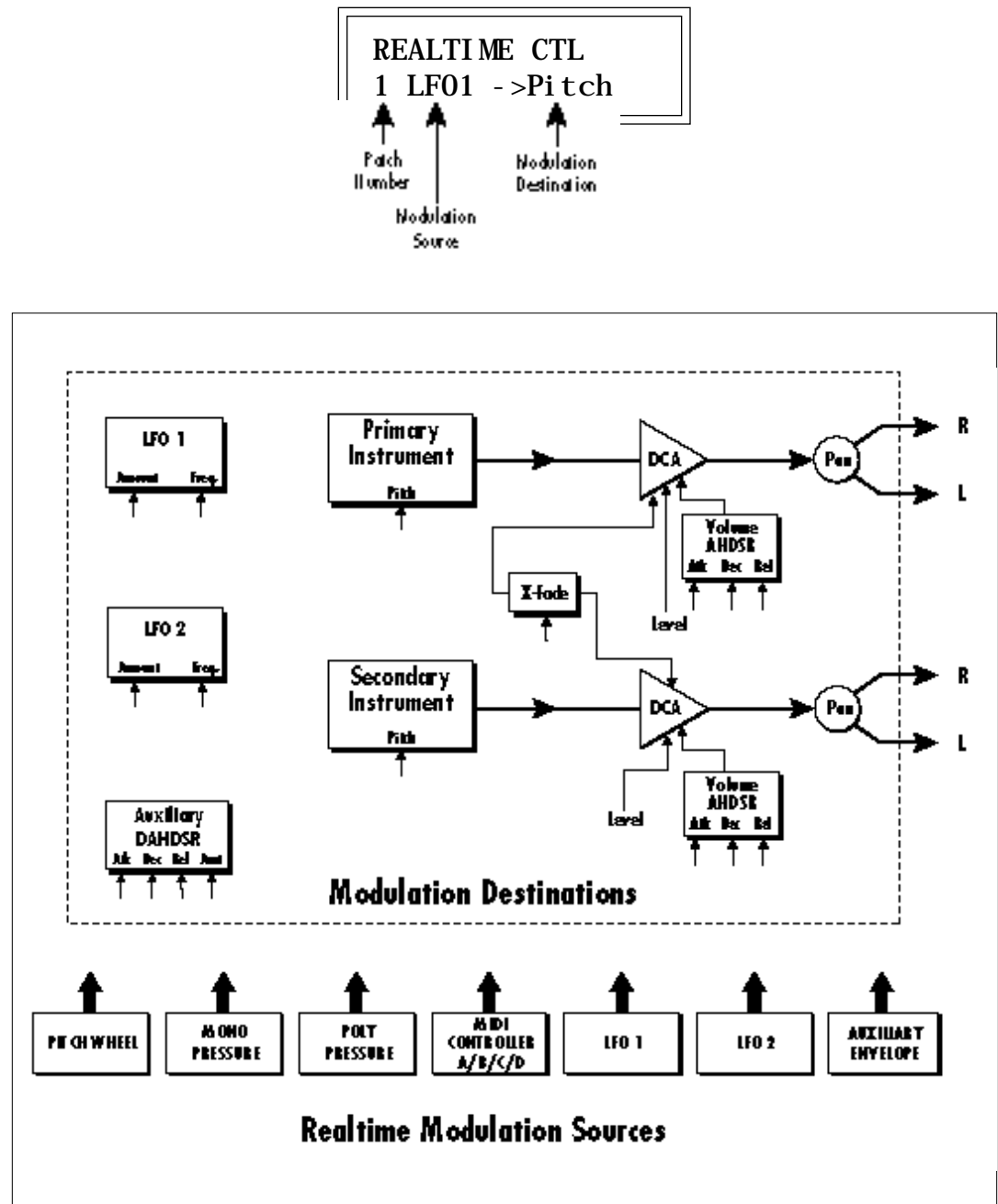
POSITIVE AMOUNTS OF  
MODULATION INCREASE  
THE TIME:

NEGATIVE AMOUNTS OF  
MODULATION DECREASE  
THE TIME.

**REALTIME MODULATION CONTROL**

These functions allow you to route realtime controllers to any of the modulation destinations on Classic Keys except Tone, Sample Start, and Pan. Up to 8 simultaneous patches may be programmed. For each modulation patch, there is a source and a destination

parameter. Place the cursor under the appropriate parameter and change the patch number, modulation source or modulation destination using the data entry control. If a parameter is not labeled either primary or secondary, it will affect both.



**FOOTSWITCH CONTROL**

This function allows you route the 3 footswitch controllers to any of the footswitch destinations. The footswitches can be routed to switch: Sustain (pri/sec/both), Alternate Volume Envelope (pri/sec/both), Alternate Volume Release (pri/sec/both), or Cross-switch between the primary and secondary instruments.

**FOOTSWITCH CTL**  
1 -> Sustain

**PITCH BEND RANGE**

This function allows you to specify the pitch wheel range for the current preset or it can be set to be controlled globally (set in the Master menu). Pitch bend range is only applied when the pitch wheel is used to control pitch.

**PITCH BEND RANGE**  
+/- 12 semitones

**MIDI CONTROLLER AMOUNT**

This function allows you to specify an amount parameter (variable from -128 to +127) for each of the MIDI controllers.

**CONTROLLER AMT**  
A: +127    B: -090

**CONTROLLER AMT**  
C: +127    D: -090

**PRESSURE AMOUNT**

This function allows you to specify an amount parameter for mono or poly keyboard pressure data (aftertouch). The pressure amount is variable from -128 to +127.

**PRESSURE AMOUNT**  
+127

**VELOCITY CURVE**

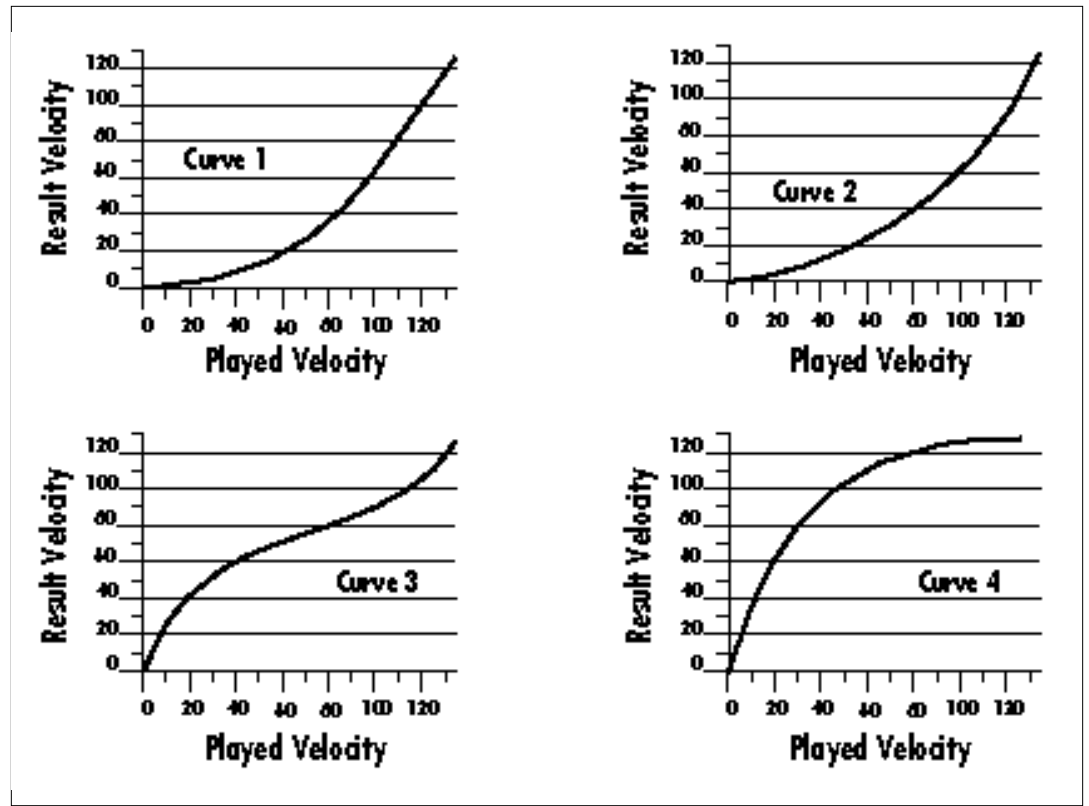
Incoming velocity data can be modified by a velocity curve in order to provide different types of dynamics in response to your playing or better adapt to the MIDI controller. This function allows you to select one of the four velocity curves or leave the velocity data unaltered (Off). In addition, the velocity curve can be set to Global, which means that the global velocity curve (programmed in the Master menu) is used.

**VELOCITY CURVE**  
Global

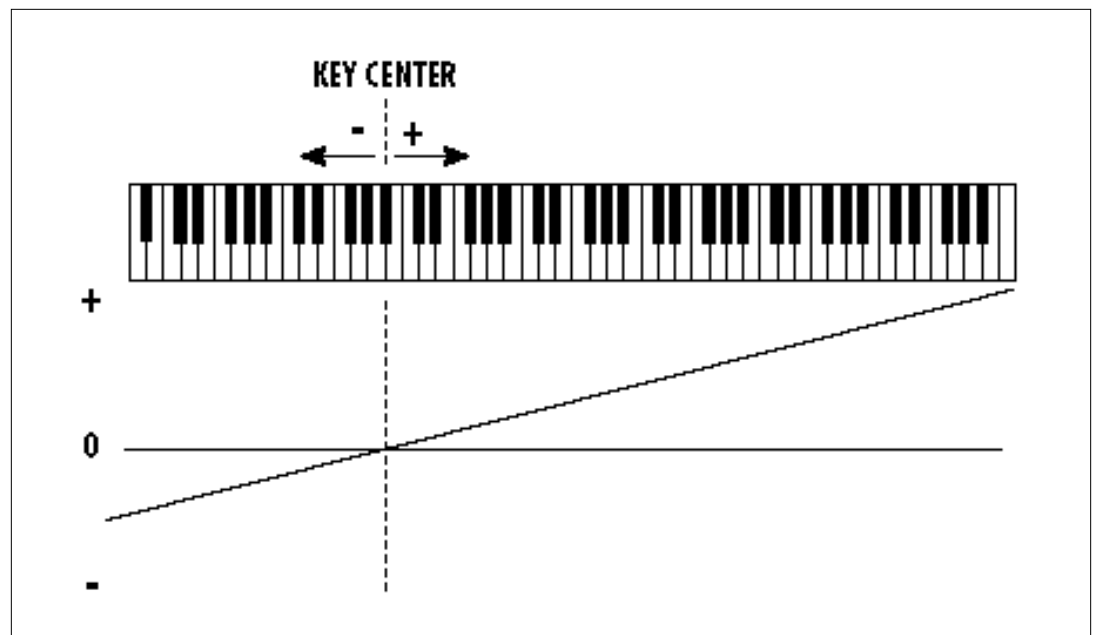
**KEYBOARD CENTER**

The Keyboard Center parameter establishes a reference point for keyboard modulation. Keys above this point will have a positive value and keys below it will be negative. The keyboard center can be set to any key within the range C-2 to G8.

**KEYBOARD CENTER**  
C#3



Choose the velocity curve that works best for your playing style and your MIDI controller.



Above the Keyboard Center point, key values will be positive; below the Keyboard Center, key values will be negative.

**KEYBOARD TUNING**

In addition to the standard equally divided octave tuning, Classic Keys contains four other types of scale tuning and one user-definable tuning. This function selects which tuning will be used in the current preset. The available tunings are:

Equal tuning  
12-tone equal temperament  
(Standard Western tuning)

Just C tuning  
Just intonation  
(Based on small interval ratios; sweet and pure; non-beating intervals)

Vallotti tuning  
Vallotti & Young non-equal temperament  
(Similar to 12 tone equal temperament; for a given scale, each key has a different character)

19-Tone tuning  
19-tone equal temperament  
(19 notes per octave; difficult to play but works well with a sequencer)

Gamelan tuning  
Javanese tuning: 5-tone Slendro and 7-tone Pelog  
(Pelog-white keys; Slendro-black keys  
Exotic tunings of Gamelan flavor)

User tuning  
Defined in the Master menu.

**KEYBOARD TUNING**  
Equal

**PRESET LINKS**

Presets may be linked to other presets in order to create layering or keyboard splits. The current preset can be linked with up to three other presets. Each linked preset can be assigned to a specific range in order to easily create keyboard splits. The modulation parameters specified in each preset remain in effect for each preset in the link.

**LINK 1 C- 2- >F#4**  
000<sup>0</sup> Preset Name

**LINK 2 C#1- >F#4**  
127<sup>3</sup> Preset Name

**LINK 3**  
Off

**SAVE PRESET**

Changes made to a preset in the Edit menu are not made permanent until the preset is Saved. To save a preset, move the cursor to the bottom line and select the location for the new preset with the data entry control. The Enter LED will be flashing. Pressing the Enter switch will confirm the operation. Any user preset (Banks 0 and 1) may be selected using the data entry control. Writing to a user preset erases the existing preset in that location. Make sure that the destination preset does not contain information that you want to keep.

**SAVE PRESET to**  
064<sup>0</sup> Preset Name