



Hand Built Electronic Percussion

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XYLOSYNTH®

XS7-4

Rev 008

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1.0 Introduction

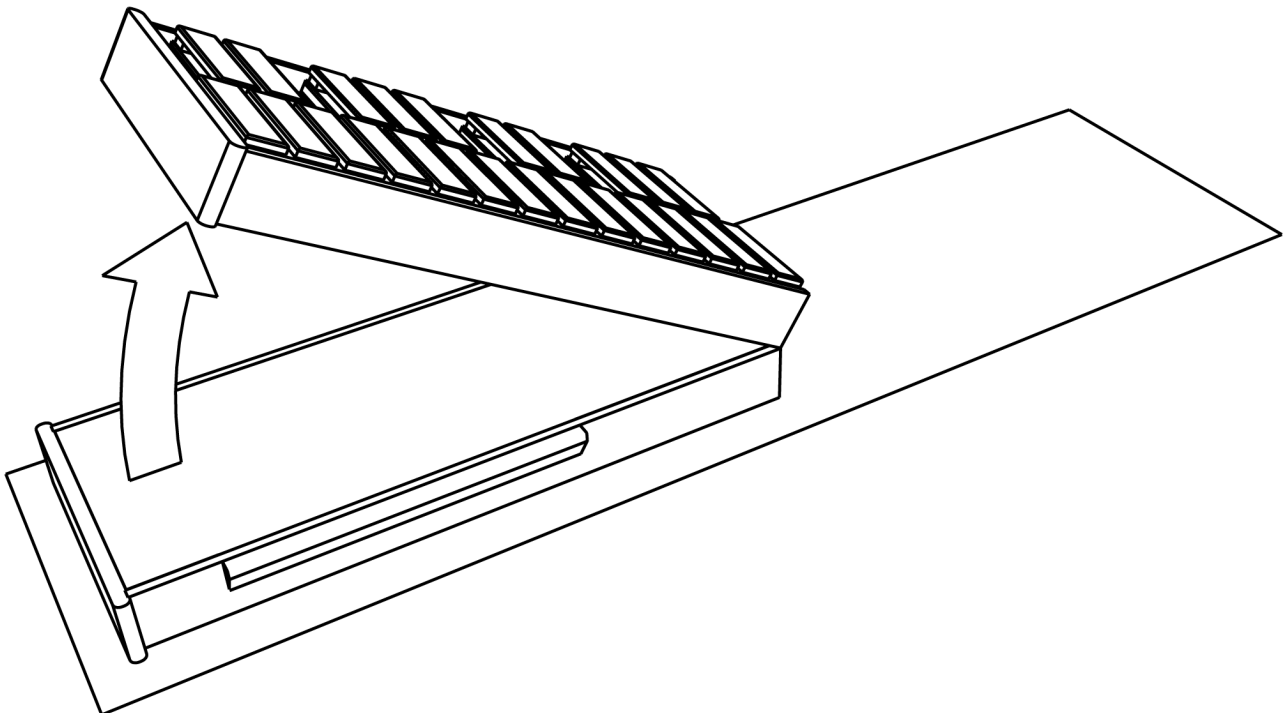
Thank-you for choosing a Wernick Xylosynth. You are now the owner of a hand built MIDI compatible tuned percussion controller designed to put mallet players in the most comfortable MIDI environment possible. We've asked players like you a lot of questions over the last few years and the information gathered together has resulted in many of the unique features of the Xylosynth. Innovations like the wooden playing surface and the flexible, easy to use software have come from this process. We're proud to be a 'musician led' instrument company and continue to strive to realise the imagination of music makers.

Your basic Xylosynth package should include the following:

- 4 Octave C-C Xylosynth**
- USB Power Supply Adapter**
- 2 x 3 metre USB A-A Cables**
- 3 metre MIDI (5 Pin DIN) Connector**
- Manual**
- Pair of Soft Vibraphone Mallets**

2.0 Setting Up your Xylosynth

1. Lift the Instrument and carry slowly to a suitable place which is level.
2. You will need the spanner and the 2 Chrome Plates that came with the Xylosynth.
3. You can set up on a fine carpet if the carpet is clean (so as not to scratch the wooden bars when resting on the carpet). If the floor does not have a suitable carpet then use cloth 160cm x 30cm (63" x 12") minimum. Place the Instrument with its Bars or Keys resting down on the protected floor. It does not matter which side but for ease longest section face down.



4. Now unfold the Instrument slowly and for your safety keep away from the Hinge area. Inspect to make sure nothing gets caught around this area such as the cloth or carpet hairs. The Instrument should be left in this upside down position until the Chrome

plates are fixed in place with the supplied hand tool. Loosen the 8 bolts clearly visible by warning instructions and slide a chrome plate under the heads of 4 of these bolts. Tighten these bolts making sure the chrome plate is as close against the side of the Instrument as possible.

5. Now repeat for the other Chrome plate on the other side.
6. Now carefully turn over the Instrument if you have help. If you are on your own the Instrument can be lifted up on one end. **Reverse these Instructions to break down and pack away the Instrument.**
7. Care must be taken if placing the Instrument on a table top as the hinges now underneath the Instrument can scratch the table surface. So to avoid this lower the instrument slowly and horizontally onto the table. If using a keyboard stand a **sturdy double braced X stand (or similar) is necessary for the 4 and 5 octave instruments.**
8. If you **plug your pedals in first** and power up the instrument the Xylosynth will recognize open/closed and adjust itself accordingly. **If you plug/unplug pedals while powered up the instrument may crash so press the edit button to reset or power up again.**
9. 'Power In/USB' – For 'power only' use the top slot (from wall adaptor or USB Power Bank). There is no on/off switch. For USB MIDI communication use bottom slot. If you have USB 3.0 (blue indicator) or above you can use the bottom slot for communication and power. It may well work with USB 2 in your laptop but we take no responsibility for any damage caused. The instrument needs to be **stable** while calibrating on power up so always push the USB cable in **gently** to avoid disturbance if the other end is already connected to the power source.
10. If you have internal sounds, plug in your headphones or line out to PA and start playing. Or, using the supplied MIDI lead or USB cable, connect to your chosen external sound source (the Xylosynth is set to Channel 1 as a factory default).

2.1 Sound Sources

The Xylosynth is a MIDI controller and the standard instrument has no internal sounds. If you don't have internal sounds the first thing needed is a sound source. This could be a sound module or software based sampler in your PC or Mac. Sound modules with tuned percussion sounds are available from most large musical equipment retailers. As well as traditional tuned percussion sounds, sound modules often contain several digital sounds with a very fast attack making them mallet friendly. For the individual sounds of your choice you need a software based system. There are many sample libraries available with traditional and synth sounds.

2.2 Amplification

The final link in the chain from Xylosynth to performance is amplification. The simplest thing to do is to plug a pair of good quality headphones into your sound source or Xylosynth with internal sounds. Otherwise simply use a keyboard or 'active' speaker amp. For playing live, to really appreciate the stereo of most of the sounds you'll be using, the best solution is a small mixer with a pair of active speakers. As with all amplification it is important to tailor your system to every possible requirement you can think of. We do advise you should try out the amplification system before you buy or find very good recommendations. Think about weight if you have to take the system on the road.

3.0 A Quick MIDI Lesson

The Xylosynth is a MIDI controller so it might be useful to include a short section on the basics. MIDI stands for Musical Instrument Digital Interface and is a digital computer code that all manufacturers in the music industry use. It means that the Xylosynth and any other MIDI device can communicate. It has become a world wide standard so you will be able to find MIDI equipment that is compatible with the Xylosynth everywhere (either through '5 Pin Din Midi' or 'USB to MIDI'). There are many volumes dedicated to the subject and to be honest all you really need to understand to use your Xylosynth are the following five parameters:

3.1 MIDI Program Number (0-127 or 1-128)

The Program Number is the **code number** for the **sound** that comes from your sound source. It instructs the sound module to switch to a particular sound. There are 128 standard General Midi (GM) sounds (list on page 13) numbered 0-127 or 1-128 depending on the source. Normally the sound source will have a name for each sound displayed on its screen. The Xylosynth is set at 1-128 so Vibraphone is number 12. If your sound source is numbered 0-127 then you can change the numbering of the Xylosynth to 0-127 (Global Settings, C. MIDI Format), the Vibraphone would become 11.

3.2 MIDI Bank Number (0-15 or 1-16)

Some sound sources have several banks of sounds with 128 different sounds in each. Our internal sounds have just one bank of 128 sounds. We have customized our sounds into 'patch settings' and numbered the patches to correspond to the programme numbers.

3.3 MIDI Note Number

There are 128 Note Numbers in MIDI and these define the **pitch** of the sound. It's like having a keyboard with 128 keys. An easy reference point to remember is Middle C (C4) which is MIDI Note Number 60. Tuned A (440-442Hz) is MIDI Note Number 69.

3.4 MIDI Velocity Number

There are 128 levels of velocity in MIDI. The Velocity Number defines the amount of expression that can be applied to a MIDI sound. For example if you play a Vibe bar really hard the sound is very loud compared to if you give it a gentle stroke. Basically the same thing applies in MIDI and is defined within 128 levels from 0 to 127. A level of 0 is equivalent to a note off message. The Xylosynth actually has around 14000 levels which are divided down to 128 before the Midi message is sent.

3.5 MIDI Channel Number (0-15 or 1-16)

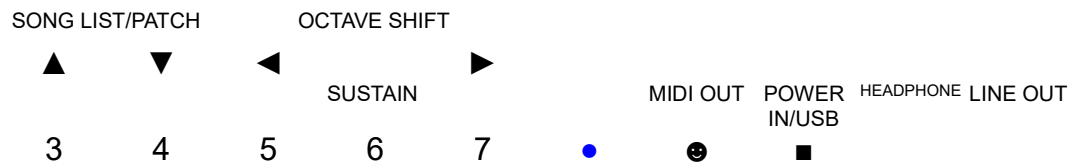
There are 16 Channels in MIDI and these are the codes used to allow different MIDI devices to talk to each other or to play different tracks within software programs. This is mainly relevant to software based systems. The Xylosynth sends out messages on Channel 1 as a factory setting. The GM sounds are the same for all MIDI Channels except Channel 10 which is dedicated to "percussion" sounds.

4.0 Patches

With the new Mk7 Xylosynth we can create 'Patches' by choosing a programme, for example 12 Vibes, then altering the 'parameters' to suit ourselves and saving to use next time. Parameters such as setting the first note (MIDI note number) for the pitch we want to start on and setting the note length (although this can be overridden with the note length knob) amongst other things. Basically, 'a patch is a configured sound that can be recalled for playback'. All 128 GM sounds have been configured into usable 'Patches' and it is the Patch number that changes with the patch buttons/pedals.

5.0 Control Panel

If you look to the right hand side of the front panel you'll see the connections for Line Out (to amplification), Headphone Socket, Power In/USB, MIDI Out, Blue LED Indicator, five pedal inputs and above them the four push buttons for Octave Shift and Patch Change.



5.1 Push Button Controls

There are four push buttons to change octaves, patch or song list. In Performance Mode they operate the octave shift and patch/song list. In Edit Mode they will move the cursor or change values.

5.2 Song List/Patch Up/Down

These buttons change the patch or song list by +1 or -1 each time. If you are in 'song list' mode they will change the song list number and if you are in 'patch' mode they will change the patch number. The instrument will arrive in patch mode so you can scroll through all the sounds. Simply press the save button to the left of the display to get into song list mode. You can make a song list of up to 50 patches. Just press 'save' again to get back into patch mode.

5.3 Octave Shift

Octave Shift will change the range of the keyboard layout. On start up the instrument's range will be dependent on the size of your Xylosynth and the patch you are in. By pressing the octave shift you can shift up or down an octave (12 notes). This can be in '**latching mode**' where the shift stays until you press the pedal/button again to change it or '**single shift mode**' (for pedals only) where the octave reverts to it's previous range as soon as you release the pedal (see Patch Settings K. Octave Shift). The pedal factory default is 'single shift mode'.

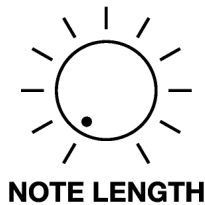
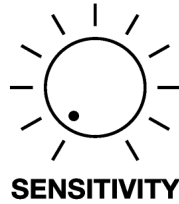
5.4 Sustain

Pedal input 'Sustain' will sustain all notes playing or about to play when you press the pedal. The sound you are playing will have to be sustainable or be looped for the sustain pedal to be effective. For example Vibes sound will sustain but not Marimba. There are four sustain modes. See Patch Settings L. Hold is the default setting.

5.5 Type of Pedals

All 5 inputs are for use with mono **digital/on/off** pedals or switchable expression pedals with digital functionality. On/Off (digital) pedals can be 'normally open' or 'normally closed' (or switchable). If you **plug your pedals in first** and power up the instrument the Xylosynth will recognize the difference and adjust itself accordingly to work with them. **If you plug/unplug pedals while powered up just press the edit/exit button to reset or power up again.** Your on/off pedals must be non-latching. **You must only use non-powered (no battery) pedals. You may damage a chip inside that will have to be replaced if you plug in a device that has Voltage.**

6.0 Analogue Settings



6.1 Length of Note Knob

Although you can set your preferred note length for each patch in the patch settings, the Length of Note Knob allows instant adjustment 'on the fly'. The control begins with 'instant note off' at 0.03 seconds (30 Milliseconds) and goes up to 8 seconds. You have to turn the knob by at least 1 division on the dial to activate it otherwise it won't override the patch setting. If the knob is activated and turned to **zero** an 'all notes off' message is also sent so it can be used as a 'panic button'. For the panic feature to work with an external sound source make sure the sound source is set to accept 'all notes off' messages.

6.2 Sensitivity Knob

This is the master sensitivity control and affects all the keys equally no matter which patch you are in. It can be used to adapt the Xylosynth's playing characteristics to your playing style and choice of mallets. At its lowest setting it will be very hard to achieve full 127 velocity. At its highest setting it will be very hard to achieve a velocity of 1. In effect the sensitivity control can act as a volume control knob 'on the fly'. Starting with the sensitivity knob at its maximum setting and striking a key to the hardest you are likely to play, turn the knob anticlockwise. When the sound heard starts to drop from your sound source stop turning the sensitivity knob. Setting the knob to about a third seems to give most people the best dynamic range. We strongly advise you use rubber core mallets to give a good dynamic range, to keep the acoustic contact sound minimal and to protect the sensors.

7.0 Display

The new Mk7 Xylosynth is using the latest technology OLED display so we can show more information to the player. When you are 'performing' there are 2 choices. You can either have the Patch screen showing where you can scroll through a long list of all the Patches or the Song List screen showing where you can scroll through a select list of patches that you have chosen for the song list. The instrument will arrive in patch mode with a shortcut to song list mode by pressing the 'save' button (press 'save' again to get back to patch mode).

PATCH CONTROL SCREEN

HARPSICORD		
CHAN 01	PITCH	PATCH
PRG 007	NOTE C3	007
BANK 01	MIDI 048	

SONG LIST CONTROL SCREEN

	HARPSICORD		
next patch on list →	011▶	PITCH	PATCH
no.of song on list →	SONG 01	NOTE C3	007
previous song on list	◀002	MIDI 048	

You can customize the screen brightness see Global Settings G.

When you change patch, the next sound will be heard immediately but the screen takes a fraction of a second to catch up.

PROGRAMMING SECTION

8.0 Introduction to Programming

SAVE	ACOUSTIC GRAND PIANO	EDIT
○	CHAN 01 PITCH PATCH	○
	PRG 001 NOTE C1 001	
	BANK 01 MIDI 024	EXIT

There are 4 main programming/edit screens.

1. Press the EDIT/EXIT button on the right of the display, keep it pressed and it will scroll through the 4 options – Global Settings – Song List – Patch Settings – Patch Template. If you want to edit Global Settings, release the button when you see Global Settings. If you release the button on the wrong list, press the button again to exit. The performance screen comes back up and then you can start again. Once you have chosen your screen:
2. Select the item/s you want to change using the up/down patch buttons.
3. Select your change/s using the left/right octave shift buttons.
4. **SAVE** your change/s using the save button to the left of the display.
5. **EXIT** the edit mode by pressing the Exit/Edit button until it says '**Performance Mode**'. **Settings may work imperfectly unless you are in Performance Mode.**

Press 'Exit' at any time to get out of a screen.

Shortcut – a quick press on the edit button will get you back into the last screen you were editing.

8.1 Global Settings

The Global Settings influence the instrument as a whole. There are 10 items. A-J that you can alter. See 8.0 on how to get into the Global Settings edit screen and on how to choose options using patch and octave buttons.

Press ◀ for patch settings

◀ GLOBAL SETTINGS ▶	
A. Patch Cntrl	PATCH
B. MIDI Format	1-128
C. Middle C Format	C-4

Press ▶ for song list

A. PATCH CONTROL	PATCH/ SONG	Switch the Xylosynth between incremental patch up/down control or song list control. There is a shortcut between these by pressing the SAVE button to the left of the display.
B. MIDI FORMAT	0-127/1-128	Sets the first programme number, bank number and patch to display either 0 or 1. MIDI standard starts on 0 but many connecting devices start on 1.
C. MIDDLE C FORMAT	C4/C5	Sets middle C, MIDI note number 60, to display either C4 or C5. MIDI standard states that middle C is C5 but C4 is more commonly used for middle C.
D. NOISE THRESHOLD	0-200	Threshold above which the instrument does not pick up external noise and trigger randomly (blue light flashes randomly). Will also affect the sensitivity of the lightest hits. May only need to adjust one or two notches either way. See 9.0 page 10.
E. MAX POLYPHONY	64,128, 256, 512	This sets the maximum number of sounds heard at the same time. Too small and notes may be missed. Too high and latency may be noticeable, especially on computer based systems. This setting is about optimising your sound source as certain sound sources can only work with a limited polyphony.
F. KEY CALIBRATION	If a key is replaced or becomes less sensitive the individual key can be adjusted to bring the key/s into line. Screen 1 shows the key number and original sensitivity. Bring your new or 'waning' key sensitivity into line at about 100. A waning or 'losing sensitivity' key will have lost some dynamic after this process but will still play. This won't work if the key is broken. Press SAVE and the results are now saved and you will be back in Global Settings screen. YOU CAN PRESS EXIT AT ANY TIME.	
G. DISPLAY	Brightness – OFF to 100	
H. CREATE BACKUP	Backs up all your patch settings – takes ≈ 5mins	
I. RESTORE BACKUP	Overwrites the patch settings using the back up stored settings - takes ≈ 5mins	
J. FACTORY RESET	Overwrites all settings to the factory default - takes ≈ 5mins	

PRESS 'EXIT' AT ANY TIME TO GET OUT OF A SCREEN.

8.2 Song List

Instead of scrolling through all 128 patches you may want to create a song list of a few favourite patches or of the patches you need for a certain performance. See 8.0 on how to get into the Song List edit screen and on how to choose using patch and octave buttons.

SONG LIST EDIT SCREEN



1. Using the Song List/Patch buttons scroll down one line to the first song in the list.
2. Using the Octave Shift buttons choose your song (patch).
3. Using the Song List/Patch buttons scroll down one line to the next song in the list.

4. Repeat 3. until you have chosen your list.
5. To DELETE a patch in the song list press exit and follow instructions on screen.
6. To INSERT a patch in the song list press save and follow instructions on screen.
7. To finish, press the 'Save' button to left of the screen (and again).
8. Press 'Exit' right of screen

You can make a song list of up to 50 patches.

8.3 Patch Settings

See section 4.0 for a definition of Patch. You can store up to 128 patches in the memory. These 128 patches have been pre-programmed using the 128 GM format sounds. You can alter the parameters listed below to customize these patches. If at any time you want to get the factory default settings back go to Global Settings J. See section 8.0 on how to get into the Patch Settings and on how to change parameters using patch and octave buttons.

PATCH EDIT SCREEN

◀ 001 ACOUSTIC GRAND ▶	
A. Program	001
B. Channel	001
C. Bank	001



First select your Patch Number on the top line using the Octave Shift buttons. They are numbered 1 -128. They are pre-programmed and named using the 128 internal GM sounds.

001 ACOUSTIC GRAND PIANO		
A. Programme	1-128 (or 0-127)	Selects programme number
B. Channel	1-16 (or 0-15)	Selects Channel Number
C. Bank	1-16 (or 0-15)	Selects bank Number
D. Octave	0, 12, 24, 36, 48, 60, 72, 84, 96, 108	Sets the MIDI Note Number of the first key in steps of 12
E. Semitone	000-011	Offsets the MIDI Note Number of the first key in steps of 1.
F. Min Velocity	001-127	Sets minimum MIDI Velocity for lightest hit.
G. Max Velocity	001-127	Sets maximum MIDI Velocity for hardest hit
H. Note Length	0.01-8.00	Sets default Note Length for patch. Note length Knob movement will over-ride value.
I. Dampening	requires action	Select dampening to unlock. Set dampening level using mallet strikes to set maximum dampening level. Can be fine tuned using buttons. Will lock again on exit. To turn OFF, reduce level to 0 and SAVE.
J. Polyphony	Poly/Mono	Selects polyphonic or monophonic mode.
K. Octave Shift	LATCH SINGL	LATCH Shifts 1 octave and holds new value when pedal is released SINGL Shifts 1 octave but reverts when the pedal is released.
L. Sustain Mode	HOLD	Holds off sending out MIDI note off messages until pedal is

(only HOLD works with internal sounds)	released then all note off messages are sent. MIDI CC 64 – On/Off switch that controls sustain. MIDI CC 66 – Only holds notes that were 'On' when the pedal was pressed. Use it to 'hold' chords and play melodies over the held chord. MIDI CC 69 – Notes fade out according to their release parameter rather than when the pedal is released.	
M. Overlay Mode	ON/OFF	Turns the instrument overlay on or off
N. Overlay Settings	Goes to Overlay Settings screen below.	
A. Bottom key	Strike a key to set the bottom limit of instrument overlay.	
B. Top Key	Strike a key to set the top limit of instrument overlay.	
C. Program	1-128 (0-127)	
D. Channel	1-16 (0-15)	
E. Note Length	0.01-8.00 Sets default Note Length for overlay.	
F. Bank	1-16 (0-15)	
G. Octave	0, 12, 24, 36, 48, 60, 72, 84, 96, 108 Set the starting MIDI Note Number of the 'bottom limit' in steps of 12	
H. Semi-tone	0-11 Offset the starting MIDI Note Number of the 'bottom limit' in steps of 1.	
I. Layer Type	OFF - dead zone – the overlay area does not send MIDI messages	
	COMB - instrument will output two 'note on' messages (layered)	
	EXCL - instrument will only output Overlay MIDI 'note on' messages (split keyboard)	
O. Patch Name	[^] ACOUSTIC GRAND PIANO	Spells out Patch name using patch and octave shift buttons by scrolling through A-Z, blank space, 0-9, blank space, a-z, blank space, various symbols, blank space and back to A-Z.

8.4 Patch Template

This is a template for copying changes to multiple patches such as transposing all your patches to a different key or setting minimum velocity. It is the same list as the for patch settings. **1.** Select the item in the list you want to change using the up/down patch buttons. **2.** Select your change using the left/right octave shift buttons. **3.** Press SAVE (if you have gone into a second screen such as for jack inputs press exit first to get back to main patch template screen) and follow the instructions – select ALL to change all 200 patches or select SELECTED and choose patches using up/down arrows and left/right arrows \triangle . **4.** Press SAVE and then a fresh template screen will appear. **5.** Make another change or EXIT into Performance Mode.

9.0 The Noise Threshold

This is the threshold at which the instrument will trigger - a sound will be heard or the blue LED will flash. So that even the gentlest strikes produce a sound we have set the noise threshold at 7. You may want this lower for finger playing. Or this may be too sensitive for some players. In electrically 'noisy environments' on stage or when taking sounds from an 'electrically noisy' laptop the instrument may pick up unwanted external influence and the blue LED will flash randomly. Just raise the threshold a notch or two to remedy. You can find this setting in Global Settings D. If you don't like the new setting repeat the process.

10.0 Different Ways of Manipulating Your Sound Volume.

1. Turn the sensitivity knob up to increase volume (affects the instrument Globally)
2. You could use a volume pedal between sound source and amplification.
3. Raise minimum volume in your patch setting – F. Min Velocity - so that your sound makes an entrance even if you have hit too softly (useful in theatre/ensemble work).
4. Lower maximum volume in your patch setting G. Max Velocity - so that your sound won't be too loud even if you have hit too hard (useful in theatre/ensemble work).

11.0 Internal Sounds

You can access the internal sounds either through the headphone socket or through the line out to amplification. There is no direct volume knob. The left hand Jack is designed for headphones and the right hand for line out or to amplification. The headphone output is approximately twice as loud as the line out.

The following sounds are accessed from Midi Program numbers 1-128 (0-127) and Midi Channel Numbers 1-9 and 11-16. Midi Channel 10 is reserved for a set of percussion sounds. The numbers should refer to the numbers on the display. If this is out by one then see **8.1 B.** to change the display numbering.

Piano 1. Acoustic Grand Piano 2. Bright Acoustic Piano 3. Electric Grand Piano 4. Honkey-tonk Piano	5. Electric Piano 1 6. Electric Piano 2 7. Harpsicord 8. Clavinet
Chromatic Percussion 9. Celesta 10. Glockenspiel 11. Music Box 12. Vibraphone	13. Marimba 14. Xylophone 15. Tubular Bells 16. Dulcimer
Organ 17. Drawbar Organ 18. Percussive Organ 19. Rock Organ 20. Church Organ	21. Reed Organ 22. Accordion 23. Harmonica 24. Tango Accordion
Guitar 25. Acoustic Guitar (Nylon) 26. Acoustic Guitar (Steel) 27. Electric Guitar (Jazz) 28. Electric Guitar (Clean)	29. Electric Guitar (Muted) 30. Overdrive Guitar 31. Distortion Guitar 32. Guitar Harmonics
Bass 33. Acoustic Bass 34. Electric Bass (Finger) 35. Electric Bass (Pick) 36. Fretless Bass	37. Slap Bass 1 38. Slap Bass 2 39. Synth Bass 1 40. Synth Bass 2
Strings 41. Violin 42. Viola 43. Cello 44. Contrabass	45. Tremolo (Strings) 46. Pizzicato (Strings) 47. Orchestral Harp 48. Timpani
Ensemble 49. String Ensemble 1 50. String Ensemble 2 51. Synth Strings 1 52. Synth Strings 2	53. Choir Aahs 54. Voice Oohs 55. Synth Choir 56. Orchestra Hit
Brass 57. Trumpet 58. Trombone 59. Tuba 60. Muted Trumpet	61. French Horn 62. Brass Section 63. Synth Brass 1 64. Synth Brass 2

Reed 65. Soprano Sax 66. Alto Sax 67. Tenor Sax 68. Baritone Sax	69. Oboe 70. English Horn 71. Bassoon 72. Clarinet
Pipe 73. Piccolo 74. Flute 75. Recorder 76. Pan Flute	77. Blown Bottle 78. Shakuhachi 79. Whistle 80. Ocarina
Synth Lead 81. Lead 1 (Square) 82. Lead 2 (Sawtooth) 83. Lead 3 (Calliope) 84. Lead 4 (Chiff)	85. Lead 5 (Charang) 86. Lead 6 (Voice) 87. Lead 7 (Fifths) 88. Lead 8 (Bass + Lead)
Synth Pad 89. Pad 1 (New age) 90. Pad 2 (Warm) 91. Pad 3 (Polysynth) 92. Pad 4 (Choir)	93. Pad 5 (Bowed) 94. Pad 6 (Metallic) 95. Pad 7 (Halo) 96. Pad 8 (Sweep)
Synth Effects 97. FX 1 (Rain) 98. FX 2 (Soundtrack) 99. FX 1 (Crystal) 100. FX 1 (Atmosphere)	101. FX 5 (Brightness) 102. FX 6 (Goblins) 103. FX 1 (Echoes) 104. FX 1 (Sci-Fi)
Ethnic 105. Sitar 106. Banjo 107. Shamisen 108. Koto	109. Kalimba 110. Bag pipe 111. Fiddle 112. Shanai
Percussive 113. Tinkle Bell 114. Agogo 115. Steel Drums 116. Woodblock	117. Taiko Drum 118. Melodic Tom 119. Synth Drum 120. Reverse Cymbal
Sound Effects 121. Guitar Fret Noise 122. Breath Noise 123. Seashore 124. Bird Tweet	125. Telephone Ring 126. Helicopter 127. Applause 128. Gunshot

For **Channel 10** and any program number the following sounds are played when striking different keys. The numbers here refer to the note numbers where 60 is middle C.

35 Bass Drum	36 Bass Drum 1	37 Side Stick
38 Snare Drum 1	39 Hand Clap	40 Snare Drum 2
41 Low Floor Tom	42 Closed Hi Hat	43 High Floor Tom
44 Pedal Hi-Hat	45 Low Tom	46 Open Hi-Hat
47 Low/Mid Tom	48 Hi/Mid Tom	49 Crash Cymbal 1
50 High Tom	51 Ride Cymbal 1	52 Chinese Cymbal

53 Ride Bell
56 Cowbell
59 Ride Cymbal 2
62 Mute Hi Conga
65 High Timbale
68 Low Agogo
71 Short Whistle
74 Long Guiro
77 Low Wood Block
80 Mute Triangle

54 Tambourine
57 Crash Cymbal 2
60 Hi Bongo
63 Open Hi Conga
66 Low Timbale
69 Cabasa
72 Long Whistle
75 Claves Claves
78 Mute Cuica
81 Open Triangle

55 Splash Cymbal
58 Vibraslap
61 Low Bongo
64 Low Conga
67 High Agogo
70 Maracas
73 Short Guiro
76 Hi Wood Block
79 Open Cuica

12.0 How to Replace a Key

Tools Required

'Pozi Drive' Screwdriver. Bit size PZ1 & referred to as cross head and a 7mm socket or spanner for M4 nuts.

General Notes

Replacing a Key should take less than 20 minutes if you have carried out this operation before. This time can be reduced if you use a Pozi (PZ1) bit with a battery operated drill to remove & fix screws that hold the Bottom Panels. But only use a battery operated drill if you are proficient with using one. If using a battery powered drill take special care by engaging the bit properly & starting slowly with some end pressure to stop the bit slipping but also not too hard to damage the threads. Make sure not to over tighten the screws that hold the bottom cover and this means carrying out the final tightening of the screws by hand if necessary. If using a battery powered drill you will have to stop before the screws 'bottom out' i.e. slowing down well before then. You cannot rely on any torque limiter that comes with the drill. Hand tightening means just 'nipping up' the screws.

Description

1/ Find a suitable area to carry out the task. You can set up on a fine carpet if the carpet is clean (so as not to scratch the wooden bars when resting on the carpet). If the floor does not have a suitable carpet then use cloth 1600cm x 30cm (63" x 12") minimum. Or you can work on a table top with a table cloth.

2/ Now place the Xylosynth upside down onto the work area.

3/ Undo & remove, with the battery powered drill if you if you are able to, all cross head screws securing the bottom panel. Make a note of the two (or 3 on a 4/5 octave) types of screw so you can replace them correctly.

4/ Lift off bottom panel.

5/ Locate the key to be replaced. Gently pull off the white plastic housing after releasing the springy plastic clip holding it in place. Now undo & remove the two nuts and crinkle washers.

6/ To remove the Key you will need to do two operations at once. Get your hand under the Key to be removed & work the Key out with your other hand. You may find this operation easier if you are able to raise the instrument onto its front or back edge. You may need to coax the connector housing through the hole. Take care not to pull the wires unduly.

7/ Re assembly is the opposite process but concern yourself with the points below as well as the general notes at the top. When putting the new Key in be careful not to trap any wires coming from the Key. Compare the wire loop with keys nearby as they should all be the same. Also you can test this before putting the crinkle washers & nuts by moving the wires into & out of the hole noticing that they are free to move. If not tease the wires so that they become free. Now place and tighten up the nuts so the crinkle washers grip into the circuit board and Aluminium but do not over tighten to completely flatten the crinkle washers. Clean with tissue or cloth the two gold plated pins of the connector block to remove any grease/oil that may have come from your fingers prior to pushing the the key connector housing back onto the block. The housing only fits on one way. Place the bottom cover back on and place and tighten a couple of screws in the Holes. Carefully tighten the screws. Then turn the Xylosynth the correct way up and test the key to see if it working properly. You can just look at the Blue LED and tap the key when the power lead is plugged in. If OK then put the remaining screws into the bottom cover.

13.0 General Care

Make sure that the mallets you use are clean with no grit as this will scratch the surfaces. The Birch surfaces are coated with a hard polyurethane varnish that should last for years. The Bubinga keys can be re-varnished using **Rustins Danish Oil** if necessary. It is strongly advisable not to subject the Bubinga keys to sudden changes in temperature. If you have to leave your instrument in a large auditorium over night we strongly advise you insulate the keys by placing a thick padded cover over them (maybe a soft bag you have for the instrument) or putting the whole instrument into a flight case. Never leave next to a radiator. Do not store vertically for long periods unless in a flight case. Preferably store flat to avoid key disturbance.

14.0 Physical Specifications

	4 Octave
Overall Length:	1602mm (63") Folded 865mm (34")
Height:	82mm (3¼")
Depth:	360mm (14⅛")
Weight:	15.2Kg (33½lb)
Keys:	49

15.0 How to Contact Us

We are a small and friendly electronic percussion company and we will help in any way we can with any queries. You are never more than a phone call or e-mail away from expert advice and in our experience 99% of problems can be solved this way. If something more urgent happens we can help you assess the problem and find the best way forward as quickly as possible.

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MIDI Implementation Chart

Function		Transmitted	Remarks
Basic Channel	Default	1-16 0-15 1 0	Set within each Patch
Mode	Default Altered	Incremental Patch 1-200 0-199 Song List 1-25 Song link 1-25	Toggled with Song List/Song Link Links Song Lists
Note Number	Default	0-127	Key range, C-1 to C9 C0 to C10 Set Chromatically set within each Patch
Velocity	Note ON	1-127	Various means to change Individual Key Gain Globally and Velocity Curve and Gain within each Patch.
	Note OFF	0	Sent as Note ON, Note Velocity 0
Bank	Default	1-16 0-15	Within each Patch
Pitch Bender		O 8192 ~ 15000 O 0 ~ 8192	Pitch Bend Up, Expression Pedal Pitch Bend Down, Expression Pedal
Modulation		O CC1 0-127	Expression Pedal
Channel Pressure		O 0-127	Expression Pedal
Key Pressure		O 0-127	Expression Pedal
Incremental/Decremental Program Change		O CC101, CC100, CC96 or CC97	Expression Pedal or Digital Pedal
Control Change (CC)	2	O	Breath Controller, Pedal Control
	4	O	Pedal Control
	5	O	Portamento, Pedal & set within Patch
	7	O	Channel Volume, Pedal & set within Patch
	8	O	Stereo Balance, set within Patch
	10	O	Pan, Pedal & set within Patch
	11	O	Expression, Pedal
	12	O	Effect control 1, Pedal & set within Patch
	13	O	Effect Control 2, Pedal & set within Patch
	16	O	General Purpose Controller 1, Pedal
	17	O	General Purpose Controller 2 Pedal
	64	O	Sustain, Pedal
	65	O	Portamento on/off, Pedal & set within Patch
	66	O	Sostenuto, set within Patch
	67	O	Soft Pedal, Pedal
	68	O	Legato, Pedal & set within Patch
	69	O	Sustain Pedal 2, Pedal
	70	O	Sound Controller 1, set within Patch
	71	O	Sound Controller 2, set within Patch
	72	O	Sound Controller 3, set within Patch
	73	O	Sound Controller 4, set within Patch
	74	O	Sound Controller 5, set within Patch
	75	O	Sound Controller 6, set within Patch
	76	O	Sound Controller 7, set within Patch
	77	O	Sound Controller 8, set within Patch
	78	O	Sound Controller 9, set within Patch
	80	O	General Purpose Controller 1, Pedal
81	O	General Purpose Controller 2, Pedal	
84	O	Portamento Control, Pedal & set within Patch	
91	O	Effects: Reverb, set within Patch	
92	O	Effects: Tremelo, set within Patch	
93	O	Effects: Chorus, set within Patch	
94	O	Effects: Celeste, set within Patch	
95	O	Effects: Phaser, set within Patch	
126	O	Mono Mode, Pedal	