in

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Contents

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
   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