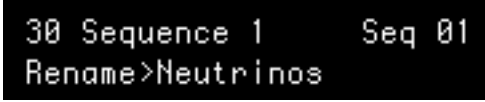


The Sequence Menu

Page 1: Rename Sequence

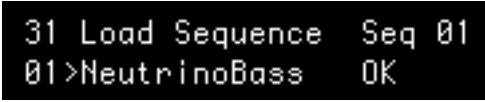


```
30 Sequence 1      Seq 01
Rename>Neutrinos
```

This page lets you **rename** the currently selected sequence. To rename the sequence, press the *Enter* key once so that the cursor moves down to the second line. The first character of the sequence name will begin to flash, alternating between the current character and a star (*) symbol. You can now use the data entry wheel to choose a new character. To move to the next character, press the *Select* key once. When you've finished renaming the sequence, press the *Enter* key again so that the cursor moves back to the Home position.

Remember that although you have successfully renamed the sequence, you have not yet saved the sequence. You can do that from the same menu a couple of pages further down.

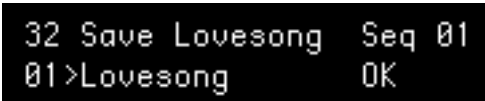
Page 2: Load Sequence



```
31 Load Sequence  Seq 01
01>NeutrinoBass    OK
```

You can **load** a sequence at any time, whether the sequencer is playing or stopped. To load a sequence, press the *Enter* key so that the cursor moves down to the second line of the display and then use the data wheel to select a sequence from those available. When you have found the sequence you want to load, press the *Select* key once. The sequence will then be loaded and an OK confirmation message will be displayed as shown.

Page 3: Save Sequence



```
32 Save Lovesong   Seq 01
01>Lovesong        OK
```

As with the load function above, you can **save** a sequence at any time, whether the sequencer is running or stopped. To save a sequence, press the *Enter* key once so that the cursor moves down to the second line of the display and then use the data wheel to select the location where you would like to store the current sequence. If the destination is **locked**, then the letter **L** will appear after the sequence name. If you want to save a sequence to a locked location then you must first unlock the sequence. You can use the Lock/Unlock page further down this menu for that purpose.

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Page 4: Lock/Unlock Sequence

If you want to make sure that a sequence cannot be accidentally over-written then you can use this page to **lock** the sequence. Alternatively, if you want to **unlock** a previously locked sequence (perhaps because you've found a sequence that sounds better or because the original sequence is no longer required), then you can use this page to unlock the sequence.

```
33 Lock/Unlock Sequence
01>FabNeutsBass    U
```

To lock/unlock a sequence, press the *Enter* key so that the cursor moves down to the second line and use the data wheel to scroll through the list of available sequences. When you locate the sequence you want to lock/unlock, press the *Enter* key again so that the cursor points at the **Locked/Unlocked** field.

```
33 Lock/Unlock Sequence
01 FabNeutsBass    >L
```

To lock a sequence, turn the data wheel anticlockwise. To unlock a sequence, turn the data wheel clockwise. When you've finished, press the *Enter* key once so that the cursor returns to the Home position. The above illustrations show how the sequence *FabNeutsBass* which was originally unlocked, has now been locked and cannot be accidentally overwritten.

Page 5: Direction/Clock/Active

```
34>DeltaCityBlues Seq 01
Dir Fwd Clk 4x Act Off
```

This page displays three parameters, the **Direction** of the Note Stream, the **Clock Rate** and the **Active/Mute** status of the currently selected sequence. To change the Direction of the Note Stream, press the *Enter* key once and use the data wheel to select a new direction. You can also use the front panel controls to change the direction of the Note Stream whilst you're in the Note Editor. Remember that the Note Stream and Controller Streams can each have their own direction setting.

The available directions are:

Forwards	Diffusion
Backwards	Cyclic1
Pendulum	Cyclic2
Random	Cyclic3
Once	Cyclic4
Drone	Cyclic Random

```
34 DarkSideBass Seq 01
Dir Fwd Clk>4x Act Off
```

The **Clock Rate** setting affects all of the streams simultaneously. The rackmounting version of *ZEIT* features seven independent clock generators, which are all subdivisions of the master clock. This guarantees that they don't drift out of time.

The Clock Rate setting connects the currently selected sequence to the relevant clock generator. To change the Clock Rate, press the *Enter* key so that the cursor (>) sits just after the **Clk** field and use the data wheel to select a new clock rate. You can also use the front panel controls to select a new clock rate.

The available clock rates are:

1/8	2 x
1/4	4 x
1/2	8 x
Normal	

```
34 DarkSideBass Seq 01
Dir Fwd Clk 4x Act>Off
```

The **Act** parameter sets the **Sequence Active Status**, which has two states, 'On' and 'Off'. In this example, the sequence *DarkSideBass* (Sequence 01) is currently inactive and is not producing any musical information at all. To change the *Active Status* of a sequence use the *Enter* key to move the cursor to the **Act** field and then turn the data wheel anti-clockwise to switch **On** (active) and clockwise to switch **Off** (mute).

*Hint: You can also use the **Sequence Enable** push buttons on the front panel to change a sequence from On/Active to Off/mute.*

Page 6: Sequence Transpose

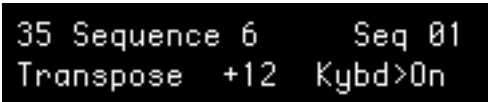
```
35>DeltaCityBlues Seq 01
Transpose +12 Kybd Off
```

This page governs the **Transpose** parameters for the currently selected sequence. It features two fields, the **Master Transpose** amount and the **Keyboard Transpose** on/off settings.

The Master Transpose amount can be varied between -24 semitones and +24 semitones. To change the Master Transpose amount, press the *Enter* key so that the cursor sits just after the Transpose field. Turn the data wheel anti-clockwise to transpose the sequence

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up and clockwise to transpose the sequence down. If your sequence is made up of notes in the range C4 to C5 and you set a Master Transpose amount of –12 semitones then the transposed notes will play in the range C3 to C4. Equally, if you transpose the same sequence up by +12 semitones, the transposed notes will be in the range C5 to C6.

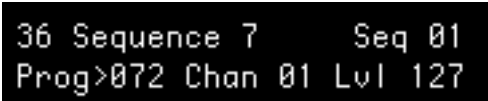


```
35 Sequence 6      Seq 01
Transpose +12 Kybd>On
```

You can use a MIDI keyboard attached to the MIDI In port to transpose any sequence in real time. The Keyboard Transpose Status field has two states, 'On' and 'Off' and any sequence where the Kybd field is set to On will be transposed from the keyboard.

To change the Keyboard Transpose Status, use the *Enter* key to move the cursor to the **Kybd** field and turn the Data Wheel anti-clockwise to change the status to 'On' and anti-clockwise to change the status to 'Off'.

Page 7: MIDI Parameters



```
36 Sequence 7      Seq 01
Prog>072 Chan 01 Lvl 127
```

This page sets a collection of MIDI related parameters for the currently selected sequence. There are three parameters on this page. The first parameter is the **MIDI Program Number**. This is sent whenever the sequence is first loaded or whenever the sequencer starts playing again. This message is sent so that any receiving instrument can load the relevant program before playback begins.

To change the MIDI Program Number, use the *Enter* key to position the cursor after the **Prog** field and turn the data wheel anticlockwise to increase the program number and clockwise to decrease the number. Note that a MIDI program change message is not sent immediately: if the sequencer is playing at the time then certain instruments may generate unwanted sounds as the program is loading. To send the program change message, press the *Select* button once.

Hint: The MIDI Program Number message is sent immediately before the transmission of the Note/Controller data. Certain instruments may not be able to respond quickly enough to incoming program change messages and we therefore recommend that if your instrument is unable to respond quickly enough, then you should attempt to set the program number manually.

```
36 Sequence 7      Seq 01
Prog 072 Chan>01 Lvl 127
```

The **Chan** field sets the **MIDI Channel Number** for the currently selected sequence. To change the MIDI Channel Number, press the *Enter* key so that the cursor sits just after the **Chan** field and turn the data wheel clockwise to increase the value or anticlockwise to decrease the value. The available range is restricted to the MIDI standard i.e. 1 to 16.

```
36 Sequence 7      Seq 01
Prog 072 Chan 01 Lvl>056
```

The **Lvl** parameter sets the **MIDI Volume Level** for the currently selected sequence. This will affect the volume level of all instruments receiving on the MIDI Channel set by the *Chan* parameter (see the previous paragraph). To change the MIDI Volume Level, press the *Enter* key so that the cursor comes to rest just after the **Lvl** field and turn the data wheel clockwise to increase and anti-clockwise to decrease the level.

Hint: Other sequences broadcasting on the same MIDI channel may also set the MIDI volume level. Equally, if the Sweep Generator or LFO Output is routed to one of the controller streams and they in turn are generating MIDI Volume messages, then changing this parameter in real time could cause dramatic changes in volume.

Page 8: Root Note and Octave Range

```
37 Sequence 8      Seq 01
Root>C3 Octave 02
```

The **Root Note** parameter sets the lowest note available on the Pitch Knobs. When you change this parameter, the Root Note for all of the Pitch Knobs is also set although the notes generated by the sequence are not affected. The range is C0 to C7 in increments of one octave.

To change the Root Note, move the cursor so that it sits just after the **Root** field and turn the data wheel clockwise to increase and anti-clockwise to decrease the root note.

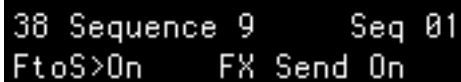
The **Octave Range** parameter works in conjunction with the Root Note parameter to set the highest note available on the Pitch Knobs. If the Root Note parameter is set to C3 and the Octave Range parameter is set to 2 octaves then the highest note available on the Pitch Knobs is C5.

The available range is 1, 2 and 3 octaves.

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Page 9: Force-to-Scale and Effects Send

This page has two parameters, both of which can be set to either 'On' or 'Off'.

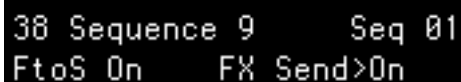


```
38 Sequence 9      Seq 01
FtoS>On    FX Send On
```

When the **Force-to-Scale (FtoS)** parameter is set to 'On', the notes that the currently selected sequence can generate and those available on the Pitch Knobs are limited to just those in the current scale.

[See the section *Patch: Force-to-Scale* for further details about loading, editing and saving scale records.]

You can change the Force-to-Scale parameter either from the front panel or using the data wheel.



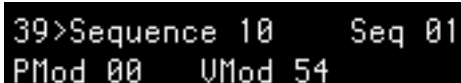
```
38 Sequence 9      Seq 01
FtoS On    FX Send>On
```

The **FX Send** parameter is short for **Effects Send**. When set to 'On', musical notes generated by the currently selected sequence are routed through to the MIDI Effects Unit for further processing. [See the section *Patch: MIDI Effects Unit* for information on setting up the MIDI Effects Unit.]

This parameter can also be set from the Playback section on the front panel. When enabled, the LED above the FX Send push button will be illuminated.

Hint: The FX Send parameter is used in conjunction with the Send page in the Note Editor section. You can use this page to specify which notes in the currently selected sequence are sent to the MIDI Effects Unit. The default condition is that all notes in the currently selected sequence are sent to the MIDI Effects Unit. However, you can set up a pattern in the Send page where no notes are enabled. In these conditions changing the FX Send parameter will have no effect!

Page 10: Sequence Modulation Page



```
39>Sequence 10     Seq 01
PMod 00    VMod 54
```

This page sets the amount of LFO modulation applied to the Note Pitch and Note Velocity for a sequence. The amounts are percentages and range from 0 to 99. **PMod** controls the amount of **Pitch Modulation** and **VMod** controls the amount of **Velocity Modulation**.

These parameters are also affected by the Depth parameter in the LFO panel. If this parameter is 0 then both PMod and VMod will have no effect.

