WERSI

OAS

OpenArt-System

OAS 7 Programming Manual

EDITION 2

Programming Manual OpenArt-System 7.0

Edition 2 , September 2012

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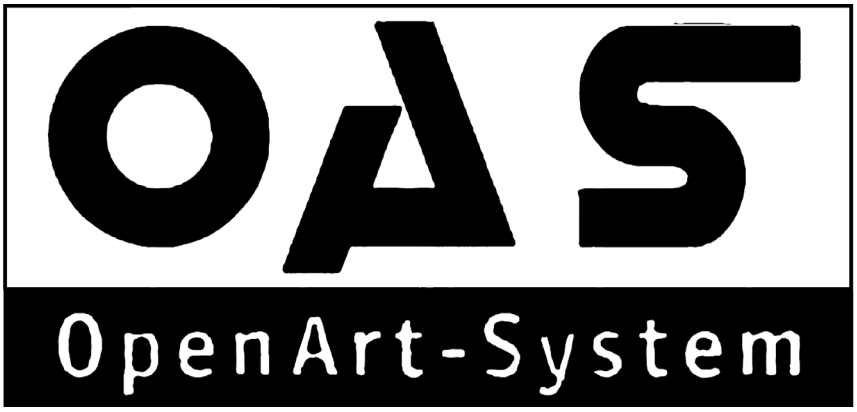

OAS
OpenArt-System

Settings

The settings display of all OAS 7 instruments can be found at the top right hand corner of the Main Display tab menu bar.

The Settings screen is set into three distinct columns. To the left, have the ‘Change Sounds’ column. Each of these buttons allow you to open Sound Editors and Control pages for each respective section of the OpenArt-System.

The ‘General Settings’ in the centre column allow you to make changes to the ‘Generals’ of the OpenArt-System. This includes changing the Language, applying activation codes, using the OAS Database, Backing up your settings, controlling MIDI, VST plugins and much, much more.

Finally to the right, we have the column that allows you to access Accompaniments (styles, Realdrums, MIDI sequences), Multi-track recorder (optional), burn audio CD’s, Use the Test Mode, tune your instrument and access the Windows PC.

The Settings display virtually allows you to access everything within the OpenArt-System. Now we will explain what each of the buttons does.

Edit Long Waves - this button loads the 'Sound Editor' or 'Sound Factory' (if you have it activated). You can make changes to sounds, save user sounds and so by using the sound editor.

Edit Drumsets - this button loads the Drum Edit function. Edit or create new Drumkits.

Edit OX7 Presets - this button allows you access to the full controls of the OX7 Drawbar Editor. This is also where you can create / save your own OX7 sounds.

Edit Sound Effects - this button loads the 'SFX ' editor. As well as make adjustments to SFX, you can also record your own from this display.

Edit Midi Sounds - this button loads the 'MIDI Sound Editor'. External MIDI sounds can be edited as if they are factory sounds.

Edit VST Sounds - this button loads the 'VST Sound Editor'. Similar to the MIDI sound editor, but with the exception that it is for editing the VST plugins.

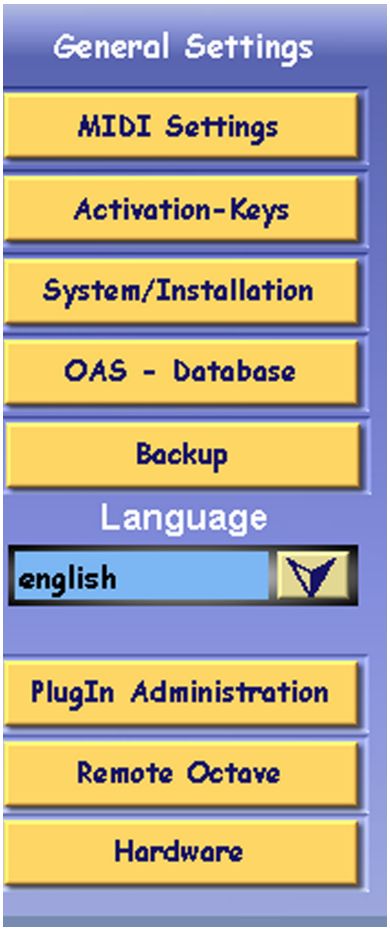
Edit B4 - Native Instruments created the special OAS 'B4' edition of their famous plugin Hammond organ. The B4 editor allows you full access to all B4 controls.

OAS Drawbars - this button loads the 'OAS Drawbars' editor. This 2nd Drawbar system is more 'Jazz' than European in sound. Full access to all controls.

Chord Control - this button loads the 'Chord Control' aspect of OAS. Chord Control allows users to setup or edit chords for Auto-Accompaniment and Harmonies.

VB3 Sounds Edit - this button loads the VB3 Organ. The VB3 was a limited edition 'add-on' activation. The VB3 editor allows you full access to the VB3 controls.

PLEASE NOTE: The VB3 was a limited edition activation in 2009. It was only available to OAS users during 2009. A new agreement has been reached between WERSI and the VB3 company, and it is now available once again for all OAS users to purchase. Contact WERSI on 0800 084 2013 to purchase this activation code.



MIDI Settings - this button accesses the 'MIDI In and MIDI out' settings.

Activation Keys - this button accesses the OAS Activation Screen. You can 'Activate' new expansions or even 'test' them before you buy from this display.

System / Installation - accesses the Technical Specification of your instrument and what current OAS version you are running (OAS 7.44 for example) and load new OAS software updates.

OAS Database - Allows you to organise, import, export, edit and more of all Total Presets, Sounds, Accompaniments, Mappings and much more.

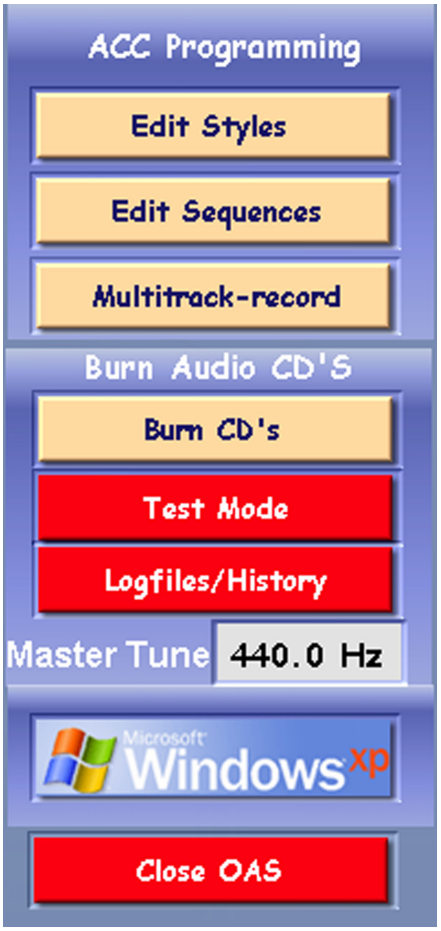
Backup - this button accesses the 'Backup' facility for your instrument. You can also restore previous backups from here.

Language - the drop down menu allows you to change between English, German, Dutch and French.

PlugIn Administration - this button loads the OAS VST host. You can install, edit and save entire VST configurations from here.

Remote Octave - Remote octave allows you to set 'the lowest' octave of the lower manual or pedal board different function assignments such as to trigger an SFX, fill in, change preset etc.

Hardware - this button enables you to input Hardware codes. This should only event be used under guidance from a WERSI engineer. In any case, you should not need to use this function and it is reserved for major upgrades by WERSI.



ACC (Accompaniment Programming & Misc)

Edit Styles - this button accesses the Styled Editor. If the OpenArt-Arranger is activated, then a 'Light Blue' display is shown. If you do not have this activated, the standard OAS 'Yellow' style editor is displayed.

Edit Sequences - this button accesses the OAS MIDI sequencer. OAS is fully GM & XG compliant.

Multitrack-record - this button launches the 8 track OAS hard disk audio recording studio. This is an (optional activation expansion).

Burn CD's - this button launches the CD burner. You can burn your Audio recordings to CD form here.

Test Mode - this button accesses the Test Mode. Test Mode allows users and WERSI engineers to test all aspects of your instrument.

Logfiles / History - this button accesses the internal OAS logfile. It also informs users of the history of each OAS software upgrade.

Master Tune - Use this data value box to perfectly tune your OAS instrument.

Windows - this button allows users access to the Windows desktop. We strongly advise only competent Windows users to access Windows. Please be aware that any mis-use of Windows may void your warranty.

Close OAS - this button terminates the OAS application.

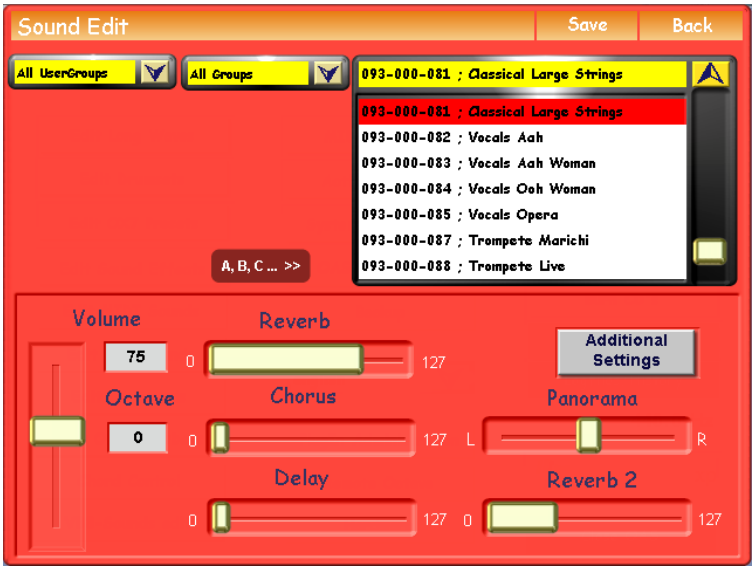
Sound Editor

The Sound Editor is very easy to use and allows users to make quick adjustments or entirely new sounds in an easy manner. Once you have finished working with a sound, you can of course save the sound as a new User Sound.

The OpenArt-System actually offers two sound editors. The 'Standard Sound Editor' that we will look at first is standard with every single instrument. The 2nd Sound Editor is the comprehensive 'Sound Factory' (available from OAS 7.44 onwards). The Sound Factory is an additional 'Activation' expansion. We will look t the Sound Factory 2nd.

From the Setting Display, press the 'Edit Long Waves' button. The Standard Sound Editor will launch (if you do not have the SoundFactory Expansion).

The 'Standard Sound Editor' shown below.



Main Overview

The main overview shows the currently selected Sound, the Effect settings (Reverb, Chorus, Delay etc).

Additional settings such as Panorama, Volume and Octave are also within view on the lower half of the display.

Save / Back Buttons

The top bar of the display shows the normal 'Save' and 'Back' buttons.

Sound Groups / Main Sound Selection

The drop down menu to the far left (All User-Groups) allows you to switch between Factory and User sounds.
The central drop down menu allows you to find sounds by their Sound Groups (Piano, Strings, Brass etc)
The large drop down menu to the right displays the actual sounds. Touch any of the sounds to load them into the Sound Editor. (Use the Tempo / Data wheel to navigate through the sound list).

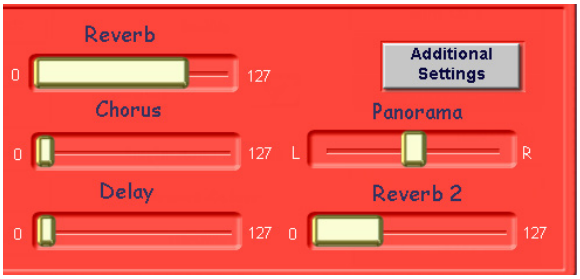
Use this button to switch between Alphabetical and 'Sound Bank / Sound list Storage mode'

Volume

The Volume control to the far left is shown as a slider control. The value can be set between 0 (silent) to 127 (Loudest). The box (in our example, displays '75' shows the current Volume as a numerical value.

Octave

The octave data value box is marked 'Octave'. The possible values of this box are +1,+2,0, -1 and -2. 0 means that the Octave is set to the sounds neutral Octave setting. A +1 octave setting means that the Octave is now offset by one Octave higher. A +2 octave setting means that the Octave is now offset two Octaves higher than it's neutral 0 setting. This is vice versa for the -1 and -2 Octave offset settings.



Effects, Panorama & 'Additional Settings'.

Reverb - This slider corresponds to the 'Reverb 1' of the OAS effects section. Use the 'slider' on the display to change between values of 0 (no effect) to 127 (full intensity) of the effect

Chorus - This slider corresponds to the 'Chorus' of the OAS effects section. Use the 'slider' on the display to change between values of 0 (no effect) to 127 (full intensity) of the effect. Chorus is like a 'doubling' effect.

Delay - This slider corresponds to the 'Delay (Echo)' of the OAS effects section. Use the 'slider' on the display to change between values of 0 (no effect) to 127 (full intensity) of the effect

Reverb 2 - This slider corresponds to the 'Reverb 2' of the OAS effects section. Use the 'slider' on the display to change between values of 0 (no effect) to 127 (full intensity) of the effect.

Panorama (Pan) - This slider corresponds to the position of the sound in the stereo spectrum. To the left, you will see an 'L'. This indicates the extreme left of the stereo spectrum. To the right you will see an 'R'. This indicates the extreme right of the stereo spectrum. You can see the Panorama slider to any position between left and right. This is especially helpful for when you creating a stereo panned registration or perhaps would like to place sounds into orchestra like groupings when making a registration. Also, additional Panorama for each 'Selector' can be set in the 'Selector' display. This is also covered in the OAS User Guide.

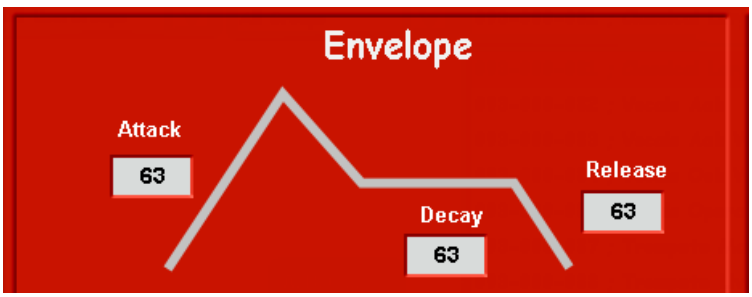
Additional Settings - This Button allows you to access the 2nd display of the Sound Editor.

Additional Settings

A new display will be shown. This will physically show the Envelope 'diagram' of the sound and additional settings.

Back Button - Press this button to return to the first page of the Sound Editor.

Information: The Envelope values control the behavior of the sound volume from touching a key until after releasing it. The Envelope shape is is preset by the WERSI sound programmers.



Envelope

Attack - The Attack data value box allows you to set a value between 0 (sharp attack) to 127 (long delay to start of the sound (beginning of sample is eroded and sounds softened).

Decay - This data value box again has a data value of 0 to 127. The decay literally controls the 'decay' of the sound.

Release - Controls the behaviour of the sound after the key is released. Positive values mean it takes a longer time until the volume reaches '0' value. Negative values mean that it takes a shorter time.

Filter

The filter settings control the frequency behaviour of a sound. You can change the values of each data value box relating to the Filter between 0 to 127.

Cut Off

The 'Cut Off' controls the 'filtering' out of certain frequencies. When you reduce this parameter i.e down to a low value, the sound will be become less brilliant, i.e the high frequencies will be 'cut off'. When increase the parameter to a higher value, the sound will become more brilliant, i.e, the higher frequencies will be emphasized.

Resonanz (Resonance)

The Resonance parameter literally controls the Resonance of the frequencies. You can again change the values between 0 to 127.

Individual Sound Controls

The Individual Sound Controls of the a sound correspond to those found in the Sound Control display in the 'Selectors' display.

Six individual controls allow the user to set different values to different components that affect the sound. The six controls are preset by the WERSI sound programmers. Here, in the Sound Editor, you can adjust the 'factory' setting for each of the controls.

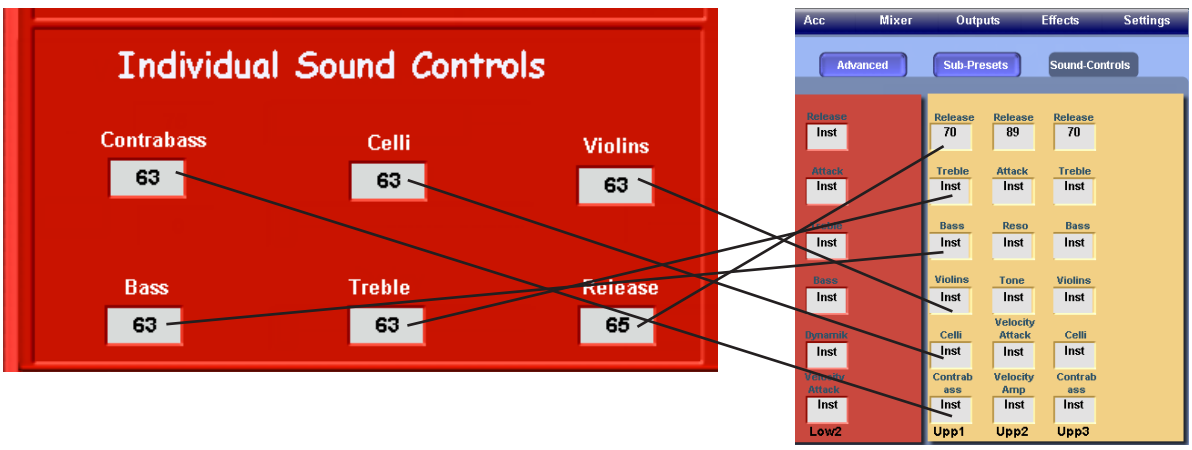
The resulting parameter will be shown as 'Inst' (Inst = From Instrument / Sound) in the Sound Control menu, where they can be changed further by the user and stored into a Total Preset.

To the left, you can see an enlarged overview of the Sound Controls. Our example shows that the following six components can be adjusted.
1, Contrabass 2, Celli, 3, Violins 4, Bass 5, Treble and 6, Release.

Our sound in our example (Classical Strings Large) is made up of four individual samples. Each of the samples are clearly named.
The **Contrabass, Celli, Violins and Bass** parameter boxes allow you to adjust the 'volume' of the respective samples.

The **Treble** parameter boxes allows you to adjust the 'EQ' of the treble frequencies for the entire sound, while the **Release** parameter relates directly to the 'Release' of the sound (the result of the sound behaviour once the played has finished pressing the keys).

The diagram below shows how the Individual Sound Controls directly relate to the Sound Control menu.



Specials

LFO-Rate - This data value box controls the 'LFO' modulation of the frequency. i.e Vibrato. Data value of 0 to 127 are possible.

Wave - This data value box controls the 'Wave' form of the sound. Data value of 0 to 127 are available.

Max Voices - This data value box allows you to set the maximum amount of polyphony that a sound can use. For example, if you are playing a solo sound, then 16 note polyphony is more than ample. Due to the complexity of sounds within the OpenArt-System, the sounds are made up from multiple samples. Each sample layer requires polyphony, so if a sound is made up from 4 sample layers, then for every note played on a keyboard will require 4 notes of polyphony.

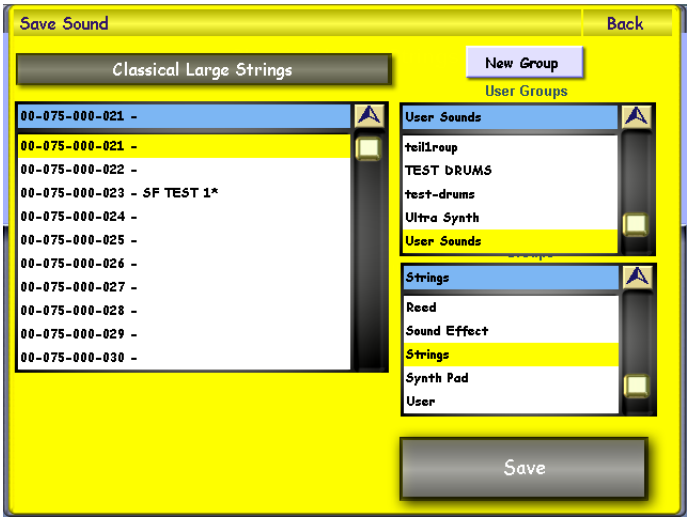
Example:
A single note played using a sound made up of 4 sample layers can be shown like this: 1 x 4 = 4.

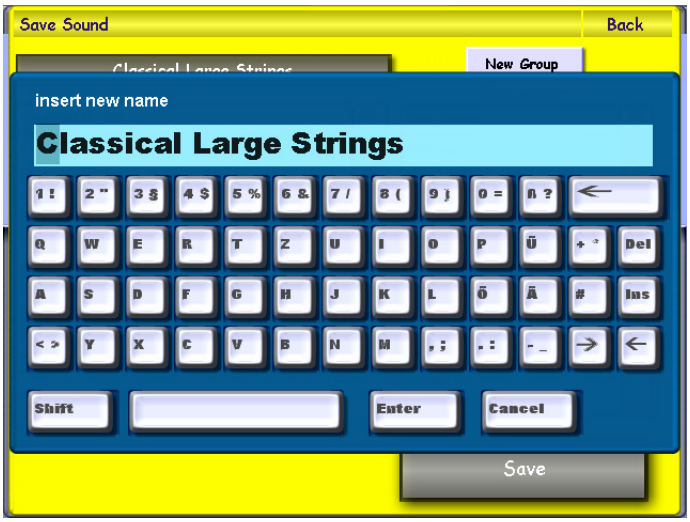
of:

Playing a triad chord (C,E & G for example) means they player will use 3 notes. Each note still requires 4 notes of polyphony. 3 x 4 = 12. This means that to play a chord, the sound must have at least 12 notes of polyphony set in the sound editor. To be on the safe side for people who like to play with 4 or 5 note chords, we have set the value to 19 notes polyphony in our example.

The data value can be set between 0 to 127.

Saving A Sound





To save a sound, simply press the 'Save' button 

in the top right hand button of the first display in the Sound Editor.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).

You can also assign the sound to a sound group (our example shows the sound as a 'User Sound' in the User Groups menu and then assigned to the 'Strings' Sound Group.

If you wish to create a new group, simply press the 'New Group' button. 

You will then be asked to name your new group.

If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the 'sound name'.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the 'Enter' button. 

Finally, simply press the 'Save' button to complete the saving of your new User Sound. 

New Drum Editor (2012 - NEW WITH OAS 7.46 Software)

INTRODUCTION

General

In the new OAS Software 7.1 R 46 a new drum editor has been integrated with which the existing possibilities to create new drum sets, or the modification of existing drum sets, have been expanded considerably.

You now have access to up to 1200 existing factory Drum samples and can copy individual elements of your drum set, Insert or remove individual drum samples, drum samples or groups can be changed with EQ settings etc., multiple drum samples with velocity dependent Key Layering, and much more are available.
In expert mode you have also the option for each individual Drum Sample, of over 50 different parameter settings (including 25 filter settings) for your musical ideas.

Another new feature is that when you edit the drum sets, changes can be heard in the currently loaded style straight away.

NEW DRUM EDITOR SOFTWARE REQUIREMENTS:

The new Drum Editor is a free update of the current OAS 7.1 R 46 Software release. For the new Drum Editor software to be used on your device, you need the Open Art Arranger and Drum-sets 1 to be activated. (Standard with all new instruments built and shipped since 2010)

If these are not available on your instrument, contact WERSI DIRECT LTD to purchase these on free phone 0800 084 2013. You can of course continue working as usual with the original drum editor as explained in the previous chapter of this manual.

Operation of the new drop down menus

With this new drum editor, for the first time we have introduced so-called ‘multiple-choice lists’. They are used throughout the new editor and their operation are explained briefly here:

Select rows / fields

Just tap on the field or the line in the list that you want to select. Some lists, only allow selection of the total line (e.g. The Key Screen), while in others the individual fields can be chosen for processing (e.g., Advanced Screen).
PLEASE NOTE: Selected lines/Fields are shown in red.

Soft the List

When you click a field in the header (which is the title of a column) Tap the list by the values of that column is sorted. this makes it easier in the presence to find specific data / values when there is a lot of data and information displayed. This of this as an easy way to ‘organise’ your data, to allow you quick access to the desired parameter.

Navigate the list

With the scroll bar on the right side of the list, you are able to quickly navigate anywhere in the list. Use the Up / Down buttons to move the list up and down through the list line by line.

When a row is selected in the list, you can additionally use the data wheel and/or the transpose buttons on the control panel of your instrument (the physical buttons / data / Tempo wheel) for navigation. You have to touch the parameter / data field line in order to make the link to the physical buttons to allow you to then navigate up or down through the list.

Changing Values In The List

In some lists, you can change values in the fields themselves (e.g. the Parameter list in the Advanced or Expert page for example). Touch the field in the list whose value you want to change, and modify these settings by turning the data wheel or by pressing the transpose up / down buttons.

LAUNCHING THE NEW DRUM EDITOR

Initial Set-Up
If you are starting the drum editor for the first time a few conversions are made - that is, your self-created drum kits and loaded Drum samples are converted into a new file format. Prior to conversion, confirmation of this file conversion is requested. If you do not allow the conversion then the old drum editor will open as usual. For a detailed description of the File conversion, or in the unlikely event of conversion errors please consult the appendix. Normally, all of your own self-created drum kits and drum samples are immediately available (However for the correct conversion of certain User samples you may mean that you have to restart the instrument)
.

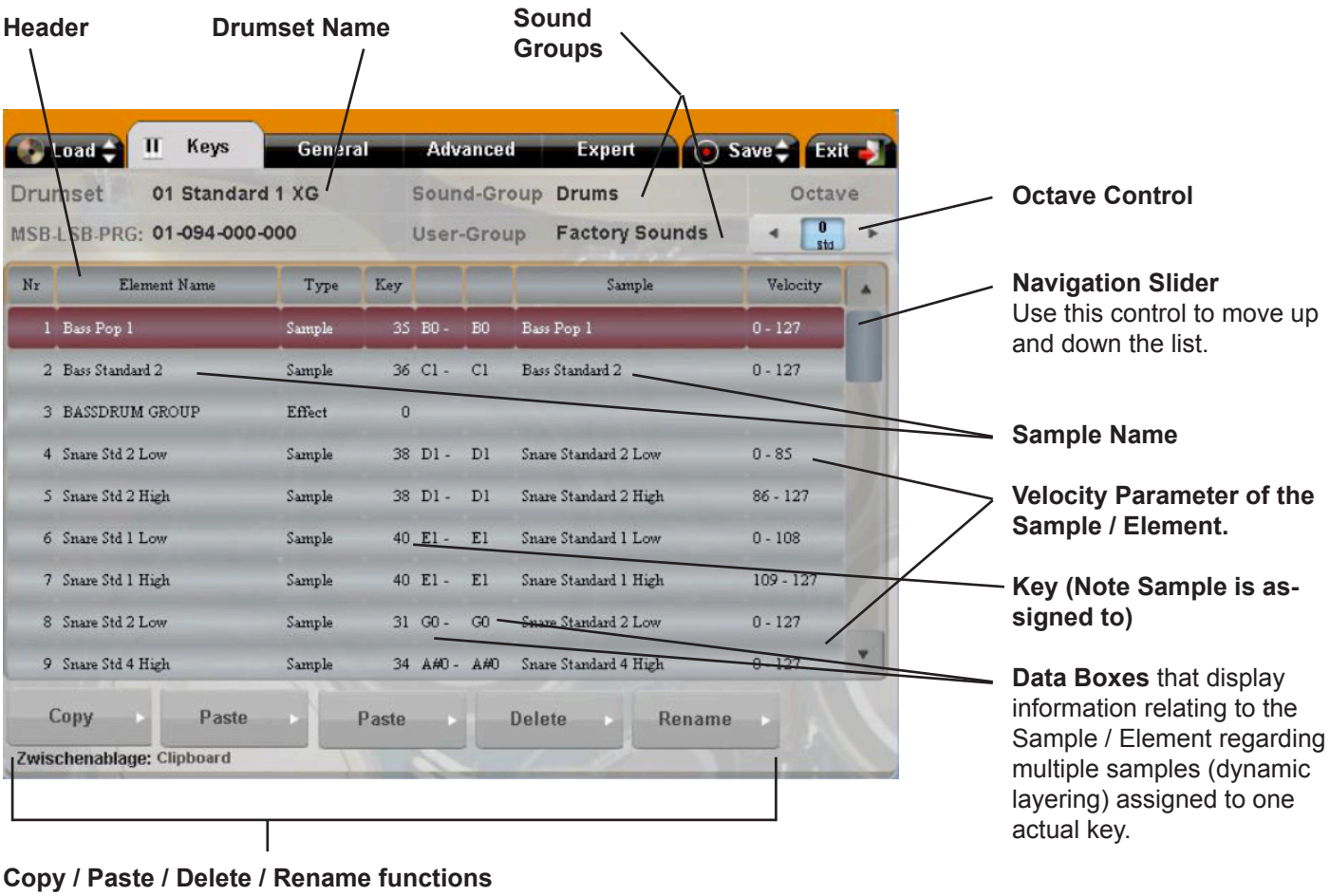
Open the Drum Editor
The drum editor can be opened as before, by touching the push button Drumset Editor from within the 'Settings screen'.

CREATING A DRUMSET

To better understand the next chapter, here is a brief explanation of the typical structure of a drum set, which in this case is based on the first Factory DrumSet called **'Standard 1 XG'.**

Header
The header of the drum-sets screen shows the Drumset Name, and Program No. In addition the Sound & User group that the Drumset is assigned to is also shown. Sound group or groups, especially the total volume, and the overall effect adjustments can also be seen here. This parameter lets you view the General drumset overview.

Elements of the drum sets
The actual sounds associated with the selected drum set are shown in 2 columns of 63 elements. In a drum set, there are basically two types of elements, samples and EQ effects.

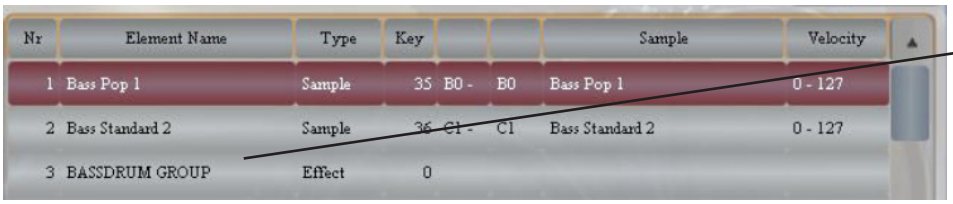


In the example above, we see that the first 3 elements are occupied by Bass Drum Samples, each of which is associated with a particular note.

It is not a mandatory to assign drum sounds to certain note, and it can be changed during editing. However, you should note that at least two International standards for the note assignment of drum sets have been produced for your instrument (XG and GM standard) for standard MIDI files and Styles.

If you vary the note assignment, it makes it more difficult to use the Drumset with other Midi files and Styles (e.g. if you assign to a bell sample to Key no.35, then your Style and MIDI files will play a bell instead of the expected bass drum). Experiment and choose as you desire. Experimenting can be great fun.

The next element is followed by an EQ effect, which in our case, is for the **Bass Drum Group**. For the factory drum kits, the sample elements are usefully combined into groups, each with its own EQ element, thus the editor modifies all of the samples of that group (in our example, all Bass Drums) simultaneously with high and low EQ tone settings, plus volume, reverb and echo settings.



Thus the sound of this EQ element, will affect all the sample elements with the same EQ. Of course, you are not limited to the specifications of the factory programs and you can assign elements as you wish and in any order.

It is possible for instance, to assign an EQ to individual samples. You are limited only by your imagination here, as the maximum total number of Elements is 2x63. Please also note that for technical reasons the group of sample elements must not exceed 63, as the next group starts at 64.

Layers of samples

In our example drum set, we see that the elements 4 and 5 (Snare STD 2 Low and Snare STD 2 High) are assigned to the same note. If the style or Midi file plays that note on the drum track then both samples can sound.

We call this method “layers”. In our example, the sample that will play (be heard) will be decided by the respective velocity of the note, thus when the note is at low velocity, the **‘Snare STD 2 Low’** sample will play, and when a high velocity note is triggered, the sample **‘Snare STD 2 High’** will sound (The velocity level is selectable). So you can have (within the Maximum Number of Elements [63 Max]), as many samples assigned to a note as you wish. This aids with creation of ultra dynamic Drum Kits for a more real feel and sound.

LOADING A DRUMSET

Automatic selection and synchronization of the drum sets

If you open the Drum Editor it will automatically open the selected Drumset for editing. If you have manually selected a drum set, then this is used, otherwise the drum set, which is on the drum track of the currently loaded style will be used.

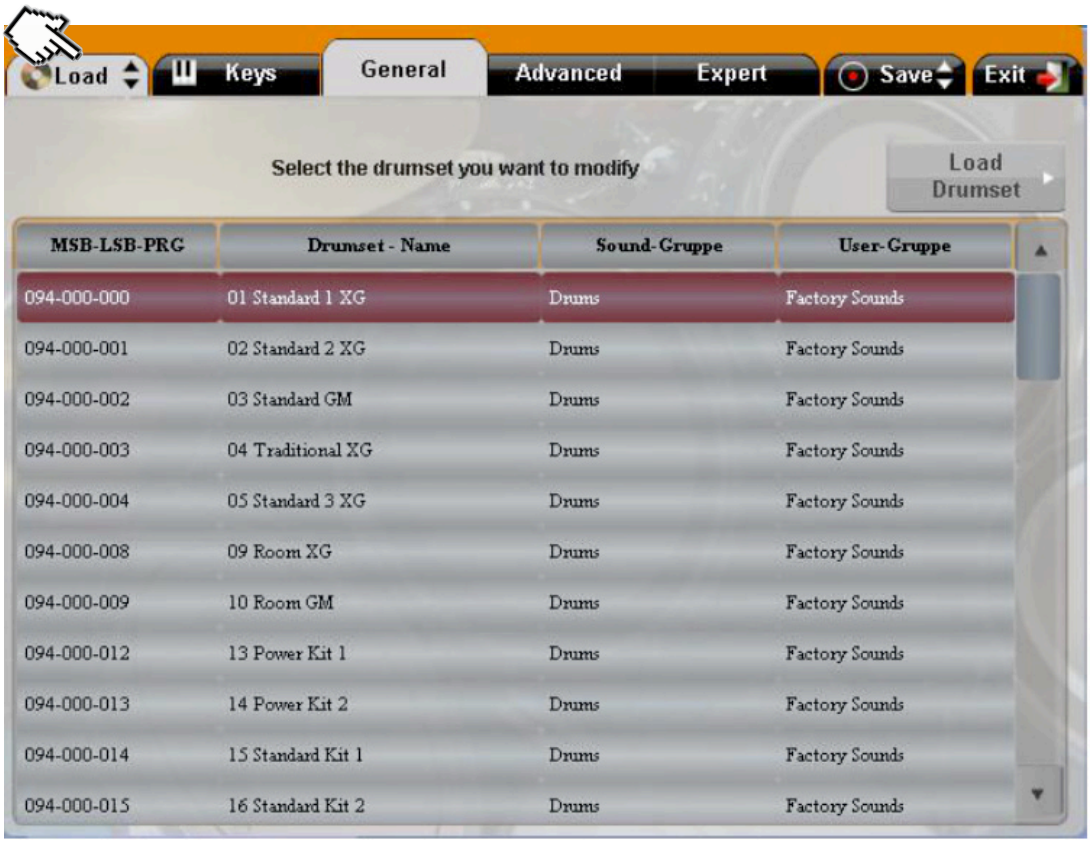
While processing the changes to this Drumset, both your Manuals, as well as the synchronization of the drum track to the style - that is, any changes you make, will be automatically heard in the style currently loaded using the drum kit you are working on, and on any manual of your instrument if a the drumset is also loaded to the manuals.

For the duration of the processing the upper manual, lower manual and pedal, plus drum tracks in a style will both be in-operative.

All split points, Wersi Chord, settings, octaves, etc. will also be switched off. It also possible change the drum set by a changing the style (or variation of a style if you have different drumsets used on different variations) without consequences. during processing.

Selection of a drum set for processing

Touching the Load tab will take you to the following screen:



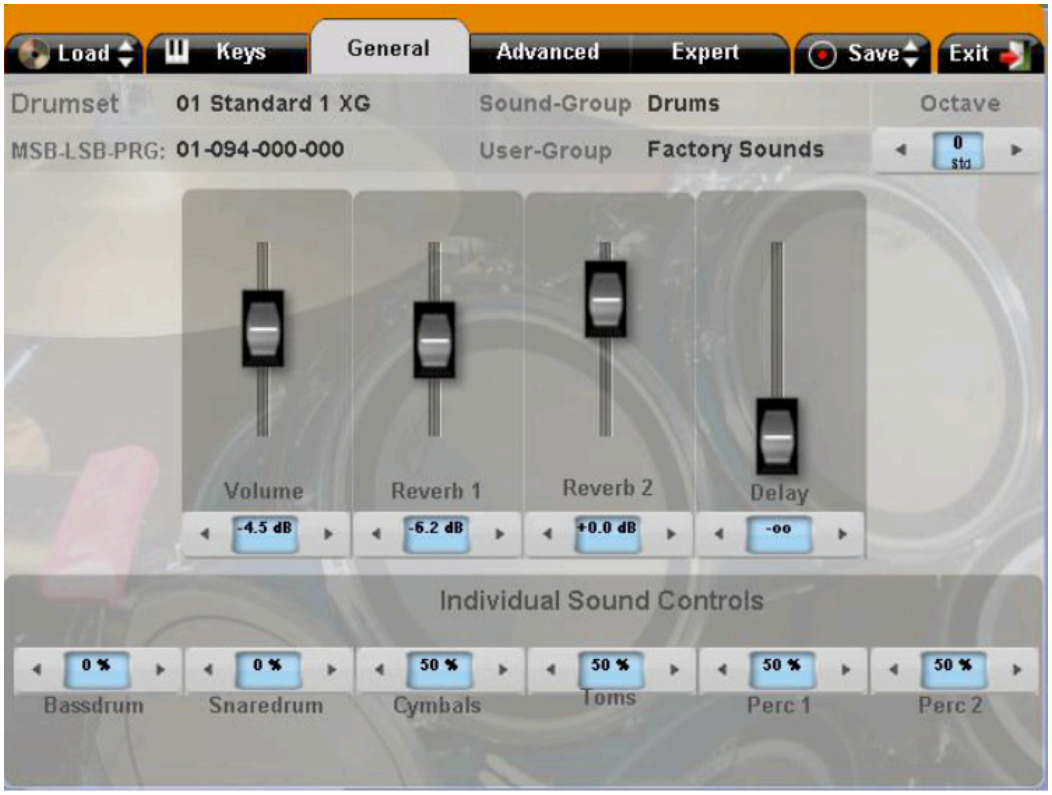
In the selection list, select the drum kit you want to edit by touching the name (it will highlight in maroon), and then touch the 'Load Drumset' Button.

NOTE: If you want to close the screen, without having to select a new drum set, you can achieve this by touching the Load Drumset button again.

To 'Navigate' Up and Down through the list, again use the slider to the right of the display, or touch the display and use the Tempo / Data Wheel or Transpose buttons.

GENERAL SETTINGS

After you open the Drum Editor, you are usually greeted by the General Settings display. You can recognise the displayed screen based on the active tab at the top of the screen.



By pressing the respective tabs (Keys, General, Advance and Expert), you always have the option to switch between the screens back and forth. The following general settings are shown below:

1. Volume
2. Reverb 1
3. Reverb 2
4. Echo

USe the Volume Sliders to to increase or decrease the value of their respective effects and control. Also, you have the new 'Pegasus Wing / Sonic' style controls to use the Left or Right arrows to change the data values.

INDIVIDUAL SOUND CONTROLS:

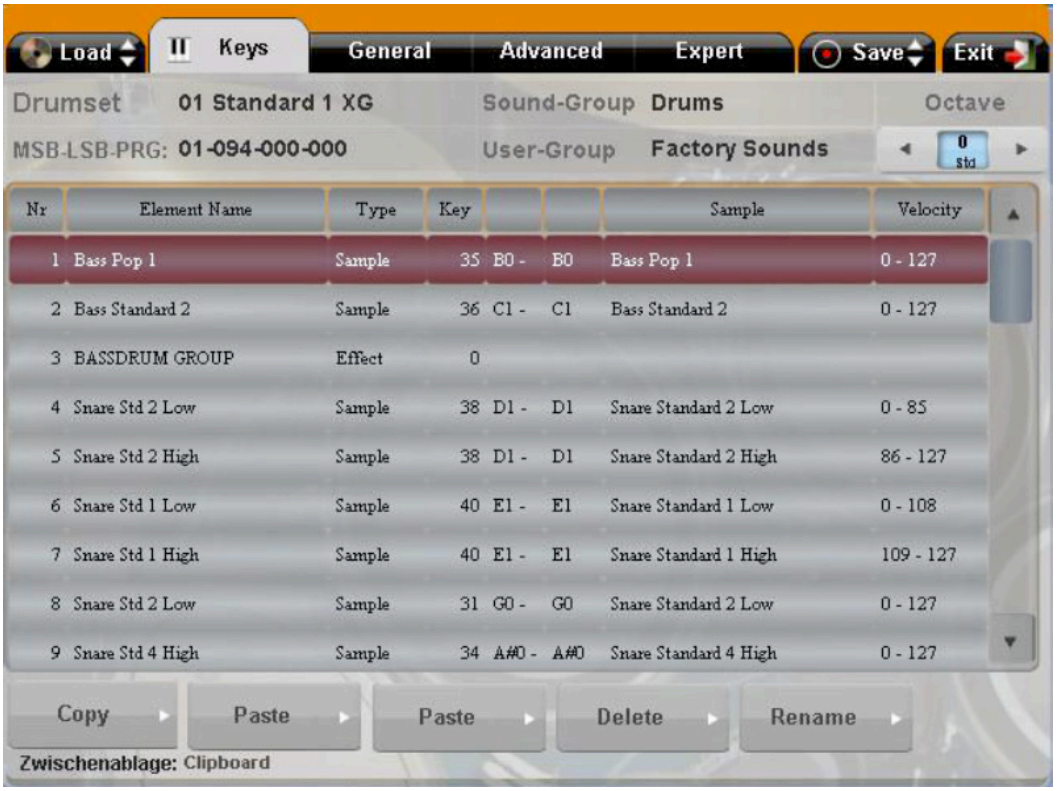
At the bottom of the display, you'll see that there are six individual boxes. These are the Individual Sound Controls (usually controlling the volume of each respective Drum Group family that makes up a Factory Drumset. These can then be tweaked and changed in the 'Sound Control' feature found in the 'Selector Tab' of the Main Display (See the User Manual for your instrument on how to use Sound Control [Found in the Selector Display chapter]).

The initial values are shown here to give you a complete overview of the Individual Sound Controls. These settings apply to the overall sound of the drum sets. Please note that a sample element in which the volume has been lowered to a minimum will, despite the overall volume of the drum sets being set to maximum, will not be audible. The same applies to group - EQ elements containing Reverb and the Echo.

THE KEY SCREEN

On this screen you can see the structure of your drum set, which includes all of the Elements used, as well as the most important information for the respective Elements. You can select individual Elements for processing, as well as move, copy, paste, delete and rename the Elements.

Information about the Elements



The first column contains the number of that item. As shown to the left, two drum sets each made with up to 63 elements are constructed.

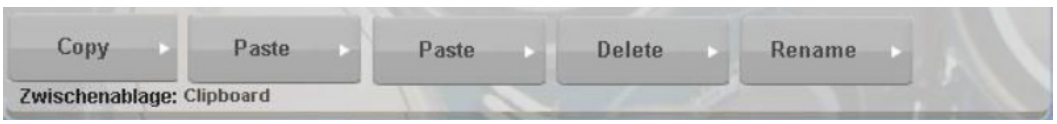
Within a part, the elements are numbered sequentially (e.g. as in first Factory drumset of 1-49 and 64-106). You should list the Sort order of items if you change them or want to see a group summary of individual instruments.

The second column contains the name of the Element. You can change this by touching the Rename button at any time. The third column tells you whether the item is a sample or is an EQ effect. Columns 4 to 6 contain further information about the sample items, the associated note(s), the name of the samples used, and the velocity range for which the sample sounds are triggered by.

Copy, paste and delete items

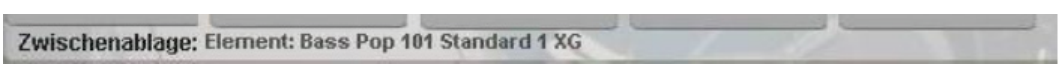
IMPORTANT: You can move items on your drum set at will, or even insert Elements from other drum sets in your own drum kit.

PLEASE NOTE: These operations (particularly the insertion of Elements) is very memory-intensive, and it may take a few seconds before your change can be heard. If possible, stop the style during the insert procedure and also refrain from playing the keyboards.



Copying an item

Select the item to copy from the list and then press the '**Copy'** button. The Element is now inserted on the clipboard. Based on the info text in the bottom centre of the key screen you can see at all times, which element is currently located on the clipboard.



The element remains in the clipboard until the Drum editor is closed, or you copy a new element to the clipboard. The content of the Clipboard remains intact, even if you choose a new drum set from inside the drum editor. This means you can remove items from different drum sets to incorporate them into your own.

Inserting an Element (PASTE)
If the clipboard contains a copied item, you can use this to insert the copied item anywhere in your drum set.

Highlight the item in the list to which you wish to add the item from the clipboard and press the Insert button. The element is inserted and all following elements are moved down one position.

Please note that the element structure of the drum sets can consist of up to 2 x 63 elements. So if for example the elements 1-63 are already used, adding a new element deletes the last Element (63). The same is true for the elements 64-126.

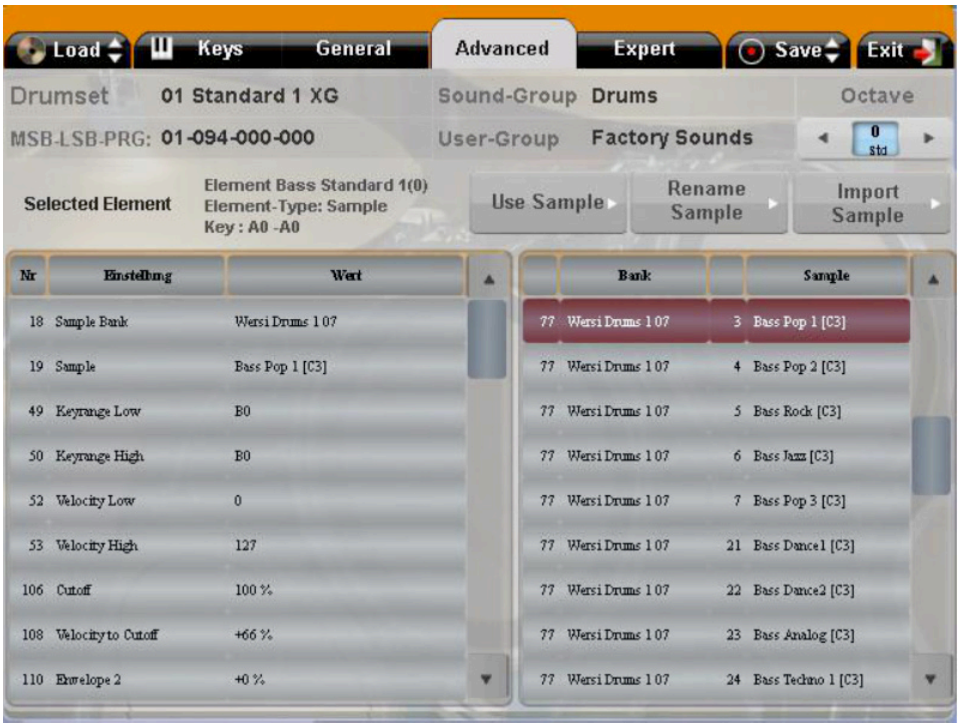
Overwriting an element (2nd PASTE Button)
By pressing the Overwrite button the selected item in the list is overwritten with the selected item from the clipboard. All other elements are not affected.

Delete an item
Select the item to delete from the list and press the Delete button. The item is removed from the drum set and all subsequent elements move up by one position.

Selecting an item for processing
If you select an item in the list, it is automatically ‘enabled’ for editing. The screens for ‘Advanced’ and ‘Expert’ Show automatically, and all the editable parameters of the selected item become available.

THE ADVANCED AND EXPERT INTERFACES

These two screens allow all the parameters of the selected item to be edited. The difference between the two lies in the number of possible settings. While the Advanced Screen has similar editing features, to the previous Drum Editor, in the Expert Screen you have more settings available, especially in the filter area.



You change the parameters as follows:
Highlight the entry in the parameter list which you want to change - the field with the parameter value then turns red. Turn the data wheel or press the transpose Up-/Down button on the control panel until the parameter shows the desired setting. (an exception is the allocation of actual samples - which will be further discussed below).

Editing sample parameters

If the currently selected item is a sample item you can edit the following parameters in the respective screen.

Please note that not every setting makes sense for each sample, As the settings can affect each other and thus cancel the effect. Parameters that can be only altered in Expert mode are identified in the last column by 'EX'.

Parameter	Effect	Possible values	
Key range Low	Lowest note that the sample responds to	C-2 to C8	
Key range High	Highest note that the sample responds to. As a rule, the drum set is an element with only a single note assigned therefore Key range Low and Key range High are the same.	C-2 to C8	
Velocity Low	The lower limit of the velocity that the element responds to	0 - 127	
Velocity High	The upper limit of the velocity That the element responds to	0 - 127	
Max. Voices	The maximum polyphony which the Element is allowed to use	1 – 64	EX
Note Delay	How the delay is used on the note	Off, Time, Tempo, Note Off	EX
Note Delay Time	Delay time that the note can use	0 ms – 32 s	EX
Velocity to Delay	Influence of velocity on the delay that the note uses	-100 % bis +100%	EX
Random Delay	The random delay of the note	0% - 100%	EX
Sample Start point	Start time in the Multi-sample, for example by the removal or shortening of the attack	0% - 100 %	EX

Velocity to Start point	This parameter determines the influence of the velocity on the sample Start time of the samples. If you enter a positive value a higher velocity is required to start the sample. The less hard you press a key the longer it takes before the sample starts to play. Negative values will lead to the opposite effect.	-100% to +100%	EX
Random Start point	Playback begins randomly depending on the value set here point determined by the multi-sample	0% - 100%	EX
Filter Mode	Type of filter	Off;Low-pass 24/12 dB; Bandpass 18/12 dB; High-pass 12 dB, Peaking EQ; Presence; Damper	EX
Cut-off	Sets the frequency which the Filter uses.	0% – 100%	
Cut-off-Key-track	Influence of the note value (key) on filter cut	-100% to +300%	EX
Velocity to Cut-off	Influence of the velocity (Velocity) on the cut-off point	-100% to +100%	
Random Cut-off	Random cut-off	0% - 100%	EX
Envelope 2	Determines the influence of the filter envelope (Filter envelope) to the Cut-off frequency	-100% bis +100%	
Filter: Attack	When you play a key the envelope Increases the level from Zero to the maximum in the set time	0ms – 32s	
Filter: Decay	Time in which the level goes from maximum to zero of the Sustain level	0ms – 32s	
Filter: Sustain	Determines the level at which the envelope is maintained as long as the key is pressed down	0% - 100%	
Filter: Fade Up/Down	If this setting is at 0%, the envelope sustain level remains as long as a Key is pressed. when a lower value is set the level decreases within the set time to Zero. If a higher value is set, the level increases to maximum in the set time	-100% to +100%	EX
Filter: Release	Determines how long it takes the envelope, to drop to zero, after you release the key	0ms – 32s	
Filter: Decay Curve	How the Sustain level reduces	0% - 100%	
Filter: Velocity to Level	Influence of velocity on the attack of the overall level	-100% to +100%	
Filter: Velocity to Attack	Velocity influence on the attack of the Filter value	-100% to +100%	

Filter: Velocity to Decay	Velocity influence on the attack of the Filter Value Decay	-100% to +100%	EX
Filter: Decay Key track	Note influence on Filter Value Decay	-100% to +100%	EX
Amp Env Attack	Amplitude Envelope values (Settings and possible values as in the filter Setting above)	"	EX
Amp Env: Decay	"	"	EX
Amp Env: Sustain	"	"	EX
Amp Env: Fade Up/Down	"	"	EX
Amp Env: Release	"	"	EX
Amp Env: Decay Curve	"	"	EX
Amp Env: Velocity to Level	"	"	EX
Amp Env: Velocity to decay	"	"	EX
Amp Env: Decay Key-track	"	"	EX
Amp Env: Release Key-track	"	"	EX
Velocity to Decay	"	"	EX
Receive Velocity	Specifies whether and how the element Velocity operates	On; Amp Env Only	EX
Volume	Total volume of the element (output-Level)	-68dB to +12dB	
Panning	Panorama setting for the instrument	L64 – R64	
Random Panning	Random panorama	0% to 100%	EX
Alternate Panning	Changing Panorama	-100% to +100%	EX
Tuning in Cent	Detuning of the samples in cents	-50 cent to +50 cent	
Tuning Half-tone	Detuning of the samples in half-tones	-12 to +12	
Octave Tuning	Detuning of the samples in octaves	-4 to +4	

Changing the Sample Element

If you have a sample item you wish to edit it will appear on the right of the Screen along with all the other available drum-Samples.

If you wish to assign a new sample to another position, select the desired sample from the list on the right and then press the Load button.

PLEASE NOTE:
Your own samples are stored in Bank 127.

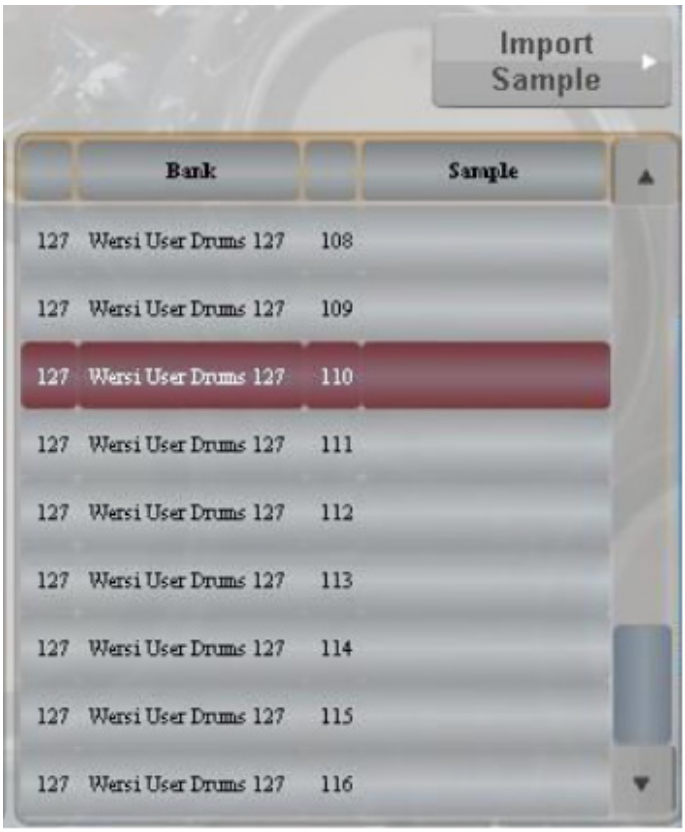
Editing effect parameters

If the currently selected item is an effect element, then this screen allows you to configure the following settings. These are different depending on Advanced or Expert.

Parameter	effect	possible values
Reverb 1	Send effect 1.Reverb program	-68dB to +12dB
Reverb 2	Send-Effect 2.Reverb program	-68dB to +12dB
Delay (Echo)	Send effect Delay	-68dB to +12dB

Output	Output Level (Volume)	-68dB bis +12dB
Bass	Bass response	-68dB bis +12dB
Treble	Treble response	-68dB bis +12dB

Manage and import of user-drum samples



On the Advanced or Expert Interface, you see, if you have selected a sample for editing, on the right side, a list of all the drum samples available on your instrument. The availability of some
Drum samples, depends on whether optional software packages are activated (For a list of all currently available drum samples, see the Appendix).

The samples are grouped into so-called sample Banks. The first Column shows the number of the sample bank, followed by the name, and then the number of samples in the bank, and their sample name.

You can load a maximum of 116 of your own drum samples into your instrument and use them to create your own drum set. The samples must be in a wave format (wav, aif).

To load a new sample, proceed as follows:
Go to the Advanced or Expert screen, and scroll down the sample list until you come to Bank 127, then find a free space and select it.

In the top right the Import Sample button now appears.

Press this button and File menu apears, navigate through the file menu until you come to the sample, that you wish to import.

Press the OK button, and the sample will then be loaded into the
Selection list.

Your own drum samples, can of course, be deleted or renamed.

Select the sample you wish to delete and press the appropriate button.

Attention: Only user samples in bank 127 can be deleted or renamed. The deletion of a sample, which is the currently selected and being processed is also not possible. Assign a new sample to the current item, or select a different item.

SAVING A DRUM KIT

Touching the ‘Save tab’ will take you to the following screen:

The drum set list automatically selects the currently selected Drum Set, or if you have modified the drumset, the first free memory for user drum sets.

To store your own Drumsets, a maximum of 64 storage spaces are available.

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To proceed to save a Drum Set:
Choose from the list a location to save the new drum set.

You can either accept the location selected by the program (The background is Highlighted Red), or select another free space, or an existing drumset to replace.

If you want to change the name of the stored drumsets, select the drumset you would like to rename.

To assign the drumset to another sound group or groups, simply select the corresponding entry in the drop down menu on the right side

PLEASE NOTE: FOR INFORMATION ON DRUMSET ALLOCATIONS, ALL AVAILABLE SAMPLES FOR THE OPENART-SYSTEM, PLEASE SEE THE APPENDICES AT THE BACK OF THIS PROGRAMMERS MANUAL.

Troubleshooting / Information about file conversions for the new Drum Editor

The following information is intended for technicians, or a user with sufficient computer skills. If your new drum editor does work as desired, or if you are missing any of your own settings, please contact your WERSI DIRECT LTD

PLEASE NOTE: The following activations are required for the operation of the new Drum Editor: **OpenArt-Arranger and Drumsets1** *If the above activations are not active, then the old drum editor is opened.*

When you start using the new Drum Editor, the following file conversions made:

1. User-Drum-Sample List
The file c:/wersi/database/soundlists/user/UserDrumSounds.txt (IDs: 384-500) is converted in c:/wersi/database/soundlists/user/userdrumsamples.txt (IDs: 16256 – 16373) This means the original files are preserved, but is not needed any more.
PLEASE NOTE: For technical reasons, the last 10 drum sounds (501-511) are not converted.

If you had your own drum samples at these places, then they must be re-loaded into the Drumsets / Drum Editor manually.

2. User Drum-Samples of ***c:/wersi/drums/*** are copied to ***c:/wersi/acc/drums/*** and saved into Bank and Sample Number (E.G. c:/wersi/acc/user/drums/UserDrumSample127-1.wav for the Drumsample 1 in the User-Bank – shown with ID 16257 in the sound list: 128 *(Bank)127 +(Sample)1) Original files remain in the folder 'Drums', but will not be required any longer.

3. User Drum-Sets
The individual user drum sets in the folder c:/wersi/plugins/wersi/content/patches/069 UserPatches/ are converted to Bank-Data c: /wersi/plugins/wersi/content/patches/069 Wersi Drums User

The older data from:
c:/wersi plugins/wersi/content/patches/069 UserPatches/ will automatically be placed in c:/wersi/plugins/wersi/content/patches/Old 069 UserPatches/

4. User Drum-Set List:
The User Drumset List remains unchanged: c:/wersi/database/soundlists/user/usersoundsdrum.txt (Sound list) and c:/wersi/database/soundlists/user/drumlist.txt (parameter list for the drumsets).

Should it be necessary, again with the old drum editor and not the converted files to work, there is the following entry in the configuration settings Wersi by WERSI in the WERSI System file.

(C:/wersi/system/ini/Wersi.ini)

You can set it by hand manually. You will need a USB Computer keyboard (and a mouse can be helpful), or you can use the in built Microsoft Windows XP virtual keyboard (Windows button, Programs, Accessibility - please refer to Microsoft for information on PC use).

The Entry within the WERSI.ini file: (Scroll down to find the following):
[ORGAN_USER] (This entry already exists)

Replace the entry UseNewDrumEdit = 1 (With): UseNewDrumEdit = 0

(with the entry of a new drum editor is re-activated) - please also note, that you must put the entry exactly as you see it above... with Capital letters etc.

Next time you start your instrument try the software, the files restore (the restore of a backup, which prior to use the new Drum editor was created)
If the result of the cancellation of the new Drum Editor is not satisfactory, the software restoration must be completed manually. The following files must be addressed:

1. **c: /wersi/plugins/wersi/content/patches/069 Wersi Drums User -Delete**
2. **c:/wersi/plugins/wersi/content/patches/069 UserPatches/ -Delete if available**
3. **c:/wersi/plugins/wersi/content/patches/Old 069 UserPatches/ - Rename to: c:/wersi/plugins/wersi/content/patches/069 UserPatches/**

Sound Factory

As previously mentioned earlier in the preface of this manual, if you have the Sound Factory (optional extra) activated, then the Sound Factory is loaded rather than the Standard Sound Editor. Of course, the Sound Factory still retains the Standard Editor as a ‘Simple’ mode.

PLEASE NOTE: Please be patient while the Sound Factory module loads. Depending on the RAM and Processor specification of your instrument, it can take a small time for all of the audio and editing components to load. If you have an older instrument, please contact your WERSI dealer to discuss upgrading to the latest standard.

History

At the beginning of digital musical instruments only a few sounds could be produced at the same time. The available polyphony (Greek: poly “more” and phony “sounds”) was low. Thus the Delta organ had 16 Voices or the CD-Line had up to 32 voices, depending upon the circuitry.

For each depressed key (note) a single voice is needed for mono while two voices are needed for stereo. With chords even more are needed. On a single manual several voices are playing at the same time and with two manuals (eg Upper 1 and 2) twice as many voices are needed. In addition, a single sound can contain many samples, each of which needs a voice. With several voices on the manuals and a MIDI-Sequencer running at the same time, a great many voices are needed. Additionally, loading sounds like Strings with a long decay puts a further strain on the polyphony. That is because the decay is continuing while new notes arrive.

Depending upon the processor in your instrument, the OpenArt System can produce several hundred voices. Should that range be exceeded, the system can adjust by cutting off quiet sounds to allow new sounds to be heard. During any substantial overload on rare occasions distortion can be heard while playing.

With the “Sound Factory” we are giving you a tool with which you can build sounds with up to 10 stereo layers. A chord of four notes therefore will require 40 voices at the same time.

Use all resources wisely. There is the expression “less is more”. With music less is almost always more!!!

Volume of Sounds

A great importance is attached to having the correct volume, since firstly it is very easy to make a sound be too loud by using all the places in the instrument where volume is controlled (mixer, panels, controls for the manuals, etc) and secondly the maximum volume is limited electronically.

If that threshold is exceeded, it causes the sound to distort. Furthermore a chord is louder than a single note and with a MIDI-Sequence 30 tracks can play at the same time. A large symphony orchestra is louder than a single violin.

Please make sure that you do not make the sounds too loud. If you set the maximum volume for a single note the sound can distort with chords or playing Styles or MIDI-Files.

The adjusted volume does NOT correspond to the heard volume. So two sounds with the same set volume can sound at quite different volumes. This is related to the frequency spectrum of the sounds.

It is best to use the sound “Grand Piano *” (Bank 90, sound 1) as a volume reference.

Special Notes / Advice

The currently selected sound in your currently open Total Preset is then displayed. If it's not possible to display that sound, eg if it's an OX7 sound, or a sound not based on sampling technology, then the first sound in the list, the Grand Piano *, will be displayed.

Advice: It is not currently possible to work on AKAI sounds. The technical complexity is too great and would be too expensive. If Sound Factory is accepted well by many OAS customers, an update in that direction is a possibility in the future.

Warning: While the new display is opening, do not attempt to play any keyboard. The current sound is being prepared for adjustment

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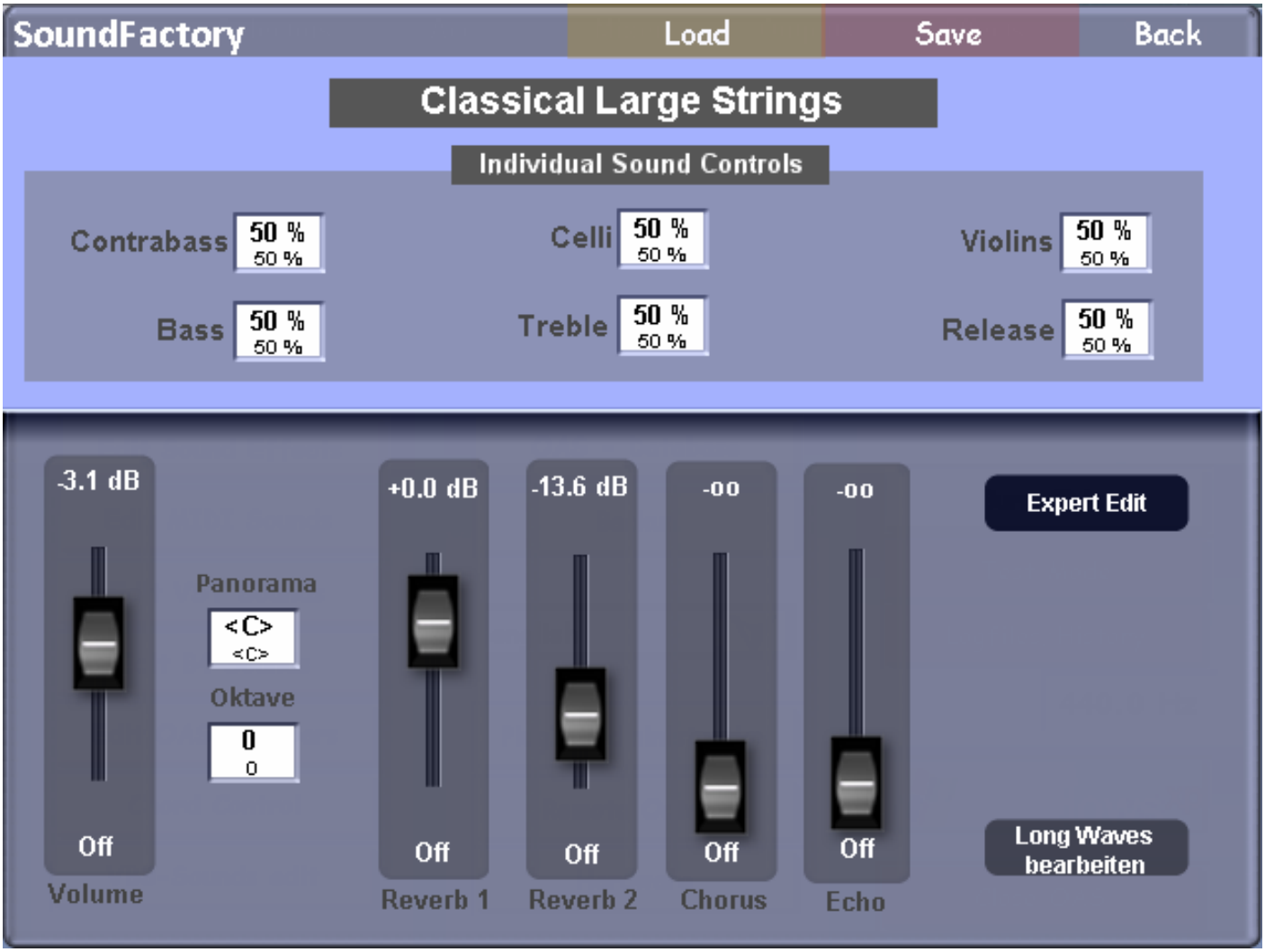
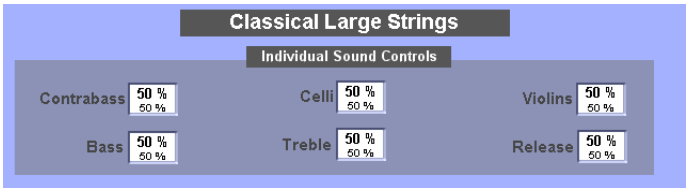
Advice about the preceding "Edit Long Waves" button.

In the new Sound Editor you will see the "Edit Long Waves" button shown in German 'Long Waves bearbeiten' Long Waves bearbeiten repeated in the bottom right-hand corner. This will take you back to the original Sound Editor. Any changes you make within Sound Factory must be stored within the Sound Factory before touching this "Edit Long Waves" button.



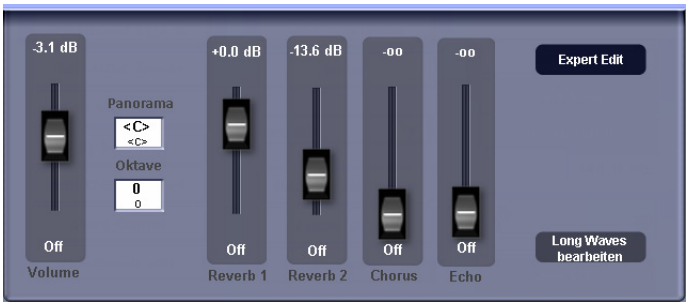
Load, Save & Back buttons
These buttons correspond to their literal names.
Load, to load a sound, Save, to save a sound and Back to exit the Sound Factory.



Sound Name
The name of the sound is displayed in the centre of the display (at the top).

The Sound Controls will also be detailed on the next page.

Individual Sound Controls.
The six Individual Sound Controls available for each sound are displayed at the top of the main Sound Factory display. As previously mentioned in the Standard Sound Editor chapter, these controls are pre-set by the WERSI sound programmers. Any amendments here will be saved as the Factory Standard settings for these six individual controls.



Standard Settings
In the lower half of the display you will find the basic adjustments of each sound characteristic. These are Volume, Panorama, Octave, Reverb 1 and 2, Chorus and Echo (Delay).

Volume : within the range ∞ to +12dB. The current value is indicated in the slider graphic.

Octave : within the range ± and - two octaves.

Panorama : here the stereo position left to right can be determined.

Reverb 1/2, Chorus, Echo (Delay) : the extent of these effects can be determined here.

Advice: You can use the Tempo/Data wheel to change most of the values in the Sound Editor windows. The values for Volume, Panorama, Reverb, Chorus and Echo can also be changed using the virtual slider in the display.

Expert Edit: Touching the button labelled “Expert Edit” will take you to the heart of the Sound Factory.

Important Information: In all the number displays you will see two values. The larger figure shows the current value, which is also that heard. The smaller figure indicates the old, not yet changed value. Therefore, whenever you make a change you can always see what the previous value was and return to that if needed.

Example: 

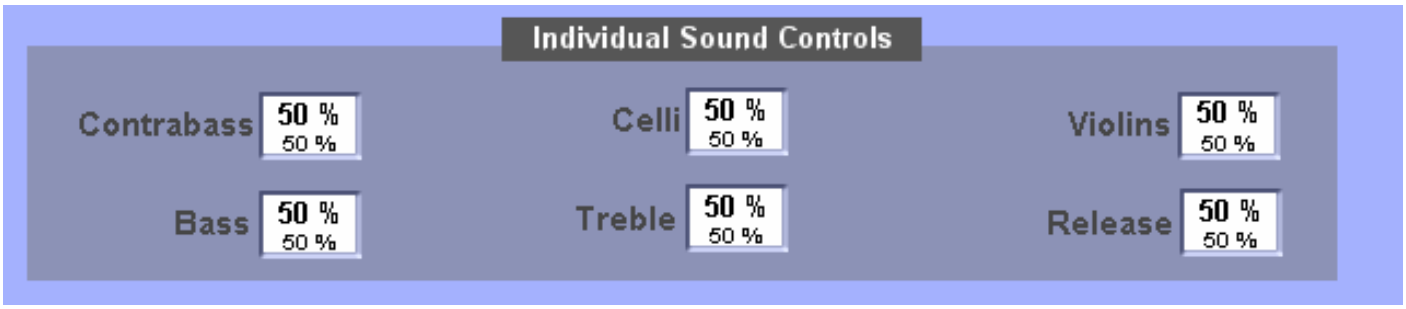
The Decay value was changed to 2.70 seconds. Its previous value was 5.77 s.

Important: As soon as the Layer is changed, the current and previous values swap places. Tracing the original value which has been adjusted is therefore not 100% possible later.

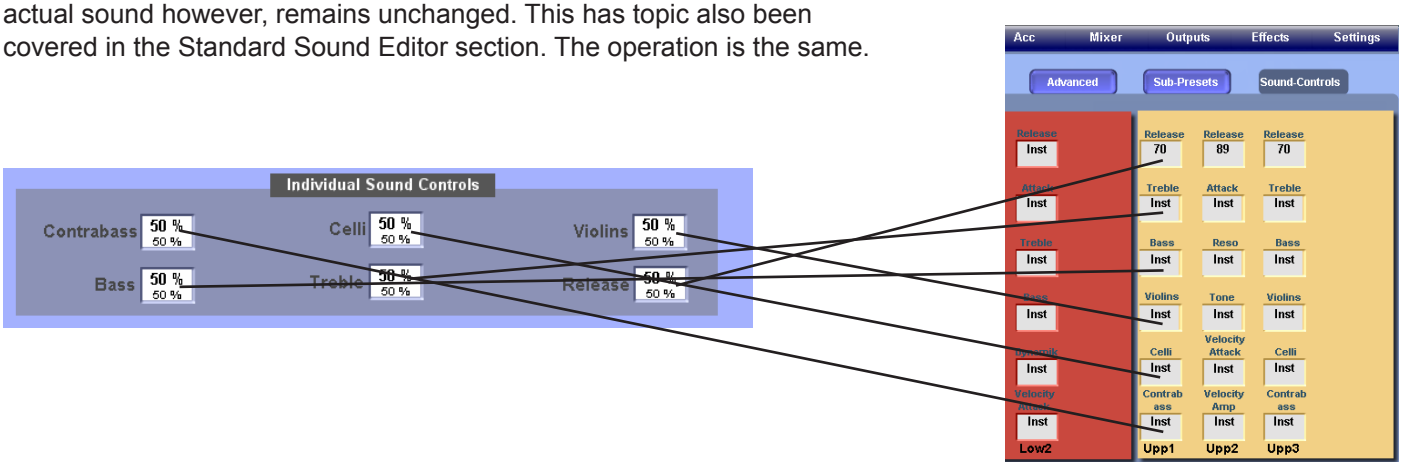
Changing the Individual Sound Controls

The Programmers of the Sound Controls have provided six possible variations for typical sounds. These provide effects such as Chorus, Tremolo, Echo (Delay), Filter settings, Attack, Release and many more besides. The vast range of possibilities precludes the provision of an exact list and description. By trying out some changes you will quickly come to understand how it all works.

Touch the appropriate display to highlight it and change the value with the Tempo/Data wheel.



Advice: These sound controls can be adjusted also in Play Mode (Sound Control display, under the Selector display) and stored in a Total Preset. The values stored in the Total Preset about the sound are then overwritten. The actual sound however, remains unchanged. This has topic also been covered in the Standard Sound Editor section. The operation is the same.



Expert Mode

Behind this button, the Expert Mode allows you access to the heart of the Sound Factory. It is here that complex sound editing really takes place.

Long Waves Bearbeiten (Long Wave Editor)

Behind this button, the Standard OAS Editor is located. Press this button to use the Standard Editor (Easy Edit).

The Structure of Sounds

The modern sound system of your instrument contains several kinds of sound generators. In addition to the sampling method there are also synthesiser tone-generators, the drawbar sine generator system and the additional effects of reverb, chorus etc. The sounds stored in the instrument can be compounded from different systems of sound generation and can come from up to 10 such sources, each referred to as a Layer. The adjustment of layers and the addition of effects can be worked on using the Sound Factory.

Now, not all sounds consist of 10 Layers, since for most solo instruments, for example, a single layer is sufficient. For other sounds, like a piano, several Layers are needed. Or a sound consists of a combination of several sounds, like an orchestra sound or a saxophone section. You don't notice the number of Layers when playing. Each sound is just a sound, whether it has several Layers or only one.

Reverb, Chorus, Echo (Delay) and other Effects

Your instrument has four available Effects. These are called Reverb 1, Reverb 2, Echo (Delay) and Chorus. By mixing you can determine how much of each effect you would like to hear.

Additionally you can build your own Insert-Effects into each sound. These Insert-Effects occupy one of the 10 Layers available in each case.

Here is a short overview, to demonstrate within which ranges a Layer can be worked on.

Sample: Here the appropriate sample from the Sample-Pool is selected for the Layer. Additionally the volume, panorama, tuning values as well as further editing of the Sample can be made here.

Filter-Map: Here the Filter is adjusted. Also very interesting are the functions Key Map, where the sample can be limited to a certain range on the keyboard, and Velocity Switch where the sample sounds only within a certain key velocity range.

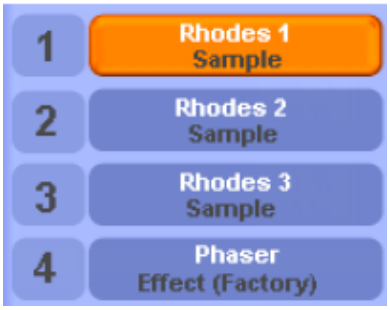
Envelope: Here the traditional ADSR (Attack, Decay, Sustain, Release) envelope can be adjusted, as well as Fade.

LFO-Matrix: The Matrix offers a powerful tool with which the dynamics of the sound and many other values can be adjusted. Additionally, the LFO3 can be adjusted, which works particularly in this Layer.

Globals: The values within this area are valid directly for all Layers. Here the LFOs 1 and 2 as well as the Pitch Bend value can be adjusted.

Special Features of the Effects: As soon as an Effect is inserted into a Layer, the sample processing functions specified above are not available any longer. Instead you see the individual adjustments which can be made to the selected effect.

Display and Selection of a Layer: On the left of the table is the number of each layer and the currently selected one is highlighted in red. A maximum of 10 Layers can be shown. By touching the appropriate name that Layer is selected.



Switching off Layers (MUTE): Touching the appropriate button 1 - 10 will switch the individual Layer off. You can therefore concentrate on an individual Layer resulting in a better sound finally. If you do not need a Layer any longer it must be deleted.

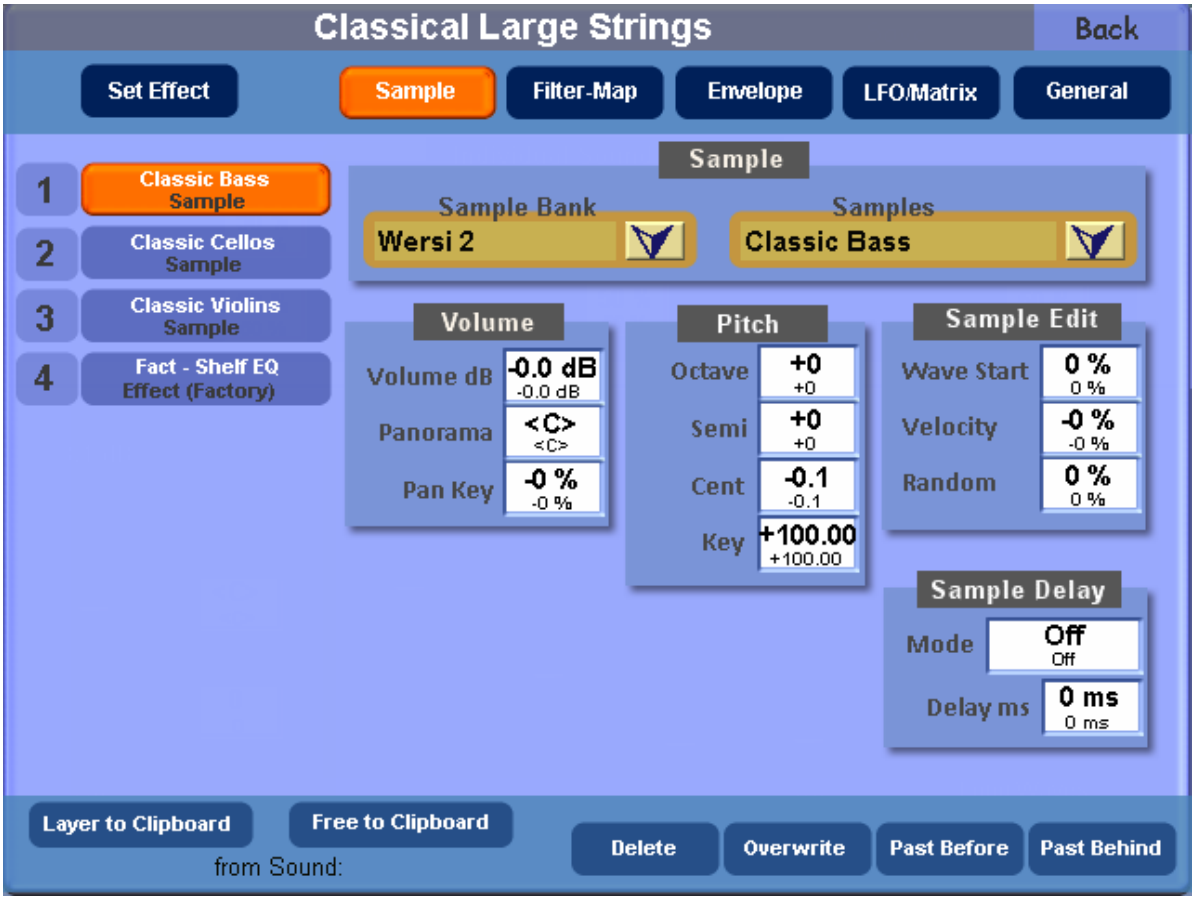
Special Features: Some sound Layers cannot be edited or deleted. Then it's possibly a synthesised sound Layer or from some inserted Effects.

Selecting the Working Area: As described in the previous section, five different working areas are available. At least one area is always selected. Depending upon the area selected, the centre part of the display changes.

Insert from Effects: With the button "Set Effect" you can insert Effects.

Delete - Copy - Insert: In this area you can delete, copy or insert a Layer.

Sample



Sample

In this area you can select the Sample you wish to add to your sound. Here there is an enormous selection of sound material for you to use.

Function	Data	Description
Bank	0 to 128	The Layer is divided into different groups (Banks). You will find a list at the end of thie manual.
Layer	0 to 127	Each Bank can show up to 128 Layers.

Advice: Sounds from synthesisers cannot be worked on.

Volume

In this area you can adjust the Volume of each individual Layer. Further the Panorama and Volume settings of the Layers can be related to pitch.

Function	Data	Description
Volume	∞ to +12 dB	The default value is 0 dB. The volume will be shown at the stored value in the Layer. The Volume can be changed between infinity and +12 dB. Values over 0dB should be used only in exceptional cases.
Panorama	-100 to +100	The default position is C (centre) and the value can be changed from full left (L64) to full right (R64).
Key Volume	0 to 100	The default value is 0. In this area the different keys on the keyboard have an influence on the stereo distribution. At positive values low frequency sounds are to the left and high frequency sounds to the right of the keyboard. Negative values reverse this effect.

WaveEdit

Within this area either the start of the Layer or the whole Layer can be varied. Using the WaveStart function the starting point shifts within the Layers. For example, with a percussive instrument like a guitar the pluck sound is faded out if the Layer is started after the pluck sound. By selecting Velocity and Random the starting point can be varied.
The value of Delay can be adjusted to start the entire Layer milliseconds later. Interesting Doppler effects can be obtained like this.

Function	Data	Description
WaveStart	0 to 100	The default value is 0. At higher values, the starting point in the Layer is shifted further into the sample.
Velocity	-100 to +100	The default value is 0. At higher values not only is the start adjusted as with WaveStart but it is movable by the velocity with which the key is struck. Positive values move the start point forward the harder the key is struck; negative values have the reverse effect.
Random	0 to 100	The default value is 0. Here the starting point jumps randomly to another value with each keystroke. The higher the value the further the jump can be.
Delay ms	Off, 1 to 1000 ms	The default value is Off. In that case the entire Layer temporarily starts immediately. You can adjust the start delay up to 1000 ms (1 second).

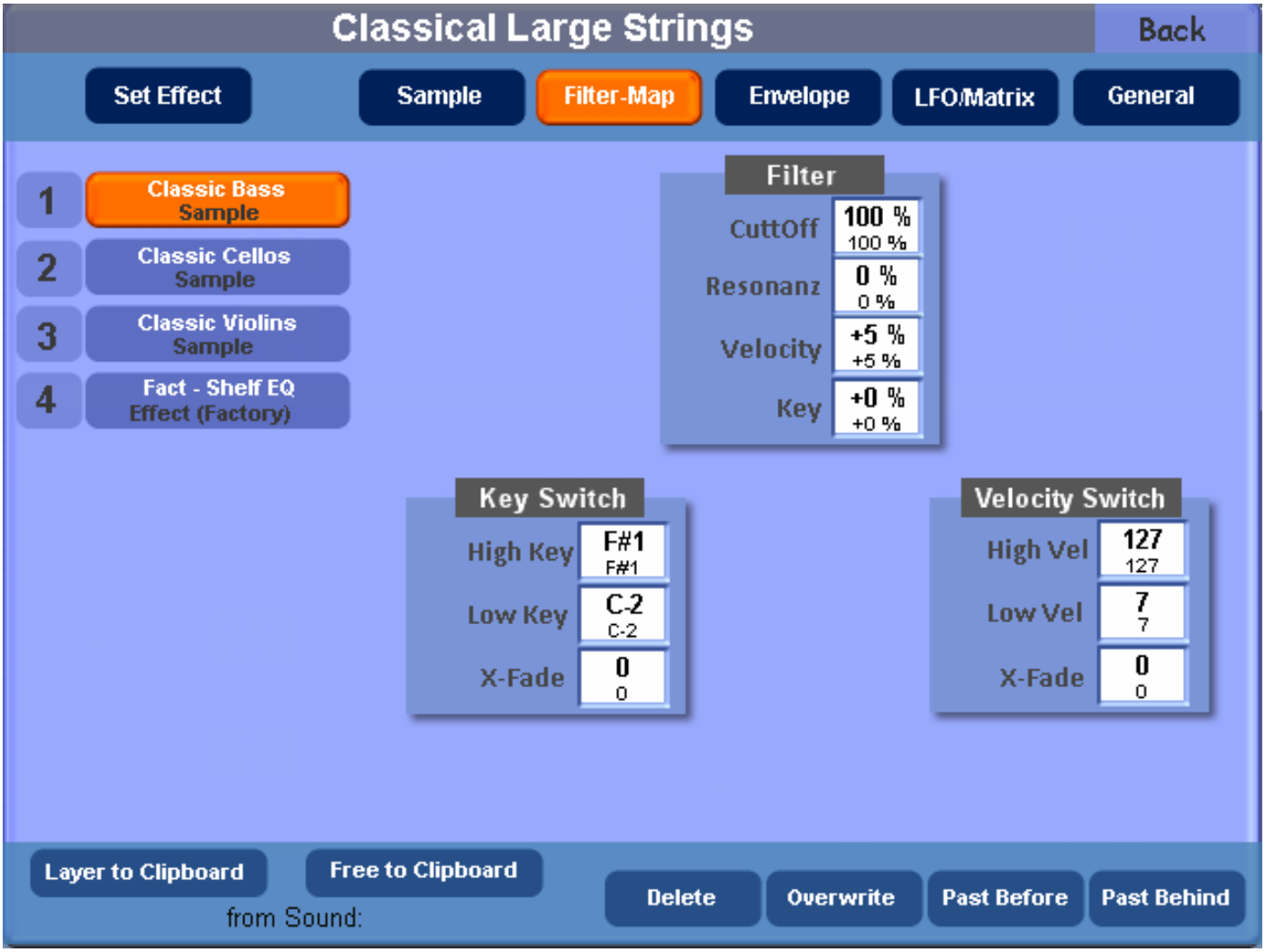
Pitch

In this area the pitch of the Layers can be changed.

Function	Data	Description
Octave	-4 to +4	The default value is 0. In that case the Layer is played in the original octave position but that can be changed by four octaves up or down.
Semi	-12 to +12	The default value is 0. The Layer can be adjusted for pitch in semi-tone steps.
Cent	-50 to +50	The default value is 0. The Layer can be adjusted in a range of ± 50 cent which is a quarter tone. This is useful to adjust any beating which may occur between Layers.
Key	Off - On	The default value is On. Then the different keys influence the pitch on the keyboard. This is the "normal" play situation. When switched to Off each key on the keyboard stays at the same pitch. This is useful for Effect Layers like applause, gunshots etc where the pitch doesn't change.

Advice: Using the area Octave the original pitch of a Layer can be changed. As a result two things happen. Firstly you shift the Layer away from the natural playing area of the instrument. The sound no longer is anything like the natural instrument, since that cannot play notes within the range now set and there are no Samples within that range. Secondly some very high frequencies can occur causing unpleasant effects. The result is a transformation of the existing Samples beyond what is technically feasible.

Filter-Map



Filter

In this area you can adjust the Filter Cut-Off Frequency and the resonance of the Filter. The Filter has two additional parameters. With Velocity you can set the Filter to have a stronger attack on opening or closing. With Keys you can close or open the Filters on different keys.

Function	Data	Explanation
Cut-Off	0 to 100	The default value is 100. At this value the Filter is completely open.
Resonance	0 to 100	The default value is 0. At this value there is no Resonance.
Velocity	-100 to +100	The default value is 100. At this value Velocity has no influence on the Filter. At a setting of 0 the Filter is closed but opens if a stronger keystroke is played. With negative values that effect is reversed. Values in the range 60 to 80 are normal.
Keys	-100 to +100	The default value is 0. At this value different keys have no effect on the Filter. With positive values the Filter is closed at low frequencies and opens at higher frequencies. With negative values that is reversed.

Advice: Remember that the adjustment under Cut-Off already has a substantial influence on both Velocity and Keys. Therefore closing the Filter and applying a stronger dynamic will work only if the Cut-Off value is low.

VelocitySwitch

In this area you can assign different Layers with a different dynamic setting.

Function	Data	Explanation
Lowest Velocity	0 to 127	The Layer sounds from this value of velocity.
Highest Velocity	0 to 127	The Layer sounds up to this value of velocity.
Velocity Fade	0 to 127	This provides a flowing transition between the Layers. This means: at a setting of 10 the Layer will fade in or out within the next 10 velocity levels.

VelocitySwitch Example 1 - Structure of a natural sound

Many timbres of different qualities and dynamics occur in a natural sound. Thus a guitar could have a quiet attack, a middle-strength attack or a loud attack. These would be three Layers having different values between 0 and 127.

Example:	Layer 1	Quiet Attack	0 to 80
	Layer 2	Middle Attack	81 to 110
	Layer 3	Loud Attack	111 to 127

VelocitySwitch Example 2 - Switch between different timbres

You can also use these functions in order to switch between entirely different Layers using Dynamics.

Example:	Layer 1	Strings	0 to 100
	Layer 2	Brass Section	101 to 127

Advice: Remember to switch Dynamics on in your instrument to hear the effect.

KeySwitch

In this area you can distribute different Layers along the keyboard.

Function	Data	Explanation
Lowest Key	C-2 to G8	The Layer sounds from this key.
Highest Key	C-2 to G8	The Layer sounds up to this key.
Key Fade	0 to 127	Using this value, flowing transitions between the Layers can be set up. That means: with a value of 7 the Layer fades in or out within 7 semi-tones.

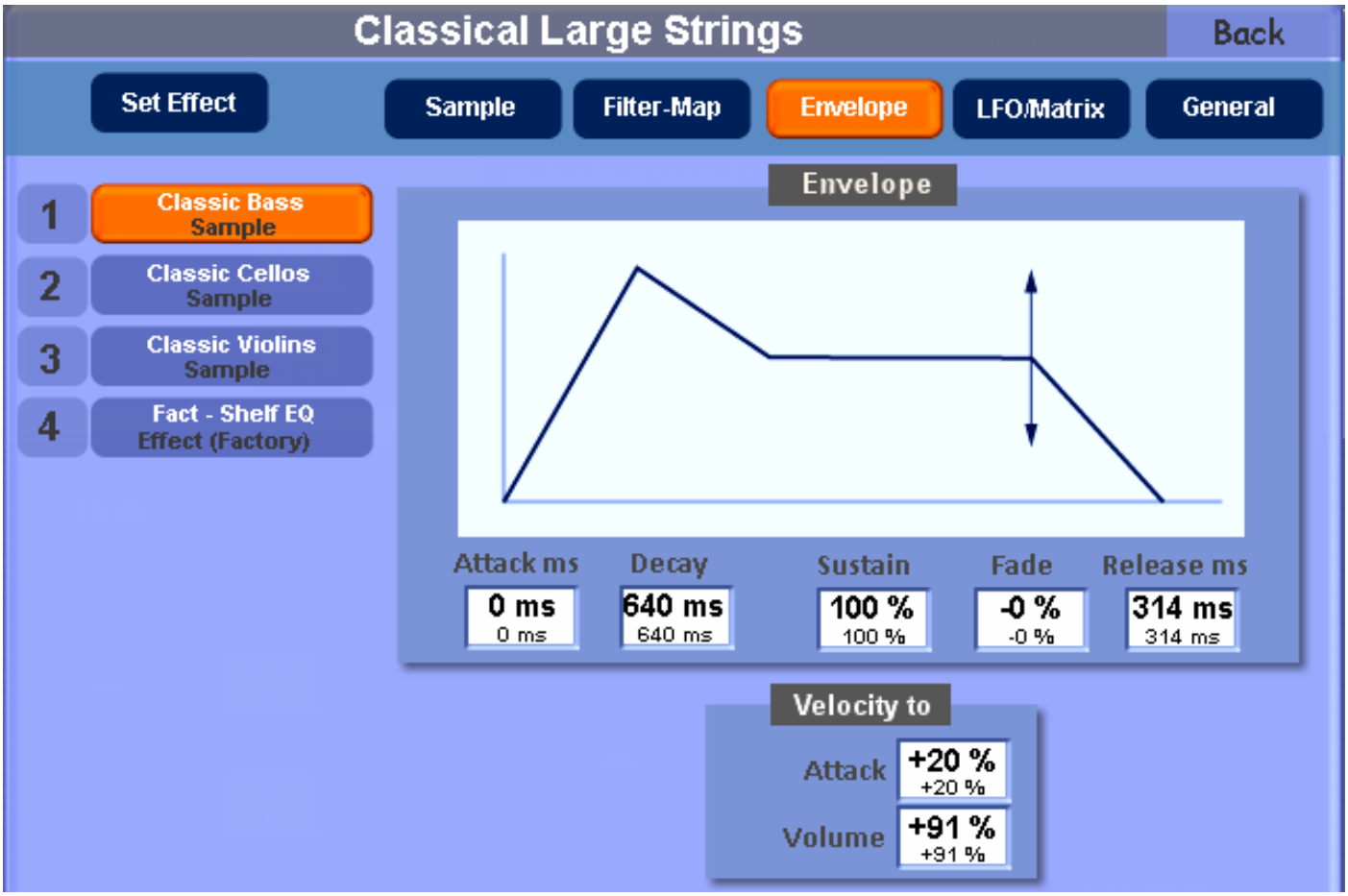
KeySwitch Example -

With some sounds it can be useful to distribute different instruments across the keyboard. In Sound Factory this is frequently used when building an Orchestra sound.

Example:	Layer 1	Timpani	C-2 to A2
	Layer 2	French Horns	C-2 to C#3
	Layer 3	Trumpets	D3 to G8
	Layer 4	Strings	C-2 to G8

Advice: A 5-octave keyboard (61 keys) has the notes C1 to C6

Envelope



Envelope

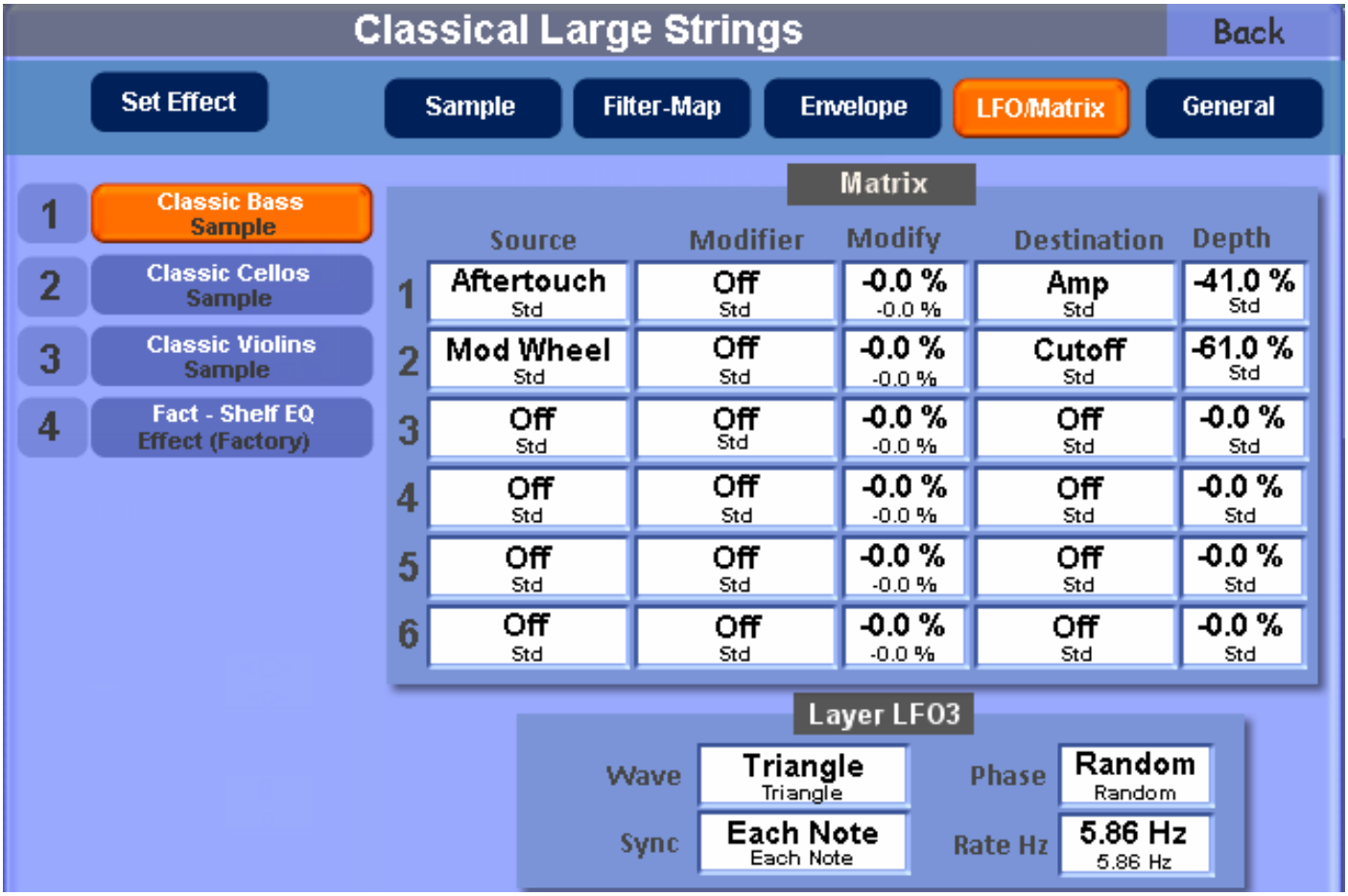
The Envelope consists of five areas: Attack (rise), Decay (drop), Sustain (hold), Fade (crossfade) and Release (after the key is released). Long Attack times result in a sound which swells to full volume while short Attack times cause a percussive sound.

Function	Data	Explanation
Attack ms	0 to 32 (s)	The Attack phase begins upon pressing down the key. The Attack time indicates how long it takes for sound to rise to its initial maximum volume level.
Decay ms	0 to 32 (s)	Directly after the initial maximum volume level is reached the Decay phase begins. The Decay time specifies how long it takes for the sound to drop to its initial Sustain level.
Sustain	0 to 100	The Sustain level indicates the volume level while the key is held down. The Sustain phase is reached only if the applied Decay time is shorter than the time during which the key is held down.
Fade	-100 to +100	With a value of 0 (central) the Sustain phase of the envelope remains level so long as the key is depressed. A negative value causes the volume of the sound during the Sustain phase to drop down to zero while a positive value causes the sound to rise back to the initial maximum volume level after the Attack. The values below or above zero indicate the speed at which that minimum or maximum is reached.
Release	0 to 32 (s)	The Release phase begins as soon as the key is released. The sound volume then drops to zero, the Release time here specifying how long that sound takes to drop to zero.

Velocity to
The Envelope can be affected by the Dynamics (Velocity). Thus the Attack and Volume can be changed.

Function	Data	Description
Attack	-100 to +100	In the envelope the Attack can be further adjusted to zero or weakened by "Velocity to". With a low Velocity the sound is gently faded in and with a high Velocity the sound appears immediately. The Attack is therefore adapted dynamically. With negative values the Attack is automatically produced the harder the key is struck.
Volume	-100 to +100	Here the Dynamic Volume levels of the Layers can be adjusted. At a value of zero no dynamic effect occurs. Positive values increase the dynamic effect and negative values reverse the dynamic effect.

Matrix LFO-3



The 6 lines of the Matrix form a complex system to affect the sound still further.

Source: Here you select which Source you wish to use to affect the Layer.
Modifier: Here a further controller can be used, allocated with the Source.
Modify: Here the value adjusts the amount by which the Source will be affected.
Destination: Here you select which Layer you want to adjust.
Depth: Here you select the strength of the change.

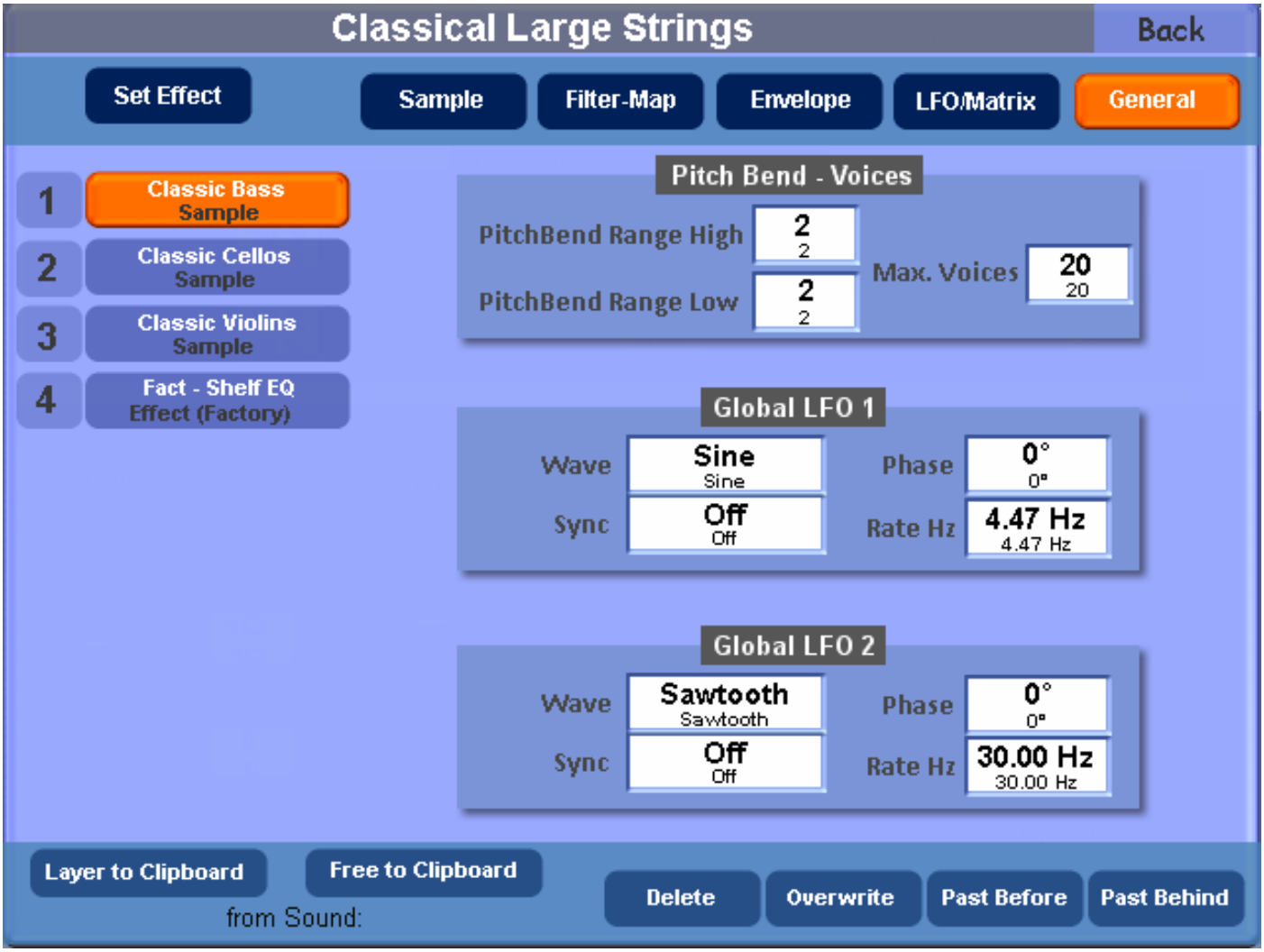
Important Advice: There are more possibilities with the Source and Modifier functions than the following table describes. We don't specify all possible values as some require special programming and, if used wrongly, can result in unwanted effects.

Function	Data	Explanation
Source	Random Velocity Key Mod. Wheel Aftertouch Pitchbend LFO1 LFO2 LFO3	-Random values between 0 and 127 -Dynamic values between 0 and 127 -Keyboard values between 0 and 127 -Mod. Wheel values between 0 and 127 -Aftertouch values between 0 and 127 -Pitchbend values between 0, 63 (middle) and 127 -Gate LFO1 values between 0 and 127 -Gate LFO2 values between 0 and 127 -Gate LFO3 values between 0 and 127
Modifier	Random Velocity Key Mod. Wheel Aftertouch PitchBend LFO1 LFO2 LFO3 EG Delay	With the so-called Modifier you can affect the source again. So you can delay the vibrato by using the value EG Delay or change the LFO velocity with a Dynamics change.
Modify	-100 to +100	The Modifier comes with values adjusted between -100 and +100. Eg the Modifier can be adjusted on Keys or EG Delay within a range of 0 to 32 seconds.
Destination	Pitch Cut-Off Resonance Amp Panorama LFO3Rate	-Changes the pitch (eg frequency of the vibrato) -Opens or closes the Filter -Sets the Resonance of the Filter -Changes the volume (eg the depth of the vibrato) -Sets the Panorama -Sets the LFO3 speed
Depth	-100 to +100	Most parameters have a range between -100 and +100. For Pitch the range is from a few cents to 12 semi-tones.

Example: Frequency of the Vibrato in an instrument.
With the Aftertouch the speed (rate) of the LFO3 can be changed.
The Mod. Wheel strengthens the Vibrato (Depth).
The LFO3 controls the pitch with a delay (EG Delay) of 600ms.

Source	Modifier	Modify	Destination	Depth
Aftertouch	-	0	LFO3 Rate	+2.4
Mod. Wheel	LFO3	100	Pitch	0.35
LFO3	EG Delay	600ms	Pitch	0.29

Globals



Pitch Bend - Voices

Function	Data	Explanation
Pitch Bend Range High	Constant Sine Triangle Sawtooth Square S+H Random S+H Alternate Random Drift Slow Drift	Here various LFO waveforms are provided.
Pitch Bend Range Low	0 to 127	Frequency of 0 to 8 Hz in 0.1 steps
Max. Voices	1 to 64	Here the maximum number of voices which the sound may use can be set. If that number is exceeded, earlier and quieter voices are removed in order to play new notes. See also Section 1.1 "The Polyphony of the Instrument".

Global LFO1 and LFO2

The system provides two global LFOs which can be used in all Layers. Additionally another LFO3 is available in each Layer.

Function	Data	Explanation
Wave	Constant Sine Triangle Sawtooth Square S+H Random S+H Alternate Random Drift Slow Drift	Here various LFO waveforms are provided.
Rate Hz	0 to 127	Frequency of 0 to 8 Hz in 0.1 steps
Sync.	0 to 100	Off: The LFO runs freely. At each keypress the current LFO is applied. First Note: The first note starts in the adjusted phase. Each Note: each note starts in the adjusted phase.
Phase	0 to 360	Setting of the initial phase between 0° and 360°

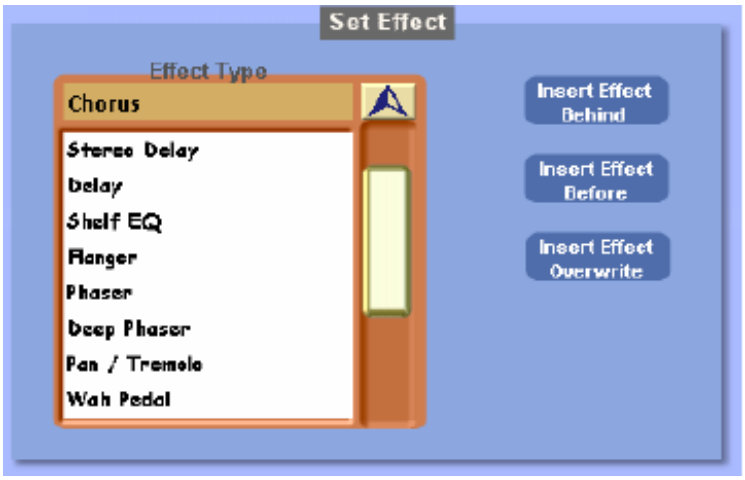
Global LFO2 (see LFO1)

Effects

A characteristic of the Sound Factory is the use of Insert-Effects which can then be used additionally to the well-known continuous effects (Reverb 1, Reverb 2, Chorus and Echo (Delay).

General Points about Effects: Some existing structures have Effects already inserted. These cannot be deleted from an existing sound. Otherwise, for example, adjusting individual Sound Controls could change the function such that the sound is partly destroyed.

Touching this button produces the following display.



Inserting Effects:

1. In the Layers List, select the Layer into which you wish to place the Effect and whether the Effect is to occur within that Layer, before that Layer or after that Layer.
2. Select from the drop-down list the desired Effect.
3. Select one of the following functions for the Layer:
   a) Insert Effect Behind: the Effect is inserted after the selected Layer.
   b) Insert Effect Before: the Effect is inserted before the selected Layer.
   c) Insert Effect Overwrite: the selected Layer is deleted and replaced by the Effect.
4. Finally all the possible adjustments which can be made to the inserted Effect appear automatically. Please select the adjustments from the following list:

Function	Function	Range of Values	Information
Chorus	Mix	0 to 100%	The value MIX blends the original sound and the Effect. This value refers to all features of the Effect.
	Rate	1.00 Hz to 20.00 Hz	Speed of the Effect
	Depth	0 to 100%	Intensity of the Effect
	Pre Delay	0.0 to 24.0 ms	Delay before the Effect starts.
Chorus Ensemble	Mix	0 to 100%	
	Rate	1.00 Hz to 20.00 Hz	
	Depth	0 to 100%	
	Shimmer	0 to 100%	
	Width	0 to 100%	
Space Chorus	Mix	0 to 100%	
	Rate	1.00 Hz to 20.00 Hz	
	Depth	0 to 100%	
	Pre Delay	0.0 to 24.0 ms	In 0.1 steps
	Crossover	0 to 100%	
Detune	Mix	0 to 100%	
	Detune	0 to 50 Cent	
	Latency	5 to 40 ms	
Delay Stereo	Mix	0 to 100%	
	Sync	Sync On/Off	Sync On: the actual speed in Echo and the note lengths in Delay are synchronised with the Effect.
	Delay	0.002 to 1.510 ms	
	Feedback	L/R -50% to 0% to 50%	
	Balance	L 0.50 to 1.00 to R 0.5	
	HF-Damp	100 to 0%	

Function	Function	Range of Values	Information
Delay Ping Pong	Mix	0 to 100%	
	Sync	Sync On/Off	Sync On: the actual speed in Echo and the note lengths in Delay are synchronised with the Effect.
	Delay	0.002 to 1.510 ms	
	Feedback	0 to 100%	
	Balance	L 0.50 to 1.00 to R 0.50	
	HF-Damp	100 to 0%	
EQ Shelving	Output	-12.0 dB to +12.0 dB	
	Bass	-12.0 dB to +12.0 dB	
	Treble	-12.0 dB to +12.0 dB	
Flanger	Mix	0 to 100%	
	Rate	1.00 Hz to 20.00 Hz	
	Depth	0.00 ms to 12.00 ms	
	Feedback	0 to 100%	
	Pre Delay	0.00 ms to 12.00 ms	
Phaser	Mix	0 to 100%	
	Rate	1.00 Hz to 20.00 Hz	
	Depth	0 to 100%	
	Feedback	0 to 100%	
	Stereo	0 to 360°	
	Centre	0 to 100%	
Deep Phaser	Mix	0 to 100%	
	Rate	1.00 Hz to 20.00 Hz	
	Depth	0 to 100%	
	Feedback	0 to 100%	
	Centre	0 to 360°	
	Envelope Mode	-100% to +100%	
	Envelope Rate	0 to 100%	
Tremolo	Mix	0 to 100%	
	Rate	1.00 Hz to 20.00 Hz	
	Phase	0 to 360°	
	Shape	-100% to +100%	

Function	Function	Range of Values	Information
Wah Wah	Mix	0 to 100%	
	Sync	On/Off	With Sync On: the Wah Wah is synchronised to the Tempo
	Rate	0.05 Hz to 20.00 Hz	
	Depth	0 to 100%	
	Pedal	-100% to +100%	
	Mode	Auto or Pedal	
	Reso	0 to 100%	
	Tracking	-100% to +100%	
Reverb	Mix	0 to 100%	
	Time	0.5 s to 10.0 s	
	Low EQ	0 to 100%	
	High EQ	100 to 0%	
Reverb	Mix	0 to 100%	
	Time	0.5 s to 10.0 s	
	Pre Delay	1 ms to 400 ms	
	High Damp	100 to 0%	
	Low EQ	0 to 100%	
	High EQ	100 to 0%	
Early Reflections	Mix	0 to 100%	
	Time	0 ms to 250 ms	
	Low EQ	0 to 100%	
	High EQ	100 to 0%	
Distortion	Mix	0 to 100%	
	Model	0 to 7	Amplifier Models: AC, Vintage, 2x12, 4x12, Axis, Dark1, Dark2, Radio
	Drive	0 to 100%	
	Feedback	0 to 100%	
	Treble	-100% to +100%	
	Mode	Mono, Stereo	

Delete, Copy and Insert Layers.

At the bottom of the display are the functions for Copying, Inserting and Deleting Layers.

Layer to Clipboard: The actual selected Layer is copied onto the Clipboard.

Free to Clipboard: A completely empty Layer is copied onto the Clipboard.

Delete: The selected Layer (Sample or Effect) is deleted.

Overwrite: With Overwrite the Layer currently on the Clipboard is copied onto the currently selected Layer.

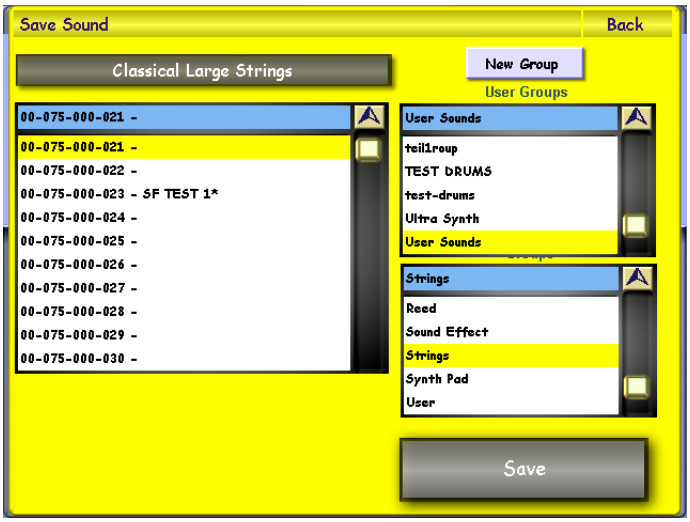
Paste Before: With Paste Before the Layer currently on the Clipboard is copied before the currently selected Layer. The previous Layer is placed after.

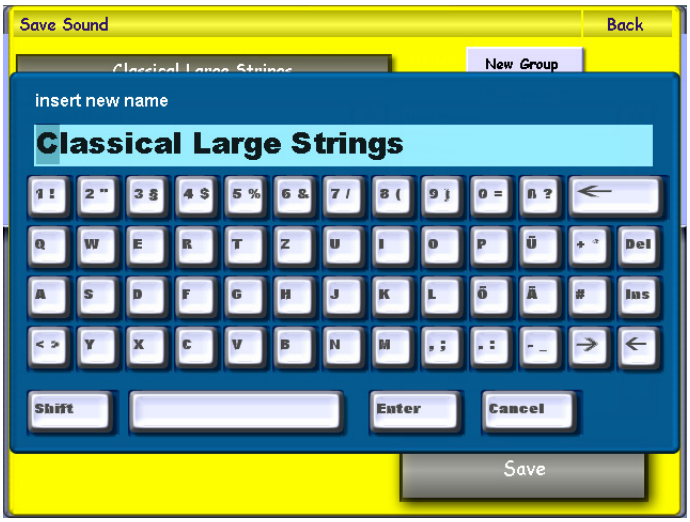
Paste Behind: With Paste Behind the Layer currently on the Clipboard is copied after the currently selected Layer. If a Layer already exists after that it is pushed further back.

Important Advice: In the OpenArt System, the tone generators used have many other complicated functions available which are not provided within Sound Factory. These can be found in the individual Sound Controls.

If you copy and insert a Layer from another sound, some of the Sound Control functions of the new Layer will be copied on to the new Layer and exhibit no effect or an adverse effect. In this situation it is possible to copy a Layer not from an existing sound but by using the "Free to Clipboard" function.

Saving A Sound





To save a sound, simply press the ‘Save’ button  in the top right hand button of the first display in the Sound Editor.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).

You can also assign the sound to a sound group (our example shows the sound as a ‘User Sound’ in the User Groups menu and then assigned to the ‘Strings’ Sound Group.

If you wish to create a new group, simply press the ‘New Group’ button.  You will then be asked to name your new group.

If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the ‘sound name’.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the ‘Enter’ button. 

Finally, simply press the ‘Save’ button to complete the saving of your new User Sound. 

List of the Sound Banks

Number	Name	Layer Number	Information
9	Grand Pianos	15	Only if the Sound Package "Grand Pianos" is activated.
10	Acoustic Pianos	2	
12	Electric Pianos	9	
15	Clavinets	2	
16	Organs	5	
19	Harpsichord	3	
20	Tuned Percussion	8	
30	Synth Basses	5	
33	Acoustic Basses	2	
36	Electric Basses	12	
40	Acoustic Guitars	12	
45	Electric Guitars	8	
50	Strings Section	6	
51	FL2-Edition		Only if the Sound Package "Franz Lambert Edition 2" is activated.
58	Orchestra Misc	4	
59	Orchestra Misc	39	
60	Vocal	4	
70	Brass Sections	5	
74	FL1-Edition		Only if the Sound Package "Franz Lambert Edition 1" is activated.
75	Solo Brass	6	
80	Woodwind	10	
81	Analog Sounds 1	43	
82	Analog Sounds 2	38	
83	Drawbars	12	
88	Accordion	35	Only if the Sound Package "Best of Accordions" is activated.
89	Accompaniment	81	
90	Ethnic	8	
91	Sacral	49	Only if the Sound Package "Sacral" is activated.
92	Theatre	18	Only if the Sound Package "Theatre Organ" is activated.
93	CD-Sounds	29	Only if the Sound Package "CD-Line" is activated.
95	Wersi 1	124	
96	Wersi 2	106	
100	Synth Textures	11	
101	Digital Polys	9	
102	Synth Bells	3	
104	Arpeggios	7	
105	Noise	8	
110	Attack Partials	22	
111	Sustain Partials	4	
112	Color Partial	33	
113	Percussive Partials	66	
120	Sound Effects	15	

General Advice & Examples

Synthesising New Sounds Without Samples

If you want to produce new sounds always start from an existing sound. It can also be interesting to construct a sound virtually from scratch. In which case use sound 126 in Bank 93 as a starting-point. Then you select the desired Sample for the First Layer and continue through the many possibilities for adjustment.

The individual Sound Controls in that sound are adjusted to the following default values:

1. **Start:** Here you change the Samplestart setting in the Sample. You can begin at the start of the appropriate Samples in order to, for example, fade out an Attack sound.
2. **Wave:** Here you can change the Formant of the Samples. Very extreme sound changes can result.
3. **Filter:** Here the Cut-Off is adjusted. The default value is 127 when the Filter is completely open.
4. **Resonance:** Here the Resonance of the Filter is controlled. The default value is 0. The Resonance has only one effect if the Filter is not completely open.
5. **Attack:** Here the Attack of the Layer can be extended or shortened. The default value is 63 (centre). If the Attack value in the Layer is zero, values under 63 entered here have no influence on the Attack.
6. **Release:** Here the Release can be lengthened or shortened. The default value is 63 (centre). If the Release value in the Layer is zero, values under 63 entered here have no influence on the Release.

Advice about Individual Sound Controls: These adjustments affect all Layers in the particular sound. Two different Attack values in the Layer remain different until the shortest or longest Attack is reached.

Sounds With Layers Having Different Dynamic Settings

With the Function **Velocity Switch** you can build sounds in which individual Layers can be switched on or off by applying different velocities when playing the keys (Dynamics). Examples in your instrument are:

A. Take the sound Jazz Vocals Mixed (Bank 90, PRG 90). There are two Layers, "JazzVocal Dooh" and "JazzVocal Baah" with different Dynamic settings which can be reversed between these two Layers.
   JazzVocal Dooh: Velocity Switch is 0 to 111
   JazzVocal Baah: Velocity Switch is 112 to 127

B. Take the sound Natural Guitar (Bank 90, PRG 4). There are three different values used to produce three Layers.
   Acoustic Guitar 1: Velocity Switch is 0 to 107
   Acoustic Guitar 2: Velocity Switch is 107 to 127
   Acoustic Guitar 3: Velocity Switch is 121 to 127

C. Take the sound Sax - Brass 16 (Bank 93, PRG 33). This is switched to a saxophone group alone or a Brass section in addition.
   Brass Section 1: Velocity Switch is 120 to 127
   Brass Section 2: Velocity Switch is 120 to 127
   Tenor Sax mf: Velocity Switch is 0 to 127
   Alto Sax mf: Velocity Switch is 0 to 127

General Advice & Examples

Sounds With Layers From Different Sound Sections

Using the function **Key Map** you can build your sound so that different Layers are distributed to different areas of the keyboard.

A. Take the sound Vocal 2 (Bank 90, PRG 11) where there are several Layers distributed along the keyboard.
   Vocal Girl: Key Map C-2 to A4
   Vocal Yeah: Key Map A#4 to A4
   Vocal Girl: Key Map F#5 to G8

B. Take the sound Orchestra (Bank 90, PRG 40) where there are several Layers distributed along the keyboard. Additionally the Layers Timpani Piano and Timpani Forte are controlled by Velocity Switch.

W-Strings:	Key Map C-2 to G8.	Velocity Switch is 0 to 127.
Strings hard:	Key Map B2 to G8.	Velocity Switch is 0 to 127.
Trumpet F:	Key Map D3 to G8.	Velocity Switch is 0 to 127.
Trombone F:	Key Map C-2 to C#3.	Velocity Switch is 0 to 127.
Timpani Piano:	Key Map C-2 to A2.	Velocity Switch is 0 to 118.
Timpani Forte:	Key Map C-2 to A2.	Velocity Switch is 119 to 127.

Copying Layers From Other Sounds

To copy an individual Layer from another sound, please proceed as follows:

1. First select the sound from which you wish to copy a Layer.
2. Select the required Layer and touch the button "Layer to Clipboard".
3. Now select the sound into which you wish to place that Layer.
4. Select the Layer in that sound you wish to replace (Overwrite) or the Layer before or after which you wish to insert the new Layer.
5. Now touch the button "Overwrite" or "Insert Before" or "Insert After" as appropriate.

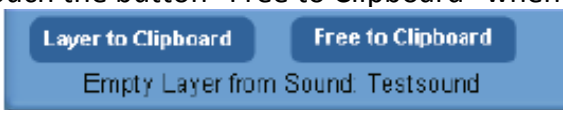
General Advice when copying Layers between Sounds: The OpenArt Sound System is very complex and offers programmers hundreds of possibilities by combining Layers from a number of sources which affects individual sound controls. Within Sound Factory not all possible functions are represented. If a Layer is copied between two sounds, all possible functions are copied. If this causes undesirable results you can use the individual Sound Controls to adjust the result.

Therefore it can often be better to use a Free Layer instead of copying a Layer from another sound.

Using Free Layers

You must fill the Free Layer completely, ie use an existing Sample, its Envelope and all other functions must be set or left at default values.

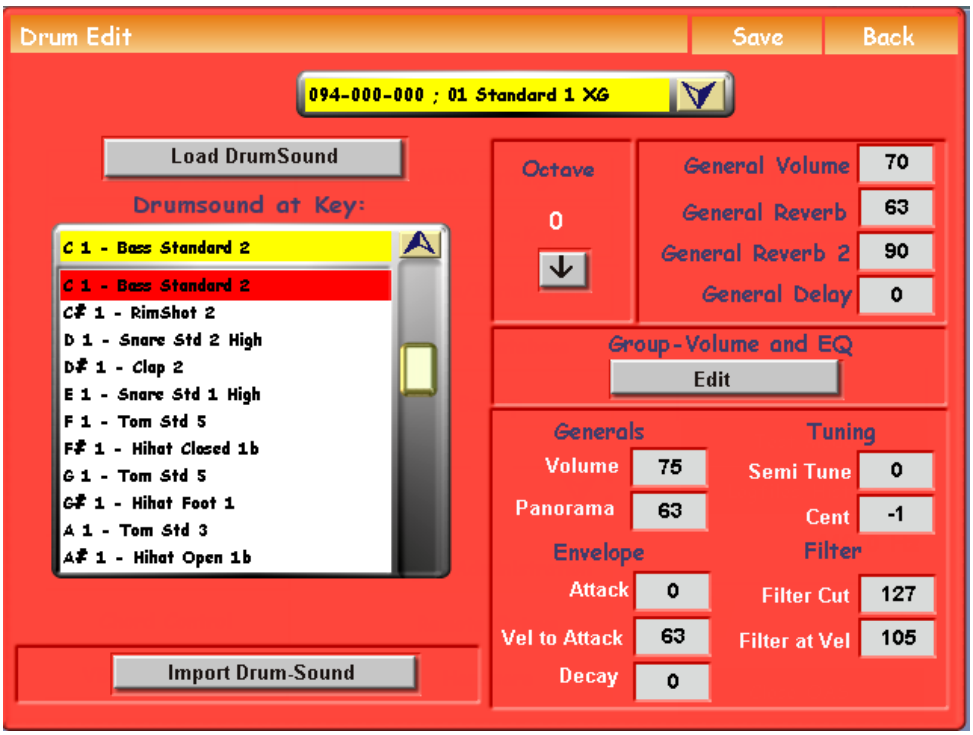
1. Touch the button "Free to Clipboard" when the following appears in the display:



2. Now you can insert the Layer into the sound using Overwrite, Paste Before or Paste Behind.

Drum Edit

To launch the Drum Edit facility, simply press the 'Edit Drumsets' button in the Settings display.



Once the Drum Editor has loaded, this is the display that will be shown on the main display.

Save Button - The top bar displays the name of the editor (Drum Edit) and to the far right, the **'Save'** button which allows you to save the Drum kit that you are working on or a completely new User Drum kit.

Back Button - The 'Back' button allows you to exit the Drum Editor. You will be returned to the 'Settings' display.

Main Drop Down Menu - Drop down menu at the top of the display contains all of the Drum Kits in your instrument.

You can open the Menu by touching the 'Downward' pointing arrow. The menu will then 'drop down'.

You can then use the Tempo / Data Wheel to navigate up and down the menu. To select a drum kit, simply touch the name of the Drum Kit.

Assigning a Drum Sound Within a Drum Kit.

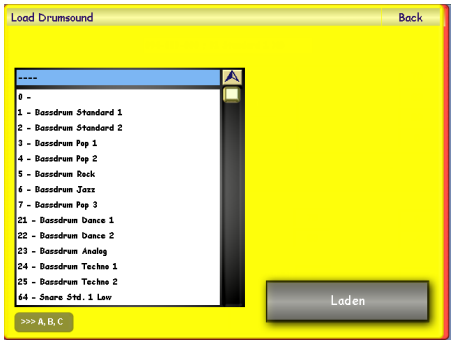
You can change any of the OAS drum kits. You can manipulate drum sounds, assign drum sounds to drum kits, create entirely new drum kits and much, much more. We will explain the specific functions of each part of the Drum Editor here.

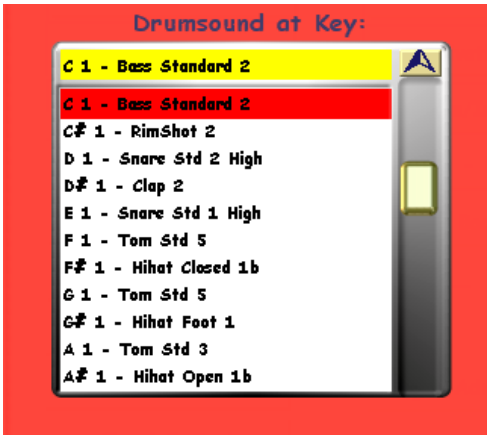
Load Drum Sound

Press this button to load a Drum Sound from the internal Drum Sound database. There are more than 200 drum samples for you to try.

Example: To assign a new drum sound to a key, simply press the key (C1 in our example). Our C1 key shows the sound 'Bass Standard 2' assigned to it.

To assign a new drum sound, while the C1 note is selected, press the 'Load DrumSound' button and simply select the desired new drum sound from the Drum Sound list and press the 'Load' (Laden in German) button.





Drumsound at Key

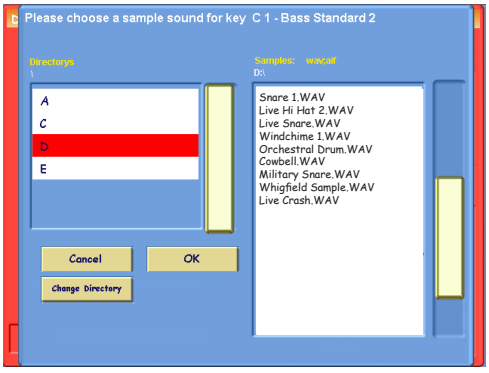
This drop down menu shows what Drum Sound is currently assigned to the keys of the Drumkit. Press the desired note on the Upper Manual of your instrument to select the note that you would like to assign a new drum sound to, or even to make adjustments to the existing drum sound.

Use the above example to try our this process and familiarise yourself with the process.

Import Drum-Sound

The Drum Editor allows you to import your own Drum Samples in WAV format.

To import your own drum samples, simple press the 'Import Drum-Sound' button in the bottom left of the Drum Editor display.



The 'Import' menu will the appear. In our example, we are loading new drum sounds from the CD-ROM/DVD drive (D).

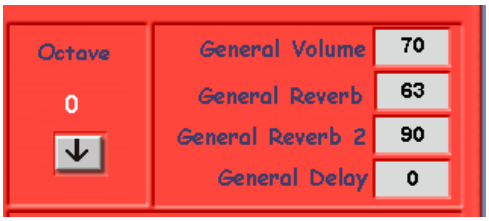
To navigate to the drives, simply keep pressing the 'Change Directory' button on the left hand side. Eventually the last display will show the 'Drives'. Simply press the desired drive where your samples are stored and then select the folder (if applicable) that the drum sounds are stored in.

The drum sounds will then be displayed in the right hand list. Select the drum sample that you wish to import and press the 'OK' button.

Important: You can only import Drum sounds in 16-bit WAV format (CD-Quality). If you attempt to load WAV data in a different format, you will be greeted with a standard OAS warning advising of the incorrect Audio WAV data format, and the sample will be rejected.

Octave & General Settings

The ‘Generals’ settings include Volume, Octave and Effects for the ‘overall’ drum set.



General Volume - Set the volume of the whole Drum Set (Values 0 -127)

General Reverb - Set the intensity of Reverb 1 (Values 0 -127)

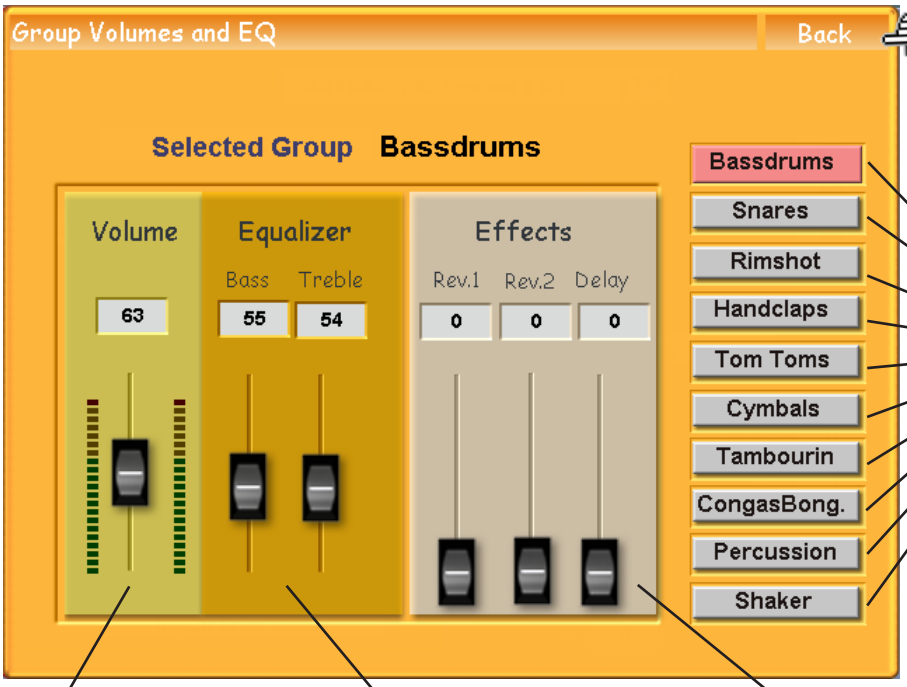
General Reverb 2 - Set the intensity of Reverb 2 (Values 0 -127)

General Delay - Set the intensity of the Delay (Echo) (Values 0 -127)

Octave - This button is used to move the Drum Kit down by up to two octaves. The reason being is that the Upper Manual is only 5 octaves in length, and Drum Kits contain more than 61 drum sounds (often 6-7 octaves of drum sounds). The button simply allows you to access the drum sounds assigned to the notes lower than the first C on your Upper Manual

Group Volume and EQ - The OAS Drum Editor allows you to go further with your drum editing and the WERSI sound programmers have group the drum families so that they can also be edited as a so called group.

Effects can be set, EQ and volumes for each respective families. Press the ‘Edit’ button to enter the Group, Volumes and EQ display.



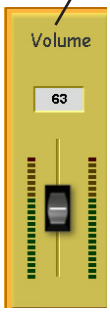
Back - Press the back button to return to the main edit screen.

The Drum Groups

You can see that the far left of the display contains 10 Drum Groups.

Simply press the button that you wish to edit.

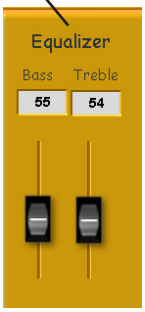
In our example, we are editing the ‘Bassdrums’ drum group.



Drum Group Volume

Use this volume slider to adjust the overall volume of the respective drum sound group.

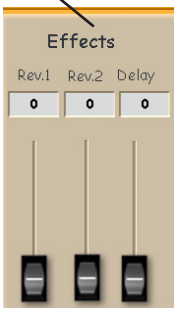
In our example, the volume slider will adjust the entire ‘Bassdrum’ drum group volumes.



Equalizer

You can adjust the ‘Bass’ EQ and ‘Treble’ EQ.
Use the two sliders to increase the respective frequencies.

The two boxes that contain the two values ‘55’ and ‘54’ in our example, allow you to ‘move’ through the frequency range using the Tempo / Data Wheel.



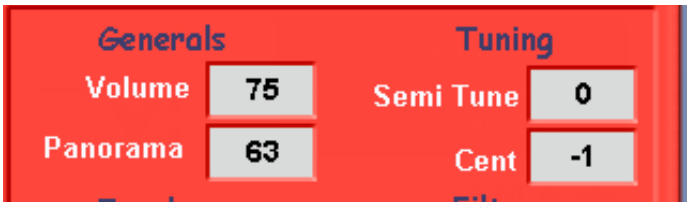
Effects

Reverb 1 - This volume slider and data value box allow you to set the Reverb 1 effect intensity for the individual Drum Sound Group.

Reverb 2 - This volume slider and data value box allow you to set the Reverb 2 effect intensity for the individual Drum Sound Group.

Delay - This volume slider and data value box allow you to set the Delay effect intensity for the individual Drum Sound Group.

The effects for each Drum Sound Group are set independently of the overall Reverb Settings for the Drum Set. Bear this in mind when setting the effects. Often, ‘less is more’ musically.

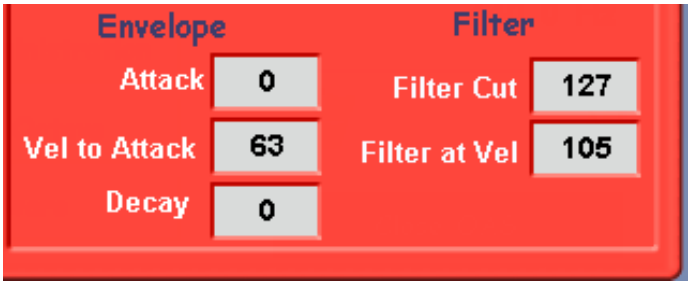


Generals - These controls and data values relate directly to the individual drum sound sample that is currently selected.

Volume - Allows you to change the volume of the currently selected drum sound.
Panorama - Allows you to change the Panorama of the currently selected drum sound. 0 = Left, 63 = Centre and 127 = Right.

Tuning - These controls and data values relate directly to the individual drum sound sample that is currently selected.

Semi Tune - Allow you to change the tuning in half tones
Cent - Allows you to 'micro' tune the drum sound. The data value range is from -50 cents to + 50 cents.

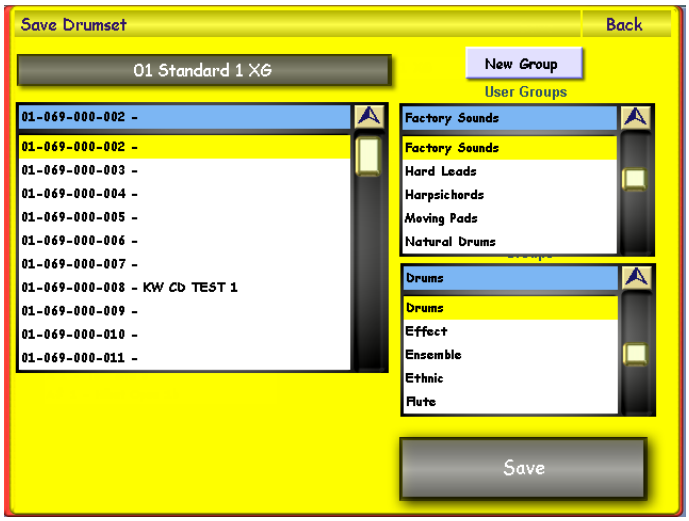


Envelope & Filter - Allows you to adjust the envelope of the individual drum sound sample that is currently selected.

Attack - Adjust the attack of the sound. A low value will allow for a sharp attack, while a high value will result in a softer, eroded attack.
Vel to Attack - Set the Velocity trigger of the Attack here.
Decay - The decay of the drum sample is determined by this data value box. A lower value will indicate a short decay while a higher value will result in a 'longer' decay.

Filter Cut - Allows you to set the Filter Frequency 'Cut Off' for the drum sound currently selected. The lower the value, the less 'brilliant' the sound, while the higher the value, the more 'brilliant' the sound is (basically, the higher frequencies are emphasized as the lower frequencies are cut.
Filter at Vel - Allows you to set the Velocity trigger for the Filter.

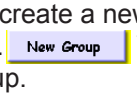
Saving A Drum Set



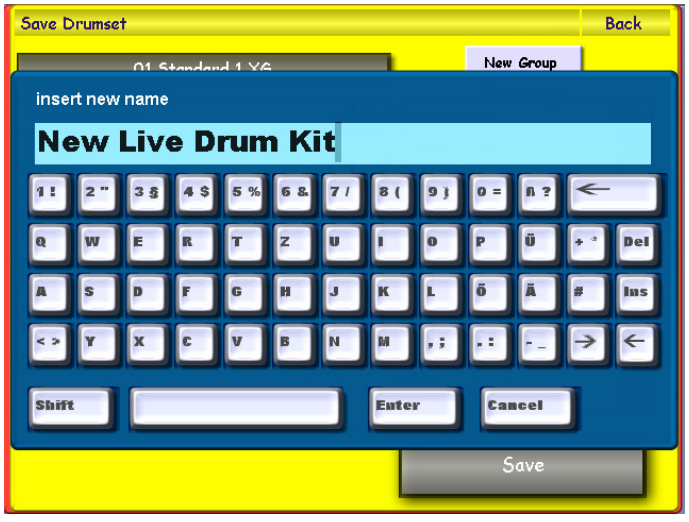
To save a Drum Set, simply press the 'Save' button in the top right hand button of the first display in the Sound Editor.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).

You can also assign the sound to a sound group (our example shows the sound as a 'Factory Sound' in the User Groups menu and then assigned to the 'Drums' Sound Group.

If you wish to create a new group, simply press the 'New Group' button. 

You will then be asked to name your new group.



If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the 'sound name'.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the 'Enter' button. 

Finally, simply press the 'Save' button to complete the saving of your new User Sound. 

OX7 Sound Editor (Not Applicable for GigaPiano, Ikarus, EX-1 or Xenios).

The OX7 Sound Edit allows you to edit all OX7 presets and to save your own OX7 sounds. There are 128 factory preset sounds for you to use. A further 127 User sounds can be saved. To launch the OX7 Sound Editor, simply press the 'Edit OX7 Presets' in the 'Settings' display.

The OX7 Sound Edit facility is then displayed :

The Drawbars of your instrument are one of the defining features of the WERSI organ / keyboard company.

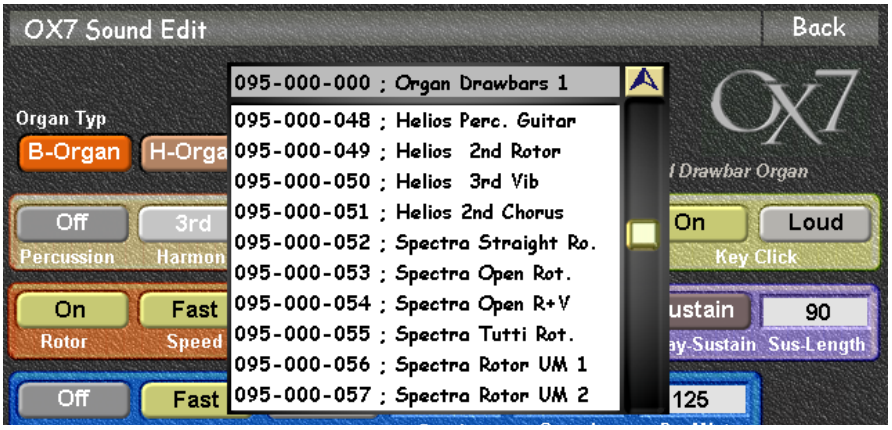
The OX7 allows users comprehensive access to all aspects and controls of four different organs.

Four Organ Types:

B-Organ (Hammond B3 Clone)
H-Organ (Hammond H100 Clone)
Digital - WERSI Spectra CD 700
Analog - WERSI Helios WS2

Back Button - This button allows you to exit the OX7 Editor.

Sound List - This drop down menu contains all OX7 Drawbar sound presets. The Factory sounds are listed at the top while the User OX7 Sound Presets are stored at the bottom of the list.

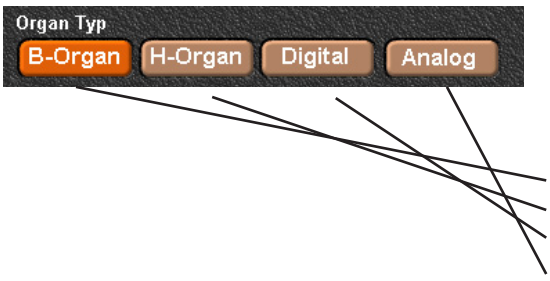


To open the list, simply touch the 'downward pointing arrow'. The list will then open.

Use the Tempo / Data Wheel to navigate through the list.

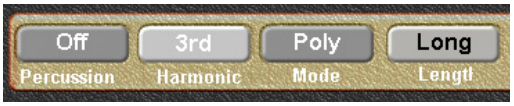
To select a sound, simply touch the name of the sound in the list. The parameters of the selected sound will then be shown in the OX7 Sound Editor.

Advice: - While the OX7 editor is open, the upper manual will be used to play the OX7 sounds selected in the editor. During this time you cannot register other sounds for your keyboard manuals.



Organ Types:
There are four organ types within the OX7 tone generator. You can change between any of the four organ types by simply pressing one of the buttons at the top of the screen titled:

B-Organ (Hammond B3 Clone)
H-Organ (Hammond H100 Clone)
Digital - WERSI Spectra CD 700
Analog - WERSI Helios WS2



Percussion Effect Group
Percussion: This button allows the user to activate or deactivate the effect. In our example it is turned 'Off'.

Harmonic: This button allows the user to determine the frequency of the percussion effect. The possible settings are '2nd', '3'rd' and 'User'. Press the button repeatedly to select the desired effect. The variants '2nd' and '3'rd' are fixed, whereas the 'User' setting makes it possible to create your own setting. To create a User-Defined percussion proceed as follows:

1. Set the value to 'User'.
2. Press the button 'Drawbars' until it's name changes to 'Percussion'.
3. Se tthe drawbars of your instrument to obtain the desired 'Percussion'
4. Set the 'Drawbar' button back to 'Drawbars'.

The Drawbars button is located next to the 'virtual drawbars'.

Mode: This button allows you to switch the percussion effect between 'Polyphonic' and 'Mono' modes.

Length: This button allows you to determine the release phase of the percussion effect. You can choose between 3 fixed settings: 'Short', 'Middle' (medium) and 'Long'.

Routing: You can route / channel the playback of the percussion effect in three ways. The setting 'Short' will result in a direct playback, 'Vibrato' will route the output of the percussion effect through the Vibrato effect, while 'Rotor' will route the percussion effect through the Rotor-effect.

Key Click : One characteristic of the tone-wheel organs, like the Hammond B3, is the typical Key Click effect. This was originally an unintended 'filth-element' caused by soiled contact pads, but is now a popular feature of organ sounds. Using this control-group you can reproduce the Key Click effect of the original instrument.

The button to the left of the Key Click group allows you to activate or deactivate the Key Click effect.

The 2nd button (right) allows you to choose one of three fixed settings: Soft, Medium or Loud. (Loud is selected in our example).

Rotor : The famous Rotor sound simulates the Leslie speakers of yester-year. The original Leslie speakers used to mechanically rotate and resulted in a physical 'doubling-effect', with complex frequency and phase-vibrato.

Rotor : This button allows you to activate or deactivate the Rotor effect.

Speed : This button allows you to switch the Rotor speed between Slow and Fast.

Slow : This data value allows you to set the 'speed' of the Slow Rotor effect. A low value will result in a 'floaty' cathedral type ethereal sound.

Fast : This data value allows you to set the 'speed' of the Fast Rotor effect. A high value will result in a whirling speed effect similar to the Vibrato effect.

Envelope : This button allows you to activate or deactivate the Envelope feature of the sound.
Delay Sustain : Here you can determine which effect shall be used for your sound. Touch the button repeatedly to show the possible effects
Possible settings: **(Delay, Sustain & Del+Sus)**

This control group allows you to adjust the 'Vibrato' effect. To achieve the Vibrato effect, the sound is mixed with a phase modulated signal, resulting in the delay effects and frequency-band-cancelling (phase vibrato).

Vibrato : This button allows you to activate or deactivate the Vibrato effect.

Speed: Here you can determine the speed of the Vibrato effect. Choose between one of two modulation-speeds. Possible settings: **Fast:** Fast Phase-Vibrato (Whirling Effect) and **Slow:** Slow Phase-Vibrato (Floating Effect).

Type: Here you can set one of three Vibrato-Effect-Types. The effects that are available are: **Normal, Celeste and Chorus.** Touch the button repeatedly to cycle through the different effects.

In the **'Depth, Speed and Dry/Wet'** data value boxes, you can set the parameters for further enhancements to the Vibrato Effect.

Depth : This data value box allows you to set the 'depth' of the Vibrato Modulation

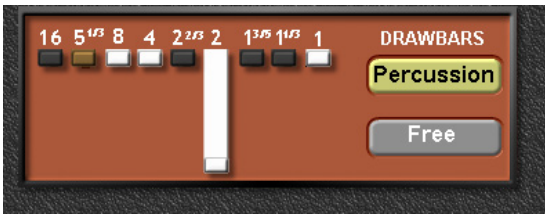
Speed: Here you can determine the speed of the Modulation effect.

Dry / Wet : Here you can set the Dry / Wet intensity of the Modulation. A low value in the data value box will result ina 'Dry' effect while a high value will result in a 'Wet' effect. (Saturated Modulation).

Virtual Drawbars

This control group enables you to make settings for the Drawbars of your OAS instrument. You can touch / slide the drawbars in and out, or they also comply with the physical drawbars of your instrument.

The '**Drawbars'** button allow the user to change between the normal Drawbar mode and the 'Percussion' drawbar set. The Instruments Scala and Louvre have a set of physical Percussion Drawbars that can be used to adjust the Percussion drawbar set when in the Percussion mode.



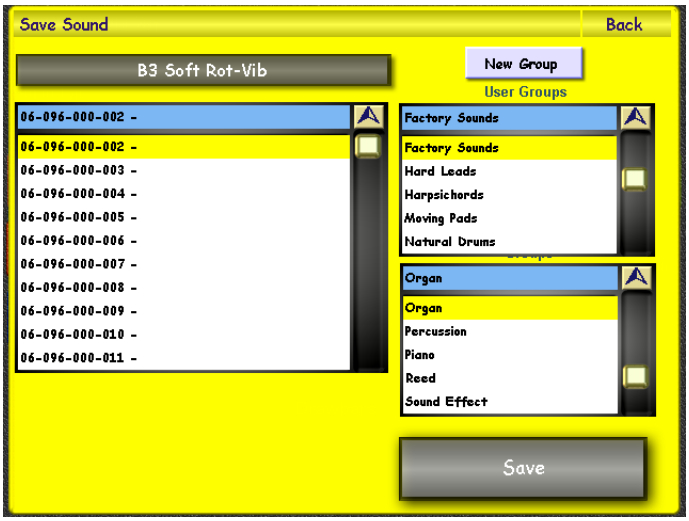
When in **'Percussion Mode'**, the 'Drawbars' button changes to show the name 'Percussion' and is highlighted with a Green background.

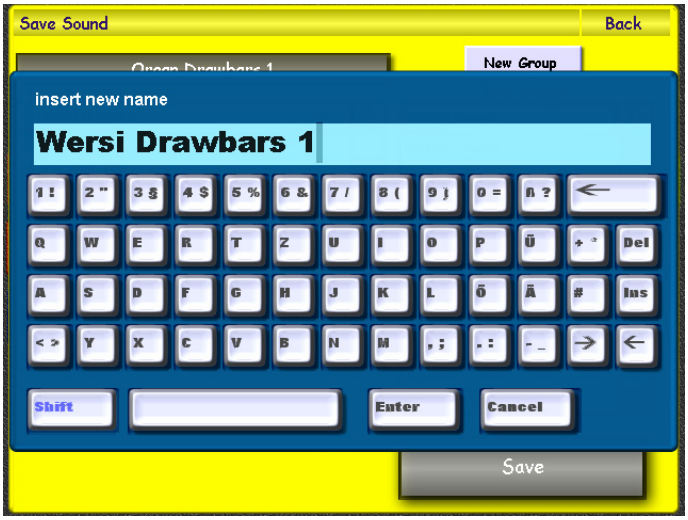
'Free' Button - the button marked 'Free' can be changed between 'Free' and 'Fixed'.

'Free' Mode: The Free mode means that you can change the drawbars in 'Realtime' when playing on your instrument. This is very useful when playing on the fly. When you select a 'Free' sound, it will always relate to the currently set drawbar shape of you instrument.

'Fixed' Mode: The Fixed mode means that the exact setting of the Drawbars are retained at all times and are not changeable using the physical drawbars, in essence, like a 'Pre-set' sound. This is useful for when you require an 'exact' sound. Of course, you change between the Fixed and Free mode at your own desire so that you are not limited when playing.

Saving an OX7 Sound Preset





To save an OX7 Sound, simply press the ‘Save’ button in the top right hand button of the first display in the OX7 Sound Editor.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).

You can also assign the sound to a sound group (our example shows the sound as a ‘Factory’ in the User Groups menu and then assigned to the ‘Organ’ Sound Group.

If you wish to create a new group, simply press the ‘New Group’ button.  You will then be asked to name your new group.

If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the ‘sound name’.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the ‘Enter’ button. 

Finally, simply press the ‘Save’ button to complete the saving of your new User Sound. 

Edit Sound Effects

Instruments of the OpenArt-System contain special SFX buttons. The Sound Effects Editor allows you to quickly edit and assign Sound Effects to groups in a quick and easy manner.

In the ‘Settings’ display, touch the ‘Edit Sound Effects’ button.

The Effect-Sounds is basically a list of available SFX that can be ‘mapped / assigned’ to the different SFX buttons.

Instruments: Abacus, Verona, Xenios, EX-1, Vegas, Ikarus and Giga-Piano all have 6 SFX buttons.

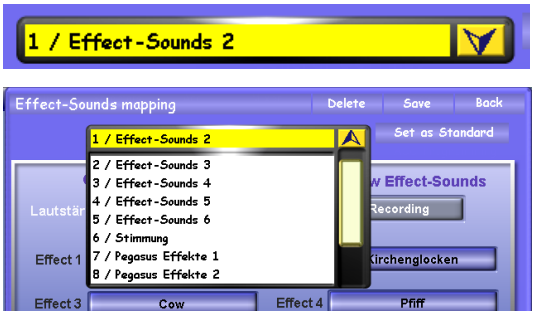
Instruments: Scala & Louvre have 10 SFX buttons.

The top bar, as always contains the name of the Editor. At the far right end of the bar, you can see the ‘Delete’, ‘Save’ and ‘Back buttons.

The Delete Button: The ‘Delete’ button allows you to delete User SFX banks from the drop down menu.

The Save Button: The ‘Save’ button launches the ‘Save’ screen.

The Back Button: The ‘Back’ button allows you to exit the SFX editor.

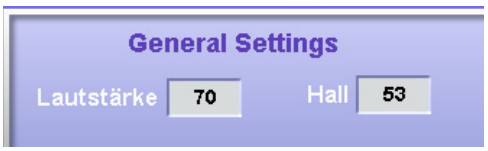


Drop Down Menu: The yellow box contains all of the SFX banks. You can open the menu by touching the ‘Downward pointing arrow’ as per usual.

The menu will then be displayed like our example to the left.

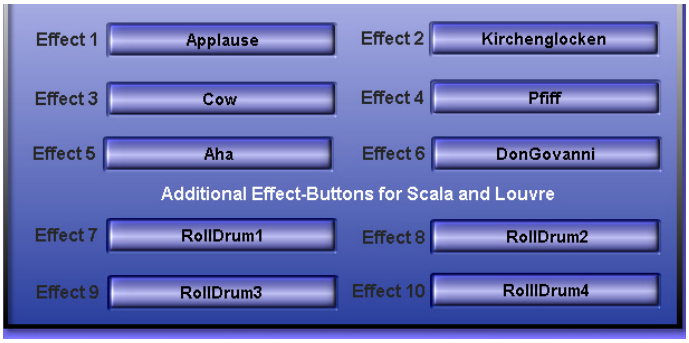
You can use the Tempo / Data Wheel to navigate through the list of Factory and User SFX banks.

Set as Standard: This button allows you to set the ‘Standard’ SFX sound bank for your Total Presets. Simply select the SFX bank that you would like to set as the standard SFX bank. Then press the ‘Set as Standard’ button. The change is instant.



General Settings

The General Settings offer two data value boxes. The first is 'Volume' (Lautstarke in German) and Hall (Reverb) for the overall SFX sound bank.



Effect Buttons

You simply press on any of the buttons to open the SFX list, where you can select a new FX sound and make some further adjustments to the FX.

Edit Effect

The display to the left will be shown when you touch one of the Effect buttons.

You can select a new FX from the drop down menu. When you select an SFX, the current parameters of the SFX are displayed.

Panorama (Sets the position of the SFX within the stereo spectrum)

Volume (Sets the individual volume of the SFX)

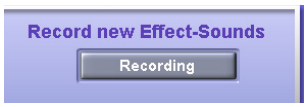
Reverb (Sets the intensity of the Reverb effect for the individual SFX)

Tune (Sets the 'tuning' of the SFX up or down in half tones from the original recording)

Length (the value Length enables you to determine the duration of an effect. For example, the selected effect Kirchenglochen' is a recording of a Church Bell. The Effect is quite long in duration. If an effect has a dureation of 307, it can be shortened using the Length (laenge) data field box. In our example, it lasts 262, but you could shorten it to say 120 as an example. You simply touch the data value box, and use the Tempo / Data value wheel to set the desired value.

Back: The Back button allows you to exit form the Edit Effect menu and return to the main Effect-Sounds Mapping display.

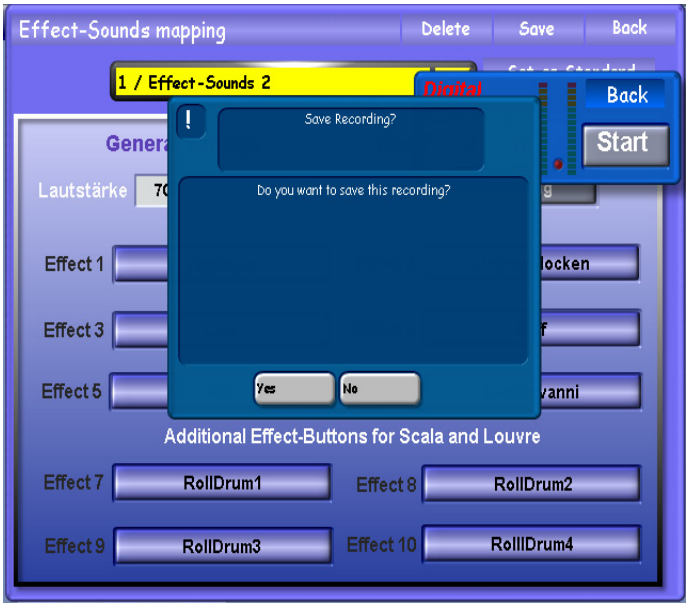
Recording a new Effect Sound (SFX)



It is possible to record your own sound effects. To do so, simply press the button 'Recording'.

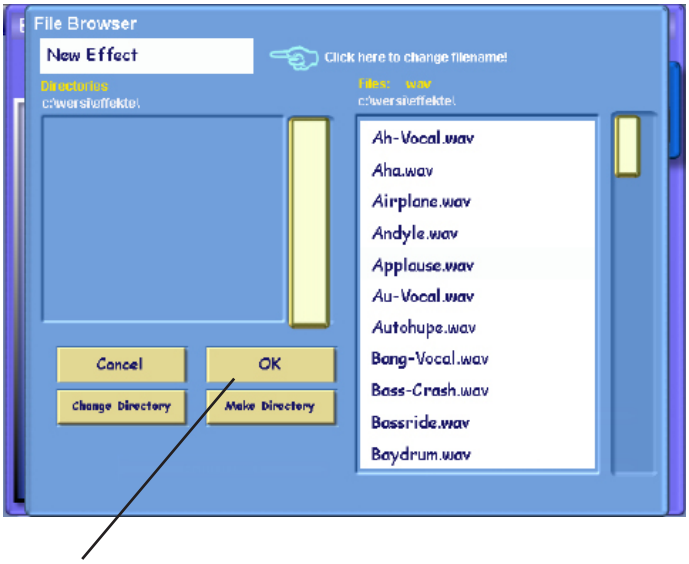
The 'Easy Digi Record' module is then displayed. Press the 'Start' button to start the recording.

When you have finished making the recording, press the 'Stop' button.



You will then be prompted to ‘Save’ the recording. If you do not wish to save the recording, press ‘No’. You can then start your recording again.

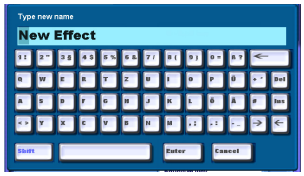
However, if you are satisfied with your recording, press the ‘Yes’ button.



A Blue ‘Save’ screen appears. Select a free save slot in the large menu (where it states ‘Free’).

If you wish to rename the FX, simply press the Black name bar:

The Virtual Typewriter will open to allow you to name your new recording.



Once you have input the new name, press the ‘Enter’ button on the Virtual Typewriter.

Finally, press the ‘Ok button’ located to the left of the SFX list.

Once you have saved the recording, it will then appear in the list of SFX that are available to assign to an effects push button.

Example of assigning an SFX to an effect push button

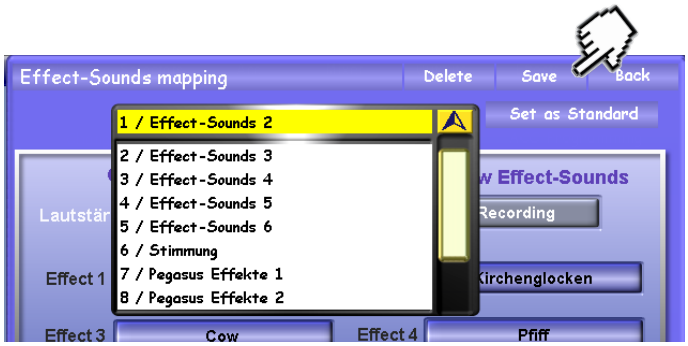
From the main Effect-Sounds Mapping display (shown to the left), press one of the virtual ‘effect buttons’. (Kirchenglocken in our example).

The ‘Edit Effect’ window opens. You can now assign a new SFX to the effect push button by simply pressing on the desired SFX from the list. Use the Data/Tempo wheel to navigate through the list.

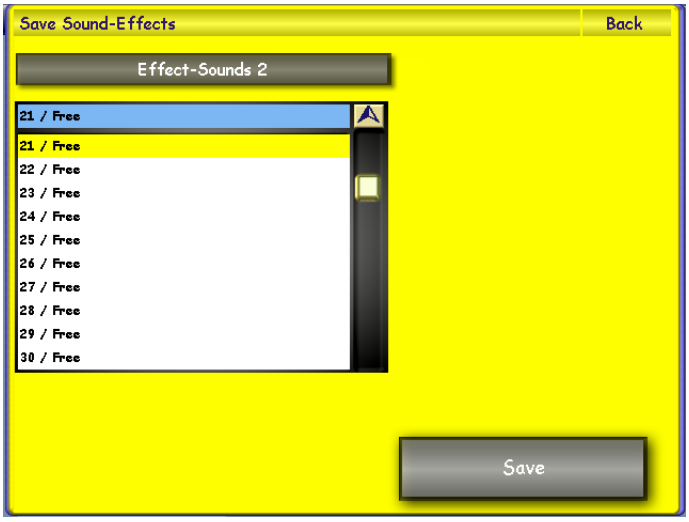
Saving an SFX bank

The ‘Effect-Sound Mapping’ editor allows you to save ‘banks’ of SFX. Basically, you can instantly recall SFX asigned to all buttons in one go. This is a bit like a ‘Total Preset’ but just for SFX.

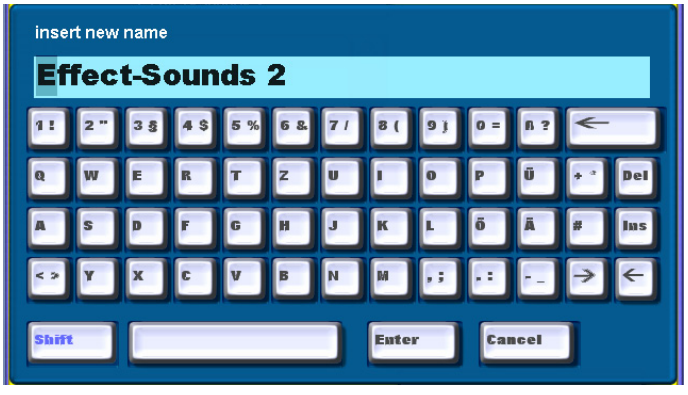
Earlier in this chapter, we showed you how to select an SFX bank preset from the drop down menu at the top of the screen.



To save an SFX bank, press the ‘Save’ button at the top of the display.

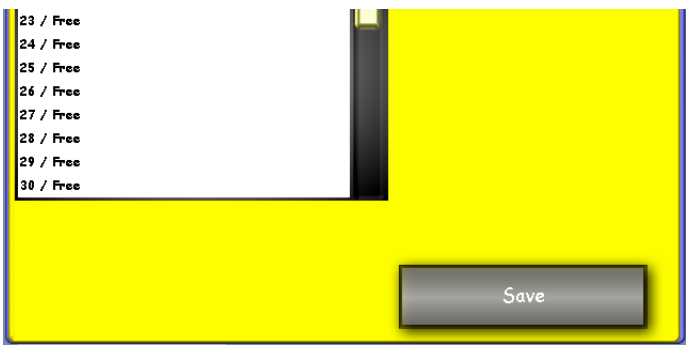


The ‘Yellow’ save screen will appear. You can give the SFX bank a new name by touching the dark oblong bar in the top right hand corner of the screen.



The virtual typewriter will then appear so that you can input a new name.

Once you have finished inputting a new name for your SFX bank, press the ‘Enter’ button.



Select a ‘Save Slot’. A free slot will be indicated by the word ‘Free’ after the slot number.

Once you have selected your free save slot, press the large ‘Save’ button in the bottom right hand corner.

‘Edit MIDI Sounds’ : Working With MIDI

Before we inform you about the functions of the MIDI Sound Editor, we need to explain some MIDI terms and important MIDI controls.

With your OAS instrument, you can control connected MIDI equipment or Windows-Sound-Programs (VST) directly using so-called ‘MIDI Sounds’. You can use these MIDI sounds on your manuals, or in styles and even MIDI sequences.

IMPORTANT NOTES:

- If there is neither an expander connected to your instrument, nor a Windows-Sound-Program running, these sounds are not audible.
- If an external expander is used, its MIDI in jack has to be connected either the MIDI Out 1 or MIDI Out 2 connections. Furthermore, the Audio-Out jacks of the connected expander have to be connected to either Audio 1 or Audio 2 in-jacks of your instrument.
- When using Windows-programs you have to select ‘MIDI Connection 3 or 4’ in these programs. Audio-signals produced by these programs will be transferred by the Asio-driver back into the OpenArt-System.

These MIDI Sounds will send the following data to the connected device / program.

- PRG-Change (Program Change)
- MSB-Controller 0 for bank selection
- LSB-Controller 32 for bank selection
- Octave Shift
- Reverb Controller 91
- Chorus Controller 93
- Echo (Delay) Controller 94
- Panorama Controller 10
- Attack Controller 73
- Release Controller 72
- Cut-Off Controller 74

Additionally, the following controller will be sent while you are performing:

- Expression Pedal Controller 11
- Volume Controller 7
- Pitch Bend
- Modulation Wheel Controller 1
- Piano Pedal Controller 62 (Depending on whether Piano Pedal settings are set for the footswitches or not).
- Octave Shift

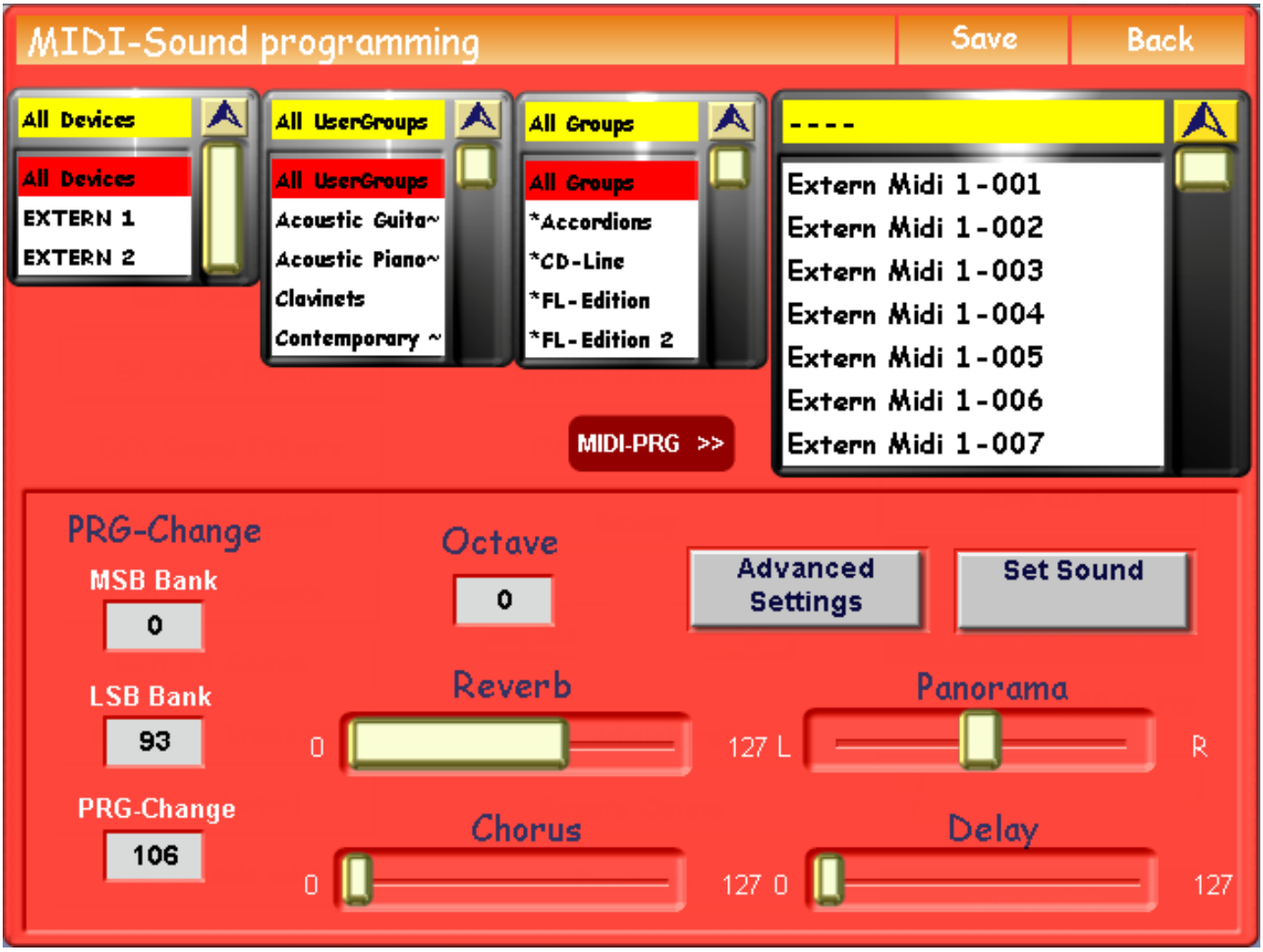
PLEASE NOTE: Please refer to the manual of the respective device connected to your OAS instrument if this device interprets the above listed controllers.

ATTENTION! Do not change the sounds listed under the group ‘B4’.

‘Edit MIDI Sounds’.

The OAS series of instruments allow you to ‘edit’ MIDI sounds of external devices / instruments. Although the MIDI sound editor is basic, it is extremely useful for OAS users who are wishing to control other instruments from their OAS keyboard / organ, or have a large setup that they want to ‘integrate’ into their OpenArt-System.

Press the ‘Settings’ tab at the top of the screen. Then press the ‘Edit MIDI sounds’ button to launc the MIDI Sound Programming screen.



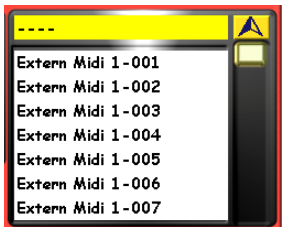
Your instrument has two MIDI out connections that can be used to control external MIDI devices / instruments. To start editing the sounds, first you must select the sound source.

You have two such options: **Extern 1 and Extern 2.**

The following MIDI connections exist:

Extern 1 = MIDI Out 1
Extern 2 = MIDI Out 2

This drop down menu is located to the far left of the screen.

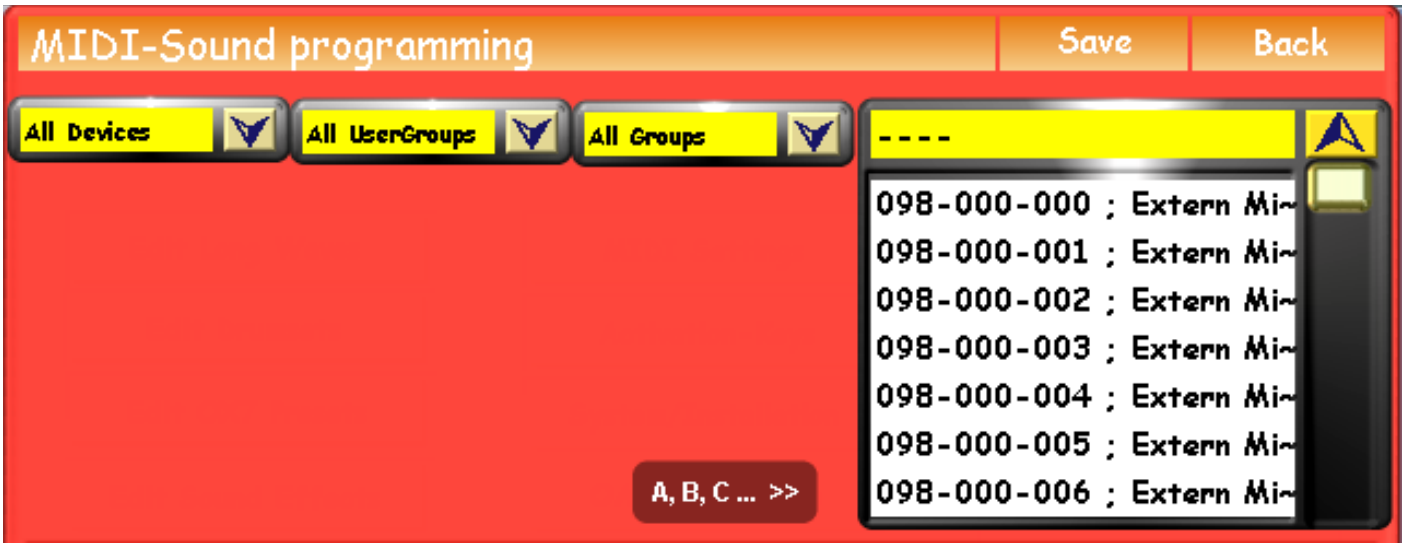


In the drop down menu on the right, you will find 128 factory-programmed MIDI sounds with the program-change 1.

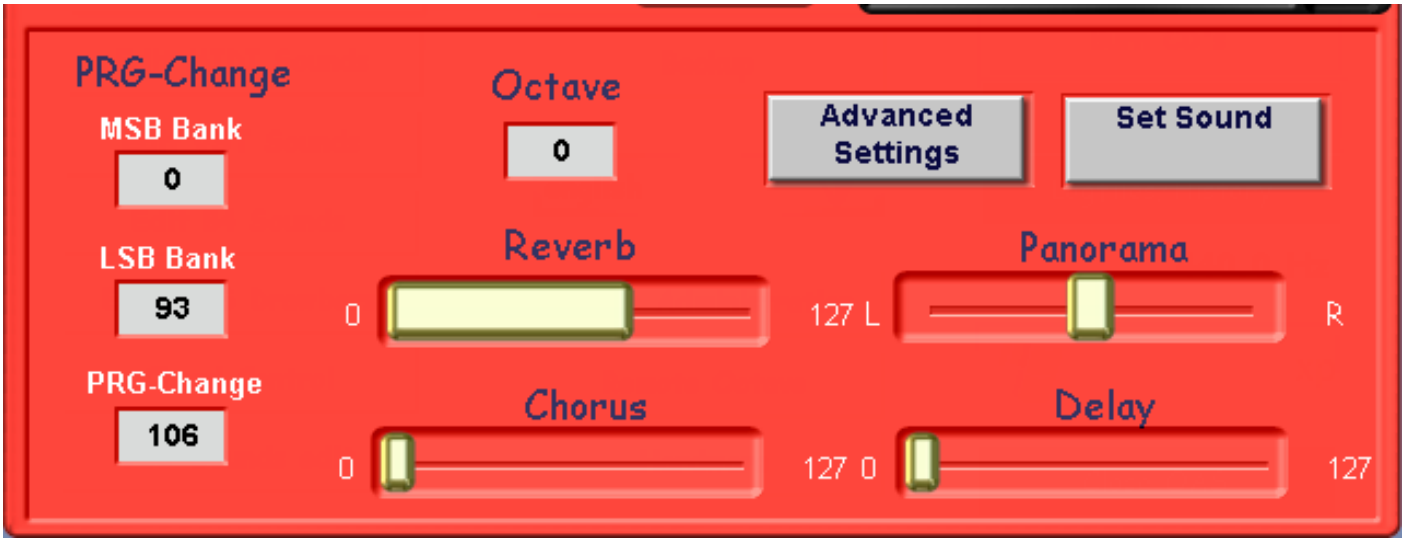
A ‘bank’ select is not pre-programmed. You can change these sounds any time you want. Also the sound-names may be adjusted to the real names on the respective device when you save the sound.

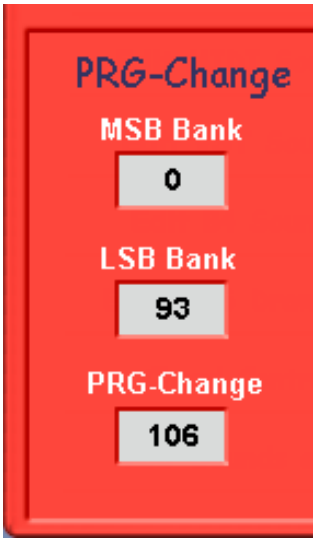
The top of the display sows the different ‘groups’ like the other screens and editors of the OpenArt-System.

The button marked ‘MIDI-Prg’ allows you to change the far right drop down menu displaying the MIDI sounds between their MIDI assignment listing order or in numerical order. The display below shows the MIDI sounds by MIDI-Prg order.



The lower half of the MIDI Sound Editor display hosts the effect settings





MSB-Bank This data value box allows you to change between sound banks of the external MIDI device.

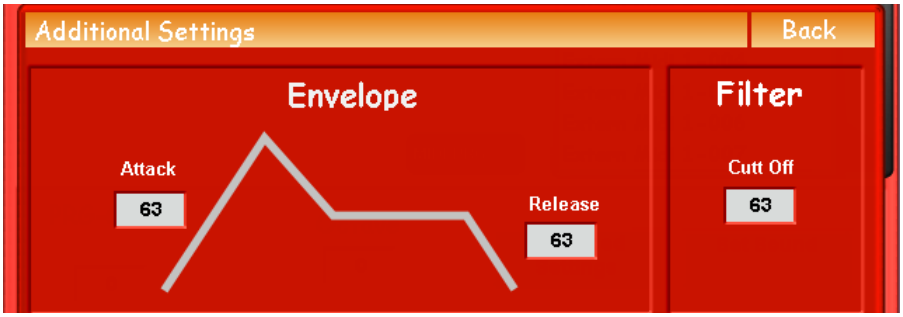
LSB-Bank This data value box allows you to change between sound banks of the external MIDI device. Please refer to the manual of the connected device to find out the LSB and MSB bank assignment of the desired sound that you wish to use.

PRG-Change This data value box allows you to select the sound from within the sound bank. A 'Program Change' in effect is a 'Sound change'. but in MIDI technical jargon terms, a sound is referred to as a 'program'.

Octave This data value box allows you to change the octave offset of the MIDI sound.

The Advanced Settings Button
Pressing this button opens the 'Additional Settings' display. These are so-called 'Advanced settings'.

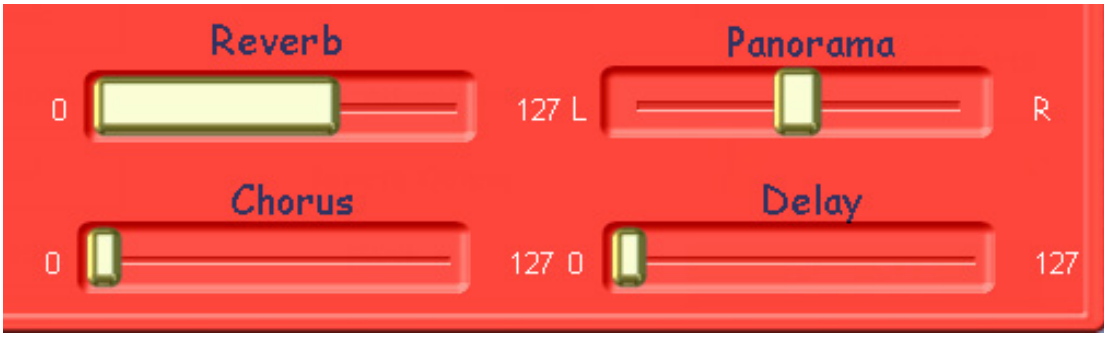
The following display opens:



Attack: This data value box allows you to adjust the 'Attack' value of the MIDI Sound envelope.
Release: This data value box allows you to adjust the 'Release' value of the MIDI Sound envelope,
Filter: This data value box allows you to set the value to control the 'Filter Cutt-Off' of the MIDI Sound.

The ‘Set Sound’ button is used that you can hear the changes that you have made to your MIDI sound. Until you press the ‘Set Sound’ button, any changes will not be audible. Once the button has been pressed, the changes can then be heard.

Effects and Panorama for MIDI Sounds.



Reverb - Use this slider to set the value of MIDI controller 91.

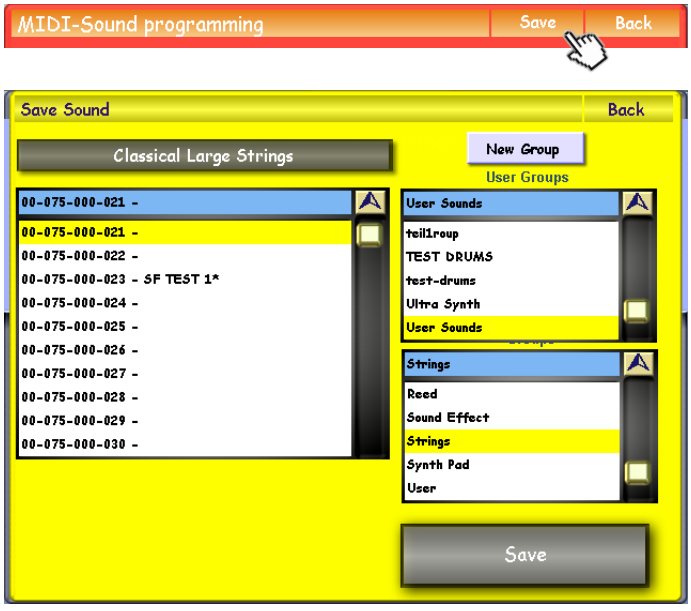
Chorus - Use this slider to set the value of MIDI controller 93.

Delay - Use this slider to set the value of MIDI controller 94.

For all above parameters, a possible data value range between 0 and 127 is possible.

Panorama - Use this slider to set the position of the MIDI sound in the stereo spectrum.
The L = Left and the R = Right.

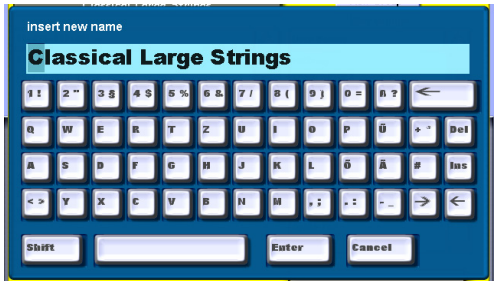
Saving a MIDI Sound



To save the MIDI Sound, press the ‘Save button’ at the top of the display, to the right.

The normal ‘Yellow’ save screen will appear. Select a save slot.

If you wish to enter a new name, press the long dark bar near the top of the screen showing the current name. The virtual type writer will appear.



Once you’ve entered the new name, press the ‘Enter’ button.

Once you’ve finished entering a new name, or simply selecting the save slot, press the ‘Save button’ in the bottom right hand corner.

Connecting To External MIDI Devices

OK, so now we know the basics of the MIDI Sound Editor, we now need to know how to connect your OAS Instrument to the external MIDI devices. Using a standard MIDI to MIDI jack cable, connect one end to the MIDI Output of your instrument.

1. Connect the other end to the External MIDI Instrument MIDI In connection.

2. If the External MIDI Device doesn't have its own speakers, you can connect the External MIDI device audio outputs to your OAS Instruments Audio Inputs (Either Audio Input 1 or Audio Input 2).

3. You will now be able to play the External MIDI Device from your instruments keyboards. (Please remember that the MIDI settings for the respective MIDI Output port must be setup correctly - See the MIDI Settings Chapter for further information to ensure that your MIDI settings are correct. PLEASE NOTE: In almost all cases, by default they will be setup to the correct standards).

4. Use Quickload to load respective MIDI sounds from the Sound list in the Quickload menu (Under the Device category 'External 1' or 'External 2' depending upon what External MIDI port you have chosen to use).

PLEASE NOTE: You will need to consult the External MIDI Devices own programming / user manual to obtain a data list of sounds (sometimes referred to as 'programs'). The list will contain the Bank and Program number for sounds that you wish to use. Within the MIDI Sound Editor, you can specify both MSB (Most Significant Byte) and LSB (Least Specific Byte) to reach the correct sound within the External MIDI Sound Device.

5. You may then wish to Map the MIDI Sounds to Sound Push Buttons, or even to rename the MIDI Sounds from their bland, generic 'External MIDI 01' names to more appropriate, specific names that identify with the sounds that you wish to use from the MIDI External Sound Device.

Assigning MIDI Sounds To Groups And Changing Sound Names.

All sounds are assigned to factory-defined groups. Logically you will find factory 'flute' sounds in the group 'flutes'. However, you may change the assignment for certain sounds, including external MIDI Sounds. In order to do so, touch the 'Edit Sound' button. ***(Attention: The button will only react, if a sound is selected in the drop-down-list on the right of the Sound Manager display)***

The User Interface that will appear, allows you to assign the selected sound to another group or user group, by simply selecting the corresponding line in one of the two drop-down lists.

You may also change the name of the sound. In order to do this, touch the field in the upper part of the window the current name of the sound is displayed. The virtual typewriter will appear and you can enter a new name for your sound. Press the enter button on the virtual typewriter to complete the name change.

For the changes to take effect, press the button 'Store settings'. The window will then close. (If you use the Back button instead, the surface will close and the changes will be discarded). You can see the result of your changes immediately in the sound-drop-down list.

Changing the name and assigning the MIDI Sounds to a new group can be particularly helpful if for example you wish to use more than one External MIDI Device. Say for example you used a WERSI Pegasus Rack MIDI Expander, a WERSI CE2 Grand Piano MIDI Expander and a WERSI M.A.X. 1 MIDI Expander at different times (or even together), you could assign (for example) Sounds 001-049 to a Group called 'Pegasus MIDI Sounds' and then Sounds 050 to 099 to a Group called 'CE2 Grand Piano MIDI Sounds' and finally Sounds 100 - 127 to a Group called 'MAX 1 MIDI Sounds'.

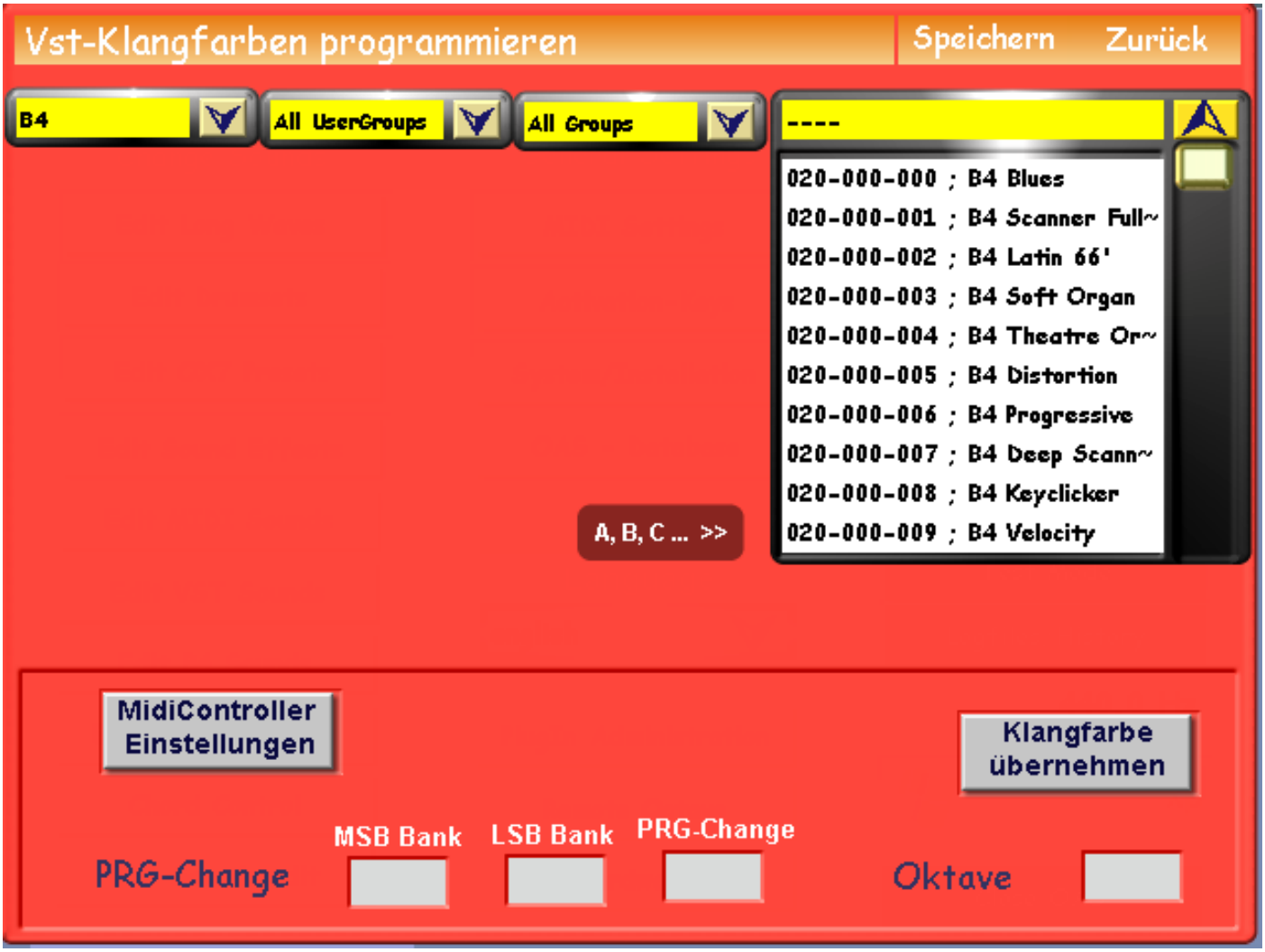
It's so easy to organise and easily locate the sounds. Of course the initial work is quite time consuming, but the WERSI OpenArt-System is the only product on the market that will allow you to organise, store, adjust and edit external MIDI sounds in this fashion. The flexibility of the MIDI Sound Editor is unparalleled.

User Notes (Editing MIDI Sounds)

VST Sound Edit

Although you can use the Plug-in Administration (explained later in this manual) to edit VST sounds form their original VST interfaces, you can also use the VST Sound Edit to make changes to all available functions relating to the Virtual Instrument.

In the 'Settings' display, press the button called 'VST Sound Edit'. The following display will be shown:



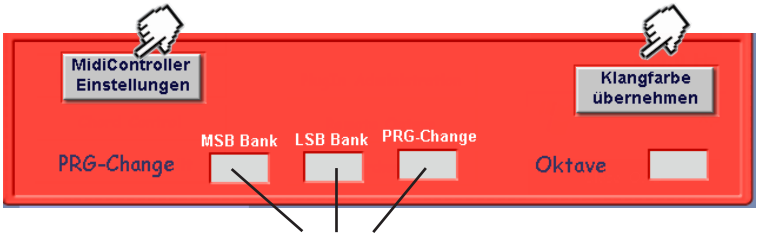
Please note that this sound editor is still in German. A future OAS revision may translate the VST edit display. For practical purposes, we have translated the display in this chapter.

Zuruck - Back Button. This button allows you to exit the VST Sound Editor.

Speichern - Save Button. This button allows you to Save VST Sounds.

MIDI Controller Edinstellungen
Midi Controller Settings Button

Klangfarbe Übernehmen
Set Sound - Any changes made in the MIDI Controller Settings will not sound until this button is pressed. This button sends the MIDI Controller Data to the VST. The sound changes are then audible.

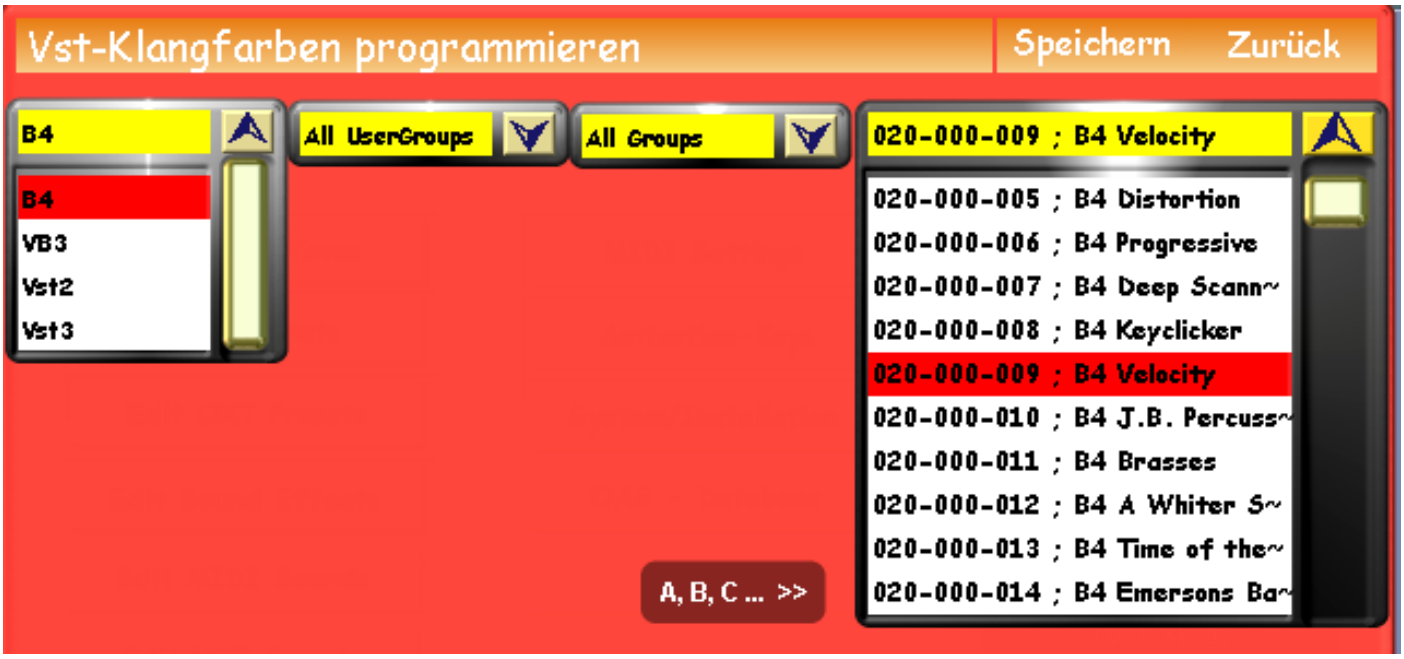


Program Change (PRG-Change)
You can change the MSB, LSB and PRG of the sound.

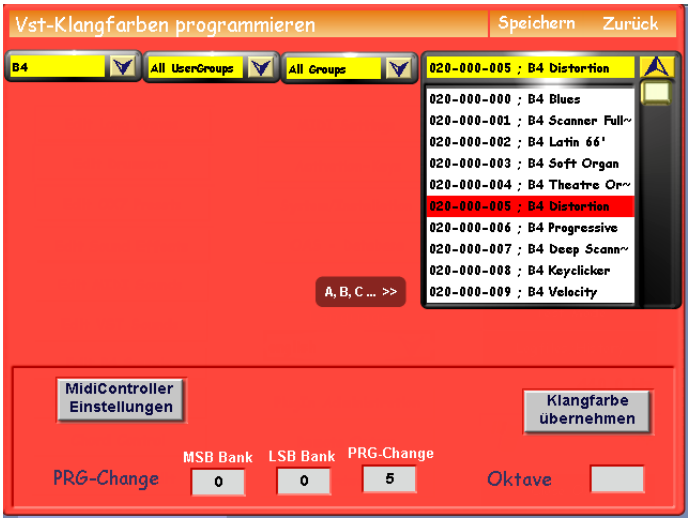
Oktave
Octave. Change the value of the Octave - 2,-1, 0, +1 & +2

Selecting VST Edit Sounds

In order to edit a VST sound, simply select the VST instrument from the left drop down menu, and then choose a sound from the far right hand Sound list.



The sounds in the far right drop down menu shows the sounds in their 'bank' order. Pressing the button 'A,B,C...>>' button sorts the sounds into alphabetical order.



Once a sound is selected, it will be highlighted in red. At the bottom of the screen, the PRG-Change details will change to display the settings of the selected VST sound.

In our example, the PRG-Change value box now displays the number 5. This is because the sound 'B4 Distortion' is the 5th sound in the sound list. (020-00-005).

To edit the MIDI Controller Settings, press the 'MIDI Controller Einstellungen' button. If no sound has been selected, a blank display will be shown (example below). If a sound has been selected, the following display will be populated.

MIDI Controller Settings:

The MIDI Controller Settings display shows the MIDI Controller Settings relating to that specific sound. In our example, we have the ‘B4 Distortion’ VST sound selected.

The data value box on the left of each column indicates the MIDI Controller while the data value box to the right of the column indicates the data value range for the MIDI Controller.

The Controller information is specific to each sound, so each sound can display totally different MIDI Controller information.

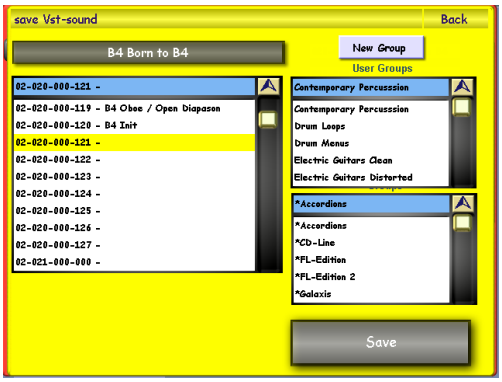
Once you’ve made any adjustments to this display, in order for the settings to take place, you must press the ‘Set CC’ display.

Once you have pressed the ‘Set CC’ display, press the Back Button so that you can return to the VST Sound Edit display. From there you can save sounds.

Saving a VST Sound

To save a VST sound, simply press the ‘Speichern’ (Save) button. The yellow save button will then open. You can save the VST Sound in the normal way that you would save any other sound.

(Of course you can enter a new name by pressing on the black name bar at the top of the display. The virtual typewriter will open. Enter the new name and press enter). Finally, select the save slot, and press the large ‘Save’ button.



Edit B4 Sounds (Optional Sound Expansion).

The B4 editor allows you to edit the ‘B4’ VST organ sounds (if activated, as it is an optional extra Sound Expansion activation).

The B4 is made by a third party, the German company ‘Native Instruments’. An exclusive arrangement exists between WERSI and Native Instruments to be able to provide customers of the OpenArt-System range of instruments the possibility of having this fantastic ‘Hammond B3’ organ clone alongside their OX7 and OAS drawbars.

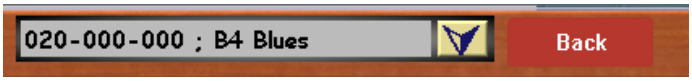
The B4 operates using the physical WERSI drawbars and also the Rotor push button in the normal way that the OX7 and OAS drawbars operate.

The B4 also includes 120 sound presets, many recreating the famous sounds of the Hammond B3 found on famous recordings from greats such as Jimmy Smith, Procol Harlem and Booker T to name just a few.

To access the B4 Sound Editor, go to the Settings page. On the left hand side of the Settings menu, you will see the ‘Edit B4 Sounds’ button. Press this button.

The following display will be shown when the B4 Sound Editor is launched:

The B4 Sound editor mimics some of the classic controls of a real Hammond organ. Additional settings specific to the Hammond organ that affect certain aspects of the unique B3 sound are presented in the B4 Sound editor, allowing you access to some of the most realistic sound characters of the Hammond organ.

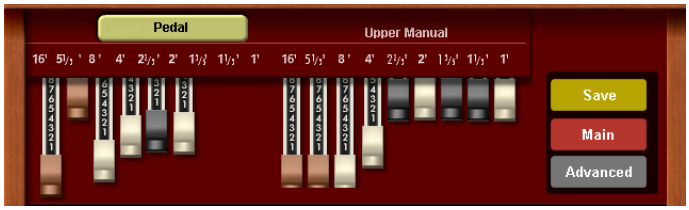


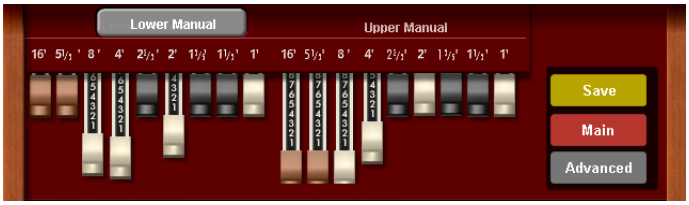
Unlike other Sound Editors, the B4 Sound editor features the B4 Sound Preset drop down menu at the top of the screen. The Back button allows you to exit the B4 Sound editor without making any changes to the sound.

To access the B4 Factory and User Sounds, simply press on the downward pointing arrow to open the B4 Sound Preset list.

Use the Tempo / Data wheel or the Transpose Up and Down buttons to navigate through the list.

To close the menu, simply press on the upward pointing menu. Our example to the left shows the small 'hand' icon pointing towards the upward pointing button. This will close the menu.





The 'Drawbars'.
This section of the drawbar editor shows the 'Upper, Lower and Pedal drawbars'. These virtual drawbars correspond to the physical drawbars of your instrument (where present).

The set of drawbars to the right (9 drawbars) represent the Upper Manual.

To the far left, you can see a button marked 'Pedal' in the top illustration. When Pedal is selected, you can alter the 6 pedal drawbars. Press the beige/light green button marked title to change the drawbar set to 'Lower Manual'. When the Lower Manual drawbars are active, the name on the beige/light green button will change to indicate 'Lower Manual'. 9 drawbars are also available for the Lower Manuals.

Vibrato
The Vibrato section of the B4 allows you to not only turn the Vibrato controls on and off for both Upper and Lowe manuals, but also select from 6 classic B3 Vibrato settings.

Vibrato Lower - This virtual 'rocker switch' allows you to turn the Vibrato effect on or off for the Lower Manual.

Vibrato Upper - This virtual 'rocker switch' allows you to turn the Vibrato effect on or off for the Upper Manual.

Vibrato Types You can either 'turn' the virtual knob to choose the Vibrato type or highlight the Data field and use the Tempo / Data Wheel to cycle through the Vibrato types.

V1, V2 & V3 - Vibrato Effects

C1, C2 & C3- Chorus Effects

The Vibrato Setting switch allows for quick changes to the depth of the chorus or vibrato effect. The switch has six settings: V-1, C-1, V-2, C-2, V-3, C-3.

These settings determine the depth and mix of the Scanner Chorus/Vibrato effect. In fact, changing these switches will change the Depth and Mix settings. V stands for Vibrato effect and C is Chorus. The number indicates the depth of the effect.

Organ Types:

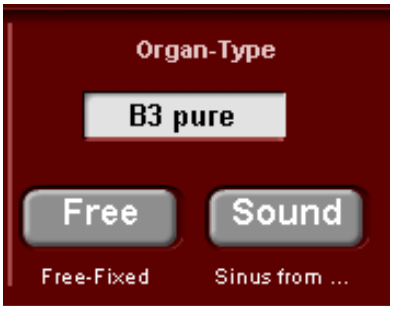
The B4 goes beyond what is possible with an old Hammond organ in many ways. One important feature is that it is equipped with a replaceable tonewheel generator as standard. This means you can easily take out the whole set of 91 tonewheels and replace them with a new set. In this way you can quickly change the basic sound of the organ.

In the old days, if you weren't happy with the sound quality of your Hammond organ, for example because the tones weren't pure any more, you had to get a specialist to replace the filter capacitors in the tonewheel generator and calibrate the tone filter circuits. With the B4, you can quickly switch between different tonewheels by selecting a set from the menu - it activates instantly.

Just like the old tonewheel organs, the B4 has no master tune control because tonewheels run at a fixed synchronous speed that cannot be changed. The only way to change the master tuning is to change the transmission ratios in the tonewheel generator, something that's completely impractical in hardware but easilyachieved with the B4's replaceable tonewheel generator.

You can now choose the B3 Classic Tonewheel Set in different tunings. The B3 classic set is in standard 440Hz tuning. You can also choose the tunings 436Hz, 444Hz, 448Hz and 452Hz.

Another important aspect of musical instruments is age. The filter capacitor in Hammond tonewheel generators deteriorate with age, which leads to an increase in leakage and rattle in the basic tone sound. To simulate organs with different degrees of ageing there are Sets with varying amounts of purity or dirt.



The Organ-type section of the display shows a data value box. You can scroll through the different B4 organ types. The types are listed below. Use the data tempo wheel to navigate through the available organ types.

Free-Fixed - This button allows you to change between 'preset' fixed drawbar shapes and 'free', where you can change the drawbars 'live'.
Sinus From... - This button allows you to choose the source from either 'sound' or...

Organ Types

B3 classic	well-matured
B3 clean	good condition
B3 pure	better than on day one
B3 dirty	excessive ageing
B3 filthy	very crunchy
B3 trash	far beyond repair
B3 classic 436	tuned to 436Hz
B3 classic 437	tuned to 437Hz
B3 classic 438	tuned to 438Hz
B3 classic 439	tuned to 439Hz
B3 classic 441	tuned to 441Hz
B3 classic 442	tuned to 442Hz
B3 classic 443	tuned to 443Hz
B3 classic 444	tuned to 444Hz
B3 classic 448	tuned to 448Hz
B3 classic 452	tuned to 452Hz
Continental Soft	Soft version of the Continental
Continental Hard	Bright version of the Continental
Continental Mix	Medium version of the Continental
Farfisa Compact	Farfisa sound
Farfisa Compact Boost	brighter Farfisa sound
Harmonium	Derived from an Indian Harmonium

Please remember that as well as the Hammond B3 organ, there are also the organ models from Continental, Farfisa and Harmonium.

Let your imagination run wild with organs of yesteryear!

Percussion

Footing: This control / data value box allows you to change the 'Percussion footage'.
Volume: This control / data value box allows you to increase or decrease the volume of the Percussion footage.
Length: This control / data value box allows you to change the length of the Percussion effect. A low value will result in a short Percussion effect, while a high value will result in a longer sounding Percussion effect.
Percussion On / Off: This 'rocker' switch allows you to turn the Percussion effect on and off.

Rotor Slow / Fast

This control allows you to change the Rotor effect between 'Slow' & 'Fast'. Switch the control between the two settings.

Rotor On / Off

This rocker switch allows you to turn the Rotor effect On and Off.

Keyclick

This control, data value box allows you increase or decrease the volume of the famed 'Keyclick' effect of the Hammond organ sound.

PLEASE NOTE:
Tube Ampe Drive: determines the preamp level sent to the main tube amp model.

At high levels, this will force the tube amp into overdrive, and can add a beefy
Rock sound to the organ.

Amplifier (Tube Amplifier)

This section allows you to control the 'Amplifier' of the B4. The Amplifier effect creates feedback depending on the amount of 'Overdrive' set.

Drive On / Off' - This Rocker switch turns the 'Drive' / Amplifier On and Off.

Drive - This control / data value box allows you to set the amount of Overdrive.

Body - This control / data value box allows you to set the value for the 'body / shape' of the amplifier.

Brightness - this control / data value box allows you to set the brightness of the Amplifier effect. A high value will produce a brighter, sharper effect, while a low value will produce a 'darker', more 'muddy' effect.

Menu Controls

The three controls allow you to 'Save' a B4 sound and change between the 'Main' and Advanced' setting displays of the B4 Sound Editor.

Save - This button will open the 'Save' screen, allowing you to save User B4 sounds.

Main - This button will take you to the 'Main' B4 Sound Editor display.

Advanced - This button will allow you to access the 'Advance Settings' display.

Advanced Settings

The Advanced Settings display allow you to access the Rotor Settings and Microphone placement. The following display is shown:

The top section of the display continues to show the Drawbars for the B4.

Slow - This data value box controls the speed and sets the rotational speed of the treble rotor (Horn) when the Rotator Speed switch is set to Slow. This setting is continuously variable between 0 and 85 rpm. When the knob is centered you get a typical chorale effect.

Fast - This data value box controls the speed setting that determines the speed of the treble rotor when the Rotator Speed switch is set to Fast. This setting is variable from 85 to 700 rpm. When the knob is centered you get a typical tremolo effect.

Accel - This data value box sets the rate of change (acceleration or deceleration) when the Rotator Speed switch is changed. The range of this setting is 0.1 to 20 seconds.

Tone - This data value box allows you to adjust the 'Tone' of the treble horn rotor.

Bass Rotor Controls

Slow - This data value box controls the speed and sets the rotational speed of the treble rotor (Horn) when the Rotator Speed switch is set to Slow. This setting is continuously variable between 0 and 85 rpm. When the knob is centered you get a typical chorale effect.

Fast - This data value box controls the speed setting that determines the speed of the treble rotor when the Rotator Speed switch is set to Fast. This setting is variable from 85 to 700 rpm. When the knob is centered you get a typical tremolo effect.

Accel - This data value box sets the rate of change (acceleration or deceleration) when the Rotator Speed switch is changed. The range of this setting is 0.1 to 20 seconds.

Tone - This data value box allows you to adjust the 'Tone' of the treble horn rotor.

Spread - This setting determines the difference between the left and right microphone signals by moving the microphones apart a certain distance.

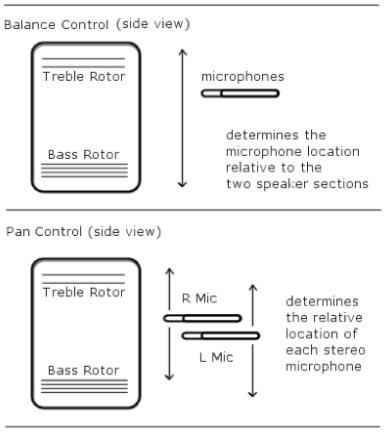
This provides a perceived "width" or stereo spread when the Rotator is spinning. With Spread at minimum, both mics are in the same place. As Spread is increased they move around the speaker cabinet in a circle, but in opposite directions. With Spread at maximum they are at opposite sides.

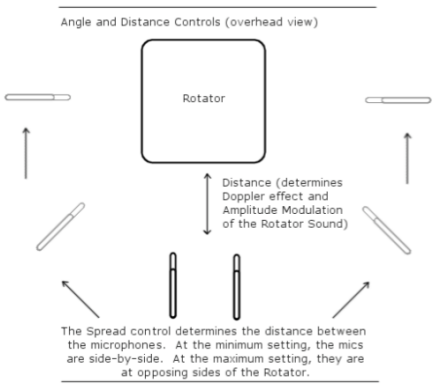
Pan - This control can place the treble to one side and bass to the other side of the stereo output. In the extreme positions, one side will be pure bass and the other pure treble. Center is neutral, with both treble and bass going equally to both stereo channel.

Balance - This control determines the relative mix between the treble and bass speaker outputs. This provides control of the tonal characteristics of the speaker output (and, therefore, the entire plug-in).

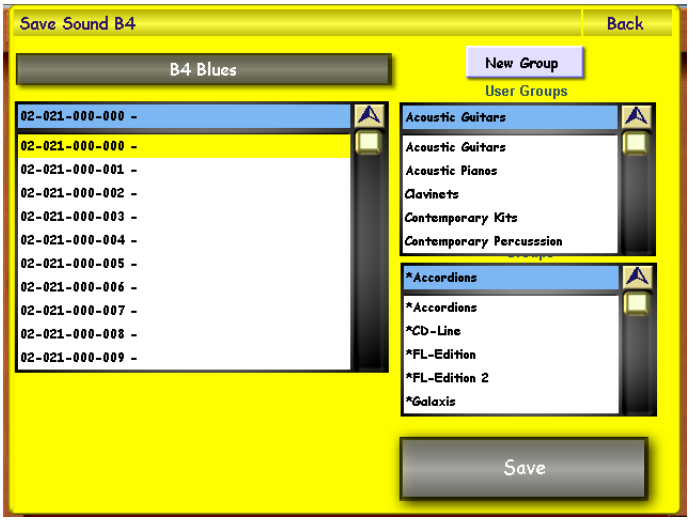
When turned all the way to the right you hear only the treble rotor. Fully left and only the bass rotor is heard. With the knob centered you get an even mix of the two rotors.

Distance - This control sets the apparent distance between the microphones and the rotors. This affects the "amplitude modulation" of the mic'd sound (the change in volume as the rotor horn passes the microphone). When the microphones are at a small distance there is a lot of amplitude modulation, making the sound pulsate.





Saving A B4 User Sound



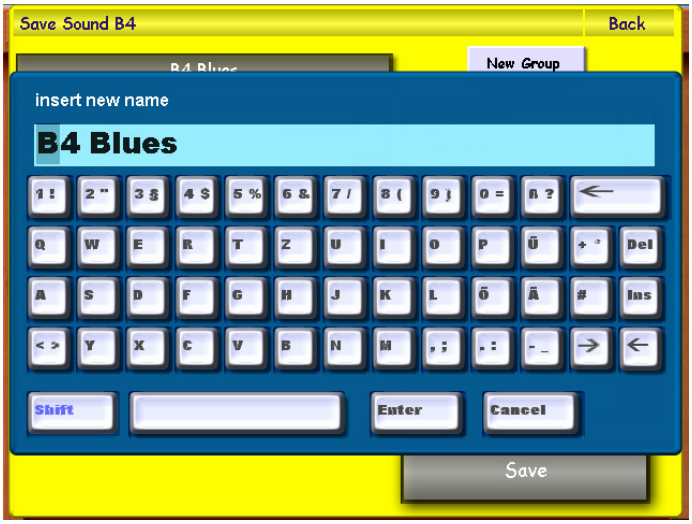
To save an B4 Sound, simply press the ‘Save’ button.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).

You can also assign the sound to a sound group.

If you wish to create a new group, simply press the ‘New Group’ button. 

You will then be asked to name your new group.



If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the ‘sound name’.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the ‘Enter’ button. 

Finally, simply press the ‘Save’ button to complete the saving of your new User Sound. 

OAS Drawbars

The 2nd Drawbar Sound Generator in the OpenArt-System is the so called ‘OAS Drawbars’. Go to the ‘Settings’ page and press the ‘Edit OAS Drawbars’ button.

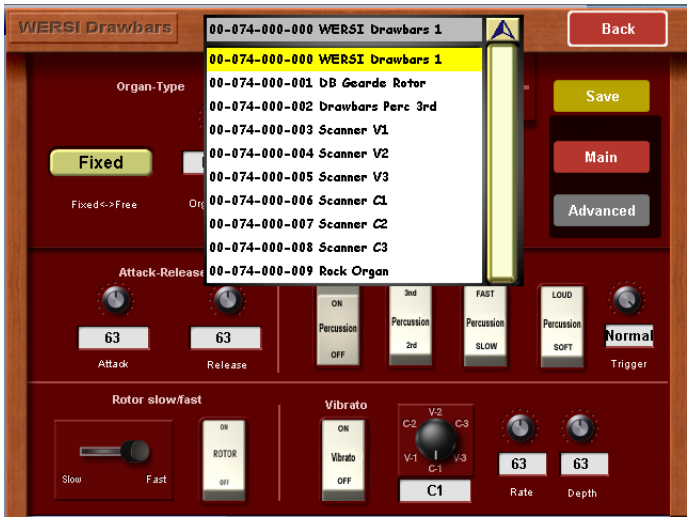
The following display will be shown:

Using the OAS Drawbar Editor, you can create up to 128 OAS Drawbar sounds. An OAS Drawbar preset is a collection of settings, which you can make with the OAS Drawbars such as the position of the drawbars, percussion settings, Rotor settings and so on.

The OAS Drawbar system has a small amount of Factory OAS Drawbar Sounds. These can be edited and saved just like the OX7 and B4 drawbars.

To select any of the Factory sounds (and User sounds when you have made some), press on the downward pointing arrow of the box at the top of the display, that displays the preset name (WERSI Drawbars 1 in our example).

You can use the Tempo / Data Value Wheel to navigate through the list of OAS Drawbar sounds.



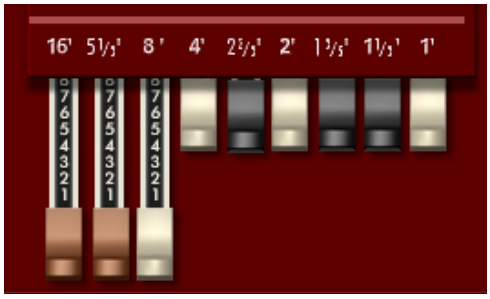
Organ-Types

You can choose between different organ types with the 'Organ-Type' control data value box. The types available are: **Real, Dirty, Clean, Sine, Soft, Saw, Square, Buzz, Bright & Rich.**

Each organ type is literally as their name suggests. Feel free to experiment with the different organ types.

Fixed <-> Free - This button allows you to define whether you would like the Organ Type to use the' Fixed' preset defined drawbar settings, or whether you want to use the 'Free' physical drawbars to control the Organ Type sound.

Drawbars



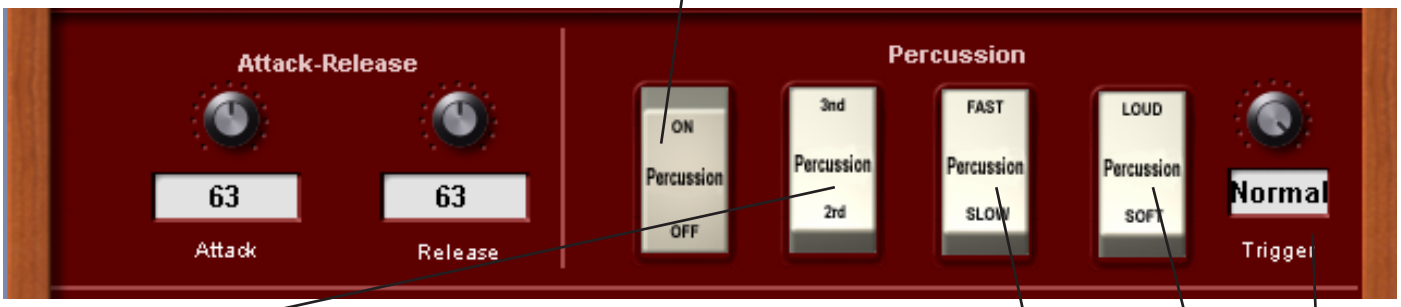
This section of the display shows you the Drawbars and their current settings. When in 'Free' mode, the virtual drawbars will show the same configuration / shape as the physical drawbars. When in 'Fixed' mode, the drawbars will show the configuration / shape of the preset defined drawbars.

Attack / Release

This section allows you to control the length of the Attack and Release of the Drawbar sound Envelope. Touch the appropriate data value box to adjust the settings.

Percussion

The Percussion On / Off button turns the Percussion effect on or off.



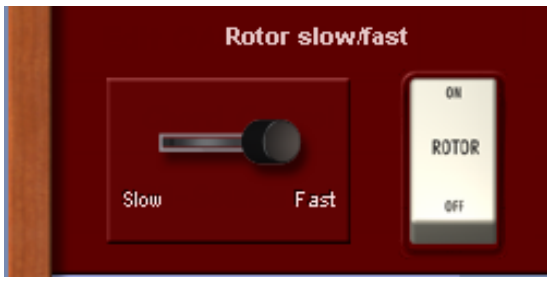
2nd / 3rd Percussion - This rocker switch allows you to select either the 2nd or 3rd Percussion footage.

Fast / Slow - This rocker switch allows you to determine the length (or decay) of the Percussion effect. Slow = Long / Fast = Short.

Loud / Soft - This rocker switch determines the volume of the Percussion effect. Choose between Loud and Soft.

Trigger - This control / data value box allows you to choose between four different settings. **Normal** (most used), **+ Vel** (especially loud poly-perc), **Mono** (Monophonic Percussion) & **Poly** (Polyphonic Percussion).

Rotor Slow / Fast



Rotor Slow / Fast

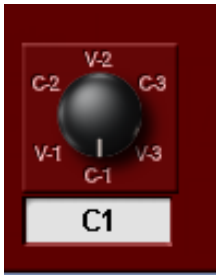
This control allows you to change the Rotor effect between ‘Slow’ & ‘Fast’. Switch the control between the two settings.

Rotor On / Off

This rocker switch allows you to turn the Rotor effect On and Off.

Vibrato On / Off

This control allows you to turn the Vibrato effect On / Off.

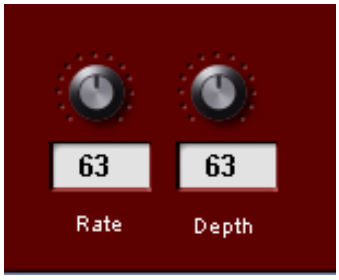


Vibrato Types You can either ‘turn’ the virtual knob to choose the Vibrato type or highlight the Data field and use the Tempo / Data Wheel to cycle through the Vibrato types.

V1, V2 & V3 - Vibrato Effects

C1, C2 & C3- Chorus Effects

The Vibrato Setting switch allows for quick changes to the depth of the chorus or vibrato effect. The switch has six settings: V-1, C-1, V-2, C-2, V-3, C-3.



Vibrato Rate & Depth

With the Rate & Depth data value boxes, you can set the Vibrato Speed (Rate) and the Vibrato Intensity (Depth).

Menu Controls

The three controls allow you to ‘Save’ a sound and change between the ‘Main’ and Advanced’ setting displays of the OAS Drawbar Sound Editor.

Save - This button will open the ‘Save’ screen, allowing you to save User B4 sounds.

Main - This button will take you to the ‘Main’ B4 Sound Editor display.

Advanced - This button will allow you to access the ‘Advance Settings’ display.

OAS Drawbars - Advanced Settings

The Advance Drawbar Settings allow you to control the Rotor Settings for the OAS Drawbars and also Key Click.

Rotor Settings:

Drive: produces a feedback effect with the internal OAS Drawbar Tube Amplifier.

Boost: This works in combination with the 'Drive' data value box. Using the Boost and Drive settings, you can artificially create the 'cross-talk' of individual drawbars as well as a distortion effect, which comes about as in the original drawbar organs through the wear of the drawbars.

Low / High Mix: control allows you to regulate the regulate the relative volumes of the rotor horn and the rotor base.

Horn Resonance: this control allows you to 'move' the pitch of the horn sound.

Width: This control allows you to create an artificial sound width effect, or at a low value, create a very transparent rotor sound.

Crossover: With this control, you can make a sound adjustment between the high and low sections of the Rotor.

Fast Speed: This data value box allows you to control the 'Fast Speed' for the 'Slow / Fast Rotor' control.

Low Speed: This data value box allows you to control the 'Slow Speed' for the 'Slow / Fast Rotor' control.

Keyclick

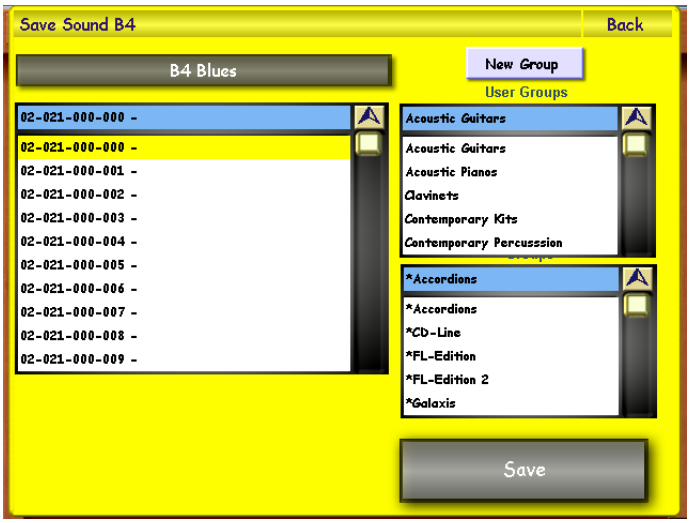
One characteristic of the Tone-wheel organs, like the Hammond B3 is the typical Key sound known as Key-click.

Keyclick On / Off - This Rocker switch allows you to turn the Keyclick effect on / off.

Length - This data value box allows you to control the amount of 'Dirt' on the key contact pads! The factory setting is quite enough!

Level - This data value box controls the 'volume' of the Keyclick effect.

Saving an OAS Drawbar User Sound



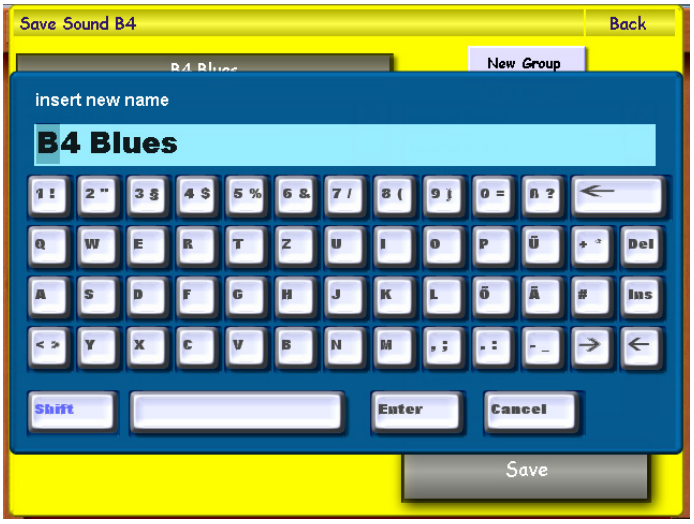
To save an OAS Drawbar User Sound, simply press the 'Save' button. The process is identical to the B4.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).

You can also assign the sound to a sound group.

If you wish to create a new group, simply press the 'New Group' button. 

You will then be asked to name your new group.



If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the 'sound name'.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the 'Enter' button. 

Finally, simply press the 'Save' button to complete the saving of your new User Sound. 

Chord Control (Apart of the OpenArt-Arranger) All Instruments Post Jan 2010 have OAA as standard.

The Chord Control display is located in the 'Setting's display. On the left hand side of the display, at the bottom corner, you'll see a button marked 'Chord Control'. Pressing the 'Chord Control' button will open the Chord Control display.

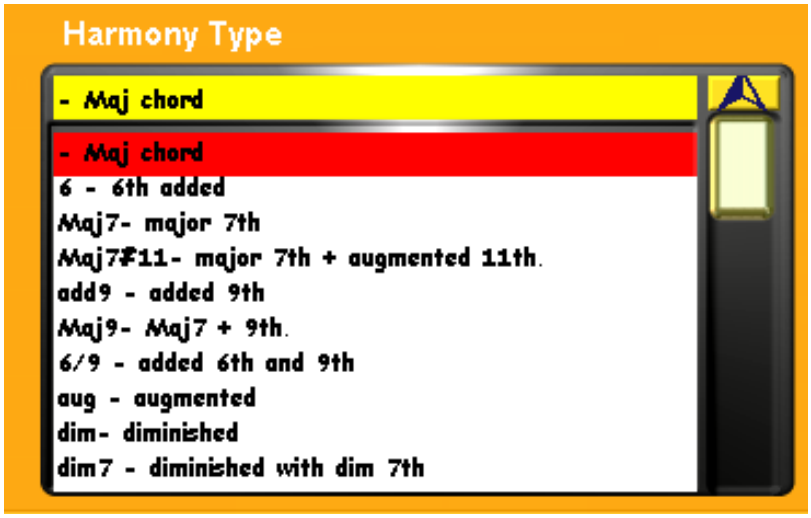
The Chord Control feature was added as a part of the OpenArt-Arranger extension for your OpenArt-System instrument. You can create a collection of chord / harmony patterns, which you can introduce whilst playing live using the 'Remote Octave' function (Remove Octave is explained in a later chapter in this Programming Manual).

Additionally, this display can be used as a 'personal training' for learning new and complicated chords. Now let us explain the sections of the Chord Control 'Direct Chord Select' display.

Chord Preset - Open the drop down menu by touching the downward pointing arrow. A list of all Chord Presets are located here.

Close Button - This button exits the Direct Chord Select display and returns you to the 'Settings' menu display.

Save Button - The Save Button opens the Save menu, allowing you to save a Chord Preset.



Harmony Type

This drop down menu lists all available Harmony Types:

Use the Tempo / Data Wheel to navigate through the list.

To select a harmony, press on the name of the Harmony that you desire. It will then be highlighted in red.

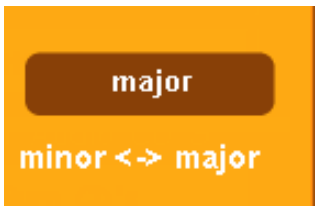
Tip:

- Only full chords are shown e.g G7 with fifth = d) - although normally the fifth note in a scale can be left out of a chord.
- Only the basic chord position is shown. You have to create inversions for more practical positions yourself.

How to create Inversions:

- Take the lowest note up 1 octave (8 notes).
- Repeat this until you have a sensible chord position (mostly between F-F#. F# is usually the split point between the melody and accompaniment sections of a single manual keyboard instrument (Abacus or Ikarus for example).
- Similarly, for lower inversions, move the top note down 1 octave

Example:	**Inversions Up**	**Inversions Down**
C maj - Basic position =	C-E-G	C-E-G
C maj - 1st inversion =	E-G-C	G-C-E
C maj - 2nd inversion =	G-C-E	E-G-C



Major / Minor

This button switches the ‘Harmony Type’ list between Major and Minor.

Root (Tonic)

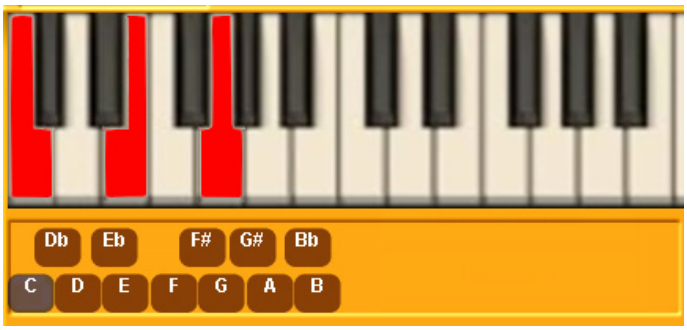
Root (Tonic Note) displays the key note (the tonic) = 1st note in the scale. So for example, if you are playing a C scale, the tonic note would be C (as it is the first note of the C scale). If you were playing an F scale, the tonic note would be F and so on.

To change the Root (Tonic) note, simply press on the data value box. It will turn red in colour. You can then use the Tempo / Data value wheel to select the desired Root note. You can move between C-B. At the same time, the changes are applied to the keyboard display and to the description of the corresponding keys or notes in the bottom right of the display.

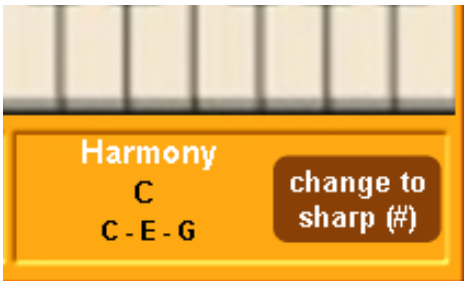
The Virtual Keyboard

The virtual keyboard shows the keys / notes of the appropriate chord position corresponding to the harmony type.

Below the keyboard, the corresponding 12 semitones of the scale:



In our example, a C maj chord is shown and the 12 semi tones clearly show the ‘C’ note highlighted at the bottom of the screen.



Harmony

The Harmony section displays the notes / key names of the chord position shown on the keyboard. In addition, by pressing one of the semi tone buttons to the bottom left corner of the display, you can display its chord (in accordance with the selected harmony type) on the virtual keyboard.

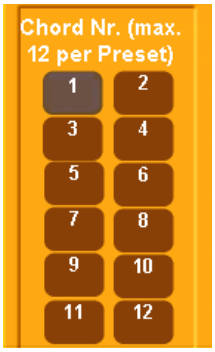
Change to Sharp (#) / Change to Flat (b) toggle button

This toggle button allows you to change from sharp keys to flat keys and vice versa (that begin with a black note).

Enharmonic changes:

- **C# maj / Db maj**
- **D# maj / Eb maj**
- **F# maj / Gb maj**
- **G# maj / Ab maj**
- **A# maj / Bb maj**

Next to it to the left of the toggle button, the chord and notes are shown.



Chord Nr. (Number)

These buttons show the saved chords of each Chord Preset. There are 12 chord numbers available for each Chord Preset.

To select a Chord Number, simply press one of the 12 buttons.

Selecting / Loading a chord Preset.

Open the top drop down menu in the centre of the top bar at the top of the display by touching the downward pointing arrow. A list of all Chord Presets are located here.

Simply navigate through the menu using the Tempo / Data Wheel or use your finger to 'drag' the bar up and down to the right of the open drop down menu.

Touch the desired Chord Preset. The Chord Preset will then be highlighted in red.

You can close the drop down menu by simply pressing on the 'upward pointing' arrow at the top of the Chord Preset menu.

Saving Chord Presets

You can save up to 12 chords in a Chord Preset.

1. Select the key (Root / Tonic)
2. Select the Scale (Major or Minor using the Toggle button) if required
3. Select the required Harmony type in the drop-down list in the centre of the display.
4. Save the chord table by pressing the desired number.

TIP: Bear in mind now, when choosing a chord number button, that a saved chord preset can be loaded later with a key on the manual or pedal board using the new 'Remote Octave' feature.

In Remote Octave mode, Chord Number 1 will be triggered by the first note of the selected octave. Number 12 will be the last note of the octave.

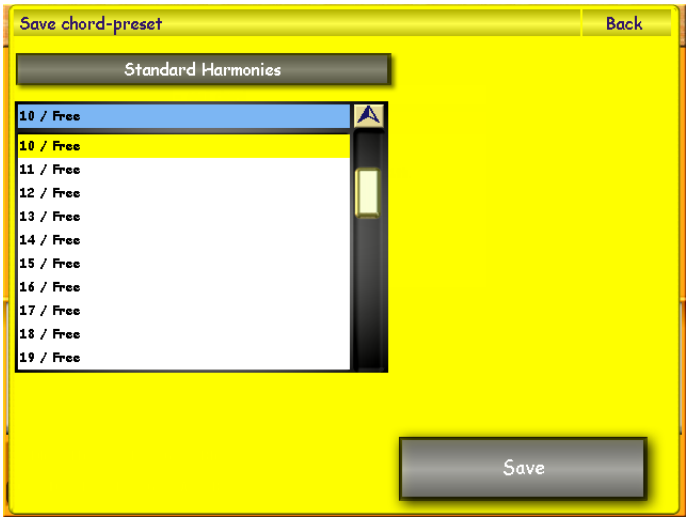
This allows you to create a true 'single-finger automatic', since using just one key for the auto accompaniment produces major, minor and other chords and can be controlled with the 'Remote Octave feature.

Example:

A recommended number choice when setting up a simply chord preset: (fron the extended chord family of C major)

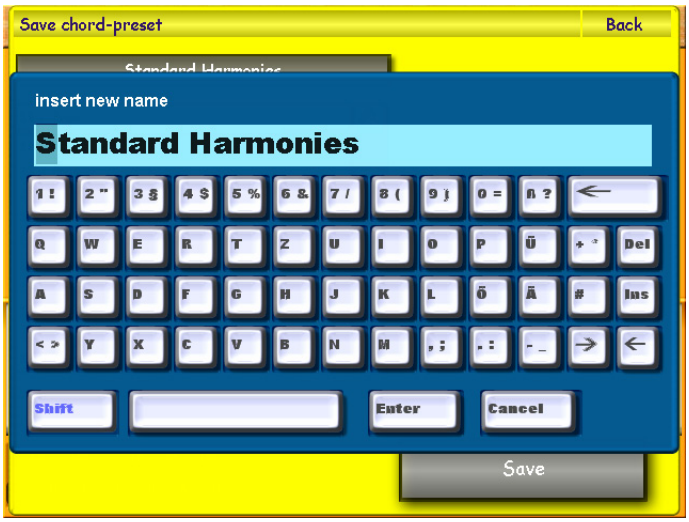
Starting Key:		**C maj**	**In 'Remote Octave mode. Selected octave: C-B**
Key	**No.1**	**= Cmaj (tonic)**	**Controlled by note C**
Key	**No.2**	**= C# dim**	**Controlled by note C#**
Key	**No.3**	**= D min**	**Controlled by note D**
Key	**No.4**	**= C dim**	**Controlled by note Eb**
Key	**No.5**	**= E min**	**Controlled by note E**
Key	**No.6**	**= F maj (Sub Dominant)**	**Controlled by note F**
Key	**No.7**	**= F min**	**Controlled by note F#**
Key	**No.8**	**= G7 (Dominant 7th Chord)**	**Controlled by note G**
Key	**No.9**	**= C aug**	**Controlled by note G#**
Key	**No.10**	**= A min**	**Controlled by note A**
Key	**No.11**	**= C7**	**Controlled by note Bb**
Key	**No.12**	**= Cmaj 7**	**Controlled by note B**

Saving A Chord Preset



To save an Chord Preset, simply press the ‘Save’ button. You can save up to 40 Chord Presets.

The Yellow save screen will appear. Choose a free location that you would like to save your new sound to by pressing on the location (it will then be highlighted in Yellow).



If you wish to change the name of your sound, simply press on the large black bar at the top left hand corner of the screen that displays the ‘sound name’.

The screen to the left will then be shown (displaying the Virtual Typewriter). Once you have input a new name, press the ‘Enter’ button. 

Finally, simply press the ‘Save’ button to complete the saving of your new Chord Preset..

VB3 Hammond Clone Organ (Optional Extra) **Only Available As A Limited Edition Add-On during 2009.**

The new VB3 Organ can create the sound of an old Hammond Organ. It is a VST Plug-In. The sound is produced with the necessary components Scanner Vibrato and a rotor effect. Provided are 29 Standard Organ presets and the ability to create 128 of your own sounds.

VB3 load

After the new software was activated, the VB3 must be invited permanently. Should you have the B4 installed; you can simultaneously use both organ modules. Please be aware however that distortions can occur in less powerful processors when using both together.

1. Press Plug-in administration on the settings screen.
2. Push the button 'load overall configuration'.
3. Choose from following setting options (If you have no B4, use Please selectt '2. VB3')

a. 2. VB3 - loads the VB 3 on the slot 2.
b. 3. B4 + VB3 - the VB3 loads on the slot 2 and the B4 remains on the slot 1.

4. Confirm your selection and press load.
5. Go back and return to the main screen.

Important note: *The volume of VB3 Organ must be optimally set, by increasing the volume in the mixing console. Should the factory "NORMAL" be used there is no need change anything, however if you use your own presets in the mixer you need edit the ASIO 2 settings and adjust the Volume to + 4dB. Press back twice and save your preset in the same Space.*

VB3 Voices

To try the sounds, press on the Main Display QUICK-LOAD. Go to the SOUNDS tab and select VB3 under sound devices. On the left will appear 29 supplied Drawbar Sounds.

Try the sounds by touching the entries with your finger. You should then hear the sounds and then you can load which one you require.

VB3 Sounds:

Number	Name	Number	Name
03-030-000-000	VB3 Standard	03-030-000-015	VB3 Square wave
03-030-000-001	VB3 Jimmys Shack	03-030-000-016	VB3 Play slowly
03-030-000-002	VB3 Brother Jack	03-030-000-017	VB3 Sweet
03-030-000-003	VB3 Gimme Some	03-030-000-018	VB3 Flutes
03-030-000-004	VB3 Deep Rock	03-030-000-019	VB3 Pick the wheel
03-030-000-005	VB3 Amazing Day	03-030-000-020	VB3 Extremist
03-030-000-006	VB3 Alone in the City	03-030-000-021	VB3 Vibrato time
03-030-000-007	VB3 Funky Comping	03-030-000-022	VB3 Wide rotary
03-030-000-008	VB3 Dark Solo	03-030-000-023	VB3 The invention
03-030-000-009	VB3 Bright Solo	03-030-000-024	VB3 Bright comping
03-030-000-010	VB3 Ballad Intro	03-030-000-025	VB3 Dark comping
03-030-000-011	VB3 Jazzmaster	03-030-000-026	VB3 Reeds
03-030-000-012	VB3 In the radio	03-030-000-027	VB3 Strings
03-030-000-013	VB3 5th trick	03-030-000-028	VB3 Red tolex
03-030-000-014	VB3 Bridge	03-030-000-029	VB3 Lower

VB3 Programming

You can save 128 of your own sounds with the VB3. Go to the SETTINGS page followed by VB3 sounds edit, and the following screen will appear:

The settings are mostly self-explanatory. However here are some important special settings:

Vibrato
You can have vibrato on each manual separately using the LOW and UPP switches, and with the vibrato knob you can alternate between Vibratos V-1, C-1, V-2, C-2, V-3 and C-3.

Drawbars (Zugriegel) Free or Fixed:
When you save your own drawbar settings, you can choose whether to have them stored as a preset sound, or allow them to be adjusted manually.

Fixed: The sound drawbar settings cannot be changed with the manual drawbars.
Free: The drawbar sound can be modified live with the manual drawbars.
Drawbars: The sound matches the current manual drawbar settings.

Percussion
Percussion on/off turns on the percussion for the upper manual switch. The sound can be modified with the button soft / standard - quiet / loud, fast / slow - long
percussion / short percussion and the 2nd (2 2/3 “) and 3rd (4”) settings.

Rotor
Here the rotor effect can be turned on or off, and the speed between slow/fast.

Overdrive
The distorted sound is a typical effect of an old Hammond-Organ through a Leslie. The louder the Leslie is set the greater the sound is distorted. The Overdrive on/off can be selected with a switch. **Drive** sets the hardness of the distortion. If you want a soft Distortion, use low values. Hard rock requires higher values. Please try in small steps.
Edge: Crank up the edge of the distortion... sharp attack.

Sound (German Translation is 'Klang'.
This setting acts like a filter. In position 127 you hear the original sound. At lower settings the sound is increasingly dulled.

Key Click
Adjust the volume of Hammond typical Key clicks.

Advanced Programming

Pressing the 'Advanced' button will open the Advanced settings display.

Rotor HORN and BASS settings
Separate settings for the Bass-speaker and the Horn-speaker are available. You can set the Slow and Fast speed of each speaker, and also the acceleration/deceleration time of each speaker.

Microphone
The Original-Rotor has to be recorded with microphones. The position and setting of the Microphones has a decisive impact on the sound. The following settings are available:

Spread: Position of where the microphones are aimed at the Rotor cabinet.
Balance: Balance between the microphones for Horn and bass.

Distance: Distance of microphones to the Rotor cabinet.
Ambience: Ads space to the sound.

VB3 Notes of interest:

Many of the VB3 controls are identical to those of the B4. If you do not have the VB3 in your instrument, the B4 is an excellent substitution. Both are very similar. They are clones of the Hammond B4 organ, made by third parties, and not WERSI. WERSI simply integrate the VST instrument into the OpenArt-System and allow users an easy playing experience of these studio virtual organs.

Also, please note:

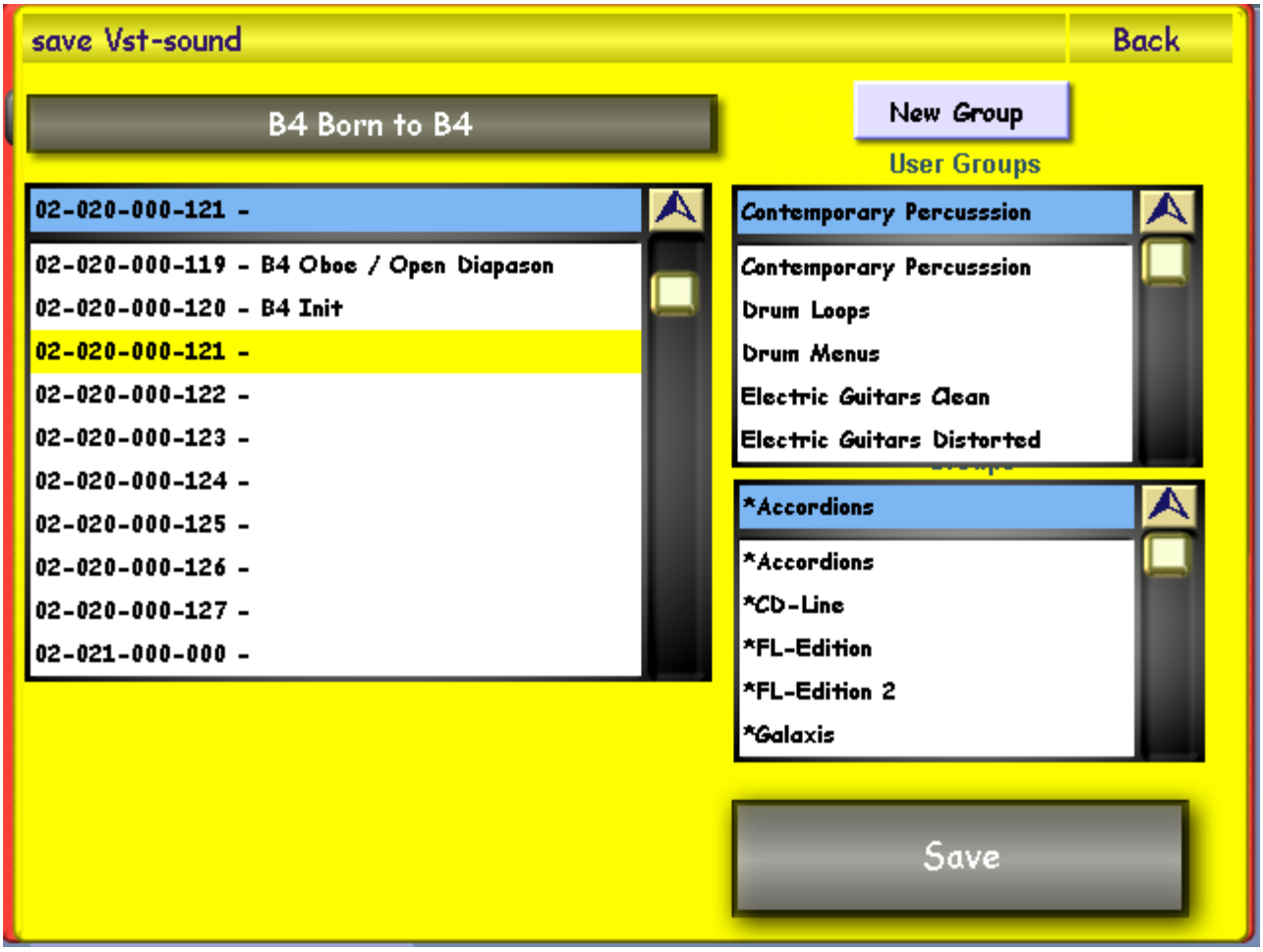
A. Sounds of the VB3 have only 1 volume control for the complete instrument.

B. The sounds "VB3 Standard" match the current drawbar settings. All other sounds stored are fixed and can not be changed using the drawbars.

C. The VB3 has only 1 volume control just like the B4 from Native Instruments. The upper manual 1 setting is essential for the volume. Where Use the VB3 in the Lower manual must be set volume on the 2nd drawbar set.

D. The VB3 saves complete Drawbar Presets for Upper manual. Therefore the Lower Manual sounds will match whatever was set with the Lower Manual drawbars when the preset was saved. If the drawbar setting was set to free when saved, then all manuals can be independently adjusted with the manual drawbars.

Saving a VB3 User Sound
After adjusting all settings you can then save the new sound to one of the 128 User Presets. To do this, press the Save button and the yellow Save screen will appear.



Press the grey area. To Assign a new name using the on-screen keyboard and then press ENTER.

Select a free space with the finger and press the Save button.

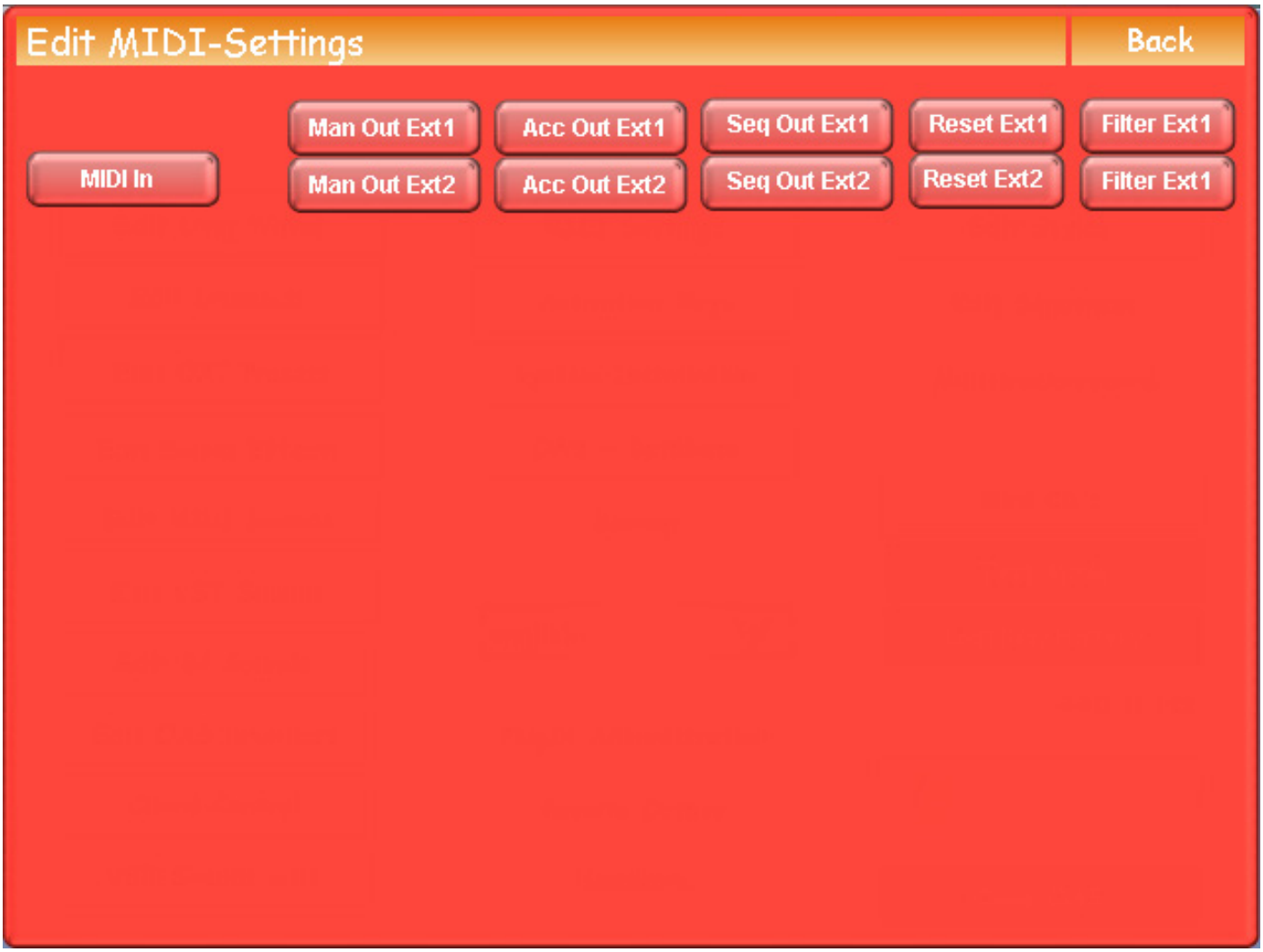
The new sounds can be found under QUICKLOAD, at the end of the list. See above.

General Settings: MIDI Settings (MIDI = Musical Instrument Digital Interface).

The MIDI possibilities of the OpenArt-System are very comprehensive. When dealing with MIDI, it is usually a good idea to have some knowledge of MIDI before hand. We will attempt to make this next chapter as user friendly as possible, but there will be times when technical 'MIDI' terms will need to be used.

To access the MIDI Settings, go to the Settings display and at the top of the central column under 'General Settings', you will find the 'MIDI Settings' button. Press the 'MIDI Settings' button to launch the MIDI Settings display.

The following display will be shown.



What is MIDI?
It is a connection that allows one piece of Midi equipment to operate another piece of Midi equipment as if it was all contained in one box.

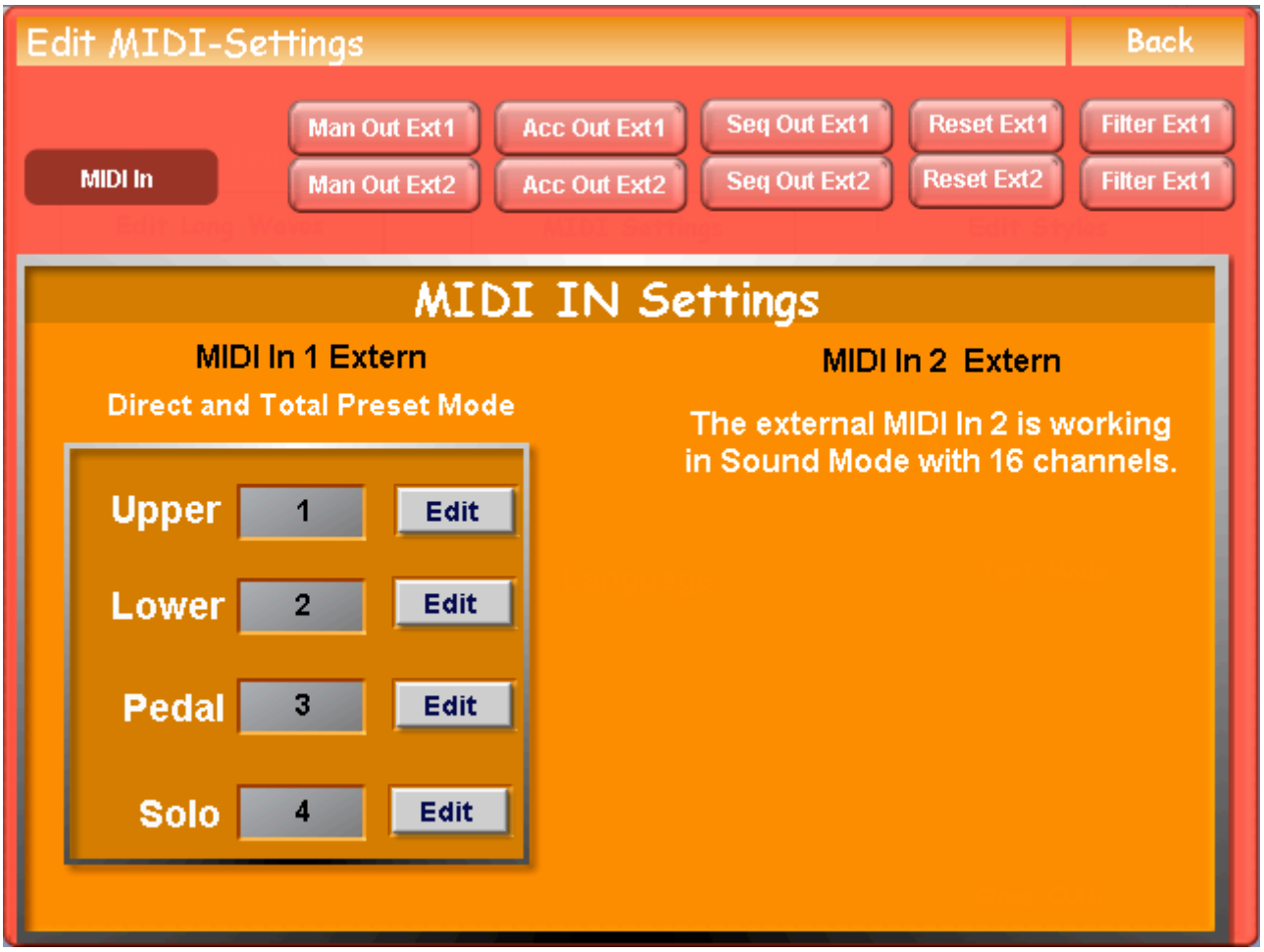
MIDI Is Not:
It is not an audio connection; therefore you will always need to plug the external device into a separate amplifier or your keyboard/Organ via an audio cable. (Exceptions are if it has its own inbuilt amp/speakers)

MIDI connections:
- If you look on the rear of your OAS instrument, you will find 6 Midi sockets:
- 2 x MIDI In: These allow external Midi equipment to control your OAS instrument.
- 2. X MIDI Through: These pass whatever information is fed into Midi In, straight through to other external Midi equipment that is connected to these sockets.
- 2 x MIDI Out: These are the sockets that your OAS Instrument uses to control external Midi Equipment.

MIDI In 1
Equipment connected to Midi In 1, act like the manuals & pedals on your OAS instrument, in that you can still control what happens on your instrument, even though you are using a separate keyboard or pedal board.

PLEASE NOTE: The above applies whether you play normally (Direct) or use a Total Preset.

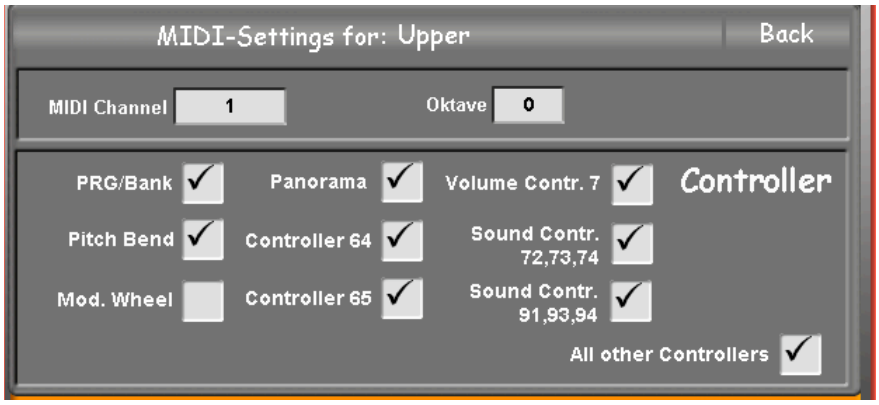
PLEASE NOTE: Solo is normally just for the Louvre, however if you understand the advanced capabilities of Midi and OAS Instruments, it can be used to further enhance your OAS Instrument.



MIDI In 2
Equipment connected to Midi In 2 has full and independent control of your OAS instrument, and so it is ideal for external sequencers such as Cubase.

MIDI In 1 Edit:

If you wish to 'Edit' the Upper, Lower, Pedal or Solo MIDI In settings, press the corresponding 'Edit' buttons to the right of the desired name. The following display will open:



Back - Press this button to return to the MIDI In display.
MIDI Channel - Press the data value box and use the tempo data wheel to choose what MIDI channel you would like to use. Here you can see that the Upper Manual is set to MIDI Channel 1.

Octave - Here you can change the octave. Press on the data value box and use the Tempo / Data Value Wheel to change the octave offset.

Controller
Each Controller on you instrument (Pitch bend,/Modulation Wheels, volume drawbars etc.) have a controller code attached to it, which can also be controlled by external Midi equipment, however you may not wish to have them altered by external equipment, and so by un-ticking the appropriate box you can prevent this happening.

NOTE: Not all external equipment is capable of sending all the codes your instrument can receive.

Midi In 2: No settings are available here, as everything is controlled by the externally connected Midi equipment.

Example 1: Turning an Abacus into a Duo for Synth or Piano players

1. You purchase a Midi keyboard and Midi Pedal board which has no sound system on-board.

- NOTE: Piano Players can choose an 88 note Hammer Action keyboard, and Synth Players can choose a light action 61 note keyboard (Providing it has Midi Out, any type of keyboard can be used).

2. You connect the Midi Out connector of the Pedal board to the Midi In connection of the Midi keyboard and then connect the Midi Out of the Midi keyboard to Midi in 1 of the Abacus.

NOTE: You will need to adjust the Midi Keyboard to allow the Midi In from the Pedal board, to pass through its information to the Midi Out of the keyboard (If your external keyboard does not allow this).

3. From the Operating Manual of the Midi Pedal and keyboard, You find out what channel they transmit on (Most can also be altered so that the channels don't clash) and set these channels in the Abacus Midi in 1 settings for Lower & Pedal.
4. Un-tick the controller boxes for the items that you do not want the external Pedal board/Keyboard to control, and then return to the main screen.
5. You can now use your Abacus as if it was the Duo version, with whatever size and type of Midi Pedal board/Key -board you want. (Piano, Synth etc.)

Example 2: You add an additional arranger keyboard to our OAS Instrument:

1. Connect the Midi out of your Arranger Keyboard to the Midi In 1 of your instrument, and the Audio out of your arranger keyboard to Audio In 1 of your OAS instrument.

NOTE: You will need to set the mixer settings of your arranger keyboard and OAS instrument to match. (You will need to look in both instruments operating manuals for this information, however normally it just requires matching of volume levels.)

2. Find out from the manual what channels the arranger keyboards right and left hand keyboard sections transmit on.
3. Set your Midi in 1 Upper to the right hand channel number, and the Lower to the Left hand channel number, and activate Midi Out on your arranger keyboard.
4. Un-tick the controller boxes for any items you do not wish the arranger keyboard to control.
5. Setup your OAS instrument how you wish, and do the same for the arranger keyboard.
6. Play your OAS instrument and you will have the glorious OAS sound, however play your arranger keyboard and you will hear both the sound of your OAS instrument and the arranger keyboard, thus giving you the best of both worlds. (More advanced uses are beyond this basic introduction.)

Example 3: You use an external computer sequencer with our OAS instrument:

As you are aware, if we load or record a Midi file into our OAS instrument, we can play along to it, however unless we go into the Sequence edit screen, it will not change whatever we do or play on our instrument. (Exception is Tempo change.) This of course is as it should be, as you wouldn't want a pre-recorded (Recorded by yourself or commercial) backing to change. (If you did there would be no point in pre-recording it.)

When you decide to edit the Midi file however, while everything you need to achieve this is contained in the Wersi Sequencer, those that have used a computer based sequencer on a computer with a much larger screen, will know how much easier it is.

Midi In 2 allows your connected external Midi sequencer to operate your OAS instrument as if it was the internal Wersi Midi Sequencer, thus giving you all the advantages that your external sequencer provides.

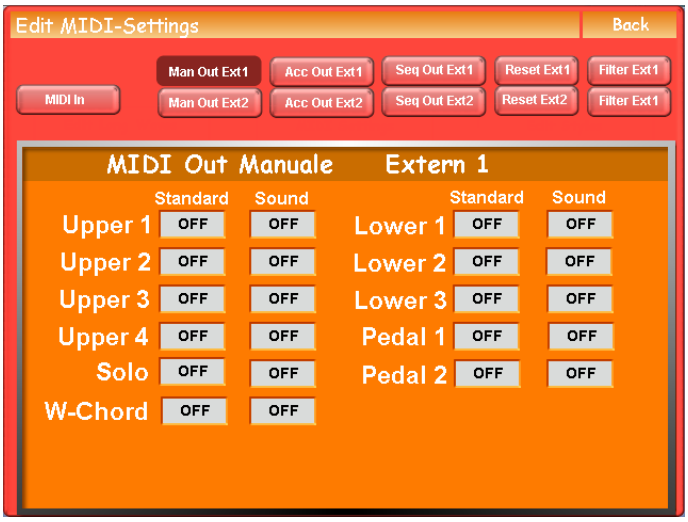
When your project is completed, you can save it to your OAS instrument confident in the knowledge that it will work perfectly, (No editing required) as you have been using your OAS instrument for the sounds. (Including any VST Instruments loaded.)

NOTE: If you had used your external computers sounds, you would then have had to edit the file to match your OAS instrument sounds, thus creating extra work.

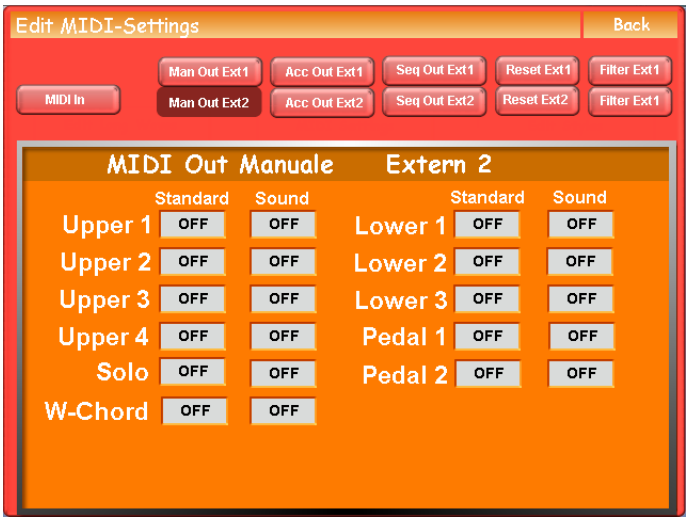
TIP: For more advanced users, this input can also be used to allow your external arranger styles to use the Wersi Sounds. (The LSB/MSB/PRG Numbers to access the Internal Wersi Voices are in the back of the this programming manual, and can also be shown by touching the "123" button in the OAS Database Sound Manager.)

MIDI Out

There are many MIDI Out options for your OAS instrument. We will go through all options in turn. Let us start with the 'Man Out Ext 1 & Man Out Ext 2' buttons. These buttons allow you to access the MIDI Settings for sending Keyboard Manual MIDI data to the MIDI out ports. ***(Please note that Man Out Ext 2 functions and possibilities are identical to Man Out Ext 2, explained below. There is no need to duplicate the information).***



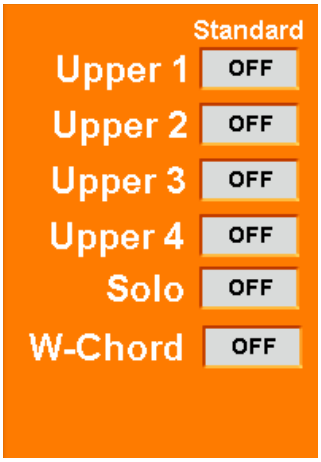
Man Out Ext 1: This settings screen allows you to send MIDI data from your keyboard manuals to MIDI Output 1.



Man Out Ext 2: This settings screen allows you to send MIDI data from your keyboard manuals to MIDI Output 2.

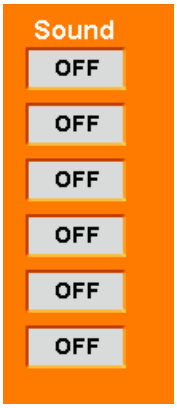
PLEASE NOTE: Upper 4, Lower 3 and Pedal 2 are only currently available for use on the Scala, Louvre and OAS Instruments with the Selector Plus Package. (Selector Plus Option available from OAS 7.1 R43 onwards)

Please Note: Solo is currently only available for use on the Louvre.



Standard
This determines what channel the OAS manuals / Pedals transmit on (Touch off and use the tempo / data value wheel to choose a channel) and allows the external equipment to be played in combination with the OAS sounds.

Example:
If you connect a Midi cable from the OAS Midi Out to an Arranger keyboard, and then set the OAS Midi Upper 1 channel to the channel the Arranger keyboard receives information on, (Check in the Arranger Keyboards manual) when you play the Arranger keyboard you get just its own sounds playing, however when you play the upper keyboard on your OAS instrument, you here both your OAS instrument and the Arranger Keyboard together.



Sound
Similar to standard, but only switches the selected channel on, when a MIDI voice is selected, (See Midi Sound Edit later in the tutorial) thus allowing the external equipment voices to be selected as if it was an internal voice. (IE not at the same time as the OAS voice.)

Note: Do not to use Standard & Sound on the same manual without a thorough understanding of how Midi works, (A basic understanding is not enough) so make sure you always set one or the other to OFF when using this screen.

TIP: Standard is ideal for use with an Arranger Keyboard as this will have its own controls, and Sound is ideal for use with a MIDI Module which normally have limited controls.

Sending Accompaniment Through MIDI Out - Acc Out Ext 1

The operation of this screen is the same as the manuals, but is controlled by the
Accompaniment instead.

Drums 1 & 2
These should only be used for drum sounds, as they do not transpose like the Bass and Acc voices.

Example: When you change chord on the lower manual the notes of the accompaniment voices change, however the
notes on the Drum channels do not. (You would get different drum sounds if they did.)

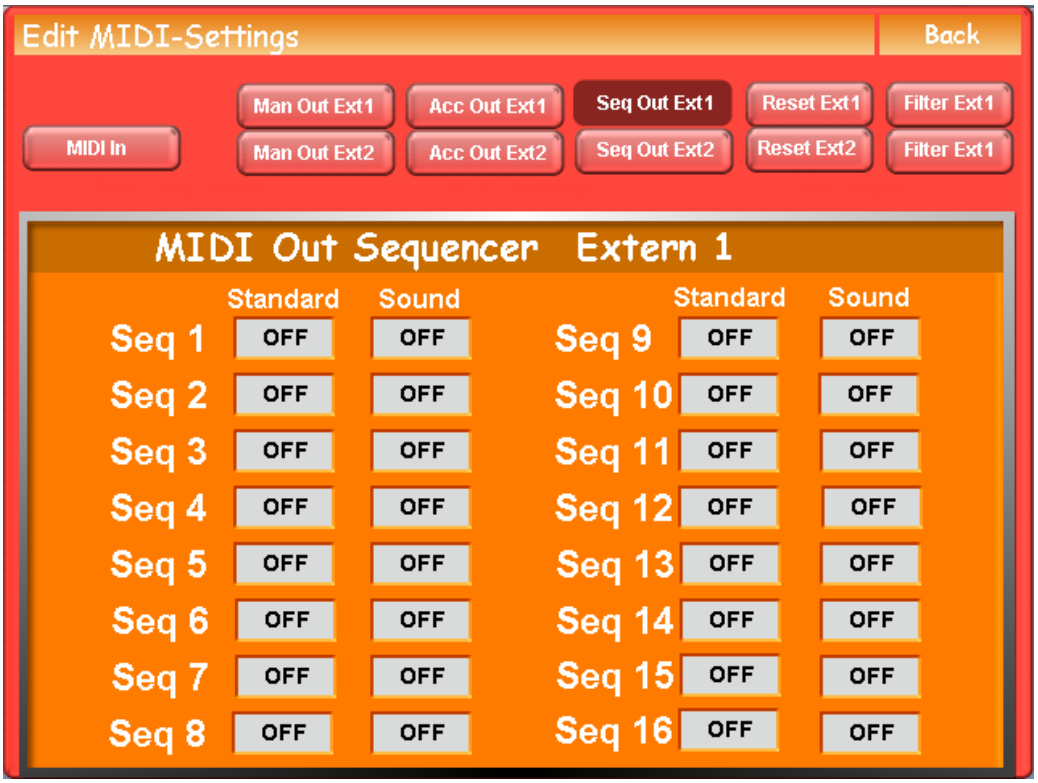
Your instrument is preprogrammed with the following Acc Out Ext1 Setting. This sends MIDI signals to MIDI Out whenever a Style accompaniment is selected / played. The button Acc Out Ext1 opens the above display, allowing you to adjust settings for each MIDI group in MIDI Output.

PLEASE NOTE: Unless you have an advanced understanding of Midi, only use one Drum Channel at a time. (Set the other to OFF.)

Acc Out Ext 2 - contains the same information and setting possibilities as Acc Out Ext 1.

Sending Sequencer MIDI Data to MIDI Out.

This operates the same as the Manual & Accompaniment Screens, but is controlled by the Wersi Sequencer (The sequencer is Independent of what you play on your keyboard manuals)



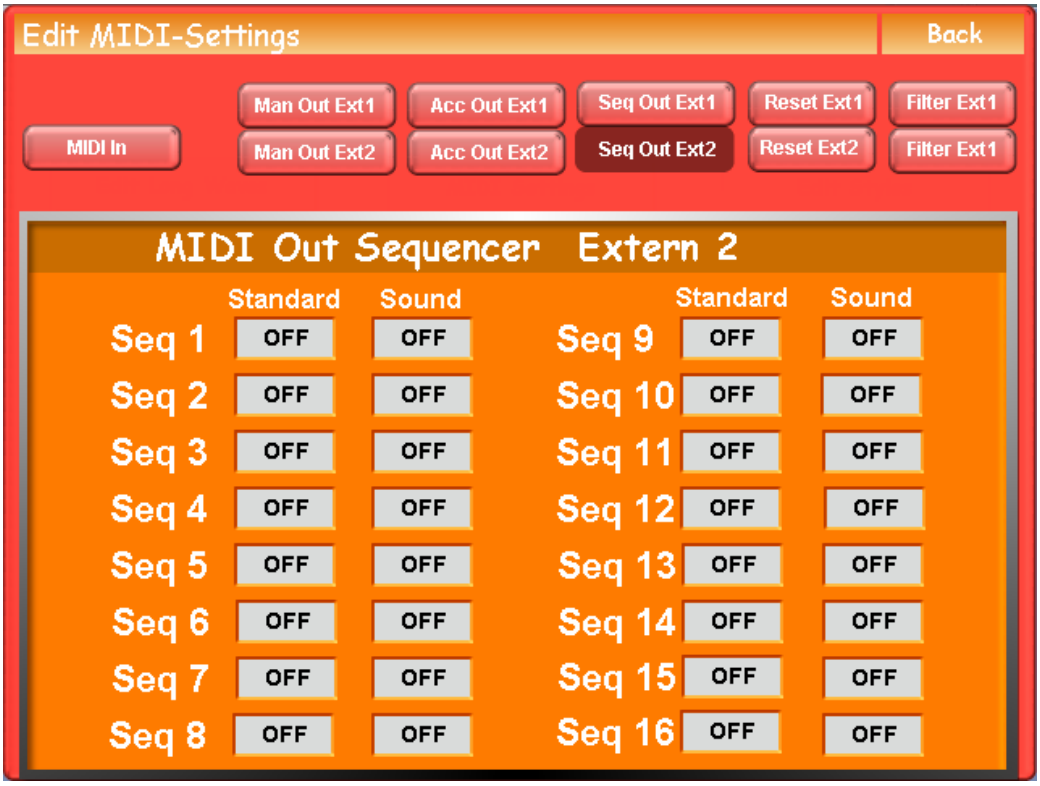
Here you determine through which MIDI channels the sequencer tracks are to be sent (1-16), or whether a track is not to be sent (Off).

You can see in the factory settings that all tracks being sent. Touch the 'Seq Out Ext 1' button to close this settings window. All settings are automatically saved.

Seq 10
This is the GM (General MIDI) Standard channel that is used for drums, and unless you have advanced knowledge of Midi, and understand fully the Wersi Sequencer, only use channel 10 for drums.

Warning: Never use the same MIDI channels for different MIDI data!

MIDI Seq Out Ext 2 - Identical settings / possibilities to MIDI Seq Out Ext 1. Shown Below:



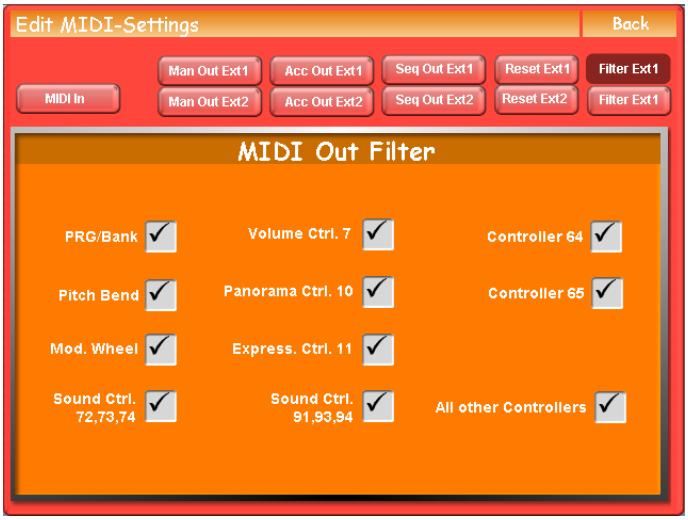
Here you determine through which MIDI channels the sequencer tracks are to be sent (1-16), or whether a track is not to be sent (Off).

You can see in the factory settings that all tracks being sent. Touch the 'Seq Out Ext 2' button to close this settings window. All settings are automatically saved.

Reset Ext 1 Button - This buttons sets all MIDI settings back to the Factory standard settings.
Reset Ext 2 Button - This buttons sets all MIDI settings back to the Factory standard settings.

MIDI Out Filter

Pressing the 'Filter Ext 1' or 'Filter Ext 2' buttons will open the following display. Both displays are identical for Outputs 1 & Outputs 2. (As shown below).



Above: Filter Ext 1 display ^

Above: Filter Ext 2 display ^

Here, you determine what MIDI information is sent, or not sent to the MIDI Out ports. The MIDI parameter is called PRG (Program Change): This parameter determines whether when a sound is being changed within the OpenArt-System, the sound is also changed in any connected MIDI Expander. It often makes sense for this parameter not to be sent and for the expander to keep its sound, for example strings, whilst at the same time in the OAS system the sound changes from piano to guitar. The result is that the OAS instrument changes its sound, while the expander continues to play strings.

Another Controller Filter Example: If you were playing strings on your OAS instrument (Which uses the Expression pedal to provide greater realism) while at the same time a Piano was selected on your external equipment, (And set to sound at the same time as the String sound on your OAS Instrument) you would Un-Tick the Expression pedal (cc11) so that it would not alter the piano sound. (Pianos do not have an expression pedal.)

General Information About The Sending Of MIDI Data.

You have to distinguish between two different ways of sending MIDI data from your instrument.

Standard Out: Here the output is connected directly to the selected MIDI channel.

Sound Out: MIDI data is sent only, if a MIDI Sound is selected.

WARNING! Do not use different MIDI Outputs on the same MIDI channel. This can result in 'hiccups' and notes hanging on, and even delays in sound.

MIDI Controller Codes & Supplementary Information

Here is a list of MIDI continuous controller commands (or CCs) defined in the official MIDI Spec. The MIDI specification is the agreed upon standard the manufacturers follow when building midi devices. It is published by the MIDI Manufacturer's Association (MMA). It is important to understand that manufacturers are not required to follow this spec or fully implement it in their devices.

MSB and LSB Don't let this bit of technical jargon scare you off. MSB stands for **Most Significant Byte** and LSB stands for **Least Significant Byte**. This data format is used when 127 values are not enough for the control. Think of it like a shortwave radio. The MSB sets the coarse tuning and the LSB is the fine tuning. Synths with very finely articulated knobs may send out an MSB and LSB, but most just send an LSB.

List of Standard MIDI Continuous Controllers (CCs)

0 Bank Select (MSB) Never re-route anything to Controller 0. It will mess up your program changes.
1 Modulation Wheel or Joystick (positive polarity) (MSB) Can be effectively remapped to other controllers on some synths
2 Breath controller sometimes Joystick (negative polarity) (MSB) Can be effectively remapped to other controllers on some synths
4 Foot Pedal (MSB) Don't mess with it
5 Portamento Time (MSB) Only use this for portamento time
6 Data Entry (MSB) Better leave this one alone too.
7 Volume (MSB) If you re-route to Controller 7, your software mixer will mess up
8 Balance (MSB) Some synths use it
10 Pan position (MSB) If you re-route to Controller 10, your software mixer will mess up
11 Expression (MSB) Roland synths use it. Some synths use it for LFOs, some for crescendo/ decrescendo (loudness). Sometimes routed to keyboard aftertouch.

The group below are sometimes "hard assigned" to faders and knobs on your synth. But usually they are set as a default you can change to match your other synths

12 Effect Control 1 (MSB)
13 Effect Control 2 (MSB)
14 Undefined
15 Undefined
16 Ribbon Controller or General Purpose Slider 1
17 Knob 1 or General Purpose Slider 2
18 General Purpose Slider 3
19 Knob 2 General Purpose Slider 4
20 Knob 3 or Undefined
21 Knob 4 or Undefined

22-31 are undefined, available for use by synths that let you assign controllers.

32 Bank Select (LSB) It's critical that you do not assign this controller to other functions. Unless you like random bank changes running through your song.

33 Modulation Wheel (LSB)
34 Breath controller (LSB)
36 Foot Pedal (LSB)
37 Portamento Time (LSB)
38 Data Entry (LSB)
39 Volume (LSB)
40 Balance (LSB)
42 Pan position (LSB)
43 Expression (LSB)
44 Effect Control 1 (LSB) Roland Portamento on and rate
45 Effect Control 2 (LSB)

46-63 may be in use as the LSB for controllers 14-31 in some devices, but I have not seen one yet.

This group controls pedals typically. Leave this group alone when reassigning controllers.

64 Hold Pedal (on/off) Nearly every synth will react to 64 (sustain pedal)
65 Portamento (on/off)
66 Sustenuto Pedal (on/off)
67 Soft Pedal (on/off)
68 Legato Pedal (on/off)
69 Hold 2 Pedal (on/off)

70 Sound Variation
71 Resonance (aka Timbre)
72 Sound Release Time
73 Sound Attack Time
74 Frequency Cutoff (aka Brightness)
75 Sound Control 6
76 Sound Control 7
77 Sound Control 8
78 Sound Control 9
79 Sound Control 10
80 Decay or General Purpose Button 1 (on/off) Roland Tone level 1
81 Hi Pass Filter Frequency or General Purpose Button 2 (on/off) Roland Tone level 2
82 General Purpose Button 3 (on/off) Roland Tone level 3
83 General Purpose Button 4 (on/off) Roland Tone level 4

84-90 are undefined, typically available for use by synths that let you assign controllers

Effects Group Controls 91 and 93 are active on nearly all general midi synths I have played, and many others use these too.

91 Reverb Level
92 Tremolo Level
93 Chorus Level
94 Celeste Level or Detune
95 Phaser Level

It's very important that you do not use these no matter what unless you want to invoke these functions

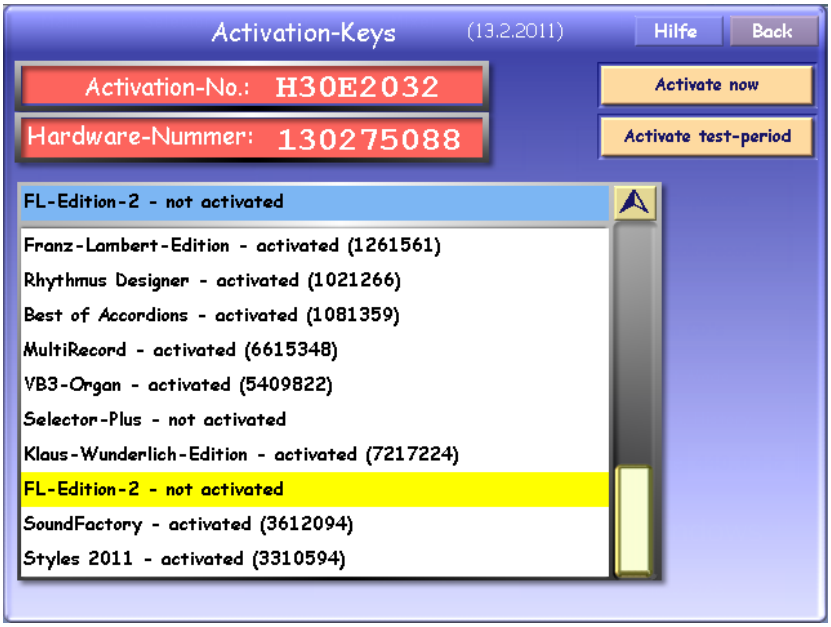
120 All Sound Off
121 All Controllers Off
122 Local Keyboard (on/off) You might actually crash your keyboard if you use this one.
123 All Notes Off (You will achieve very strange results if you use this controller assigned to a knob.)

you typically don't want your synths to change modes on you in the middle of making a song, so don't use these.

124 Omni Mode Off
125 Omni Mode On
126 Mono Operation
127 Poly Operation

Activation Keys

So you've decided you'd like to activate some of the fantastic optional extra activations to extend your instrument with new functions and sounds... In the Settings Display, simply press the 'Activation Keys' button. The following displaying will be shown:



If you wish to activate an optional extension, call WERSI on free phone: **0800 084 2013**

You will need the following information:

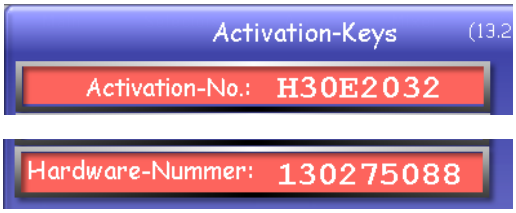
Activation No: (Also Known as H-Code)
Our example shows H30E2032

&

Hardware-Number:
Our example shows 130275088.

WERSI will contact you shortly after the order is placed with an Activation code that is unique to your instrument. This prevents Piracy, but more importantly, it means that you can instantly activate an OAS extension instantly as soon as you have your code!

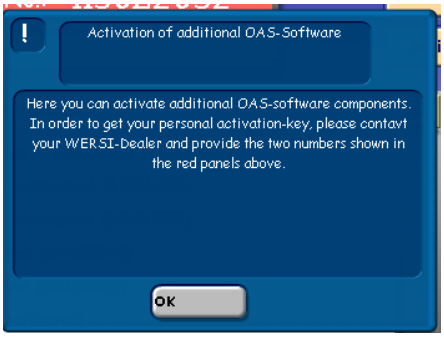
The Activation-Keys screen explained:

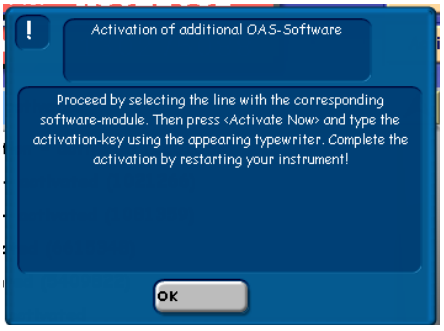


Activation No: This display shows your OAS instruments unique H-Code. No other instrument in the world has this. This code is linked directly to the SG-12 digital signal processor board.

Hardware Number: This display shows your OAS instruments unique Hardware code. This code allows WERSI to identify your instrument and trace details relating to original purchase, any reported thefts and even tailor our development plans for the OpenArt-System depending on the most popular extensions retailed.

Hilfe (Help): This button will launch a small information box that provides instruction for using the Activation screen. The 'Back' button allows you to return to the 'Settings' screen.





Here is a simple run through of activating a new extension.

1. Select the Activation in the drop down menu. (FL-Edition 2 in our example).
2. Press the 'Activate Now' button in the top right corner.
3. Enter the Activation Code provided by WERSI into the virtual type-writer.
4. Press the 'Enter' button.

Your Activation Code will then be activated and ready to use. We recommended that you shut down your instrument, count to 10 and restart your instrument.

Activating a Test Period:

You can also 'try before you buy' with WERSI OAS. We are the only company in the world to offer this in a hardware instrument.

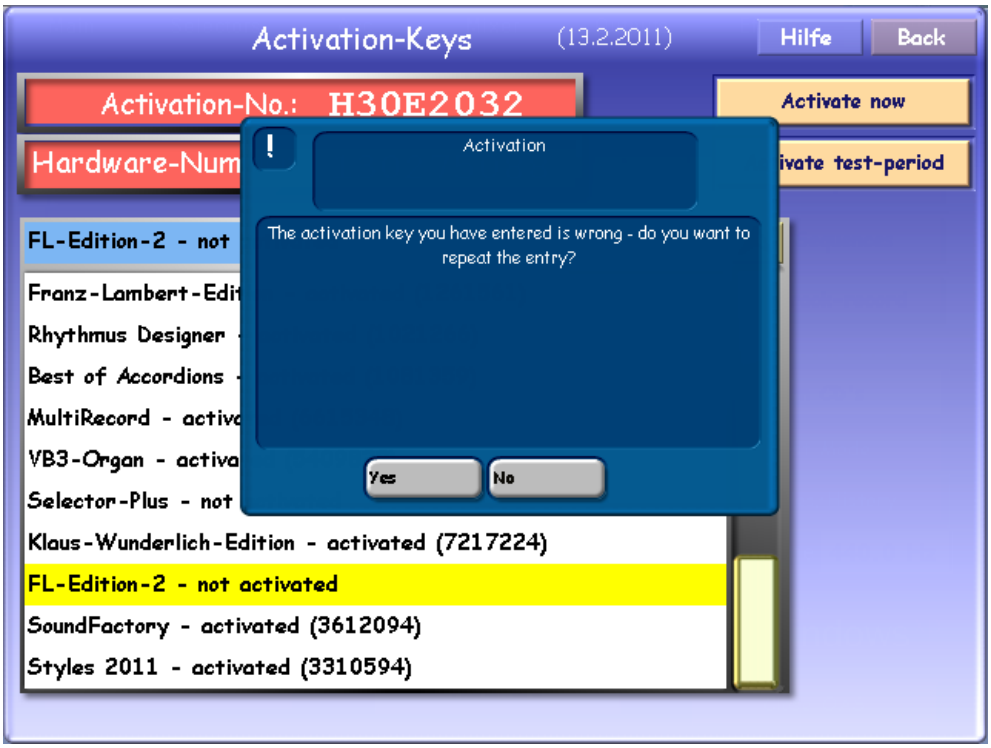
To activate a trial period, simply call WERSI on **0800 084 2013,** provide your H-Code and Hardware number. Please advise that you wish to have an Activation Trial Code and not the full code!

IMPORTANT: Unlike full Activation Codes, Trial Codes have a limited shelf life and will expire approximately 72 hours after being issued by WERSI.

You must input the Trial code as soon as possible into your instrument. You will then have 16 tries of the trial activation.

VERY IMPORTANT: When ordering an activation code from WERSI, you must ensure that you have installed the latest OAS software version. Otherwise, the code issued by WERSI may not be accepted by your instrument. If this happens and you are working on an older software version, simply download the latest software from www.wersi.net, install the update and try inputting the code again.

You can contact WERSI on 0800 084 2013 for technical assistance if required.



In the event of an old OAS Software version or incorrectly entered Activation Code, the error message to the left will appear to prompt you about the error.

You can try and repeat the entry incase you incorrectly entered the code by pressing 'Yes'.

Press 'No' to return to the Activation-Keys display.

Please see the appendix of this manual for all currently available OAS extension activations.

TIp: To clear up any confusion by owners, when we refer to Studio Drums in other parts of our manual, this activation is listed as 'Drumset 1' in the Activation list.

System Information / New OAS Software Updates & Installation

In the Settings Menu, you can find out what OAS software version is currently running on your instrument, your PC hardware & software specification and also the 'Software Updated Installer' function.

Press the button marked 'System Information' in the settings menu. The following display will be shown:

At the top of the white information box, you can see the currently running 'OAS software'. In our example, OAS 7.1 R00.44 is running.

RAM-Memory: This shows the amount of RAM (Random Access Memory) that your instrument currently has.

Hard Disk: This shows the size of the hard disk and also the amount of memory free.

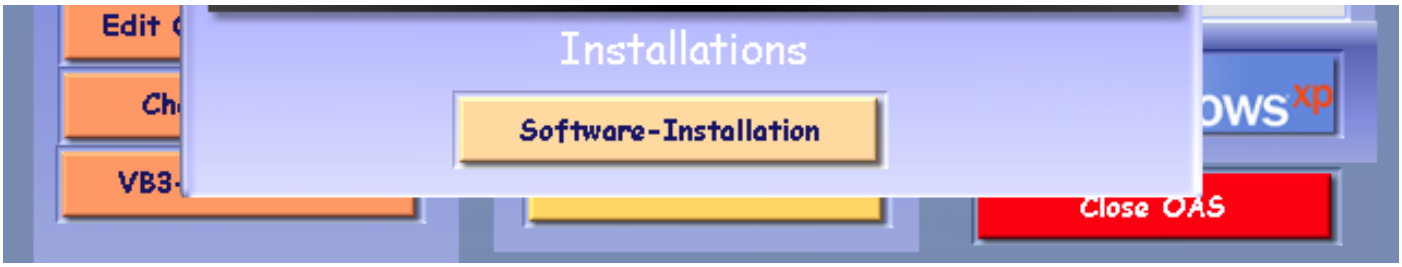
Processor: Details your processor specification (sometimes this information isn't available to the OpenArt-System).

Configuration: This information is sometimes not available to the OpenArt-System.

Operating System: This informs you of the current PC Operating System.

Boardtype This informs you of the Motherboard type... in our example, the board is made by EAC.

Installations:



Periodically, WERSI will release new versions of the OpenArt-System, updates and patches. In order to install the latest OAS software, simply press the ‘Software Installation’ button.

The OpenArt-System will then scan CD/DVD Drives and USB ports for the new software update.

Once the OpenArt-System has located the software, follow the on-screen loading instructions. The OpenArt-System will close down.

PLEAS NOTE: Although the loading of new software is very straight forward, some customers who are not used to installing updates or upgrading software may find it difficult to follow on screen instructions. In this instance, you may call WERSI on 0800 084 2013 for technical assistance.

OAS Database

Your instrument utilises many different medias such as accompaniments, sounds, presets and so forth. In order to keep everything in order, at the heart of the OpenArt-System is the OAS Database.

The Database allows you to access all Factory and User media within your instrument as well as execute different functions related to the different media types.

To access the OAS Database, go to the ‘Settings’ menu. Press the button in the central column titled ‘OAS Database’.

The following window will be shown:

The newly opened window displays 5 buttons that will launch the respective Database windows.

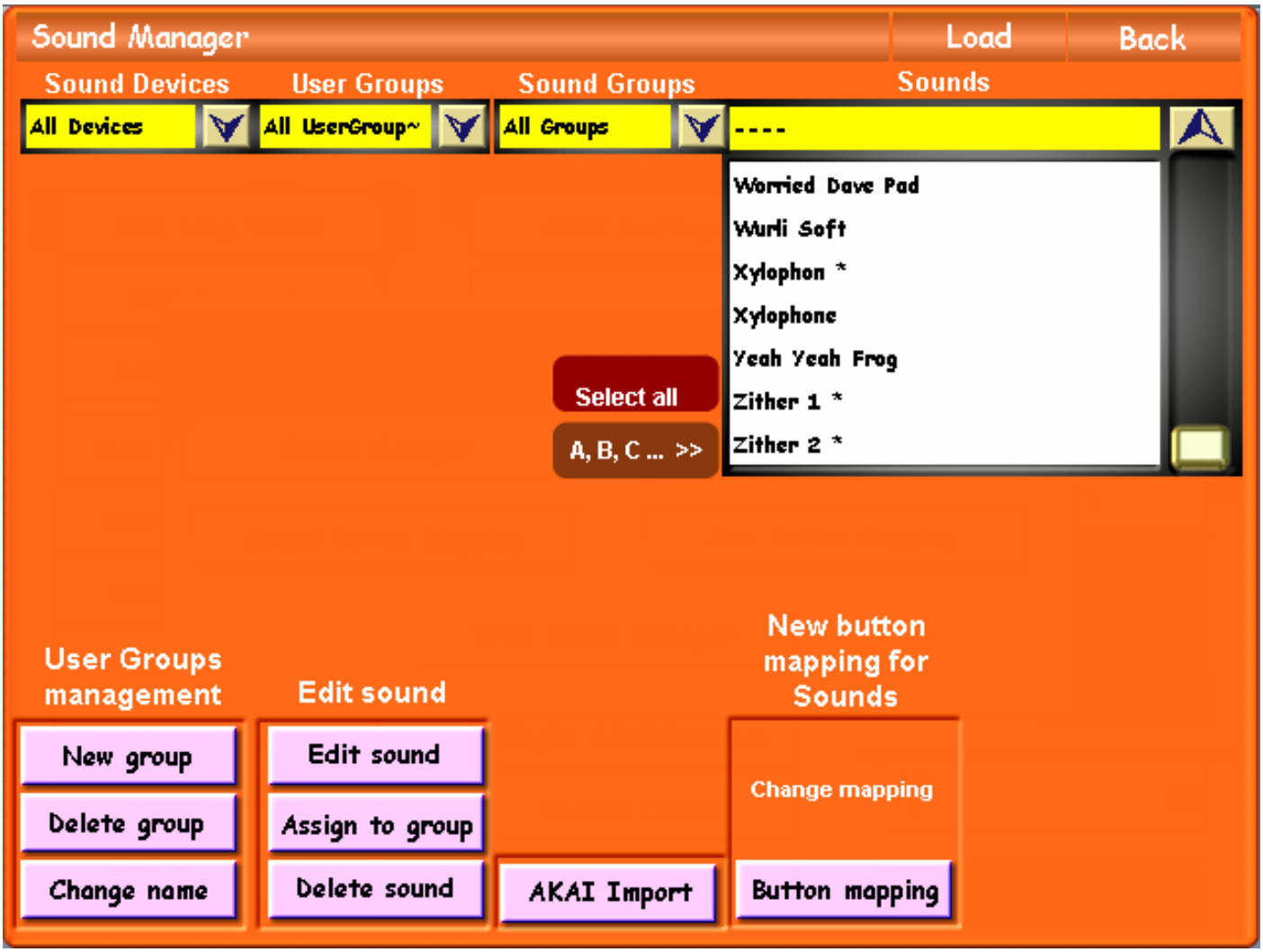
1. Sound Manager - Launches the ‘Sound Manager’. Load sounds, edit names, assign sounds to groups etc.
2. Sound Button Mapping - Launches the Sound Button Mapping manager.

3. Acc Manager - Launches the ‘Accompaniment Manaher’. Convert Styles, organise and assign accs to groups etc.
4. Acc Button Mapping - launches the Accompaniment Button Mapping manager.

5. Total Preset Manager - Launches the Total Preset manager.

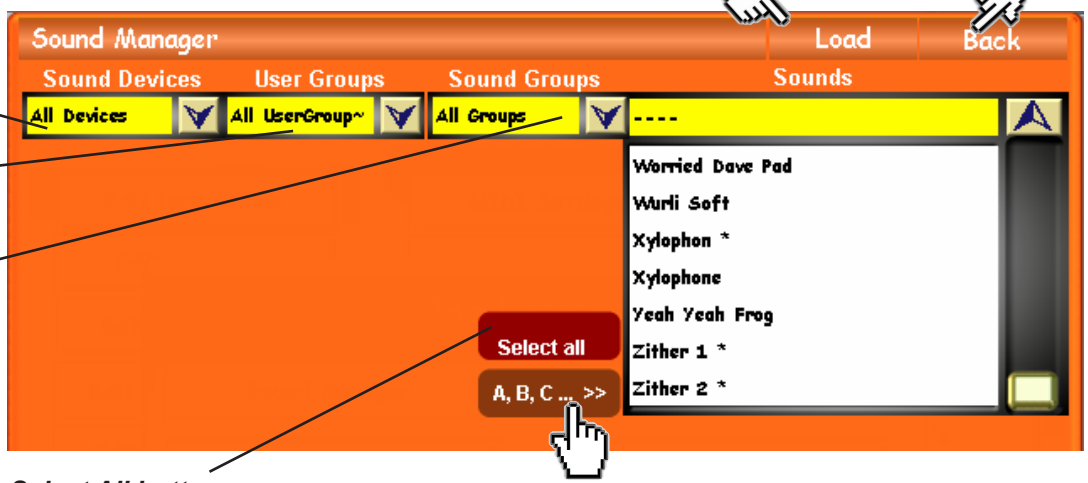
Sound Manager

The OAS Sound Manager allows you to import sounds, assign sounds to groups, rename sounds, delete sounds, create and delete sound user groups and also launch the Sound Mapping manager. The Sound Manager window looks like below:



The Load Button allows you to load a sound from the sound list, you can load it to your current Total Preset.

The Back = Exit



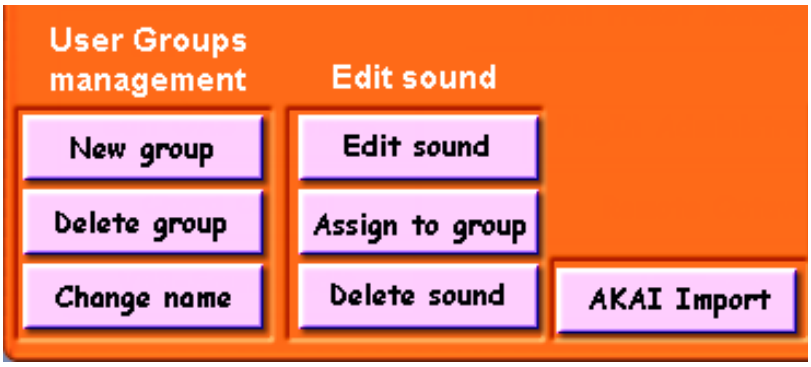
Sound Devices
Sound Generators

User Groups
Factory / User Groups

Sound Groups
Instrument Genres (Bass, Piano, Strings etc)

Select All button - Selects all of the accompaniments in the drop down list.

A,B,C...>> button - Change between alphabetical listing and numerical listing with this button.



User Groups Management - create your own User Group, Delete or Change Name of a User Group.

AKAI Import - This button launches the AKAI and Sample sound import module.

New Group - This button allows you to create a new group.

Delete Group - This button allows you to delete a new group.

Change Name - This button allows you to change the name of an existing User Group.

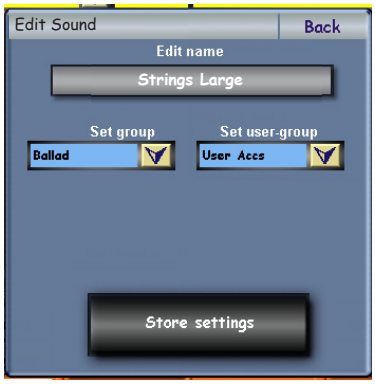
Edit Sound- This button allows you to change the name of the sound, set the group and user group for the sound assignment.

Assign to Group - This button allows you to assign more than one sound at once to a group.

Delete Sound - This button allows you to delete any user sound in your OAS Sound Database.

Assigning sounds to groups and changing sound names.

All sounds are assigned to factory-defined groups. Logically you will find factory ‘flute’ sounds in the group ‘flutes’. However, you may change the assignment for certain sounds. In order to do so, touch the ‘Edit Sound’ button. ***(Attention: The button will only react, if a sound is selected in the drop-down-list on the right of the Sound Manager display)***



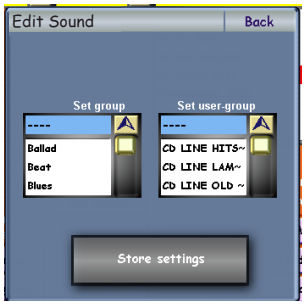
The User Interface that will appear, allows you to assign the selected sound to another group or user group, by simply selecting the corresponding line in one of the two drop-down lists.

You may also change the name of the sound. In order to do this, touch the field in the upper part of the window the current name of the sound is displayed. The virtual typewriter will appear and you can enter a new name for your sound. Press the enter button on the virtual typewriter to complete the name change.

For the changes to take effect, press the button ‘Store settings’. The window will then close. (If you use the Back button instead, the surface will close and the changes will be discarded). You can see the result of your changes immediately in the sound-drop-down list.

Assigning different sounds to groups and user-defined groups.

In order to assign more sounds at once to a group or a user-defined group, select the sounds in the drop-down-list and press the button ‘Assign to Group’. The following window will appear:



You can now set the Group and also the User Group for the sounds.

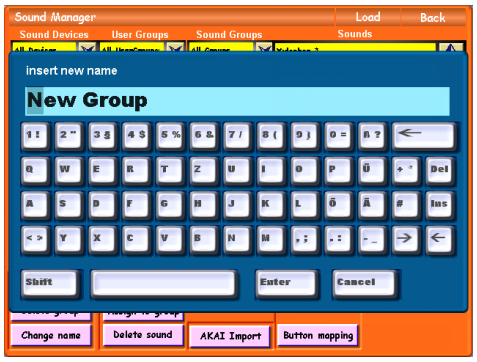
Once you have assigned the groups, press the ‘Store Settings’ button.

Creating and administering your own groups.

In addition to the factory defined groups you can create up to 50 user-defined groups and assign your sounds to them. You find these groups in the second drop-down list below the label User Groups. In order to create a new user-group, touch the button ‘New Group’ under the menu ‘User Groups Management’. The virtual typewriter is displayed and a new user group with the name you enter will be created. To assign sounds to this group, proceed as normal, as described on the previous page.

1.

2.



If you want to delete a user group, you can do so by using the button ‘Delete Group’ in the menu ‘User Groups Management’. The User-Group that is selected in the drop-down-list will be removed.

Sounds assigned to this group will not be deleted - only the assignment to the group is removed.

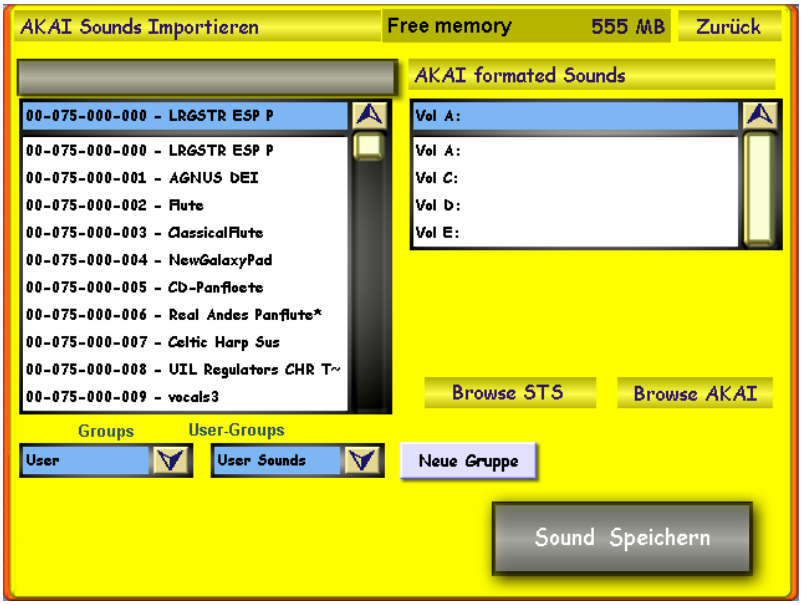
Additionally you can rename existing user-groups. If you press the button ‘Change Name’ in the User Groups Management menu, the virtual typewriter will appear (as above) and you can enter a new name for the selected user group. The assignment of sounds to this group remains the same.

Adding AKAI Sounds

If you want to add new AKAI sounds (format S-1000, S-2000 & S-3000 only) to your OAS instrument, press the button ‘AKAI Import’. You can convert sounds from AKAI-formatted CD’s, Floppy discs (older instruments) or USB memory device to the internal OAS-Format. Also, you can import AKAI format sounds that are already stored in the OAS format from your hard-drive.

Other sound formats that can also be imported are the Creamware Pulsar STS format sounds (The original OAS Longwave format previous to OAS 7 Custom Hypersconic sound engine format).

Once you have pressed the ‘AKAI Import’ button, the following display is shown:



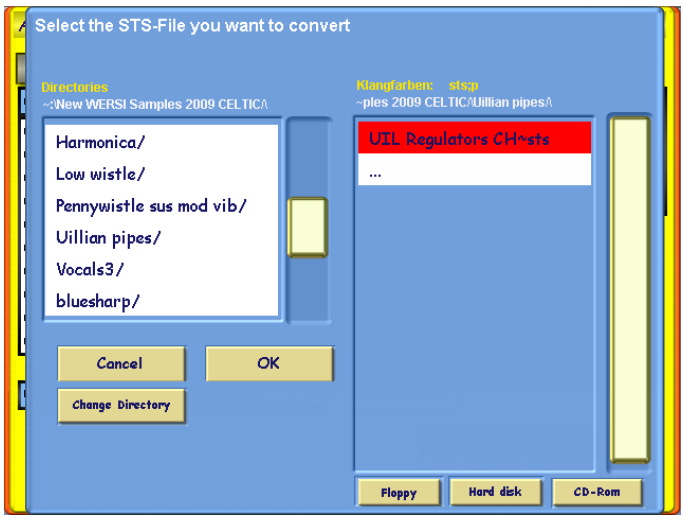
To the right of the display, you will see the AKAI format Sounds ‘browser’. The following volumes will be displayed: Vol A, Vol C, Vol D & Vol E.

Normally, Vol D: is the CD/DVD-Rom drive.
Vol C: is your internal Hard-disk.
Vol E: is usually the USB port
Vol A: is always the floppy disc drive.

Below the volumes, there are two buttons ‘Browse STS’ & ‘Browse AKAI’

Press the ‘Browse STS’ button to import Pulsar STS format sounds.

Press the ‘Browse AKAI’ button to import AKAI format sounds.

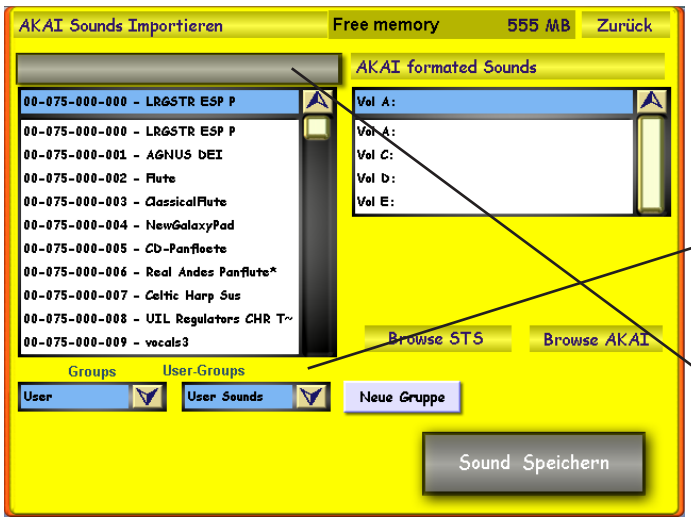


When either button is pressed, a blue window will be displayed, allowing you to select the source of the AKAI or STS sounds.

Use the buttons 'Change Directory' to navigate through the different locations of your instrument. To 'change' through directories, press the directory in the left hand menu, it will be high-lighted in red. Then press the 'Change Directory' button to move to the next level.

Repeat this process until you reach the desired source, where the sounds are located that you wish to import.

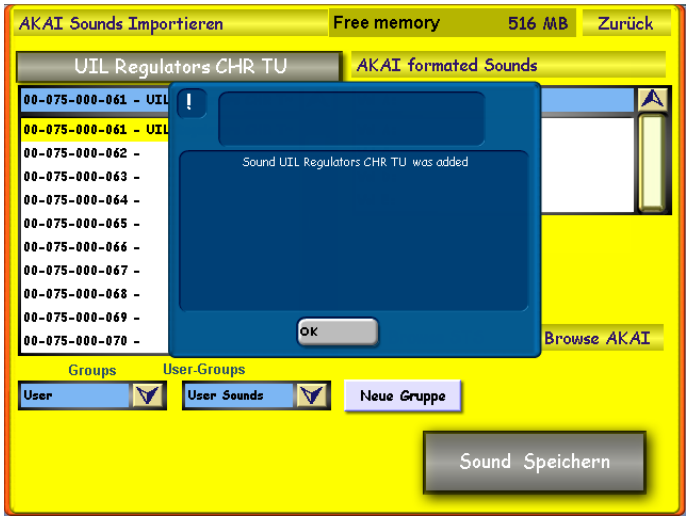
The sounds that can be imported will be shown on the right hand side.



To load a sound to 'pre-listen' to the AKAI or STS sound, simply press the 'OK' button. You will return to the yellow display, and you can play the selected sample on the upper manual of your instrument. If you want to import the sample, you can then select a free sound slot on the left hand side of the screen, and then press **'Sound Save' (Sound Speichern).**

Additionally, you can also assign the new sample to a Group and User Group, or even create a New Group from within this display.

You can also change the name of the sound before you load it by pressing on the 'Grey bar' at the top of the left hand drop down menu. The virtual typewriter will appear, allowing you to enter the new name.



When a sound is imported successfully, the blue information box appears to confirm that the AKAI or STS sound was added successfully.

Press the OK button to exit this notification window.

ATTENTION: New AKAI Sounds are converted into the internal Longwave format. For optimal polyphony and minimal latency, Longwaves are loaded into the RAM-memory of your instrument upon start up of your instrument. The maximum number of AKAI sounds is only limited by your instruments RAM memory. For this reason, the memory that is at your disposal for loading AKAI sounds is displayed at the top of the surface 'Free Memory XXXMB' .Our example shows 516 MB of free memory. If you attempt loading of an AKAI sound whose size exceed the free memory, a message box will notify you so and the import will be cancelled. You can contact WERSI on 0800 084 2013 to discuss increasing your RAM memory.

Adding Longwave Sounds.

Customers who have had their instruments for a longtime, may have User Longwave Sounds from the old OAS 6, OAS 5 or OAS 4 incarnations of the OpenArt-System software that they may wish to use with the new OAS 7 standard.

Because you were able to copy older Longwave sounds / User sounds, they can of course be imported into OAS 7. To load these sounds, the process is identical to the one mentioned on the previous page, but you only use the 'Browse STS' button.

Only the program data is copied, and not the samples as the samples already exist inside of the OpenArt-System.

PLEASE NOTE: If you load a sound, and there is no audible sound, it is likely that it is actually an AKAI sound, and the sample data needs to also be copied. In this event, use the 'Browse AKAI' button in order to import these sounds corrects.

Please also note that AKAI sounds are imported with bank MSB 86 and LSB 0, while the program change corresponds to the selected memory position within the bank. (0-127).

STS / Longwave sounds are imported into bank MSB 85.

Deleting Sounds

You can remove sounds from the database, by selecting the sound you want to delete in the drop-down-list on the right and subsequently pressing the Delete Sound button.

PLEASE NOTE: Factory sounds such as Longwave, OX7 & XG sounds cannot be deleted! **Only User Longwave and AKAI sounds can be deleted.**

Assigning Sounds to Sound Push-buttons

If you touch the button ‘Button Mapping’ , the Sound-Map-Manager will display in the lower half of the display. This function is described in detail below and on the next pages.

Sound Button Assignment

The Sound-Map-Manager is used to administer your sound-button-assignment (sound mappings). As you have read before, in the User Manual, it is possible to store up to 5 different sound mappings and an additional 9 freely defined sounds for every selector in your OAS 7 Total Presets. This sound assignment is done most easily in the Sound-Map-Manager. Here you can also add new mappings to your system, rename or delete existing mappings, or organise your mappings in groups (you will find specifications, like the maximum number of sound mappings or sound mapping groups in the back of this programming manual.

What Is Sound-Mapping?

A Sound Mapping is the (stored) information as to which sounds shall be registered, if a certain (sound) push button on the control panel is hit. In your OAS instrument, these are up to 9 sounds for every push button. One sound mapping contains this information for all existing sound-push buttons on your control panel.

Launching the Sound-Map-Manager

There are three ways to open the Sound-Map-Manager.

1. Hold down a Sound Push button on the right hand side of your instrument for a few seconds.

2. Or, press the button ‘Button Mapping’ within the Sound Manager.

3. Or, from the ‘Settings’ display, press the ‘OAS Database’ button, then press the ‘Sound Button Mapping’ button.

Because of the sheer volume of sounds that your instrument contains, it may take several seconds for the Sound Button Mapping display to load. Please be patient.

PLEASE NOTE:

We will describe the Mapping process for every part of the instrument in full detail in the first instance, and then at the back of the Mapping Section, we will also look at a very ‘easy way to map sounds and accompaniment’ to simplify the process for any user who may find the detailed description to be a little bit too technical.

The OpenArt-System is an easy musical instrument operating system and is open to musical novices and experts alike. We like to try and cater for everyone with our user manuals, so of course if you want to skip to the ‘Easy Mapping’, please jump ahead to the end of the Mapping Section titled ‘Easy Mapping’.

Assigning Sounds to Buttons

In the upper part of the screen you will see the drop-down-lists of the Sound Manager. Selecting and sorting the sounds is identical to previously mentioned screens of a similar nature.

In the lower part of the screen you see the sound mapping of your current preset for the currently selected manual and the currently selected sound push-button for this manual.

The **Back** button will return you to the Sound Manager.

This box shows the selected Sound Push-Button and also the Selector.

In our example above, you can see that we have pushed the ‘Accordion 1’ push button and are on **Selector: Upper 1.**

In the currently selected Total Preset, the five sound mapping levels are assigned with the mappings ‘Factory 1-Factory 5). As you can see, all 9 possible available sound buttons are already assigned with Factory 1 mapping.

If you want to find out which instruments are assigned to the other sound push-buttons, simply press the corresponding sound push-button on the sound button control panel. In our example, we have selected ‘Drawbars’ push button.

As you can see, the assignment for the button ‘Drawbars’ in the mapping Factory 1 is now displayed. If you want to modify a mapping, which is assigned to another mapping level, either press the button ‘Preset’, or ‘Level 1 - Level 5’, or you can repeatedly press the same physical push button (Drawbars Push button in our example) to cycle through the 5 different levels.

Once you are comfortable with the Sound Push button that you wish to assign sounds to, simply select the sound from the Sounds list (large list to the top right of the display).

When the sound is selected in the Sound list, it will highlight in Red. (Our example shows a User AKAI Sound called 'Uil Regulators CHR TU').

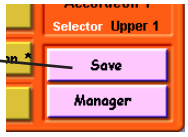
Then press one of the 9 Yellow sound buttons. The name of the button will change. It will now display the new sound. Press the same yellow sound button again to finish assigning sounds to this particular button.

Simply repeat this process for any and all sound buttons. When you have finished, it is time to save the Mapping so that when you return to normal playing, you can use your new sound mappings.

Saving A Mapping

Once you have finished 'Mapping' sounds to the Sound Push Buttons and their respective levels, we need to save the Mappings. This next stage can be confusing sometimes, so we will simplify the process as stated at the start of the Sound Mapping chapter.

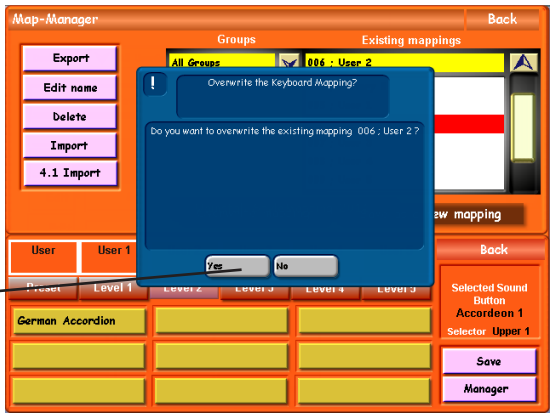
Press the 'Save' button.



Once the Save button has been pushed, the 'Map-Manager' display is shown.

Simply press the 'Overwrite Mapping' button. Ignore everything else on this display at this time (They will be explained in the advanced section of this chapter).

Once you have pressed the 'Overwrite Mapping' button, the following prompt will pop up.



Press 'Yes' on the blue Prompt screen.

Ta-Dah! You're new mapping is saved and now you can return to the OAS Database or the main display by pressing the 'back buttons' on the respective displays.

This is how easy Mapping is, for both sounds and accompaniment. On the following page, we will describe the Map-Manager (Shown above) in detail.

PLEASE NOTE - The Factory Mappings cannot be overwritten. They are a constant in your instrument. Only User Mappings can be saved.

Map-Manager Explained

This chapter will explain the Map-Manager page and it's various functions that are available.

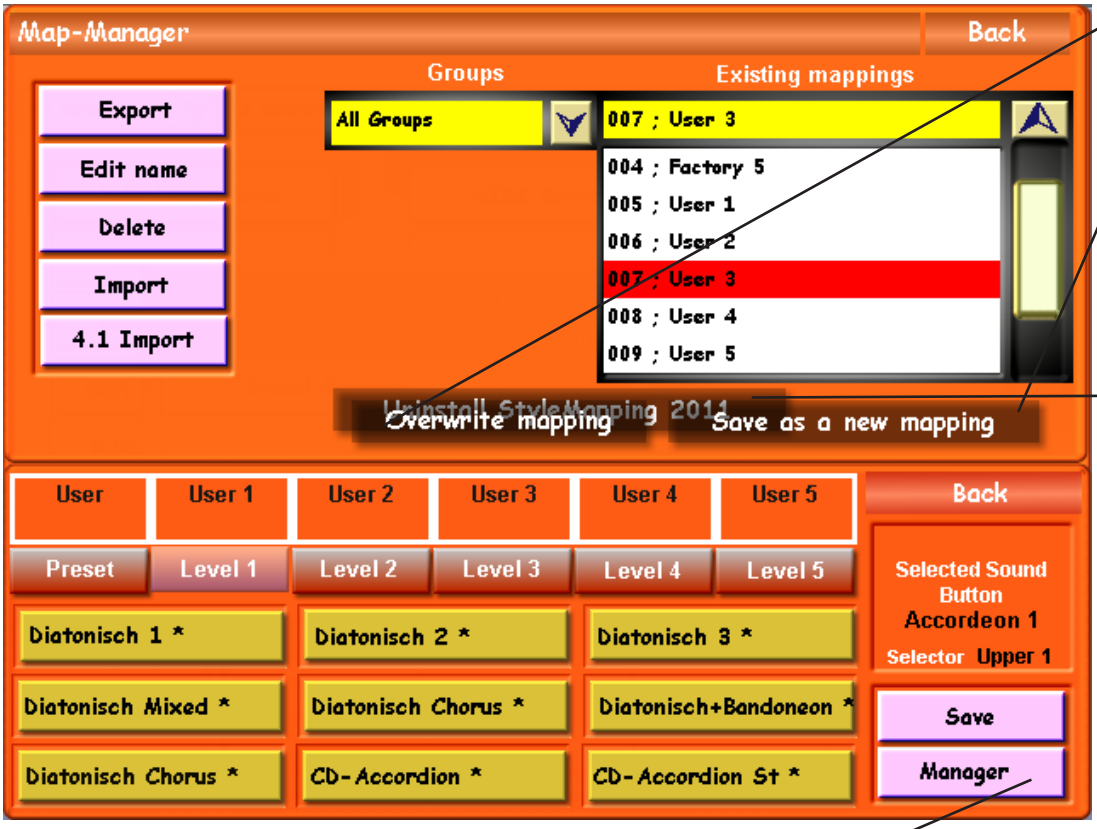
Export - This button allows you to Export (Backup) your Instrument Mappings. This is a great feature and means that you can Import them at a later date if you so desired to do so.

Edit Name - This button allows you to change the name of the currently high-lighted Mapping. In our example (User 3). Changing the name of a Mapping can be useful for remembering what is assigned to Sound Levels for later recall.

Delete - This button allows you to delete a Mapping.

Import - This button allows you to Import OAS 7 Mappings. Any Mappings that have been previously backed up (Exported), you can Import them using this button.

4.1 Import - This button allows you import old OAS 4.1 Mappings from the old OAS 4.1 software. This is only applicable for customers who have upgraded from OAS 4.1 to OAS 7. Please disregard this unless you were a customer who went from OAS 4.1 to OAS 7.



Overwrite Mapping - This button will allow you to overwrite an existing User Mapping.

Save As A New Mapping - This button will allow you to save a completely new Mapping in a new User Save Location.

Style Mapping 2011 - This button is in the background and is for use with Styles 2011 expansion. Please ignore this button at this time. It is not related to the OAS Sound Manager, but the Accompaniment Sound Manager.

The lower half of the display is the same as previously mentioned. You can move back to the Manager (Sound Assignment) display by pressing the 'Manager' button.

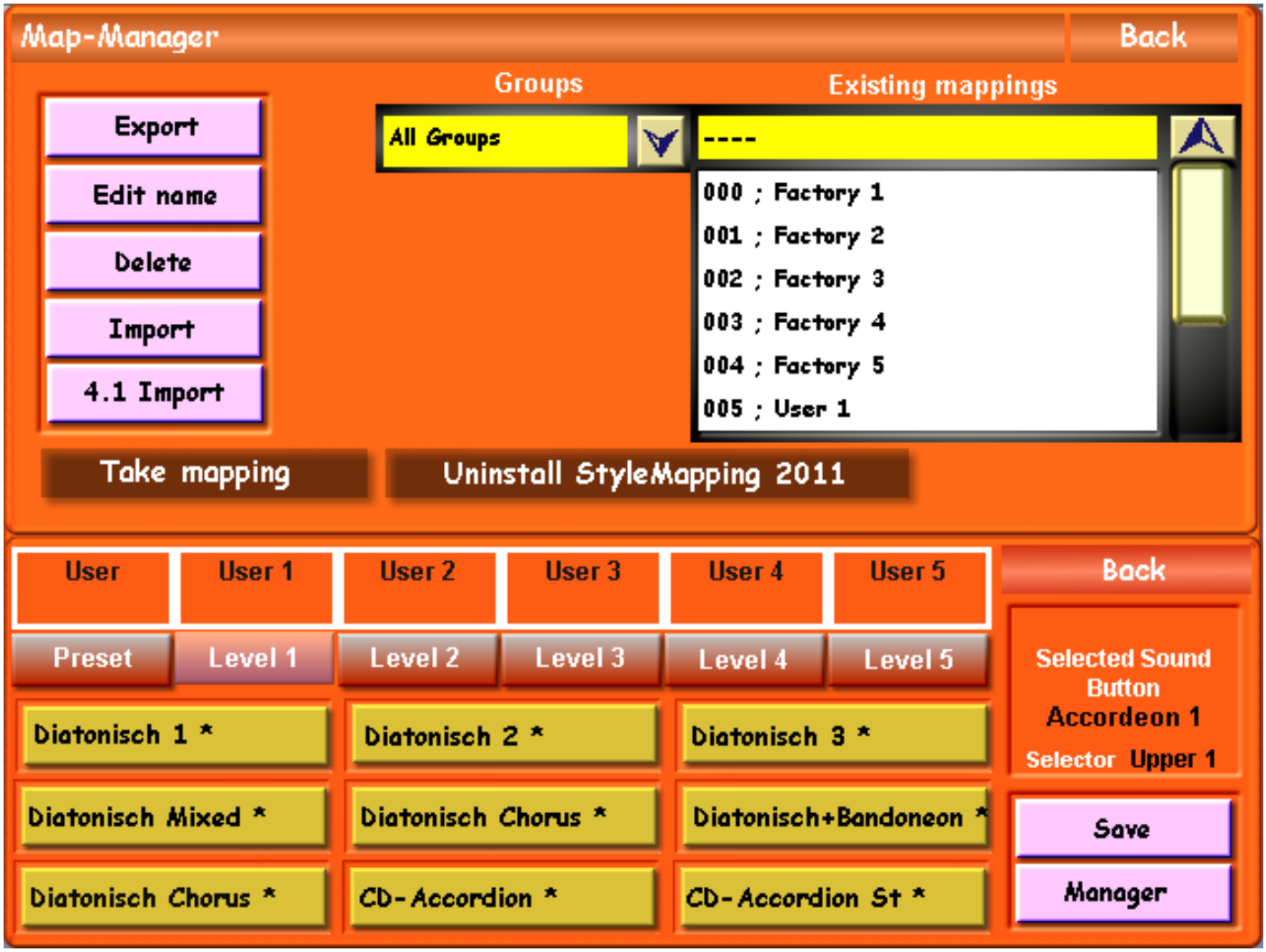
PLEASE NOTE: Importing Mappings from older OAS versions may require some additional information to stop any confusion.

IMPORTANT: You can recognise OAS 5 Mappings by their file-extension **'.o5s'.** With the OAS 4.1 Software software there was only one mapping. This was usually to be found in the folder:
c:/wersi4-1/mappings/sound/ with the filename 'M1.txt'

Deleting Mappings: Make sure you do not remove Mappings you still use in your Total Presets or the Preset will obviously not be able to find the Sound Mapping and may result in the incorrect sounds be used by your Total Preset!

Selecting Sound-Mappings and assigning them to your Total Preset.

If you want to assign existing Mappings to your Total Presets, open the Map-Manager display. You will notice that the display is similar to the display on the previous page. However, on this page, you do not find the 'Overwrite Mappings' or 'Save a new mapping' buttons, but instead there is a 'Take Mapping' button.



You will find all existing Mappings in the 'Drop down menu that is also labelled 'Existing Mappings'. After you have chosen and selected a Mapping you want to use in your Total Preset, you can assign it to the previously chosen Map-Level of the actual Sound Selector by pressing the button 'Take Mapping'. Please note that you cannot assign a Map-ping Level to the level 'Preset' as this is only freely selected sounds from the Quickload menu.

Understanding 'Take Mapping' and What It Is Used For

Basically, our OAS instruments are so advanced that for every Sound Selector (Upper 1,2,3,4 or Lower 1,2 & 3 etc) you can assign a totally different Mapping of the Sound Buttons! This is extreme creativity and flexibility.

Although you may not want to delve this far into your instrument or even have a need for such an option, none the less your instrument allows you to do this. The logic behind this, is that in theory for each Sound Push Button, there are 5 levels, so any Sound or Accompaniment push button can house 9 x 5 sounds (45 sounds at any one time).

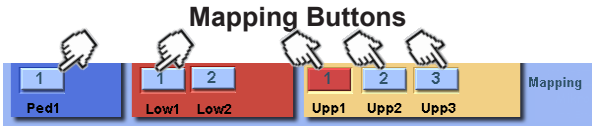
So in practice, you could have 45 sounds from User 1 Mapping assigned to Upper Selector 1, another 45 totally dif-ferent sounds from User 2 Mapping assigned to Upper Selector 2 and another 45 totally different sounds from User 3 Mapping assigned to Upper Selector 3 for example. Already this has expanded the Sounds housed in one button to 135 sounds!

At the extreme, you can have up to 38 x 225 sounds for Abacus, Verona & Vegas (Totalling 8,550 sounds in total) The Scala and Louvre can have up to 42 x 225 (Totalling 9,450 sounds in total).

Assigning Sound-Mappings in the Display Selectors

Within your Total Presets you can save the 'Sound Button' mappings as well as the special Sound Mapping level that is specific to your Total Preset. We have briefly touched on this subject in the 'Saving A Total Preset' chapter.

Simply press the button 'Mappings' in the Selector Settings display (shown at the bottom of the display and labelled to match the selectors.



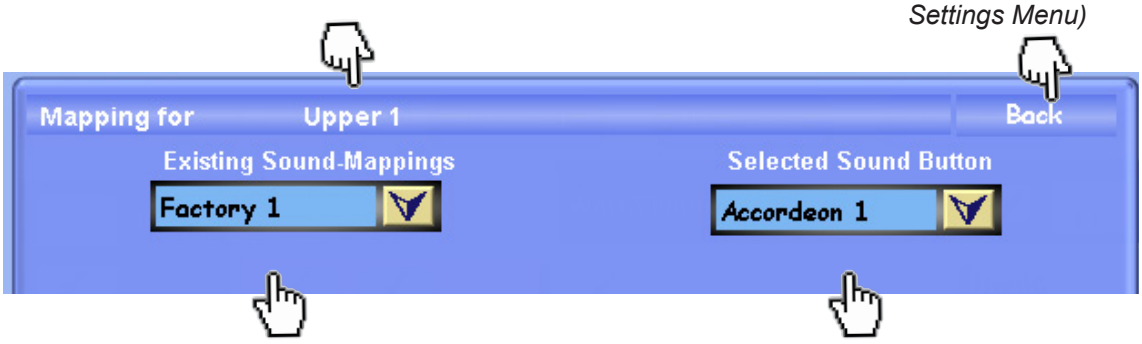
The display to the left (in our example, it shows 'Mapping for Upper 1' selector.

This screen may look complicated, but it actually quite simple to setup. We will advise you how.

To make adjustments to the sound mappings from this menu, use the Drop Down menus to select the desired Mappings. We will now describe each section of this display.

Selector Section Name
(Displays which Selector the Mapping is for)

Back Button
(Press to exit to the Selector Settings Menu)



Existing Sound Mappings
(Factory Mappings Levels 1-5 and User Mappings Levels 1-5)

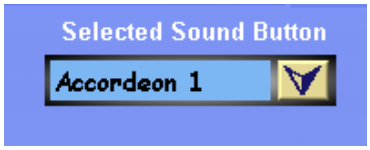
Selected Sound Button
(Actual Sound buttons Mappings are assigned to)

The next section of the display allows you to navigate through the five levels of Mappings. You can see that the buttons marked 'Level 1, Level 2, Level 3 etc' are actual buttons. Press any of the five buttons to navigate to the desired level.

An Example of the 'Level' buttons.

The bottom of the screen shows what sound is currently assigned to the different levels. The 'Previews of the selected Sound-Level' allows you a quick overview to easily gain an idea of the sounds in the selected Mapping (that you want to save into your Total Preset).

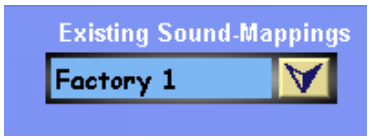
1. To change any of the mappings, first select the 'Sound Button' you wish to change the mapping for from the drop down menu. In our example, the 'Accordion 1' sound button.



2. Then select the 'Level' button. In our example 'Level 1'. 

This will then display the currently selected 'Mapping' *(Factory 1, Factory 2, Factory 3, Factory 4, Factory 5 / User 1, User 2, User 3, User 4, User 5)* from the drop down menu at the top of the display to the left.

3. Simply select the desired 'Existing Sound-Mappings' to allocate to the Mapping Level (Level 1, 2, 3, 4 and 5) that you are working on.



Above is an example of the Factory Sound Mapping from the 'Existing Sound-Mappings' drop down menu relating to the Sound Button 'Mouthorgan'.

To save any of the changes for the Levels (and for them to be assigned to the Total Preset), press the 'Arrow' button above the Level that you are work on to save / assign the Mapping adjustments to the Total Preset.

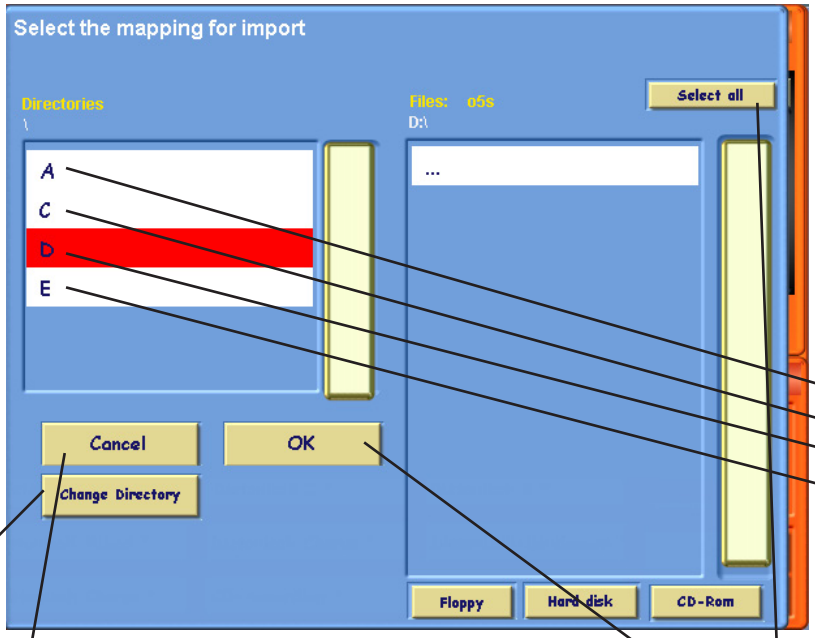
Once you are finished with allocating / making adjustments to the Mappings for your Total Presets, press the Back Button.

Mapping - Additional 'Easy Instructions'.

Import of Sound Mappings

From the Map-Manager Display, press the 'Import' button to Import a new or backed up Mapping.

The following display will be shown:



This display allows you to navigate to the location of the New Mapping files that you wish to Import.

On the far left, you can see a box that contains the following: A, C, D & E, with the letter D highlighted in Red.

These are so called 'drive' locations.

A= Floppy Drive
C = Hard Disk
D = DVD/CD Drive
E = USB Memory Stick / Portable Hard Drive

Sometimes these 'drives' will contain further sub-folders where files needing to be imported are stored. You can navigate through the different folders by pressing the 'Change Directory' button.

Also, alternatively, the buttons 'Floppy', 'Hard Disk' and 'CD-Rom' will automatically display any Mapping files stored directly on any of the fore mentioned drives on their first level (Where the Mappings are not stored in a sub-folder, but in the main directory.

Cancel Button - This button allows you to exit the Mapping Import Display and return to the previous screen.

OK Button - This button allows you to 'Import' a Mapping once it has been selected from the relevant drive and is ready for import.

Change Directory Button - This button allows you to move freely between Sub-Folders on a 'drive'. To do this, simply select a drive (Drive D in our example). It will then highlight in Red. Once it is highlighted in Red, you can then press the 'Change Directory' button. You will now move to the next Sub-Folder. Repeat this process until you reach the desired folder that contains the Sound Mapping file that you wish to import.

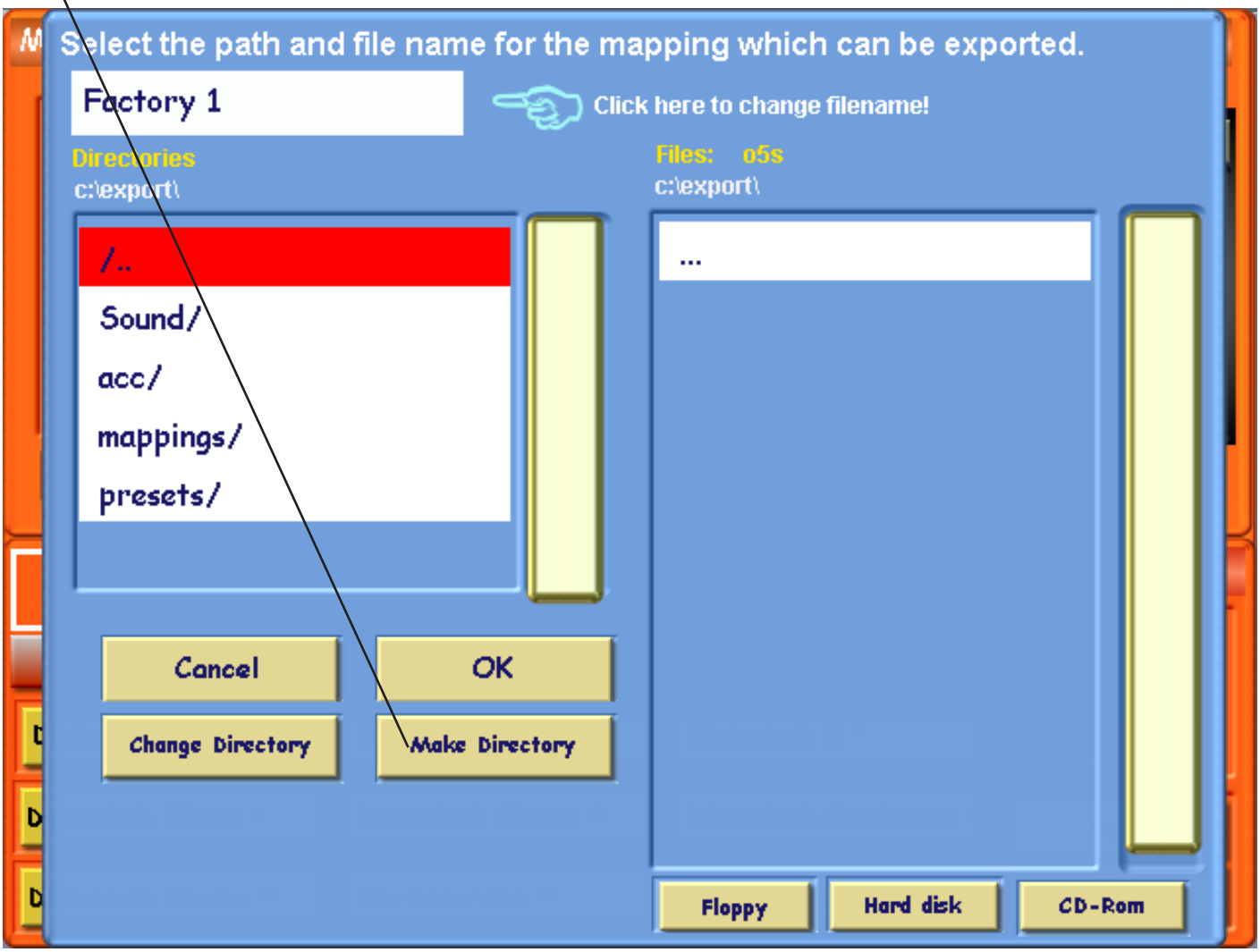
When you reach a folder than contains a Mapping file, it will be listed in the large box on the right hand side of the display. It will contain a file extension of .o5s

Select All Button - This button allows you to 'Select All' if there are multiple Mapping Files to import.

Exporting Mappings

To Export a Sound Mapping, simply press the ‘Export’ button in the Map-Manager. You can now Export (Backup your Sound Mapping).

The Export screen id identical to the Import screen on the opposite page with one exception, there is an additional button labelled ‘Make Directory’. This allows to create a folder on the desired drive where you wish to export your Sound Mapping. When the ‘Make Directory’ button is pushed, the Virtual Keyboard will appear, allowing you to name the new Directory. Enter a new name and press the ‘Enter’ button. You can then select the new Directory from the ‘Directories’ box.



Changing The Name Of A Mapping When Exporting.

You can change the name of a Mapping when you are about to initiate an Export of a Sound Mapping. Simply press the White box that contains the Mapping Name (Factory 1 in our example). There is also a hand pointing to the White box.

The Virtual Keyboard will appear. You can now type a new name for the Sound Mapping being exported. This is helpful to organise your Mappings for future recall. Once you have finished typing the new name, press the ‘Enter’ button. Press the ‘OK’ button to complete the Export.

Accompaniment Manager

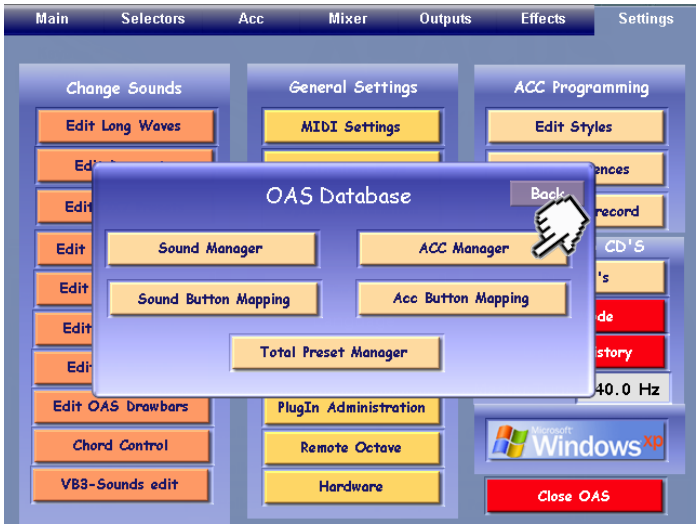
In order to maintain and organise your OAS-Accompaniments (Styles, Realdrums, Sequences, Waves, MP3 and Video), or to add new accompaniments to your OAS-Instrument, you'll likely use the Accompaniment Manager.

The Accompaniment Manager offers you the possibility to view all of your accompaniments 'at a glance', rename them, arrange them into different groups, remove them, add new accompaniments to your OAS-Instrument or export accompaniments for external use.

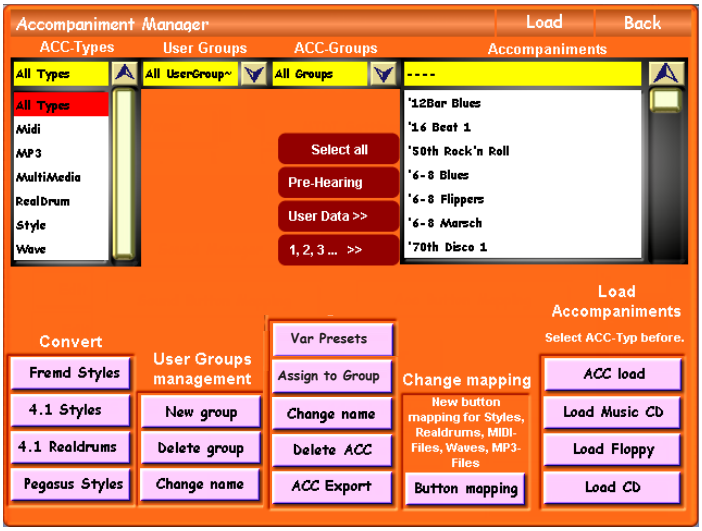
The Accompaniment Manager is basically handling the whole accompaniment database of your entire instrument. This ensures that you do not need to worry about such things as 'file paths' for where accompaniments are stored etc.

Starting the Accompaniment Manager:

From the 'Settings' page, press the OAS Database button in the central column. Then press the button marked: 'ACC Manager'.



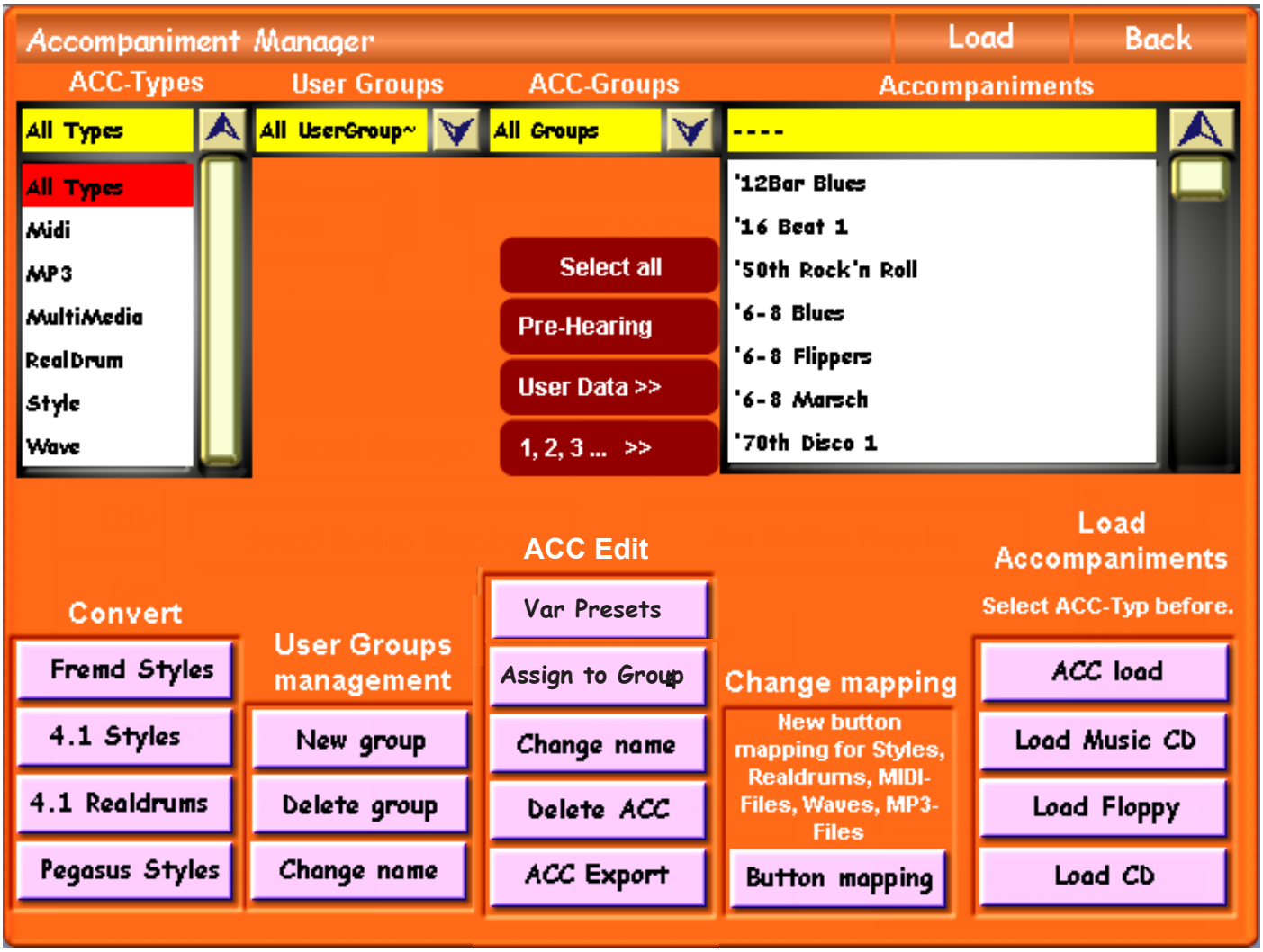
The Accompaniment Manager will then launch. The following display will be shown:



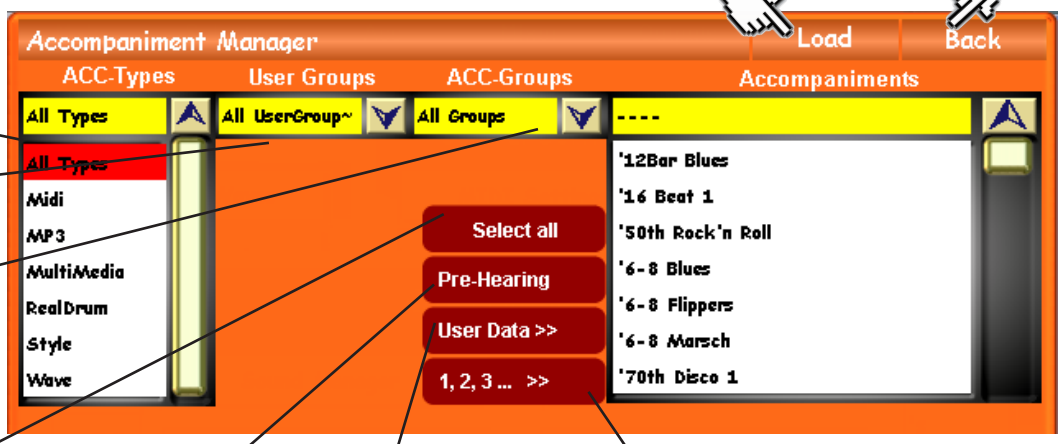
The Accompaniment Manager contains many more functions than the Sound Manager. For example, As well as loading and exporting accompaniment types, assigning accompaniments to groups and changing names, you can also load old WERSI 4.1 Styles and Realdrums. You can also load older WERSI Pegasus / Golden Gate / PhonX/Performer Styles into your OAS-Instrument. An optional Style Converter (Made by EMC) will also allow you to convert, import and use styles from other manufacturers too. We will explain about these functions in detail later in the Accompaniment Manager section of this Programmers Manual.

The Accompaniment Manager Explained

We will now explain what each of the Accompaniment Manager does, in detail.



Load = Loads the selected Accompaniment *Back = Exit*



ACC-Types
Accompaniment Types

User Groups
Factory / User Groups

ACC Groups
Style Genres (Ballad, Latin, Rock etc)

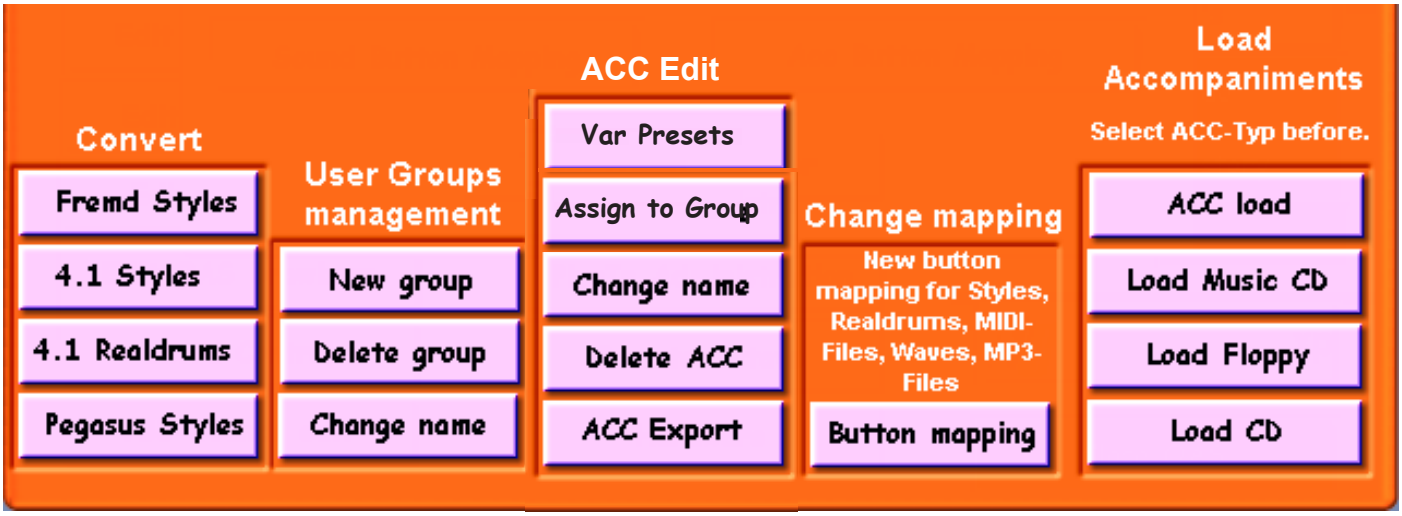
Select All button -
Selects all of the accompaniments in the drop down list.

Pre-Hearing
This Button allows you to 'audition' any accompaniment without needing to load it first.

User Data>>
Use this Button to switch between User Accompaniments and Factory Accompaniments.

1,2,3...>> button -
Change between alphabetical listing and numerical listing with this button.

The sections below are clearly defined into ‘sections’. To the far left, we have the ‘Convert’ section, the next group is the ‘User Groups Management’ buttons, and then the Accompaniment Edit section. Mapping access and also loading of normal accompaniments and music CD’s are on the far right.



The Convert Button Group

We can convert styles from other manufacturers (Only with the optional EMC activation - please check that you have this activation). Aditionally, we can also load older WERSI OAS styles from OAS 4.1. This is also true of OAS 4.1 Realdrums. Finally, we can also convert and load older WERSI model styles from the Pegasus/Performer/PhonX & Golden Gate Instrument range. A large library of older WERSI styles are available and still sound great today.

Fremd Styles (Style Converter) This button will open the Optional Style Converter.

4.1 Styles This button will open the OAS 4.1 Style Converter / Import screen.

4.1 Realdrum This button will open the OAS 4.1 Realdrum Converter / Import screen.

Pegasus Styles This button will open the Pegasus Style Converter / Import screen.

Style Converter (Fremd Styles)

When you open the Style Converter, a simple interface will open that has many boxes.

You can convert styles from Technics, Roland, Yamaha, Korg, Solton (Now Ketron), Gem, Kawai and the WERSI Pegasus and Pegasus Plus series.

This is quite a large range of instruments. The Style Converter is a simplified interface for the EMC Style Converter that you can buy for your PC, but with an integrated interface for the OpenArt-System.

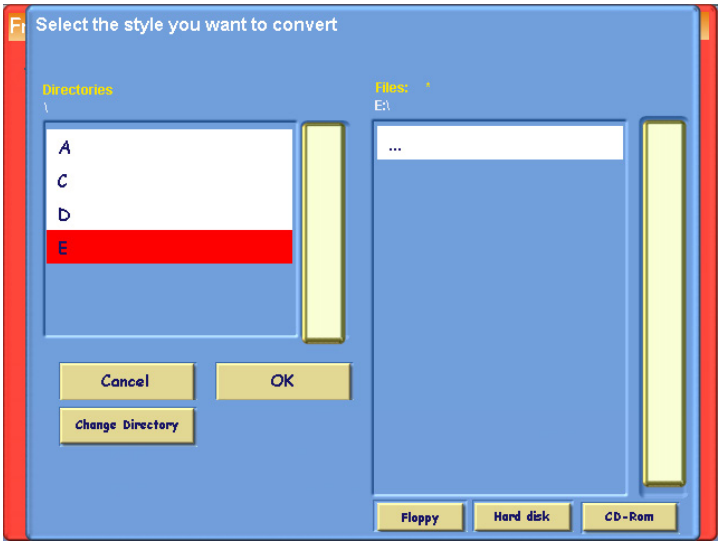
Converting A Style with the Style Converter

The Style Converter is simply an easy to use Interface that allows you to convert styles with the OpenArt-System.

Once the screen to the left is open, ensure that you have the styles ready to load into your instrument (Via the Floppy Disc Drive, CD/DVD-Drive or USB bay inputs).

Simply choose the instrument Style format that you wish to convert by ticking the corresponding box on the display.

Next, press the ‘Laden’ button (Which means ‘Load’ in English).



The WERSI file browser will open (light Blue background). Navigate to the location of the styles that you wish to convert.

Select the Style, and press the ‘OK’ button in the WERSI File Browser.

At the bottom of the Touch Screen Display, a program will open called ‘Style Works 2000’. The WERSI Icon curser will rotate to show that your instrument is currently converting a style.

Once the styles have been converted, a prompt box will be displayed to advise you that the Conversion was successful and asks if you would like to save the newly converted Style. Press the Yes button.

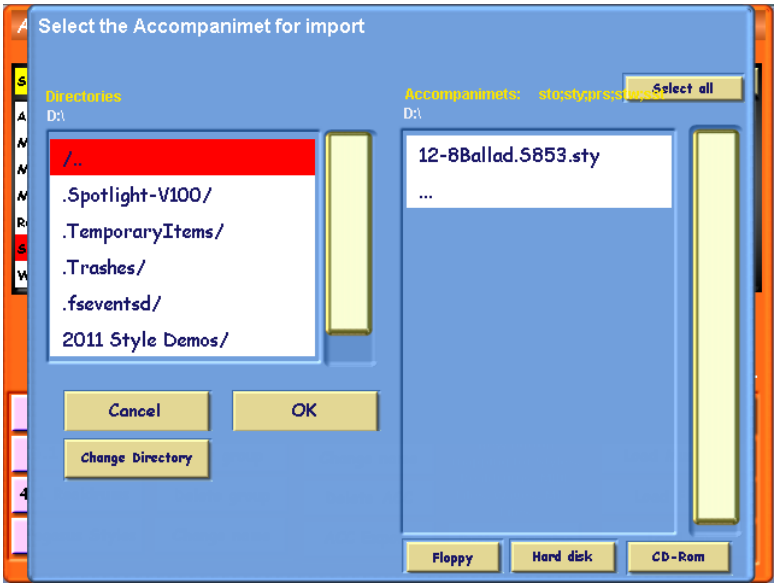
The familiar Yellow ‘Save’ screen will appear. You can change the name of the Style / choose what User Style slot that you would like the Style to be saved to etc.

IMPORTANT: If you have the incorrect Fotmat box ticked (i.e the Roland VA7 box is shown as ticked, but you’re trying to load a Korg PA1X style, your instrument will attempt to convert the Style, but it will fail to convert the style. Upon failure, a blue prompt box will appear advising you that the format is incorrect and to try again using the correct format.

When you are wanting to convert any style, please make sure that you are fully aware of the original styles correct instrument and manufacturer formats to avoid any annoying prompts advising you to try again with the correct format!

Importing OAS 4.1 Styles, Realdrums and Pegasus Styles.

If you want to use styles your OAS 3 or OAS 4 software (Old OAS Instruments 2002 and earlier), you have to convert them to the new OAS 7 format. Select the corresponding button in the 'Convert' group. You can then Convert / Import the files from their respective location.

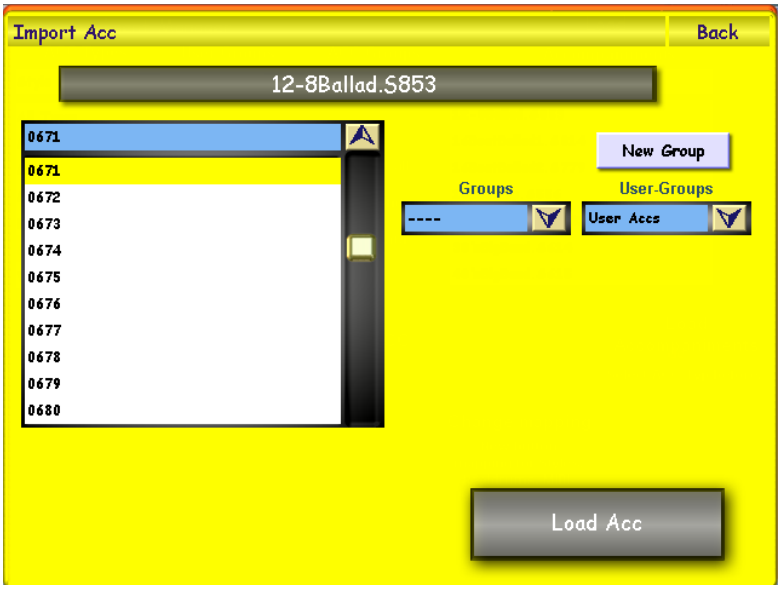


When any of the respective buttons (4.1 Styles, 4.1 Realdrums or Pegasus Styles) are pushed, the WERSI File Browser opens.

Use the 'Change Directory' button to navigate to the location where the Styles / Realdrums are located. Once you have reached the location, the Styles or Realdrums will be displayed in the Accompaniments list on the right hand side of the display.

You can then highlight the file to be converted / imported, or simply 'Select All' and convert / import the whole batch.

As always, press 'OK' to finish the procedure.



You will be prompted to choose a 'Save Location' in the normal fashion, and then press the 'Load Acc' button.

The process is now complete.

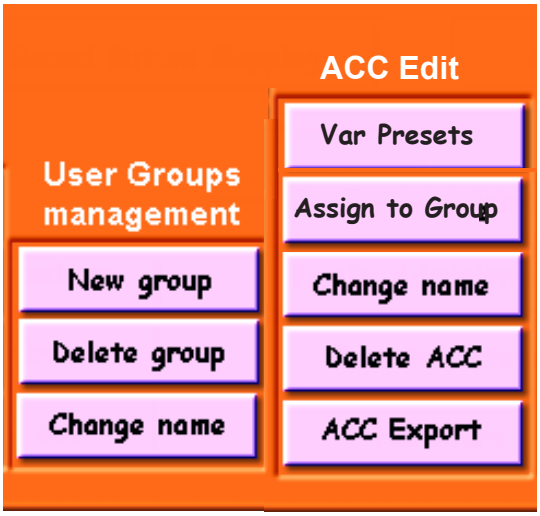
PLEASE NOTE: Imported Styles sometimes will not play with the correct sounds. This is due to the old OAS instruments using an XG-Sound Generator Board for some accompaniment sounds. All new OAS instruments do not use this hardware anymore as WERSI added superior sounds to your instrument, making the XG-Sounds redundant. With the introduction of OAS 7, the XG sounds are no longer accessible. You may wish to use the Styled Editor / OpenArt-Arranger to change the sounds of individual accompaniment tracks. How to do this, is described in the 'Style Editor' section of this manual.

User Groups Management - create your own User Group, Delete or Change Name of a User Group.

New Group - This button allows you to create a new group.

Delete Group - This button allows you to delete a new group.

Change Name - This button allows you to change the name of an existing User Group.



ACC Edit - An Explanation of the Acc Edit buttons.

Var Presrts - This button allows you to assign 4 Total Presets to a style or Realdrum (Not MIDI Sequences , WAVE or MP3!!!!)

Assign To Group - Allows you to assign accompaniments to a User Group.

Change Name - This button allows you to change the name of the accompaniment.

Delete ACC - This button allows you to remove the accompaniment from the OAS Database (Remove it from your instrument).

ACC Export - This button allows you to Export (Save Externally) any Accompaniment.

Assigning Accompaniments To Groups And Changing Accompaniment Names.

All Accompaniments are assigned to factory-defined groups. Logically you will find factory 'Disco' sounds in the group 'Disco'. However, you may change the assignment for certain sounds. In order to do so, touch the 'Edit Sound' button. ***(Attention: The button will only react, if a Accompaniment is selected in the drop-down-list on the right of the Sound Manager display)***

The User Interface that will appear, allows you to assign the selected sound to another group or user group, by simply selecting the corresponding line in one of the two drop-down lists.

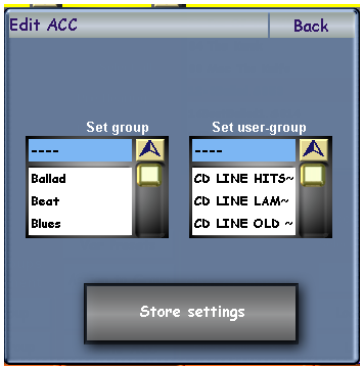
You may also change the name of the sound. In order to do this, touch the field in the upper part of the window the current name of the sound is displayed. The virtual typewriter will appear and you can enter a new name for your sound. Press the enter button on the virtual typewriter to complete the name change.

For the changes to take effect, press the button 'Store settings'. The window will then close. (If you use the Back button instead, the surface will close and the changes will be discarded). You can see the result of your changes immediately in the sound-drop-down list.

Assigning Different Accompaniment To Groups And User-Defined Groups.

In order to assign more Accompaniments at once to a group or a user-defined group, select the Accompaniments in the drop-down-list and press the button 'Assign to Group'. The following window will appear:

Then select the Group from the 'Set Group' drop down menu, and then choose a group from the 'Set User Group' drop down menu. When you have done this, press the 'Store Settings' button. Your Accompaniments will then be assigned to the groups that you have just selected.

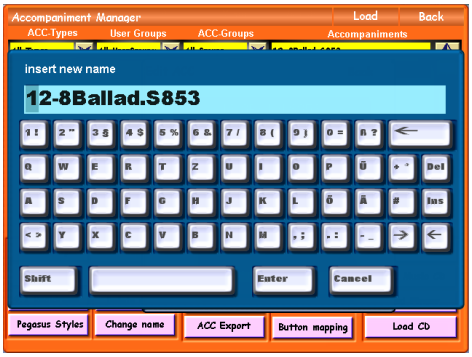


Creating and Administering Your Own User Groups

In addition to the factory defined groups you can create up to 50 user-defined groups and assign your Accompaniments to them. You find these groups in the second drop-down list below the label User Groups. In order to create a new user-group, touch the button ‘New Group’ under the menu ‘User Groups Management’. The virtual typewriter is displayed and a new user group with the name you enter will be created. To assign sounds to this group, proceed as normal, as described on the previous page.

1.

2.



Deleting A User Group

If you want to delete a user group, you can do so by using the button ‘Delete Group’ in the menu ‘User Groups Management’. The User-Group that is selected in the drop-down-list will be removed.

Accompaniments assigned to this group will not be deleted - only the assignment data to the group is removed.

Additionally you can rename existing user-groups. If you press the button ‘Change Name’ in the User Groups Management menu, the virtual typewriter will appear (as above) and you can enter a new name for the selected user group. The assignment of Accompaniments to this group remains the same.

Var Presets (Variation Presets) (Easy Explanation).

Press the 'Var Presets' button in the OAS Acc Database to open the Assign Variaiton Preset screen. Variation Presets are similar to 'One Touch Settings' found on other instruments from other manufacturers. Although WERSI OAS instruments have always featured One Touch Play and Easy Play features, we have never had a 'One Touch Setting' system linked to accompaniments before. We will now explain as to how this system works.

The following display is shown:

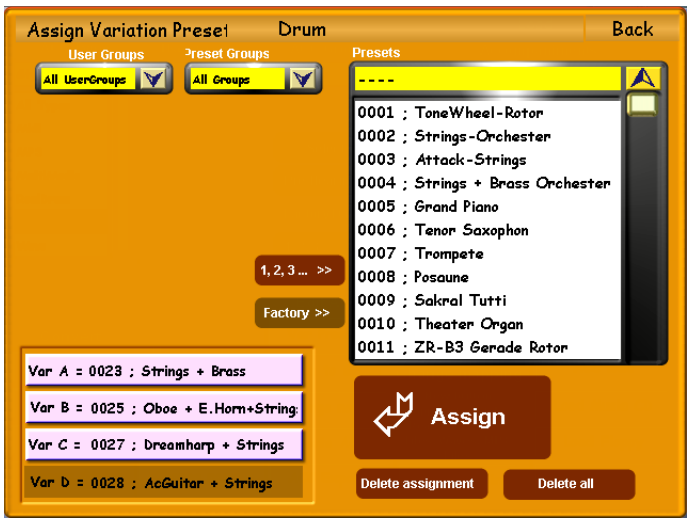
Ok, so we want to assign a Total Preset to each of our Style / Realdrum Variations. In order to do this, we need to assign a Total Preset from the 'Presets' drop down menu to the top right of the display to each of the Variations listed as Var A =. Var B = Var C = and Var D= respectively on the display in the bottom left corner.

1. To do this, make sure that you have the style already loaded and ready to use. (The style must be loaded so that the OAS Acc Database knows what style needs the Variation Presets assigned to it!).

2. Then select a Total Preset from the Presets drop down menu. It will now highlight in Red.

3. Touch the Variation that you would like to 'Assign' the Total Preset to. (i.e Var D).

4. Touch the large 'Assign' Button. It's that easy!



Repeat steps 2 through to 4 to assign a Total Preset to all 4 variations. See the next page on how to 'Save' the new assignments.

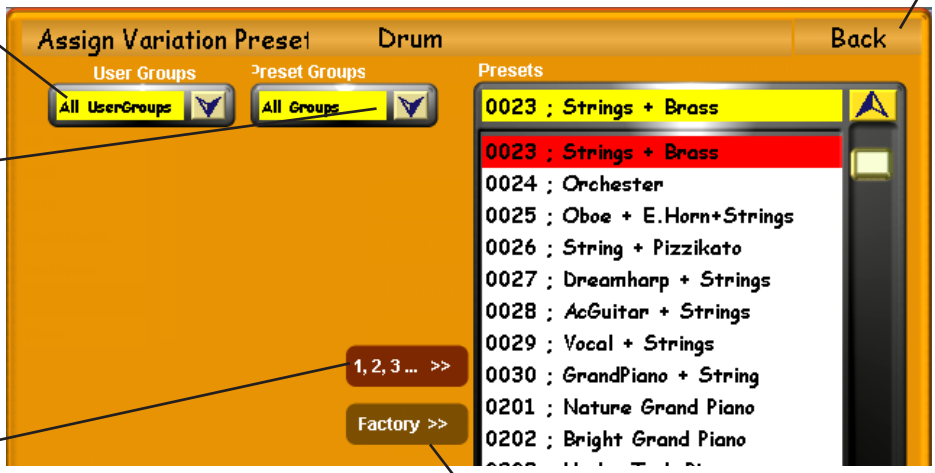
The Variation Preset Assignment Screen Explained (Full Details)

Naturally, we want to describe all sections of the Variation Preset assignment screen. As we hope this will be a popular feature of your OAS instrument, we wanted to give you a nice and easy to follow overview of this feature as well as a fully detailed overview of this function.

Back Button
This button allows you to exit the editor.

User Groups
This drop down menu allows you to choose the User Group

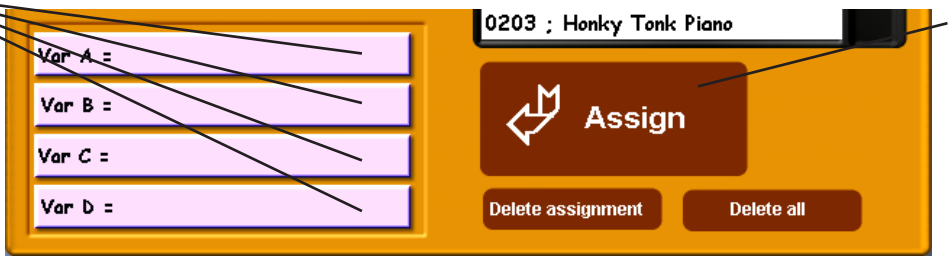
Preset Groups
This drop down menu allows you to select different Preset Group categories.



1,2,3... >>
This button allows you to switch the drop down menu of Presets between Numerical and Alphabetical listing.

Factory >>
This button allows you to switch between Factory Total Presets and your User Total Presets.

Variation Buttons
The 4 long buttons correspond to your Rhythm Variation buttons of your Rhythm Control section.



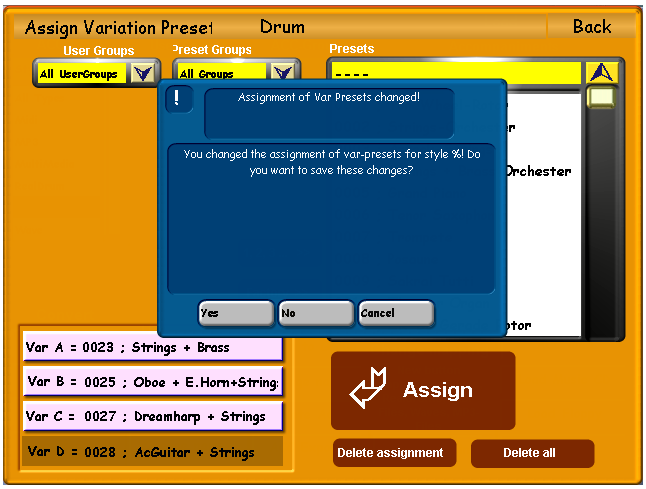
Assign
This large button 'connects' the currently highlighted Total Preset to the currently highlighted Variation.

Delete Assignment
This button will delete a an 'assignment' from the currently highlighted Variation button.

Delete All
This button will 'delete all' Total Preset assignments to the Variation Buttons, leaving you with a blank assignment to start again.

Saving New Assignments

Once you have assigned your Total Presets to the different variations of your chosen Style or Realdrum, you can then save the Variation Preset and then use it for normal use.



Press the 'Back' button to exit the 'Assign Variation Preset'. You will then be prompted by a Blue pop-up box containing the text **"You changed the assignment of var-presets for style (Style Name) do you want to save these changes?"**

Press the 'Yes' button to complete the Save process.

Press the 'No' button to exit without making any changes.

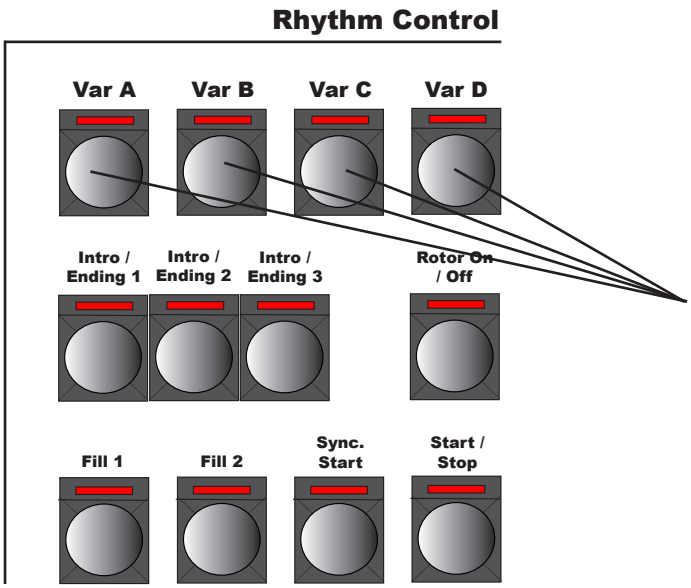
Press the 'Cancel' button to remain in the 'Assign Variation Preset' screen.

Using Variation Presets In Normal Play Mode (One Touch Play).

To Use the Variation Presets in normal play, once you have saved the changes, go to ‘Quickload’ in the main Display.

Select the Style that you have assigned the Variaiton Presets to. Press the ‘Load’ button.

The Style will now be shown in the ‘Acc’ section of the lower display.



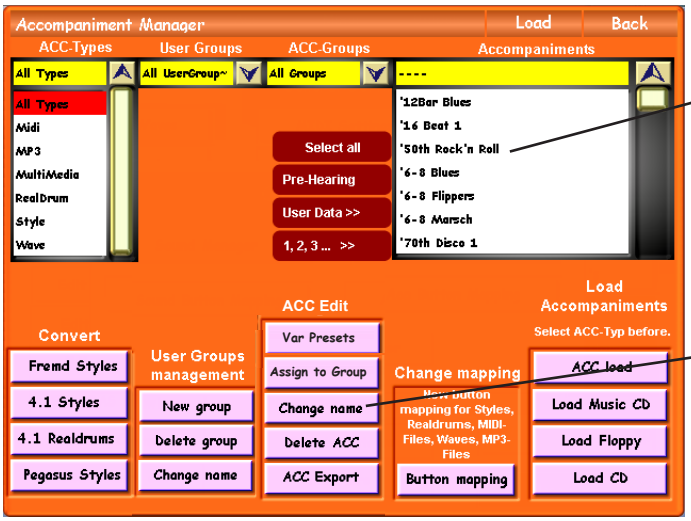
You will notice that in the Rhythm Control panel, none of the Variation buttons have an active (lit) LED. You can now press any of the 4 Variations (A,B,C,D) to change between the Variation Presets.

You will notice that the Sound Selectors change when you change Variation. You do not need to touch the touch screen or any of the physical buttons, just use the Variation buttons to change between the new ‘One Touch Settings’.

Variation Preset User Notes

Changing the Name of an Accompaniment

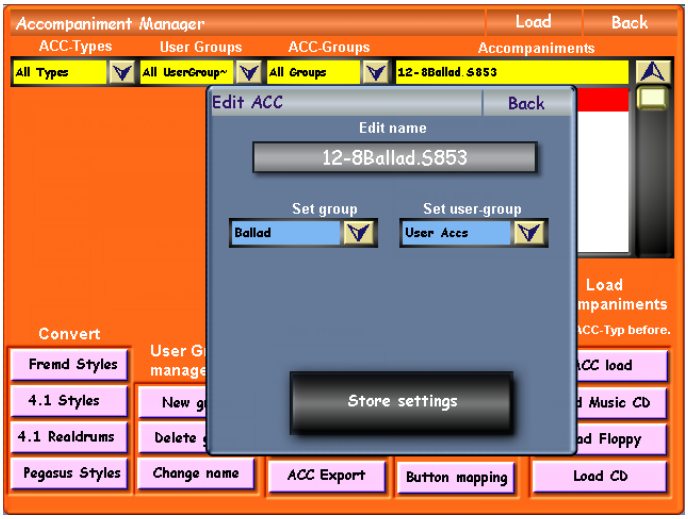
If you wish to change the name of an accompaniment, in the OAS Accompaniment Manager, simply select an Accompaniment from the main drop down menu.



1. Choose an Accompaniment from the 'Accompaniment' drop down menu.

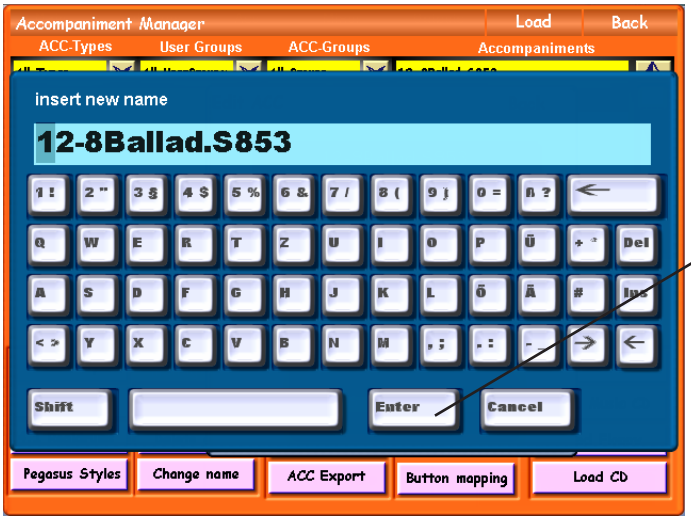
When selected, it will highlight in Red.

2. Press the 'Change Name' button.



3. The 'Edit Acc' surface will appear. The name of the Accompaniment is shown at the top on a long Black button.

Press on this button.



The 'Virtual Typewriter' will appear. Change the name by typing in the new name.

4. Press the 'Enter' button to confirm the 'Change of name'.

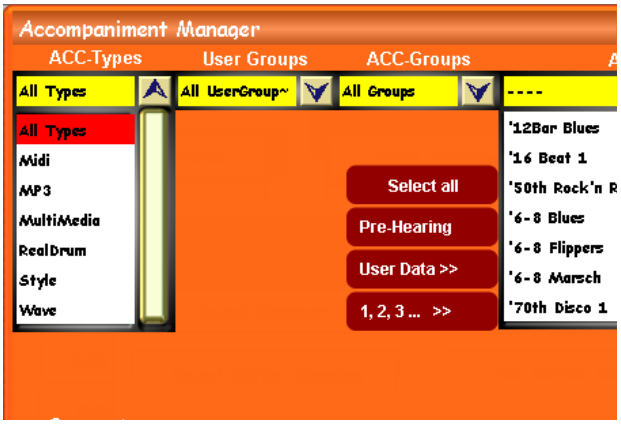
You will then return to the small 'Edit ACC' surface. Press the 'Store Settings' button.

The process is now complete and your accompaniment has been re-named.

Exporting Accompaniments

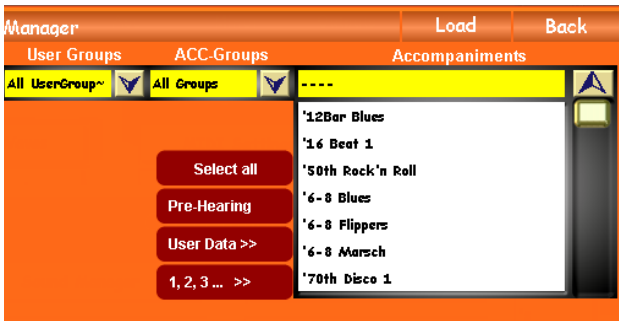
You may wish to share your Accompaniments with friends, be performing on another OAS instrument, or simply wish to backup your instrument to an external data storage device.

This is how you export an Accompaniment.



1. Select the Accompaniment Type that you wish to Export.

Choose either:
'All Types' - selects all types of Accompaniment
MIDI - Selects just MIDI Sequences
MP3 - Selects just MP3 playback files
MultiMedia - Selects Videos
RealDrum - Selects just RealDrums
Styles - Selects just Styles
Wave - Selects just Wave files

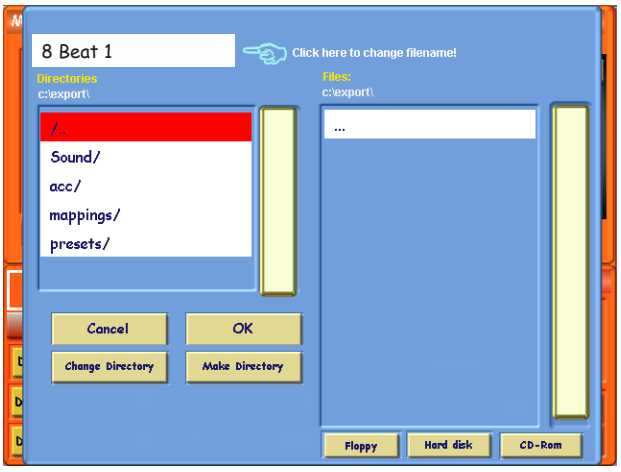


2. Select the Accompaniment from

Choose the Accompaniment from the 'Accompaniments' list.

TIP: You can choose multiple files by touching the Accompaniment and then dragging your finger either up or downwards on the Accompaniment list depending on what way the accompaniments are that you wish to Export.

3. Press the 'ACC Export' button.



4. The WERSI File-Browser will open

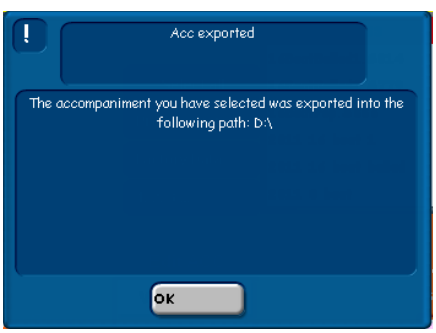
The WERSI File-Browser allows you to Export your selected Accompaniment.

Use the 'Change Directory' button to navigate to the destination that you would like to Export your Accompaniments to.

Press the 'OK' button to complete the Export Process.

TIP: You can 'Create' a new folder by pressing the 'Make Directory' button. The Virtual Typewriter will open, allowing you to enter a name for the new folder. Press the Enter button to complete the creation of the new folder. The new folder will appear in the Directory menu to the left.

Once the The file browser fill close, and a blue prompt box will popup to advise you that the Accompaniments have been successfully Exported:

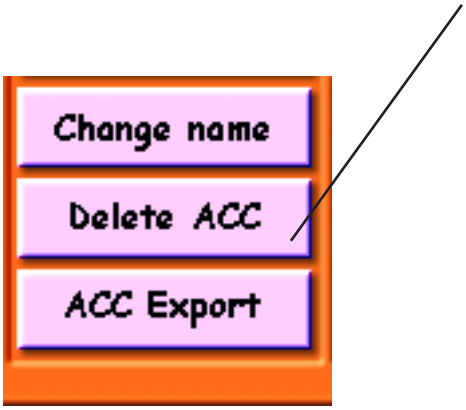


Deleting an Accompaniment

You can delete Accompaniments from your OAS Database at any time.

1. Select the Accompaniment that you wish to Delete. (It will highlight in Red).

2. Then press the 'Delete Acc' button.



3. A prompt box (Blue) will appear asking you to confirm that you wish to Delete the Accompaniment from the OAS Database.

Press the 'Yes' button to Delete the Accompaniment from the OAS Database.

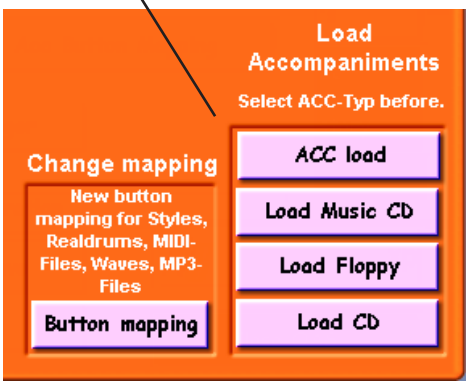
Press the 'No' button to return to the OAS Accompaniment Manager display without Deleting the Accompaniment.

IMPORTANT: *Once you have Deleted an Accompaniment, it will be permanently removed from your instrument. It is not recoverable (Unless you have previously backed it up!).*

Only Delete an Accompaniment if you are 100% sure that you want to delete the accompaniment.

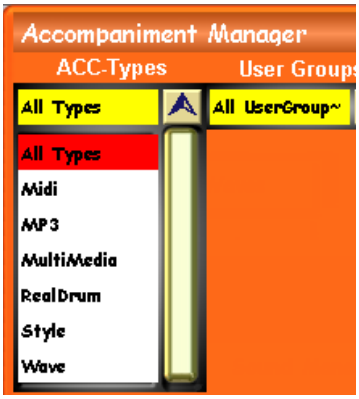
Loading Accompaniments

Naturally, over the course of time you will want to load new Accompaniments into your OAS instrument. The easiest way to do this is to use one of the four ACC Load buttons (found in the bottom right corner of the Acc Manager screen).



ACC Load - This button will open the WERSI File Browser, allowing you to navigate to the location of the Accompaniments that you wish to load.
Load Music CD - This button opens the CD Music Importer, allowing you to import Audio CD-Tracks.
Load Floppy - This button is a direct link to Load Accompaniments from the Floppy Disc drive.
Load CD - This button is a direct link to your instruments CD-Drive, allowing you to load accompaniments direct from CD.

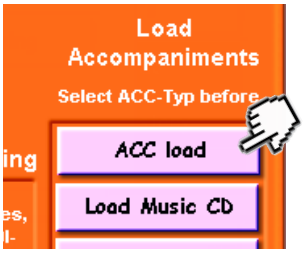
Loading Accompaniments Using The 'ACC Load' Button.



1. First, we must select the 'Accompaniment Type' from the 'Acc-Types' drop down menu. It is usually set to 'All Types' as a default.

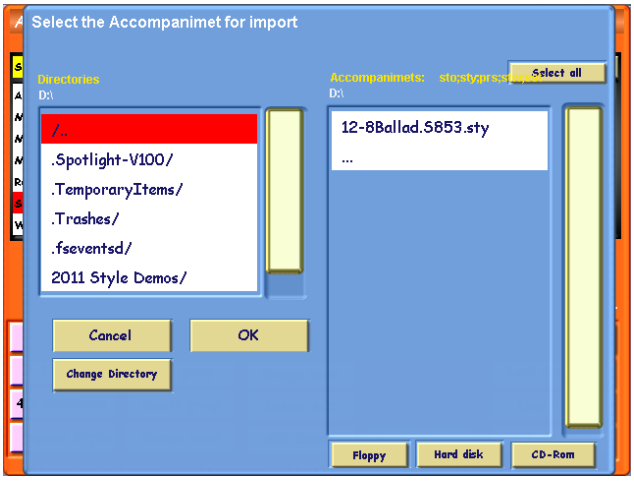
The reason we must choose the Accompaniment type, is because when your instrument loads an Accompaniment, it needs to know what section of the OAS Database to allocate it to, so for example if you are Loading a MIDI Sequence, you wouldn't want it to be loaded to the Realdrum list!

Your Instrument constantly looks after all of your organising affairs!



2. Next, press the 'ACC Load' button.

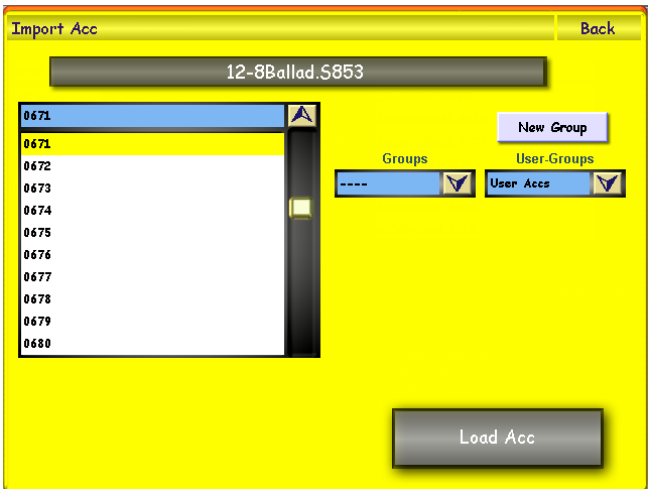
The WERSI file browser will open. You can now navigate to any drive or folder to locate the Accompaniments that you wish to load.



3. Select the Accompaniment that you wish to Import.

In our example, we are loading a Style. Touch the name of the Accompaniment that you wish to load into the OAS Database.

Once the Style is highlighted in 'Red', press the 'OK' button.



4. Select A Save Location

The familiar Yellow 'Save Screen' will open, allowing you to select a free slot to Load your new Accompaniment to.

Press the 'Load Acc' button in the bottom right corner of the Yellow display.

TIP: *You can also 'change the name' of the style by pressing on the long dark bar at the top of the screen (it also displays the name of the Accompaniment that you are loading). The Virtual Typewriter will open, allowing you to enter a new name. Press the Enter button on the Virtual Typewriter when you have finished re-naming the Accompaniment.*

TIP: *You can also assign the Accompaniment to a Group and also a User Group, or even create a New Group for the Accompaniment. If you forget to do this at this point, do not worry, you can make these adjustments / assignments from within the OAS Database Accompaniment Manager.*

Load Floppy

Loading Accompaniments from the Floppy Drive (For Older Instruments that have the old Floppy Disc Drive as newer OAS Instruments have a USB-Bay instead of the Floppy Drive) is identical to previously explained 'Loading Accompaniments using the Acc Load button', except that you do not have to navigate to the Floppy Disc Drive.

The 'Load Floppy' button opens the WERSI-File Browser direct to Import from the Floppy Disc Drive (A: Drive).

Follow the previously explained method for Importing the files from the Floppy Disc Drive.

Load CD

Loading Accompaniments from the CD/DVD Drive is identical to previously explained 'Loading Accompaniments using the Acc Load button', except that you do not have to navigate to the CD-DVD Drive.

The 'Load CD' button opens the WERSI-File Browser direct to Import from the CD/DVD Drive (D: Drive).

Follow the previously explained method for Importing the files from the CD/DVD Drive.

Load Music CD's.

Normal Audio CD-s can be played back in your CD-drive, but the individual tracks cannot be used through the Quick-load function or the Acc Load function. If you touch the 'Load Music CD' button, a window opens in which you can load Accompaniments directly from an Audio Music CD.

The display for Loading Music CD's is blue and contains two large Drop Down Menus.

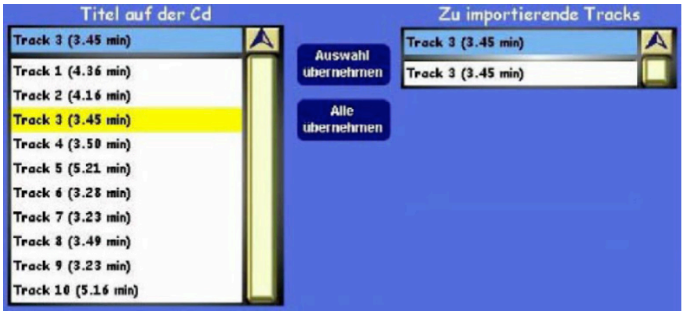
To the left of the display, you will see a Drop Down menu that will show you a list of titles from the CD. Please note that with normal audio CDs information the tracks such as a name or performer are not saved.

Instead, the tracks are numbers from Track 1 upwards. After the individual titles, you can see the length of the track. Below the list you will find a button labeled:

CD Neu Einlesen (Re-read CD), which you should use in order to re-populate the list, if you change the CD in the CD-Drive.

To Import the Audio Tracks, follow these instructions:

1. Choose the 'Title' from the list on the left, that you would like to Import
2. Confirm the 'Selection' by pressing the button 'Auswahl Ubernehmen' (Translates: Apply Selection To List)
3. You will see that the 'Title' is added to the list on the right. *(Our example shows Track 3 being the Selected Track, and it is now also displayed in the Right drop down menu / list.*



Repeat this procedure until all the selected tracks that you wish to be imported are displayed in the list on the right. Alternatively you can use the **'Alle Ubernehmen' button (Translates to: Select / Take All)** to Import the entire contents of the CD into your OAS Database.

If you have added a track by mistake, and you do not wish to Import the Audio Track, you can remove the entry from the list by selecting the corresponding Title and touching the **'Auswahl Loschen' (Translates: Delete selection)**. The track will then be removed from the list.

With the '**List Loschen' (Translates: Delete List)** the entire list of tracks ready to import is deleted. The list will then be emptied, waiting for you to re-populate the list afresh.

4. Press the 'Importieren' button (Translates: Import). The familiar Yellow Save screen will appear. You can change the name as usual , or assign the Audio Tracks to a group etc. Of course you can also determine the storage place as usual too.

Assigning Accompaniments To Accompaniment Push-buttons

If you touch the button ‘Button Mapping’ , the Accompaniment-Map-Manager will display in the lower half of the display. This function is described in detail below and on the next pages.

Accompaniment Button Assignment

The Accompaniment-Map-Manager is used to administer your Accompaniment-button-assignment (Accompaniment mappings). As you have read before, in the User Manual, it is possible to store up to 5 different Accompaniment mappings for every Rhythm Push Button and also 9 freely defined Accompaniments for every OAS 7 Total Preset. This Accompaniment assignment is done most easily in the Accompaniment-Map-Manager. Here you can also add new mappings to your system, rename or delete existing mappings, or organise your mappings in groups (you will find specifications, like the maximum number of Accompaniment mappings or Accompaniment mapping groups in the back of this programming manual.

What Is Accompaniment-Mapping?

Accompaniment Mapping is the (stored) information as to which Accompaniments (Style/Realdrums, MIDI, MP3 and Wave etc) shall be registered, if a certain (Rhythm) push button on the control panel is pressed. In your OAS instrument, these are up to 9 Accompaniments for every Rhythm Accompaniment push button. One Accompaniment mapping contains this information for all existing sound-push buttons on your control panel.

Launching the Accompaniment-Map-Manager

There are three ways to open the Accompaniment-Map-Manager.

1. Hold down a Rhythm /Accompaniment Push button on the left hand side of your instrument for a few seconds.

2. Or, press the button ‘Button Mapping’ within the Accompaniment Manager.

3. Or, from the ‘Settings’ display, press the ‘OAS Database’ button, then press the ‘Acc Button Mapping’ button.

Because of the sheer volume of Accompaniments that your instrument contains, it may take several seconds for the Accompaniment Button Mapping display to load. Please be patient.

PLEASE NOTE:

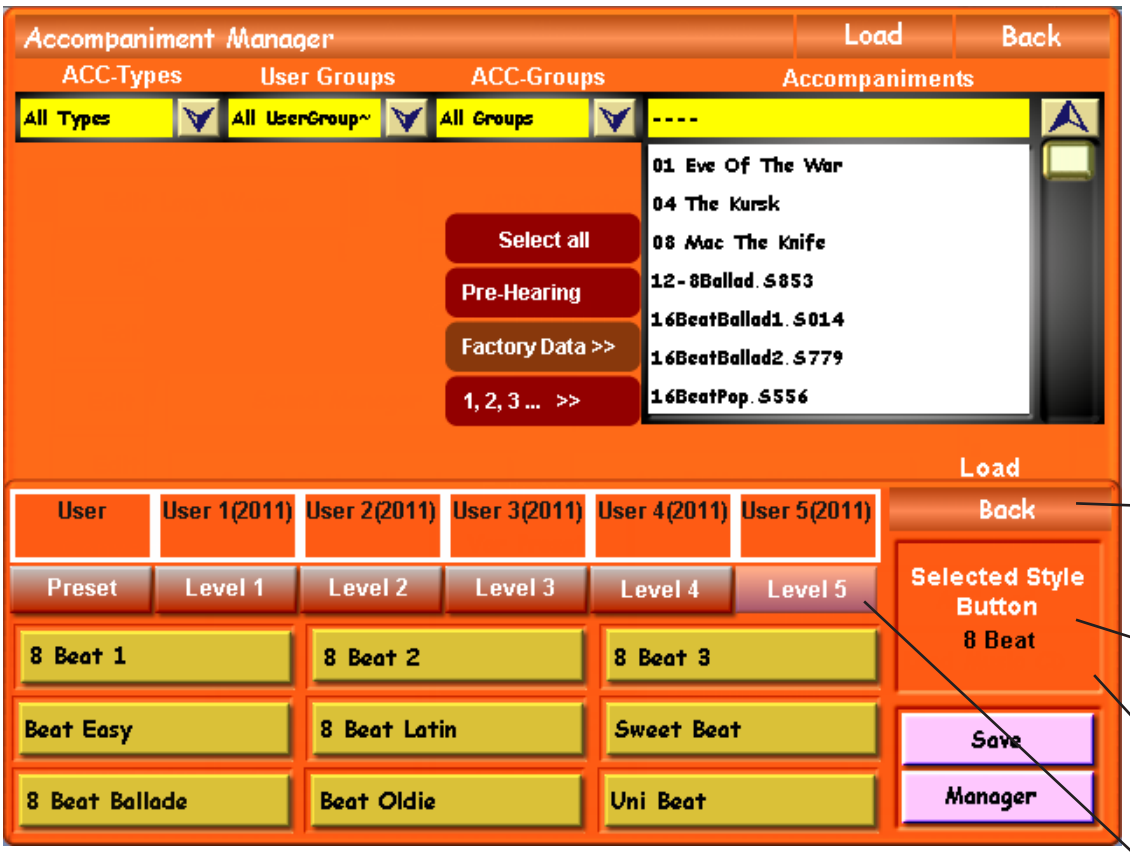
We will describe the Mapping process for every part of the instrument in full detail in the first instance, and then at the back of the Mapping Section, we will also look at a very ‘easy way to map sounds and accompaniment’ to simplify the process for any user who may find the detailed description to be a little bit too technical.

The OpenArt-System is an easy musical instrument operating system and is open to musical novices and experts alike. We like to try and cater for everyone with our user manuals, so of course if you want to skip to the ‘Easy Mapping’, please jump ahead to the end of the Mapping Section titled ‘Easy Mapping’.

Assigning Accompaniments to Buttons

In the upper part of the screen you will see the drop-down-lists of the Accompaniment Manager. Selecting and sorting the Accompaniments is identical to previously mentioned screens of a similar nature (Sound Mapping for example).

In the lower part of the screen you see the Accompaniment mapping relating to the currently selected Accompaniment Push button.



The **Back** button will return you to the Accompaniment Manager.

This box shows the selected Accompaniment Push-Button. (8 Beat in our example).

In our example above, you can see that we have pushed the '8 Beat' push button and are on **Level 5.**

As you can see, the assignment for the button '8 Beat' in the mapping User 5 (2011) is now displayed. If you want to modify a mapping, which is assigned to another mapping level, either press the button 'Preset', or 'Level 1 - Level 5', or you can repeatedly press the same physical push button (The 8 Beat Push button in our example) to cycle through the 5 different levels.

Once you are comfortable with the Accompaniment Push button that you wish to assign Accompaniments to, simply select the desired Accompaniment from the Accompaniment list (large list to the top right of the display).

When the Accompaniment is selected in the Accompaniment list, it will highlight in Red (as per normal).

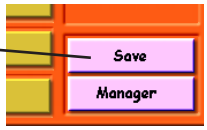
Then press one of the 9 Yellow Accompaniment buttons. The name displayed on the button surface will change. It will now display the new Accompaniment. Press the same yellow Accompaniment button again to finish assigning the Accompaniment to this particular button.

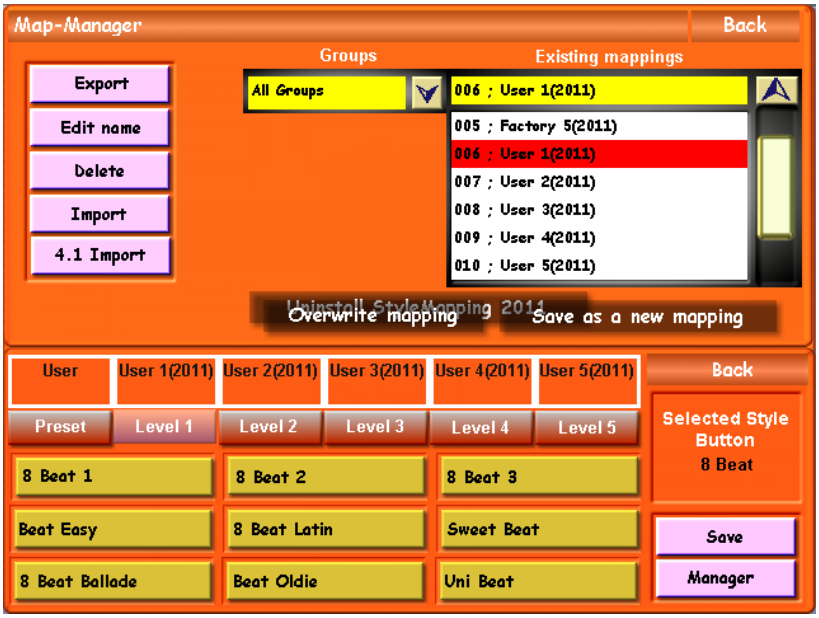
Simply repeat this process for any and all Accompaniment buttons on all Levels 1-5. When you have finished, it is time to save the Mapping so that when you return to normal playing, you can use your new Accompaniment mappings.

Saving A Mapping

Once you have finished 'Mapping' Accompaniments to the Accompaniment Push Buttons and their respective levels, we need to save the Mappings. This next stage can be confusing sometimes, so we will simplify the process as stated at the start of the Accompaniment Mapping chapter.

Press the 'Save' button.

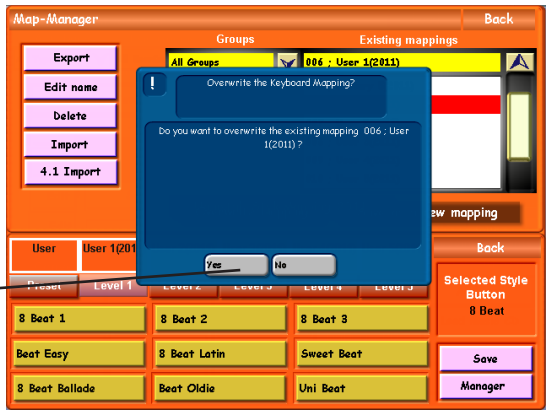




Once the Save button has been pushed, the 'Map-Manager' display is shown.

Simply press the 'Overwrite Mapping' button. Ignore everything else on this display at this time (They will be explained in the advanced section of this chapter).

Once you have pressed the 'Overwrite Mapping' button, the following prompt will pop up.



Press 'Yes' on the blue Prompt screen.

Ta-Dah! You're new mapping is saved and now you can return to the OAS Database or the main display by pressing the 'back buttons' on the respective displays.

This is how easy Mapping is, for both sounds and accompaniment. On the following page, we will describe the Map-Manager (Shown above) in detail.

PLEASE NOTE - The Factory Mappings cannot be overwritten. They are a constant in your instrument. Only User Mappings can be saved.

Map-Manager Explained

This chapter will explain the Map-Manager page and it's various functions that are available.

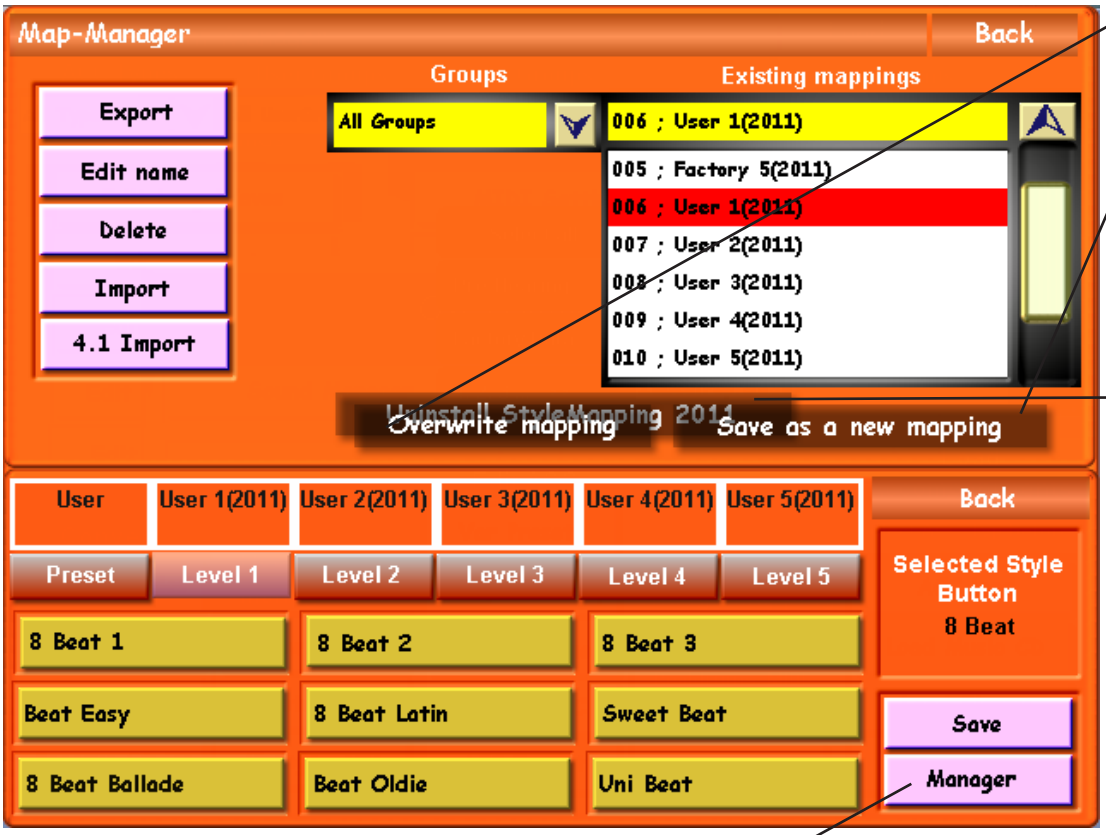
Export - This button allows you to Export (Backup) your Instrument Mappings. This is a great feature and means that you can Import them at a later date if you so desired to do so.

Edit Name - This button allows you to change the name of the currently high-lighted Mapping. In our example (User 3). Changing the name of a Mapping can be useful for remembering what is assigned to Accompaniment Levels for later recall.

Delete - This button allows you to delete a Mapping.

Import - This button allows you to Import OAS 7 Mappings. Any Mappings that have been previously backed up (Exported), you can Import them using this button.

4.1 Import - This button allows you import old OAS 4.1 Mappings from the old OAS 4.1 software. This is only applicable for customers who have upgraded from OAS 4.1 to OAS 7. Please disregard this unless you were a customer who went from OAS 4.1 to OAS 7.



Overwrite Mapping - This button will allow you to overwrite an existing User Mapping.

Save As A New Mapping - This button will allow you to save a completely new Mapping in a new User Save Location.

Style Mapping 2011 - This button is in the background and is for use with Styles 2011 expansion. Please ignore this button at this time. It is explained in the Styles 2011 Chapter further in this manual. (Display fault of button corr**ected in OAS 7.45 - it is now displayed clearly).**

The lower half of the display is the same as previously mentioned. You can move back to the Manager (Accompaniment Assignment) display by pressing the 'Manager' button.

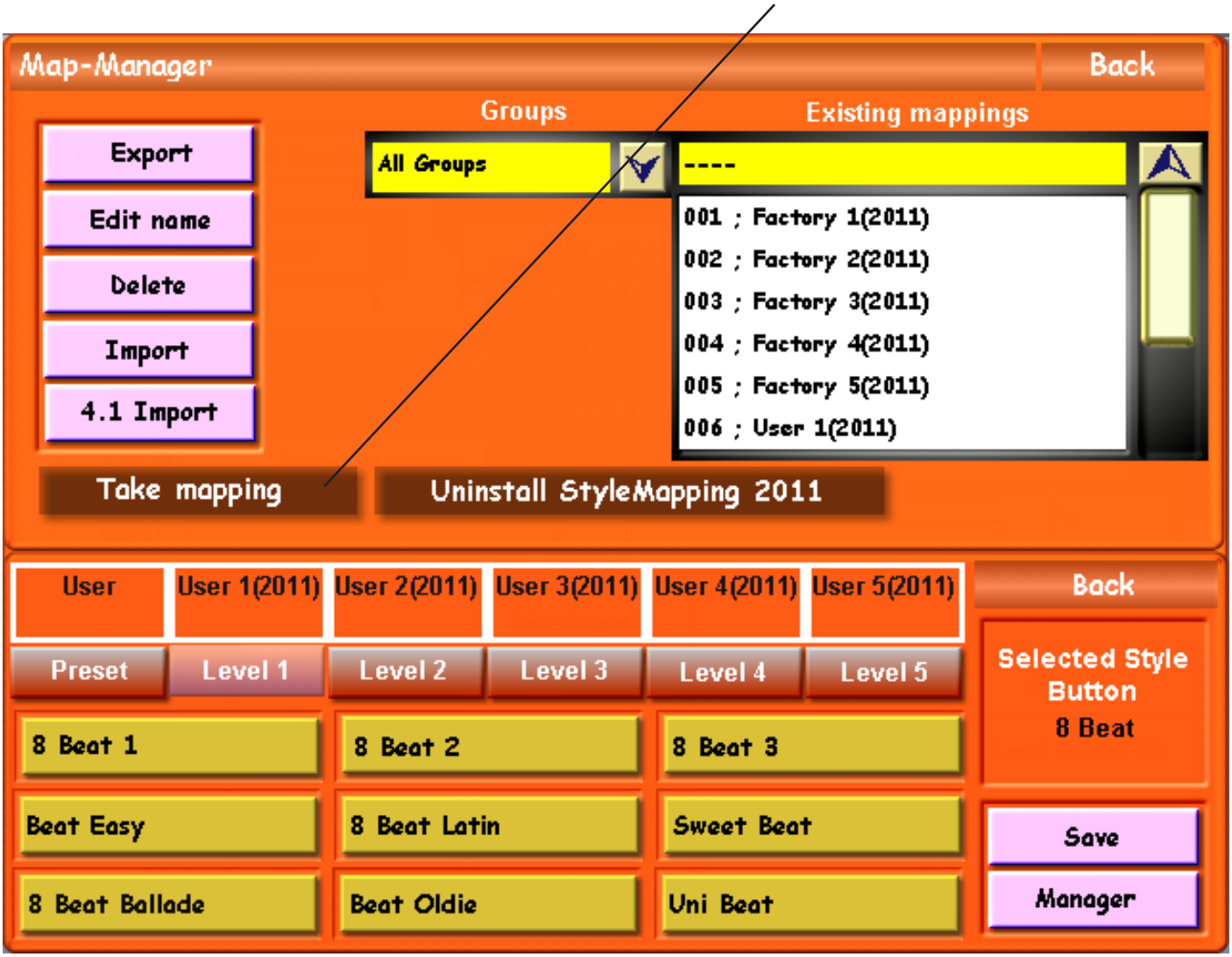
PLEASE NOTE: Importing Mappings from older OAS versions may require some additional information to prevent any confusion.

IMPORTANT: You can recognise OAS 5 Mappings by their file-extension **'.o5s'.** With the OAS 4.1 Software software there was only one mapping. This was usually to be found in the folder:
c:/wersi4-1/mappings/sound/ with the filename 'M1.txt'

Deleting Mappings: Make sure you do not remove Mappings you still use in your Total Presets or the Preset will obviously not be able to find the Accompaniment Mapping and may result in the incorrect Accompaniments be used by your Total Preset!

Selecting Accompaniment-Mappings And Assigning Them To Your Total Preset.

If you want to assign existing Mappings to your Total Presets, open the Map-Manager display. You will notice that the display is similar to the display on the previous page. However, on this page, you do not find the 'Overwrite Mappings' or 'Save a new mapping' buttons, but instead there is a 'Take Mapping' button.



After you have selected the Mapping you want, you can assign it to the previously chosen Map-Level by pressing the button 'Take Mapping'. Alternatively you can assign Mappings to your Total Preset in the Accompaniment Window. Please note, that you cannot assign Mappings to the level 'Preset', as only nine freely assignable Accompaniments can be stored here via the 'Quickload' and 'Load' button in the Accompaniment-Manager.

Understanding 'Take Mapping' and What It Is Used For

Basically, our OAS instruments are so advanced that for every Accompaniment Button, you can assign a totally different Mapping to the Accompaniment Buttons! This provides the user with both extreme creativity and flexibility!

Although you may not want to delve this far into your instrument or even have a need for such an option, none the less your instrument allows you to do this. The logic behind this, is that in theory for each Accompaniment Push Button, there are 5 levels, so any Accompaniment push button can house 9 x 5 Accompaniment (45 Accompaniments at any one time).

This basically means that you can have a wealth of Accompaniments at your fingertips without having to continually delve into the Quickload or Accompaniment Manager to find an Accompaniment!

Assigning Accompaniment Mappings In the Accompaniment Display

(Press the button 'Mapping' in the Accomp. Settings screen - 'ACC' Tab at the top of the display).

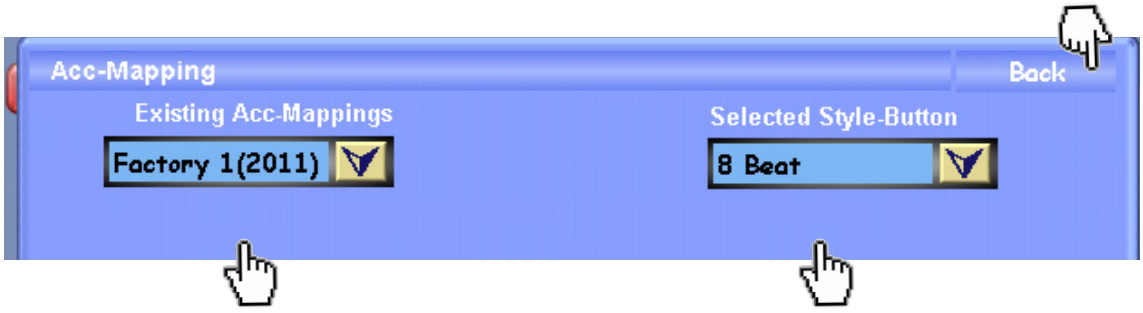
You can also allocate button-Mappings to your Total Preset in the Accompaniment Display (Acc Tab at the top of the display).

To make changes, touch the 'Mapping' button, a window opens, which enables you to allocate up to five different accompaniment-mappings to your Total-Presets. These settings will be unique to that Total Preset.

Let us explain the Acc-Mapping for Total Presets:

To make adjustments to the Accompaniment mappings from this menu, use the Drop Down menus to select the desired Mappings. We will now describe each section of this display.

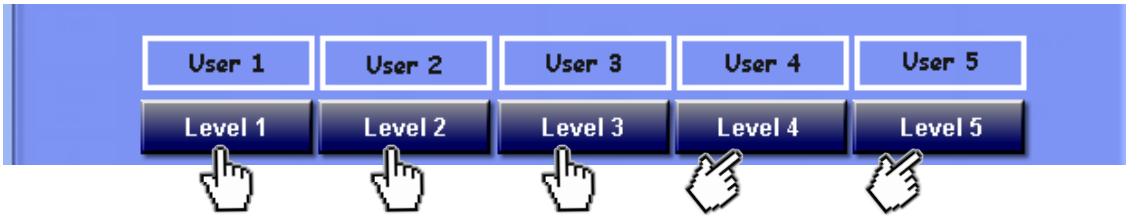
Back Button
(Press to exit to the Selector Settings Menu)



Existing Acc-Mappings
(Factory Mappings Levels 1-5 and User Mappings Levels 1-5)

Selected Style- Button
(Actual Style / Acc button Mappings are assigned to)

The next section of the display allows you to navigate through the five levels of Mappings. You can see that the buttons marked 'Level 1, Level 2, Level 3 etc' are actual buttons. Press any of the five buttons to navigate to the desired level.



An Example of the 'Level' buttons.

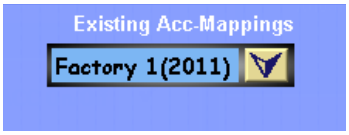
The bottom of the screen shows what sound is currently assigned to the different levels. The 'Previews of the selected Accompaniment-Level' allows you a quick overview to easily gain an idea of the Accompaniments in the selected Mapping (that you want to save into your Total Preset).

1. To change any of the mappings, first select the ‘Style Button’ you wish to change the mapping for from the drop down menu. In our example, the ‘8 Beat’ style button.

2. Then select the ‘Level’ button. In our example ‘Level 1’. 

This will then display the currently selected ‘Mapping’ *(Factory 1, Factory 2, Factory 3, Factory 4, Factory 5 / User 1, User 2, User 3, User 4, User 5)* from the drop down menu at the top of the display to the left.

3. Simply select the desired ‘Existing Acc-Mappings’ to allocate to the Mapping Level (Level 1, 2, 3, 4 and 5) that you are working on.



Above is an example of the Factory Accompaniment Mapping from the ‘Existing Acc-Mappings’ drop down menu relating to the Style Button ‘8 Beat 1’.

To save any of the changes for the Levels (and for them to be assigned to the Total Preset), press the ‘Arrow’ button above the Level that you are work on to save / assign the Mapping adjustments to the Total Preset.

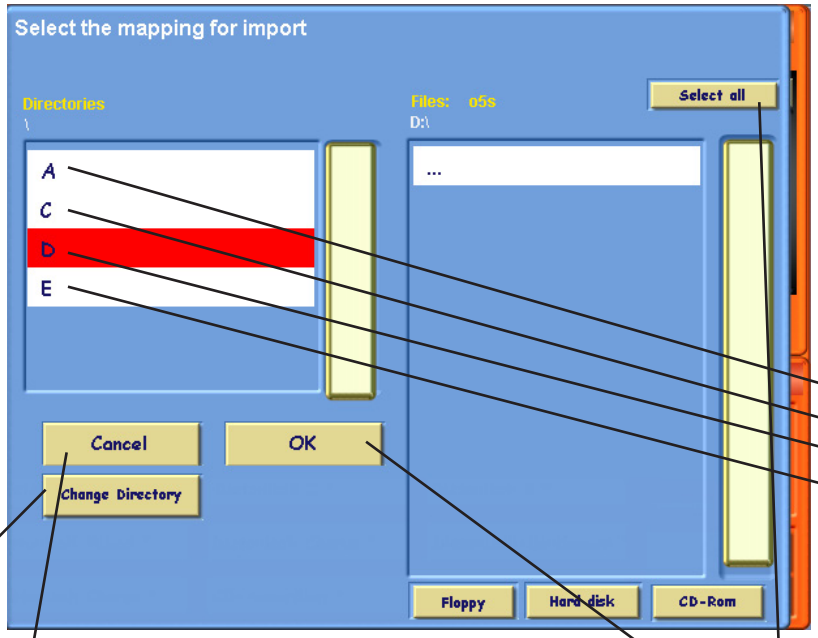
Once you are finished with allocating / making adjustments to the Mappings for your Total Presets, press the Back Button.

Mapping - Additional ‘Easy Instructions’.

Import of Accompaniment Mappings

From the Map-Manager Display, press the ‘Import’ button to Import a new or backed up Mapping.

The following display will be shown:



This display allows you to navigate to the location of the New Mapping files that you wish to Import.

On the far left, you can see a box that contains the following: A, C, D & E, with the letter D highlighted in Red.

These are so called ‘drive’ locations.

A= Floppy Drive
C = Hard Disk
D = DVD/CD Drive
E = USB Memory Stick / Portable Hard Drive

Sometimes these ‘drives’ will contain further sub-folders where files needing to be imported are stored. You can navigate through the different folders by pressing the ‘Change Directory’ button.

Also, alternatively, the buttons ‘Floppy’, ‘Hard Disk’ and ‘CD-Rom’ will automatically display any Mapping files stored directly on any of the fore mentioned drives on their first level (Where the Mappings are not stored in a sub-folder, but in the main directory.

Cancel Button - This button allows you to exit the Mapping Import Display and return to the previous screen.

OK Button - This button allows you to ‘Import’ a Mapping once it has been selected from the relevant drive and is ready for import.

Change Directory Button - This button allows you to move freely between Sub-Folders on a ‘drive’. To do this, simply select a drive (Drive D in our example). It will then highlight in Red. Once it is highlighted in Red, you can then press the ‘Change Directory’ button. You will now move to the next Sub-Folder. Repeat this process until you reach the desired folder that contains the Accompaniment Mapping file that you wish to Import.

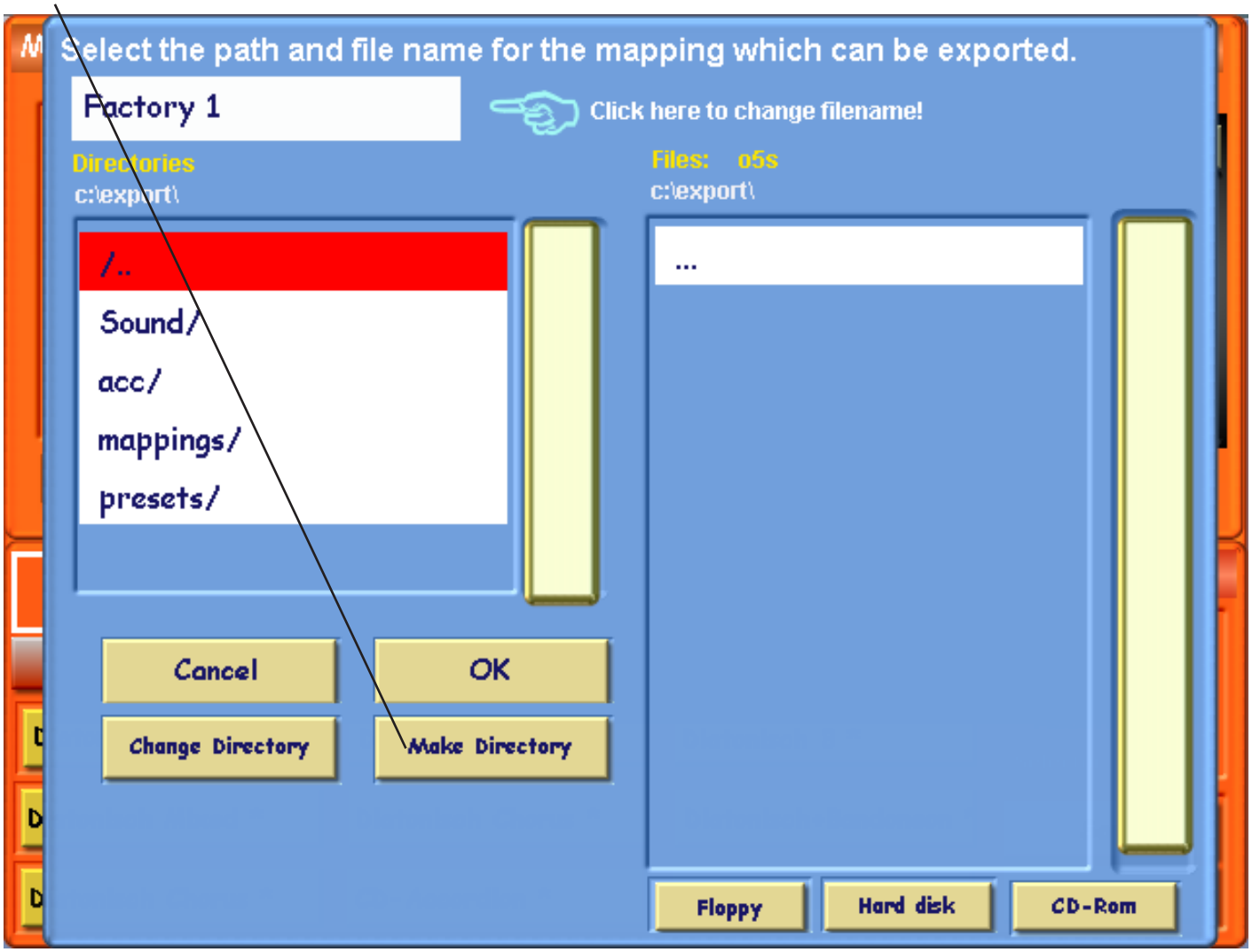
When you reach a folder than contains a Mapping file, it will be listed in the large box on the right hand side of the display. It will contain a file extension of .o5s

Select All Button - This button allows you to ‘Select All’ if there are multiple Mapping Files to import.

Exporting Mappings

To Export an Accompaniment Mapping, simply press the ‘Export’ button in the Map-Manager. You can now Export (Backup your Accompaniment Mapping).

The Export screen id identical to the Import screen on the opposite page with one exception, there is an additional button labelled ‘Make Directory’. This allows to create a folder on the desired drive where you wish to export your Accompaniment Mapping. When the ‘Make Directory’ button is pushed, the Virtual Keyboard will appear, allowing you to name the new Directory. Enter a new name and press the ‘Enter’ button. You can then select the new Directory from the ‘Directories’ box.



Changing The Name Of A Mapping When Exporting.

You can change the name of a Mapping when you are about to initiate an Export of an Accompaniment Mapping. Simply press the White box that contains the Mapping Name (Factory 1 in our example). There is also a hand pointing to the White box.

The Virtual Keyboard will appear. You can now type a new name for the Accompaniment Mapping being exported. This is helpful to organise your Mappings for future recall. Once you have finished typing the new name, press the ‘Enter’ button. Press the ‘OK’ button to complete the Export.

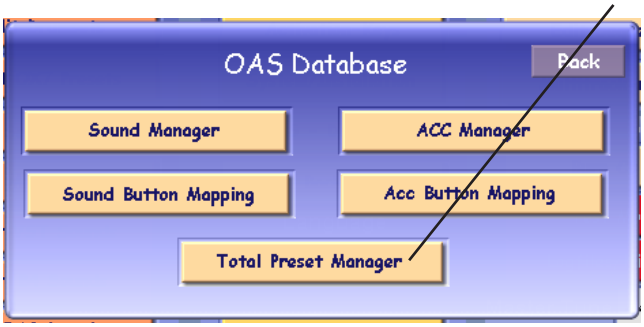
EASY Mapping - how to do it in 10 simple steps!

Sound & Accompaniment Mapping:

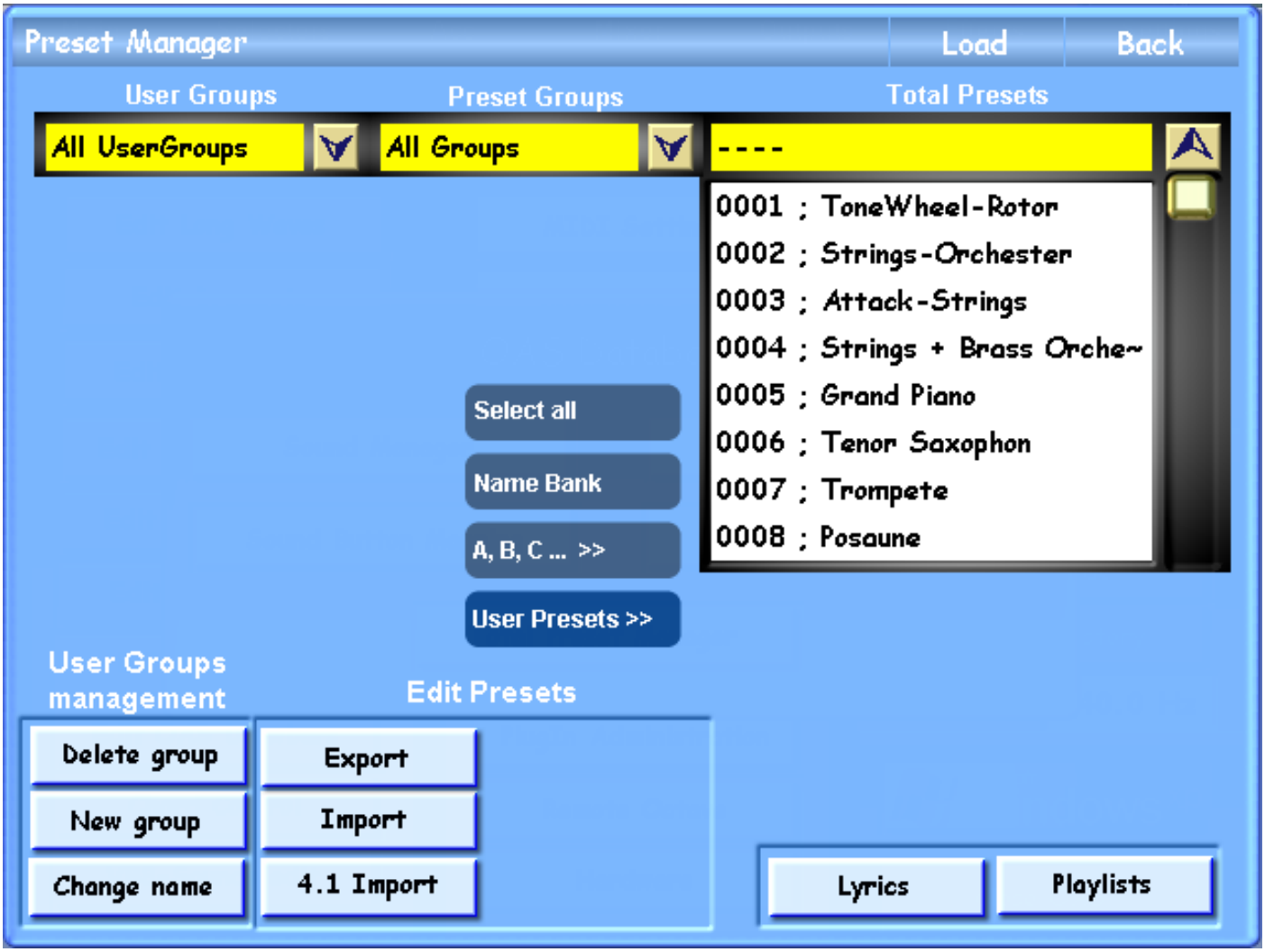
1. Press and Hold the either a Sound or Accompaniment Push Button that you wish to Map a new sound to.
2. The Map Manager will appear. Choose the sound or Accompaniment from the drop down sound list by pressing on it's name. It will then highlight in Red.
3. Press one of the 9 Yellow sound buttons at the bottom of the display that you would like the new sound to be mapped to. The name will change and the button will be Pink in colour.
4. Press the same button again so that it is no longer Pink in colour. (It will return back to Yellow).
5. Press the 'Save' button.
6. The Map-Manager Save screen will display. Press the 'Overwrite Mapping'.
7. Press 'Yes' when prompted if you would like to Overwrite the existing mapping.
8. Exit the Map Manager.
9. Return to the Main Display.
10. Press the same Push Button. You're new Sounds / Accompaniment are now active and ready to use.

Total Preset Manager

Open the Total Preset Manager by going to the ‘Settings’ display and then pressing the ‘OAS Database’ button. The button at the bottom is labelled ‘Total Preset Manager’.



Press the ‘Total Preset Manager’ button. The following screen is shown on your Touch Screen Display:



The Total Preset Manager is similar to the other Managers within the OAS Database. The top of the display is similar to all other previous screens for organising of User Groups and their respective Sub-Groups.

Total Preset Manager Explained:

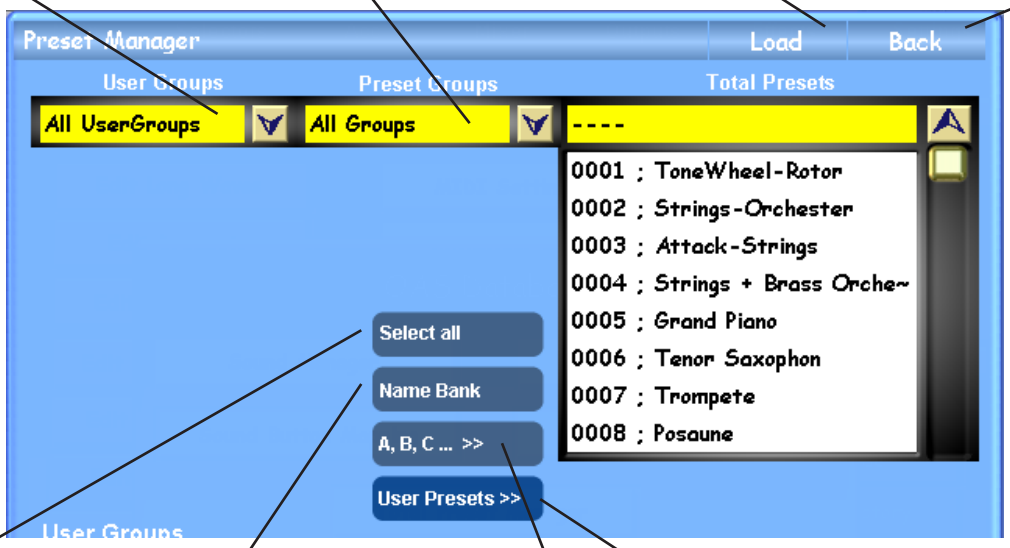
We will now explain each section and button of the Total Preset Manager and their Respective functions:

User Group
Select a User Group for your Total Presets

Preset Groups
Select a Category for your Total Presets... Easily Organise your Presets into Categories / Genres.

Load
This button will load the currently selected Total Preset as the current / active Registration.

Back
This button allows you to exit the Total Preset Manager and return to the 'Settings' screen.



Select All
This button allows you to 'Select All' Total Presets.

Name Bank
This button allows you to 'Name' your Total Preset Banks.

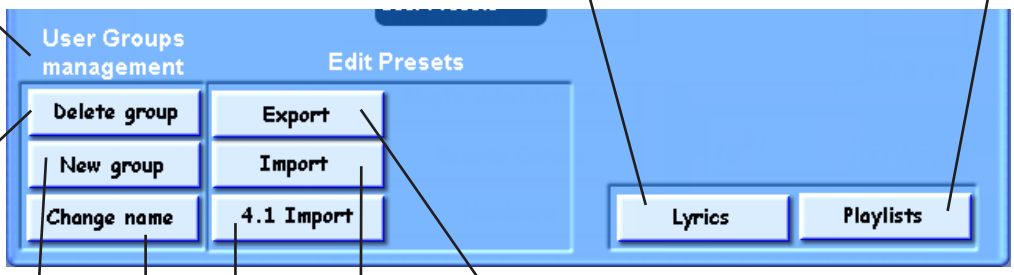
A,B,C...>>
This button allows you to switch between Alphabetical and Numerical listing of the Total Presets.

User Presets
This button allows you to switch between 'User' and 'Factory' Total Presets.

User Group Management
This group of buttons allow you to administer your own Groups for your Total Presets, or to assign your Total Presets to Groups that you desire.

Lyrics
Add Text to your Registration. The Lyrics Editor will open with this button.

Playlists
Push this button to open the Playlists Administration centre.



Delete Group
Push this button to 'Delete a Group'.

New Group
Push this button to create a new Group.

Change Name
Push this button to 'Change the name of a Group'.

Export
Push this button to Export your Total Presets.

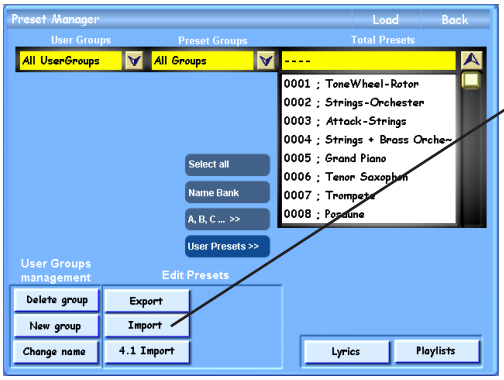
Import
Push this button to Import Total Presets into your OAS Database.

4.1 Import
Push this button to Import old OAS 4.1 Total Presets into your OAS Database.

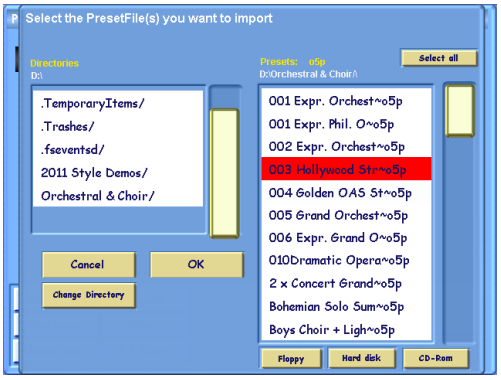
Please note that this function is only for customers who have upgraded from OAS 4.1 to OAS 7, or customers that may have registrations from OAS 4.1 and have upgraded through OAS software version 5,6 and 7. In this case, this is the function that will allow you to load your old Total Presets.

Import Total Presets.

To Import Total Presets into the OpenArt-System, follow the following instructions:



1. Press the ‘Import’ button at the bottom of the display in the ‘Edit Presets’ field of buttons.



2. The WERSI-File Browser will open. Navigate to the location of the Total Presets that you wish to use by using the Directories field on the left, and the ‘Change Directory’ field.

Total Presets will be displayed in the right hand list and all have an extension of ‘o5p’.

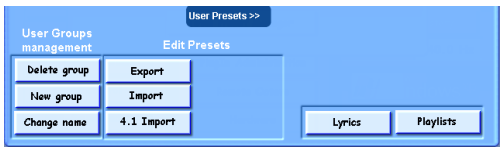
3. Select the Total Preset to Import (or press the ‘Select All’ button to Import the entire selection.

4. Press the ‘OK’ button to continue with the Import.

5. The familiar Yellow ‘Save’ screen will be displayed. Select a Save location (and assign the Total Presets to a group if you desire). Press the ‘Import’ button to complete the Import process.

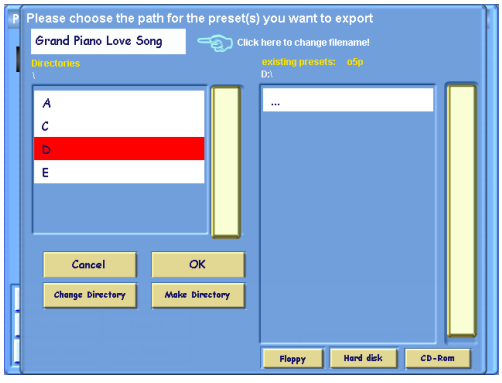
Exporting Total Presets.

To Export Total Presets from the OpenArt-System, follow the following instructions:



1. Select the Total Presets that you would like to Export. (You can press the ‘Select All’ button to select the entire list of Total Presets.

2. Then press the ‘Export’ button in the ‘Edit Presets’ button field.



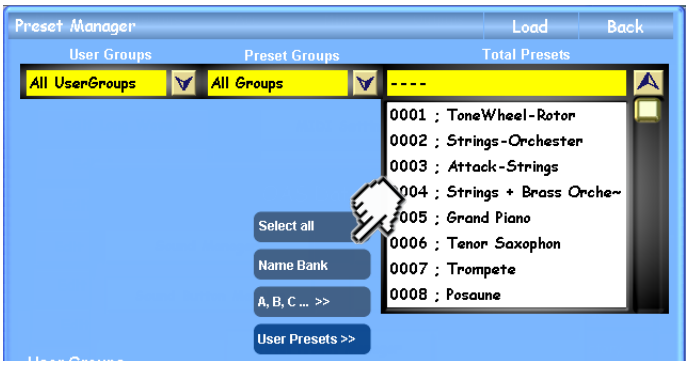
3. The WERSI-File Browser will open. Navigate to the location that you would like to Export your registrations to.

4. Press the ‘OK’ button to Export the Total Presets. When the Total Presets have finished being Exported, a prompt will advise you that the Registrations have been successfully Exported. Press the ‘OK’ button to return to the Total Preset Manager.

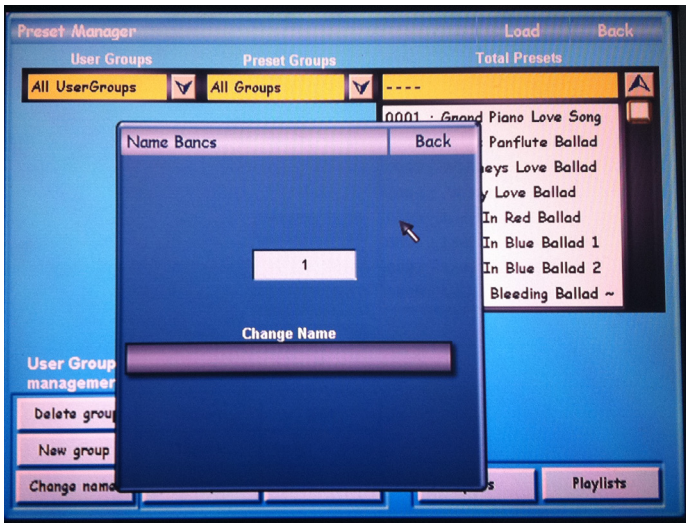
Bank Name:

You can change the name of the Banks of Total Presets. You may or may not already know that your Total Presets are organised into Banks. Each Banks contain 10 Total Presets.

Naming your Total Preset Banks can be handy for organising your Total Presets, especially for later recall.



Press the ‘Bank Name’ button.



A new small surface will open. The long oblong button titled ‘Change Name’ is Blank. Press this button to call up the Virtual Typewriter. You can now enter a name for the bank. Press the ‘Enter’ button on the Virtual Typewriter to complete the name change.

The box in the middle of the surface that contains the number 1 in our example, is where you can select what Bank you wish to ‘Change the Name’ of.

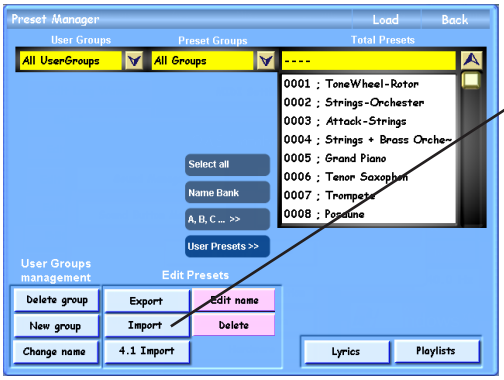
Press the ‘Back’ button to return to the Total Preset Manager.

You can see the name of the Bank if you enter the ‘Easy Preset’ mode from the Main Display. The Bank that you have named, will now display the new name.

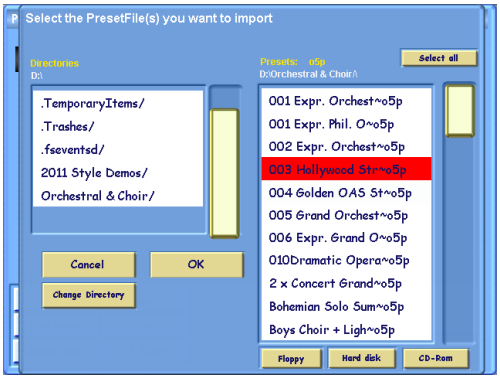
Importing OAS 4.1 Total Presets.

The Total Presets from older OAS version such as OAS 4.1 can be Imported into your OAS 7 instrument. It is important to remember that although they can be Imported, due to the new sound engine, FX, Selectors and other new variables within the OAS 7 instrument line, they will not sound exactly as they did in your OAS 4.1 instrument.

The sound and style allocation will be correct for the most part, with the exception of User Styles, User Sounds and also the XG sounds of OAS 4.1 instruments will no longer be used, due to the removal of this sound device from OAS 7 and all new production models since 2006.



1. Press the '4.1 Import' button at the bottom of the display in the 'Edit Presets' field of buttons.



2. The WERSI-File Browser will open. Navigate to the location of the Total Presets that you wish to use by using the Directories field on the left, and the 'Change Directory' field.

Total Presets will be displayed in the right hand list.

3. Select the Total Preset to Import (or press the 'Select All' button to Import the entire selection.

4. Press the 'OK' button to continue with the Import.

5. The familiar Yellow 'Save' screen will be displayed. Select a Save location (and assign the Total Presets to a group if you desire). Press the 'Import' button to complete the Import process.

PLEASE NOTE: Because of the considerably more advance Mappings and Total Presets of OAS 7, we believe that it will be rare that a fully 100% successful conversion of old OAS 4.1 Total Presets will be achieved every time. If you want a 100% successful conversion, you must ensure that your User data is loaded in the same OAS Database allocation slots as it was in OAS 4.1.

This Includes:
OAS 4.1 Mappings must be Imported for both Sounds and Accompaniments:
User Sounds
AKAI Sounds
User Styles
User Realdrums
User Waves
User MIDI Sequences

This can be quite a laborious task, but it is completely possible!

Changing The Name Of A Total Preset

1. To change the name of a Total Preset, select the Total Preset from the large list on the left hand side. (It will now be highlighted in Red)
2. Then press the ‘Change Name’ button.
3. Enter the new name and press the ‘Enter’ button on the Virtual Typewriter.
4. The Total Preset will now display the new name that you have entered.

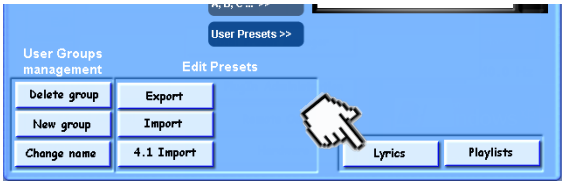
Deleting a Total Preset From Your OAS Database.

1. To Delete a Total Preset from your Instrument, select the Total Preset from the large list on the left hand side (It will now be highlighted in Red).
2. Press the ‘Delete’ button near the bottom of the screen.
3. A prompt box will appear asking you if you really want to Delete the Total Preset. Press ‘Yes’ to Delete, or ‘No’ to return to the Total Preset Manager without Deleting the Total Preset.

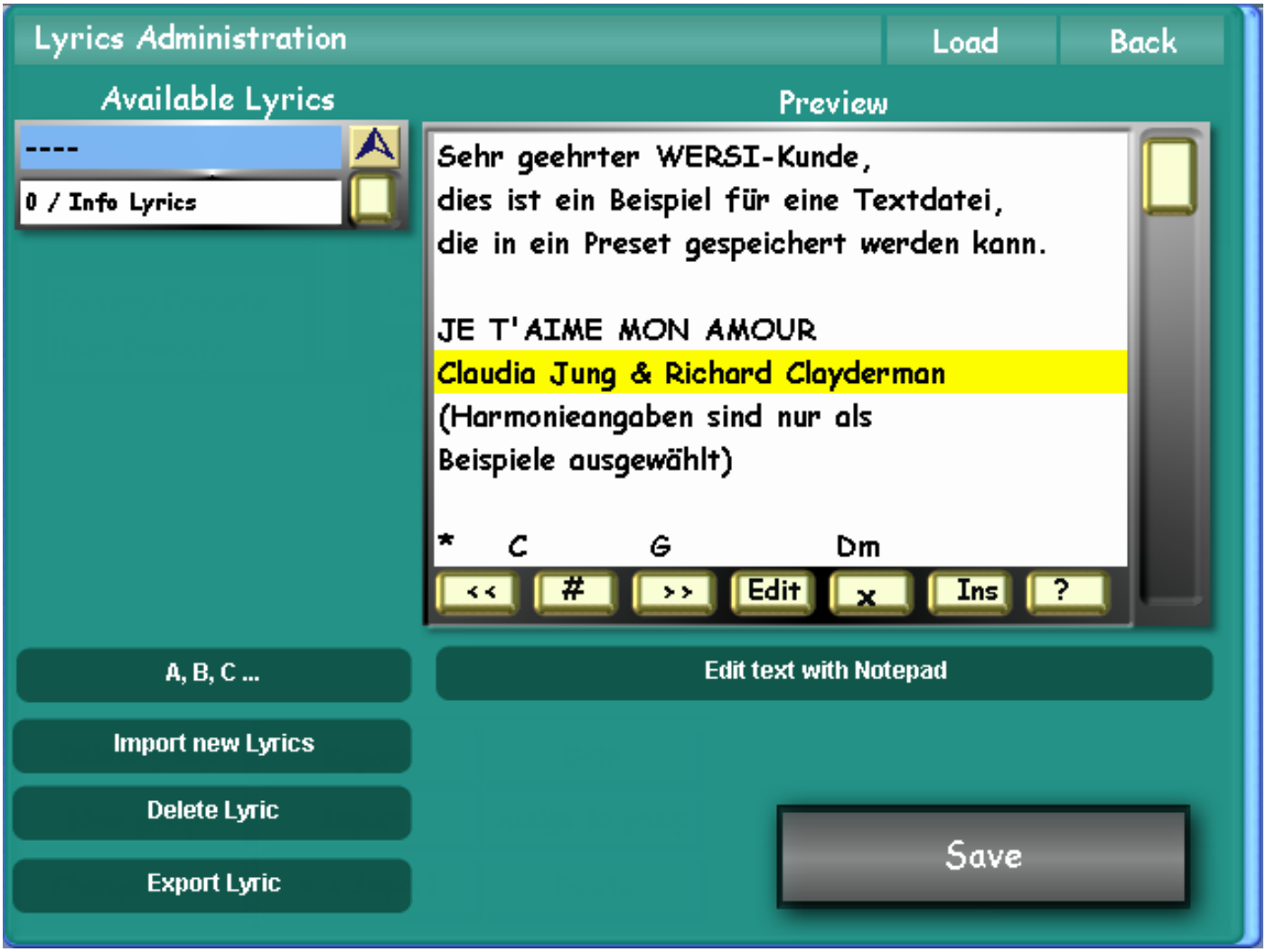
Lyrics

Every Total Preset can contain a ‘Lyrics’ file that can be displayed in the ‘Karaoke’ display on the Main Display. This feature allows you to add ‘Lyrics’ or ‘Notes’. This can be handy if you are performing a long piece and need some help remembering perhaps the Key of the song, when to change Total Preset... in truth, it can be anything. This great features is exclusive to WERSI OAS, and is perhaps a little bit overlooked by players.

To launch the ‘Lyrics Editor’, from the Total Preset Manager display, press the button labelled ‘Lyrics’.



The following display will now be shown:



This screen is very easy to use, and as you can see, is quite basic in terms of the number of functions there appears to be.

TIP: *A helpful tip for when you use the Lyrics Editor, is to connect a normal PC-Keyboard to the Keyboard connection on the back of your instrument. This will allow you to type quickly into the Lyrics Editor. If you connect a PC-Keyboard, please ensure it is connected while your instrument is turned off. The reason for this, is that as a ‘plug n play’ peripheral, your instrument needs to detect the PC-Keyboard upon start up, before the OAS 7 software loads and normal instrument play is possible.*

Please, also note that you can create Text files with in ‘Notepad’ (Microsoft XP / Windows 7) and in Text Edit ‘ Apple Mac (OSX). The file should be saved as ‘.txt’ file. The Text can then be directly Imported into the Lyrics Editor.

Lyrics Editor Explained

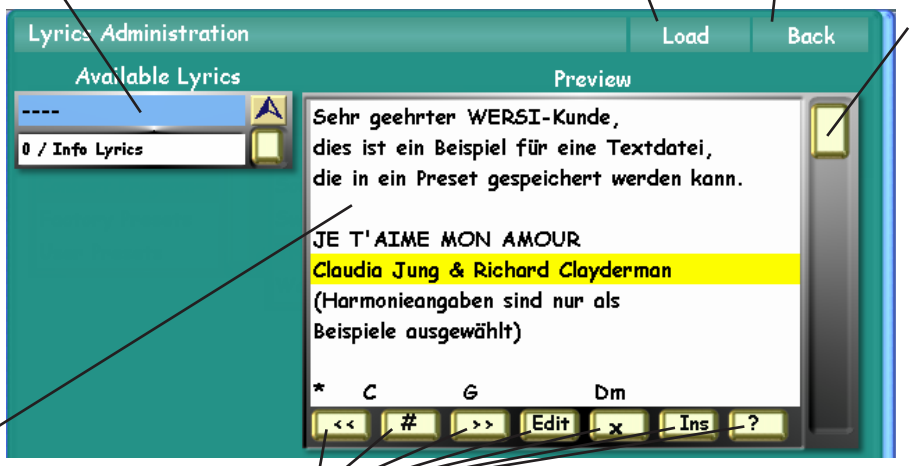
This page will describe each function of the Lyrics Editor and what each Function is.

Load
This button will load the currently selected Lyric file into the Karaoke display of the currently selected Total Preset.

Back
Exit the Lyrics Editor and return to the Total Preset Manager.

Available Lyrics
This drop down menu allows you to access all currently stored Lyric files in your OAS Database.

Our example shows just the standard example, shipped with all OAS 7 instruments.



Scroll Bar
The Scroll Bar allows you to navigate up or down the Lyric file. You can use your finger to touch the Scroll Bar and move the Scroll Bar Cursor up or down as you please.

Preview
This area shows you the actual Lyric file. You can highlight a line to edited by touching the relevant line of text. It will then become highlighted in 'Yellow'.

Editing Buttons
The buttons (framed in Gold) allow you to 'edit' the text in the Preview window. A full explanation of their respective functions is listed on the next page.

A,B,C...
This button allows you to change the ordering of the Lyrics File in the 'Available Lyrics' drop down menu between 'Alphabetical' order and 'Numerical' order.

Edit Text With Notepad
If you find that Editing Text / Lyrics in the Preview Window inside of the OpenArt-System, you can press this button to open the Windows program 'Notepad'. You will need to have a PC-Keyboard connected, or use the special 'Windows On-Screen Keyboard'. The buttons on this are small and may be a little be difficult to use. WERSI recommends the use of an external PC-Keyboard.

Import
This button opens the WERSI File-Browser and allows you to Import any Lyric file with a .txt file extension.

The Lyrics can then be saved to your OAS Database for use within your Total Presets.

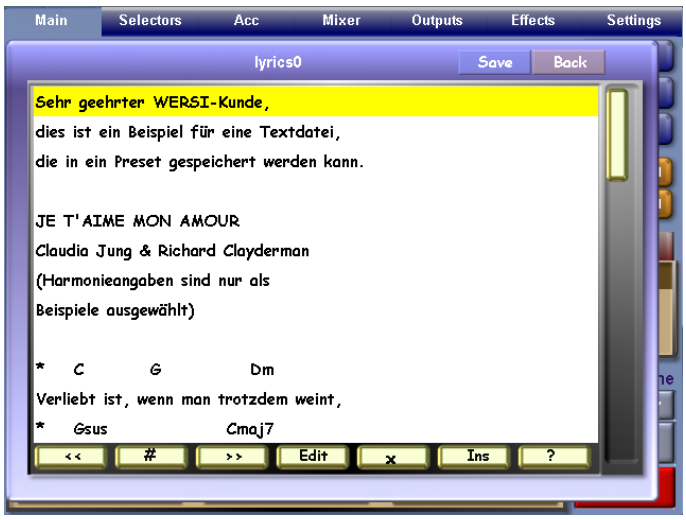
Delete
To Delete a Lyric File, simply highlight the Lyric that you would like to expel from your OAS Database (chose from the 'Available Lyrics' drop down menu'.

Press the 'Delete Lyric' button. You will be asked to confirm that you wish to Delete the Lyric by pressing 'Yes' to Delete or 'No' to keep the Lyric.

Export
You can Export your Lyrics by pressing the 'Export Lyric' button. The normal WERSI-File Browser if opened and you can then Export the Lyric using the same process as described in the Sound and Accompaniment Export chapters.

Save
The save button will save any and all amendments made to your Lyrics in the Preview window.

The Save process is identical to previously described Save processes within the OAS Database.



Lyric Editor - Main Display

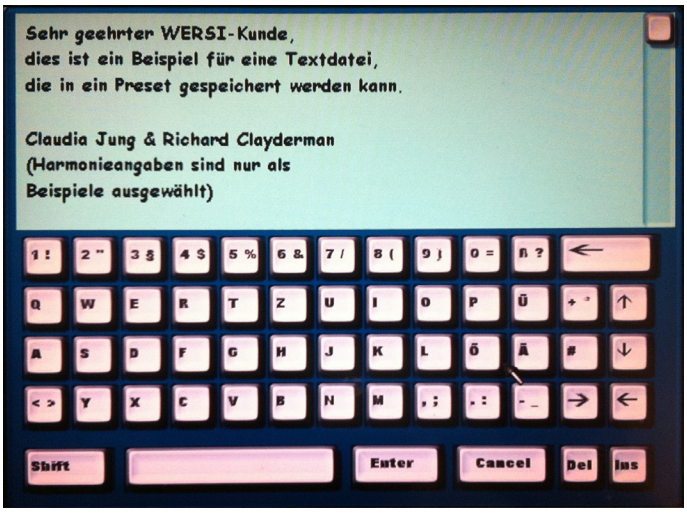
You can edit lyrics from the main display too. When you bring up your Lyrics (say from Easy Preset for example), you will be presented with the display to the left.

To Edit, simply use the 'Edit' buttons that run along the bottom of the display.

The button marked 'Question' mark (?) allows you to bring up an online tutorial that will quickly instruct you, meaning you'll instantly become familiar with each buttons functions.

The text reads: ***"Using this surface you can display and edit text-files in txt-format. You can scroll up and down in the text using the bar on the right, or the Data-Wheel.***

If you want to select a line, touch or click it. You can now edit this line using the edit-buttons or delete it from the text with the Del-button. The Ins-button serves to insert a line at the actual text -position. The buttons on the lower left are for transposing eventual contained chords in your text. A chord-line must be market with an * at the first line position. The << button will transpose the chords one half down down. The button >> will transpose the chords one halftone up. With # (this means sharp), press it again and it will show 'b' (Flat), you select between sharp and flat notation. Don't forget to save your changes.



Editing Text

When you are editing 'text' portions of the Lyrics, the Virtual Typewriter will open. Of course you can make any adjustments here.

When you are happy with your amendments, press the 'Enter' button.

You can also always 'Cancel' at any time by pressing the 'Cancel' button, also at the bottom of the display.

Sharp / Flat
Change between Sharp and Flat

Delete
Delete any part of the Lyrics / Text with this button.

?
This button opens the help and instruction surface.

Transpose Buttons
<< - One Halftone Down
>> - One Halftone Up

Edit
Opens the Virtual Keyboard, allowing you to edit text.

Insert
This button allows you to insert text at the currently selected Text Location.

14.1 The Playlist Function

Press the Playlist button. By pressing this button, the Playl ist function will open.

The Playlist option allows users to create a ‘Playlist of Total Presets’.

On the Left hand of the screen you will see a drop down menu of all Total Presets.

Select the Total Preset or Total Preset that you would like to have in your Total Preset Playlist and press the ‘Use Selected Presets’ button in the centre of the display.

The Total Presets will then be displayed in the ‘Playlist’ on the right hand side of the display.

PLEASE NOTE: You must import the Total Presets in the order that you wish to use them.

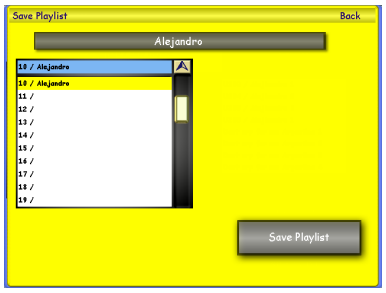
To the right is an example of high-lighting several Total Presets at once and then importing them into the Playlist.

At the top of the screen, you can also see in our example that the drop down menu at the top of the screen is open and displays an already made ‘Playlist’.

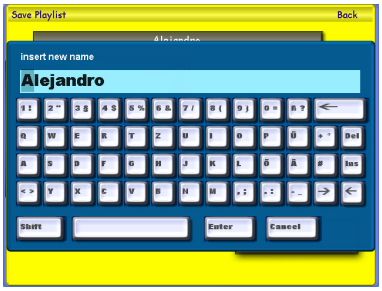
Saving A Playlist

Once you have finished making your ‘Playlist’ you can then save the Playlist.

Press the ‘Save’ Button above the ‘Playlist’ (right hand side) to save the Playlist into the OAS Database.

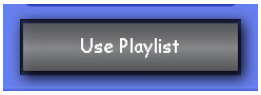


(Also, if you wish to re-name the Playlist, Press the long button at the top of the screen). The virtual typewriter will open. Input the new name for the Playlist.



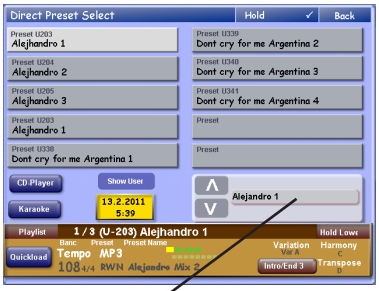
The Yellow ‘Save’ screen will open. Select the ‘Save’ location and press the ‘Save Playlist’ button to save the Playlist and exit.

Press the button ‘Use Playlist’ at the bottom right of the Playlist screen.



The Playlist screen will close and the display returns to the ‘Easy Preset’ menu.

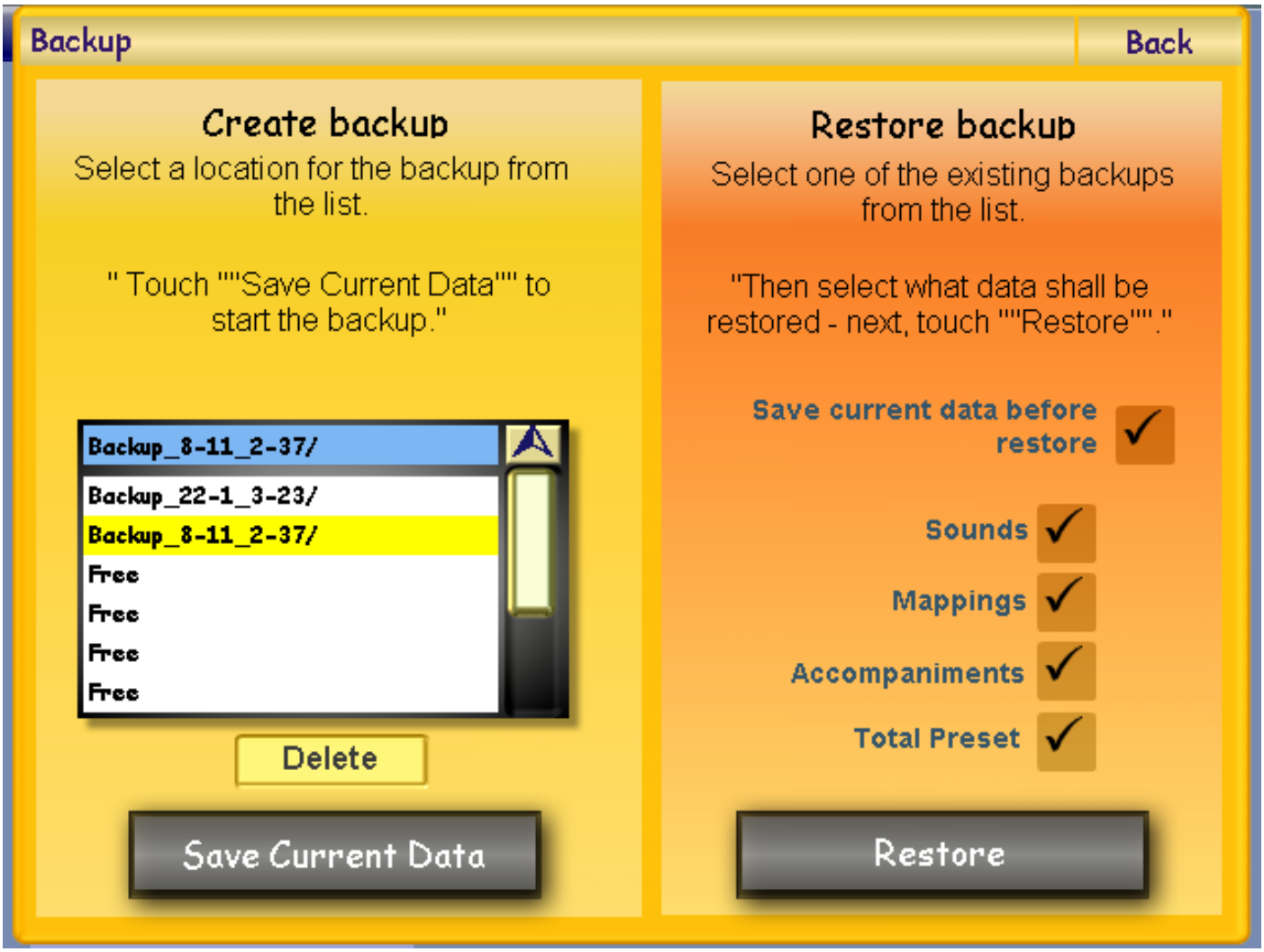
You will see the Total Presets displayed from your Playlist. Also, please note that the Bank now displays the name of your ‘Playlist’. In our example, it is ‘Alejandro 1’.

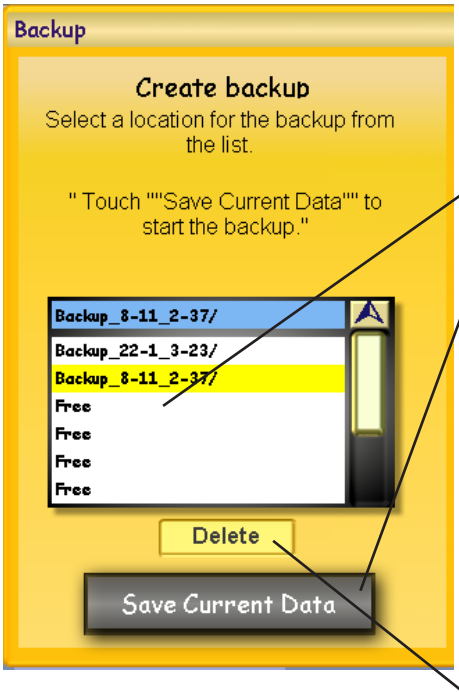


User Notes

Backup

The backup function of your OpenArt-System instrument is accessed by pressing the ‘Settings’ button, then selecting ’Backup’ button in the central column of buttons. The following screen will be displayed:





The above screen is split into ‘Create Backup’ and ‘Restore Backup’. Backing up your Styles, Sounds, Accompaniments and Total Preset (Registrations) is very easy with the WERSI OAS Backup function. Let us start by explaining how to backup your instrument.

1. Simply choose a ‘Free Space’ (or you can also choose an existing Backup slot to overwrite).
2. Then press the ‘Save Current Data’. button. Your Instrument will then be backed up.

PLEASE NOTE: It may take some time to complete the backup as the OpenArt-System contains a large volume of data that will be copied to the backup. You may wish to make a cup of tea or open a beer while you wait for the Backup to complete.

Deleting an existing Backup

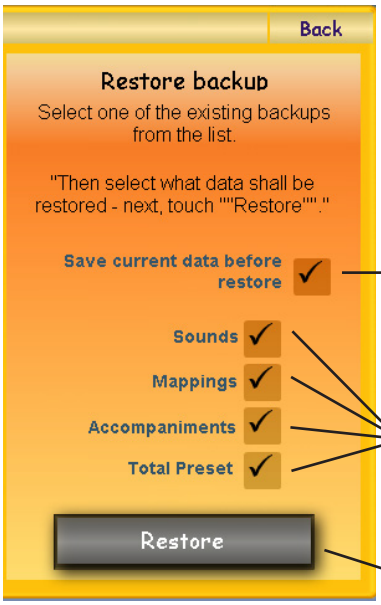
To delete an existing backup that you’ve previously made, simply select the desired Backup from the drop down menu by pressing on its name (it will be highlighted in Yellow).

Then press the ‘Delete’ button. The Backup will then be deleted.

Restore Backup

The Restore Backup function allows users to restore either their entire instrument from a previously saved Backup or to restore individual sections of the instrument.

You can restore everything or just the Sounds, or Accompaniment, or Mappings, or Total Presets.



The 'Back' button allows you to exit the 'Backup' display and return to the 'Settings' display.

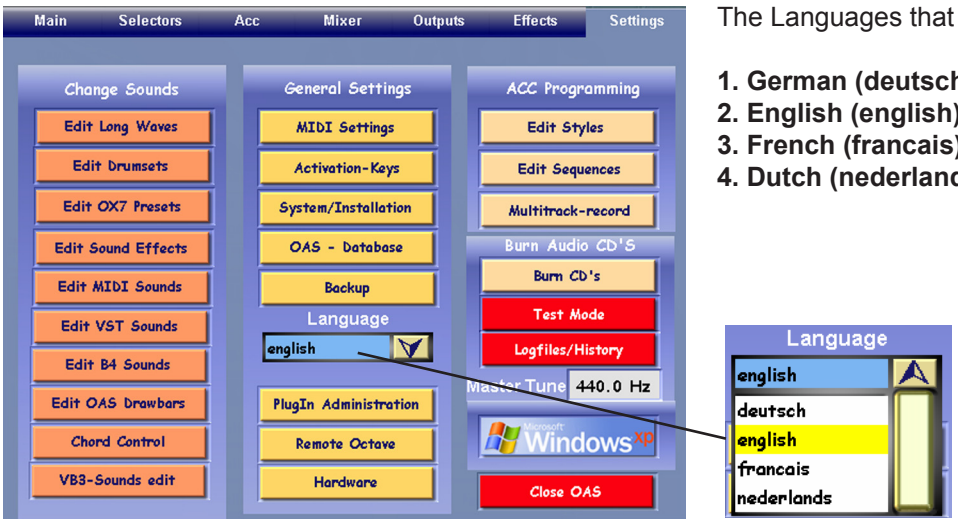
'Save Current Data Before Restore' allows you to automatically create a Backup of your current settings before restoring a previously saved Backup. Just ensure that this box is ticked for this process to be completed.

As previously mentioned, you can restore separate sections of your instrument. Sounds, Mappings, Accompaniments and Total Presets can all be individually restored. Simply 'Tick' or 'Untick' as required to select the sections that are to be restored.

When you are finally ready to restore, simply press the 'Restore' button at the bottom of the display)

Language

You can choose what language your instrument displays on the Touch Screen Display of your instrument. To do this, simply press the 'Language' drop down menu in the middle of the 'Settings' display.



The Languages that are available for selection are:

1. **German (deutsch)**
2. **English (english)**
3. **French (francais)**
4. **Dutch (nederlands)**

To change the language of your instrument, open the drop down menu by pressing on the downward pointing arrow. Then choose the desired language. The language displayed on your instrument will instantly change.

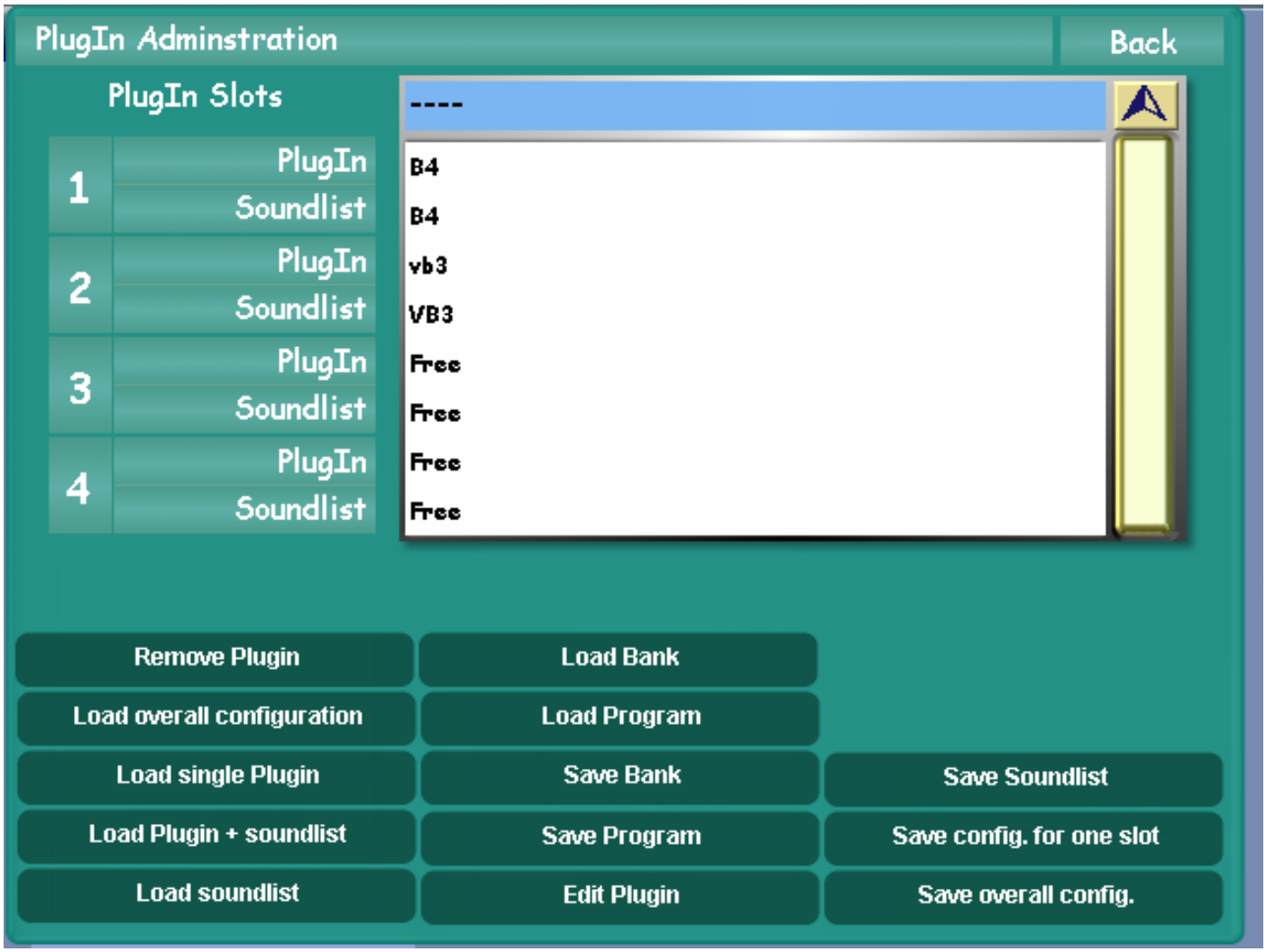
PLEASE NOTE: As mentioned in previous chapters, some displays will still show the occasional German word or sentence. In this instance, our Programming Manual will provide the direct translation. In any case, you'll be able to learn a few new lines of the German Language for free!

PlugIn Administration

Your instrument has the ability to load Virtual 'PlugIn' instruments. These so called 'VST' programs literally just 'plug in to the OpenArt-System'. This means that you can access a whole host of third party software. Often these are sound based programs, but can also be effects, samplers, audio editors and many other different type of musical applications.

The OpenArt-System allows you to use up to 4 such VST instruments 'plugged in' at any one time. The sounds integrate into the OpenArt-System and then be recalled / used in the same way as a factory sound.

To open the PlugIn Administration page, go to the 'Settings' page and then press the button marked 'PlugIn Administration). The following display will be shown:

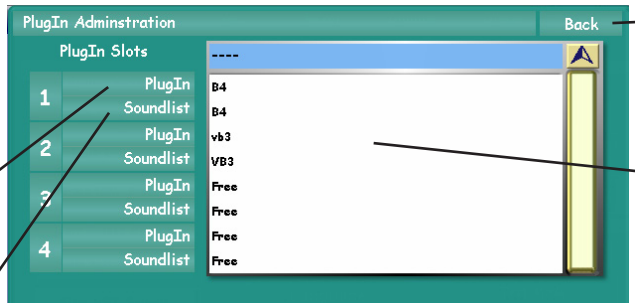


The 4 VST Host 'PlugIn' slots are shown at the top of the display. In our Example, the B4 Plugin and VB3 Plugin are assigned to PlugIn Slots 1 & 2.

You can see that each PlugIn slot contains the actual PlugIn and also the Sound List.

PlugIn - and PlugIn name

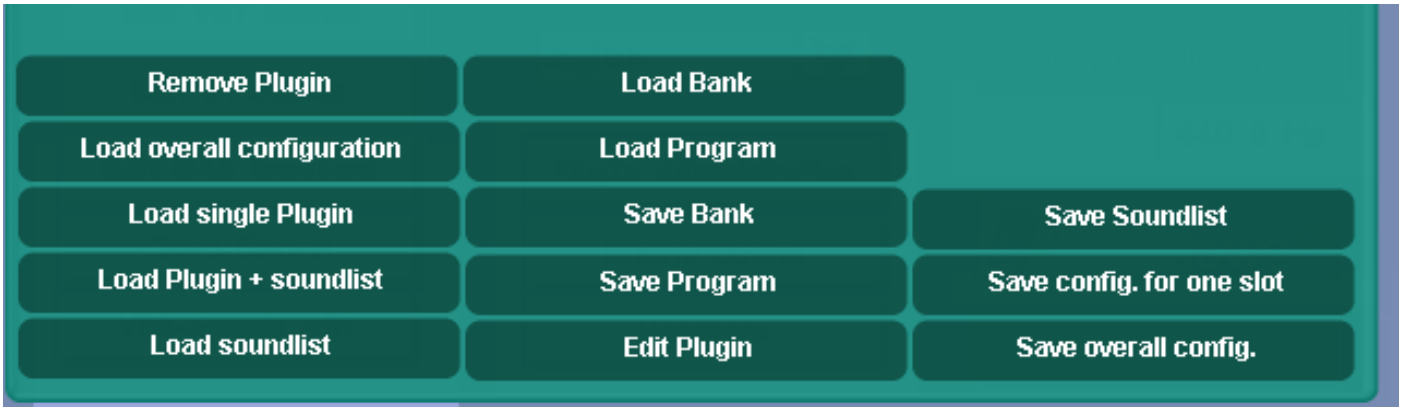
Sound List: (and Sound List Name)



The Back button allows you to exit the PlugIn Editor.

The Drop Down menu allows you to see the 4 VST PlugIn instruments and their respective Sound Lists.

The lower half of the display is populated by the PlugIn



Remove Plugin - This button allows you to remove a PlugIn from a VST slot.

Load Overall Configuration - This button allows you to load specially adapted VST configurations that WERSI have provided (B4 & VB3 etc).

For example, WERSI have an 'Overall Configuration' preset saved that will load the B4 and it's sound list to PlugIn slot 1 and the VB3 and it's sound list to slot 2.

Load Single PlugIn - This button allows you to load one PlugIn at a time. For example, you can load a PlugIn / VST to any desired slot (such as Slots 3 or 4). You can also load the PlugIns to Slots 1 and 2, but please take caution as these are the two slots chosen by WERSI for the B4 and the VB3. Loading a single PlugIn into either of these slots, when the B4 or VB3 are activated may cause a conflict within the VST / Sound engine.

Please also note that this function will only load the Plugin and not it's respective soundlist.

Load PlugIn + Soundlist. This button allows you to load both the PlugIn and also the Soundlist (which the OAS database uses to compile a list of sounds inside of the OAS database).

Load Soundlist. This button allows you to load a Plugin Soundlist. For example, you may have a Plugin on your home PC / MAC and update sounds / soundlist components away from your instrument. You can then load the Soundlist and the new version will be used by your OAS instrument.

Load Bank - Load a Sound Bank for a VST instrument.

Load Program - Load an individual ‘Program’ for a VST.

Save Bank - Saves a VST Bank.

Sa**ve Program** - Saves a VST Program.

Edit PlugIn - Opens the actual PlugIn / VST program allowing you to edit the original VST on your instruments Touch Screen display.

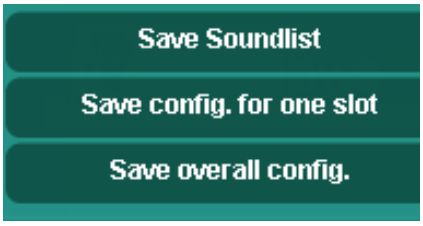
When the ‘Edit PlugIn’ button is pressed, the VST will open. In our example, we use the B4 Plugin. The following display will be shown. Editing the actual Plugin allows you to access all screens / displays of the VST that are not accessible from within the OpenArt-System.

Additional displays / menus within the PlugIn can easily be accessed.
<<

TIP: You can edit the VST / MIDI controllers of a VST via two different options.

The first option is to use the VST Edit function once a VST instrument is loaded into the OAS VST Host. This is the easiest way to edit a VST’s MIDI Controllers.

The second option is to use the ‘Edit PlugIn’ button. This is for more advanced users as you will exit into the Windows operating system. You will then need to consult the specific VST instruments instruction manual for instruction on how to change the VST’s controller settings from within the VST itself.



Save Soundlist - Allows you to quickly save amendment to a VST Soundlist.

Save Config. For One Slow - Allows to save an individual VST configuration.

Save Overall Config - Allows you to save the entire VST host 'overall configuration'. In short, it saves everything in one shot.

How to Load and Select a VSTi with the OAS 7 VST Host

1. Close OAS.
2. Load the VSTi as you would any other computer program. A PC Mouse and Keyboard should be used.
3. Make a note of where the VST part is loaded to on your Hard drive. (You will see the location as you go through the installation of the VST).
4. Follow any other instructions that come with the specific VSTi installer.
5. Re-start the instrument once installation is completed.

Loading A VST Into The Wersi OpenArt-System VST Host

1. Choose PlugIn Administration from the Settings screen
2. Touch one of the free VST slots (will highlight yellow). (WERSI recommend slots 3 or 4 as slots 1 & 2 are reserved for the B4 and VB3).
3. Touch the button marked 'Load single PlugIn'.
4. Browse to where the VST has been installed on your hard disk. It will usually have the name of the VST with the file extension (.dll) after it. (So for example, NI B4.dll in the case of the B4 VST)
5. Select it and touch OK. The VST will now load into the OAS VST host.
6. Follow the same instructions to load a sound list, but please use the 'Load Soundlist' button.

PLEASE NOTE: Not all VST include sounds / soundlist when first loaded. Please check the documentation of the specific VST, as some times the sounds must be loaded into the VST, or a Soundlist to be generated before use can commence).

Selection Of The Sound

1. In the Main Display, touch the 'Quickload' button. Then choose 'Sounds' in the top right of the display (Pink Button) and then select 'VST' from the 'Sound Devices' drop down menu list. The sounds of the VST will now be displayed in the main sound selection list on the left hand side of the screen (if the Sound list for the VST has been loaded correctly).

2. Select a VST 'sound' that appears in the main drop down menu list. You will be able to hear it as you would any other Wersi factory or user sound. The VST sound can be played in the 'pre-hear' mode while in the 'Quickload' display.

PLEASE NOTE: Depending on the type of VST, the sound will not always work with controllers such as the Volume Swell Pedal or Pitch Bend / Modulation controllers. This can be changed by editing the VST with the 'Edit PlugIn' button..

To Save VST And Soundlist

1. Go to the 'Settings' page. Press the 'Plug-in Administration' button. The PlugIn Administration page will appear (Green background).
2. Touch the desired Sound List in the main drop down menu at the top of the display (it will become highlighted in yellow),
3. Touch the 'Save Soundlist' button. Then press the 'Save' button to save the Soundlist.
as normal.
4. Touch the Plug-in (this will again highlight yellow) and touch the 'Save Config. For One Slot' button, then
Save in the normal manner as described above.
5. If you wish the VST to load at Start-up of your instrument,simply touch the 'Save Overall Config.' button. Again, press the 'Save' button to save in the normal manner.

Remote Octave (The OpenArt-Arranger must be activated to use this function)

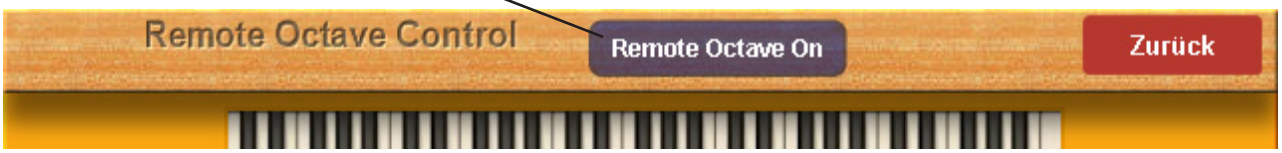
To get to the Remote Octave page, press the **SETTINGS** button in the header bar of the Main display, and then select the **REMOTE OCTAVE** button in the lower centre of the display view.

With the Remote Octave, you can assign up to 12 switch functions within the range of one octave (= 12 semitone keys) to keys selected by you on your manual or foot pedals. The keys used within this octave are muted.

This feature allows you to do the following whilst playing live:

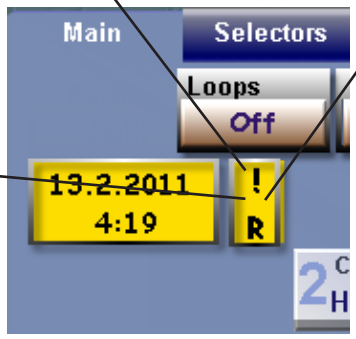
- Activate functions which are difficult to select
- Use facilities not accessible directly from the main display
- Make switches, normally operated from positions further from the keyboard

The remote Octave On/Off button is situated in the centre of the header bar. Press here to activate/deactivate the Remote Octave Control function.



The Remote Octave feature provides players with access to difficult to select functions while playing live.

When the ‘Remove Octave’ function is turned on, you will also see a symbol of an exclamation mark with the letter ‘R’ shown below it. The letter ‘R’ stands for ‘Remote Octave’ and when this can be seen on the Main Display, it means that the Remote Octave function is active.



Remote Octave Explained:

Remote Octave On / Off Button
This button activates or deactivates the Remote Octave Function

Back Button
This button allows you to exit the Remote Octave Screen.

Upper Manual
The 5 Octave (61 notes) keyboard at the top of the display represents the Upper Manual of your instrument.

Lower Manual
The longer keyboard representation is for the Lower Manual. Instruments such as the Abacus Duo Pro, Duo Deluxe, Showtime and the new Louvre models have a 76 note lower manual which is longer than the standard 5 octave manuals of the Vegas, Verona, and Scala.

Pedal Board
A two octave representation of a pedal board is shown in the Remote Octave screen. Instruments such as the Scala, Louvre, Special Edition of the Verona and the new Abacus Showtime all have 25 note Pedal Boards. Instruments such as the Abacus Duo Pro, Verona and Vegas have 17 note portable pedal boards.

Louvre, Abacus Duo Pro, Duo Deluxe & Abacus Showtime
76 Note Lower Manual

The 76 Note Lower Manual means that you have greater choice for setting the functions of the Remote Octave. In any case, you will have nearly 5-6 octaves for normal play.

Vegas, Verona & Scala
5 Octave (61 Note Lower Manual).

The 5 Octave Lower Manual means that you will have a 4 octave range for normal play.

Abacus Showtime, Verona (Special Edition), Scala & Louvre
25 Note Pedal Board

The 25 Note Pedal Board has a larger range of notes, providing a greater choice function allocation within the Remote Octave. This also means that there is a greater area for normal pedal playing.

Abacus, Vegas, Verona & Ikarus
17 Note Pedal Board

The 17 Note Pedal Board has fewer notes, meaning that the area that you can allocate the Remote Octave functions to a smaller area. There will also be a smaller area for normal pedal playing.

Remote Octave Explained (Continued).

You can only switch the ‘Remote Octave’ function of or off in this menu.

Selecting The Octave:

Press the Lowest key of the Octave you wish to use on your Manual (Or one of your manuals if you have two manuals, or your Pedal Board.

PLEASE NOTE: There must be 12 semi-tones (12 black and white notes) above the Lowest note that you have selected. i.e There must be a whole octave.

The keys of the selected Octave will now be ‘highlighted’ in the display and will be encased in a dark box:

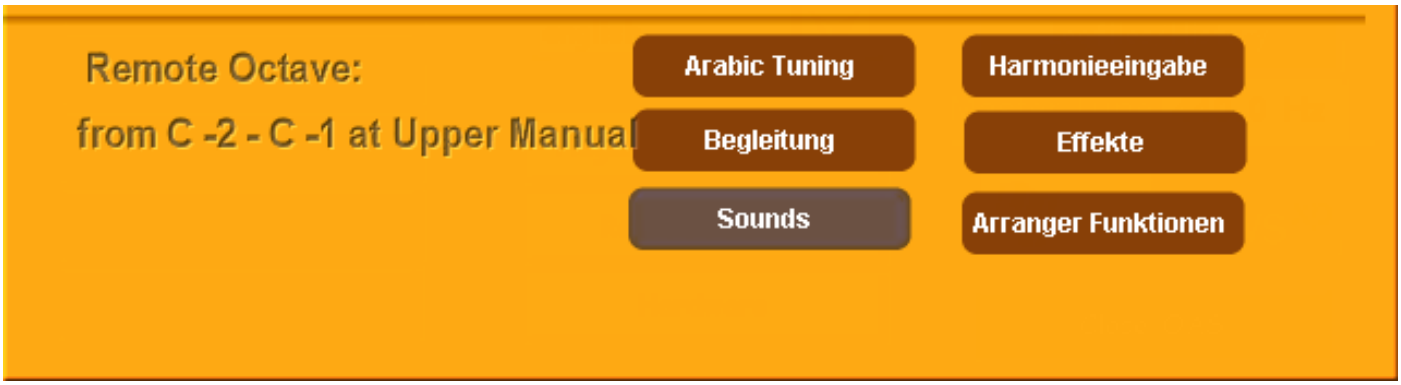
Our example above shows that C4 was selected as the ‘Lowest Note’, meaning that the Octave above it (C4-C5) is now selected and this is where our ‘Remote Octave Functions’ will be assigned to.

If you selected the ‘Lowest Note’ of the Pedal Board, the display will show the Octave on the Pedal Board Highlighted:

This example of the Pedal Board shows that bottom C was selected as the ‘Lowest Note’ and the first Octave was selected of the Pedal Board.

Description Of The Remote Octave Functions:

Select one of the following and try it out:



Arabic Tuning - You can switch between the first twelve saved ‘Arabic Scales’ with the manual Keys. (1st Note (Key of the selected Octave).

Begleitung (Accompaniment) - Switch through the first 12 Rhythm / Accompaniment Selection Buttons on your Instruments Control Panel:

e.g: 1st Manual Key, 8 Beat > 16 Beat > Disco > Dance etc.

Pressing the same key on the keyboard manual again moves you through the Acc button Mapping levels:
e.g: Repeat pressing of the Key 8 Beat Level 1 > 8 Beat Level 2 > B Beat Level 3 etc.

Sounds - Control of the selected Sound Buttons on the Control Panel:
Pressing the same manual key again moves you through the Sound Button levels (i.e Level 1 > Level 2 > Level 3 > Level 4 etc).

Key 1: Tonewheel / Draw-bars
Key 2: Grand Piano
Key 3: Electric Piano
Key 4: Acoustic Guitar
Key 5: Strings 1
Key 6: Orchestra
Key 7: Trumpet
Key 8: Tenor Sax
Key 9: Accordion
Key 10: Acoustic Bass
Key 11: Synth Lead 1
Key 12: Synth Pad 1

Harmony Input (Harmonieingabe) - Loads a harmony of a Chord Preset selected within the Chord Control display.

The Chord number sequence corresponds to the note sequence within the octave:

E.g 1st Note = C > Chord No.1
2nd Note = C# / Chord No. 2 etc.

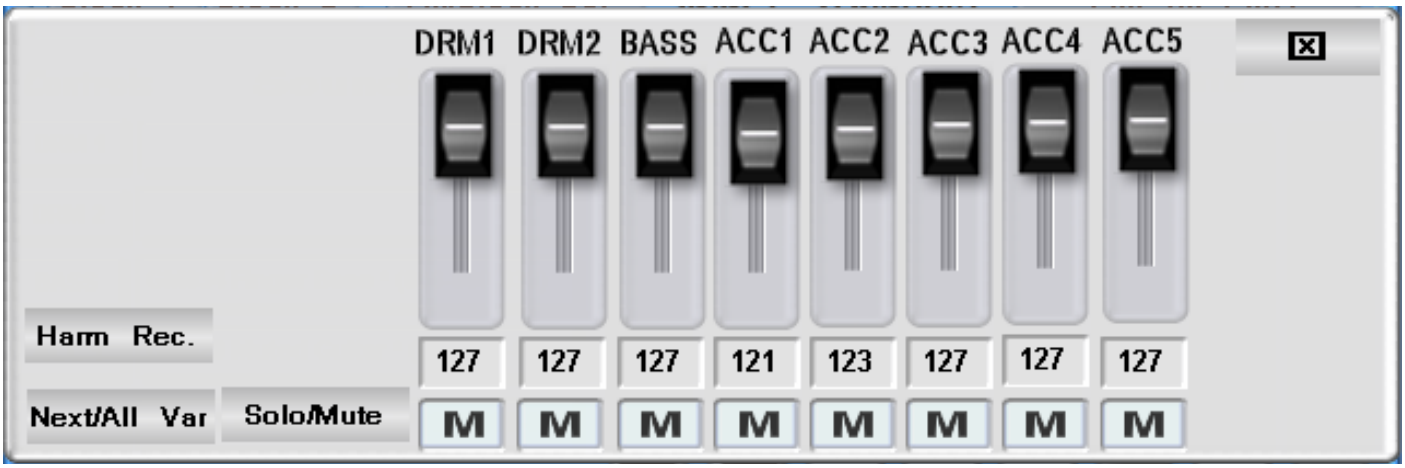
Effects - Trigger a Sound Effect:

The number sequence corresponds to that of the Effect Sound Push Buttons on the Control Panel. Buttons 11 and 12 have no sound effect allocated to them.

PLEASE NOTE: *Even on instruments with only 6 Effect Sound buttons, you can use all '10' possible effects from the Effect Sound Button editor. They are all triggered by the keys / Pedals of the Remote Octave function.*

Arranger Functions:

Triggering a function from the Extended OpenArt-Arranger Panel and the Virtual Panel:



Key 1: Solo / Mute toggle Switch

Key 2: Next / All Variations Toggle Switch

Key 3: Mute or (depending on the Solo/Mute switch position) Solo switch for accompaniment track DRM 1 (Drum Track 1)

Key 4: Mute or (depending on the Solo/Mute switch position) Solo switch for Accompaniment track DRM 2 (Drum Track 2)

Key 5: Mute or (depending on the Solo/Mute switch position) Solo switch for Accompaniment track Bass.

Key 6-10: Mute or (depending on the Solo/Mute switch position) Solo switch for Accompaniment tracks Acc 1 = Key 1, Acc 2 = Key 7, Acc 3 = Key 8, Acc 4 = Key 9, Acc 5 = Key 10.

Key 11: Selection and Start of 'Intro 3' or 'Ending 3'

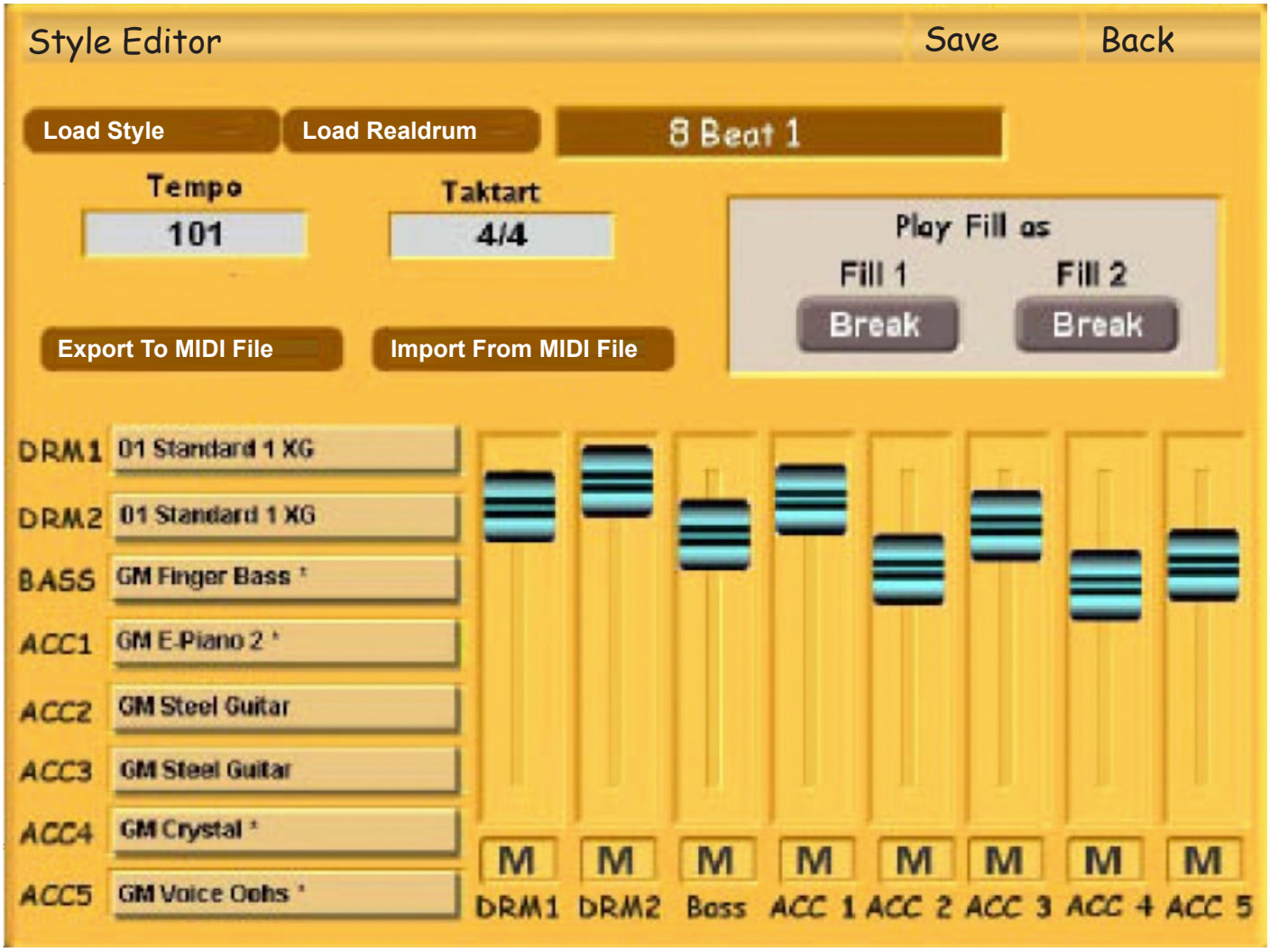
Key 12: Selection and Start of 'Intro 4' or 'Ending 4' (Only if this function is available or programmed into a Style).

Style Editor (Basic OAS Original Style Editor - For Instruments Without OAA OpenArt-Arranger).

The OAS Style Editor is an easy to use, basic Style Editor. Although Basic in terms of function and editing facilities, it is a very easy tool to make basic adjustments to your Styles.

Style Accompaniment Track instruments can be freely changed, effect settings can be changed, velocity of instruments, different accompaniment playback modes and basic settings such as Octave and Panorama are all easily selected.

Press the 'Edit Styles' button in the 'Settings' page (far right hand column). The following display will be shown:



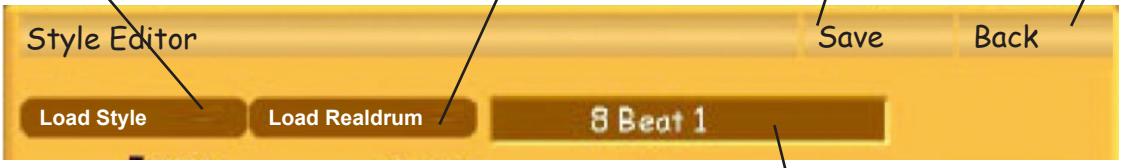
We will now explain the Style Editor and it's various functions.

Load Style
This button will allow you to select a Style to 'edit'.

Load Realdrum
This button will allow you to select a Realdrum to 'edit'.

Save
Once you are finished with editing a style, press this button to save the style.

Back
This button allows you to exit the Style Editor.



Style / Realdrum Name
The name of the currently loaded Style or Realdrum is shown in this box.

Tempo

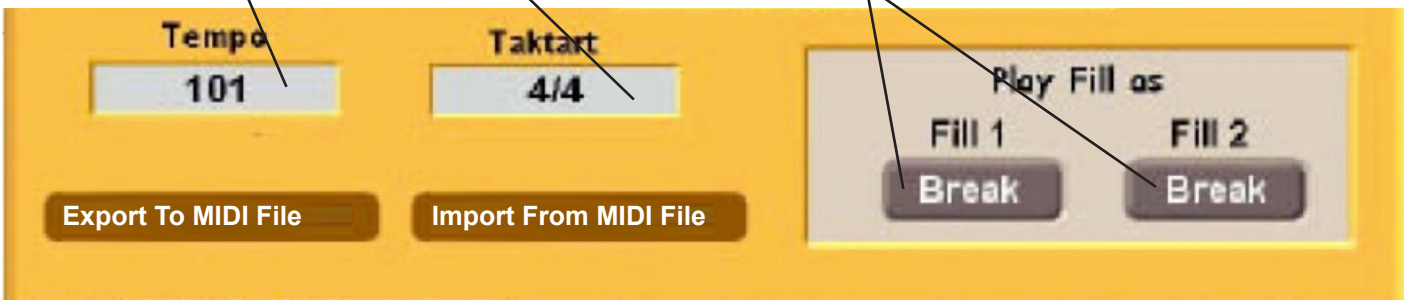
The Tempo is shown in the Tempo field box.

Time Signature

The Time Signature of the Accompaniment is shown in the Taktart field.

Play Fill As:

The two buttons for 'Fill 1' & 'Fill 2' are shown below. Press the button to change between playing a 'Break' (Lasts for 1 whole bar and plays upon the first beat of the next bar) or a 'Fill' which activates as soon as you press the 'Fill' buttons on the Rhythm Control panel.



Export to MIDI File

This function allows you to Export any Style or Realdrum (Only Auto Accompaniment for Realdrums) as a MIDI file that can then be edited on a computer in any MIDI editing / sequencer software.

Import From MIDI File.

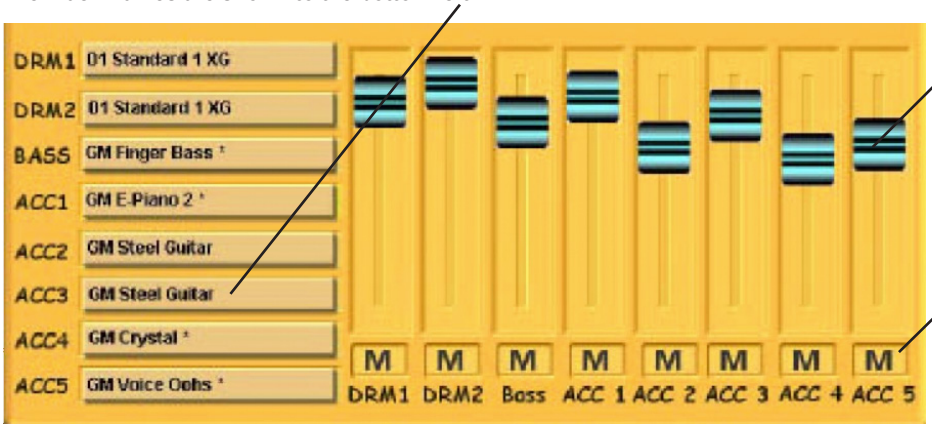
This function allows you to Import any previously Exported Styles as a MIDI file (That you may have edited on an external computer). This function will allow you re-compile the MIDI file as a Style, and be used within the OpenArt-System.

Instrumentation & Virtual Mixer For Accompaniment Tracks

There are 8 Accompaniment Tracks for every Style & Realdrum. Below, you can see the Virtual Mixer for all 8 Accompaniment Tracks.

These consist of **2 x Drum Tracks, 1 x Bass Track and 5 x Accompaniment Tracks.**

The Track Names are shown to the bottom left:



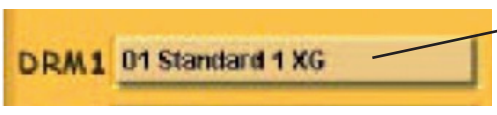
The Virtual Mixer takes up the majority of the lower display. Use your finger to move the virtual sliders up and down. This will adjust the volume of the Accomaniment.

The Mute Buttons at the bottom of the virtual sliders allow you to 'mute' parts. This helps when trying to listen to an accompaniment part solo, or simply if you wish to eliminate an Auto-Accompaniment track from the style.

Changing Accompaniment Track Sounds:

You can easily change the sounds of your Accompaniment tracks to suit your personal tastes. As we know that our Factory Styles can sometimes sound very European, you may wish to adapt the Styles to your own personal and regional tastes.

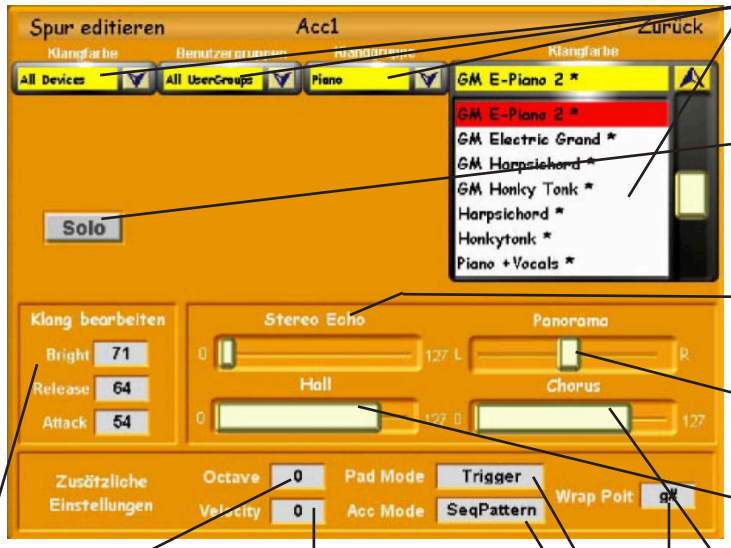
In order to do this, simply press on any of the Accompaniment Track Buttons:



Press this button

Changing Accompaniment Track Sounds (Continued)

The following display is shown:



The top section shows the usual Sound Groups, making selection of sounds easy and fast.

You can 'Solo' the Sounds by using the 'Solo' button. If you press the 'Start' button on your Rhythm Control panel, to play the style, you will only hear the currently 'Solo'd' Accompaniment Track when pressing the 'Solo' button.

Stereo Echo - You can set the amount of Stereo Echo (Delay) for the Auto-Accompaniment track by using your finger to slide the virtual slider between the value of 0 and 127.

Panorama - You choose the stereo position of the Accompaniment track by using your finger to move the virtual slider between Left and Right. (Centre occupies the central position in the Stereo Spectrum).

Hall - The Reverb setting can be increased or decreased by using your finger to move the virtual slider between the values of 0 and 127.

Chorus - You can increase or decrease the Chorus effect by using your finger to move the virtual slider between the values of 0 and 127.

Octave - This field allows you to adjust the Octave setting of the Accompaniment Track. Use the Data / Tempo Wheel to adjust the Octave setting.

Velocity - This field allows you to adjust the Velocity of the Accompaniment Track. You can make the dynamic velocity of the Accompaniment Track sound like it is playing 'Softly' with a low value' for example, or normally with a medium setting (value of around 80) or at the top extreme, sound very hard with a high value of 127. Experiment to find the best Velocity setting with each sound.

Edit Sound (Klang Bearbeiten)
The three fields here allow you to edit the Brightness of the Sound as well as the Release and Attack components of the Sound Envelope.

Bright - A high value will result in a 'Brilliant' sound, while a lower value will result in a 'Dull' sound.

Release - A high value will result in a longer Release of the sound, while a lower value will result in a short release of the sound.

Attack - A high value will result in a 'less pronounced Attack' at the start of sound, while a lower value will result in a sharp attack at the start of the sound.

Pad Mode - This field allows you to select the different type of 'Accompaniment Triggers'. An Accompaniment Trigger determines how the Style Accompaniment Track should respond to your left hand.
Trigger - Will stop any playing notes that do not correspond to the new chord played with the left hand, and will trigger them again in the correct position.
Pad Mode - For use with Pad Sounds.
Cancel - This mode allows notes to play to the end of the sequence only if it does not violate the harmonics.
Off - No notes will overlap - Use this with percussive sounds, or if the track contains many short notes.

PLEASE NOTE: Only Tracks 3-8 respond to the Pad-Mode. Drum Tracks 1 & 2 do not require any adjustments.

Acc Mode - This field allows you to select the different type of 'Accompaniment Playback' that the Style Player will use to interpret the MIDI data of the style.
The Acc Mode is fixed by the Style Programmer. It is not recommended to change the Acc Mode of an existing Factory Style, as the Acc Mode has been programmed by the Style Programmer. Changing the Acc Mode will only result in the style not being played by the OAS Style Player correctly.

However, if you have loaded a MIDI file through the 'Import from MIDI File' function, then you will use this function to set the Acc Mode.

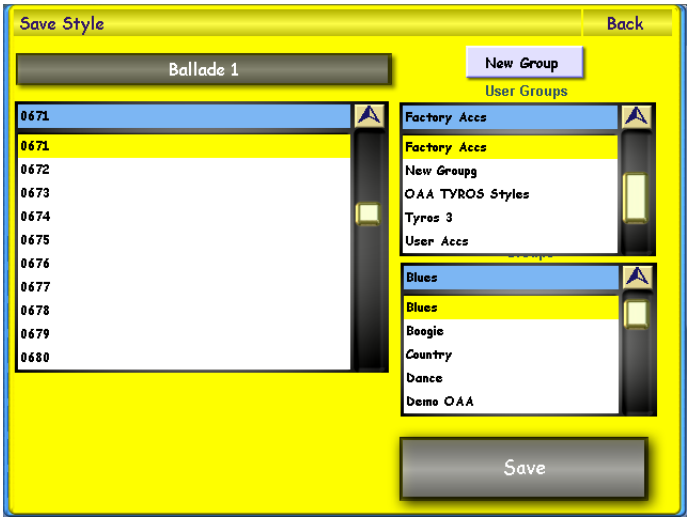
SeqPattern - continually plays a loop of the currently programmed Accompaniment Pattern.
AutoChord - The Accompaniment Track corresponds to the Auto-Chord mode.
Tri-Chord - The Accompaniment Track corresponds to the Tri-Chord mode.

Wrap Point - The Wrap Point determines the key and / or the root chord note from which the notes of the active accompaniment track will be shifted to the next lower octave. Basic notes in the accompaniment tracks are always in C. So, if you play another chord, the style-player must take the interval of the basis note into consideration.

Large intervals will sound artificial, and as a result sound robotic and not like a musician at all.

Saving A Style.

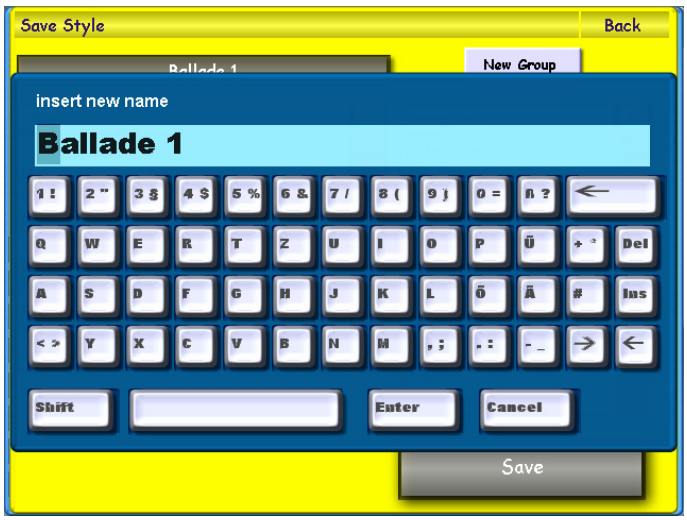
Press the ‘Save’ button at the top of the Yellow Style Editor display:



The familiar Yellow ‘Save Screen’ will open, allowing you to select a free slot to Save your Edited Accompaniment to.

Press the ‘Save’ button in the bottom right corner of the Yellow display.

TIP: *You can also ‘change the name’ of the style by pressing on the long dark bar at the top of the screen (it also displays the name of the Accompaniment that you are loading). The Virtual Typewriter will open, allowing you to enter a new name. Press the Enter button on the Virtual Typewriter when you have finished re-naming the Accompaniment.*



The MIDI Sequence Editor

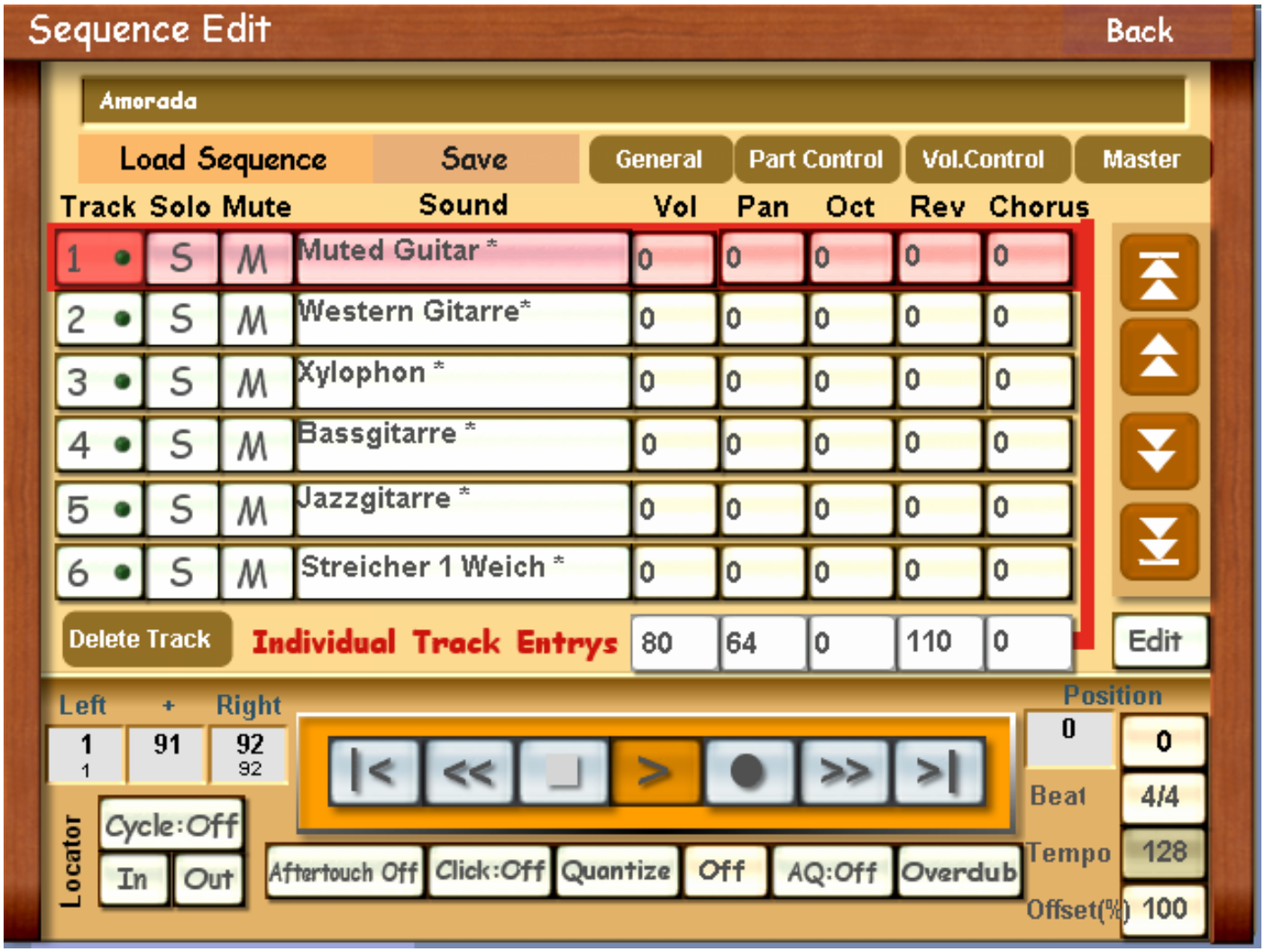
With your OAS Sequencer, it is a simple matter to play MIDI files. In contract to event orientated MIDI Sequencers such as Cubase or Logic, the internal sequencer is optimized for playback and real-time editing. You can edit your MIDI accompaniment here as you with minimal effort.

Changing sounds, adjusting volumes and other settings can be done in a very simple and easy way. Unlike event-orientated sequencers, settings like volume changes, or tempo changes will have a global effect in the sequence. However, relative changes will be taken into account,so that e.g ritardandos or fade ins/ fade outs will be preserved.

PLEASE NOTE: *Longer, empty intervals at the beginning of a MIDI file will be ignored by the Sequencer. Playback always starts from the first bar containing any notes.*

Launching the Sequence Editor

Press the ‘Settings’ button at the top of the display in the Menu Bar. In the settings window, touch the button ‘Edit Sequences’. The following window will open (The settings of the last active MIDI file will be displayed).



You can use the ‘Start / Stop’ push buttons of your Rhythm Control panel to listen to the MIDI sequence, or to simply hear any changes that you have made with immediate effect.

There are also new virtual controls above:

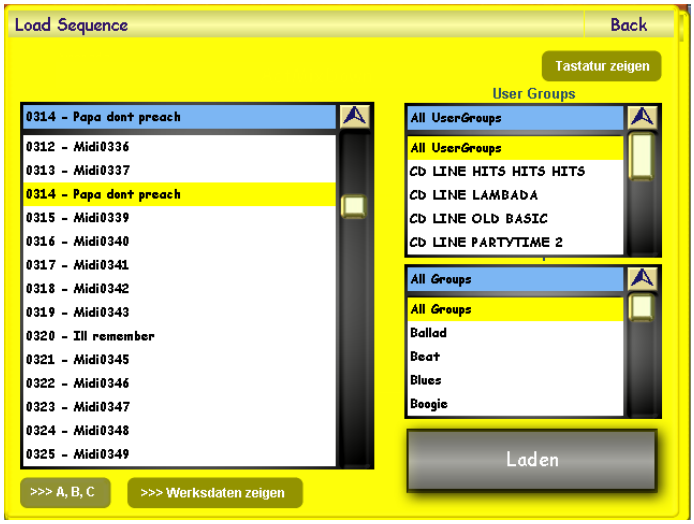
Global Sequencer Operations

Name of MIDI Sequence.

Loading MIDI Sequences.

Load Sequence

Press this button to open the Yellow 'Load' selection screen. MIDI Sequences within the OAS Accompaniment Database will be displayed in the large display on the left hand side.



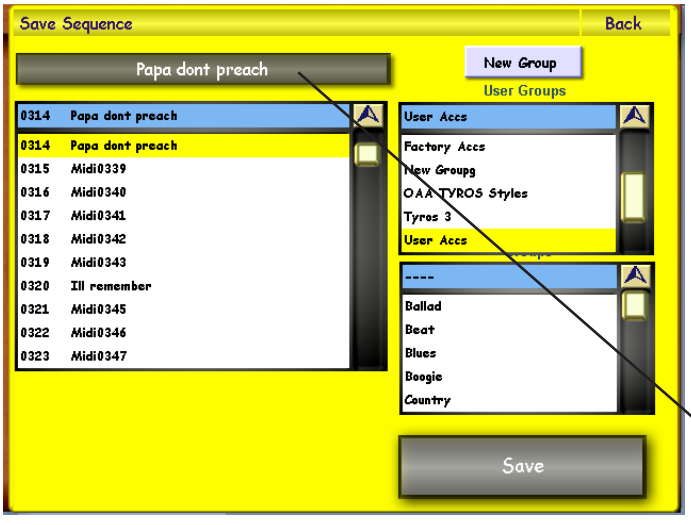
Use the Tempo / Data to navigate up or down through the list.

Once you have reached the MIDI Sequence that you wish to load, touch the name of the MIDI Sequence. It will then be highlighted in Yellow. Press the 'Load (Laden)' button to load the MIDI Sequence into the MIDI Sequencer.

Saving MIDI Sequences.

Saving Sequences

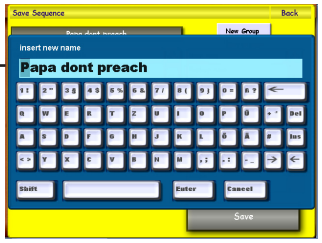
Press the 'Save' button.



The familiar Yellow 'Save Screen' will open, allowing you to select a free slot to Save your Edited MIDI Sequence

Press the 'Save' button in the bottom right corner of the Yellow display.

TIP: *You can also 'change the name' of the sequence by pressing on the long dark bar at the top of the screen (it also displays the name of the Accompaniment that you are loading). The Virtual Typewriter will open, allowing you to enter a new name. Press the Enter button on the Virtual Typewriter when you have finished re-naming the sequence.*



General Settings:

The General button opens the following display:

Transpose: This value field allows you to Transpose the entire Sequence. You can Transpose your MIDI File by a maximum of 12 semitones up or down.

Routing: This value field allows you to select the destination of the MIDI signal. Set to 'Orig.' means that the Internal OAS-Sound Devices will produce the sounds for the MIDI Sequence.

If the setting is either Ext.1 or Ext.2, then the MIDI signal is routed to the MIDI Outputs at the rear of your instrument.
Ext.1 corresponds to MIDI Output 1
Ext.2 corresponds to MIDI Output 2

Vocal-Track: This data value input field allows you to send a MIDI sequence track to your instruments Vocal-Harmoniser (Vocoder). With the Harmoniser turned on, and a MIDI Sequence track selected, the harmony will be automatically produced by the notes of the MIDI Sequence. You can choose between MIDI Channels 1-16 (although Drums are on Track 10 and this is not a recommended MIDI channel to route to the Vocal-Harmoniser.

Once you have selected an appropriate track, you can then sing into a microphone and hear the Auto-Harmony. The Sequence must be playing to hear the Harmony, and naturally the MIDI Channel / Track that you have selected to be routed to the Vocal Harmoniser must be playing notes to trigger the Auto-Harmony.

PLEASE NOTE: *If you do not have the Vocal-Harmoniser installed, naturally this function will have no effect.*

Creating Sequence Parts

The Theory: In OAS 7, the so-called part sequencer, which many GM sequencer users have requested, has at last been made a reality and integrated into the OAS MIDI Sequencer!

What does it do? Well, it allows the user to create up to 8 parts within a MIDI sequence and assign these parts to the Accompaniment buttons 'Variations A,B,C,D', 'Intro / Endings 1 & 2' and 'Fills 1 & 2'. The parts begin and finish on full beats. This means that no part will overlap at all. By pressing an assigned accompaniment button on the Rhythm Control panel, the user can control the MIDI sequence as follows:

1. The Starts and End points of all of the defined parts of the MIDI sequence determine the first possible point of inclusion into the selected parts.

2. If a part is selected during the sequence playback, it be included as soon as the song position of the MIDI sequence has reached the start of end point of the next defined extract.

3. If the song position of the sequence is already after the end point of the last defined MIDI part, the MIDI sequence is played to the end, and then the newly selected part is played.

4. When using parts, you can decide whether it is played back in 'Loop' played back repeatedly, or 'Oneshot' mode (played just the once). In loop mode, the part is played until it is deactivated by the USer. After the part has finished playing, the sequence continues normally bearing in mind the current song position.

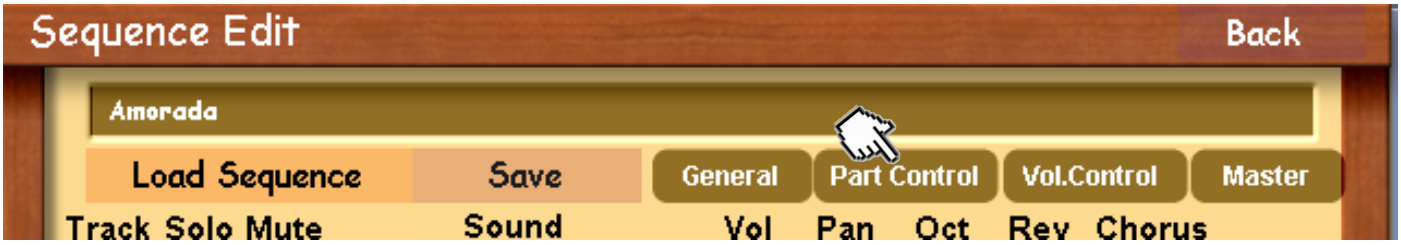
PLEASE NOTE:

ONESHOT: The relevant part sequence button LED is permanently lit, and the sequence will continue normally after the passage has finished playing.

LOOP: The relevant part sequence button LED blinks, and the part is played repeatedly.

Part Control

Press the button labelled ‘Part Control’ in the ‘Edit Sequence’ window:



The following window will open:

Additional Information : Sequence Editor > Part Control

The structure and programming process of all individual sequence parts is identical: First of all, the sequence locators are ‘set’ for each part, either with predetermined locator points the **‘Copy Current Locator’** button, or while the sequence is playing by pressing the **‘Copy Actual Song - Position’** button, and then (as programming conformation), touch on the screen each of the affected part buttons (they will become Red in colour). The buttons **‘Removed Selected Part’** and **‘Remove All Parts’** enable you to delete part beat-settings (locators) for individual parts or to delete all parts and their respective programming.

An Exercise To Practice 'Part Sequencing'.

For this purpose, load the OAS demo sequence called 'Amorada' and carry out the following sequence part settings for the programming of the first part:

Task: To Divide the 'Amorada' MIDI Sequence into eight parts, each of 8 beats beginning with beat 4.

Part 1: Var A is programmed as follows:

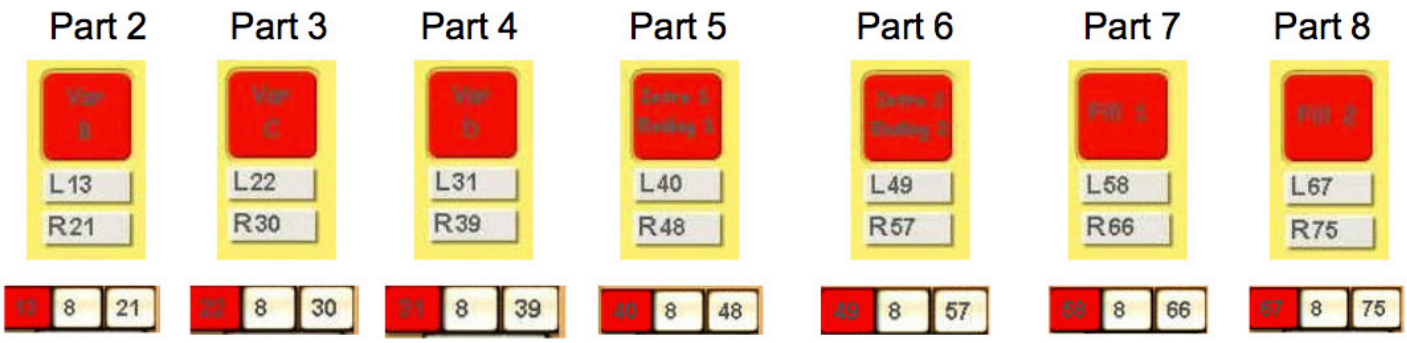
Step 1 Touch the L locator window (it turns red). Using the Data / Tempo wheel, insert the number 4 and in the '+' window, insert the number 8. As a result, beat 12 automatically appears.

Step 2 Touch the L locator under the Var A button (it turns red).

Step 3 Touch the 'Copy Actual Song Position' button. The pre-set locators below, 4/12 are copied above.

Step 4 Touch the Var A button (it turns red). Part 1 is now programmed.

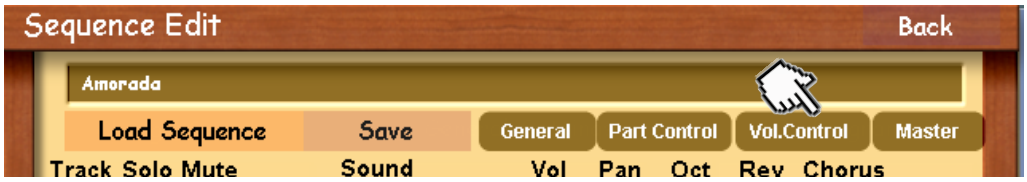
Now, repeat steps 1 to four for each individual part buttons until all values show the following information (as shown below).



Start the sequence as normal. You can now control the sequence parts depending on the number of beats played, the case above between bars 4 and 75. Then the sequence will play to the end of will jump back to another part, which you have selected in the meantime.

Assigning MIDI Sequence Tracks To Drawbars (for 'On the fly' volume control).

Touch the 'Vol. Control' (Volume Control) button near the top of the screen.



The window shown below will open:

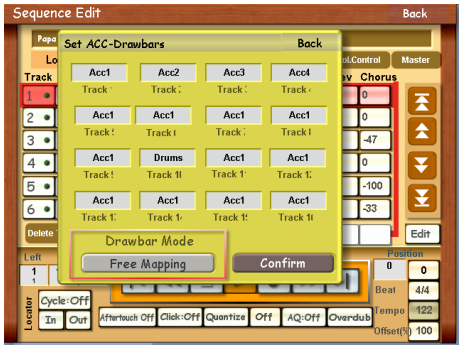
The yellow screen shows 16 data fields and their respective 'Track' names. The Track Names actually correspond to the Tracks of the MIDI sequence.

A MIDI Sequence has 16 tracks (15 for instrumentation and 1 track exclusively for drums - almost always Track 10 as defined by the General MIDI specification).

Like an accompaniment Style or Realdrum (where you enjoy the flexibility of having Volume Drawbars for the accompaniment tracks, drums and bass), a MIDI Sequence can be assigned to your Volume Drawbars too.

There are three different modes for the 'Set ACC-Drawbars' window.

MODE 1:

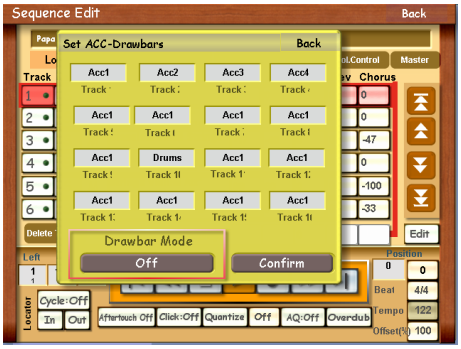


Mode 1: FREE MAPPING

You can choose assign the Tracks to any Volume Drawbar that you desire. Simply press on the Data / Value Field and use the Tempo / Data Value Wheel to select what Drawbar you would like to control that specific track.

When you have finished setting your assignments, don't forget to press the 'Confirm' button.

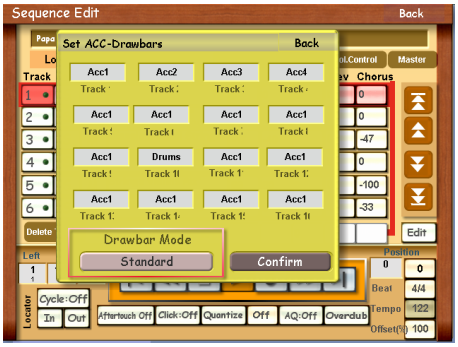
MODE 2:



Mode 2: OFF

This Mode will deactivate the Volume Control. The overall sequence volume will be controlled by the 'Song' volume Drawbar only.

MODE 3:



Mode 3: Standard

The Mode 'Standard' is basically a factory preset allocation by WERSI.

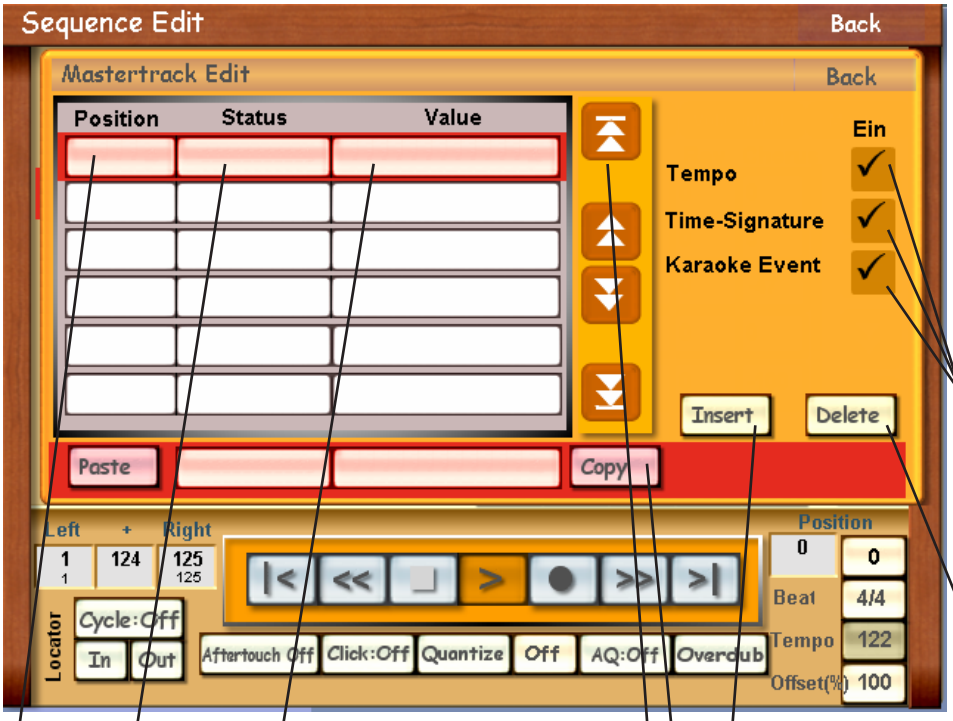
You can see that Track 1 is assigned to Acc 1 Volume Drawbar, as is Track 5, Track 9 and Track 13.

Track 2 is assigned to Acc 2 Volume Drawbar. Track 3 is assigned to Acc 3 Volume Drawbar and so on as indicated on the display.

PLEASE NOTE: the configurations chosen are only valid for the current MIDI file. Of course, the values are saved, so they will still be there when you reload this MIDI sequence at a later time.

Master (Settings For Master Track Edit)

Press the 'Master' button at the top of the display to open the following window:



The Master Track allows you to edit initial instructions and MIDI commands for a MIDI sequence.

You can set Master Values for:
1: Tempo,
2: Time-Signature
3: Karaoke Events

We will now explain the different sections of the screen.

'On' buttons (Ein). These buttons allow you to 'tick' or 'untick' the desired elements of what can be inserted into the Master Track.

In this case, we can Insert 'Tempo' data, 'Time Signature' data and 'Karaoke' event data.

Position, Status and Value
The Position field will display the point (place) of the inserted Master Data Event Marker.

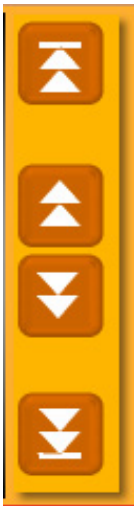
The Status field shows us what the Master Data Event Marker relates to: i.e Tempo, Time Signature etc.

The Value field shows us what the physical value of the Status field is.

Insert
The Insert Button will literally insert a Master Event into the current position of the sequence. An entry will then be shown on the Position, Status and Value fields.

Delete
The Insert Button will literally Delete a Master Event from the Position, Status and Value field (P,S,V).
Select the Event by pressing on it in the P,S,V field. Then press the 'Delete' button. The event will then be cleared from the Master Track.

Mastertrack Event List Navigation Buttons
The 4 buttons represent different ways to navigate up and down the event list.



Top of the list:
This button will take you to the top of the list (or technically speaking, to the start of the Master Track).

Up / Down Buttons
These buttons will allow you to navigate up and down the list in small increments. This is the perfect navigation method for finding random events in the Master Track.

Bottom of the list:
This button will take you to the bottom of the list (or technically speaking, to the end of the Master Track).

Paste & Copy Functions
You can Copy Master Track Events and then Paste them as a new Master Track Event at any desired point.

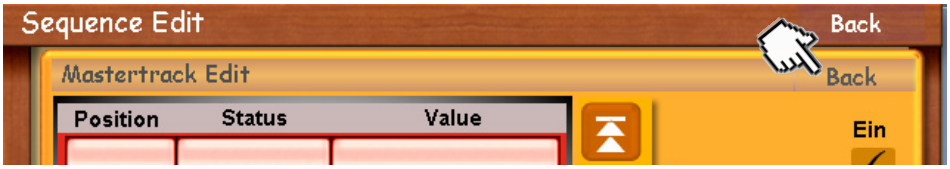
To 'Copy' a Master Track Event, highlight the desired Event from the Position, Status and Value field. Once it is highlighted, press the 'Copy' button. You will see the Status and Value next to the Copy button.

Navigate to the position in the sequence that you wish to 'Paste' the copied Master Track Event.

Once at the desired position in the sequence, press the 'Paste' button. The Master Track Event will then be inserted into the sequence at the correct point in the sequence.

Back Button

Press the 'Back' button at the 'Mastertrack Edit' window to return to the Sequence Edit window.



Track Edit

The excerpt shown below shows the 'Track' edit section of the Sequencer. 6 MIDI Tracks are shown at any one time. In our example, you can see that tracks 1-6 are shown. We will now explain all of the parts of the Track Edit section.

Track:
This box shows us the Track Number.

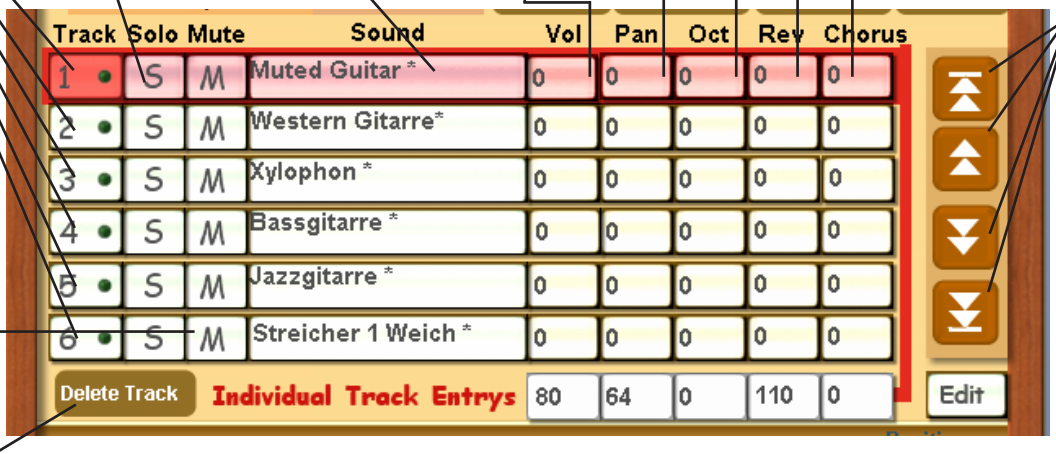
Solo
These buttons allow us to 'Solo' individual tracks.

For example: Use these buttons to audition different sounds for the Track.

Sounds
These fields / buttons display the currently selected Sound for the Sequence Track.

Press the name of the sound to open the 'Sound Selection' window to change sounds for the Track.

Vol - Volume. ***Change the parameters between -127 = No volume. 127 = Loud***
Pan - Panorama ***Change the Panorama from Left, Right and Centre.***
Oct - Octave. ***Change the parameters between -2 and +2. 4 Octave Range In Total***
Vol - Reverb. ***Change the intensity of the Reverb from -127 (Off) and 127 (Full)***
Chorus - ***Change the intensity of the Chorus from -127 (Off) and 127 (Full)***



Navigation Buttons

These buttons allow you to move up and down through the 16 MIDI Sequence Tracks.

Mute
These buttons marked with a capital 'M' allow you to 'Mute' tracks.

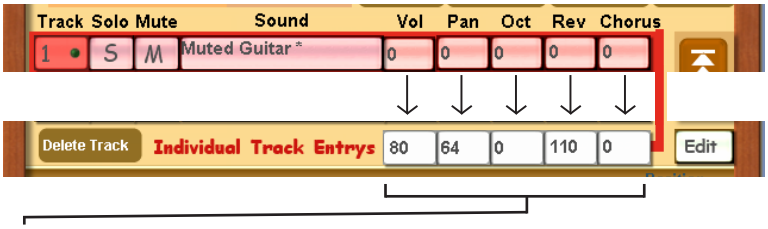
Delete
The 'Delete' button will delete the entire MIDI Track.

The track will then appear 'empty'. Only the currently selected (highlighted in Red) will be 'deleted'.

Track Parameter Values (Vol, Pan, Oct, Reverb and Chorus).

The 5 value boxes for Volume, Panorama, Octave, Reverb and Chorus apply to all 16 Tracks of the MIDI Sequence. When you press on any of the 5 value boxes, a slider will appear to allow you to make the desired changes to the offset value.

The value of '0' for any parameter of any track is the so-called 'Offset value' . Any change in the actual value in a track is shown in the Offset figure field as a percentage plus or minus value of the offset figure zero.



The actual true value of the MIDI Sequence Track is shown at the bottom of the Track Edit section in the respective 5 data field boxes next to the header: 'Individual Track Entrys' (Please excuse the terrible English of our software programmers! - They have been punished)

Mute / Solo Buttons - Using These Buttons Effectively.

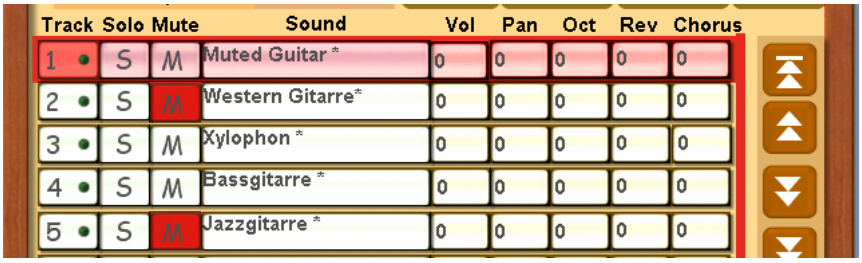
The Solo and Mute buttons of the Track Edit section of the Sequencer allow you to quickly cut off parts of the sequence so that you can listen to individual tracks / sounds quickly and efficiently. In older times, you'd have to physically turn the volume parameters of each MIDI track to the minimum value. Now, thanks to the OpenArt-System, you have the flexibility of a professional recording studio and advanced MIDI / Audio recording software built into your instrument.

Solo

In our example, you can see that Track 2 is currently 'Solo'd'. The 'S' button is highlighted in 'Green' and all other tracks are now 'Mute'.

You can tell that all other tracks are muted simply by observing that all other tracks have their 'Mute' buttons highlighted in 'Red' .

Track 2's 'Mute' button stays neutral because it is currently 'Solo'd'. Naturally, you cannot have a track both muted and solo'd at the same time! That would be silly.



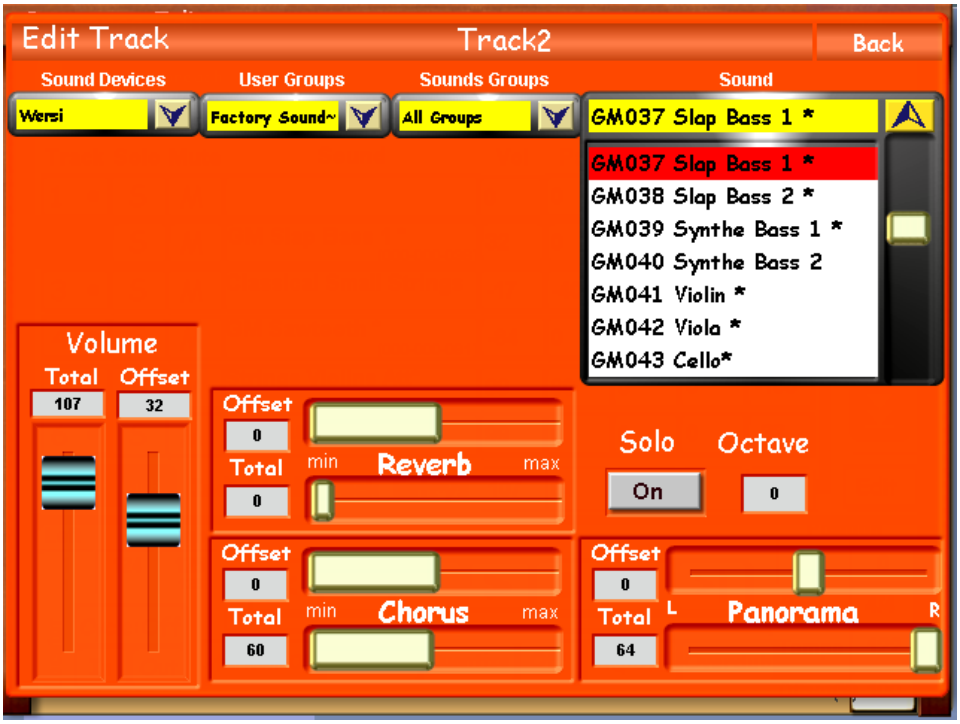
Mute

Our example here shows both tracks 2 and 5 muted. This means that these two tracks will not be heard when the MIDI sequence is played.

Changing The Sound Of A MIDI Track & Further Editing Options.

To change the sound of a track within the MIDI Sequence, press on the sound name of the MIDI track:

The following window will open:



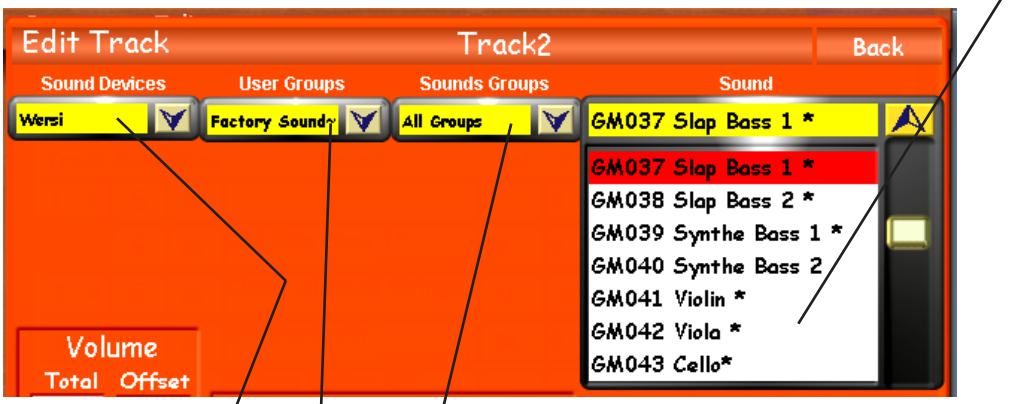
The 'Edit Track' display opens. It is here that you can change the Sound of the Track.

You can select different Sound Devices (Such as WERSI, VST, External MIDI etc).

WARNING: Do not use OX7 or OAS Drawbars!!! You have been warned! We repeat, do not use OX7 or OAS Drawbars! Unfortunate results may occur if you ignore this warning.

You can then choose between User and Factory Sounds Groups, and finally Sound Groups (Sound Groups such as Pianos, Strings, Organ etc).

The new sounds are directly selected from the 'Sound' drop down list, as shown below:



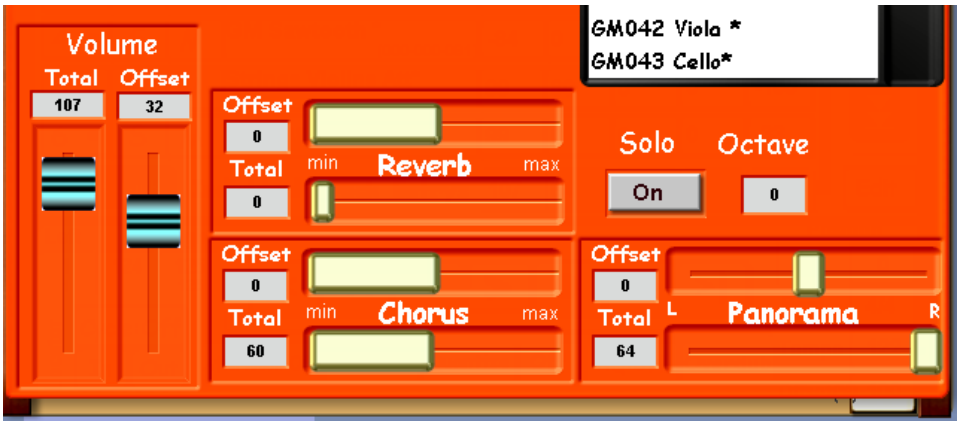
Sound Devices
Sound Generators

User Groups
Factory / User Groups

Sound Groups
Instrument Genres (Bass, Piano, Strings etc)

Changing The Sound Of A MIDI Track & Further Editing Options (Continued).

At the bottom of the 'Edit Track' window are the individual parameters for the individual tracks digital effects, volume and octave.



Volume:
Total: This is the actual Volume value.
Offset: This slider determines the 'Offset' point that will be the point of reference in the 'Track Edit' fields that are shown with a value of 0 in the Track Edit fields relating to 'Vol'.

Reverb:
Total: This is the actual Reverb value. The slider can be set from the 'Min = Minimum' to 'Max = Maximum'.
Offset: This slider determines the 'Offset' point that will be the point of reference in the 'Track Edit' fields that are shown with a value of 0 in the Track Edit fields relating to 'Rev'.

Chorus:
Total: This is the actual Chorus value. The slider can be set from the 'Min = Minimum' to 'Max = Maximum'.
Offset: This slider determines the 'Offset' point that will be the point of reference in the 'Track Edit' fields that are shown with a value of 0 in the Track Edit fields relating to 'Chorus'.

Panorama:
Total: This is the actual Panorama position / value. The slider can be set from the Left (L) to Right (R) and Centre (C).
Offset: This slider determines the 'Offset' point that will be the point of reference in the 'Track Edit' fields that are shown with a value of 0 in the Track Edit fields relating to 'Pan'.

Octave:
This data value field allows you to set the Octave either up one or two octaves (+1 or +2) or down one or two octaves (-1 or -2).

Solo:
The button marked 'Solo' allows you to Solo the track while you are working / experimenting with different sounds for the MIDI sequence track.

Back:
The back button will close the 'Track Edit' window. Make sure that you've selected the sound that you now wish the MIDI track to use.

Sequencer Control

Finally, at the very bottom of the Main Sequencer display, you will see the 'Sequencer Controls':

These controls allow you to control the sequence, set the sequence to accept new recorded parts, overdub and replace parts of the MIDI sequence (especially helpful if you make mistakes!). Other such useful features here include being able to Quantize MIDI parts as well as adjust Tempo, Time Signature and general offset (%).

We will now explain the Sequencer Controls in full detail and their respective uses.

Sequence Control

The virtual Sequence Control can be found in the 'Track Window' at the centre bottom of the display (as shown above and below). This panel consists of the following seven buttons:

Jump to Left
This button allows you to 'jump' to the left locator position (Usually the start of the MIDI Sequence).

Jump to Right
This button allows you to 'jump' to the right locator position (Usually the end of the MIDI Sequence).

Back
This is like a 'rewind' button. This will move the sequence back 2 beats

Stop
Stops the Sequence

Start
Starts the Sequence.

Record
Arms the Sequencer to 'Record'

Forward
Fast-Forwards the Sequence 1 beat forward.

Locator Control - Cycle Mode - Punch In / Out

On the left near the virtual sequence control is a group of small buttons consisting of six boxes:

Left Locator: The box below the letter L is the left locator point, which has the value of 1 to X, where X represents the last beat of the sequence.

+ : The box below the + (plus sign) contains the input of a beat-count between 1 and 100, but set in a way that makes sense within the framework of the total sequence beat-count and dependent upon the musical assignment of the sequence parts.

Right Locator: The box under the letter R is the right locator. It shows automatically the last sequence bar after a MIDI sequence has been loaded.

Cycle Mode: The 'Cycle On / Off' box s the 'On/'Off' command for the loop mode. When switched 'On', results in a repeat of the beats set between the left and right locators.

Punch In / Out: The In/Out boxes have the following functions: they start a so-called punch recording. First of all, the sequence is just played back. With the In / Out Punch Mode active, recording begins when the song has reached the left locator position. The sequence then follows normally.

Click, Quantize, AQ (Auto-Quantize) & Replace (Overdub)

Under the virtual 'Sequence Control' panel is a collection of virtual buttons for different sequence functions:

Aftertouch On / Off
This button determines if your sequence will record After Touch MIDI data into your sequence track or not.

Click:
This button turns the Metronome On and Off.

Quantize Off
This button turns the Quantize Off

Auto Quantize On / Off
This button turns the Metronome On and Off.

Overdub / Replace (Add)
This button allows you to determine whether you are going to 'Record over an existing part, or completely replace the part.

PLEASE NOTE: *The 'Click On / Off' button activates the metronome. This is a beat counter with two different click instruments (Wood Block High / Low). Beat one is sounded with the Wood Block High tone. In record mode, there is a two beat count-in before the recording begins.*

Recording:

A) ***Without Metronome (Click : Off)*** *A two beat count in followed by a rhythmically-free recording: the metronome is off.*

B) ***With Metronome (Click : On)*** *A two beat count in followed by a 'strictly' rhythmical' recording. The metronome clicks continuously.*

AQ (Auto-Quantize)

The abbreviation AQ stands for Auto Quantize and enables a fully automatic quantization of notes as they are being recorded. The aim is a quicker recording process. In practice, this means that, at first one must set the smallest resolution for the play in.

Experience tells us:

- that for the drums, we should use a factor of 1/16.
- for the bass a factor of 1/8
- for guitars, between factors 1/6 and 1/8

A mixture of quantization factors are possible only in a rising sequence. e.g, record the bass drum with AQ 1/4, then the snare drum with 1/8 and finally the disco high with a factory of 1/16. Never do this the other way round, because then the exactly quantized parts become totally chaotic in rhythm and will sound incorrect. So, as with with many things, these are useful tools, as long as used in the correct manner.

PLEASE NOTE: *Please note that you cannot (to date) reverse the quantization of tracks in the OpenArt-System Sequencer. We suggest the following solution: First, copy the recording to be quantized to another free track, so that you always have the unadulterated original. Then mute the original track. You can now try out various quantizations on the copy of the original. Once you have quantized this track to your satisfaction, you can overwrite or delete the original un-quantized track.*

Replace / Overdub (Add)

The 'Overdub' button allows you to 'toggle' between the options to 'Replace' or 'Overdub (Add)'. Basically, this button determines what mode you shall record in.

To **'Replace'** means to entirely overwrite the recording and the previous MIDI data will be erased and replaced with your new recordings.
To **'Overdub'** means to 'Add'. In the Overdub mode, you will record 'on top of' the existing MIDI track... this is great for adding harmonies, or perhaps a note that you left out.

Position / Beat / Tempo

These five buttons on the right in the lower part of the display are there initially for information only. Here, for example are displayed information relating to the 'Tempo', Time Signature of the loaded MIDI file.

Position: The position shows the following data: The Left box shows the current Bar that the sequence is at the position of, while the box to the right shows the current beat of the current bar (that the sequence is at the position of.

In our example to the left: You can see that the current position of the sequence is at Bar 92 and is on Beat 4.

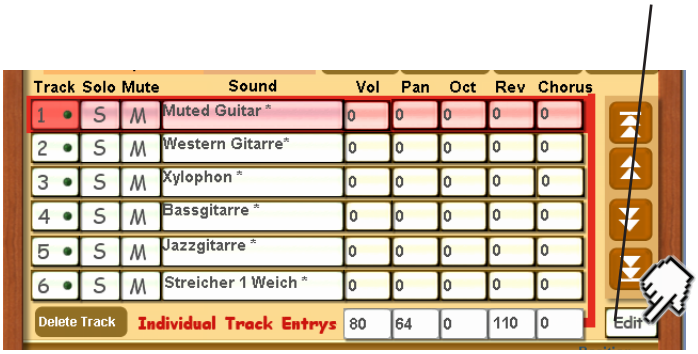
Time Signature Information

The following time signatures are possible within the OpenArt-System Sequencer: ***1/2, 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, 12/8*** *and* ***Unknown*** *(No Time Signature). The Tempo can be adjusted between the values 30 and 300.*

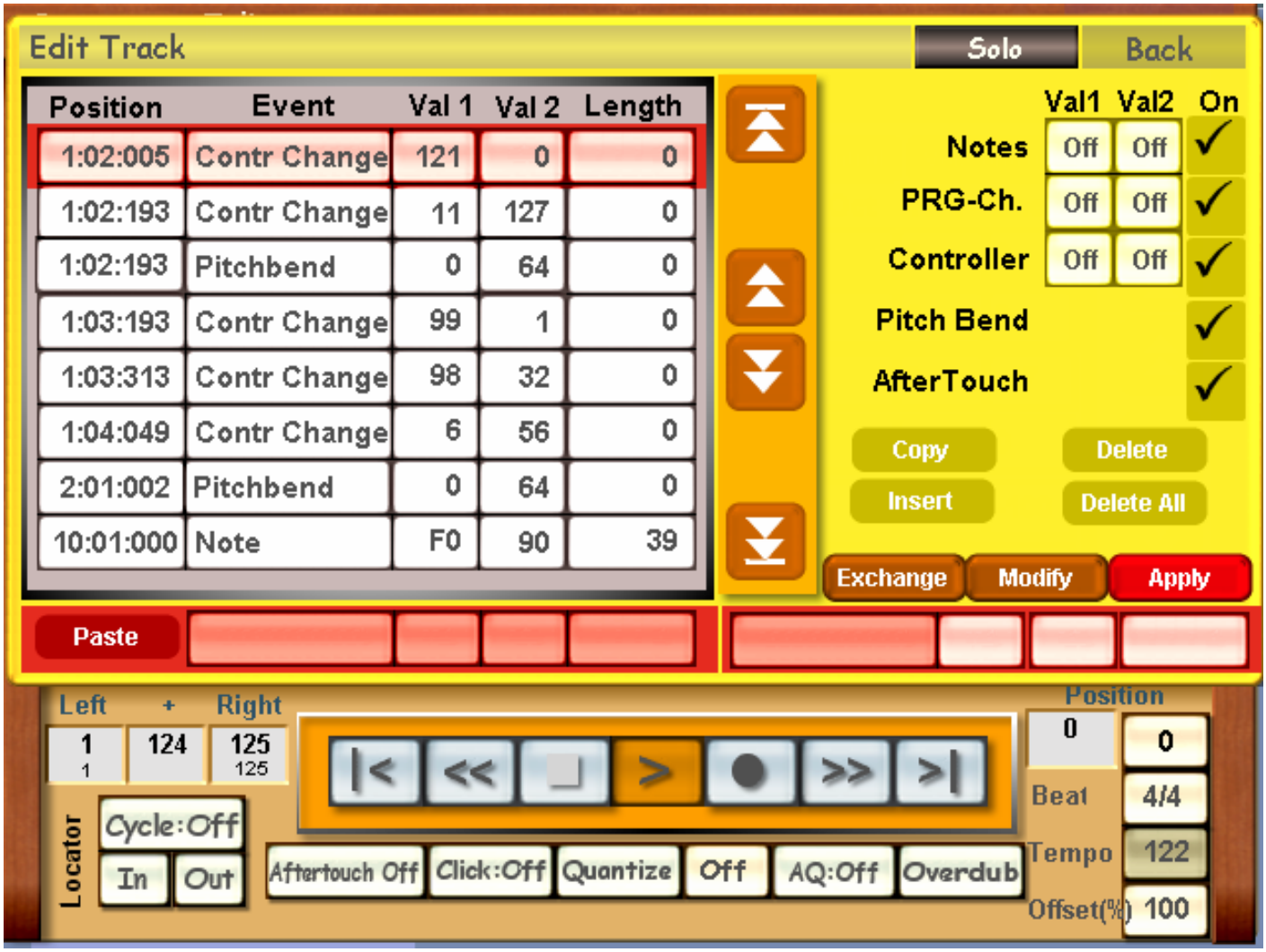
Edit Track Window

The small 'Edit' button in the right part of the 'Edit Sequence' display below the track transport buttons accesses to the Track Editor.

For example, choose a track and touch the 'Edit' button.



The 'Edit Track' window opens, displaying the following screen:



The 'Edit' screen allows you to 'micro edit' each part of the Sequence.

In theory, any and every aspect of a sequence from notes, sound changes through to MIDI commands such as After-touch or Pitch bend (for example) can be modified, inserted or deleted here.

We will also explain on the coming page what an 'Event Sequence' is. The screen to your left is basically an 'Event Sequence' editor and as mentioned above, allows you to edit anything in the sequence. We refer to 'anything' as 'events'.

The Event 'Track Edit' Screen Explained:

Event Position
This area shows the 'Time Position' of the event within the sequence.

Event:
This box shows us what 'Event' is to be triggered.

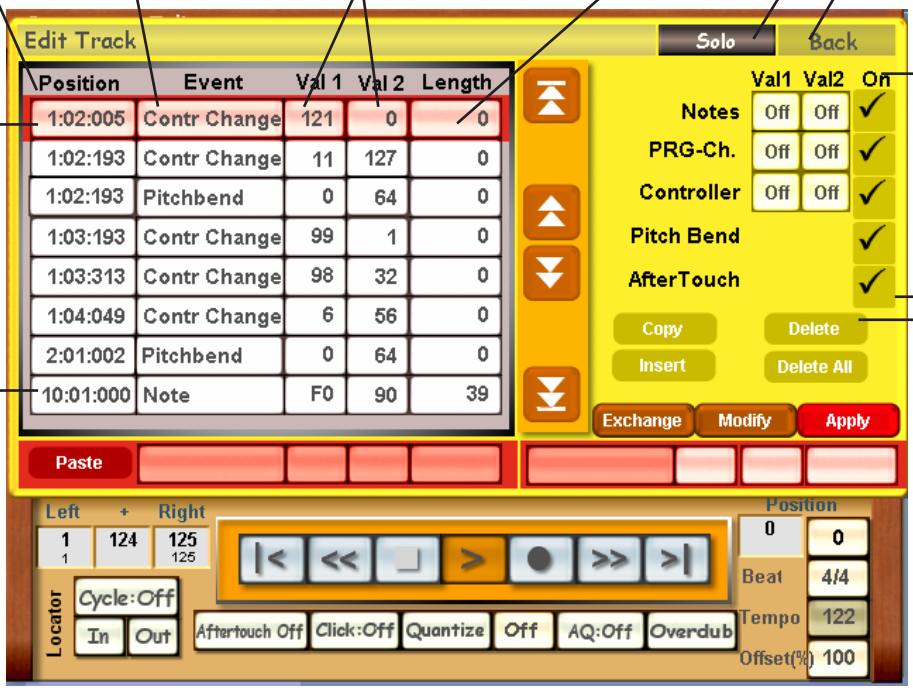
Event Values
These two boxes show specific values such as what Controller the Event is or what Note is to be played.

The Val 2 box shows values such as volume, intensity of an Event.

Length
This box shows us the note length.

Solo
This button allows you to 'Solo' the Event if in Playback mode.

Back
This button allows you to return to the Sequencer Main Display.



Event Sequence

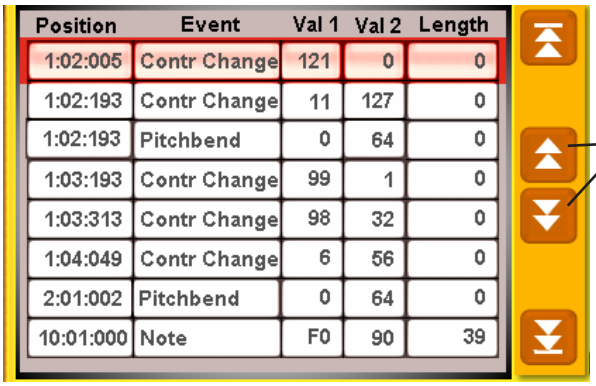
Event Display

Edit Events
This section allows you to freely Edit Events in the sequence.

Event Sequence

An 'Event' in MIDI terms is a 'happening' within a MIDI track, whereby, alongside note events (notes), many other events (which can influence sound and various controllers such as Volume, Sustain, Panorama, Expression etc) can occur. In our example, you can see 8 'Event' field rows.

The 'Event Sequence is the area shown below:



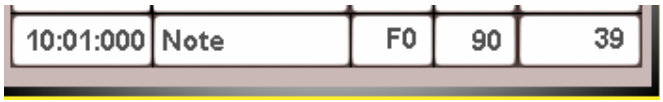
The Event Sequence is shown in the eight fields visible in the display. You can move the eight fields up and down by using the Transport Controls.

The two central controls allow you to move up or down one field at a time.

While the controls at the top and the bottom allow you to jump to the start of the sequence or to the end of the sequence.

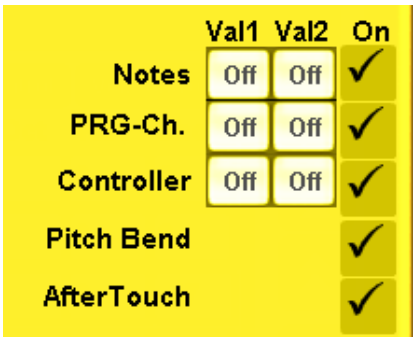
A full list of MIDI Controllers and their respective numerical controller numbers has already been provided in the 'MIDI' section of this Programming Manual. A complete list specifies all controllers, please refer to it for specific information.

Here is a quick example of how to read an 'Event'. We'll use a 'Note' event in our example.



The first box shows us the position of the event in the sequence. The 2nd box shows us that the Event is a note. The third box shows us that the note to be played in F0. The next box shows us that the volume of F0 is to be a value of 90 (out of a possible 0-127), and finally the last box shows us how long the note is to be.

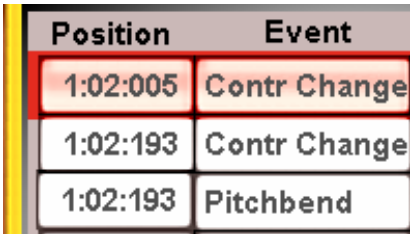
Event Display



Within the eight visible field tracks, it is possible to suppress certain events in the display (for display purposes only). For example, if you want to see only the 'Note' events, you can remove all other events by 'unticking' the boxes on the far right side.

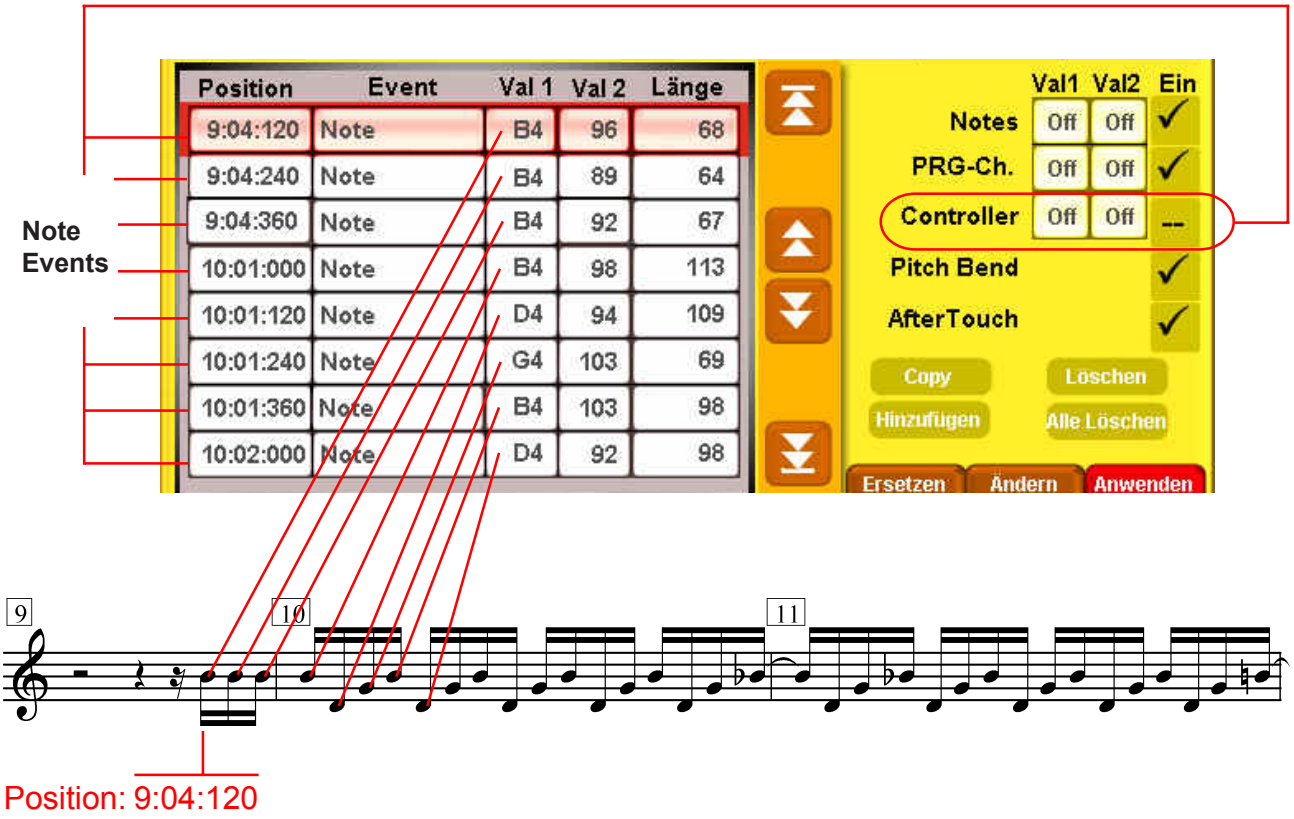
You can do the same for any and all events displayed in the Event Display section.

Event Position



As can be seen in the 'Position' box, a set of numbers is present that looks much like the time on a stop watch. This in fact is the Position of an event within the sequence.

The Position is mathematically calculated as follows:
Bar:Counting interval in relation to bar:Resolution Ticks.



Sequence Editing

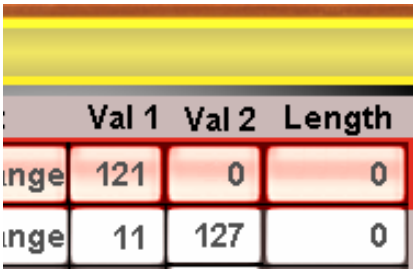
Event Position XX:XX:XXX

As can be seen in the example at the bottom of the previous page, individual notes can be displayed with mathematical precision within the stave. The first figure 'XX' represents the rising sequence of bar numbers. The second figure 'XX' determines the counting interval in relation to the type of bar. The third figure 'XXX' displays the 'resolution ticks' : to date, the maximum OAS resolution is 480 ticks per quarter note (crotchet). Therefore the list of individual note values is as follows:

Quarter note (crotchet) = 480
Eight note (quaver) = 240
16th note (semi-quaver) = 120 etc

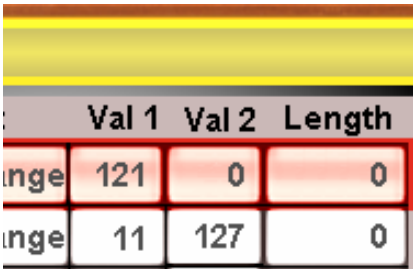
The absolute note length is therefore displayed in the 'Length' box (in ticks 4.4 bar = 1920).

Direct Event Editing in the Val 1 and Val 2 fields



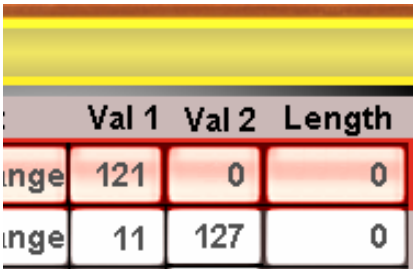
The display field Val 1 (Val = Value) can be activated by touching (the field turns red) and changed with the Data Wheel.

The Val 1 value represents the note: The letter is the note in the scale and the figure next to it indicates the octave position.



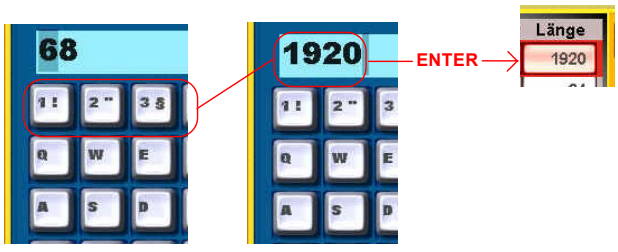
The display field Val 2 can also be activated by touching)the colour changes to red) and changed with the data wheel. The Val 2 value represents the note volume, which can be set between 0 and 127,

Event Editing in the 'Length' field.

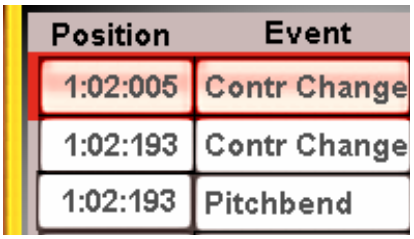


The 'Length' display represents the absolute note length in relation to the number of ticks shown. So a quarter note (crotchet) is represented by a tick count of 480, a 1/16th note (semi-quaver) with 120 etc.

When you touch this button, the virtual number pad appears, as this enables you to input any number immediately, for example '1920' ticks for a whole note, which would be very tedious to get to with the Data Wheel!

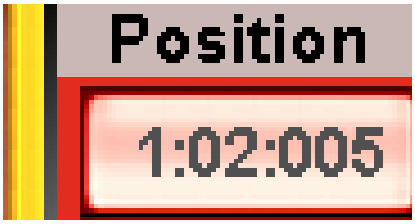


Event Editing in the ‘Position’ field



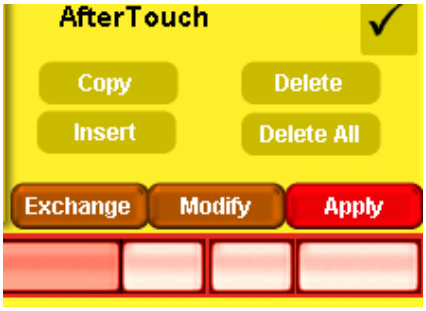
As can be seen in the ‘Position’ box, a set of numbers is present that looks much like the time on a stop watch. This in fact is the Position of an event within the sequence.

The Position is mathematically calculated as follows:
Bar:Counting interval in relation to bar:Resolution Ticks.



To change the position, press the Position field. You can then enter a new position with the virtual number pad.

Event Editing - Copy, Insert, Delete and Delete All



Copy - Copies an event
Delete - Deletes an event
Delete All - Deletes all track events

Touching the button **‘Insert’** opens an additional window for inputting notes and various controllers:

You can add any of the different controllers into your track. It does help to have a knowledge of MIDI events so that you know what controller does what and to what effect they are desired.

Note - This button allows you to insert a ‘note’ event into your track.

PRG-Change - This allows you to insert an event controller to ‘change the sound’ at any given point.

Controller - This allows you to insert a MIDI Controller (See MIDI section for list of MIDI Controllers).

Pitch Bend - This allows you to insert a ‘pitch bend’ effect into the track.

Aftertouch - This allows you to apply ‘Aftertouch’ to the track.

User Notes (MIDI Sequencer Notes)

Multi-Record (WERSI 8 Track Stereo Digital Recording Studio) - Optional Activation

What is WERSI MultiRecord?
The new additional (Optional - call WERSI on freephone 0800 084 2013 to purchase) module WERSI Multi-Record is a sensible enhancement to the existing Wave Recorder. With the already familiar Wave Recorder you can record your playing and store it as a Wave File.

The MultiRecorder now goes a step further and provides up to 8 stereo recording tracks. Those tracks can then be mixed and stored as an MP3 or WAVE file.

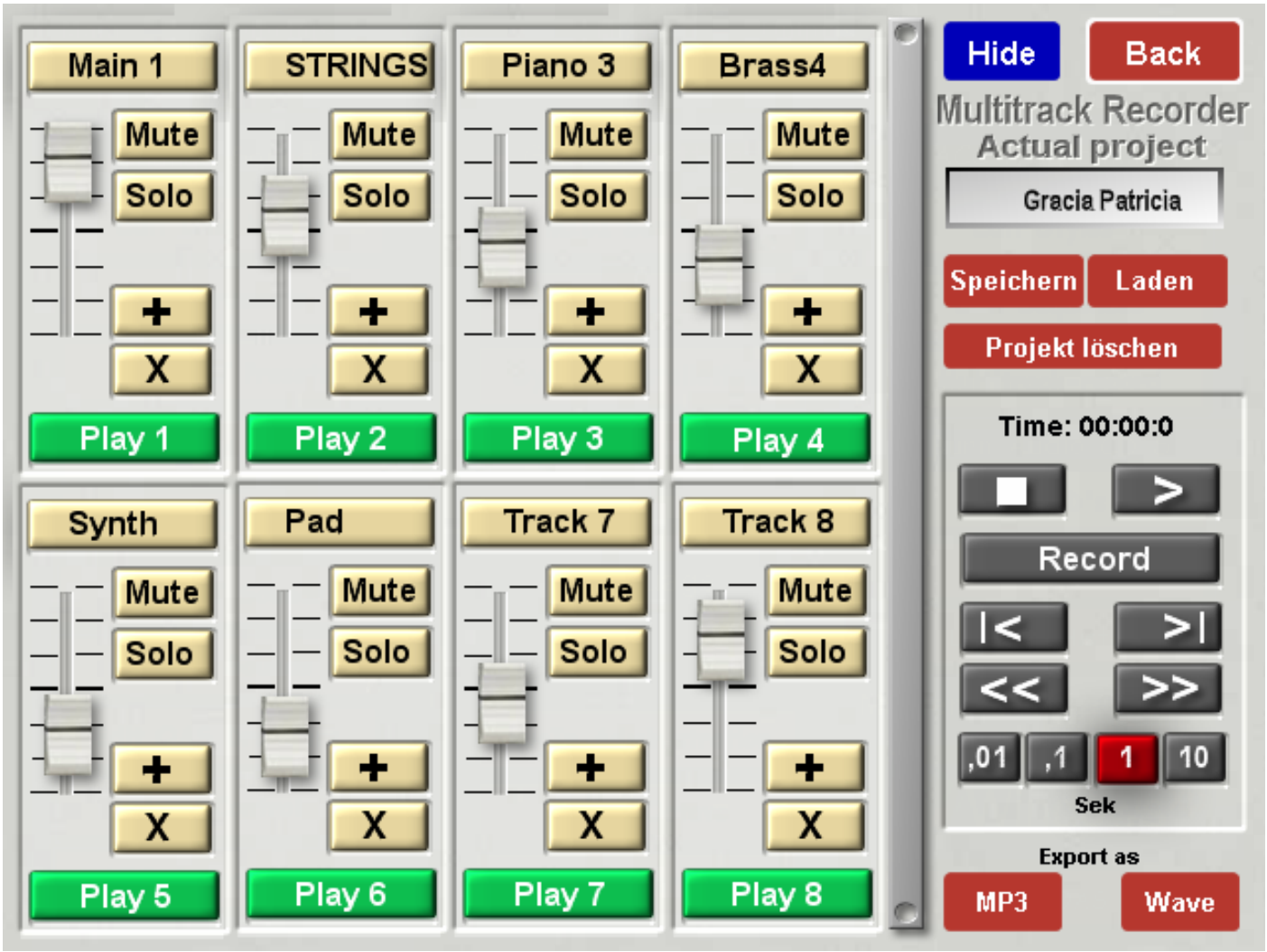
Example:
You record the accompaniment on Track 1, eg a Style with Accompaniment but without the melody.
- On the next Track you can record the melody and associated parts.
- Or you can sing several times on different Tracks.
- Or you can play a real instrument on a Track.

At the end everything can be mixed together to a Wave or MP3 file as in a sound studio.

After OAS-7.1 R40 is installed, the button MULTIRECORD (Mehrspur) can be found under the Settings tab.

Explanation of the MultiRecord main Control Panel

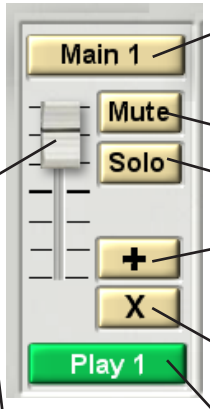
After touching the MultiRecord (Mehrspur) button, the following screen appears:



PLEASE NOTE: What is a Project?

The Project stores all eight Tracks and their volumes. You can therefore work on your recordings over several days or weeks. Remember that a large number of projects take up a lot of storage space. With eight Tracks and a duration of 3 minutes, 240 MB would be needed on the hard disk. This may not sound much for modern hard disks but many projects will soon add up. Once you are happy with your recording you've saved to a Wave or MP3 file we recommend you delete the relevant project..

The Multi-Record Screen Explained:



Track Name Display / Button - This box, at the top of the track displays the track name. In our example, it is shown as 'Main 1'. To change the name of the track, press the button. The 'Virtual Typewriter' will open and allow you to enter a new name. Once you have entered your new name, press the 'Enter' button. The new name will then be displayed as the new Track Name.

Mute Button - This button allows you to Mute the corresponding track.

Solo Button - This button allows you to Solo the corresponding track (allows you to 'audition' the track solo).

+ Button - This button allows you to import a Wave file from your OAS database. Perhaps you have already made a recording with Digi-Record, or perhaps have imported an 'Audio file' (Wave) from an Audio CD and wish to enhance it with your own additional recordings? Use this button to select your desired Wave file. If you are recording from a scratch, then you do not need to import any audio files.

X Button - This button allows you to 'remove' an imported Wave, or delete a recording that has been recorded onto the track. Be careful not to press this button by mistake. Although, you will be prompted by your instrument for confirmation that you would like to delete the audio from this track. You can of course choose 'Yes' or 'No'.

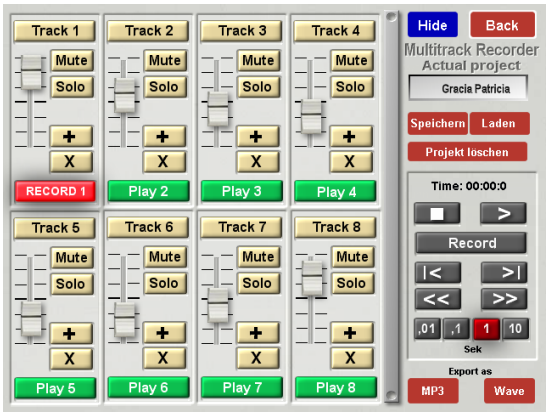
Play / Record Button - This button allows you to 'Arm' the track that you wish to record onto. When it is 'armed' it will glow 'Red' and display the word record.

Volume Slider
The virtual 'Volume Slider' allows you to set the perfect mix for your Multi-Record project.

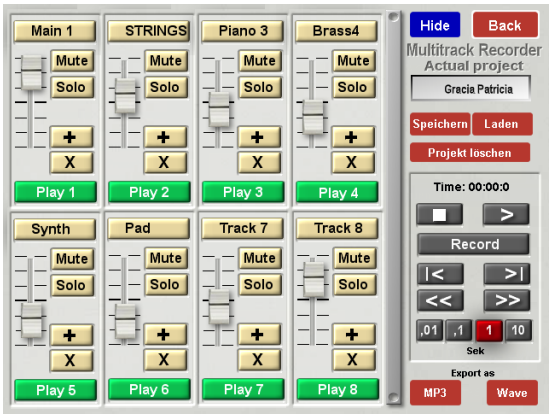
Use your finger to move the slider up and down to your liking.

You can see in our two examples below that Track 1 is set to 'Record' on Track 1. We can see that Track 1 is 'armed' to record (and is glowing red) while all other tracks are set to 'Play' mode. This means that you are ready to record on Track 1, and all other tracks will play their respective recorded parts (if recorded already, if blank, then there will be nothing to playback).

Example 1 (Armed to record)



Example 2 (All tracks in 'Play back' mode)



Multi-Record Project Controls (Load / Save / Delete)

The Load / Save / Delete controls allow you to save, load and delete projects. You can also see the currently loaded projects name. When you load Multi-Record, the last used / saved project is automatically loaded.

PLEASE NOTE: One of the most useful buttons in this section is the 'Hide' button. This allows you to record yourself directly into the Multi-Record project as if you were playing your instrument live.

Hide Button - This button allows you to hide the Mutli-Track console. This is especially helpful if you wish to access any / all controls of your instrument and play as you would do in a 'live' mode.

Back Button - This button allows you to go back to the 'Settings' display, in essence exiting the Multi-Record display.

Project Name Display - This field shows us the name of the currently loaded project.

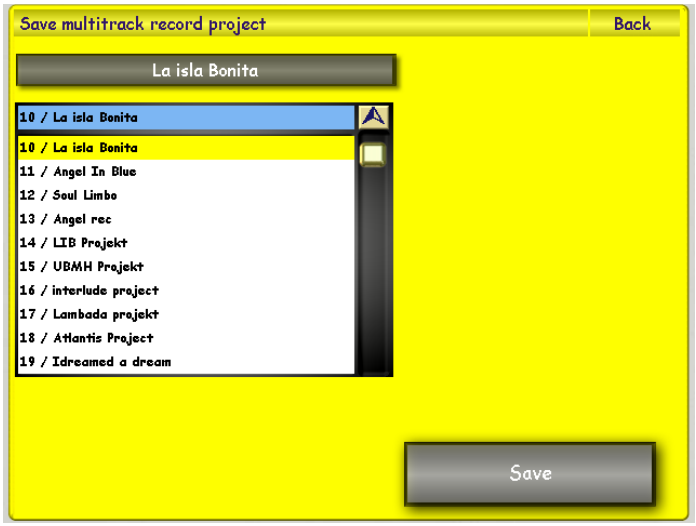
Save Button (Speichern) - This button (name is shown in German) is the 'Save' button. Press this button to open the normal Yellow save display (detailed on the next page).

Load Button (Laden) - This button allows you to load a project from your OAS database.

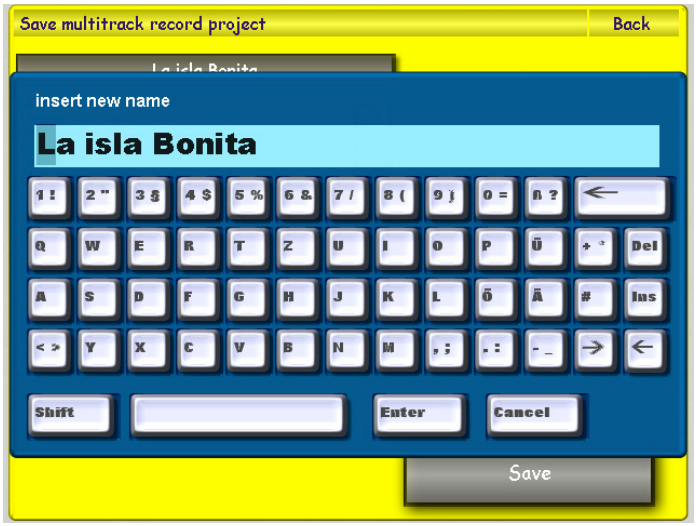
Project Delete (Projekt Loschen)- This button allows you to delete a project from your OAS Database.

Saving A Project:

To ‘Save’ a project, or any changes you have made to a project and wish to save it, press the ‘Save’ button (Speichern). The following yellow display will be shown:



To save, simply select a blank save slot (for a new project) and then press the ‘Save’ button in the bottom right hand corner.



If you wish to change the name of the Project, Press the Name Bar at the top of the display. The Virtual Typewriter will open. You can then change the name of the Project. When you are finished, press the ‘Enter’ button and then press the ‘Save’ button in the bottom right hand corner.

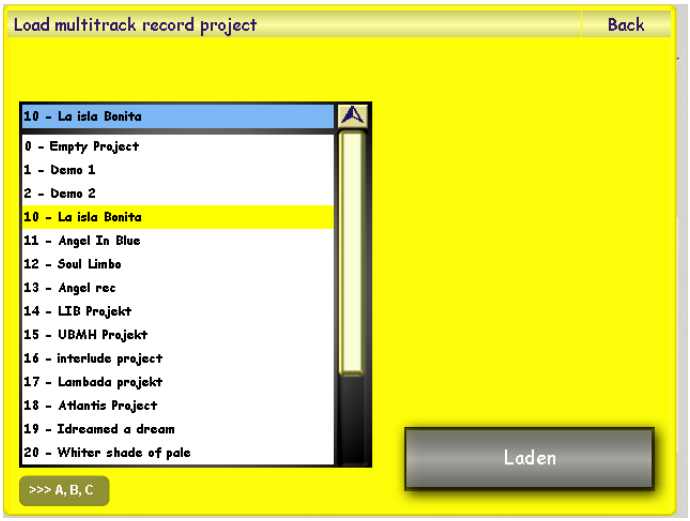
Press the ‘Back’ button to exit the Save display without saving the project.

Project Deletion:

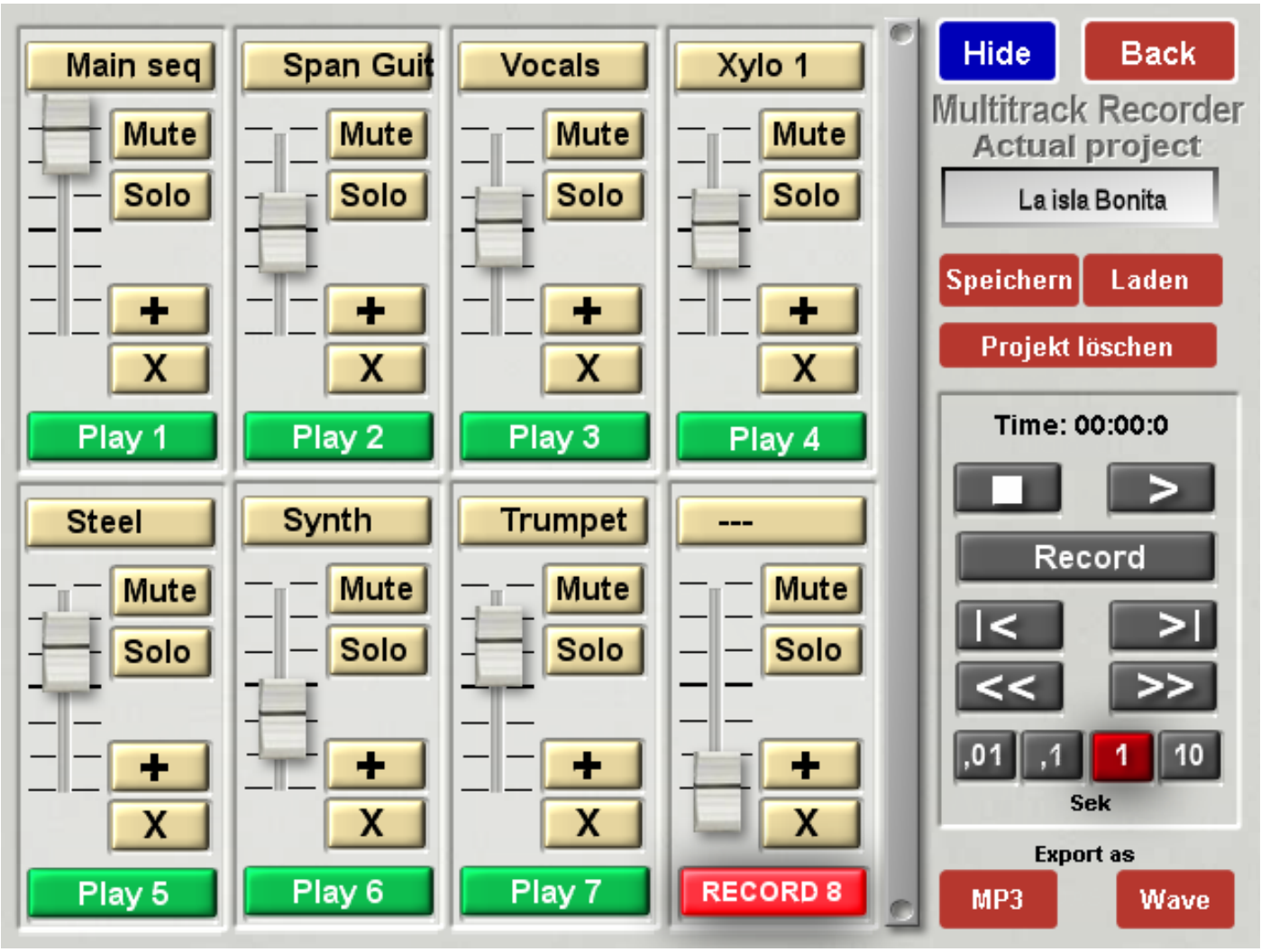
By touching this button (Project Deletion) you open a list of all the current Projects. Select the Project you wish to delete and confirm the deletion.

Load A Project

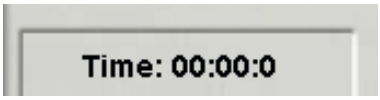
To ‘Load’ (Laden) a project. press the ‘Laden’ button. The yellow load display will be shown. Select the desired project from the list by touching it. It will then be highlighted in Yellow. Press the ‘Laden’ button to load then load the project.



In our example, we have selected the project ‘La Isla Bonita’ - a song by Madonna. Once the ‘Laden’ button is pressed and the project is loaded, the main display will then display the content of the Project. You can see below the tracks of the project, their respective volume mix and that track 8 is empty and ‘armed’ to record.



Recording / Playback Controls



Time Index - This display shows the current time index (position) of the project.

Stop Button - This button allows you to 'Stop' the recording / playback of the project.
Start Button - This button allows you to 'Start' the playback of the project.

Record Button - This button allows you to 'Record'. Once your Track is 'armed' and marked as 'Record', press this button to start recording.

Transport Buttons - These buttons allow you to move to either the start or the end of the project. The left button will take you to the 'start' of the project while the right button will take you to the end of the project.

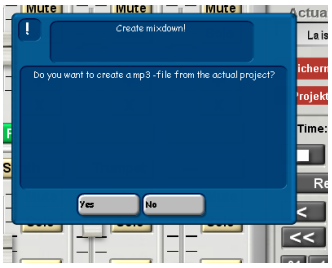
Rewind / FastForward Buttons - These buttons allow you to 'rewind' or 'fast-forward' through the project.

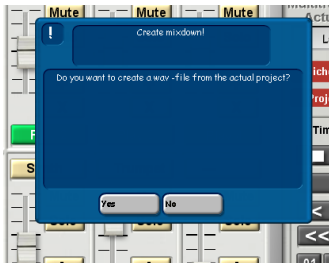
Time Resolution Buttons - These buttons allow you to choose what time increments you can 'Rewind' or 'FastForward' through the project at. Available increments are: 0.01 second, 0.1 second, 1 second or 10 seconds.

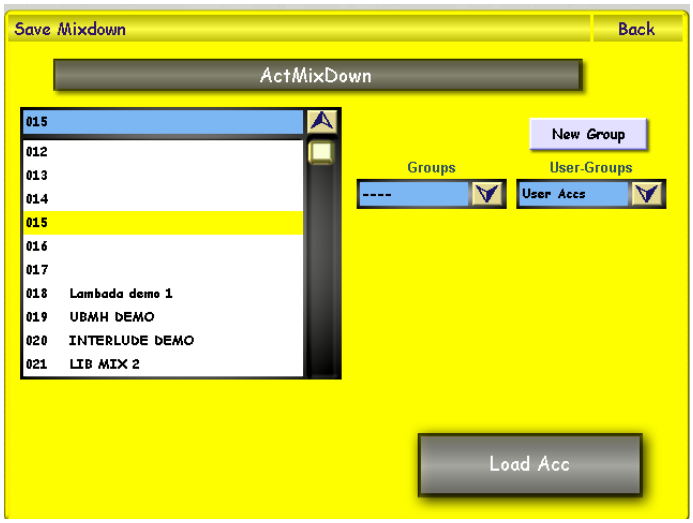
Saving the Project as a Stereo Wave File or an MP3 File

After completing a Project you can save it as a normal Stereo Wave File or a Stereo MP3 File.

Upon touching the appropriate button in this display, you will be prompted as to whether you would like to Mixdown to the relevant file.







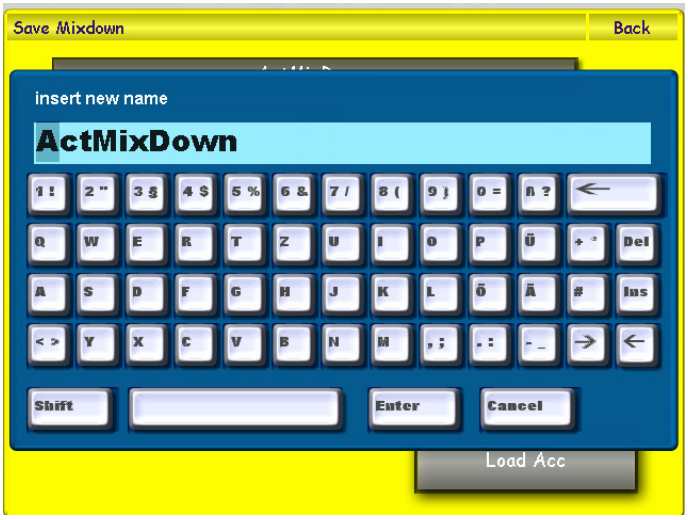
Upon confirmation, the Mixdown will take place and the save list of User Wave Files or User MP3 Files opens up.

Select the desired storage location, give the File the desired name (see next page) and touch the SAVE button. To load the Wave or MP3 file into a Total Preset, use the Quickload feature and touch the appropriate "Waves" or "MP3" tab to find the File.

Naming your new Mixdown file

You can change the name of your Mixdown file from the automatic ActMixDown to whatever you like.

1. Simply press on the name bar.



2. The 'Virtual Typewriter' opens. Rename the Mixdown to your desired name and press the 'Enter' button.

Then you are ready to save your Mixdown file. Press the large button at the bottom of the screen that is labelled 'Load Acc'.

PLEASE NOTE: It is supposed to say Save, but due to a programming error, it says 'Load'. Apologies for the confusion. We fired the WERSI Programmer / Engineer who made this mistake ;-) This will be corrected in a later revision of the OpenArt-System software.

What happens during the Mixdown?

The short answer, is that when the OpenArt-System Mixes-down your project, it makes an audio file out of your project.

But what actually happens is that the OpenArt-System merges all 8 tracks onto a master audio track, retains all wave data relating to each individual track and then mixes them all down (respecting the Multi-Record volume mixes) and creates the resulting Audio Track.

You'll see the progress of you Mixdown on the main display. A transparent prompt box will appear with the title **'Mixdown - please wait!'**. In the data area of the box, you'll see the progress of the Mixdown. You can see in our example to the left that the Mixdown progress is 7%.

Converting Wave files to MP3 Files

In order to save space you can convert a multi-recorded Wave File into an MP3 File. A Wave File needs ten times the memory space as an MP3 File. Thus by converting to MP3 Files you save space on the Hard Disk and substantially speed up any Backups.

In order to convert an existing Wave File into an MP3 file, proceed as follows:

1. Open the MultiRecorder (Settings > Mehrspur [MultiRecorder])

2. Ensure the current Project panel is empty. This is best achieved by loading the Project “Empty Project”.

3. In Track 1 panel touch the Plus sign button: 

4. Select the desired Wave File from the List and touch the LOAD button.

5. In the “Export as” panel, touch the “MP3” button and proceed as usual with choosing the location and giving the MP3 File a name.

6. Don’t forget to go back to the list of Wave files and delete the now converted File in the OAS Accompaniment manager.

Burning Audio CD's

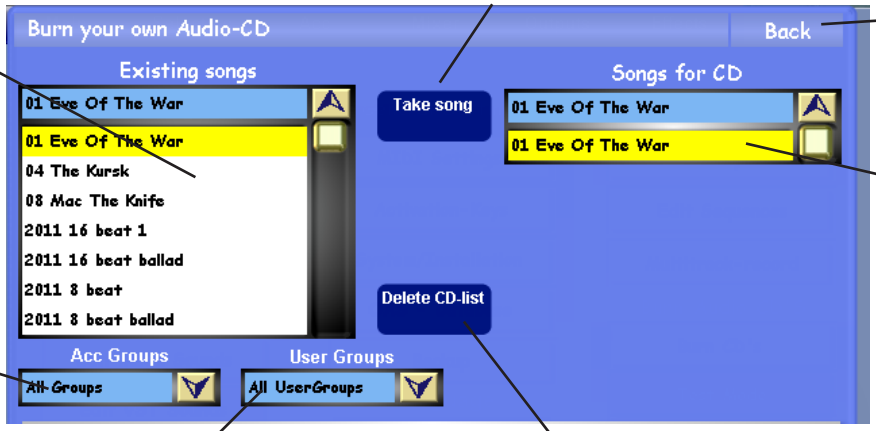
Once you have made any recordings, your OpenArt-System instrument has the facility to let you burn them direct to CD. All OAS instruments feature a CD/DVD drive (New instruments also feature a state of the art Blu-Ray drive too.

The CD-Burner is incredible easy to use. From the 'Settings' menu, press the 'Burn CD's' button. The following display is shown:

The CD-Burner is very intuitive, but as this is a programmers manual, we will explain the display as per normal.

Existing Songs
This box shows us what Wave file recordings can be burnt to an Audio CD.

Take Song
This button allows you to take a selected song from the left hand list and move it to the right hand list, ready to be burnt to CD.



Back
This button allows you to exit the CD-Burner and return to the Settings screen.

Songs for CD
This list shows the compilation of recordings that the user wishes to burn to CD.

Acc Group
This box shows allows us to select an Accompaniment Group (that you may have sorted / assigned your recordings to).

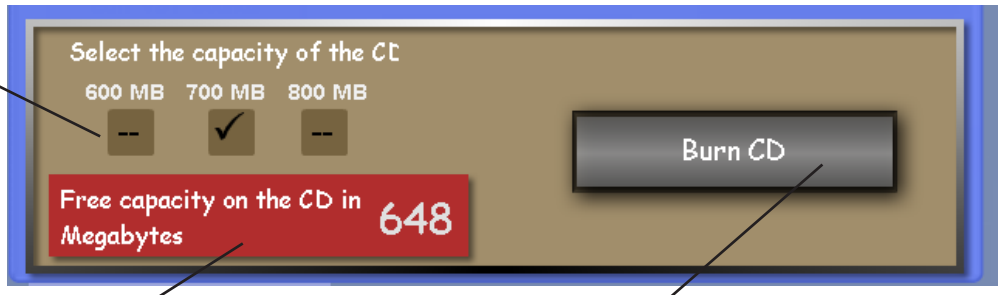
User Group
This box shows allows us to select a User Group.

Delete CD List
This button allows you to empty the 'Songs for CD' list on the right hand side.

CD Capacity

Select the size capacity of the Blank CD that you are burning to using the three different tick boxes below.

The choices are 600MB, 700MB and 800MB. The capacity of the CD can be found on the blank CD packaging.



Free Capacity Indicator

The Red field shows us how much free space there will be on the Audio CD. Each time you add a song to the 'Songs for CD' list, the amount of space will decrease. If you end up with a negative value, you will not be able to burn the amount of songs in the 'Songs for CD' list. You'll need to either increase the Audio CD capacity or delete enough songs from the 'Songs for CD' list to be able to burn the audio to the capacity of the blank CD.

Burn CD

This button allows you to burn the CD once you have finished making your list of songs to be burnt.

Burn CD

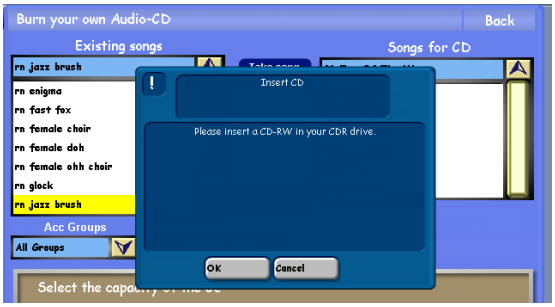
When you come to burn your CD, a transparent box will appear that shows the process and progress of the CD Burn.

When the burning of the audio CD is success and completed, a popup will advise you of the successful burn, and the audio CD will be ejected from your instruments CD-Drive.

CD-Burning Miscellaneous

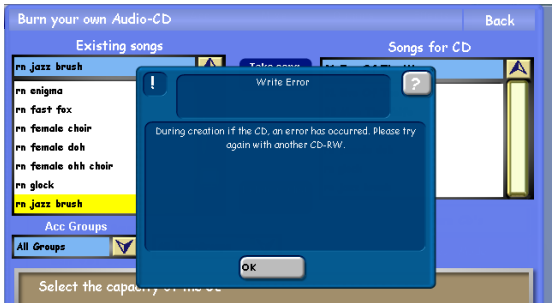
Please be aware that the following two prompts can appear on your display when trying to burn an audio CD.

This is shown when there is no blank CD in the CD-Drive:



Resolution: Insert a blank CD into your instruments CD-burner.

This is shown if there is a problem with burning the CD.



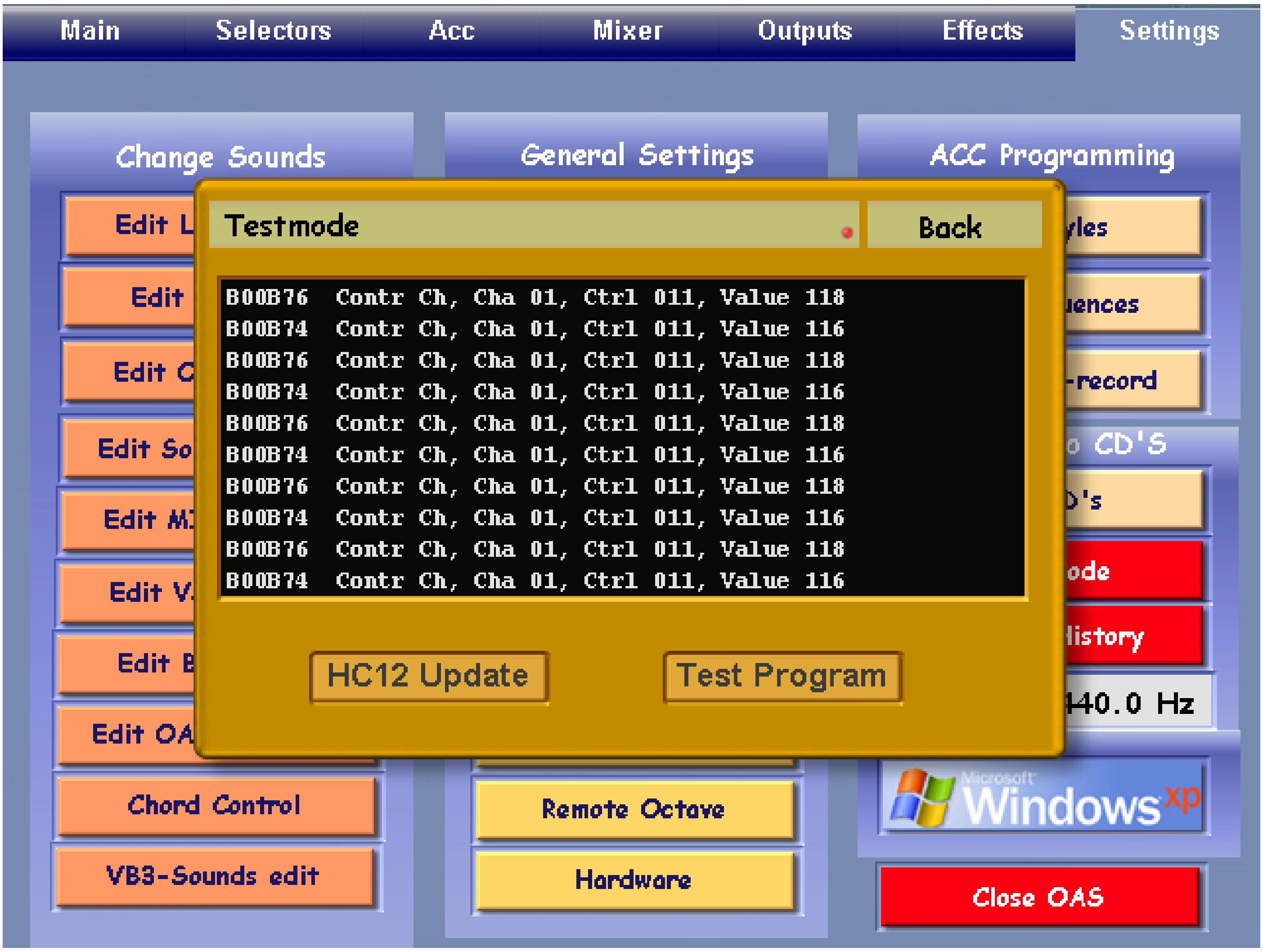
Resolution: On occasion, sometimes CD-burns fail, as is standard with any CD-Burner and blank audio CD's. Simply insert a new blank CD and try the burn again.

Test Mode

Due to the complex and immense design of your instrument, like all WERSI instruments, you OAS instrument features a 'Test' mode.

If a component is faulty, we can test it here. Every single button push, control that is moved has a data value signature that is recorded by your instrument. It is these so called data values that operate your instrument and tell the relevant internal modules what to do and in what order.

The Test Mode looks like this:



The data values are all shown on the display. You don't need to know about what the data on the black area means, it is really for use for WERSI Engineers in the event that your instrument develops a fault.

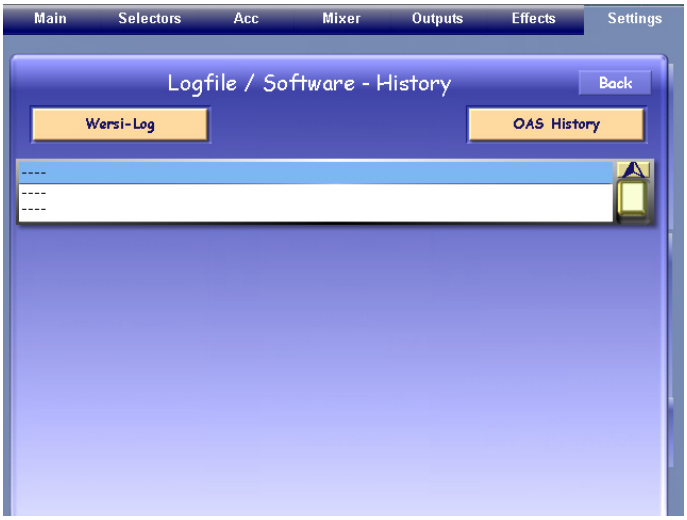
HC12 Update - This button allows WERSI engineers / technicians to perform a firmware update of your instruments panel boards. Please do not attempt to access this without direct instruction / assistance to do so by an official WERSI qualified engineer / technicians. Attempting to mess around with the HC12 Update will most likely end up destroying your instrument and make the panels non-operative without the correct knowledge of how to carry out this firmware update.

Test Program - This button runs a standard test on your instrument. Please only run the test if advised by an official technical / engineer from WERSI.

Logfiles / History

This button opens the Logfiles and History of your personal instrument. Every OAS Instrument contains a Logfile of every single button / command pressed (both hardware and software functions). This allows us to tell whether there is a software bug, potential fault or whether you, as the user has been up to no good (installing third party non-authorised software for example that conflicts with the WERSI OAS software).

The Logfile allows WERSI engineers to easily pinpoint any faults, the process that caused it and how it can be resolved (if a software / programming fault).

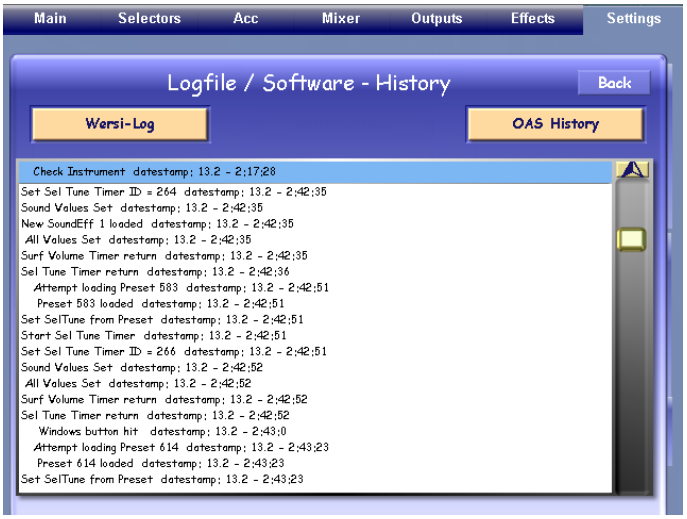


The Logfile shows the following: an empty log area and two buttons.

WERSI-Log - this is your instruments unqiue logfile.

OAS-History - this button shows us the new features / history of each OAS update. It allows the user to quickly see what new functions and improvements have been implemented into their instrument with the latest software release.

Back - press this button to exit the Logfile / OAS-History display.



WERSI-Log

You can see how detailed the WERSI-Log is from our example to the left.

PLEASE NOTE: if any un-authorised software or hardware installations / adaptations have taken place, you will void your instruments warranty. Only carry out any of the above if supervised or instructed by an official WERSI technician / engineer. Only in this instance will your warranty remain valid.

OAS-History

You can see the details of the OAS-History.

Master Tune

You can easily tune your instrument to any frequency you wish. The standard tuning is 44.1 (CD quality). This is the standard tuning for Western music forms. However, you may be a fan of other music forms and wish to tune your instrument differently.

Press on the field that displays the frequency in Hz. It will highlight in Red. Use the Tempo / Data value wheel to change the frequency to your desired tuning. It is that easy! Your instrument remembers your tuning, so no other processes are required.

Windows XP

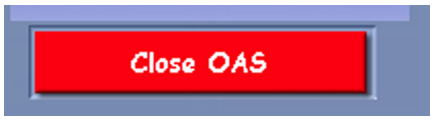
This button allows you to leave the OpenArt-System environment and enter the Windows PC inside of your instrument. Only on rare occasions should you ever need to access Windows XP.

WERSI recommends that only PC literate users even touch this button, as like all PC's, it is easy to change something here that could result in your instrument not functioning correctly.

The PC inside of your instrument has been specially configured to work perfectly with the WERSI OAS software. Any disturbances to this configuration can possibly cause unwanted problems. Again, as mentioned on the previous page, any changes in Windows can affect your warranty.

Close OAS

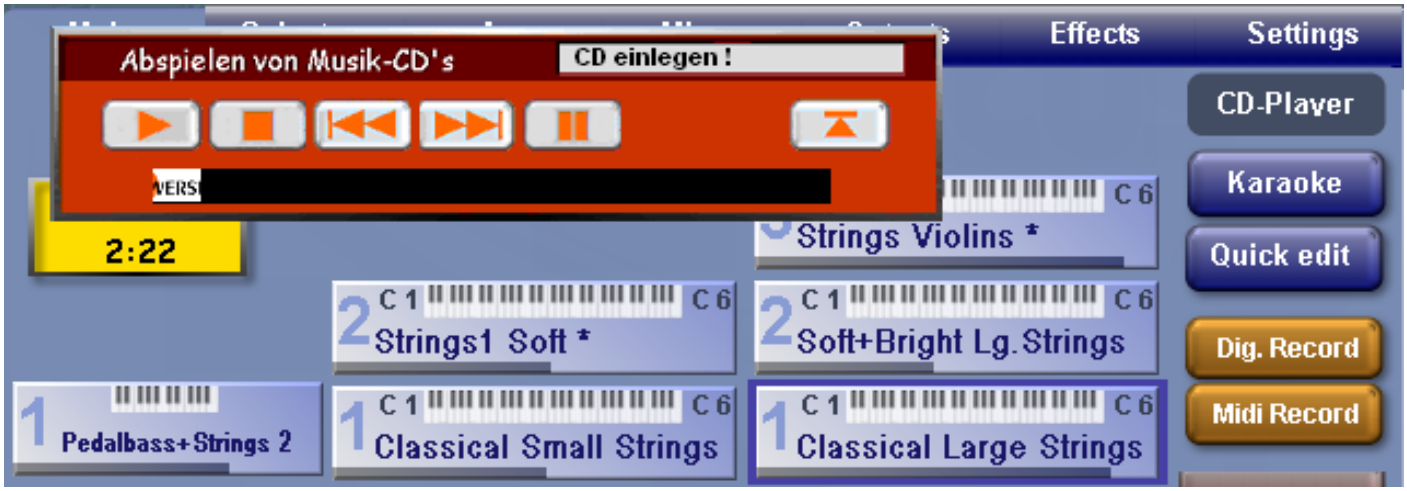
This button closes the OpenArt-System software. From time to time, if a specific upgrade requires it, you will be instructed to Close your OAS software using this button. When the OAS software closes, you will be taken to the Windows XP desktop.



CD Player

Naturally, your instrument features a CD-Player. Press the 'CD-Player' button on the Main Display to open the CD-Player.

The following pop-up will appear:



The CD-Player Explained:

Play Button
Press this button to start playing of the CD / desired Track.

Stop Button
Press this button to stop playback of the CD.

CD Title Field
Some Audio CD's contain title data. In this instance, it will be shown here:

Eject Button
Press this button to eject your audio CD / open your CD drive for insertion of a new CD.

Progress Bar
This bar shows the current position of the song. A small 'WERSI Logo' will move along the bar to indicate the current song position.

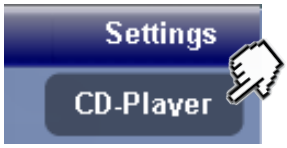
Previous Track Button
Press this button to move to the previous track.

Next Track Button
Press this button to move to the next track.

Pause Button
Press this button to pause your Audio CD.

Closing the CD-Player

To close the CD-Player, simply press on the 'CD-Player' button. The CD-Player pop-up module will then close and the Main Display will be as it was before you opened the CD-Player module.



Selector Plus (Optional Extra - Activation Code Require)

The open scope of OAS means that you can now expand the following instruments: Abacus, Vegas, Verona, Ikarus, EX-1 and Giga-Piano. By expansion with Selector Plus, we mean that instead of having only 3 sounds for the upper manual (or right hand), 2 sounds for the lower manual (or left hand) and just one sound for the pedals, now you can transform your instrument and play like you would on a WERSI Scala or Louvre.

The WERSI Scala and Louvre feature 4 sounds for the upper manual, 3 sounds for the lower manual and two sounds for the pedals. Now you can enjoy the same big sound possibilities with your smaller instruments.

Normal Main Display Without Selector Plus:

You can see that there are only 3 sounds for the upper, 2 sounds for the lower and one sound for the pedal available in the example to the left. This is what your main display will look like when Selector Plus isn't activated.

The Main Display with Selector Plus activated:

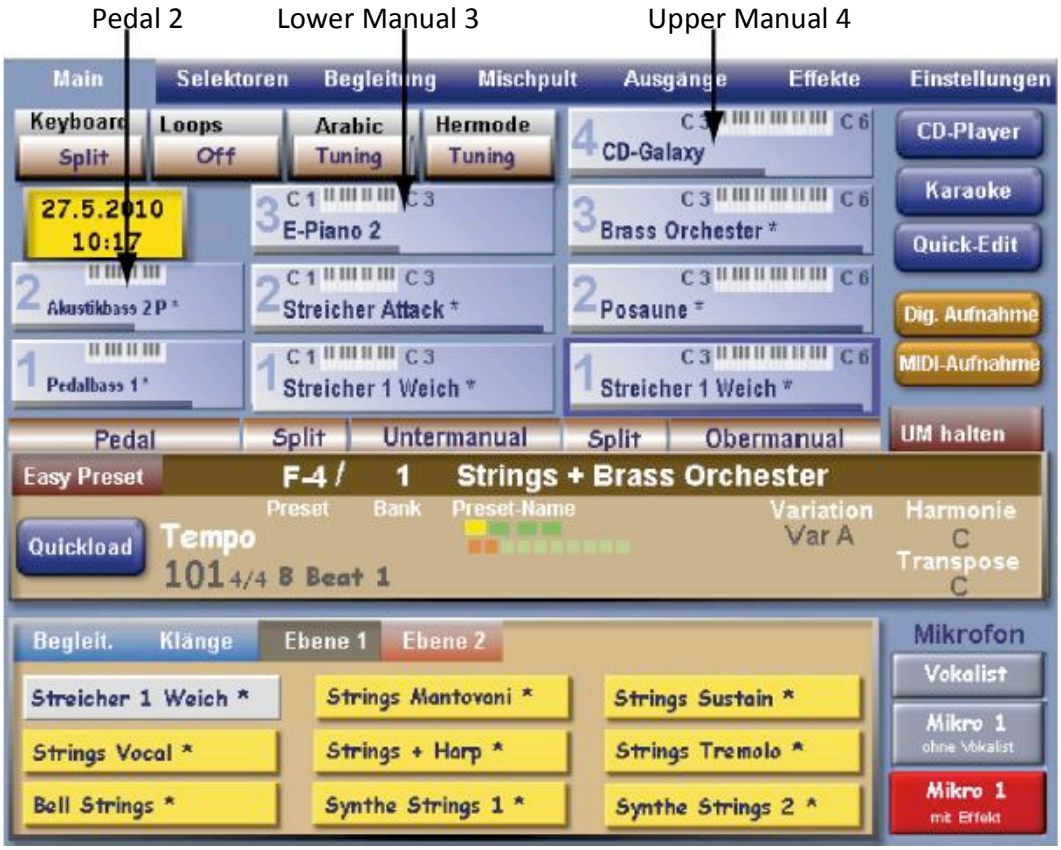
In the example to the left, you can see that the display now features 4 sounds for the upper, 3 sounds for the lower and 2 sounds for the pedals.

The sound possibilities and additional split capabilities are immense!

What's new?

With this new extension package SELECTOR-PLUS for the ABACUS, VERONA,XENIOS, IKARUS or the Expander EX1 you have one extra sound layer available on each of the Upper Manual, the Lower Manual and the Pedalboard. Now with four sound layers on the Upper Manual, three on the Lower Manual and two on the Pedalboard, new musical possibilities open up. Additionally, with three sound layers in the Lower Manual you have an additional Split combination available. All new settings can, of course, be stored in your Total Presets. Your existing Total Presets can be extended with these new sound layers.

After R43 has been installed, the Main display will show the additional sound layers straightaway.

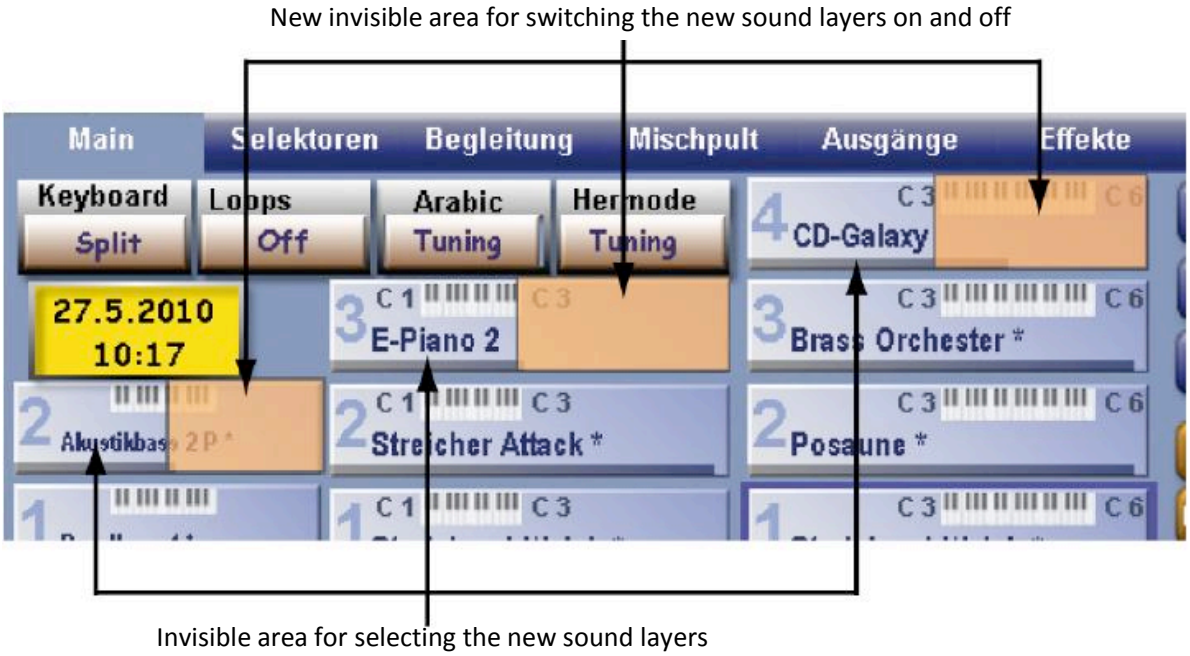


Depending upon the Total Preset currently selected, sounds showing in the new positions will not be immediately audible.

Selecting and Switching the New Sound Layers

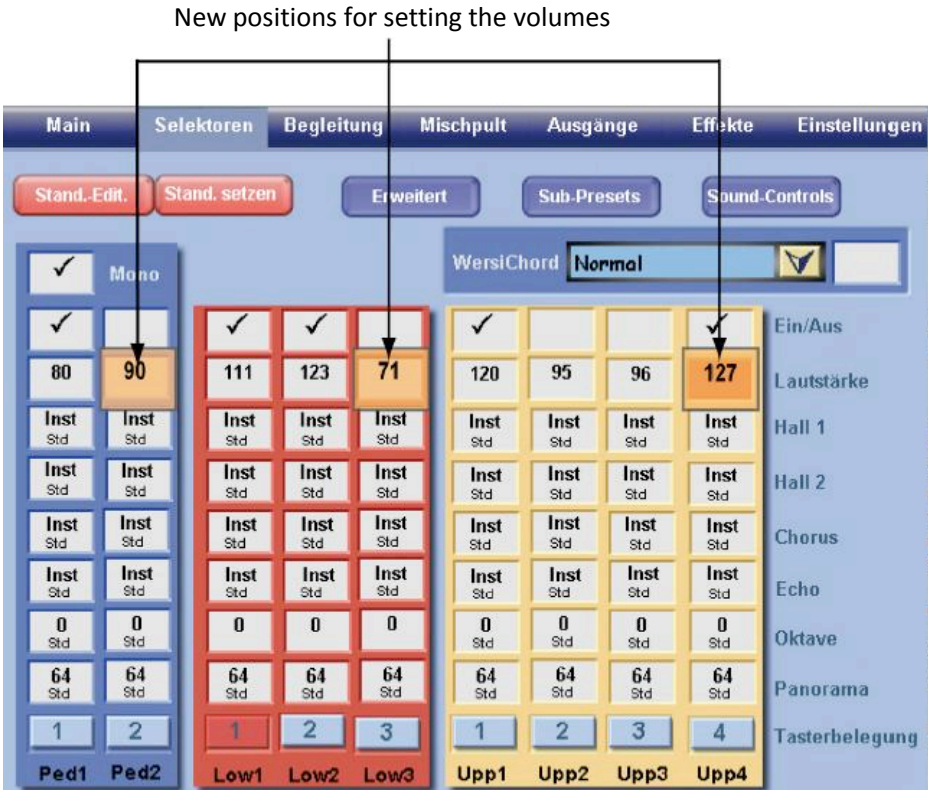
Because the instruments do not have the physical switches to select and switch on/off the new sound layers, we have added additional software switches on the Selectors screen and on the Main screen. These will serve as selecting switches for the new sound layers.

Simply touch the right half of the desired new sound layer on the Main screen to switch the layer on or off. Touch the left half of the new sound layer to select the layer. A blue frame appears round the sound layer when it is selected.



Adjusting the Volumes

As there are no physical sliders on these instruments, volume setting is carried out in the **Selectors** screen. The panels in this screen have been extended to include the new sound layers.



To adjust the volumes touch the appropriate box and adjust the value with the Tempo/Data wheel.

Specifying the Split Positions

As you already know from the Upper Manual you can split the sounds in different combinations at a chosen key.

1. Touch the button "Split" next to "Upper Manual" or "Lower Manual". (Ober = Upper; Unter = Lower)

2. Repeat touching of the Split button calls up the different possible combinations.

3. Touch the key on the relevant manual where you want the split to occur, or touch Back (Zurück) if the split is already set up as you require it.
4. Once correctly set up you can store the setting within your Total Preset.

Advice: This type of split is a straightforward manual split and does not have the characteristics of a Keyboard split.

Rhythm Designer - Optional Extra - Activation Code Require)

Applications of the Rhythm designer

What is the WERSI Rhythm-Designer?
The new WERSI Rhythm-Designer can be used as an Arpeggiator, as a standalone accompaniment arranger or in combination with the OAA. The Rhythm-Designer has a built-in library of 600 pre-programmed loops: Guitar-Loops for Acoustic or Electric Guitar, Piano Accompaniment, Arpeggios and more. For ease of use the Loops are placed in 15 sub-categories. The Loops are programmed and optimized by WERSI but you can record your own loops into the Rhythm-Designer. How to do this is explained later in this short manual.

Some demos are programmed to give you an impression. You'll find these demos in the following presets:

Rhythm-Designer as Arpeggiator -> Total Presets 921 to 930

921	Demo RD Harp Arpeggio
922	Demo RD Piano T100
923	Demo RD Piano 16 Beat
924	Demo RD Strings
925	Demo RD Arpeggio's Mix 1
926	Demo RD Arpeggio's Mix 2
927	Demo RD Classic
928	Demo RD Mozart Piano

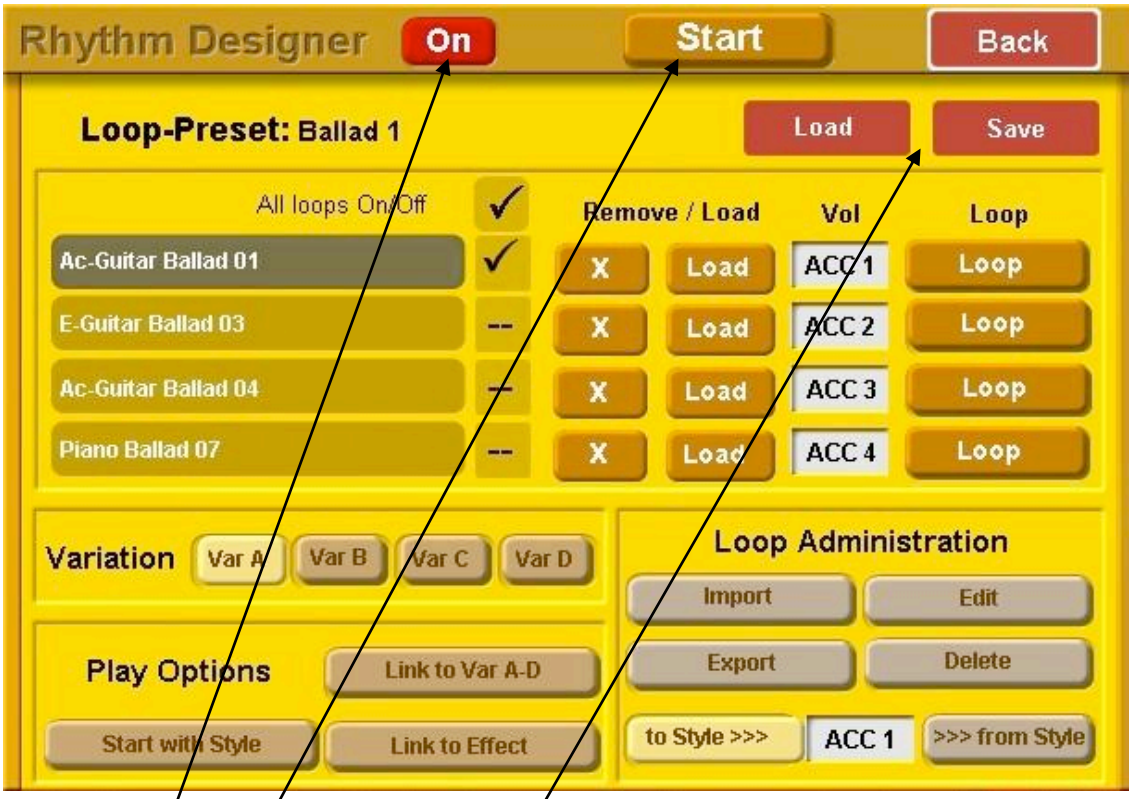
Rhythm-Designer as a standalone accompaniment -> Total Presets 931 to 940
(Here the tracks 1 – 5 are removed from the OAA)

930	Demo RD Beethoven Arpeggio
931	Demo RD Unplugged
933	Demo RD BeatPop
934	Demo RD Its Funky Time
935	Demo RD Slow Rock
936	Demo RD Country Shuffle
937	Demo RD Ballad
938	Demo RD Brush Swing
939	Demo RD Big Band
940	Demo RD Boogie Woogie

After Software R36 is installed, on the **Main** screen you'll find a new display field with the name "**Loops**".

This field lets you see if the Loops are activated or not. When it is active the field displays the text "On".

After you touch the display button "Loops" the Menu screen **Rhythm-Designer** appears:



Here are the individual functions of the Rhythm-Designer.

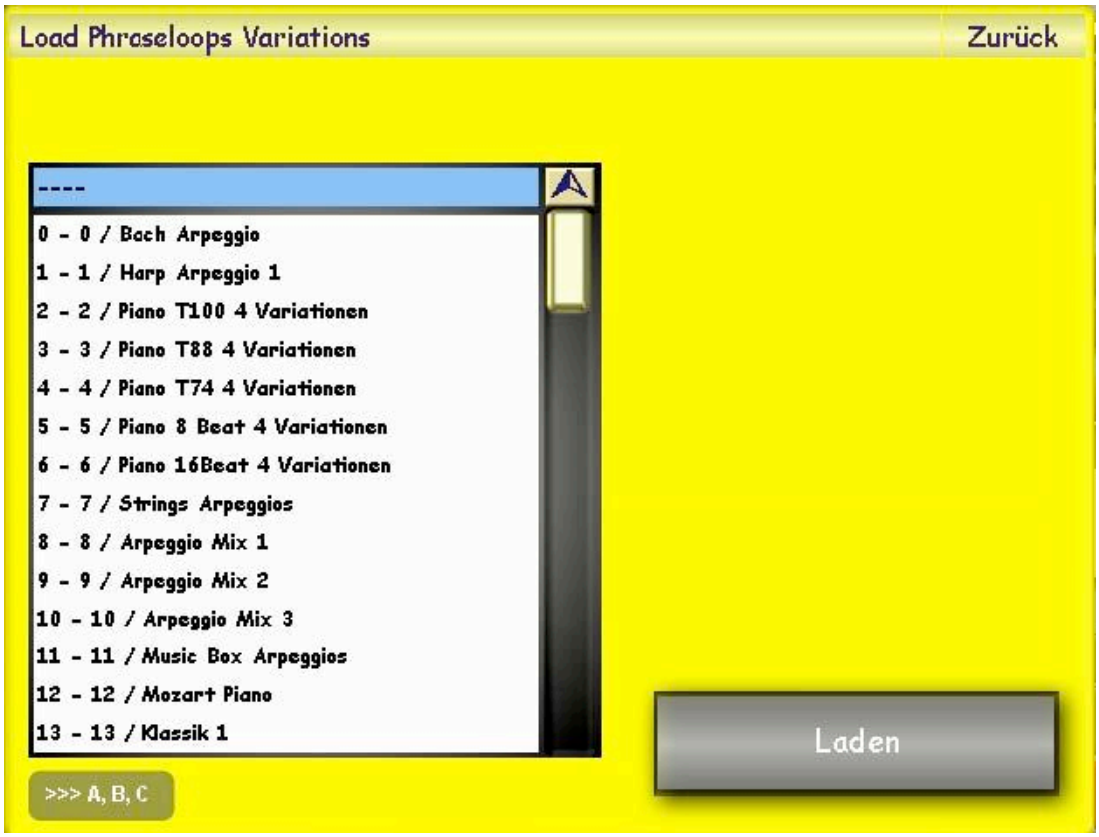
Rhythm-Designer On/Off:
In the upper section of the display window you can turn the Designer on and off with this button.

Start/Stop:
With "Start/Stop" you can start the Loops and Arpeggios without activating the OAA. You can mark up to 4 tracks to play simultaneously. An interesting feature is that you can link the Loops to an Effect Button (1-4) that is normally used for adding an effect. (See appropriate section later**)**

Loop-Presets –Load and Save
Under Loop-Presets "**Load**" you'll find some ready-to-use combinations, to give you some idea how to make your own. At the end of this Tutorial/Manual you'll find a list of all pre-programmed combinations. Naturally you can also make your own Loop-Presets and save them.

Load:

With the display button Load you can open the list of available Variation Presets. Select the desired Preset and touch Load [Laden].



Factory Variations presets:

0	Bach Arpeggio
1	Harp Arpeggio 1
3	Piano T88 4 Variationen
2	Piano T100 4 Variationen
4	Piano T74 4 Variationen
5	Piano 8 Beat 4 Variationen
6	Piano 16Beat 4 Variationen
7	Strings Arpeggios

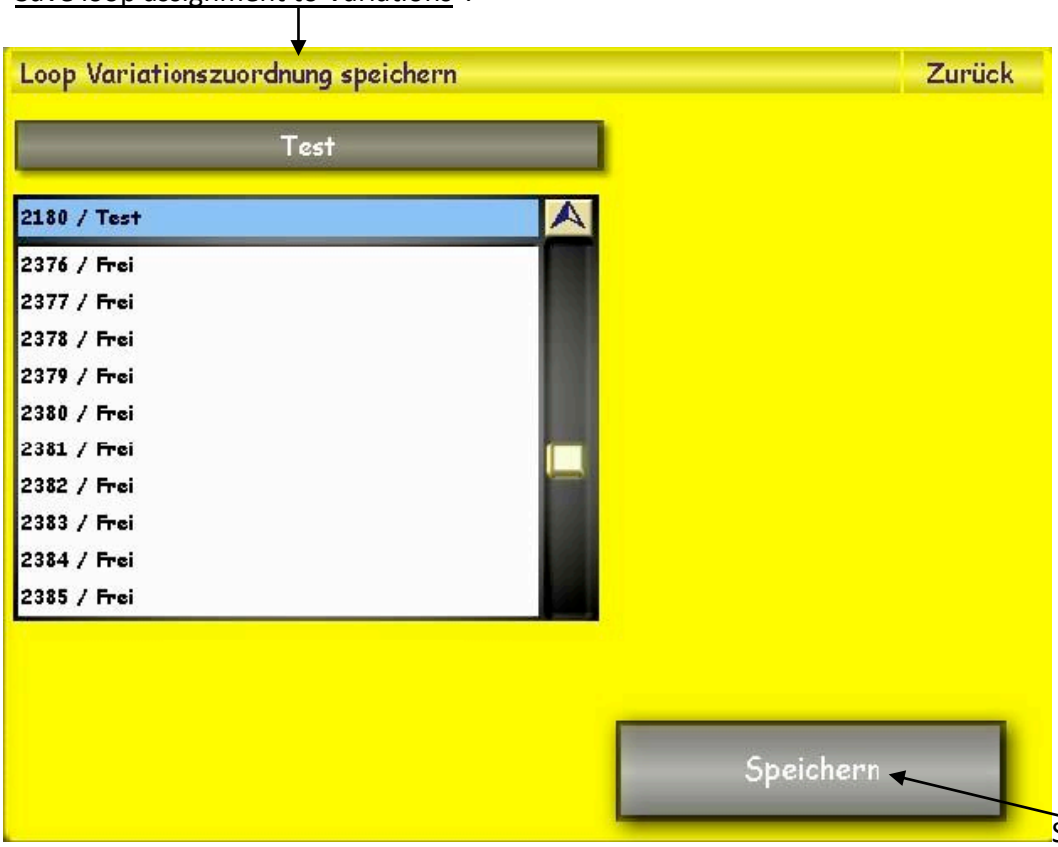
8	Arpeggio Mix 1
9	Arpeggio Mix 2
10	Arpeggio Mix 3
11	Music Box Arpeggios
12	Mozart Piano
13	Klassik 1
14	Beethoven Arpeggio

51	Beat Guitar 1
52	Beat 1
53	Pop 1
54	Rock Pop 1
55	60s Rock 1
56	Disco 1
57	Funk 1
58	Slow Rock 1
59	Ballad 1
60	Rockn Roll
61	Shuffle 1

62	Jive
63	Blues 1
64	Big Band 1
65	Big Band 2
66	Boogie Time 1
67	Boogie Time 2
68	Country 1
69	Western 1
70	Country Shuffle
71	Bossa Nova 1

Save:

After you have assembled your new Loop you can save it to memory, beginning at save place 2002.
"Save loop assignment to Variations".



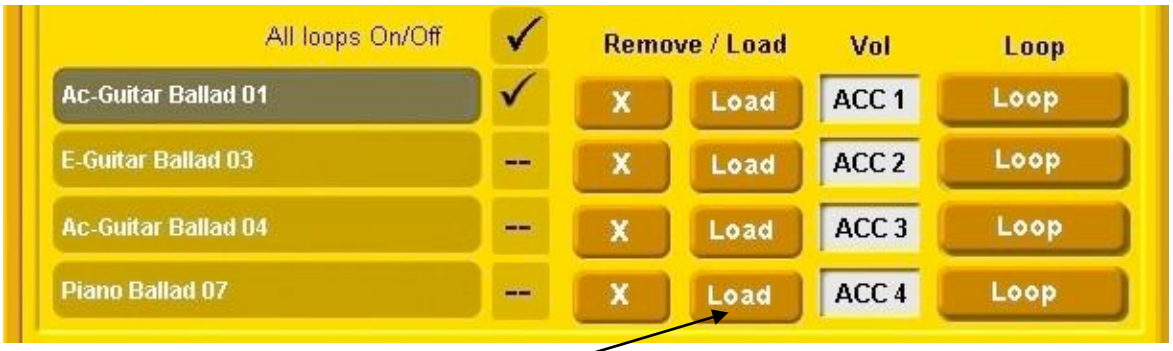
A Variations Preset saves following parameters:

1 The four indicated Loops
2 The information about which of the four Loops is active.
3 The Information if a Loop is set to one-time play (One Shot) or continuously.
4 The individual volume of the 4 loop channels (ACC 1, ACC 2, ACC 3 ...)

Attention: You can set a different volume for the One Shot and continuous Loop.

Attention: The Play functions are stored in the Total Presets and not in the Loops Presets!

Construction of Loops
The display shows the loaded Loops. With the field after the Loop name you can set the Loop in and out (Tick = On / --= Off). With the field "All Loops On/Off" you can set all the loops On/Off in one move.



Load:
The display field "Load" is there for all four Loop tracks and lets you load a different Loop for each track. After touching the button "Load" the button colour changes to yellow. The **Load Phraseloops** screen appears. Search with the wheel for the desired Loop and touch the **Load** button to load the selected Loop. In the sub menu "**Groups**" you can search for your desired Loop by music genre (rock, pop, etc). Self made or imported Loops are stored in memory beginning at 2002.

The Loops are sorted in following Groups:

1	Arpeggios
2	Beat/Rock/Pop
3	Disco/Funk/Soul
4	Ballade/Slow Rock
5	Techno/Dance
6	Rock'n Roll/Gospel
7	Shuffle/Jive/Fox
8	Jazz/Swing/Big Band

9	Latin
10	Schlager
11	Country
12	Walzer
13	Marsch
14	Specials
15	Percussion
16	User

Reference: The Percussions-Loops (drums) can be loaded only into Track 2.

Remove: The display button "**Remove**" exists four times and removes the current Loop from the track. The Loop is removed only from the track and not deleted from the system memory.

Vol (Volume): When set to "OFF" the Loop is played at maximum volume and can be controlled only with the Song drawbar. If you wish to control the volume of a Loop individually, ie "ACC1, ACC2, ACC3 or ACC4", touch the appropriate box (it turns red) and select with the wheel the desired sliding controller. You also select OFF by using the wheel.

Loop/One Shot: This function specifies whether a loop is continuously played or played only once (One Shot). If One Shot is selected the Loop is played only once, as soon as the Loop is switched on. Handy to play harp arpeggios.

Playback options

Link to Var A-D: If activated the Loops change corresponding to the selected Variation. These combinations are saved with the Loops Preset.

Link with Effect: On your instrument there are Effect Buttons. When the button "**Link to Effect**" is selected, the effects for buttons 1 to 5 are disabled and you can select the Arpeggio/Loop tracks by pushing the appropriate Effect Button (1 for track 1 and so on). Effect 5 Button toggles the Loops on and off.

Start with Style: When activated the Loops/Arpeggios start playing, synchronised with the OAA Style.

Caution: During Intros, Endings, Breaks and Fills the Loop stops playing. This is to prevent the Loop or Arpeggio interfering with the harmony content of those parts of the Style.

Here are some hints!
Not all Loops can be placed together. Tempo, rhythm and music genre must fit with the selection of the Loops. If you would like to use the Rhythm-Designer without a current Style, select first a suitable tempo for your music piece.

Mute the existing Accompaniment tracks and make a new Style with the Rhythm-Designer.

You can use the Variation buttons even without a running Style in order to select the appropriate Loop or Arpeggio.

Loop-Administration

Within the Loop Administration panel you can import Loops from other Styles. You can also alter Loops or integrate Loops into other Styles.

Import/Export: with the functions Import and Export you can exchange Loops with other Styles. You can load and save Loops from other sources like floppy disks or usb sticks. You can use all sorts of media that are supported by the OAS system. You have 2000 memory places to save your data.

Edit: With this function you can edit your Loops. Here you can change the Sound, Volume, Pitch, Reverb, Chorus, Panorama and Velocity (Dynamic) of the Loop. To edit the Loop it must be loaded into one of the four locations. The text colour must be dark meaning it is selected.

Then push the button "**Edit**". Make your changes and then push the "**Save**" button.

Attention: Loops which use sounds with the Acc extension, eg "Solid Guitar2 Acc" or "Brass Acc", cannot be mixed with other sounds without large changes in sound occurring. Also changing the values for Velocity (Dynamic) and Octave will not then have the expected results.

Tip: The Loops programmed by Wersi in memory locations 1 – 2001 can also be altered. After altering they can be saved at a memory location between 2002 - 4000.

Delete: With the Delete function you delete the Loops that you have saved. Before you can delete them they must be loaded into one of the four slots. The text must be dark (selected). Touch the **Delete** button. Say “Yes” when asked to delete the Loop.

Tip: The preset Loops in memory places 1-2001 cannot be deleted.

"From Style"
With this Function you can extract Loops from the Factory Styles and User Styles. Have you found a fancy guitar Loop or piano Arpeggio in a Style? Load the Style and select the desired Variation A, B, C, or D. Select the ACC field on the touch screen between the buttons "**to Style**" and "**from Style**" to select the accompaniment track that you want to copy. Touch the "**from Style**" button and the Loop is copied. The field now turns yellow. Now you can save the new extracted Loop. Touch the grey "**Style Loop**" button and give your new Loop the name that you want. Complete your action by touching **Enter**. Select a Group to save your newly made Loop under. For self made Loops there is a "**User**" group in which to save your own Loops. You can also save your Loop under every other group. Touch the "**Save**" button to save your Loop and end your action.

Tip: You cannot extract Loops from Intros, Endings, Fills and Breaks.

"To Style"
This is a very interesting function to add a Loop to an existing Style. So you can add a new Guitar loop to an older Style to let it sound better or add a Loop to an empty track of an existing Style.

Tip: take care to select Loops that match the length of your Style. If you add a Loop of 2 bars to a Style of 4 bars the Loop will stop after 2 bars even if the Style uses 4 bars. In the reverse case the Style will have 2 bars added and that's not the purpose.

Select the desired Style that you want to store in a Loop. Select the desired Variation where you want to store your Loop. Open the **Rhythm-Designer** on the **Main** display. Load the desired Loop in one of the four slots. The field must be dark coloured. On the touch screen select the field "**ACC**" between "**to Styles**" and "**from Styles**" and select the accompaniment track where you want to save your Loop. ***Tip:*** The old track will be deleted. By touching the button "**to Style**" you can copy the Loop into the Style. With the **Start/Stop** button you can test if the process was successful. If you are satisfied, you can save your work. Quit Rhythm-Designer and go to "**Quick edit**". Touch the "**Load/Save Panel**" button and then touch "**Save**" in the next panel. Select the desired memory place where you want to save your new Style and give it a unique name. Then touch "**Save**" to save your Style. Done!

Attention: You should ensure you choose a new location for your newly formed Style because it will be stored automatically into the user-range.. User-Styles can be overwritten so make sure not to overwrite the original in case you want to keep it.

Styles 2011 (Optional Extra - Activation Code)

Requirements: You will need OAS-7 Software in Version 7.1 R44.
Further Requirements are the OpenArt Arranger and the Studio Drums.

Since the OpenArt System was first introduced, the Styles have been changed and extended only slightly. The specifications of the OpenArt Arranger have not been fully incorporated into the Styles. Three Intros and Endings, 4 new Fills and a logical distribution of the ACC tracks were not provided. The original Arranger gave us particular problems with harmony recognition.

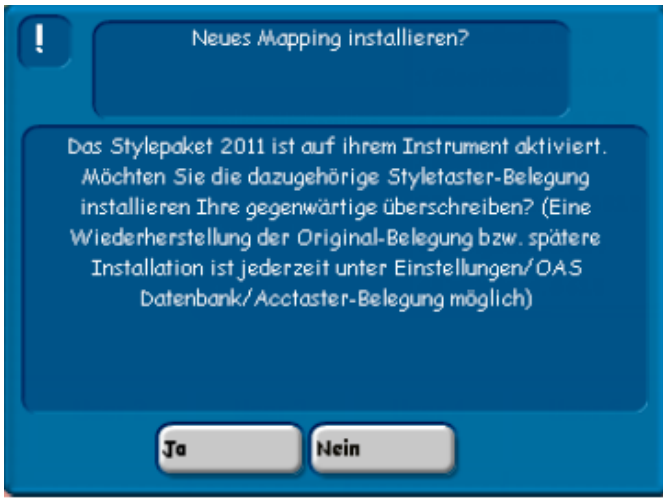
The new Styles have extended the old Styles by providing the features mentioned above. This does not apply to the Realdrums which do not yet have the third Intro and Ending nor the four Fills. These have, however, been extended with new Accompaniment tracks.

The new Styles have been given new names to reflect the better structure and make them easier to find. At the rear of this section you will find a list of all the Styles, with the new name matched against the old name.

For the first time in the OpenArt System there is a complete Mapping of all the Factory Styles. Using Quickload you will see Styles in the Mapping which were not there before. The new, revised Styles are always placed in the first Mapping Levels. The non-revised Styles will be found in the higher numbered Mapping Levels. You will find a table showing all the Mappings at the rear of this chapter. **Also, please back up any User Mappings you may wish to use again in the future as Styles 2011 will delete any Mappings when you install the Styles 2011 Mapping.**

PLEASE NOTE: When you have activated Styles 2011, you need to restart your instrument.

When you restart, you'll be prompted with the following message:



Installing a New Mapping?

The New Styles 2011 Package is now activated on your instrument. Would you like the corresponding Style Button Mappings to be overwritten by the new Mappings? (Re-instatement of the original Mappings or the new installation is possible at any time by going into Settings / OAS Database / Acc Button Mapping.)

Yes No

Please note: You will need to back up your own 'user' mappings before altering to the new Styles 2011 mappings as only the factory mappings are re-instated automatically when changing back to the original. ***(See chapter 13-1 'Data Backup' of the programmers manual)***

Advice:

1. If you touch "Yes", all your own Mappings will be replaced.
2. All Presets function normally.
3. Even if you decide here to touch "Yes", you can change the Mappings back to your own original set at any time. **You will however have to restore your own user mappings from your back-up copy.**
4. At a later time you could then change the Mappings back to the new version, and so on.

If you have touched "Yes" to confirm you wish the new Mappings to be installed, a further message appears to indicate the installation of the new Mappings was successful. Your Total Presets are automatically converted to the new Mappings. In addition, the Style allocation within a Total Preset is independent of the Mapping. The Style within one Total Preset is fixed within the Total Preset.

The Mapping of the Styles can be changed manually at any time.

1. Press one of the 14 Style Buttons for more than 4 seconds. The Style Mappings display opens.
2. Touch the on-screen button labelled “Manager”.
3. Depending upon whether the new or the old Mappings are active, two possible messages can appear.

Install Styles 2011 Mapping 

The previous Style Mappings are active. You can install the new Style Mappings to replace the previous Mappings by touching the button shown above.

Uninstall Styles 2011 Mapping 

The new Styles 2011 Mappings are already active. You can return to the previous Style Mappings by touching the button shown above. This uninstalls the new Style Mappings.

PLEASE NOTE: If you choose to uninstall the Styles 2011 Mapping, you will revert to the old OAS 7 factory mapping. Any replacement mappings you had made before will of been deleted.

Naming the Styles

In developing this Revision of the Styles, they were sorted and new names provided to ensure that the “best Styles” would have the same numbering in the new Styles as they had in the original Styles. You will find a list of the old and new names in section 4.

Advice: You may have Styles with another name in your Total Presets or from Music Archives. The new Style will, however, be the correct one even though the name may be different.

Styles 2011 - Factory Style List (New names assigned to Styles 2011 and their old style names).

You will find two lists below, one for the Normal Styles and one for the Realdrums. The revised Styles have been highlighted with a colour and those not revised begin with an apostrophe.

Nr.	New Style Name	Old Style Name
1	'12Bar Blues	12Bar Blues
2	Ballade 1	16 Ballad
3	16 Beat 1	16 Beat 1
4	'50th Rock'n Roll	50th Rock P
5	'6-8 Blues	6-8 Blues
6	'6-8 Flippers	6-8 Flippers
7	6-8 Volkstümlich	6-8 Folk
8	'6-8 Marsch	6-8 March
9	'70th Disco 1	70th Disco P
10	'70th Disco 2	70th Disco
11	'8 Beat 1	8 Beat 1
12	8 Beat 3	8 Beat 2
13	'8 Beat 2	8 Beat 3
14	'8 Beat 3	8 Beat 4
15	'8 Beat 4	8 Beat 5
16	'Alpen Rock	Alpen Rock
17	Beat Alpen	Alpenbeat
18	'Analog Ballad	Analog Ballad
19	6-8 Ballade 2	Ballade 1
20	Bluegrass	Banjo P
21	Beguine 1	Beguin
22	'Big Band Blues	Big Band Blues
23	Big Band 2	Big Band 2
24	Big Band 3	Big Band 3
25	Big Band Boogie	Big Band Boogie
26	'Bossa Nova 1	Bossa Nova
27	'Broadway	Broadway
28	Schlager Beat	Brunner
29	'Cha Cha 1	Cha Cha 2
30	Cha Cha 4	Cha Cha 1
31	'Clap Marsch	Clap Marsch
32	Country Foxtrott	Country Fox

Nr.	New Style Name	Old Style Name
33	Country Hits	Country P
34	'Country Polka	Country Polka
35	'Country Shuffle	Country Shuffle
36	'Country 1	Country
37	Big Band Curt P.	Curtis Big Band
38	'Dance 1	Dance 1
39	'Dance 2	Dance 2
40	Dance	Dance 3
41	Disco 1	Disco 1
42	'Disco	Disco P
43	'Disco Fox 1	Disco Fox 1
44	'Disco Fox 2	Disco Fox 2
45	'Disco Fox 3	Disco Fox P
46	Dixieland 1	Dixie P
47	Dixieland 2	Dixieland
48	Beat Easy	Easy Beat P
49	'Espani	Espani
50	'Flippers	Flippers
51	Foxtrott 1	Foxtrott 1
52	'Foxtrott 4	Foxtrott 2
53	Musette Walzer	Franz. Walzer
54	'Funk	Funk P
55	'Gispy 1	Gispy
56	'Gitarren Walzer	Guitar Waltz
57	'Happy Walzer	Happy Walzer
58	'Happy Marsch	Happy Marsch
59	'House	House
60	Jazz Walzer	Jazz Waltz
61	Jive 3	Jive
62	'Langs.-Walzer	L-Waltz 1
63	Langsamer Walzer 1	L-Waltz 2
64	'Latin Beat	Latin Beat
65	'Latin	Latin
66	'Limbo	Limbo
67	'Marcina	Marcina
68	Marsch 2	March1
69	'Marsch Beat 1	March Beat 1
70	Marsch Beat 1	March Beat 2
71	'Marsch Beat 2	March Beat 3
72	Marsch Beat 2	March Beat 5

OpenArt-Arranger Styles 2011 User Notes

Nr.	New Style Name	Old Style Name
73	Metronom	Metronom
74	Metronim 3/4	Metronim 3/4
75	'Montuno	Montuno
76	Big Band Moonlight	Moonlight Ballad
77	'Oberkrainer Polka	Oberkrainer Polka
78	Party Pop	Party Pop
79	'Party	Party
80	Pasodoble	Pasodoble P
81	Petry Party	Petry
82	'Polka Beat 1	Polka Beat
83	'Polka 2	Polka P
84	'Polka 1	Polka
85	'Quartet Ballad	Quartet Ballad
86	'Quartet	Quartet
87	Quickstep 1	Quickstep
88	'R&B Ballad	R&B Ballad
89	'Reggae	Reggae P
90	'Rheinländer	Rheinländer
91	Rock 2	Rock Pur P
92	Rock'n Roll 4	Rock'n Roll 2
93	'Rock'n Roll	Rock'n Roll P
94	Rock'n Roll 3	Rock'n Roll 1
95	'Rumba 1	Rumba 1
96	Rumba 1	Rumba 2
97	'Rumba 2	Rumba3
98	'Salsa 2	Salsa P
99	Shuffle 1	Shuffle P
100	Shuffle 2	Shuffle
101	Swing Sinatra	Sinatra P
102	'Slow Rock 1	Slow Rock
103	'Slow Swing	Slow Swing P
104	'Funny Shuffle 2	Funny Shuffle
105	Sweet Beat	Sweet Beat
106	Swing Combo	Swing Combo P
107	Swing Foxtrott	Swing Fox
108	Tango 2	Tango
109	'Trad. Swing	Trad. Swing
110	Walzer Traditional 2	Trad. Waltz
111	Sun Island	Tropical P
112	'Twist	Twist

Nr.	New Style Name	Old Style Name
113	Marsch River Kwai	US 2-4 March
114	'US 12-8 Ballad	USA 12_8 Ballad
115	US-Ballad	USA Ballad
116	'US-Big Band	USA Big Band
117	6-8 Blues Ballad	USA Bluesy
118	Broadway	USA Broadway
119	'US-Cha Cha	USA ChaCha
120	US-Cookin Jazz	USA Cookin Jazz
121	Slow Swing C. Basie	USA Count
122	Country Shuffle	USA Country
123	Swing Easy	USA Easy Swing
124	Espania	USA Espania
125	Country Fiddle	USA Fiddle
126	US-Harlem	USA Harlem
127	Hawaiiain	USA Hawaiiain
128	US-Hip	USA Hip
129	Foxtrott Sleigh Ride	USA Holiday
130	Latin Ipanema	USA Jobim
131	US-Latin	USA Latin
132	Big Band Let's Swing	USA Lets Swing
133	Parade	USA Parade
134	US-Praise	USA Praise
135	US-Rock'n Roll	USA RockRoll
136	Showtime	USA Showtime
137	'US-Swing	USA Swing
138	'US-Swingin	USA Swingin
139	US-Tango	USA Tango
140	Tropical	USA Tropical
141	Swing Walzer	USA Waltz
142	'Volksmusik	Volksmusik
143	'Walzer	Waltz
144	'Wiener Walzer	Wiener Walzer
145	'8 Beat 6	8 Beat 10
146	'8 Beat 7	8 Beat 11
147	'8 Beat 8	8 Beat 6
148	'8 Beat 9	8 Beat 7
149	'Analog Beat	8 Beat 8
150	'8 Beat 10	8 Beat 9
151	'8 Beat Rock	8 Beatrock 1
152	'80s 16 Beat	80s 16 Beat1

Styles 2011 User Notes

Nr.	New Style Name	Old Style Name
153	'Banjo Swing	Banjo Swing
154	'Beachy Rock	Beachy Rock
155	'Black Foxtrot	Black Foxtrot
156	Boogie 2	Blue Boogie
157	Blue Metal	Blue Metal
158	6-8 Blues	Blueberry
159	Blues Slow	Blues1
160	Boogie Big Band 1	Boogie Bigband
161	Boogie Big Band 2	Boogie Brass
162	'Boogie Swingband	Boogie Swingband
163	'Boogie	Boogie
164	'Bossa Rock	Bossa Rock
165	'Brians Rock	Brians Rock
166	'Brothers Boogie	Brothers Boogie
167	'Cha Cha 2	Chacha
168	'Cheesy 8 Beat	Cheesy 8 Beat
169	'Country 2	Country1
170	'Country 3	Country2
171	'Country 4	Country3
172	'Elect Rumba	Electrumba
173	'Foxtrott 1	Fox 1
174	'Foxtrott 2	Fox 2
175	'Foxtrott 3	Fox 3
176	'Foxtrott Small	Foxtrott small
177	'Foxtrott Organ 1	Foxy Organs
178	'Funky	Funky 1
179	'Heli Foxtrott	Helifox
180	'Jazz Guitars	Jazz Guitars
181	'Shuffle Quartet	Shuffle Quartet
182	'Ballade 1	Ballad 2
183	'Metal	Metal
184	'Rap C	Rap C
185	'Rock 1	Rock 1
186	'Rock 2	Rock 2
187	'Slow Swing	Slow Swing
188	'Soul Commitment	Soul Commitment
189	'Summer Rock	Summer Rock
190	'Swing	Swing 1
191	'The Swinger	The Swinger
192	'Twister	Twister

Nr.	New Style Name	Old Style Name
193	'Funny Shuffle 1	Funny Shuffle
194	'16 Beat 1	16 Beat 2
195	'8 Beat 5	8 Beat 12
196	Samba Amor	Amor Amor
197	'Ballade 2	Ballade 2
198	'Big Band	Bigband 4
199	'Country Pop	Countrypop 1
200	'Disco Samba	Discosamba 1
201	'Foxtrott 5	Fox 1
202	'Gummibeat	Gummibeat
203	Party Happy Polka	Happy Polka
204	'Paloma Blanca Beat	Paloma Blanca Beat
205	'Polka Beat 2	Polkabeat 2
206	Reggae 2	Reggae 2
207	'Schlager 1	Schlager 1
208	'Schlager 2	Schlager 2
209	'Slow Rock 3	Slowrock 3
210	Techno	Techno 1
211	'Walzer Slow	Walzer slow
212	'Walzer Pop	Walzerpop
213	'Winnetou	Winnetou
214	'Atlantis	Atlantis
215	Boogie 1	Boogie 2
216	'Dance Soul	Dance soul
217	Disco Samba 2	Discosamba 2
218	'Disco Schlager	Discoschlager
219	Flamenco	Flamenco
220	'Freakdance	Freakdance
221	'J.Last Slow Rock	J.Last slowrock
222	'Je t´aime Beat	Je t´aime beat
223	Big Band Swing Miller	Millerswing
224	Party Modern Mix	Partymix
225	Polka Tanz	Polkatanz
226	Rock'n Roll 2	Rock´n roll
227	'Sally Rock	Sally rock
228	'Schlager 70	Schlager 70
229	'Ski Twist	Ski twist
230	'Slow Rock 2	Slowrock 2
231	'Tico Tico	Tico tico
232	'Walzer Standard	Walzer standard

OpenArt-Arranger Styles 2011 User Notes

Nr.	New Style Name	Old Style Name
233	'YMCA	Ymca
234	'Blue Bayou	Blue bayou
235	'Dreamer	Dreamer
236	'El Lute	El lute
237	'Fiesta	Fiesta
238	'Hey Wicky	Hey wicky
239	'Hummelflug	Hummelflug
240	Hände zum himmel	Hände zum himmel
241	'Love theme	Love theme
242	'Malaika	Malaika hl
243	'New York	New york
244	'Night Fever	Nightfever 2
245	'Peppermint Rock	Peppermint rock
246	'Schwarzwaldfahrt	Schwarzwaldfahrt
247	Sirtaki	Sirtaki
248	'Sweet home Alabama	Sweet home Alabama
249	Beguine Stupid	Something Stupid
250	'Udo medley	Udo medley
251	'Walzer Trad.	Walzer trad.
252	'Wien bleibt wien	Wien bleibt wien
253	'Zirkus	Zirkus
254	'70th Disco 3	70s disco 2
255	'Atemlos	Atemlos
256	'Bossa nova 3	Bossa nova 3
257	'Caribic	Caribic
258	Country Walzer	Countrywalzer
259	'Gypsy 2	Gypsy style
260	'Dimpl Boaricher	Dimpl boaricher
261	Reggae 1	Reggae
262	'Foxtrott Organ 2	Foxtrott orgel
263	'Frances	Frances
264	'Hawai	Hawai
265	'Michaela Beat	Michaela beat
266	'Quando	Quando
267	'Rock 3	Rock 3
268	Rock 1	Rock style
269	'Russia	Russia
270	'Salsa 1	Salsa
271	Samba 4	Samba
272	'Saragossa	Saragossa

Nr.	New Style Name	Old Style Name
273	'Walzer Streicher	Streicherwalzer
274	'Achy Breaky Heart	Achy breaky heart
275	'Analogbeat	Analogbeat
276	'Ballade Adeline	Ballade Adeline
277	Blues Swing	Blues
278	'Bossa nova 2	Bossa nova 2
279	'Choclo Tango	Choclo Tango
280	Bolero Conquest	Conquest bolero
281	'Fischer St.Juan	Fischer St.Juan
282	'Hernando	Hernando
283	'James Polka	James polka
284	'Ketchupsong	Ketchupsong
285	'Kornfeld	Kornfeld
286	Narhalla Marsch	Narhalla
287	Please Release	Please release
288	'Samba Dance	Sambadance
289	'Schlager Beat	Schlagerbeat
290	'Showtune	Showtune
291	'Sommernacht	Sommernacht
292	'Tico Tico Beat	Tico tico beat
293	'Cha Cha Pepito	Chacha pepito
299	Free	Free
301	Beat Oldie	Beat Oldie
302	Hoedown	Hoedown
303	Swinging Akkordeon	Swinging Akkordeon
901	Piano Ballade	Piano Ballad OAA
902	Cha Cha 2	Cha Cha OAA
903	Rock'n Roll 1	Rock´n Roll OAA
904	Slow Swing Kaempfert	Berts Swing OAA
905	Polka Oberkrainer 2	Oberkrainer OAA
906	Schunkel Walzer	Walzer Schunkel OAA
907	Guitar Swing	Guitar Swing OAA
908	Slow Rock 3	Slow Rock OAA
909	Big Band Schnell	Big Band Fast OAA
910	Slow Swing	Slow Swing OAA
911	Disco Samba 1	Disco Samba OAA
912	'Schlager Disco Fox	Schlager OAA
913	O Sole Mio	16-Beat Italy OAA
914	6-8 Ballade 1	6-8 Ballad OAA
915	Hollywood	Hollywood OAA

OAA OpenArt-Arranger Styles 2011 User Notes

Nr.	New Style Name	Old Style Name
916	Slow Fox 1	Slow Fox 1 OAA
917	Foxtrott Akkordeon	Akkordeon Foxtrott OAA
918	Wiener Walzer 2	Wiener Walzer OAA
919	Jive Conny	Jive OAA
920	Langsamer Walzer 2	Slow Waltz OAA
921	8 Beat 1	16 Beat 1 OAA
922	Ballade 2	16 Beat 2 OAA
923	8 Beat Ballade	8 Beat 1 OAA
924	8 Beat Latin	8 Beat 2 OAA
925	16 Beat Ballade	8 Beat 3 OAA
926	Beguine 2	Beguine OAA
927	Blues Shuffle	Blues OAA
928	Bossa Nova 3	Bossa Nova 1 OAA
929	Bossa Nova 4	Bossa Nova 2 OAA
930	Country Pop	Country Pop OAA
931	Disco Philly	Disco Philly OAA
932	16 Beat 2	Guitars Beat OAA
933	Jive 2	Jive Fast OAA
934	Walzer Traditional 1	Ländler OAA
935	New York	New York OAA
936	Party Polka	Polka Party OAA
937	Polonaise	Polonaise OAA
938	Pop Bossa	Pop Bossa OAA
939	Rumba Pop	Pop Rhumba OAA
940	Pop Walzer	Pop Waltz OAA
941	Salsa	Salsa OAA
942	Samba 2	Samba Carnival OAA
943	Party Schlager Beat	Schlager Beat OAA
944	Shuffle Slow	Shuffle OAA
945	Beat Ballade Slow	Slow Beat OAA
946	Slow Fox 2	Slow Fox 2 OAA
947	12-8 Ballade	Slow+Easy OAA
948	Twist 2	Twist OAA
949	Uni Beat	Uni Beat OAA
950	8 Beat 2	Uni US-Beat OAA
951	Orgel Ballade	Orgel Ballade
952	Orgel Beguine	Orgel Beguine
953	Orgel Blues	Orgel Blues
954	Orgel Bossa 1	Orgel Bossa 1
955	Orgel Bossa 2	Orgel Bossa 2

Nr.	New Style Name	Old Style Name
956	Orgel Bossa 3	Orgel Bossa 3
957	Orgel Cha Cha	Orgel ChaCha
958	Orgel Combo	Orgel Combo
959	Orgel Euro Pop	Orgel Euro Pop
960	Orgel Foxtrott	Orgel Foxtrott
961	Orgel Tico Tico	Orgel Tico Franz Lambert
962	Orgel Gospel	Orgel Gospel
963	Orgel Groove	Orgel Groove
964	Orgel Jazz	Orgel Jazz
965	Orgel Marsch	Orgel Marsch
966	Orgel Party Pop	Orgel Party Pop
967	Orgel Quickstep 1	Orgel Quickstep 1
968	Orgel Quickstep 2	Orgel Quickstep 2
969	Orgel Rumba	Orgel Rumba
970	Orgel Samba 1	Orgel Samba 1
971	Orgel Samba 2	Orgel Samba 2
972	Orgel Samba 3	Orgel Samba 3
973	Orgel Showtime	Orgel Showtime
974	Orgel Swing	Orgel Swing
975	Orgel Walzer	Orgel Walzer

OAA OpenArt-Arranger Styles 2011 User Notes

Styles 2011 - Factory Realdrum List (New names assigned to Styles 2011 Realdrums and their old Realdrum names).

Nr.	New Style Name	Old Style Name
1	'Real Swing 180+	REAL Swing 180+
2	6-8 Marsch +	REAL 6-8 March+
3	'Real 70th Disco +	REAL 70th Disco+
4	'Real Beguine +	REAL Beguine+
5	Big Band 1 +	REAL Big Band 1+
6	'Real Big Band Boogie +	REAL Big Band Boogie+
7	Bossa Nova 1 +	REAL Bossa Nova 1+
8	Bossa Nova 2 +	REAL Bossa Nova 2+
9	Swing Besen Schnell +	REAL Brush fast+
10	Foxtrott Besen +	REAL Brush Med+
11	Slow Fox Besen +	REAL Brush slow+
12	'Real Brush Train +	REAL Brush Train+
13	Cha Cha 1 +	REAL Cha Cha 1+
14	Cha Cha 3 +	REAL Cha Cha 2+
15	'Real Disco 1 +	REAL Disco+
16	'Real Drum Solo+	REAL Drum Solo+
17	Foxtrott 4 +	REAL Fox fast+
18	Foxtrott 2 +	REAL Fox medium+
19	Slow Fox 3 +	REAL Fox slow+
20	'Real Fox 158 +	REAL Fox 158+
21	Foxtrott 3 +	REAL Fox 168+
22	Jive 1 +	REAL Jive+
23	'Real La Bamba +	REAL La Bamba+
24	'Real Limbo +	REAL Limbo+
25	Mambo +	REAL Mambo+
26	Marsch 1 +	REAL Marsch+
27	'Real Marsch Beat 1 +	REAL March Beat+
28	Polka Oberkrainer 1 +	REAL Oberkrainer+
29	Party Time +	REAL Party+
30	'Real Pasodoble+	REAL Pasodoble+
31	Quickstep 2 +	REAL Quickstep+
32	'Real Rio +	REAL Rio+
33	Samba 3 +	REAL Samba 2+
34	Samba 1 +	REAL Samba 1+
35	Shuffle Rock'n Roll +	REAL Shuffle+
36	Slow Rock 2 +	REAL Slow Rock 2+
37	'Real Langs. Walzer 1 +	REAL Slow Waltz+
38	Slow Rock 1 +	REAL Slow Rock 1+
39	'Real Soul +	REAL Soul+
40	'Real Swing 230+	REAL Swing 230+
41	Tango 1 +	REAL Tango+
42	'Real Twist +	REAL Twist 2+
43	Twist 1 +	REAL Twist 1+
44	Wiener Walzer 1 +	REAL Waltz+
45	Gipsy Swing 1 +	REAL Brush fast 2+
46	'Real Brush slow 2+	REAL Brush slow 2+
47	'Real LA Shuffle+	REAL LA Shuffle+
48	'Real 16 beat +	REAL 16 beat+
49	'Real 8 beat +	REAL 8 beat+
50	'Real Barock +	REAL Barock+
51	'Real Dance +	REAL Dance 1+
52	Disco 2 +	REAL Disco 1+
53	'Real Enigma +	REAL Enigma+
54	'Real Disco 2 +	REAL Disco 2+
55	'Real Latin Pop +	REAL Latinpop+
56	'Real Patapata +	REAL Patapata+
57	'Real Reggae +	REAL Reggae+
58	6-8 Ballade Pop +	REAL 6-8 Pop+
59	Disco 70th +	REAL 70s Disco+
60	'Real Alpenparty Beat+	REAL Alpenpartybeat+
61	Slow Fox Big Band +	REAL Bigband slowfox+
62	'Real Cha Cha +	REAL Chacha+
63	'Real Disco Fox +	REAL Discofox+
64	'Real Disco Pop +	REAL Disco Pop+
65	'Real Guitar 8 Beat +	REAL Guitar 8 Beat+
66	'Real Himbeereis +	REAL Himbeereis+
67	'Real Holiday +	REAL Holiday+
68	'Real Life is live +	REAL Life is live+
69	'Real Marsch Beat 2 +	REAL Marschbeat trad.+
70	Vocal Ballade +	REAL Organ Ballade
71	'Real Rock +	REAL Rock+
72	Rumba 2 +	REAL Rumba+
73	Party Saragossa +	REAL Saragossaband+
74	'Real Schlager Jive +	REAL Schlager Jive+
75	'Real Swing +	REAL Swing 2+
76	Trance Dance +	REAL Trance dance+
77	'Real Langs. Walzer 2 +	REAL Slow Waltz+

Styles 2011 User Notes

WERSI OAS 7 Expansion Pack (Optional Activation) Sound Lists

In this chapter you will find the Sound List Number and a list of Longwave & OAS Advanced Sample Sound Names that are part of the available Optional Activation Sound Packets.

Church Organs Sounds

Soundpaket Sakral	
Sound-Nummer	**Sound-Name**
00-060-000-000	Bourdon
00-060-000-001	Clarinet
00-060-000-002	Cornet
00-060-000-003	Dulciana
00-060-000-004	Flute 4
00-060-000-005	Flute Celeste
00-060-000-006	Gamba
00-060-000-007	Gedackt 8
00-060-000-008	Gedackt 16
00-060-000-009	Mixture 1
00-060-000-010	Mixture 2
00-060-000-011	Mixture 3
00-060-000-012	Mixture 4
00-060-000-013	Mixture 5
00-060-000-014	Nasard
00-060-000-015	Oboe
00-060-000-016	Octaav
00-060-000-017	Rohrgedackt
00-060-000-018	Plenum 1
00-060-000-019	Plenum 2
00-060-000-020	Plenum 3
00-060-000-021	Prinzipal 4
00-060-000-022	Prinzipal 8
00-060-000-023	Prinzipal 16
00-060-000-024	Quint 2 2-3
00-060-000-025	Regal 16
00-060-000-026	Rohrflöte
00-060-000-027	SuperOktave
00-060-000-028	Terts
00-060-000-029	Trompete 4
00-060-000-030	Voix Celeste
00-060-000-031	Tutti 1
00-060-000-032	Tutti 2
00-060-000-033	Tutti 3

Theatre Organs Sounds

Soundpaket Theater	
Sound-Nummer	**Sound-Name**
00-061-000-000	TH Barton Full
00-061-000-001	TH Barton Melo 1
00-061-000-002	TH Barton Melo 2
00-061-000-003	TH Big Pipes
00-061-000-004	TH Bold Brass
00-061-000-005	TH Full Brass
00-061-000-006	TH Melo 1
00-061-000-007	TH Melo 2
00-061-000-008	TH Barton Tibias
00-061-000-009	TH MortonStr-Wurl.
00-061-000-010	THMortonStrVox-Wurl.
00-061-000-011	TH Robert Morton
00-061-000-012	TH Wurlizer-Morton
00-061-000-013	TH Wurl.-Mort.-Barton
00-061-000-014	TH Wurl.Bx-Morton
00-061-000-015	TH Morton Strings
00-061-000-016	TH Mixed 1
00-061-000-017	TH Mixed 2
00-061-000-018	TH Mixed 3
00-061-000-019	TH Mixed 4

Best of CD-Line Sounds

Soundpaket CD-Line	
Sound-Nummer	**Sound-Name**
00-062-000-000	CD-DB Voll 1 schnell
00-062-000-001	CD-DB Voll 1 langs.
00-062-000-002	CD-DB Voll 2 schnell
00-062-000-003	CD-DB Voll 2 langs.
00-062-000-004	CD-DB weich schnell
00-062-000-005	CD-DB weich langs.
00-062-000-006	CD-DB FL schnell
00-062-000-007	CD-DB FL langs.
00-062-000-008	CD-DB UM schnell
00-062-000-009	CD-DB UM langs.
00-062-000-010	CD-DB Perc
00-062-000-011	CD-V6 Jazz
00-062-000-012	CD-DB Celesta
00-062-000-013	CD-Piano
00-062-000-014	CD-FM 1+2
00-062-000-015	CD-Synthebrass 2
00-062-000-016	GG-Synthebrass 1
00-062-000-017	GG-Synthebrass 2
00-062-000-018	GG-Rockgitarre
00-062-000-019	GG-Rockpad
00-062-000-020	CD-Metal
00-062-000-021	CD-Effekt Drums
00-062-000-022	CD-JP Bass
00-062-000-023	CD-Pop Bass
00-062-000-024	CD-Solo Bass
00-062-000-025	CD-Fretless Bass

OAS Sound Pack Activation Information

Church Organ Sounds

The Church Organ sample pack features high quality, stereo Longwave samples.

These samples were recorded in beautiful European churches and cathedrals.

The sound pack includes both individual church organ stops and combination stops for grand sounds too.

Theatre Organ Sounds

The Theatre Organ sound pack features samples of the mighty American Barton, Morton and WurliTzer Theatre organs.

Additionally, WERSI Direct Ltd have provided a large registration pack (40 One Touch Settings). The title is ‘Theatre Organ Magic Vol.1’.

Contact WERSI on 0800 084 2013 for more information.

Best of CD-Line

This sound pack features 26 stereo sounds from the WERSI CD-Line of organs. The WERSI Spectra, GoldenGate and Livestyles organs were popular in the 1980s and 1990s.

Klaus Wunderlich and Franz Lambert toured and recorded with these incredible instruments.

Portamento

Soundpaket Portamento	
Sound-Nummer	Sound-Name
00-063-000-000	Trompete MF Port
00-063-000-001	Trompete F Port
00-063-000-002	Trompete Muted Port
00-063-000-003	Flügelhorn Port
00-063-000-004	Posaune Port
00-063-000-005	Posaune Soft Port
00-063-000-006	Klarinette Port
00-063-000-007	Tenor Sax W Port
00-063-000-008	Tenor Sax Bostic Port
00-063-000-009	Tenor Sax F Port
00-063-000-010	Alt Sax F Port
00-063-000-011	Alt Sax MF Port
00-063-000-012	Sopran Sax Port
00-063-000-013	Naturgitarre Port
00-063-000-014	Jazz Gitarre Port
00-063-000-015	CD-Jazz Gitarre Port
00-063-000-016	Stratocaster Port
00-063-000-017	Comet Gitarre Port
00-063-000-018	Hawaii Gitarre Port
00-063-000-019	Overdriven Gitarre Port
00-063-000-020	Whistle Port
00-063-000-021	Girl Port
00-063-000-022	Violine Port

Franz Lambert Edition 1

Soundpaket Franz Lambert-Edition	
Sound-Nummer	Sound-Name
00-067-000-000	FL DB Beta Percussion
00-067-000-001	FL DB Sinus Patch
00-067-000-002	FL DB Atlantis 1
00-067-000-003	FL DB Atlantis 2
00-067-000-004	FL DB Jazzorgel
00-067-000-005	FL DB Percussion
00-067-000-006	FL Synthepad 1
00-067-000-007	FL Synthepad 2
00-067-000-008	FL Synthepad 3
00-067-000-009	FL Synthepad 4
00-067-000-010	FL Pfeiffen
00-067-000-011	FL Synthebrass
00-067-000-012	FL Jazzgitarre
00-067-000-013	FL Naturgitarre
00-067-000-014	FL Engel
00-067-000-015	FL Galaxy
00-067-000-016	FL Symphonic Strings
00-067-000-017	FL Classical Strings
00-067-000-018	FL Stage Piano
00-067-000-019	FL Trompete
00-067-000-020	FL Beta Trompete
00-067-000-021	FL Tenorsax
00-067-000-022	FL Cook Sax
00-067-000-023	FL Hit
00-067-000-024	FL Pedalbass
00-067-000-025	FL-Orchester
00-067-000-026	FL-Fairlight
00-067-000-027	FL-Cembalo
00-067-000-028	FL-Vocal
00-067-000-029	FL-Picked Bass ACC
00-067-000-030	FL-12-String Guitar ACC

Grand Piano

Soundpaket GrandPiano	
Sound-Nummer	Sound-Name
00-070-000-000	Natural Grand Piano
00-070-000-001	Bright Grand Piano
00-070-000-002	Soft Grand Piano
00-070-000-003	Hard Grand Piano
00-070-000-004	Concert Hall Gd Piano
00-070-000-005	Atmos Piano
00-070-000-006	Mono Grand Piano
00-070-000-007	Simple Grand
00-070-000-008	Ol Upright Piano
00-070-000-009	Honky Tonk Piano
00-070-000-010	Phaser Piano
00-070-000-011	Euro ArPiano
00-070-000-012	Gater Piano
00-070-000-013	Sparkle Piano
00-070-000-014	True Sustain As Hall
00-070-000-015	Gramophone Piano
00-070-000-016	Underwater Piano
00-070-000-017	Gurgler Pulse Piano
00-070-000-018	Rotor Piano
00-070-000-019	Depressed Mode
00-070-000-020	Trents Piano
00-070-000-021	Toy Piano
00-070-000-022	Asian Box Piano
00-070-000-023	Wah Piano
00-070-000-024	Basic Reverb Piano
00-070-000-025	Basic Echo Piano
00-070-000-026	Basic Chorus Piano
00-070-000-027	Basic Synth Piano

Sound Pack Activation Information

Portamento

A selection of Longwave sounds that feature the Portamento ‘Slide’ effect.

This is a useful feature when playing in Jazz, Pop, dance or BigBand styles.

Franz Lambert Edition 1

The incredible Franz Lambert Edition 1 features sounds from the WERSI Atlantis and Franz Lamberts own personal sound palette.

Many sounds from the WERSI Atlantis SN3 and Franzs own studio sounds mean that you can now sound just like Franz Lambert!

There are also 20 Franz Lambert Edition 1 Total Presets (See presets 801-820).

Grand Pianos

The Grand Piano package brings ‘physically modelled’ sounds to your OAS sound library.

Instead of real samples, the sounds have been recreated using modelling synthesis, creating the sound of the piano mathematically.

Ideally suited to modern pop and dance piano arrangements.

WERSI Galaxis Sounds

Soundpaket Galaxis	
Sound-Nummer	Sound-Name
00-064-000-001	Galaxis ZR Weich 1
00-064-000-002	Galaxis ZR Voll 2
00-064-000-003	Galaxis ZR Voll 3
00-064-000-004	Galaxis ZR Voll 4
00-064-000-005	Galaxis ZR Perc 1
00-064-000-006	Galaxis ZR Perc 2
00-064-000-007	Galaxis ZR UM 1
00-064-000-008	Galaxis ZR UM 3
00-064-000-009	Galaxis Honky Tonk WV
00-064-000-010	Galaxis Trompete
00-064-000-011	Galaxis Flöte
00-064-000-012	Galaxis Klarinette
00-064-000-013	Galaxis Viola
00-064-000-014	Galaxis Vibraphon
00-064-000-015	Galaxis Streicher
00-064-000-016	Galaxis Bläser
00-064-000-017	Galaxis Wah Wah
00-064-000-018	Galaxis Au
00-064-000-019	Galaxis Bassgitarre
00-064-000-020	Galaxis ZR Weich slow
00-064-000-021	Galaxis ZR Weich fast
00-064-000-022	Galaxis ZR Voll 1 slow
00-064-000-023	Galaxis ZR Voll 1 fast
00-064-000-024	Galaxis ZR Voll 2 slow
00-064-000-025	Galaxis ZR Voll 2 fast
00-064-000-026	Galaxis ZR Voll 3 slow
00-064-000-027	Galaxis ZR Voll 3 fast
00-064-000-028	Galaxis ZR Perc 1 slow
00-064-000-029	Galaxis ZR Perc 1 fast
00-064-000-030	Galaxis ZR Perc 2 slow
00-064-000-031	Galaxis ZR Perc 2 fast
00-064-000-032	Galaxis ZR UM 1 slow
00-064-000-033	Galaxis ZR UM 1 fast
00-064-000-034	Galaxis ZR UM 2 slow
00-064-000-035	Galaxis ZR UM 2 fast

WERSI Helios Sounds

Soundpaket Helios	
Sound-Nummer	Sound-Name
00-065-000-001	Helios ZR Weich 1
00-065-000-002	Helios ZR Weich 2
00-065-000-003	Helios ZR Voll
00-065-000-004	Helios ZR Perc
00-065-000-005	Helios ZR Celeste 1
00-065-000-006	Helios ZR Celeste 2
00-065-000-007	Helios ZR Celeste 3
00-065-000-008	Helios ZR UM 1
00-065-000-009	Helios ZR UM 2
00-065-000-010	Helios Piano
00-065-000-011	Helios Trompete
00-065-000-012	Helios Posaune
00-065-000-013	Helios Violine
00-065-000-014	Helios Oboe
00-065-000-015	Helios Glockenspiel
00-065-000-016	Helios Streicher 1
00-065-000-017	Helios Bläser
00-065-000-018	Helios Bläser WV
00-065-000-019	Helios ZR-Bass
00-065-000-020	Helios ZR Weich 1 slow
00-065-000-021	Helios ZR Weich 1 fast
00-065-000-022	Helios ZR Weich 2 slow
00-065-000-023	Helios ZR Weich 3 fast
00-065-000-024	Helios ZR Voll slow
00-065-000-025	Helios ZR Voll fast
00-065-000-026	Helios ZR Perc slow
00-065-000-027	Helios ZR Perc fast
00-065-000-028	Helios ZR UM 1 slow
00-065-000-029	Helios ZR UM 1 fast
00-065-000-030	Helios ZR UM 2 slow
00-065-000-031	Helios ZR UM 2 fast

WERSI Helios / Comet Sounds

Soundpaket Helios/Comet	
Sound-Nummer	Sound-Name
00-066-000-001	Helios Streicher 2
00-066-000-002	Helios Honky Tonk
00-066-000-003	Helios Banjo
00-066-000-004	Helios Steelband
00-066-000-005	Helios Aua
00-066-000-006	Helios Wow
00-066-000-007	Helios Wah Rotor
00-066-000-008	Helios Streicher Rotor
00-066-000-009	Helios Tuba
00-066-000-010	Comet ZR Perc
00-066-000-011	Comet ZR Weich
00-066-000-012	Comet ZR Voll
00-066-000-013	Comet Gitarre
00-066-000-014	Comet Gitarre Synthe
00-066-000-015	Comet Bläser 1
00-066-000-016	Comet Bläser 2
00-066-000-017	Comet Bassgitarre
00-066-000-018	Comet Synthebass 1
00-066-000-019	Comet Synthebass 2
00-066-000-020	Comet ZR Perc slow
00-066-000-021	Comet ZR Perc fast
00-066-000-022	Comet ZR Weich slow
00-066-000-023	Comet ZR Weich fast
00-066-000-024	Comet ZR Voll slow
00-066-000-025	Comet ZR Voll fast

OAS Sound Pack Activation Information (Analouge Collection)

WERSI Galaxis Sounds

The WERSI Engineers designed a marvel in the 1970s. The WERSI Galaxis was the three manual organ played by artists such as Franz Lambert and Curt Prina.

These sounds were sampled direct from a famous WERSI Galaxis organ and the sounds were cleaned up for accurate reproduction of the original sound, while retaining the original analouge warmth.

WERSI Helios Sounds

Like the Galaxis sound pack, the WERSI Helios had its own unique sound! The wonderful sound that Klaus Wunderlich created with the Helios is unparalleled in the world. Now you can recreate the sound of the Helios with the touch of a few problems.

WERSI Helios & Comet

The 3rd installment in the Analouge collection is a combination of more sounds from the WERSI Helios and also the WERSI Comet. The WERSI Comet was a crossover instrument between the Analouge range and WERSI's first steps into the digital world. The WERSI Comet Guitar (Made famous by the song 'Marco Polo'.

This pack also includes novelty sounds from the Helios - great fun to play with!-

World of Synths

Soundpaket World of Synthe	
Sound-Nummer	Sound-Name
00-072-000-000	Worlds Apart
00-072-000-001	Good Vibes
00-072-000-002	Thuer Bass
00-072-000-003	Oceanarium
00-072-000-004	Heart Solo
00-072-000-005	Club Rotation
00-072-000-006	Auto Synth
00-072-000-007	Unison Bend Poly
00-072-000-008	Ice Cold Swe
00-072-000-009	Atonal Percussachap
00-072-000-010	The Swarm
00-072-000-011	Soft Ambi Swes
00-072-000-012	Ultraog Bass
00-072-000-013	Big Dark Mega Pad
00-072-000-014	Ear Killer
00-072-000-015	Aggressor Bass
00-072-000-016	Outback
00-072-000-017	Worlds Biggest Swe
00-072-000-018	Polyrhythm Pad
00-072-000-019	Real Analog Kit
00-072-000-020	Tinkling Wavetable Pad
00-072-000-021	Metalliga
00-072-000-022	Hairy Bass
00-072-000-023	Big Ass Pad
00-072-000-024	Ghost Rave
00-072-000-025	Rave Signal Squares
00-072-000-026	Sundown
00-072-000-027	Ambient Chord
00-072-000-028	Chaser Pad
00-072-000-029	Fat Analog Bass Slap
00-072-000-030	The Greek Pad
00-072-000-031	Beaver Att. Formation
00-072-000-032	CineIntroBass
00-072-000-033	Softly Softly Pad
00-072-000-034	TV Mystery
00-072-000-035	Tech Siren

Soundpaket World of Synthe	
Sound-Nummer	Sound-Name
00-072-000-036	Welcome
00-072-000-037	Wavypan
00-072-000-038	S+H Worlds
00-072-000-039	Bubble Wave Electro
00-072-000-040	Release Shatter Pad
00-072-000-041	Creamy Arpeggio
00-072-000-042	Rubber Reso Bass
00-072-000-043	Space Rescue Mission
00-072-000-044	Sandy Solo
00-072-000-045	nster Rave Bass
00-072-000-046	Salthar
00-072-000-047	Numan Strings
00-073-000-000	Hyper Sweep Pad
00-073-000-001	Percy RezNoiseInator
00-073-000-002	Digi Bell
00-073-000-003	Hi Tone Bell
00-073-000-004	Reso Smack Bass
00-073-000-005	Jet Pad
00-073-000-006	Quad Saw Solo
00-073-000-007	Phaser HP Sequencer
00-073-000-008	Swirling Sync Keys
00-073-000-009	Horny
00-073-000-010	Stutter Pad
00-073-000-011	Analog Metal Perc
00-073-000-012	Century Pad
00-073-000-013	Stereo Sync Arp
00-073-000-014	Hollow Bass
00-073-000-015	Saw Pad Sweep
00-073-000-016	Phat Solo Sync
00-073-000-017	Firus
00-073-000-018	Space Phase
00-073-000-019	SuperFizzy StringSynth
00-073-000-020	Glocken Loop
00-073-000-021	Chorus Bells
00-073-000-022	Mars n Venus
00-073-000-023	Sile Saw Arpeggio
00-073-000-024	Sub Bass Fattener
00-073-000-025	Calorizer Pad

Soundpaket World of Synthe	
Sound-Nummer	Sound-Name
00-073-000-026	Develish Syncer
00-073-000-027	Ringtone Lead
00-073-000-028	Doom+Chaos
00-073-000-029	Hyper vs P
00-073-000-030	Curves
00-073-000-031	Velo Perculator
00-073-000-032	Vocalizing
00-073-000-033	Wicked Square Arp
00-073-000-034	DnB Square
00-073-000-035	Big Octave Pad
00-073-000-036	Disto Sweep Lead
00-073-000-037	Big Drive Lead
00-073-000-038	Late Synbrass
00-073-000-039	Square Dance
00-073-000-040	Warm EE Piano
00-073-000-041	Wavetable SweeperPad
00-073-000-042	Transistor Bass Line
00-073-000-043	Low Hangin Mumma
00-073-000-044	VS Choir Pad
00-073-000-045	Miss HipHop
00-073-000-046	Filter Keys
00-073-000-047	Humble Stance
00-073-000-048	Wave Line
00-073-000-049	M Drums 2
00-073-000-050	Sync Sweep
00-073-000-051	Sweet Square Bell
00-073-000-052	Overtone Solo Bass
00-073-000-053	Soft Super Saw
00-073-000-054	Interval og
00-073-000-055	Industrialised
00-073-000-056	Big Reso Bell
00-073-000-057	Reso Gater
00-073-000-058	VS Bells
00-073-000-059	Ambient Mind
00-073-000-060	Pinhead Arp
00-073-000-061	Single Osc Bass
00-073-000-062	Organic Lead
00-073-000-063	Phased Leader

Sound Pack Activation Information

World of Synths

The wonderful sound of the synthesizer is one of the most loved by keyboard players. WERSI introduced a real Synth into the OpenArt-System with the roll of OAS Version 7.

256 sounds are produced from a synth sound engine that features three oscillators. This means that pure synthesis is possible and there is virtually no limit to the sound creation of synth sounds. Faithful famous legacy synth sounds are included as are evolving pads, striking lead sounds, cool club basses, 80's synths and arpeggiated pads.

World of Synths (Continued)

Soundpaket World of Synthe	
Sound-Nummer	Sound-Name
00-073-000-064	Warm Horn
00-073-000-065	Trance Worlds
00-073-000-066	Electrhodes
00-073-000-067	Sweeping Worlds
00-073-000-068	Punchy Sequence
00-073-000-069	Thuy Stud Bass
00-073-000-070	Nightmare Lead
00-073-000-071	Dirty Dance Organ
00-073-000-072	Vowelscapes
00-073-000-073	J Drums 2
00-073-000-074	Intro HighPass Pad
00-073-000-075	Noise Zap Arp
00-073-000-076	Filling Rattler
00-073-000-077	Itchy Saws
00-073-000-078	Clavigue
00-073-000-079	Traveller
00-073-000-080	Square Bells
00-073-000-081	Autotif Bass
00-073-000-082	Classic og Bass
00-073-000-083	Brassy Saw Lead
00-073-000-084	OBlike
00-073-000-085	LFO ve
00-073-000-086	Big Wave Bells
00-073-000-087	Journey To Pluto
00-073-000-088	LFO Bass
00-073-000-089	Self Oscillator
00-073-000-090	Smacky PWM
00-073-000-091	Prophet Arp
00-073-000-092	Bright Chimes
00-073-000-093	Kraftworks
00-073-000-094	DnB Sub Bass
00-073-000-095	Couter Games
00-073-000-096	Rich Square Bell
00-073-000-097	Old School Tune
00-073-000-098	Phat Pwm Bass
00-073-000-099	Square Sync Solo
00-073-000-100	Soft Synth Brass
00-073-000-101	Repeat Bass

Soundpaket World of Synthe	
Sound-Nummer	Sound-Name
00-073-000-102	OrgaThu Bass
00-073-000-103	Sweepy Pulse Lead
00-073-000-104	Pure Wet Fat
00-073-000-105	Velocity BandBass
00-073-000-106	Drug Solo
00-073-000-107	BP Brass
00-073-000-108	Unitea Bass
00-073-000-109	Time For Flange
00-073-000-110	Bass Of Death
00-073-000-111	Detuned Stage Saws
00-073-000-112	M-Bassy
00-073-000-113	P Vox Bell
00-073-000-114	Transistor Bass
00-073-000-115	SawPluck
00-073-000-116	TriStar Bass
00-073-000-117	Jupiter Keys
00-073-000-118	UK Breakz Bass
00-073-000-119	Muckiphonic PulsStrings
00-073-000-120	Bouw Bass
00-073-000-121	Proph 2
00-073-000-122	Fuzzy Bass Riff
00-073-000-123	Silky Synth Orchestra
00-073-000-124	Metal BandBass
00-073-000-125	Juicy PWM Poly
00-073-000-126	Bad Black Bass
00-073-000-127	Init Patch
00-072-000-048	Milkyway Pad
00-072-000-049	Dark Bell
00-072-000-050	Astral Strings
00-072-000-051	Fuzzy Gurgler
00-072-000-052	Buzz Bass
00-072-000-053	Digi Echo Pad
00-072-000-054	Ultraog Lead
00-072-000-055	Synchronas
00-072-000-056	Lunar Eclipse
00-072-000-057	Roundabout
00-072-000-058	Bubble Swe
00-072-000-059	Drums Of Death

Soundpalet World of Synthe	
Sound-Nummer	Sound-Name
00-072-000-060	Sad tion Pad
00-072-000-061	Euro Chase Bass
00-072-000-062	Thick Pulse Bass
00-072-000-063	Rich Wave Bells Pad
00-072-000-064	A Classic
00-072-000-065	Melody Maker
00-072-000-066	Bell Tinkle Pad
00-072-000-067	Trance Orchestra
00-072-000-068	Ethnic Pluck Loop
00-072-000-069	Elektro Res Congas
00-072-000-070	Big Pwm Strings
00-072-000-071	Jupiter Arp
00-072-000-072	Jupiter Thu
00-072-000-073	Square & Hold Pad
00-072-000-074	Joan's Lead
00-072-000-075	Mind Machine
00-072-000-076	Cou Pad
00-072-000-077	Soft Sweer Rlay
00-072-000-078	Wave Pattern Pad
00-072-000-079	M Drums 1
00-072-000-080	Falling Star Pad
00-072-000-081	Classic Dance Saws
00-072-000-082	Fuzzy Chap
00-072-000-083	De Sea
00-072-000-084	Vocality
00-072-000-085	Dance Solo
00-072-000-086	Arctic Circle
00-072-000-087	Velo Perc Chordulator
00-072-000-088	Aurora
00-072-000-089	Elektro Noise Crash
00-072-000-090	Mega Swe Pad
00-072-000-091	HS Bassline
00-072-000-092	LoFi Sinus
00-072-000-093	Analog Pad
00-072-000-094	Classic Square Lead
00-072-000-095	Fuzz Melody

OAS Sound Pack Activation Information

World of Synths

PLEASE NOTE: The World of Synth sounds cannot be edited with the OAS sound editor. This is because they are real synthesized sounds and not sampled based.

WERSI Sound Factory allows users to edit some of the ‘partials’ that make up the synth sounds. Contact WERSI on 0800 084 2013 for more information.

World of Synths (Continued)

Soundpaket World of Synthe	
Sound-Nummer	**Sound-Name**
00-072-000-096	Fishsex
00-072-000-097	Power Squared
00-072-000-098	HP Dirty Swe Arp
00-072-000-099	Soft Bell Mallets
00-072-000-100	HP Dirty Swe
00-072-000-101	Phaser Sequence
00-072-000-102	Chorused E-Bass
00-072-000-103	Days Gone By
00-072-000-104	Binder Lead
00-072-000-105	Quaeko
00-072-000-106	Paranoia
00-072-000-107	Bright Brass Section
00-072-000-108	BP Dreams
00-072-000-109	Ano Rhodes
00-072-000-110	Rich Sync Pad
00-072-000-111	Triangle Arpeggio
00-072-000-112	Buer Bass
00-072-000-113	Mery Pad
00-072-000-114	Aah Soloist
00-072-000-115	Techno Attack
00-072-000-116	Grain Brain
00-072-000-117	Wavebend Poly
00-072-000-118	Caldera
00-072-000-119	J Drums 1
00-072-000-120	Touchy Swe Pad
00-072-000-121	Filter Super Drivio
00-072-000-122	FuzzaFizzle Bass
00-072-000-123	Soft Rotor Sparkle Pad
00-072-000-124	Square Bend Lead
00-072-000-125	Karma Lead
00-072-000-126	S&H Noise
00-072-000-127	Fat Sync Poly

Sound Pack Activation Information

Best Of Accordions

Soundpaket Best of Accordions	
Sound-Nummer	**Sound-Name**
00-100-000-000	Supita I
00-100-000-001	Supita 1
00-100-000-002	Supita 2
00-100-000-003	Supita 3
00-100-000-004	Supita 4
00-100-000-005	Supita 5
00-100-000-006	Supita 6
00-100-000-007	Supita 7
00-100-000-008	Supita 8
00-100-000-009	Supita 9
00-100-000-010	Supita 10
00-100-000-011	Supita 11
00-100-000-012	Morino V.
00-100-000-013	Morino Bassoon
00-100-000-014	Morino V. Cello
00-100-000-015	Morino Bandoneon
00-100-000-016	Morino Harmon
00-100-000-017	Morino Organ
00-100-000-018	Morino Violin
00-100-000-019	Morino Master
00-100-000-020	Morino Accord
00-100-000-021	Morino Musette
00-100-000-022	Morino Celeste
00-100-000-023	Morino Oboe
00-100-000-024	Morino Clarin
00-100-000-025	Morino Jazz Special
00-100-000-026	Alpina
00-100-000-027	Alpina Bassoon
00-100-000-028	Alpina Bandon
00-100-000-029	Alpina Master
00-100-000-030	Alpina Musette
00-100-000-031	Alpina Clarinet
00-100-000-032	Musette American
00-100-000-033	Musette American 1
00-100-000-034	Musette American 2
00-100-000-035	Musette American 3
00-100-000-036	Musette American 4

Soundpaket Best of Accordions	
Sound-Nummer	**Sound-Name**
00-100-000-037	Musette American 5
00-100-000-038	Musette American 6
00-100-000-039	Musette American 7
00-100-000-040	Musette American 8
00-100-000-041	Musette American 9
00-100-000-042	Musette American 10
00-100-000-043	Musette American 11
00-100-000-044	Musette 2Voix
00-100-000-045	Musette 2Voix 1
00-100-000-046	Musette 2Voix 2
00-100-000-047	Musette 2Voix 3
00-100-000-048	Musette 2Voix 4
00-100-000-049	Musette 2Voix 5
00-100-000-050	Musette 2Voix 6
00-100-000-051	Musette 2Voix 7
00-100-000-052	Musette 2Voix 8
00-100-000-053	Musette 2Voix 9
00-100-000-054	Musette 2Voix 10
00-100-000-055	Musette 2Voix 11
00-100-000-056	Musette 3Voix
00-100-000-057	Musette 3Voix 1
00-100-000-058	Musette 3Voix 2
00-100-000-059	Musette 3Voix 3
00-100-000-060	Musette 3Voix 4
00-100-000-061	Musette 3Voix 5
00-100-000-062	Musette 3Voix 6
00-100-000-063	Musette 3Voix 7
00-100-000-064	Musette 3Voix 8
00-100-000-065	Musette 3Voix 9
00-100-000-066	Musette 3Voix 10
00-100-000-067	Musette 3Voix 11
00-100-000-068	Mengascini
00-100-000-069	Mengascini 1
00-100-000-070	Mengascini 2
00-100-000-071	Mengascini 3
00-100-000-072	Mengascini 4
00-100-000-073	Mengascini 5

Soundpaket Best of Accordions	
Sound-Nummer	**Sound-Name**
00-100-000-074	Mengascini 6
00-100-000-075	Mengascini 7
00-100-000-076	Mengascini 8
00-100-000-077	Mengascini 9
00-100-000-078	Mengascini 10
00-100-000-079	Mengascini 11
00-100-000-080	Schweizer Örgli

OAS Sound Pack Activation Information

Best of Accordions

The WERSI OpenArt-System brings real accordion samples and accordion control to your instrument. The WERSI OAS range of keyboards are the only instruments in the world to offer this wonderful innovation.

The Best of Accordion package offers a vast array of accordion sounds for you to enjoy. American, Swiss, French, German and other European accordion types were sampled for the absolute enjoyment of the accordion sound.

With the 'Accordion Control', when you select the first sound of a different accordion model, the main display of your instrument will then show the accordion tabs, allowing you to adjust the accordion sound like you on a real accordion!

Example of the Hohner Morino accordion control:

World of Organs

071-000-000 Perc Organ
071-000-001 Full Bars
071-000-002 70ties Rock Organ
071-000-003 Rock Organ
071-000-004 Jazz Organ
071-000-005 Medium Rock Organ
071-000-006 The Cat
071-000-007 Lucy In The B
071-000-008 Davy On The Road
071-000-009 Bas Pedal Sustain
071-000-010 St Peters
071-000-011 888000000 Soft
071-000-012 Swish Come True
071-000-013 Big Theatre
071-000-014 Screaming
071-000-015 Jazz Leader
071-000-016 Whiter Shade Of
071-000-017 Orpeggian
071-000-018 EnDoorsEr
071-000-019 Bass Pedal Decay
071-000-020 Riff Bender MO
071-000-021 Holy Night
071-000-022 Cheesy
071-000-023 Classical Full Stops
071-000-024 Super Clean
071-000-025 Silk n Roses
071-000-026 Soft Atmos Organ
071-000-027 Good Vibrations
071-000-028 House Organ Bass
071-000-029 Ambatron MO
071-000-030 Dusty Bee
071-000-031 Transistor Organ
071-000-032 Classical Full Organ
071-000-033 Jazz Rock Lead
071-000-034 Capt n Jack
071-000-035 Morriconifier
071-000-036 Je Taime 2004
071-000-037 House Bass Sequence
071-000-038 Soft Toaster
071-000-039 Wet Screams
071-000-040 Classical Vox Humana
071-000-041 Manhood Xtension
071-000-042 Dirty Old Cat
071-000-043 Glas Organ
071-000-044 Oh No Not Again!
071-000-045 House Drive Bass
071-000-046 Hollow Odd
071-000-047 Classical Flute
071-000-048 Flower Power
071-000-049 Cicada Swish
071-000-050 Child In The Time
071-000-051 Space Pipes
071-000-052 Classical Oboe
071-000-053 Smokin Rock
071-000-054 Nirvana Lead
071-000-055 Suppers Ready
071-000-056 Superstrings
071-000-057 Classical Full Theatre
071-000-058 Smoke GetsInYourEars
071-000-059 Frozen Tonewheels
071-000-060 Reso Pluck Dream
071-000-061 Good Vibes
071-000-062 Hoe Down
071-000-063 Kantor
071-000-064 Sacral
071-000-065 Init Patch

Sound Pack Activation Information

World of Organs

The World of Organs sound expansion pack brings a collection of vintage and fun organs to your instrument. From 70’s rock organs, Hammonds to 50’s box organs and more.

PLEASE NOTE: With this pack, the Rotor button does not control the Leslie effect, rather the Modulation wheel controls the effect. These sounds are sampled based and not actually derived from Tonewheel generation, meaning that in order to produce the Leslie effect, the samples must cross-switch between a sample with No Leslie effect to a sample with a full Leslie effect. Please bear this in mind when using these sounds.

Sound Pack Activation Information (Reserved for future use)

Studio Drums (Drum Kit List)

01 Standard XG Drum Kit
02 Standard XG 2 Drum Kit
03 Standard GM Drum Kit
04 Traditional XG Drum Kit
05 Standard 3 XG Drum Kit
09 Room XG Drum Kit
10 Room GM Drum Kit
13 Power Kit 1 Drum Kit
14 Power Kit 2 Drum Kit
15 Standard Kit 1 Drum Kit
16 Standard Kit 2 Drum Kit
17 Rock Kit 1 XG Drum Kit
18 Power GM Drum Kit
24 Techno 3 XG Drum Kit
25 Electro XG Drum Kit
26 Analog XG Drum Kit
27 Dance XG Drum Kit
28 Electro GM Drum Kit
29 Analog GM Drum Kit
30 Dance GM Drum Kit
32 Studio Kit Drum Kit
33 Jazz XG Drum Kit
34 Jazz GM Drum Kit
35 Jazz Kit Drum Kit
36. Brush Kit Drum Kit
37 Hit Kit Drum Kit
38 Room Kit Drum Kit
39 Rock Kit Drum Kit
39 Elektro Kit Drum Kit
41 Brush XG Drum Kit
42 Brush GM Drum Kit
44 Analog Kit Drum Kit
45 Dance Kit Drum Kit
46 Pop Latin Kit Drum Kit
47 Arabic Kit Drum Kit
48 Cuban Kit Drum Kit
49 Orchestra XG Drum Kit
50 Orchestra GM Drum Kit
63 Effect Kit

With the activation ‘Studio Drums’ (sometimes referred to as ‘Drumsets 1’), we are pleased to announce that your OpenArt-System instrument is enhanced by the inclusion of some 250 new stereo drum sound samples.

The new Studio Drum Kits replace the OAS Factory Drum Kits, but the old drum sounds and kits are still also available within the Style / Sequencer editors, OAS database and Quickload function.

Many of the new Studio Drum kits are what we call ‘Multi-Sampled’ drum kits. This means that there are multiple drum samples assigned to any note, each drum sample triggered in turn by a different velocity.

This means that a Snare Drum for example may have 3 snare samples assigned to it.

A hard sounding snare for high velocity triggers, a normal snare sound for medium velocity triggers and a soft snare sound for low velocity triggers. This adds to the realism of the Drum kits.

This process is applied to different sections and percussion groups of the different drum kits.

Studio Drums Activation Information

Studio Drums

When you activate the Studio Drums, all styles will automatically make use of the new drum kits and new sounds.

PLEASE NOTE: All new WERSI OAS instruments purchased from WERSI from 2011 onwards will have Studio Drums (Drumsets 1) automatically activated.

PLEASE NOTE: The OpenArt-Arranger uses the Drumsets from Studio Drums to achieve optimal Drum sound and compatibility. Yamaha Styles may not sound correctly if you have purchased only the OpenArt-Arranger and not the Studio Drums. For correct usage and results, you should purchase both the OpenArt-Arranger together with the Studio Drums. You can contact WERSI on 0800 084 2013 to purchase the Studio Drums activation code if you do not have it activated.

PLEASE NOTE: Yamaha Styles require Studio Drums to sound correctly.
Styles 2011 and other Sound Expansion packs also require Studio Drums to be activated to sound correctly.

Studio Drums (Optional Activation) (Drum Sample Instrument Sound List)

1;Bassdrum Standard 1
2;Bassdrum Standard 2
3;Bassdrum Pop 1
4;Bassdrum Pop 2
5;Bassdrum Rock
6;Bassdrum Jazz
7;Bassdrum Pop 3
21;Bassdrum Dance 1
22;Bassdrum Dance 2
23;Bassdrum Analog
24;Bassdrum Techno 1
25;Bassdrum Techno 2

64;Snare Std. 1 Low
65;Snare Std. 1 High
66;Snare Std. 1 Shot
67;Snare Std. 2 Low
68;Snare Std. 2 High
69;Snare Std. 2 Shot
70;Snare Std. 3 Low
71;Snare Std. 3 High
72;Snare Std. 3 Shot
73;Snare Std. 4 Low
74;Snare Std. 4 High
75;Snare Power 1 Low
76;Snare Power 1 High
77;Snare Power 2 Low
78;Snare Power 2 High
79;Snare Power 2 Shot
80;Snare Rock Low
81;Snare Rock High
82;Snare Disco
83;Snare Elektro
84;Snare Dance 1
85;Snare Dance 2
86;Snare Analog 1
87;Snare Analog 2
88;Snare Techno
89;Snare Power 3
90;Snare Spectra 1
91;Snare Spectra 2

100;Rimshot 1
101;Rimshot 2
102;Rimshot Analog
110;Snare Roll 1
111;Snare Roll 2
120;Brush Hit Low
121;Brush Hit High
122;Brush Hit Shot
123;Brush Loop
133;Tom Std. 1
134;Tom Std. 2
135;Tom Std. 3
136;Tom Std. 4
137;Tom Std. 5
152;Tom Rock 1
153;Tom Rock 2
154;Tom Rock 3
155;Tom Rock 4
156;Tom Rock 5
158;Tom Synthe 1
159;Tom Synthe 2
160;Tom Synthe 3
161;Tom Synthe 4
162;Tom Brush 1
163;Tom Brush 2
164;Tom Brush 3
165;Tom Analog 1
168;Tom Analog 2
193;Ride Cymbal 1
194;Ride Cymbal 2
195;Ride Cymbal 2 Cup
196;Ride Cymbal 3 Sizzle
197;Ride Cymbal 4

200;Crash Cymbal 1
201;Crash Cymbal 2
202;Crash Cymbal 3
203;Crash Splash 1
204;Crash Splash 1
205;Crash Analog
206;Crash Chinese
207;Crash Piatti
208;Crash March
209;Crash Reverse
210;Crash 4

222;Hihat Analog Open
223;Hihat Dance Closed
224;Hihat Dance Open
225;Hihat Techno Closed
226;Hihat Techno Open
229;Hihat Closed 1a
230;Hihat Closed 1b
232;Hihat Foot 1
233;Hihat Open 1a
234;Hihat Open 1b
236;Hihat Closed 2a
237;Hihat Closed 2b
238;Hihat Foot 2
239;Hihat Open 2
240;Hihat Closed 3a
241;Hihat Closed 3b
242;Hihat Closed 3c
243;Hihat Foot 3
244;Hihat Open 3
245;Hihat Closed 4
246;Hihat Open 4

257;Bongo High
258;Bongo Low
261;Conga High Open
262;Conga high Mute
263;Conga Low
267;Conga Analog High
268;Conga Analog Low

269;Surdo Open
270;Surdo Mute
271;Timbales High
272;Timbales Low
273;Timbales High Loud
274;Timbales Low Loud
277;Agogo High 1
278;Agogo Low 1
279;Agogo High2
280;Agogo Low 2
281;Tambo Modern
282;Tambo Classic

283;Woodblock High
284;Woodblock Low
285;Clave
286;Clave Analog
287;Wind Chimes
288;Triangle Short
289;Whistle Long
290;Whistle Short
291;Triangle long
292;Vibra Slap
293;Shaker 1
294;Shaker 2
295;Maracas
296;Maracas Analog
297;Cabassa
298;Clap 1
299;Clap 2
300;Clap Analog

Studio Drums (Drum Sample Instrument Sound List) Continued:

303;Cowbell 1
304;Cowbell 2
305;Cowbell Analog
306;Guica Mute
307;Guica Open
308;Guiro Long
309;Guiro Short
310;Castanet
311;FingerSnap
312;Click Analog
313;Click Noise
314;Filter Snap
315;High Q
316;Whip Slap
317;Slap
318;Square Click
319;Scratch Pull
320;Scratch Push
321;Scratch
322;Sticks 1
323;Jingle Bells
324;Carillon
325;Taiko Drums

326;Reverse Cymbal
327;Theater Bassdrum
328;Theater Block
329;Theater Cymbal
330;Theater Tambo
331;Theater Tab Cymba

332;Dance Effect 1
333;Dance Effect 2
334;Dance Effect 3
335;Dance Effect 4
336;Dance Effect 5
337;Dance Effect 6
338;Dance Effect 7
339;Dance Effect 8
340;Dance Effect 9
341;Dance Effect 10
342;Dance Effect 11
343;Dance Effect 12
344;Dance Effect 13
345;Dance Effect 14
346;Dance Effect 15
347;Dance Vibra Slap
348;Sticks 2
349;P-Chimes

1281;Arabic Clap
1282;Bongo H Heel
1283;Bongo H Open 1f
1284;Bongo H Open 3f
1285;Bongo H Rim
1286;Bongo H Slap
1287;Bongo H Tip
1288;Bongo L Heel
1289;Bongo L Open 1F
1290;Bongo L Open 3F
1291;Bongo L Rim
1292;Bongo L Slap
1293;Bongo L Tip
1294;Cajon Low
1295;Cajon Slap
1296;Cajon Tip
1297;Conga H Heel
1298;Conga H Mute
1299;Conga H Open
1300;Conga H Slap Mute
1301;Conga H Slap Open
1302;Conga H Slap
1303;Conga H Tip
1304;Conga L Heel
1305;Conga L Mute
1306;Conga L Open
1307;Conga L Slap Open
1308;Conga L Slap
1309;Conga L Slide
1310;Conga L Tip
1311;Cowbell Top
1312;Cowbell 1
1313;Cowbell 2
1314;Cowbell 3
1315;Cowbell High 1
1316;Cowbell High 2

1317;Doff Dorn
1318;Doff Tak
1319;Duhulla Dorn
1320;Duhulla Sak
1321;Duhulla Tak
1322;Dager Dorn
1323;Dager Edge
1324;Katem Dorn
1325;Katem Sak
1326;Katem Tak 1
1327;Katem Tak 2
1328;Metal Guiro Long
1329;Metal Guiro Short
1330;Nakarazan Dorn
1331;Nakarazan Edge
1332;Paila High
1333;Paila Low
1334;Rik brass tremolo
1335;Rik Dorn
1336;Rik F1
1337;Rik F2
1338;Rik Sak
1339;Rik Tak 1
1340;Rik Tak 2
1341;Rik Tik
1342;Sagat 1
1343;Sagat 2
1344;Sagat 3
1345;Shekere Tone
1346;Shekere
1347;Tabel Dorn
1348;Tabel Tek
1349;Tabla Dom
1350;Tabla Flam
1351;Tabla Roll
1352;Tabla Sak
1353;Tabla Tak 1
1354;Tabla Tak 2
1355;Tabla Tik
1356;Tambo Mute
1357;Tambo Open
1358;Tambo Tip
1359;Tambo
1360;Zagrouda High
1361;Zagrouda Low

Factory Drum Sounds (Old OAS 6 Drums)

1;Bassdrum 1
2;Bassdrum 2
3;Bassdrum 3
4;Bassdrum 4
5;Bassdrum 5
6;Bassdrum 6
7;Bassdrum 7
8;Bassdrum 8
9;Bassdrum 9
10;Bassdrum 10
11;Bassdrum 11
12;Bass Acoustic 1
13;Bass Disco 1
14;Bass Rock 1
15;Bass Rock 2
16;Bass Analog 1
17;Bass Analog 2
18;Bass Dance 1
19;Bass Dance 2
20;Bass Dance 3
21;Bass Dance 4
22;Bass Dance 5
23;Bass Dance 6
24;Bass Dance 7
25;Bass Dance 8
26;Bass Dance 9
27;Bass Techno 1
28;Bass Techno 2
29;Bass Techno 3
65;Snare 1
66;Snare 2
67;Snare 3
68;Snare 4
69;Snare 5
70;Snare 6
71;Snare 7
72;Snare 8
73;Snare 9
74;Snare 10
75;Snare 11
76;Snare 12
77;Snare 13
78;Snare 14
79;Snare Disco 1
80;Snare Disco 2
81;Snare Disco 3
82;Snare Rock 1
83;Snare Rock 2
84;Snare Rock 3
85;Snare Rock 4
86;Snare Rock 5
87;Snare Rock 6
88;Snare Rock 7
89;Snare Rock 8
90;Snare Synthe
91;Snare 70er
92;Snare Analog 1
93;Snare Analog 2
94;Snare Analog 3
95;Snare Analog 4
96;Snare Dance 1
97;Snare Dance 2
98;Snare Dance 3
99;SnareDance 4
100;Snare Dance 5
101;Snare House 1
103;GM Snare 30
104;GM Snare 31
105;Snare Techno 1
106;Snare Techno 2
107;Snare Techno 3
108;Snare Techno 4
109;Rimshot 1
110;Rimshot 2
111;Rimshot 3
112;Rimshot 4
113;Rimshot Analog
114;Roll 1
115;Roll 2
116;Brush Hit
117;Brush Soft
118;Brush Loop1
129;Tom Normal 1
131;Tom Normal 3
137;Tom Standard 5
139;Tom Pop 2
143;Tom Acoustic 2
145;N-Tom 1
146;N-Tom 2
149;Rock 2
150;Rock 3
154;Room 3
156;Synthe Tom 1
157;Synthe Tom 2
158;Tom Synthe 1
159;Tom Synthe 2
161;Tom Synthe 4
165;Brush Tom 4
166;Tom Analog 1
167;Tom Analog 2
168;XV Tom 1
170;XV Tom 3
195;Ride 2 cup
196;Ride 3
197;Ride 4
198;Ride 5
199;Ride 6
200;Crash 1
202;Crash 3
203;Crash 4
204;Crash 5
205;Crash Analog
206;Chinese Crash
211;Hihat 1 Open
212;HH Analog Open
213;HH Dance Close
217;Splash Crash
130;Tom Normal 2
132;Tom Normal 4
133;Tom Standard 1
134;Tom Standard 2
135;Tom Standard 3
136;Tom Standard 4
138;Tom Pop 1
140;Tom Pop 3
141;Tom Pop 4
142;Tom Acoustic 1
144;Tom Acoustic 3
147;N-Tom 3
148;Rock 1
151;Rock 4
152;Room 1
153;Room 2
155;Room 4
160;Tom Synthe 3
162;Brush Tom 1
163;Brush Tom 2
164;Brush Tom 3
169;XV Tom 2
193;Ride 1
194;Ride 2
201;Crash 2
207;Piatti
208;Hihat 1 Closed Long
209;Hihat 1 Closed Short
210;Hihat 1 Foot
327;Theater Bassdrum
328;Theater Block
329;Theater Cymbal
330;Theater Tambo
331;Theater Tab Cymbal
214;HH Dance Open
215;HH Techno Close
216;HH Techno Open
257;Bongo High 1
258;Bongo Low 1
259;Bongo High 2
260;Bongo Low 2
261;Conga High open 1
262;Conga High mute 1
263;Conga Low 1
264;Conga High open 2
265;Conga High mute 2
266;Conga Low 2
267;Conga Analog high
268;Conga Analog low
269;Surdo Open
270;Surdo Mute
271;Timbales High 1
272;Timbales Low 1
273;Timbales High 2
274;Timbales Low 2
275;Timbales High 3
276;Timbales Low 3
77;Agogo High 1
278;Agogo Low 1
279;Agogo high 2
280;Agogo Low 2
281;Tambo 1
282;Tambo 2
283;Wood Block high
284;Wood Block low
285;Clave
286;Clave Analog
287;Wind Chimes 1
288;Wind Chimes 2
289;Whistle Long
290;Whistle Short
291;Triangle Long
292;Vibra Slap
293;Shaker
294;Maracas
295;Analog Maracas
296;Cabasa 1
297;Clap 1
298;Clap 2
299;Clap 3
300;Clap 4
301;Handclaps
302;Clap Analog
303;Cowbell 1
304;Cowbell 2
305;Cow Analog
306;Guica mute
307;Guica open
308;Guiro long
309;Guiro short
310;Castanet
311;Finger Snap
312;Click 808
313;Click Noise
314;Filter Snap
315;Hi Q
316;Whip Slap
317;Slap
318;Square Click
319;Scratch Pull
320;Scratch Push
321;Scratch
322;Sticks
323;Jingle Bells
324;Carillon
325;Taiko Drums
326;Reverse Cymbal
102;Snare Synthe 2

Standard Factory Drums (Drum Kit List)

Standard 1 XG
Standard 2 XG
Standard GM
Traditional XG
Room XG
Room GM
Rock XG
Power GM
Techno XG
Electro XG
Analog XG
Dance XG
Electro GM
Analog GM
Dance GM
Factory Reserved
Jazz XG
Jazz GM
Brush XG
Brush GM
Orchestra XG
50 Orchestra GM
63 Effekte

FACTORY DRUM SAMPLES (OAS 7.1 R0046 (June 2012 Onwards)

Below is a list of all the drum samples produced by the WERSI Sound Engine. Please note that not all samples are suitable for use in the drum sets.

The Wersi-Factory Drum Sets consist of only samples from Sound banks 76-79. Please also note that the samples in banks 51 (Franz Lambert edition) and 62 (James Last Edition) are only available when these sound packages are activated

BankID	BankName	SampleID	SampleName	Group
0	Kicks	0	Ac Kick 1 [C1]	Kicks
0	Kicks	1	Ac Kick 2 [C1]	Kicks
0	Kicks	2	Ac Kick 3 [C1]	Kicks
0	Kicks	3	Ac Kick 4 [C1]	Kicks
0	Kicks	4	Ac Kick 5 [C1]	Kicks
0	Kicks	5	Ac Kick 6 [C1]	Kicks
0	Kicks	6	909 Endless Kick [C1]	Kicks
0	Kicks	7	909 Kick 1 [C1]	Kicks
0	Kicks	8	909 Kick 2 [C1]	Kicks
0	Kicks	9	808 Endless Kick [C1]	Kicks
0	Kicks	10	808 Kick 1 [C1]	Kicks
0	Kicks	11	808 Kick 2 [C1]	Kicks
0	Kicks	12	El Kick 01 [C1]	Kicks
0	Kicks	13	El Kick 02 [C1]	Kicks
0	Kicks	14	El Kick 03 [C1]	Kicks
0	Kicks	15	El Kick 04 [C1]	Kicks
0	Kicks	16	El Kick 05 [C1]	Kicks
0	Kicks	17	El Kick 06 [C1]	Kicks
0	Kicks	18	El Kick 07 [C1]	Kicks
0	Kicks	19	El Kick 08 [C1]	Kicks
0	Kicks	20	El Kick 09 [C1]	Kicks
0	Kicks	21	El Kick 10 [C1]	Kicks
0	Kicks	22	El Kick 11 [C1]	Kicks
0	Kicks	23	Reverse Kick [C1]	Kicks
1	Snare+Sticks+Claps	0	Ac Snare 1 [D1]	Snares
1	Snare+Sticks+Claps	1	Ac Snare 2 [D1]	Snares
1	Snare+Sticks+Claps	2	Ac Snare 3 [D1]	Snares
1	Snare+Sticks+Claps	3	Ac Snare 4 [D1]	Snares
1	Snare+Sticks+Claps	4	Ac Snare 5 [D1]	Snares
1	Snare+Sticks+Claps	5	Ac Snare 6 [D1]	Snares
1	Snare+Sticks+Claps	6	Ac Rim Snare 1 [A#0]	Snares
1	Snare+Sticks+Claps	7	Ac Rim Snare 2 [A#0]	Snares
1	Snare+Sticks+Claps	8	Ac Rim Snare 3 [A#0]	Snares
1	Snare+Sticks+Claps	9	Ac Rim Snare 4 [A#0]	Snares
1	Snare+Sticks+Claps	10	Ac Rim Snare 5 [A#0]	Snares
1	Snare+Sticks+Claps	11	El Snare 1 [D1]	Snares

1	Snare+Sticks+Claps	12	El Snare 2 [D1]	Snares
1	Snare+Sticks+Claps	13	El Snare 3 [D1]	Snares
1	Snare+Sticks+Claps	14	El Snare 4 [D1]	Snares
1	Snare+Sticks+Claps	15	El Snare 5 [D1]	Snares
1	Snare+Sticks+Claps	16	El Snare 6 [D1]	Snares
1	Snare+Sticks+Claps	17	El Snare 7 [D1]	Snares
1	Snare+Sticks+Claps	18	El Snare 8 [D1]	Snares
1	Snare+Sticks+Claps	19	El Snare 9 [D1]	Snares
1	Snare+Sticks+Claps	20	909 Endless Snare [D1]	Snares
1	Snare+Sticks+Claps	21	909 Snare 1 [D1]	Snares
1	Snare+Sticks+Claps	22	909 Snare 2 [D1]	Snares
1	Snare+Sticks+Claps	23	808 Endless Snare [D1]	Snares
1	Snare+Sticks+Claps	24	808 Snare 1 [D1]	Snares
1	Snare+Sticks+Claps	25	808 Snare 2 [D1]	Snares
1	Snare+Sticks+Claps	26	Ac Sidestick 1 [C#1]	Sticks
1	Snare+Sticks+Claps	27	Ac Sidestick 2 [C#1]	Sticks
1	Snare+Sticks+Claps	28	Ac Sidestick 3 [C#1]	Sticks
1	Snare+Sticks+Claps	29	Ac Sidestick 4 [C#1]	Sticks
1	Snare+Sticks+Claps	30	El Sidestick 1 [C#1]	Sticks
1	Snare+Sticks+Claps	31	El Sidestick 2 [C#1]	Sticks
1	Snare+Sticks+Claps	32	El Sidestick 3 [C#1]	Sticks
1	Snare+Sticks+Claps	33	El Sidestick 4 [C#1]	Sticks
1	Snare+Sticks+Claps	34	909 Sidestick [C#1]	Sticks
1	Snare+Sticks+Claps	35	808 Sidestick [C#1]	Sticks
1	Snare+Sticks+Claps	36	Handclap 1 [D#1]	Claps
1	Snare+Sticks+Claps	37	Handclap 2 [D#1]	Claps
1	Snare+Sticks+Claps	38	909 Clap [D#1]	Claps
1	Snare+Sticks+Claps	39	808 Clap [D#1]	Claps
1	Snare+Sticks+Claps	40	Elektro Clap 1 [D#1]	Claps
1	Snare+Sticks+Claps	41	Elektro Clap 2 [D#1]	Claps
1	Snare+Sticks+Claps	42	Elektro Clap 3 [D#1]	Claps
1	Snare+Sticks+Claps	43	Elektro Clap 4 [D#1]	Claps
1	Snare+Sticks+Claps	44	Finger Snap [C0]	Claps
1	Snare+Sticks+Claps	45	Reverse Snare 1 [D1]	Snares
1	Snare+Sticks+Claps	46	Reverse Snare 2 [D1]	Snares
1	Snare+Sticks+Claps	47	Reverse Sidestick [C#1]	Sticks
1	Snare+Sticks+Claps	48	Reverse Clap [D#1]	Claps
2	Toms	0	Ac Set 1 Tom 1 [D2]	Toms
2	Toms	1	Ac Set 1 Tom 2 [C2]	Toms
2	Toms	2	Ac Set 1 Tom 3 [B1]	Toms
2	Toms	3	Ac Set 1 Tom 4 [A1]	Toms
2	Toms	4	Ac Set 1 Tom 5 [G1]	Toms
2	Toms	5	Ac Set 1 Tom 6 [F1]	Toms
2	Toms	6	Ac Set 2 Tom 1 [D2]	Toms
2	Toms	7	Ac Set 2 Tom 2 [C2]	Toms

2	Toms	8	Ac Set 2 Tom 3 [B1]	Toms
2	Toms	9	Ac Set 2 Tom 4 [A1]	Toms
2	Toms	10	Ac Set 2 Tom 5 [G1]	Toms
2	Toms	11	Ac Set 2 Tom 6 [F1]	Toms
2	Toms	12	Ac Set 3 Tom 1 [D2]	Toms
2	Toms	13	Ac Set 3 Tom 2 [C2]	Toms
2	Toms	14	Ac Set 3 Tom 3 [B1]	Toms
2	Toms	15	Ac Set 3 Tom 4 [A1]	Toms
2	Toms	16	Ac Set 3 Tom 5 [G1]	Toms
2	Toms	17	Ac Set 3 Tom 6 [F1]	Toms
2	Toms	18	909 Tom 1 [D2]	Toms
2	Toms	19	909 Tom 2 [C2]	Toms
2	Toms	20	909 Tom 3 [B1]	Toms
2	Toms	21	909 Tom 4 [A1]	Toms
2	Toms	22	909 Tom 5 [G1]	Toms
2	Toms	23	909 Tom 6 [F1]	Toms
2	Toms	24	808 Tom 1 [D2]	Toms
2	Toms	25	808 Tom 2 [C2]	Toms
2	Toms	26	808 Tom 3 [B1]	Toms
2	Toms	27	808 Tom 4 [A1]	Toms
2	Toms	28	808 Tom 5 [G1]	Toms
2	Toms	29	808 Tom 6 [F1]	Toms
2	Toms	30	Simmons Tom 1 [D2]	Toms
2	Toms	31	Simmons Tom 2 [C2]	Toms
2	Toms	32	Simmons Tom 3 [B1]	Toms
2	Toms	33	Simmons Tom 4 [A1]	Toms
2	Toms	34	Simmons Tom 5 [G1]	Toms
2	Toms	35	Simmons Tom 6 [F1]	Toms
2	Toms	36	El Set 1 Tom 1 [D2]	Toms
2	Toms	37	El Set 1 Tom 2 [C2]	Toms
2	Toms	38	El Set 1 Tom 3 [B1]	Toms
2	Toms	39	El Set 1 Tom 4 [A1]	Toms
2	Toms	40	El Set 1 Tom 5 [G1]	Toms
2	Toms	41	El Set 1 Tom 6 [F1]	Toms
2	Toms	42	El Set 2 Tom 1 [D2]	Toms
2	Toms	43	El Set 2 Tom 2 [C2]	Toms
2	Toms	44	El Set 2 Tom 3 [B1]	Toms
2	Toms	45	El Set 2 Tom 4 [A1]	Toms
2	Toms	46	El Set 2 Tom 5 [G1]	Toms
2	Toms	47	El Set 2 Tom 6 [F1]	Toms
2	Toms	48	El Set 3 Tom 1 [D2]	Toms
2	Toms	49	El Set 3 Tom 2 [C2]	Toms
2	Toms	50	El Set 3 Tom 3 [B1]	Toms
2	Toms	51	El Set 3 Tom 4 [A1]	Toms
2	Toms	52	El Set 3 Tom 5 [G1]	Toms

2	Toms	53	El Set 3 Tom 6 [F1]	Toms
2	Toms	54	El Set 4 Tom 1 [D2]	Toms
2	Toms	55	El Set 4 Tom 2 [C2]	Toms
2	Toms	56	El Set 4 Tom 3 [B1]	Toms
2	Toms	57	El Set 4 Tom 4 [A1]	Toms
2	Toms	58	El Set 4 Tom 5 [G1]	Toms
2	Toms	59	El Set 4 Tom 6 [F1]	Toms
2	Toms	60	El Set 5 Tom 1 [D2]	Toms
2	Toms	61	El Set 5 Tom 2 [C2]	Toms
2	Toms	62	El Set 5 Tom 3 [B1]	Toms
2	Toms	63	El Set 5 Tom 4 [A1]	Toms
2	Toms	64	El Set 5 Tom 5 [G1]	Toms
2	Toms	65	El Set 5 Tom 6 [F1]	Toms
2	Toms	66	Reverse Hi Tom [D2]	Toms
2	Toms	67	Reverse Low Tom [F1]	Toms
3	HiHats	0	Ac Hat 1 Cl [F#1]	HiHats
3	HiHats	1	Ac Hat 1 Pd [G#1]	HiHats
3	HiHats	2	Ac Hat 1 Op [A#1]	HiHats
3	HiHats	3	Ac Hat 2 Cl [F#1]	HiHats
3	HiHats	4	Ac Hat 2 Pd [G#1]	HiHats
3	HiHats	5	Ac Hat 2 Op [A#1]	HiHats
3	HiHats	6	Ac Hat 3 Cl [F#1]	HiHats
3	HiHats	7	Ac Hat 3 Pd [G#1]	HiHats
3	HiHats	8	Ac Hat 3 Op [A#1]	HiHats
3	HiHats	9	Ac Hat 4 Cl [F#1]	HiHats
3	HiHats	10	Ac Hat 4 Pd [G#1]	HiHats
3	HiHats	11	Ac Hat 4 Op [A#1]	HiHats
3	HiHats	12	909 Hat Cl [F#1]	HiHats
3	HiHats	13	909 Hat Pd [G#1]	HiHats
3	HiHats	14	909 Hat Op [A#1]	HiHats
3	HiHats	15	808 Hat Cl [F#1]	HiHats
3	HiHats	16	808 Hat Pd [G#1]	HiHats
3	HiHats	17	808 Hat Op [A#1]	HiHats
3	HiHats	18	Endless 808 Hat Cl [F#1]	HiHats
3	HiHats	19	Endless 808 Hat Pd [G#1]	HiHats
3	HiHats	20	Endless 808 Hat Op [A#1]	HiHats
3	HiHats	21	Endless 606 Hat Cl [F#1]	HiHats
3	HiHats	22	Endless 606 Hat Pd [G#1]	HiHats
3	HiHats	23	Endless 606 Hat Op [A#1]	HiHats
3	HiHats	24	Endless MiniHat Cl [F#1]	HiHats
3	HiHats	25	Endless MiniHat Pd [G#1]	HiHats
3	HiHats	26	Endless MiniHat Op [A#1]	HiHats
3	HiHats	27	El Hats 1 Cl [F#1]	HiHats
3	HiHats	28	El Hats 1 Pd [G#1]	HiHats
3	HiHats	29	El Hats 1 Op [A#1]	HiHats

3	HiHats	30	El Hats 2 Cl [F#1]	HiHats
3	HiHats	31	El Hats 2 Pd [G#1]	HiHats
3	HiHats	32	El Hats 2 Op [A#1]	HiHats
3	HiHats	33	El Hats 3 Cl [F#1]	HiHats
3	HiHats	34	El Hats 3 Pd [G#1]	HiHats
3	HiHats	35	El Hats 3 Op [A#1]	HiHats
3	HiHats	36	El Hats 4 Cl [F#1]	HiHats
3	HiHats	37	El Hats 4 Pd [G#1]	HiHats
3	HiHats	38	El Hats 4 Op [A#1]	HiHats
3	HiHats	39	El Hats 5 Cl [F#1]	HiHats
3	HiHats	40	El Hats 5 Pd [G#1]	HiHats
3	HiHats	41	El Hats 5 Op [A1]	HiHats
3	HiHats	42	El Hats 6 Cl [F#1]	HiHats
3	HiHats	43	El Hats 6 Pd [G#1]	HiHats
3	HiHats	44	El Hats 6 Op [A#1]	HiHats
3	HiHats	45	Reverse Cl Hat [F#1]	HiHats
3	HiHats	46	Reverse Op Hat [A#1]	HiHats
4	Cymbals	0	Ac Crash 1 [C#2]	Cymbals
4	Cymbals	1	Ac Crash 2 [C#2]	Cymbals
4	Cymbals	2	Ac Crash 3 [C#2]	Cymbals
4	Cymbals	3	909 Crash 1 [C#2]	Cymbals
4	Cymbals	4	909 Crash 2 [C#2]	Cymbals
4	Cymbals	5	808 Crash [C#2]	Cymbals
4	Cymbals	6	El Crash 1 [C#2]	Cymbals
4	Cymbals	7	El Crash 2 [C#2]	Cymbals
4	Cymbals	8	El Crash 3 [C#2]	Cymbals
4	Cymbals	9	Ac China [E2]	Cymbals
4	Cymbals	10	El China [E2]	Cymbals
4	Cymbals	11	Ac Splash 1 [G2]	Cymbals
4	Cymbals	12	Ac Splash 2 [G2]	Cymbals
4	Cymbals	13	Ac Ride 1 [D#2]	Cymbals
4	Cymbals	14	Ac Ride 2 [D#2]	Cymbals
4	Cymbals	15	Ac Ride Cup 1 [F2]	Cymbals
4	Cymbals	16	Ac Ride Cup 2 [F2]	Cymbals
4	Cymbals	17	909 Ride 1 [D#2]	Cymbals
4	Cymbals	18	909 Ride 2 [D#2]	Cymbals
4	Cymbals	19	808 Endless Ride [D#2]	Cymbals
4	Cymbals	20	808 Ride [D#2]	Cymbals
4	Cymbals	21	El Ride 1 [D#2]	Cymbals
4	Cymbals	22	El Ride 2 [D#2]	Cymbals
4	Cymbals	23	El Ride 3 [D#2]	Cymbals
4	Cymbals	24	El Ride 4 [D#2]	Cymbals
4	Cymbals	25	El Ride Cup 1 [F2]	Cymbals
4	Cymbals	26	El Ride Cup 2 [F2]	Cymbals
4	Cymbals	27	El Ride Cup 3 [F2]	Cymbals

4	Cymbals	28	El Ride Cup 4 [F2]	Cymbals
4	Cymbals	29	El Ride Cup 5 [F2]	Cymbals
4	Cymbals	30	El Ride Cup 6 [F2]	Cymbals
4	Cymbals	31	Reverse Crash [C#2]	Cymbals
4	Cymbals	32	Reverse Ride [D#2]	Cymbals
5	Acoustic Percussion	0	Agogo Hi [G3]	Percussion_Acc
5	Acoustic Percussion	1	Agogo Low [G#3]	Percussion_Acc
5	Acoustic Percussion	2	Bongo Hi [C3]	Percussion_Acc
5	Acoustic Percussion	3	Bongo Low [C#3]	Percussion_Acc
5	Acoustic Percussion	4	Cabasa [A3]	Percussion_Acc
5	Acoustic Percussion	5	Castanet [F#0]	Percussion_Acc
5	Acoustic Percussion	6	Clap [D#1]	Percussion_Acc
5	Acoustic Percussion	7	Clave 1 [D#4]	Percussion_Acc
5	Acoustic Percussion	8	Conga Hi [D#3]	Percussion_Acc
5	Acoustic Percussion	9	Conga Low [E3]	Percussion_Acc
5	Acoustic Percussion	10	Conga Mute [D3]	Percussion_Acc
5	Acoustic Percussion	11	Cowbell [G#2]	Percussion_Acc
5	Acoustic Percussion	12	Cuica Hi [F#4]	Percussion_Acc
5	Acoustic Percussion	13	Cuica Low [G4]	Percussion_Acc
5	Acoustic Percussion	14	Finger Snap [C0]	Percussion_Acc
5	Acoustic Percussion	15	Gong [C3]	Percussion_Acc
5	Acoustic Percussion	16	Guiro Long [D4]	Percussion_Acc
5	Acoustic Percussion	17	Guiro Short [C#4]	Percussion_Acc
5	Acoustic Percussion	18	Jingle Bells [B4]	Percussion_Acc
5	Acoustic Percussion	19	Maracas [A#3]	Percussion_Acc
5	Acoustic Percussion	20	Samba Whistle Hi [B3]	Percussion_Acc
5	Acoustic Percussion	21	Samba Whistle Low [C4]	Percussion_Acc
5	Acoustic Percussion	22	Shaker [A#4]	Percussion_Acc
5	Acoustic Percussion	23	Surdo Long [D#5]	Percussion_Acc
5	Acoustic Percussion	24	Surdo Short [D5]	Percussion_Acc
5	Acoustic Percussion	25	Tambourine [F#2]	Percussion_Acc
5	Acoustic Percussion	26	Timbale Hi [F3]	Percussion_Acc
5	Acoustic Percussion	27	Timbale Low [F#3]	Percussion_Acc
5	Acoustic Percussion	28	Triangle Long [A4]	Percussion_Acc
5	Acoustic Percussion	29	Triangle Short [G#4]	Percussion_Acc
5	Acoustic Percussion	30	Vibraslap [A#2]	Percussion_Acc
5	Acoustic Percussion	31	Windchime [C5]	Percussion_Acc
5	Acoustic Percussion	32	Woodblock Hi [E4]	Percussion_Acc
5	Acoustic Percussion	33	Woodblock Low [F4]	Percussion_Acc
6	Elektro Percussion	0	Elektro Perc Menu	Percussion El
6	Elektro Percussion	1	Scratch Menu	Percussion El
6	Elektro Percussion	2	808 Conga 1 [G3]	Percussion El
6	Elektro Percussion	3	808 Conga 2 [F#3]	Percussion El
6	Elektro Percussion	4	808 Conga 3 [F3]	Percussion El
6	Elektro Percussion	5	808 Conga 4 [E3]	Percussion El

6	Elektro Percussion	6	808 Conga 5 [D#3]	Percussion El
6	Elektro Percussion	7	808 Conga 6 [D3]	Percussion El
6	Elektro Percussion	8	El Conga Hi [D#3]	Percussion El
6	Elektro Percussion	9	El Conga Low [E3]	Percussion El
6	Elektro Percussion	10	El Bongo Hi [C3]	Percussion El
6	Elektro Percussion	11	El Bongo Low [C#3]	Percussion El
6	Elektro Percussion	12	El Bongo Mute Hi [D#3]	Percussion El
6	Elektro Percussion	13	El Bongo Mute Low [D3]	Percussion El
6	Elektro Percussion	14	808 Cowbell [G#2]	Percussion El
6	Elektro Percussion	15	CR Endless Cowbell [G#2]	Percussion El
6	Elektro Percussion	16	El Cow 1 [C3]	Percussion El
6	Elektro Percussion	17	El Cow 2 [C#3]	Percussion El
6	Elektro Percussion	18	El Cow 3 [E3]	Percussion El
6	Elektro Percussion	19	El Cowbell 1 [G#2]	Percussion El
6	Elektro Percussion	20	El Tambo [F#2]	Percussion El
6	Elektro Percussion	21	808 Clave [D#4]	Percussion El
6	Elektro Percussion	22	El Clave 1 [D#4]	Percussion El
6	Elektro Percussion	23	El Clave 2 [D#4]	Percussion El
6	Elektro Percussion	24	El Block 1 [D3]	Percussion El
6	Elektro Percussion	25	El Woodblock [E4]	Percussion El
6	Elektro Percussion	26	El Anvil [G#3]	Percussion El
6	Elektro Percussion	27	El Metal 1 [F3]	Percussion El
6	Elektro Percussion	28	El Metal 2 [F#3]	Percussion El
6	Elektro Percussion	29	El Metal 3 [G3]	Percussion El
6	Elektro Percussion	30	El Metal 4 [A#4]	Percussion El
6	Elektro Percussion	31	808 Maracas 1 [G#3]	Percussion El
6	Elektro Percussion	32	808 Maracas 2 [A#3]	Percussion El
6	Elektro Percussion	33	El Cabasa 1 [A3]	Percussion El
6	Elektro Percussion	34	El Cabasa 2 [B3]	Percussion El
6	Elektro Percussion	35	El Cabasa 3 [C#4]	Percussion El
6	Elektro Percussion	36	El Cabasa 4 [D4]	Percussion El
6	Elektro Percussion	37	El Cabasa 5 [D#4]	Percussion El
6	Elektro Percussion	38	El Cabasa [A3]	Percussion El
6	Elektro Percussion	39	El Maracas [A#3]	Percussion El
6	Elektro Percussion	40	El Shaker 1 [A#3]	Percussion El
6	Elektro Percussion	41	El Shaker 2 [C4]	Percussion El
6	Elektro Percussion	42	El Shaker [A#4]	Percussion El
6	Elektro Percussion	43	CR78 Endless Guiro [D4]	Percussion El
6	Elektro Percussion	44	El Guiro Long [D4]	Percussion El
6	Elektro Percussion	45	El Guiro Short [C#4]	Percussion El
6	Elektro Percussion	46	El Blip [D#3]	Percussion El
6	Elektro Percussion	47	El Nasty Whistle [B4]	Percussion El
6	Elektro Percussion	48	El Taiko [C1]	Percussion El
6	Elektro Percussion	49	El Tom Fx 2 [A4]	Percussion El
6	Elektro Percussion	50	El Tom Fx1 [G#4]	Percussion El

6	Elektro Percussion	51	El Zap Tom [G4]	Percussion El
6	Elektro Percussion	52	Scratch 01 [C3]	Percussion El
6	Elektro Percussion	53	Scratch 02 [C#3]	Percussion El
6	Elektro Percussion	54	Scratch 03 [D3]	Percussion El
6	Elektro Percussion	55	Scratch 04 [D#3]	Percussion El
6	Elektro Percussion	56	Scratch 05 [E3]	Percussion El
6	Elektro Percussion	57	Scratch 06 [F3]	Percussion El
6	Elektro Percussion	58	Scratch 07 [F#3]	Percussion El
6	Elektro Percussion	59	Scratch 08 [G3]	Percussion El
6	Elektro Percussion	60	Scratch 09 [G#3]	Percussion El
6	Elektro Percussion	61	Scratch 10 [A3]	Percussion El
6	Elektro Percussion	62	Scratch 11 [A#3]	Percussion El
6	Elektro Percussion	63	Scratch 12 [B3]	Percussion El
6	Elektro Percussion	64	Scratch Loop [C1]	Percussion El
6	Elektro Percussion	65	El Rev Snare 1 [E4]	Percussion El
6	Elektro Percussion	66	El Rev Snare 2 [F4]	Percussion El
6	Elektro Percussion	67	El Rev Snare 3 [F#4]	Percussion El
8	Drumloops	0	Big Kick Groove [A3]	Drumloops
8	Drumloops	1	Blippo [D3]	Drumloops
8	Drumloops	2	Early Elektro [C2]	Drumloops
8	Drumloops	3	Elektro Bonk Groove [D2]	Drumloops
8	Drumloops	4	Elektro Bounce [D#2]	Drumloops
8	Drumloops	5	Elektro Can [D#2]	Drumloops
8	Drumloops	6	Elektro Slap [C2]	Drumloops
8	Drumloops	7	Fast Funk [D#2]	Drumloops
8	Drumloops	8	Funky Chap [D2]	Drumloops
8	Drumloops	9	Grungy Groove [B1]	Drumloops
8	Drumloops	10	Hippo [D2]	Drumloops
8	Drumloops	11	Hot Potato Groove [D#2]	Drumloops
8	Drumloops	12	Hot Potato Fill [A#1]	Drumloops
8	Drumloops	13	Indo Clang [B1]	Drumloops
8	Drumloops	14	Lite Loop [D2]	Drumloops
8	Drumloops	15	Lo Pulse [C#2]	Drumloops
8	Drumloops	16	Loose Loop [B1]	Drumloops
8	Drumloops	17	Packman [D2]	Drumloops
8	Drumloops	18	Princess Loop [G1]	Drumloops
8	Drumloops	19	ResGroove [C#2]	Drumloops
8	Drumloops	20	Snappy Snare [B1]	Drumloops
8	Drumloops	21	Squeaker [A#1]	Drumloops
8	Drumloops	22	Tight Loop [C2]	Drumloops
8	Drumloops	23	Tite Room Funk 1 [A#1]	Drumloops
8	Drumloops	24	Tite Room Funk 2 [G#1]	Drumloops
8	Drumloops	25	Two Snares Snap [C#2]	Drumloops
8	Drumloops	26	Underwater Funk [A#1]	Drumloops
8	Drumloops	27	Pulse Zap Groove [D2]	Drumloops

8	Drumloops	28	Pulse Zap Perc [C#2]	Drumloops
51	FL2-Paket	18	Sinus Click2	Percussion El
51	FL2-Paket	50	FL2 Bassdrum 1 [C3]	Bassdrums
51	FL2-Paket	51	FL2 Bassdrum 2 [C3]	Bassdrums
51	FL2-Paket	52	FL2 Snare 1 [C3]	Snares
51	FL2-Paket	53	FL2 Snare 2 [C3]	Snares
51	FL2-Paket	54	FL2 Snare 3 [C3]	Snares
51	FL2-Paket	55	FL2 Snare 4 [C3]	Snares
51	FL2-Paket	56	FL2 Snare 5 [C3]	Snares
51	FL2-Paket	57	FL2 Snare 6 [C3]	Snares
51	FL2-Paket	58	FL2 Snare Roll [C3]	Snares
51	FL2-Paket	59	FL2 Brush Hard [C3]	Brushes
51	FL2-Paket	60	FL2 Brush Long [C3]	Brushes
51	FL2-Paket	61	FL2 Brush Soft [C3]	Brushes
51	FL2-Paket	62	FL2 Brush Hit [C3]	Brushes
51	FL2-Paket	63	FL2 Rimshot 1 [C3]	Rimshots
51	FL2-Paket	64	FL2 Rimshot 2 [C3]	Rimshots
51	FL2-Paket	65	FL2 Rimshot Reverb [C3]	Rimshots
51	FL2-Paket	66	FL2 Hihat close [C3]	HiHats
51	FL2-Paket	67	FL2 Hihat close bright [C3]	HiHats
51	FL2-Paket	68	FL2 Hihat foot [C3]	HiHats
51	FL2-Paket	69	FL2 Hihat foot 2 [G#1]	HiHats
51	FL2-Paket	70	FL2 Hihat open [C3]	HiHats
51	FL2-Paket	71	FL2 Hihat half open [C3]	HiHats
51	FL2-Paket	72	FL2 Crash 1 [G#1]	Crashes
51	FL2-Paket	73	FL2 Crash 2 [G#1]	Crashes
51	FL2-Paket	74	FL2 Crash 3 [G#1]	Crashes
51	FL2-Paket	75	FL2 Crash 4 [G#1]	Crashes
51	FL2-Paket	76	FL2 Crash stopped [G#1]	Crashes
51	FL2-Paket	77	FL2 Crash China [G#1]	Crashes
51	FL2-Paket	78	FL2 Tom High [G#1]	Toms
51	FL2-Paket	79	FL2 Tom Middle [G#1]	Toms
51	FL2-Paket	80	FL2 Conga High [G#1]	Percussion Acc
51	FL2-Paket	81	FL2 Conga Low [G#1]	Percussion Acc
51	FL2-Paket	82	FL2 Cabasa [C3]	Percussion Acc
51	FL2-Paket	83	FL2 Maracas [C3]	Percussion Acc
51	FL2-Paket	84	FL2 Cowbell [G#2]	Percussion Acc
51	FL2-Paket	85	FL2 Tambo 1 [F#2]	Percussion Acc
51	FL2-Paket	86	FL2 Tambo 2 [F#2]	Percussion Acc
51	FL2-Paket	87	FL2 Cave [F#2]	Percussion Acc
51	FL2-Paket	88	FL2 Guiro long [D4]	Percussion Acc
51	FL2-Paket	89	FL2 Guiro short [C#4]	Percussion Acc
51	FL2-Paket	90	FL2 Timbales High [C#4]	Percussion Acc
51	FL2-Paket	91	FL2 Timbales Low [C#4]	Percussion Acc
51	FL2-Paket	92	FL2 Chimes [C#4]	Percussion Acc

51	FL2-Paket	93	FL2 Vibraslap [C3]	Percussion Acc
51	FL2-Paket	94	FL2 Whistle Seq [C3]	Percussion Acc
51	FL2-Paket	95	FL2 Triangle long [C3]	Percussion Acc
51	FL2-Paket	96	FL2 Clap Spain [C3]	Claps
51	FL2-Paket	97	FL2 Claps [C3]	Claps
51	FL2-Paket	98	FL2 Fingersnap [C3]	Claps
51	FL2-Paket	99	FL2 Argentina [C3]	Effects
51	FL2-Paket	100	FL2 Arriva [C3]	Effects
51	FL2-Paket	101	FL2 Ayombre [C3]	Effects
51	FL2-Paket	102	FL2 Brasil [C3]	Effects
51	FL2-Paket	103	FL2 Cadera [C3]	Effects
51	FL2-Paket	104	FL2 Fifa [C3]	Effects
51	FL2-Paket	105	FL2 Hay [C3]	Effects
51	FL2-Paket	106	FL2 HaiHai [C3]	Effects
51	FL2-Paket	107	FL2 Italia [C3]	Effects
51	FL2-Paket	108	FL2 Salute [C3]	Effects
51	FL2-Paket	109	FL2 Yeah [G#2]	Effects
62	JL-Edition	50	JL Bassdrum 1 [C3]	Bassdrums
62	JL-Edition	51	JL Bassdrum 2 [C3]	Bassdrums
62	JL-Edition	52	JL Snare 1 [C3]	Snares
62	JL-Edition	53	JL Snare 2 [C3]	Snares
62	JL-Edition	54	JL Snare 3 [C3]	Snares
62	JL-Edition	55	JL Snare 4 [C3]	Snares
62	JL-Edition	56	JL Snare 5 [C3]	Snares
62	JL-Edition	57	JL Snare 6 [C3]	Snares
62	JL-Edition	58	JL Snare Roll [C3]	Snares
62	JL-Edition	59	JL Brush Hard [C3]	Brushes
62	JL-Edition	60	JL Brush Long [C3]	Brushes
62	JL-Edition	61	JL Brush Soft [C3]	Brushes
62	JL-Edition	62	JL Brush Hit [C3]	Brushes
62	JL-Edition	63	JL Rimshot 1 [C3]	Rimshots
62	JL-Edition	64	JL Rimshot 2 [C3]	Rimshots
62	JL-Edition	65	JL Rimshot Reverb [C3]	Rimshots
62	JL-Edition	66	JL Hihat close [C3]	HiHats
62	JL-Edition	67	JL Hihat close bright [C3]	HiHats
62	JL-Edition	68	JL Hihat foot [C3]	HiHats
62	JL-Edition	69	JL Hihat foot 2 [G#1]	HiHats
62	JL-Edition	70	JL Hihat open [C3]	HiHats
62	JL-Edition	71	JL Hihat half open [C3]	HiHats
62	JL-Edition	72	JL Crash 1 [G#1]	Crashes
62	JL-Edition	73	JL Crash 2 [G#1]	Crashes
62	JL-Edition	74	JL Crash 3 [G#1]	Crashes
62	JL-Edition	75	JL Crash 4 [G#1]	Crashes
62	JL-Edition	76	JL Crash stopped [G#1]	Crashes
62	JL-Edition	77	JL Crash China [G#1]	Crashes

62	JL-Edition	78	JL Tom High [G#1]	Toms
62	JL-Edition	79	JL Tom Middle [G#1]	Toms
62	JL-Edition	80	JL Conga High [G#1]	Percussions Acc
62	JL-Edition	81	JL Conga Low [G#1]	Percussions Acc
62	JL-Edition	82	JL Cabasa [C3]	Percussions Acc
62	JL-Edition	83	JL Maracas [C3]	Percussions Acc
62	JL-Edition	84	JL Cowbell [G#2]	Percussions Acc
62	JL-Edition	85	JL Tambo 1 [F#2]	Percussions Acc
62	JL-Edition	86	JL Tambo 2 [F#2]	Percussions Acc
62	JL-Edition	87	JL Cave [F#2]	Percussions Acc
62	JL-Edition	88	JL Guiro long [D4]	Percussions Acc
62	JL-Edition	89	JL Guiro short [C#4]	Percussions Acc
62	JL-Edition	90	JL Timbales High [C#4]	Percussions Acc
62	JL-Edition	91	JL Timbales Low [C#4]	Percussions Acc
62	JL-Edition	92	JL Chimes [C#4]	Percussions Acc
62	JL-Edition	93	JL Vibraslap [C3]	Percussions Acc
62	JL-Edition	94	JL Whistle Seq [C3]	Percussions Acc
62	JL-Edition	95	JL Triangle long [C3]	Percussions Acc
62	JL-Edition	96	JL Clap Spain [C3]	Claps
62	JL-Edition	97	JL Claps [C3]	Claps
62	JL-Edition	98	JL Fingersnap [C3]	Claps
62	JL-Edition	99	JL Argentina [C3]	Effects
62	JL-Edition	100	JL Arriva [C3]	Effects
62	JL-Edition	101	JL Ayombre [C3]	Effects
62	JL-Edition	102	JL Brasil [C3]	Effects
62	JL-Edition	103	JL Cadera [C3]	Effects
62	JL-Edition	104	JL Fifa [C3]	Effects
62	JL-Edition	105	JL Hay [C3]	Effects
62	JL-Edition	106	JL HaiHai [C3]	Effects
62	JL-Edition	107	JL Italia [C3]	Effects
62	JL-Edition	108	JL Salute [C3]	Effects
62	JL-Edition	109	JL Yeah [G#2]	Effects
62	JL-Edition	110	JL Crescendo Cymbal [C3]	Cymbals
62	JL-Edition	111	JL Synthe Drum [C3]	Effects
62	JL-Edition	112	JL Chimes Metal Slow [C3]	Effects
62	JL-Edition	113	JL Gloeckchen [C4]	Effects
62	JL-Edition	114	JL Donner [C4]	Effects
62	JL-Edition	115	JL Moewe [C4]	Effects
62	JL-Edition	116	JL March Cymbal [C4]	Cymbals
62	JL-Edition	117	JL Windchimes [C4]	Effects
62	JL-Edition	118	JL Power Snare [C4]	Snares
62	JL-Edition	119	JL March Snare [C4]	Snares
76	Wersi Drums 4 07	1	Arabic Clap [D#3]	Claps
76	Wersi Drums 4 07	2	Bongo H Heel [E3]	Percussion Acc
76	Wersi Drums 4 07	3	Bongo H Open 1F [C3]	Percussion Acc

76	Wersi Drums 4 07	4	Bongo H Open 3F [C#3]	Percussion Acc
76	Wersi Drums 4 07	5	Bongo H Rim [D3]	Percussion Acc
76	Wersi Drums 4 07	6	Bongo H Slap [F3]	Percussion Acc
76	Wersi Drums 4 07	7	Bongo H Tip [D#3]	Percussion Acc
76	Wersi Drums 4 07	8	Bongo L Heel [A#3]	Percussion Acc
76	Wersi Drums 4 07	9	Bongo L Open 1F [F#3]	Percussion Acc
76	Wersi Drums 4 07	10	Bongo L Open 3F [G3]	Percussion Acc
76	Wersi Drums 4 07	11	Bongo L Rim [G#3]	Percussion Acc
76	Wersi Drums 4 07	12	Bongo L Slap [B3]	Percussion Acc
76	Wersi Drums 4 07	13	Bongo L Tip [A3]	Percussion Acc
76	Wersi Drums 4 07	14	Cajon Low [C#1]	Percussion Acc
76	Wersi Drums 4 07	15	Cajon Slap [D1]	Percussion Acc
76	Wersi Drums 4 07	16	Cajon Tip [D#1]	Percussion Acc
76	Wersi Drums 4 07	17	Conga H Heel [B1]	Percussion Acc
76	Wersi Drums 4 07	18	Conga H Mute [C#2]	Percussion Acc
76	Wersi Drums 4 07	19	Conga H Open [C2]	Percussion Acc
76	Wersi Drums 4 07	20	Conga H Slap Mute [E2]	Percussion Acc
76	Wersi Drums 4 07	21	Conga H Slap Open [D2]	Percussion Acc
76	Wersi Drums 4 07	22	Conga H Slap [D#2]	Percussion Acc
76	Wersi Drums 4 07	23	Conga H Tip [A#1]	Percussion Acc
76	Wersi Drums 4 07	24	Conga L Heel [F#2]	Percussion Acc
76	Wersi Drums 4 07	25	Conga L Mute [G#2]	Percussion Acc
76	Wersi Drums 4 07	26	Conga L Open [G2]	Percussion Acc
76	Wersi Drums 4 07	27	Conga L Slap Open [A2]	Percussion Acc
76	Wersi Drums 4 07	28	Conga L Slap [A#2]	Percussion Acc
76	Wersi Drums 4 07	29	Conga L Slide [B2]	Percussion Acc
76	Wersi Drums 4 07	30	Conga L Tip [F2]	Percussion Acc
76	Wersi Drums 4 07	31	Cow BellTop [C5]	Percussion Acc
76	Wersi Drums 4 07	32	Cowbell 1 [C#5]	Percussion Acc
76	Wersi Drums 4 07	33	Cowbell 2 [D5]	Percussion Acc
76	Wersi Drums 4 07	34	Cowbell 3 [D#5]	Percussion Acc
76	Wersi Drums 4 07	35	Cowbell High 1 [F6]	Percussion Acc
76	Wersi Drums 4 07	36	Cowbell High 2 [F#6]	Percussion Acc
76	Wersi Drums 4 07	37	Doff Dorn [B4]	Ethnic
76	Wersi Drums 4 07	38	Doff Tak [E5]	Ethnic
76	Wersi Drums 4 07	39	Duhulla Dorn [F4]	Ethnic
76	Wersi Drums 4 07	40	Duhulla Sak [A4]	Ethnic
76	Wersi Drums 4 07	41	Duhulla Tak [G4]	Ethnic
76	Wersi Drums 4 07	42	Hager Dorn [D#2]	Ethnic
76	Wersi Drums 4 07	43	Hager Edge [E2]	Ethnic
76	Wersi Drums 4 07	44	Katem Dorn [C5]	Ethnic
76	Wersi Drums 4 07	45	Katem Sak [D5]	Ethnic
76	Wersi Drums 4 07	46	Katem Tak 1 [C#5]	Ethnic
76	Wersi Drums 4 07	47	Katem Tak 2 [D#5]	Ethnic
76	Wersi Drums 4 07	48	Metal Guiro Long [G5]	Ethnic

76	Wersi Drums 4 07	49	Metal Guiro Short [F#5]	Ethnic
76	Wersi Drums 4 07	50	Nakarazan Dorn [C2]	Ethnic
76	Wersi Drums 4 07	51	Nakarazan Edge [D2]	Ethnic
76	Wersi Drums 4 07	52	Paila H [B4]	Ethnic
76	Wersi Drums 4 07	53	Paila L [F4]	Ethnic
76	Wersi Drums 4 07	54	Rik Brass Tremolo [A#6]	Ethnic
76	Wersi Drums 4 07	55	Rik Dorn [F6]	Ethnic
76	Wersi Drums 4 07	56	Rik Finger 1 [G6]	Ethnic
76	Wersi Drums 4 07	57	Rik Finger 2 [A6]	Ethnic
76	Wersi Drums 4 07	58	Rik Sak [B6]	Ethnic
76	Wersi Drums 4 07	59	Rik Tak 1 [G#6]	Ethnic
76	Wersi Drums 4 07	60	Rik Tak 2 [F#6]	Ethnic
76	Wersi Drums 4 07	61	Rik Tik [C7]	Ethnic
76	Wersi Drums 4 07	62	Sagat 1 [C6]	Ethnic
76	Wersi Drums 4 07	63	Sagat 2 [E6]	Ethnic
76	Wersi Drums 4 07	64	Sagat 3 [D6]	Ethnic
76	Wersi Drums 4 07	65	Shekere Tone [G#6]	Ethnic
76	Wersi Drums 4 07	66	Shekere [G6]	Ethnic
76	Wersi Drums 4 07	67	Tabel Dorn [C#6]	Ethnic
76	Wersi Drums 4 07	68	Tabel Tek [D#6]	Ethnic
76	Wersi Drums 4 07	69	Tabla Dom [F5]	Ethnic
76	Wersi Drums 4 07	70	Tabla Falm [B5]	Ethnic
76	Wersi Drums 4 07	71	Tabla Roll [A#5]	Ethnic
76	Wersi Drums 4 07	72	Tabla Sak [A5]	Ethnic
76	Wersi Drums 4 07	73	Tabla Tak 1 [F#5]	Ethnic
76	Wersi Drums 4 07	74	Tabla Tak 2 [G#5]	Ethnic
76	Wersi Drums 4 07	75	Tabla Tik [G5]	Ethnic
76	Wersi Drums 4 07	76	Tambo Mute [A#5]	Ethnic
76	Wersi Drums 4 07	77	Tambo Open [A5]	Ethnic
76	Wersi Drums 4 07	78	Tambo Tip [B5]	Ethnic
76	Wersi Drums 4 07	79	Tambo [G#5]	Ethnic
76	Wersi Drums 4 07	80	Zagrouda H [A#2]	Ethnic
76	Wersi Drums 4 07	81	Zagrouda L [B2]	Ethnic
77	Wersi Drums 1 07	1	Bass Standard 1 [C3]	Bassdrums
77	Wersi Drums 1 07	2	Bass Standard 2 [C3]	Bassdrums
77	Wersi Drums 1 07	3	Bass Pop 1 [C3]	Bassdrums
77	Wersi Drums 1 07	4	Bass Pop 2 [C3]	Bassdrums
77	Wersi Drums 1 07	5	Bass Rock [C3]	Bassdrums
77	Wersi Drums 1 07	6	Bass Jazz [C3]	Bassdrums
77	Wersi Drums 1 07	7	Bass Pop 3 [C3]	Bassdrums
77	Wersi Drums 1 07	21	Bass Dance1 [C3]	Bassdrums
77	Wersi Drums 1 07	22	Bass Dance2 [C3]	Bassdrums
77	Wersi Drums 1 07	23	Bass Analog [C3]	Bassdrums
77	Wersi Drums 1 07	24	Bass Techno 1 [C3]	Bassdrums
77	Wersi Drums 1 07	25	Bass Techno 2 [C3]	Bassdrums

77	Wersi Drums 1 07	64	Snare Standard 1 Low [C3]	Snares
77	Wersi Drums 1 07	65	Snare Standard 1 High [C3]	Snares
77	Wersi Drums 1 07	66	Snare Standard 1 Shot [C3]	Snares
77	Wersi Drums 1 07	67	Snare Standard 2 Low [C3]	Snares
77	Wersi Drums 1 07	68	Snare Standard 2 High [C3]	Snares
77	Wersi Drums 1 07	69	Snare Standard 2 Shot [C3]	Snares
77	Wersi Drums 1 07	70	Snare Standard 3 Low [C3]	Snares
77	Wersi Drums 1 07	71	Snare Standard 3 High [C3]	Snares
77	Wersi Drums 1 07	72	Snare Standard 3 Shot [C3]	Snares
77	Wersi Drums 1 07	73	Snare Standard 4 Low [C3]	Snares
77	Wersi Drums 1 07	74	Snare Standard 4 High [C3]	Snares
77	Wersi Drums 1 07	75	Snare Power 1 Low [C3]	Snares
77	Wersi Drums 1 07	76	Snare Power 1 High [C3]	Snares
77	Wersi Drums 1 07	77	Snare Power 2 Low [C3]	Snares
77	Wersi Drums 1 07	78	Snare Power 2 High [C3]	Snares
77	Wersi Drums 1 07	79	Snare Power 2 Shot [C3]	Snares
77	Wersi Drums 1 07	80	Snare Rock Low [C3]	Snares
77	Wersi Drums 1 07	81	Snare Rock High [C3]	Snares
77	Wersi Drums 1 07	82	Snare Disco [C3]	Snares
77	Wersi Drums 1 07	83	Snare Elektro [C3]	Snares
77	Wersi Drums 1 07	84	Snare Dance 1 [C3]	Snares
77	Wersi Drums 1 07	85	Snare Dance 2 [C3]	Snares
77	Wersi Drums 1 07	86	Snare Analog 1 [C3]	Snares
77	Wersi Drums 1 07	87	Snare Analog 2 [C3]	Snares
77	Wersi Drums 1 07	88	Snare Techno [C3]	Snares
77	Wersi Drums 1 07	89	Snare Power 3 [C3]	Snares
77	Wersi Drums 1 07	90	Snare Spectra 1 [C3]	Snares
77	Wersi Drums 1 07	91	Snare Spectra 2 [C3]	Snares
77	Wersi Drums 1 07	100	Rimshot 1 [C3]	Rimshots
77	Wersi Drums 1 07	101	Rimshot 2 [C3]	Rimshots
77	Wersi Drums 1 07	102	Rimshot Analog [C3]	Rimshots
77	Wersi Drums 1 07	110	Snare Roll 1 [C3]	Snares
77	Wersi Drums 1 07	111	Snare Roll 2 [C3]	Snares
77	Wersi Drums 1 07	120	Brush Hit a [C3]	Brushes
77	Wersi Drums 1 07	121	Brush Hit b [C3]	Brushes
77	Wersi Drums 1 07	122	Brush Hit c [C3]	Brushes
77	Wersi Drums 1 07	123	Brush Loop [C3]	Brushes
78	Wersi Drums 2 07	5	Tom Standard 1 [C3]	Toms
78	Wersi Drums 2 07	6	Tom Standard 2 [C3]	Toms
78	Wersi Drums 2 07	7	Tom Standard 3 [C3]	Toms
78	Wersi Drums 2 07	8	Tom Standard 4 [C3]	Toms
78	Wersi Drums 2 07	9	Tom Standard 5 [C3]	Toms
78	Wersi Drums 2 07	24	Tom Rock 1 [C3]	Toms
78	Wersi Drums 2 07	25	Tom Rock 2 [C3]	Toms
78	Wersi Drums 2 07	26	Tom Rock 3 [C3]	Toms

78	Wersi Drums 2 07	27	Tom Rock 4 [C3]	Toms
78	Wersi Drums 2 07	28	Tom Rock 5 [C3]	Toms
78	Wersi Drums 2 07	30	Tom Synthe 1 [C3]	Toms
78	Wersi Drums 2 07	31	Tom Synthe 2 [C3]	Toms
78	Wersi Drums 2 07	32	Tom Synthe 3 [C3]	Toms
78	Wersi Drums 2 07	33	Tom Synthe 4 [C3]	Toms
78	Wersi Drums 2 07	34	Tom Brush 1 [C3]	Toms
78	Wersi Drums 2 07	35	Tom Brush 2 [C3]	Toms
78	Wersi Drums 2 07	36	Tom Brush 3 [C3]	Toms
78	Wersi Drums 2 07	38	Tom Analog 1 [C3]	Toms
78	Wersi Drums 2 07	39	Tom Analog 2 [C3]	Toms
78	Wersi Drums 2 07	65	Ride Cymbal 1 [C3]	Cymbals
78	Wersi Drums 2 07	66	Ride Cymbal 2 [C3]	Cymbals
78	Wersi Drums 2 07	67	Ride Cymbal 2 Cup [C3]	Cymbals
78	Wersi Drums 2 07	68	Ride Cymbal 3 Sizzle [C3]	Cymbals
78	Wersi Drums 2 07	69	Ride Cymbal 4 [C3]	Cymbals
78	Wersi Drums 2 07	72	Crash Cymbal 1 [C3]	Crashes
78	Wersi Drums 2 07	73	Crash Cymbal 2 [C3]	Crashes
78	Wersi Drums 2 07	74	Crash Cymbal 3 [C3]	Crashes
78	Wersi Drums 2 07	75	Crash Cymbal Splash 1 [C3]	Crashes
78	Wersi Drums 2 07	76	Crash Cymbal Splash 2 [C3]	Crashes
78	Wersi Drums 2 07	77	Crash Analog [C3]	Crashes
78	Wersi Drums 2 07	78	Crash Chinese [C3]	Crashes
78	Wersi Drums 2 07	79	Crash Piatti [C3]	Crashes
78	Wersi Drums 2 07	80	Crash Marsch [C3]	Crashes
78	Wersi Drums 2 07	81	Crash Reverse [C3]	Crashes
78	Wersi Drums 2 07	82	Crash 4 [C3]	Crashes
78	Wersi Drums 2 07	94	HiHat Analog open [C3]	HiHats
78	Wersi Drums 2 07	95	HiHat Dance closed [C3]	HiHats
78	Wersi Drums 2 07	96	HiHat Dance open [C3]	HiHats
78	Wersi Drums 2 07	97	HiHat Techno closed [C3]	HiHats
78	Wersi Drums 2 07	98	HiHat Techno open [C3]	HiHats
78	Wersi Drums 2 07	100	Hihat Closed 1a [C3]	HiHats
78	Wersi Drums 2 07	101	Hihat Closed 1b [C3]	HiHats
78	Wersi Drums 2 07	103	Hihat Foot 1 [C3]	HiHats
78	Wersi Drums 2 07	104	Hihat Open 1a [C3]	HiHats
78	Wersi Drums 2 07	105	Hihat Open 1b [C3]	HiHats
78	Wersi Drums 2 07	107	Hihat Closed 2a [C3]	HiHats
78	Wersi Drums 2 07	108	Hihat Closed 2b [C3]	HiHats
78	Wersi Drums 2 07	109	Hihat Foot 2 [C3]	HiHats
78	Wersi Drums 2 07	110	Hihat Open 2 [C3]	HiHats
78	Wersi Drums 2 07	111	Hihat Closed 3a [C3]	HiHats
78	Wersi Drums 2 07	112	Hihat Closed 3b [C3]	HiHats
78	Wersi Drums 2 07	113	Hihat Closed 3c [C3]	HiHats
78	Wersi Drums 2 07	114	Hihat Foot 3 [C3]	HiHats

78	Wersi Drums 2 07	115	Hihat Open 3 [C3]	HiHats
78	Wersi Drums 2 07	116	Hihat Closed 4 [C3]	HiHats
78	Wersi Drums 2 07	117	Hihat Open 4 [C3]	HiHats
79	Wersi Drums 3 07	1	Bongo High 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	2	Bongo Low 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	5	Conga High Open [C3]	Percussion Acc
79	Wersi Drums 3 07	6	Conga High Mute [D#3]	Percussion Acc
79	Wersi Drums 3 07	7	Conga Low [C3]	Percussion Acc
79	Wersi Drums 3 07	11	Conga Analog High [C3]	Percussion Acc
79	Wersi Drums 3 07	12	Conga Analog Low [C3]	Percussion Acc
79	Wersi Drums 3 07	13	Surdo Open [C3]	Percussion Acc
79	Wersi Drums 3 07	14	Surdo Mute [C3]	Percussion Acc
79	Wersi Drums 3 07	15	Timbales High [C3]	Percussion Acc
79	Wersi Drums 3 07	16	Timbales Low [C3]	Percussion Acc
79	Wersi Drums 3 07	17	Timbales High loud [C3]	Percussion Acc
79	Wersi Drums 3 07	18	Timbales Low loud [C3]	Percussion Acc
79	Wersi Drums 3 07	21	Agogo High 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	22	Agogo Low 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	23	Agogo High 2 [C3]	Percussion Acc
79	Wersi Drums 3 07	24	Agogo Low 2 [C3]	Percussion Acc
79	Wersi Drums 3 07	25	Tambo Modern [C3]	Percussion Acc
79	Wersi Drums 3 07	26	Tambo Classic [C3]	Percussion Acc
79	Wersi Drums 3 07	27	Wood Block High [C3]	Percussion Acc
79	Wersi Drums 3 07	28	Wood Block Low [C3]	Percussion Acc
79	Wersi Drums 3 07	29	Clave [C3]	Percussion Acc
79	Wersi Drums 3 07	30	Clave Analog [C3]	Percussion Acc
79	Wersi Drums 3 07	31	Wind Chimes [C3]	Percussion Acc
79	Wersi Drums 3 07	32	Triangle Short [C3]	Percussion Acc
79	Wersi Drums 3 07	33	Whistle Long [C3]	Percussion Acc
79	Wersi Drums 3 07	34	Whistle Short [C3]	Percussion Acc
79	Wersi Drums 3 07	35	Triangle Long [C3]	Percussion Acc
79	Wersi Drums 3 07	36	Vibra Slap [C3]	Percussion Acc
79	Wersi Drums 3 07	37	Shaker 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	38	Shaker 2 [C3]	Percussion Acc
79	Wersi Drums 3 07	39	Maracas [C3]	Percussion Acc
79	Wersi Drums 3 07	40	Maracas Analog [C3]	Percussion Acc
79	Wersi Drums 3 07	41	Cabasa [C3]	Percussion Acc
79	Wersi Drums 3 07	42	Clap 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	43	Clap 2 [C3]	Percussion Acc
79	Wersi Drums 3 07	44	Clap Analog [C3]	Percussion Acc
79	Wersi Drums 3 07	47	Cowbell 1 [C3]	Percussion Acc
79	Wersi Drums 3 07	48	Cowbell 2 [C3]	Percussion Acc
79	Wersi Drums 3 07	49	Cowbell Analog [C3]	Percussion Acc
79	Wersi Drums 3 07	50	Guica Mute [C3]	Percussion Acc
79	Wersi Drums 3 07	51	Guica Open [C3]	Percussion Acc

79	Wersi Drums 3 07	52	Guiro Long [C3]	Percussion Acc
79	Wersi Drums 3 07	53	Guiro Short [C3]	Percussion Acc
79	Wersi Drums 3 07	54	Castanet [C3]	Percussion Acc
79	Wersi Drums 3 07	55	Finger Snap [C3]	Percussion Acc
79	Wersi Drums 3 07	56	Click Analog [C3]	Percussion Acc
79	Wersi Drums 3 07	57	Click Noise [C3]	Percussion Acc
79	Wersi Drums 3 07	58	Filter Snap [C3]	Percussion Acc
79	Wersi Drums 3 07	59	Hi Q [C3]	Percussion Acc
79	Wersi Drums 3 07	60	Whip Slap [C3]	Percussion Acc
79	Wersi Drums 3 07	61	Slap [C3]	Percussion Acc
79	Wersi Drums 3 07	62	Square Click [C3]	Percussion Acc
79	Wersi Drums 3 07	63	Scratch Pull [C3]	Percussion Acc
79	Wersi Drums 3 07	64	Scratch Push [A1]	Percussion Acc
79	Wersi Drums 3 07	65	Scratch [C3]	Percussion Acc
79	Wersi Drums 3 07	66	Sticks [C3]	Percussion Acc
79	Wersi Drums 3 07	67	Jingle Bells [C3]	Percussion Acc
79	Wersi Drums 3 07	68	Carillon [C3]	Percussion Acc
79	Wersi Drums 3 07	69	TaikoDrums [C4]	Percussion Acc
79	Wersi Drums 3 07	70	Reverse Cymbal [C3]	Cymbals
79	Wersi Drums 3 07	71	Theater Bassdrum [C3]	Bassdrums
79	Wersi Drums 3 07	72	Theater Block [C3]	Percussion Acc
79	Wersi Drums 3 07	73	Theater Cymbal [C3]	Cymbals
79	Wersi Drums 3 07	74	Theater tambo [C3]	Percussion Acc
79	Wersi Drums 3 07	75	Theater Tab Cymbal [C3]	Cymbals
79	Wersi Drums 3 07	76	DanceEff1 [C3]	Effects
79	Wersi Drums 3 07	77	DanceEff2 [C3]	Effects
79	Wersi Drums 3 07	78	DanceEff3 [C3]	Effects
79	Wersi Drums 3 07	79	DanceEff4 [C3]	Effects
79	Wersi Drums 3 07	80	DanceEff5 [C3]	Effects
79	Wersi Drums 3 07	81	DanceEff6 [C3]	Effects
79	Wersi Drums 3 07	82	DanceEff7 [C3]	Effects
79	Wersi Drums 3 07	83	DanceEff8 [C4]	Effects
79	Wersi Drums 3 07	84	DanceEff9 [C3]	Effects
79	Wersi Drums 3 07	85	DanceEff10 [C3]	Effects
79	Wersi Drums 3 07	86	DanceEff11 [C3]	Effects
79	Wersi Drums 3 07	87	DanceEff12 [C3]	Effects
79	Wersi Drums 3 07	88	DanceEff13 [C3]	Effects
79	Wersi Drums 3 07	89	DanceEff14 [C3]	Effects
79	Wersi Drums 3 07	90	DanceEff15 [C3]	Effects
79	Wersi Drums 3 07	91	Dance Vibraslap 15 [C3]	Effects
79	Wersi Drums 3 07	92	Sticks 2 [G0]	Effects
79	Wersi Drums 3 07	93	P-Chimes [C3]	Effects
79	Wersi Drums 3 07	94	Roll 1 [C3]	Effects
79	Wersi Drums 3 07	95	Roll 2 [C3]	Effects
79	Wersi Drums 3 07	96	Handclaps large [C3]	Effects

79	Wersi Drums 3 07	97	Pfiff [C3]	Effects
79	Wersi Drums 3 07	98	Beifall klein [C3]	Effects
79	Wersi Drums 3 07	99	Applause Yeah [C3]	Effects
79	Wersi Drums 3 07	100	Die Welle [C3]	Effects
79	Wersi Drums 3 07	101	Amen in G [C3]	Effects
79	Wersi Drums 3 07	102	Ole Large [C3]	Effects
79	Wersi Drums 3 07	103	Jodeln [C3]	Effects
79	Wersi Drums 3 07	104	Zillertal Jodeln [C3]	Effects
79	Wersi Drums 3 07	105	Prosit [C3]	Effects
79	Wersi Drums 3 07	106	Pferd [C3]	Effects
79	Wersi Drums 3 07	107	Ziege [C3]	Effects
79	Wersi Drums 3 07	108	Bellen [C3]	Effects
79	Wersi Drums 3 07	109	Western Train [C3]	Effects
79	Wersi Drums 3 07	110	Kirchenglocken big [C3]	Effects
79	Wersi Drums 3 07	111	Thunder [C3]	Effects
79	Wersi Drums 3 07	112	Hupe [C3]	Effects
79	Wersi Drums 3 07	113	Music [C3]	Effects
79	Wersi Drums 3 07	114	Andyle [C3]	Effects
97	Wersi Drums 1	1	Bassdrum 1 [C3]	Bassdrums
97	Wersi Drums 1	2	Bassdrum 2 [C3]	Bassdrums
97	Wersi Drums 1	3	Bassdrum 3 [C3]	Bassdrums
97	Wersi Drums 1	4	Bassdrum 4 [C3]	Bassdrums
97	Wersi Drums 1	5	Bassdrum 5 [C3]	Bassdrums
97	Wersi Drums 1	6	Bassdrum 6 [C3]	Bassdrums
97	Wersi Drums 1	7	Bassdrum 7 [C3]	Bassdrums
97	Wersi Drums 1	8	Bassdrum 8 [C3]	Bassdrums
97	Wersi Drums 1	9	Bassdrum 9 [C3]	Bassdrums
97	Wersi Drums 1	10	Bassdrum 10 [C3]	Bassdrums
97	Wersi Drums 1	11	Bassdrum 11 [C3]	Bassdrums
97	Wersi Drums 1	12	Bassdrum Acoustic 1 [C3]	Bassdrums
97	Wersi Drums 1	13	Bassdrum Disco1 [C3]	Bassdrums
97	Wersi Drums 1	14	Bassdrum Rock 1 [C3]	Bassdrums
97	Wersi Drums 1	15	Bassdrum Rock 2 [C3]	Bassdrums
97	Wersi Drums 1	16	Bassdrum Analog 1 [C3]	Bassdrums
97	Wersi Drums 1	17	Bassdrum Analog 2 [C3]	Bassdrums
97	Wersi Drums 1	18	Bassdrum Dance 1 [C3]	Bassdrums
97	Wersi Drums 1	19	Bassdrum Dance 2 [C3]	Bassdrums
97	Wersi Drums 1	20	Bassdrum Dance 3 [C3]	Bassdrums
97	Wersi Drums 1	21	Bassdrum Dance 4 [C3]	Bassdrums
97	Wersi Drums 1	22	Bassdrum Dance 5 [C3]	Bassdrums
97	Wersi Drums 1	23	Bassdrum Dance 6 [C3]	Bassdrums
97	Wersi Drums 1	24	Bassdrum Dance 7 [C3]	Bassdrums
97	Wersi Drums 1	25	Bassdrum Dance 8 [C3]	Bassdrums
97	Wersi Drums 1	26	Bassdrum Dance 9 [C3]	Bassdrums
97	Wersi Drums 1	27	Bassdrum Techno 1 [C3]	Bassdrums

97	Wersi Drums 1	28	Bassdrum Techno 2 [C3]	Bassdrums
97	Wersi Drums 1	29	Bassdrum Techno 3 [C3]	Bassdrums
97	Wersi Drums 1	30	Bassdrum Power1 [C3]	Bassdrums
97	Wersi Drums 1	31	Bassdrum Power2 [C3]	Bassdrums
97	Wersi Drums 1	57	SnareStd2b [C3]	Snares
97	Wersi Drums 1	58	SnareStd2a [C3]	Snares
97	Wersi Drums 1	59	SnareStd1b [C3]	Snares
97	Wersi Drums 1	60	SnareStd1a [C3]	Snares
97	Wersi Drums 1	61	SnarePower2b [C3]	Snares
97	Wersi Drums 1	62	SnarePower2 [C3]	Snares
97	Wersi Drums 1	63	SnarePower1b [C3]	Snares
97	Wersi Drums 1	64	SnarePower1 [C3]	Snares
97	Wersi Drums 1	65	Snaredrum 1 [C3]	Snares
97	Wersi Drums 1	66	Snaredrum 2 [C3]	Snares
97	Wersi Drums 1	67	Snaredrum 3 [C3]	Snares
97	Wersi Drums 1	68	Snaredrum 4 [C3]	Snares
97	Wersi Drums 1	69	Snaredrum 5 [C3]	Snares
97	Wersi Drums 1	70	Snaredrum 6 [C3]	Snares
97	Wersi Drums 1	71	Snaredrum 7 [C3]	Snares
97	Wersi Drums 1	72	Snaredrum 8 [C3]	Snares
97	Wersi Drums 1	73	Snaredrum 9 [C3]	Snares
97	Wersi Drums 1	74	Snaredrum 10 [C3]	Snares
97	Wersi Drums 1	75	Snaredrum 11 [C3]	Snares
97	Wersi Drums 1	76	Snaredrum 12 [C3]	Snares
97	Wersi Drums 1	77	Snaredrum 13 [C3]	Snares
97	Wersi Drums 1	78	Snaredrum 14 [C3]	Snares
97	Wersi Drums 1	79	Snare Disco 1 [C3]	Snares
97	Wersi Drums 1	80	Snare Disco 2 [C3]	Snares
97	Wersi Drums 1	81	Snare Disco 3 [C3]	Snares
97	Wersi Drums 1	82	Snare Rock 1 [C3]	Snares
97	Wersi Drums 1	83	Snare Rock 2 [C3]	Snares
97	Wersi Drums 1	84	Snare Rock 3 [C3]	Snares
97	Wersi Drums 1	85	Snare Rock 4 [C3]	Snares
97	Wersi Drums 1	86	Snare Rock 5 [C3]	Snares
97	Wersi Drums 1	87	Snare Rock 6 [C3]	Snares
97	Wersi Drums 1	88	Snare Rock 7 [C3]	Snares
97	Wersi Drums 1	89	Snare Rock 8 [C3]	Snares
97	Wersi Drums 1	90	Snare Synthe [C3]	Snares
97	Wersi Drums 1	91	Snare 70er [C3]	Snares
97	Wersi Drums 1	92	Snare Analog 1 [C3]	Snares
97	Wersi Drums 1	93	Snare Analog 2 [C3]	Snares
97	Wersi Drums 1	94	Snare Analog 3 [C3]	Snares
97	Wersi Drums 1	95	Snare Analog 4 [C3]	Snares
97	Wersi Drums 1	96	Snare Dance 1 [C3]	Snares
97	Wersi Drums 1	97	Snare Dance 2 [C3]	Snares

97	Wersi Drums 1	98	Snare Dance 3 [C3]	Snares
97	Wersi Drums 1	99	Snare Dance 4 [C3]	Snares
97	Wersi Drums 1	100	Snare Dance 5 [C3]	Snares
97	Wersi Drums 1	101	Snare House 1 [C3]	Snares
97	Wersi Drums 1	102	Snare Synthe 1 [C3]	Snares
97	Wersi Drums 1	103	GM Snare 30 [C3]	Snares
97	Wersi Drums 1	104	GM Snare 31 [C3]	Snares
97	Wersi Drums 1	105	Snare Techno 1 [C3]	Snares
97	Wersi Drums 1	106	Snare Techno 2 [C3]	Snares
97	Wersi Drums 1	107	Snare Techno 3 [C3]	Snares
97	Wersi Drums 1	108	Snare Techno 4 [C3]	Snares
97	Wersi Drums 1	109	Rimshot 1 [C3]	Rimshots
97	Wersi Drums 1	110	Rimshot 2 [C3]	Rimshots
97	Wersi Drums 1	111	Rimshot 3 [C3]	Rimshots
97	Wersi Drums 1	112	Rimshot 4 [C3]	Rimshots
97	Wersi Drums 1	113	Rimshot Analog [C3]	Rimshots
97	Wersi Drums 1	114	Snare Roll 1 [C3]	Snares
97	Wersi Drums 1	115	Snare Roll 2 [C3]	Snares
97	Wersi Drums 1	116	Brush Hit [C3]	Brushes
97	Wersi Drums 1	117	Brush Soft [C3]	Brushes
97	Wersi Drums 1	118	Brush Loop [C3]	Brushes
98	Wersi Drums 2	1	Tom Normal 1 [C3]	Toms
98	Wersi Drums 2	2	Tom Normal 2 [C3]	Toms
98	Wersi Drums 2	3	Tom Normal 3 [C3]	Toms
98	Wersi Drums 2	4	Tom Normal 4 [C3]	Toms
98	Wersi Drums 2	5	Tom Standard 1 [C3]	Toms
98	Wersi Drums 2	6	Tom Standard 2 [C3]	Toms
98	Wersi Drums 2	7	Tom Standard 3 [C3]	Toms
98	Wersi Drums 2	8	Tom Standard 4 [C3]	Toms
98	Wersi Drums 2	9	Tom Standard 5 [C3]	Toms
98	Wersi Drums 2	10	Tom Pop 1 [C3]	Toms
98	Wersi Drums 2	11	Tom Pop 2 [C3]	Toms
98	Wersi Drums 2	12	Tom Pop 3 [C3]	Toms
98	Wersi Drums 2	13	Tom Pop 4 [C3]	Toms
98	Wersi Drums 2	14	Tom Acoustic 1 [C3]	Toms
98	Wersi Drums 2	15	Tom Acoustic 2 [C3]	Toms
98	Wersi Drums 2	16	Tom Acoustic 3 [C3]	Toms
98	Wersi Drums 2	17	N-Tom 1 [C3]	Toms
98	Wersi Drums 2	18	N-Tom 2 [C3]	Toms
98	Wersi Drums 2	19	N-Tom 3 [C3]	Toms
98	Wersi Drums 2	20	Tom Rock 1 [C3]	Toms
98	Wersi Drums 2	21	Tom Rock 2 [C3]	Toms
98	Wersi Drums 2	22	Tom Rock 3 [C3]	Toms
98	Wersi Drums 2	23	Tom Rock 4 [C3]	Toms
98	Wersi Drums 2	24	Tom Room 1 [C3]	Toms

98	Wersi Drums 2	25	Tom Room 2 [C3]	Toms
98	Wersi Drums 2	26	Tom Room 3 [C3]	Toms
98	Wersi Drums 2	27	Tom Room 4 [C3]	Toms
98	Wersi Drums 2	28	Synthetom 1 [C3]	Toms
98	Wersi Drums 2	29	Synthetom 2 [C3]	Toms
98	Wersi Drums 2	30	Tom Synthe 1 [C3]	Toms
98	Wersi Drums 2	31	Tom Synthe 2 [C3]	Toms
98	Wersi Drums 2	32	Tom Synthe 3 [C3]	Toms
98	Wersi Drums 2	33	Tom Synthe 4 [C3]	Toms
98	Wersi Drums 2	34	Tom Brush 1 [C3]	Toms
98	Wersi Drums 2	35	Tom Brush 2 [C3]	Toms
98	Wersi Drums 2	36	Tom Brush 3 [C3]	Toms
98	Wersi Drums 2	37	Tom Brush 4 [C3]	Toms
98	Wersi Drums 2	38	Tom Analog 1 [C3]	Toms
98	Wersi Drums 2	39	Tom Analog 2 [C3]	Toms
98	Wersi Drums 2	40	XV Tom 1 [C3]	Toms
98	Wersi Drums 2	41	XV Tom 2 [C3]	Toms
98	Wersi Drums 2	42	XV Tom 3 [C3]	Toms
98	Wersi Drums 2	65	Ride Cymbal 1 [C3]	Cymbals
98	Wersi Drums 2	66	Ride Cymbal 2 [C3]	Cymbals
98	Wersi Drums 2	67	Ride Cymbal 2 Cup [C3]	Cymbals
98	Wersi Drums 2	68	Ride Cymbal 3 [C3]	Cymbals
98	Wersi Drums 2	69	Ride Cymbal 4 [C3]	Cymbals
98	Wersi Drums 2	70	Ride Cymbal 5 [C3]	Cymbals
98	Wersi Drums 2	71	Ride Cymbal 6 [C3]	Cymbals
98	Wersi Drums 2	72	Crash Cymbal 1 [C3]	Cymbals
98	Wersi Drums 2	73	Crash Cymbal 2 [C3]	Cymbals
98	Wersi Drums 2	74	Crash Cymbal 3 [C3]	Cymbals
98	Wersi Drums 2	75	Crash Cymbal 4 [C3]	Cymbals
98	Wersi Drums 2	76	Crash Cymbal 5 [C3]	Cymbals
98	Wersi Drums 2	77	Crash Analog [C3]	Crashes
98	Wersi Drums 2	78	Crash Chinese [C3]	Crashes
98	Wersi Drums 2	79	Crash Piatti [C3]	Crashes
98	Wersi Drums 2	80	HiHat 1 closed long [C3]	HiHats
98	Wersi Drums 2	81	HiHat 1 closed short [C3]	HiHats
98	Wersi Drums 2	82	HiHat 1 foot [C3]	HiHats
98	Wersi Drums 2	83	HiHat 1 open [C3]	HiHats
98	Wersi Drums 2	84	HiHat Analog open [C3]	HiHats
98	Wersi Drums 2	85	HiHat Dance closed [C3]	HiHats
98	Wersi Drums 2	86	HiHat Dance open [C3]	HiHats
98	Wersi Drums 2	87	HiHat Techno closed [C3]	HiHats
98	Wersi Drums 2	88	HiHat Techno open [C3]	HiHats
98	Wersi Drums 2	89	Splash Crash [C3]	Crashes
99	Wersi Drums 3	1	Bongo High 1 [C3]	Percussion Acc
99	Wersi Drums 3	2	Bongo Low 1 [C3]	Percussion Acc

99	Wersi Drums 3	3	Bongo High 2 [C3]	Percussion Acc
99	Wersi Drums 3	4	Bongo Low 2 [C3]	Percussion Acc
99	Wersi Drums 3	5	Conga High Open 1 [C3]	Percussion Acc
99	Wersi Drums 3	6	Conga High Mute 1 [C3]	Percussion Acc
99	Wersi Drums 3	7	Conga Low 1 [C3]	Percussion Acc
99	Wersi Drums 3	8	Conga High Open 2 [C3]	Percussion Acc
99	Wersi Drums 3	9	Conga High Mute 2 [C3]	Percussion Acc
99	Wersi Drums 3	10	Conga Low 2 [C3]	Percussion Acc
99	Wersi Drums 3	11	Conga Analog High [C3]	Percussion Acc
99	Wersi Drums 3	12	Conga Analog Low [C3]	Percussion Acc
99	Wersi Drums 3	13	Surdo Open [C3]	Percussion Acc
99	Wersi Drums 3	14	Surdo Mute [C3]	Percussion Acc
99	Wersi Drums 3	15	Timbales High 1 [C3]	Percussion Acc
99	Wersi Drums 3	16	Timbales Low 1 [C3]	Percussion Acc
99	Wersi Drums 3	17	Timbales High 2 [C3]	Percussion Acc
99	Wersi Drums 3	18	Timbales Low 2 [C3]	Percussion Acc
99	Wersi Drums 3	19	Timbales High 3 [C3]	Percussion Acc
99	Wersi Drums 3	20	Timbales Low 3 [C3]	Percussion Acc
99	Wersi Drums 3	21	Agogo High 1 [C3]	Percussion Acc
99	Wersi Drums 3	22	Agogo Low 1 [C3]	Percussion Acc
99	Wersi Drums 3	23	Agogo High 2 [C3]	Percussion Acc
99	Wersi Drums 3	24	Agogo Low 2 [C3]	Percussion Acc
99	Wersi Drums 3	25	Tambo 1 [C3]	Percussion Acc
99	Wersi Drums 3	26	Tambo 2 [C3]	Percussion Acc
99	Wersi Drums 3	27	Wood Block High [C3]	Percussion Acc
99	Wersi Drums 3	28	Wood Block Low [C3]	Percussion Acc
99	Wersi Drums 3	29	Clave [C3]	Percussion Acc
99	Wersi Drums 3	30	Clave Analog [C3]	Percussion Acc
99	Wersi Drums 3	31	Wind Chimes 1 [C3]	Percussion Acc
99	Wersi Drums 3	32	Wind Chimes 2 [C3]	Percussion Acc
99	Wersi Drums 3	33	Whistle Long [C3]	Percussion Acc
99	Wersi Drums 3	34	Whistle Short [C3]	Percussion Acc
99	Wersi Drums 3	35	Triangle Long [C3]	Percussion Acc
99	Wersi Drums 3	36	Vibra Slap [C3]	Percussion Acc
99	Wersi Drums 3	37	Shaker [C3]	Percussion Acc
99	Wersi Drums 3	38	Maracas [C3]	Percussion Acc
99	Wersi Drums 3	39	Maracas Analog [C3]	Percussion Acc
99	Wersi Drums 3	40	Cabasa [C3]	Percussion Acc
99	Wersi Drums 3	41	Clap 1 [C3]	Claps
99	Wersi Drums 3	42	Clap 2 [C3]	Claps
99	Wersi Drums 3	43	Clap 3 [C3]	Claps
99	Wersi Drums 3	44	Clap 4 [C3]	Claps
99	Wersi Drums 3	45	Clap 5 [C3]	Claps
99	Wersi Drums 3	46	Clap Analog [C3]	Claps
99	Wersi Drums 3	47	Cowbell 1 [C3]	Percussion Acc

99	Wersi Drums 3	48	Cowbell 2 [C3]	Percussion Acc
99	Wersi Drums 3	49	Cowbell Analog [C3]	Percussion Acc
99	Wersi Drums 3	50	Guica Mute [C3]	Percussion Acc
99	Wersi Drums 3	51	Guica Open [C3]	Percussion Acc
99	Wersi Drums 3	52	Guiro Long [C3]	Percussion Acc
99	Wersi Drums 3	53	Guiro Short [C3]	Percussion Acc
99	Wersi Drums 3	54	Castanet [C3]	Percussion Acc
99	Wersi Drums 3	55	Finger Snap [C3]	Percussion Acc
99	Wersi Drums 3	56	Click Analog [C3]	Percussion Acc
99	Wersi Drums 3	57	Click Noise [C3]	Percussion Acc
99	Wersi Drums 3	58	Filter Snap [C3]	Percussion Acc
99	Wersi Drums 3	59	Hi Q [C3]	Percussion Acc
99	Wersi Drums 3	60	Whip Slap [C3]	Percussion Acc
99	Wersi Drums 3	61	Slap [C3]	Percussion Acc
99	Wersi Drums 3	62	Square Click [C3]	Percussion Acc
99	Wersi Drums 3	63	Scratch Pull [C3]	Percussion Acc
99	Wersi Drums 3	64	Scratch Push [A1]	Percussion Acc
99	Wersi Drums 3	65	Scratch [C3]	Percussion Acc
99	Wersi Drums 3	66	Sticks [C3]	Percussion Acc
99	Wersi Drums 3	67	Jingle Bells [C3]	Percussion Acc
99	Wersi Drums 3	68	Carillon [C3]	Percussion Acc
99	Wersi Drums 3	69	TaikoDrums [C4]	Percussion Acc
99	Wersi Drums 3	70	Reverse Cymbal [C3]	Cymbals
99	Wersi Drums 3	71	Theater Bassdrum [C3]	Bassdrums
99	Wersi Drums 3	72	Theater Block [C3]	Percussion Acc
99	Wersi Drums 3	73	Theater Cymbal [C3]	Cymbals
99	Wersi Drums 3	74	Theater tambo [C3]	Percussion Acc
99	Wersi Drums 3	75	Theater Tab Cymbal [C3]	Cymbals
99	Wersi Drums 3	76	DanceEff1 [C3]	Effects
99	Wersi Drums 3	77	DanceEff2 [C3]	Effects
99	Wersi Drums 3	78	DanceEff3 [C3]	Effects
99	Wersi Drums 3	79	DanceEff4 [C3]	Effects
99	Wersi Drums 3	80	DanceEff5 [C3]	Effects
99	Wersi Drums 3	81	DanceEff6 [C3]	Effects
99	Wersi Drums 3	82	DanceEff7 [C3]	Effects
99	Wersi Drums 3	83	DanceEff8 [C4]	Effects
99	Wersi Drums 3	84	DanceEff9 [C3]	Effects
99	Wersi Drums 3	85	DanceEff10 [C3]	Effects
99	Wersi Drums 3	86	DanceEff11 [C3]	Effects
99	Wersi Drums 3	87	DanceEff12 [C3]	Effects
99	Wersi Drums 3	88	DanceEff13 [C3]	Effects
105	Noise	0	Noise Band 1	Noise
105	Noise	1	Noise Band 2	Noise
105	Noise	2	Noise Band 3	Noise
105	Noise	3	Red Noise	Noise

105	Noise	4	Pink Noise	Noise
105	Noise	5	White Noise	Noise
105	Noise	6	Azure Noise	Noise
105	Noise	7	Blue Noise	Noise
113	Percussive Partials	0	Agogo 1	Percussive Partials
113	Percussive Partials	1	Agogo 2	Percussive Partials
113	Percussive Partials	2	Cowbell	Percussive Partials
113	Percussive Partials	3	CR8000 Cowbell	Percussive Partials
113	Percussive Partials	4	Elektro Scissors	Percussive Partials
113	Percussive Partials	5	Jingle Bell 1	Percussive Partials
113	Percussive Partials	6	Jingle Bell 2	Percussive Partials
113	Percussive Partials	7	Metal Perc 1	Percussive Partials
113	Percussive Partials	8	Metal Perc 2	Percussive Partials
113	Percussive Partials	9	Metal Perc 3	Percussive Partials
113	Percussive Partials	10	Steel Hi	Percussive Partials
113	Percussive Partials	11	Steel Lo	Percussive Partials
113	Percussive Partials	12	Tambourine	Percussive Partials
113	Percussive Partials	13	Triangle Long	Percussive Partials
113	Percussive Partials	14	Triangle Short	Percussive Partials
113	Percussive Partials	15	Windchime	Percussive Partials
113	Percussive Partials	16	Clave	Percussive Partials
113	Percussive Partials	17	Woodblock 1	Percussive Partials
113	Percussive Partials	18	Woodblock 2	Percussive Partials
113	Percussive Partials	19	PercLoop 1	Percussive Partials
113	Percussive Partials	20	PercLoop 2	Percussive Partials
113	Percussive Partials	21	PercLoop 3	Percussive Partials
113	Percussive Partials	22	PercLoop 4	Percussive Partials
113	Percussive Partials	23	PercLoop 5	Percussive Partials
113	Percussive Partials	24	PercLoop 6	Percussive Partials
113	Percussive Partials	25	Cab Scrape Pulse	Percussive Partials
113	Percussive Partials	26	CaClunk Pulse	Percussive Partials
113	Percussive Partials	27	Jingle Bell Pulse	Percussive Partials
113	Percussive Partials	28	Rev Snare Pulse 1	Percussive Partials
113	Percussive Partials	29	Rev Snare Pulse 2	Percussive Partials
113	Percussive Partials	30	Shaker Pulse 1	Percussive Partials
113	Percussive Partials	31	Shaker Pulse 2	Percussive Partials
113	Percussive Partials	32	Woody	Percussive Partials
113	Percussive Partials	33	Zap	Percussive Partials
113	Percussive Partials	34	Cabasa 1	Percussive Partials
113	Percussive Partials	35	Cabasa 2	Percussive Partials
113	Percussive Partials	36	Castanet	Percussive Partials
113	Percussive Partials	37	Shaker	Percussive Partials
113	Percussive Partials	38	Elektro Tom	Percussive Partials
113	Percussive Partials	39	Pow Tom	Percussive Partials
113	Percussive Partials	40	Surdo	Percussive Partials

113	Percussive Partials	41	Timbale 1	Percussive Partials
113	Percussive Partials	42	Timbale 2	Percussive Partials
113	Percussive Partials	43	China Cymbal	Percussive Partials
113	Percussive Partials	44	Crash	Percussive Partials
113	Percussive Partials	45	Elektro China	Percussive Partials
113	Percussive Partials	46	Elektro Ride Cup	Percussive Partials
113	Percussive Partials	47	Ride Edge	Percussive Partials
113	Percussive Partials	48	808 Kick	Percussive Partials
113	Percussive Partials	49	909 Kick	Percussive Partials
113	Percussive Partials	50	Elektro Kick	Percussive Partials
113	Percussive Partials	51	Kick 1	Percussive Partials
113	Percussive Partials	52	Kick 2	Percussive Partials
113	Percussive Partials	53	808 Snare	Percussive Partials
113	Percussive Partials	54	909 Snare	Percussive Partials
113	Percussive Partials	55	Ac Snare	Percussive Partials
113	Percussive Partials	56	Elektro Sidestick	Percussive Partials
113	Percussive Partials	57	Elektro Snare 1	Percussive Partials
113	Percussive Partials	58	Elektro Snare 2	Percussive Partials
113	Percussive Partials	59	Rim Snare	Percussive Partials
113	Percussive Partials	60	Sidestick	Percussive Partials
113	Percussive Partials	61	808 Hat	Percussive Partials
113	Percussive Partials	62	Ac HiHats	Percussive Partials
113	Percussive Partials	63	Elektro Hat	Percussive Partials
113	Percussive Partials	64	Blip	Percussive Partials
113	Percussive Partials	65	Elektro Bubble	Percussive Partials
120	Sound Effects	0	Applause Small	Effects
120	Sound Effects	1	Applause Big	Effects
120	Sound Effects	2	Crowd Laugh	Effects
120	Sound Effects	3	Crowd Laugh More	Effects
120	Sound Effects	4	Auto Menu	Effects
120	Sound Effects	5	Footsteps	Effects
120	Sound Effects	6	Skating Whale	Effects
120	Sound Effects	7	Theft Alarm	Effects
120	Sound Effects	8	Train Whistle	Effects
120	Sound Effects	9	Bang	Effects
120	Sound Effects	10	Billiards	Effects
120	Sound Effects	11	Elektro Phone Tone	Effects
120	Sound Effects	12	Elektro Phone Click	Effects
120	Sound Effects	13	Water Dive	Effects
120	Sound Effects	14	Water	Effects

Franz Lambert Edition 1

Franz Lambert Registrations

1. FL-BETA Jazz Click (eg for “Rush Hour”)
2. FL-ATLANTIS SB3 (eg for “Sentimental Journey”)
3. FL-DomenvÇgel Strings(eg for “Das Boot”)
4. FL-Symphonic Strings (eg for “Thornbirds Rhapsody”)
5. FL-Timpani Orchestra (eg for “VDK-Hymn”)
6. FL-Galaxy-Pad (eg for “Vita Vita”)
7. FL-Angel -Pad (eg for “LoveMelody”)
8. FL-VICTORY-Synth Brass (eg for “Atlantis”)
9. FL-Jazz Guitar -Pad (eg for “Vaya Con Dios”)
10. FL-Trumpets-Pad (eg for “Yearning Melody”)
11. FL-Jazz Organ (eg for “All Of Me”)
12. FL-ATLANTIS SN3 Tutti (eg for “Amorada”)
13. FL-Percussion (eg for “Tico Tico”)
14. FL-VienneseWaltz (eg for “Love Waltz”)
15. FL-Swing Big Band (eg for “On The Sunny Side Of The Street”)
16. FL-MON AMOUR-Pad (eg for “Mon Amour”)
17. FL-Synth Pad (eg for “El Andaluz”)
18. FL-Cook-Saxophone (eg for “A Journey through Hap piness”)
19. FL-Natural Guitar -Pad (eg for “Lady In Blue”)
20. FL-Accordion -Pad (eg for “Children of the Sun”)

Franz Lambert Styles

01. FL-8Beat Romantica
02. FL-8Beat Selena
03. FL-16Beat Jonathan
04. FL-DiscoFox
05. FL-Lucia Waltz
06. FL-Atlantis Disco -Retro
07. FL-Disco
08. FL-Madonna
09. FL-Slow Country
10. FL-Samba Latino
11. FL-March
12. FL-Sentimental Fox
13. FL-Avignon Fox
14. FL-Step Fox
15. FL-Happy Organ Roll
16. FL-Happy Polka
17. FL-Beguine
18. FL-Mon Amour
19. FL-Happy Waltz
20. FL-Summer Roses Ballad

Franz Lambert Sounds (Longwave & OX7)

01. FL-BETA Jazz Click
02. FL-Sine Patch
03. FL-Pedalbass
04. FL-Beta Trumpet
05. FL-Classical Strings
06. FL-Symphonic Strings
07. FL-Galaxy
08. FL-Angel
09. FL-Stage Piano
10. FL-Synth Brass-CD
11. FL-Jazz Guitar
12. FL-Trumpet
13. FL-Natural Guitar
14. FL-Whistle
15. FL-Percussion
16. FL Synth Pad 1
17. FL Synth Pad 2
18. FL-Synth Pad 3
19. FL Synth Pad 4
20. FL-Jazz Organ
21. FL-Cook-Sax
22. FL-Tenor Sax CD
23. FL-Atlantis SN3
24. FL-Atlantis SN3 DB1
25. FL-HIT-Golden Gate

Franz Lambert Drum Kits

1. FL Standard Set
2. FL Electro Set

Franz Lambert Effect Bank

Bank of Typical Franz Lambert FX sounds

Miscellaneous

- New Drum Sounds
- New Franz Lambert Effects (Digital Reverb & Studio Reverb)
- New Special Mixer Preset

Franz Lambert Edition 2

Franz Lambert Edition 2 Registrations

821	FL2- Drawbar Percussion 1 (z. B. für "Cavaquinio")
822	FL2- Atlantis SN3 Drawbar Free (z. B. für "C-James Blues")
823	FL2- Spectra CD700 Drawbar Soft (z. B. für "Blue Berry Hill")
824	FL2- Atlantis SN3 Drawbar Full (z. B. für die "Sportstudio- Melodie")
825	FL2- El Torero (z. B. für "El Torero" oder "La Fiesta Brazil")
826	FL2- Summer Roses- Pad (z. B. für "Summer Roses" oder "Liebesmelodie")
827	FL2- Happy Schlager- Pad (z. B. für die typischen „Felsenkeller- Schlager")
828	FL2- Sayonara Pad (z. B. für "Sayonara")
829	FL2- Muted Guitar (z. B. für "Wheels")
830	FL2- Lead Saxophon + Pad (z. B. für "Morgen. Morgen…")
831	FL2- Drawbar Percussion 2 + Pad (z. B. für "Amor, Amor")
832	FL2- Spectra CD700 Drawbar Click (z. B. für "Fly Me To The Moon")
833	FL2- PUR! Guitar (z. B. für "Tiritomba" oder "Santa Domingo")
834	FL2- Russische Volksweisen (z. B. für „Schwarze Augen")
835	FL2- Fiesta Tropicana (z. B. für "Spanish Eyes" oder "Adalita")
836	FL2- Panflöte Möwe Jonathan (z. B. für "Möwe Jonathan" oder "El Condor Pasa")
837	FL2- Strada Montana- Pad (z. B. für "Strada Montana" oder "El Andaluz")
838	FL2- Banana Tropicana Pad (z. B. für "Banana Tropicana")
839	FL2- Movie Symphonics (z. B. für "Games that Lovers Play")
840	FL2- Sakralorgel & Symphonics (z. B. für "Die Himmel rühmen")

Franz Lambert Edition 2 Longwave Sounds

102-000-000	FL2 DB Perkussion
102-000-001	FL2 Atlantis SN3 2/3
102-000-002	FL2 Spectra CD700 Voll
102-000-003	FL2 Spectra CD700 Click
102-000-004	FL2 Sinuspatch 2
102-000-005	FL2 Delta Trompete
102-000-006	FL2 CD Piano 16
102-000-007	FL2 Muted Gitarre
102-000-008	FL2 Panflöte Vib
102-000-009	FL2 Live Xylophon
102-000-010	FL2 Sopran Sax
102-000-011	FL2 Spanische Trompete
102-000-012	FL2 Vibraphon Hell
102-000-013	FL2 Banana Lead
102-000-014	FL2 Bar Saxophone
102-000-015	FL2 Live Stereo Gitarre
102-000-016	FL2 Live Nylon Gitarre
102-000-017	FL2 Bambusflöte
102-000-018	FL2 Bambusflöte Lang
102-000-019	FL2 Echo Bell Pad
102-000-020	FL2 Finger Bass
102-000-021	FL2 Kosaken Akkordeon
102-000-022	FL2 Mallet Pad
102-000-023	FL2 Marimbaphon
102-000-024	FL2 Pedalbass 2
102-000-025	FL2 Pur! Gitarre
102-000-026	FL2 Mandoline Russisch

The Franz Lambert Edition 2 is the follow up sequel to the Franz Lambert Edition 1.

The 2nd Franz Lambert edition includes new Sounds, Styles, Registrations, Reverbs, Mixer Presets, 2 New Drum Kits, New Drum Sounds and SFX bank.

PLEASE NOTE: Franz Lambert Edition 2 requires Franz Lambert 1, OpenArt-Arranger and Studio Drums to be activated in your OAS Instrument.

Franz Lambert Edition 2 OX7 Sounds

095-000-114	FL2 Atlantis SN3 Frei
095-000-115	FL2 Atlantis SN3 Offen
095-000-116	FL2 DB Perkussion 2
095-000-117	FL2 DB Perkussion 3
095-000-118	FL2 El Torero
095-000-119	FL2 Lower DB CL. Frei
095-000-120	FL2 Spectra 2/23 Perk.

Franz Lambert Edition 2 Styles

821	FL2- Atlantis Shuffle
822	FL2- Atlantis Snap & Brush
823	FL2- Atlantis Swing
824	FL2- Banana Tropicana
825	FL2- Bossanova
826	FL2- Cha Cha
827	FL2- El Andaluz
828	FL2- El Bimbo Dance
829	FL2- El Torero
830	FL2- Good Time Boogie
831	FL2- Happy Beat
832	FL2- Happy Foxtrot
833	FL2- Happy Schlager
834	FL2- Lets Swing
835	FL2- Liebeswalzer
836	FL2- Lied der Sommerrosen
837	FL2- Morgen- Medley
838	FL2- Rhumba
839	FL2- Samba Ole
840	FL2- Sayonara

Franz Lambert Edition 2 MP3 Demos

435	FL2 El Torero - Demo
436	FL2 Summer Roses - Demo
437	FL2 Medley El Bimbo & Sayonara - Demo
438	FL2 Good Time Boogie - Demo
439	FL2 Banana Tropicana - Demo
440	FL2 Muted Guitar - Demo
441	FL2 Let's Swing - Demo
442	FL2 Happy Schlager - Demo
443	FL2 Live Begleit- Gitarre - Demo
444	FL2 Lead Saxophon - Demo
445	FL2 Drawbar- Sound PUR! - Demo
446	FL2 Snap & Brush - Demo
447	FL2 Atlantis Drawbar- Sound Full! - Demo
448	FL2 Natursound & Symphonic - Demo
449	FL2 Rhumba mit Mandolinen - Demo
450	FL2 Träume sterben nie! - Demo
451	FL2 Liebeswalzer - Demo
452	FL2 Latino- Demo
453	FL2 Movie Symphonics - Demo
454	FL2 Sakralorgel & Symphonics - Demo

James Last Edition

James Last Registrations

851	JL-Happy Music Organ	Split OM: Trompeten und Posaunen
852	JL-Hansi rockt	Split OM: Trompeten und Posaunen (Down), Split UM: Dist. Guitar
853	JL-Doo Wah Diddy Organ	Split OM: Sax / Jazz Chor, UM: Bläser voll
854	JL-Hey Baby Organ	Split OM: Einwurf Trompete Duo Up, UM: Alt Sax
855	JL-Hip Hop Polka 1	Split UM: Alt Sax
856	JL-Hip Hop Polka 2	Split UM: Alt Sax
857	JL-Mamma Mia	Split UM: Trompeten voll
858	JL-Einsamer Hirte	Split OM: Streicher, Trompete, Chor / Zamfir Flöte. UM: Streicher / Trompeten weich After Touch für Zamfir-Flöte
859	JL Streicher episch	
860	JL Morriccone Vocal	
861	JL-Happy Hansi	Split UM: JL Posaunen / JL Trompeten
862	JL-Dance Chor	
863	JL-Pulstar1	
864	JL-Pulstar2	
865	JL-Mary meets Hansi	Split UM: JL-Posaunen, JL-Chor Dow
866	JL-Biscaya Organ	Split UM: Vibraphon2 After Touch für Biscaya Akkordeon
867	JL-Hammond A Go Go	
868	JL-Happy Luxemburg	
869	JL-Romantic Trumpets	
870	JL-Streicher symphonisch	Split UM: Shakuhachi Solo
871	JL-Trompeten1	
872	JL-Posaunen	
873	JL-Streicher Att.	
874	JL-Streicher 70er	
875	JL-Streicher 2011	
876	JL-Vocal klassisch	
877	JL-Trompeten2	
878	JL-Bläser voll	
879	JL-Pokerface1	
880	JL-Pokerface2	
881	JL-Happy Music Keyboard	
882	JL-Hip Hop Polka Intro	
883	JL-Einsamer Hirte Keyboard	After Touch für Zamfir-Flöte
884	JL-Morgens um 7	
885	JL-Games That Lovers Play	
886	JL-Biscaya Keyboard	After Touch für Biscaya-Akkordeon
887	JL-Summerplace	
888	JL-Doo Wah Diddy Keyboard	
889	JL-Hey Baby Keyboard	
890	JL-Over The Rainbow	Vier weiche Trompeten und Flügelhörner im typischen JL-Panorama einzeln über Selektoren/Lautstärkezugriegel steuerbar

James Last Longwave Sounds

Sound Nr.	*Sound- Bezeichnung*	*Beschreibung/Besonderheiten*
103-000-001	JL-Trompeten Duo	2 scharf gespielte Trompeten
103-000-002	JL-Trompeten Duo Pan.	Wie 103-000-001, Mod. Wheel steuert Panorama-Position für schnelle Trompeten Wechselspiele (links und rechts)
103-000-003	JL-Trompeten voll	4 scharf gespielte Trompeten im JL-Panorama
103-000-004	JL-Posaunen	3 Tenorposaunen
103-000-005	JL-Alt-Sax	"freches" Alt-Saxophon mit leichtem "Growl"-Effekt
103-000-006	JL-Piccolo	Lebendige Piccolo mit leichtem Vibrato
103-000-007	JL-Flügelhorn	Lebendiges, weich gespieltes Flügelhorn
103-000-008	JL-Chor Ah	Klarer Chor (Bass - Sopran) singt Ah
103-000-009	JL-Biscaya Akkordeon	Akkordeon speziell für Biscaya, Lautstärke über After Touch zur Nachahmung des "Balgdrückens"
103-000-010	JL-Streicher hart	Streicher mit Attack - ideal für schnelle und markante Streicherpassagen
103-000-011	JL-Android	Synthesizer Flächensound mit langem Effektverlauf: Mod. Wheel steuert einen "Wah-Filter"
103-000-012	JL-Synthebass Ped.	Synthebass mit Wah-Filtereffekt
103-000-013	JL-Dist. Guitar	Verzerrte E-Gitarre, After Touch: Pitch down, Scratch Sounds auf G5-C6
103-000-014	JL-Live Les Paul Acc.	Les Paul-Live-Begleitgitarre
103-000-015	JL-Live Strato Acc.	Stratocaster-Live-Begleitgitarre
103-000-016	JL-Bass Ped.	"Knackiger" Fußbass mit Plektron gespielt
103-000-017	JL-Solo Sopran	Sopranistin
103-000-018	JL-Bläser voll	4 Trompeten und 3 Posaunen im JL-Panorama
103-000-019	JL-Alt-Sax Down	Wie 103-000-005, mit "Fall" bei kräftigem Anschlag
103-000-020	JL-Streicher 2	Brilliante JL-Streicher - spielbar vom Kontrabass bis zu den Violinen
103-000-021	JL-Live Strato short Acc.	Wie 103-000-015: kurzes Rel.
103-000-022	JL-Solo Tenor	Tenor-Stimme
103-000-023	JL-Streicher 1	Breite JL-Streicher - spielbar vom Kontrabass bis zu den Violinen
103-000-024	JL-Live Les Paul Wah Acc.	Les Paul Live Wah-Begleitgitarre
103-000-025	JL-Monsterbreath	Synthesizer Flächensound / Mod. Wheel steuert Wah-Filter
103-000-026	JL-Chor Dow	Jazz Chor - "Dow" bei kräftigem Anschlag
103-000-027	JL-Synthedrum	70/80er Jahre Effektsound
103-000-028	JL-Trompete weich	Weich gespielte Trompete
103-000-029	JL-Trompeten weich	2 weiche Trompeten
103-000-030	JL-Trompete Solo	Scharf gespielte Trompete à la Chuck Findley, "Fall" bei kräftigem Anschlag
103-000-031	JL-Trompeten Duo Up	Wie 103-000-001 mit "Up" bei kräftigem Anschlag
103-000-032	JL-Posaunen Down	Wie 103-000-004 mit "Down" bei kräftigem Anschlag
103-000-033	JL-Streicher Pizz.	Pizzikato Streicher
103-000-034	JL-Duett	Tenor und Sopranistin
103-000-35	JL-Zamfir Flöte	Panflöte à la George Zamfir - Lautstärke über After Touch
103-000-36	JL-Biscaya Bandoneon	Bandoneon für Biscaya, Lautstärke über After Touch
103-000-037	JL-Trompeten Duo Down	Wie 103-000-001 mit "Down" bei kräftigem Anschlag
103-000-038	JL-Posaunen Up	Wie 103-000-004 mit "Up" bei kräftigem Anschlag
103-000-039	JL-Live Nylon Gitarre Acc.	Nylon Live-Begleitgitarre
103-000-040	JL-Bassist	Bassgitarre mit leichtem Plektron für Acc.
103-000-041	JL-Synthebass Acc.	Wie 103-000-012 für Acc.
103-000-042	JL-12 String Gitarre Acc.	12-Saiten Begleitgitarre
103-000-043	JL-Live Stereo Gitarre Acc.	Stahlsaiten Live-Begleitgitarre
103-000-044	JL-Streicher 2 Acc.	Wie 103-000-020 kurzes Rel.
103-000-045	JL-Streicher 1 Acc.	Wie 103-000-023 kurzes Rel.
103-000-046	JL-Streicher 3	JL-Streicher mit Celli

James Last Styles

850	JL- Biskaya	Biscaya (JL)
851	JL- Einsamer Hirte	Einsamer Hirte (JL)
852	JL- El Mucho	Besame Mucho, Spanish Eyes
853	JL- Games that lovers play	Games That Lovers Play
854	JL- Hansi feat. Mary	Marleen, Er gehört zu mir
855	JL- Happy Hansi	Volksmusik traditionell
856	JL- Happy Luxemburg	Happy Luxemburg (JL), Für eine Nacht volle Seligkeit,
857	JL- Happy Music	Happy Music (JL),
858	JL- Happy Partydance	Mamma Mia, Hey Baby, Doo Wah Diddy
859	JL- Hip Hop Polka	Volksmusik auf modern
860	JL- Irish Waltz	Mull Of Kintyre, Blootwosch Kölsch...
861	JL- Last Classics	Wilhelm Tell
862	JL- Morgens um Sieben	Morgens um 7 (JL)
863	JL- Pokerface	Pokerface, Bad Romance
864	JL- Samba Parranda	Besame Mucho (JL), Cumana, Copacabana, El Cumbanchero
865	JL- Somewhere Swing	White Christmas
866	JL- Summerplace	Summerplace
867	JL- Tango Argentina	Jalousie, Ole Guapa
868	JL- Tijuana Taxi	Tijuana Taxi, Spanish Flea
869	JL- Traumschiff- Dinner	Traumschiff Dinner

James Last MP3 Demos

060	JL- Biskaya - Demo
061	JL- Dinnermarsch - Demo
062	JL- Happy Music - Demo
063	JL- Morgens um 7 - Demo
064	JL- Hip Hop Polka – Demo
065	JL- Summerplace- Demo
066	JL-Pokerface - Demo
067	JL-Einsamer Hirte - Demo
068	JL-Games That Lovers Play - Demo
069	JL-Hey Baby - Demo

Factory Sound List

074-000-001 DB Gearde Rotor
074-000-002 Drawbars Perc 3rd
074-000-003 Scanner V1
074-000-004 Scanner V2
074-000-005 Scanner V3
074-000-006 Scanner C1
074-000-006 Scanner C1
074-000-007 Scanner C2
074-000-008 Scanner C3
074-000-009 Rock Organ
074-000-010 DB Gearde Rotor
079-000-099 TestSound
081-000-001 Bright Grand Piano
081-000-002 Soft Grand Piano
081-000-003 Hard Grand Piano
081-000-004 Concert Hall Grand
081-000-005 Atmos Piano
081-000-006 House Piano
081-000-007 Ol Upright Piano
081-000-008 Honky Tonk Piano
081-000-009 Phaser Piano
081-000-010 Elektric Grand Piano
081-000-011 Soft Elektric Grand
081-000-012 Elektric Grand Atmos
081-000-013 Hi Piano Resonance
081-000-014 LA Piano Soft
081-000-015 LA Piano Hard
081-000-016 California Grand
081-000-017 Heaven Piano
081-000-018 Steele Hammer Piano
081-000-019 Spectral EP
081-000-020 Vintage Electric Piano
081-000-021 Gentle Vintage EP
081-000-022 Soft Vintage EP
081-000-023 ElectRhodes
081-000-024 Paddy Roads
081-000-025 Ultra Hard Vintage EP
081-000-026 Vintage Amped EP
081-000-027 Fusion
081-000-028 Full Wurli
081-000-029 Wurli Soft
081-000-030 Vintage Road+Wurli
081-000-031 Amped Wurli
081-000-032 Hybrid Stage Piano
081-000-033 Dyno Stage
081-000-034 Synth Wurli
081-000-035 Dyno Chorus
081-000-036 FM Elektric Piano
081-000-037 Sweet EP
081-000-038 Nice Tyne
081-000-039 Metal Tyne
081-000-040 Belly
081-000-041 Clavinet
081-000-042 Stereo Clav
081-000-043 Chorus Clav
081-000-044 Wah Clav
081-000-045 Harpsichord
081-000-046 Harpsichord + Octave
081-000-047 Nastichord
081-000-048 Phaserichord
081-000-051 Marimba
081-000-052 Bass Marimba
081-000-053 Xylophone
081-000-054 Octave Xylophone
081-000-055 Smooth Steeldrums
081-000-056 Bright Steeldrums
081-000-057 All Bellz
081-000-058 Simple Tubular Bells
081-000-059 Hard Tubular Bells
081-000-060 Chimey Tubular Bells
081-000-061 Melody Bells
081-000-062 Hold Bell Layer
081-000-063 Wheel Adjust Bell
081-000-064 Tinker Bells
081-000-065 Pretty Bells
081-000-066 Chime Bells
081-000-067 Soft Chimey Bells
081-000-068 Viborbellz Cascade
081-000-069 Special Bells Pad
081-000-070 Digital Choir
081-000-071 Spaced Choir
081-000-072 Heaven Choir
081-000-073 Thin Air Pad
081-000-074 Dark Vox
081-000-075 Reverse Choir
081-000-076 Art Of Choir
081-000-077 Arail
081-000-078 Attack Choir
081-000-079 Bell Choir
081-000-080 Soft Sweeper Choir
081-000-081 Big Orchestra Hit
081-000-082 Long Orchestra Hit
081-000-083 Fat Hit
081-000-084 Hit Cluster
081-000-085 Italo Hit
081-000-086 Big Timpani
081-000-087 Medium Timpani
081-000-088 Orchestral Perc
082-000-047 Brighter Section Tight
082-000-048 Clarinet Loose
082-000-049 Thin Clarinet
082-000-050 Bassoon
082-000-051 Flute
082-000-052 Flute Tremolo Fade
082-000-053 Flute Tremolo Switch
082-000-054 Flute Vibrato
082-000-055 Piccolo 1
082-000-056 German Accordion
082-000-057 Russian Accordion
082-000-058 Tango Accordion
082-000-059 Parisian
082-000-060 Musette Accordion
082-000-061 Blues Harp Distorted
082-000-062 Fat Acoustic Bass
082-000-063 Punchy Acoustic Bass
082-000-064 Pick Bass 1
082-000-065 Pick Bass 2
082-000-066 Finger Jazz Bass

Factory Sound List

082-000-067 Finger P Bass
082-000-068 Slap Bass
082-000-069 Fretless Bass
082-000-070 Bass Slide
082-000-071 Bass Sweep
082-000-072 Thumb Bass
082-000-073 SH Bass
082-000-074 Syn Bass
082-000-075 FM Bass
082-000-076 Disco Bass
082-000-077 Ultimate Brass Section
082-000-078 Real Brass Section 1 T
082-000-079 Real Brass Section 2
082-000-080 Small Brass Section L
082-000-081 Soul Section LoosePG
082-000-082 Hybrid Staps
082-000-083 Velo Stabs
082-000-084 French Horn Section
082-000-085 Hybrid Horn Section
082-000-086 Soft Legato Strings
082-000-087 SoftStrings VeloAttack
082-000-088 Bright Legato Strings
082-000-089 Bright Strings VeloAtt.
082-000-090 Soft+Bright Lg.Strings
082-000-091 Tremolo Strings
082-000-092 Pizzikato Strings
082-000-093 Marcato Strings
082-000-094 Legato-Tremolo
082-000-095 Legato-Pizz
082-000-096 Warm Strings Pad
082-000-097 Strings + Horns
082-000-098 Brassy Orchestra
082-000-099 Bright Orchestra
083-000-000 Vangelis Pad
083-000-001 Sweeping Pad + Bells
083-000-002 Softly Pad
083-000-003 Saw Pad Sweep
083-000-004 Soft Super Saw Pad0
81-000-089 Ana Synth Brass
081-000-090 8 Voice Synth Horns
081-000-091 HP Synth Brass
081-000-092 Oberhype Brass
081-000-093 Soft Synth Brass
081-000-094 Punch Brass
081-000-095 Soft Res Brass
081-000-096 Synth Brass Pad
081-000-097 Synth Brass 1
081-000-098 Soft Synth Brass
081-000-099 Hybrid Brass Section
082-000-000 Nylon Finger Acoustic
082-000-001 Nylon Finger & Harm.
082-000-002 Nylon+Harmonic+Ham.
082-000-003 Nylon Finger Bright
082-000-004 1 Finger Plucker
082-000-005 Nylon Pick
082-000-006 Nylon+Harmonics+Ham.
082-000-007 Steel String Guitar
082-000-008 St.String+Harmonics
082-000-009 Nylon + Steel Hybrid
082-000-010 12 String Washy
082-000-011 24 String Guitar
082-000-012 SteelString + AtmoPad
082-000-013 12 String Atmos Pad
082-000-014 Strat Clean
082-000-015 Strat+Harmonics+Ham.
082-000-016 Strat Chorus
082-000-017 Strat Wah
082-000-018 Strat Tremolo
082-000-019 Strat Harmonics
082-000-020 Strat Muted Velo
082-000-021 Strat Muted Wah
082-000-022 Synth Guitar
082-000-023 FM Jazz Guitar
082-000-024 Strat Glam
082-000-025 Strat Jimmy Riff
082-000-026 Strat Grunge
082-000-027 Nu Metal Stack
082-000-028 Lead Guitar
082-000-029 Lead Guitar Wah
082-000-030 Lead Guitar Licks
082-000-031 Atmos Lead + Pad
082-000-032 Solo Trumpet
082-000-033 Soft Solo Trumpet
082-000-034 Small Trumpet
082-000-035 Duck Trumpet
082-000-036 Muted Trumpet
082-000-037 Trombone
082-000-038 Soft Trombone
082-000-039 Small Trombone
082-000-040 Tuba
082-000-041 Tenor Sax
082-000-042 Alto Sax
082-000-043 Baritone Sax
082-000-044 Soft SaxSection Loose
082-000-045 Soft SaxSection Tight
082-000-046 Brighter Section Loose
083-000-063 Pitch EG Lead
083-000-064 Fat Analog Lead
083-000-065 Poly Slap
083-000-066 Dance Sawteeth
083-000-067 Trancefloor Lead
083-000-068 Analog Sequence
083-000-069 Modern Lead
083-000-070 Phaser Dance
083-000-071 OscSync Solo
083-000-072 Glass Menagerie
083-000-073 Cascading
083-000-074 Chaos
083-000-075 Wind Atmos
083-000-076 Tension
083-000-077 In Need Of Oil
083-000-078 R2D2
083-000-079 Yeah Yeah Frog
083-000-080 Dentist¦s Kick
083-000-081 SciFi LFO FX
083-000-082 Birds
083-000-083 Small Applause
083-000-084 Large Applause

Factory Sound List

083-000-085 Small Crowd Laugh
083-000-086 Large Crowd Laugh
083-000-087 Auto Car
083-000-088 Combo Loop
083-000-089 Tite Room Funk Loop
083-000-090 Packman Loop
083-000-091 Funky Chap Loop
083-000-092 Blippo Loop
083-000-093 Sequeaker Loop
083-000-094 Dark Driver Arp
083-000-095 Per Chime Arpeggio
083-000-096 Sub Metal Arpeggio
083-000-097 Dark Pulsator
083-000-098 Pypa Arpeggio
083-000-099 Speech Sequenzer
088-000-000 FX1 Standard Reverb
088-000-001 FX1 LongReverb
088-000-002 FX1 Short Reverb
088-000-030 FX2 Standard Reverb
088-000-031 FX2 LongReverb
088-000-032 FX2 Short Reverb
088-000-060 FX3 Standard Chorus
088-000-090 FX4 Standard Delay
088-000-091 FX4 Delay Mix 100
088-000-126 FX Mute
088-000-127 WERSI Effects
089-000-000 GM Acoustic Grand *
089-000-001 GM Bright Grand *
089-000-002 GM Electric Grand *
089-000-003 GM Honky Tonk *
089-000-004 GM E-Piano 1 *
089-000-005 GM E-Piano 2 *
089-000-006 GM Harpsichord *
089-000-007 GM Clavinet *
089-000-008 GM Celesta *
089-000-009 GM Glockenspiel *
083-000-005 Worlds Apart Pad
083-000-006 Dirty Sweep Pad
083-000-007 Vocalizing Pad
083-000-008 Milky Way Pad
083-000-009 S+H Worlds Pad
083-000-010 Analogy Pad
083-000-011 Mega Pad
083-000-012 Ghost Wave Pad
083-000-013 Pulsing Wave Pad
083-000-014 Long Sweep Pad
083-000-015 Swoosh Pad
083-000-016 Retro Pad
083-000-017 Bright Sweep Pad
083-000-018 Cermonial Pad
083-000-019 Power Swell Pad
083-000-020 Stardust Pad
083-000-021 Soft Groove Pad
083-000-022 Glassy Pad
083-000-023 Chase 4 Pad
083-000-024 Sizzle 2 Pad
083-000-025 Rhythmic Pad
083-000-026 Urban Pad
083-000-027 Lost Souls Pad
083-000-028 Worried Dave Pad
083-000-029 Ghost Ship Pad
083-000-030 Rising Star Pad
083-000-031 Bright Moving Pad
083-000-032 Slave Camp Pad
083-000-033 Dark Driver Lead
083-000-034 Elektro Perc Lead
083-000-035 Bassline Style Lead
083-000-036 Dance Stabs Lead
083-000-037 Rave Synth Lead
083-000-038 Super Synth Lead
083-000-039 Digital Theme Park
083-000-040 Band Poly Lead
083-000-041 Bigger Than Life
083-000-042 Syncerator
083-000-043 Shooting Stars
083-000-044 Bright Buzzer Poly
083-000-045 Gangsta Whine
083-000-046 Dull Square Solo
083-000-047 Soloing Lead
083-000-048 Super Mini Lead
083-000-049 Alfreds Filter Solo
083-000-050 Theremin
083-000-051 Wannabe TB
083-000-052 5th Saw Lead
083-000-053 808 State Lead
083-000-054 Analog Heaven
083-000-055 Drum n Bass
083-000-056 5th Pulse Lead
083-000-057 Pulse Lead
083-000-058 Dry Fat Pulse Solo
083-000-059 Basic Bend Lead
083-000-060 Square Lead
083-000-061 Screamer Lead 1
083-000-062 Screamer Lead 2
089-000-054 GM Synthe Voice *
089-000-055 GM Orchestra Hit*
089-000-056 GM Trumpet *
089-000-057 GM Trombone *
089-000-058 GM Tuba *
089-000-059 GM Muted Trp. *
089-000-060 GM French Horn*
089-000-061 GM Brass Section*
089-000-062 GM Synthe Brass 1 *
089-000-063 GM Synthe Brass 2 *
089-000-064 GM Sopran Sax *
089-000-065 GM Alto Sax *
089-000-066 GM Tenor Sax *
089-000-067 GM Baritone Sax*
089-000-068 GM Oboe *
089-000-069 GM English Horn *
089-000-070 GM Bassoon *
089-000-071 GM Clarinet *
089-000-072 GM Piccolo *
089-000-073 GM Flute *
089-000-074 GM Recorder *
089-000-075 GM Pan Flute *
089-000-076 GM Blown Bottle *
089-000-077 GM Shakuhachi *

Factory Sound List

089-000-078 GM Whistle *
089-000-079 GM Ocarina *
089-000-080 GM Lead Square *
089-000-081 GM Sawtooth *
089-000-082 GM Calliope *
089-000-083 GM Chiff *
089-000-084 GM Charang *
089-000-085 GM Solo Vox *
089-000-086 GM 5th Saw *
089-000-087 GM Bass+Lead *
089-000-088 GM Fantasia *
089-000-089 GM Warm Pad *
089-000-090 GM Polysynth *
089-000-091 GM Space Vocal *
089-000-092 GM Bowed Glass *
089-000-093 GM Metal Pad *
089-000-094 GM Halo Pad *
089-000-095 GM Sweep Pad *
089-000-096 GM Ice Rain *
089-000-097 GM Soundtrack *
089-000-098 GM Crystal *
089-000-099 GM Atmosphere *
089-000-100 GM Brightness *
089-000-101 GM Goblins *
089-000-102 GM Echo Drops *
089-000-103 GM Star Theme *
089-000-104 GM Sitar *
089-000-105 GM Banjo *
089-000-106 GM Shamisen *
089-000-107 GM Koto *
089-000-108 GM Kalimba *
089-000-109 GM Bag Pipe *
089-000-110 GM Fiddle *
089-000-111 GM Shanai *
089-000-010 GM Music Box *
089-000-011 GM Vibraphone *
089-000-012 GM Marimba *
089-000-013 GM Xylophone *
089-000-014 GM Tubular Bells *
089-000-015 GM Dulcimer *
089-000-016 GM Organ *
089-000-017 GM Perc. Organ *
089-000-018 GM Rock Organ *
089-000-019 GM Church Organ *
089-000-020 GM Reed Organ *
089-000-021 GM Akkordion *
089-000-022 GM Harmonica *
089-000-023 GM Tango Akkordion *
089-000-024 GM Nylon Guitar *
089-000-025 GM Steel Guitar
089-000-026 GM Jazz Guitar *
089-000-027 GM Electric Guitar *
089-000-028 GM Muted Guitar *
089-000-029 GM Overdr. Guitar *
089-000-030 GM Distor. Guitar *
089-000-031 GM Harm. Guitar*
089-000-032 GM Acoustic Bass *
089-000-033 GM Finger Bass *
089-000-034 GM Picked Bass *
089-000-035 GM Fretles Bass *
089-000-036 GM Slap Bass 1 *
089-000-037 GM Slap Bass 2 *
089-000-038 GM Synthe Bass 1 *
089-000-039 GM Synthe Bass 2
089-000-026 GM Jazz Guitar *
089-000-027 GM Electric Guitar *
089-000-028 GM Muted Guitar *
089-000-029 GM Overdr. Guitar *
089-000-030 GM Distor. Guitar *
089-000-031 GM Harm. Guitar*
089-000-032 GM Acoustic Bass *
089-000-033 GM Finger Bass *
089-000-034 GM Picked Bass *
089-000-035 GM Fretles Bass *
089-000-036 GM Slap Bass 1 *
089-000-037 GM Slap Bass 2 *
089-000-038 GM Synthe Bass 1 *
089-000-039 GM Synthe Bass 2
089-000-040 GM Violin *
089-000-041 GM Viola *
089-000-042 GM Cello*
089-000-043 GM Contrabass *
089-000-044 GM Tremolo Strings *
089-000-045 GM Pizzicato Str. *
089-000-046 GM Harp *
089-000-047 GM Timpani *
089-000-048 GM Strings 1 *
089-000-049 GM Strings 2 *
089-000-050 GM Synthe Str.1 *
089-000-051 GM Synthe Str.2 *
089-000-052 GM Choir Aahs *
089-000-053 GM Voice Oohs *
089-000-112 GM Tinkle Bell *
089-000-113 GM Agogo *
089-000-114 GM Steel Drums *
089-000-115 GM Woodblock *
089-000-116 GM Taiko Drums *
089-000-117 GM Melodic Tom *
089-000-118 GM Synthe Drum *
089-000-119 GM Reverse Cymbal *
089-000-120 GM Guitar FretNoise *
089-000-121 GM Breath Noise *
089-000-122 GM Seashore *
089-000-123 GM Bird Tweet *
089-000-124 GM Telephone *
089-000-125 GM Helicopter *
089-000-126 GM Applause *
089-000-127 GM Gunshot *
090-000-000 Flügel *
090-000-001 Vibraphon 1 *
090-000-002 Rhodes 1 *
090-000-003 E-Piano 1 *
090-000-004 Naturgitarre *
090-000-005 Jazzgitarre *
090-000-006 Streicher 1 Weich *
090-000-007 Streicher Attack *
090-000-008 Violine 1 *
090-000-009 Glockenspiel *

Factory Sound List

090-000-010 Celesta *
090-000-011 Vocal 2 *
090-000-012 Trompete *
090-000-013 Posaune *
090-000-014 Brass Section *
090-000-015 Tenor Sax W *
090-000-016 Alt Sax MF *
090-000-017 Klarinette 1 *
090-000-018 Jazzflöte 1 *
090-000-019 Panflöte 1 *
090-000-020 Oboe *
090-000-021 Diatonisch 1 *
090-000-022 Akkordeon 3Ch *
090-000-023 Musette 1 *
090-000-024 Bandoneon 1 *
090-000-025 Zither 1 *
090-000-026 Mundharmonika *
090-000-027 Rolandy *
090-000-028 Dreamharp *
090-000-029 Oberheim *
090-000-030 Matrix *
090-000-031 SyntheBrass 1 *
090-000-032 Kesselpauke *
090-000-033 Bassgitarre *
090-000-034 Akustikbass 1 *
090-000-035 Pedalbass 1 *
090-000-036 Vocal 1 *
090-000-037 Akkordeon Mixed 1 *
090-000-038 Akkordeon 2x8Ch *
090-000-039 Cosmic *
090-000-040 Orchester *
090-000-041 Dreaming *
090-000-042 Duh Chor *
090-000-043 Attack Streicher *
090-000-044 Hackbrett *
090-000-045 Flügelhorn *
090-000-046 Hawaii Gitarre *
090-000-047 Sakral Tutti 1 *
090-000-048 Sakral Prinzipal *
090-000-049 Sakral Rohrflöte *
090-000-050 Pizzikato 1 *
090-000-051 Polysynth *
090-000-052 Posaune weich *
090-000-053 Tango Akkordeon *
090-000-054 Trompete scharf *
090-000-055 Trompete Muted *
090-000-056 Xylophon *
090-000-057 Sopran Sax *
090-000-058 Akkordeon 8 *
090-000-059 Akkordeon 16 *
090-000-060 Bandoneon 2 *
090-000-061 Bandoneon 3 *
090-000-062 Diatonisch 2 *
090-000-063 Pedalbass 2 *
090-000-064 Musette 2 *
090-000-065 Vibraphon 2*
090-000-066 Engel *
090-000-067 Tenor Sax F *
090-000-068 Theatre Tibia 8 *
090-000-069 Theatre Organ *
090-000-070 Theatre String *
090-000-071 Sax Section 1 *
090-000-072 Theatre Sustain*
090-000-073 Theatre Kinura *
090-000-074 Theatre Diaphone *
090-000-075 Theatre Drums *
090-000-076 Tenorsax Bostic *
090-000-077 Alt Sax F *
090-000-078 Stratocaster *
090-000-079 Naturgitarre 2 *
090-000-080 Western Gitarre*
090-000-081 12 String *
090-000-082 Mandoline 1 *
090-000-083 Mando. Orch. 1*
090-000-084 Zither 2 *
090-000-085 Vocal Mixed *
090-000-086 Vocal Mixed+Boys *
090-000-087 Vocal Boys *
090-000-088 JazzVocal Baah *
090-000-089 JazzVocal Dooh *
090-000-090 JazzVocal Mixed *
090-000-091 JazzVocal Mixed+B*
090-000-092 JazzVocal Bass *
090-000-093 Akustikbass 2 *
090-000-094 Akustikbass 2 P *
090-000-095 Piano Dreams *
090-000-096 English Horn *
090-000-097 Horn Section *
090-000-098 Horn Section Swell*
090-000-099 Horn Section Warm*
090-000-100 Horn Solo *
090-000-101 Violine 2 *
090-000-102 Girl Sustain *
090-000-103 Brass Sforzando *
090-000-104 Miller Sax *
090-000-105 Trombone Ens *
090-000-106 Trumpet Ensemble *
090-000-107 Big Band Brass 3 *
090-000-108 BigBand Brass soft *
090-000-109 Bright Grand Piano *
090-000-110 Honkytonk *
090-000-111 Electric Grand 1 *
090-000-112 Harpsichord *
090-000-113 Clavinet *
090-000-114 Musicbox *
090-000-115 Marimba *
090-000-116 Tubular Bells *
090-000-117 Reed Organ *
090-000-118 Muted Guitar *
090-000-119 Clean Guitar *
090-000-120 Overdriven Guitar *
090-000-121 Distortion Guitar *
090-000-122 Viola *
090-000-123 Cello *
090-000-124 Harp *
090-000-125 Synthe Voice *
090-000-126 Vorhören1 *
090-000-127 Free *

Factory Sound List

091-000-000 CD-Violin *
091-000-001 CD-Jazzorgan *
091-000-002 CD-Jazzorgan ST *
091-000-003 CD-JazzGuit *
091-000-004 CD-Synthebrass *
091-000-005 CD-Zupfbass *
091-000-006 CD-Zupfbass Ped *
091-000-007 CD-Accordion *
091-000-008 CD-Accordion St *
091-000-009 CD-Fairlight *
091-000-010 CD-Galaxy *
091-000-011 CD-Whistle *
091-000-012 CD-Cembalo *
091-000-013 CD-Theater *
091-000-014 CD-Drops *
091-000-015 CD-Oboe *
091-000-016 CD-Engl.Horn *
091-000-017 GG-Panflute *
091-000-018 GG-Synvocal *
091-000-019 GG-Fusion *
091-000-020 GG-AirMallet *
091-000-021 GG-PercEcho *
091-000-022 GG-Marimba *
091-000-023 CometGuitar *
091-000-024 Synthe Strings 1 *
091-000-025 Synthe Strings 2 *
091-000-026 Orchesterhit *
091-000-027 Tuba *
091-000-028 Bariton Sax *
091-000-029 Bassoon *
091-000-030 Piccolo *
091-000-031 Recorder *
091-000-032 Bottle *
091-000-033 Skakuhachi *
091-000-034 Skakuhachi Solo *
091-000-035 Whistle *
091-000-036 Ocarina *
091-000-037 Lead Square *
091-000-038 Sawtooth *
091-000-039 Calliope *
091-000-040 Chiff *
091-000-041 Charang *
091-000-042 Solo Vox *
091-000-043 5th Saw *
091-000-044 Bass+Lead *
091-000-045 Fantasia *
091-000-046 Warm Pad *
091-000-047 Small Brass *
091-000-048 Space Vocal *
091-000-049 Bowed Glass *
091-000-050 Metal Pad *
091-000-051 Halo Pad *
091-000-052 Sweep Pad *
091-000-053 Ice Rain *
091-000-054 Soundtrack *
091-000-055 Crystal *
091-000-056 Atmosphere *
091-000-057 Brightness *
091-000-058 Goblins *
091-000-059 Echo Drops *
091-000-060 Star Theme *
091-000-061 Sitar *
091-000-062 Banjo *
091-000-063 Shamisen *
091-000-064 Koto *
091-000-065 Kalimba *
091-000-066 Bag Pipe *
091-000-067 Fiddle *
091-000-068 Shanai *
091-000-069 Tinkle Bell *
091-000-070 Steel Drums *
091-000-071 Piano Oktave *
091-000-072 Electric Grand 2 *
091-000-073 Piano +Vocals *
091-000-074 Jazz Trumpet *
091-000-075 Solo Trumpet *
091-000-076 Jazz Trombone *
091-000-077 Heaven Panflute *
091-000-078 Vocal + Solo *
091-000-079 Sax Section 2 *
091-000-080 Big Band Brass 1 *
091-000-081 Big Band Brass 2 *
091-000-082 Caribic *
091-000-083 Steel Guitar *
091-000-084 12 String Steel *
091-000-085 Vollenweider *
091-000-086 Paradise *
091-000-087 Deep Mistery *
091-000-088 Vocal Bells *
091-000-089 Bell Strings *
091-000-090 Big Pad *
091-000-091 Piano+Strings *
091-000-092 Contrabass *
091-000-093 Rhodes 2 *
091-000-094 Rhodes 3 *
091-000-095 Fantasy Rhodes *
091-000-096 GG-Schalmei *
091-000-097 Clavinet Stereo *
091-000-098 E-Piano 2 *
091-000-099 E-Piano 3 *
091-000-100 E-Piano Pad *
091-000-101 E-Piano Bells *
091-000-102 Strings Mantovani *
091-000-103 Strings Sustain *
091-000-104 Strings Vocal *
091-000-105 Strings Tremolo *
091-000-106 Strings + Harp *
091-000-107 Strings + Pizzikato *
091-000-108 Strings Violins *
091-000-109 Strings Violins Att*
091-000-110 Violin + Strings *
091-000-111 Horns + Strings *
091-000-112 Oboe+Basson+Strings *
091-000-113 Rondo Orchester *
091-000-114 Brass Orchester *
091-000-115 2 Violins *
091-000-116 Violin Solo *
091-000-117 Fanfare 1 *

Factory Sound List

091-000-118 Fanfare 2 *
091-000-119 Trompete Echo *
091-000-120 Trompete Filter *
091-000-121 Tenor Sax Sweet *
091-000-122 Rock Sax *
091-000-123 Sopran Sax 2 *
091-000-124 Sopran Dream *
091-000-125 Altsax Section *
091-000-126 Akustikbass 1 P *
093-000-000 Fingerbass Ped *
093-000-001 Pickedbass Ped *
093-000-002 Synthebass Ped *
093-000-003 Applause *
093-000-004 Bird *
093-000-005 Breath Noise *
093-000-006 Guitar Fretless *
093-000-007 Gunshot *
093-000-008 Helicopter *
093-000-009 Phone *
093-000-010 Seashore *
093-000-011 Vocals Effects
093-000-012 SyntheBrass 2 *
093-000-013 SyntheBrass 3 *
093-000-014 FilterBrass *
093-000-015 SeqBrass *
093-000-016 Twilight *
093-000-017 Brass Pad *
093-000-018 Panflöte 2 *
093-000-019 Sweet Clarinet *
093-000-020 Jazzflöte 2 *
093-000-021 Strings Velocity Att*
093-000-022 Pizzikato 2 *
093-000-023 Diatonisch 3 *
093-000-024 Diatonisch Echo *
093-000-025 Akkordeon Mixed 2 *
093-000-026 Akkordeon+Trp *
093-000-027 Akkordeon+Zither *
093-000-028 Akkordeon+Klarinette *
093-000-029 Diatonisch Mixed *
093-000-030 Diatonisch Chorus *
093-000-031 Diatonisch+Bandoneon *
093-000-032 Sax -> Brass 16 *
093-000-033 Sax -> Brass 8 *
093-000-034 Sax+ Organ *
093-000-035 Jazz Split 1 *
093-000-036 Jazz Split 2 *
093-000-037 Jazz Split 3 *
093-000-038 Muted Trp ->Brass *
093-000-039 Jazz Guit ->Brass *
093-000-040 Klarinette 2 *
093-000-041 Trompete PingPong *
093-000-042 Trompete Alarm *
093-000-043 Brass Down Up*
093-000-044 Organ *
093-000-045 Perc. Organ *
093-000-046 Rock Organ *
093-000-047 Sakral Mixed 1 *
093-000-048 Sakral Mixed 2 *
093-000-049 Sakral Mixed 3 *
093-000-050 Sakral Tutti Vocal *
093-000-051 Sakral Mixed Vocal *
093-000-052 Sakral Tutti 2 *
093-000-053 TheatreOrgan+Vocal *
093-000-054 Theatre String Sustain *
093-000-055 BrassBass *
094-000-000 01 Standard 1 XG
094-000-001 02 Standard 2 XG
094-000-002 03 Standard GM
094-000-003 04 Traditional XG
094-000-008 09 Room XG
094-000-009 10 Room GM
094-000-016 17 Rock XG
094-000-017 18 Power GM
094-000-023 24 Techno XG
094-000-024 25 Electro XG
094-000-025 26 Analog XG
094-000-026 27 Dance XG
094-000-027 28 Electro GM
094-000-028 29 Analog GM
094-000-029 30 Dance GM
094-000-030 31 Factory Reserved
094-000-032 33 Jazz XG
094-000-033 34 Jazz GM
094-000-040 41 Brush XG
094-000-041 42 Brush GM
094-000-048 49 Orchestra XG
094-000-049 50 Orchestra GM
094-000-062 63 Effekte

098-000-000 - 098-000-127 Extern Midi 1 001-128
099-000-000 - 099-000-127 Extern Midi 2 001-128

ID Name
020-000-000 - 020-000-128 VST 1 Sound 1-128
030-000-000 - 030-000-128 VST 2 Sound 1-128
040-000-000 - 040-000-128 VST 3 Sound 1-128
050-000-000 - 050-000-128 VST 4 Sound 1-128

Factory Sound List

New OAS Longwave Sample Sounds
New in (OAS 7.35)

Located in Bank 93

Alto Sax Medium
Clarinet Swing
Classical Large Strings
Classical Small Strings
E-Gitarre Ricky
Flugel Klassik
Flute
Jazz-Guitar Django
Kontrabass Ensemble
Marimba Repeat
Mouth Organ Blues
Natural Slide Guitar
Pedalbass + Timpani
Pedalbass + Strings 1
Pedalbass + Strings 2
Pedalbass + Orchestra
Pedalbass + Tuba
Pedalbass + Sinus
Pedal Steel Guitar
Pedal Steel Slide Guitar
Sax Tenor Live
Solo-Trumpet 2
Stratocaster Without Vibrato
Tenor Sax Legato
Trompet Marichi
Trompeten Ensemble
Violin Zigeuner
Vocals Aah
Vocals Aah Woman
Vocals Ooh Woman
Vocals Opera

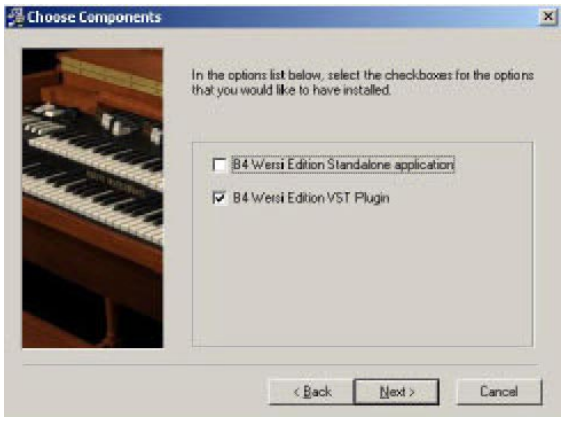
Installing the B4 (Please see the separate B4 Installation and User Guide)

Before you can use the B4, you will need to ensure that it is Activated in OAS and also that is has been installed on your instrument.

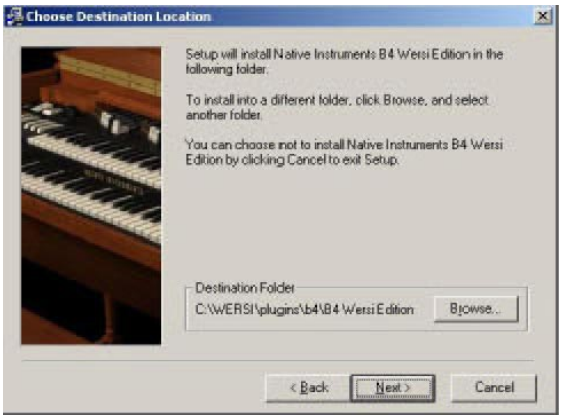
Below, you'll find the step by step instructions. Of course you can phone WERSI on 0800 084 2013 for assistance or to book a member of staff to carry out a home visit (Chargeable) to do the installation for you.

Installation der B4-Software für OAS Version 7

1. B4-Installations-CD einlegen
2. **B4 Wersi Edition Setup.exe** starten
3. **Next** wählen
4. **I Accept** wählen
5. als Benutzer **OAS** und als Seriennummer **236-71548-94978** eingeben
6. Installationsart **B4 Wersi Edition VST-Plugin** wählen dann **Next**



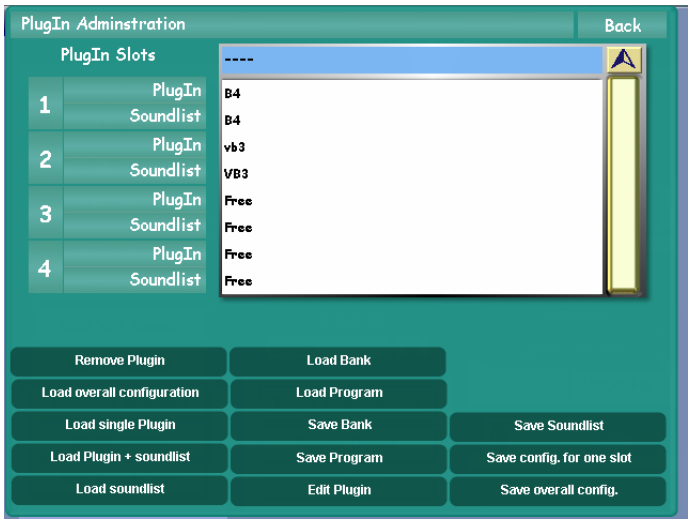
7. Pfad für Installation bestimmen durch auswählen von **Browse** und auswählen des Verzeichnisses **c:\wersi\plugins\b4** dann **Next**



8. Pfad für Plugin-Folder bestimmen durch auswählen von **Browse** und auswählen des Verzeichnisses **c:\wersi\plugins\b4** dann **Next**

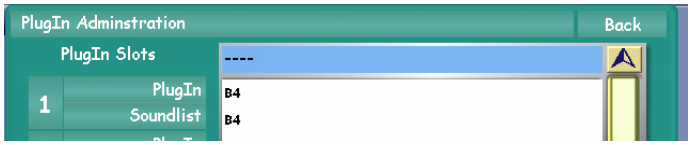
Install the Plugin:

1. Open the Plugin Administration Surface

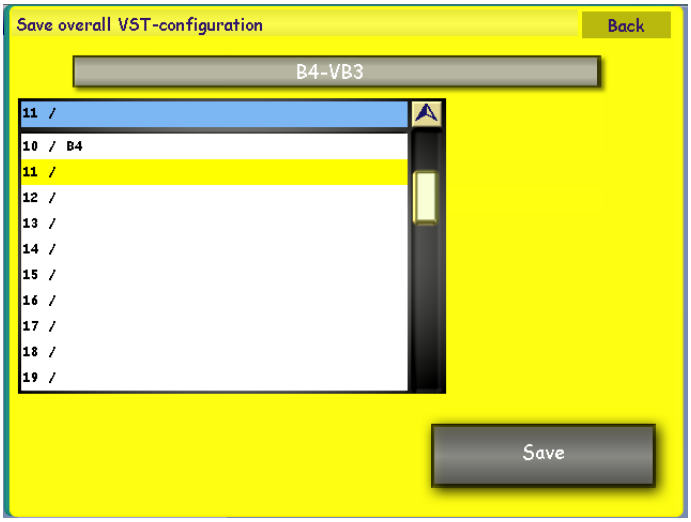


2. Press the Button 'Load Overall Configuration'
The Yellow 'Load' button will open the list that contains the B4 configuration. Select it from the list. Press the 'Load' button.

3. You'll see the B4 now loaded into PlugIn Slot 1.



4. Now press the 'button 'Save 'Overall Config'.
The Yellow 'Save' screen will allow you to select a save slot and 'Save'.



B4 Sound Preset Sound List:

1. „B4 Blues“
2. „B4 Scanner Full Bar“
3. „B4 Latin 66'“
4. „B4 Soft Organ“
5. „B4 Theatre Organ“
6. „B4 Distortion“
7. „B4 Progressive“
8. „B4 Deep Scanner“
9. „B4 Keyclicker“
10. „B4 Velocity“
11. „B4 J.B. Percussion“
12. „B4 Brasses“
13. „B4 A Whiter Shade“
14. „B4 Time of seasons“
15. „B4 Emmersons Basic“
16. „B4 The Cat“
17. „B4 Born to B4“
18. „B4 Green Onions“
19. „B4 Brians Choice“
20. „B4 Lord 1“
21. „B4 Samba Pa Ti“
22. „B4 Small Faces“
23. „B4 Seasons of Witch“
24. „B4 Can’t stand Rain“
25. „B4 Rockers HiFi“
26. „B4 5th Organ“
27. „B4 Hush“
28. „B4 Kraut Rock“
29. „B4 Screamin“
30. „B4 Super Perc.“
31. „B4 91 Wheels“
32. „B4 Fuzz Guitar“
33. „B4 America“
34. „B4 Hollow“
35. „B4 Break On!“
36. „B4 Fuzzzzzzz“
37. „B4 House Base 1“
38. „B4 House Base 2“
39. „B4 House Scanner“
40. „B4 House Full Bar“
42. „B4 House Rotator“
43. „B4 House Perc Rotator“
44. „B4 House Perc Vibrato“
45. „B4 House Vibrato Drive“
46. „B4 House Bright“
47. „B4 House Church“
48. „B4 House Vibrato Drive“
49. „B4 The Worm“
50. „B4 100 Pound Berta“
51. „B4 Upper Chorus“
52. „B4 Acid Scan“
53. „B4 Holmes“
54. „B4 Jazz 2nd Perc“
55. „B4 Raindrops“
56. „B4 Mc Duff“
57. „B4 Champ“
58. „B4 Ballsy“
59. „B4 Jimmy Mc G“
60. „B4 Lower Chorus“
61. „B4 The Base“
62. „B4 2nd Perc.“
63. „B4 2nd. Perc Vibrato“
64. „B4 3rd Perc. Vibrato“
65. „B4 3rd Perc.“
66. „B4 12 ‘O Clock Drive“
67. „B4 Overdrive 2nd Perc“
68. „B4 Overdrive 3nd Perc“
69. „B4 Ovd 2nd Perc Vibrato“
70. „B4 Ovd 3nd Perc Vibrato“
71. „B4 Vibrator!“
72. „B4 Flute 16' 8'“
73. „B4 Full B3 Clean“
74. „B4 Soft Banking“
75. „B4 Percussive Organ“
76. „B4 Jazzy 1“
77. „B4 16' + 1'“
78. „B4 Clean 70s“
79. „B4 16' 8' 4' 2' 1'“
80. „B4 Smiley“
81. „B4 Ekseptional“
83. „B4 Entertainer B“
84. „B4 Entertainer C“
85. „B4 60s Vibrato“
86. „B4 60s Beat“
87. „B4 Percy“
88. „B4 Full Rock“
89. „B4 Purple“
90. „B4 Gimme Some“
91. „B4 Rock Ballad“
92. „B4 Soft Rock“
93. „B4 House Organ Dry“
94. „B4 Jazzy 2“
95. „B4 Gospel“
96. „B4 Jimmy“
97. „B4 Vox/Strings“
98. „B4 French Horn/Cello“
99. „B4 Tibias 8+2/Duclian“
100. „B4 Clarinet/Vibraharp“
101. „B4 Novel Solo/Vox+Tibia“
102. „B4 Theatre Solo/String“
103. „B4 Oboe Horn/Diapason“
104. „B4 Full Tibias 16'/Acco“
105. „B4 Trumpet/Tibia Clausa“
106. „B4 Fill Brass/Bombarde“
107. „B4 Full Swell/Full Grea“
108. „B4 Full Tibias/Bombarde“
109. „B4 Stopped Flute/Gamba“
110. „B4 Flute/Cello“
111. „B4 Dulciana/Flute+Str.“
112. „B4 French Horn/Clarinet“
113. „B4 Salicional/Diapason+“
114. „B4 Flutes/Great no Reed“
115. „B4 Oboe Horn/ Diapason“
116. „B4 Diapason/ Full Great“
117. „B4 Trumpet/Tibia Clausa“
118. „B4 Full Swell / Full Grea“
119. „B4 Full Swell/Diapason+“
120. „B4 Oboe/Open Diapason“
121. „B4 Lower“

(Reserved for future use)