

IMPORTANT

Read Before Using Keyboard!

Congratulations on your purchase of the new **Equinox** Synthesizer Workstation from Generalmusic. This instrument is equipped with cutting edge Flash ROM memory, so that your new keyboard can be permanently updated by disk with the latest operational advantages and new features. **It is important that you follow the procedure below before using your instrument for the first time to ensure that the instrument functions properly.** Check with your authorised Generalmusic dealer for exciting new features to load in your Flash ROM in the future.

STEP 1

With the instrument turned OFF, insert the Generalmusic **Equinox** Operating System Disk included in your materials packet into the disk drive. **After you have inserted the disk, turn the instrument ON.**

STEP 2

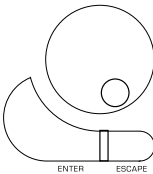
You will see a message in the instrument display screen that says:
Loading OS-DISK clears ALL MEMORY!! <Enter to Load/Escape to abort>

Press ENTER and wait about 3 minutes for the new Operating System to load. When the new system has finished loading, you will see the following message in the instrument display screen:

Loading Successful!! <Enter to continue>

At this time, **Press ENTER** again and the instrument will proceed through the normal operating display screens. You can now **Turn OFF** the instrument in preparation for the final step listed below. **IMPORTANT: REMOVE THE OPERATING SYSTEM DISK BEFORE PROCEEDING TO THE FINAL STEP!**

FINAL STEP



As you turn the instrument ON, **KEEP ROTATING THE DIAL** until the following message appears in your display screen:

!!WARNING!! Dial on Power-Up Requests Memory Clear!!
<Enter to clear/Escape to abort>

Press ENTER. You have now completed the update process, and your Generalmusic **Equinox** has been permanently upgraded.

Note: There may be a Battery Warning message when you initially turn on the instrument. This message will not appear after the instrument has been plugged in and turned ON for a few hours. During this time, the internal battery that holds new information in memory will recharge. For now, just press ENTER or ESCAPE to continue on if the message appears when you power-up the instrument.

EQUINOX



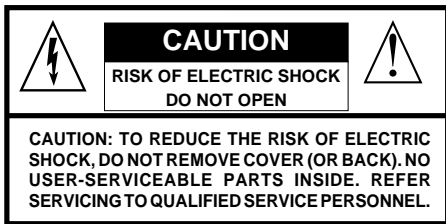
271221

EQUINOX



Owner's manual

Cod. 271221 English



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation mark within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

IMPORTANT SAFETY INSTRUCTIONS

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK OR INJURY TO PERSONS

1. Read all the instructions (Safety, Installation and FCC if applicable) before using the product.
2. Do not use this product near water (example, near a swimming pool, spa, tub, sink or wet basement) and do not expose to rain.
3. This product should be used only with a cart or stand that is recommended by the manufacturer, or should be used with the components supplied. If this product requires assembly before being played, take special care to follow the assembly instructions found at the back of the manual.
4. This product, whether alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for long periods of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. **WARNING:** Do not place this product or any other objects on the power cord, or place it in a position where one could walk on, trip over or roll anything over power or connecting cords of any kind.
6. This product should be located so that its location does not interfere with its proper ventilation.
7. This product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
8. This product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
9. This product may be equipped with a polarised line plug (one blade wider than the other). This is a safety feature. If you are unable to insert the plug into the wall outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.
10. The power supply cord of the product should be unplugged from the outlet when left unused for long periods of time.
11. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
12. This 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 marked changes in performance; or
 - e) the product has been dropped, or the enclosure damaged.
13. Do not attempt to service the product beyond that described in the user-maintenance instructions. All servicing should be referred to qualified service personnel.
14. Some products may have benches and/or accessory mounting fixtures that are either supplied as part of the product or as optional accessories. Please ensure that benches are correctly assembled and stable and any optional fixtures (where applicable) are well secured before use.
15. Electromagnetic Interference (RFI) This electronic product utilises digital sample wave processing technology (S.W.P.) that may adversely affect radio/TV reception. Read the FCC note on the inside back cover of the owner's manual for additional information.

SAVE THESE INSTRUCTIONS

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Make sure that all internal electronic options are installed by an authorized Generalmusic service technician. Check with an authorized Generalmusic dealer for information on the closest service center.

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FEDERAL COMMUNICATIONS COMMISSION

Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this instrument does cause harmful interference to radio or television reception, which can be determined by turning the instrument off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and the receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

CAUTION: Changes or modifications to this product not expressly approved by the manufacturer could void the user's authority to operate this product.

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Specifications are subject to change without prior notice.
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Thank you for purchasing the new **Equinox** Synthesizer Workstation from Generalmusic.

The **Equinox**, available in 61 key and 76 key versions, contains enormous technological potential to give professional musicians the essential tools for just about any situation - whether it's for composition, live or studio work.

- An immense database (16 Mb samples) with over 1000 pre-set Sounds and user memory locations to store more than 2000 new sounds. 112 Performance memories and a Groove machine featuring over 1000 user-programmable Grooves.
- Unique Drawbar mode for instant access to vintage electronic organ sounds using the 8 panel sliders as drawbars with key-click, percussion, overdrive, etc..
- 250.000 event, 16 track sequencer with advanced song editing facilities.
- Advanced Sound editing facilities with 64 note polyphony, 128 digital filters with resonance, up to 6 oscillators per voice, 3 Lfos and up to 21 independent Envelopes with 10 segment resolution.
- Sample Translator to create user-samples and load new samples of the most popular formats (Wav (PC), Aiff (Mac), Akai™, Kurzweil™, Smp, Snd. Future os versions will allow loading of Roland™, Ensoniq™ and Emu™ samples.
- Full MIDI implementation - The **Equinox** is the perfect Master Controller for advanced MIDI set-ups (32 MIDI Channel control, 16 programmable Midi Zones, 8 programmable Sliders, 2 programmable Wheels, 3 assignable Pedals).
- Flash-ROM memory which allows the instrument's memory to be instantly upgraded by simply inserting a special floppy disk in the drive.
- The **Equinox** can be fitted with optional memory (8 Mb backed Sample RAM and up to 32 Mb SIMMs), an internal Hard Disk (2 Gigabytes) and a SCSI port (compatible with CD-ROM, Zip™, Jaz™ external hard drives).

The Owner's Manual

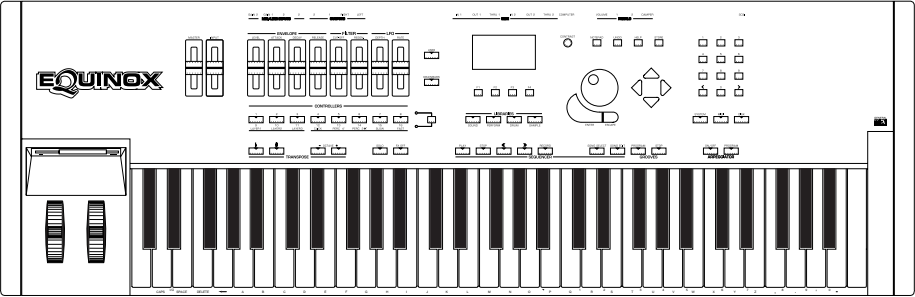
To ensure long, trouble-free operation, please read this manual carefully. The Owner's Manual is supplied in a 3-ring binder which can easily be updated as new features are added. The **Quick Guide** introduces you to the functions of each button on the control panel and shows how to move around the display. Graphical illustrations are included for better understanding of these examples. Once you are acquainted with the instrument's basic functions, use the **User Guide** to discover the full potential of your **Equinox**.

At the end of the manual is the **Appendix** containing various tables, MIDI information and an index.

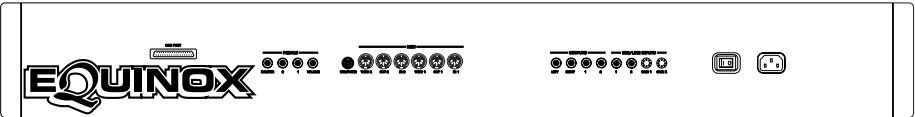
Quick Guide

This Quick Guide explains briefly what each button and control does on the Front panel and explains more about the jacks and connectors of the Rear panel.

Following this you'll find information about setting the instrument up and some basic operating instructions.

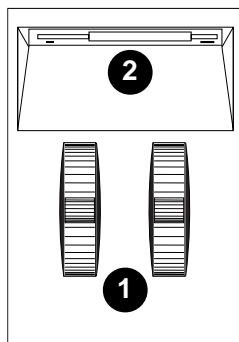
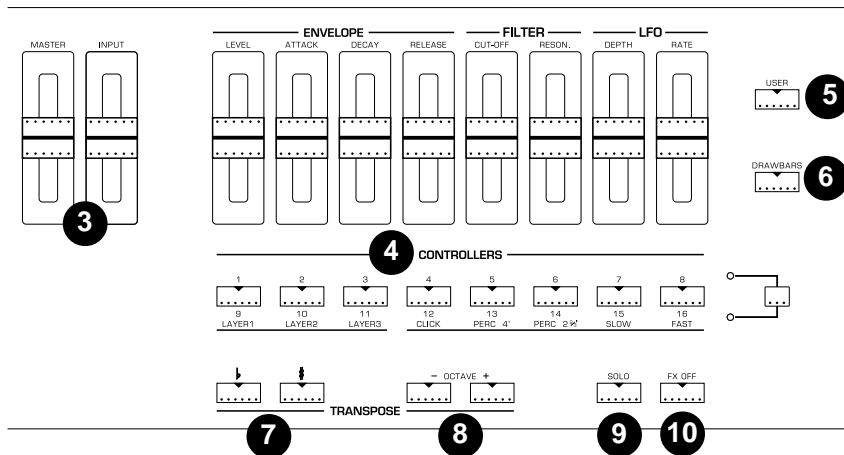


Front panel

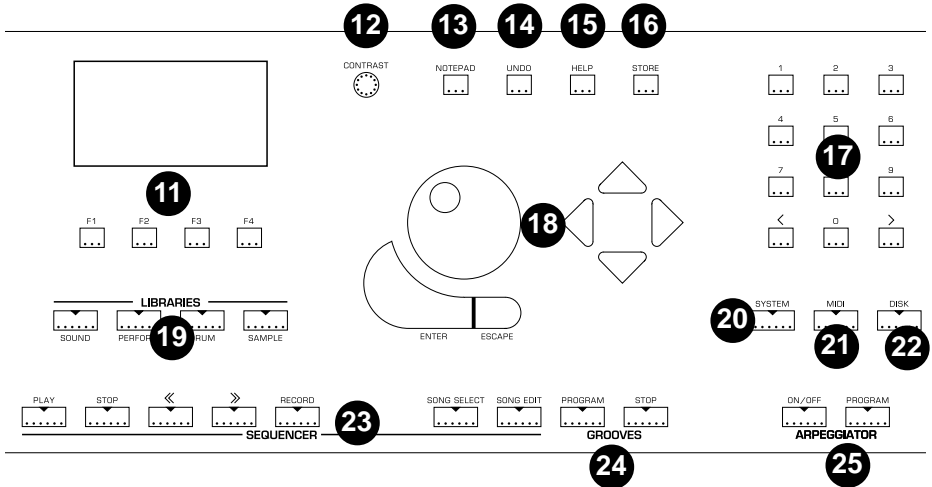


Rear panel

Front Panel layout



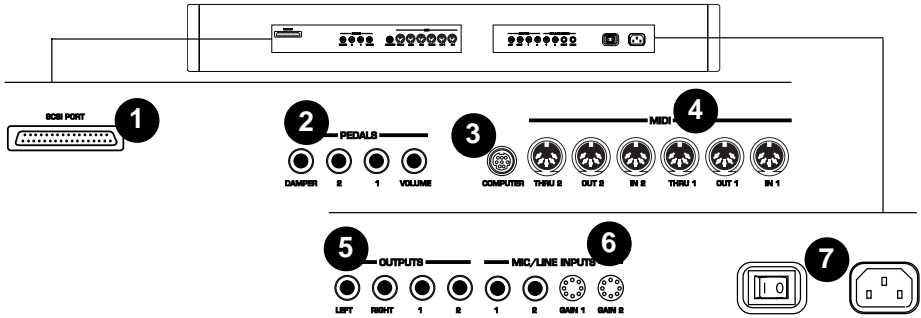
- Two programmable Wheels:** The left wheel is spring loaded and normally used for Pitch Bend. The right wheel is free-moving and normally used for Modulation.
- Disk Drive:** Handles 3.5" double density (2DD) or high density (2HD) floppy disks.
- Master and Input sliders:** The Master slider controls the overall volume of the instrument. The Input slider controls the level of the Line/Mic signals fed into the Input jacks.
- Controllers section:** Totally programmable slider and button panel. In Sound mode, the sliders are used for real time sound editing (Envelope, Filter and LFO). In Drawbar mode, the sliders operate as drawbars and the buttons 5-8 activate typical electronic organ functions (Click, Perc, Slow/Fast Rotary). In Performance and Song modes, the sliders control the volumes of the 16 parts and the buttons select the parts (Tracks).
- User:** Allows you to specify your own functions for the 8 sliders and buttons.
- Drawbar:** Activates Drawbar mode.
- Transpose b/#:** Master transposer in semitone steps (range +/- 24 semitones).



8. **Octave +/-:** Master and section octave transposer (range +/– 5 octaves).
9. **Solo:** Isolates a single sound from the rest in multi-track situations.
10. **FX OFF:** when on (LED on), the effects processors are bypassed and the sounds are emitted dry.
11. **Display and selection buttons (F1 ... F4):** A 128 x 64 pixel, backlit graphic LCD display. The four buttons below F1 ... F4 select functions shown in the display which change according to the current mode.
12. **Contrast:** A small knob to control the display contrast.
13. **Notepad:** Utility to view text files, (song lists, lyrics etc.).
14. **Undo:** Cancels the last performed task in edit situations.
15. **Help:** Shows the on-line help menu in several different languages.
16. **Store:** Saves your modifications to memory (Performances, Sounds, etc.).
17. **Keypad:** A numeric keypad used for entering specific values (data selection, parameter editing, etc.).

- 18. Data Entry Dial, Navigational cursors and Enter/Escape buttons:** A data entry Dial for the continuous selection of data. 4 directional buttons (cursors) which move the display's negative highlight cursor in the direction of the arrow (up/down/left/right). The Enter button is used in different situations either to delve deeper into a function or to confirm a decision. The Escape button cancels operations and can also be used to exit from certain edit menus.
- 19. Libraries:** 4 buttons, used to recall the different types of internal sounds (Sound, Performance, Drum, Sample).
- 20. System:** Contains a number of different functions which affect the instrument as a whole (pedals, tuning, keyboard velocity, etc.).
- 21. Midi:** Allows you to modify the functions which affect the instrument's Midi and Computer ports.
- 22. Disk:** Contains all the necessary functions to load, save and organize data on Floppy disks, the internal Hard Disk or any external SCSI devices.
- 23. Sequencer:** 5 buttons which control the sequencer functions (Play, Stop, Rew [<<], FF [>>], Record) and 2 buttons for Song Selection and Song Edit.
- 24. Grooves:** Allows you to listen to the on-board groove libraries as well as edit and create your own groove patches.
- 25. Arpeggiator:** Activates the on-board Arpeggiator and allows you to create your own custom arpeggio patterns.

Rear Panel (Connections)

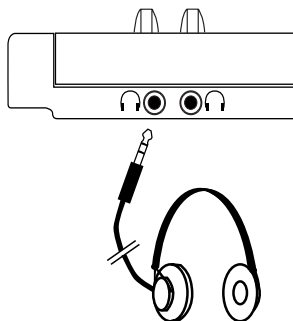


1. **SCSI port** (optional). Allows external storage media to be connected to the unit (CD-ROM, Zip™, etc.).
2. **Pedals:** Damper, 1, 2, Volume. Three programmable pedal jacks (Damper, 1, 2) for continuous control pedals and switch action pedals (with reversible polarity) and a Volume jack for a volume pedal.
3. **Computer port:** Serial connector for direct computer connection (Apple Macintosh or IBM PC and compatibles).
4. **MIDI:** Twin set of independent ports for MIDI connections. MIDI IN 1/2, MIDI THRU 1/2, MIDI OUT 1/2).
5. **Outputs:** (Left, Right, 1, 2). Stereo Left/Right jacks and auxiliary 1, 2 jacks to monitor the Equinox through an external amplification system. For Mono reproduction, use either the Left or Right jack. Outputs 1 & 2 emit “dry” sounds (no effects).
6. **Mic/Line Inputs:** (1, 2, Gain 1, Gain 2). Audio inputs for Microphone or Line signals (musical instrument, cassette recorder, CD player or microphone). For Mono connections, use the In 1 jack. The volume of the Mic/Line signal fed into the In 1 & 2 jacks is controlled by the Input panel slider. The two Gain controls 1 & 2 control the impedance of the signal fed into the respective In jacks. Fully anti-clockwise = Line level. Fully clockwise = Mic level.
7. **Power On/Off Switch and mains socket:** The switch turns the instrument on and off. Insert the supplied power cord into the mains socket and the other end into a suitable wall outlet.

Setting up and getting to know the instrument

The **Equinox** does not have its own built-in amplification so either headphones or an external amplifier/speaker system are required.

For external amplification, a high quality stereo keyboard amplifier system is recommended.



Connecting a set of headphones

If you prefer to play with headphones for high quality personal monitoring, plug a standard stereo headphone set ($8\ \Omega$) into one of the two headphones jacks located on the left side of the instrument, under the Wheels panel.

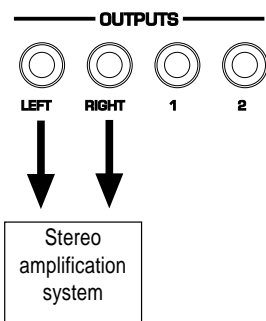
Use the Master volume slider to adjust the headphone volume.

Connecting to an amplification system

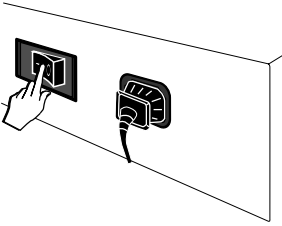
Before connecting audio cables, be sure that the power switch on the rear panel is off and the master volume is at minimum.

Connect the power cord to the rear panel mains socket and insert the other end of the power cord into a suitable grounded wall outlet.

Connect the audio cables to the stereo audio outputs (Left, Right) and the other ends to your amplifier system. Use audio cables with standard 1/4" jacks. To connect to domestic stereo units, use RCA jacks. For mono reproduction, connect to either the Left or Right output jack. The auxiliary outputs 1 and 2 emit "dry" signals (i.e. no effects).



Turn on the power

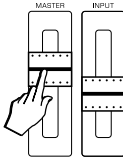


The power switch is located on left side of the rear panel (when sitting in front of the keyboard).

Turn the power on only after all the connections to other equipment (amplifiers, Midi devices, etc.) have been made.

After a short scanning period, the display will appear showing the last used mode (Sound, Performance, Drawbar, etc.).

The various modes available are explained afterwards.



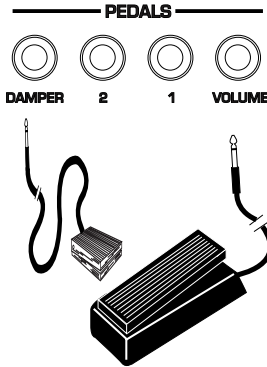
Note: better results are obtained by adjusting the volume of the mixer or amplifier controls rather than lowering the volume of the instrument.

Adjust the volume

Adjust the general volume of the instrument with the Master panel slider.

If you are using headphones, you should find that about three quarter volume is a comfortable listening level.

Connect the pedals



There are four rear panel PEDALS jacks marked Volume, 1, 2 and Damper which accept control pedals.

The Volume jack is a non-programmable port for a standard Volume Pedal. The remaining three jacks (Damper, 1, 2) are fully editable although their functions have been pre-set at the factory.

The default configuration of the pedals is as follows:

- Ped1 = Expression
- Ped2 = Start/Stop
- Damper = Damper (sustain)
- Volume = Volume

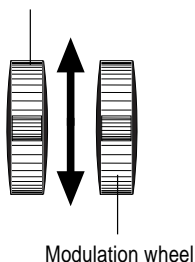
(All Generalmusic control pedals are optional accessories).

Your pedals settings can either be stored with each performance or they can be "locked" so that their functions are global.

The pedal jacks 1, 2 and Damper are function assignable and can be independently enabled or disabled for each of the 16 parts in a Performance.

All three pedals (1, 2, Damper) can be programmed to accept Switch action (on/off) or Continuous (graduated levels) control pedals (Volume type). It is also possible to reverse the polarity of the Switch action pedals.

Pitch Bend wheel



Using the wheels

The on-board controlling devices include two wheels on the left key block.

The default configuration of the wheels is as follows:

Wheel 1 (left) = Pitch Bend

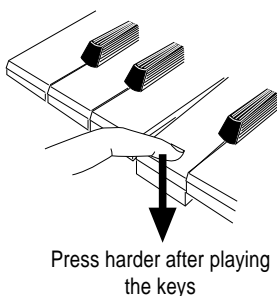
Wheel 2 (right) = Modulation

Wheel 1 is spring loaded to return to the central position.

Wheel 2 is free-moving and remains at the last set position.

The programmed Wheel configuration is a general setting which applies to the instrument as a whole.

The Wheels can be independently enabled or disabled for each of the 16 parts in a Performance.



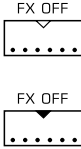
Using Aftertouch

This feature makes it possible to vary the degree of modulation by varying the pressure applied to the keys. No effect is produced with normal key pressure, but the effect can be introduced by applying pressure to the keys after playing them.

The Aftertouch effect can be independently enabled or disabled for each of the 16 parts in a Performance.

Playing with or without the effects

Whether you are playing single Sounds, Performances, Drawbars, etc., you'll find that in all cases one or more effects will be applied to the sounds you are playing. If you prefer to play without effects, you can instantly bypass the internal digital effects processors by pressing the FX OFF button.



When the LED is off, the sound(s) will play with their programmed effects.

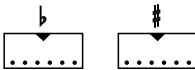
When the LED is ON, the sound(s) will play “dry” (without effects).

The on/off status of the FX OFF button cannot be memorised.

Transposing the instrument up or down

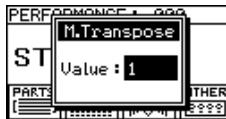
Master Transpose

The TRANPOSE b/# buttons allow real time pitch adjustments (transpositions) in steps of one semitone (range ± 24 semitones = 2 octaves).

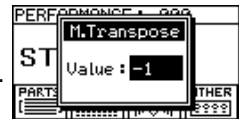


- Press the TRANPOSE # or TRANPOSE b buttons to raise (#) or lower (b) the pitch.

Transp #:



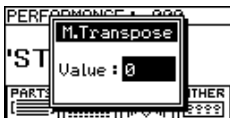
Transp b:



Note: Transposing with the #/b buttons affects the instrument as a whole. If, for example, you switch from Sounds mode to Performance mode, the Performances will also play at the new pitch. If you turn the instrument off, turning on again will restore normal pitch.

The pitch of the instrument is instantly raised (#) or lowered (b) one step and a window will appear showing the current Transpose value (0 = standard pitch).

Press the Transpose # or b button as many times as necessary until you reach the desired pitch. The display returns to normal after a few seconds. The LED of the Transpose # or b button remains on to show that the instrument has been transposed up or down.



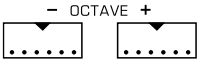
To clear the keyboard transpose setting

- Press both TRANPOSE buttons at the same time.

Section transposer (Octaves)

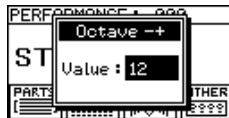
If you are playing a single Sound (in Sounds mode), you can transpose in octave steps within the range ± 5 octaves (60 semitones) by means of the Octave \pm buttons.

If you are playing in Performance mode, the Octave \pm buttons affect the currently selected part (shown in negative highlight in the parts list).

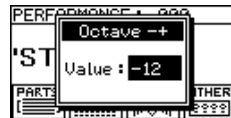


- Press the OCTAVE + or OCTAVE – button as many times as desired until you reach the correct octave..

Octave +:



Octave -:



Note: Unlike the Master transposer, Octave transpositions only affect the current Sound or Performance part. If, for example, you are playing in Sounds mode and you change Sound or switch to Perform mode, the octave transposition will be cancelled.

The setting is shown in a temporary window and the LED on the octave button turns on to show the raised or lowered status of the sound (or part). The display returns to normal after a few seconds.

Using the Solo button

In multi-part situations (Performance, Drawbars, Song), the Solo button isolates a sound from the rest in order that you may make some changes and listen to the result without listening to all the other sounds. Once you have obtained the sound you want, you can select another part to solo or deactivate Solo to restore the multi-part situation to normal.



- Simply press the SOLO button to activate the function (LED on).

In Performance and Song modes, the current Sound is shown in the Parts list. To select another sound, simply press the corresponding Part select button.

In Drawbar mode, the sound heard will correspond to the selected Drawbar, shown in the Drawbar Setup display. To listen to another Drawbar, simply move the corresponding Slider.

The basics of Equinox

The more you work with the **Equinox**, the more you will appreciate the user-friendly and logical panel layout.

The panel layout allows simple and direct access to all the functions and the backlit 128 x 64 pixel LCD graphic display tells you where you are at all times, using simple, concise terminology combined with easy to understand graphics.

The graphic LCD display

The **Equinox** display is the principal user interface which tells you the status of the instrument at all times.

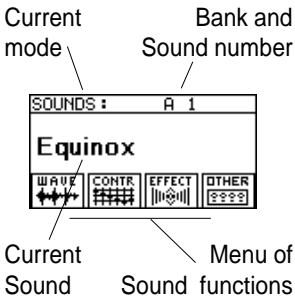
Each time you turn the instrument on, the display will be in the same basic mode that you left it in before you switched it off, (Sound, Performance, Drawbars etc.)

The last selected playing mode is memorized when you turn the instrument off.

The display tells you where you are at all times by showing the name of the current mode at the top and a menu of associated functions at the bottom.

For example (opposite), the Sound mode display shows the name of the current Sound, the Bank and Sound number and a menu of four associated functions.

Other displays will be explained further on in this manual.



Selection, Navigation and Data Entry

In Play modes, the Dial and the Cursor buttons operate as the principal selection tools. In other modes (Sequencer, Function, Edit, Store), these controls transform into navigating and data entry devices.

Selection - the Dial and the Cursors

In Play mode, the Dial is the principal selection device (Sounds, Performances, etc.). Clockwise rotation selects continually in increasing numerical order, counter-clockwise rotation selects in reverse order.

The Cursor Up/down buttons select items (Sounds, Perfs, etc.) sequentially in single steps; the Up button in ascending numerical order, the Down button in descending order.

The Cursor Left/Right buttons activate a temporary window which allows you to switch between banks (factory and user).

The Function buttons F1 - F4

The 4 buttons under the display select the functions that appear at the bottom of many screens. Selecting one of these functions will take you to a new edit environment.

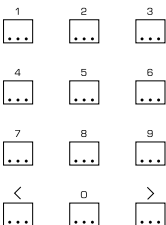
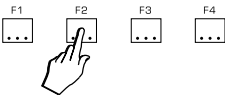
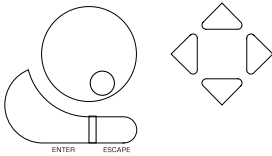
Getting back to the main menu in a single step can be achieved by pressing the MENU button, (F4), where applicable.

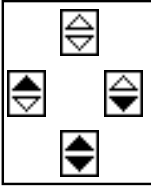
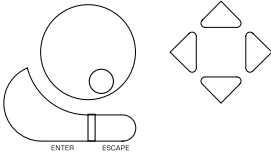
The Numeric Keypad

A secondary data entry tool is the numeric keypad (to the right of the cursor buttons) which enters specific values.

Pressing any of these buttons activates an entry window where you can type in the number required. Sometimes you may need to enter two numbers separated by a dash (e.g. 55 - 2). In this case, use the cursor right button to move to the right side of the separator dash. When you've finished, confirm by pressing ENTER.

Also, for stepping through options in single steps, you can use the Increase (>) and Decrease (<) buttons of the keypad.





Navigating and entering data

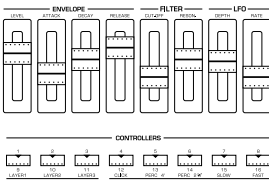
In all modes other than Play mode, the Cursors are the principal navigating tools and the Dial the data entry device. The display cursor is a negative highlight zone which is moved up or down with the cursor up/down buttons. In all displays that show a menu, two small up/down arrows representing the cursors tell you at a glance whether or not additional features are out of view.

Two white arrows means that no other features are available, one black arrow means that other features are available if you scroll in the direction of the black arrow, two black arrows means that other features are available in either direction.

The value of the selected parameter is changed with the Dial (or keypad). Clockwise rotation of the Dial enters data in increasing order, counter-clockwise rotation in decreasing order.

Sliders and control buttons

The 8 Sliders and the 8 buttons underneath are used for selecting and controlling pre-defined functions or they can be re-programmed to control the functions that you choose.

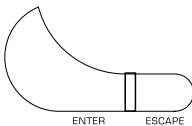


In SOUND, DRUM and SAMPLE mode, the sliders operate as real time editors, modifying the characteristics of the current Sound according to the function assigned to the slider (Envelope, Filter, Lfo). When you edit a sound, the first three buttons operate as switches for the three layers in the sound.

In PERFORMANCE and SONG mode, the sliders operate as volume controls for the 16 parts or tracks while the buttons beneath the sliders are used as on/off switches for the corresponding part or track.

Enter/Escape

Generally, Enter confirms operations and, in some cases, also executes a function, such as note copy or quantization in Song Edit. Often you use the ENTER button to go a little deeper into a particular edit menu. Sometimes an edit task may require stepping through various "levels" of edit pages using the ENTER button.



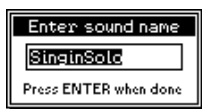
The ESCAPE button generally cancels operations and returns to the previous display page. In editing situations, Escape steps back through the various levels that you have been working on.

Text entry

When entering names (Sound name, Performance name, Song name, etc.), the keys of the keyboard become a kind of typewriter where most of the keys are assigned to a particular letter, symbol or number. The alphanumeric configuration of the keyboard is shown in the following illustration::



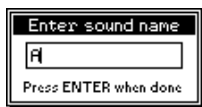
The white keys (A2 - B6) insert letters (A-Z) and various punctuation marks. The black keys (C#5 - A#6) insert the numbers 1-9 and 0. The keys D2, D#2, E2, F2 and G2 provide various word processing functions. The letters and numbers are printed on the metal rail which runs beneath the keyboard.



You enter the new name by pressing the corresponding keys of the keyboard. Numbers can also be inserted using the key-pad.



The lower notes of the keyboard provide the following word processing functions:



D2: CAPS - Caps On / Caps Off. Caps on inserts uppercase letters. Caps off inserts lowercase letters.

D#2: INS/OVER - toggles between Insert and Overwrite mode. Insert mode inserts a character at the flashing cursor position and all characters to the right of the cursor move one space to the right. Overwrite mode replaces the selected character (flashing) with the new one.

E2: SPACE - inserts a space between two entries.

F2: DELETE - cancels the character to the right of the flashing cursor.

G2: <— (BACKSPACE) - cancels the previous character and moves the cursor one step backwards.

Once you have entered the name, press ENTER to confirm and close the name window, or press ESCAPE if you realize that you don't want to enter a name at this time.

User Guide

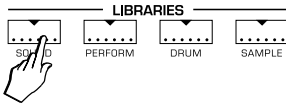
The chapters of the User Guide explain all you need to know about the **Equinox**.

The subjects discussed here are:

1. Sound mode, Quick Edit & Advanced Edit.
2. Performance mode.
3. Drum mode.
4. Sample mode.
5. Drawbar mode.
6. Arpeggiator.
7. Grooves.
8. Disk.
9. System.
10. Midi.
11. Sequencer.
12. User panel.
13. Notepad.

1 • SOUND MODE

Note: All examples in this section require that the **Equinox** is in SOUND MODE.



If you are uncertain how to return to the instrument to SOUND MODE, simply turn the unit on from scratch and press the SOUND button beneath the screen.



Sound Families

Because the **Equinox** has well over 1000 factory sounds as standard, these sounds have been divided into 11 families, making it easier to find the right type of sounds quickly and easily. Each family, (also called "Banks"), can contain up to 128 sounds.

Let's take a closer look at these families;

1. SYNTH A
2. SYNTH B
3. SYNTH C
4. SYNTH D
5. ORCHESTRA
6. GMX 1
7. GMX 2
8. GMX 3
14. DRUM KITS
15. DRUM SOUNDS 1
16. DRUM SOUNDS 2

SYNTH A, B, C, D

These are the “core” sounds of the **Equinox**. Many of these sounds have been specially created by some of the most prominent programmers and musicians in the world. The sounds in these families will also give you some insight of the creative possibilities of the **Equinox** as a synthesizer.

ORCHESTRA

In this family you will find authentic reproductions of traditional orchestral instruments. Many of these sounds are further enhanced by appropriate effects, typical of the instrument’s playing style, being assigned to either velocity or aftertouch.

GMX 1, 2 and 3

GMX is Generalmusic’s own standard set of sounds which are included in every Generalmusic product. The first bank, GMX1, contains the industry standard General MIDI sound library. This family is designed to be used when the **Equinox** is required to play General MIDI song disks or when the instrument is being controlled by a computer program or some other device which requires a General MIDI sound library. The second and third GMX banks contain 256 sounds taken from Generalmusic’s own extensive sound library. These sounds, along with the 128 sounds in the GMX1 bank, ensure compatibility with Generalmusic’s own GMX song library, (not available in the U.S.A), and also with song disks created on other Generalmusic instruments.

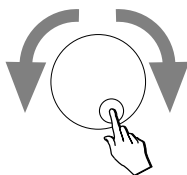
Drum Kits and Drum Sounds

The Drum Kits family includes just about every type of drum kit you could imagine - from jazz to rock, orchestra to techno and beyond. However, unlike many other keyboards, on the **Equinox** you can not only create your own drum kits but you can edit each and every individual drum sound. For this reason, two families are provided in which you can find every single individual drum sound. These sounds can be freely edited just like any other sound. They can then be stored as new sounds, either for individual use or for incorporating into the drum kits.

Selecting Sounds

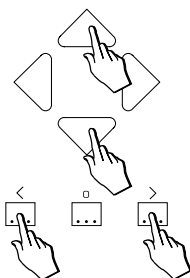
Sounds can be selected in three different ways.

1. Scrolling with the dial



Moving the dial in either direction will scroll sequentially through all the sounds in the instrument's memory. When you reach the last sound of a particular family you automatically pass into the next family until you have reached the end of all sounds in the instrument's memory.

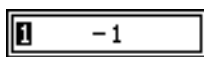
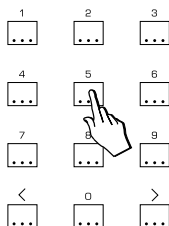
2. Single steps



Using either the Cursor Up/Down buttons or the INC / DEC buttons of the numeric keypad you can step through individual sounds one by one.

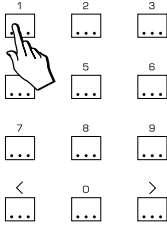
3. Directly entering a number

This method is the quickest way to go directly to the sound you need but, first, you must know the exact number and location of this sound. Pressing any of the buttons in the numeric keypad will open up a small window as shown below:

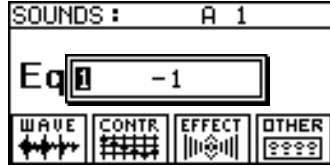


You need to enter two numbers separated by a dash, (which is inserted automatically for you). The first is a number between 1 and 128. This is the location of the desired sound within it's family. After you've entered this first number, use the cursor right button to move the display cursor to the right of the separator dash. The next number you enter will indicate which family the sound is in, (you can use the family numbers in the list on the previous page as a guide).

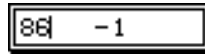
Example: How to directly select the sound SOLO VOX from the keypad. SOLO VOX is sound number 86 in family number 6 (GMX 1).



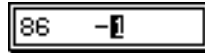
Step 1. Press any numbered key on the numeric keypad.



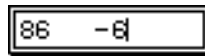
Step 2. Type the number 86.



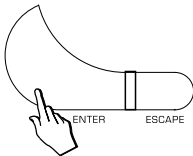
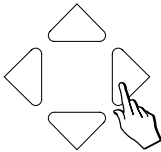
Step 3. Press the cursor right button to move the cursor to the right side of the separator dash.



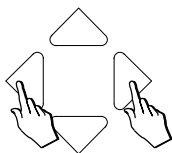
Step 4. Type the number 6.



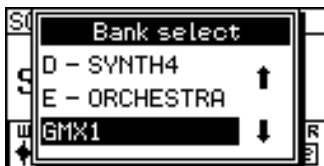
Step 5. Press ENTER.



Moving Between Families



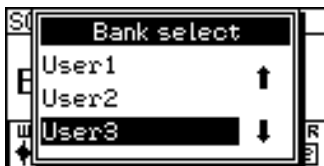
Sometimes you might want to jump directly from one sound family to another when looking for a particular sound. Pressing either the Cursor Left button or the Cursor Right button will open the BANK SELECT window.



The current family is highlighted and you can select any other family by moving up or down in the families list using the cursor controls. When the family you want is highlighted press ENTER. You will now return to sound selection as before but you'll be working within the newly selected family.

Editing and changing Sounds

Immediately following the factory sound banks you will find the USER sound banks, (called USER 1, 2, 3 etc.). There are 16 of these USER banks and any new sounds which you create on the instrument can be stored in any of these 2048, (16 x 128) locations.



Any sound on the **Equinox** can be edited to your taste. This editing can consist of anything from the simplest adjustment of the sound's tone or volume level to a complete reconstruction of the sound, resulting in a totally original and personal sound.

Editing always begins by selecting one of the sounds currently in the instrument's memory as a starting point for the sound you're going to create. When you edit a sound, you can decide, at any

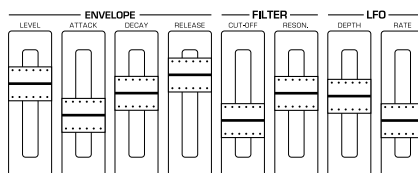
point, to either save the new sound you've made or to just quit editing and go back to using the instrument as before. This procedure is explained in detail under *STORING SOUNDS*.

There are two different ways to edit a sound.

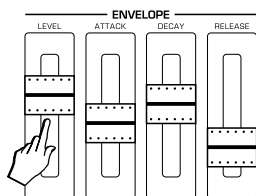
The first method is *Quick Edit* which lets you modify the sound quickly and easily using the eight sliders on the left side of the instrument.

The second method is *Advanced Edit* which uses the four buttons beneath the sound's name as a starting point for complex editing.

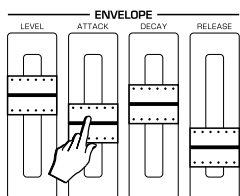
Quick Edit - (using the Sliders)



The eight sliders on the left side of the instrument's control panel allow you to instantly edit the most essential characteristics of any sound.

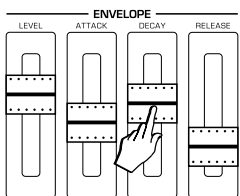


LEVEL: The overall volume of the sound. The level increases as the slider is moved upwards. Most factory sounds are programmed with optimum volume level set. Sometimes, especially if you use the filters for special effects, the overall volume of the sound may rise sharply and will need to be decreased so that it better matches the level of other sounds.



ATTACK: This slider adjusts the time taken for a sound to reach its maximum volume level after a key has been pressed. The attack time increases as the slider is moved upwards. Setting a very fast attack time, (with the slider all the way to the bottom), will make a sound more percussive. Setting a slower attack time will cause the sound to fade in slowly when a key is pressed.

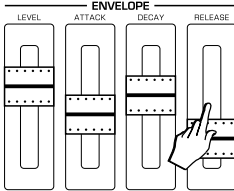
Since this slider can be used to either increase or decrease the amount of attack that the sound originally had, the original attack time of the sound can be restored by setting the slider to its centre position.



DECAY: This slider will only affect those sounds which feature "decay". Decay is the effect of something fading away as you hold a key on the keyboard. A piano sound is a good example of a sound which has decay. As you hold down the key, the sounds fades away or "decays". Eventually you will hear no sound at all. An organ sound, on the other hand, has no decay. The level of the sound remains the same as long as you hold down a key. The decay slider is used to adjust the amount of time it takes a

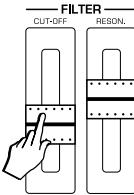
sound to decay, (in the case of our piano sound that would be the amount of time it took between when the sound is at maximum level and the point at which we no longer hear anything).

Since this slider can be used to either increase or decrease the decay time of the original sound, the original decay time of the sound can be restored by setting the slider to its centre position.



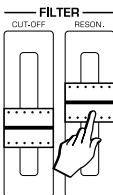
RELEASE: The release slider is used to adjust the amount of time a sound continues to play after the key has been released. This “release time: increases as the slider is moved upwards. Maximum release times can last for more than twenty thirty seconds after a key has been released.

Since this slider can be used to either increase or decrease the release time of the original sound, the original release time of the sound can be restored by setting the slider to its centre position.



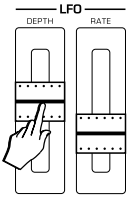
CUT OFF: In it's simplest form, this is the sound's most important tone control. Cut-Off is one half of the main filter controls, (the other being “Resonance”). Usually these two are used in combination for powerful manipulation of a sound's tonal character. As the slider is moved downwards the filter closes allowing less of the original sound to pass through. This generally has the effect of making the sound warmer and less “fizzy”. Moving the slider upwards opens the filter, increasing the brilliance of the sound.

Since this slider can be used to either increase or decrease the filter cut-off point of the original sound, the original cut-off point of the sound can be restored by setting the slider to its centre position.



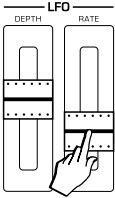
RESONANCE: This slider, the second essential element of filter control, introduces complex harmonic overtones which are added to the final sound. Sometimes these overtones can only be produced when the Filter Cut-Off setting is low enough. Try setting the Resonance slider fairly high and then moving the Cut-Off slider while you play. The distinctive sound of a resonating filter is one of the key elements in many classic synthesizer sounds.

Since this slider can be used to either increase or decrease the amount of resonance in the original sound, the original amount of resonance can be restored by setting the slider to its centre position.



LFO DEPTH: This control is used to set the amount of “vibrato” or modulation applied to a sound. If the current sound includes some type of modulation or vibrato, you can use this slider to either increase, decrease or completely remove the effect, (by setting the slider to minimum).

Since this slider can be used to either increase or decrease the LFO depth in the original sound, the original LFO depth can be restored by setting the slider to its centre position.

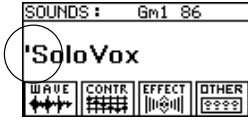


LFO RATE: This slider can be used to adjust the speed of the “vibrato” or modulation in a sound. It is designed to be used in conjunction with the LFO DEPTH slider.

Since this slider can be used to either increase or decrease the LFO rate in the original sound, the original LFO rate can be restored by setting the slider to its centre position.

Storing Sounds

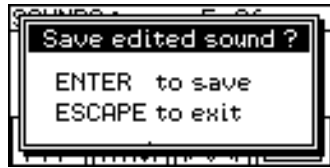
Whenever you edit a sound you will, at some point, decide that you either want to save your new sound or simply forget it and return to using the instrument as before.



A modified Sound that has not been stored to memory shows a small mark at the top left hand corner before the name.

To cancel an edit, simply use the dial or the cursor controls to choose a different sound and everything will be instantly forgotten. If you're using one of the advanced edit menus, (WAVE, CONTROL, EFFECT or OTHER), or one of their related functions, simply press the ESCAPE button until you return the main sound selection page. Then scroll to the next sound and your previous edit is cancelled as before.

If you decide you want to store your sound into the instrument's memory, the next step will be to press the STORE button.



During the storing process, you will first be asked to select a destination for your new sound and then given the opportunity to name it.



User sound locations

Any sound that you create yourself is referred to as a "User Sound". Just like the factory sounds, User Sounds are also stored in families, (or "Banks"). In addition to the 11 factory sound families that we've already looked at, the **Equinox** also contains 16 user banks and each bank has space for 128 sounds. This means you can store up to 2048 of your own sounds in the **Equinox**.

When you press the STORE button to save a sound that you've been working on, you are asked to select where, in these 16 User Banks, you would like to store your new sound.

Although you can choose any destination for your sound, the

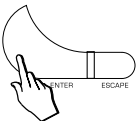
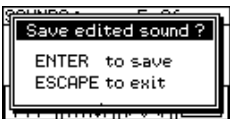
instrument starts out by suggesting a location which might make your sound easy to find in the future. We call this the “mirror location”.

Mirror locations

We know that the **Equinox**'s factory sounds are stored in 11 families containing up to 128 sounds each. We also know that there are 16 User families available which are also capable of storing up to 128 sounds each. This means that we are able to store at least as many user sounds as there are factory sounds. It is from here that we get the idea of “mirror locations”.

Each factory sound has an associated “mirror location”, where a modified version of that sound can be stored. This mirror location is simply a slot in one of the User Banks. It is the slot with the same number as the original sound and resides in the same User Bank number as the original sound's Factory Bank number.

For example, let's say we edited the sound MOON WIND, which is sound number 98 in factory family number 7, (GMX 2). When we press the STORE button to save this new creation, the suggested slot for saving this sound is going to be Position #98 in User Bank #7.



Of course, you don't have to store your sound in this mirror location. You can store it anywhere you want. However, using the mirror location eliminates a certain amount of extra work when saving a sound you've created. If you accept the mirror location then storing your sound is simply a case of pressing ENTER a few times. You can safely ignore all the prompts to change the location and to change the name. When you need to find your sound in the future, you know exactly where it will be.

Advanced Edit - (using the Menus)

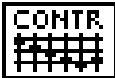
If you're serious about creating and editing sounds then it won't be too long before you yearn for a little more flexibility than is offered by the sliders in Quick Edit mode. The advanced editing controls are always visible in the screen when you're in SOUND mode. Here you will find the real key to the synthesizer power of the **Equinox**



The advanced edit controls are divided into four categories:



WAVE: This is the heart and soul of the **Equinox** synthesizer engine and the starting point for creating new sounds. Here you can select the waveforms on which your sound will be based, design complex envelopes, set dynamic filters, panning controls and many other fundamental elements of your sound



CONTROL: Here a number of live expression controls can be set up for your sound including assignment of the performance wheels, portamento control, velocity and aftertouch

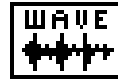


EFFECT: Up to four digital signal processors are available to be assigned to your sound. These offer a wide range of popular effects ranging from reverbs to a variety of choruses, phasers and flangers, delay, distortion, pitch shifting, ring modulation, compression, 3D and EQ.



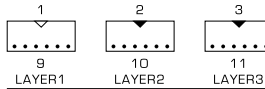
OTHER: Some additional controls for final tweaking.

Wave Menu



Layers

The first thing you need to know, when you enter the WAVE menu to create or edit a sound, is that all **Equinox** sounds are created using either 1, 2 or 3 layers. After pressing the WAVE button, as soon as the WAVE menu is visible, look over at the first 3 buttons below the slider panel.



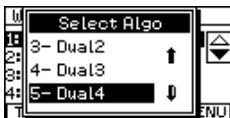
These are the layer select buttons when you're in WAVE edit. Either 1, 2 or all 3 of these buttons will be lit, (don't worry that one of them is flashing). This tells you how many layers the current sound is made from.

The flashing layer is the one which is currently available for editing. We will refer to this as the active layer. If you were to adjust any of the settings in any of the menus currently in the screen, you would be changing only the settings of the active layer. To make a different layer active, simply press it's button once. The new layer button begins to flash and the previously active layer now stops flashing. To mute a layer, (which can be useful when you want to hear only the layer which you're currently editing and mute the others), simply press it's associated button until the light turns off.

So what actually is a layer ? In simple terms, a layer is a sound. In fact, many of the **Equinox** sounds are created using only one layer. When more complex sounds are needed, up to three layers can be combined together to form a single sound. Since the process required to edit one layer is exactly the same as for another, we are going to concentrate our examples in this section only on editing a single layer. Creating multi-layer sounds is a relatively simple process once you know how to edit a single layer.



Layers can also be of different types - single waveform or dual waveform. For the explanation of edit features on the following pages, we will assume that only the simplest type of layer is being used - a single waveform layer.

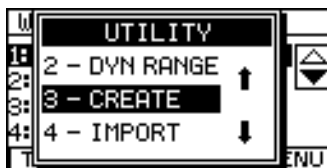


For advanced users wishing to know more about the various dual layer types here's a quick guide;

- Dual 1: Separate Volume, Amp Envelope, Filter and Pitch Envelope for each waveform.
- Dual 2: As above but the two filters are in series and common to both waveforms.
- Dual 3: Volume and Amp. Envelope are common while filters are separate for each waveform.
- Dual 4: Everything is common to both waveforms.

Layer

The **LAYER** button allows you to add new layers to a sound, (by using *CREATE*), either of your own creation or from other sounds already in memory, (by using *IMPORT*). Here you can also set the velocity and key ranges for each layer allowing you to create splits and velocity switching between layers.

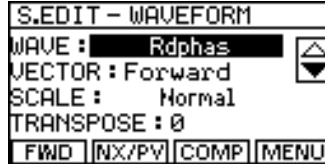


Now let's take a quick look at the main features of the WAVE menu:



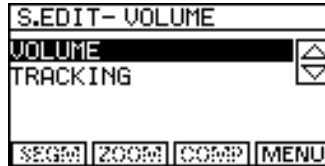
WAVEFORM

Here you can select the waveform which this layer is going to use. The other controls in this menu allow you to adjust the tuning and the way in which the waveform is affected by velocity and aftertouch.



VOLUME

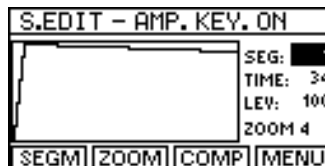
This menu allows you to control the overall volume level of this layer and also to set by how much the volume level will change when either velocity or aftertouch is applied.



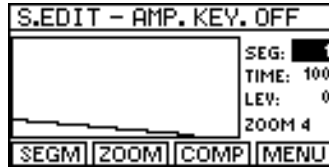
AMP. ENVELOPE

The principal function of this menu is to allow you to “draw” two envelopes, called the KEY ON and KEY OFF envelopes respectively. In each of these envelope screens, you draw a shape which represents the way the volume level of the sound changes over time.

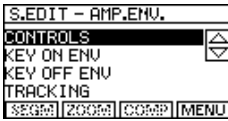
In the KEY ON envelope screen, the shape you draw will describe the way the volume of the sound will change while the key is held down.



In the KEY OFF envelope screen, the shape you draw will describe the way the volume changes after the key is released.

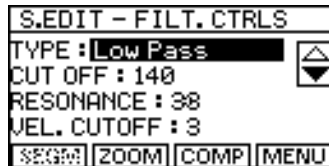


Under the CONTROLS sub-menu, you will find a number of functions which control the way the sound responds to the envelopes which you have drawn. These functions allow you create changes in the effectiveness of the envelopes when velocity and aftertouch effects are applied to the keyboard.



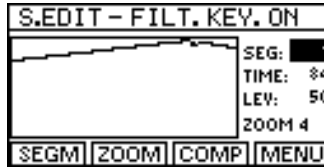
FILTER

Five different types of filter are available. For each filter, under the CONTROLS menu, you can choose the Filter type, set it's Cut-off and Resonance and also assign Cut-Off and Resonance values to be controlled by velocity and/or aftertouch.

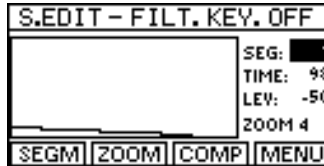


The last three parameters of the FILTER/CONTROLS menu allow you to set the effectiveness of the two filter envelopes which are available. These envelopes are called the KEY ON and KEY OFF envelopes respectively. In each of these envelope screens, you draw a shape which represents the way the Cut-off point of the filter changes over time.

In the KEY ON envelope screen, the shape you draw will describe the way the Cut-off point will change while the key is held down.



In the KEY OFF envelope screen, the shape you draw will describe the way the Cut-off point changes after the key is released.



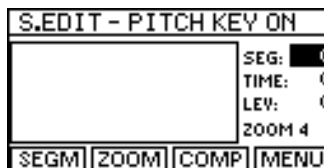
NOTE: In order to hear the effect of these two envelopes, you must first set the ENV. DEPTH, (in the CONTROLS menu), to some value greater than zero:



PITCH ENVELOPE

This feature allows you to “draw” two envelopes, called the KEY ON and KEY OFF envelopes respectively. In each of these envelope screens, you draw a shape which represents the way the pitch changes over time.

In the KEY ON envelope screen, the shape you draw will describe the way the pitch changes while the key is held down.



In the KEY OFF envelope screen, the shape you draw will describe the way the pitch changes after the key is released.



In the CONTROLS menu, you will also find some parameters which allow you to modify the speed and depth of these envelopes according to velocity and aftertouch.

NOTE: In order to hear the effect of these two envelopes, you must first set the ENV. DEPTH, (in the CONTROLS menu), to some value greater than zero.



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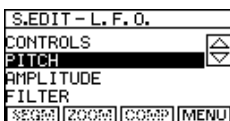


L.F.O

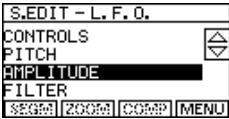
The L.F.O section is used to add modulation, (which, in it's simplest form can be thought of as vibrato or tremolo), to the current layer. There are five different types of modulation which be applied. The type of modulation, it's related speed and other features can be set under CONTROLS.



This modulation can then be applied to one of three sources - PITCH,



AMPLITUDE



or *FILTER*.



Each of these three menus contain identical features. In each case you choose how much modulation to apply in general, (*OSCILLATOR 1*) and how much extra modulation to apply when aftertouch is applied, (*A/T OSCILLATOR1*).



PAN

The PAN menu offers two different methods of varying the pan position of this layer.

The first method allows you to change the pan position according to the keyboard velocity of aftertouch amount. This can be set from the VELOCITY and AFTERTOUCH parameters in the *CONTROLS* menu.



The second method of varying the pan position is by drawing two envelopes.

In a similar fashion to *PITCH ENVELOPE*, *FILTER ENVELOPE* and *AMP ENVELOPE*, you can draw both a *KEY ON*;

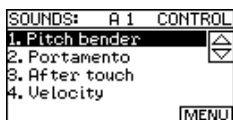


and a *KEY OFF* envelope for the pan position.



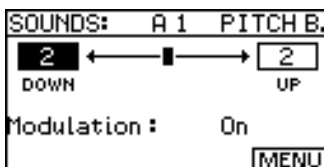
As with the other envelope functions on the **Equinox**, you'll need to set the *ENV. AMOUNT*, (in the *CONTROLS* menu), before these envelopes will have any effect.

Control Menu

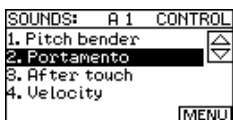


PITCH BENDER

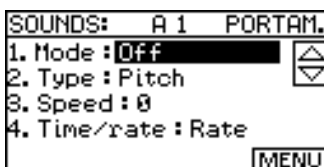
Here you can set the amount of pitch shift available from the pitch bend wheel.



You can independently set the amount of pitch bend when the wheel is moved up and the amount of pitch bend when it is moved down. This menu also contains the modulation wheel control.



PORTAMENTO



MODE: *NORMAL* portamento creates a pitch slide whenever a new note is played. *LEGATO* portamento activates the pitch slide, (portamento), effect only when a note is played while another note is still being held.

TYPE: This feature only applies when, during the course of sliding from one note to another, you play an new note somewhere in between the two, (which begins a separate portamento, [pitch slide] of it's own). The TYPE setting controls where this new slide will commence from;

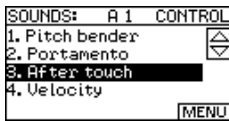
Floating: The new portamento will commence from the pitch which the previous portamento had reached when the new key was pressed.

Re-Start: The new portamento will commence from the ultimate destination of the previous portamento.

SPEED: The time taken for the pitch slide to occur.

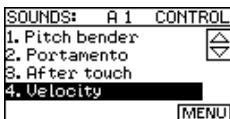
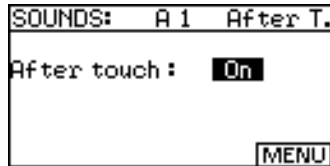
TIME/RATE: This control affects the way that the *SPEED* setting is interpreted. When this parameter is set to *TIME*, the *SPEED* value controls the actual amount of time it takes to slide from any note to any other note regardless of the “distance” in pitch between the two. This means that the time taken to slide between any two notes will always be the same.

When this parameter is set to *RATE*, the *SPEED* value controls the amount of pitch change per second. This means that the time it takes to slide from one note to another depends entirely on the “distance” it has to travel between the two. This means that the time taken to slide between any two notes will be different depending on which notes were played.



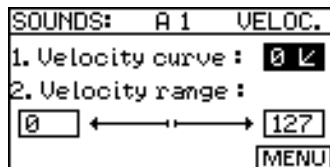
AFTERTOUCH

Here you can enable or disable the aftertouch effect.



VELOCITY

You can choose from eight different velocity curves. A small graphic is displayed to represent each curve. There are four normal curves - 0, 1, 2 and 3, (where a lighter touch produces a quieter sound), and four inverse curves - 4, 5, 6 and 7, (where a lighter touch produces a louder sound).

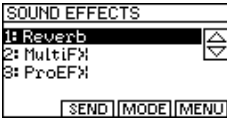


This menu also allows you to set velocity limits to your sound by using the *VELOCITY RANGE* parameter.

Effects Menu

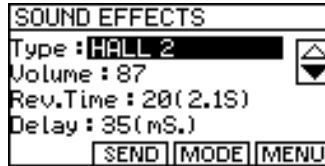


Three effects processors, (DSPs) are provided. They can be used individually or in any combination - series or parallel.



REVERB

This section contains a library of different reverbs presets. Choose a reverb preset from the library by selecting *TYPE*.

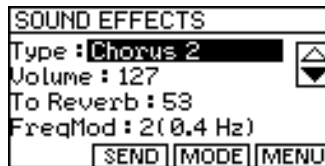


Below the selected type, you will see all of the available parameters for editing the current reverb. The output of the Reverb section is "100% wet", (meaning that it does not mix any of the original "dry" signal with it's output)

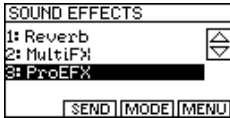


MULTIFX

This section contains a number of popular effects ranging from Mono and Stereo Delays to Chorus, Distortion and Pitch Shift. Choose the effect you want to use by selecting *TYPE*.

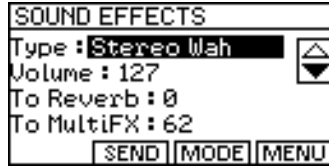


Below the selected type, you will see all of the available parameters for editing the current effect. The parameters offered will be different depending on the type of effect currently selected.



PROEFX

This section is the most important and powerful of all three effects sections.



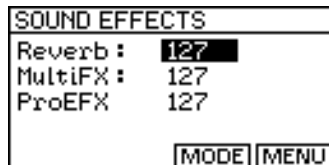
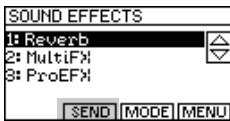
In addition to containing a variety of high quality stereo effects, (Flanger, Chorus, Overdrive etc.), it also contains a number of popular studio post processing functions, (3D, EQ, Loudness Maximizer, Audio Exciter etc.).

It is also the only section which offers a WET/DRY mix parameter in those effects where it is appropriate. It also has the ability to be completely disabled and used as a direct stereo dry signal control, (see *SEND*).

The ProEFX section also contains two "post send" controls which allow you to send the sound, after it has been processed by the ProEFX section, to the Reverb, (*TO REVERB*) or to the MultiFX, (*TO MULTIFX*).

Effects functions

SEND (button F2): This function allows you to assign the amount of each effect that you want to apply to the sound. For REVERB and MULTIFX, simply select the amount of each effect that you want - from 0 - 127.



The ProEFX section of the SEND menu operates slightly differently from the other two. Because both the Reverb and MultiFX outputs are "100% wet", the amount of dry signal in the sound is controlled by the ProEFX send level.

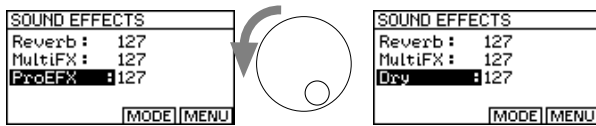
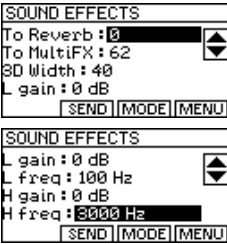
If you are using an effect from the ProEFX section then, in many

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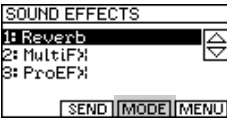
cases, it will have a WET/DRY parameter, (for example, STEREO WAH has this parameter). This is a value which can be set from 0 to 100 where value 0 represents 100% dry, (no effect), value 100 represents 100% wet and value 50 represents a 50/50 wet dry mix.

NOTE: Some of the effects in ProEFX do not offer a WET/DRY parameter, (for example, 3D, EQ, Loudness Maximizer, Audio Exciter etc.) because they are intended for attenuation and enhancement rather than for special effects.

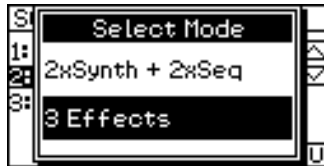
If you don't wish to use any effects from the ProEFX section then you can switch it off and turn the ProEFX send into a simple DRY LEVEL control. To do this, simply place the cursor over the word ProEFX and turn the dial anti-clockwise.



Now the send level will control the amount of dry signal in the mix.



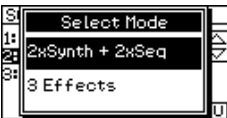
MODE (button F3): When available, this function allows you to select the effects mode. The normal mode is called “3 Effects” and it offers the 3 effects processors as described above.



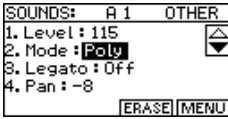
This should be used wherever possible to allow maximum flexibility in programming sounds.

The second mode, (2xSynth + 2xSeq) is designed only for situations where you wish to use the Equinox's internal sequencer while playing sounds or performances at the same time.

In this mode, only Reverb and MultiFX are available for sounds and performances. However, the sounds used by the song are given their own independent Reverb and MultiFX sections which can be assigned separately, (under SONG EDIT / EFFECTS).



Other Menu



MODE

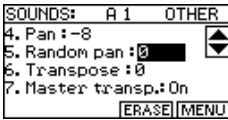
Here you can set the polyphonic or monophonic mode of this sound as follows;

- POLY** : Normal polyphonic mode;
- MONO L** : Left note priority;
- MONO R** : Right note priority;
- MONO T** : Last note priority without retrigger;
- MONO L+R**: Last note priority with retrigger.



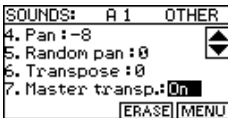
LEGATO

Setting this feature to ON will cause the initial attack portion of the sound to be bypassed when the keys are played "legato".



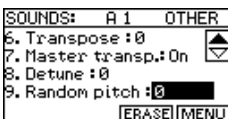
RANDOM PAN

This function will automatically shift the pan position of the sound by a random amount whenever a new note is played. The amount of shift is limited by the value you select. At maximum level, (7), the pan position may shift completely to the left or right channel.



MASTER TRANSP.

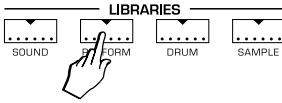
Usually you will want to leave this set to ON. It confirms that this sound will be affected by the TRANSPOSE buttons on the front panel. In some situations, for example, when creating drum sounds, you may not want the track to be shifted. In this case, set this function to OFF.



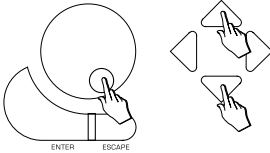
RANDOM PITCH

This function automatically applies a little detuning to the sound each time a new note is played. The amount by which it detunes the note is limited by the value you select. At maximum value, (7), this automatic detuning may be as much as a half step sharp or flat.

2 • PERFORMANCE MODE



A *PERFORMANCE* is a combination of up to 16 sounds either layered together or split across the keyboard in any configuration. Pressing the **PERFORM** button will put the **Equinox** in Performance play mode.



In this way you can scroll through all performances which already exist in memory. There are 112 performances preset from the factory and an additional 112 memories into which you can store your own creations.



To construct a Performance you start by selecting a number of sounds or *Parts*, (in Performance mode, each constituent sound is called a *Part*). A Performance can contain as little as only one *Part* or as many as 16 *Parts* layered together. Regardless of how many *Parts* you actually decide to use, you will always be able to view 16 *Parts* within your Performance. These 16 parts are arranged in what we call the *Parts List*. How many of the sounds from this *Parts List* you actually decide to switch on and use is entirely your choice. If you only decide, for example, that you want to layer three sounds together then you only need to be concerned with the first three parts in the *Parts List*.



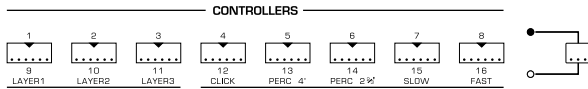
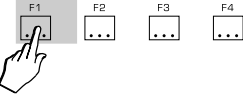
Parts List

The Parts List can be viewed by pressing the PARTS button (F1).



You can move from one part to another with the cursor up/down keys. The part shown selected (negative highlight) is the active zone of the display, therefore, sound selection is made either from the dial or numeric keypad as in Sound mode. The cursor Left and Right keys can be used to select different sound banks in exactly the same way as Sound mode.

You can select the number of parts that you want to be active by using the buttons beneath the 8 sliders in conjunction with the 1-8, 9-16 selector button.

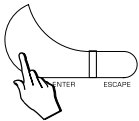


1-8 / 9-16 Selector button

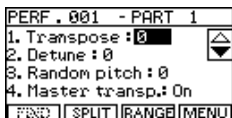
Each button is simply an on/off switch for the part with the corresponding number. If all these buttons are switched off you will hear no sound. The slider above each button functions as a volume control for that part.

Parts Menu

To adjust other values for the current part, (the one which the cursor currently highlights), simply press ENTER. This will call up the PARTS EDIT screen for the selected part.

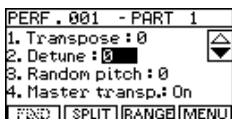


You can return to the Parts List at any time by pressing ESCAPE. Let's take a look at some of the functions here;

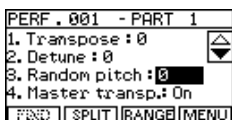


TRANSPOSE: Here you can change the pitch of the sound in half tone steps, within a maximum range of 60 steps up or down.

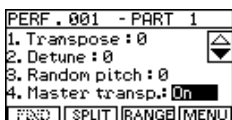
To shift the sound up or down by an octave you can use the OCTAVE +/- buttons on the front panel.



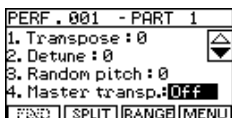
DETUNE: This allows you to adjust the fine pitch of the sound in 64ths of a half step.



RANDOM PITCH: As it's name suggests, this function automatically applies a little detuning to the sound each time a new note is played. The amount by which it detunes the note is limited by the value you select. At maximum value, (7), this automatic detuning may be as much as a half step sharp or flat.



MASTER TRANSP. Usually you will want to leave this set to ON. It confirms that this sound will be affected by the TRANSPOSE buttons on the front panel. In some situations, for example, when using drum kits, you may not want the track to be shifted. In this case, set this function to OFF.



PORTAMENTO MODE:

P. TYPE:

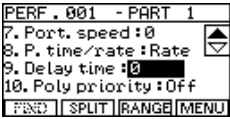
P: SPEED:

P. TIME / RATE:

These functions allow Portamento, (pitch slide) to be applied to this sound. These features work the same way as in *SOUND MODE*.

See the Portamento section of *SOUND MODE* for a description of these functions.





DELAY TIME: Selecting a value here will cause the sound to be delayed for a brief period of time after a key is pressed. This allows you to create a number of special effects using real time delays. The delay time value is shown in “Ticks”. These ticks are subdivisions of the beat based on the current “Clock Speed”, (the tempo of the internal sequencer - this can be changed by pressing SONG EDIT and using the dial). Each tick represents 1/192nd of a beat. Therefore if you set a delay time of 192, you will hear a delay of exactly one beat between when you press the key and when the sound is heard.



POLY PRIORITY: Setting this function to ON gives the current sound “priority of polyphony”. This signifies that this particular sound will never have notes “stolen” by other parts or tracks of the sequencer. If you subsequently try to play this sound while all of the available polyphony is being used, it will “steal” the notes it needs from other parts.



Press MENU (button F4) or ESCAPE to return to the Parts List.

The Parts List functions

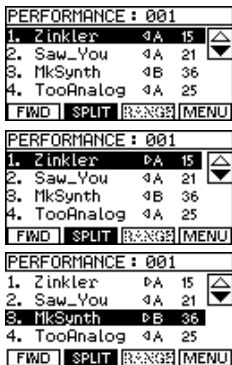


SPLIT (button F2): The SPLIT button allows you to select a single split point, (called a *Basic Split*), on the keyboard. Parts can then be assigned to either the left or right side of the assigned split point.

Under the SPLIT button, simply set the “Basic Split” to ON and choose where you want the keyboard to be split.

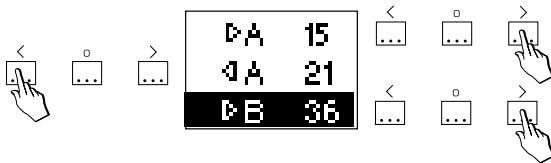


Then return to the parts list with ENTER or ESCAPE.



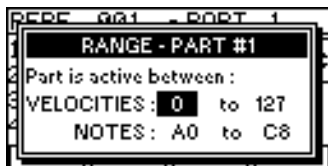
As you select each part in the list, you can assign its position, either to the left or to the right of the split point, by pressing the INCREASE or DECREASE buttons of the keypad.

For each part in the *Parts List*, you will see a small arrow icon indicating which side of the split the sound is assigned to.



RANGE (button F3): The RANGE button (F3) is used to specify, for each part, exactly how and when it will be activated from the keyboard. You can select a range of notes and a range of velocities, outside of which, this part will not be activated. This allows the RANGE function to be used when you want to create a *Multi-Split* or a *Velocity Switch* between a group of different sounds.

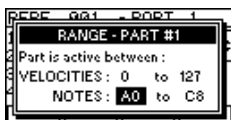
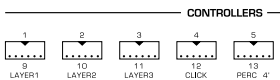
NOTE: The RANGE function is not available if the Basic Split is on.



Multi-Split

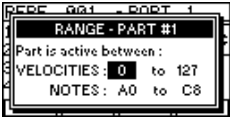
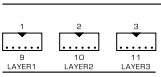
For example, to make a five part split, switch on parts 1, 2, 3, 4 and 5. Then assign the NOTES range as follows, (remember to use the part buttons to switch between current parts);

- PART 1: A0 to B2
- PART 2: C3 to B3
- PART 3: C4 to B4
- PART 4: C5 to B5
- PART 5: C6 to A8



NOTE: The complete span of an 88 note keyboard has A0 as it's lowest note and C8 as it's highest.

This will give you a five part split where you have a different sound in each octave, (for the 61 note model).



NOTE: On any velocity sensitive keyboard, the lightest possible key velocity is 0 and the hardest velocity is 127.

Velocity Switch

For example, to make a three part velocity switch, switch on parts 1, 2 and 3. Then assign the VELOCITY range as follows;

PART 1: 0 to 40

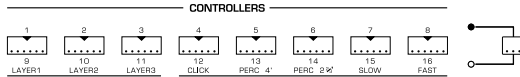
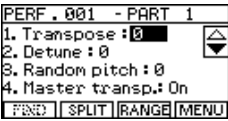
PART 2: 40 - 80

PART 3: 80 - 127

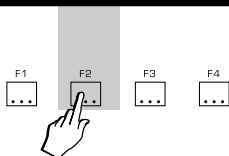
This will give you one sound across the whole keyboard. Depending on how hard you play, you will switch between three different sounds.

Part selection

It is possible to stay in the PARTS edit screen and choose a different part to edit without first having to escape and return to the *Parts List*. Simply press the corresponding *part select button*, (the buttons beneath the sliders), and the selected part will become the object of the current edit screen, (this works the same way in MIXER, EFFECT and OTHER too).

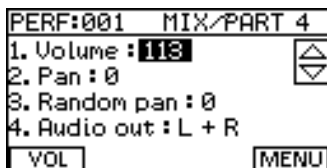


Throughout this section these buttons will be referred to as the *part select buttons*.

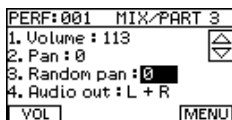


Mixer Menu

The mixer controls the final output of the sounds in this performance.



Essentially it lets you select volume, pan position, and output jack selection for each part. As with the PARTS edit menu, you can stay in the MIXER screen while using the part select buttons to select which part you want to adjust. While most of these functions are easy to understand, there are a couple of noteworthy features;

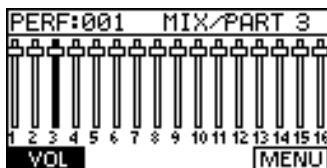


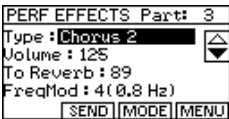
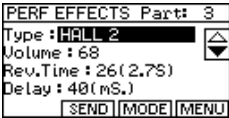
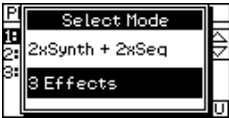
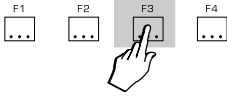
RANDOM PAN: This function will automatically shift the pan position of the current part by a random amount whenever a new note is played. The amount of shift limited by the value you select. At maximum level, (7), the pan position may shift completely to the left or right channel.



AUDIO OUT: The **Equinox** has 4 output jacks - Left, Right, Out1 and Out2. This function is used to select which of these the current part will use. You can use these as two stereo pairs or, instead, Out 1 and Out 2 can be used as mono outs.

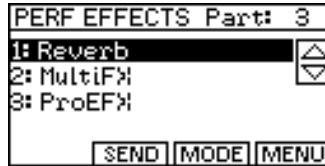
The **VOL** button is provided to give you an overview of the relative levels of all 16 parts.



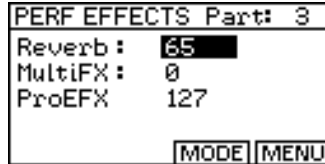


Effects Menu

For instructions on using the effects, see the EFFECTS section of SOUND MODE.



In Performance mode, the procedure for assigning effects to the parts is fairly simple. First you choose the effects mode and set up the actual effects you would like to use. Then, for each part, you assign the amount of SEND to each effect.

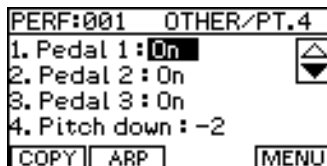


After selecting the *Effects Mode* and choosing the actual effects, pressing the SEND button will allow you to assign the effects to the various parts. Use the part select buttons to choose the part you want to assign, then set the send levels appropriate for that part only.

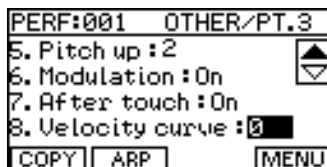


Other Menu

A few extra features are available under this menu which allow you to activate or deactivate the various controllers on the instrument.

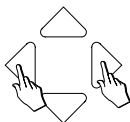
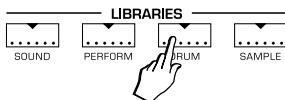


This includes the three pedals (whose actual functions can be selected under *SYSTEM/CONTROL*), the pitch bend and modulation wheels and the keyboard velocity and aftertouch controls.



3 • DRUM MODE

There are two different ways to get to *DRUM MODE*. The first method is to simply press the DRUM button in the LIBRARIES section.



The second method is, from within *SOUND MODE*, call up the *BANK SELECT* window, (with the cursor left or right button), and scroll down to one of the three drum banks.

When the **Equinox** is in *DRUM MODE* you are able to select either complete DRUM KITS or individual DRUM SOUNDS depending on the bank selected. The **Equinox** is unique among synth workstations in allowing you to freely use and edit every individual drum sound in the instrument.



For editing individual DRUM SOUNDS, the procedure is exactly the same as in *SOUND MODE*. When editing DRUM KITS however, the edit environment is quite different. In *SOUND MODE* the *WAVE* menu is always used to combine up to 6 waveforms together to make a single multi-layered sound. This is also true in *DRUM MODE* when editing individual DRUM SOUNDS. However, when editing DRUM KITS, the *WAVE* menu becomes an entirely new editing environment.

Technically speaking, a DRUM KIT is not really a sound in its own right. It is simply a collection of other sounds which have been assigned to be triggered by specific keys of the keyboard. For each key we can specify which sound to assign, (it doesn't have to be a drum sound. It can be any sound currently in the instrument - even an imported sample). Once the sound has been assigned to that key, we can set the Volume level, Pitch, Panning, Effect Sends, Audio Out and many other assignments specific to that one key.



Editing a Drum Kit

Select any DRUM KIT, (DK1 - 1 through DK1 - 128) and press the WAVE button, (F1).

You should now see the DRUM PATCH EDITOR as shown here.



In the top right corner of the display you will see the name of a key. Press any key on the keyboard and this will instantly update to show the key which you just pressed. You are now ready to edit this key. Let's examine the individual parameters which are available for each key:



BANK / PROG

These two are used in combination to allow any sound to be assigned to the current key.



VOLUME

This volume setting applies only to the current key. Use this to balance the volume level of your selected sound with the rest of the kit.



PAN

The stereo pan position of the current key.



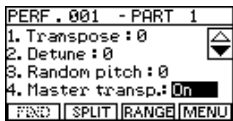
TRANPOSE / TUNING

Coarse and fine pitch adjustments which allow any note in audible range to be triggered regardless of the current key's location on the keyboard.



FILTER

A simple lowpass filter which allows you to make fine adjustments to the timbre of the sound assigned to the current key. Setting this to 0 indicates that the filter is off. Setting positive values will increase the brightness of the sound while negative values will make it "warmer".



EXCLUDE

3 "exclude numbers" are available. Keys which are assigned the same "exclude number" are not permitted to sound at the same time. This is useful for creating authentic "canceling" effects. For example an open hi-hat and closed hi-hat could not possibly sound at the same time in a real drumkit so, for authenticity you would assign them the same exclude number. The same might be true for an open and closed triangle sound. However, there would be no reason why the triangle and hi-hat couldn't sound simultaneously. This means that the triangle sounds would need to be assigned to their own unique exclude numbers. Setting EXCLUDE to 0 turns this effect off.



REVERB / PROFX SEND

These parameters set the amount of effect send from the current key to the on board DSPs.



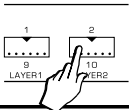
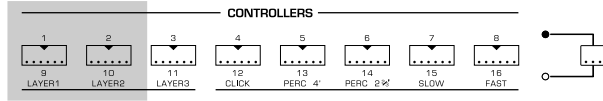
AUDIO OUT

Here you can specify which of the four available audio outs this key will use. You may either use L+R or 1+2 as stereo pairs or instead assign Out1 or Out2 as separate monophonic outs.



DYNAMIC SWITCH

Each key can actually have two sounds assigned to it. Only one of the sounds can be triggered at a time depending on the velocity of the keystrike. If you look over to the first two buttons beneath the slider panel, you see that there are two layers available for editing.



Currently we've only been working on LAYER1. If you now press the LAYER2 button it should start to flash. Now you'll see a new screen containing the same choices of parameters we've just used. This LAYER2 sound is ready to be triggered when the current key is struck above a specified velocity. The velocity is set by the value of the DYNAMIC SWITCH parameter.

Make some changes to the settings of LAYER2 so that it is distinctly from LAYER1. Then set the DYNAMIC SWITCH parameter to 100.



Now, when you play the key softly, (below velocity = 100), you will hear the layer 1 sound. When you play harder, (above velocity=100), you will switch to the LAYER2 sound.



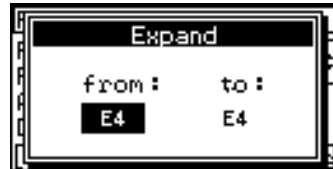
COPY BUTTON, (F1)

Pressing the *COPY* button will copy all the parameter settings of the current layer to the other. This function is a utility for creating multi layered sounds. If you are editing a key, you might make extensive changes to LAYER1 before you've changed anything in LAYER2. In many cases, you might want LAYER2 to contain a similar if not identical sound to LAYER1, (a good use of the *DYNAMIC SWITCH* function is simply to have the second layer producing the same sound as the first with a few parameter changes - volume levels, effect sends, tuning etc.).



EXPAND BUTTON, (F2)

This function is used to duplicate the settings of a single key across a range of adjacent keys on the keyboard. Pressing the *EXPAND* button will call up a window which allows you to set the upper and lower limits of the group of keys across which you want to spread the settings of the current key.



This function will automatically tune each key in the group chromatically one half step above or below its neighbor making it ideal for tuned percussion and other instrumental sound to be used within a DRUM KIT.



COMPARE BUTTON, (F3)

This function applies to the key currently being edited. Pressing *COMPARE* will temporarily allow you to hear the settings of that key as they were before you changed anything.



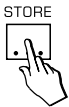
RESTORE BUTTON, (F4)

Pressing this button will undo all editing and restore the current DRUM KIT to its original settings.



CONTROL, EFFECT and OTHER

The *CONTROL*, *EFFECT* and *OTHER* menus in *DRUM MODE* are identical to those in *SOUND MODE*. For this reason, details of their operation are not described here as these functions have already been covered in the *SOUND MODE* section of this manual.



STORING YOUR NEW DRUM KIT

Just like ordinary sounds, DRUM KITS, once edited to your liking, can be stored into any empty location by simply pressing the STORE button.

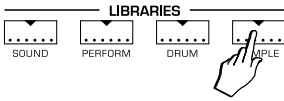


During the storing process, you will first be asked to select a destination for your new sound and then given the opportunity to name it.



You may store as many edited DRUM KITS as you like.

4 • SAMPLE MODE



The **Equinox** can load new sound samples into memory which can then be edited and saved as new **Equinox** sounds. Before new samples can be loaded, you must be sure that sufficient memory has been installed to accommodate the samples you wish to load. This can either be in the form of Generalmusic's own battery backed DRAM modules or SIMMs chips which can be obtained from most computer suppliers. You can check the amount of sample memory that has been installed by looking under *SYSTEM / OTHER / INFO*, (F1 button).

When you press the *SAMPLES* button, one of two different things will happen depending on whether or not you already have any samples loaded into the instrument. If there are no samples loaded in, you will go directly to the *SAMPLE TRANSLATOR* screen. If samples are present then you will go instead to the *SAMPLE MODE - PLAYBACK/EDIT* screen.

SAMPLE MODE - PLAYBACK/EDIT



If the **Equinox** already contains some samples then pressing the *SAMPLE* button will bring up the *SAMPLE MODE - PLAYBACK/EDIT* screen.



This screen allows you to select both the original samples which you've loaded plus any edited sounds you've subsequently created which incorporate your new sample waveforms.



This mode is offered as a convenient way to recall your samples without first having to search for them among the other sounds in the instrument. The edit functions available in this mode are exactly the same as those offered in *SOUND MODE*. All instructions for *WAVE*, *CONTR.*, *EFFECT* and *OTHER* can be found in the *SOUND MODE* section of this manual.



New sounds which you create in this mode can be saved to any available location in any of the 16 user sound families.

From this mode, you can go into the *SAMPLE TRANSLATOR* environment, simply by pressing the *SAMPLE* button a second time. You will be offered a choice to either "Re-Edit" the currently selected sample or load a completely new one.

Press *ENTER* to "Re-Edit" the last selected sample or *ESCAPE* to prepare for loading new samples.

SAMPLE TRANSLATOR

The **Equinox** is capable of loading many different samples types from a number of different companies' formats. Because the list of compatible sample types is constantly being updated, check with your Generalmusic dealer or distributor to see which formats are compatible with the operating system version you are currently using.

Samples can be loaded from floppy disks, from SCSI devices, (CD-ROM, Removable drives etc.) or via MIDI using the Sample Dump Standard protocol. In these examples we are going to work with a floppy disk which contains an MS-DOS format .WAV sound file.

To start SAMPLe TRANSLATOR, press the SAMPLe button.



If the SAMPLe button is already pressed but you don't see SMP TRANSLATOR in the title bar of the screen then press it one more time and then press ESCAPE to bypass the "Re-Edit" option.

Now you are ready to load a sample.

To load a sample from a floppy disk or SCSI device:

1. Insert the sample disk in the floppy drive.
2. Press LOAD, (F1).





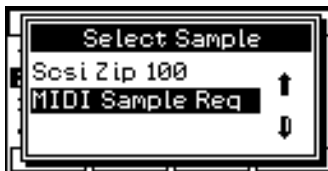
3. Select the device from the options list and press ENTER.
4. Use the cursor controls to locate and highlight the sample file you wish to load.



5. Press ENTER.

To load a sample via MIDI using Sample Dump Standard:

1. Connect two MIDI cables between the sending device and the **Equinox**, (MIDI OUT to MIDI IN and MIDI IN to MIDI OUT).
2. Prepare the sending device to send the sample, (but don't start it yet).
3. Press LOAD, (F1).
4. Select MIDI SAMPLE REQ from the options list and press ENTER.



5. Choose the number of the sample you want to load, (if you're not sure, try 0 or 1).
6. Press ENTER.



Now you've loaded a single sample and you can see it at the top of the *SAMPLE LIST*. This list can contain up to 16 samples at

the same time. These 16 samples can be mapped to different regions of the keyboard and then saved as a single **Equinox** waveform when you've finished.

If you want to load another sample at this time, move the cursor down to the second line of the SAMPLE LIST, press LOAD, (F1) and proceed as before.

ASSIGNING SAMPLES

Once you've loaded in the samples that you need, the only es- sen- tial step you need to take before you can save them is to ASSIGN, (or "map"), your samples to a specific range of keys. Press the ASSIGN button, (F3) to open the ASSIGN MENU.



Assigning a single sample

If you've only loaded a single sample then you'll probably just want to assign it to the full range of keys. When you enter the ASSIGN MENU, you will see the lowest and highest note range displayed to the right of the sound name.



The default values are A0 to C8 - the full length of the keyboard. To accept and confirm these settings, simply press the ENTER button, then ESCAPE to return to the main SAMPLE TRANSLATOR screen.





You will now see a small check mark at the extreme right of the sample name indicating that this sample has been assigned and is now ready to be saved.

Now you can press STORE and select a destination and a name for your new sound.



As mentioned before, you may save this sound into any available location in the user sound families. Press ENTER to complete the operation.

Assigning multiple samples

If you have loaded a number of different samples into SAMPLE TRANSLATOR then you will need to use the ASSIGN MENU to map your samples to specific areas of the keyboard.



Place the cursor over each sample and press the INCLUDE button, (F3). Now you will see an upper and lower note limit of A0 to C8 for the selected sample. Place the cursor over the A0.



You can change this value either with the dial or, if you press the MIDI button, (F2), you can change it by pressing a key on the keyboard. Once you've assigned the lower note limit, move the cursor to the upper note and assign this in the same way. This process should be repeated for every sample in the list.

You must assign unique and specific regions of the keyboard to each sample in the list before you will be able to save your multi-sample. When you've finished assigning all samples in the list, press ESCAPE to return the main SAMPLE TRANSLATOR screen.



If you assigned every sample correctly then you should see a small check mark at the extreme right of each sample name in the list. If this is the case, you can press STORE and select a name and destination for your new sound.

Other assign functions

If you wish to temporarily remove a sample from the assigned group, press the EXCLUDE button, (F4).



This sample will either need to be re-assigned later or it must be erased from the group, (using the ERASE button, (F2) from the main SAMPLE TRANSLATOR screen), before you will be able to save your multi-sample.

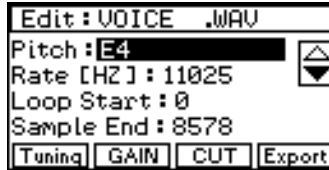
Another very useful function in the assign menu is the AUTO button, (F1). This will prepare a "rough key map" for you by automatically assigning each of the samples in the list to it's own separate range of keys. It arranges the samples in order according to the source note of each sample, (the key on the keyboard which plays back the sample at it's original pitch) or, if the source pitches are the same, the order of the samples in the list. To use this function, simply go to the assign menu after loading your samples and press the AUTO button.



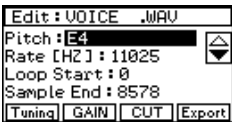


EDITING SAMPLES

Some simple tools have been provided which allow you to edit individual samples after they have been loaded. To edit a single sample, highlight it from the main SAMPLE TRANSLATOR list and press the EDIT button, (F4).

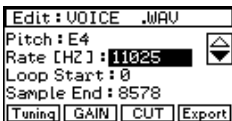


The functions available are as follows;



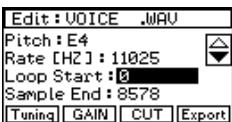
PITCH

The pitch reference shown here is the name of a key on the keyboard. This allows you to change the source note - the key on the keyboard which plays back the sample at it's original pitch.



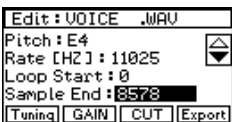
RATE

This function operates as a fine tuning control for the sample allowing you to accurately adjust the playback speed of the source sample.



LOOP START

Here you can set the start point of the sample loop. The number displayed represents the byte number in the sample file. If the sample had already been assigned a loop then this information will be automatically copied to the loop start parameter. If no loop point was found in the sample the LOOP START value will default to zero.

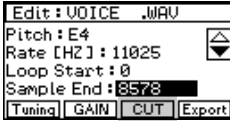


SAMPLE END

Here you can see the byte number at which the sample ends and, consequently, the size of the sample in bytes. You can change the end point, (without actually reducing the size of the sample), by simply selecting a different value. When you play

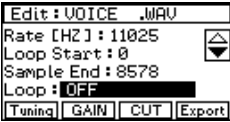
the keyboard, you will hear that the sample now finishes at an earlier point.

At this stage you can also choose to “trim off” the surplus data which still remains after the newly set end point. To do this, press the CUT button, (F3).



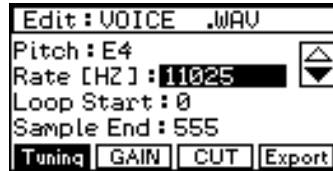
LOOP ON / OFF

Setting this feature to on will activate a continuous loop between the LOOP START and SAMPLE END points when a key is played.



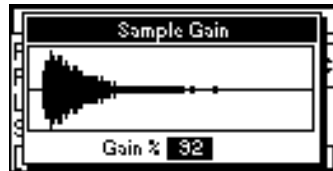
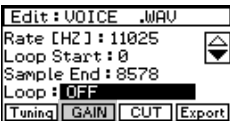
TUNING BUTTON, (F1)

Pressing the TUNING button will assign an ordinary sound to the keyboard. This sound is designed to be used as a reference pitch when setting the PITCH and RATE parameters.

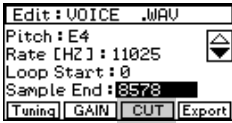


GAIN BUTTON, (F2)

This function will rewrite the sample data to increase or decrease the overall gain. Pressing the gain button will display a window where you can view an image of the sample.



Use the dial to select which level you want the gain to be changed to, then press ENTER to start the rewriting process. Because the gain function has to re-write all of the data in the sample file, it can take quite a long time when working with larger samples.



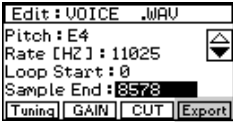
CUT BUTTON, (F3)

See SAMPLE END for information about how to use this feature.

EXPORT BUTTON, (F4)

After editing, your sample can be saved back to a disk or sent to a MIDI sample dump source with it's new values.

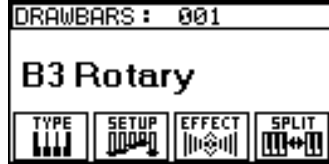
To use this function, press EXPORT, choose the device you want to send the sample to and press ENTER.



Now you can enter a name for your new sample and select the format in which you want it to be exported. Press ENTER to complete the operation.

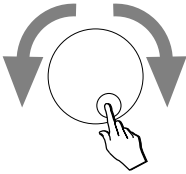
5 • DRAWBAR MODE

Pressing the DRAWBARS button allows you to use the sliders like a set of Hammond Organ® drawbars.

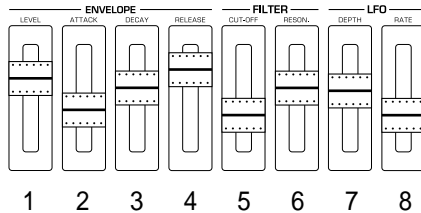


In DRAWBAR mode, you work in a separate environment with special features and controls that are dedicated to coloring and controlling organ sounds.

16 preset configurations have been provided to let you explore some of the different possibilities of the Drawbar section. You can scroll through these by turning the dial while in DRAWBARS mode.



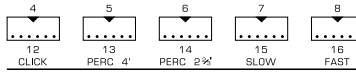
The eight sliders operate as eight of the drawbars on an organ. Although you can change the pitch of each drawbar to make any "footage" you like, the default settings are as follows.



SLIDER 1	-	16'
SLIDER 2	-	5 1/3'
SLIDER 3	-	8'
SLIDER 4	-	4'
SLIDER 5	-	2 2/3'
SLIDER 6	-	2'
SLIDER 7	-	1 3/5'
SLIDER 8	-	1'

Function buttons

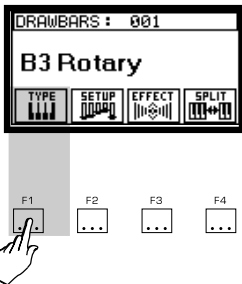
The last 5 buttons of the slider and button panel, (beneath sliders 4-8), operate as switches for traditional organ effects in DRAWBARS mode.



KEY CLICK: A typical effect of early drawbar organs, Key Click is an important part of the classic rock or jazz organ sound. Switching off Key Click will give you a sound more reminiscent of later drawbar organs.

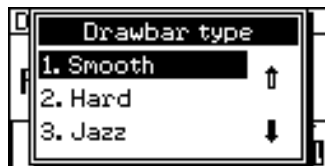
PERC 4', PERC 2 2/3': For Jazz and Pop organ sounds, these percussive effects can be added to the main drawbar sound.

SLOW / FAST CONTROL: This is the speed switch for the rotary loudspeaker emulator. Finer adjustments in the speed settings can be made under "Effect".



Type Menu

The TYPE setting controls the voicing of the drawbars allow you to emulate different types of drawbar organs. The following types are available:

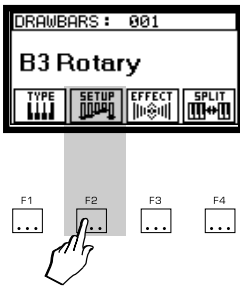


SMOOTH: This gives each drawbar a very pure sinewave sound typical of some of the transistorized organs of the 60's and 70's

HARD: This gives each drawbar the classic voicing of a vintage Hammond organ.

JAZZ: Similar in nature to the HARD setting but with a more percussive attack.

ROCK: This version of the classic drawbar organ sound is a little thinner than the HARD setting and is perfect for “screaming Hammond” effects, (especially when used with the Overdrive effect).



Setup Menu

The SETUP menu allows you to change the attributes of each Drawbar. Before you change one of the options in this menu, you should first move the slider who's values you wish to edit. You will see the name of the slider in the title bar of the display. The slider then becomes the “selected drawbar”.



The menu options are as follows;

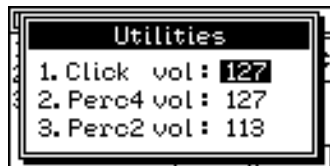
TRANPOSE: Allows coarse tuning of the selected drawbar in half tone steps.

DETUNE: Allows fine tuning of the selected drawbar's pitch.

PAN: Adjusts the stereo pan position of the selected drawbar.



Under the Utilities button:



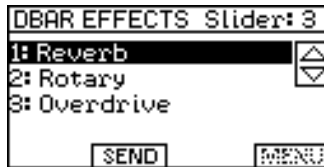
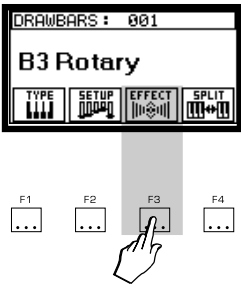
PERC 4 VOL: This is a general setting for the volume of the percussion effect assigned to button #5.

PERC 2 VOL: This is a general setting for the volume of the percussion effect assigned to button #6.

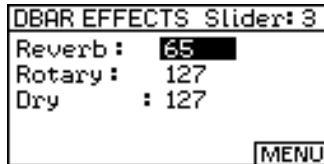
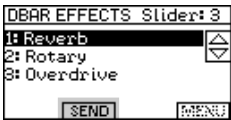
CLICK VOL: This is a general setting for the volume of the Key Click effect assigned to button #4.

Effects Menu

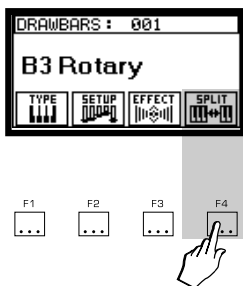
In DRAWBARS mode there are three different effects available, REVERB, ROTARY and OVERDRIVE.



These effects have been optimized at the factory so, although you can edit every parameter of each effect if you wish, in most cases it will be enough to simply adjust the amount of each effect. These levels can be adjusted under the *SEND* button.



If you wish to edit the parameters of each effect or choose a different type of REVERB or ROTARY, simply place the cursor over the section you want to edit and press ENTER. This will open the parameter display for the selected effect.

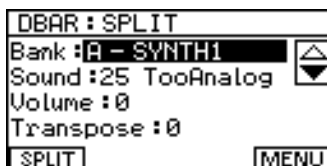


Split Menu

In DRAWBARS mode, it is possible to split the keyboard and assign one additional sound to the left side of the keyboard split point. Press the SPLIT button to turn the split function on and set the split point.



The remaining features in the split display allow you to select the sound for the left side of the split and also to adjust it's relative volume, pitch and effect send levels.



Storing Drawbar settings

Once you have made a drawbar setting that you like, everything can be memorized into a “Drawbar performance”. Simply press the STORE button and select one of the 16 Drawbar performance locations (from 113-128) as a destination.



You can enter a name for your Drawbar performance during the store procedure. These user Drawbar performances can be selected with the dial in the same way as the factory presets. The first user performance appears after the last factory preset.

Copying Drawbars to Performances

For increased flexibility, you can also save any Drawbar setting to one of the 112 user performance memories. This allows you to layer up to 8 additional parts with the 8 Drawbars. The drawback of using performances to store Drawbar settings, however, is that the Rotary speed, click and percussion buttons will not function as they do in DRAWBARS mode. Also, keep in mind that the sliders will only operate as Drawbars if, after editing, you re-save the performance with tracks 1-8 at the “top”.

To save a Drawbar setting as a Performance, press the *STORE* button and select the *Performance* locations (from 1-112) instead of the *Drawbar* locations (from 113-128) as the destination bank.



When you save your Drawbar setting as a Performance you can continue editing it just like any other performance.

The parts of Drawbar performance are configured in the following way;

Parts 1 - 8 : Drawbar voices.

Parts: 12 - 13 : Click and Percussions.

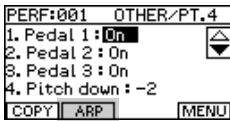
This means that, in order to retain the original Drawbar sound, you should not change anything in these parts. You can use parts 9-11 and 14-16 exactly as you wish.

6 • ARPEGGIATOR

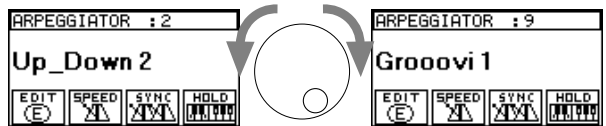
The Arpeggiator works in both SOUND and PERFORM modes.



In PERFORM mode the Arpeggiator will control the part which is specified under the ARP setting, (in the *OTHER* menu of the *PERFORM* screen).



16 factory patterns have been provided to let you explore some of the different possibilities of the Arpeggiator. After switching the Arpeggiator ON, you can scroll through these preset patterns by first pressing the PROGRAM button and then using the dial to select the different presets.



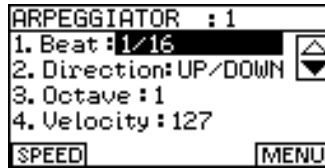
Once an arpeggio is playing, you can lock it by pressing HOLD, (in the PROGRAM menu). The pattern will continue to play until you turn the HOLD function off.





Edit Menu

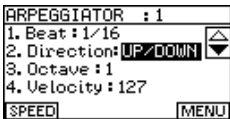
You can create and store your own arpeggio patterns. Press EDIT, (button F1), to see the menu;



BEAT: Here you choose the speed and style of the arpeggio. The first options are simple subdivisions of the beat, 8th notes, 16th notes and so on.

Following these you will find a number of “groove quantized” options. These are called 1/8B, 1/8C, 1/16B, 1/16C etc., each offering a slightly different feel.

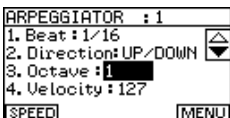
The last two options are “Glissandi”. These, instead of stepping through the actual notes played like a real Arpeggio, play up or down in half step increments, starting and finishing at the lowest and highest notes played. When using one of these Glissando settings, only the highest and lowest notes held will affect the nature of the glissando. All other notes in between these two can be omitted.



DIRECTION: Here you can choose whether the arpeggio steps up, from lower notes to higher notes, down, or alternately up/down or down/up. The last two settings are a little different;

Random: This will trigger, at random, the notes which are being held. The pattern is completely non-repetitive and will continue to “randomize” for as long as the notes are held.

Input: In this mode, the arpeggio will play the notes in the order which they were pressed. Careful use of this mode allows you to control the exact nature and style of the arpeggio pattern.



OCTAVE: This function controls the “width” of the arpeggio in octaves.



VELOCITY: Although it is effectively a volume control, the velocity parameter actually controls “how hard the arpeggiator hits the keys”. Depending on the sound selected, reducing the velocity will reduce the volume of the arpeggio but it also reduces any other parameters which have been assigned to velocity in that sound, (e.g. Filter, Envelope speed etc.). If you turn the dial past the maximum setting, 127, you will find the setting for *INPUT* velocity. When set, this means that the velocity of the arpeggio pattern will be identical to the velocity with which the keys were struck.



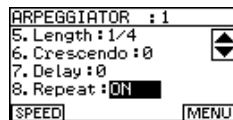
LENGTH: Here you can set the length of the individual notes which make up the arpeggio. The longest notes are 1/4 notes. As you increase the fractional amount, the length becomes shorter, (with the shortest possible setting being 1/192).



CRESCENDO: This causes the volume of the arpeggio to fluctuate as the pattern is repeated. This gives the interesting effect of the arpeggio either going away from you or coming towards you. The effect is repeated each time the arpeggio loops around. If you set a positive value, (by turning the dial clockwise), this will create the effect that the arpeggio is starting somewhere in the distance and then coming towards you. If you set a negative value, the reverse effect will happen.



DELAY: This parameter allows you to adjust the amount of time which elapses between the time you press the keys and the moment at which the arpeggio starts. Each step represents 1/192nd of a beat. Therefore, if you set it to 192, there will be a delay of exactly 1 beat. A setting of 96 will delay it by exactly half a beat and so on.



REPEAT: If this is set to OFF the arpeggio will only play through once and then stop. If you set it to ON, the arpeggio will continue until the keys are released, (or until HOLD is turned off)



TRANSPOSE: This allows you to create some interesting effects by having the arpeggio play in a different key from the notes which were originally played. The amount of pitch shift can be set in half step increment either up, (positive values - clockwise) or down, (negative values - anti clockwise).



HOLD: This setting allows you to choose what happens to this pattern when the *HOLD* button is pressed.

There are two modes;

Build: When HOLD is pressed, the current arpeggio will continue to play. If new notes are subsequently pressed they will be incorporated into the current arpeggio pattern. This means that, as new notes are added, the pattern continues to “build”.

Freeze: When HOLD is pressed, the current arpeggio will continue to play. If new notes are subsequently pressed, the old pattern will be cancelled and a new pattern, based solely on the newly played notes will be created.



SYNC BUTTON, (F3)

Press this button to synchronize the arpeggio with the sequencer's clock.

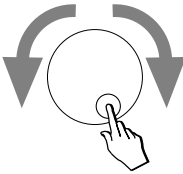
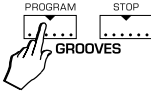


7 • GROOVES

The Grooves section of the **Equinox** contains over 1000 MIDI grooves. These provide a valuable resource of inspiring drum, bass and keyboard “riffs” which can be used either for real time playing or can be incorporated into sequences and edited to your taste.

Each groove is actually a small looping MIDI sequence. This means that you have complete freedom to change any aspect of these grooves - the sounds, the effects, the tempo, the key, the pitch and so on.

When you press the *PROGRAM* button in the *GROOVES* section, the screen will show you the name of the current *Groove Patch*, and you can immediately start to play it from the keyboard. Use the dial to scroll through some of the factory preset Groove Patches.



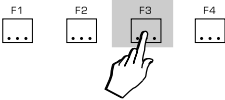
Groove Library

The factory grooves have been arranged into 16 families with each family containing 64 grooves. These families have been organized into specific categories making it easier to quickly find any particular groove quickly. There are also 8 user families into which you can either copy the factory grooves or store your own creations.

The factory groove families are listed below.

- DRUM 1
- DRUM 2
- DRUM 3
- PERCUSSION
- BASS 1

BASS 2
 BASS 3
 KEYS 1
 KEYS 2
 KEYS 3
 KEYS 4
 KEYS 5
 GUITAR
 COMBI 1
 COMBI 2
 COMBI 3



With so many grooves available, the *LIBRARY* function has been provided to give you a quick and easy way to audition all of the grooves. To use it, turn on the *PROGRAM* button in the *GROOVES* section and select *LIBRARY*, (F3).



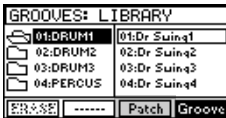
The screen is divided into two parts. On the left side, you can see the currently selected family. On the right side you can see a list of the individual grooves contained in this family. A quick and easy way to listen to any groove is to simply press a key on the keyboard. Since each family contains 64 grooves, the 64 keys from C2 to D#7 can be used to audition every groove in a family.

*On the **Equinox 61**, since you don't physically have these last three keys for auditioning grooves 62-64, after pressing the last key on the keyboard (C7), take the cursor to the right of the display and press the cursor down button. You will be able to listen to these grooves simply by selecting them.*

Groove Patches

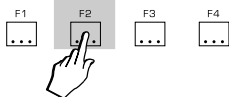
Once you find some grooves that you like, you can incorporate them into a “Groove Patch”. A Groove Patch is a set of grooves which can be recalled any time you need it. Within a Groove Patch, you can define which grooves you want to assign to which keys, how each groove will behave when triggered and also, if you wish, modify the voicing, effect sends, transposition of each groove independently.

In addition to containing 64 individual grooves, each family also has space to store 64 Groove Patches. In the factory preset families, you will find a small number of patches which have been created for you. You can audition these by pressing the *PATCH* button under *LIBRARY*.



When you create your own patches, however, you must store them in the USER groove families. Since there are 8 USER families available, you can store up to 512 of your own patches, (64 patches in each of the 8 families).

A groove patch can use any of the grooves from the 16 factory families plus any groove from the current USER family. If you wish to use a groove from a different USER family, you must first copy it into the current USER family.



Creating a Groove Patch

Creating your own groove patch is easy. To make a Groove Patch from scratch, press the *CREATE* button.



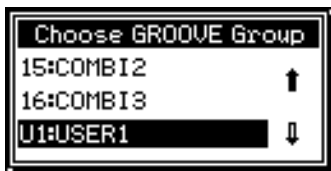
The first step is choose a groove template. You can assign as many keys as you want to play grooves. Those keys which you do not assign to the grooves can be played normally in *PERFORM* mode. To make this task a little quicker, a number of popular configurations are offered as templates.

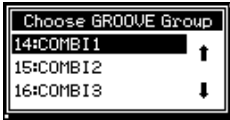
Choose *LOWEST OCTAVE* and press *ENTER*.



Next you select which user family you will want to store this patch into. This choice only matters when you are using grooves of your own which you have stored into one of the *USER* families. If you just want to create a patch from factory grooves then it makes no difference which user group you choose.

For this example, we'll select *PATCH IN USER1*. Press *ENTER* to confirm. The last step asks you to choose a *GROOVE* Group.



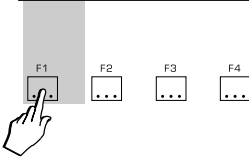
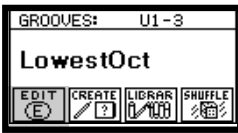


For this example, go up and select the COMBI1 Group and press ENTER.



If you try to play the keyboard you will see that only the lowest octave is assigned to triggering grooves while the rest of the keyboard is assigned to whichever performance was last selected.

Now you can explore the *EDIT* environment. Press the EDIT button, (F1) and confirm that you want to edit this patch by pressing ENTER.



Pressing any key on the keyboard will instantly update the information you see in the screen. The system automatically “catches” the key that you pressed allowing you to instantly edit its settings. Press one of the “active” groove keys and try experimenting by assigning some different grooves to that key.



Here are some of the main features of the edit menu;

TRIGGER

This controls how long the groove will continue playing after this key is released. There are three choices;

MANUAL: The groove will start when you press the key and stop when you release it.

LATCH: The groove will continue playing after you release the key. You can stop the groove by either pressing the same key again or by pressing the *STOP* button in the *GROOVES* section.

ONE-SHOT: The groove will play through once completely regardless of when the key is released.



START SYNC

Here you can select how soon the groove starts playing after you press the key. There are three options;

REAL: The groove will start the moment the key is pressed

BEAT: After you press the key, the groove will wait until the beginning of the next beat before starting.

BAR: After you press the key, the groove will wait until the beginning of the next bar before starting.



STOP SYNC

Here you can select how soon the groove stops playing after you release the key. There are three options;

REAL: The groove will stop the moment the key is released

BEAT: After you release the key, the groove will wait until the beginning of the next beat before stopping.

BAR: After you release the key, the groove will wait until the beginning of the next bar before stopping.



VELOCITY

This allows you to select whether or not the volume of the groove is affected by the velocity of the keystrike.



EXCLUDE GROUP

This feature is designed to make it impossible for certain grooves to be played together. When two or more grooves are assigned the same exclude group number, it will no longer be possible to play them both at the same time. There are 16 “exclude groups” to choose from.



PLAY MODE

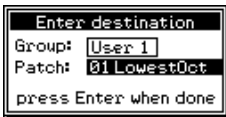
This feature allows the Groove to be played either forwards or backwards, for a unique and interesting effect.

See also SHUFFLE mode, where you can change the Groove play direction with the left and right cursor arrows.



Storing your Groove Patch

When you are satisfied with the groove patch you’ve created, press STORE.



You can choose a name and a final destination for your groove patch. When you need to recall this groove patch in the future, simply turn on the *PROGRAM* button in the *GROOVES* section and use the dial or numeric keypad to select your patch. User groove patches are listed after the factory presets.

Transposing a Groove in real time

While a groove is playing, either from a GROOVE PATCH or from the SHUFFLE function, you may transpose its pitch from the original to any other key.

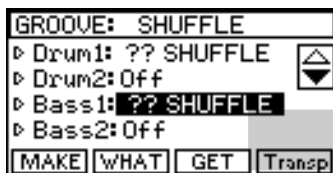
In Groove Patch

At any time while using a GROOVE PATCH, press the EDIT button, (F1). You will now see the GROOVE TRANSPOSE function on button F4.



In Shuffle mode

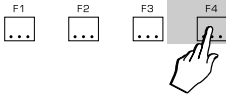
The GROOVE TRANSPOSE function can be found on button F4.



To transpose the current groove, press TRANSP, (F4) and press any key on the keyboard.

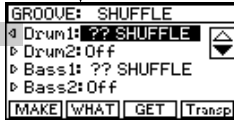
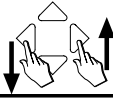
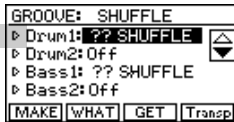


The pitch of the current groove will instantly change. The original pitch of the groove relates to the key of C. To restore the original pitch, repeat the transpose function and press any C key on the keyboard.



Changing the Groove Play direction

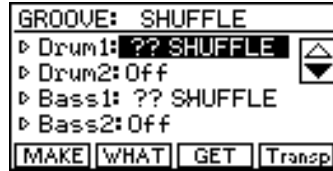
In Shuffle mode, the small arrow to the left of each track name indicates the play direction. You can change the direction for each track by pressing the left or right cursor.



Shuffle

In simplest terms, the SHUFFLE function is a automated “idea generator”. Drawing from the 16 factory groove families and the 8 user families, the SHUFFLE function can instantly create a multi track groove, (up to 8 tracks), by randomly selecting a drum groove, a bass line, a guitar riff and more, and letting you hear how they sound together. The results from this simple but powerful feature can be quite astonishing.

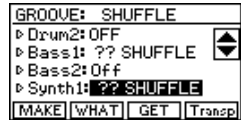
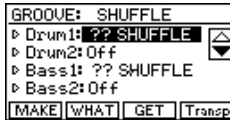
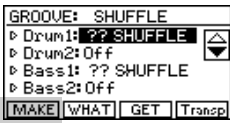
Up to 8 tracks can be “shuffled together”, but sometimes the best results come from just using two or three tracks.



For each track listed there are three options:

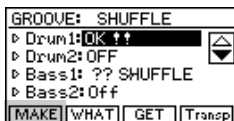
- SHUFFLE:** The track will randomly select a new groove from the libraries each time the *MAKE* button is pressed
- OK:** The current groove is locked into this track. It will not change when the *MAKE* button is pressed.
- OFF:** The track is muted.

Try this example. Set Drum 1, Bass 1 and Synth 1 to SHUFFLE. Then press *MAKE*.



You will instantly hear a three track groove created by three randomly selected tracks. To re-randomize everything, simply press *MAKE* again.

If you hear something you like, for example, maybe you like the drum track but the bass line doesn't seem right, set the Drum 1 track to OK. The next time you press *MAKE*, the drum track will not be changed.



If you want to assign a specific groove to a particular track, first

place the cursor over the track and then press *GET*.



Now you can select the groove you want from any of the available groove families.



After you confirm by pressing ENTER, your selected groove will be locked into that track.

Any time you hear a pattern that you like, it can be saved as a new groove by pressing the STORE button. Follow the prompts to chose a name and location for this new groove.

Sometimes, when creating a groove shuffle pattern, you may find that there are certain families whose grooves you don't like or which simply don't seem to fit in well with the other patterns you're using. Pressing the WHAT button, (F2) allows you to specify which groove families the shuffle system will choose from.



Use the cursor keys to highlight any family and use the ENTER button to either include or exclude that family from the shuffle group. You can choose any or all of the 16 preset families and the 8 user families. A negative highlight, (white on black), indicates a family that will be used in the next shuffle. Press ESCAPE when you've finished your selection.

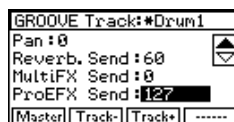


Editing single Grooves

Individual grooves can also be edited by pressing the *EDIT* button, (F1), and selecting the name and location of the groove you want to edit in the bottom line of the display.



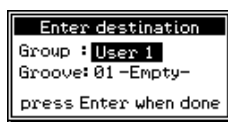
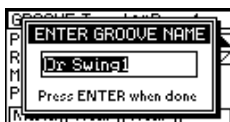
When you press ENTER, the groove will begin to play and you will be presented with a menu of edit options.



When you've finished editing the groove press STORE to save it.

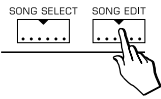


You will see options to enter a name for your new groove and to select its destination.



If you edit factory grooves you cannot save them back into the factory groups, (factory grooves cannot be overwritten). You edited groove can be saved into any of the available user families.

Creating new Grooves

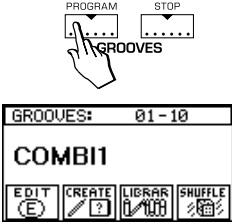


New grooves can be created by using the **Equinox's** internal sequencer in conjunction with the *EXPORT TO GROOVE* function.

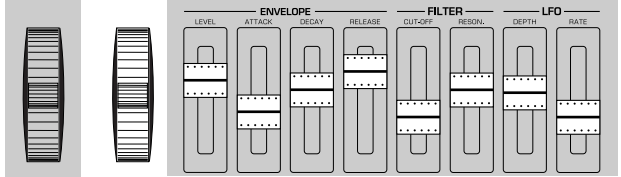


You can also load MIDI grooves or extract grooves from longer MIDI files using this feature. See the sequencer section of this manual for more information.

“GROOVE LAB”



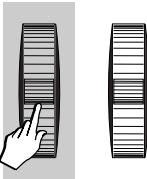
Whenever you're using grooves and viewing the GROOVES PROGRAM display as shown here, the control sliders and pitch wheel take on special functions which allow you to manipulate the groove in real time to create some unique "DJ" like effects.



These functions collectively are known as the "GROOVE LAB". They can be used on any groove but are particularly effective when used with the composite grooves in the COMB11, 2 and 3 patches.

The GROOVE LAB functions are only active while the GROOVES PROGRAM display is shown. If you press ESCAPE to return to the performance display, the groove section itself will still be active but the GROOVE LAB functions will not. Let's take a closer look at the functions in GROOVE LAB.

PITCH WHEEL



In GROOVE LAB, the pitch wheel is used to simulate the speeding up and slowing down of a vinyl record on a turntable. Moving the wheel upwards will cause the "virtual record" to spin faster while moving it downwards will slow the turntable almost to a stop. This complex effect can be used on any groove whenever the GROOVE PROGRAM display is shown.

SLIDERS 1-8, (upper row selected)

The first 8 sliders are given the following functions in GROOVE LAB which affect all 8 tracks of the current groove.

SLIDER 1: PAN CONTROL

SLIDER 2: ATTACK

SLIDER 3: REVERB DEPTH

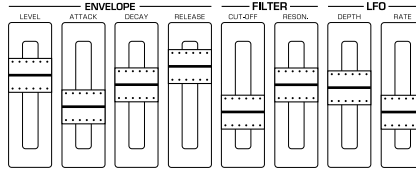
SLIDER 4: RELEASE

SLIDER 5: FILTER CUT-OFF

SLIDER 6: FILTER RESONANCE

SLIDER 7: MODULATION

SLIDER 8: TEMPO



SLIDERS 9 - 16, (lower row selected)

When the lower row of sliders is selected, the entire section functions as a mixer for the 8 tracks of the groove.

They are assigned as follows:

SLIDER 9: VOLUME - DRUM 1

SLIDER 10: VOLUME - DRUM 2

SLIDER 11: VOLUME - BASS 1

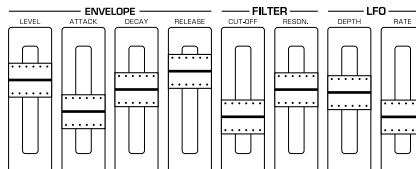
SLIDER 12: VOLUME - BASS 2

SLIDER 13: VOLUME - SYNTH 1

SLIDER 14: VOLUME - SYNTH 2

SLIDER 15: VOLUME - SYNTH 3

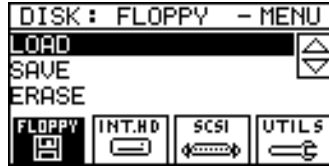
SLIDER 16: VOLUME - SYNTH 4



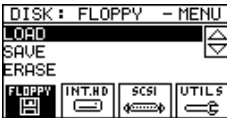
8 • DISK



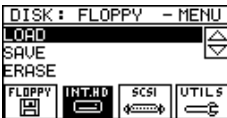
The DISK section of the **Equinox** allows you to work with a number of different types of storage devices.



The first step of any disk operation should be to select the type of device you want to access. There are three choices available:



FLOPPY: The **Equinox** can work with MS-DOS formatted disks, either HD, (1.44 Mbytes) or DD, (720 Kbytes). Alternatively, the instrument can use it's own special format, (1.62 Mbytes) which, while being less interchangeable than the MS-DOS format, allows you to use more space on a standard floppy disk.



INT. HD: This button will only be available if your instrument has been fitted with the optional internal hard disk drive, (2.5 inch IDE type).

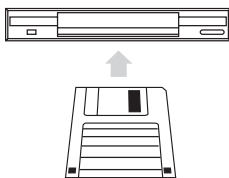


SCSI: Any connected SCSI devices, (CD-ROM, Zip™, etc.), can be accessed with this button.

After selecting the device that you want to work with, you next choose which type of operation you want to perform, LOAD, SAVE or ERASE.

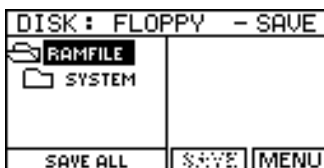
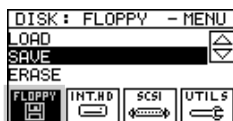
Understanding the RAMFILE

The easiest way to learn about how data is saved and loaded on the **Equinox** is to try an example.



Save

Let's try saving everything from the instrument's memory onto a floppy disk. Take a blank, MS-DOS formatted floppy disk and insert it in the drive. Now press the FLOPPY button, (F1), place the cursor over the word SAVE and press ENTER.



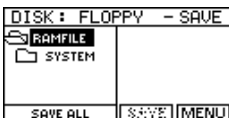
The display now divides into two parts. On the left side, you can see the main directory of something called the *RAMFILE*. The *RAMFILE* is the name given to the **Equinox**'s internal memory. Everything currently stored in memory, Sounds, Performances, Songs, Grooves etc., are contained in the *RAMFILE*.

Initially, the *RAMFILE* is almost empty. The only thing it contains at first is some system information about the way the keyboard is currently set up, (basically the features found under the SYSTEM button). As you start to create things on the instrument, the *RAMFILE* starts to fill up.

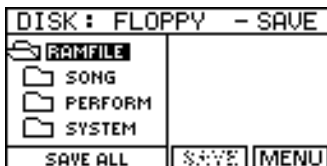
For example, the moment you store an edited sound, a new folder is created in the *RAMFILE* called *SOUND* and into this folder is placed the sound which you created.

If you make a new performance, a folder called *PERFORM* will be created and the performance you made will be stored inside it.

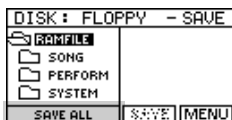
At this stage then, by looking at the left side of the display, we can see exactly what type of data the *RAMFILE* contains. At the top of the "directory tree" you will see the main *RAMFILE* directory. Underneath, and slightly to the right, you will see a list of the folders which the *RAMFILE* currently contains.



If you haven't stored anything into the instrument then the only folder you should see is SYSTEM. If you have already stored something, you will see a screen similar to the one shown here:



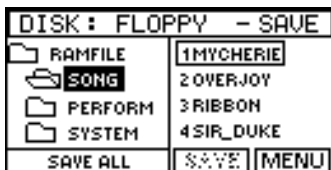
This "directory tree" is where you specify exactly what you want to save. Taking a little time to really understand how it works will be of great help to you and may spare you unnecessary headaches in the future.



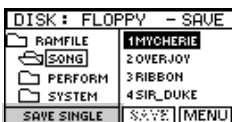
Notice that, at the moment, in the lower left side of the screen, the words SAVE ALL currently appear.

Since the cursor is currently over the word RAMFILE, pressing ENTER now would tell the machine that you want to save all of the RAMFILE, (in other words, saving everything which is currently in the instrument's memory).

Now move the cursor down so that it covers the first folder beneath RAMFILE. Pressing ENTER at this stage would tell the machine that you want to save all of the contents of the current folder, (in other words, saving all of the SONGS or all of the PERFORMANCES without saving anything else).



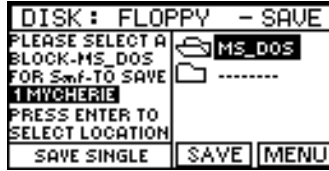
You'll also notice that you can now see something on the right side of the display. The selected folder, on the left, is open and the information you see on the right side is the contents of this now open folder. This allows you to be even more specific about what you want to save.



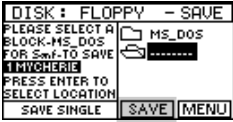
Move the cursor over to the right side and you'll notice that the wording at the lower left changes to SAVE SINGLE.

Pressing ENTER at this stage would tell the machine that you want to save only the item which is currently selected in the right

side of the display.



Following any of the above SAVE operations, after pressing ENTER, the right side of the display will show you what it finds on the disk. At the top, you will see the MS-DOS icon. This is what is known as the “root directory” of the disk and can ONLY be used for saving Midi Files (SMF). Move the cursor to the dotted line at the bottom of the list and press SAVE, (F3), followed by ENTER.



You will be prompted to enter a *BLOCK* name.

Press ENTER when done and your new *BLOCK* will be created on the disk.

Understanding BLOCKS

Whenever you save **Equinox** information onto a Floppy disk, Hard Disk or any other type of storage media, the information must be stored in something called a *BLOCK*. During any save operation, before you can complete the procedure, you must first tell the machine which *BLOCK* you want to save the information into. In the majority of cases, you will probably decide to create a new *BLOCK* and store your data there, (as we did in the previous example).

So what exactly is a *BLOCK* ?. The easiest way to think of a *BLOCK* is as a replica of a *RAMFILE*. To use the simplest possible example, we could save everything in the instrument's memory, (Save All *RAMFILE*), into a single *BLOCK*. When we want to re-load this information in the future, we simply load the entire *BLOCK* back into the *RAMFILE*, (the instrument's memory).

BLOCKS are primarily used as a convenient way of organizing data on large storage devices such as hard disks and hi capacity removable media. In theory, it would be possible to store millions of different **Equinox** sounds on a single hard disk. This, however, would make it almost impossible to find a particular sound quickly when you needed it. For this reason, sounds must be stored into *BLOCKS* and no single *BLOCK* can ever contain more than 2048 sounds, (that's the same number of sounds that the instrument can contain at any one time). Similarly, A *BLOCK* cannot contain more than 112 Performances, (neither can the **Equinox**), or more than 16 Songs, (once again, the same limit as for the instrument itself).

Considering this, it becomes clear that a *BLOCK* can never actually be larger than the maximum amount of data that the **Equinox** can hold at any one time.

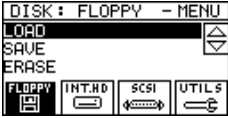
When saving information from the **Equinox**, there are two different ways to create a complete *BLOCK*,

Method 1: First fill the instrument with Sounds, Perfs, Songs, Grooves etc. and then save everything to a new *BLOCK* when you've finished.

Method 2: Over a period of time, create Sounds, Perfs, Songs, Grooves etc. and, each time save them individually into the same *BLOCK*.

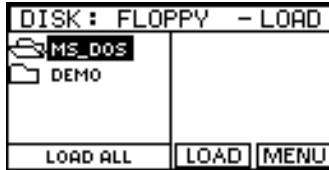
The end result of both these methods will be the same. You will have a *BLOCK* which can be loaded in one single operation. When loaded, everything that was saved into that *BLOCK* will be loaded into the instrument at once.

Load



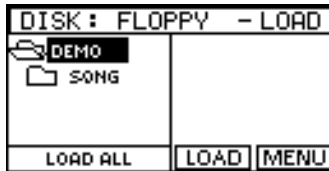
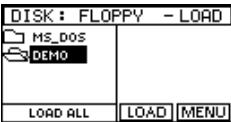
Loading data into the **Equinox** is a fairly simple procedure. It uses the same “directory tree” structure that we’ve already seen in the SAVE example.

When you first try to LOAD from any device, you will see the familiar “root directory” at the top, (usually called “MS-DOS”) and, if they exist, a list of the blocks that the disk contains.



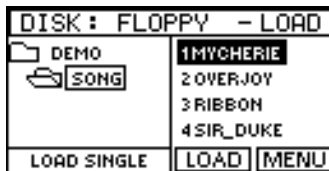
Loading an entire block is simple. Place the cursor over the block name, press LOAD, (F3) and follow the prompts.

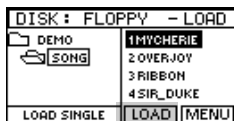
To load only a part of a block, press ENTER while the cursor is over the block’s name. This will expand the “directory tree” of the block and allow you to specify what you want to load.



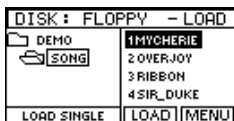
Keeping the cursor on the left side, you can load entire groups of Sounds, Performances, Grooves, Songs etc. by pressing LOAD, (F3) when the cursor is over the appropriate folder.

Moving the cursor to the right side allows you to load single elements in one of two ways:

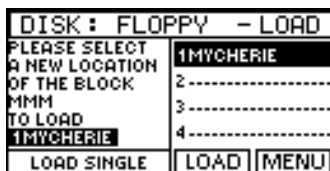
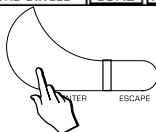




1. Press LOAD, (F3) while the cursor is on the name of the single element in the right side of the display. It will be loaded into the exact same location in the RAMFILE.



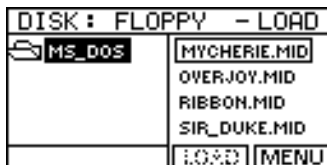
2. Press ENTER while the cursor is on the name of the single element in the right side of the display. It will open a new window where you can specify a new location in the RAMFILE for it to be loaded into.



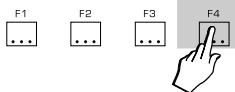
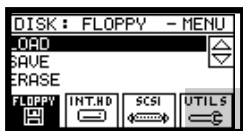
Non Equinox files

When a non-native disk is inserted into the drive, (for example a MIDI file or sample disk from another company), the **Equinox** should recognize the disk and, if it contains compatible files, the instrument should automatically lead you to the right area to load them.

After inserting the disk and choosing LOAD, check to see if any files are displayed in the right side of the display. If they are, move the cursor to the appropriate file name on the right and press ENTER. If you do not see any files at first, you can explore the disk by using ENTER to open any folders that you see on the left. Any files contained in these folders will appear on the right.



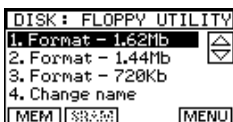
If you have problems, either seeing files on an "alien" disk or reading the disk at all, try going into *SAMPLE* environment and reading the disk using LOAD, (F1).



Utilities

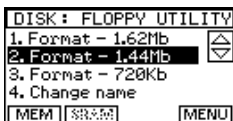
The contents of the UTILS menu will be different depending on whether the current device is FLOPPY, INT. HD or SCSI.

Here are the main options:



FORMAT 1.62

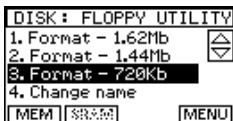
This can be used to format HD floppy disks to the **Equinox's** own high capacity standard. If you are creating disks which are primarily to be used only with this instrument or to share with other **Equinox** users then this format is more efficient and uses more of the disk's available space.



FORMAT 1.44

FORMAT 720K

The **Equinox** is able to format and use disks in either of the popular MS-DOS sizes. MS-DOS formatted disks should be used if you want to copy disks on a home computer or if you want to send them via the internet.



PROTECTION

This setting prevents accidental overwriting and erasure to valuable data on a re-writeable device, (e.g Hard Disk)



BACKUP

This feature allows you to make a safety backup of a large block from the Hard Disk or other media onto a series of floppy disks.



RESTORE

The accompaniment feature to BACKUP, this function will restore a large block to a hard disk or other media from the series of floppies to which it was originally backed up.



SLEEP TIME

Since even the most efficient internal hard disks can create unwanted audio noise, this feature allows you specify the amount of time, following it's use, after which the hard disk motor will shut down.



REPAIR TOOL

From time to time, small errors can creep into hard disks and other media making them unstable and troublesome. This tool will scan the hard disk and try to fix any small errors it finds.

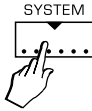


FORMAT HARD DISK

ONLY FOR USE IN AN EMERGENCY OR WHEN A NEW HARD DISK HAS BEEN INSTALLED. This function will erase all of the data on the installed device, preparing it for fresh use.

.....

9 • SYSTEM



The SYSTEM button contains a number of important features which affects the overall performance of the instrument. In most cases, the settings found under the SYSTEM button are “global”. This means that, unlike many other features, once set, they will remain the same regardless of which performance you select. They can be considered as the “master settings” of the instrument.

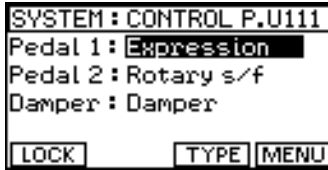


The only exceptions to this rule are the pedal and footswitch settings, (found under the CONTROLS button). Although these functions are not usually “global”, you can choose to make them so by pressing the LOCK button.



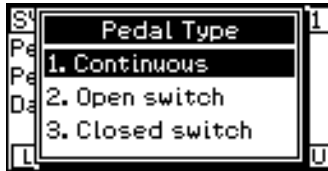
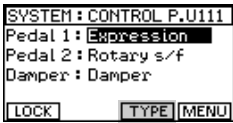
CONTROLS

The CONTROLS button is where you set up any pedals which have been connected to the unit.



The **Equinox** can accommodate a maximum of three pedals and each of the three pedal jacks on the rear panel can be set to accommodate any type of pedal.

Place the cursor over either Pedal 1, Pedal 2 or Damper and press the *TYPE* button, (F3).



You can now tell the instrument which type of pedal has been connected to that jack. There three options are as follows:

CONTINUOUS: Also known as a CC Pedal, this setting indicates that a variable volume type pedal has been connected to the corresponding pedal jack.

OPEN SWITCH: This indicates that a normally open footswitch has been connected to the corresponding pedal jack

CLOSED SWITCH: This indicates that a normally closed footswitch has been connected to the corresponding pedal jack

Press ENTER after assigning each pedal. The functions available for each pedal can be selected by turning the dial while the cursor is over the pedal name. You will find different options are available depending on the type of pedal assigned.

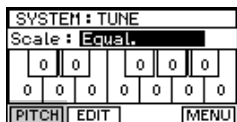
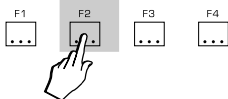
The pedal settings you choose will remain in effect only until you select a different *PERFORMANCE* from the current one. If you

set up the pedal functions while in the process of creating a *PERFORMANCE*, these pedal functions will be memorized along with the rest of the *PERFORMANCE* when you press *STORE*.

If you want your pedal settings to remain in effect even when the *PERFORMANCE* is changed, press the *LOCK* button, (F1).



Now the pedal configuration will not change until *LOCK* is turned off again.



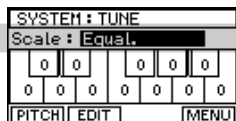
TUNE

Here you can control the tuning and intonation of the instrument.



PITCH

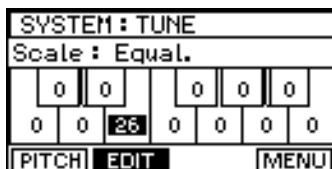
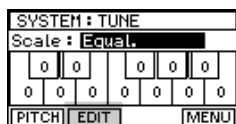
This function allows you to adjust the **Equinox's** master pitch so that it can be made to match the pitch of other instruments which are not perfectly in tune.



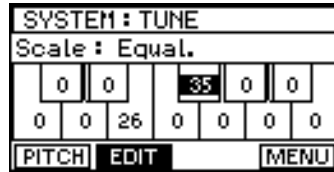
TUNING PRESETS

At the top of the TUNE menu, you can select from a number of different tuning presets (Scales). These re-tune each octave of the keyboard allowing different musical styles to be interpreted correctly.

In addition to these presets there are 8 User locations into which you can store your own tuning presets. To create a new tuning, press the EDIT button and use the cursor left/right buttons to move across the "virtual keyboard" in the screen, selecting which note in the octave you wish to detune.



When the cursor is on the correct note. Use the dial to adjust it's tuning offset. You can instantly hear the results by playing anywhere on the keyboard.



When you are satisfied with your new tuning preset, press ENTER and you will see a prompt to select where you want to store it. User tuning presets cannot be named.



MASTER

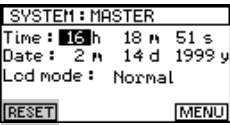
The time and date for the internal system clock can be set here.



The internal clock has two functions. Its first function is as a regular clock which you will see every time you press the *SYSTEM* button. This can be useful for reference in live situations or for timing performances. Its second function is to time and date stamp every file which is created on the instrument. This time and date stamping is a part of the MS-DOS file system and it allows you to see exactly when files were created while viewing them on a computer.

The LCD mode function allows you to set the display to either black-on-white (NORMAL) or white-on-black (INVERSE). This, in conjunction with the LCD contrast knob, allows you set the display for maximum visibility in difficult lighting conditions.

RESET



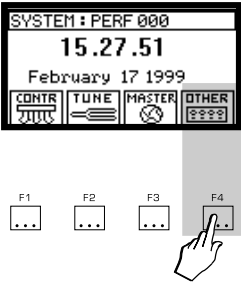
All or part of the instrument's memory can be restored to factory conditions by selecting one of the RESET options. When you select one of these options, the factory presets will be restored while all user programmed settings in this area will be erased. Before using any of the RESET functions, make sure that you have saved any valuable data onto a disk or other storage media. If you don't, the data cannot be retrieved after a RESET operation.

NOTE: As an alternative to using RESET ALL, you can also try the MEMORY CLEAR procedure if you are having problems and need to clear everything from memory. Although it takes a little longer to perform than RESET ALL, MEMORY CLEAR is a more thorough procedure and will ensure that the instrument starts up from cold with the memory completely empty.

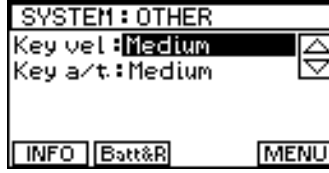
To perform the MEMORY CLEAR function, turn the instrument off and leave it for a couple of seconds. Before you switch it back on, start to rotate the dial and continue to do so as you switch the instrument on again. Keep rotating the dial until you see the MEMORY CLEAR prompt.

```
!! WARNING !!  
  
DIAL ON POWER-UP  
REQUESTS MEMORY CLEAR !!  
  
< ENTER / ESCAPE >
```

Press ENTER to complete the operation.



OTHER



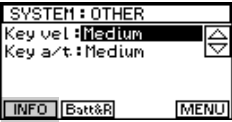
KEY VEL.

KEYA/T

The main features of the OTHER screen are these master settings for keyboard velocity and aftertouch. These settings are “global” and will affect the overall velocity and aftertouch response of every sound and performance.

INFO

This button will give you information about which options have been installed in this instrument.



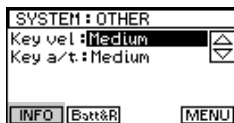
It offers a simple way to check what’s inside the unit without having to open it up:

Volatile RAM size: Tells you the amount of SIMMs sample memory installed

Backed Ram Size: Tells you the amount of battery backed memory, (DRAM) installed

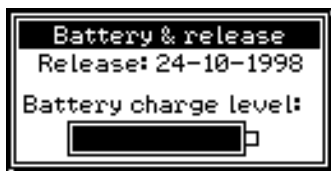
Hard Disk: Tells you whether or not the internal hard disk is installed.

NOTE: For additional info about the amount of available memory in these three areas, use the MEM button, (F1) under DISK / UTILS.



BATT&R, (Battery level and release number)

This button opens a window which contains two important pieces of information.

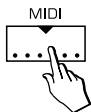


At the top of the screen, you will see the release date of the operating system version which your **Equinox** is currently using. This information is important to know, especially when seeking technical support in case of problems.

The lower part of this window tells you the charge level of the **Equinox**'s internal battery. This battery is used to retain information in the instrument's memory after the unit has been switched off. If you leave the unit off for a long period of time, the battery will discharge completely and the information stored in memory will be lost.

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10 • MIDI



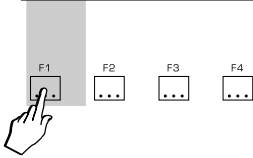
The **Equinox** contains two identical, 16 part multi-timbral, synthesizer engines. One is used by the synthesizer section, (for sounds and performances), while the other is used by the sequencer, (for songs and grooves). The MIDI menu allows you to select independent MIDI configurations for each engine.



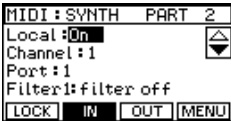


SYNTH MENU

This menu allows you to set the midi configuration for each of the 16 available parts of the **Equinox's** synth engine.



Each part can have separate assignments for MIDI IN and MIDI OUT. After pressing the SYNTH button, (F1) from the MIDI menu, choose *IN*, (F2) or *OUT*, (F3) and select the part who's parameters you want to edit by using the part select buttons. The name of the current part will be shown in the upper right corner of the display.



LOCAL/ SOUND

When set to OFF, the current part of the Performance will be disconnected from the internal sounds.



CHANNEL

The MIDI channel setting for the current part.



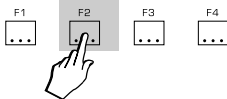
PORT

Selects between MIDI IN1 / MIDI IN 2 and MIDI OUT 1 / MIDI OUT 2



FILTER 1 - 7

Each part has 14 filters available - 7 filters for MIDI IN and 7 filters for MIDI OUT. These filters allow you to specify up to 7 events which you do not want the selected part to either send or receive.



SEQ MENU

This menu allows you to set the midi configuration for each of the 16 available tracks of the **Equinox's** sequencer engine.



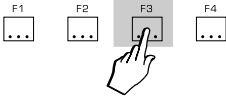
Each track can have separate assignments for MIDI IN and MIDI OUT. After pressing the SEQ button, (F2) from the MIDI menu, choose *IN*, (F2) or *OUT*, (F3) and select the part who's parameters you want to edit by using the part select buttons. The name of the current part will be shown in the upper right corner of the display.

The available parameters are identical to those already described under the *SYNTH MENU*

LOCK BUTTON, (F1)

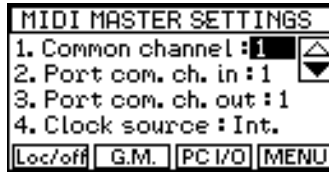


Both the SYNTH and SEQ menus offer a *LOCK* button. Normally, your MIDI settings are saved as a part of the current *PERFORMANCE*, (when you press the *STORE* button), and each *PERFORMANCE* can have it's own distinct MIDI settings. If, however, you want the current MIDI settings to remain in effect, regardless of which performance you select, turn on the *LOCK* function.



MASTER MENU

These settings affect the overall MIDI configuration of the instrument:



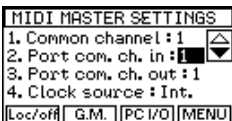
COMMON CHANNEL

This channel, independent from the settings defined under the SYNTH menu, allows a remote controller keyboard to emulate the internal keyboard of the **Equinox**.

For example, if you selected a multi-part performance on the **Equinox** and then tried to play this performance from an external controller keyboard connected to either of the **Equinox**'s MIDI IN ports, you would normally only be able to play one of the constituent parts of that performance depending on the midi channel that the controller keyboard was sending on. If, instead, you set the controller keyboard to the COMMON CHANNEL, it would play the complete performance exactly as though you were playing the internal keyboard of the **Equinox** itself.

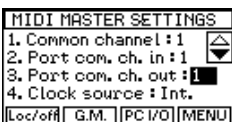
The COMMON CHANNEL should be used when you wish to play a PERFORMANCE, a DRAWBAR sound or a GROOVE PATCH from an external controller.

Program change messages received on the COMMON CHANNEL are interpreted as PERFORMANCE CHANGE messages.



PORT COM CH. IN / PORT COM CH. OUT

These select which MIDI IN and MIDI OUT ports the COMMON CHANNEL will use.





CLOCK SOURCE

This allows you to select whether the sequencer, groove and arpeggio sections will synchronize to the internal clock or to an external clock.



CLOCK SEND

Selects whether or not the **Equinox's** internal MIDI CLOCK information will be sent via MIDI OUT.



MIDI MERGE

Allows the data received at both MIDI IN 1 and MIDI IN 2 to be passed to MIDI OUT 1 and MIDI OUT 2 after having been processed by the performance settings. This means that the MIDI IN data can be processed by the volume, transpose, MIDI filters etc. before being sent to MIDI OUT.



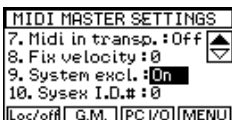
MIDI IN TRANSP.

This allows the simple pitch shifting, (in half step increments), of all data received at MIDI IN.



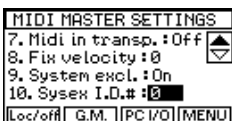
FIX VELOCITY

This function will increase the velocity of all notes received at MIDI IN by the specified amount.



SYSTEM EXCL.

Setting this function to ON allows the reception and transmission of **Equinox** system exclusive data via MIDI.



SYSEX I.D

Allows you to set the unique device I.D number to identify the **Equinox** to other MIDI equipment



LOCAL OFF BUTTON, (F1)

When the LOCAL OFF function is selected (shown in negative highlight), the built in keyboard of the **Equinox** will be disconnected from the internal sounds.

G.M BUTTON, (F2)



The G.M function allows optimum compatibility with the General MIDI standard. Before loading a G.M file from disk, set this function to ON.

P.C I/O BUTTON, (F3)



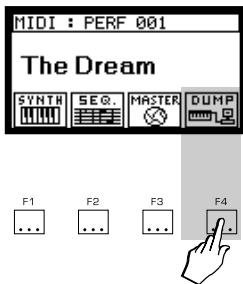
This menu allows you to set the function of the computer port on the instrument's back panel. This is a direct interface with your computer's serial port and can be used as a reliable alternative to MIDI without the need for a MIDI interface card. Normally set to OFF, the port can be set to operate in any of the following modes:

MACINTOSH: Appropriate setting for MAC computers.

PC 1: Fastest setting for Windows P.C. Use this mode when possible.

PC 2: Slower setting for Windows P.C. Only use this mode if you have problems with PC 1.

To use the computer port with your P.C, you will need the "Multi-media Kit" which is available from your Generalmusic dealer. This kit includes both the interface cable and the PC / Mac driver disk.



DUMP MENU

The DUMP menu allows you to transfer the contents of the **Equinox**'s internal memory to external storage devices, (such as Home P.Cs or MIDI Data Filers), via MIDI.

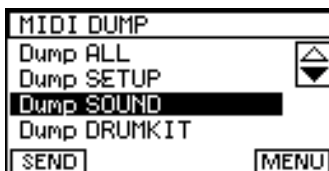


Dump list

- All*
- Setup*
- Sound*
- Drumkit*
- Performance*
- Drawbar*
- Song*
- Groove*
- Arpeggiator*
- User Panel*

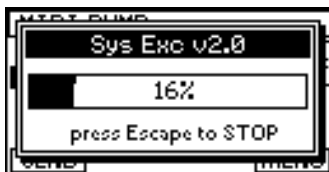
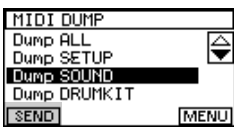
To send a MIDI dump:

Step 1: Select which part of memory you want to dump from the available list.



Step 2: Prepare the external device to receive the dump.

Step 3: Press either SEND, (F1) or ENTER to start the dump.



It is not necessary to prepare the **Equinox** to receive a dump. Dumps can be received at any time and the data will immediately be available for use.

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11 • SEQUENCER



The on-board sequencer of the **Equinox** offers 16 tracks with 250,000 events of memory available. Unlike other synth workstations, the sequencer in the **Equinox** has its own independent sound generation. This means that, while the sequencer is playing up to 16 tracks, you can still play a 16 part performance using 16 different sounds over the top of it.

In effect, the **Equinox** is like two instruments in one, with each instrument having 16 parts or tracks that can be played simultaneously. Until now, when working in Performance mode, we've been viewing up to 16 parts of the instrument at once and using the slider and button panel in conjunction with the 9-16 button to adjust the volumes and mutes of these 16 parts. When working with the sequencer on the **Equinox**, we will use this exact same system that we've already worked with in Performance mode, but we'll be working with a totally separate 16 part sound generator. Also, in sequencer mode, we will refer to the parts as "tracks" and the part select buttons will now be referred to as the "track select buttons".

The most important thing to understand when using the **Equinox's** sequencer then is, which set of 16 tracks you're currently looking at - the 16 performance parts or the 16 sequencer tracks. This can be easily determined by looking at one button - SONG EDIT.

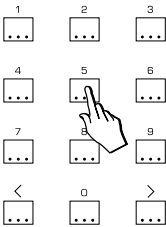


Whenever the SONG EDIT button is lit, the tracks you see in the screen and the tracks represented by the slider and button panel are the 16 tracks of the sequencer engine. If the SONG EDIT button is not lit, then the tracks you see will be the 16 parts of the Performance.

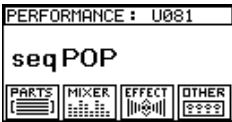
Recording a sequence - the basics

Let's try a "hands-on" example of recording a sequence.

The initial stages of setting up the instrument for recording a sequence have been simplified for you by the inclusion of 32 "Sequencer Performances". These are special templates which will automatically set up each of the 16 tracks with an appropriate sound for creating a song in a particular musical style. These templates are stored in the last 32 performance locations - from #81 to #112.



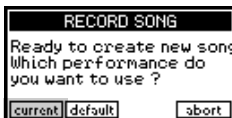
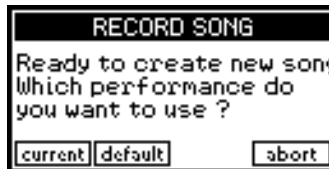
To scroll through these different sequencer templates, put the instrument into performance mode, (press *PERFORM*), press any key on the numeric keypad, (to open the numeric input window), and then type the number 81).



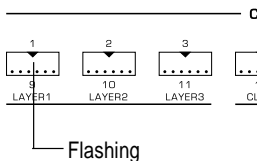
You should now see the first sequencer performance - *seq POP*. You can use the dial to scroll through all of the available sequencer performances. When you're ready to begin recording, simply press the RECORD button.



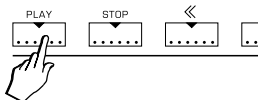
Now you will see a display which asks you what performance you want to use.



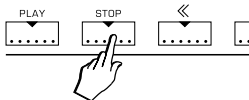
Since we want to use the performance which is selected at the moment, (the template we just chose), press *CURRENT*, (F1).



The screen will invert to a white-on-black display and we are now in *RECORD MODE*. You will notice that the TRACK #1 button is flashing and a sound is displayed in the screen which is also playable from the keyboard. You're ready to record track #1.

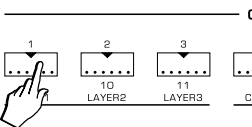


Press PLAY but don't play anything for a moment. You will hear the metronome, (click track), and, in the upper right corner of the screen, you will see the song position locator which is divided into bars, beats and ticks.

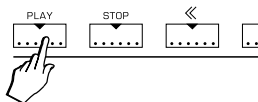


Let the metronome continue for a few measures and then press STOP. You'll notice that the STOP button is flashing. When you press STOP once in this way, it functions as a pause button. Press STOP a second time and you'll see that the light now remains constantly on. This resets the locator to the beginning of the song.

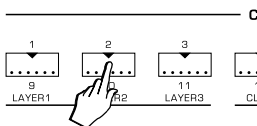
When you press PLAY, the first four clicks you hear are a count-down to the first measure of the song. This countdown period is displayed by the locator as bar #0. After the countdown has finished, you can begin recording. Try to record a few measures using the currently selected sound. When you finish recording, press STOP twice to return to the beginning of the song.



If you made a mistake or wish to re-record the track, simply press PLAY once more and try again. When you're satisfied with your recording, press the flashing TRACK #1 button to stop recording that track.

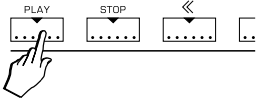


Now you can listen to what you recorded by pressing PLAY again. Make sure that playback starts from the beginning of the song by pressing STOP twice.



Now let's record another track. Pressing the TRACK #2 button the first time will show you which sound is ready for recording in that track. Pressing it a second time will set the button flashing

so that the track is ready to be recorded.



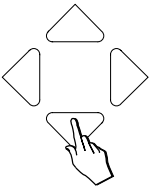
Press PLAY and record something into this track. When you finish, press STOP twice as before. When you're satisfied with what you've recorded into this track, press the TRACK #2 button one more time to switch from record to playback as we did with the first track.

Changing sounds and volume levels

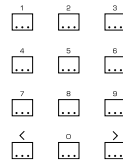
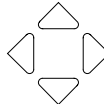
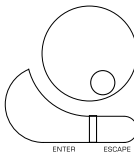
Now you've recorded a two track song. You can change the sound of any track in the following way:

Step 1: Select the track whose sound you want to change by pressing its track select button once.

Step 2: Use the cursor down button to highlight the sound name.



Step 3: Use the dial in conjunction with the cursor buttons or the numeric keypad to select the sound you want.

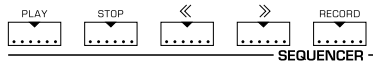


Step 4: Press STORE followed by ENTER to memorize the settings into the song performance.



While the song is playing back, you can also use the sliders above the track buttons to adjust the volume levels of those tracks. If you want to memorize your new volume levels into the song, press *STORE* followed by *ENTER* as before.

Navigating around your song



Using the *PLAY*, *STOP*, *FORWARD* and *REWIND*, (>> and <<), buttons in conjunction with the song position locator, you should be able to easily move around from the beginning of your song to the end and all points in between. At any time while a song is playing, you can jump forwards or backwards by pressing the *FORWARD* or *REWIND* buttons. For a longer song, holding down these buttons will move rapidly in either direction.

If you press *STOP* once, it will pause your song at the current position. While the song is paused, you can “cue” it to any measure using the forward and rewind buttons. When you press *PLAY*, the song will resume from where you are currently paused, (actually it will start playback from one measure earlier than the current position giving you a one bar countdown).

Exiting and re-entering *RECORD MODE*

During the process of recording your song, it is not necessary to exit from *RECORD MODE* in between recording different tracks. When you’ve finished recording a particular track, simply press the track’s select button to stop it from flashing. To select a new part to record, press the button of the new track until it begins to flash. You can leave the *RECORD* button on all the time. The only reason you should want to leave *RECORD MODE* is either because you’ve either finished all recording or because you want to access the features of *SONG EDIT MODE*

Whenever you want to leave *RECORD MODE*, simply turn off the *RECORD* button. This will put you into *SONG PLAYBACK*

MODE, (for which the screen returns to a normal black-on-white display).

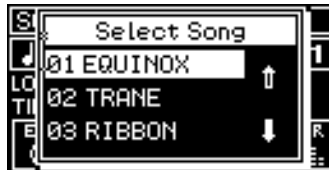
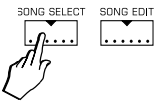


Now you can listen to your song and move around within it using the *PLAY*, *STOP*, *FORWARD* and *REWIND* buttons.

If you want to re-enter RECORD MODE, just press the RECORD button again.

Recording another song

Each time you press the RECORD button in the previous example, you will return to the current song to continue recording. If you want to keep the current song in memory and start recording a new song, (the **Equinox** can hold up to 16 songs in memory at once), press the SONG SELECT button.



The SONG SELECT list will appear and you will see the current song highlighted. Move the cursor down to any empty position, (empty positions are displayed as *****), and press ENTER.

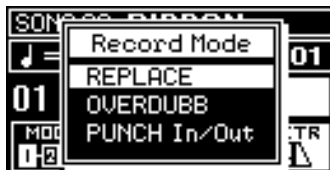




Record Mode functions

MODE

Under the MODE button, (F1), you will find three different options which affect the way in which the instrument records.



The three modes available are:

REPLACE: When a track is in record mode, (flashing), each time you press START it will erase everything that was previously recorded from the start point onwards.

OVERDUB: When a track is in record mode, (flashing), each time you press START you will hear the previously recorded material along with the new material which you are currently playing. The two are then merged together in the same track.

PUNCH: *NOTE: This mode requires that a pedal is connected to the instrument and that its function has been set to PUNCH under SYSTEM / CONTROLS, (press the LOCK button once you've set it).*

When a track is in record mode, (flashing), each time you press START you will hear the previously recorded material. You cannot record from the keyboard unless the punch pedal is held down while you're playing. While the punch pedal is held down, the record system operates as it does in REPLACE mode - new notes are recorded while previously recorded material is erased.

You can switch modes whenever you want. For example, recording drum tracks is usually easier in OVERDUB mode because you can record individual drums with each overdub.

If you make a small mistake while recording a track, you can fix it by switching to PUNCH mode. Listen to the playback of the problem track. When you get to the point where the mistake is about

to occur, hold down the punch pedal and play the part correctly. When you finish correcting the track, make sure you release the punch pedal so as not to accidentally erase any of the good stuff.



OPTIONS

The OPTIONS button in RECORD mode offers a number of different functions;



QUANTIZE

This allows the track to be automatically “quantized”, (time corrected), during recording. The following quantize values are available:

- 1/4** - Quantize to the nearest quarter note.
- 1/8** - Quantize to the nearest eighth note.
- 1/12** - Quantize to the nearest eighth note triplet.
- 1/16** - Quantize to the nearest sixteenth note.
- 1/24** - Quantize to the nearest sixteenth note triplet.
- 1/32** - Quantize to the nearest 32nd note.
- 1/48** - Quantize to the nearest 32nd note triplet.
- 1/64** - Quantize to the nearest 64th note.
- 1/96** - Quantize to the nearest 64th note triplet.
- Free** - Do not quantize at all - record exactly as played.
- 1/8 B - 1/8 F** - Eighth note groove quantize settings.
- 1/16 B - 1/16 F** - Sixteenth note groove quantize settings.

NOTE: You can also quantize a track after it has been recorded. See SONG EDIT MODE / QUANTIZE for more information.



TEMPO REC.

Setting this feature to ON allows the current song to record tempo changes which are made while the song is playing.

P. VOLUME REC.

Setting this feature to ON allows the current song to record the movements of the volume pedal while the song is playing.

EFFECTS REC

Setting this feature to ON allows the current song to record any effects changes which are made while the song is playing.



COUNTDOWN

This feature allows you to enable or disable the one measure countdown which precedes the start of any recording.

METR. VOLUME

This controls the volume of the metronome or "click track".

RUN ON REC

Setting this option to ON will cause recording to start immediately each time the RECORD button is pressed.

EXIT ON STOP

Setting this option to ON will automatically exit from RECORD MODE into EDIT MODE every time the STOP button is pressed.



Playback/Edit Mode functions

SONG PLAYBACK/EDIT MODE offers a number of different playback options and also contains the buttons used to access the four main edit menus of the sequencer.



The SONG PLAYBACK/EDIT MODE main screen will be seen when you exit from recording by turning off the RECORD button.

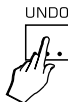
In the main screen you can use the cursor controls to move between the various functions available. At the top left you can adjust the song tempo.



The *LOOP* function allows you to set a “from” and “to” marker between which the song will loop during both playback and recording. Set LOOP to ON and then set the position of the two markers. When you press START, the song will start from the position of the first marker and continue to loop between the two markers until you press stop.

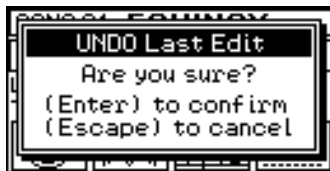


The *TIME SIGNATURE* function below allows you to set the master time signature for your recording. This can only be set before commencing a new recording.



The "UNDO" button

All recording and editing on the **Equinox** is monitored by the UNDO function.

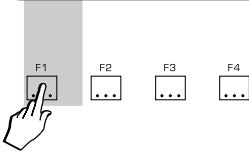


Any time you record something into a track or perform any kind of edit, the UNDO function keeps a record of the way things were before that last recording or that last edit. If, after editing or recording something, you wish to go back and try again, pressing the UNDO button, (just above the dial) followed by ENTER will restore the instrument to it's previous condition so you can start again.



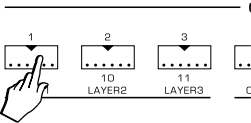
Edit Menu

The EDIT button, (F1) displays the main song editing menu:

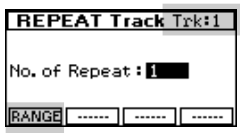


REPEAT TRACK

This menu allows you to repeat all or part of any track as many times as you wish.



To use it, first select the track you want to repeat by pressing its track select button. You should see the name of the selected track in the top right side of the display.



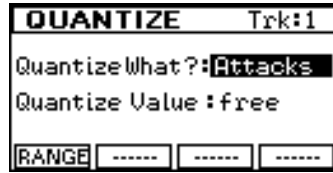
Next, specify which part of the track you want to repeat, (from measure X to measure Y), by setting the values under the RANGE button, (F1).



Press ENTER when you've finished.

Now select the number of repeats you want and press ENTER to complete the operation.

QUANTIZE TRACK

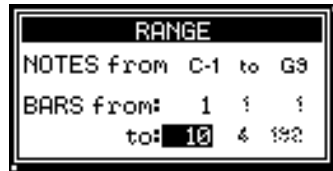
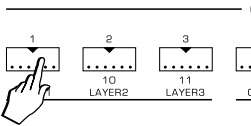


This menu allows you to quantize all or part of any track. Quantize is used to correct minor timing inaccuracies by adjusting the positions of notes that have been played so that they fall into a specific timing pattern.

To use it, first select the track you want to quantize by pressing it's track select button.

You should see the name of the selected track in the top right side of the display.

Next, specify which part of the track you want to quantize, (from measure X to measure Y), by setting the values under the RANGE button, (F1).



You can also use this function to set a specific range of notes to be quantized. Notes which fall outside the specified range will not be affected by the operation. Press ENTER when you've finished.

There are two choices in the main QUANTIZE screen. The first is to specify exactly which part of the note events you want to correct:

ATTACKS: This will shift the start times of the selected notes according to the specified value.

RELEASES: This will adjust the length of the selected notes according to the specified value.

The second choice is the actual QUANTIZE VALUE. These values are explained in detail under the OPTIONS section of RECORD MODE. Press ENTER to complete the operation.

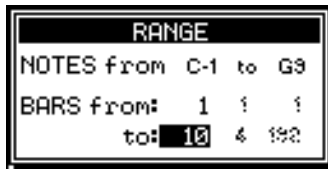
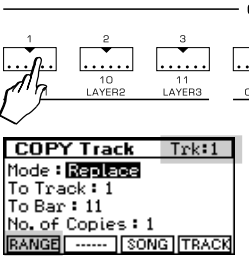
COPY TRACK



This menu allows you to copy all or part of any track to another track. You can also use it to copy portions of the entire song, (all 16 tracks) to a different part of the same song or even to a different song.

Copying a single track to another track: First select the track you want to copy by pressing its track select button. You should see the name of the selected track in the top right side of the display.

Next, specify which part of the track you want to copy, (from measure X to measure Y), by setting the values under the RANGE button, (F1). You can also use this function to set a specific range of notes to be copied. Notes which fall outside the specified range will not be copied.



Press ENTER when you've finished

Now make the following selections:

Mode: REPLACE mode will erase whatever was in the target portion of the destination track to make way for the new data. MERGE mode will simply combine the new data with whatever was in the destination track before.

To Track: Select the destination track

To Bar: Select where in the destination track you want the new data to start.

No. of Copies: After the first copy, you can specify that you want the section to be repeated any number of times.

Press ENTER to complete the operation.

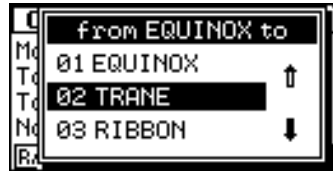
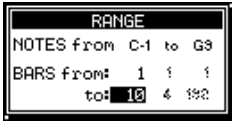
Copying a portion of the entire song: Press the TRACK button, (F4) and select "All 16 Tracks".



Now use the RANGE button, (F1) to specify which portion of the song you want to copy, (from measure X to measure Y). The "To Bar" and "No. of Copies" functions work the same way as before.



If you want to copy this section of the current song to a different song, choose the destination song by pressing the SONG button, (F3).



Press ENTER to complete the operation.

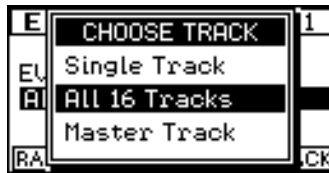
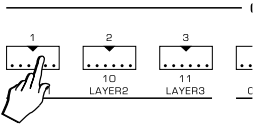
NOTE: A third option under the TRACK button allows you to copy events from the MASTER TRACK. This is a special track which stores information such as tempo changes, volume pedal movements, effect changes and other master events.

ERASE EVENTS

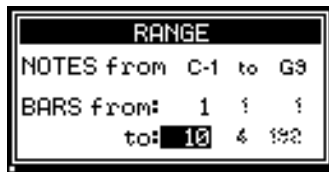


This principle use of this feature is to erase sections of a track or sections of an entire song. It's second application allows you to strip out specific unwanted events from individual tracks.

First select the track you want to erase from by pressing it's track select button. You should see the name of the selected track in the top right side of the display. If you want to erase data from every track then press the TRACK button, (F4), and choose "All 16 Tracks".



Next, specify which section you want to erase, (from measure X to measure Y), by setting the values under the RANGE button, (F1).



Press ENTER when you've finished.

Now you can choose which type of events you want to erase from the selected track or tracks by setting EVENT TYPE accordingly. Press ENTER to complete the operation.

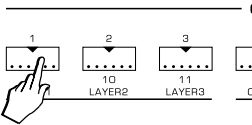
NOTE: A third option under the TRACK button allows you to erase events from the MASTER TRACK. This is a special track which stores information such as tempo changes, volume pedal movements, effect changes and other master events.

SHIFT EVENTS

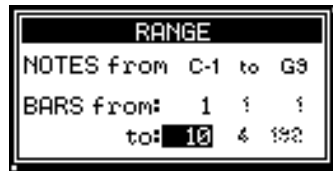


This feature allows you move recorded events either forwards or backwards in time.

To use it, first select the track you want to shift by pressing it's track select button. You should see the name of the selected track in the top right side of the display.



Next, specify which part of the track you want to shift, (from measure X to measure Y), by setting the values under the RANGE button, (F1).



Press ENTER when you've finished.

Now you can set the amount of shift required. There are two different ways to use this feature. For tiny movements, (to create MIDI delays or give tracks a little more feeling), you can specify the exact number of "ticks" that you want to shift the selected track in either direction, (a "tick" is 1/192nd of a quarter note).



For larger movements, (to shift the recorded data to an entirely different part of the song), you can specify the destination locator where you want the data to be moved to.

These two functions are just different ways of representing the same information. Changing the value of one will also change

the value of the other. For this reason, you only need to adjust one of them - whichever seems more convenient for your purpose.

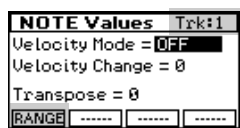
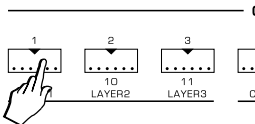
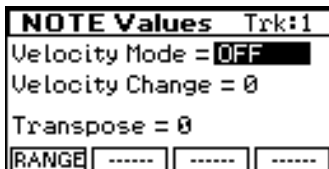
Press ENTER to complete the operation.

NOTE: If you find that you cannot shift a track backwards, it's probably because the RANGE is set to start from 1 1 1 and a track cannot be moved to an earlier point than this.



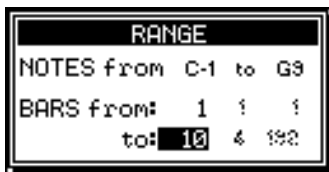
NOTE VALUES

This menu allows you to change both the velocity and the pitch of any notes in the selected track.



First select the track you want to change by pressing its track select button. You should see the name of the selected track in the top right side of the display.

Next, specify which part of the track you want to change, (from measure X to measure Y), by setting the values under the RANGE button, (F1). You can also use this function to set a specific range of notes to be edited. Notes which fall outside the specified range will not be affected by the operation.



Press ENTER when you've finished.

Adjusting velocities: There are two different ways to adjust the velocity of the selected notes

NORMAL: When this is set, use the *VELOCITY CHANGE* parameter to select how much you want to increase or decrease the current velocity values by. To set a decrease simply choose a negative value.

FIXED: Choosing this setting will automatically convert all velocity values in the selected track to the value of *VELOCITY CHANGE*.

Press ENTER to complete the operation.

Adjusting pitch: Set the *TRANSPOSE* value to the number of half steps you want the selected notes to be shifted by. You can

also transpose down by setting negative values.

NOTE Values		Trk:1	
Velocity Mode = OFF			
Velocity Change = 0			
Transpose = 1			
RANGE	-----	-----	-----

Press ENTER to complete the operation.

INSERT BARS



This feature allows you to increase the length of the current song by inserting a number of extra measures at a particular point. These new measures can even have a different time signature from the rest of the song.

DELETE BARS



This feature allows you to delete a number of measures from any point in the song. Unlike the ERASE EVENTS function, when you delete events using DELETE BARS, it does not leave an empty space in the song. The measures which existed before and after the deleted section will be "spliced together" when the operation is performed.

EXPORT TO GROOVE



This function is used to extract a section of the current song and make it into a groove. In order to use this feature effectively, it's important to understand something about the structure of grooves.

Groove Format

A groove can contain up to 8 tracks. These tracks are assigned special names and each track has a particular application. Although you can copy anything you want into any groove track using *EXPORT TO GROOVE*, your grooves will be more flexible and more compatible with the existing factory grooves if you follow these guidelines



DRUM 1 TRACK - Used for primary drum tracks.

DRUM 2 TRACK- Used for percussion and other secondary drum tracks.

BASS 1 TRACK - Used for primary bass lines.

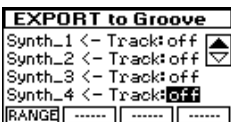
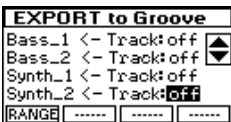
BASS 2 TRACK - Used for secondary bass lines, Clavinet riffs and other keyboard riffs which might include bass notes.

SYNTH 1 TRACK - Used for Electric piano and other "melodic" keyboard riffs.

SYNTH 2 TRACK - Used for Funk guitar and other single note or highly percussive riffs.

SYNTH 3 TRACK - Used for Organ, and other chord type keyboard riffs.

SYNTH 4 TRACK - Used for special vintage synth, analog and dance effects.

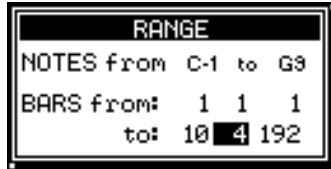


Creating a groove from a song

While the song is selected, choose *EXPORT TO GROOVE*. At the top of the export menu, you select which groove, in which of the eight user families you are going to create. Each family can hold 64 grooves.



Once you've made this selection, press the *RANGE* button, (F1) and specify which portion of the current song, (from measure X to measure Y), is going to be the source for your new groove.



Press *ENTER* when you've finished.

Now you'll return to the *EXPORT TO GROOVE* menu. The only thing to do now is to choose which tracks of the current song will be copied to the specified groove tracks. Press *ENTER* to complete the operation.

Once your new grooved is created, you will be able to find it in the groove library. To continue editing it, (to select sounds, tempo, effect sends etc.), press the *PROGRAM* button in the *GROOVES* section, choose *EDIT*, (F1), and then select your new groove in the second line of the display.



Press *ENTER* to start editing.

EVENTS



This menu allows you to precisely modify any “event” which has been recorded into one of the 16 tracks.

What is an “event” ?

If you are already familiar with the concept of MIDI “events”, (as used in many software sequencers), then you can skip to the next section - *Using The Event List*.

Trk:3		STATUS	IN	2V	3V	GT
	1	49	NOTE	F3	78	0 222
	1	97	NOTE	G3	67	0 288
	1	145	NOTE	D4	80	0 240
	1	2 49	NOTE	F4	93	0 144
	[SHOW]		[LOC]	[INS]	[DEL]	

Anything that can be recorded into a MIDI sequencer or song recorder is called an “event”. The simplest example of an event would be the pressing of a key on the keyboard. In order to correctly play back that keypress the sequencer has to memorize a number of important pieces of information;

1. At what point during the song was the key pressed ?
2. Which key was it ?
3. At what speed was it pressed ?
4. At what speed was it released ?
5. After what period of time was it released ?

Armed with these five essential pieces of information, the sequencer will be able to accurately reproduce the key exactly as it was played. The above information can be represented in a single line of our *EVENT LIST*. Thus:

Trk:3		STATUS	IN	2V	3V	GT
	1	1 49	NOTE	F3	78	0 222
	1	1 97	NOTE	G3	67	0 288
	1	1 145	NOTE	D4	80	0 240
	1	2 49	NOTE	F4	93	0 144
	[SHOW]		[LOC]	[INS]	[DEL]	

All of the information described in the earlier list is represented in one single line of the above event list. Let's step through the first line of the list and examine the information it contains.

LOCATOR

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144
[SHOW] [LOC] [INS] [DEL]					

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144
[SHOW] [LOC] [INS] [DEL]					

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144
[SHOW] [LOC] [INS] [DEL]					

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144
[SHOW] [LOC] [INS] [DEL]					

The *LOCATOR* tells us exactly when the event occurred. This is represented by three numbers separated by spaces. The first number, in this case 1, tells us which bar the event occurred in. The next number, also 1, tells us at which beat of that bar it happened. The last number, a 49, tells us exactly where, in the first beat of the first bar, the event occurred. It does this by subdividing each beat into 192 separate parts, (usually referred to as “pulses” or “ticks”). So this event occurred on the 49th “pulse” of the first beat of the first bar.

STATUS or EVENT TYPE

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144
[SHOW] [LOC] [INS] [DEL]					

The *STATUS* section simply tells us what type of event this is. In this case its a note event. Other types of events are discussed further on.

1V - (NOTE VALUE)

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144
[SHOW] [LOC] [INS] [DEL]					

Any displayed event has three values called 1V, 2V and 3V. Here we are looking at a note event, (probably the type of event you'll be dealing with most often), so we can discuss the specific meanings of each value as they apply to this type of event. Please

note that, for a different type of event, (like a CONTROL or PITCH BEND event), the three values will have quite different meanings. In the case of a note event, the first value will always be the *Note Value* - the actual name of the key that was pressed. In this case it was F3, (F below middle C).

2V - (INITIAL VELOCITY)

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	63	0	144
<input type="button" value="SHOW"/> <input type="button" value="LOC"/> <input type="button" value="INS"/> <input type="button" value="DEL"/>					

For a note event, the second value represents the INITIAL VELOCITY of the key or, as we asked in our original question list, "At what speed was the key pressed?" Minimum velocity would be shown as 0 and maximum would be 127. This key was pressed at value 78 - about medium velocity.

3V - (RELEASE VELOCITY)

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	63	0	144
<input type="button" value="SHOW"/> <input type="button" value="LOC"/> <input type="button" value="INS"/> <input type="button" value="DEL"/>					

The third value of a note event represents the speed with which the key was released or *RELEASE VELOCITY*.

LENGTH / GATE TIME

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	63	0	144
<input type="button" value="SHOW"/> <input type="button" value="LOC"/> <input type="button" value="INS"/> <input type="button" value="DEL"/>					

This final event tells us how long the key was held for. This is known as the "GATE TIME" of the note event. The unit of measurement used for this is the same system of 192 "ticks" or "puls-

es" that we discussed earlier. Therefore if a note had a GATE TIME of 192, it was held for exactly one beat.

The **Equinox's** *EVENT LIST* allows you to view and instantly modify any of these events. In this way, even the smallest of errors can be quickly and accurately corrected. So far we've only looked at NOTE EVENTS. There are a number of other events which you will typically find in a track's event list.

THE CONTROL CHANGE EVENT

Trk:3	STATUS	1V	2V	3V	GT		
3	4 168 CNTR.	7	15	----	----		
3	4 49 NOTE	C#4	91	0	144		
4	1 1 NOTE	G#2	16	0	384		
4	1 49 NOTE	G#3	78	0	222		
SHOW		LOC		INS		DEL	

The *CONTROL CHANGE EVENT* serves, not one, but 128 different functions. Whenever you move one of the sliders on the front panel or press one of the pedals while recording, a particular type of *CONTROL CHANGE EVENT* is inserted into that track's event list. These various control events are not given names in the event list but simply referred to by numbers. Most of these numbers are standardized on all MIDI keyboards. You can find a list of the *CONTROL CHANGE NUMBERS* which the Equinox uses in the *MIDI IMPLEMENTATION CHART* at the back of this manual.

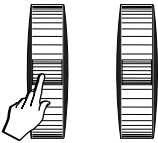
In the above example, the highlighted event indicates that the volume level slider was moved. This slider movement occurred on the 168th pulse or Beat #4 of Bar #3. We know that it was the volume slider because the *CONTROL CHANGE NUMBER* for a volume level event is 7. With a controller event, (when the STATUS line shows "CNTR." as above), the value of 1V is always the *CONTROL CHANGE NUMBER*. If this number was 10 instead of 7 then we would know, by referring to the *MIDI IMPLEMENTATION CHART*, that this event represented the movement of a PAN control instead of a VOLUME control. The value of 2V is the actual level to which that control was set. So in the above example, the volume was adjusted to a level of 85.

In this example we looked at a single volume level event. Usually, however, when a control like a slider is moved, it generates a continuous stream of individual events. Moving a slider from its

minimum position, (0), to its maximum position, (127) will generate 128 individual volume control events like the one we just studied.

PITCH BEND

Trk:2	STATUS	1V	2V	3V	GT
* 3	27 BEND	127	65	----	----
* 3	34 BEND	0	66	----	----
* 3	39 BEND	127	67	----	----
* 3	40 BEND	0	68	----	----



The *PITCH BEND* event is easily recognized by its name in the event's STATUS line. Unlike the CONTROL CHANGE event, we do not need to be concerned with the value of 1V when using the pitch bend wheel for the Equinox's internal sounds. The amount of pitch bend applied is indicated by the value of 2V. When the Pitch Bend wheel is resting in its centre position it is said to be at value 64. No events are actually inserted into the track however unless the wheel is moved to a different position. As the wheel is raised, increasing the pitch of the sound, it generates a stream of *PITCH BEND EVENTS* with 2V values of 65 upwards. At its maximum position, the wheel sends a 2V value of 127. A similar thing happens if the wheel is moved downwards from its centre position. A stream of events is generated descending from 63 to 0 at the minimum position.

Remember that for any movement of the Pitch Bend wheel, events will not only be generated when the wheel is moved up or down, but also an equal number of events will be generated as the wheel is allowed to return to its centre stop position. Usually, moving the pitch wheel for just a few seconds will result in hundreds of individual pitch bend events.

MONO TOUCH

Trk:2	STATUS	1V	2V	3V	GT
* 3	29 M.TCH	34	-----	----	----
* 3	42 M.TCH	0	-----	----	----
* 3	53 M.TCH	22	-----	----	----
* 3	67 M.TCH	0	-----	----	----

The *MONOPHONIC AFTERTOUCHEVENT* is generated as you

apply extra pressure to a key already being held down. Only 1V is used to show how much aftertouch was applied at the specified time. The range is from 0 to 127.

NOTE: Since many of the Equinox's internal sounds are programmed with this feature on, you may often generate a large quantity of *MONO TOUCH EVENTS* without realizing that you're doing so. The generation of *MONO TOUCH EVENTS* can be disabled before commencing a recording by turning off the *AFTERTOUCH* function in the *PERFORM / OTHER* option and storing your changes. Alternatively, accidentally recorded *MONO TOUCH EVENTS* may be "stripped out" of any offending track by using the *ERASE EVENTS* function and setting "Mono Touch" as the *EVENT TYPE*.

PROGRAM CHANGE

Trk:2	STATUS	1V	2V	3V	GT
10	3 40 PROG.	35	3	1	----
11	1 1 NOTE	F#2	76	0	321
11	2 145 NOTE	A1	72	0	44
11	3 1 NOTE	F#2	45	0	384
[SHOW]		[LOC]	[INS]	[DEL]	

If you change a sound while recording, this change will be reflected in the event list by the addition of a *PROGRAM CHANGE EVENT*. This event displays 1V, 2V and 3V values. For Equinox internal sounds however, only 1V and 2V need to be considered, (3V is only used when addressing extended sound libraries on external instruments). The value of 1V is the actual location of the sound from 1 to 128 while the value of 2V tells the instrument which bank to take the sound from. Therefore, in the above example, the PROG EVENT is being used to select sound #35 from the 3rd bank, (BANK C - SYNTH 3).

Using the Event list

EDIT MENU		Trk:2
8. Delete Bars		▲
9. Export to Groove		▼
10. Events		
11. Master Events		
Master	Option	CLEAR UNDO

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144

SHOW	LOC	INS	DEL
------	-----	-----	-----

To use the event list, select *EVENTS* from the *EDIT* list and press *ENTER*. Now select the track whose events you want to edit by pressing its track select button. You should see the name of the selected track in the top left side of the display.

The events are presented in the form of a continuous list. At the top of the list is the first event which occurred in that track. At the end of the list is the last event. You will only normally be able to view about four events at a time. There are a few different ways to view a specific section of the event list;

METHOD 1: Manual Scroll: Use the cursor up and down buttons to scroll in either direction, one event at a time. As you scroll through each individual event, you will hear it being executed in real time.

Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144

SHOW	LOC	INS	DEL
------	-----	-----	-----



Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144

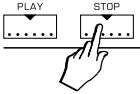
SHOW	LOC	INS	DEL
------	-----	-----	-----



Trk:3	STATUS	1V	2V	3V	GT
1	1 49 NOTE	F3	78	0	222
1	1 97 NOTE	G3	67	0	288
1	1 145 NOTE	D4	40	0	240
1	2 49 NOTE	F4	93	0	144

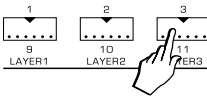
SHOW	LOC	INS	DEL
------	-----	-----	-----

METHOD 2: Catch Locator. Quite often, you will be listening to the playback of the track when you suddenly notice an error which needs to be fixed. When this happens, simply press the STOP button once so that it flashes. The sequencer is now paused at the point where you pressed STOP. It is now possible to view the event list for the exact point where you paused the playback by using the *CATCH LOCATOR* function. Here's how to do it:



1. Press STOP once at the desired point during playback.
2. Go to EDIT / EVENTS.

Trk:3	STATUS	1W	2V	3V	GT
1	1 49	NOTE	F3 78	0	222
1	1 97	NOTE	G3 67	0	288
1	1 145	NOTE	D4 40	0	240
1	2 49	NOTE	F4 93	0	144
[SHOW]		[LOC]	[INS]	[DEL]	

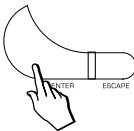


3. Press the corresponding track button whose events you wish to edit, (you'll see the track name in the top left corner of the display).

Trk:3	STATUS	1W	2V	3V	GT
1	1 49	NOTE	F3 78	0	222
1	1 97	NOTE	G3 67	0	288
1	1 145	NOTE	D4 40	0	240
1	2 49	NOTE	F4 93	0	144
[SHOW]		[LOC]	[INS]	[DEL]	

4. Press the LOC button, (F2).

Trk:	Locator	3T
10	---	---
11	Catch Locator	321
11		44
11	Go to Bar	384
[SH]		[L]

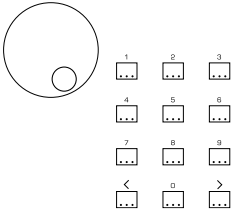
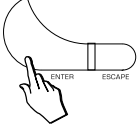


5. Check that the CATCH LOCATOR function is selected and press ENTER.

Remember that, if you pressed STOP after hearing an error in the track, the problem section is probably a few events before those currently being displayed.

Trk:3	STATUS	1V	2V	3V	GT
1	1	49	NOTE	F3	78 0 222
1	1	97	NOTE	G3	47 0 288
1	1	145	NOTE	D4	40 0 240
1	2	49	NOTE	F4	53 0 144
[SHOW] [LOC] [INS] [DEL]					

Trk:	Locator	3V
10	Catch Locator	321
11	Go to Bar	44
11		384
SH		L



METHOD 3: Go To Bar. You can use this function to display the events for a specific section of the current song.

- Once in the event list view, press the *LOC* button, (F2), select *GO TO BAR* and press *ENTER*.

Trk:2	STATUS	1V	2V	3V	GT
10	3	4			1 ----
11	1				0 321
11	2	14			0 44
11	3				0 384
[SHOW] [LOC] [INS] [DEL]					

- Now you can use either the dial or the numeric keypad to specify which bar of the song you wish to view the events for.

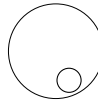
Trk:2	STATUS	1V	2V	3V	GT
10	3	4			1 ----
11	1				0 321
11	2	14			0 44
11	3				0 384
[SHOW] [LOC] [INS] [DEL]					

- Press *ENTER* to move to the specified part of the list.

Editing Events in the list

Modifying any event in the list is simplicity itself. Use the cursor keys to move in any direction and place the cursor over any event of your choice.

Trk:3	STATUS	1V	2V	3V	GT
1	1	49	NOTE	F3	78 0 222
1	1	97	NOTE	G3	47 0 288
1	1	145	NOTE	D4	40 0 240
1	2	49	NOTE	F4	53 0 144
[SHOW] [LOC] [INS] [DEL]					



Trk:3	STATUS	1V	2V	3V	GT
1	1	49	NOTE	F4	78 0 222
1	1	97	NOTE	G3	47 0 288
1	1	145	NOTE	D4	40 0 240
1	2	49	NOTE	F4	53 0 144
[SHOW] [LOC] [INS] [DEL]					

Once highlighted, an event can be changed by using either the dial, (for small adjustments), or the numeric keypad. Any changes you make will have an instant effect on the current track.

SHOW BUTTON, (F1)

Trk:3	STATUS	W	2V	3V	GT
1	1 49	NOTE	F3 78	0	222
1	1 97	NOTE	G3 47	0	288
1	1 145	NOTE	D4 40	0	240
1	2 49	NOTE	F4 43	0	144

SHOW LOC INS DEL

Often, when trying to pinpoint specific errors, you will find yourself having to scroll through streams of events which are of no interest to you. For example, maybe you're trying to find a wrong note which was played while the pitch bend wheel was being moved up and down. In this case, you would have to scroll through hundreds of pitch bend events to look for a single note event. The SHOW function allows you to specify which type of events you will see in the list at any given time so, in the above example, we could simply ask not to look at all those pitch bend events.

To use the SHOW function, simply press the SHOW button, (F1).

Trk:	NOTE	:	YES	ST
10	PROG. CHANGE	:	YES	----
11	CONTROLLER	:	YES	321
11	PITCH BEND	:	YES	44
11	MONO TOUCH	:	YES	384
11	POLY TOUCH	:	YES	

SH L

Now use the cursor up and down button in conjunction with the dial to specify which type of events you wish to see included in the list and press ENTER to return to the event list.

Trk:	NOTE	:	YES	ST
10	PROG. CHANGE	:	YES	----
11	CONTROLLER	:	NO	321
11	PITCH BEND	:	NO	44
11	MONO TOUCH	:	NO	384
11	POLY TOUCH	:	NO	

SH L

INSERT BUTTON, (F3)

Events can be manually inserted into any track using the INSERT function. Pressing this button calls up a selection window where you can specify the type of event you wish to insert.

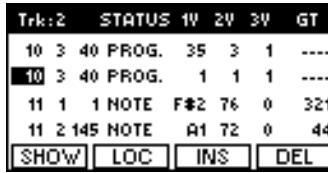
Trk:3	STATUS	W	2V	3V	GT
1	1 49	NOTE	F3 78	0	222
1	1 97	NOTE	G3 47	0	288
1	1 145	NOTE	D4 40	0	240
1	2 49	NOTE	F4 43	0	144

SHOW LOC INS DEL

Trk:	Insert type	ST
10	NOTE	----
11	PROG. CHANGE	321
11	CONTROLLER	44
11		384

SH L

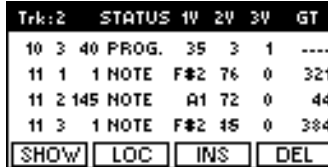
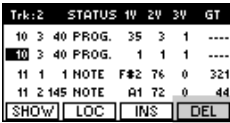
After you've made your choice, press ENTER and your new event will appear in the current screen position.



The location of the inserted event, (Bar, Beat, Pulse), in this case a Program change event, will be identical to that of the event which was selected prior to pressing the *INSERT* button. The remaining values, (1V, 2V and 3V as applicable), will initially be set to minimum or average values. These can be manually changed after the event has been inserted.

DELETE BUTTON, (F4)

If you wish to delete an event completely, in this case, the Program change event inserted in the example above, simply press the *DEL* button, (F4).



The last deleted event can always be recovered by pressing the *UNDO* button.

MASTER EVENTS



The **Equinox's** sequencer provides a second event list called the **MASTER EVENT LIST** which allows you to view the contents of the instrument's **MASTER TRACK**. This track has already been discussed briefly in the **ERASE EVENTS** and **COPY TRACK** sections. Here we'll take a closer look at how this track works.

Every time you commence a new recording on the Equinox, a **MASTER TRACK** is automatically created for you.

BAR		STATUS	VALUE
1	1	1 START	
1	1	1 TEMPO	120
1	1	1 VOLUME	106
77	4	192 END	
[SHOW] [LOC] [INS] [DEL]			

This track contains some essential information:

1. The **START** and **END** points of the song.
2. The initial **tempo**.
3. The master **volume** setting.

The **MASTER TRACK** can be used to change any of these, plus a number of other events automatically while the song is being played back. Available events are as follows;

BAR		STATUS	VALUE
1	1	1 START	
1	1	1 TEMPO	120
1	1	1 VOLUME	106
11	1	1 EFF. DEVICE SEL.	0
[SHOW] [LOC] [INS] [DEL]			

TEMPO: Causes an immediate change in the song playback speed.

BAR		STATUS	VALUE
1	1	1 START	
1	1	1 TEMPO	120
1	1	1 VOLUME	106
11	1	1 EFF. DEVICE SEL.	0
[SHOW] [LOC] [INS] [DEL]			

VOLUME: Adjusts the master volume of the instrument.

BAR		STATUS	VALUE
1	1	1 TEMPO	120
1	1	1 VOLUME	106
11	1	1 EFF. DEVICE SEL.	49
11	1	1 EFF. TYPE	12
[SHOW] [LOC] [INS] [DEL]			

EFFECT DEVICE SEL. / TYPE / VOL: Changes the parameters of the specified DSP device.

BAR		STATUS	VALUE
1	1	1 TEMPO	120
1	1	1 VOLUME	106
11	1	1 EFF. DEVICE SEL.	49
11	1	1 EFF. TYPE	12
[SHOW] [LOC] [INS] [DEL]			

BAR		STATUS	VALUE
1	1	1 VOLUME	106
1	1	1 EFF. VOLUME	0
1	1	1 ROTARY A	Start
1	1	1 SCALE	0
[SHOW] [LOC] [INS] [DEL]			

BAR	STATUS	VALUE
1 1	VOLUME	106
1 1	EFF. VOLUME	0
1 1	ROTARY A	SluFFrt
1 1	SCALE	0
[SHOW] [LOC] [INS] [DEL]		

BAR	STATUS	VALUE
1 1	VOLUME	106
1 1	EFF. VOLUME	0
1 1	ROTARY A	SluFFrt
1 1	SCALE	0
[SHOW] [LOC] [INS] [DEL]		

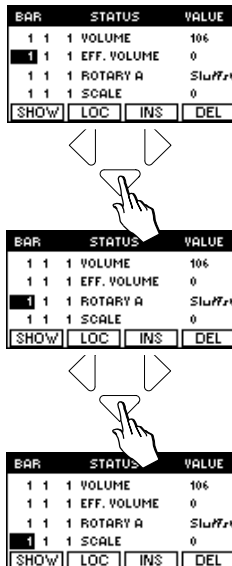
ROTARY: Sets the fast or slow speed of the rotary effect, (for DRAWBARS mode).

SCALE: Switches to the specified alternate tuning, (from those available under SYSTEM / TUNE).

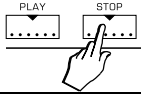
Under *RECORD / OPTIONS*, we've already seen the settings for *TEMPO RECORD*, *VOLUME PEDAL RECORD* and *EFFECT RECORD*. When recording any of these control movements, the results can be viewed and edited from the MASTER EVENTS menu.

The *MASTER EVENTS* are presented in the form of a continuous list. If you haven't recorded any tempo changes or other long streams of events then the *MASTER EVENTS* list may only contain two or three lines. In this case you can view the entire list in the screen at once. If you have created a longer list of master events then you will need to navigate through the list to reach any desired point. You will only normally be able to view about four events at a time. There are a few different ways to view a specific section of the list;

METHOD 1: Manual Scroll. Use the cursor up and down buttons to scroll in either direction, one event at a time.



METHOD 2: Catch Locator. To show the exact point in the *MASTER EVENTS* list at the current point of playback, press the STOP button once so that it flashes. The sequencer is now paused at the point where you pressed STOP. It is now possible to view the *MASTER EVENTS* list for the exact point where you paused the playback by using the *CATCH LOCATOR* function. Here's how to do it:



1. Press STOP once at the desired point during playback.
2. Go to EDIT / MASTER EVENTS.

BAR	STATUS	VALUE
1 1 1	START	
1 1 1	TEMPO	120
1 1 1	VOLUME	106
77 4 192	END	
[SHOW] [LOC] [INS] [DEL]		

3. Press the LOC button, (F2).

BAR	STATUS	VALUE
1 1 1	START	
1 1 1	TEMPO	120
1 1 1	VOLUME	106
77 4 192	END	
[SHOW] [LOC] [INS] [DEL]		



4. Check that the CATCH LOCATOR function is selected and press ENTER.



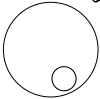
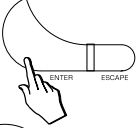
Remember that, if you pressed STOP after hearing an error in the track, the problem section is probably a few events before those currently being displayed.

BAR	STATUS	VALUE
1 1	VOLUME	10%
1 1	EFF. VOLUME	0
1 1	ROTARY A	Slu#Frt
1 1	SCALE	0

SHOW LOC INS DEL

BAR	STATUS	VALUE
Locator		
Catch Locator		
Go to Bar		

SHOW LOC INS DEL



1	2	3
4	5	6
7	8	9
<	0	>

METHOD 3: Go To Bar. You can use this function to display the *MASTER EVENTS* for a specific section of the current song.

- Once in the *MASTER EVENTS* view, press the *LOC* button, (F2), select *GO TO BAR* and press *ENTER*.

BAR	STATUS	VALUE
1 1	Go to Bar	10%
1 1	1	0
1 1	Slu#Frt	0
1 1	0	0

SHOW LOC INS DEL

- Now you can use either the *DIAL* of the numeric keypad to specify which bar of the song you wish to view the *MASTER EVENTS* for.

BAR	STATUS	VALUE
1 1	Go to Bar	10%
1 1	22	0
1 1	Slu#Frt	0
1 1	0	0

SHOW LOC INS DEL

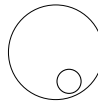
- Press *ENTER* to move to the specified part of the list.

Editing Events in the list

Modifying any event in the list is simplicity itself. Use the cursor keys to move in any direction and place the cursor over any event of your choice

BAR	STATUS	VALUE
1 1	START	
1 1	TEMPO	120
1 1	VOLUME	10%
77	←192 END	

SHOW LOC INS DEL



BAR	STATUS	VALUE
1 1	START	
1 1	TEMPO	140
1 1	VOLUME	10%
77	←192 END	

SHOW LOC INS DEL

Once highlighted, an event can be changed by using either the dial, (for small adjustments), or the numeric keypad.

SHOW BUTTON, (F1)

BAR	STATUS	VALUE
1	1	START
1	1	TEMPO 120
1	1	VOLUME 106
77	4:192	END

SHOW LOC INS DEL

Often, when trying to pinpoint specific errors, you will find yourself having to scroll through streams of events which are of no interest to you. For example, maybe you're trying to find an effect selection which was made during a tempo change. In this case, you would have to scroll through hundreds of tempo events to look for a single effect type event. The SHOW function allows you to specify which type of events you will see in the list at any given time so, in the above example, we could simply ask not to look at all those tempo events.

To use the SHOW function, simply press the SHOW button, (F1).

BAR	TEMPO : YES	ALUE
11	1	12
77	4:19	

SHOW DEL

VOLUME : YES
EFFECTS : YES
ROTARY : YES
SCALE : YES

Now use the cursor up and down button in conjunction with the dial to specify which type of events you wish to see included in the list.

BAR	TEMPO : YES	ALUE
11	1	12
77	4:19	

SHOW DEL

VOLUME : NO
EFFECTS : NO
ROTARY : NO
SCALE : YES

INSERT BUTTON, (F3)

Events can be manually inserted into the master track using the INSERT function. Pressing this button calls up a selection window where you can specify the type of event you wish to insert.

BAR	STATUS	VALUE
1	1	START
1	1	TEMPO 120
1	1	VOLUME 106
77	4:192	END

SHOW LOC INS DEL

Insert type
Tempo ↑
Volume
Eff. Device Sel. ↓

After you've made your choice, press ENTER and your new event will appear in the current screen position.

BAR			STATUS	VALUE
1	1	1	START	
█	1	1	TEMPO	120
1	1	1	VOLUME	106
77	4	192	END	
SHOW	LOC	INS	DEL	

The location of the inserted event, (Bar, Beat, Pulse), in this case the Tempo event, will be identical to that of the event which was selected prior to pressing the *INSERT* button.

The actual value of the event will be set to a default setting. This can be manually changed after an event has been inserted.

DELETE BUTTON, (F4)

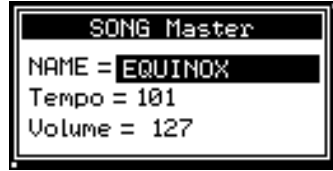
If you wish to delete an event completely, simply press the *DEL* button, (F4).

BAR			STATUS	VALUE
1	1	1	START	
█	1	1	TEMPO	120
1	1	1	VOLUME	106
77	4	192	END	
SHOW	LOC	INS	DEL	

BAR			STATUS	VALUE
1	1	1	START	
1	1	1	VOLUME	106
77	4	192	END	
SHOW	LOC	INS	DEL	

The last deleted event can always be recovered by pressing the UNDO button.

MASTER MENU, (F1)



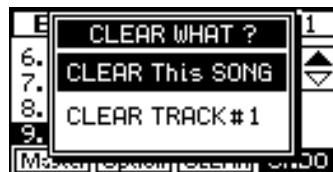
Under this button you will find options to change the name of the current song, (press ENTER while the cursor is over the name), and also to adjust the master tempo and master volume level.

OPTION MENU, (F2)



Here you will find some options which we've already seen in RECORD MODE / OPTION. These can be selected in either mode and operate in the same way.

CLEAR MENU, (F3)



This button offers a quick and convenient way to completely erase either a single track or an entire song.

To erase a single track: First press the track select button for the track you want to erase. Then press *CLEAR*. You will see an option to clear the chosen track. Select this option and press *ENTER* to clear the track.

To erase an entire song: Press *CLEAR* and select *CLEAR THIS SONG*. Press *ENTER* to complete the operation.

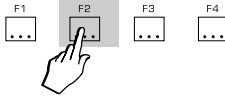


UNDO MENU, (F4)



This menu allows you to set the function of the UNDO button, (just above the dial). When the UNDO button is enabled, it absorbs half of the available sequencer memory. For this reason, the option to disable it is provided, allowing you to use all of the available memory.

When you disable the UNDO function, however, the last edit you made is still stored in the "undo buffer". If after disabling the UNDO function you still find that you don't have enough memory, try using the *CLEAR BUFFER* option.



EFFECT MENU



Most of the functions in the EFFECT menu should be familiar by now because we've already seen them in both *SOUND* and *PERFORMANCE* mode.

The only unique feature offered by the sequencer's *EFFECT* menu is found under the *MODE* button, (F3).



Although the **Equinox** has two separate sound engines for the sequencer and synthesizer respectively, there is only one set of effects which is common to both. For this reason, when the sequencer and the synth are to be used simultaneously, you must specify who is going to take control of the effects. There are three options:

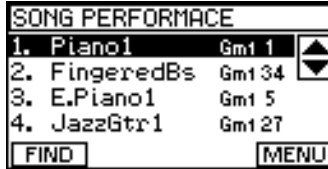
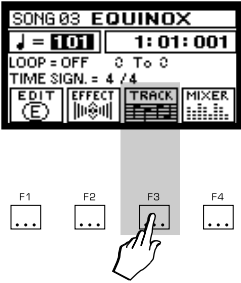
2xSynth + 2x Seq: This mode is the most versatile since it allows the synthesizer and the sequencer to each have two independent effects. When this mode is set, the EFFECT menus in both the sequencer and the performance environments will show two effects - one Reverb and one MultiFX.

SHARE MASTER: In this mode the sequencer becomes the "master instrument" in a sharing situation. This means that there will be three effects - one Reverb, one MultiFX and one ProEFX and their settings will be governed by the EFFECT menu of the sequencer. When you recall a different performance, it will not attempt to change the effects but simply share the effects which have been set up by the sequencer.

SHARE SLAVE: In this mode the sequencer becomes the "slave instrument" in a sharing situation. This means that, as before, there will be three effects - one Reverb, one MultiFX

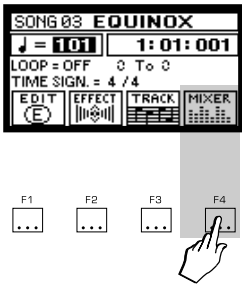
and one ProEFX but this time, their settings will be governed by the EFFECT menu of the *PERFORMANCE*. When you recall a different performance, the effects will change and the sequencer will share them with the performance.

TRACK MENU



This menu is used to configure tracks of the sequencer engine in same way that we configure the various parts of a performance. When you change something in the *TRACK* menu, you can save it into the current song performance by pressing *STORE* followed by *ENTER*.

The functions of the *TRACK* menu are identical to those found in *PERFORMANCE / PARTS*. Please refer to the *PERFORMANCE MODE* section of the manual for instructions on all these functions.



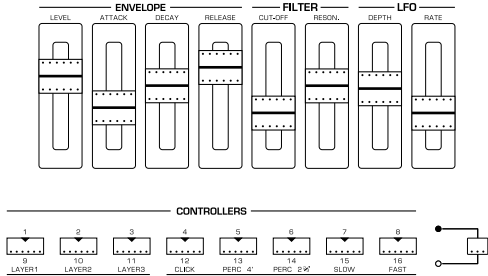
The mixer menu controls the final output of the sounds in this song. Changes that you make to the mixer settings can be stored into the current song performance by pressing *STORE* followed by *ENTER*.

The functions of the *MIXER* menu are identical to those found in *PERFORMANCE / MIXER*. Please refer to the *PERFORMANCE MODE* section of the manual for instructions on all these functions.

12 • USER PANEL



The USER button is where you can completely reconfigure the 8 sliders and 8 buttons to perform the functions you specify instead of their normal functions. You can store up to 16 different configurations for the slider and button panel which can then be easily recalled with the dial whenever the USER PANEL screen is displayed.



Pressing the USER button activates the USER PANEL screen where you can choose a preset slider/button configuration by rotating the DIAL.

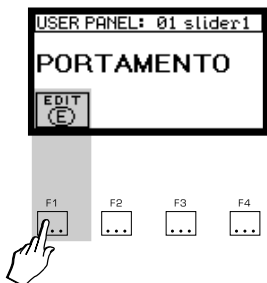


The choices are:

Portamento, external Volume, external Expression, external Reverb, external Chorus, Seq. Volume, Seq. Expression, external Start, Groove Lab.

Creating a new Panel configuration

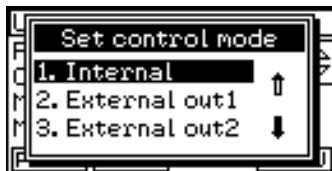
To create a new configuration, first press the USER button and then press EDIT, (F1).



Now can choose which control you're going to program by simply touching any one of the sliders or buttons. As soon as you operate one of these controllers, you will see it's name appear in the top right corner of the screen and you're ready to begin editing it. Begin by moving Slider 1 so we can take a look at the slider edit menu:

MODE BUTTON, (F2)

Probably the first thing to decide is whether this slider is going to control the **Equinox's** internal sounds or whether it's going to be used only for sending MIDI to external instruments. The available options are as follows:

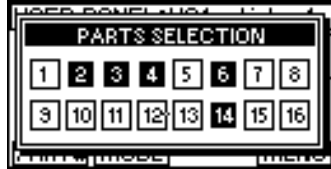
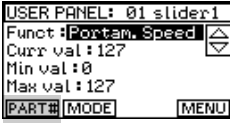


- 1. INTERNAL:** The slider will control the sounds of the Equinox's synth engine.
- 2. EXTERNAL OUT 1:** The slider will send data only to MIDI OUT 1.
- 3. EXTERNAL OUT 2:** The slider will send data only to MIDI OUT 2.
- 4. SEQUENCER:** The slider will control the sounds of the Equinox's sequencer engine

Make a selection and then press *ENTER* to return to the main edit screen.

PART # BUTTON, (F1)

Each slider and button can be set to control any number of parts, tracks or channels at the same time. Here is where you define which parts, tracks, or MIDI channels the selected control is going to affect.

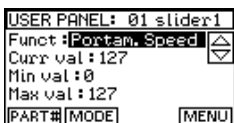


Press the PART# button will display a window which shows 16 square blocks. Each numbered block represents a *part*, (if you're in *INTERNAL* mode), a *MIDI channel*, (if you're in *EXTERNAL* mode) and a sequencer *track*, (if you're in *SEQUENCER* mode) .

To assign which of the 16 parts this control is going to affect, use the cursor buttons to move to any part and assign it either on, (black background) or off with the *ENTER* button. Press *ESCAPE* when you've finished.

NOTE: For *INTERNAL* configurations, if you want the control to work in *SOUND MODE* then the only part you need to activate is part #1

SLIDER SETTINGS



FUNCTION

Here you can choose which function you want this slider to have. The choice of available functions will be different depending on whether you set internal or external mode.



CURRENT VAL

This setting allows you to see the value represented by the position of the selected slider at the moment. This value changes continuously as the slider is moved.



MIN VAL and MAX VAL

Here you can program the range of the slider. Normally, a MIDI slider would have a minimum value of 0 and a maximum value of 127. Using these two parameters, you can set the slider to have any range you want.

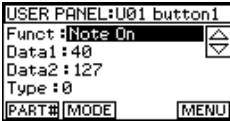
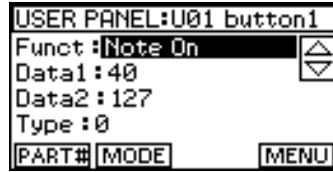


For example, maybe you want to adjust the volume of a sound but want to avoid being able to accidentally make it too loud. By reducing the MAX VAL you can set the upper limit of this slider. Alternatively, maybe you want the slider to be able to vary the tempo of a song between 80 and 90 bpm. This can also be achieved by setting these parameters appropriately.



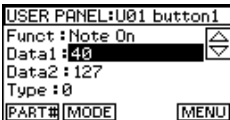
The MIN VAL does not necessarily have to be lower than the MAX VAL either. This allows you to program sliders which operate in the reverse direction.

BUTTON SETTINGS



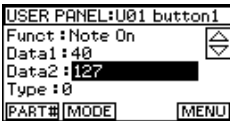
FUNCTION

Here you can choose which function you want this button to have. The choice of available functions will be different depending on whether you set internal or external mode.



DATA 1 and DATA 2

Up to two values can be assigned to the button. These values will have a different effect depending on the selected FUNCTION. Here are some examples:



NOTE ON: DATA 1 sets the MIDI note number while DATA 2 sets the velocity amount.

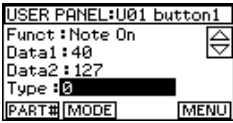
PROGRAM CHANGE: DATA 1 sets the bank number and DATA 2 sets the sound number. *Note that, because the DATA 1 and 2 values range from 0 to 127, there is an offset of -1 between these values and the normal sound and bank numbers. This means that, to select sound numbers 1, 2 and 3, you would need to use DATA 2 values of 0, 1 and 2 respectively, (the same applies to bank numbers).*

PERFORM CHANGE: DATA 1 sets the bank number, (0 for factory, 1 for user) and DATA 2 sets the PERFORMANCE number. *The same -1 offset applies as in PROGRAM CHANGE.*

PERFORM +, PERFORM -: DATA 1 and DATA 2 do not operate with these functions.

TEMPO: Only DATA 1 works to set the required tempo.

CONTROLLER: DATA 1 sets the MIDI controller number, DATA 2 sets the value of that controller function.

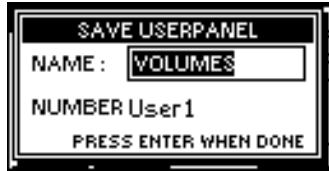
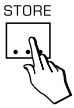


TYPE

Type 0 sets the button to operate as a “momentary” switch, (only ON when it is being held down). Type 1 sets the button to operate as a “latching” switch, (press once for ON then again for OFF).

SAVING YOUR CONFIGURATION

Once you're satisfied with your USER configuration it can be saved into one of the 16 USER PANEL memories. Press STORE and enter a name for your configuration.



Then move the cursor down and select which of the 16 locations you want to store it in. Press ENTER to complete the operation.

To recall your configuration at any time simply press the USER button and select it using the dial.

User panel configurations can be saved and loaded independently to disk. They can be found in the USER folder of the RAM-FILE or BLOCK.

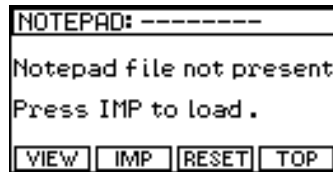


13 • NOTEPAD

The Notepad function is a simple but useful utility which allows you to load a standard MS-DOS text file, (.TXT format) into the instrument which can then be read from the display whenever you need it.

The *NOTEPAD* feature can be useful for storing set lists, performance notes, pick up lines etc.

To load a text file, insert the disk containing the file into the drive and press *NOTEPAD*.



Now press the *IMP* button, (F2), to see a list of the text files contained on the current disk.

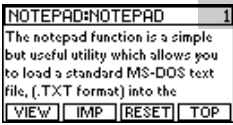


Place the cursor over the name of the file you wish to view and press *ENTER* to load the file into the *NOTEPAD*.

When the file has loaded, press *VIEW* to see it.



You can navigate around the file using the cursor buttons. The cursor up and down buttons will scroll through the file one line at a time. The cursor left and right buttons function as page up and page down.



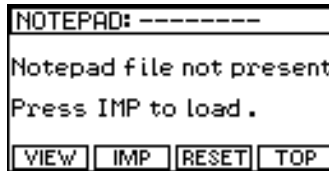
In the top right corner of the display, you can see the current line number which can be used as a reference if you need to find a specific section in the future.



Pressing *TOP* will automatically return to the beginning of the file.

You can leave *NOTEPAD* at any time by either pressing *ESCAPE* or by simply pressing the *NOTEPAD* button again. When you return to *NOTEPAD*, the text will be in the same position.

To clear the *NOTEPAD*, press *RESET*, (F3).



14 • Credits

A product like the **Equinox** does not evolve without a great deal of effort. Many thousands of hours of work and dedication, from some of the most creative minds in the music industry, have gone into creating the instrument you see before you today. For all their hard work and dedication we would like to use this space to give credit to everyone involved in the development of the Equinox;

The Equinox Team, (in alphabetical order).

Massimo Ambrosini

Chris Anthony

Enzo Bocciero

Anselmo Bordi

Fabrizio Bracalenti

Bruno Cesanelli

Marcello Colò

Pino Consorte

Dani Jankowski

Giuliano Margaretini

Giovanni Mazzotti

Jason Miles

Gervasio Pannelli

Nazzareno Riccobelli

Andrew Schlesinger

Special thanks also to;

Vincenzo Ametrano

Gianni Giudici

Andi Jud

Claudio Morosi

Dave Spiers

Studio Imagina

Aard Van Asseldonk

Appendix

- Sound tables
- Groove tables
- Performance table
- Drawbars table
- Arpeggio table
- Effects table
- ProEFX Block diagrams
- MIDI Implementation
- Index (alphabetical)

EQUINOX



ROM-Sounds

Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
001-01	Equinox(3)	Synth lead	055-01	Stationer(4)	Synth effects
002-01	SinginSolo(3)	Synth lead	056-01	DigiVox(3)	Synth pad
003-01	Technoid(2)	Synth lead	057-01	Gargantuan(5)	Synth effects
004-01	Outburst(2)	Synth lead	058-01	Timespin(6)	Synth effects
005-01	Joe4lead(2)	Synth lead	059-01	Atomic(2)	Synth effects
006-01	FatAttak1(2)	Synth lead	060-01	HiJoe(2)	Synth effects
007-01	RazorSolo(2)	Synth lead	061-01	Highhh(1)	Sound effects
008-01	TranceMan(2)	Synth lead	062-01	LifeCycle(3)	Synth effects
009-01	PulseWave(1)	Synth lead	063-01	Envelope(2)	Synth effects
010-01	JM_Melodee(2)	Synth lead	064-01	SawModula(2)	Synth effects
011-01	GringeBoy(2)	Synth lead	065-01	BounSync(2)	Synth effects
012-01	WappySawz(2)	Synth lead	066-01	StabSynth(2)	Synth effects
013-01	BossMic(2)	Synth lead	067-01	HitThePipe(2)	Synth effects
014-01	ArenaTron(5)	Synth lead	068-01	SeqCook(1)	Synth effects
015-01	Zinkler(2)	Synth lead	069-01	SnapOff(2)	Synth effects
016-01	Beezeel(3)	Synth lead	070-01	BlasteRel(2)	Synth effects
017-01	SevenSynth(1)	Synth lead	071-01	DopePiano(2)	Piano
018-01	WeepyThin(2)	Synth lead	072-01	FunkyKlav(2)	Piano
019-01	Its1985(2)	Synth lead	073-01	Inharmonik(4)	Chrom.percuss.
020-01	303Like(2)	Synth lead	074-01	BellSpectm(3)	Chrom.percuss.
021-01	Saw_You(3)	Synth lead	075-01	Marimba3(1)	Chrom.percuss.
022-01	Buzzed(2)	Synth lead	076-01	Kalimba3(1)	Ethnic
023-01	CrossSharp(2)	Synth lead	077-01	Darmisen(4)	Ethnic
024-01	Soulfulead(2)	Synth lead	078-01	LA_strum(2)	Guitar
025-01	TooAnalog(3)	Synth lead	079-01	DreamPickr(2)	Guitar
026-01	DigGrunge1(2)	Synth lead	080-01	HyperPickr(2)	Guitar
027-01	SpicySolo(2)	Synth lead	081-01	FunkinPluk(2)	Guitar
028-01	Boss(1)	Synth lead	082-01	StratoGi(1)	Guitar
029-01	SnapCompr(4)	Synth lead	083-01	Grunger(3)	Guitar
030-01	CoolComp(3)	Synth lead	084-01	LeadDist1(3)	Guitar
031-01	WoodySyn(1)	Synth lead	085-01	NewPickBS(2)	Bass
032-01	Maj7Stack(4)	Synth lead	086-01	Fretless1(1)	Bass
033-01	BapanLead(3)	Synth pad	087-01	AcousticBs4(1)	Bass
034-01	LoggStratt(3)	Synth pad	088-01	D_Bass(2)	Bass
035-01	FvSleep(2)	Synth pad	089-01	ClickBass(1)	Bass
036-01	TwangPad(2)	Synth pad	090-01	HomeyBass(2)	Bass
037-01	Horizons(6)	Synth pad	091-01	RumpBass(2)	Bass
038-01	JMGhosty(3)	Synth pad	092-01	MeloballBs(2)	Bass
039-01	TheArrival(3)	Synth pad	093-01	RezzedBass(2)	Bass
040-01	IcePad1(2)	Synth pad	094-01	WedgeBass(1)	Bass
041-01	RichPad(2)	Synth pad	095-01	BleepBass(1)	Bass
042-01	PluckPadD(3)	Synth pad	096-01	StringMass(4)	Ensemble
043-01	Voxxlaine(2)	Synth pad	097-01	Strings101(5)	Ensemble
044-01	The_2_Pad(2)	Synth pad	098-01	StereoSlow(2)	Ensemble
045-01	Crystalize(6)	Synth pad	099-01	StringPad(3)	Ensemble
046-01	ShadowVox(3)	Synth pad	100-01	SynStrings(3)	Ensemble
047-01	Smoothie(3)	Synth pad	101-01	ArcoString(3)	Ensemble
048-01	JMPluckPad(3)	Synth pad	102-01	PianoStrng(3)	Ensemble
049-01	TrngIPad(3)	Synth pad	103-01	QuartetOct(4)	Strings
050-01	JMMtlVce(3)	Synth pad	104-01	DreamVoxx(4)	Ensemble
051-01	Fantasy1(3)	Synth pad	105-01	Choirshift(2)	Ensemble
052-01	BassPad(2)	Synth pad	106-01	Choirng(4)	Ensemble
053-01	BandSweep(2)	Synth pad	107-01	BackVocals(1)	Ensemble
054-01	StereoFrm1(2)	Synth pad	108-01	LotsaBoys(4)	Ensemble

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Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
109-01	WarmGlow(5)	Ensemble	035-02	Saw_Me(3)	Synth lead
110-01	ArtOfVoice(3)	Ensemble	036-02	MkSynth(1)	Synth lead
111-01	Tooter(4)	Pipe	037-02	Buzz(1)	Synth lead
112-01	ColorBrass(2)	Brass	038-02	OIFaithful(3)	Synth lead
113-01	DynSection(2)	Brass	039-02	SynthLead(1)	Synth lead
114-01	SectBrass(4)	Brass	040-02	Thin(1)	Synth lead
115-01	I'mSaxy(3)	Reed	041-02	DigGrunge2(2)	Synth lead
116-01	FiftDrawbr(3)	Organ	042-02	StickSyn(1)	Synth lead
117-01	JazFunkOrg(2)	Organ	043-02	Gring(1)	Synth lead
118-01	DirtyOrgan(3)	Organ	044-02	RaveRip(2)	Synth lead
119-01	SkreeOrgan(3)	Organ	045-02	ClavWave(1)	Synth lead
120-01	Hamperc(1)	Organ	046-02	SharpBuzz(2)	Synth lead
121-01	BoatAnchor(2)	Organ	047-02	MinBitSyn1(2)	Synth lead
122-01	AccordEnv(1)	Organ	048-02	MinBitSyn2(2)	Synth lead
123-01	Hittorit(3)	Ensemble	049-02	WhaSynth(2)	Synth lead
124-01	CrashOut(4)	Ensemble	050-02	VocoWah(2)	Synth lead
125-01	RndEnArm(2)	Sound effects	051-02	SuperSaw(4)	Synth lead sq
126-01	SciFJM(3)	Synth effects	052-02	TechnoSeq(1)	Synth lead sq
127-01	Halloween(3)	Synth effects	053-02	AnaWmetal(3)	Synth lead sq
128-01	OddSpace(2)	Sound effects	054-02	PerComp98(4)	Synth lead sq
001-02	Colossus(3)	Synth lead	055-02	PannedSeq(2)	Synth lead sq
002-02	RockAnthem(5)	Synth lead	056-02	Mech_Wv(1)	Synth effects
003-02	WarmSolo(2)	Synth lead	057-02	ToneZone1(2)	Synth lead
004-02	Sneaky(4)	Synth lead	058-02	ToneZone2(2)	Synth lead
005-02	PulseKlav(2)	Synth lead	059-02	ToneZone3(2)	Synth lead
006-02	SpittyLead(2)	Synth lead	060-02	ToneZone4(2)	Synth lead
007-02	Wavestran(3)	Synth lead	061-02	Inharm1(1)	Synth lead
008-02	Digi1lite(3)	Synth lead	062-02	Inharm2(1)	Synth lead
009-02	Digi2litter(2)	Synth lead pd	063-02	Inharm3(1)	Synth lead
010-02	SnapSynth(1)	Synth lead	064-02	Inharm4(1)	Synth lead
011-02	PowerPop(2)	Synth lead	065-02	MajStack(4)	Synth lead fx
012-02	CrossWires(2)	Synth lead	066-02	MinStack(4)	Synth lead fx
013-02	BitSynth(1)	Synth lead	067-02	Min7Stack(4)	Synth lead fx
014-02	Shape(1)	Synth lead	068-02	Maj5Stack(4)	Synth lead fx
015-02	Sharp(1)	Synth lead	069-02	DimStack(4)	Synth lead fx
016-02	Fmlsh(1)	Synth lead	070-02	Eerie1(2)	Synth lead fx
017-02	ProphSaw(1)	Synth lead	071-02	Eerie2(2)	Synth lead fx
018-02	RdPhas(1)	Synth lead	072-02	Eerie3(2)	Synth lead fx
019-02	FatSynth(2)	Synth lead	073-02	Eerie4(2)	Synth lead fx
020-02	FatAttak2(2)	Synth lead	074-02	JMTinComp(3)	Synth lead
021-02	TrianWave(1)	Synth lead	075-02	JMHrdBass(3)	Synth lead (bass)
022-02	SeqTone(1)	Synth lead	076-02	JMPIkOrgBs(3)	Synth lead (bass)
023-02	StrnNoise(1)	Synth lead	077-02	JMDigiBas(3)	Synth lead (bass)
024-02	FxShape(2)	Synth lead	078-02	JMChirpBas(3)	Synth lead (bass)
025-02	DigiWave1(1)	Synth lead	079-02	JMGrowlBss(3)	Synth lead (bass)
026-02	DigiWave2(1)	Synth lead	080-02	JMRuffBass(3)	Synth lead (bass)
027-02	ThinWah(2)	Synth lead	091-02	JMPLead(3)	Synth lead (short)
028-02	CrossShape(2)	Synth lead	092-02	JMClasical(4)	Synth lead (short)
029-02	StlSynth(1)	Synth lead	093-02	JMRealCool(3)	Synth lead (short)
030-02	LfxSynth(1)	Synth lead	094-02	JMIntrstng(4)	Synth lead (short)
031-02	MiniPulse(1)	Synth lead	095-02	JMFlmLead(3)	Synth lead (short)
032-02	MiniSaw(1)	Synth lead	096-02	Vangelis1(1)	Synth lead (short)
033-02	GiveltUp98(3)	Synth lead sq	097-02	Vangelis2(1)	Synth lead (short)
034-02	FMbefore(2)	Synth lead	098-02	Vang.Bass1(1)	Synth bass (short)

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Eqx num.	Name	Sound group
099-02	Vang.Bass2(1)	Synth bass (short)
100-02	An A.Logic(1)	Synth lead
101-02	Spiral(1)	Synth lead (short)
102-02	Phat Pulse(2)	Synth lead (short)
103-02	Soft Seq.(1)	Synth lead (short)
104-02	Soft Lead(1)	Synth lead
105-02	Alf's Lead(1)	Synth lead
001-03	JMFat(3)	Synth pad ld
002-03	FunkHold(3)	Synth pad
003-03	VibePadJM(3)	Synth pad
004-03	LovePad(2)	Synth pad
005-03	TheBlanket(3)	Synth pad
006-03	Poppin_Up(3)	Synth pad
007-03	NicePad(3)	Synth pad
008-03	JMCoolPad(3)	Synth pad
009-03	MelloPad(3)	Synth pad
010-03	IcePad2(2)	Synth pad
011-03	EPPianoPad(3)	Synth pad
012-03	RichForm(2)	Synth pad
013-03	Form1(1)	Synth pad
014-03	Form2(1)	Synth pad
015-03	Form3(1)	Synth pad
016-03	Form4(1)	Synth pad
017-03	Form5(1)	Synth pad
018-03	Form6(1)	Synth pad
019-03	Form7(1)	Synth pad
020-03	PpgPad(2)	Synth pad
021-03	Bright1(3)	Synth pad
022-03	Fantasy4(3)	Synth pad
023-03	PureSilk(3)	Synth pad
024-03	Loggess(3)	Synth pad
025-03	DarkNLuvly(3)	Synth pad
026-03	CelloDream(3)	Synth pad
027-03	JMMtiStrng(3)	Synth pad
028-03	JMEthPad(3)	Synth pad
029-03	JMPad(2)	Synth pad
030-03	MetalWHA(3)	Synth pad
031-03	FatPad(4)	Synth pad
032-03	PanPad(2)	Synth pad
033-03	StereoFrm2(2)	Synth pad
034-03	StereoFrm3(2)	Synth pad
035-03	StereoFrm4(2)	Synth pad
036-03	BellPad01(2)	Synth pad
037-03	BellPad02(2)	Synth pad
038-03	BellPad03(2)	Synth pad
039-03	BellPad04(2)	Synth pad
040-03	BellPad05(2)	Synth pad
041-03	EpicPan(2)	Synth pad
042-03	PadZone1(1)	Synth pad
043-03	PadZone2(1)	Synth pad
044-03	FizzyPad(2)	Synth pad
045-03	MyVox(1)	Synth pad
046-03	Pad4U(1)	Synth pad
047-03	PrettyPad1(2)	Synth pad

Eqx num.	Name	Sound group
048-03	PrettyPad2(3)	Synth pad
049-03	MarimVox(1)	Synth pad
050-03	StarTheme3(2)	Synth effects pd
051-03	StarTheme4(3)	Synth effects pd
052-03	Synthex3(2)	Synth effects pd
053-03	Synthex4(2)	Synth effects pd
054-03	Synthex5(2)	Synth effects pd
055-03	Synthex6(2)	Synth effects pd
056-03	JMSynthGtr(3)	Synth pad
057-03	JMCoolPad(3)	Synth pad
058-03	JMLghtLead(3)	Synth pad
059-03	JMCiangLd(3)	Synth pad
060-03	JMRezoPad(3)	Synth pad
061-03	JMGettl(3)	Synth pad
062-03	JMCIsicPad(3)	Synth pad
063-03	JMRmbaPad(4)	Synth pad
064-03	JMPlucky1(3)	Synth pad
065-03	JMBrite(3)	Synth pad
066-03	JMZavPluk(3)	Synth pad
067-03	JMIceRink(3)	Synth pad
068-03	JMJapMovie(3)	Synth pad
069-03	JMString(3)	Synth pad
070-03	JMCIsicPad(3)	Synth pad
071-03	JMArpad(3)	Synth pad
072-03	JMLayrPad(3)	Synth pad
073-03	JMMilPadSt(3)	Synth pad
074-03	JMAwww(3)	Synth pad
075-03	JMMiniFunk(3)	Synth pad
076-03	JMZipPad(3)	Synth pad
077-03	JMAnaChiff(3)	Synth pad
078-03	JMVceFunk(3)	Synth pad
079-03	JMPretyPad(3)	Synth pad
080-03	JMExcelent(3)	Synth pad
091-03	JMCiavOrg(3)	Synth pad (short)
092-03	JMRmbaSUS(3)	Synth pad (short)
093-03	JMfat1(3)	Synth pad (short)
094-03	JMCheese(3)	Synth pad (short)
095-03	NicePadJM(3)	Synth pad (short)
096-03	JMBigUgly(3)	Synth pad (short)
097-03	JMMetkybd(3)	Synth pad (short)
098-03	JMNylonSyn(3)	Synth pad (short)
099-03	JMBigPad1(3)	Synth pad (short)
100-03	JMBigWacPd(3)	Synth pad (short)
101-03	JMPhysc(3)	Synth pad (short)
102-03	Alf's Pad(1)	Synth pad
102-03	Alf's Pad2(2)	Synth pad
001-04	Submarin(2)	Synth effects
002-04	AwalaSweep(2)	Synth effects
003-04	Synkro(2)	Synth effects sh
004-04	Babbling(1)	Synth effects sh
005-04	Yowwww(3)	Synth effects sy
006-04	Waiting(2)	Synth pad fx
007-04	Waveaura(2)	Synth pad fx
008-04	Budweis(2)	Synth pad fx

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Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
009-04	Tibet(2)	Synth pad fx	070-04	JMContact(4)	Synth effects
010-04	OcBreath(2)	Synth pad fx	071-04	JMMvieEFX1(3)	Synth effects
011-04	PercPad(3)	Synth pad fx	072-04	JMTech1(3)	Synth effects
012-04	NativeCall(4)	Synth effects	073-04	JMEIKoto(3)	Synth effects
013-04	Hybrid(4)	Synth effects	074-04	JMNoTone(3)	Synth effects
014-04	JMWeird(3)	Synth effects	075-04	JMFactory(3)	Synth effects
015-04	Analyse(3)	Synth effects	076-04	JMHorror(3)	Synth effects
016-04	WindPlus(2)	Synth effects	077-04	JMPercNz(3)	Synth effects
017-04	StrngeLead(4)	Synth effects	078-04	JMAgresive(3)	Synth effects
018-04	MusicNoize(4)	Synth effects	128-04	Sinus(1)	Sound effects
019-04	Latigid(4)	Synth effects	001-05	PianoStage(2)	Piano
020-04	KeyOffEFX(4)	Synth effects	002-05	LogPiano(2)	Piano
021-04	Prodigy(3)	Synth effects	003-05	PianoTine(3)	Piano
022-04	Ekoends(2)	Synth effects	004-05	ArcoPiano(3)	Piano
023-04	Jets(2)	Synth effects	005-05	RhoxFilt(2)	Piano
024-04	OnOff(2)	Synth effects	006-05	Phased_EP(2)	Piano
025-04	REMsleep(4)	Synth effects	007-05	E.PianoX(2)	Piano
026-04	SynRain(2)	Synth effects	008-05	DrewEP(2)	Piano
027-04	ColorBlast(2)	Synth effects	009-05	CheapEP(1)	Piano
028-04	Spect1(1)	Synth effects	010-05	ClaveHarpy(3)	Piano
029-04	Spect2(1)	Synth effects	011-05	Balarimba(1)	Chrom.percuss.
030-04	Spect3(1)	Synth effects	012-05	JMPluck1(3)	Chrom.percuss.
031-04	BigSound(3)	Synth effects	013-05	JMPluck2(3)	Chrom.percuss.
032-04	Stars(2)	Synth effects	014-05	DaBellz(3)	Chrom.percuss.
033-04	I_Give_Up(3)	Synth effects	015-05	BirAttak(1)	Chrom.percuss.
034-04	GoyaAcid(3)	Synth effects	016-05	Boink(1)	Ethnic
035-04	Acoubrid(4)	Synth effects	017-05	Ethnott(4)	Ethnic
036-04	JimisDream(2)	Synth effects	018-05	Sitaran(3)	Ethnic
037-04	WhaWha1(1)	Sound effects	019-05	Santorinia(2)	Ethnic
038-04	WhaWha2(1)	Sound effects	020-05	NylonGtr2(3)	Guitar
039-04	WhaWha3(1)	Sound effects	021-05	SteelGtr2(1)	Guitar
040-04	WhaWha4(1)	Sound effects	022-05	SteelWood(4)	Guitar
041-04	Impact(1)	Synth effects	023-05	Mandolin(1)	Guitar
042-04	SeqSnap(1)	Synth effects	024-05	PedalSteel(2)	Guitar
043-04	Mech_Lp(1)	Synth effects	025-05	JazzStrato(2)	Guitar
044-04	Metalwork(2)	Synth effects	026-05	JazzGtr2(1)	Guitar
045-04	Woodcutter(2)	Synth effects	027-05	JazzPick(2)	Guitar
046-04	TunedNoise(1)	Synth effects	028-05	ElGuitar2(2)	Guitar
047-04	SilicaPick(2)	Synth effects	029-05	ElGuitar3(2)	Guitar
048-04	Yourimba(2)	Synth effects sq	030-05	MutedClean(1)	Guitar
049-04	GlockSeq(1)	Synth effects	031-05	MutedFunk(1)	Guitar
050-04	VibeSeq(1)	Synth effects	032-05	MutedWha(1)	Guitar
051-04	MandolinSeq(1)	Synth effects	033-05	Crunch(1)	Guitar
052-04	ElPianoSeq(1)	Synth effects	034-05	LeadDist2(3)	Guitar
053-04	SynthMarim(1)	Synth effects	035-05	CrunchStab(2)	Guitar
056-04	ToyOrgan(2)	Synth effects	036-05	5thDistort(3)	Guitar
057-04	Kalimbaret(4)	Synth effects	037-05	FingerdBs1(1)	Bass
058-04	Tremlade(3)	Synth effects	038-05	FingerdBs2(2)	Bass
064-04	HitsRev(2)	Ensemble	039-05	Fretless2(1)	Bass
065-04	JMXFiles(4)	Synth effects	040-05	Fret_Less(1)	Bass
066-04	JMBUGJuce(3)	Synth effects	041-05	PckBass3(1)	Bass
067-04	JMMtlNze(3)	Synth effects	042-05	HarmAcBs(1)	Bass
068-04	JM2000Ld(3)	Synth effects	043-05	FingAndSlp(2)	Bass
069-04	JMClub(3)	Synth effects	044-05	DanceBass(2)	Bass

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Eqx num.	Name	Sound group
045-05	ContraSynB(2)	Bass
046-05	SynSlapBs(1)	Bass
047-05	SynthBass(2)	Bass
048-05	WowBass(1)	Bass
049-05	SerialBass(2)	Bass
050-05	ToneBass(1)	Bass
051-05	PriorBass(2)	Bass
052-05	RazorBass(2)	Bass
053-05	DubbedRezo(2)	Bass
054-05	TranzBass(2)	Bass
055-05	Popcorn(2)	Bass
056-05	Drawbars(1)	Organ
057-05	OctaDrawbr(3)	Organ
058-05	SixtDrawbr(3)	Organ
059-05	OrgTheatre(1)	Organ
060-05	Organ1W(2)	Organ
061-05	Organ2W(2)	Organ
062-05	Organ3W(1)	Organ
063-05	OrganC3(2)	Organ
064-05	16"1'Draw(2)	Organ
065-05	Phantom(4)	Organ
066-05	PipeOrg2(2)	Organ
067-05	PipeChiff(2)	Organ
068-05	DaCheeze(2)	Organ
069-05	RockinOrgn(4)	Organ
070-05	Hamclick(1)	Organ
071-05	RockOrgSeq(1)	Organ
072-05	PercOrgan(2)	Organ
073-05	LowDown(3)	Organ
074-05	EvocativOr(2)	Organ
075-05	OldWorld(3)	Organ
076-05	Accord3(1)	Organ
077-05	Accord4(2)	Organ
078-05	OctAccordn(2)	Organ
079-05	Bandoneon2(2)	Organ
080-05	Bandoneon3(1)	Organ
081-05	Diatonic(2)	Organ
082-05	Quartet(1)	Strings
083-05	WideEnsemb(2)	Ensemble
084-05	Strings2(1)	Ensemble
085-05	DualStrgs(2)	Ensemble
086-05	StereoOctv(3)	Ensemble
087-05	CoolCarpet(5)	Ensemble
088-05	SlwString2(1)	Ensemble
089-05	OctSlowStr(2)	Ensemble
090-05	SympMemory(2)	Ensemble
091-05	StrEthnic(2)	Ensemble
092-05	SawStrings(2)	Ensemble
093-05	SimStrings(2)	Ensemble
094-05	OrchHits2(1)	Ensemble
095-05	NoiseUuh(2)	Ensemble
096-05	PannedVoxs(4)	Ensemble
097-05	Skyvox(3)	Ensemble
098-05	Whispers(3)	Ensemble

Eqx num.	Name	Sound group
099-05	Trumpet2(1)	Brass
100-05	NoiseTrp(3)	Brass
101-05	TrombnSlop(2)	Brass
102-05	ClassicBrs(1)	Brass
103-05	BrassTrp(2)	Brass
105-05	ModernBrs(1)	Brass
105-05	StereoBrs(2)	Brass
106-05	OctBrass1(3)	Brass
107-05	OctBrass2(3)	Brass
108-05	ZipBrass(2)	Brass
109-05	BrashBrass(3)	Brass
110-05	BrassFall(2)	Brass
111-05	PercSynBrs(3)	Brass
112-05	SynBrass3(2)	Brass
113-05	SynBrass4(2)	Brass
114-05	SynBrass5(2)	Brass
115-05	HouseTrump(3)	Brass
116-05	BreathSopr(2)	Reed
117-05	SoftSax2(1)	Reed
118-05	TouchSax(2)	Reed
119-05	TenSaxSolo(1)	Reed
120-05	SaxQuartet(1)	Reed
121-05	LiscioSax(1)	Reed
122-05	LiscioClar(1)	Reed
123-05	DualPan(2)	Pipe
124-05	PanFilt(1)	Pipe
125-05	Awala(1)	Pipe
126-05	ColorWind(2)	Pipe
127-05	Tull_Blow(2)	Pipe
128-05	BloTribe(4)	Pipe
001-06	Piano1(2)	Piano
002-06	Piano2(2)	Piano
003-06	Piano3(2)	Piano
004-06	HonkyTonk(2)	Piano
005-06	E.Piano1(1)	Piano
006-06	E.Piano2(2)	Piano
007-06	Harpsicord(1)	Piano
008-06	Clavinet(1)	Piano
009-06	Celesta(2)	Chrom.percuss.
010-06	Glockenspl(2)	Chrom.percuss.
011-06	MusicBox(2)	Chrom.percuss.
012-06	Vibraphone(1)	Chrom.percuss.
013-06	Marimba(1)	Chrom.percuss.
014-06	Xylophone(1)	Chrom.percuss.
015-06	TubularBel(2)	Chrom.percuss.
016-06	Santur(2)	Chrom.percuss.
017-06	Organ1(2)	Organ
018-06	Organ2(1)	Organ
019-06	Organ3(2)	Organ
020-06	ChurchOrg1(2)	Organ
021-06	ReedOrgan(1)	Organ
022-06	Musette(1)	Organ
023-06	Harmonica(1)	Organ
024-06	Bandoneon(1)	Organ

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Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
025-06	NylonGtr(1)	Guitar	079-06	Whistle(1)	Pipe
026-06	SteelGtr(1)	Guitar	080-06	Ocarina(2)	Pipe
027-06	JazzGtr(1)	Guitar	081-06	SquareWave(2)	Synth lead
028-06	CleanGtr(1)	Guitar	082-06	SawWave(2)	Synth lead
029-06	MutedGtr(1)	Guitar	083-06	SynCalliop(2)	Synth lead
030-06	Overdrive(1)	Guitar	084-06	ChiffLead(3)	Synth lead
031-06	DistGtr(1)	Guitar	085-06	Charang(2)	Synth lead
032-06	HarmonxGtr(1)	Guitar	086-06	SoloVox(2)	Synth lead
033-06	AcousticBs1(1)	Bass	087-06	5thSawWave(4)	Synth lead
034-06	FingeredBs(2)	Bass	088-06	BassLead(3)	Synth lead
035-06	PickBass(1)	Bass	089-06	Fantasia(3)	Synth pad
036-06	Fretless(2)	Bass	090-06	WarmPad(2)	Synth pad
037-06	SlapBass1(1)	Bass	091-06	Polysynth(2)	Synth pad
038-06	SlapBass2(2)	Bass	092-06	SpaceVoice(2)	Synth pad
039-06	SynBass1(1)	Bass	093-06	BowedGlass(2)	Synth pad
040-06	SynBass2(2)	Bass	094-06	MetalPad(2)	Synth pad
041-06	Violin(1)	Strings	095-06	HaloPad(3)	Synth pad
042-06	Viola(1)	Strings	096-06	SweepPad(2)	Synth pad
043-06	Cello(1)	Strings	097-06	IceRain(3)	Synth effects
044-06	Contrabass(1)	Strings	098-06	Soundtrack(2)	Synth effects
045-06	TremoloStr(1)	Strings	099-06	Crystal(2)	Synth effects
046-06	Pizzicato(1)	Strings	100-06	Atmosphere(2)	Synth effects
047-06	Harp(1)	Strings	101-06	Brightness(3)	Synth effects
048-06	Timpani(1)	Strings	102-06	Goblin(2)	Synth effects
049-06	Strings(1)	Ensemble	103-06	EchoDrops(1)	Synth effects
050-06	SlwStrings(1)	Ensemble	104-06	StarTheme(2)	Synth effects
051-06	SynStrg1(2)	Ensemble	105-06	Sitar(1)	Ethnic
052-06	SynStrg2(2)	Ensemble	106-06	Banjo(2)	Ethnic
053-06	Choir(1)	Ensemble	107-06	Shamisen(1)	Ethnic
054-06	VoiceOohs(2)	Ensemble	108-06	Koto(1)	Ethnic
055-06	SynVox(2)	Ensemble	109-06	Kalimba(1)	Ethnic
056-06	OrchHits(2)	Ensemble	110-06	Bagpipe(1)	Ethnic
057-06	Trumpet(1)	Brass	111-06	Fiddle(1)	Ethnic
058-06	Trombone(1)	Brass	112-06	Shanai(1)	Ethnic
059-06	Tuba(2)	Brass	113-06	TinkleBell(2)	Percussive
060-06	MutedTrp1(1)	Brass	114-06	Agogo(1)	Percussive
061-06	FrenchHorn(2)	Brass	115-06	SteelDrums(2)	Percussive
062-06	Brass(2)	Brass	116-06	Woodblock(1)	Percussive
063-06	SynBrass1(2)	Brass	117-06	Taiko(2)	Percussive
064-06	SynBrass2(2)	Brass	118-06	Melo.Tom1(1)	Percussive
065-06	Soprano(1)	Reed	119-06	SynthDrum(1)	Percussive
066-06	SoftSax(1)	Reed	120-06	ReverseCym(1)	Percussive
067-06	TenorSax(1)	Reed	121-06	GIrFretNois(1)	Sound effects
068-06	BaritonSax(1)	Reed	122-06	BreathNois(1)	Sound effects
069-06	Oboe(1)	Reed	123-06	Seashore(2)	Sound effects
070-06	EnglisHorn(2)	Reed	124-06	Bird(2)	Sound effects
071-06	Bassoon(1)	Reed	125-06	Telephone1(1)	Sound effects
072-06	Clarinet(1)	Reed	126-06	Helicopter(2)	Sound effects
073-06	Piccolo(1)	Pipe	127-06	Applause(2)	Sound effects
074-06	Flute(1)	Pipe	128-06	GunShot(1)	Sound effects
075-06	Recorder(2)	Pipe	001-07	PianoMk1(2)	Piano
076-06	PanFlute(1)	Pipe	002-07	PianoW2(2)	Piano
077-06	BottleBlow(2)	Pipe	003-07	E.G.Piano1(2)	Piano
078-06	Shakuhachi(2)	Pipe	004-07	DetPiano(2)	Piano

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Eqx num.	Name	Sound group
005-07	ThinRhodx(2)	Piano
006-07	E.Piano3(2)	Piano
007-07	HarpSich2(2)	Piano
008-07	SynClav(1)	Piano
009-07	CelestaPlk(2)	Chrom.percuss.
010-07	GlockVibes(2)	Chrom.percuss.
011-07	WineGls1(2)	Chrom.percuss.
012-07	Vibes2(1)	Chrom.percuss.
013-07	Marimba2(2)	Chrom.percuss.
014-07	Xylophone2(1)	Chrom.percuss.
015-07	SoftBell(2)	Chrom.percuss.
016-07	BarChimes(1)	Chrom.percuss.
017-07	16'1'Draw(1)	Organ
018-07	16'8'5'Drw(1)	Organ
019-07	SwOrgan(2)	Organ
020-07	Church2(1)	Organ
021-07	PipeOrgan(2)	Organ
022-07	Accord1(1)	Organ
023-07	Blusette(1)	Organ
024-07	Cassotto(1)	Organ
025-07	SoloGtr(1)	Guitar
026-07	12StrGtr(2)	Guitar
027-07	OctJzGtr(1)	Guitar
028-07	ElGuitar1(1)	Guitar
029-07	Muted2(2)	Guitar
030-07	WhaGtr1(2)	Guitar
031-07	FuzzGtr(2)	Guitar
032-07	SlowHarmx(2)	Guitar
033-07	AcoustcBs2(1)	Bass
034-07	Dyn.Fingrd(1)	Bass
035-07	Dyn.Bass2(1)	Bass
036-07	AcidBass1(2)	Bass
037-07	Dyn.Bass3(1)	Bass
038-07	WxBass(2)	Bass
039-07	SynBass3(1)	Bass
040-07	SynBass4(2)	Bass
041-07	SlowViolin(1)	Strings
042-07	BowedViola(2)	Strings
043-07	SlowCello(1)	Strings
044-07	BowedBass(2)	Strings
045-07	OctTremolo(2)	Strings
046-07	OctPizz(2)	Strings
047-07	HarpDelay(2)	Strings
048-07	TimpaniEFX(2)	Strings
049-07	StereoStrg(2)	Ensemble
050-07	StrgOrch(2)	Ensemble
051-07	SynStrg3(2)	Ensemble
052-07	SynStrg4(2)	Ensemble
053-07	VoiceUuh(2)	Ensemble
054-07	VoiceAah(2)	Ensemble
055-07	SkatVoices(1)	Ensemble
056-07	Rave(2)	Ensemble
057-07	FlugelAttk(1)	Brass
058-07	Trombone3(1)	Brass

Eqx num.	Name	Sound group
059-07	ShortTuba(1)	Brass
060-07	MutedTrp2(1)	Brass
061-07	Dyn.FrHorn(3)	Brass
062-07	Brass2(2)	Brass
063-07	SynBras2(2)	Brass
064-07	SlowHorn(2)	Brass
065-07	Soprano2(2)	Reed
066-07	SaxNoise(2)	Reed
067-07	OctaveSax(2)	Reed
068-07	BaritDet(2)	Reed
069-07	OboeChiff(2)	Reed
070-07	EngHorn2(2)	Reed
071-07	Bassoon2(1)	Reed
072-07	ClarSolo(2)	Reed
073-07	HardFlute1(2)	Pipe
074-07	Dyn.Flute1(2)	Pipe
075-07	Recorder2(2)	Pipe
076-07	PanFlute2(2)	Pipe
077-07	BottleNois(2)	Pipe
078-07	ShakuPad(2)	Pipe
079-07	Whistle1WX(1)	Pipe
080-07	OcarinaPan(2)	Pipe
081-07	Pulse1(2)	Synth lead
082-07	ObxFilter(2)	Synth lead
083-07	Azimut(2)	Synth lead
084-07	Chopper(2)	Synth lead
085-07	Jump(2)	Synth lead
086-07	FiltRes1(2)	Synth lead
087-07	Decay1(2)	Synth lead
088-07	Obx2(2)	Synth lead
089-07	NewAge(2)	Synth pad
090-07	Obx1(2)	Synth pad
091-07	Fantasy2(2)	Synth pad
092-07	VocBells(2)	Synth pad
093-07	Prophet1(2)	Synth pad
094-07	Bright2(2)	Synth pad
095-07	Slave(2)	Synth pad
096-07	Machiner(2)	Synth pad
097-07	Noiseres(2)	Synth effects
098-07	MoonWind(2)	Synth effects
099-07	Wind(2)	Synth effects
100-07	Arp26000(2)	Synth effects
101-07	WithGas(2)	Synth effects
102-07	Resonance(2)	Synth effects
103-07	Synthex1(2)	Synth effects
104-07	StarTheme2(2)	Synth effects
105-07	SitarDet(2)	Ethnic
106-07	BanjoOct(2)	Ethnic
107-07	ShamSitar(2)	Ethnic
108-07	Kanoun(2)	Ethnic
109-07	ShrkKalimb(2)	Ethnic
110-07	BagpipeEns(2)	Ethnic
111-07	Hukin(2)	Ethnic
112-07	BacktoWS(2)	Ethnic

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Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
113-07	DK_STAND.1	Percussive	039-08	TecknoBass(2)	Bass
114-07	DK_ROOM	Percussive	040-08	RaveBass(2)	Bass
115-07	DK_POWER	Percussive	041-08	ViolinOrch(2)	Strings
116-07	DK_ELECT.	Percussive	042-08	ViolaPad(2)	Strings
117-07	DK_HOUSE	Percussive	043-08	CelloEns(2)	Strings
118-07	DK_JAZZ1	Percussive	044-08	Staccato(1)	Strings
119-07	DK_BRUSH	Percussive	045-08	Plectra(1)	Strings
120-07	DK_ORCH.	Percussive	046-08	EchoPizz(1)	Strings
121-07	Gtr.WhaWha(1)	Sound effects	047-08	Spacehar(2)	Strings
122-07	Zapp(1)	Sound effects	048-08	Dyn.Orch(2)	Strings
123-07	TickTack(1)	Sound effects	049-08	StrgGlock(2)	Ensemble
124-07	Scratch1(1)	Sound effects	050-08	St.SlwStrg(2)	Ensemble
125-07	Telephone2(1)	Sound effects	051-08	SynStrg5(2)	Ensemble
126-07	SynPercr(2)	Sound effects	052-08	String3(2)	Ensemble
127-07	HeartBeat(2)	Sound effects	053-08	SlowJuh(2)	Ensemble
128-07	Explosion(2)	Sound effects	054-08	SlowAah(2)	Ensemble
001-08	PickPiano(2)	Piano	055-08	Vocoder(2)	Ensemble
002-08	Pianoctave(3)	Piano	056-08	Dyn.St.Hit(3)	Ensemble
003-08	E.G.Piano2(2)	Piano	057-08	FlugelHorn(1)	Brass
004-08	Western(2)	Piano	058-08	WowTromb2(1)	Brass
005-08	E.Piano4(2)	Piano	059-08	WowTuba(1)	Brass
006-08	E.Piano5(2)	Piano	060-08	Dyn.MtTrp(2)	Brass
007-08	Harpsich3(1)	Piano	061-08	TotoHorns(2)	Brass
008-08	WowClav(2)	Piano	062-08	BrassRips(1)	Brass
009-08	ToyPiano(2)	Chrom.percuss.	063-08	SyntHorn(2)	Brass
010-08	GlockChoir(2)	Chrom.percuss.	064-08	AttkHorn(2)	Brass
011-08	MusicBell(2)	Chrom.percuss.	065-08	SoprFilter(1)	Reed
012-08	SynVibes(2)	Chrom.percuss.	066-08	SoftFilter(1)	Reed
013-08	Mallet(2)	Chrom.percuss.	067-08	TenFilter(1)	Reed
014-08	XyloTribal(2)	Chrom.percuss.	068-08	BarfFilter(1)	Reed
015-08	Oohlalaa(2)	Chrom.percuss.	069-08	OboeFilter(1)	Reed
016-08	Climbing(2)	Chrom.percuss.	070-08	HornFilter(2)	Reed
017-08	Organ1WX(2)	Organ	071-08	BassoonFlt(1)	Reed
018-08	JazzOrgan3(2)	Organ	072-08	ClarFilter(1)	Reed
019-08	SynOrg1(2)	Organ	073-08	HardFlute2(2)	Pipe
020-08	Organ3WX(2)	Organ	074-08	DynHiFlute(2)	Pipe
021-08	Organ4(2)	Organ	075-08	Bubbler(1)	Pipe
022-08	Accord2(2)	Organ	076-08	Dyn.Pan(1)	Pipe
023-08	WestHarmon(1)	Organ	077-08	Tube(1)	Pipe
024-08	OrganLfo(2)	Organ	078-08	ShakuVoice(2)	Pipe
025-08	VocalGtr(2)	Guitar	079-08	Whistle3WX(2)	Pipe
026-08	SteelGtr1(1)	Guitar	080-08	OcarinaSyn(2)	Pipe
027-08	Hawaiian(2)	Guitar	081-08	Pulse2(2)	Synth lead
028-08	ChorusGtr(2)	Guitar	082-08	Lyle(2)	Synth lead
029-08	Dyn.Muted(1)	Guitar	083-08	SynLead1(2)	Synth lead
030-08	5thOverdr(2)	Guitar	084-08	Digital(2)	Synth lead
031-08	HeavyGtr(2)	Guitar	085-08	SoundTrk(2)	Synth lead
032-08	HarmGtr3(2)	Guitar	086-08	FiltRes2(2)	Synth lead
033-08	AcousticBs3(2)	Bass	087-08	Decay2(2)	Synth lead
034-08	Dyn.Bass1(1)	Bass	088-08	Obx3(2)	Synth lead
035-08	PckBass2(2)	Bass	089-08	PPG(2)	Synth pad
036-08	Flanged(1)	Bass	090-08	AnlgPad(2)	Synth pad
037-08	SlapSynBass(2)	Bass	091-08	Fantasy3(2)	Synth pad
038-08	StopBass(2)	Bass	092-08	Angels(2)	Synth pad

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Eqx num.	Name	Sound group
093-08	Prophet2(2)	Synth pad
094-08	Analogic(2)	Synth pad
095-08	Atmosphere(2)	Synth pad
096-08	Decay3(2)	Synth pad
097-08	BigRoom(2)	Synth effects
098-08	Slope(2)	Synth effects
099-08	SynLead2(2)	Synth effects
100-08	GlockAthm(2)	Synth effects
101-08	PopUp(2)	Synth effects
102-08	NoGravity(2)	Synth effects
103-08	Synthex2(2)	Synth effects
104-08	PowerBad(2)	Synth effects
105-08	SynSitar(2)	Ethnic
106-08	EthnicGtr(2)	Ethnic
107-08	SynSham(2)	Ethnic
108-08	TrpClarin(1)	Ethnic
109-08	SaxTrump(1)	Ethnic
110-08	BrassEns(2)	Ethnic
111-08	FiddleBell(2)	Ethnic
112-08	VoiceSpect(2)	Ethnic
113-08	DK_STAND.2	Percussive
114-08	DK_WS	Percussive
115-08	DK_STD.1WX	Percussive
116-08	DK_DANCE	Percussive
117-08	DK_TECHNO	Percussive
118-08	DK_JAZZ2	Percussive
119-08	DK_M1	Percussive
120-08	DK_SY77	Percussive
121-08	GtrNoise(1)	Sound effects
122-08	KeyClick(1)	Sound effects
123-08	Drop(1)	Sound effects
124-08	Water(1)	Sound effects
125-08	Door(1)	Sound effects
126-08	Clackson(2)	Sound effects
127-08	PickScrape(1)	Sound effects
128-08	Bomb(2)	Sound effects
001-14	DRUMKIT_1	Percussive
002-14	DRUMKIT_2	Percussive
003-14	DRUMKIT_3	Percussive
004-14	DRUMKIT_4	Percussive
005-14	DRUMKIT_5	Percussive
006-14	DRUMKIT_6	Percussive
007-14	DRUMKIT_7	Percussive
011-14	DK_HYBRID1	Percussive
012-14	DK_HYBRID2	Percussive
016-14	DK_TEK'90A	Percussive
017-14	DK_TEK'90B	Percussive
020-14	DK_TEKBRSH	Percussive
021-14	DK_DNC1999	Percussive
022-14	DK_HIPHOP	Percussive
026-14	DK_STD'70	Percussive
027-14	DK_FUSION	Percussive
028-14	DK_ROCK	Percussive
030-14	DK_TUNED	Percussive

Eqx num.	Name	Sound group
031-14	JAZZ_KIT	Percussive
032-14	BRUSH_KIT	Percussive
036-14	ELECT_KIT	Percussive
037-14	HOUSE_KIT	Percussive
038-14	DANCE_KIT	Percussive
041-14	DK_POLY	Percussive
046-14	BD_ONLY_KT	Percussive
047-14	SD_ONLY_KT	Percussive
048-14	DJ_ONLY_KT	Percussive
113-14	DK_STAND.1	Percussive
114-14	DK_STAND.2	Percussive
115-14	DK_ROOM	Percussive
116-14	DK_WS	Percussive
117-14	DK_POWER	Percussive
118-14	DK_STD.1WX	Percussive
119-14	DK_ELECT.	Percussive
120-14	DK_DANCE	Percussive
121-14	DK_HOUSE	Percussive
122-14	DK_TECHNO	Percussive
123-14	DK_JAZZ1	Percussive
124-14	DK_JAZZ2	Percussive
125-14	DK_BRUSH	Percussive
126-14	DK_M1	Percussive
127-14	DK_ORCH.	Percussive
128-14	DK_SY77	Percussive
001-15	ACOUST_KIK(1)	Synth effects
002-15	BD_70_F(1)	Synth effects
003-15	BD_70_P(1)	Synth effects
004-15	BD_AC_1A(1)	Synth effects
005-15	BD_AC_1B(1)	Synth effects
006-15	BD_AC_1DYN(1)	Synth effects
007-15	BD_AC_2A(1)	Synth effects
008-15	BD_AC_2B(1)	Synth effects
009-15	BD_AC_2DYN(1)	Synth effects
010-15	BD_DEEP_DN(2)	Sound effects
011-15	BD_DMG_SD(2)	Sound effects
012-15	BD_DMGD_LN(1)	Percussive
013-15	BD_DN1_ZP(2)	Sound effects
014-15	BD_DN2_HI(2)	Sound effects
015-15	BD_DN2_ZP(2)	Sound effects
016-15	BD_DN3_HI(2)	Sound effects
017-15	BD_DN3_SD(2)	Sound effects
018-15	BD_DN3_ZP(2)	Sound effects
019-15	BD_DNC2_LN(1)	Percussive
020-15	BD_DNC3(1)	Percussive
021-15	BD_KIK(1)	Synth effects
022-15	BD_ROCK(2)	Sound effects
023-15	BD_Z1_HHC(2)	Sound effects
024-15	BD_Z1_LAYH(2)	Percussive
025-15	BD_Z1_LAYL(2)	Percussive
026-15	BD_Z2(1)	Percussive
027-15	BD1(1)	Sound effects
028-15	BDELECT1(1)	Synth effects
029-15	BDHOUSE1(1)	Synth effects

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Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
030-15	BDHOUSE2(1)	Synth effects	088-15	ROLL_F(1)	Synth effects
031-15	BDJAZZ(1)	Synth effects	089-15	ROLL_F_LN(2)	Synth effects
032-15	BDORCH(1)	Synth effects	090-15	ROLLSNARE(1)	Synth effects
033-15	BDPOWER(1)	Synth effects	091-15	SD_909(1)	Percussive
034-15	BDROOM(1)	Synth effects	092-15	SD_BB(1)	Percussive
035-15	BDSTD1(2)	Synth effects	093-15	SD_BR(1)	Percussive
036-15	BDSTD2(1)	Synth effects	094-15	SD_BR_DYN(2)	Percussive
037-15	BDSTD3(1)	Synth effects	095-15	SD_F70(1)	Percussive
038-15	BDTEKNO(1)	Synth effects	096-15	SD_FSN(1)	Percussive
039-15	BROKENOISE(2)	Sound effects	097-15	SD_HEAVY1(2)	Sound effects
040-15	DNC_BD1(1)	Percussive	098-15	SD_HEAVY2(2)	Sound effects
041-15	FALLING_BD(2)	Sound effects	099-15	SD_HEAVY3(2)	Sound effects
042-15	LNG_BD1(1)	Percussive	100-15	SD_HEAVY4(2)	Sound effects
045-15	HOU_TOM(1)	Percussive	101-15	SD_P70(1)	Percussive
046-15	HOUSECON(1)	Ethnic	102-15	SD_ROCK(2)	Sound effects
047-15	TIMP_JM(1)	Synth effects	103-15	SD_SH1(1)	Percussive
048-15	TIMPANI(1)	Synth effects	104-15	SD_SH2(1)	Percussive
049-15	TOM_10_DYN(2)	Synth effects	105-15	SD_SH3(1)	Percussive
050-15	TOM_13_DYN(2)	Synth effects	106-15	SD_STD1(1)	Percussive
051-15	TOM_14(1)	Synth effects	107-15	SD_STD2(1)	Percussive
052-15	TOMBRUSH(2)	Percussive	108-15	SD_STD3(1)	Percussive
053-15	TOMELEC(1)	Synth effects	109-15	SD_STD4(1)	Percussive
054-15	TOMHIGH(1)	Synth effects	110-15	SD1(2)	Sound effects
055-15	TOMHIGH2(2)	Sound effects	111-15	SD2(2)	Sound effects
056-15	TOMJAZZ(1)	Synth effects	112-15	SD3(2)	Sound effects
057-15	TOMLOW(1)	Synth effects	113-15	SDELECT(1)	Synth effects
058-15	TOMROOM(1)	Synth effects	114-15	SDJAZZ2(1)	Synth effects
059-15	WAYAW(2)	Sound effects	115-15	SDJAZZ3(1)	Synth effects
062-15	909_SD_LNG(2)	Sound effects	116-15	SDORCH(1)	Synth effects
063-15	BEAT_SD(1)	Percussive	117-15	SDROOM1(1)	Synth effects
064-15	BORDER_1(2)	Sound effects	118-15	SDROOM2(1)	Synth effects
065-15	BORDER_2(2)	Sound effects	119-15	SDSTD1(1)	Synth effects
066-15	BRUSHSLP(1)	Synth effects	120-15	SDSTD2(1)	Synth effects
067-15	BRUSHTAP(1)	Synth effects	121-15	SDSTD3(1)	Synth effects
068-15	BRUSREV(1)	Synth effects	122-15	SDSTD4(1)	Synth effects
069-15	BRUSRIG(1)	Synth effects	123-15	SMASH(1)	Ethnic
070-15	D_SD(1)	Percussive	124-15	TEKBRUSH(2)	Sound effects
071-15	DYNSDJAZZ(1)	Synth effects	001-16	808_CL_HH(1)	Percussive
072-15	EFF_RIM(1)	Synth effects	002-16	808_OC_HH(1)	Percussive
073-15	EFF_SD2(1)	Percussive	003-16	808_OPHHLP(1)	Percussive
074-15	HATORSNARE(2)	Sound effects	004-16	9091_CHH(1)	Percussive
075-15	HOUSERIM(1)	Synth effects	005-16	9091_OCHH(1)	Percussive
076-15	HOUSES2(1)	Synth effects	006-16	9092_CHH(1)	Percussive
077-15	HOUSSD1(1)	Synth effects	007-16	9092_OPHH(1)	Percussive
078-15	NOISNARE1(2)	Sound effects	008-16	HH_CL1_DR(1)	Ethnic
079-15	NOISNARE2(2)	Sound effects	009-16	HH_CL2_DR(1)	Ethnic
080-15	NOISNARE3(2)	Sound effects	010-16	HH_LOOP_CL(1)	Percussive
081-15	NOISNARE4(2)	Sound effects	011-16	HH_LOOP_OP(1)	Percussive
082-15	RIM_1(1)	Synth effects	012-16	HH_OP_DR(1)	Ethnic
083-15	RIM_2(1)	Synth effects	013-16	HH_PED_DR(1)	Ethnic
084-15	RIM_70(1)	Synth effects	014-16	HHCL_70(1)	Ethnic
085-15	RIMSHOT1(1)	Synth effects	015-16	HHCLO1L(1)	Ethnic
086-15	RIMSHOT2(1)	Synth effects	016-16	HHCLO1S(1)	Ethnic
087-15	ROLL_70(1)	Synth effects	017-16	HHCLO2(1)	Ethnic

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Eqx num.	Name	Sound group	Eqx num.	Name	Sound group
018-16	HHFT_70(1)	Ethnic	072-16	QUICAHIGH(1)	Ethnic
019-16	HHOP_70(1)	Ethnic	073-16	QUICALOW(1)	Ethnic
020-16	HHOPEN1(1)	Ethnic	074-16	SHAKER(1)	Ethnic
021-16	HHOPEN2(1)	Ethnic	075-16	SQCLICK(1)	Percussive
022-16	HHPEDAL(1)	Ethnic	076-16	STICK(1)	Synth effects
023-16	HHTGHT1(1)	Ethnic	077-16	TAMBOURINE(1)	Ethnic
024-16	HHTGHT2(1)	Ethnic	078-16	TAMBSLP(1)	Ethnic
025-16	HOUSEHH(1)	Ethnic	079-16	TIMBALES(1)	Ethnic
026-16	NOISE_C1HH(1)	Sound effects	080-16	TIMBLOW(1)	Ethnic
027-16	NOISE_C2HH(1)	Sound effects	081-16	TOMLOW2(2)	Sound effects
028-16	NOISE_OPHH(1)	Sound effects	082-16	TRIANLONG(1)	Ethnic
029-16	NOISE_OPRV(1)	Sound effects	083-16	TRIANSHORT(1)	Ethnic
030-16	CHINA(1)	Ethnic	084-16	VIBRASLAP(1)	Ethnic
031-16	CRASH(1)	Ethnic	085-16	VOXHHCL(1)	Percussive
032-16	CRASH_18(1)	Percussive	086-16	WINDCHIMES(1)	Ethnic
033-16	CRASHORCH(1)	Ethnic	087-16	WOODBLOCKH(1)	Ethnic
034-16	HOUSERIDE(1)	Ethnic	088-16	BABYVOX(1)	Percussive
035-16	RIDE(1)	Ethnic	089-16	CLAKSON(1)	Percussive
036-16	RIDECUP(1)	Ethnic	090-16	DOLLYVOX(1)	Percussive
037-16	RIDECUP2(1)	Ethnic	091-16	DOOR_2(1)	Percussive
038-16	RIDECYM(1)	Ethnic	092-16	DROP_2(1)	Percussive
039-16	SPLASH(1)	Ethnic	093-16	Glasses(1)	Sound effects
040-16	BONGOHISL(1)	Ethnic	094-16	KITCHEN(1)	Percussive
041-16	BONGOLOW(1)	Ethnic	095-16	VOICES1(1)	Percussive
042-16	CABASA(1)	Ethnic	096-16	VOICES2(1)	Percussive
043-16	CABASAL(1)	Ethnic	097-16	VOICES3(1)	Percussive
044-16	CASTANETS(1)	Ethnic	098-16	VOXTAP(1)	Percussive
045-16	CLAP(1)	Synth effects	099-16	VOXTIP(1)	Percussive
046-16	CLAP_MIX(1)	Synth effects	100-16	WATER_2(1)	Percussive
047-16	CLAVES(1)	Ethnic	101-16	WHISTLE_2(1)	Ethnic
048-16	CONGAHIGH(1)	Ethnic	102-16	GLASSALG(2)	Sound effects
049-16	CONGAHSLAP(1)	Ethnic	103-16	LONG_REVRS(1)	Percussive
050-16	CONGALOW(1)	Ethnic	104-16	NOISE(1)	Percussive
051-16	CONGALSLAP(1)	Ethnic	105-16	NOISEPERC(1)	Percussive
052-16	COWBELL(1)	Ethnic	106-16	PHONEWAVE(1)	Sound effects
053-16	COWBL2(1)	Ethnic	107-16	RASPYRIDE(1)	Percussive
054-16	DARBKHIGH(1)	Ethnic	108-16	REVERSEBD1(1)	Sound effects
055-16	DARBKLOW(1)	Ethnic	109-16	REVERSEBD2(1)	Sound effects
056-16	DYNA_PERC(2)	Sound effects	110-16	REVERSEBD3(1)	Sound effects
057-16	DYTEK_TIMB(2)	Percussive	111-16	REVERSHRT1(1)	Sound effects
058-16	FINGBELL(1)	Percussive	112-16	REVERSHRT2(1)	Sound effects
059-16	FINGERSNAP(1)	Percussive	113-16	REVERSHRT3(1)	Sound effects
060-16	GUIROLONG(1)	Ethnic	114-16	REVERSNAR1(1)	Sound effects
061-16	GUIROSHORT(1)	Ethnic	115-16	REVERSNAR2(1)	Sound effects
062-16	HARD_CLAP(1)	Percussive	116-16	REVERSNAR3(1)	Sound effects
063-16	HOUSCLAP(1)	Synth effects	117-16	REZO_IT(3)	Percussive
064-16	HOUSECOWB(1)	Ethnic	118-16	SCRATCH2(1)	Percussive
065-16	JINGLEBELL(1)	Ethnic	119-16	SCRATCH3(1)	Sound effects
066-16	LOGDRUM(1)	Percussive	120-16	SCRATCH4(1)	Sound effects
067-16	MARACAS(1)	Ethnic	121-16	SCRATCH5(1)	Sound effects
068-16	MTSURDO(1)	Ethnic	122-16	SCRATCH6(1)	Sound effects
069-16	MUTBELL(2)	Ethnic	123-16	SMAK(2)	Synth effects
070-16	OPSURDO1(1)	Ethnic	124-16	WEEP(1)	Sound effects
071-16	OPSURDO2(1)	Synth effects	125-16	ZAPP_2(1)	Percussive
			128-16	Empty(1)	Sound effects

EQUINOX GROOVE LIST : Single Grooves # 1

	ROM 1	ROM 2	ROM 3	ROM 4	ROM 5	ROM 6	ROM 7
1	DrSwing1	DrRap1	DrumPatt1	Conga1	HipHopBs1	BassRiff1	SlapBass1
2	DrSwing2	DrRap2	DrumPatt2	Conga2	HipHopBs2	BassRiff2	SlapBass2
3	DrSwing3	DrRap3	DrumPatt3	Conga3	HipHopBs3	BassRiff3	SlapBass3
4	DrSwing4	DrRap4	DrumPatt4	Conga4	HipHopBs4	BassRiff4	SlapBass4
5	DrSwing5	DrRap5	DrumPatt5	Conga5	HipHopBs5	BassRiff5	SlapBass5
6	DrSwing6	DrRap5	DrumPatt6	Conga6	HipHopBs6	BassRiff6	SlapBass6
7	DrSoul1	DrRap7	DrumPatt7	Conga7	HipHopBs7	BassRiff7	SlapBass7
8	DrSoul2	DrRap8	DrumPatt8	Conga8	GoGoBass1	BassRiff8	SlapBass8
9	DrSoul3	DrRap9	DrumPatt9	Conga9	GoGoBass2	BassRiff9	SlapBass9
10	DrSoul4	DrRap10	DrumPatt10	Conga10	GoGoBass3	BassRiff10	SlapBass10
11	DrSoul5	DrRap11	DrumPatt11	Conga11	GoGoBass4	BassRiff11	SlapBass11
12	DrSoul6	DrRap12	DrumPatt12	Conga12	GoGoBass5	BassRiff12	SlapBass12
13	DrSoul7	DrRap13	DrumPatt13	Conga13	80sHipBas1	BassRiff13	SlapBass13
14	DrSoul8	DrRap14	DrumPatt14	Conga14	80sHipBas2	BassRiff14	SlapBass14
15	DrSoul9	DrRap15	DrumPatt15	Conga15	80sHipBas3	BassRiff15	SlapBass15
16	SwBeat1	DrRap16	DrumPatt16	Conga16	80sHipBas4	BassRiff16	SlapBass16
17	SwBeat2	DrRap17	DrumPatt17	Conga17	80sHipBas5	BassRiff17	SynthBass1
18	SwBeat3	DrRap18	DrumPatt18	Conga18	80sHipBas6	BassRiff18	SynthBass2
19	SwBeat4	DrRap19	DrumPatt19	Conga19	80sHipBas7	BassRiff19	SynthBass3
20	SwBeat5	DrRap20	DrumPatt20	Conga20	80sHipBas8	BassRiff20	SynthBass4
21	SwBeat6	DrRap21	DrumPatt21	Conga21	FuseBass1	BassRiff21	SynthBass5
22	SwBeat7	DrRap22	DrumPatt22	Conga22	FuseBass2	BassRiff22	SynthBass6
23	SwBeat8	DrRap23	DrumPatt23	Conga23	FuseBass3	BassRiff23	SynthBass7
24	SwBeat9	DrRap24	DrumPatt24	Conga24	FuseBass4	BassRiff24	SynthBass8
25	SwBeat10	DrRap25	DrumPatt25	Conga25	FuseBass5	BassRiff25	SynthBass9
26	SwBeat11	DrRap26	DrumPatt26	Conga26	FuseBass6	BassRiff26	SynthBas10
27	SwBeat12	DrRap27	DrumPatt27	Conga27	FuseBass7	BassRiff27	SynthBas11
28	SwBeat13	DrRap28	DrumPatt28	Conga28	FuseBass8	BassRiff28	SynthBas12
29	SwBeat14	DrRap29	DrumPatt29	Conga29	FuseBass9	BassRiff29	SynthBas13
30	SwBeat15	DrRap30	DrumPatt30	Conga30	FuseBass10	BassRiff30	SynthBas14
31	SwBeat16	DrRap31	DrumPatt31	Conga31	SwingBass1	BassRiff31	SynthBas15
32	UpBeat1	DrRap32	DrumPatt32	Conga32	SwingBass2	BassRiff32	SynthBas16
33	UpBeat2	Jungle1	DrumPatt33	Perc1	SwingBass3	BassRiff33	Fretless1
34	UpBeat3	Jungle2	DrumPatt34	Perc2	SwingBass4	BassRiff34	Fretless2
35	UpBeat4	Jungle3	DrumPatt35	Perc3	SwingBass5	BassRiff35	Fretless3
36	UpBeat5	Jungle4	DrumPatt36	Perc4	SwingBass6	BassRiff36	Fretless4
37	UpBeat6	Jungle5	DrumPatt37	Perc5	SwingBass7	BassRiff37	Fretless5
38	UpBeat7	Jungle6	DrumPatt38	Perc6	SwingBass8	BassRiff38	Fretless6
39	UpBeat8	Jungle7	DrumPatt39	Perc7	SwingBass9	BassRiff39	Fretless7
40	UpBeat9	Jungle8	DrumPatt40	Perc8	RareBass1	BassRiff40	Fretless8
41	UpBeat10	Jungle9	DrumPatt41	Perc9	RareBass2	BassRiff41	Fretless9
42	UpBeat11	Jungle10	DrumPatt42	Perc10	RareBass3	BassRiff42	Fretless10
43	UpBeat12	Jungle11	DrumPatt43	Perc11	RareBass4	BassRiff43	Fretless11
44	UpBeat13	Jungle12	DrumPatt44	Perc12	RareBass5	BassRiff44	Fretless12
45	UpBeat14	Jungle13	DrumPatt45	Perc13	RareBass6	BassRiff45	Fretless13
46	UpBeat15	Jungle14	DrumPatt46	Perc14	RareBass7	BassRiff46	Fretless14
47	UpBeat16	Jungle15	DrumPatt47	Perc15	RareBass8	BassRiff47	Fretless15
48	UpBeat17	Jungle16	DrumPatt48	Perc16	RareBass9	BassRiff48	Fretless16
49	UpBeat18	Jungle17	DrumPatt49	Tamb1	RareBass10	BassRiff49	SynthBas17
50	UpBeat19	Jungle18	DrumPatt50	Tamb2	RareBass11	BassRiff50	SynthBas18
51	UpBeat20	Jungle19	DrumPatt51	Tamb3	RareBass12	BassRiff51	SynthBas19
52	UpBeat21	Jungle20	DrumPatt52	Tamb4	RareBass13	BassRiff52	SynthBas20
53	UpBeat22	Jungle21	DrumPatt53	Tamb5	OctavBass1	BassRiff53	SynthBas21
54	UpBeat23	Jungle22	DrumPatt54	Tamb6	OctavBass2	BassRiff54	SynthBas22
55	UpBeat24	Jungle23	DrumPatt55	Tamb7	OctavBass3	BassRiff55	SynthBas23
56	UpBeat25	Jungle24	DrumPatt56	Tamb8	OctavBass4	BassRiff56	SynthBas24
57	SlowRap1	Jungle25	DrumPatt57	Tamb9	OctavBass5	BassRiff57	SynthBas25
58	SlowRap2	Jungle26	DrumPatt58	Tamb10	FunkBass1	BassRiff58	SynthBas26
59	SlowRap3	Jungle27	DrumPatt59	Tamb11	FunkBass2	BassRiff59	SynthBas27
60	SlowRap4	Jungle28	DrumPatt60	Tamb12	FunkBass3	BassRiff60	SynthBas28
61	RockGroov1	Jungle29	DrumPatt61	Tamb13	FunkBass4	BassRiff61	SynthBas29
62	RockGroov2	Crossover1	DrumPatt62	Tamb14	FunkBass5	BassRiff62	SynthBas30
63	RockGroov3	Crossover2	DrumPatt63	Tamb15	FunkBass6	BassRiff63	SynthBas31
64	RockGroov4	Crossover3	DrumPatt64	Tamb16	FunkBass7	BassRiff64	SynthBas32

EQUINOX GROOVE LIST : Single Grooves # 2

ROM 8	ROM 9	ROM 10	ROM 11	ROM 12	ROM 13
1	FunkClav20	KeyRiff1	Rhodes1	Sequence1	GtrPik1
2	FunkClav21	KeyRiff2	Rhodes2	Sequence2	GtrPik2
3	FunkClav22	KeyRiff3	Rhodes3	Sequence3	GtrPik3
4	FunkClav23	KeyRiff4	Rhodes4	Sequence4	GtrPik4
5	FunkClav24	KeyRiff5	Rhodes5	Sequence5	GtrPik5
6	FunkClav25	KeyRiff6	Rhodes6	Sequence6	GtrPik6
7	FunkClav26	KeyRiff7	Rhodes7	Sequence7	GtrPik7
8	FunkClav27	KeyRiff8	Rhodes8	Sequence8	GtrPik8
9	FunkClav28	KeyRiff9	Rhodes9	Sequence9	GtrPik9
10	FunkClav29	KeyRiff10	Rhodes10	Sequence10	GtrPik10
11	FunkClav30	KeyRiff11	Rhodes11	Sequence11	GtrPik11
12	FunkClav31	KeyRiff12	Rhodes12	Sequence12	GtrPik12
13	FunkClav32	KeyRiff13	Rhodes13	Sequence13	GtrPik13
14	FunkClav33	KeyRiff14	Rhodes14	Sequence14	GtrPik14
15	FunkClav34	KeyRiff15	Rhodes15	Sequence15	GtrPik15
16	FunkClav35	KeyRiff16	Rhodes16	Sequence16	GtrPik16
17	FunkClav36	KeyRiff17	Organ1	Arpegg1	GtrPik17
18	FunkClav37	KeyRiff18	Organ2	Arpegg2	GtrPik18
19	FunkClav38	KeyRiff19	Organ3	Arpegg3	GtrPik19
20	FunkClav39	KeyRiff20	Organ4	Arpegg4	GtrPik20
21	FunkClav40	KeyRiff21	Organ5	Arpegg5	GtrPik21
22	FunkClav41	KeyRiff22	Organ6	Arpegg6	GtrPik22
23	FunkClav42	KeyRiff23	Organ7	Arpegg7	GtrPik23
24	FunkClav43	KeyRiff24	Organ8	Arpegg8	GtrPik24
25	FunkClav44	KeyRiff25	Organ9	Arpegg9	GtrPik25
26	FunkClav45	KeyRiff26	Organ10	Arpegg10	GtrPik26
27	FunkClav46	KeyRiff27	Organ11	Arpegg11	GtrPik27
28	FunkClav47	KeyRiff28	Organ12	Arpegg12	GtrPik28
29	FunkClav48	KeyRiff29	Organ13	Arpegg13	GtrPik29
30	SynPik1	KeyRiff30	Organ14	Arpegg14	GtChink1
31	SynPik2	KeyRiff31	Organ15	Arpegg15	GtChink2
32	SynPik3	KeyRiff32	Organ16	Arpegg16	GtChink3
33	SynPik4	KeyRiff33	Organ17	Arpegg17	GtChink4
34	SynPik5	KeyRiff34	Organ18	Arpegg18	GtChink5
35	SynPik6	KeyRiff35	Organ19	Arpegg19	GtChink6
36	SynPik7	KeyRiff36	Organ20	Arpegg20	GtChink7
37	SynPik8	KeyRiff37	Organ21	Arpegg21	GtChink8
38	SynPik9	KeyRiff38	Organ22	Arpegg22	GtChink9
39	DanceSyn1	KeyRiff39	Organ23	Arpegg23	GtChink10
40	DanceSyn2	KeyRiff40	Organ24	Arpegg24	GtChink11
41	DanceSyn3	KeyRiff41	Organ25	Arpegg25	GtChink12
42	DanceSyn4	KeyRiff42	Organ26	Arpegg26	GtChink13
43	DanceSyn5	KeyRiff43	Organ27	Arpegg27	GtChink14
44	DanceSyn6	KeyRiff44	Organ28	Arpegg28	GtChink15
45	DanceSyn7	KeyRiff45	Organ29	Arpegg29	GtChink16
46	DanceSyn8	KeyRiff46	Organ30	Arpegg30	GtChink17
47	DanceSyn9	KeyRiff47	Organ31	Arpegg31	GtChink18
48	DanceSyn10	KeyRiff48	Organ32	Arpegg32	GtChink19
49	DanceSyn11	KeyRiff49	Organ33	Arpegg33	GtChink20
50	DanceSyn12	KeyRiff50	Organ34	Arpegg34	GtChink21
51	DanceSyn13	KeyRiff51	Organ35	Arpegg35	GtChink22
52	DanceSyn14	KeyRiff52	Organ36	Arpegg36	GtChink23
53	DanceSyn15	KeyRiff53	Organ37	Arpegg37	GtChink24
54	DanceSyn16	KeyRiff54	Organ38	Arpegg38	GtChink25
55	DanceSyn17	KeyRiff55	Organ39	Arpegg39	GtChink26
56	DanceSyn18	KeyRiff56	Organ40	Arpegg40	GtStrum1
57	DanceSyn19	KeyRiff57	Organ41	Arpegg41	GtStrum2
58	DanceSyn20	KeyRiff58	Organ42	Arpegg42	GtStrum3
59	DanceSyn21	KeyRiff59	Organ43	Arpegg43	GtStrum4
60	DanceSyn22	KeyRiff60	Organ44	Arpegg44	GtStrum5
61	DanceSyn23	KeyRiff61	Organ45	Arpegg45	GtStrum6
62	DanceSyn24	KeyRiff62	Organ46	Arpegg46	GtStrum7
63	DanceSyn25	KeyRiff63	Organ47	Arpegg47	GtStrum8
64	DanceSyn26	KeyRiff64	Organ48	Arpegg48	GtStrum9

EQUINOX GROOVE LIST : Composite Grooves

	ROM 14	ROM 15	ROM 16
1	Amb.01	Funk1	Arithm1
2	Amb.02	Funk2	Arithm2
3	Amb.03	Funk3	Arithm3
4	Amb.04	Funk4	Arithm4
5	Amb.05	NewFunk1	Arithm5
6	Amb.06	NewFunk2	Arithm6
7	Amb.07	NewFunk3	Hybrid1
8	Amb.08	NewFunk4	Hybrid2
9	Amb.09	NewFunk5	Hybrid3
10	Amb.10	NewFunk6	Hybrid4
11	Amb.11	NewFunk7	Hybrid5
12	Amb.12	NewFunk8	Hybrid6
13	Amb.13	NewFunk9	Hybrid7
14	Amb.14	House1	Hybrid8
15	Amb.15	House2	Hybrid9
16	Amb.16	House3	Hybrid10
17	Amb.17	House4	Hybrid11
18	Amb.18	House5	Hybrid12
19	Amb.19	House6	Hybrid13
20	Amb.20	House7	Hybrid14
21	Amb.21	House8	Hybrid15
22	Amb.22	House9	Hybrid16
23	Amb.23	House10	Hybrid17
24	Amb.24	House11	Goa01
25	Amb.25	House12	Goa02
26	Amb.26	Tech.1	Goa03
27	Amb.27	Tech.2	Goa04
28	Amb.28	Tech.3	Goa05
29	Amb.29	Tech.4	Goa06
30	Amb.30	Tech.5	Goa07
31	Amb.31	Tech.6	Goa08
32	Amb.32	Tech.7	Goa09
33	Amb.33	Tech.8	Goa10
34	Amb.34	Tech.9	Goa11
35	Amb.35	Tech.10	Goa12
36	Amb.36	Tech.11	Goa13
37	Amb.37	Tech.12	Goa14
38	Brbt1	Tech.13	MrJ.01
39	Brbt2	Tran.1	MrJ.02
40	Brbt3	Tran.2	MrJ.03
41	Brbt4	Tran.3	MrJ.04
42	Brbt5	Tran.4	MrJ.05
43	Brbt6	Tran.5	MrJ.06
44	Brbt7	Tran.6	MrJ.07
45	Brbt8	Tran.7	MrJ.08
46	Brbt9	Drbs1	MrJ.09
47	Brbt10	Drbs2	MrJ.10
48	Brbt11	Drbs3	MrJ.11
49	Brbt12	Drbs4	MrJ.12
50	Brbt13	Drbs5	Delirium1
51	Brbt14	Jungle01	Delirium2
52	Dance1	Jungle02	Delirium3
53	Dance2	Jungle03	Delirium4
54	Dance3	Jungle04	Delirium5
55	Dance4	Jungle05	Delirium6
56	Dance5	Jungle06	Delirium7
57	Dance6	Jungle07	Excess1
58	Dance7	Jungle08	Excess2
59	Dance8	Jungle09	Excess3
60	Dance9	Jungle10	Excess4
61	Dance10	Jungle11	Excess5
62	Dance11	Jungle12	Excess6
63	Dance12	Jungle13	Excess7
64	Dance13	Jungle14	Excess8

Performances list

1	The Dream	59	JazzQintet
2	WaitForMe	60	BrittlePad
3	Speilberg	61	OnTheRun
4	DeathSlide	62	Labyrinth
5	DoTheStrat	63	Hollywood
6	ThePianist	64	HeavnStack
7	Saxuality	65	Droplets
8	Galaxians	66	DynaSplit
9	EpicSplit	67	Gleece
10	Gloworm	68	Phat7s
11	12String	69	5thOrgan
12	Ooooooooooze	70	Phys.Synt
13	GoodTimes	71	XoverPiano
14	FunkySolo	72	IceDream
15	FilmStrngs	73	Bibble
16	TheDepths	74	Blusette
17	3D Brass	75	MultiSax
18	Breathless	76	OverYou
19	Cauldron	77	60'E.Piano
20	PoppySynth	78	HeavyClavi
21	BeBoppin'	79	ShadowVox
22	Melotron99	80	HouseTrp
23	Tarkus	81	seqPOP
24	Wildlife	82	seqJAZZ
25	PianoDream	83	seqPROG
26	LuurveJam	84	seqTECHNO
27	BackRhodes	85	seqDISCO
28	TheSnapper	86	seqROCK
29	SilkyPad	87	seq60s
30	TheStrings	88	seqBALLAD
31	RainClouds	89	seqGRUNGE
32	Goin'Solo	90	seqBLUES
33	FullStack	91	seqBIGBAND
34	FiestaBras	92	seqFUSION
35	TapeEcho	93	seqCLASSIC
36	Chinatown	94	seqELECTRO
37	WarriorGtr	95	seqUNPLUG
38	SetEmUpJoe	96	seqRn'B
39	PeakPad	97	seqSOUL
40	InTheReeds	98	seq70s
41	Industry	99	seqCOUNTRY
42	CoolSunset	100	seqFUNK
43	ThunderPad	101	seqHOUSE
44	FusionPno	102	seqFRENCH
45	OnTheBeat	103	seqETHNIC
46	2hot4u	104	seqMEXICO
47	PianoOrch	105	seqEURO
48	AllPraise	106	seqGOSPEL
49	Joopiter	107	seqDANCE
50	SmoothF.M	108	seqDIXIE
51	Digilogue	109	seqRAP
52	Orchestra	110	seqLATIN
53	ElasticPop	111	seqITALIAN
54	RaveOn	112	seqGERMAN
55	ThatPiano		
56	ZingyPad		
57	PadLite		
58	PluckIt		

Drawbars list

1	B3Rotary
2	B3ScanVib
3	Brian's B3
4	C3Wheels
5	Full 1
6	Jazz 1
7	Rock 1
8	Gospel 1
9	Perc.4'
10	Rock 2
11	C3Chorale
12	Rock 3
13	EmerDrome
14	ProcolHamm
15	Split_1
16	Dual Jazz

Arpeggio list

1	Up-Down 1
2	Up_Down 2
3	Up_Down 3
4	Up_Down 4
5	Down_Up 1
6	Down_Up 2
7	Down_Up 3
8	Down_Up 4
9	Groovi 1
10	Groovi 2
11	Bumble B
12	KindaFunky
13	FollowMe
14	MadScience
15	WideSpan
16	Takin'Off

Effects list - 3 Effect Configuration

Reverb list

1	Hall 1
2	Hall 2
3	Hall 3
4	Hall 4
5	Plate 1
6	Plate 2
7	Matrix 1
8	Matrix 2
9	Gated
10	Studio Room

ProEFX list

1	Stereo Wah
2	Guitar FX
3	Overdrive/Delay
4	Compressor
5	10 Band EQ
6	St. Graphic EQ
7	Loudness
8	St. Parametric
9	EQ + 3D
10	Audio Exciter
11	2 x PitchShift
12	4 x PitchShift
13	Hex Chorus
14	Stereo Chorus
15	St. Chorus Delay
16	Stereo Phaser
17	Stereo Flanger
18	St. FlangerDelay
19	Stereo Tremolo
20	3 Tap Delay
21	MultiTap Delay
22	Stereo Delay
23	Chorus/Tremolo
24	Chorus/Flanger
25	Rotary/EQ
26	Overdrv/Chorus
27	Overdrv/Flanger
28	Exciter/Chorus
29	Exciter/Flanger
30	Ring Modulator
31	Overdrv/Vibrato
32	Damper Ph. Model

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1	Mono Delay1
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4	Stereo Delay 2
5	MultiTap Delay 1
6	MultiTap Delay 2
7	Ping Pong
8	Pan Mix
9	Chorus 1
10	Chorus 2
11	Ensemble 1
12	Ensemble 2
13	Phaser1
14	Phaser2
15	Flanger 1
16	Flanger 2
17	Chorus Delay 1
18	Chorus Delay 2
19	Flanger Delay 1
20	Flanger Delay 2
21	Dubbing
22	Distortion
23	Dist Delay
24	Pitch Shifter 1
25	Pitch Shifter 2
26	Shift Delay
27	Rotary 1
28	Rotary 2
29	EQ Jazz
28	EQ Pops
29	EQ Rock
30	EQ Classic

Effects list - 2 + 2 Effect Configuration

Reverb list

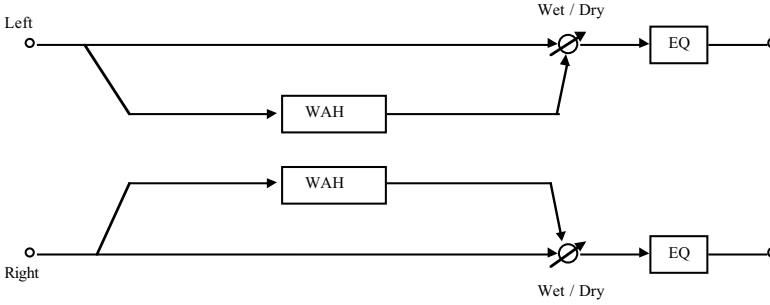
1	Hall 1
2	Hall 2
3	Hall 3
4	Warm Hall
5	Long Hall
6	Stereo Concert
7	Chamber
8	Studio Room 1
9	Studio Room 2
10	StudioRoom 3
11	Club Room 1
12	Club Room 2
13	Club Room 3
14	Vocal
15	Metal Vocal
16	Plate 1
17	Plate 2
18	Church
19	Mountains
20	Falling
21	Early 1
22	Early 2
23	Early 3
24	Stereo

MultiFX list

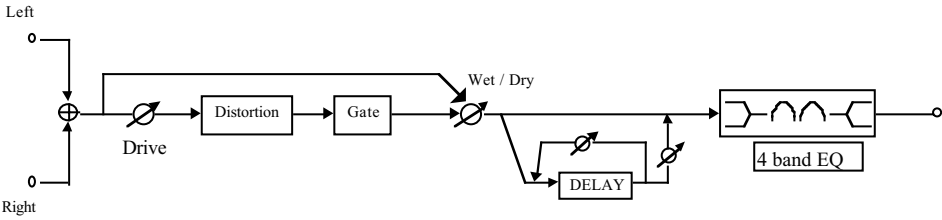
1	Mono Delay1
2	Mono Delay2
3	StereoDelay1
4	Stereo Delay 2
5	MultiTap Delay 1
6	MultiTap Delay 2
7	Ping Pong
8	Pan Mix
9	Chorus 1
10	Chorus 2
11	Ensemble 1
12	Ensemble 2
13	Phaser1
14	Phaser2
15	Flanger 1
16	Flanger 2
17	Chorus Delay 1
18	Chorus Delay 2
19	Flanger Delay 1
20	Flanger Delay 2
21	Dubbing
22	Distortion
23	Dist Delay
24	Pitch Shifter 1
25	Pitch Shifter 2
26	Shift Delay
27	Rotary 1
28	Rotary 2
29	EQ Jazz
28	EQ Pops
29	EQ Rock
30	EQ Classic

PROEFX Block diagrams

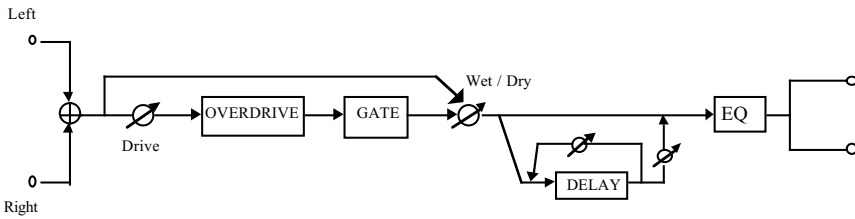
STEREO WHA



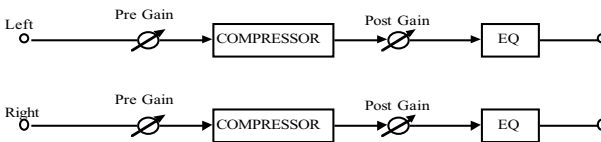
GUITAR FX



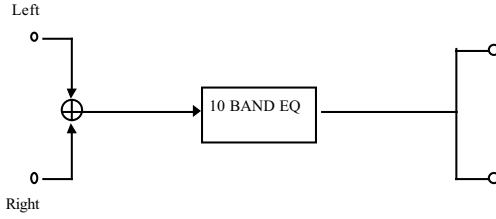
OVERDRIVE/DELAY



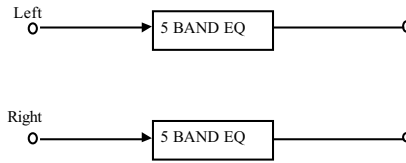
COMPRESSOR



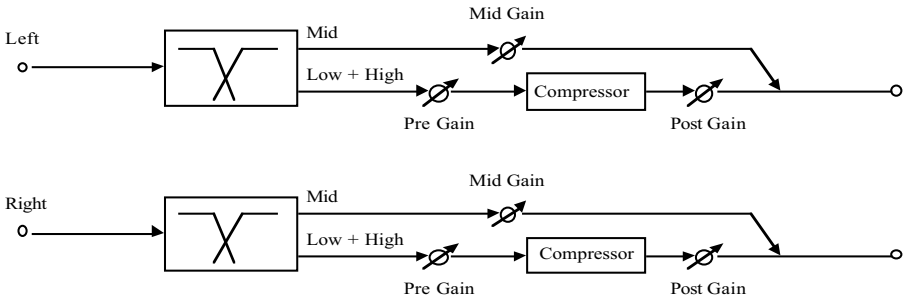
10 BAND EQ



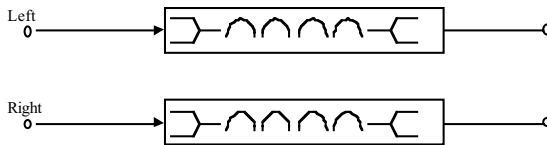
STEREO GRAPHIC EQ



LOUDNESS

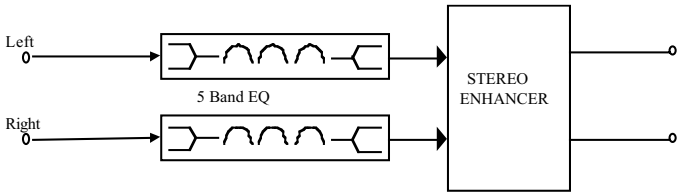


STEREO PARAMETRIC

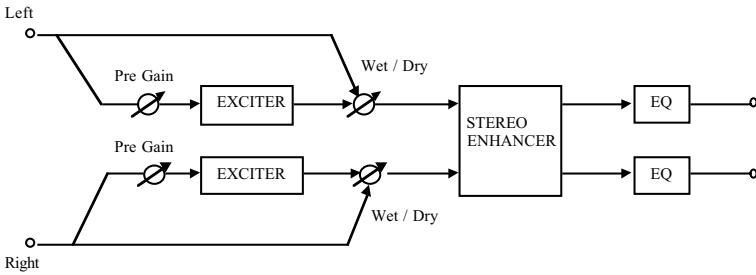


PROEFX Block diagrams

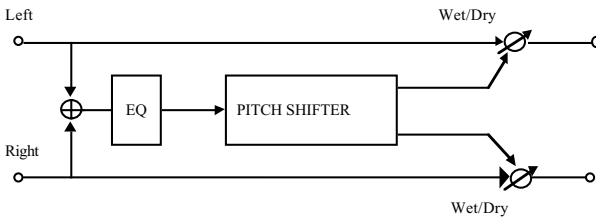
EQ 3D



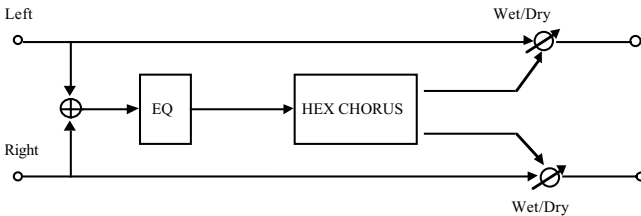
AUDIO EXCITER



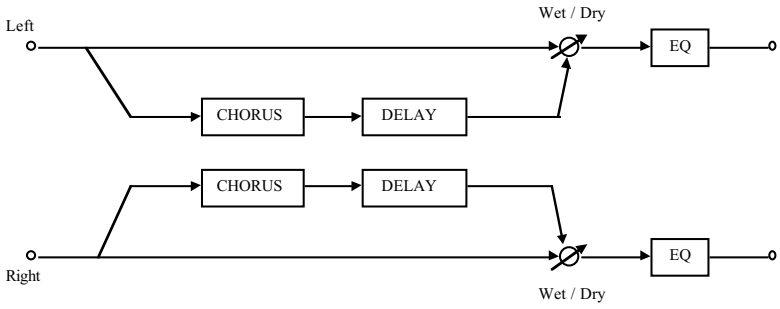
2XPITCH SHIFT / 4XPITCH SHIFT



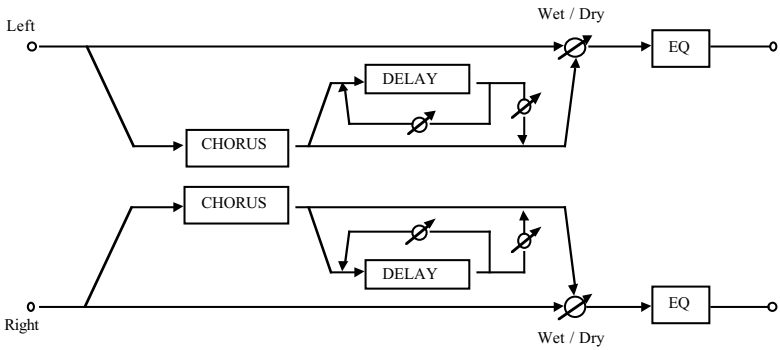
HEX CHORUS



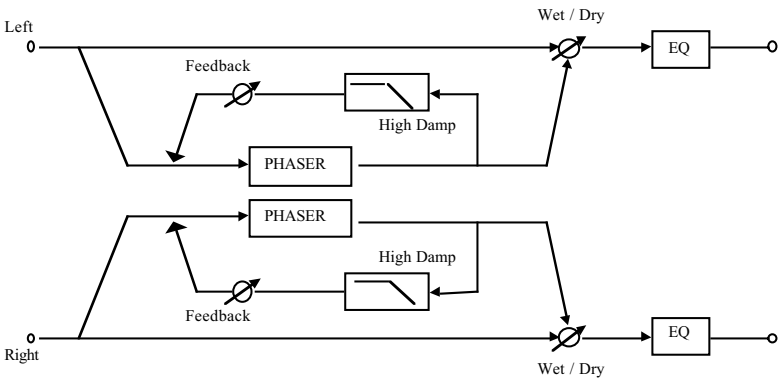
STEREO CHORUS



STEREO CHORUS DELAY

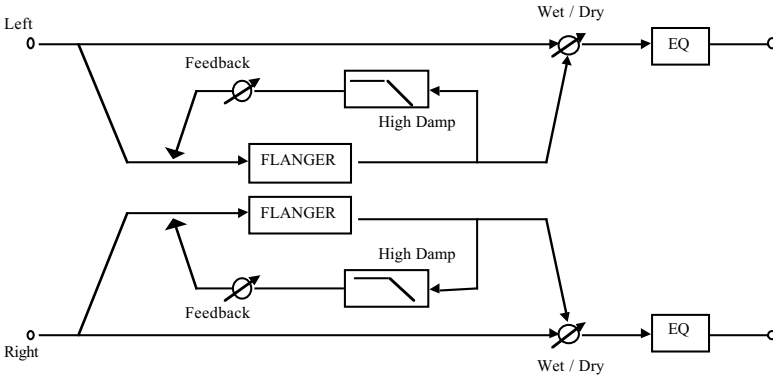


STEREO PHASER

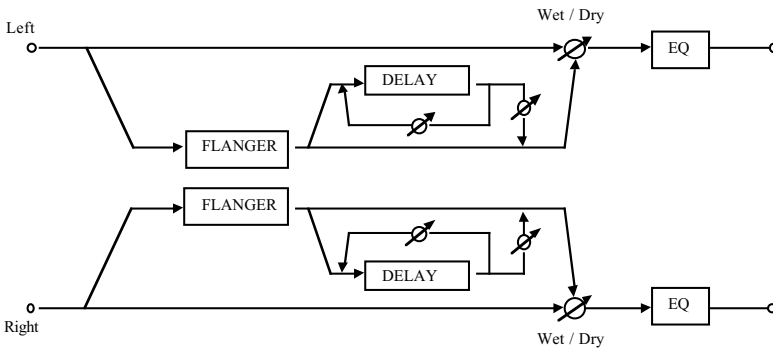


PROEFX Block diagrams

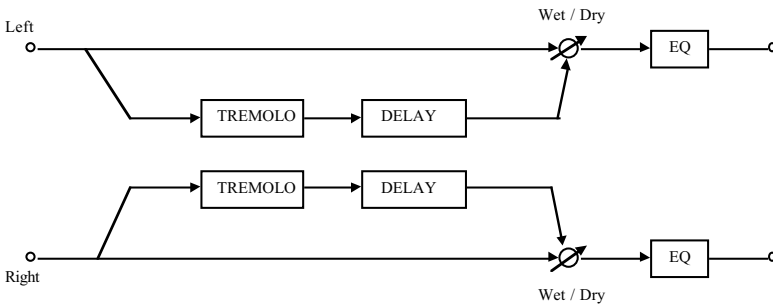
STEREO FLANGER



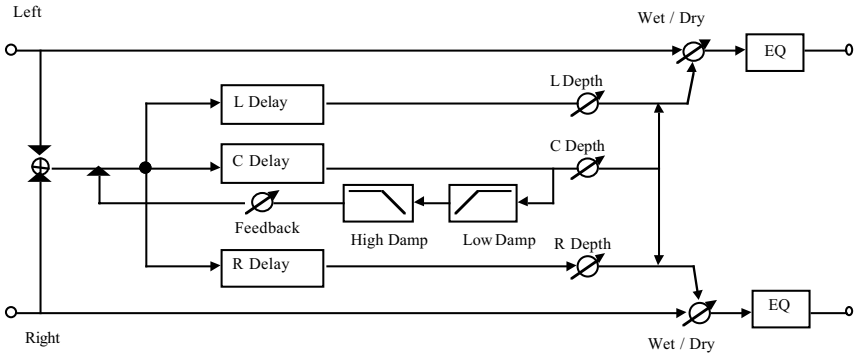
STEREO FLANGER / DELAY



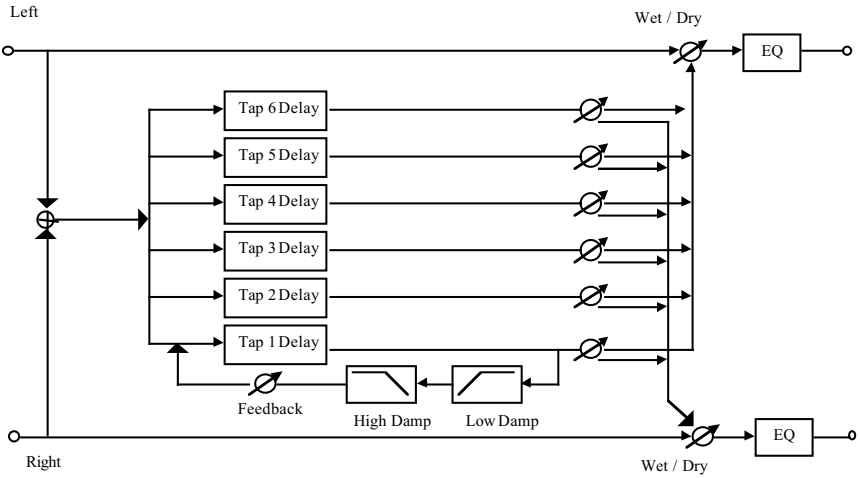
STEREO TREMOLO



3 TAP DELAY

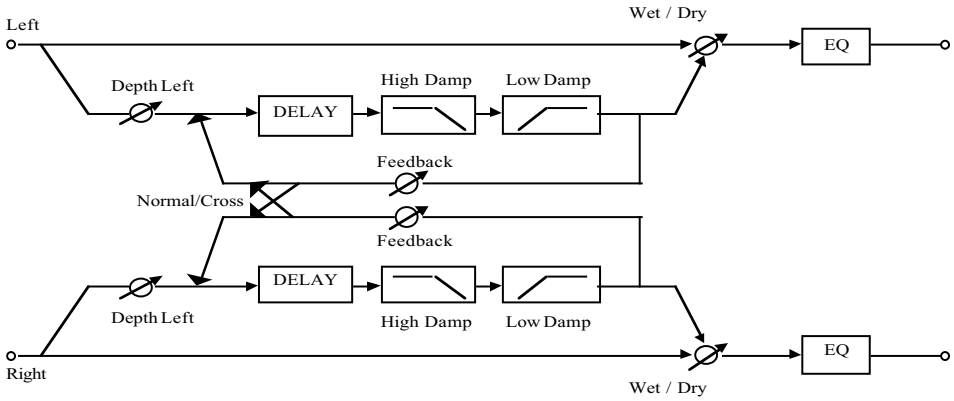


MULTI TAP DELAY

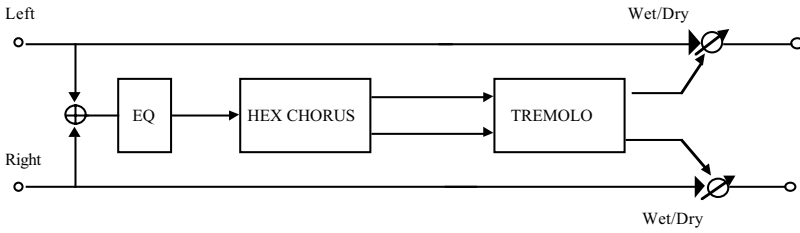


PROEFX Block diagrams

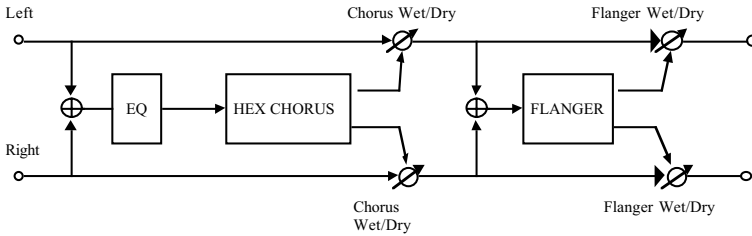
STEREO DELAY



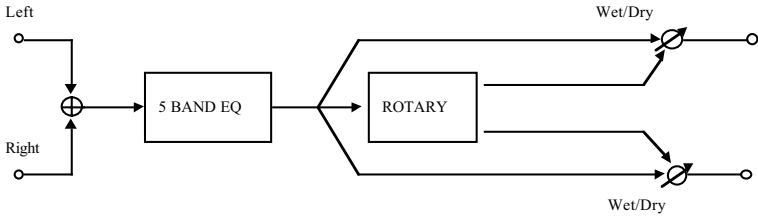
CHORUS / TREMOLO



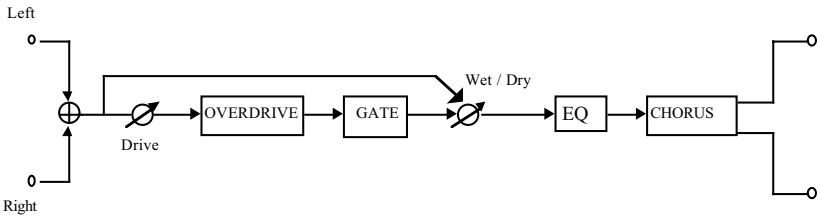
CHORUS / FLANGER



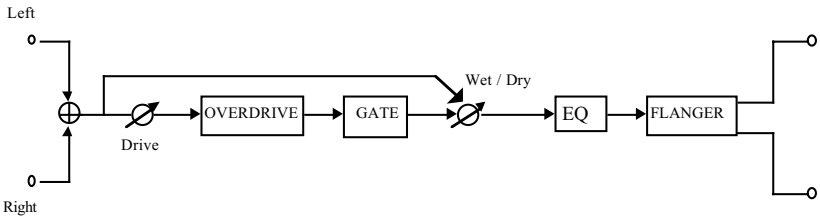
ROTARY / EQ



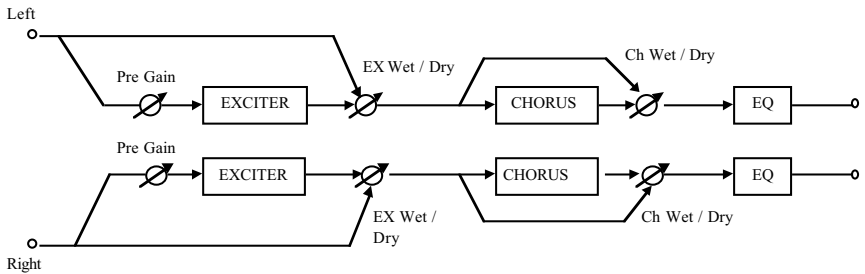
OVERDRIVE / CHORUS



OVERDRIVE / FLANGER

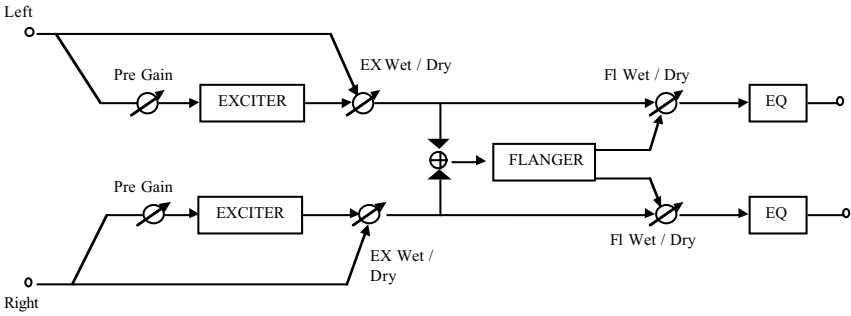


EXCITER / CHORUS



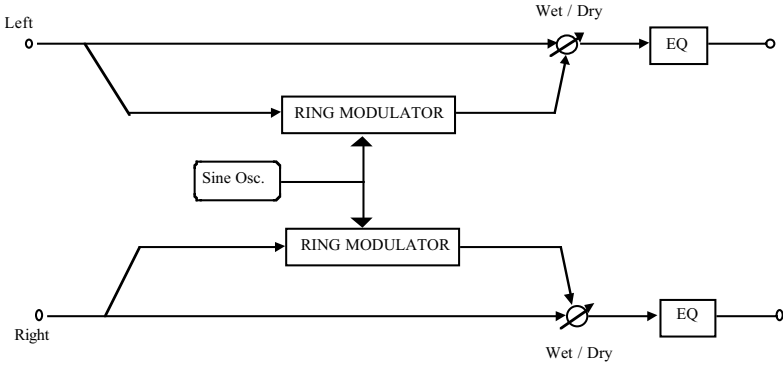
PROEFX Block diagrams

EXCITER / FLANGER

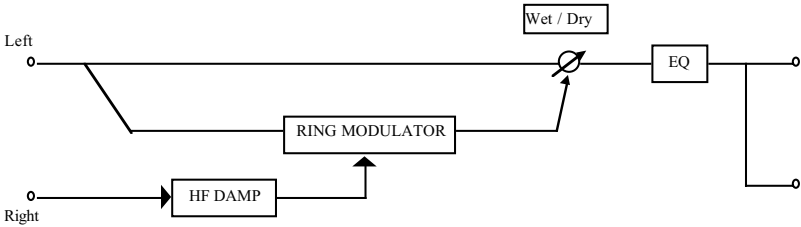


RING MODULATOR

(Mod Source = Internal Oscillator)



(Mod Source = Right Channel)



		<p>Chnl 80 (ONE SHOT):</p> <p>61† Rotary 1 slow/fast</p> <p>62†@ Rotary 2 slow/fast [Seq.]</p> <p>64 Start/Stop</p> <p>66,67† Tempo Inc. dec.</p> <p>68,69† Preset Inc. dec.</p>	<p>61 = Rotary 1 Slow, 125 = Rotary Fast</p> <p>62 = Rotary 2 Slow, 126 = Rotary 2 Fast</p>
Program Change	True number	0-127 *****	0-127
System Exclusive		0	
System	Song Position	0	
	Song Select	0	
	Time	0	
Common			
System	Clock	0	
	Commands	0	
Real Time	Active sensing	0	
	All Sound Off	0	
Aux Messages	Reset All Cont.	0	
	Local ON OFF	0	
	All Note Off	0	
Notes	† These messages are available on the Common channel only		o: YES x: NO @Effects Engine in split mode
	Mode 1 OMNI ON - POLY	Mode 2 OMNI ON - MONO	
	Mode 3 OMNI OFF - POLY	Mode 4 OMNI OFF - MONO	

MIDI Implementation Chart

Manufacturer: Generalmusic S.p.A.

Model: EQUINOX

Version: 1.00 26/10/98

FUNCTION	Transmitted	Recognized	Remarks
Basic Channel	Default 1-16 Changed 1-16	1-16 1-16	2 MIDI IN; 2 THRU; 2 MIDI OUT EXTRA COMMON/CHORD CH.
Mode	Default Messages Altered	Multimode X X	
Note Number	True voice ****	0-127	true voice depends on selected sound
Velocity	Note ON Note OFF	0 0	
After Touch	Key's Ch's	0 0	
Pitch Bender	0	0	
Control Change	0,32 1 6,38 7 10 11 18,50† 64 66 67 91 93 92@ 94@ 95 98,99 100,101	0,32 1 6,38 7 10 11 16,48† 17,49† 18,50† 64 66 67 71 72 73 74 86† 91 93 92♦ 94♦ 95 98,99 100,101	Bank change Modulation Data Entry Volume Pan Expression Contr. Tuning control Effects selection Effects volume Tuning control Dampner Pedal Sustain (Sostenuto) Soft pedal Reverb depth MultiEfx depth MultiEfx depth [Seq.] MultiEfx depth [Seq.] ProEfx depth NRPN RPN Bank change Modulation Data Entry Volume Pan Expression Controller Effects selection Effects volume Tuning control Dampner Pedal Sustain (Sostenuto) Soft pedal Reverb depth Resonance Release time Attack time Filter 1 cut-off freq. Wah Control Reverb depth MultiEfx depth MultiEfx depth [Seq.] MultiEfx depth [Seq.] ProEfx depth NRPN RPN
			Bank change recognized on common channel, only in reception: Bank P:change 1st 2nd Value C#0 C#0-15† 0-127 Int. Sounds. C#0 C#16-31† 0-127 User Sounds. C#0 C#48† 0-111 Int. Performances C#0 C#51† 0-111 User Performances C#0 C#48† 112-127 Int DrawBars C#0 C#51† 112-127 User DrawBars C#0 C#55† 0-15 Songs

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