

**in**

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|               | <i>TITLE :</i><br>in |                 |                  |
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# Chapter 1

## in

### 1.1 Music Web Examples

#### Example Configurations

=====

|                     |                                  |
|---------------------|----------------------------------|
| Key of C Only       | trivial restriction to key of C  |
| Keyboard Split      | split keyboard into ranges       |
| Split Instruments   | play two internal sound channels |
| Galloping Echo      | special effect                   |
| Delay and Transpose | sound enrichment                 |
| Chord Play          | add rhythmic chords (key of C)   |

This set of examples in the CONFIGURATIONS directory is provided to show the sort of thing that can be done with the Music Web. How they perform with your setup will unfortunately depend to a large extent on the equipment you have. My only instrument is a 5-voice piano (YPR-20), so they typically take advantage of piano-type tones. For sustained notes, there might be a much better set of examples. These are only intended as a starting point for your experiments.

(Note that I've tried to get as many control panels as possible open on the screen at once, so some will be out of the visible area. Scroll the screen around to see them. Use 'Select' mode to identify the elements. You shouldn't usually need to keep that many panels open for normal use.)

### 1.2 Key of C Only

KeyofC

=====

(This is the configuration loaded by 'MIDI DEMO'.) This trivial setup just restricts the notes played to be in the key of C, blocking any others. The single path consists of the following elements:

|  |            |
|--|------------|
| MIDI In  | MIDI In    |
| Key Filter -- control panel set to block all 'black notes' | Key Filter |

```

MIDI Out
MIDI Out
Monitor MIDI -- so you can see what events were actually
                sent to MIDI Out
                Monitor MIDI

```

### 1.3 Keyboard Split

```

Split
=====

```

This splits the MIDI In stream into two parallel paths, separated at middle C by Key Range elements set to block the unwanted notes on each path. Set Channel elements are placed in each path to reset the MIDI channel to which it is directed, and the two are then merged for output. Channels 1 (below middle C) and 2 (C and above) are used; adjust these with the control panels if your equipment (or you) would prefer something different. Adjust the Key Range sliders if you want to split at some other note.

```

Key Range
Set Channel

```

### 1.4 Split Instruments

```

SplitInstruments
=====

```

This splits the MIDI In stream into two parallel paths, separated at middle C by Key Range elements, and passes these to two Instrument elements. The lower range is set to an 'Organ' sound, the upper to a 'Guitar'. A third demo instrument 'Violins' is supplied with these in the 'INSTRUMENTS' drawer; you should be able to find many other 8SVX instrument files from other sources.

```

Key Range
Instrument

```

### 1.5 Galloping Echo

```

GallopEcho
=====

```

Things start to get a little more involved with this one. It uses a couple of delays to provide a 'gallop-like' double beat following each note struck; these can each be sent to a different channel, but it loads with them all set to channel 1, for widest applicability. This effect sounds best in the bass line, so a Key Range filter is used (in the first delay path) to chop out the echo for the upper half of the keyboard (adjust to taste). A couple

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of Loudness modules are used to reduce the echo relative to the initial note. A Msg Filter is used before the first Delay element to remove Program Change and System messages from the stream (you probably don't want these sent out on all channels). I suggest using Select mode to explore the layout and see which elements are which.

```
MIDI In
MIDI Out
Loudness
Set Channel
Msg Filter
Key Range
Delay Events
```

## 1.6 Delay and Transpose

DelayTranspose

=====

This one is a slight elaboration on the previous (GallopEcho), with a very different result. The layout is just about the same as before, but the delays are now short and Transpose elements have been inserted in the delay paths. One transpose is up an octave, the other is down one, and each goes to a different channel, so typically (if your MIDI setup can handle it) you can get a nice 'fat' sound from each note or chord struck. You will want to play with the control panel parameters.

```
MIDI In
MIDI Out
Loudness
Set Channel
Msg Filter
Key Range
Transpose
Delay Events
```

## 1.7 Chord Play

ChordPlay

=====

This one really throws in the kitchen sink... It will produce a chord from each note struck in the key of C, and adds an 'after-beat'. The masking and other parameters are set fairly arbitrarily; try variations. (In particular you might want to remove 'C' from the 'set 1' Key Filter, or add 'G', depending on which notes you intend to play together -- preferably not very many!)

There is one relatively direct path to the output (through a Set Channel only), but the output of the first (short, 'fattening') Delay is immediately fed in parallel to three masking Key Filters, each followed immediately by a Transpose. The top one of these creates a major third (+4 semitones), applied to only C and F; the next adds

3 semitones to D, E, A, and B, suitable intervals for these in the key of C; the third one enriches just C and G with an octave down. Note that the first is piped into the second, so C and F get full major triads. These are all merged together with a couple of Join elements, and fed out both directly through a Set Channel and another Delay/SetChannel pair to give the after-beat. (You can set all the channels the same if your equipment can't handle the supplied ones.) A Key Range filter is included before the chord paths, but is left set to full range initially; change it if you, say, want the chording in the bass only.

MIDI In  
MIDI Out  
Loudness  
Set Channel  
Msg Filter  
Key Filter  
Key Range  
Transpose  
Join Streams  
Delay Events