TECHNOX

OWNER'S MANUAL

Hiermit wird bescheinigt, daß der/ die/ das

Quasimidi TECHNOX

Gerät, Typ, Bezeichnung

in Übereinstimmung mit den Bestimmungen der
Amtsbl. 1046/ 1984
Amtsblattverfügung

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Quasimidi Musikelektronik GmbH
Name des Herstellers/ Importeurs

IMPORTANT !

„Instructions pertaining to a risk of fire, electric shock, or injury to persons“

Warning-When using electric products, basic precautions should always followed, including the following:

1.) Read the instructions before using the product.
2.) To reduce the risk of injury, close supervision is necessary when a product is used near children.
3.) Do not use this product near water - for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
4.) This product should be used only with a cart or stand that is recommended by the manufacturer.
5.) The product should be located so that its location or position does not interfere with its proper ventilation.
6.) The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7.) The product should be connected to a power supply only of the type described in the operatinginstructions or as marked on the product.
8.) The power supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9.) Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10.) The product should be serviced by qualified service personnel when:
a.) The power supply cord or the plug has been damaged; or
b.) Objects have fallen, or liquid has been spilled into the product; or
c.) The product has been exposed to rain; or
d.) The product does not appear to operate normally or exhibits a marked change in performance; or
e.) The product has been dropped, or the enclosure damaged.
Do not attempt to sevice the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

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1.) INTRODUCTION/ 2.) INSTALLATION

1.) Introduction

Congratulations! The unique TECHNOX synthesizer lies just in front of you! The times of abstinence have gone. The times of envy have also gone, when somebody else just bought the ABSOLUTELY last 909 or 303 unit! And no more trouble with these ugly MIDI to CV interface boxes. The TECHNOX offers you all those fancy Techno sounds you need to fool around in the dance-floor business! And besides, it's much more affordable than any of the old 'museum pieces' which sometimes have their own little problems of incompatibility to the rest of your synth gear... You'll remark rapidly that the TECHNOX offers really EVERYTHING you ever wanted to create your own dance-trax! Dig this!
You get 512 remarkable single sounds destinated for techno, ambient and EBM music.
In the following chapter you'll learn everything about installing your TECHNOX, how to integrate it into your musical equipment, and finally, how to annoy your neighbours! The last point depends upon several different parameters: the thickness of your walls, the power of your amp and speakers and - last, but not least - the nerves of your neighbours. You'll get the best results by using a slightly distorted bass-drum sound, carefully hard-quantized to 4th notes... And then: pump up the volume! Try it - and see what happens!
O.k. But now we'll start our delightful journey through the amazing world of TECHNOX:

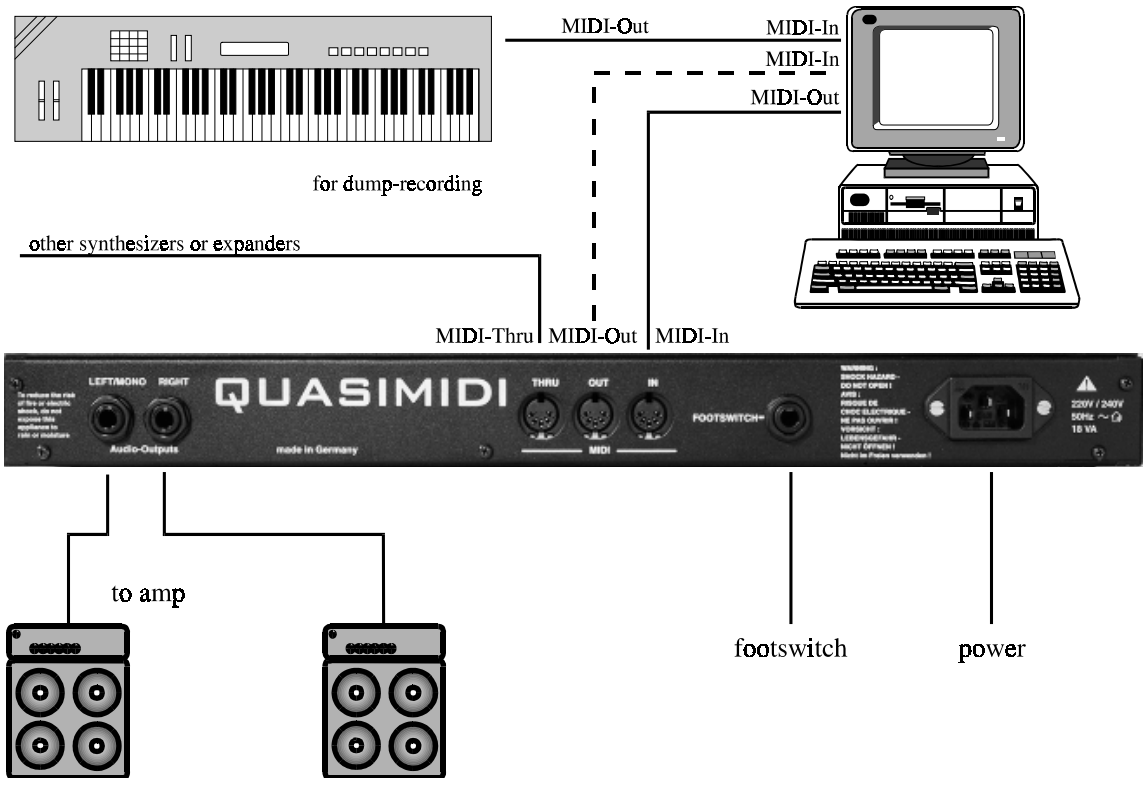
2.) Installation

You'll need the following things for unrestricted pleasure with your new machine:

1. TECHNOX
2. 2 mono-jack 6,3 mm audio cables
3. 2 MIDI cables
4. 1 MIDI keyboard
5. 1 MIDI sequencer either in hard- or software-version, where the last mentioned needs mostly a computer for best results (...try reading a diskette with your eyes...!)
6. Any kind of listening gear, e.g. active monitor speakers, a keyboard amp or anything else - it only has to be LOUD! The most simple way is just a headphone which you plug into your TECHNOX. Unfortunately, in this case you have to renounce the stimulation of your belly...

a.) Cabling and Setup

The following diagram shows you how to set up all the components for your musical delightment:



2.) INSTALLATION

b.) Basic operations

The TECHNOX offers two different operation modes:

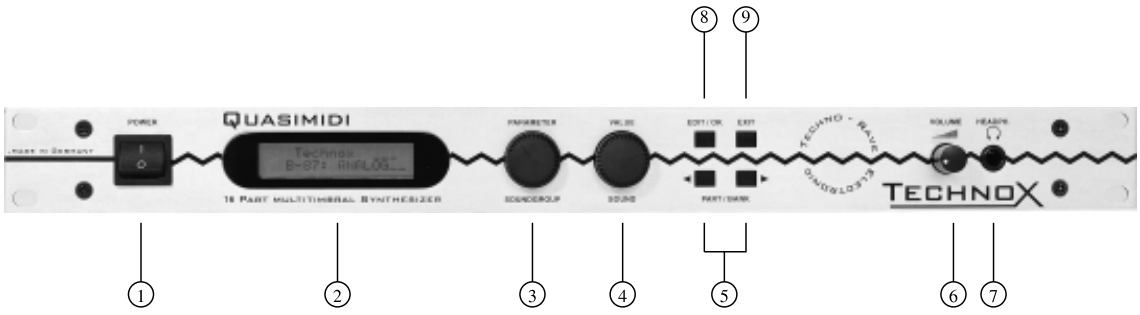
1. Performance mode
The first mode is called "Performance mode". This mode is normally used when playing the TECHNOX with your master-keyboard or synthesizer. A "Performance" combines different single-sounds and FX-settings which all may be stored into the memory of your TECHNOX. This mode gives you a first impression of the manifold sound capabilities of your new synth.

2. Sequencer multi-mode
Within this mode the TECHNOX can be controlled on all 16 MIDI channels simultaneously. So - complete songs may be reproduced with a sequencers. In most cases this is the mode you normally work with. When switching on the TECHNOX for the first time, it's in "Performance mode". After turning on the machine, you'll get the following message on the display:

```
T_e_c_h_n_o__x
Rom-01: ArpgBass
```

Now, when you press a key on your MIDI keyboard, you'll hear the TECHNOX playing the selected Performance sound. You can change the Performances by using the two "Alpha dials" (these big black knobs in the center of the TECHNOX!). With the "PART/BANK" keys you can switch between ROM and RAM performances. Each bank consists of 50 different performance sounds which are listed in the appendix of this manual.
Don't care about the MIDI channel of your MIDI keyboard for the moment. Your "virginal" TECHNOX is set by default to MIDI Omni-mode where it receives MIDI data on all 16 channels. But, don't confuse it with the Sequencer-mode: it actually receives the SAME information on all 16 channels! If you want to use the performance sounds in your sequencing environment, you just have to switch off the MIDI Omni-mode. The informations of how to switch-off the Omni-mode and how to change the MIDI-channels are described in chapter 14, pg. 27 ff. For the better understanding of the following chapters, and to get a short overview over the different functions of the TECHNOX, you should read this - and the following - page of the manual. The illustration shows you the front panel of the TECHNOX:

The TECHNOX frontpanel



① "POWER"-switch

② Display

③ "PARAMETER/ SOUNDGROUP"-dial

④ "VALUE/ SOUND"-dial

⑤ "PART/ BANK"-button

⑥ "VOLUME"-Control

⑦ "HEADPHONE"-jack

⑧ "EDIT/ OK"-buttons

⑨ "EXIT"-button

2.B.) BASIC OPERATIONS

The "POWER" switch [1] is used to (guess!) turn your TECHNOX on. So, usually, you'll use it once-right in the beginning of your musical work. When using it for the second time, you'll obviously will hear - nothing, because your TECHNOX is switched off.
The "PARAMETER/SOUNDGROUP" Alpha-dial [3] has two functions. When in sequencer mode (main page), the soundgroups for the different parts may be selected with this dial; in the edit-mode you'll change the different sound-parameters and menus.
The "VALUE/SOUND" Alpha-dial [4] is used for changing the single-sounds in the sequencer-mode, and during sound-editing it is used for altering the values of the selected sound parameters.
You'll use the "EDIT/OK" key [8] to select the edit-mode, to change the edit level, and for the confirmation of some questions you will be asked by the TECHNOX from time to time.
The "EXIT" [9] key is used to exit a selected menu in the edit-mode.
The "PART/BANK" keys [5] are used to select the different parts within the "Multi-Sequencer-Mode" and for the selection of different performance banks in Performance-mode.
Now you'll get an overview over the different edit-levels of your TECHNOX. After pressing the "EDIT/OK" key once, the different edit menus can be selected with the "PARAMETER/SOUNDGROUP" Alpha-dial. The selection of the edit level has to be confirmed by pressing the "EDITOK" key once. The following table gives you in the first row a reference to the page of this manual where the corresponding edit level will be explained in detail. The TECHNOX offers you the following edit-menus:

|1> Page 22 ff	\Edit/Function |1>\Edit Common	Here you find the parameters concerning the modulation matrix. Also the performance-mode and the performance-overall-volume can be controlled within this menu.
<2> Page 09 ff	\Edit/Function <2>\Edit\Part	The part-parameters can be edited in this menu-level. Part parameters alter the sound characteristics of the selected single sound for this part. The changes can be memorized in performance memories or sequencer-multi-setups.
<3> Page 19 ff	\Edit/Function <3>\Edit\Drums	Here in this menu one of the 8 possible drum-sets can be edited. Each of the drum and percussion sounds can be edited individually by changing its volume, pan-position and the FX1 and FX2 sends.
<4> Page 12 ff	\Edit/Function <4>\Edit\FX1	In this menu you'll find the different parameters for effect processor FX1. To hear the parameter changes it is necessary that the FX1 send of the actual part is turned on.
<5> Page 15 ff	\Edit/Function <5>\Edit\FX2	Same as "Edit FX1" menu - but for FX2. Make sure that FX2 send is turned on for the selected part to hear the parameter changes.
<6> Page 25 ff	\Edit/Function <6>\Edit\Arpegg.	Here you'll find all the different parameters for the arpeggiator.
<7> Page 27 ff	\Edit/Function <7>\Edit\System	In this menu you get the global parameters for your TECHNOX, i.e. all parameter changes have effect on all parts and performances simultaneously. Global parameters are e.g. the global tuning, transpose and MIDI functions.
<8> Page 26 ff	\Edit/Function <8>\Write/Dump	Under this menu level you can store your edits, copy them or send SysEx bulks via MIDI in order to archive your individual setups in your computer or MIDI data recorder.
<9| Page 29	\Edit/Function <9|\Play\Demo...	Here you'll find the TECHNOX demonstration song.

3.) PLAYING THE PERFORMANCES/4.) MODE CHANGEMENT

3.) Playing the Performances

We'll stop all this theoretical rubbish now. You shurely didn't buy your TECHNOX because you like reading manuals so much, did you? You'd rather get some noise out of you new synth "boom box" like all the other guys with those baseball caps. We'll first listen to some of the performance-sounds. With the "VALUE/SOUND" dial you can select the different performances when you're in the main page. If you are not sure about this point, try pressing the "EXIT" key several times. The TECHNOX will return automatically to the main page. But you certainly won't hit this key during several hours (unlike you're an "EXIT" key fetichist...); so - you've reached the main page when you get the following message on the display:

```
T_e_c_h_n_o__x
ROM-02: BanaBass
```

* where the second line depends upon the selected performance sound.

Performance-Sounds will be selected in the following way.	
Both Alpha-Dials:	Select one performance between 0 - 50
"PART/BANK"-buttons:	Switch between Rom- and Ram-Bank.

Some of the performance sounds make use of the arpeggiator. If - by the way - your TECHNOX doesn't play the stuff you play on your keyboard, there may be the slight possibility that the arpeggiator is turned on. If you're hearing some strange sequencer-like things in the background you can be sure:
AH! That's the arpeggiator! And if these arpeggios give you a kind of 'lustful feeling', have a closer look at page 25; there you'll find everything you need to know of how to increase these feelings... (Don't bother - this manual is neither censored nor X-rated!)
Also, some performances use the pitch-bend and/or modulation wheel for the control of sound-parameters. Therefore you should make heavy use of these wheels in order to hear those real-time sound-changes.

4.) Mode Changemant

In the next chapters we want to learn everything about single- and drum-sounds. That's why we change now from performance-mode to sequencer-multi-mode. Starting at the main page, we do the following:
1. Press the "EDIT/OK" key. Now you're in edit-level mode.
2. By using one of the two Alpha-dials you select the following display message:

```
Edit/Function
<7> Edit System
```

3. Confirm your selection with the "EDIT/OK" key.
4. If not already selected, use the "PARAMETER/SOUNDGROUP" dial to get to the first parameter page. Here you'll get the following display message:

```
Edit System
|1> Mode:Perform
```

5. Use the "VALUE" dial to change to sequencer-multi-mode. MIDI-Omni-mode will be switched off automatically.
6. Press the "EXIT" key to leave the edit menu. Your TECHNOX memorizes all your changements, even after switching it off! Therefore, if you want to play the performance-sounds, you have to change to performance-mode.

5.) PLAYING THE SINGLE-SOUNDS/ 6.) PLAYING THE DRUMS

5.) Playing the single-sounds

The mode-changement also caused a slight changement of the display message in the main page:

```
T_e_c_h_n_o__x
1:A001 _303Lead
```

As soon as the TECHNOX receives MIDI data, this will be displayed in the upper line of the LCD. The 16 MIDI channels on which the TECHNOX receives notes are represented by the 16 bars of the first display line. When the TECHNOX receives note-data, the display changes from "TECHNOX" to a level-meter-like bargraph display, where the deflection of the different bars depends upon the velocity of the MIDI-events.
In this mode, TECHNOX receives MIDI data on all 16 MIDI channels. Please make sure that your MIDI keyboard is sending out MIDI data on the appropriate MIDI channel. If you're working with a MIDI sequencer, the MIDI channel has to be selected within the sequencer (either hard- or software sequencer). To select your single sounds you have to know the MIDI channel for the corresponding part, where part 1 corresponds to MIDI channel 1, part 2 to MIDI channel 2, and so on.
You will see the actual part number on the lower line of the LCD display left beneath the sound number of this part. If your keyboard or your sequencer is sending out data on MIDI channel 6, you should also select part number 6 on the TECHNOX. You can select the part number with the "PART/BANK" keys.
The MIDI monitor will show you a star symbol (*) for the selected part in one of the 16 possible positions. When the star symbol and the bargraph appear both on the same position on the display, thecorrect part has been selected.

Single-sounds will be selected in the following way:	
"PARAMETER/SOUNDGROUP"-Alpha-Dial:	The Single-sounds of the TECHNOX are divided into sound groups. This makes it easier to find a specific sound.
"VALUE/SOUND"-Alpha-Dial:	With the second dial you can select a single-sound.
"PART/ BANK"-keys:	By pressing this key you select the part for which you want to change the single-sound.

An exception is part #10 (MIDI channel 10 respectivly). This channel is the "home part" of the drum-sets of your TECHNOX. So you can't select single-sounds for this part. In the next section you'll learn how to select and play your drum-sets from your MIDI machinery.

6.) Playing the drum-sounds

Switch your MIDI keyboard (or sequencer) to MIDI send channel 10; then you'll be able to play the drum-sets of the TECHNOX. Now change to part #10 by using the "PART/BANK" keys. The LCD will display the name of the current drum-set instead of a single-sound. You can change the drum-set with the "VALUE/SOUND" Alpha-dial. Even if it's possible to select a drum-set for any of the 16 parts, only on part 10 it is assured that the drums are correctly tuned and that you have FX sends, pan and volume settings for each of the drum instruments. User-defined drum-sets can be selectedonly on part #10.
Each MIDI note on your keyboard corresponds to a different drum-sound. You'll find the appropriate settings of the different drum-sets in chapter 22, pg. 44-48.
So - now you already know a lot about the manifold sound-capabilities of the TECHNOX. Of course they may be edited in order to satisfy your musical needs. In the next sections you'll get all the necessary informations about sound-editing.

7.) Editing the single-sounds

As already mentioned before, the TECHNOX offers you a total of 16 different parts, where part #10 is the dedicated drum-set channel. But you can assign different instruments to all the other parts, and each „part-sound" may be edited to your taste. TECHNOX has no memories for edited single-sounds, but combinations of part-edits may be stored in performance-memories or sequencer-multi-setups. This allows you to use the same single-sound in different performances with different sound settings. The editing of one single-sound in one performance has no effect on other performances; each performance is unique, even if it may use the same single-sounds.

7.) EDITING OF THE SINGLE-SOUNDS

Coming from the main-page you have to press the “EDIT/OK” key to enter the edit menu. By Using the two alpha-dials you can reach the sub-menu to edit a part:

```
 Edit/Function
<2> Edit Part
```

Press "Edit/OK" once more and the display changes to:

```
Part 1  SndGroup
|1>     SynthLead
```

With the “Parameter/Soundgroup”-dial you may step through the following menu-pages. If you like to listen to the changes immediately you first have to select the part corresponding to the send-channel of your connected keyboard.

<1>	`Part\13\SndGroup` `|1>\SynthLead`	To accelerate the search for a specific sound, all sounds are divided into groups. With the “VALUE”-dial the groups can be selected.
<2>	`Part\13\Sound` `<2>\_303Lead`	On the second parameter-page you can select the single-sounds directly. Reaching the last sound of a group and going on automatically swaps to the next group.
<3>	`Part\13\_303Lead` `<3>\Mode:\\\\\On`	With this parameter you decide how a sound is played. The both monophonic modes allow the use of portamento. They simulate the single-trigger playing like the old analog synth of former days. The envelopes are triggered only if the previous key is released. The following modes are available:
		Mode: OFF- the part is disabled
		Mode ON- the selected part can be played polyphonic.
		Mode: MONO- the part can be played only monophonic. The highest note has priority when pressing more than one key.
		Mode: LEAD- the part can be played only monophonic. The last note has priority when pressing more than one key.
<4>	`Part\13\_303Lead` `<4>\Level:\\\127`	With this parameter you can regulate the volume of the chosen part.
<5>	`Part\13\_303Lead` `<5>\Panorama:___`	With this parameter the part can be placed in panorama. The different types and effects of the panorama are shown later on this page.
<6>	`Part\13\_303Lead` `<6>\FX1-Send:\\0`	The send-level of the part-signal that is sent to the effect processor 1 (FX1) can be selected in this menu.
<7>	`Part\13\_303Lead` `<7>\FX2-Send:\63`	The send-level of the part-signal that is sent to the effect processor 2 (FX2) can be selected in this menu.
<8>	`Part\13\_303Lead` `<8>\CoarseT:\-12`	Each part can be tuned individually. Here you can change the coarse-tune in semi-tones.
<9>	`Part\13\_303Lead` `<9>\FineTune:\+0`	Each part can be tuned individually. Here you can change the fine-tune e.g. for detune-effects between two simultaneously playing parts to make a sound more fat. Warm and full sounds are the result.

Here you see the different panorama-positions and effects, which Technox offers in the part-edit menu.	
`Panorama:---`	At this value, the signal can only pass the output through the FX-processors.
`Panorama:L<7-R>7`	Different absolute positions are selectable between left and right.
`Panorama:RND`	Random-Panorama - every new note has another pan-position
`Panorama:key\or\yek`	The pan-position is controlled by the keynumber of the played note.
`Panorama:dyn\or\nyd`	The pan-position is controlled by the dynamics (Key-velocity)

<10>	Part\13_303Lead <10>\CutFreq:\+0	This parameter controls the cutoff-frequency of the lowpass filter. Above this point higher harmonics are cut off and below this frequency the harmonics can pass. Real-time changes of this parameter should be done with a MIDI-controller like the MOD-wheel of your keyboard because it is easier to handle than an alpha dial. At TECHNOX the MOD-wheel is routed through the modulation matrix to the tone-parameter by default. This controls the cut-off frequency directly.
<11>	Part\13_303Lead <11>\Resonan:\+0	This parameter controls the resonance of the filter, which means that the output of the filter is fed back to the input of the filter. At high values the filter can reach self-oscillation.
The following three parameters change the sound in time and are called envelope parameters. Percussive sounds have short time periods, strings and pads have longer time periods. To change a time period like the attack-time to shorter values you have to decrease the time to negative values based on the default value.		
<12>	Part\13_303Lead <12>\EG\Att:\\+0	The rising-time of the envelope can be changed by this parameter.
<13>	Part\13_303Lead <13>\EG\Dec:\\+0	This parameter is responsible for the speed how fast the level goes down from maximum amplitude to sustain-level.
<14>	Part\13_303Lead <14>\EG\Rel:\\+0	This parameter controls the release time of the sound after lifting the fingers from the keys.
<15>	Part\13_303Lead <15>\VibDpth:\+0	The intensity of the vibrato (frequency modulation)
<16>	Part\13_303Lead <16>\VibRate:\+0	The speed of the Vibrato (frequency)
<17>	Part\13_303Lead <17>\VibDely:\+0	Here the delay time between pressing a key and beginning of the vibrato can be selected.
Because in the modulation matrix itself only the destination-parameter can be selected and not the part, you can choose in the following menus the modulation intensity for each part. For further information have a look at chapter 11, "Common-menu", where the modulation-matrix is described.		
<18>	Part\13_303Lead <18>\LfoMod:\\76	This parameter controls how strong the LFO of the selected part will be modulated through the modulation matrix.
<19>	Part\13_303Lead <19>\VolMod:\+63	The amount of volume-changes for this part through the modulation-matrix can be regulated with this parameter. The values can be negative or positive, so that sound blending through MIDI-controllers etc. between various parts are possible.
<20>	Part\13_303Lead <20>\PtchSns:\+2	The amount of pitch-changes for this part by the modulation-matrix.
<21>	Part\13_303Lead <21>\ToneMod:+63	Also the amount of filter-modulation can be controlled for each part individually. Most of the factory sounds are programmed with an almost open filter. So it makes sense to choose a negative value for closing the filter with any modulation source.
<22>	Part\13_303Lead <22>\PorTime:\\0	Gliding in tune between two notes that are played after each other is called portamento. The tuning of the first note changes to the tuning of the next pressed note. The speed of this effect is controlled by this parameter.
<23>	Part\13_303Lead <23>\HoldPed:OFF	Here you can enable the MIDI hold-pedal function. When disabled, a pressed hold-pedal of your connected keyboard causes no hold function on this part.
<24|	Part\13_303Lead <24|\VelCv:\Fix	With this parameter you may select a special velocity-curve for each part separate. In the layer-performances with different curves on each used part it´s possible to create cross-fades between sounds by using negative and positive curves for the velocity.

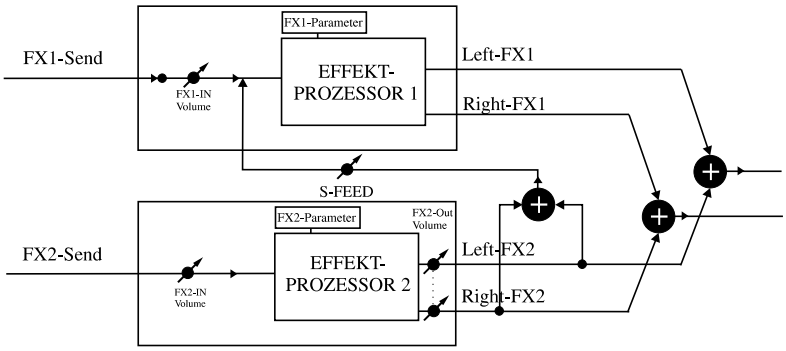
8.) EDITING THE EFFECTS

8.) Editing the effects

TECHNOX offers two independent effect-processors with various algorithms. For each part the amount of FX1 and FX2 can be changed by the effect sends. For editing the effects there are two main-menus: One for all parameters of FX1 and the other for FX2. You can reach them by pressing the "EDIT/OK"-button and using the "PARAMETER/SOUNDGROUP"-dial. The first parameter in both of the main-menus is the type of effect. Each effect has different menu-pages depending on the algorithm you have chosen. The following table gives you an overview about all algorithms:

Room-simulation FX-1	Special-effects FX-2
1.) Room	1.) Chorus 1
2.) Small Room	2.) Chorus 2
3.) Warm Room	3.) Chorus 3
4.) Chamber 1	4.) Flanger 1
5.) Chamber 2	5.) Flanger 2
6.) Plate 1	6.) Phaser 1
7.) Plate 2	7.) Phaser 2
8.) Hall	8.) Panning
9.) Large Hall	9.) Short-Delay
10.) Cathedral	10.) Long-Delay
11.) Gated Reverb 1	11) HQ-Delay
12.) Gated Reverb 2	12.) Ping-Pong
13.) Gated Reverb 3	13.) Gated-Delay
14.) Early Reflection 1	14.) Special FX
15.) Early Reflection 2	15.) Equalizer 1
16.) Early Reflection 3	16.) Equalizer 2
17.) Early Reflection 4	17.) Wah Wah + Overdrive
18.) Raindrops	18.) Auto Wah Wah
19.) HQ-Delay	19) Warm Overdrive
20.) LongDelay	20) Distortion
21.) no Effect	21) no Effect

To understand how the two effect processors can influence each other, take a look at the following schematic:



8.) EDITING THE EFFECTS

You can see that the output of FX2 may be fed back to the input for FX1. This Serial-Feed connection is located behind the input level adjustment of FX1. So the level of the FX1-input and the level of the serial-feed can be controlled independently from each other.

Now we start with explanation of FX1: Turn the "PARAMETER/SOUNDGROUP"-dial until you reach the following sub menu of the edit-menu.:

```
Edit/Function
<4> Edit FX1
```

Confirm with the "EDIT/OK"-key and you are at the start menu of effect-editing. In the tables coming up you find in the first line an explanation of the algorithm and below the parameters that can be edited.

Reverb-Effekte

The first 10 algorithms are for reverb-effects. They vary in attenuation, level and repetitions of harmonics and time delay times to simulate different room sizes. The parameter SFeed of this 10 reverbs are the same:		
|1>	`Edit\FX1\Typ` `|1>\01:Room`	here you can choose the type of reverb
<2>	`Edit\FX1\Paramtr` `<2>\InputLev:\+60`	This parameter defines the input level. Take care that at least one part has the effect send open. Otherwise you will hear no effect-signal.
<3>	`Edit\FX1\Paramtr` `<3>\SerFeed:\\38`	This parameter controls the percentage of FX2 feed back to the input of FX1 (see graphic on page 12.). This makes it possible to chain the two effect processors.
<4|	`Edit\FX1\Paramtr` `<4|\Decay:\\\\50`	Here the decay-time of the reverb can be controlled

Gated-Reverb-Effekt

The gated reverb is a reverb that is cut off after an adjustable time.The time when this cut-off shall happen and the threshold-level at which this gate closes, can be adjusted. This effect is superb for drum- and percussion sounds to simulate grooving reverbs.		
|1>	`Edit\FX1\Typ` `|1>\11:GatedRev1`	Algorithm 11 - 13 offer the gated-reverb effects.
<2>	`Edit\FX1\Paramtr` `<2>\InputLev:\60`	This parameter defines the input level. Take care that at least one part has the effect send open. Otherwise you will hear no effect-signal.
<3>	`Edit\FX1\Paramtr` `<3>\SerFeed:\\\0`	This parameter controls the percentage of FX2 feed back to the input of FX1 (see graphic on page 12). This makes it possible to chain the two effect processors.
<4>	`Edit\FX1\Paramtr` `<4>\TrsHold:\\16`	This parameter indicates at which incoming level the reverb will start. If the signal falls below this level the selected hold-time starts and will cut off the reverb-signal after the hold period has passed.
<5>	`Edit\FX1\Paramtr` `<5>\HoldTime:\\2`	This parameter is responsible for the duration of reverb after falling below the threshold-level.
<6>	`Edit\FX1\Paramtr` `<6>\Attack:\\\16`	With the attack-rate the rise-time between closed and opened gate can be selected.
<7>	`Edit\FX1\Paramtr` `<7>\Release:\\30`	Here you can select the closing time of the gate: from immediate to very slow fade out.

Early-Reflection-Effekt

These are reverb effects with an accent on early reflections.		
|1>	Edit\FX1\Typ |1>\14:EarlyRfl1	The effect-types 14-17 offer 4 different early reflection-programs.
<2>	Edit\FX1\Paramtr <2>\InputLev:127	This parameter defines the input level. Take care that at least one part has the effect send open. Otherwise you will hear no effect-signal.
<3>	Edit\FX1\Paramtr <3>\SerFeed:\\\0	This parameter controls the percentage of FX2 feed-back to the input of FX1 (see graphic on page 12). This makes it possible to chain the two effect processors.
<4|	Edit\FX1\Paramtr <4|\Decay:\\\\50	Here the decay-time of the reverb can be controlled.

Raindrops

Creates an effect somewhere between Reverb and Echo		
|1>	Edit\FX1\Typ |1>\18:Raindrops	The algorithm 18 offers the raindrop-effect.
<2>	Edit\FX1\Paramtr <2>\InputLev:\90	This parameter defines the input level. Take care that at least one part has the effect-send open. Otherwise you will hear no effect-signal.
<3>	Edit\FX1\Paramtr <3>\SerFeed:\\\0	This parameter controls the percentage of FX2 feed back to the input of FX1 (see graphic on page 12). This makes it possible to chain the two effect processors.
<4|	Edit\FX1\Paramtr <4|\Decay:\\\\50	This parameter controls how fast or slow the raindrop effect finishes.

Delay-Effekte

The following effects represent Echo-effects. The HQ-Delay has a higher frequency bandwidth than the Long-delay, but the Long-delay can produce longer delay times.		
|1>	Edit\FX1\Typ |1>\19:HQ-Delay	The algorithms 19 and 20 offer the echo-effects of FX1.
<2>	Edit\FX1\Paramtr <2>\InputLev:\90	Here you can control the input volume.
<3>	Edit\FX1\Paramtr <3>\SerFeed:\\\0	This parameter controls the percentage of FX2 feed-back to the input of FX1 (see graphic on page 12). This makes it possible to chain the two effect processors.
<4>	Edit\FX1\Paramtr <4>\Delay:\361ms	This parameter controls the delay time. The delay time is the time between single echoes.
<5|	Edit\FX1\Paramtr <5|\Feedback:\64	This parameter indicates how often an echo will be repeated.

No Effect

The algorithm 21 is especially made for having no effect FX1 on the parts, without turning the effect sends to zero.		
|1>	Edit\FX1\Typ |1>\21:noEffect	Effect 21 offers the "no effect"-algorithm

8.) EDITING THE EFFECTS

Next are the effects of processor FX2. You will find them in the “EDIT FX2”-menu.

Chorus-Effekte

Chorus produces a short modulated delay. The sound becomes warmer and therefore it is superb for pad-sounds and brilliant percussive sounds. For better results, mute the original signal from the main output by setting the pan-position of the part to "pan:---".		
|1>	`Edit\FX2\Typ` `|1>\01:Chorus1`	The algorithms 1-3 offer the chorus-effects of FX2.
<2>	`Edit\FX2\Paramtr` `<2>\InputLev:\80`	This parameter defines the input level. Take care that at least one part has the effect-send open. Otherwise you will hear no effect-signal.
<3>	`Edit\FX2\Paramtr` `<3>\Depth:\\\100`	This parameter controls the intensity of the chorus effect
<4>	`Edit\FX2\Paramtr` `<4>\Rate:\\\\\8`	This parameter controls the speed of the chorus effect.
<5>	`Edit\FX2\Paramtr` `<5>\Center:\\\16`	Sets the average delay time.
<7|	`Edit\FX2\Paramtr` `<7|\OutputLv:\64`	This parameter controls the output-level of the chorus effect.

Flanger-Effekte

Flanger-effects produce a similar modulation. In addition, a feedback gives more possibilities and extreme sounds. Like the chorus effect it is mostly useful to avoid the original signal in the sum. (Pan:---)		
|1>	`Edit\FX2\Typ` `|1>\04:Flanger1`	The algorithms 4-5 offer the flanger-effects of FX2.
<2>	`Edit\FX2\Paramtr` `<2>\InputLev:\80`	This parameter defines the input level. Take care that at least one part has the effect-send open. Otherwise you will hear no effect-signal.
<3>	`Edit\FX2\Paramtr` `<3>\Depth:\\\100`	This parameter controls the intensity of the flanger effect.
<4>	`Edit\FX2\Paramtr` `<4>\Rate:\\\\\8`	This parameter controls the speed of the flanger effect.
<5>	`Edit\FX2\Paramtr` `<5>\Center:\\\16`	Sets the average delay time.
<6>	`Edit\FX2\Paramtr` `<6>\Feedback:\90`	The amount of signal, which is fed back from FX2 output to the FX2 input. At high amounts the typical Jet-flanger sounds occur.
<7|	`Edit\FX2\Paramtr` `<7|\OutputLv:\64`	This parameter controls the output-level of the flanger effect.

Phaser-Effekte

Phaser effects produce level changes for different frequencies at once by phase shifting. The amount of phase shift can be modulated, so a moving multi notch filter is generated. When setting the rate to zero, the phase shift can be adjusted manually with “Centr.”-parameter.		
|1>	`Edit\FX2\Typ` `|1>\06:Phaser1`	The algorithms 6-7 offer the phaser-effects of FX2.
<2>	`Edit\FX2\Paramtr` `<2>\InputLev:\\90`	This parameter defines the input level. Take care that at least one part has the effect-send open. Otherwise you will hear no effect-signal.
<3>	`Edit\FX2\Paramtr` `<3>\Depth:\\\\127`	This parameter controls the intensity of the phaser effect.
<4>	`Edit\FX2\Paramtr` `<4>\Rate:\\\\\4`	This parameter controls the speed of the phaser effect.
<5>	`Edit\FX2\Paramtr` `<5>\Center:\\\\34`	When setting the rate to zero, the phase-shift can be adjusted manually with "center".
<6>	`Edit\FX2\Paramtr` `<6|\OutputLev:\64`	Adjust here the output-level.

8.) EDITING THE EFFECTS

Auto-Panning-Effect

The following effect lets the signal position move in the stereo panorama. This Effect is useful for background sequences. For this effect, it is most important that the instrument is not fed directly into the stereo-sum (Pan:—)		
|1>	Edit\FX2\Typ |1>\08:Panning	Effect algorithm 8 offers the panning effect.
<2>	Edit\FX2\Paramtr <2>\InputLev:\80	This parameter controls the input volume of the panning effect.
<3>	Edit\FX2\Paramtr <3>\Depth:\\\127	With this parameter you set the amount of movement in the stereo panorama.
<4>	Edit\FX2\Paramtr <4>\Rate:\\\\\40	This parameter controls the speed of movement in panorama.
<5>	Edit\FX2\Paramtr <5>\Phase:\\\\80	Changes the phase offset between left and right. With value 127, right is loud when left is soft and vice versa. Phase 0 means synchronously volume changing (=Tremolo).
<6>	Edit\FX2\Paramtr <6>\ManPan:\\\64	Here you can change the panorama position manually.
<7|	Edit\FX2\Paramtr <7|\OutputLv:\64	This is the output volume of the effect.

Delay-Effects

The following 3 effect types offer echo effects. The HQ-delay has a better bandwidth than the Long-delay. On the other hand, you can use Long-delay for longer echo times.		
|1>	Edit\FX2\Typ |1>\09:ShortDely	Effects 9 to 11 are the echo effects of FX-2 processor.
<2>	Edit\FX2\Paramtr <2>\InputLev:\90	Here you can control the input volume.
<3>	Edit\FX2\Paramtr <3>\Delay:\229ms	This parameter controls the delay time. The delay time is the time between single echoes.
<4>	Edit\FX2\Paramtr <4>\Feedback:\64	The intensity of echo repetitions.
<5|	Edit\FX2\Paramtr <5|\OutputLv:\64	Output level of the effect.

Ping-Pong-Echo

The following effect type produces a so-called ping-pong echo. This means that the echo jumps from the right output to the left and so on.		
|1>	Edit\FX2\Typ |1>\12:Ping-Pong	Ping-Pong echo is algorithm number 12.
<2>	Edit\FX2\Paramtr <2>\InputLev:\90	Here you set the input volume.
<3>	Edit\FX2\Paramtr <3>\Delay:\229ms	This parameter controls the delay time. The delay time is the time between single echoes.
<4>	Edit\FX2\Paramtr <4>\Feedback:\64	The intensity of echo repetitions.
<5|	Edit\FX2\Paramtr <5|\OutputLv:\64	Output level of the effect.

8.) EDITING THE EFFECTS

Gated-Delay

Gated Delay is only audible when fed with sufficient input level because the gate is closed during silent passages. The attack time for opening and closing the gate can be changed individually (see above in FX-1 gated reverb).		
|1>	Edit\FX2\Typ |1>\13:GatedDely	Effect No. 13 offers a Gated-Delay-Effect.
<2>	Edit\FX2\Paramtr <2>\InputLev:\50	This Parameter controls the Input-Level of the Effect-Processor.
<3>	Edit\FX2\Paramtr <3>\Delay:\691ms	The Delay-Time of the Effect can be controlled here (in milliseconds).
<4>	Edit\FX2\Paramtr <4>\Feedback:\50	The Feedback-Parameter controls the repetition of the Echoes. At extreme adjustments of the feedback-parameter the Delay gets into self-oscillation, because the Echo-Signal is repeated infinitely and the level does not fall down.
<5>	Edit\FX2\Paramtr <5>\TrsHold:\\\5	This controls the minimum input level that opens the gate.
<6>	Edit\FX2\Paramtr <6>\HoldTime:\10	Sets the minimum time after reaching the Threshold level before the gate reacts.
<7>	Edit\FX2\Paramtr <7>\Attack:\\\16	Adjusts the opening speed of the gate.
<8>	Edit\FX2\Paramtr <8>\Release:\\10	Adjusts the closing speed of the gate.
<9>	Edit\FX2\Paramtr <9|\OutputLv:\64	Output level of the effect.

Special-FX

This effect is especially for experimental FX-Users. It offers a wide range of modulated stereo delays. You can create a wide range of different flanging-, chorus- and special-effects.		
|1>	Edit\FX2\Typ |1>\14:SpecialFx\	Effect No. 14 offers the special-effect
<2>	Edit\FX2\Paramtr <2>\InputLev:\64\	This Parameter controls the Input-Level of the Effect-Processor.
<3>	Edit\FX2\Paramtr <3>\Depth:\\\120	Controls the intensity of the delay-time modulation.
<4>	Edit\FX2\Paramtr <4>\Rate:\\\\\30	Adjusts the speed of the delay-time modulation.
<5>	Edit\FX2\Paramtr <5>\Delay:\\\2ms	Sets the average delay-time (in milliseconds).
<6>	Edit\FX2\Paramtr <6>\Feedback:120	Controls the amount of echo repetitions. This can lead up to self oscillation.
<7|	Edit\FX2\Paramtr <7|\OutputLv:127	Output level of the effect.

8.) EDITING THE EFFECTS

Equalizer

The equalizer is an effective tool for sound enhancement, because you can change the sound spectrum for different frequenzies individually.

|1>	Edit\FX2\Typ |1>\15:Equalizer	The Effects No. 15 and 16 are two different Equalizers.
<2>	Edit\FX2\Paramtr <2>\InputLev:\64	This Parameter controls the Input-Level of the Effect-Processor.

The equalizer algorithms of the technox offer graphical EQ´s. With this kind of EQ´s you can adjust different frequency bands of the audio signal. The first equalizer offers the frequencies of 100 Hz, 500 Hz and 3kHz. The second equalizer offers the frequencies of 70 Hz, 300 Hz and 3kHz. To hear only the post EQ-Signal of an instrument, you have to switch the pan-position of the selected part to "---".

<3>	Edit\FX2\Paramtr <3>\100\Hz:\\\+0	Rises or lowers the spectrum of the first frequency.
<4>	Edit\FX2\Paramtr <4>\500\Hz:\\\+0	Rises or lowers the spectrum of the second frequency.
<5>	Edit\FX2\Paramtr <5>\3000\Hz:\\+0	Rises or lowers the frequency of the third frequency
<6|	Edit\FX2\Paramtr <6|\OutputLv:127	Output level of the effect.

Wah-Wah-Effect

Although the Wah-Wah effect had a strong influence on contemporary music for a couple of years, it is seldomly used nowadays. It combines a resonant sweepable filter with overdrive.

|1>	Edit\FX2\Typ |1>\17:WahWah+Ov	Effect No. 17 is a Wah-Wah-Effect combined with Overdrive
<2>	Edit\FX2\Paramtr <2>\InputLev:\80	This Parameter controls the Input-Level of the Effect-Processor. The strength of the overdrive parameter is also influenced by these input-level.
<3>	Edit\FX2\Paramtr <3>\Freqncy:\\64	Controls the Cutoff frequency of the filter. This is most useful for MIDI control of the effect.
<4>	Edit\FX2\Paramtr <4>\Drive:\\\100	Adjusts the Overdrive effect.
<5>	Edit\FX2\Paramtr <5>\ClipLev:\100	Sets the clip-level for the overdrive.
<6>	Edit\FX2\Paramtr <6|\OutputLv:127	Adjusts the overall level. It is recommended to use relatively high input level and low output level, in order to make the overdrive respond properly.

Auto-Wah-Wah

Similar to the preceding effect, but the cutoff frequency can not be adjusted manually. It is controlled through the input level, in other words: from the sound's volume envelope. Mainly percussive sounds should be used with it, therefore. The parameters are the same as in WahWah+Overdrive. Only Freq is not available.

|1>	Edit\FX2\Typ |1>\18:AutoWahWa	Effect No.18 offers a wahwah-Effect.

Distortion/ Overdrive

These effects produce distortion and overdrive. Distortion has an additional gain switch for hard&heavy sounds.

|1>	Edit\FX2\Typ |1>\20:Distortn	The Effects 19 and 20 offer Distortion-Algorithms.
<2>	Edit\FX2\Paramtr <2>\InputLev:\64\	As nearly everybody knows, the input level/gain of an overdrive adjusts the amount of distortion effect.
<3>	Edit\FX2\Paramtr <3>\Drive:\\\\\4	This parameter (only available for distortion) sets the pre-gain.
<4|	Edit\FX2\Paramtr <4|\OutputLv:\64	For adjusting the volume in comparison to "dry" sounds, you should adjust this parameter.

No Effect

The following effect doesn't produce its own effect-sound, it only mutes FX-2. You can use this for modulating the Input-Level of FX-1. So you can, for example, modulate the intensity of a Reverb-Sound. To use this feature, make sure that the SFeed parameter of FX-1 has a value greater than 0.		
|1>	`Edit\FX2\Typ` `|1|\21:no\Effect`	Effect No. 21 gives "No Effect".

The Parameters of FX-1 and FX-2 can be stored in a Performance or in a Multi-Setup

9.) Editing the Drumsets:

Technox has got 24 preprogrammed ROM-Drumsets and 8 User-Drumsets. In this 8 Sets you can store the changes you made to a ROM-Drumset. To make this you first have to edit one of the ROM-Drumsets.

FUNCTION	USER ACTION/ (KEYS/ DIALS)	DISPLAY-MESSAGE
Select the drumpart.	Select Part 10 with the "PART/ BANK" keys.	`\T_e_c_h_n_o__x` `10:DS25\AnlogSet`
Select the drumset.	Select the drumset you want with one of the two Alpha-Dials	`\T_e_c_h_n_o__x` `10:DS22\Vintage2`
Select the Edit-Menu	Press "EDIT/OK" key.	`\Edit/Function`
Select the "Edit-drums" menu.	You can reach this menu with one of the two Alpha-Dials.	`\Edit/Function` `<3>\Edit\Drums`
Confirm selection	Press "EDIT/OK" key.	`D#0:\AnlgCymb` `|1>\Level:\\\110`

You have 5 different pages to edit the drumsets. The drum-instrument you want to change can be selected with the "PART/BANK" key. On the right top of the display you will see the note-number of the selected drum-instrument.		
|1>	`D#0:\ResoHard` `|1>\Level:\\110`	The Volume of the selected instrument (0-127) is adjusted here
<2>	`D#0:\ResoHard` `<2>\Pitch:\\\+0`	This parameter controls the pitch of the drum-instrument (-24 - +24)
<3>	`D#0:\ResoHard` `<3>\Panorama:>c<\`	Here you can adjust the position in the Stereo-Panorama. By chosing the "RND" value, you create drums, flying around you.
<4>	`D#0:\ResoHard` `<4>\FX1-Send:\63`	This parameter controls the FX-1 send.
<5|	`D#0:\ResoHard` `<5|\FX-Send:\\\0`	This parameter controls the FX-2 send.

9.) EDITING THE DRUMS/ 10.) EDITING THE PERFORMANCES

9.a.) Storing of drumsets

The edited drumset can be stored as follow:

FUNCTION	USER ACTION (DIALS/ KEYS)	DISPLAY-MESSAGE
Leave the Edit-Drums-Menu	Press the “EXIT”-key	\Edit/Function <3>\Edit\Drums
Select the Write/Dump-Menu	You can select it with one of the both Alpha-Dials	\Edit/Function <8>\Write/Dump..
Confirm this menu.	Press the “EDIT/OK”- key.	|1>\Write\Setup? Yes<OK>\No<EXIT>
Select the “Write Drums”-Menu	It’s selectable with the Alpha-Dials.	<3>\Write\Drums? Yes<OK>\No<EXIT>
Confirm this menu.	Press the “EDIT/OK”- key.	Name:\Vintage2 Yes<OK>\No<EXIT>
Name the new drumset.	You can move to the single letters with the “PARAMETER/ SOUNDGROUP” - or the “PART/BANK”-Keys. The letter can be changed with the “VALUE/ SOUND”-Dial.	Name:\NewSet1 Yes<OK>\No<EXIT>
Confirm the new drumset.	Press the “EDIT/OK”-key.	\to\25\<UserSet1> Yes<OK>\No<EXIT>
Select one of the 8 User-Drumsets where you want to store yours.	It can be selected with the “VALUE/ SOUND”-Dial	\to\26\<UserSet2> Yes<OK>\No<EXIT>
Start the saving procedure.	Press the “EDIT/OK”-key.	Overwr\AnalogSet? Yes<OK>\No<EXIT>
Save the Drumset.	Press the “EDIT/OK”-key again.	<3>\Write\Drums? \\\\\\\\\\ok!
Leave the Edit-Menus.	Press the “EXIT”-key twice.	\T_e_c_h_n_o__x 10:DS25\NewSet1

10.) Editing the performances

At the beginning of this manual you learned about how to use the performances. You can easily create your own Performances. To do this you first have to switch the TECHNOX to Performance-Mode.

1.) At first, press the “EDIT/OK”-key to get to the selection of the different Edit-Menus
2.) With one of both Alpha-Dials you can select the following Display-Message:

```
Edit/Function
<7> Edit System
```

3.) Confirm this menu with the “EDIT/OK”-key.
4.) Select the following page with one Alpha-Dial

```
Edit System
|1> Mode:Sequenc
```

5.) Use the „VALUE/SOUND“ dial to select performance-mode.

```
Edit System
|1> Mode:Perform
```

6.) After the termination of steps 1 to 5, the Edit-System-Menu can be quitted.
(Texte Tabelle 1/21)

Because the TECHNOX is capable of storing several different parameter changes from different edit-menus, it's useful to list all parameters here for a second time. We also give you a reference to the corresponding sections in the manual where you can find a detailed description of these parameters. For each performance the following parameters can be memorized:	
1	The total amount of single-sounds to be used by a performance (Single, Layer 1 to Layer 4) and the main volume of this performance. (see „Common Menu“, pg. 22 ff.)
2	All effect parameters of the performance (see „Effect editing“, pg. 12 ff.)
3	All part-parameters for part #13 to #16. These parts are used by a performance. (see „Single-Sound-Editing“, pg. 9 ff.)
4	Arpeggiator parameters. (see „Editing the arpeggiator“, pg. 25 ff.)
5	Settings within the „Common Menu“. In this menu it is possible to route the different MIDI controllers such as Modulation, Pitch bend, Aftertouch as well as a user-defined MIDI controller to the different sound parameters. (see „Common Parameters“, pg. 22 ff.)

10.a.) Storing a performance

After finishing performance editing, the performance will be saved like follows:

FUNCTION	USER ACTION / (KEYS/DIALS)	DISPLAY-MESSAGE
Select „Write/Dump“ menu.	1.) Press „EDIT/OK“ key. 2.) Use one of the two Alpha-dials to select the „Write/Dump“ menu.	\Edit/Function <8>\Write/Dump..
Activate sub-menu „Write performance“.	1.) Press „EDIT/OK“ key. 2.) Use „PARAMETER/ SOUNDGROUP“ dial to select the „Write performance“ sub-menu.	|1>\Write\Perf.? Yes<OK>\No<EXIT>
Start saving performance.	Press „EDIT/OK“ key.	Name:\Slidox Yes<OK>\No<EXIT>
Enter new name.	Move cursor with „PARAMETER/SOUNDGROUP“ dial; select letter with „VALUE/SOUND“ dial.	Name:\My_Perf Yes<OK>\No<EXIT>
Confirm new name and select memory position where the performance shall be stored.	Press „EDIT/OK“ key and select memory position with „VALUE/SOUND“ dial.	to\22\<Soloist•> Yes<OK>\No<EXIT>
Complete storage of the performance.	Press „EDIT/OK“ key	Overwr\Soloist•? Yes<OK>\No<EXIT>
Overwrite old performance.	Press „EDIT/OK“ key	|1>\Write\Perf.? \\\\\\\\\\ok!
Quit „Write/Dump“ menu.	Press „EXIT“ key until the main page is displayed	\T_e_c_h_n_o__x RAM-22:\MyPerf

11.) THE COMMON-MENU

11.) The Common-Menu

The Common-Menu is important for the Sequencer-Multi-Mode as well as for the Performance-Mode. Whenever you want to make sound changes in real-time, you first have to go through the different functions of this menu. But don't bother - you won't have to step through hundreds of different pages just to change one little parameter. It's as easy as this:
You will find the following parameters in the Common-Menu:
1.) Assignment of the footswitch-control function
2.) Assignment of the MIDI controllers such as Modulation, Pitch bend, etc. to the different sound parameters, so that you can control your sounds directly from your MIDI keyboard by using its wheels (or the joystick - depending on which model you currently use).
3.) Assign of the „Free MIDI controller" to one sound parameter.
4.) Selection of a performance play mode and adjustment of the performance volume.
The Common-Menu will be activated as follows:

FUNCTION	USER ACTION/ (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of edit level.	Press "EDIT/OK"-key.	`\Edit/Function`
Selection of "Edit-Common" menu.	Use one of the two Alpha-dials for the selection.	`\Edit/Function` `|1>\Edit\Common`
Confirm selection.	Press "EDIT/OK"-key.	`\Edit\Common` `|1>\FootCtrl:\67`

footpedal-control

The Common-Menu offers you the following parameters:

|1>	`\\Edit\Common` `|1>\FootCtrl:\50`	The footswitch, which may be connected to your TECHNOX, can be routed to a MIDI controller. Here you can select the controller number, which shall be controlled by the footswitch. If this controller number is identical to the MIDI controller that you have defined as a free controller (see below), it's possible to route the footswitch to several TECHNOX parameters by using its modulation matrix.
<2>	`\\Edit\Common` `<2>\FootOn:\\\\2`	It's only possible to connect real 'switches' to TECHNOX, and no other pedals like volume controls. In this menu you determine which value will be sent when the footswitch is pressed.
<3>	`\\Edit\Common` `<3>\FootOff:\\\0`	Here in this menu the appropriate value for „footswitch depressed" may be entered.
<4>	`\\Edit\Common` `<4>\FootTog:\\On`	In this menu you can decide if the connected footswitch behaves like a regular „switch" or not (Toggle mode). If the value is set to „On", the TECHNOX will toggle between the values for „FootOn" and „FootOff" each time the footswitch is pressed; if set to „Off", the footswitch behaves like a regular „pedal".

free-controller-selection

<5>	`\\Edit\Common` `<5>\FreeCtrl:\50`	Your TECHNOX already makes use of the most common MIDI controllers for its modulation matrix. In this menu you can enter a „free" MIDI controller number for controlling a sound parameter. Many MIDI keyboards offer the possibility of sending out different MIDI controllers other than just modulation or volume. You'd best have a look at the manual of your MIDI keyboard to find out if it is capable of generating such MIDI data (for example with a joystick).

On the following menu pages you find the parameters of the controller matrix.Here you can select if, e.g. the filter cutoff of one of TECHNOX' instruments can be controlled by your mod wheel. But there are some things to take care about when modulating part parameters:
Each part may be controlled individually by the modulation matrix. Some parameters offer even a positive or negative control of this parameter. So, by using the same MIDI controller, a change of the controller value may affect different parts in different ways. Take for example a Layer-2-performance that uses two parts simultaneously. If you set the volume control for the first part to a positive value and the volume control for the second part to a negative value, a cross-fade effect between the two sounds can be achieved when you route your MIDI controller to volume control of both parts.
So you see that it's worth having a closer look at the functions of the modulation matrix.

11.) THE COMMON-MENU

For all assignable MIDI controllers the menu sequence is the same. Here's now a list of all pages in order of their appearance:

modulation source: modulation wheel

<6>	\\Edit\Common <6>\Mod>Lfo:\\26	Intensity of influence on the LFO by mod wheel.
<7>	\\Edit\Common <7>\Mod>Vol:\\\0	Intensity of influence on the part volume by mod wheel.
<8>	\\Edit\Common <8>\Mod>Pit:\\\0	Intensity of influence on pitch change by mod wheel.
<9>	\\Edit\Common <9>\Mod>Cut:\\63	Intensity of influence on the cutoff frequency by mod wheel.
<10>	\\Edit\Common <10>\Mod>Fx2:\+0	Intensity of influence on the real-time adjustable parameter of FX-2 by mod wheel.
<11>	\\Edit\Common <11>\Mod>Arp:\+0	Intensity of influence of the gate time of the arpeggiator by mod wheel.

modulation source: aftertouch

<12>	\\Edit\Common <12>\Tch>Lfo:\\0	Intensity of influence on the LFO by aftertouch.
<13>	\\Edit\Common <13>\Tch>Vol:\\0	Intensity of influence on the part volume by aftertouch.
<14>	\\Edit\Common <14>\Tch>Pit:\\0	Intensity of influence on pitch change by aftertouch.
<15>	\\Edit\Common <15>\Tch>Cut:\\0	Intensity of influence on the cutoff frequency by aftertouch.
<16>	\\Edit\Common <16>\Tch>Fx2:\+0	Intensity of influence on the real-time adjustable parameter of FX-2 by aftertouch.
<17>	\\Edit\Common <17>\Tch>Arp:\+0	Intensity of influence of the gate time of the arpeggiator by aftertouch.

modulation source: pitch-bend wheel

<18>	\\Edit\Common <18>\Bnd>Lfo:\0	Intensity of influence on the LFO by pitch-bend wheel.
<19>	\\Edit\Common <19>\Bnd>Vol:\\0	Intensity of influence on the part volume by pitch-bend wheel.
<20>	\\Edit\Common <20>\Bnd>Pit:\\0	Intensity of influence on pitch change by pitch-bend wheel.
<21>	\\Edit\Common <21>\Bnd>Cut:\\0	Intensity of influence on the cutoff frequency by pitch-bend wheel.
<22>	\\Edit\Common <22>\Bnd>Fx2:\+0	Intensity of influence on the real-time adjustable parameter of FX-2 by pitch-bend wheel.
<23>	\\Edit\Common <23>\Bnd>Arp:\+0	Intensity of influence of the gate time of the arpeggiator by pitch-bend wheel.

modulation source: free-controller

<24>	\\Edit\Common <24>\FrC>Lfo:\\0	Intensity of influence on the LFO by free controller.
<25>	\Edit\Common <25>\FrC>Vol:\\0	Intensity of influence on the part volume by free controller.
<26>	\\Edit\Common <26>\FrC>Pit:\\0	Intensity of influence on pitch change by free controller.
<27>	\\Edit\Common <27>\FrC>Cut:\\0	Intensity of influence on the cutoff frequency by free controller.
<28>	\\Edit\Common <28>\FrC>Fx2:\+0	Intensity of influence on the real-time adjustable parameter of FX-2 by free controller.
<29>	\\Edit\Common <29>\FrC>Arp:\+0	Intensity of influence of the gate time of the arpeggiator by free controller.

11.) THE COMMON-MENU

performance-parameter

The last two parameters are only available in performance-mode. They affect the performance-type and the general volume of the performance.

<30>	\\Edit\Common <30>\Mode:Single	Up to four different sounds can be stacked to build up a performance. In this menu you can select one of the following modes for your performance: Single - 1 sound (part 13) Layer2 - 2 sound (part 13-14) Layer3 - 3 sound (part 13-15) Layer4 - 4 sound (part 14-16)
<31|	\\Edit\Common <31|\Volume:\110	Here the general volume for the performance will be adjusted.

Perhaps you may have recognized „FX-2“ as a modulation target in the controller matrix. The following table shows you which parameter of FX-2 can be changed with this controller:

realtime-control of FX-2 parameters

At every algorithm of FX-2 you have one parameter, which allows realtime control by the modulation matrix. Here you see, which parameter is influenced in which algorithm, when you increase the FX-2 depth in the modulation matrix.		
1	|1>\01:Chorus1	Depth
2	|1>\02:Chorus2	Rate
3	|1>\03:Chorus3	Center
4	|1>\04:Flanger1	Rate
5	|1>\05:Flanger2	Center
6	|1>\06:Phaser1	Rate
7	|1>\07:Phaser	Center
8	|1>\08:Panning	Manual Pan
9	|1>\ShortDely	Feedback
10	|1>\LongDelay	Feedback
11	|1>\HQ-Delay	Feedback
12	|1>\Ping-Pong	Feedback
13	|1>\GatedDely	Feedback
14	|1>\SpecialFX	Center
15	|1>\Equalizr1	Output Level
16	|1>\Equalizr2	Output Level
17	|1>\WahWah+Ov	Fequenz
18	|1>\AutoWhaWa	Drive
19	|1>\WarmOvdrv	Input Level
20	|1>\Distortn	Input Level
21	|1>\no\Effect	Serial-Feed-Level => FX-1

12.) EDITING THE ARPEGGIATOR

12.) Editing the arpeggiator

In this section you will learn about TECHNOX' built-in arpeggiator. This arpeggiator splits a chord into single notes, which then can be played back automatically in different ways. The arpeggiator menu will be reached by executing the following steps:

FUNCTION	USER ACTION/ (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of edit level	Press „EDIT/OK“ key	`\Edit/Function`
Selection of „Edit Arpeggiator“ menu.	Use one of the two Alpha-dials to select.	`\Edit/Function <6>\Edit\Arpegg.`
Confirm selection	Press „EDIT/OK“ key.	`Arpeggiator\Edit |1>\Arpegg.:\\On`

Following these steps, the following sub-menus are now available:

|1>	`Arpeggiator\Edit |1>\Arpegg.:\OFF`	Use this parameter to switch the arpeggiator on and off.
<2>	`Arpeggiator\Edit <2>\Sync:\Intern`	Here you can decide if the arpeggiator will be clocked internally or externally. When switched to external clock, the arpeggiator uses a MIDI clock signal if this signal is active on MIDI In of the TECHNOX. If MIDI clock is available, the arpeggiator will be synchronized to your sequencer.
<3>	`Arpeggiator\Edit <3>\Part:\\\\\13`	Here you can select one of the 16 available parts to be controlled by the arpeggiator.
<4>	`Arpeggiator\Edit <4>\Resolutn:\16`	With this parameter the resolution of the arpeggiator will be set. You have the choice between 4th, 8th, 16th and 32nd notes.
<5>	`Arpeggiator\Edit <5>\Speed:\\\\86`	When using the internal clock (Sync: Intern), the arpeggiator speed is set with this parameter.
<6>	`Arpeggiator\Edit <6>\Gate:\\\\\64`	Use this parameter to control the gate time (note length) of the arpeggio notes. This parameter can also be controlled via the modulation matrix.
<7>	`Arpeggiator\Edit <7>\Directn:\\Up`	This parameter controls the direction of the arpeggios. Look at the table below for the different directions.
<8>	`Arpeggiator\Edit <8>\Hold:\\\\OFF`	When set to „ON“, the arpeggiator chord will be held even if the chord on the keyboard is depressed. (Sometimes this parameter is also called „LATCH“) If set to „OFF“, the arpeggiator will stop as soon as it receives Note-Off-informations.
<9>	`Arpeggiator\Edit <9|\MidiOut:\OFF`	The arpeggiator notes can be sent out via MIDI Out of the TECHNOX when this parameter is set to „ON“. This offers you the possibility that other MIDI synthesizers can also use the TECHNOX' arpeggiator.

The following table shows you the different arpeggiator directions (Sub menu page 7):

1	`Direction:\\UP`	Arpeggios start with the lowest note first, the others follow in ascending order.
2	`Direction:Down`	Arpeggios start with the highest note first, the others follow in descending order.
3	`Direction:UPDW`	Ascending and descending notes consecutively.
4	`Direction:\RND`	The notes are played in random (no) order.

13.) STORING, COPYING, MIDI-DUMP - THE „WRITE" MENU

13.) The Write-Menu

In the following section you will learn everything about storing, copying and MIDI dumping of your sound creations and how the TECHNOX parameters are initialized.
There are two possible ways to archive your sounds: You can save the performances and multi-setups either internally to the built-in RAM or you can send these via MIDI to an external MIDI recording device such as a sequencer or MIDI data recorder. The advantage of using internal memories is that you have direct access to all configurations without using an external MIDI device. But on the other hand it might also be useful to archive a complete system setup externally together with your MIDI songfile. So it will be assured that each song will be played back correctly, even if you have changed all internal RAM configurations. Most sequencers handle the system-exclusive data (that's the data format used for external storage...) exactly like any other MIDI data; so the easiest way is to record the „TECHNOX configuration block" straight into your sequencer and put this block in front of the song.

The „Write-Menu" will be activated as follows:

FUNCTION	USER ACTION (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of edit level	Press „EDIT/OK" key.	`\Edit/Function`
Selection of „Write" menu	Use one of the two Alpha-dials to select.	`\Edit/Function` `<8>\Write/Dump..`
Confirm selection	Press „EDIT/OK" key.	`|1>\Write\Setup` `Yes<OK>\No<EXIT>`

The „Write-Menu" offers you the following sub-menus:

|1>	`|1>\Write\Perf.?`
	`Yes<Ok>\No<EXIT>`
	
	`|1>\Write\Setup?`
	`Yes<Ok>\No<EXIT>`
		Depending upon which mode your TECHNOX currently uses (Performance or Sequencer-Multi-Mode), the displayed message of this sub-menu differs. Refer to sections about Performance-editing and sequencer setups for complete descriptions.

<2>	`<2>\Load\Setup?` `Yes<OK>\No<EXIT>`	Here you can restore a sequencer-multi-setup that has been created before. After pressing the „EDIT/OK" key a menu will be displayed where you can select the selected setup by using the „VALUE/SOUND" dial. But it's easier to do the setup recall by letting the TECHNOX receive a program change information via MIDI. This function will be enabled by selecting „[RxSetupC: On]" in page <7> of the „Edit System" menu. Program changes between 1 and 14 select one of the 14 possible setups.
<3>	`<3>\Write\Drums?` `Yes<OK>\No<EXIT>`	This sub-menu allows you to store your User-drum-set. Refer to section „Drumset-Editing" for complete instructions.
<4>	`<4>\Init\Setup?` `Yes<OK>\No<EXIT>`	Use this function to initialize the actual sequencer-setup. After initializing, all parts of the setup are set to Single-sound #1, FX-1 is set to „Room" and FX-2 to „Chorus".
<5>	`<5>\Init\Part\1?` `Yes<OK>\No<EXIT>`	The „VALUE/SOUND" Alpha-dial is used to select the part which has to be initialized. After completing this functions, all part-parameters of this part are re-set to their default values.
<6>	`<6>\Copy\Part\1?` `Yes<OK>\No<EXIT>`	By using the „VALUE/SOUND" dial it's possible to select a part which has to be copied to another part. Use the „EDIT/OK" key to confirm your selection. and then the „VALUE/SOUND" dial to select the copy target. After pressing „EDIT/OK" all part parameters from the destination will be copied to the target.

14.) THE EDIT-SYSTEM-MENU

The following 4 sub-menus are reserved for the transmission of system-exclusive data via MIDI. System-exclusive informations are unique to each manufacturer of MIDI equipment; each manufacturer uses its own data format for describing sound-data and machine-dependent informations. TECHNOX uses system-exclusive data for transferring its RAM informations to a MIDI sequencer (and vice versa). So you can use your sequencer as an external storage device for your TECHNOX. The TECHNOX can send and receive SysEx data on 16 different ID-numbers. These ID-numbers are important because it allows you to use more than only one single TECHNOX in your MIDI setup. The ID-number will be selected in the „System-Edit“ menu. Changing the basic MIDI channel also affects this.		
<7>	`<7>\Send\Temp?` `Yes<OK>\No<EXIT>`	After pressing the „EDIT/OK“ key, the TECHNOX sends out all actual settings via MIDI. This includes all part parameters, the effect settings, the common parameters and the arpeggiator settings.
<8>	`<8>\Send\Setups?` `Yes<OK>\No<EXIT>`	After pressing the „EDIT/OK“ key, the TECHNOX sends out all Sequenzer-multi-setups.
<9>	`<9>\Send\Drums?` `Yes<OK>\No<EXIT>`	From here the User-defined drum-sets are sent after pressing the „EDIT/OK“ key.
<10>	`<10|\Send\Perfs?` `Yes<OK>\No<Exit>`	From here the User-defined drum-sets are sent after pressing the „EDIT/OK“ key.

14.) The Edit-System-Menu

The System menu is used for the settings of all global parameters. These include the filtering of incoming and outgoing MIDI data, the global tuning of the TECHNOX and the velocity response characteristics. You will reach this menu from the main page by doing the following:

FUNCTION	USER AKTION (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of edit level.	Press "EDIT/OK“ key.	`\Edit/Function`
Selection of "Edit System“ menu.	Use one of the two Alpha-dials to select.	`\Edit/Function` `<7>\Edit\System`
Confirm selection	Press "Edit/OK" key.	`\Edit\System` `|1>\Mode:Sequenc`

Now you have access to the following sub-menus:

|1>	`\\Edit\System` `|1>\Mode:Perform`	Here the play mode of the TECHNOX can be altered between the performance-mode and the Sequencer-Multi-mode. Usually the performance-mode is mainly used for live performances whereas the Multi-mode will be used when working with a MIDI sequencer. Use the „VALUE/SOUND“ dial to toggle the play-mode.
<2>	`\Edit\System` `<2>\Channel:\\\\1`	Use this function to select the basic MIDI channel for your TECHNOX. The setting of the basic channel is only important when using the TECHNOX in performance-mode. It then receives its MIDI informations on the selected channel. Note that this channel is also identical to the ID-number of your TECHNOX (see above: MIDI dump).
<3>	`\\Edit\System` `<3>\Transpose:\C`	This function is used to transpose the TECHNOX in semi-tones (6 steps up or down from C).
<4>	`\\Edit\System` `<4>\Tune:\\\\\\\+0`	Fine-tuning is possible with this function (+63 steps [-1 semi-tone], -64 steps [+1 semi-tone]).

<5>	\\Edit\System <5>\VelCrv:\Exp+	Here you can select the velocity curve; i.e. the response characteristics of your TECHNOX in reference to the incoming MIDI note-on velocities. Refer to the table below for detailed description of the different velocity curves.
<6>	\\Edit\System <6>\RxPrgChg:\ON	This parameter sets the reception of program change information to on or off.
<7>	\\Edit\System <7>\RxSetupC:OFF	If set to „ON“, incoming program change messages will be interpreted as „Setup“ changes. The setup change information has to be sent on the basic channel (see above); the part that lies on this channel won't respond to program change informations.
<8>	\\Edit\System <8>\RxTouch:\\ON	This parameter sets the reception of Aftertouch information to on or off. Notice that any Aftertouch informations will be omitted, even if enabled within the modulation matrix.
<9>	\\Edit\System <9>\RxModul:\\ON	Here the reception of MIDI controller data will be enabled or disabled. Notice that any controller informations will be omitted, even if enabled within the modulation matrix.
<10>	\\Edit\System <10>\RxParam:\\On	Enable or disables the reception of system-exclusive data.
<11>	\\Edit\System <11>\TxParam:OFF	If set to „ON“, 'real time' parameter changes (via the „VALUE/SOUND“ Alpha dial) will be sent via MIDI Out of your TECHNOX. This enables a sequencer to record these parameter changes (for example Filter cutoff, envelope offsets, etc.)
<12>	\\Edit\System <12>\TxFoot:\OFF	If this function is enabled, control change information (of footswitch controller) will be sent out via MIDI.
<13>	\\Edit\System <13>\TxClock:OFF	This enables or disables the sending of MIDI clock data if the arpeggiator is in use. This allows the TECHNOX to control the tempo of other slave devices (such as sequencers, drum-machines, etc.)
<14>	\\Edit\System <14>\OmniMod:\On	If Omni-mode is set to „ON“, the TECHNOX will receive MIDI data on all 16 channels; but it'll work only in performance mode. Usually you won't need to use the Omni mode anyway... When in sequencer mode, this parameter won't appear because the TECHNOX will then work only in MIDI Multi mode.

Lin	When set to this value, the TECHNOX responds in a linear way, i.e. incoming velocity values remain unchanged.
Lin-	Here you get a compressed velocity curve - but with a constant factor, so that the velocity response remains linear.
Lin+	Linear velocity expansion with a constant factor.
Exp-	Exponential compression of the incoming velocity values.
Ex--	Even stronger exponential compression of the incoming velocity values.
Exp+	Exponential expansion of the incoming velocity values.
Ex++	STRONG exponential expansion of the incoming velocity values.
Fix	NO velocity at all! All notes will have the same velocity value.

15.) Playing the demo-song

FUNCTION	USER ACTION (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of edit level.	Press „EDIT/OK“ key	\Edit/Function
Selection of „Play Demo“ menu.	Use one of the two Alpha-dials to select.	\Edit/Function <9|\Play\Demo...
Confirm selection.	Press „EDIT/OK“ key	_____ <Exit>\for\stop
Stop demo.	Press „EXIT“ key	\Edit/Function <9|\Play\Demo...\
...and go back to the main page.	Press "EXIT"-Taste again	\T_e_c_h_n_o__x \1:B021\Moogy

16.) Working with a sequenzer

We’re quite sure that you’d like to do your own musical stuff with your TECHNOX. We’ve included a diskette with some Techno, Rave and Ambient grooves which you may use to your own „gusto“. The files on the disk were saved in Standard MIDI file format, so that most software sequencers won’t have any difficulties in reading them. These programs mostly offer you the selection of importing a Standard MIDI file within the „Files“ menu. But - take care! There are some nasty programs (mostly „light“ or shareware versions) which may have difficulties with SysEx data. We’ve put SysEx informations at the very beginning of each song file in order to assure the correct setting of the TECHNOX. If your sequencer doesn’t play the SysEx data (you’ll remark this if e.g. the FX settings seem to be a little bit ... strange [???]), try setting the part parameters manually by comparing the track names in the song file to the part names of your TECHNOX and ...dial...

But - in most cases - you won’t have any problems with the SysEx data. And we think that storing the setup data for each song at the beginning of a song file is the most comfortable way to work with your TECHNOX. You now may ask: WHY? There are a couple of reasons:

1. A song file which includes a SysEx dump at the beginning will sound the same on all of the millions of TECHNOXXES sold worldwide. And it doesn’t overwrite any internal memories because it uses only the temporary memory.

16.) WORKING WITH A SEQUENZER

2. We didn't supply the TECHNOX with an infinite number of sound memories. Otherwise it would have cost a horrible amount of money. And the day will come when all RAM memories are used by your sound creations. Then the problem arises, how to save your valuable data externally. As already mentioned before, the best way to do this is to use your MIDI sequencer as an external storage device. But if you create a file that only holds your setup and RAM data there's still the other problem that you mostly don't know which SysEx file belongs to which song...? So, the easiest way of archiving your material is to save it together with your song. That's it!
But for all those guys who don't want to mess around with SysEx, the TECHNOX offers a total amount of 14 memory locations where you can save your sequencer setups. One of these can hold all part, effect, arpeggiator and common settings.

16.a.) Working with sequenzer-multi-setups

The storage of sequencer setups will be done as follows:

FUNCTION	USER ACTION (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of „Write/Dump" menu	1. Press "EDIT/OK" key. 2.) Use one of the dials to select the menu.	`\Edit/Function` `<8>\Write/Dump..`
Selection of „Load Setup" menu. If not already in sequencer mode, this mode will be activated when a setup is loaded.	1. Press „EDIT/OK" key 2. Use the "PARAMETER/ SOUNDGROUP" dial to get to "Load Setup" menu.	`|1>\Write\Setup?` `Yes<OK>\No<EXIT>`
Confirm selection.	Press "EDIT/OK"-key.	`Name:\Untitled` `Yes<OK>\No<EXIT>`
Enter a new name.	Move cursor with "PARAMETER/ SOUNDGROUP" dial; select letter with "VALUE/SOUND" dial.	`Name:\My_Setup` `Yes<OK>\No<EXIT>`
Confirm new name and select memory position where the setup shall be stored.	Press "EDIT/OK" key and select memory position with „VALUE/ SOUND" dial.	`to\\1\<Untitled>` `Yes<OK>\No<EXIT>`
Complete storage of the performance.	Press "EDIT/OK" key.	`Overwr\Untitled?` `Yes<OK>\No<EXIT>`
Overwrite memory.	Press "Edit/OK" key.	`|1>\Write\Setup?` `\\\\\\\\\\ok!`
Exit „Write/Dump" menu.	Press „EXIT" key until you reach the main page.	`\T_e_c_h_n_o__x` `13:A127:\Hardcast`

16.) WORKING WITH THE SEQUENZER

A sequencer-multi-setup will be activated as follows:

FUNCTION	USER ACTION (DIALS/KEYS)	DISPLAY-MESSAGE
Selection of „Write/Dump“ menu.	1.) Press „EDIT/OK“ key. 2.) Use one of the dials to select the menu.	\Edit/Function <8>\Write/Dump..
Selection of „Load Setup“ menu. If not already in sequencer mode, this mode will be activated when a setup is loaded.	1. Press „EDIT/OK“ key. 2. Use the „PARAMETER/ SOUNDGROUP“ dial to get to „Load Setup“ menu.	<2>\Load\Setup? Yes<OK>\No<EXIT>
Confirm Selection.	Press "EDIT/OK" Key	Load\14\Untitled Yes<OK>\No<EXIT>
Select one of the 14 setups.	1.) Use "VALUE/SOUND"-Dial to select one setup. 2.) Confirm selection with "EDIT/OK" key.	<2>\Load\Setup? \\\\\\\\\\ok!
Exit the "WRITE"-Menu.	Press „EXIT“ key until you reach the main page.	\T_e_c_h_n_o__x 13:A001:_303Lead

Enabling the setup-loading by using program change informations received via MIDI is simply done by going into the „Edit System“ menu and setting the „RxSetupC“ (Receive Setup Change) parameter to „ON“. Please note that it further won’t be possible to receive any program change informations for the part that is identical to the selected MIDI system channel when RxSetupC is set to „ON“. Program changes can be received on all other 15 parts.
Setup loading via MIDI will be enabled by doing the following:

FUNCTION	USER ACTION (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of „Edit System“ menu.	1.) Press "EDIT/OK" key. 2.) Use the „PARAMETER/ SOUNDGROUP“ dial to select "Edit-system“ menu.	\Edit/Function <7>\Edit\System
Select menu page „<7> RxSetupC“	1. Press „EDIT/OK“ key 2. Use the „PARAMETER /SOUNDGROUP“ dial to get to to „RxSetupC“ sub-menu.	\Edit\System <7>\RxSetupC:OFF
Enable MIDI switching.	Use „VALUE/SOUND“ dial to set the function to „ON“	\Edit\System <7>\RxSetupC:\ON
Exit the "Edit System" menu.	Press „EXIT“ key until you reach the main page.	\T_e_c_h_n_o__x 13:A001:_303Lead

17.) MIDI AND MORE/ LISTING OF THE MIDI-CONTROLLERS

11.) Midi and more a) Midi-Controller

Technox can process the following MIDI-Controllers

Controller Nummer		**Function**
Dez.	Hex.	
0	(BnH 00H)	Bank-Select
1	(BnH 01H)	Modulation
5	(BnH 05H)	Porta-Time
6	(BnH 06H)	Data Entry
7	(BnH 07H)	Volume
10	(BnH 0AH)	Panorama-position
64	(BnH 40H)	Hold-Pedal
65	(BnH 41H)	Porta on/off
67	(BnH 43H)	Soft Pedal
80	(BnH 50H)	FX1-Type
81	(BnH 51H)	FX2-Type
82	(BnH 52H)	Arp. Reso
83	(BnH 53H)	Arp. Speed
91	(BnH 5BH)	FX1-Send
93	(BnH 5DH)	FX2-Send
98	(BnH 62H)	NRPN LSB
99	(BnH 63H)	NRPN MSB
100	(BnH 64H)	RPN LSB
101	(BnH 65H)	RPN MSB
120	(BnH 78H)	all sounds off
121	(BnH 79H)	Controller Reset
123	(BnH 7BH)	all notes off
124	(BnH 7CH)	omni off
125	(BnH 7DH)	omni on
126	(BnH 7EH)	mono on
127	(BnH 7FH)	poly mode

17.b.) NRPN- und RPN- Controller

A particularity are the NRPN and the RPN- controllers. To make it possible to edit sounds just by MIDI-Controllers independent from manufacturers and system exclusive data, some agreements were made by the manufacturers.
The change of a NRPN-parameters needs a lot more data than a standard-controller because there aren´t enough standard-controllers to control all the possible parameters. The following controllable parameters have been defined in the GS-Standard. But at first we want to give an example for the use of the NRPN-Controllers to show you the principle.

Example: NRPN Controller are tuning a drum instrument:

	Status	Second	Third	Comment
HEX	BnH	63H	18H	Controller 99 (63H) with value 24 (18H) Drumtuning
	BnH	62H	xxH	Controller 98 (62H) with value xx for the keynumber
	BnH	06H	yyH	Controller 6 (Data Entry) with value yy for the tuning

Sending these three lines one after another will have the following result:
The drum instrument on the key xx (00H - 7FH) on the MIDI-Channel with the Channel-No. n (0h - FH) will be transposed by the value yy (lowest value 00H - Standard 40H- highest value 7F).
As you can see the tuning of one drum instrument needs 9 bytes. So if you want to tune more drum instruments you should make this at the beginning of a song in order to avoid timing problems.

The input of the MIDI-data is made in the HEX-Code. See the following listing:

Decimal	Hexadecimal	Binary
00	00	0000 0000
01	01	0000 0001
02	02	0000 0010
03	03	0000 0011
04	04	0000 0100
05	05	0000 0101
06	06	0000 0110
07	07	0000 0111
08	08	0000 1000
09	09	0000 1001
10	0A	0000 1010
11	0B	0000 1011
12	0C	0000 1100
13	0D	0000 1101
14	0E	0000 1110
15	0F	0000 1111
16	10	0001 0000
17	11	0001 0001 etc.

List of NRPN- and RPN- Controllers

Now a list of all NRPN- and RPN- Controllers that the Technox uses:

NRPN-Controller

Pitch-modulation-speed

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 08	n = Channel, XX =Value

Pitch-modulation-depth

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 09	n = Channel, XX =Value

Pitch-modulation-delay

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 10	n = Channel, XX = Value

Cutoff-frequency

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 20	n = Channel, XX = Value

Resonance

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 21	n = Channel, XX =Value

EG-Attack

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 63	n = Channel, XX = Value

EG-Decay

NRPN MSB Contr.99 (BnH 63H xxH)	NRPN LSB Contr. 98 (BnH 62H xxH)	Data-Entry Contr 6 (BnH 6H xxH)
n = Channel, xx = 01	n = Channel, xx = 64	n = Channel, XX = Value

EG-Release

NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 66	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value

Drum-Pitch

NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 18	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = key-number	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value

Drum-Level

NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 1A	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = key-number	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, X = Value

Drum-Panning Position

NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 1C	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = key-number	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value

Drum-Instrument FX1-Send

NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 1D	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = key-number	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value•

Drum-Instrument FX2-Send

NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 1E	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = key-number	Data-Entry Contr 6 (BnH 6H xxH) n = Channel,XX = Value

RPN-Controller

Pitch-Bend range

RPN MSB Contr.101 (BnH 65H xxH) n = Channel, xx = 00	RPN LSB Contr. 100 (BnH 64H xxH) n = Channel, xx = 00	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, xx = Value

Fine-Tune

RPN MSB Contr.101 (BnH 65H xxH) n = Channel, xx = 00	RPN LSB Contr. 100 (BnH 64H xxH) n = Channel, xx = 01	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, xx = Value

Coarse-Tune

RPN MSB Contr.101 (BnH 65H xxH) n = Channel, xx = 00	RPN LSB Contr. 100 (BnH 64H xxH) n = Channel, xx = 02	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, xx = Value

18.) The SysEx-Dataformat

18.) The System-Exclusive-Format of the TECHNOX

The next page shows a listing of the System-Exclusive-Format of the Technox. This listing is interesting especially for Software-Developers who want to create their own Editor-Programs or Dump-Utilities for TECHNOX..

This Listing is also for an adaptation to well-known Sound-Edititng-Software like e.g. Emagic Sound-surfer.

TECHNOX sends (if you want) all changes, done with the „VALUE/SOUND“- Dial, via its Midi-Output. If you want to record these changes with your sequencer , think about it before, because the Midi-Data-Flow is much more loaded by System-Exclusive- Data than usual controller-messages. So it is much better to use regular controllers if possible.

Make sure that your sequencer is capable of recording/playing SysEX-Data.

18.) MIDI-SYSEX-DATA FORMAT

TECHNOX-System-Exclusive Format (Version 1.0)

Identity Request

Byte No.	Value	Remarks
0	F0	System Exclusive start command
1	7E	Common Non-Real-Time message
2	cc	channel number = TECHNOX system channel *
3	06	general information
4	01	identity request
5	F7	end of System Exclusive

Identity Reply

Byte No.	Value	Remarks
0	F0	System Exclusive start command
1	7E	Common Non-Real-Time message
2	cc	channel number = TECHNOX system channel *
3	06	general information
4	02	identity reply
5	3F	QUASIMIDI ID
6	22	TECHNOX id
...	...	...
10..13	vv vv vv vv	Version no. (4 ascii characters, i.e '2.00')
10	F7	end of System Exclusive

* note that if cc = 7Fh the TECHNOX respond regardless of what master channel it is on

Request Data from device:

Byte No.	Value	Remarks
0	F0	System Exclusive start command
1	3F	Quasimidi id number
2	dv	device number = TECHNOX System channel
3	22	TECHNOX id number
4	52	(R)equest data
5	ah	adress high
6	am	adress mid
7	al	adress low
8	dh	data count high
9	dl	data count low
10	F7	end of System Exclusive

Dump Data to device:

Byte No.	Value	Remarks
0	F0	System Exclusive start command
1	3F	Quasimidi id number
2	dv	device number = TECHNOX System channel
3	22	TECHNOX id number
4	44	(D)ump data
5	ah	adress high
6	am	adress mid
7	al	adress low
8...	dt	data (7 bit)
...	F7	end of System Exclusive

18.) MIDI-SYSEX-DATA FORMAT

TECHNOX Address Map:

(third byte is Adress-Offset)

00 00 00	system parameter		
01 00 00	temporary common parameter		
01 01 00	temporary part parameter		(part 1)
01 02 00	-"-		(part 2)
... ...			
01 10 00	-"-		(part 16)
01 11 00	temporary performance name		
02 00 00	temporary drum parameter		(drum instr 1)
02 01 00	-"-		(drum instr 2)
... ...			
02 3D 00	-"-		(drum instr 61)
02 7E 00	drumset nb (0..15)		
02 7F 00	drumset name		
03 00 00	reserved		
...			
04 7F 00	-"-		
05 00 00	performance 1	common parameter	
05 01 00	-"-	part parameter	(part 13)
05 02 00		-"-	(part 14)
05 03 00	-"-	...	
05 04 00		-"-	(part 16)
05 05 00	-"-	name	
06 00 00	performance 2	common parameter	
... ...			
36 05 00	performance 50 name		
37 00 00	multisetup 1	common parameter	
37 01 00	-"-	part parameter	(part 1)
37 02 00		-"-	(part 2)
... ...			
37 10 00		-"-	(part 16)
37 11 00	-"-	name	
38 00 00	multisetup 2	common parameter	
... ...			
44 11 00	multisetup 14	name	
45 00 00	userdrumset 1	drum parameter	(drum instr 1)
45 01 00		-"-	(drum instr 2)
... ...			
45 3B 00		-"-	(drum instr 59)
45 7E 00	drumset nb (0..15)		
45 7F 00	drumset name		
46 00 00	userdrumset 2	drum parameter	(drum instr 1)
... ...			
4C 7F 00	userdrumset 8 name		
4D 00 00	reserved		
...			
68 7F 00	-"-		
69 00 00	sound name bank 0,	sound 0	(only request!)
69 01 00	-"-	sound 1	-"-
... ...			
69 7F 00	-"-	sound 127	-"-
6A 00 00	sound name bank 1,	sound 0	-"-
... ...			
6C 7F 00	sound name bank 3,	sound 127	-"-
6D 00 00	reserved		
...			
7F 7F 00	-"-		

18.) MIDI-SYSEX-DATA FORMAT

Address Offsets:

SYSTEM-Parameter

```
00  transpose                          /* 0..12 (-6..+6)   */
01  tune                               /* 0..127 (-64..+63) */
02  system channel                     /* 0..15 (1..16) */
03  multi mode                         /* 0..1 (off,on) */
04  reserved
05  program change      input filter   /* 0..1 (off,on) */
06  channel pressure    -"-            /* 0..1 (off,on) */
07  modulation          -"-            /* 0..1 (off,on) */
08  parameter control   -"-            /* 0..1 (off,on) */
09  reserved
0A  omni mode                          /* 0..1 (off,on) */
0B  master velocity curve no.          /* 0..7 (lin, lin-,lin+,...) */
0C  program change      out filter     /* 0..1 (off,on) */
0D  parameter control   -"-            /* 0..1 (off,on) */
0E  foot control        -"-            /* 0..1 (off,on) */
0F  midi clock          -"-            /* 0..1 (off,on) */
```

COMMON-Parameter

```
00  performance level                  /* 0..127 */
01  performance mode                   /* 0..3 (single,double...) */
02  reserved
03  reserved
04  free controller no.                /* 0..97 */
05  foot controller no.                /* 0..127 */
06  foot control on value              /* 0..127 */
07  foot control off value             /* 0..127 */
08  foot control toggle mode           /* 0..1 (off,on) */
```

Moulation-Matrix...

```
09  mod.depth[SOURCE1][DEST1]          /* 0..127 (-64..63) */
09  mod.depth[SOURCE1][DEST2]          /* 0..127 (-64..63) */
...         ...
28  mod.depth[SOURCE4][DEST8]          -"-
```

FX Parameter...

```
29  fx1 activity                       /* 0..1 (off,on) */
2A  fx1 typ                            /* 0..21, (FX1-Effect#) */
2B  fx1 parameter[PAGE1]               /* 0..127 (FX1-Parameter1) */
2C  fx1 parameter[PAGE2]               /* 0..63  (FX1-Parameter2) */
...         ...         ...
30  fx1 parameter[PAGE6]               /* 0..127 (FX1-Parameter6) */
31  fx2 activity                       /* 0..1 (off,on) */
32  fx2 typ                            /* 0..21, (FX2-Effect#) */
33  fx2 parameter[PAGE1]               /* 0..127 (FX2-Parameter1) */
34  fx2 parameter[PAGE2]               /* 0..127 (FX2-Parameter2) */
...         ...
3B  fx2 parameter[PAGE9]               /* 0..127 (FX2-Parameter9) */
```

Arpeggiator Parameter...

```
3C  arp pak1                           /* bit 2   arp_on 0..1 (off,on) */
                                       /* bit 0..1  arp_resolution 0..3 (4,8,16,32) */
3D  speed                              /* 0..127 */
3E  gate                               /* 0..127 */
3F  arp pak2                           /* bit 5   arp_sync 0..2 (int,ext1,ext2) */
                                       /* bit 3..4  arp_dir 0..2 (up,down,up/down) */
                                       /* bit 2   reserved */
                                       /* bit 1   arp_hold 0..1 (off,on) */
                                       /* bit 0   reserved */
40  arp pak3                           /* bit 3..6  arp_track 0..15 (1..16) */
                                       /* bit 2   reserved */
                                       /* bit 1   arp_out 0..1 (off,on) */
                                       /* bit 0   reserved */
```

18.) MIDI-SYSEX-DATA FORMAT

PART-Parameter

00 bank no.	/* 0..3 */
01 sound no.	/* 0..127 */
02 trackmode	/* 0..3 (0=muted, 1=poly, 2=mono, 3=lead) */
03 level	/* 0..127 */
04 panorama	/* 0..20 (off,7L..7R,rnd,key,yek,dyn,nyd)*/
05 fx1 send	/* 0..63 */
06 fx2 send	/* 0..63 */
07 transpose	/* 0..48 (-24..+24) */
08 tune	/* 0..127 (-64..+63) */
09 cutoff frequency	/* 0..127 (-64..+63) */
0A resonance freq.	/* 0..127 (-64..+63) */
0B eg attack	/* 0..127 (-64..+63) */
0C eg decay	/* 0..127 (-64..+63) */
0D eg release	/* 0..127 (-64..+63) */
0E vibrato rate	/* 0..127 (-64..+63) */
0F vibrato depth	/* 0..127 (-64..+63) */
10 vibrato delay	/* 0..127 (-64..+63) */
11 velocity curve no.	/* 0..14 (lin,lin-,lin+,exp-,...) */
12 holdpedal	/* 0..1 (off,on) */
13 modulation depth	/* 0..127 */
14 pitch sensitivity	/* 0..24 (-12..12) */
15 volume mod. sens.	/* 0..127 (-64..+63) */
16 tone mod. sens.	/* 0..127 (-64..63) */
17 portamento time	/* 0..127 */

DRUM-Parameter

00 level	/* 0..127 */
01 pan	/* 0..19 (off,7L..7R,rnd) */
02 fx1 send	/* 0..63 */
03 fx2 send	/* 0..63 */
04 pitch	/* 0..48 (-24..+24) */

19.) MIDI-IMPLEMENTATION

19.) MIDI-Implementation

Funktion...		Transmitted	Recogniced
Basic Channel	Default Changed	1 1-16	1 1-16
Mode	Default Messages Altered	x x x	3b*** 0 x
Note Number	 True Voice	x x	 1-127
Velocity	Note On Note Off	x x	0 x
After Touch	Keys Channel	x x	x 0
Pitch Bend	MSB (7 bit) LSB (14 bit)	x x	0 0
Controller	Free Controller 0-97 Continous MSB 0-31 Continous LSB 32-63 Control Change 64-95 124 Omni off 125 Omni on 120 all sounds off 121 reset all controller 123 all notes off	Footpedal Control x* x* x* x x x x x	Routable Cont. Matrix 0 0 0 0 0 0 0 0
Program Change		x	0
System Exclusive		0****	0
System Common	Song Position Song Select Tune Request	x x x	x x x
System Real Time	Clock Commands	0** x	0** 0**
Aux Messages	Local On/ Off All Notes Off Active Sens. System Reset	x x x x	x 0 x x

x = No
0 = Yes
* = One Controller selectable for Footpedal Control
** = Arpeggiator Sync-Clock
*** = Multimode 3b at Sequenzer Multimode
= Polymode at Performance-Mode
**** = Parameter Realtime Transmit and Dump-Functions

20.) LISTING OF THE PERFORMANCES

Ram Performances Technox:

01	ArpPad	26	D_Mode
02	Fantasy	27	Blubber
03	FatTekno	28	BodyMoog
04	Obi_Pad	29	Sequenz
05	Passport	30	Syncers
06	Killer	31	Beltram
07	Saege	32	DeepSea
08	Spectize	33	Aliens
09	Snowbird	34	Dionysos
10	Crunch	35	DarkSide
11	Taurin	36	Sweepoid
12	RedBull	37	Foggy
13	Natural	38	OverDriv
14	Koffein	39	Texture
15	SyntVoic	40	Frusty
16	AnaStrng	41	Arktis
17	OverPads	42	Sirena
18	Padding	43	VeryDeep
19	Piano !	44	ResoArp
20	Hardcore	45	Floating
21	Strictly	46	ChillOut
22	FatSolo	47	Bonita
23	Computer	48	BanaBrss
24	ArpOdyx	49	Happy
25	Arounder	50	Friday13

Ram Performances Technox:

01	ArpgBass	26	Louis
02	BadDream	27	MiniMoog
03	BanaBass	28	MKS50Bs
04	BassSolo	29	ModuBass
05	Bassox	30	Moogbass
06	Beauty	31	Move_it
07	Britepad	32	Oasis
08	Chicago	33	Okzident
09	Clocky	34	Oxygen
10	DeadEnd	35	ParisCon
11	Deepbass	36	Polaroid
12	Echomoog	37	Quasar
13	EchoSpac	38	Raveress
14	Ephedrin	39	Slidox
15	FastVoic	40	Soloist
16	FatStrng	41	Spacrace
17	Feedback	42	Styx
18	GateCore	43	Subway
19	Gliding	44	SuperSft
20	GoodLife	45	Tranced
21	HouseOrg	46	Upndown
22	ItalPian	47	VeryWarm
23	Klicker	48	Voicesed
24	Knatsch	49	Wobbler
25	LovePowr	50	X_Massss

21.) LISTING OF THE SINGLE-SOUNDS

The 512 sounds are divided into 4 banks.
To reach the different banks via MIDI you need a Bank-Change-Command (Midi-Controller 0, Value 0 - 3).Value 0 corresponds to Bank A, Value 1 to Bank B, ... The Bank-Change-Message is followed by a Program change from 0 - 127. Most sequencers start with a program change-number of 1 (- 128). Also Technox starts at Number 1 (-128).

A001 _303lead
A002 Adventur
A003 Arp_2600
A004 Attsweep
A005 Axxe
A006 B_Blank
A007 BanaBrss
A008 Bananas
A009 Bantal
A010 Beltram
A011 Bic_Bac1
A012 Bic_Bac2
A013 Bic_Bac3
A014 Brassing
A015 Briting
A016 Buchla
A017 Casiotek
A018 Cpt_Iglu
A019 Discobrs
A020 Dominate
A021 Dramatic
A022 El_Paso
A023 Electron
A024 Executer
A025 Fanfare
A026 Fastpads
A027 Flummi
A028 Fotokina
A029 Fucksyn
A030 Futschi
A031 Gabriel
A032 Gipsy
A033 Hilbert
A034 Leader
A035 Longswep
A036 Luckerei
A037 Lucky
A038 Luckysch
A039 M_Mann2
A040 Mixbrass
A041 Mksbrass
A042 Move_it
A043 Mover
A044 Ms20
A045 Ms20po2
A046 NeoDisco
A047 Obx_Synt
A048 Obx2Synt
A049 Obx3Synt
A050 Obx4Synt
A051 Old_Bras
A052 Pcp_Down
A053 Pcp_Up
A054 Perc_Sol
A055 PercSwep
A056 Photon
A057 Pitchy_x
A058 Polysix
A059 Popcorn
A060 Pump_up
A061 Resobras
A062 Resobrss
A063 Resomix
A064 Sagapoly
A065 Seidabei
A066 Sequ_fun
A067 Sequent1
A068 Sequent2
A069 Sequent3
A070 Sequent4
A071 Sequenz
A072 Seufz
A073 Simp_Sng
A074 Softsequ
A075 Solfrust
A076 Starpads
A077 Str_Rev
A078 Supermax
A079 Suprmax2
A080 Sweeplng
A081 Syn_maze
A082 Syncbana
A083 Synhorns
A084 Synpac
A085 Synpizz
A086 Tangram
A087 Techno1
A088 Techno2
A089 Techno3
A090 Tecnoxx2
A091 Tecnoxxy
A092 Tekno9mm
A093 Uk_sequz
A094 Uk2sequz
A095 VX_Dom_1

Basses

A096 Acidbass
A097 Acidharp
A098 Acousynt
A099 Active
A100 Arpfunk
A101 Basslin2
A102 Basslin3
A103 Basslin4
A104 Basslin5
A105 Basslin6
A106 Bassline
A107 Bassocon
A108 BassoNat
A109 Bassstat
A110 Birdland
A111 Blubb
A112 Clearbas
A113 CryLine
A114 DeepBass
A115 DeepMini
A116 Detroit
A117 DjaxPad
A118 Djaxup
A119 Eurobass
A120 Fat_Line
A121 Fatbass
A122 Filtbass
A123 Filtmoog
A124 Filtopen
A125 FM_Acbas
A126 Fretless
A127 Hardcast
A128 Hardms20

B001 Jukebass
B002 Killer
B003 La_Bass
B004 LandBird
B005 Lo_Bass
B006 LowBass1
B007 LowBass2
B008 MC_202_1
B009 MC_202_2
B010 Micromg2
B011 Micromg3
B012 Micromog
B013 Mixfrmt
B014 Mksbass1
B015 Mksbass2
B016 Mksbass3
B017 Moog1
B018 Moog2
B019 Moogbas2
B020 Moogmel
B021 Moogy
B022 Moogy2
B023 Morph
B024 MS20bass
B025 MS20bs2
B026 Norlin_x
B027 Pitch303
B028 Pitchbas
B029 Pulsbass
B030 Ravebass
B031 Reefbass
B032 Resobass
B033 RiseBass
B034 SH101_Bs
B035 Sinebass
B036 Slapbas1
B037 Slide
B038 Slowbass
B039 Taurus
B040 TB_303_1
B041 TB_303_2
B042 TB_303_3
B043 TB_303_4
B044 TB_303_p
B045 ToraTora
B046 V_Moogy
B047 V1_Moogy
B048 Vebsline
B049 Velo303
B050 Voxbass
B051 VX_bass
B052 Warmbass
B053 Wet_synt

Natural

B054 Acousgtr
B055 Bambus
B056 Bottle
B057 Choir
B058 Chor
B059 Clavinet
B060 Clean_gt
B061 Clean_g2
B062 Cuuh
B063 E_Piano
B064 FM_Jazz
B065 ItaloPia
B066 Melloch
B067 Panflute
B068 Piano1
B069 Piano2
B070 Piano3
B071 Piccolo
B072 Steelgtr
B073 Wurlitz1
B074 Farfisa1

21.) LISTING OF THE SINGLE-SOUNDS

Organs

B075 Farfisa2
B076 Hammond
B077 Helge_S
B078 Hot_Keys
B079 HouseMks
B080 HouseOrg
B081 MksOrgan
B082 Raveorg1
B083 Raveorg2
B084 Raveorg3
B085 Raveorg4
B086 Raveorg5
B087 SlwLesli

SynthPads

B088 Aliens1
B089 Aliens2
B090 AnaBrass
B091 Angels
B092 Atlas
B093 Bambum
B094 Banana
B095 Banavox
B096 Bellbana
B097 Bentcold
B098 Blas_mit
B099 Childpad
B100 Clearobx
B101 Cloud_9
B102 Cmi_vox1
B103 Cnoxswep
B104 Daydream
B105 Fastbamb
B106 Fastfohn
B107 Fastflng
B108 Fast_cmi
B109 Fastchor
B110 Fatstrgs
B111 Fettfett
B112 Flang_ch
B113 Foehn
B114 Fourvoic
B115 Glider
B116 Halopad
B117 Hohnerst
B118 Ironstgs
B119 Japanese
B120 Jewelry
B121 JP_Long
B122 JPLongst
B123 JPString
B124 JunoStrg
B125 Liquid_X
B126 LuckySwp
B127 Matrix
B128 Mellotrn

SynthPads2

C001 Mixstrng
C002 MksStrng
C003 Moony
C004 MS20swep
C005 ObiPercs
C006 Obx_Brss
C007 Oct_Swep
C008 Omni
C009 Omniswep
C010 Overhome
C011 PadPercs
C012 Pitchswp
C013 Polymix
C014 Polypad
C015 Softtech
C016 Spacerei
C017 Spaceswp
C018 Spcsweep
C019 Spring
C020 Sunrise
C021 Sweep
C022 Sweepy1
C023 Sweepy2
C024 Swellvox
C025 Swlljuno
C026 Synthstr
C027 Truespac
C028 Vitalize
C029 Voc_Cloc
C030 Voiccord
C031 Voice
C032 Voicerel
C033 Vox_filt
C034 Vs_chor
C035 Vs_clock
C036 Vx600
C037 Vx600pad
C038 Warmbrss
C039 Warmobx
C040 Wetstrng
C041 XPressme
C042 Yuppie
C043 Dreieck

Waves

C044 P_50
C045 P_60
C046 Pulse30
C047 Pulse75
C048 Resonan1
C049 Resonan2
C050 Resonan3
C051 Resonan4
C052 Resonan5
C053 Resonan6
C054 Resonan7
C055 Sawzahn
C056 Sinus
C057 Softsine
C058 Spacesaw
C059 VeloReso
C060 FM_Glas

FM_Percussiv

C061 FM_Vibe
C062 Glospiel
C063 Mallet
C064 Musicbox
C065 Plingy
C066 Tinkbell
C067 Tinkle1
C068 Tinkle2
C069 Vibetre2
C070 Vibetre3
C071 Vibetrem
C072 Alpdream

SynthFX

C073 Analglfo
C074 Berlin71
C075 Crossosz
C076 Dirty_fm
C077 Door
C078 Dreaming
C079 Duester
C080 Echo_vox
C081 Echosx
C082 Efector2
C083 Effector
C084 FM_Race
C085 Metall
C086 Spacepad
C087 Spacevib
C088 Splatter
C089 Squarlfo
C090 Step
C091 Sweller
C092 Vocoder1
C093 Vocoder2
C094 Vocoder3

Effects

C095 Alienhb
C096 Avilyn
C097 Bublegum
C098 Comic
C099 Critters
C100 Crumble
C101 Deepest
C102 Defekt
C103 Ducktale
C104 Faldown2
C105 Falldown
C106 Fraggles
C107 Freshair
C108 Higher
C109 Industry
C110 LngBerta
C111 MoogZap
C112 Nine2ten
C113 Nintendo
C114 Noiser
C115 Noisshot
C116 Noisy_fx
C117 Ring_Fun
C118 ScratMet
C119 SF_a1
C120 SF_a2
C121 SF_a3
C122 SF_a4
C123 SF_a5
C124 SF_a6
C125 SF_a7
C126 Spacfrog
C127 Storm
C128 Strike
D001 Take_Off
D002 Terminat
D003 U_96
D004 Worldwar
D005 Expermt1
D006 Expermt2
D007 Expermt3
D008 Expermt4
D009 Expermt5
D010 Expermt6
D011 Expermt7
D012 Expermt8
D013 A_Cymb_T

Tuned Drums

D014 A_Elec_T
D015 A_Gui1_T
D016 A_Klok_T
D017 A_Perc_T
D018 A_Sfx_T
D019 Agogo_T
D020 Ankick1T
D021 Ankick2T
D022 Ankick3T
D023 Ankick4T
D024 Ankick5T
D025 AnatomT
D026 BassdrmT
D027 BelltreT

21.) LISTING OF THE SINGLE-SOUNDS/SELECTING THE DRUMSETS

D028 BongohiT
D029 CabasaT
D030 CastanT
D031 China_T
D032 Clave_T
D033 Clsdhh_T
D034 CowbellT
D035 Conga_T2
D036 Conga_T1
D037 CR78CymT
D038 CR78Cn_T
D039 CR78Bd_T
D040 CR78Gu_T
D041 CR78Ta_T
D042 CR78SnrT
D043 CR78rimT
D044 CR78hh_T
D045 Crash2T
D046 Crash1T
D047 Cuica_T
D048 DrumFX1T
D049 DrumFX2T
D050 EffShakT
D051 Gated_T
D052 Guiro_T
D053 GuiroT2
D054 LinnSn_T
D055 LinnTomT
D056 LongWh_T
D057 MaracasT
D058 MS20P_T
D059 Openhh_T
D060 Reso_T
D061 Ride_T
D062 Scrtch1T
D063 Scrtch2T
D064 SineKick
D065 Slap_T
D066 Snare_T
D067 Snare2T
D068 Stick_T
D069 Sticks_T
D070 Syntom1
D071 Syntom2
D072 syntom3
D073 Trian_t
D074 Tamb_t
D075 Timbalt
D076 Tom_T
D077 TR606bsT
D078 TR606cyT
D079 TR606hhT
D080 TR606ohT
D081 TR606snT
D082 TR606tmT
D083 TR808bsT
D084 TR808hhT
D085 TR808c_T
D086 TR808c1T
D087 TR808c2T
D088 TR808cwT
D089 TR808crT
D090 TR808ohT
D091 TR808rmT
D092 TR808snT
D093 TR808tm
D094 TR909bsT
D095 TR909hhT
D096 TR909c_T
D097 TR909ohT
D098 TR909snT
D099 TR909stT
D100 TR909tmT
D101 Vibra_T
D102 Vochit_T
D103 VocoKikT
D104 VocoPopT
D105 Vocozist
D106 Yeti
D107 Zap_T
D108 ZappngT
D109 Zilp_T
D110 Zip_T
D111 Zipup_T

Drumsets

D112 Standard
D113 TR808Set
D114 TR909Set
D115 Analog
D116 TR606Set
D117 CR78_Set
D118 Linn_Set
D119 Rock_Set
D120 Modular1
D121 Modular2
D122 Kick&Snare
D123 VntgeSet
D124 Dry_Set
D125 DanceSet
D126 NoisySFX
D127 Old-Box
D128 No_Sound

22.) selecting the drumsets

In the following section you find a listing of the Drumsets of the TECHNOX. The Drumsets can be reached on every Midi-Channel, but only on Channel 10 they have their correct parameter-values.On Channel 10 only Drumsets can be played. You need only Program-Changes (no Bank-Changes) on Channel 10. The following list shows which Program-Change you need to select the different Drumsets.

01	Standard	17	TR909St2
02	TR808Set	18	TR808St2
03	TR909Set	19	Effects
04	Analog	20	Pan_FX
05	TR606Set	21	Beatbox
06	CR78_Set	22	Vintage2
07	Linn_Set	23	Modular3
08	Rock_Set	24	Standrd2
09	Modular1	25	UserSet1
10	Modular2	26	UserSet2
11	Kick&Snare	27	UserSet3
12	VntgeSet	28	UserSet4
13	Dry_Set	29	UserSet5
14	DanceSet	30	UserSet6
15	Noisy SFX	31	UserSet7
16	Old-Box	32	UserSet8

23.) LISTING OF THE DRUMSETS

		Standard Set	TR808 Drumset	TR909 Drumset	Analog Drumset	TR606 Drumset:
d#0	27	Resohard	Resohard	Resohard	Resohard	Resohard
e0	28	Slap	Slap	Slap	Slap	Slap
f0	29	Scratch1	Scratch1	Scratch1	Scratch1	Scratch1
f#0	30	Scratch2	Scratch2	Scratch2	Scratch2	Scratch2
g0	31	Sticks	Sticks	Sticks	Sticks	Sticks
g#0	32	Casiodr3	Casiodr3	Casiodr3	Casiodr3	Casiodr3
a0	33	Casiodr1	Casiodr1	Casiodr1	Casiodr1	Casiodr1
a#0	34	Casiodr2	Casiodr2	Casiodr2	Casiodr2	Casiodr2
h0	35	Solid	An_Kick2	An_Kick1	TR909bs	TR808bs
c1	36	Bassdrum	TR808Bs	TR909bs	Resohard	TR606bs
c#1	37	Stick	TR808Rim	TR909stk	CR78Rim	CR78rim
d1	38	Snare	TR808sn	TR909sn	CR78Snre	TR606snr
d#1	39	TR808clp	TR808clp	TR909clp	TR909Clp	TR808clp
e1	40	SnreDrum	TR909sn	TR808sn	Noisesnr	CR78snre
f1	41	Tom_2	TR808tom	TR909tom	Anatoms1	TR606tom
f#1	42	Clsdhhat	TR808chh	TR909chh	TR606HH	TR606hh
g1	43	Tom_2	TR808tom	TR909tom	Anatoms3	TR606tom
g#1	44	Foothhat	Ravehat	Ravehat	Ravehat	Ravehat
a1	45	Tom_2	TR808tom	TR909tom	Anatoms1	TR606Tom
a#1	46	OpenHhat	TR808ohh	TR909ohh	TR606ohh	TR606Ohh
h1	47	Tom_1	TR808tom	TR909tom	Anatoms3	TR606Tom
c2	48	Tom_1	TR808tom	TR909tom	Anatoms1	TR606Tom
c#2	49	Crash1	TR808crs	Crash2	Anlgcymb	TR606Cym
d2	50	Tom_1	TR808tom	TR909tom	Anatoms3	TR606Tom
d#2	51	Ride	Ride	Ride	Ride	Ride
e2	52	Chinacrs	ChinaCrs	ChinaCrs	Chinacrs	Chinacrs
f2	53	Ridebell	Ridebell	RideBell	Zipup	Ridebell
f#2	54	Tamburin	Tamburin	Tamburin	Tamburin	Tamburin
g2	55	Splash	Splash	Splash	Zapping	Splash
g#2	56	Cowbell	TR808Cow	TR808Cow	TR808Cow	TR808Cow
a2	57	Crash2	Crash2	Crash1	Crash1	Crash2
a#2	58	VibraSlp	Vibraslp	VibraSlp	Anlgelec	Vibraslp
h2	59	Ride	Ride	Ride	Ride	Ride
c3	60	BongoHi	Bongohi	BongoHi	Casiodr2	BongoHi
c#3	61	BongoLo	Bongolo	BongoLo	Casiodr3	BongoLo
d3	62	CongaSlp	TR808clo	TR808Clo	TR808clo	CongaSlp
d#3	63	CongaHi	TR808cmi	TR808Cmi	TR808cmi	CongaHi
e3	64	CongaLo	TR808chi	TR808Chi	TR808chi	CongaLo
f3	65	Timbale	Timbale	Timbale	Anlklock	Timbale
f#3	66	Timbale	Timbale	Timbale	Anlklock	Timbale
g3	67	HiAgogo	HiAgogo	HiAgogo	HiAgogo	HiAgogo
g#3	68	LoAgogo	LoAgogo	LoAgogo	LoAgogo	LoAgogo
a3	69	Cabasa	Cabasa	Cabasa	Anlperc1	Cabasa
a#3	70	Maracas	TR808mrs	TR808Mrs	Anlperc2	TR808Mrs
h3	71	ShrtWhis	ShrtWhis	ShrtWhis	Shrtwhis	ShrtWhis
c4	72	LongWhis	LongWhis	LongWhis	Longwhis	LongWhis
c#4	73	GuiroSht	Guirosht	GuiroSht	Zilp	GuiroSht
d4	74	Guiro	Guiro	Guiro	Anlguir1	CR78Guir
d#4	75	Clave	TR808cla	TR808Cla	TR808cla	TR808Cla
e4	76	Woodblok	Woodblok	WoodBlok	Anlperc3	Woodblok
f4	77	Woodblok	Woodblok	WoodBlok	Anlperc4	Woodblok
f#4	78	Cuicalo	Cuicalo	Cuicalo	Pudding1	Cuicalo
g4	79	Cuicahi	Cuicahi	Cuicahi	Pudding2	Cuicahi
g#4	80	Mt_Trngl	Mt_Trngl	Mt_Trngl	DrumSfx1	Mt_Trngl
a4	81	Triangle	Triangle	Triangle	DrumSfx2	Triangle
a#4	82	Shaker	Shaker	Shaker	Vocokick	Shaker
h4	83	Tamburin	Tamburin	Tamburin	Vocopop	Tamburin
c5	84	BellTree	Belltree	BellTree	Vocozish	Belltree
c#5	85	Castanet	Castanet	Castanet	Moogtom	Castanet

23.) LISTING OF THE DRUMSETS

		CR78 Drumset	Linn Drumset	RockSet	Modular1 Drumset	Modular2 Drumset
d#0	27	Resohard	Resohard	Resohard	Zip	Zipup
e0	28	Slap	Slap	Slap	Slap	Zap
f0	29	Scratch1	Scratch1	Scratch1	Scratch1	Zilp
f#0	30	Scratch2	Scratch2	Scratch2	Scratch2	Zip
g0	31	Sticks	Sticks	Sticks	Sticks	Zapping
g#0	32	Casiodr3	Casiodr3	Casiodr3	Casiodr3	Moogtom
a0	33	Casiodr1	Casiodr1	Casiodr1	Casiodr1	Moogtom
a#0	34	Casiodr2	Casiodr2	Casiodr2	Casiodr2	Moogtom
h0	35	TR808bs	Solid	BassDrum	An_kick3	F909_kik
c1	36	CR78Bass	Linnkick	Kickdrum	An_kick4	An_kick5
c#1	37	CR78Rim	Stick	Stick	Anlgrim	Anlperc1
d1	38	CR78Snre	Linnsnre	Gated_Sd	Anlperc2	TR909sn
d#1	39	TR909clp	TR808clp	TR808Clp	TR808clp	FiltClap
e1	40	TR808sn	Linnsnre	Snare	TR909sn	FiltSnre
f1	41	TR808tom	Linntom	Tom_2	Anatoms2	Anatoms3
f#1	42	CR78hhat	ClsdHhat	ClsdHhat	Anlghhat	TR909chh
g1	43	TR808tom	Linntom	Tom_2	Anatoms2	Anatoms3
g#1	44	Ravehat	Foothhat	FootHhat	Ravehat	Anlghhat
a1	45	TR808tom	Linntom	Tom_2	Anatoms2	Anatoms3
a#1	46	CR78hhat	Openhhat	OpenHhat	Anlghhat	TR909ohh
h1	47	TR808tom	Linntom	Tom_1	Anatoms2	Anatoms3
c2	48	TR808tom	Linntom	Tom_1	Anatoms2	Anatoms3
c#2	49	CR78cymb	Crash1	Crash1	Anlgcymb	CR78cymb
d2	50	TR808tom	Linntom	Tom_1	Anatoms2	Anatoms3
d#2	51	Ride	Ride	Ride	TR606cym	TR606cym
e2	52	ChinaCrs	Chinacrs	Chinacrs	Chinacrs	MS20perc
f2	53	RideBell	Ridebell	Ridebell	Ridebell	Anlgsfx
f#2	54	CR78Tamb	Tamburin	Tamburin	CR78Tamb	CR78tamb
g2	55	Splash	Splash	Splash	Splash	Anlgcymb
g#2	56	TR808Cow	Cowbell	Cowbell	TR808cow	TR808cow
a2	57	Crash1	Crash2	Crash2	Anlgsfx	Crash2
a#2	58	VibraSlp	Vibraslp	Vibraslp	Vibraslp	Anlgelec
h2	59	Ride	Ride	Ride	Ride	Ride
c3	60	BongoHi	Bongohi	Bongohi	BongoHi	Bongohi
c#3	61	BongoLo	Bongolo	Bongolo	BongoLo	Bongolo
d3	62	CR78cnga	Congaslp	Congaslp	TR808clo	TR808clo
d#3	63	CR78cnga	Congahi	Congahi	TR808cmi	TR808cmi
e3	64	CR78cnga	Congalo	Congalo	TR808chi	TR808chi
f3	65	Timbale	Timbale	Timbale	Anlperc3	Anlklock
f#3	66	Timbale	Timbale	Timbale	Anlperc4	Anlklock
g3	67	HiAgogo	HiAgogo	HiAgogo	HiAgogo	Anlperc4
g#3	68	LoAgogo	LoAgogo	LoAgogo	LoAgogo	Anlperc5
a3	69	Cabasa	Cabasa	Cabasa	Cabasa	Cabasa
a#3	70	TR808Mrs	Maracas	Maracas	TR808Mrs	TR808Mrs
h3	71	ShrtWhis	ShrtWhis	ShrtWhis	ShrtWhis	ShrtWhis
c4	72	LongWhis	LongWhis	LongWhis	LongWhis	LongWhis
c#4	73	GuiroSht	Guirosht	Guirosht	Anlguir1	Guirosht
d4	74	CR78Guir	Guiro	Guiro	Anlguir2	Guiro
d#4	75	CR78Clav	Clave	Clave	TR808cla	TR808cla
e4	76	Woodblok	Woodblok	Woodblok	Anlperc5	Woodblok
f4	77	Woodblok	Woodblok	Woodblok	Woodblok	Woodblok
f#4	78	Cuicalo	Cuicalo	CuicaLo	Cuicalo	CuicaLo
g4	79	Cuicahi	Cuicahi	CuicaHi	Cuicahi	CuicaHi
g#4	80	Mt_Trngl	Mt_Trngl	Mt_Trngl	Mt_Trngl	Mt_Trngl
a4	81	Triangle	Triangle	Triangle	Triangle	Triangle
a#4	82	Shaker	Shaker	Shaker	El_Shako	Shaker
h4	83	Tamburin	Tamburin	Tamburin	Moogtom	MS20perc
c5	84	Belltree	Belltree	Belltree	Ms20Perc	Belltree
c#5	85	Castanet	Castanet	Castanet	Castanet	Castanet

23.) LISTING OF THE DRUMSETS

		Kicks&Snares Drumset	Vintage Drumset	Dry Set	DanceSet	Noisy SFX
d#0	27	Zipup	Anlgcymb	Resohard	Resohard	Anatoms1
e0	28	Zap	Anlgcymb	Slap	Slap	Anatoms2
f0	29	Zilp	Anlgcymb	Scratch1	Bongolo	Anatoms3
f#0	30	Zip	Anlgcymb	Scratch2	Bongohi	Anatoms1
g0	31	Zapping	Anlgelec	Sticks	Sticks	Anatoms2
g#0	32	TR909tom	Anlgelec	Casiodr3	Zip	Anatoms3
a0	33	TR909tom	Anlgelec	Casiodr1	Zilp	Anatoms1
a#0	34	TR909tom	Anlklock	Casiodr2	MS20Perc	Anatoms2
h0	35	Anlklock	TR606bs	Linnkick	TR808bs	Anatoms3
c1	36	DanceKik	CR78bass	Solid	DanceKik	DanceKik
c#1	37	An_kick1	CR78rim	Stick	TR808rim	Anlperc1
d1	38	An_kick2	CR78snre	Linnsnre	TR909sn	Anlperc2
d#1	39	An_kick3	CR78snre	TR808clp	TR808clp	Anlperc3
e1	40	An_kick4	TR606snr	SnreDrum	SnreDrum	Anlperc4
f1	41	An_kick5	TR909Tom	Tom_2	TR909tom	Anlperc5
f#1	42	Bassdrum	CR78hhat	ClsdHhat	TR909chh	Anlgcymb
g1	43	CR78bass	TR606Tom	Tom_2	TR808tom	Anlgcymb
g#1	44	Kickdrum	TR606hh	FootHhat	Ravehat	Anlgcymb
a1	45	Linnkick	TR909Tom	Tom_2	TR909tom	Anlgrim
a#1	46	TR606bs	TR606ohh	OpenHhat	TR909ohh	Anlgrim
h1	47	TR808bs	TR606Tom	Tom_1	TR808tom	Anlgrim
c2	48	TR909bs	TR909Tom	Tom_1	TR909tom	Anlgsfx
c#2	49	F909_kik	TR606cym	Crash1	Crash1	Anlgsfx
d2	50	CR78snre	TR606Tom	Tom_1	TR808tom	Anlgsfx
d#2	51	Snare	TR606cym	Ride	Ride	Anlklock
e2	52	Gated_Sd	CR78cymb	Chinacrs	VocHit	Anlklock
f2	53	Linnsnre	Anlgcymb	RideBell	Ridebell	Anlklock
f#2	54	TR909sn	CR78tamb	Tamburin	Tamburin	Anlgelec
g2	55	Snredrum	MS20Perc	Splash	Splash	Anlgelec
g#2	56	TR606snr	AnlgSfx	Cowbell	TR808cow	Anlgelec
a2	57	TR808sn	Anlgrim	Crash2	Crash2	Anlghhat
a#2	58	TR808clp	Anlperc5	Vibraslp	Vibraslp	Anlghhat
h2	59	Filtclap	Anlperc4	Ride	Ride	Anlghhat
c3	60	TR909clp	Anlperc3	Bongohi	Scratch1	DrumsFX1
c#3	61	Stick	Anlperc2	Bongolo	Scratch2	DrumsFX2
d3	62	TR808rim	CR78cnga	Congaslp	Congaslp	Eff_Shak
d#3	63	TR909stk	CR78cnga	Congahi	Congahi	Moogtom
e3	64	CR78rim	CR78cnga	Congalo	Congalo	Moogtom
f3	65	Sticks	Anlperc1	Timbale	Timbale	Moogtom
f#3	66	TR909chh	Anlklock	Timbale	Timbale	Pudding1
g3	67	TR909ohh	Anlghhat	HiAgogo	HiAgogo	Pudding2
g#3	68	TR808chh	Anlguir1	LoAgogo	LoAgogo	VocoKick
a3	69	TR808ohh	Anlguir2	Cabasa	Cabasa	VocoPop
a#3	70	ClsdHhat	Anlgelec	Maracas	Maracas	VocoZish
h3	71	OpenHhat	Anlgcymb	ShrtWhis	ShrtWhis	Zap
c4	72	Crash1	Anlgcymb	LongWhis	LongWhis	Zapping
c#4	73	Crash2	CR78guir	Guirosht	GuiroSht	Resohard
d4	74	TR606cym	TR909bs	Guiro	Guiro	Zip
d#4	75	CR78cymb	TR909stk	Clave	Clave	Zilp
e4	76	Tamburin	TR909sn	Woodblok	Woodblok	Zipup
f4	77	Maracas	TR909chh	Woodblok	Woodblok	MS20Perc
f#4	78	Cabasa	TR909ohh	Cuicalo	Cuicalo	MS20Perc
g4	79	Congaslp	TR808bs	Cuicahi	Cuicahi	MS20Perc
g#4	80	Congahi	TR808rim	Mt_Trngl	Mt_Trngl	El_Shako
a4	81	Congalo	TR808sn	Triangle	Triangle	Crash1
a#4	82	Bongohi	TR808clp	Shaker	Vocokick	Crash2
h4	83	Bongolo	TR909clp	Tamburin	Vocopop	TR909sn
c5	84	Cowbell	Crash1	Belltree	Vocozish	TR808clp
c#5	85	TR808Cow	Crash2	Castanet	Castanet	TR808sn

23.) LISTING OF THE DRUMSETS

		Old_Box Drumset	TR909St2	TR808St2	Effects	Pan_FX
d#0	27	Resohard	Resohard	Resohard	Anatoms1	Anatoms1
e0	28	Slap	Slap	Slap	Anatoms2	Anatoms2
f0	29	Scratch1	Scratch1	Scratch1	Anatoms3	Anatoms3
f#0	30	Scratch2	Scratch2	Scratch2	Anatoms1	Anatoms1
g0	31	Sticks	Sticks	Sticks	Anatoms2	Anatoms2
g#0	32	Casiodr3	Casiodr3	Casiodr3	Anatoms3	Anatoms3
a0	33	Casiodr1	Casiodr1	Casiodr1	Anatoms1	Anatoms1
a#0	34	Casiodr2	Casiodr2	Casiodr2	Anatoms2	Anatoms2
h0	35	TR606bs	An_Kick1	An_Kick2	Anatoms3	Anatoms3
c1	36	CR78Bass	TR909bs	TR808Bs	DanceKik	DanceKik
c#1	37	CR78Rim	TR909stk	TR808Rim	Anlperc1	Anlperc1
d1	38	CR78Snre	TR909sn	TR808sn	Anlperc2	Anlperc2
d#1	39	TR808Clp	TR909clp	TR808clp	Anlperc3	Anlperc3
e1	40	TR606Snr	TR808sn	TR909sn	Anlperc4	Anlperc4
f1	41	TR606Tom	TR909tom	TR808tom	Anlperc5	Anlperc5
f#1	42	TR606Hh	TR909chh	TR808chh	Anlgcymb	Anlgcymb
g1	43	TR808Tom	TR909tom	TR808tom	Anlgcymb	Anlgcymb
g#1	44	CR78Hhat	Ravehat	Ravehat	Anlgcymb	Anlgcymb
a1	45	TR606Tom	TR909tom	TR808tom	Anlgrim	Anlgrim
a#1	46	TR606Ohh	TR909ohh	TR808ohh	Anlgrim	Anlgrim
h1	47	TR808Tom	TR909tom	TR808tom	Anlgrim	Anlgrim
c2	48	TR606Tom	TR909tom	TR808tom	Anlgsfx	Anlgsfx
c#2	49	CR78Cymb	Crash2	TR808crs	Anlgsfx	Anlgsfx
d2	50	TR808Tom	TR909tom	TR808tom	Anlgsfx	Anlgsfx
d#2	51	Ride	Ride	Ride	Anlklock	Anlklock
e2	52	TR808Crs	ChinaCrs	ChinaCrs	Anlklock	Anlklock
f2	53	Ridebell	RideBell	Ridebell	Anlklock	Anlklock
f#2	54	CR78tamb	Tamburin	Tamburin	Anlgelec	Anlgelec
g2	55	Splash	Splash	Splash	Anlgelec	Anlgelec
g#2	56	TR808Cow	TR808Cow	TR808Cow	Anlgelec	Anlgelec
a2	57	TR606Cym	Crash1	Crash2	Anlghhat	Anlghhat
a#2	58	VibraSlp	VibraSlp	Vibraslp	Anlghhat	Anlghhat
h2	59	Ride	Ride	Ride	Anlghhat	Anlghhat
c3	60	CR78Cnga	BongoHi	Bongohi	DrumsFX1	DrumsFX1
c#3	61	CR78Cnga	BongoLo	Bongolo	DrumsFX2	DrumsFX2
d3	62	TR808Cmi	TR808Clo	TR808clo	Eff_Shak	Eff_Shak
d#3	63	TR808Chi	TR808Cmi	TR808cmi	Moogtom	Moogtom
e3	64	TR808Clo	TR808Chi	TR808chi	Moogtom	Moogtom
f3	65	Timbale	Timbale	Timbale	Moogtom	Moogtom
f#3	66	Timbale	Timbale	Timbale	Pudding1	Pudding1
g3	67	HiAgogo	HiAgogo	HiAgogo	Pudding2	Pudding2
g#3	68	LoAgogo	LoAgogo	LoAgogo	VocoKick	VocoKick
a3	69	Cabasa	Cabasa	Cabasa	VocoPop	VocoPop
a#3	70	TR808Mrs	TR808Mrs	TR808mrs	VocoZish	VocoZish
h3	71	ShrtWhis	ShrtWhis	ShrtWhis	Zap	Zap
c4	72	LongWhis	LongWhis	LongWhis	Zapping	Zapping
c#4	73	GuiroSht	GuiroSht	Guirosht	Resohard	Resohard
d4	74	CR78Guir	Guiro	Guiro	Zip	Zip
d#4	75	CR78Clav	TR808Cla	TR808cla	Zilp	Zilp
e4	76	Woodblok	WoodBlok	Woodblok	Zipup	Zipup
f4	77	Woodblok	WoodBlok	Woodblok	MS20Perc	MS20Perc
f#4	78	Cuicalo	Cuicalo	Cuicalo	MS20Perc	MS20Perc
g4	79	Cuicahi	Cuicahi	Cuicahi	MS20Perc	MS20Perc
g#4	80	Mt_Trngl	Mt_Trngl	Mt_Trngl	El_Shako	El_Shako
a4	81	Triangle	Triangle	Triangle	Crash1	Crash1
a#4	82	Shaker	Shaker	Shaker	Crash2	Crash2
h4	83	Congaslp	Tamburin	Tamburin	TR909sn	TR909sn
c5	84	Congahi	BellTree	Belltree	TR808clp	TR808clp
c#5	85	Congalo	Castanet	Castanet	TR808sn	TR808sn

23.) LISTING OF THE DRUMSETS

		BeatBox	**Vintage2**	**Modular3**	**Standrd2**
d#0	27	Resohard	Anlgcymb	Zip	Resohard
e0	28	Slap	Anlgcymb	Slap	Slap
f0	29	Scratch1	Anlgcymb	Scratch1	Scratch1
f#0	30	Scratch2	Anlgcymb	Scratch2	Scratch2
g0	31	Sticks	Anlgelec	Sticks	Sticks
g#0	32	Casiodr3	Anlgelec	Casiodr3	Casiodr3
a0	33	Casiodr1	Anlgelec	Casiodr1	Casiodr1
a#0	34	Casiodr2	Anlklock	Casiodr2	Casiodr2
h0	35	TR808bs	TR606bs	An_kick3	Solid
c1	36	CR78Bass	CR78bass	An_kick4	Bassdrum
c#1	37	CR78Rim	CR78rim	Anlgrim	Stick
d1	38	CR78Snre	CR78snre	Anlperc2	Snare
d#1	39	TR909clp	CR78snre	TR808clp	TR808clp
e1	40	TR808sn	TR606snr	TR909sn	SnreDrum
f1	41	TR808tom	TR909Tom	Anatoms2	Tom_2
f#1	42	CR78hhat	CR78hhat	Anlghhat	Clsdhhat
g1	43	TR808tom	TR606Tom	Anatoms2	Tom_2
g#1	44	Ravehat	TR606hh	Ravehat	Foothhat
a1	45	TR808tom	TR909Tom	Anatoms2	Tom_2
a#1	46	CR78hhat	TR606ohh	Anlghhat	OpenHhat
h1	47	TR808tom	TR606Tom	Anatoms2	Tom_1
c2	48	TR808tom	TR909Tom	Anatoms2	Tom_1
c#2	49	CR78cymb	TR606cym	Anlgcymb	Crash1
d2	50	TR808tom	TR606Tom	Anatoms2	Tom_1
d#2	51	Ride	TR606cym	TR606cym	Ride
e2	52	ChinaCrs	CR78cymb	Chinacrs	Chinacrs
f2	53	RideBell	Anlgcymb	Ridebell	Ridebell
f#2	54	CR78Tamb	CR78tamb	CR78Tamb	Tamburin
g2	55	Splash	MS20Perc	Splash	Splash
g#2	56	TR808Cow	AnlgSfx	TR808cow	Cowbell
a2	57	Crash1	Anlgrim	Anlgsfx	Crash2
a#2	58	VibraSlp	Anlperc5	Vibraslp	VibraSlp
h2	59	Ride	Anlperc4	Ride	Ride
c3	60	BongoHi	Anlperc3	BongoHi	BongoHi
c#3	61	BongoLo	Anlperc2	BongoLo	BongoLo
d3	62	CR78cnga	CR78cnga	TR808clo	CongaSlp
d#3	63	CR78cnga	CR78cnga	TR808cmi	CongaHi
e3	64	CR78cnga	CR78cnga	TR808chi	CongaLo
f3	65	Timbale	Anlperc1	Anlperc3	Timbale
f#3	66	Timbale	Anlklock	Anlperc4	Timbale
g3	67	HiAgogo	Anlghhat	HiAgogo	HiAgogo
g#3	68	LoAgogo	Anlguir1	LoAgogo	LoAgogo
a3	69	Cabasa	Anlguir2	Cabasa	Cabasa
a#3	70	TR808Mrs	Anlgelec	TR808Mrs	Maracas
h3	71	ShrtWhis	Anlgcymb	ShrtWhis	ShrtWhis
c4	72	LongWhis	Anlgcymb	LongWhis	LongWhis
c#4	73	GuiroSht	CR78guir	Anlguir1	GuiroSht
d4	74	CR78Guir	TR909bs	Anlguir2	Guiro
d#4	75	CR78Clav	TR909stk	TR808cla	Clave
e4	76	Woodblok	TR909sn	Anlperc5	Woodblok
f4	77	Woodblok	TR909chh	Woodblok	Woodblok
f#4	78	Cuicalo	TR909ohh	Cuicalo	Cuicalo
g4	79	Cuicahi	TR808bs	Cuicahi	Cuicahi
g#4	80	Mt_Trngl	TR808rim	Mt_Trngl	Mt_Trngl
a4	81	Triangle	TR808sn	Triangle	Triangle
a#4	82	Shaker	TR808clp	El_Shako	Shaker
h4	83	Tamburin	TR909clp	Moogtom	Tamburin
c5	84	Belltree	Crash1	Ms20Perc	BellTree
c#5	85	Castanet	Crash2	Castanet	Castanet

25.) WARRANTY-AGREEMENT

Please fill out the card on the following page and send it back to:

QUASIMIDI GmbH
Bahnhofstr. 44
35282 Rauschenberg
Germany

How to validate the warranty
To validate your warranty, fill out the enclosed warranty card and return it to QUASIMIDI within ten days of the purchase date. Without returning the warranty card we only grant for 6 months of full warranty instead of 12 months.

What is covered and what is not covered ?
This warranty covers all defects in material and workmanship for six (twelve) months from the date of original purchase. This warranty does not cover damage to or deterioration of the external cabinet or internal circuitry resulting from accident, misuse, neglect, attempted unauthorized repair or failure to follow instructions in the owners manual.
This warranty does not cover units that have been modified or altered (The only exception is an Authorized QUASIMIDI modification which includes its own warranty coverages).
This warranty does not cover damage that may occur during shipping.
Software/Firmware are sold as is and are not covered by warranty.
QUASIMIDI accessory items are covered under a separate limited warranty.

How to obtain warranty performance
Return your unit to an Authorized QUASIMIDI Repair Station. If you are unable to locate one, write or call the QUASIMIDI Factory Service Department. We will either refer you to an Authorized Repair Staion or issue you a return authorization number for factory service. Units returned to QUASIMIDI for factory service must prominently display the authorization number on the outside of the shipping carton and on all related documents or units will be returned freight collect. You must pay all shipping costs to and from the factory.
Shipment of the product to QUASIMIDI is the responsibility of the owner, and should be insured by the owner for the full value of the product.

NO CLAIM FOR WARRANTY WILL BE HONORED WITHOUT PROOF OF PURCHASE

Limitations of implied warranties and exclusion of certain damages
Any implied warranties, including warranties of merchantability and fitness for a particular purpose are limited in duration to the lenght of the warranty.
QUASIMIDI´s liability, for any defective product, is limited to repair or replacement of the product.

QUASIMIDI shall not be liable under any circumstances for:

1. Damages based upon inconvenience, loss of use of the unit, loss of time, interrupted operation or commercial loss.
2. Any other damages, whether incidental, consequential or otherwise, except damages which may not be excluded under applicable law

26.) WARRANTY AND REGISTRATION

Please answer the following questions, this will be a big help for our development of new products. We will take your wishes and suggestions very seriously.

Serial-Number of your Technox:
Name:
Birthday:
Address:
Postcode:

What kind of music do you make ?

Which other keyboards and expanders do you use in addition to the Technox ?

Are you a Live- or a Studio-Musician ?

Do you use a computer (Which one?) for making music ?

Which sounds of the Technox do you like the best ?

Which sounds of the Technox don´t you like ?

Do you use the ARPEGGIATOR ?

General wishes and suggestions:

Whitch other products of QUASIMIDI do you know ?

Do you use pre-programmed Songs (Standard-Midi-Files) ?

TECHNISCHE DATEN

Technical Specifications

Sound Synthesis:	MASS (Multi Algorithm Sound Synthesis) 21 voice polyphonic, 16 part multi-timbral
Front Panel	
Knob:	PARAMETER/SOUNDGROUP, VALUE/SOUND, Volume
Key:	Power, EDIT/OK, PART/BANK (x2), EXIT
Display:	2x16 character LCD
Connector:	Headphones (6,3 mm stereo jack)
Rear Panel	
Connector:	Output L, R (6,3 mm mono jack) Footswitch (6,3 mm mono jack) MIDI In, Out, Thru (DIN 5p x 3) Power Inlet (3 pin, IEC-320 standard)
Power	
Power Requirement:	AC220V, 50 Hz
Power Consumption:	11 watts maximum
Physical	
Dimensions:	484 mm (width) x 48 mm (height) x 257 mm (depth), (width 429 mm w/o front panel) EIA 1 rack unit size
Weight:	3,5 kg