

OWNER'S MANUAL

TECHNOX

Hiermit wird bescheinigt, daß der/ die/ das

Quasimidi TECHNOX

Gerät, Typ, Bezeichnung

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

funkentstört ist.

Der deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

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 operating instructions 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.



TABLE OF CONTENTS

1.)	Introduction	05
2.)	Installation and Operation	05
	a.) Cabling	05
	b.) Basic Operations	06
3.)	Playing the performances	08
4.)	Mode changement	08
5.)	Playing the single-sounds	09
6.)	Playing the drums	09
7.)	Editing of the Single-sounds	09
8.)	Editing the effects	12
9.)	Editing the drum-sets	19
	Storing of drum-sets	20
10.)	Editing the performance	20
	Storing the newly created performance	21
11.)	The "Common" menu	22
12.)	Editing the arpeggiator	25
13.)	Storing, copying, MIDI dump - the "Write" menu	26
14.)	The "Edit System" menu	27
15.)	Playing of the demo song	29
16.)	Working with a sequencer	29
	Working with the sequencer-multi-setups	29
17.)	MIDI and more	32
	Listing of the MIDI controllers	32
	NRPN and RPN controllers	32
18.)	The SysEx data format of the TECHNOX	34
19.)	MIDI implementaion chart	39
20.)	Listing of the performances	40
21.)	Listing of the single-sounds	41
22.)	How to activate the drum-sets	43
23.)	Listing of the drum-sets	44
24.)	Warranty and registration	49
25.)	Registration card	50
26.)	Technical specification	51



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:
	to amp footswitch power

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 FXsettings 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 Omnimode. 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:





2.B.) BASIC OPERATIONS

The "POWER" switch [1] is used to (guess!) turn your TECHNOX on. So, usually, you'll use it onceright 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	<pre>\Edit/Function <6>\Edit\Arpegg.</pre>	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	<pre>\Edit/Function <9 \Play\Demo</pre>	Here you'll find the TECHNOX demonstration song.

7



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.

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

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-SOUND S/ 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__× 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, the orrect 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.

Switch your MIDI keyboard (or sequencer) to MIDI send channel 10; then you'll be able to play the drumsets 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

6.) Playing the

drum-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	vou see the different pa	norama-positions and effects, which Technox offers in the part-edit menu.
Danor	P	At the value, the simultant on only bass the output through the EX-processor
Panorama:L<7-R>7		rational radie, the signal can only pass the output through the rational solutions.
		Different absolute positions are selectable between left and right.
Panora	ama:RND	Random-Panorama - every new note has another pan-position
Panora	ama:key\or\yek	The pan-position is controlled by the keynumber of the played note.

The pan-position is controlled by the dynamics (Key-velocity)



Panorama:dyn\or\nyd

7.) ED ITING OF THE SINGLE-SOUNDS

<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 fol short tin values	lowing three parameters chang me periods, strings and pads h you have to decrease the time	ge the sound in time and are called envelope parameters. Percussive sounds have ave longer time periods. To change a time period like the attack-time to shorter 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 the follow "Comm	e in the modulation matrix itse owing menus the modulation i non-menu", where the modulat	If only the destination-parameter can be selected and not the part, you can choose in ntensity for each part. For further information have a look at chapter 11, ion-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

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.

8.) EFFEKT-ED ITIERUNG

Early-Reflection-These are reverb effects with an accent on early reflections. Effekt |1> Edit\FX1\Typ The effect-types 14-17 offer 4 different early reflection-programs. |1>\14:EarlyRfl1 <2> Edit\FX1\Paramtr This parameter defines the input level. Take care that at least one part has the <2>\InputLev:127 effect send open. Otherwise you will hear no effect-signal. <3> Edit\FX1\Paramtr 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. <3>\SerFeed:\\\0 Here the decay-time of the reverb can be controlled. <4| Edit\FX1\Paramtr <4|\Decay:\\\\50 Raindrops Creates an effect somewhere between Reverb and Echo The algorithm 18 offers the raindrop-effect. |1> Edit\FX1\Typ |1>\18:Raindrops Edit\FX1\Paramtr This parameter defines the input level. Take care that at least one part has the <2> <2>\InputLev:\90 effect-send open. Otherwise you will hear no effect-signal. <3> Edit\FX1\Paramtr This parameter controls the percentage of FX2 feed back to the input of FX1 (see <3>\SerFeed:\\\0 graphic on page 12). This makes it possible to chain the two effect processors. Edit\FX1\Paramtr This parameter controls how fast or slow the raindrop effect finishes. <4| <4|\Decay:\\\\50 **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. Edit\FX1\Typ The algorithms 19 and 20 offer the echo-effects of FX1. |1> 11>\19:HO_Delay

	11 (1) hg betaj	
<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.
<51	Edit\FX1\Paramtr <5 \Feedback:\64	This parameter indicates how often an echo will be repeated.

No Effect

The alg	contribution 21 is especially made	e 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.) ED ITING THE EFFECTS

Next are the effects of pr	rocessor FX2. You wil	l 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.
<71	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 let-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.
<71	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.
<51	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.
<51	Edit\FX2\Paramtr <5 \OutputLv:\64	Output level of the effect.



8.) ED ITING 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.

	8 8 8	1 I
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 of frequencies of the frequencies of	equalizer is an effective tool enzies individually.	for sound enhancement, because you can change the sound spectrum for different
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 oband offer the p	equalizer algorithms of the te s of the audio signal. The first s the frequencies of 70 Hz, 3 an-position of the selected pa	schnox offer graphical EQ's. With this kind of EQ's you can adjust different frequency st equalizer offers the frequencies of 100 Hz, 500 Hz and 3kHz. The second equalizer 00 Hz and 3kHz. To hear only the post EQ-Signal of an instrument, you have to switch art 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 Althe	ough the Wah-Wah effect ha	d a strong influence on contemporary music for a couple of years, it is seldomly used t 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 Simi level parat	lar to the preceding effect, bu , in other words: from the so neters are the same as in Wa	at the cutoff frequency can not be adjusted manually. It is controlled through the input und's volume envelope. Mainly percussive sounds should be used with it, therefore. The hWah+Overdrive. Only Freq is not available.
1>	Edit\FX2\Typ 1>\18:AutoWahWa	Effect No.18 offers a wahwah-Effect.
Distortion/	e effects produce distortion a	and overdrive. Distortion has an additional gain switch for hard&heavy sounds.
Overdrive 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.
<41	Edit\FX2\Paramtr <4 \OutputLv:\64	For adjusting the volume in comparison to "dry" sounds, you should adjust this parameter.

8.) ED ITING THE EFFECTS/ ED ITING THE DRUMSETS

			-1-11	cerno. 21 gives no Elicer .	
		1 \21:no\Effect			
	The Pa	arameters of FX-1 and	FX-2 o	can be stored in a Performance or in	a Multi-Setup
diting the msets:	Techno	ox has got 24 preprogra es you made to a ROM	ummed -Drum	ROM-Drumsets and 8 User-Drums uset. To make this you first have to e	ets. In this 8 Sets you can stor edit one of the ROM-Drumse
	FUN	CTION		USER ACTION/ (KEYS/ DIALS)	DISPLAY-MESSAGE
	Select	the drumpart.		Select Part 10 with the "PART/ BANK" keys.	\T_e_c_h_n_ox 10:DS25\AnlogSet
	Select	the drumset.		Select the drumset you want with one of the two Alpha-Dials	\T_e_c_h_n_ox 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
	Confi	rm selection		Press "EDIT/OK" key.	D#0:\AnlgCymb 1>\Level:\\\110
	You ha "PART	ave 5 different pages to edit t f/BANK" key. On the right t	the drum top of th	nsets. The drum-instrument you want to char e display you will see the note-number of th	nge can be selected with the e selected drum-instrument.
	1>	D#0:\ResoHard 1>\Level:\\110	Th	e Volume of the selected instrument (0-127)	is adjusted here
	<2>	D#0:\ResoHard <2>\Pitch:\\\+0	Th	is parameter controls the pitch of the drum-i	nstrument (-24 - +24)
	<3>	D#0:\ResoHard <3>\Panorama:>c<\	He val	re you can adjust the position in the Stereo-I ue, you create drums, flying around you.	anorama. By chosing the "RND"
	<4>	D#0:\ResoHard <4>\FX1-Send:\63	Th	is parameter controls the FX-1 send.	
	<5	D#0:\ResoHard <5 \FX-Send:\\\0	Th	is 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	<pre>\Edit/Function <8>\Write/Dump</pre>
Confirm this menu.	Press the "EDIT/OK"- key.	1>\Write\Setup? Yes <ok>\No<exit></exit></ok>
Select the "Write Drums"-Menu	It's selectable with the Alpha-Dials.	<3>\Write\Drums? Yes <ok>\No<exit></exit></ok>
Confirm this menu.	Press the "EDIT/OK"- key.	Name:\Vintage2 Yes <ok>\No<exit></exit></ok>
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></exit></ok>
Confirm the new drumset.	Press the "EDIT/OK"-key.	\to\25\ <userset1> Yes<ok>\No<exit></exit></ok></userset1>
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></exit></ok></userset2>
Start the saving procedure.	Press the "EDIT/OK"-key.	Overwr\AnalogSet? Yes <ok>\No<exit></exit></ok>
Save the Drumset.	Press the "EDIT/OK"-key again.	<3>\Write\Drums? \\\\\\\\\\\\\\\\\
Leave the Edit-Menus.	Press the "EXIT"-key twice.	\T_e_c_h_n_ox 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

PERFORMANCE-EDITING/STORING A PERFORMANCE

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.) All effect parameters of the performance (see "Effect editing", pg. 12 ff.) 2 All part-parameters for part #13 to #16. These parts are used by a performance. (see "Single-Sound-Editing", pg. 3 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 After finishing performance editing, the performance will be saved like follows: performance FUNCTION USER ACTION / DISPLAY-MESSAGE (KEYS/DIALS) Select "Write/Dump" menu. 1.) Press "EDIT/OK" key. \Edit/Function 2.) Use one of the two Alpha-dials to <8>\Write/Dump.. select the "Write/Dump" menu. Activate sub-menu "Write 1.) Press "EDIT/OK" key. |1>\Write\Perf.? performance". 2.) Use "PARAMETER/ Yes<OK>\No<EXIT> SOUNDGROUP" dial to select the "Write performance" sub-menu. Start saving performance. Press "EDIT/OK" key. Name:\Slidox Yes<OK>\No<EXIT> Enter new name. Move cursor with Name:\My_Perf "PARAMETER/SOUNDGROUP" Yes<OK>\No<EXIT> dial; select letter with "VALUE/SOUND" dial. Confirm new name and select Press "EDIT/OK" key and select to\22\<Soloist•> Yes<OK>\No<EXIT> memory position where the memory position with "VALUE/SOUND" dial. performance shall be stored. Press "EDIT/OK" key Complete storage of the Overwr\Soloist•? Yes<OK>\No<EXIT> performance. Overwrite old performance. Press "EDIT/OK" key |1>\Write\Perf.? \\\\\\\\\\\ok! Press "EXIT" key until the main Quit "Write/Dump" menu. \T_e_c_h_n_o__x RAM-22:\MyPerf page is displayed

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>\FootCtr1:\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>	<pre>\\Edit\Common <2>\FootOn:\\\\2</pre>	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>	<pre>\\Edit\Common <3>\FootOff:\\\0</pre>	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".
	-	
<5>	\\Edit\Common	Your TECHNOX already makes use of the most common MIDI controllers for its

free-controllerselection

\Edit\Common	Your TECHNOX already makes use of the most common MIDI controllers for its
<pre>\$>\FreeCtrl:\50</pre>	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:	<6>	\\Edit\Common	Intensity of influence on the LFO by mod wheel.
modulation wheel	<7>	<pre>\\Edit\Common <7>\Mod>Vol:\\\0</pre>	Intensity of influence on the part volume by mod wheel.
	<8>	<pre>\\Edit\Common <8>\Mod>Pit:\\\0</pre>	Intensity of influence on pitch change by mod wheel.
	<9>	<pre>\\Edit\Common <9>\Mod>Cut:\\63</pre>	Intensity of influence on the cutoff frequency by mod wheel.
	<10>	<pre>\\Edit\Common <10>\Mod>Fx2:\+0</pre>	Intensity of influence on the real-time adjustable parameter of FX-2 by mod wheel.
	<11>	<pre>\\Edit\Common <11>\Mod>Arp:\+0</pre>	Intensity of influence of the gate time of the arpeggiator by mod wheel.
modulation	<12>	\\Edit\Common	Intensity of influence on the LFO by aftertouch.
aftertouch	<13>	<pre>\\Edit\Common <13>\Tch>Vol:\\0</pre>	Intensity of influence on the part volume by aftertouch.
	<14>	<pre>\\Edit\Common <14>\Tch>Pit:\\0</pre>	Intensity of influence on pitch change by aftertouch.
	<15>	<pre>\\Edit\Common <15>\Tch>Cut:\\0</pre>	Intensity of influence on the cutoff frequency by aftertouch.
	<16>	<pre>\\Edit\Common <16>\Tch>Fx2:\+0</pre>	Intensity of influence on the real-time adjustable parameter of FX-2 by aftertouch.
	<17>	<pre>\\Edit\Common <17>\Tch>Arp:\+0</pre>	Intensity of influence of the gate time of the arpeggiator by aftertouch.
modulation source:	<18>	<pre>\\Edit\Common <18>\Bnd>Lfo:\0</pre>	Intensity of influence on the LFO by pitch-bend wheel.
pitch-bend wheel	<19>	<pre>\\Edit\Common <19>\Bnd>Vol:\\0</pre>	Intensity of influence on the part volume by pitch-bend wheel.
	<20>	<pre>\\Edit\Common <20>\Bnd>Pit:\\0</pre>	Intensity of influence on pitch change by pitch-bend wheel.
	<21>	<pre>\\Edit\Common <21>\Bnd>Cut:\\0</pre>	Intensity of influence on the cutoff frequency by pitch-bend wheel.
	<22>	<pre>\\Edit\Common <22>\Bnd>Fx2:\+0</pre>	Intensity of influence on the real-time adjustable parameter of FX-2 by pitch-bend wheel.
	<23>	<pre>\\Edit\Common <23>\Bnd>Arp:\+0</pre>	Intensity of influence of the gate time of the arpeggiator by pitch-bend wheel.
modulation source:	<24>	<pre>\\Edit\Common <24>\FrC>Lfo:\\0</pre>	Intensity of influence on the LFO by free controller.
free-controller	<25>	\Edit\Common <25>\FrC>Vol:\\0	Intensity of influence on the part volume by free controller.
	<26>	<pre>\\Edit\Common <26>\FrC>Pit:\\0</pre>	Intensity of influence on pitch change by free controller.
	<27>	<pre>\\Edit\Common <27>\FrC>Cut:\\0</pre>	Intensity of influence on the cutoff frequency by free controller.
	<28>	<pre>\\Edit\Common <28>\FrC>Fx2:\+0</pre>	Intensity of influence on the real-time adjustable parameter of FX-2 by free controller.
	<29>	<pre>\\Edit\Common <29>\FrC>Arp:\+0</pre>	Intensity of influence of the gate time of the arpeggiator by free controller.



11.) THE COMMON-MENU

performanceparameter 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	<pre>\\Edit\Common <31 \Volume:\110</pre>	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.	<pre>\Edit/Function <6>\Edit\Arpegg.</pre>
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.	<pre>\Edit/Function <8>\Write/Dump</pre>
Confirm selection	Press "EDIT/OK" key.	1>\Write\Setup Yes <ok>\No<exit></exit></ok>

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

1>	1>\Write\Perf.? Yes <ok>\No<exit> 1>\Write\Setup? Yes<ok>\No<exit></exit></ok></exit></ok>	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></exit></ok>	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></exit></ok>	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></exit></ok>	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></exit></ok>	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></exit></ok>	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></exit></ok>	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></exit></ok>	After pressing the "EDIT/OK" key, the TECHNOX sends out all Sequenzer-multi-setups.
<9>	<9>\Send\Drums? Yes <ok>\No<exit></exit></ok>	From here the User-defined drum-sets are sent after pressing the "EDIT/OK" key.
<10>	<10 \Send\Perfs? Yes <ok>\No<exit></exit></ok>	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>	<pre>\\Edit\System <3>\Transpose:\C</pre>	This function is used to transpose the TECHNOX in semi-tones (6 steps up or down from C).
<4>	<pre>\\Edit\System <4>\Tune:\\\\\+0</pre>	Fine-tuning is possible with this function (+63 steps [-1 semi-tone], -64 steps [+1 semi-tone]).

14.) THE EDIT-SYSTEM-MENU

<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>	<pre>\\Edit\System <6>\RxPrgChg:\ON</pre>	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>	<pre>\\Edit\System <12>\TxFoot:\OFF</pre>	If this function is enabled, control change information (of footswitch controller) will be sent out via MIDI.	
<13>	<pre>\\Edit\System <13>\TxClock:OFF</pre>	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.	



14.) ED IT-SYSTEM-MENU/ WORKING WITH A SEQUENZER

When set to this value, the TECHNOX responds in a linear way, i.e. incoming velocity values remain unchanged.
Here you get a compressed velocity curve - but with a constant factor, so that the velocity response remains linear.
Linear velocity expansion with a constant factor.
Exponential compression of the incoming velocity values.
Even stronger exponential compression of the incoming velocity values.
Exponential expansion of the incoming velocity values.
STRONG exponential expansion of the incoming velocity values.
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.	<pre>\Edit/Function <9 \Play\Demo</pre>
	Confirm selection.	Press "EDIT/OK" key	<pre></pre> <pre></pre> <pre></pre> <pre></pre>
	Stop demo.	Press "EXIT" key	<pre>\Edit/Function <9 \Play\Demo\</pre>
	and go back to the main page.	Press "EXIT"-Taste again	\T_e_c_h_n_ox \1:B021\Moogy
16.) Working with a sequenzer	We're quite sure that you'd like t diskette with some Techno, Rave	to do your own musical stuff with you and Ambient grooves which you may	our TECHNOX. We've included a y 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 sequenzermulti-setups

The storage of sequencer setups will be done as follows:

FUNCTION	USER ACTION (KEYS/DIALS)	DISPLAY-MESSAGE
Selection of "Write/Dump" menu	 Press "EDIT/OK" key. Use one of the dials to select the menu. 	<pre>\Edit/Function <8>\Write/Dump</pre>
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></exit></ok>
Confirm selection.	Press "EDIT/OK"-key.	Name:\Untitled Yes <ok>\No<exit></exit></ok>
Enter a new name.	Move cursor with "PARAMETER/ SOUNDGROUP" dial; select letter with "VALUE/SOUND" dial.	Name:\My_Setup Yes <ok>\No<exit></exit></ok>
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></exit></ok></untitled>
Complete storage of the performance.	Press "EDIT/OK" key.	Overwr\Untitled? Yes <ok>\No<exit></exit></ok>
Overwrite memory.	Press "Edit/OK" key.	1>\Write\Setup? \\\\\\\\\\\k
Exit "Write/Dump" menu.	Press "EXIT" key until you reach the main page.	\T_e_c_h_n_ox 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.	 Press "EDIT/OK" key. Use one of the dials to select the menu. 	<pre>\Edit/Function <8>\Write/Dump</pre>
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></exit></ok>
Confirm Selection.	Press "EDIT/OK" Key	Load\14\Untitled Yes <ok>\No<exit></exit></ok>
Select one of the 14 setups.	 Use "VALUE/SOUND"-Dial to select one setup. 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_ox 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.	 Press "EDIT/OK" key. Use the "PARAMETER/ SOUNDGROUP" dial to select "Edit-system" menu. 	\Edit/Function <7>\Edit\System
Select menu page ,,<7> RxSetupC"	 Press "EDIT/OK" key 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_ox 13:A001:_303Lead

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

11.) Midi and more a) Midi-	Technox can process the following MIDI-Controllers				rollers
Controller	Controller	• Nummer	Function		
Controller	Dez Hey	1 (uniner	I uneuon		
	0 (BpH	00H)	Bank Select		
	0 (BIII 1 (PnH	0111)	Modulation		
	і (БІІН 5 (Dr.U	0111)	Niodulation		
	5 (BIH		Porta-Time		
	6 (BnH	06H)	Data Entry		
	/ (BnH	0/H)	Volume		
	10 (BnH	OAH)	Panorama-po	osition	
	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		
	99 (BnH	62H)	NRPN I SR		
	00 (BnH	63LI)	NDDN MSB		
	99 (Dill 100 (BnH	64U)			
	100 (BIIH	04 П)	NEN LOD		
	101 (BnH	03H) 79U)	KPN MSB	r	
	120 (BnH	/8H)	all sounds of	I	
	121 (BnH	79H)	Controller R	eset	
	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 particula Controllers the manufa	rity are the N s independent acturers.	RPN and the R from manufac	PN- con turers an	ntrollers. To make it possible to edit sounds just by MIDI- nd system exclusive data, some agreements were made by
	The change enough sta have been Controllers	e of a NRPN- ndard-control defined in the s to show you	e GS-Standard. the principle.	eds a lot all the p But at f	more data than a standard-controller because there aren't ossible parameters. The following controllable parameters irst we want to give an example for the use of the NRPN-
	Example: 1	NRPN Contro	oller 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 vy for the tuning

17.) MIDI AND MORE/ NRPN & RPN-CONTROLLER

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	7
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

NRPN-Controller

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

Pitch-modulation-speed NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 08	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX =Value
Pitch-modulation-depth NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 09	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX =Value
Pitch-modulation-delay NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 10	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value
Cutoff-frequency NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 20	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value
Resonance NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 21	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX =Value
EG-Attack NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 63	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value
EG-Decay NRPN MSB Contr.99 (BnH 63H xxH) n = Channel, xx = 01	NRPN LSB Contr. 98 (BnH 62H xxH) n = Channel, xx = 64	Data-Entry Contr 6 (BnH 6H xxH) n = Channel, XX = Value



17.) MIDI AND MORE/ NRPN & RPN CONTROLLER/ SYSEX-DATA

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	сс	channel number = TECHNOX system channel *
3	06	general information
4	01	identity request
5	F7	end of System Exclusive
Identity Repl	у	
Byte No.	Value	Remarks
0	F0	System Exclusive start command
1	7E	Common Non-Real-Time message
2	сс	channel number = TECHNOX system channel *
3	06	general information
4	02	identity reply
5	3F	QUASIMIDI ID
6	22	TECHNOX id
 101 10	 3 vv vv vv vv F7	 Version no. (4 ascii characters, i.e '2.00') 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 Ad	ress-Offset)			
00 00 00	system paramete	r		
01 00 00	temporary comm	ion paran	neter	
01 01 00	temporary part p	arameter		(part 1)
01 02 00	-"-			(part 2)
				u ,
01 10 00	_**_			(part 16)
01 11 00	temporary perfor	rmance na	ame	u /
	1 21			
02 00 00	temporary drum	paramete	er	(drum instr 1)
02 01 00		1		(drum instr 2)
				· · · · · · · · · · · · · · · · · · ·
02 3D 00	_**_			(drum instr 61)
02 7E 00	drumset nb (01	5)		
02 7F 00	drumset name	,		
03 00 00	reserved			
04 7F 00				
05 00 00	performance 1	common	n parameter	
05 01 00		part para	ameter	(part 13)
05 02 00			-"-	(part 14)
05 03 00	_**_			
05 04 00			_**_	(part 16)
05 05 00	_**_	name		· ·
06 00 00	performance 2	commoi	n parameter	
	1		1	
36 05 00	performance 50	name		
	1			
37 00 00	multisetup 1	common	n parameter	
37 01 00		part para	ameter	(part 1)
37 02 00		1 1	_**_	(part 2)
				u /
37 10 00			_**_	(part 16)
37 11 00	_**_	name		4
38 00 00	multisetup 2	common	n parameter	
	1		1	
44 11 00	multisetup 14	name		
45 00 00	userdrumset 1	drum pa	rameter	(drum instr 1)
45 01 00		1		(drum instr 2)
				· · · · · · · · · · · · · · · · · · ·
45 3B 00			_"_	(drum instr 59)
45 7E 00	drumset nb (01	5)		· · · · · · · · · · · · · · · · · · ·
45 7F 00	drumset name	,		
46 00 00	userdrumset 2	drum pa	rameter	(drum instr 1)
		1		
4C 7F 00	userdrumset 8 na	ame		
4D 00 00	reserved			
68 7F 00				
69 00 00	sound name ban	k 0.	sound 0	(only request!)
69 01 00	_**_	·	sound 1	_"_
69 7F 00			sound 127	_**_
6A 00 00	sound name ban	k 1,	sound 0	_"-
6C 7F 00	sound name ban	k 3,	sound 127	
6D 00 00	reserved			
7F 7F 00	_**_			



Address Offsets:

SYSTEM-Parameter

00	transpose		/* 012 (-6+6) */
01	tune		/* 0127 (-64+63) */
02	system channel		/* 015 (116) */
03	multi mode		/* 01 (off,on) */
04	reserved		
05	program change	input filter	/* 01 (off,on) */
06	channel pressure	_**_	/* 01 (off,on) */
07	modulation	_**_	/* 01 (off,on) */
08	parameter control	_**_	/* 01 (off,on) */
09	reserved		
0A	omni mode		/* 01 (off,on) */
0B	master velocity curve	no.	/* 07 (lin, lin-,lin+,) */
0C	program change	out filter	/* 01 (off,on) */
0D	parameter control	_**_	/* 01 (off,on) */
0E	foot control	_''_	/* 01 (off,on) */
0F	midi clock	_''_	/* 01 (off,on) */

COMMON-Parameter

00	performance level	/* 0127 */
01	performance mode	/* 03 (single,double) */
02	reserved	
03	reserved	
04	free controller no.	/* 097 */
05	foot controller no.	/* 0127 */
06	foot control on value	/* 0127 */
07	foot control off value	/* 0127 */
08	foot control toggle mode	/* 01 (off,on) */

Moulation-Matrix...

09	mod.depth[SOURCE1][DEST1]	/* 0127 (-6463) */
	mod.depth[SOURCE1][DEST2]	/* 0127 (-6463) */

28 mod.depth[SOURCE4][DEST8] -"-

FX Parameter...

 29 fx1 activity 2A fx1 typ 2B fx1 parameter[PAGE1] 2C fx1 parameter[PAGE2] 30 fx1 parameter[PAGE6] 31 fx2 activity 	/* 01 (off,on) */ /* 021, (FX1-Effect#) */ /* 0127 (FX1-Parameter1) */ /* 063 (FX1-Parameter2) */ /* 0127 (FX1-Parameter6) */ /* 01 (off,on) */
32 fx2 typ	/* 021, (FX2-Effect#) */
33 fx2 parameter[PAGE1]	/* 0127 (FX2-Parameter1) */
34 fx2 parameter[PAGE2]	/* 0127 (FX2-Parameter2) */
3B fx2 parameter[PAGE9]	/* 0127 (FX2-Parameter9) */
Arpeggiator Parameter	
2C am mala	(*1::0 0.1 (
se arp paki	/* bit 2 arp_on 01 (off,on) */ /* bit 01 arp_resolution 03 (4,8,16,32) */
3D speed	/* bit 2 arp_on 01 (off,on) */ /* bit 01 arp_resolution 03 (4,8,16,32) */ /* 0127 */
3D speed 3E gate	/* bit 2 arp_on 01 (off,on) */ /* bit 01 arp_resolution 03 (4,8,16,32) */ /* 0127 */ /* 0127 */
3D speed 3E gate 3F arp pak2	<pre>/* bit 2 arp_on 01 (off,on) */ /* bit 01 arp_resolution 03 (4,8,16,32) */ /* 0127 */ /* 0127 */ /* bit 5 arp_sync 02 (int,ext1,ext2) */ /* bit 34 arp_dir 02 (up,down,up/down) */ /* bit 1 arp_hold 01 (off,on) */ /* bit 0 reserved */</pre>



PART-Parameter

00 bank no. 01 sound no. 02 trackmode 03 level 04 panorama 05 fx1 send 06 fx2 send 17 portamento time **DRUM-Parameter**

00 level 01 pan 02 fx1 send 03 fx2 send 04 pitch

/* 0..3 */ /* 0..127 */ /* 0..3 (0=muted, 1=poly, 2=mono, 3=lead) */ /* 0..127 */ /* 0..20 (off,7L..7R,rnd,key,yek,dyn,nyd)*/ /* 0..63 */

 05
 fx1 send
 /* 0.63 */

 06
 fx2 send
 /* 0.63 */

 07
 transpose
 /* 0.63 */

 07
 transpose
 /* 0.63 */

 07
 transpose
 /* 0.63 */

 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) */

 10
 vibrato delay
 /* 0.127 (-64..+63) */

 11
 velocity curve no.
 /* 0.127 (-64..+63) */

 12
 holdpedal
 /* 0.127 (-64..+63) */

 13
 modulation depth
 /* 0.127 (-64..+63) */

 14
 pitch sensitivity
 /* 0.127 */

 14
 pitch sensitivity
 /* 0.127 */

 15
 volume mod. sens.
 /* 0..63 */ /* 0..14 (lin,lin-,lin+,exp-,...) */ /* 0..127 */

> /* 0..127 */ /* 0..19 (off,7L..7R,rnd) */ /* 0..63 */ /* 0..63 */ /* 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 x x x	Routable Cont. Matrix 0 0 0 0 0 0 0 0 0
Program Change	e	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

 $\mathbf{x} = \mathbf{No}$ 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

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	Нарру
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	A054	Perc_Sol
A002	Adventur	A055	PercSwep
A003	Arp_2600	A056	Photon
A004	Attsweep	A057	Pitchy_x
A005	Axxe	A058	Polysix
A006	B_Blank	A059	Popcorn
A007	BanaBrss	A060	Pump_up
A008	Bananas	A061	Resobras
A009	Bantal	A062	Resobrss
A010	Beltram	A063	Resomix
A011	Bic_Bac1	A064	Sagapoly
A012	Bic_Bac2	A065	Seidabei
A013	Bic_Bac3	A066	Sequ_fun
A014	Brassing	A067	Sequent1
A015	Briting	A068	Sequent2
A016	Buchla	A069	Sequent3
A017	Casiotek	A070	Sequent4
A018	Cpt_Iglu	A071	Sequenz
A019	Discobrs	A072	Seufz
A020	Dominate	A073	Simp_Sng
A021	Dramatic	A074	Softsequ
A022	El_Paso	A075	Solfrust
A023	Electron	A076	Starpads
A024	Executer	A077	Str Rev
A025	Fanfare	A078	Supermax
A026	Fastpads	A079	Suprmax2
A027	Flummi	A080	SweepIng
A028	Fotokina	A081	Syn maze
A029	Fucksyn	A082	Syncbana
A030	Futschi	A083	Synhorns
A031	Gabriel	A084	Synpac
A032	Gipsy	A085	Synpizz
A033	Hilbert	A086	Tangram
A034	Leader	A087	Techno1
A035	Longswep	A088	Techno2
A036	Luckerei	A089	Techno3
A037	Lucky	A090	Tecnoxx2
A038	Luckysch	A091	Tecnoxxv
A039	M Mann2	A092	Tekno9mm
A040	Mixbrass	A093	Uk seguz
A041	Mksbrass	A094	Uk2sequz
A042	Move it	A095	VX Dom 1
A043	Mover	11070	, <u></u>
A044	Ms20	Basse	2
A045	Ms20no2	Dubbel	3
A046	NeoDisco	A096	Acidbass
Δ047	Oby Synt	A097	Acidharn
A048	Obx2Synt	A098	Acousynt
Δ040	Obx3Synt	A098 A000	Active
A050	Obx4Svnt	Δ100	Arnfunk
Δ051	Old Bras	Δ101	Raselin?
Δ052	Pen Down	A101 A102	Baselin?
Δ052	Pon Un	A102 A102	Baselin/
A033	rch ⁻ 0h	A105	Da5511114

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

B054AcousgtrB055BambusB056BottleB057ChoirB058ChorB059ClavinetB060Clean_gtB061Clean_g2B062CuuhB063E_PianoB064FM_JazzB065ItaloPiaB066MellochB067PanfluteB068Piano1B069Piano2B070Piano3B071PiccoloB072SteelgtrB074Farfisa1

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	C052	Resonant
		C053	Resonant
Synth	Pads2	C054	Resonan
		C055	Sawzahn
C001	Mixstrng	C056	Sinus
C002	MksStrng	C057	Softsine
C003	Moony	C058	Spacesaw
C004	MS20swep	C059	VeloResc
C005	ObiPercs	C060	FM_Glas
C006	Obx Brss		
C007	Oct Swep	FM F	Percussiv
C008	Omni	_	
C009	Omniswep	C061	FM Vibe
C010	Overhome	C062	Glospiel
C011	PadPercs	C063	Mallet
C012	Pitchswp	C064	Musicho
C013	Polymix	C065	Plingy
C014	Polynad	C066	Tinkbell
C015	Softtech	C067	Tinkle1
C016	Spacerei	C068	Tinkle?
C017	Spaceswn	C069	Vibetre?
C018	Spaceswp	C070	Vibetre3
C010	Spring	C071	Vibetrem
C019	Suprise	C071	Alndroon
C020	Sumse	C072	Alpulean
C021	Sweepv1	Synth	FV
C022	Sweepy1 Sweepy2	Synth	1 1
C023	Sweepy2 Swellyox	C073	Analalfo
C024	Swilliuno	C074	Rerlin71
C025	Synthetr	C075	Crossos7
C020	Truespac	C076	Dirty fm
C028	Vitalize	C077	Door
C029	Voc Cloc	C078	Dreamine
C030	Voiccord	C079	Duester
C031	Voice	C080	Echo vo
C032	Voicerel	C081	Echosx
C033	Vox filt	C082	Efector?
C034	Vs. chor	C083	Effector
C035	Vs_clock	C084	EMCCON FM Race
C036	Vx600	C085	Metall
C037	Vx600nad	C086	Snacenad
C038	Warmbrss	C087	Spacevih
C039	Warmohy	C088	Splatter
C040	Wetstrng	C089	Squarlfo
C041	XPressme	C090	Sten
C041	Vunnie	C091	Sweller
C042	Drejeck	C092	Vocoder1
045	Dieleek	C093	Vocoder?
Wave	s	C094	Vocoder ²
viuve	5	0001	vocoders
C044	P 50	Effect	s
C045	P_60		
C046	Pulse30	C095	Alienhb
C047	Pulse75	C096	Avilvn
C048	Resonan1	C097	Bubleour
C049	Resonan?	C098	Comic
C050	Resonan3	C099	Critters
C051	Resonan4	C100	Crumble
2001		0100	Cramble

C052	Resonan5
C053	Resonan6
C054	Resonan7
C055	Sawzann
C050	Sillus
C057	Spacesaw
C059	VeloReso
C060	FM Glas
FM_P	ercussiv
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
Synth	FX
C073	Analglfo
C074	Berlin71
C075	Crossosz
C076	Dirty_fm
C077	Door
C078	Dreaming
C079	Duester
C080	Echo_vox
C081	Echosx
C082	Efector2
C083	Effector EM Base
C085	FIVI_Kace
C086	Spacepad
C087	Spacevib
C088	Splatter
C089	Squarlfo
C090	Step
C091	Sweller
C092	Vocoder1
C093	Vocoder2
C094	Vocoder3
Effect	s
C095	Alienhb
C096	Avilyn
C097	Bublegum
C098	Comic

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	D054	LinnSn_T	D080	TR606ohT	D106	Yeti
D029	CabasaT	D055	LinnTomT	D081	TR606snT	D107	Zap_T
D030	CastanT	D056	LongWh_T	D082	TR606tmT	D108	ZappngT
D031	China_T	D057	MaracasT	D083	TR808bsT	D109	Zilp_T
D032	Clave_T	D058	MS20P_T	D084	TR808hhT	D110	Zip_T
D033	Clsdhh_T	D059	Openhh_T	D085	TR808c_T	D111	Zipup_T
D034	CowbellT	D060	Reso_T	D086	TR808c1T		
D035	Conga_T2	D061	Ride_T	D087	TR808c2T	Drum	sets
D036	Conga_T1	D062	Scrtch1T	D088	TR808cwT		
D037	CR78CymT	D063	Scrtch2T	D089	TR808crT	D112	Standard
D038	CR78Cn_T	D064	SineKick	D090	TR808ohT	D113	TR808Set
D039	CR78Bd_T	D065	Slap_T	D091	TR808rmT	D114	TR909Set
D040	CR78Gu_T	D066	Snare_T	D092	TR808snT	D115	Analog
D041	CR78Ta_T	D067	Snare2T	D093	TR808tm	D116	TR606Set
D042	CR78SnrT	D068	Stick_T	D094	TR909bsT	D117	CR78_Set
D043	CR78rimT	D069	Sticks_T	D095	TR909hhT	D118	Linn_Set
D044	CR78hh_T	D070	Syntom1	D096	TR909c_T	D119	Rock_Set
D045	Crash2T	D071	Syntom2	D097	TR909ohT	D120	Modular1
D046	Crash1T	D072	syntom3	D098	TR909snT	D121	Modular2
D047	Cuica_T	D073	Trian_t	D099	TR909stT	D122	Kick&Snare
D048	DrumFX1T	D074	Tamb_t	D100	TR909tmT	D123	VntgeSet
D049	DrumFX2T	D075	Timbalt	D101	Vibra_T	D124	Dry_Set
D050	EffShakT	D076	Tom_T	D102	Vochit_T	D125	DanceSet
D051	Gated_T	D077	TR606bsT	D103	VocoKikT	D126	NoisySFX
D052	Guiro_T	D078	TR606cyT	D104	VocoPopT	D127	Old-Box
D053	GuiroT2	D079	TR606hhT	D105	Vocozist	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

		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
σ#0	32	Casiodr3	Casiodr3	Casiodr3	Casiodr3	Casiodr3
90	33	Casiodr1	Casiodr1	Casiodr1	Casiodr1	Casiodr1
a#0	34	Casiodr?	Casiodr?	Casiodr?	Casiodr?	Casiodr?
aπ0 h0	25	Casiour2 Solid	An Kiel?	An Kiekl	TP000bc	TD 808h
110	35	Solid	AII_KICK2	All_KICK1	1K90908	1 K00008
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
α1	42	Tom 2	TROOOtom	TP000tom	Anatoms3	TP606tom
g1 ~#1	43	Toni_2 Footbhot	Pavahat	Payabat	Anatoms5 Bayabat	Pavahat
g#1 - 1	44	Tourinat		TD000tau	A meterne 1	TD(0(T-m
a1	45	Tom_2	TR80810m	TR909tom		TROUGIOM
a#1	46	OpenHhat	TR8080hh	TR909ohh	TR606ohh	TR606Ohh
hl	47	Tom_1	TR808tom	TR909tom	Anatoms3	TR606Tom
c2	48	Tom 1	TR808tom	TR909tom	Anatoms1	TR606Tom
c#2	49	Crash1	TR808crs	Crash2	Anlgeymb	TR606Cvm
d2	50	Tom 1	TR808tom	TR909tom	Anatoms3	TR606Tom
d#2	51	Ride	Ride	Ride	Ride	Ride
u#∠ ∽?	52	Chinaara	ChineCro	ChinaCra	Chinaara	Chineers
62 62	52	Didahall	Didaball	DidaDall	Zinun	Didaball
12 6410	33 54	Transformin	Transharin	Truchenin	Zipup Taushanin	Translaurin
1#2	54	Tamburin	Tamburin			Tamburin
g2	22	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	CongaSin
d#3	63	CongaHi	TR808cmi	TR808Cmi	TR808cmi	CongaHi
a3	64	Congal o	TP808chi	TP808Chi	TP808chi	Congal o
£3	04 65	Timbale	Timbale	Timbale	Anlklock	Timbale
15 642	66	Timbala	Timbale	Timbala	Amiriock	Timbale
1#5	00				Allikiock	Tinibale
gs	67	HIAgogo	HIAgogo	HIAgogo	HIAgogo	HIAgogo
g#3	68	LoAgogo	LoAgogo	LoAgogo	LoAgogo	LoAgogo
a3	69	Cabasa	Cabasa	Cabasa	Anlpercl	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	Ziln	GuiroSht
d4	74	Guiro	Guiro	Guiro	Anlouir1	CR78Guir
d#⊿	75	Clave	TR808cla	TR808C1a	TR808cla	TR808Cla
алт е/і	76	Woodblok	Woodblok	WoodBlok	Anlpere?	Woodblok
с т fЛ	70	Woodblak	Woodblok	WoodBlok	Anlpere/	Woodblok
1 4 f#1	79	Cuiasla	Cuicala	Cuicele	Dudding1	Cuicala
1#4 - 4	/8	Cuicalo		Cuicalo	Pudding1	Cuicalo
g4	/9	Cuicahi	Cuicahi	Cuicahi	Pudding2	Cuicahi
g#4	80	Mt_Irngl	Mt_Irngl	Mt_Irngl	DrumStx1	Mt_Irngl
a4	81	Triangle	Triangle	Triangle	DrumSfx2	Triangle
	82	Shaker	Shaker	Shaker	Vocokick	Shaker
a#4				Tomburin	Vacanan	Tomburin
a#4 h4	83	Tamburin	Tamburin	Tamburm	vocopop	Tamburm
a#4 h4 c5	83 84	Tamburin BellTree	Tamburin Belltree	BellTree	Vocozish	Belltree
a#4 h4 c5 c#5	83 84 85	Tamburin BellTree Castanet	Tamburin Belltree Castanet	BellTree Castanet	Vocozish	Belltree



		CR/8 Drumset	Linii Drumset	RockSet	Modular1 Drumset	Modular2 Drumset
d#0	27	Resohard	Resohard	Resohard	Zip	Zipup
e0	28	Slap	Slap	Slap	Slap	Zap
fO	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
σ#1	44	Ravehat	Foothhat	FootHhat	Ravehat	Anløhhat
a1	45	TR 808tom	Linntom	Tom 2	Anatoms?	Anatoms3
a1 9#1	45	CR78bbat	Openhhat	OpenHbat	Anlabhat	TROPODA
h^{1}	40	TR 808tom	Linntom	Tom 1	Anatoms?	Anatoms3
	47	rkootom	Limitom	TOIL_1	Anatomsz	Anatoms5
~?	18	TP 908tom	Linntom	Tom 1	Anatoms?	Anatoms3
0#2	40	CP78oumb	Creab1	Tom_1 Creeh1	Anlgoumh	CP78oumb
42	49 50	TD 202tam	Linntom	Tom 1	Angeynio	Anotomo?
d2 میں	50	I K808tom	Linniom D:1-	IOM_1	TD(0(Anatoms5
d#2	51	Ride	Ride	Ride	I Robocym	1 Kouocym
e2	52	ChinaCrs	Chinacrs	Chinacrs	Chinacrs	MS20perc
f2	53	RideBell	Ridebell	Ridebell	Ridebell	Anigsix
1#2	54	CR/8Tamb	Tamburin	Tamburin	CR/8Tamb	CR/8tamb
g 2	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
	<u></u>		D	D	D	D
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

		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
fO	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
		C	1		1 1	
c5	84	Cowbell	Crash1	Belltree	Vocozish	TR808clp
c#5	85	TR808Cow	Crash2	Castanet	Castanet	TR808sn
-						



		Old_Box Drumset	TR909St2	TR808St2	Effects	Pan_FX
d#0	27	Resohard	Resohard	Resohard	Anatoms1	Anatoms1
e0	28	Slap	Slap	Slap	Anatoms2	Anatoms2
fO	29	Scratch1	Scratch1	Scratch1	Anatoms3	Anatoms3
f#0	30	Scratch2	Scratch2	Scratch2	Anatoms1	Anatoms1
a0	31	Sticks	Sticks	Sticks	Anatoms?	Anatoms?
50 a#0	22	Casiedr ²	Casiadr ²	Casiedr ²	A notoms2	Anotoms2
g#0	32	Casiodr1	Casiodr1	Casiodr1	Anatoms1	Anatoms1
au	33	Casiodri	Casiodri	Caslodin	Allatollist	Anatomsi
a#0	34	Casiodr2	Casiodr2	Casiodr2	Anatoms2	Anatoms2
hO	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
σ#1	44	CR78Hhat	Ravehat	Ravehat	Anlgeymb	Anlgeymb
5// I 91	15	TR606Tom	TROOtom	TR 808tom	Anlarim	Anlgrim
a1 0#1	45	TROOTOIN	TROODahh	TROOTOIN	Anlgrim	Anlgrim
a#1	40	TDSOST	TR9090111	TR8080III	Anigrim	Anigrim
nı	47	1 K808 Iom	TR909tom	1 K808tom	Anlgrim	Anlgrim
•	10		TD 000	TD 000.		
c2	48	TR6061om	TR909tom	TR808tom	Anlgstx	Anlgstx
c#2	49	CR/8Cymb	Crash2	TR808crs	Anlgstx	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	TR606Cvm	Crash1	Crash2	Anlghhat	Anlghhat
a#2	58	VibraSlp	VibraSln	Vibrasln	Anlabhat	Anlahhat
απ2 h2	50	Pide	Pide	Pide	Anlghhat	Anlghhat
112	57	Ride	Ride	Ruc	Angina	Anginat
c3	60	CR78Cnga	BongoHi	Bongohi	DrumsFX1	DrumsFX1
c#3	61	CP78Cnga	Bongol	Bongolo	DrumsEX2	DrumsEY2
42	()	TD909Cmi	TDONGOLO	TD 909-1-	Eff. Chala	Eff. Ch -1-
u5 1//2	62	TROUGCI	TROUGCIO	TROUGCIO	EII_SIIAK	EII_SIIAK
d#3	03	TR808Cm	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
					I.	1
c4	72	LongWhis	LongWhis	LongWhis	Zapping	Zapping
c#4	73	GuiroSht	GuiroSht	Guirosht	Resohard	Resohard
d4	74	CR78Guir	Guiro	Guiro	Zin	Zin
d#4	75	CR78Clay	TR 808Cla	TR 808cla	Zilp	Zilp
uπ4	75	Weedblet	WoodDlah	Weedblak	Zipun	Zipun
64 £4	70	WOODDIOK	WOODDIOK	WOODDIOK	Zipup	
14	77	woodblok	WOODDIOK	woodblok	MS20Perc	MS20Perc
1#4	/8	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
		-				

47

		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
hO	35	TR808bs	TR606bs	An kick3	Solid
c1	36	CR78Bass	CR78bass	An kick4	Bassdrum
c#1	37	CR78Rim	CR78rim	Anlgrim	Stick
d1	38	CR78Snre	CR78snre	Anlperc?	Snare
d#1	39	TR909clp	CR78snre	TR808clp	TR808clp
e1	40	TR 808sn	TR606spr	TR909sn	SnreDrum
f1	40	TR 808tom	TROOOSIII	Anatoms?	Tom 2
f#1	42	CR78hbat	CR78bbat	Anlabhat	Clsdbbat
1π1 σ1	42	TR 808tom	TR606Tom	Anglinat Anglome?	Tom 2
g1 a#1	43	Pavebat	TP606bb	Pavebat	Foothbat
gπ1	44	TD 808tom	TROOOTam	A notoms?	Tom 2
a1 0#1	45	CP79hhat	TR90910III TR606abb	Anatomsz A nlabbat	OpenUbet
a#1 b1	40	TP 908 tom	TR606Tom	Anginat Anotomo?	Torn 1
nı	47	TROUGIOIII	1 K000 10111	Anatomsz	IOIII_I
-0	40	TD 0004	TD 0.00T	A	Tom 1
c2	48	I R808tom	TR90910m	Anatoms2	Iom_1
C#2	49	CR/8cymb	TROUGCYM	Anigcymb	Crashi
d2	50	I R808tom	TR60610m	Anatoms2	Iom_I
d#2	51	Ride	TR606cym	TR606cym	Ride
e2	52	ChinaCrs	CR/8cymb	Chinacrs	Chinacrs
f2	53	RideBell	Anlgcymb	Ridebell	Ridebell
1#2	54	CR/81amb	CR/8tamb	CR/81amb	Tamburin
g2	55	Splash	MS20Perc	Splash	Splash
g#2	56	TR808Cow	AnlgStx	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	Anlpercl	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 Station 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		: AC220V, 50 Hz
		a: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



Copyright '94 QUASIMIDI Musikelektronik GmbH

