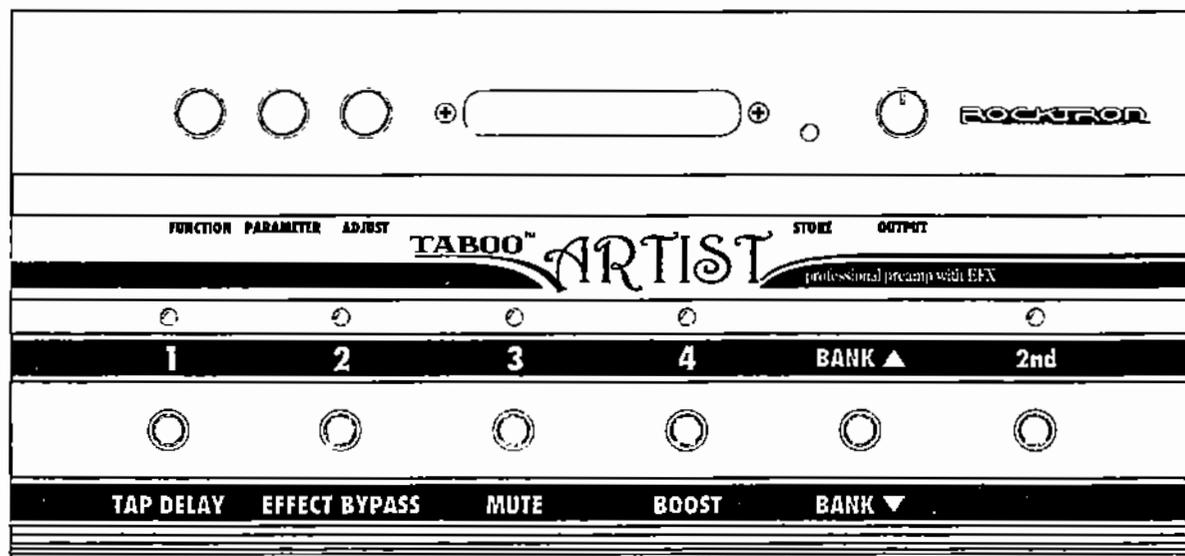


# TABOO™ ARTIST

## USER'S MANUAL



**ROCKTRON**  
C O R P O R A T I O N

May be covered by one or more of the following: U.S. Patents #4538297, 4647676, 4696044, 4745309, 4881047, 4893098, 5124657, 5263091, 5268527, 5319713, 5333201, 5402498 and 5493617. Other patents pending. Foreign patents pending.



Your Taboo Artist footpedal has been tested and complies with the following Standards and Directives as set forth by the European Union:

**Council Directive(s):** 89/336/EEC (Electromagnetic Compatibility)

**Standard(s):** EN55022, EN50082-1

This means that this product has been designed to meet stringent guidelines on how much RF energy it can emit, and that it should be immune from other sources of interference when properly used. Improper use of this equipment could result in increased RF emissions, which may or may not interfere with other electronic products.

To insure against this possibility, always use good shielded cables for all audio input and output connections. This will help insure compliance with the Directive(s).

**ROCKTRON**  
CORPORATION

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# 1. Introduction

Congratulations on your purchase of the Rocktron Taboo Artist™!

The Artist is a complete 24-bit DSP professional guitar preamp and footswitching system, providing 12 unparalleled effect algorithms and superb sound quality. Complete programmability and full MIDI implementation are coupled with a user-friendly operating format to ensure that designing unique and useful preset sounds is as simple as possible.

In addition, the Artist also features:

- **252 available presets**, configured as 63 banks of four presets.
- **Advanced speaker simulation** provides a strikingly realistic approximation of a miked speaker cabinet at line-level for direct mixer input or headphone monitoring.
- **Full parametric pre and post EQ** provide complete EQ control over each preset.
- **HUSH® noise reduction** provides ultra-transparent noise reduction while playing and complete silence when not.
- **Variac simulation**, like a conventional Variac, adjusts the level at which the Taboo Artist begins to distort. This provides more gain in high-gain applications, and allows for full-bodied cleaner presets which just begin to distort when the strings are attacked harder.
- **Included Ernie Ball expression pedal** can be assigned to control any of the Artist's parameters, such as wah-wah, volume, gain, etc.
- **High-quality digital effects**, including:
  - *Reverb*
  - *Tremolo*
  - *Pitch Shifting*
  - *Chorus*
  - *Phasing*
  - *Flanging*
  - *Compression*
  - *Delay*

For a thorough explanation of the Artist and its features, please read this manual carefully and keep it for future reference.

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## Operating Precautions

**NOTE:** IT IS VERY IMPORTANT THAT YOU READ THIS SECTION TO PROVIDE YEARS OF TROUBLE FREE USE. THIS UNIT REQUIRES CAREFUL HANDLING.

- All warnings on this equipment and in the operating instructions should be adhered to and all operating instructions should be followed.
- Do not use this equipment near water. Care should be taken so that objects do not fall and liquids are not spilled into the unit through any openings.
- The power cord should be unplugged from the outlet when left unused for a long period of time.

DO NOT ATTEMPT TO SERVICE THIS EQUIPMENT. THIS EQUIPMENT SHOULD BE SERVICED BY QUALIFIED PERSONNEL ONLY. DO NOT MAKE ANY INTERNAL ADJUSTMENTS OR ADDITIONS TO THIS EQUIPMENT AT ANY TIME. DO NOT TAMPER WITH INTERNAL ELECTRONIC COMPONENTS AT ANY TIME. FAILURE TO FOLLOW THESE INSTRUCTIONS MAY VOID THE WARRANTY OF THIS EQUIPMENT, AS WELL AS CAUSING SHOCK HAZARD.

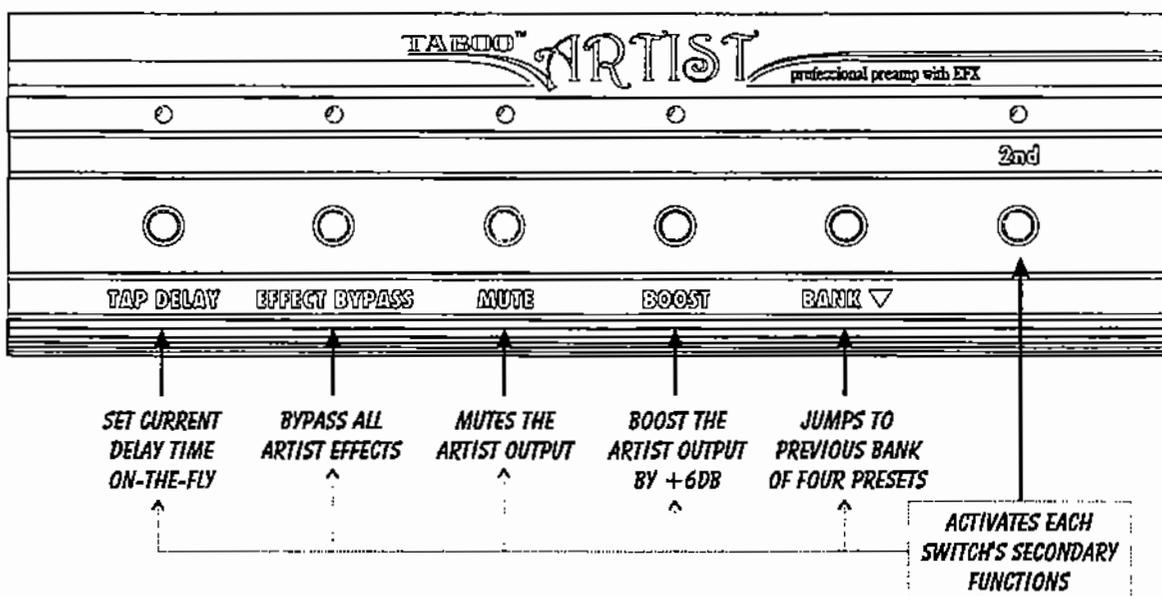
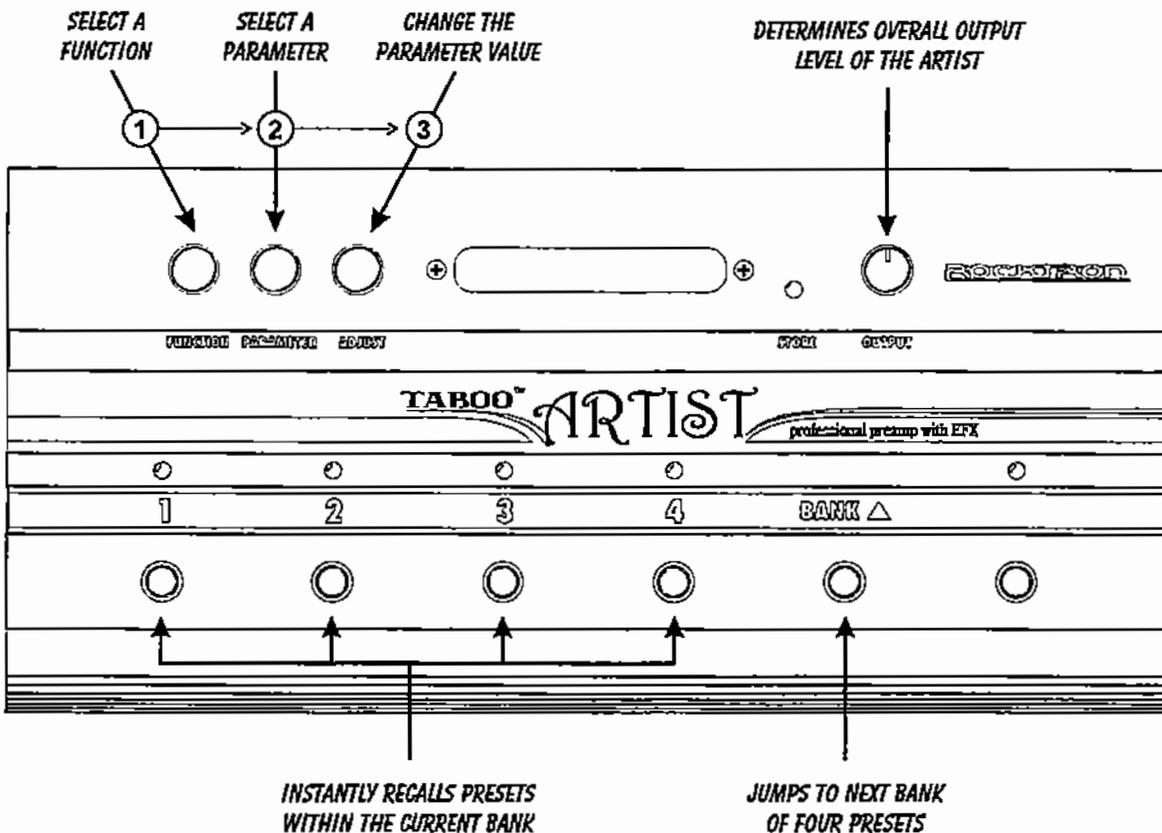
## Power Requirements

This unit accepts power from the 9VAC/2A adaptor supplied with the unit. This 9 volt RMS AC voltage is internally processed by a voltage doubler which generates a bipolar  $\pm 15$  volts to maintain the headroom and sound quality of professional, studio quality equipment. Using an external power source such as this minimizes excessive noise and hum problems often associated with internal transformers, providing optimal performance for the user.

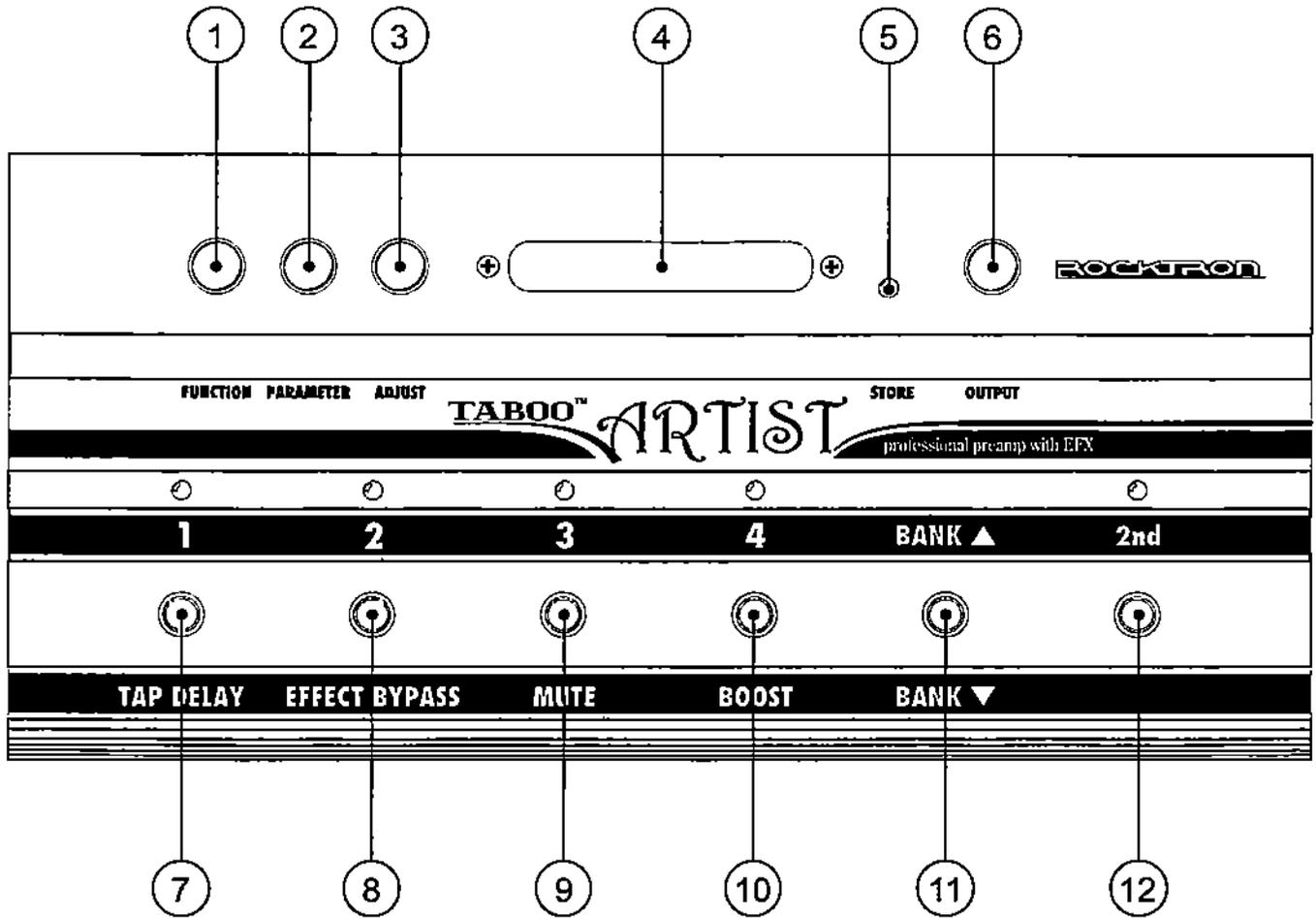
## Operating Temperature

Do not expose this unit to excessive heat. This unit is designed to operate between 32° F and 104° F (0° C and 40° C). This unit may not function properly under extreme temperatures.

# 2. Quick Reference



# 3. Top Panel



---

① **FUNCTION** control \_\_\_\_\_

The **FUNCTION** control provides access to each of the primary functions of the current Artist preset. These include effects, MIDI functions and various utility functions. The functions that are available for a particular preset depend on which configuration is selected for the current preset (see page 18 for more information).

② **PARAMETER** control \_\_\_\_\_

Once a function heading has been selected via the **FUNCTION** control, the **PARAMETER** control can be used to scroll through each of the available parameters for the selected function.

③ **ADJUST** control \_\_\_\_\_

The **ADJUST** control is used to change the value of the displayed preset.

④ **DISPLAY** panel \_\_\_\_\_

⑤ **STORE** switch \_\_\_\_\_

The **STORE** switch is used to store new parameter values into the Artist memory. See the section entitled "Storing modified presets" on page 42 for more information.

⑥ **OUTPUT** control \_\_\_\_\_

This control determines the overall volume of the Artist at the rear panel left and right outputs.

⑦ **1 / TAP DELAY** switch and LED \_\_\_\_\_

The function of this switch is dependent on the status of the "2nd" LED.

When the Artist is in "normal" mode (2nd LED off) this switch is used to instantly recall the first preset within the current bank.

When the Artist is in "2nd" mode (2nd LED on) this switch is used for the Artist *Tap Delay* feature, which allows you to change the current delay rate on-the-fly based on the length of time between taps of the switch. Refer to the "Tap Delay" section on page 53 for more information.

⑧ **2 / EFFECT BYPASS** switch and LED \_\_\_\_\_

The function of this switch is dependent on the status of the "2nd" LED.

When the Artist is in "normal" mode (2nd LED off) this switch is used to instantly recall the second preset within the current bank.

When the Artist is in "2nd" mode (2nd LED on) this switch is used to bypass all pre and post effects. When the LED above the Effect Bypass switch is lit, only the Compressor/Preamp signal is fed to the Artist outputs.

---

⑨ **3 / MUTE switch** \_\_\_\_\_

The function of this switch is dependent on the status of the “2nd” LED.

When the Artist is in “normal” mode (2nd LED off) this switch is used to instantly recall the third preset within the current bank.

When the Artist is in “2nd” mode (2nd LED on) this switch is used to mute the outputs of the Artist.

⑩ **4 / BOOST switch** \_\_\_\_\_

The function of this switch is dependent on the status of the “2nd” LED.

When the Artist is in “normal” mode (2nd LED off) this switch is used to instantly recall the fourth preset within the current bank.

When the Artist is in “2nd” mode (2nd LED on) this switch is used to boost the output level of the current preset by 6dB.

⑪ **BANK ▲ / BANK ▼ switch** \_\_\_\_\_

The function of this switch depends on the status of the “2nd” LED.

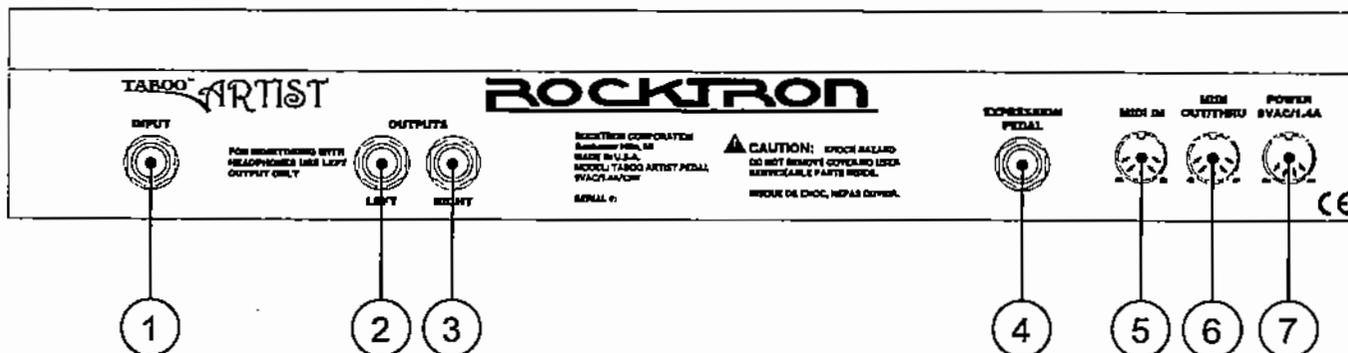
When the Artist is in “normal” mode (2nd LED off) this switch is used to increment the current bank of presets to the next bank.

When the Artist is in “2nd” mode (2nd LED on) this switch is used to decrement the current bank of presets to the previous bank.

⑫ **2ND switch and LED** \_\_\_\_\_

This switch activates the secondary functions for each switch. (The secondary functions are listed below each switch, while the normal functions are listed above.)

# 4. Back Panel



## ① INPUT jack

This 1/4" unbalanced mono jack accepts the output from a guitar.

## ② LEFT OUTPUT jack

This 1/4" jack provides the left unbalanced mono output of the Artist for use with a guitar amplifier.

This jack also allows for the connection of stereo headphones (600 ohms impedance or greater).

*Note: The connection of headphones to the LEFT OUTPUT jack requires that no connection is made to the RIGHT OUTPUT jack for proper operation.*

## ③ RIGHT OUTPUT jack

This 1/4" jack provides the right unbalanced output of the Artist for use with a guitar amplifier or rack system setup.

## ④ EXPRESSION PEDAL jack

This 1/4" stereo RTS jack connects to the Ernie Ball expression pedal included with the Artist.

---

⑤ **MIDI IN jack** \_\_\_\_\_

This 5-pin DIN connector must be connected to the MIDI Out jack of the transmitting MIDI device via a standard MIDI cable, or to the MIDI THRU jack of the preceding device (if the Artist is within a chain of MIDI devices).

⑥ **MIDI OUT/THRU jack** \_\_\_\_\_

This standard 5-pin DIN connector can be connected to the MIDI In jack of another device via a standard MIDI cable. There are limitations to the number of devices that can be chained (or series connected) in this fashion.

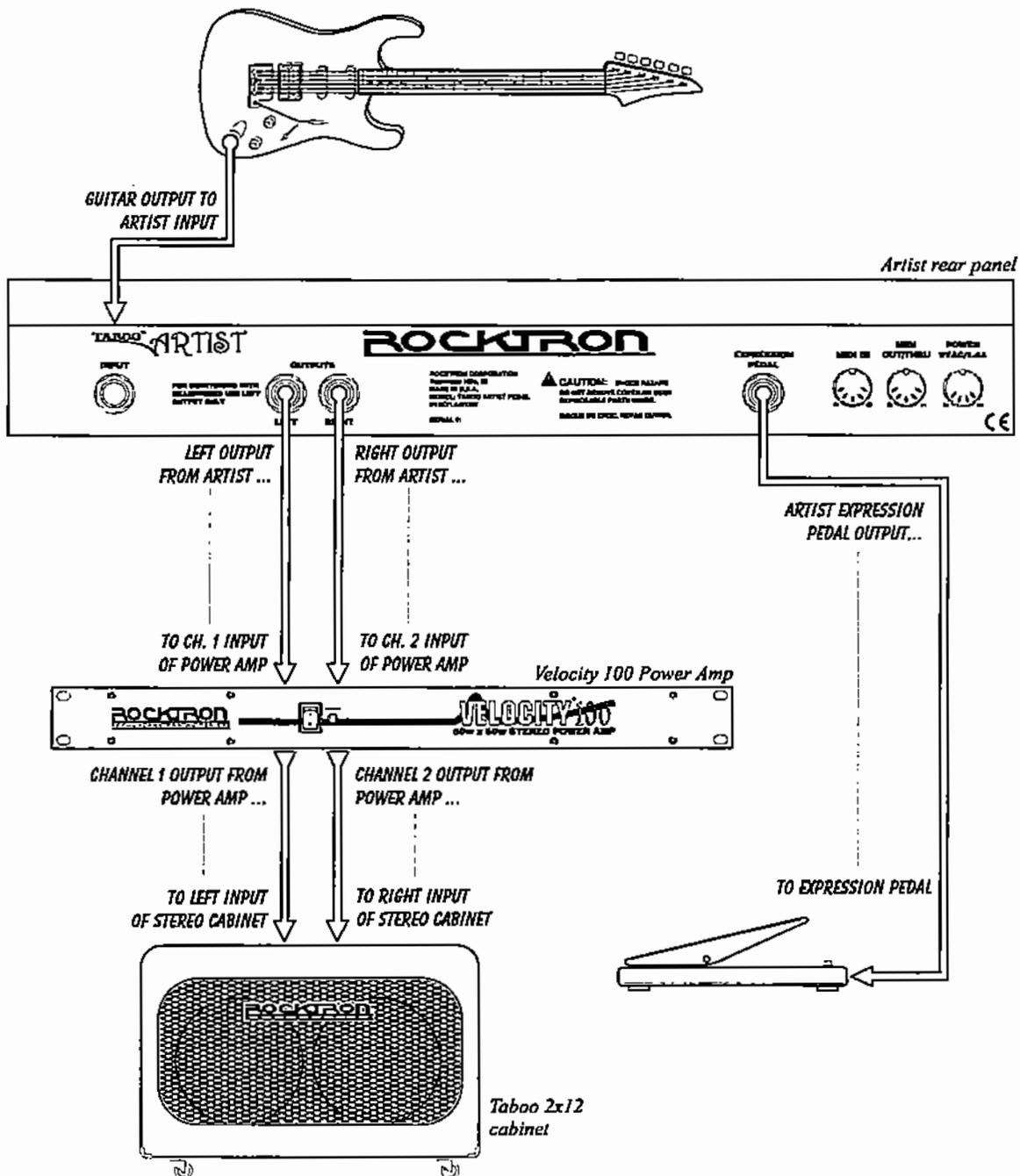
*Note: Inherently in MIDI there is a limit to the number of devices which can be chained together (connected in series). With more than 3 devices, a slight distortion of the MIDI signal can occur (due to signal degradation) which can cause an error in MIDI signal transmission. Should this problem arise, a MIDI Thru box can be used which connects directly to the MIDI device which transmits MIDI information and has multiple connectors for the multiple devices receiving MIDI. MIDI cables should not exceed 50 feet (15 meters) in length.*

⑦ **POWER jack** \_\_\_\_\_

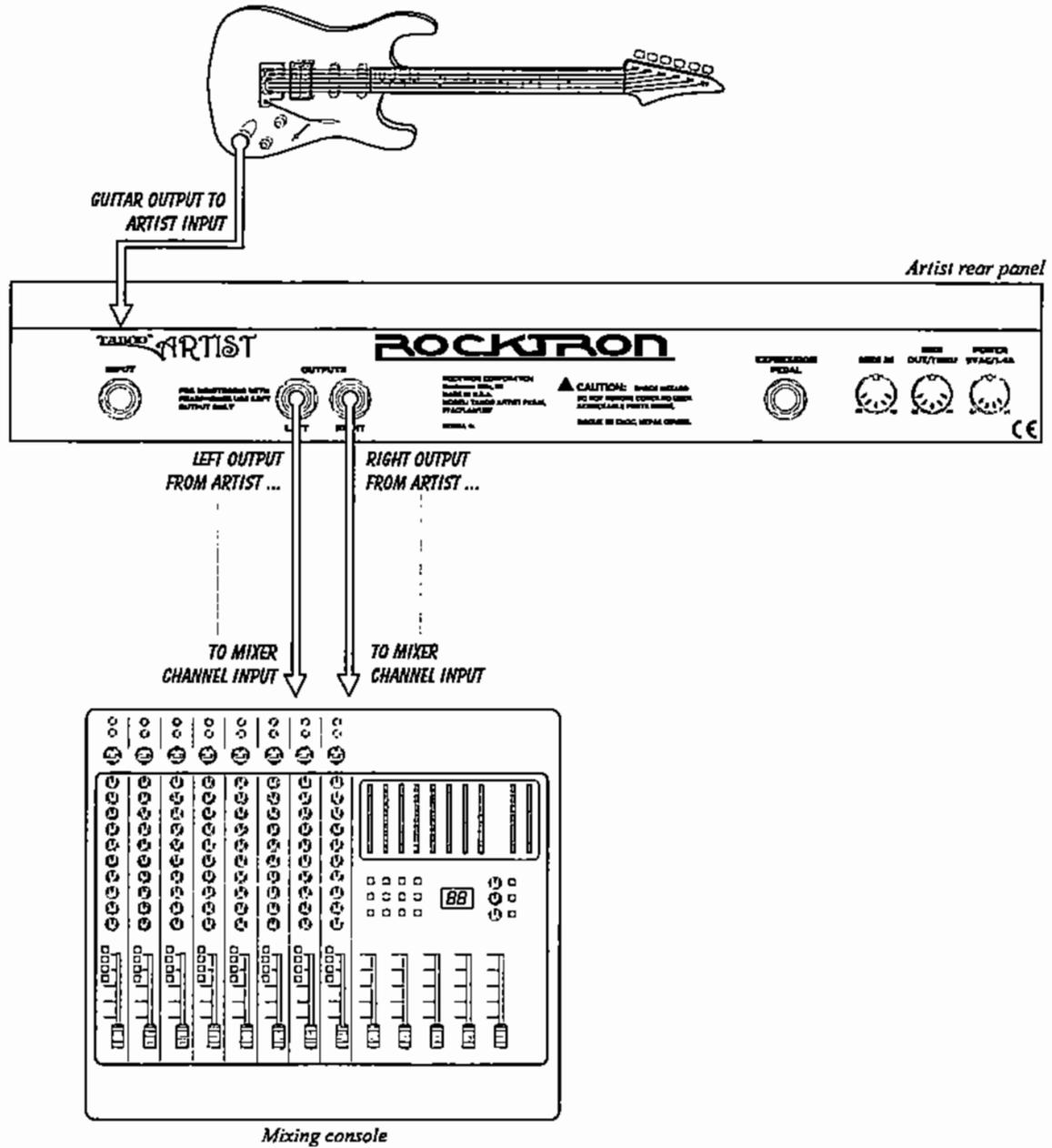
This 4-pin DIN connector accepts power from the 9VAC adaptor supplied with the unit.

# 5. Connections

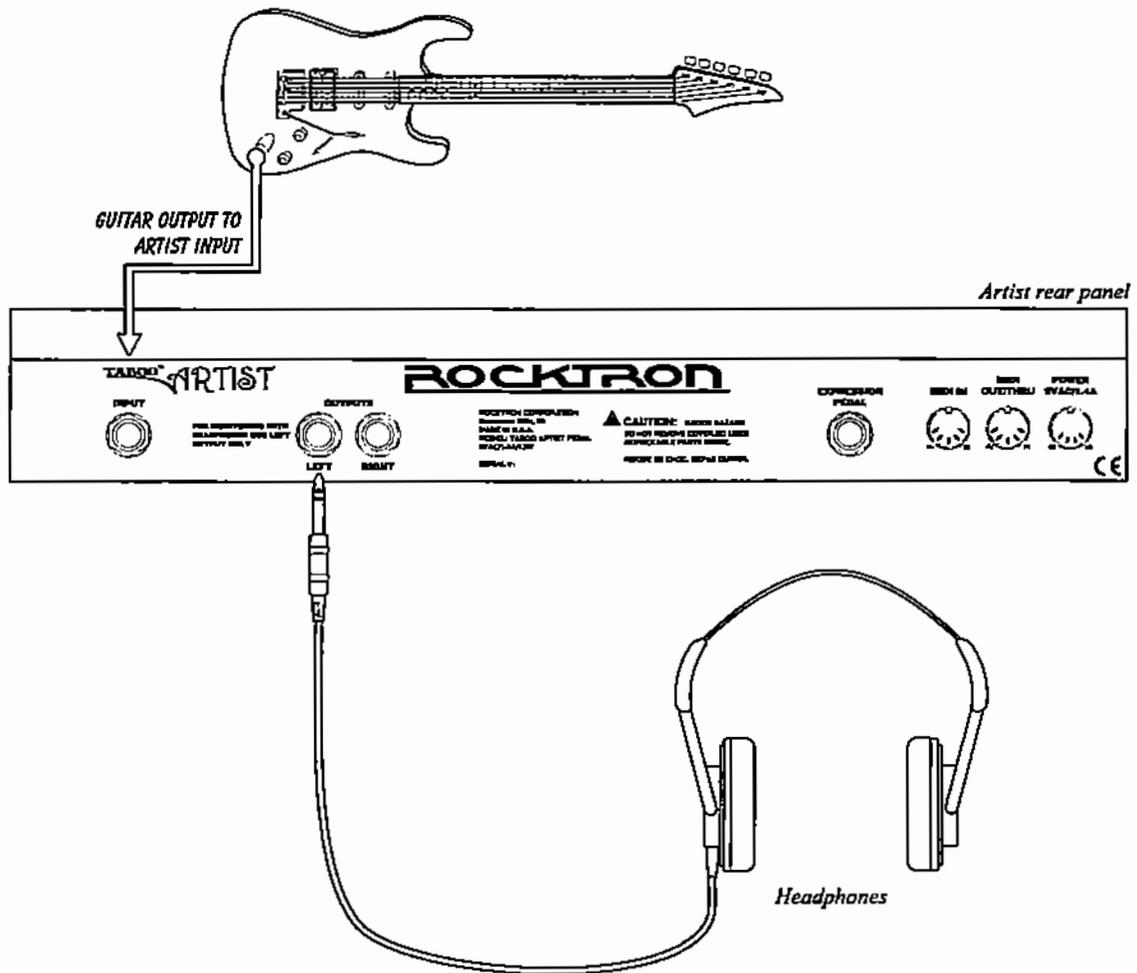
Used with a stereo power amp and stereo cabinet



## Using direct into a mixing console



## Using headphones with the Artist

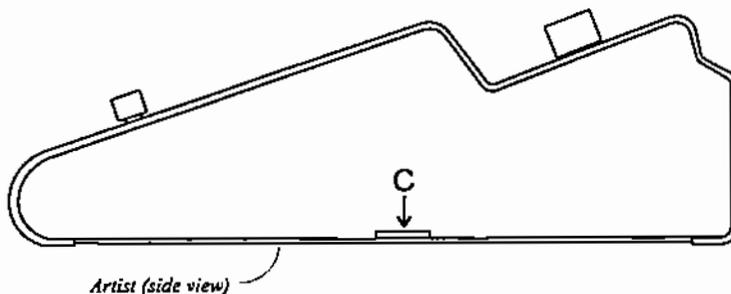
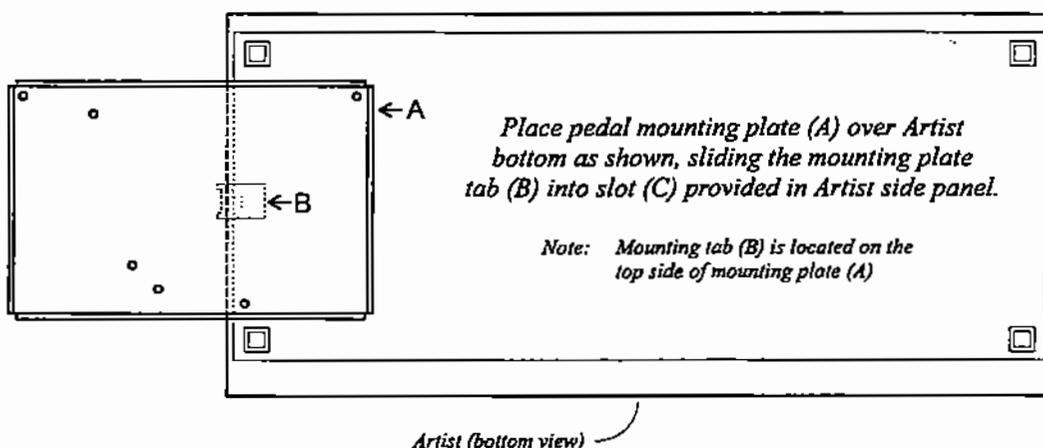


# 6. Using the expression pedal

The Ernie Ball® expression pedal (included) can be attached to either side of the Artist, and can be mounted parallel to the Artist or on a 10° angle. The following steps illustrate how to mount the pedal to the Artist.

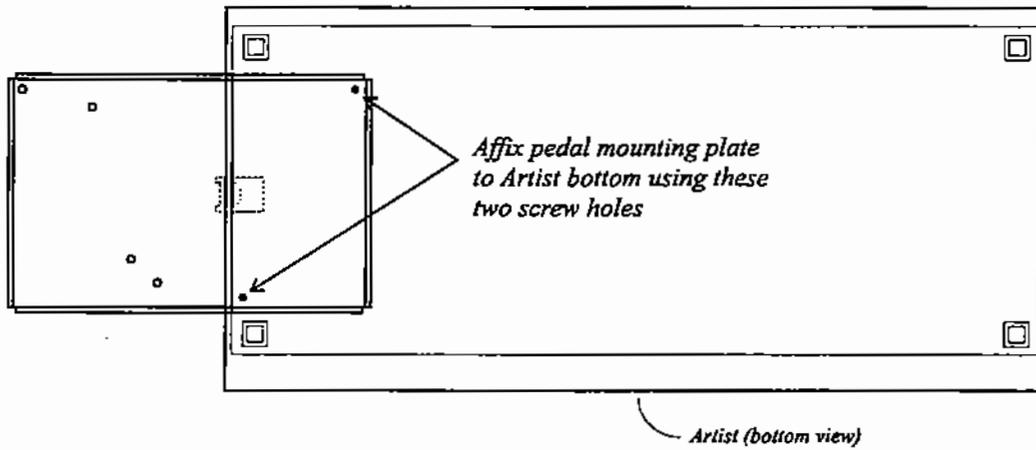
## A

### Attaching the mounting plate



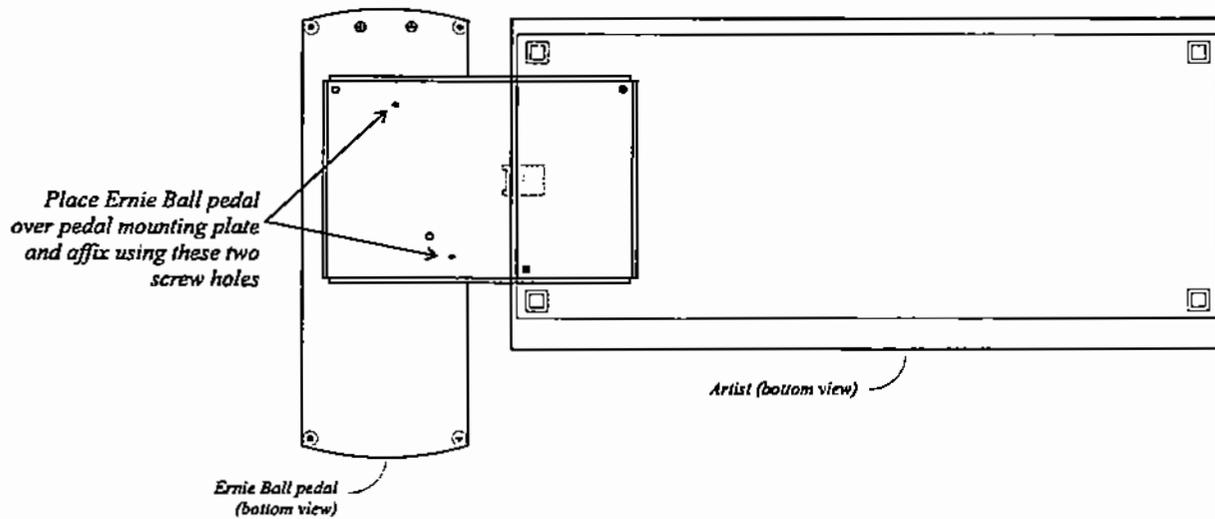
# B

## Securing the plate



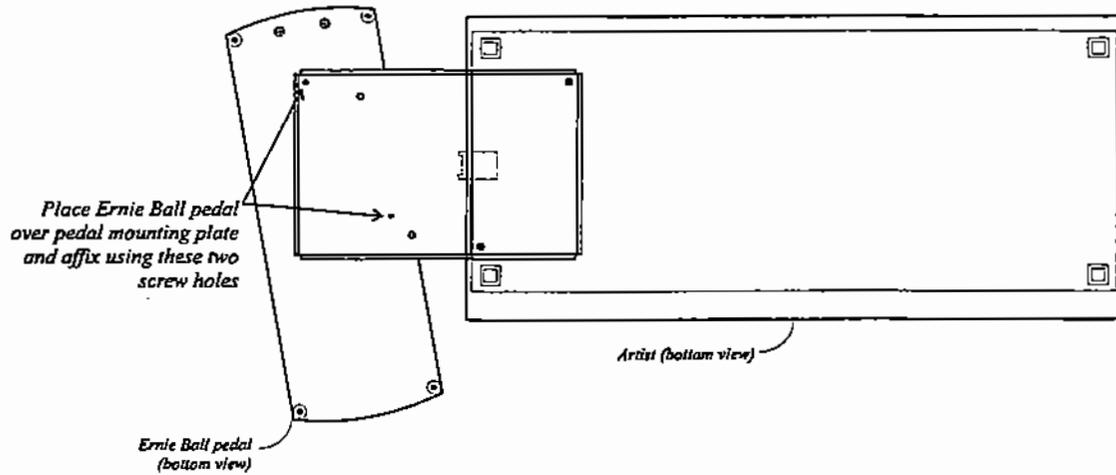
# C

## Securing the pedal parallel to the Artist (option 1)



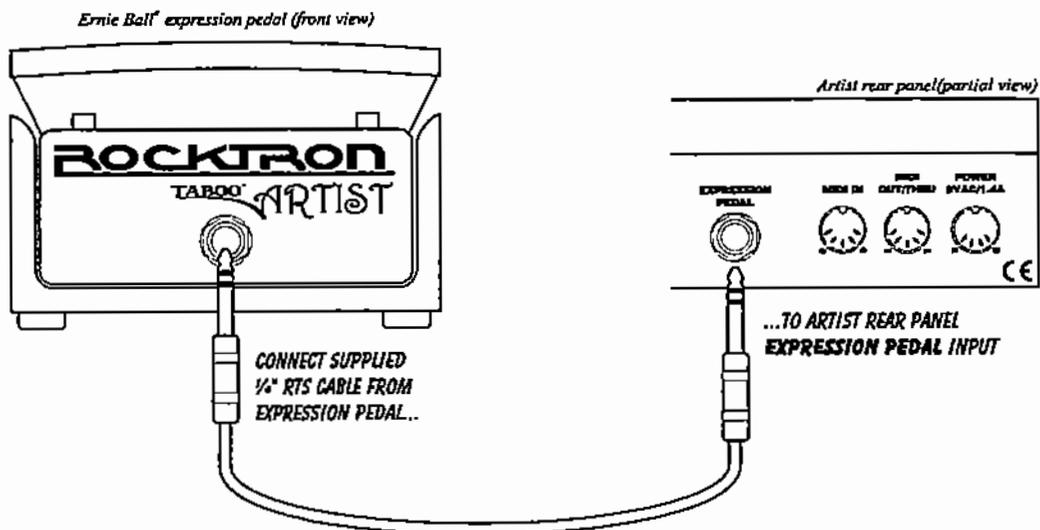
# D

## Securing the pedal at an angle (option 2)



# E

## Connecting the pedal to the Artist



# F Controlling parameters via the expression pedal

Any Artist preset can be configured so that the Ernie Ball expression pedal can simultaneously control as many as eight (8) different parameters in real-time. For example, the pedal can be assigned to the Volume parameter so that the preset's volume can be adjusted by moving the pedal whenever that preset is recalled.

The ability to control specific parameters with an external controller (such as an expression pedal) is achieved via controller assignments, which are described on page 49. It will also be described briefly in this section with regard to the use of the expression pedal as the controlling device.

The Controller Assign function allows for controllers to be assigned to preset parameters in the following manner:

1. Set the controller number for the first parameter to be controlled.
2. Select the parameter to be controlled.
3. Select upper and lower limits for the parameter that the controller will not exceed (if desired).
4. Repeat steps 1-3 for up to eight controllers.

The following section describes each of these steps in further detail.

## Example: Configuring an Artist preset to control the Wah Frequency parameter with the expression pedal

- 1** To access the Controller Assign function, turn the **FUNCTION** control clockwise to "CONTROLLER ASSIGN".

⊕ CONTROLLER ASSIGN ⊕

- 2** Turn the **PARAMETER** control to access the first parameter of the Controller Assign function. This parameter allows you to select a controller number for the NUMB 1 parameter to respond to. (The NUMB 1 parameter represents the first of up to eight (8) parameters that may be controlled per preset.)

⊕ NUMB 1 XXX ⊕

- 3** Use the **ADJUST** control to select the controller to be assigned to the NUMB 1 parameter. Any number from 0 to 120 may be selected, as well as OFF (will not respond to MIDI control changes) or PED (where the selected parameter is controlled by the expression pedal).

⊕ NUMB 1 8 ⊕

*If a controller number (i.e. 0-120) is selected, match the number selected for this parameter with the controller number on the MIDI transmitter.*

- 4** After selecting a controller number, press the **STORE** button to save the controller number for the NUMB 1 parameter. "STORED" will flash briefly on the display.

⊕ STORED ⊕

- 5** Turn the **PARAMETER** control one step clockwise to display the Artist parameter that is currently mapped to the NUMB 1 control number.

⊕ PARA1 OUTPUT ⊕

- 6** Turn the **ADJUST** control to scroll through the available parameters for the current configuration.

⊕ PARA1 WAH FREQ ⊕

- 7** After selecting the parameter that you wish to assign to a controller (in this case the Wah Frequency parameter), press the **STORE** button to save it. The Artist will flash "STORED" briefly.

⊕ STORED ⊕

- 8** Turn the **PARAMETER** control one step clockwise to display the current upper limit parameter for the current controller.

⊕ ULIM C1 XXX ⊕

- 9** Use the **ADJUST** control to select the highest value that the parameter is not to exceed through MIDI control changes.

⊕ ULIM C1 -2 ⊕

- 10** After selecting a value for the upper limit, press the **STORE** button to save it. "STORED" will flash briefly on the display.

⊕ STORED ⊕

- 11** Turn the **PARAMETER** control one step clockwise to access the lower limit parameter for the current controller.

⊕ LLIM C1 -∞ ⊕

- 12** Use the **ADJUST** control to select the lowest value which the specified parameter is not to fall below through MIDI control changes.

⊕ LLIM C1 -12 ⊕

- 13** After selecting a value for the lower limit, press the **STORE** button to save it. "STORED" will flash briefly on the display.

⊕ STORED ⊕

*Steps 1-13 are repeated seven times for a total of eight controllers. Turn the **FUNCTION** control at any time to exit the Controller Assign function. Only changes that have been stored will be saved after exiting the Controller Assign function.*

# G

## Programming the Volume Status ON or OFF

When any preset is recalled, the volume of the recalled preset can be determined in either of two ways: by (a) the value of the VOLUME parameter value that is stored for the preset, or (b) the most recent position of the expression pedal when it was used to control the VOLUME parameter.

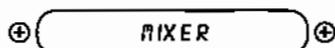
The Artist always remembers the most recent volume setting when the pedal is used to control the VOLUME parameter. The VOLUME STATUS parameter determines whether the Artist uses this value to set the overall volume of a recalled preset. When set to ON, the volume of a recalled preset is determined by this value. When set to OFF, the volume of a recalled preset is determined only by the preset's stored VOLUME parameter value.

As an example, suppose the following:

1. A preset is currently recalled in which the expression pedal controls the VOLUME parameter, and the pedal is used to set the VOLUME at 48.
2. Another preset is then recalled which has the VOLUME STATUS parameter stored ON, and the VOLUME parameter is stored at 75.
3. The volume for the recalled preset will be 48 (instead of 75), as it was the last setting stored by the pedal.

The following steps describe how to set the VOLUME STATUS parameter on or off.

- 1** To access the Controller Assign function, turn the **FUNCTION** control clockwise to "MIXER".



- 2** Turn the **PARAMETER** control until the VOL STATUS parameter is displayed.



- 3** Use the **ADJUST** control to set the VOL STATUS parameter on or off for the current preset.



- 4** Press the **STORE** button to save the status of the VOL STATUS parameter. "STORED" will flash briefly on the display.



---

# 7. Operating Format

## Artist presets

The Artist provides 252 stored sounds called *presets*. The Artist presets are arranged in 63 groups of four, called *banks*. Each bank is accessible via the **BANK▲** / **BANK▼** switch. Once a desired bank has been selected, individual presets within that bank can then be instantly recalled via switches **1** through **4**.

Arranging the presets in banks of four allows the player to set up each bank for a different song, providing one-button access to up to four Artist presets per song. It is therefore recommended that presets are named such that they indicate the song (or bank) that they are associated with.

## Artist configurations

The root of each preset's sound is its *configuration*. The configuration determines both the effects available for a given preset and the order in which those effects are executed. The Artist provides 12 fixed configurations to achieve a wide array of preset sounds, any of which may be instantly recalled at any time. These are:

- HIGH-GAIN DISTORTION ▶ CHORUS ▶ DELAY ▶ REVERB
- HIGH-GAIN DISTORTION ▶ FLANGE ▶ DELAY ▶ REVERB
- HIGH-GAIN DISTORTION ▶ TREMOLO ▶ DELAY ▶ REVERB
- HIGH-GAIN DISTORTION ▶ PITCH SHIFT ▶ DELAY ▶ REVERB
- WAH ▶ HIGH-GAIN DISTORTION ▶ DELAY ▶ REVERB
- PHASE SHIFT ▶ HIGH-GAIN DISTORTION ▶ DELAY ▶ REVERB
- LOW-GAIN DISTORTION ▶ CHORUS ▶ DELAY ▶ REVERB
- LOW-GAIN DISTORTION ▶ FLANGE ▶ DELAY ▶ REVERB
- LOW-GAIN DISTORTION ▶ TREMOLO ▶ DELAY ▶ REVERB
- LOW-GAIN DISTORTION ▶ PITCH SHIFT ▶ DELAY ▶ REVERB
- WAH ▶ LOW-GAIN DISTORTION ▶ DELAY ▶ REVERB
- PHASE SHIFT ▶ LOW-GAIN DISTORTION ▶ DELAY ▶ REVERB

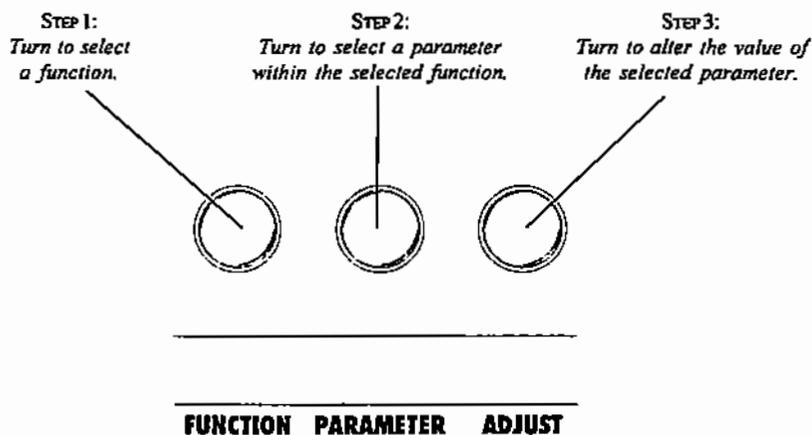
The configuration of each preset can be changed from the list of parameters within each preset. For more information on selecting a configuration, see *Selecting a Configuration* on page 44.

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# Artist Functions and Parameter Descriptions

Each Artist preset is divided up into individual blocks called *functions* (e.g. "Mixer", "Reverb", etc.). Within each function of each configuration is a set of controls which allow you to manipulate various aspects of that function, called *parameters*. It is the setting of each of the parameters which determines the overall sound of each preset.

The Artist is set up to allow you to first access each function (via the FUNCTION control), then the parameter list for each function (via the PARAMETER control) and finally the adjustable value for the displayed parameter (via the ADJUST control).

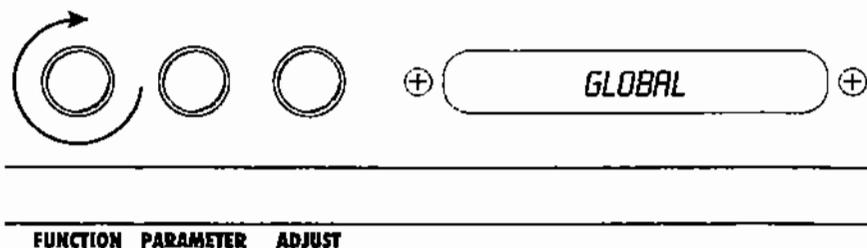


*Artist top panel*

The functions that are available for each preset depends upon which configuration is currently active. The remainder of this section will describe each of the effect-based functions and the associated adjustable parameters they provide.

The remaining functions are utility-based, and are described in the section titled "*General Operation*".

# GLOBAL Function

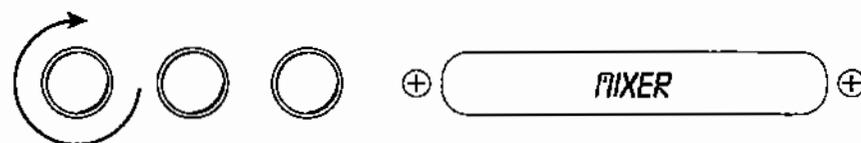


The first function displayed when turning the **FUNCTION** control is the Global function. The parameters provided in this function affect all presets (i.e. the settings stored for these parameters are the same for all presets).

## Global parameters

PARAMETER	DESCRIPTION
<b>OUTPUT</b>	The <b>OUTPUT</b> parameter determines whether the output of the Artist is a stereo (left and right) signal or two mono signals.
<b>SPKR SIM</b>	This <b>SPEAKER SIMULATOR</b> parameter under the Global function allows you to globally (all presets) lock the Speaker Simulator off ( <b>LOCKOFF</b> ) so that it will always be off for all presets—regardless of the status of the “ <b>SPKR SIM</b> ” parameter under the Speaker Simulator function. It may also be locked on for the left channel ( <b>LOCK L</b> ) or on for both channels ( <b>LOCK B</b> ).  <i>Note: The Artist will only recognize the “<b>SPKR SIM</b>” parameter under the Speaker Simulator function when this parameter is stored as <b>UNLOCK</b>.</i>
<b>HUSH OFFSET</b>	The <b>HUSH OFFSET</b> parameter allows you to globally (all presets) adjust the <b>HUSH</b> expander threshold. This means that if this parameter is altered from 0dB to +3dB, the expander threshold will be 3dB higher for all presets. This feature can be useful when switching from a quiet guitar with passive electronics to a noisy guitar with active electronics—as the active guitar would require a higher threshold level in all presets.
<b>MUTE</b>	The <b>MUTE</b> parameter allows you to mute the output of the Artist. This feature is especially useful when changing guitars during a live set.

# MIXER Function



**FUNCTION    PARAMETER    ADJUST**

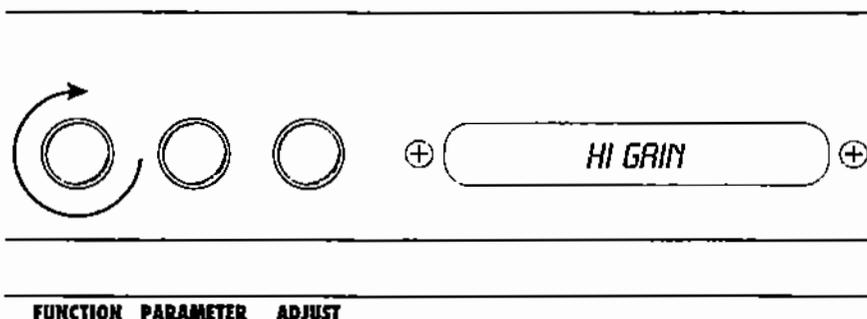
The next function displayed after turning the **FUNCTION** control is the Mixer function. The Mixer function parameters are included in all presets (regardless of which configuration is currently active), although the parameter values stored in this function are only for the currently recalled preset.

This digital mixer allows you to control most signal levels pertaining to each preset's configuration and stores these levels for each preset.

## Mixer parameters

PARAMETER	DESCRIPTION
<b>VOLUME</b>	The <b>VOLUME</b> parameter determines the overall signal level of the current preset.
<b>LEFT OUT LVL</b>	The <b>LEFT OUT LEVEL</b> parameter allows you alter the level of the left channel output of the current preset independent of the right channel.
<b>RIGHT OUT LVL</b>	The <b>RIGHT OUT LEVEL</b> parameter allows you alter the level of the right channel output of the current preset independent of the left channel.
<b>MIX DIR/EFF</b>	The <b>DIR/EFF MIX</b> parameter is used to define the ratio of direct signal level to effect (Chorus, Flange, Pitch Shift) signal level.
<b>DIR PAN</b>	The <b>DIRECT PAN</b> parameter allows you to pan the direct signal to the left or right.
<b>DELAY LVL</b>	The <b>DELAY LEVEL</b> parameter determines the overall level of the delayed signal at the output relative to the direct signal and other effect signals. This parameter can also be accessed from the Delay function parameter list.
<b>REVERB LVL</b>	The <b>REVERB LEVEL</b> parameter determines the level of the reverb signal at the output relative to the direct signal and other effect signals. This parameter can also be accessed from the Reverb function parameter list.
<b>VOL STATUS</b>	<p>The <b>VOLUME STATUS</b> parameter determines whether the Artist uses the last volume position set by the expression pedal when determining the overall volume of a recalled preset. When set to <b>ON</b>, the volume of a recalled preset is determined by the last volume setting that was set from the pedal.</p> <p>When set to <b>OFF</b>, the overall output volume of any recalled preset is determined only by the value stored for the preset's <b>VOLUME</b> parameter.</p> <p>See page 17 for additional details about the <b>VOLUME STATUS</b> parameter.</p>

# HIGH GAIN Function

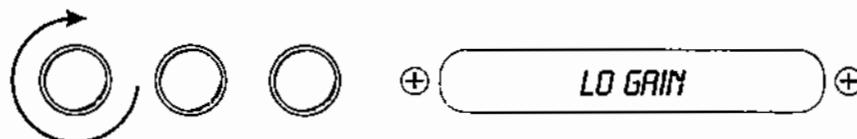


The HIGH GAIN function is accessible in configurations which display "H-GAIN" in the configuration title. The preamp stage in these configurations is designed to provide high gain levels for maximum sustain and distortion.

## High Gain parameters

PARAMETER	DESCRIPTION
<i>GAIN</i>	The GAIN parameter determines the amount of gain in the distortion stage.
<i>VARIAC ADJUST</i>	The VARIAC ADJUST parameter adjusts the level at which the preamp stage in the Artist begins to distort. A <i>Variac</i> is a voltage attenuating device that plugs into an AC wall outlet and allows you to adjust the voltage level to any device that is plugged into it. For years, many guitarists have plugged their amplifier heads into a Variac and reduced the voltage coming into the amplifier from the AC wall outlet. This allows the amplifier tubes to reach saturation at a lower input level and increases the gain produced. The VARIAC ADJUST parameter operates in a similar manner as a conventional Variac — where lowering the parameter value lowers the level at which saturation will take place.
<i>BASS LVL</i>	The post BASS LEVEL parameter adjusts the amount of low frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ function, the center frequency and bandwidth of this EQ section are also adjustable.)
<i>MID LVL</i>	The post MID LEVEL parameter adjusts the amount of mid frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ function, the center frequency and bandwidth of this EQ section are also adjustable.)
<i>TREBLE LVL</i>	The post TREBLE LEVEL parameter adjusts the amount of high frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ function, the center frequency and bandwidth of this EQ section are also adjustable.)
<i>PRESENCE LVL</i>	The post PRESENCE LEVEL parameter also adjusts the amount of high frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ configuration, the center frequency and bandwidth of this EQ section are also adjustable.)

# LOW GAIN Function



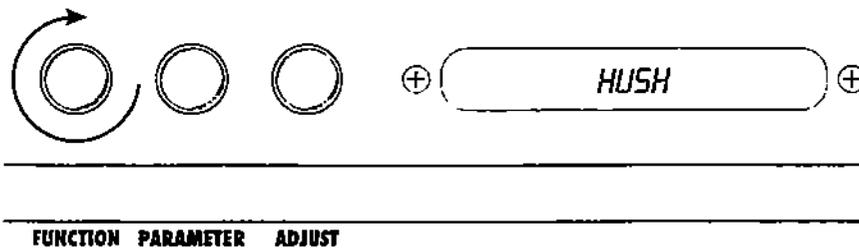
FUNCTION PARAMETER ADJUST

The LOW GAIN function is accessible in configurations which display "L-GAIN" in the configuration title. The preamp stage in these configurations provides four distortion types, and can also be used for clean tones.

## Low Gain parameters

PARAMETER	DESCRIPTION
<b>GAIN</b>	The GAIN parameter determines the amount of gain in the distortion stage.
<b>DIST</b>	The DISTORTION TYPE parameter allows you to select between four different distortion types — <i>Solid State</i> , <i>Pentode</i> , <i>Triode A</i> and <i>Triode B</i> . The Solid State setting provides the hardest clipping, while the Pentode type provides a softer clipping and the Triode A and B types provide the softest clipping. Triode A emulates a triode tube operating in Class A, with non-symmetrical clipping — and therefore more even harmonics produced. Triode B emulates a pair of triode tubes operating in Class B, with symmetrical clipping. The differences between these types are most pronounced at moderate gain settings of about 30dB or less, where Triode B produces the least amount of upper harmonics.
<b>BASS LVL</b>	The post BASS LEVEL parameter adjusts the amount of low frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ function, the center frequency and bandwidth of this EQ section are also adjustable.)
<b>MID LVL</b>	The post MID LEVEL parameter adjusts the amount of mid frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ function, the center frequency and bandwidth of this EQ section are also adjustable.)
<b>TREBLE LVL</b>	The post TREBLE LEVEL parameter adjusts the amount of high frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ function, the center frequency and bandwidth of this EQ section are also adjustable.)
<b>PRESENCE LVL</b>	The post PRESENCE LEVEL parameter also adjusts the amount of high frequency information at the output of the current preset. This parameter is also accessible from the "Post EQ (Expert)" function. (In the Post EQ configuration, the center frequency and bandwidth of this EQ section are also adjustable.)

# HUSH® Function



FUNCTION PARAMETER ADJUST

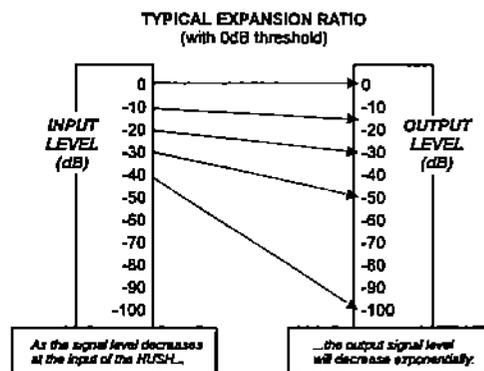
The HUSH® function is accessible in all presets - regardless of the current configuration.

HUSH is Rocktron's patented single-ended noise reduction system. The HUSH system contained in the Artist is a fully digital implementation, modeled after the latest analog HUSH design, achieved through Digital Signal Processing (DSP).

## How HUSH works

The low level expander of the HUSH system operates like an electronic volume control. The analog version of the HUSH system utilizes a voltage-controlled amplifier (VCA) circuit which can control the gain between the input and the output from unity gain to 30, 40 or even 50dB of gain reduction. When the input signal is above the user-set threshold point, the VCA circuit remains at unity gain. (This means that the amplitude of the output signal will be equal to that of the input signal.) As the input signal level drops below the user preset threshold point, downward expansion will begin. It is at this point that the expander acts like an electronic volume control, gradually decreasing the output signal level relative to the input signal level. As the input signal drops further below the threshold point, downward expansion increases (see figure at right). A drop in the input level by 20dB would cause the output level to drop approximately 40dB (i.e., 20dB of gain reduction). In the absence of any input signal, the expander will reduce the gain so that the noise floor becomes inaudible.

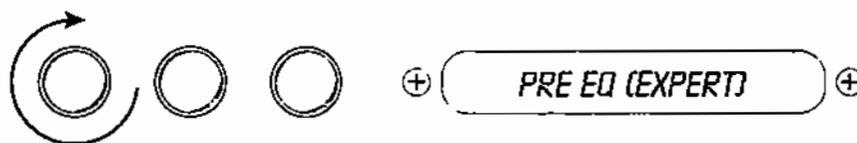
The HUSH circuit is located after the A/D converter in the signal chain to reduce any noise generated from the guitar and the A/D converter. This ensures a quiet input signal to the preamp section. Because the preamp section of the Artist is digital, it is virtually noise-free (even in the high-gain mode). Therefore, a quiet input signal to the preamp will result in a quiet output signal.



## HUSH parameters

PARAMETERS	DESCRIPTION
<i>HUSH I/O</i>	The HUSH I/O parameter simply determines whether the HUSH® circuit is active for the current preset.
<i>HUSH THRESH</i>	The HUSH THRESHOLD parameter determines the level at which downward expansion begins. For example, if the HUSH THRESHOLD was set at -20dB and the input signal dropped below -20dB, downward expansion would begin.

## PRE EQ (EXPERT) Function



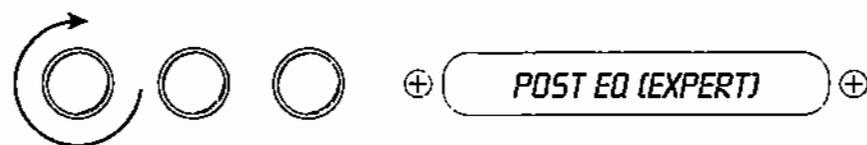
FUNCTION    PARAMETER    ADJUST

The PRE EQ (EXPERT) function is available in all presets—regardless of which configuration is currently recalled. This function allows you to shape the tone prior to the distortion stage. Considerable tone variations can be achieved by modifying these pre-distort EQ parameters.

### Pre EQ parameters

PARAMETER	DESCRIPTION
<i>LF LEVEL</i>	The pre-LF (low frequency) LEVEL parameter allows you to cut or boost the low frequencies from -15dB to +6dB prior to the distortion stage. This EQ section is a shelving-type.
<i>LF FREQ</i>	The pre-LF (low frequency) FREQUENCY parameter allows you to select a frequency band with an upper frequency between 63Hz and 500Hz to be cut or boosted by the pre-LF LEVEL parameter.
<i>MID LEVEL</i>	The pre-MID LEVEL parameter allows you to cut or boost the mid-band frequencies from -15dB to +12dB prior to the distortion stage.
<i>MID FREQ</i>	The pre-MID FREQUENCY parameter allows you to select a mid-band center frequency between 500Hz and 4KHz to be cut or boosted via the pre-MID LEVEL parameter.
<i>MID BW</i>	The pre-MID BANDWIDTH parameter determines how wide or narrow the bandwidth of the selected mid-band frequency is (in octaves). A small bandwidth only boosts or cuts frequencies close to the center frequency, while a large bandwidth affects the level of frequencies up to two octaves from the center frequency.

## POST EQ (EXPERT) Function



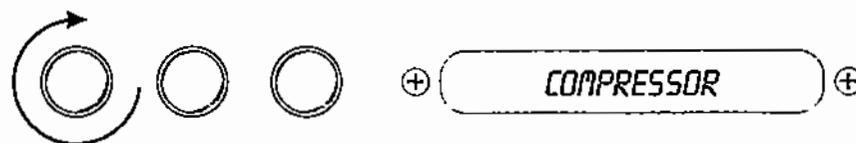
FUNCTION PARAMETER ADJUST

The POST EQ (EXPERT) function is available in all presets — regardless of which configuration is currently recalled. This function allows you shape the tone after it has passed through the distortion stage. These post-distortion EQ parameters have a more pronounced effect on the overall tone than the pre-distortion parameters.

### Post EQ parameters

PARAMETER	DESCRIPTION
<i>BASS LVL</i>	The post-BASS LEVEL parameter allows you to cut or boost the low frequencies by 15dB after the distortion stage.
<i>BASS FREQ</i>	The post-BASS FREQUENCY parameter allows you to select a center frequency between 63Hz and 500Hz to be cut or boosted by the post-BASS LEVEL parameter.
<i>BASS BW</i>	The post-BASS BANDWIDTH parameter determines (in octaves) the width of the selected bass band.
<i>MID LVL</i>	The post-MID LEVEL parameter allows you to cut or boost the mid-band frequencies by 15dB after the distortion stage.
<i>MID FREQ</i>	The post-MID FREQUENCY parameter allows you to select a mid-band center frequency between 250Hz and 2kHz to be cut or boosted via the post-MID LEVEL parameter.
<i>MID BW</i>	The post-MID BANDWIDTH parameter determines (in octaves) the width of the selected mid-band.
<i>TREBLE LVL</i>	The post-TREBLE LEVEL parameter allows you to cut or boost the high-band frequencies by 15dB after the distortion stage.
<i>TREBL FRQ</i>	The post-TREBLE FREQUENCY parameter allows you to select a high-band center frequency between 1kHz and 8kHz to be cut or boosted via the post-TREBLE LEVEL parameter.
<i>TREBLE BW</i>	The post-TREBLE BANDWIDTH parameter determines (in octaves) the width of the selected high band.
<i>PRESENCE LVL</i>	The post-PRESENCE LEVEL parameter allows you to cut or boost another high-band frequency by 15dB after the distortion stage.
<i>PRES FREQ</i>	The post-PRESENCE FREQUENCY parameter allows you to select a high-band center frequency between 2kHz and 8kHz to be cut or boosted via the post-PRESENCE LEVEL parameter.
<i>PRES BW</i>	The post-PRESENCE BANDWIDTH parameter determines (in octaves) the width of the selected high band.

# COMPRESSOR Function



FUNCTION   PARAMETER   ADJUST

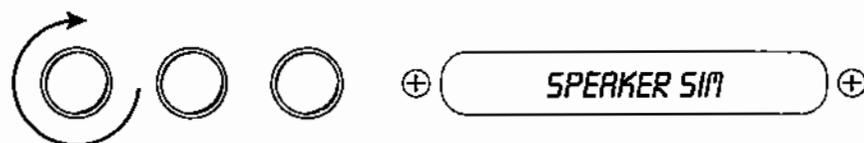
The COMPRESSOR function is available in configurations which display "L-GAIN" in the configuration title.

This function allows you to compress the signal prior to the distortion stage. Compression is often used to maintain an even level when using clean tones, and also to increase sustain when using distorted tones.

## Compressor parameters

PARAMETER	DESCRIPTION
<i>COMPRESSOR I/O</i>	The COMPRESSOR IN/OUT parameter determines whether the compressor is active for the current preset.
<i>COMP THRESH</i>	The COMPRESSOR THRESHOLD parameter determines the input level (in dB) at which compression will begin. Lower settings of this parameter will result in more compression.
<i>COMP ATTACK</i>	The COMPRESSOR ATTACK parameter determines the speed (in milliseconds) in which the compressor will reach its maximum compression level after the input signal has exceeded the threshold level (set by the COMPRESSOR THRESHOLD parameter).
<i>COMP RELEASE</i>	The COMPRESSOR RELEASE parameter determines the speed in which compression will cease after the input signal has dropped below the threshold level.

# SPEAKER SIMULATOR Function



FUNCTION    PARAMETER    ADJUST

The SPEAKER SIMULATOR function is available in all presets, and provides a realistic approximation of a miked speaker cabinet when connecting the Artist directly to a mixing board, recording system or other full range system.

*Note: The parameters provided in this function are operational only when the SPKR SIM parameter under the GLOBAL FUNCTION is stored UNLOCK, LOCK L or LOCK B.*

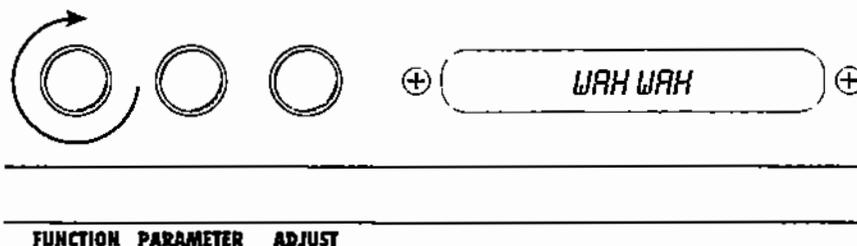
## Speaker Simulator parameters

PARAMETER	DESCRIPTION
<b>SPKR SIM I/O</b>	The SPEAKER SIMULATOR parameter allows you to select whether the Speaker Simulator is on for BOTH outputs, on for only the LEFT output or OFF.
<b>SPKR TYPE</b>	The SPEAKER TYPE parameter determines the type of speaker to be simulated. 15", 12", 10", 8" and full range speakers are available.
<b>MIC PLACEMENT</b>	The MIC PLACEMENT parameter simulates a microphone placed anywhere from the center of the speaker cone out to the edge of the cone. Positive parameter values simulate moving the microphone toward the center of the speaker, while negative values move it to the edge.
<b>REACTANCE</b>	The REACTANCE parameter simulates the characteristics of the interaction between a tube amplifier and a guitar speaker cabinet. The higher the parameter value selected, the more these characteristics will be apparent. Negative values of reactance can be used to simulate an open-back cabinet.

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## WAH-WAH Function

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The WAH-WAH function is available in configurations which display "WAH" in the configuration title.

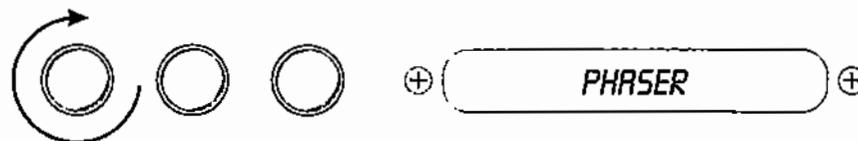
The Artist includes an internal wah-wah which can either be used as a fixed wah or can be controlled by the included Ernie Ball® expression pedal through continuous control changes. Use of this feature eliminates the need to run long audio cables out to a conventional wah-wah pedal.

To set up the expression pedal as a wah-wah pedal, the Artist must be configured so that the expression pedal controls the "WAH FREQ" parameter in the WAH-WAH function. (See the "Controller Assignments" section on page 49 for more information.)

### Wah-Wah parameters

PARAMETERS	DESCRIPTION
<i>WAH-WAH I/O</i>	The WAH-WAH I/O parameter determines whether the wah-wah is active for the current preset.
<i>WAH FREQ</i>	The WAH FREQUENCY parameter allows you to manually sweep the frequency range of the wah-wah via the <b>ADJUST</b> control. Selecting a frequency for this parameter and storing the WAH-WAH parameter IN allows you to use the wah-wah as a fixed wah.

# PHASER Function



FUNCTION    PARAMETER    ADJUST

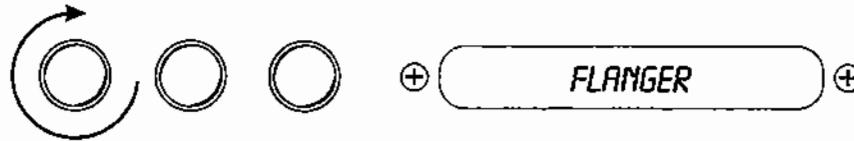
The PHASER function is available in configurations displaying "PHAS" in the configuration title.

Phase shifting involves splitting the input signal into two signals, then shifting the phase of different frequencies of one signal and mixing it back with the original signal.

## Phaser parameters

PARAMETER	DESCRIPTION
<i>PHASER I/O</i>	The PHASER IN/OUT parameter determines whether the Phaser is active for the current preset.
<i>DEPTH</i>	The DEPTH parameter determines the modulation depth of the phase shift effect. Higher parameter settings result in the sweep of the filtering effect occurring over a wider frequency range.
<i>RATE</i>	The RATE parameter determines the speed at which the phase shifted signal is modulated.
<i>RESONANCE</i>	The RESONANCE parameter adds feedback to the Phaser so that it has a more pronounced effect.
<i>STAGES</i>	The STAGES parameter determines how many stages of phase shift are to be active. A parameter setting of "4" produces a result similar to a vintage Phase 90, while a setting of "6" emulates other phaser pedals.

# FLANGER Function



FUNCTION PARAMETER ADJUST

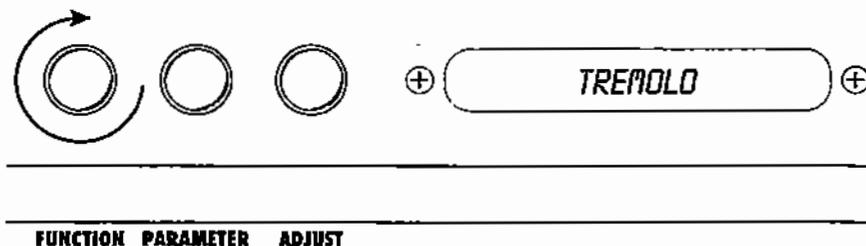
The FLANGER function is available in configurations displaying "FLAN" in the configuration title.

Flanging involves splitting the input signal into at least two individual delayed signals (Voice 1 and voice 2), then modulating these delayed signals so that, when summed back with the direct signal, phase cancellations will occur at some frequencies while peaks in the response will occur at others.

## Flanger parameters

PARAMETER	DESCRIPTION
<b>LEVEL 1</b>	The LEVEL 1 parameter determines the volume of Voice 1 relative to Voice 2.  <i>Tip: Keep the settings of these levels high and use the DIR/EFF mix parameter in the Mixer function to control the overall amount of flanged signal.</i>
<b>PAN 1</b>	The PAN 1 parameter allows you to pan Voice 1 to the left or right channel.
<b>DEPTH 1</b>	The DEPTH 1 parameter adjusts the amount of modulation of Voice 1. Lower DEPTH settings produce more subtle effects, while higher settings will result in a more drastic effect.
<b>RATE 1</b>	The RATE 1 parameter determines the speed at which Voice 1 is modulated.
<b>LEVEL 2</b>	The LEVEL 2 parameter determines the volume of Voice 2 relative to Voice 1.
<b>PAN 2</b>	The PAN 2 parameter allows you to pan Voice 2 to the left or right channel.
<b>DEPTH 2</b>	The DEPTH 2 parameter adjusts the amount of modulation of Voice 2. Lower DEPTH settings produce more subtle effects, while higher settings will result in a more drastic effect.
<b>RATE 2</b>	The RATE 2 parameter determines the speed at which Voice 2 is modulated.
<b>REGEN</b>	The REGENERATION parameter determines how much of the delayed output signal is fed back into the input. More regeneration produces a more pronounced "jet airplane" type of effect.

# TREMOLO Function



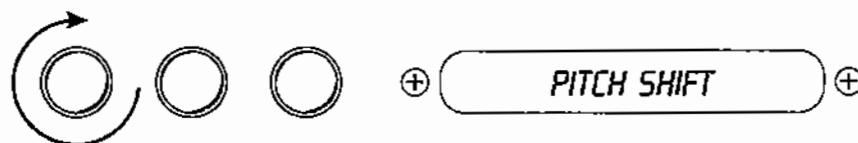
The TREMOLO function is available in configurations displaying "TREM" in the configuration title.

The Tremolo effect continuously varies the volume of the signal.

## Tremolo parameters

PARAMETER	DESCRIPTION
<i>TREMOLO I/O</i>	The TREMOLO IN/OUT parameter determines whether the Tremolo is active or bypassed for the current preset.
<i>LOCATION</i>	The LOCATION parameter determines whether the Tremolo is located Pre-Reverb or Post-Reverb. Most vintage amplifiers configured the Tremolo (or vibrato) Post-Reverb.
<i>DEPTH</i>	The DEPTH parameter determines the amount of modulation for the Tremolo signal. Lower DEPTH settings produce more subtle tremolo effects, while higher settings will result in a more extreme tremolo effect.
<i>RATE</i>	The RATE parameter determines the speed at which the tremolo signal modulates (or increases and decreases in volume).
<i>SHAPE</i>	The SHAPE parameter determines the waveshape of the tremolo signal. Selecting a different waveshape produces a different tremolo effect.

# PITCH SHIFT Function



FUNCTION PARAMETER ADJUST

The PITCH function is available in configurations displaying "PSHF" in the configuration title.

Pitch Shifting is used to change the pitch of the input signal to produce a harmony note based on the input signal. The harmony voice can be of any fixed interval—up to one octave above the input signal to two octaves below—and is selected in 20-cent increments. Fine adjustment can be made in one cent (1/ 100th semitone) increments.

## Pitch Shift parameters

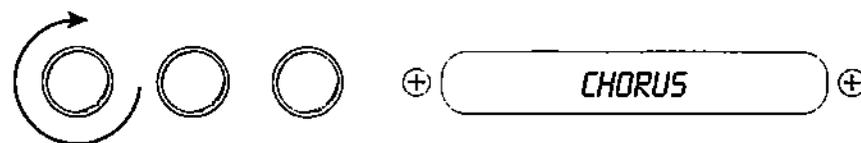
PARAMETER	DESCRIPTION
<i>PITCH SHIFT I/O</i>	The PITCH SHIFT IN/OUT parameter determines whether the Pitch Shifter is active or bypassed for the current preset.
<i>LEVEL</i>	The LEVEL parameter determines the volume of the pitch shifted signal. The DIR/EFF MIX parameter in the Mixer function also affects this volume.
<i>PAN</i>	The PAN parameter allows you to pan the shifted signal to the left or right channel.
<i>PITCH</i>	<p>The PITCH parameter selects what harmony note the Artist will produce based on the input note. The value displayed for this parameter represents the number of cents that the signal will be shifted (adjustable in 20-cent increments). Each 100 cents (or five 20-cent steps) above or below "0" represents the number of half-steps the shifted signal will be from the input signal.</p> <p>This parameter is adjustable from "-2400" to "+1200", where "-2400" = two octaves below the input signal, "0" = unison and "+1200" = one octave above the input signal. Refer to the table below to determine the cent value for each fixed interval.</p>
<i>FINE</i>	The FINE parameter allows for adjustment in 1-cent steps for fine adjustment of the harmony note.
<i>SPEED</i>	The SPEED parameter determines the amount of time delay used in the shifting process. SLOW results in the longest delay and the highest quality shifted signal (especially at larger amounts of pitch shift), FAST results in the least delay, but the lowest quality shifted signal. This setting should only be used for slight amounts of pitch shift.

## Pitch Shift Intervals

PARAMETER VALUE	CORRESPONDING INTERVAL	
+1200	1 Octave	Voices above the input signal
+1100	Major 7th	
+1000	minor 7th	
+900	Major 6th	
+800	minor 6th	
+700	perfect 5th	
+600	diminished 5th	
+500	perfect 4th	
+400	Major 3rd	
+300	minor 3rd	
+200	Major 2nd	Equal to the input signal
+100	minor 2nd	
0	unison	
-100	Major 7th	Voices below the input signal
-200	minor 7th	
-300	Major 6th	
-400	minor 6th	
-500	perfect 5th	
-600	diminished 5th	
-700	perfect 4th	
-800	Major 3rd	
-900	minor 3rd	
-1000	Major 2nd	
-1100	minor 2nd	
-1200	1 octave	
-1300	1 octave plus a Major 7th	
-1400	1 octave plus a minor 7th	
-1500	1 octave plus a Major 6th	
-1600	1 octave plus a minor 6th	
-1700	1 octave plus a perfect 5th	
-1800	1 octave plus a diminished 5th	
-1900	1 octave plus a perfect 4th	
-2000	1 octave plus a Major 3rd	
-2100	1 octave plus a minor 3rd	
-2200	1 octave plus a Major 2nd	
-2300	1 octave plus a minor 2nd	
-2400	2 octaves	

*Note: There are 5 steps of the parameter adjust control between each of the intervals shown above (each step equals 20 cents). This allows for smooth pitch changes when an expression controller (such as the included Ernie Ball® expression pedal) is assigned to the PITCH parameter to change the pitch by remote means.*

# CHORUS Function



FUNCTION    PARAMETER    ADJUST

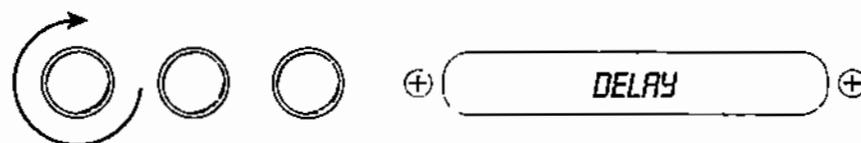
The CHORUS function is available in configurations displaying "CRS" in the configuration title.

The Chorus effect in the Artist is produced by using two delayed signals (Voice 1 and Voice 2), detuning these delayed signals (slightly changing their pitch), then modulating the detune effect so that the amount of pitch detune is constantly varying. Using different detune amounts, modulation rates, modulation depths and pan settings for each delayed signal will produce a greater perceived spaciousness.

## Chorus parameters

PARAMETERS	DESCRIPTION
<b>CHORUS I/O</b>	The CHORUS I/O parameter determines whether the Chorus is active or bypassed for the current preset.
<b>LEVEL 1 / LEVEL 2</b>	The LEVEL parameters determine the volume of Voice 1 and Voice 2 relative to each other. The DIR/EFF MIX parameter in the Mixer function also determines the Chorus level.
<b>PAN 1 / PAN 2</b>	The PAN parameters allow for Voice 1 and Voice 2 to be panned to the left or right channel.
<b>DEPTH 1 / DEPTH 2</b>	The DEPTH parameters adjust the amount of modulation of the Voice 1 and Voice 2 signals. A lower depth setting will produce a more subtle detune effect, while a higher setting results in a more extreme detuning.
<b>RATE 1 / RATE 2</b>	The RATE parameters determine the sweep speed (or the speed at which each voice is modulated). Lower parameter settings result in slower speeds, while higher settings result in faster speeds.
<b>DELAY 1 / DELAY 2</b>	The DELAY parameters allows you to select the minimum delay time (in milliseconds) for each voice. This delayed signal is detuned and modulated to produce the chorus effect. Shorter delay times will result in a tighter sounding chorused signal, while longer delay times will produce a larger ambient effect.

# DELAY Function



FUNCTION PARAMETER ADJUST

The DELAY function is available in all presets.

Delay is a reproduction of the input signal, occurring at a prescribed time (typically expressed in milliseconds) following the input signal. The Artist provides two discrete delays (Delay 1 and Delay 2), each of which has its own parameters to determine its particular characteristics.

## Delay parameters

PARAMETERS	DESCRIPTION
<i>DELAY</i>	The DELAY parameter determines whether the Delay function is active or muted for the current preset.
<i>MUTE TYPE</i>	<p>The MUTE TYPE parameter allows for muting the delay at its input (PRE), its output (POST) or BOTH.</p> <p>Muting the input (PRE) of the delay will not allow any signal to enter the delay section until the delay is switched in. When using a moderate amount of regeneration, switching out the delay with the input muted will allow you to generate a non-delayed signal which will play over the decaying regenerated signal which continues on after the delay is switched out.</p> <p>Muting the output (POST) of the delay will result in the delayed signal being immediately turned off when the delay is switched out. This means that delays and regeneration will not continue when the delay is switched out. If the output were not muted, signals that were input before the delay was switched out would be allowed to regenerate, even after switching out the delay.</p> <p>It is also possible to mute both the input and the output (BOTH) so that no signal enters or exits the Delay section when it is not switched in.</p>
<i>DELAYLVL</i>	The DELAY LEVEL parameter determines the overall level of the delayed signal at the output relative to the direct signal and other effect signals. This parameter can also be accessed from the Delay function parameter list.
<i>MIX</i>	<p>The MIX parameter is used to define the ratio of Source 1 signal to Source 2 signal to be input to the Delay section. Source 1 is the Voice 1 output from the previous effect in the signal chain (chorus, flanger, pitch shifter, etc.), while Source 2 may be the Voice 2 output from the previous effect in the signal chain or the direct signal (selectable via the SOURCE 2 parameter).</p> <p>In configurations where there is no effect immediately preceding the delay, Source 1 and Source 2 will be the preamp output (direct) signal.</p>

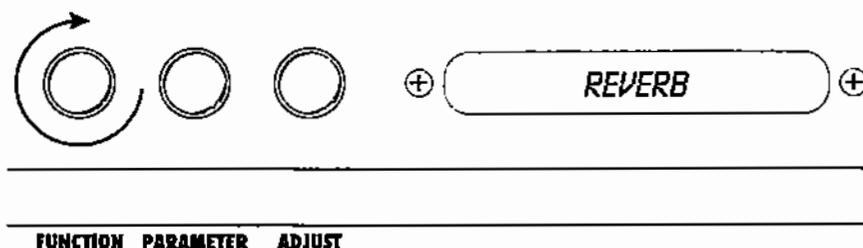
<b>SOURCE 2</b>	The SOURCE 2 parameter is used to select whether the Source 2 input will be the VOICE 2 output from the previous effect in the signal chain or the direct signal (DIR).
<b>DLY HF DAMP</b>	The DELAY HIGH FREQUENCY DAMPING parameter controls the amount of high frequency content in the delayed and regenerated signals. Higher amounts of damping will result in less high frequency information in the delayed signal.
<b>OUT LEVEL 1 / OUT LEVEL 2</b>	The OUTPUT LEVEL parameters determine the volume of each delayed signal relative to the other.
<b>PAN 1 / PAN 2</b>	The PAN parameter allows you to pan the delayed signals to the left or right channel.
<b>DLY TIME 1 / DLY TIME 2</b>	The DELAY TIME parameters determine the length of time (in milliseconds) after the input signal that the delayed signal will begin. The DELAY TIME can be adjusted via the ADJUST control, MIDI controller changes or via the Tap Delay feature. (See "Operating the Artist" for detailed descriptions of each.)
<b>REGEN 1 / REGEN 2</b>	The REGENERATION parameters determine the number of times each delayed signal will repeat itself. This is achieved by feeding the delayed output back into the input. Higher parameter settings will result in more repeats. The displayed value represents the attenuation (in dB) that the regeneration signal is subjected to at each repeat.

## Regeneration limiting

Setting both REGEN parameters to high levels would result in louder and louder echoes until a severe overload occurs. For this reason, the Delay function features a regeneration limiter. The limiter senses when this condition would occur and automatically turns down both REGEN levels to avoid such an instability. This is especially important when REGEN levels are being adjusted in real-time via MIDI control change messages during a live performance.

The regeneration levels can be reset by recalling the preset or by accessing the REGEN 1 and REGEN 2 parameters and turning the ADJUST control.

# REVERB Function



The REVERB function is available in all presets.

Reverb is a multitude of echoes that are spaced so close together that, to human ears, seem as a single continuous sound. These echoes gradually decrease in intensity until they are ultimately absorbed by the boundaries and obstacles within a room. As the sound waves from the sound source strike the boundaries of a room, a portion of the energy is reflected away from the obstacle while another portion is absorbed into it — thereby causing both the continuance of sound as well as the decaying or “dying out” of the sound.

## Reverb parameters

PARAMETERS	DESCRIPTION
<i>REV INPUT</i>	The REVERB INPUT parameter determines whether the input to the Reverb section is ACTIVE (passing a signal) or MUTED (will not pass a signal).
<i>MIX DIR/DLY</i>	The MIX DIRECT/DELAY parameter is used to define the ratio of direct signal to delayed signal to be input to the reverb section.
<i>REVERB LVL</i>	The REVERB LEVEL parameter allows you to control the level of the reverb signal at the output in relation to the direct signal and other effect signals. This parameter is also accessible from the Mixer function.
<i>REV DECAY</i>	The REVERB DECAY parameter determines the length of time that the reverb signal will sound before it has completely died out.
<i>REV HF DAMP</i>	The REVERB HIGH FREQUENCY DAMPING parameter is used to control the decay rate of high frequency information in the reverb signal. Higher parameter settings will result in a faster decay of high frequency information.

# 8. General Operation

## Selecting a preset

*The Artist's 252 presets are arranged as 63 banks (or groups) of four, where the **BANK▲** / **BANK▼** switch is used to select the desired bank of presets. Once the desired bank has been selected, individual presets within that bank are then instantly recalled via switches **1** through **4***

*Configuring preset access in this manner allows for each bank to correspond to a song, with instant one-button access to four presets during any given song.*

- 
- 1** If the desired preset is located within the current bank, press the switch corresponding to the preset's position within the bank (**1, 2, 3** or **4**) to instantly recall that preset.



- 
- 1** If the desired preset is located above the current bank of presets, press the **BANK▲** switch to "bank up" to the proper bank. The Artist display will alternate between the first preset in the selected bank and a reminder to select a preset.



- 
- 2** Press the switch corresponding to the preset's position within the bank (**1, 2, 3** or **4**) to instantly recall that preset.

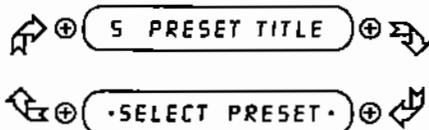


- 
- 1** If the desired preset is located below the current bank, press the 2nd switch to activate the secondary functions of the Artist's switches.

⇔ *The secondary functions are labeled below each switch, and are active whenever the 2nd l.e.d. is lit.*



- 
- 2** Press the **BANK** switch to "bank down" to the proper bank. The Artist display will alternate between the first preset in the selected bank and a reminder to select a preset.



- 
- 3** Press the switch corresponding to the preset's position within the bank ( i.e. switch **1, 2, 3** or **4** ) to instantly recall that preset.



---

## Changing preset parameters

---

- 1** Turn the **FUNCTION** control to select the function heading which contains the parameter(s) to be edited.

⊕ ..... REVERB ..... ⊕



**FUNCTION**

- 2** Turn the **PARAMETER** control to select a parameter to edit.

⊕ REV DECAY 59 ⊕



**PARAMETER**

- 3** Turn the **ADJUST** control to alter the parameter value.

⊕ REV DECAY 22 ⊕



**ADJUST**

---

---

## Storing modified presets

---

- 1** While viewing a function or parameter title, press the **STORE** button to initiate the store procedure. Once **STORE** has been pressed, display will alternate between the current destination preset number (to store the preset to) and title and "STORE AT PRESET".



**STORE**

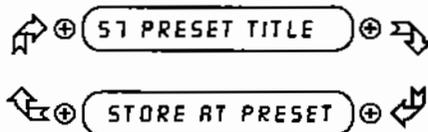


- 2** The modified preset can either be stored into the current preset location or a different one. In either instance, the original preset at the selected location will be written over and cannot be recovered once the store procedure is completed.

⇒ *If the modified preset is to be stored into the current preset location, skip this step and proceed to Step 3.*

To save the modified preset into a new preset location, select the desired preset number (as described on page 72) to store the new parameter values into.

The display will now alternate between the new preset number and "STORE AT PRESET".



⇒ *Turning the **ADJUST** control at this time will cancel the store procedure, cancelling any modifications that have been made to the current preset.*

- 
- 3** Press the **STORE** button a second time to store the new values into the selected preset destination. The display will briefly flash "STORED" before displaying the new preset number and title.

⇒ Turning either the **ADJUST** controls before completing this step will cancel the store procedure.



**STORE**

⊕ STORED ⊕

⇒ If a preset with altered parameters is exited before completing Step 3, all edited parameter values will be lost, and the preset will be restored to its original, unaltered state. When saving altered parameters, make sure the display flashes "STORED" before exiting the store procedure.

- 
- 4** After the parameter values have been stored (Step 3), the Artist will display "COPY TITLE TOO?". This message is displayed only when storing into a new preset location, and allows you to also copy the title from the original preset into the new preset location. To copy the title from the altered preset, press the **STORE** button a third time and the display will again flash "STORED".

⇒ If you do not wish to copy the title from the original preset, skip Step 4 by turning the **FUNCTION** control to exit the store procedure.



**STORE**

⊕ COPY TITLE TOO? ⊕

---

---

## Selecting a configuration

---

- 1** To select a new configuration, turn the **FUNCTION** control clockwise until “CONFIG SELECT” is displayed.

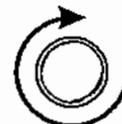
⊕ CONFIG SELECT ⊕



**FUNCTION**

- 2** Turn the **PARAMETER** control clockwise to display the current configuration.

⊕ HGRIN.CRS.DLY.REV ⊕



**PARAMETER**

- 3** Use the **ADJUST** control to scroll through the Artist configurations.

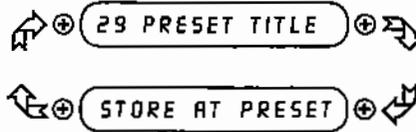
⊕ WRH.LGRIN.DLY.REV ⊕



**ADJUST**

⇒ *The new configuration will not become active until it is stored.*

- 
- 4** Press the **STORE** button to initiate the store procedure. The Artist display will alternate between the current preset number/title and "STORE AT PRESET".



---

**STORE**

- 
- 5** The modified preset can either be stored into the current preset location or a different one. In either instance, the original preset at the selected destination location will be written over and cannot be recovered once Step 6 completed.

⇒ *If the modified preset is to be stored into the current preset location, skip this step and proceed to Step 6.*

To save the modified preset into a new preset location, select the desired preset number (as described on page 72) to store the new parameter values into. The display will alternate between the new preset number and "STORE AT PRESET".



- 
- 6** Press the **STORE** button a second time to store the selected configuration into the selected preset. The Artist will display "STORED" briefly.



---

**STORE**

⇒ *When a new configuration is stored into a preset location, each of the parameters contained in the new configuration that were contained in the previous configuration will retain the same values. All new configuration parameters that were not contained in the old configuration will be set to their lowest value.*

---

**7** After the parameter values have been stored (Step 6) into a new location, the Artist will display "COPY TITLE TOO?". This message is displayed *only* when storing into a new preset location, and allows you to also copy the title from the original preset into the new preset location. To copy the title from the altered preset, press the **STORE** button a third time and the display will again flash "STORED".



---

**STORE**

⇒ *If you do not wish to copy the title from the original preset, skip Step 7 by turning the **FUNCTION** control to exit the store procedure.*

⊕ COPY TITLE TOO? ⊕

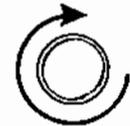
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---

## Editing a preset title

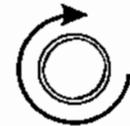
---

- 1** Turn the **FUNCTION** control clockwise until the Artist displays "TITLE EDIT".



**FUNCTION**

- 2** Turn the **PARAMETER** control clockwise to initiate the Title Edit mode. This control is used to select the character location to be edited. A flashing decimal will follow the character currently selected.



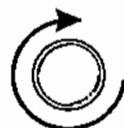
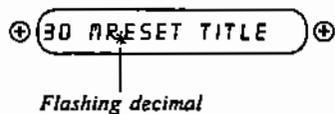
**PARAMETER**

- 3** Use the **ADJUST** control to select the desired character for the current position (flashing decimal).



**ADJUST**

- 
- 4** To edit the character in the next position, turn the **PARAMETER** control one step clockwise. The flashing decimal will move to the next character.



---

**PARAMETER**

- 
- 5** After all the characters have been edited as needed, press the **STORE** button to save the new title. The Artist will flash "STORED" briefly.



---

**STORE**

⇒ The **STORE** button must be pressed to save the new title. Exiting the Title Edit function before pressing the **STORE** button will erase any editing that was done in Title Edit.

---

---

## Controller Assignments

---

The Controller Assignment function allows for specific Artist adjustable parameters to be mapped (or assigned) to a MIDI controller for real-time control by an expression pedal.

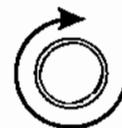
The Controller Assignment option also lets you store an upper and lower parameter value limit which the controller cannot exceed. For example, when using the expression pedal to send continuous control changes to control the "PITCH" parameter, an upper limit of +300 can be set and a lower limit of -200 can be set—even though the actual parameter range is from +1200 to -2400. When the expression pedal is at its heel position in this example, the "PITCH" parameter will be at -200, while at its toe position it will be at +300.

Up to eight controllers can be assigned for each individual preset.

---

- 1 To access the Controller Assign function, turn the **FUNCTION** control clockwise to "CONTROLLER ASSIGN".

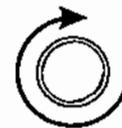
⊕ CONTROLLER ASSIGN ⊕



FUNCTION

- 2 Turn the **PARAMETER** control for the first parameter of the Controller Assign function. This parameter allows you to select a controller number for the NUMB 1 parameter to respond to.

⊕ NUMB 1      XXX ⊕



PARAMETER

- ⇒ This parameter (NUMB 1 only) also allows for the selection of "ADJ". When "ADJ" is selected, the parameter assigned to the first controller (PARA 1) can be instantly accessed by turning the **ADJUST** control when the preset title is displayed.

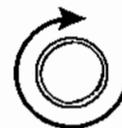
This feature allows for instant access to a parameter that is adjusted frequently—without the need for paging through function headings and parameters to find it.

---

- 
- 3** Use the **ADJUST** control to select the controller to be assigned to the PARA 1 parameter. Any number from 0 to 120 may be selected, as well as OFF (will not respond to MIDI control changes) or PED (where the selected parameter is controlled by the included expression pedal).

If a controller number (i.e. 0-120) is selected, match the number selected for this parameter with the controller number on the MIDI transmitter.

⊕ NUMB 1 7 ⊕



**ADJUST**

- 
- 4** After selecting a controller number, press the **STORE** button to save the controller number for the NUMB 1 parameter. "STORED" will flash briefly on the display.

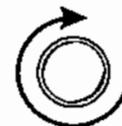
⊕ STORED ⊕



**STORE**

- 
- 5** Turn the **PARAMETER** control one step clockwise to display the parameter that is currently mapped to the NUMB 1 control number.

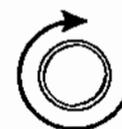
⊕ PARA 1 OUTPUT ⊕



**PARAMETER**

- 
- 6** Turn the **ADJUST** control to scroll through the available parameters for the current configuration.

⊕ PARA 1 GAIN ⊕



**ADJUST**

- 
- 7** After selecting the parameter that you wish to assign to a controller, press the STORE button to save it. The Artist will flash "STORED" briefly.



⊕ STORED ⊕

STORE

---

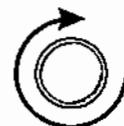
*The Artist allows you to select upper and lower parameter values which will not be exceeded when used with a MIDI controller. For example, if a level parameter has a default value range from  $-\infty$  to 0dB, yet you would like the range of the parameter to be limited to only -12dB to -2dB, you can set a lower limit of -12 and an upper limit of -2 via the Upper and Lower Limit parameters.*

*When a parameter is initially stored in the Controller Assign function (via Step 7), the default parameter limits are assigned (i.e., the maximum parameter value is automatically stored as the upper limit, and the minimum value is stored as the lower limit).*

*Steps 8 through 13 describe how to define limits for parameters that are assigned to a MIDI controller.*

- 
- 8** Turn the **PARAMETER** control one step clockwise to display the current upper limit parameter for the current controller.

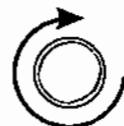
⊕ ULIM C1 XXX ⊕



PARAMETER

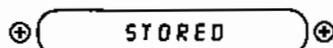
- 
- 9** Use the **ADJUST** control to select the highest value that the parameter is not to exceed through MIDI control changes.

⊕ ULIM C1 -2 ⊕



ADJUST

- 10** After selecting a value for the upper limit, press the **STORE** button to save it. "STORED" will flash briefly on the display.



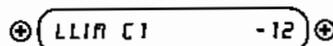
**STORE**

- 11** Turn the **PARAMETER** control one step clockwise to access the lower limit parameter for the current controller.



**PARAMETER**

- 12** Use the **ADJUST** control to select the lowest value which the specified parameter is not to fall below through MIDI control changes.



**ADJUST**

- 13** After selecting a value for the lower limit, press the **STORE** button to save it. "STORED" will flash briefly on the display.



**STORE**

⇒ Selecting a lower limit value that is greater than the upper limit value will invert the response of the controller (i.e. the toe position of the expression controller will provide the minimum value, while the heel position will provide the maximum value).

⇒ Steps 1-13 are repeated seven times for a total of eight controllers. To exit Controller Assign at any time, turn the **FUNCTION** control. Only changes that have been stored will be saved after exiting the Controller Assign function.

---

## Tap Delay

---

The Artist's Tap Delay feature allows for the current delay time settings to be set on-the-fly (while playing). When activated, tapping the dedicated **TAP DELAY** switch changes the current delay time settings based on the length of time between two taps. The Artist detects the length of time between any two taps that are less than one second apart (if more than one second passes after the first tap, two more taps—less than one second apart—are required to change the delay time again).

After the Artist detects the length of time between taps, it then multiplies or divides that time based on the type of note stored in the DELAY 1 and DELAY 2 parameters of the TAP DELAY function. The resulting delay time can be any of the following:

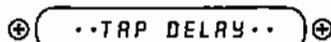
- one-fourth of the time between taps (SIXTEEN)
- one-half of the time between taps (EIGHTH)
- two-thirds of the time between taps (TRIPLET)
- equal to the time between taps (QUARTER)
- two times the amount of time between taps (HALF), or
- four times the amount of time between taps (WHOLE)

The maximum delay time the Artist provides is 1000ms, therefore the Tap Delay function will default to a lower parameter value when the time between taps requires a delay time of over 1000ms. For example, if the WHOLE setting is stored for the Delay 1 parameter and the time between taps is 300ms, a delay time of 1200ms would be calculated (300ms x 4). However, because the maximum delay time available is 1000ms, the Artist will default to the next lower multiplier (HALF) and provide a delay time that is 2x the delay time detected (600ms). If the delay time was over 1000ms again, the unit would then provide the QUARTER note equivalent.

NONE can be selected for the Delay 1 and Delay 2 parameters to disable the Tap Delay feature.

---

- 1 Turn the **FUNCTION** control until the Artist displays "TAP DELAY".



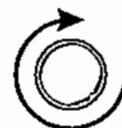
---

**FUNCTION**

---

- 
- 2** Turn the **PARAMETER** control to display the status for the DELAY 1 parameter. This parameter determines the formula used to calculate the delay time for Delay 1.

⊕ DELAY 1 WHOLE ⊕



PARAMETER

- 
- 3** Use the **ADJUST** control to select the desired note-type for Delay 1. "NONE" may also be selected to disable the Tap Delay function for Delay 1.

⊕ DELAY 1 HALF ⊕



ADJUST

- 
- 4** Press the **STORE** button to save the modified Delay 1 setting. "STORED" will flash briefly on the display.

⊕ STORED ⊕



STORE

⇒ Repeat Steps 2 through 4 to set up the Tap Delay function for Delay 2.

---

---

## MIDI Program Changes

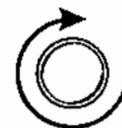
---

*MIDI program changes allow for user-specified MIDI program numbers to be sent when Artist presets are recalled. For example, Artist preset 33 can be set to send MIDI program 58 when it is recalled.*

*Note that the default setting for the Artist MIDI transmit channel is OFF in all presets, therefore no MIDI commands are sent from the Artist when a preset is recalled until it is configured by the user.*

- 
- 1** To access MIDI Program Mapping, turn the **FUNCTION** control clockwise until the Artist displays "MIDI PRG CHANGE".

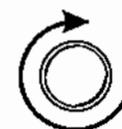
⊕ MIDI PRG CHANGE ⊕



FUNCTION

- 
- 2** Turn the **PARAMETER** control one step clockwise to display the current Send Program Change status.

⊕ SEND PRG CHG 33 ⊕



PARAMETER

- 
- 3** Turn the **ADJUST** control to select the MIDI program that will be sent when the current Artist preset is recalled.

⊕ SEND PRG CHG 58 ⊕



ADJUST

- 
- 4** Press the **STORE** button to save the status selection. "STORED" will flash briefly on the display.



⊕ STORED ⊕

STORE

---

## MIDI Channels

---

The Artist can receive MIDI commands from other MIDI transmitting devices, as well as transmit MIDI program changes to other MIDI-based equipment when a preset is recalled. The MIDI Channels function allows you to select the MIDI channels that the Artist will receive and transmit MIDI information on.

---

- 1** Turn the **FUNCTION** control clockwise until the Artist displays "MIDI CHANNELS".

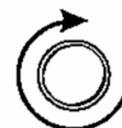
⊕ MIDI CHANNELS ⊕



FUNCTION

- 2** Turn the **PARAMETER** control one step clockwise to display the current channel that the Artist receives MIDI information on.

⊕ RECEV CHANL OMNI ⊕



PARAMETER

- 3** Use the **ADJUST** control to select the MIDI channel that the Artist will receive MIDI commands on. Channels 1-16 are available, as well as OMNI (receive commands on all channels) or OFF (ignore all incoming MIDI commands).

⊕ RECEV CHANL 3 ⊕



ADJUST

- 
- 4** Press the **STORE** button to save the new channel that the Artist will receive MIDI commands on. "STORED" will flash briefly on the display.

⊕ STORED ⊕



STORE

- 
- 5** Turn the **PARAMETER** control one step clockwise to display the current channel that the Artist receives MIDI information on.

⊕ TRANS CHANL OFF ⊕



PARAMETER

- 
- 6** Use the **ADJUST** control to select the MIDI channel that the Artist will *transmit* MIDI commands on. Channels 1-16 are available, as well as OFF (does not transmit MIDI commands).

⊕ TRANS CHANL 2 ⊕



ADJUST

- 
- 7** Press the **STORE** button to save the new channel that the Artist will transmit MIDI commands on. "STORED" will flash briefly on the display.

⊕ STORED ⊕



STORE

## MIDI Dump/Load

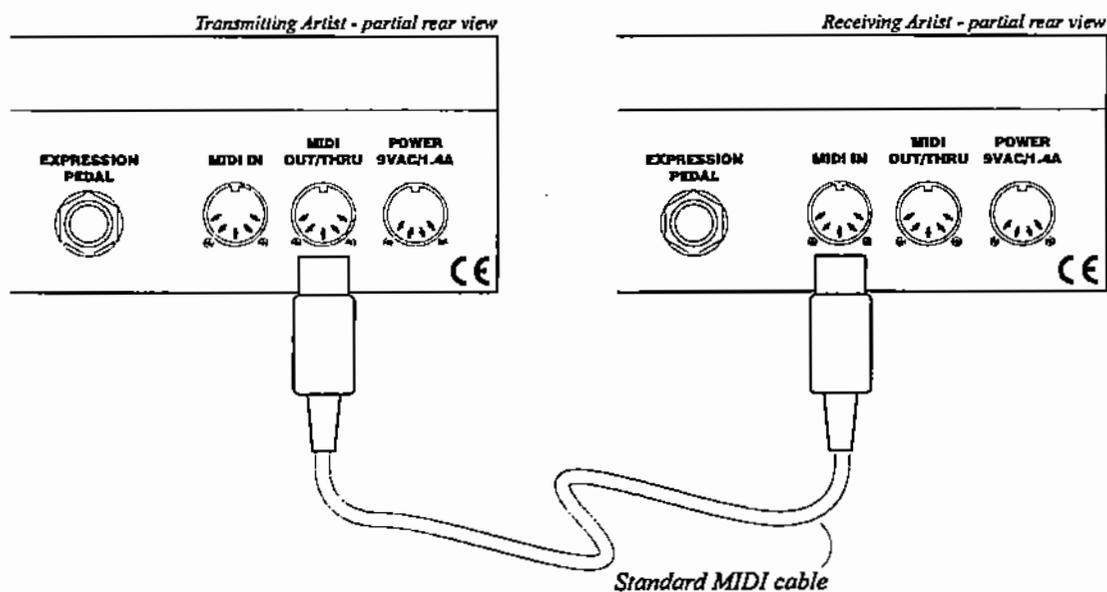
Any or all of the Artist presets may be dumped to a sequencer or another Artist via system exclusive messages. The information exchanged when performing a MIDI Dump consists of parameter values, title characters and controller assignment/limit information. When dumping a single preset into another Artist, the dumped preset may be loaded into any preset location on the receiving Artist.

### Dumping a single Artist preset into another Artist

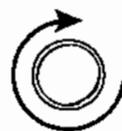
- 1 Connect a standard MIDI cable from the MIDI OUT of the transmitting Artist to the MIDI IN on the receiving Artist.



It is important not to allow a looping connection from the MIDI OUT/THRU of the receiving Artist back to the MIDI IN of the transmitting Artist.



- 2** Turn the **FUNCTION** controls on both the transmitting and receiving Artists until "MIDI DUMP/LOAD" is displayed on each.



**FUNCTION**

- 3** Turn the **PARAMETER** control on each unit one step clockwise to "PR DUMP/LOAD".



**PARAMETER**

- 4** On the *transmitting* Artist, select the preset that is to be dumped. As the preset selection switches (**BANK▲** / **BANK▼**, 1-4) are used to scroll through the presets, the preset number will be displayed in the first three characters of the display.



**BANK▲**



**BANK▼**

- 5** On the *receiving* Artist, select the preset location to store the received preset.



**BANK▲**



**BANK▼**

⇒ *Note that the preset currently stored at the selected location will be lost when the new preset is received, therefore caution should be used when selecting a preset location.*

- 
- 6** To initiate the dump, press the **STORE** button on the *transmitting* Artist. The transmitting Artist will display the preset number being dumped and "DUMPED". The receiving Artist will display the preset location being stored to and "RECEIVING..." while it receives and stores the preset parameters and title.



**STORE**

⊕ 123 DUMPED ⊕      ⊕ 14 RECEIVING... ⊕  
*Transmitting Artist*                      *Receiving Artist*

After all the information for the dumped preset is stored, the receiving Artist will display "LOADED". The receiving Artist also the loaded preset upon completion so that it may be verified.

⊕ 14 LOADED ⊕  
*Receiving Artist*

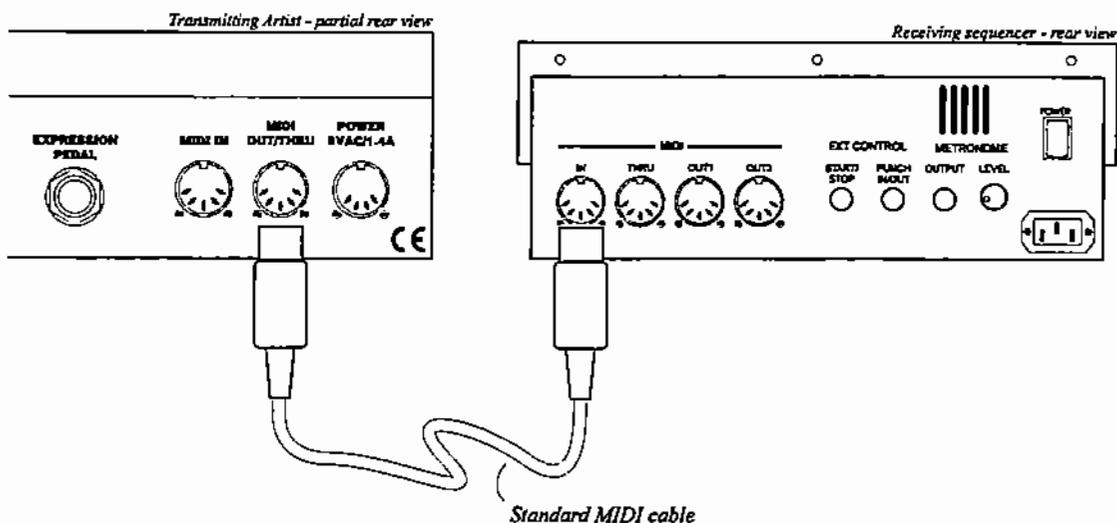
- ⇒ *If there is an error during transmission, the unit will display "RECEIVE ERROR". Should this occur, check the connections and try the dump again. If other errors occur, check the Error Messages chart in the Appendix of this manual.*

## Dumping all Artist presets into a sequencer

- 1 Connect a standard MIDI cable from the MIDI OUT of the transmitting Artist to the MIDI IN on the receiving sequencer.



It is important not to allow a looping connection from the MIDI OUT/THRU of the receiving sequencer back to the MIDI IN of the transmitting Artist.

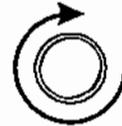


- 2 Turn the **FUNCTION** control on the transmitting Artist until "MIDI DUMP/LOAD" is displayed.



FUNCTION

- 
- 3** Turn the **PARAMETER** control on the transmitting Artist until "BULK DUMP/LOAD" is displayed.



**PARAMETER**

- 
- 4** Start the sequencer recording.



- 
- 5** Press the **STORE** button on the Artist to initiate the data dump. As the Artist performs the dump, it will display "XXX DUMPED" - where "XXX" represents the data string number currently transmitting (i.e. data strings 1-254 are presets, titles, controller information and 2-tap delay information; string 255 contains program mapping information; and string 256 contains miscellaneous information).



**STORE**

- 
- 6** After the Artist displays "TRANS COMPLETE", stop the sequencer. The sequencer should have recorded all of the data that was dumped from the Artist. Keep this data stored on a disk in a safe place. Turn the **PARAMETER SELECT** control to continue.

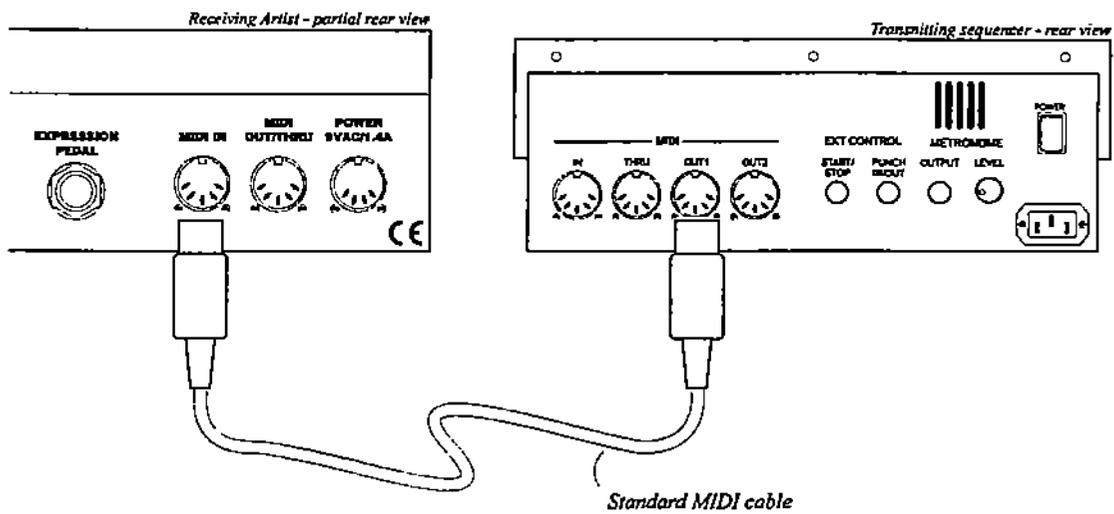


## To reload user data from a sequencer

- 1 Connect a standard MIDI cable from the MIDI OUT of the transmitting sequencer to the MIDI IN on the receiving Artist.



It is important not to allow a looping connection from the MIDI OUT/THRU of the receiving Artist back to the MIDI IN of the transmitting sequencer.



- 2 Turn the **FUNCTION** control on the receiving Artist until "MIDI DUMP/LOAD" is displayed.

⊕ MIDI DUMP/LOAD ⊕  
Receiving Artist



FUNCTION

- 3 Turn the **PARAMETER** controls on the receiving Artist until "BULK DUMP/LOAD" is displayed.

⊕ BULK DUMP/LOAD ⊕  
Receiving Artist



PARAMETER

---

**4** Play back the data stored on the sequencer.

The Artist will display each data string as it is being stored. Each data string will appear with the word "LOADED". After all the user data has been loaded, the Artist will display "LOAD COMPLETE".



⊕ LOAD COMPLETE ⊕  
*Receiving Artist*

**It is important** that the data from the sequencer is not played back faster than it was loaded, as errors may occur. Note that errors may also occur if a knob is turned or a button is pressed before the message "LOAD COMPLETE" appears.

⇒ **Errors during transmission**

*If an error occurs during transmission, the Artist will display "RECEIVE ERROR" for a transmission error and "XMEM ERROR" for an internal hardware error. Note that an error occurring in transmission does not indicate that all of the received data is corrupted — only the transmission string where the error occurred is corrupted.*

⇒ **Transmission speed**

*When receiving a Bulk Load, it is important that the data loaded to the Artist is not transmitted faster than it was originally dumped from the Artist. If the information is sent too fast, an error will occur.*

⇒ **Sequence vs. Sysx**

*When dumping information from a data storage device, such as an Alesis Data Disk, it is necessary to perform the dump in sequence mode rather than sysx mode. Sequence mode will dump the information back to the Artist at the same rate as it was received from the Artist. The Artist can receive a data dump at about 65Hz (or about 1 byte every 15 milliseconds).*

# Factory Restore

The Factory Restore function returns altered Artist presets to their original condition as shipped from the factory. Either the entire Artist memory (all presets) can be restored, a single preset can be restored to any preset location, or the the controller information can be restored.

## Restoring a single factory preset

- 1 Turn the **FUNCTION** control clockwise to "FACTORY RESTORE".

⊕ FACTORY RESTORE ⊕



**FUNCTION**

- 2 Turn the **PARAMETER** control one step clockwise to "RESTR 1 TO 1". The number on the left is the original factory preset number to be restored. The number on the right is the preset location that the preset will be stored into.

⊕ RESTR 1 TO 1 ⊕

Factory preset  
to be restored

Preset location  
to store into



**PARAMETER**

- 3 Use the preset selection switches (**BANK▲** / **BANK▼**, 1-4) to select the factory preset to be restored.

⊕ RESTR 98 TO 1 ⊕

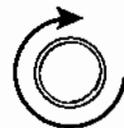
**BANK ▲**



**BANK ▼**

- 
- 4** Turn the **ADJUST** control to select the preset location to store the restored preset into.

⊕ RESTR 98 TO 1 ⊕



ADJUST



### C A U T I O N



Pressing the **STORE** button at this time will overwrite the current preset with the displayed factory preset!

- 
- 5** Press the **STORE** button to restore the selected factory preset into the selected location.

After the process is complete, the display should read "ERRORS 0". This represents the number of bytes that the Artist found did not initialize properly. Any number of errors other than "0" means that the Artist may not have initialized properly and the process should be repeated.

⊕ ERRORS 0 ⊕



STORE

⇒ *The Artist will continue to display the above message until the **FUNCTION** control is turned to exit the Factory Restore function. The preset currently recalled will be the preset most recently restored into the current location.*

---

## Restoring all factory presets



### CAUTION



This procedure will permanently erase all user presets (1-252) and replace them with the original factory presets as shipped from Rocktron. If you have altered and stored presets which you do not want to erase, do not perform the following procedure.

- 1 Turn the **FUNCTION** control clockwise to "FACTORY RESTORE".

⊕ FACTORY RESTORE ⊕



FUNCTION

- 2 Turn the **PARAMETER** control two steps clockwise to "ALL RESTORE 0".

⊕ ALL RESTORE 0 ⊕



PARAMETER

- 3 A specific code number must be entered to enable the Artist memory restoration. Use the **ADJUST** control to enter the number "220".

⊕ ALL RESTORE 220 ⊕



ADJUST



## W A R N I N G



Pressing the **STORE** button at this time will permanently erase all user presets and replace them with the original factory presets. If you have altered and stored presets which you do not want to erase, turn the **FUNCTION** control to exit this function immediately.

- 4 Press the **STORE** button at this time to initiate the All Restore procedure and erase all current Artist presets, replacing them with the original factory presets. The Artist will display "INITIALIZING" as the Artist memory is restored.



**STORE**

⊕ INITIALIZING ⊕

After the process is completed, the display should read "ERRORS 0". This represents the number of bytes that the Artist found that did not initialize properly. Any number of errors other than "0" means that the Artist may not have initialized properly and the process should be repeated.

⊕ ERRORS 0 ⊕

- ⇒ *The Artist will continue to display the above message until the **FUNCTION** control is turned to exit the Factory Restore function. The preset currently recalled will be the preset most recently restored into the current location.*

---

## Selecting a Power on Preset

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*The Artist allows you to store the preset that will always be recalled when the unit is first turned on.*

---

- 1** Use the preset selection switches (**BANK▲** / **BANK▼**, 1-4) to select the preset that is to be recalled each time the unit is turned on.

⊕ 24 PRESET TITLE ⊕

**BANK ▲**



**BANK ▼**

- 2** Press the **STORE** button while viewing the preset number and title to save it as the Power On preset.

⊕ PWR ON PR STORED ⊕



**STORE**

---

# 9. Appendix

## Error Messages

Error Message	Possible Cause	Corrective Action
MEMORY ERROR	CODE BYTE IS NOT CORRECT IN EEPROM MEMORY.	MAKE SURE EEPROM IS TIGHT IN SOCKET.  MAKE SURE WITHIN CORRECT OPERATING TEMPERATURE.
DUMP ERROR	MIDI INFORMATION IS BEING RECEIVED AT THE MIDI IN AT THE SAME TIME INFORMATION IS BEING DUMPED.	DISCONNECT MIDI CORD AT MIDI IN OF TRANSMITTING UNIT.
RECEIVE ERROR	MIDI SYSTEM EXCLUSIVE INFORMATION WAS NOT RECEIVED CORRECTLY.	BULK LOAD WAS TRANSMITTED TOO FAST.  CHECK SUM BYTE WAS NOT CORRECT.  DATA STRINGS NOT CORRECT LENGTH.  DATA STRINGS OUT OF ORDER.
XMEM ERROR	EEPROM MEMORY IS NOT BEING STORED TO CORRECTLY.	MAKE SURE EEPROM IS TIGHT IN THE SOCKET.  MAKE SURE WITHIN THE CORRECT OPERATING TEMPERATURE.
LOAD ERRORS	MIDI SYSTEM EXCLUSIVE INFORMATION WAS NOT RECEIVED CORRECTLY OR STORED CORRECTLY.	CHECK RECEIVE ERROR AND XMEM ERROR.

## Artist Preset / MIDI Program Number table

The user interface of the Artist presents its 252 presets such that they are divided into 63 banks, with each bank consisting of 4 presets. This configuration allows for the user to arrange presets into groups (usually by song), with one-button access to up to four presets per song.

If the Artist is configured to respond to MIDI program changes, the program changes that are received at the rear panel MIDI IN jack will correspond to the Artist presets according to the following chart.

Artist Bank/Preset Number	MIDI Program Number	Artist Bank/Preset Number	MIDI Program Number	Artist Bank/Preset Number	MIDI Program Number
1/1	1	9/1	33	17/1	65
1/2	2	9/2	34	17/2	66
1/3	3	9/3	35	17/3	67
1/4	4	9/4	36	17/4	68
2/1	5	10/1	37	18/1	69
2/2	6	10/2	38	18/2	70
2/3	7	10/3	39	18/3	71
2/4	8	10/4	40	18/4	72
3/1	9	11/1	41	19/1	73
3/2	10	11/2	42	19/2	74
3/3	11	11/3	43	19/3	75
3/4	12	11/4	44	19/4	76
4/1	13	12/1	45	20/1	77
4/2	14	12/2	46	20/2	78
4/3	15	12/3	47	20/3	79
4/4	16	12/4	48	20/4	80
5/1	17	13/1	49	21/1	81
5/2	18	13/2	50	21/2	82
5/3	19	13/3	51	21/3	83
5/4	20	13/4	52	21/4	84
6/1	21	14/1	53	22/1	85
6/2	22	14/2	54	22/2	86
6/3	23	14/3	55	22/3	87
6/4	24	14/4	56	22/4	88
7/1	25	15/1	57	23/1	89
7/2	26	15/2	58	23/2	90
7/3	27	15/3	59	23/3	91
7/4	28	15/4	60	23/4	92
8/1	29	16/1	61	24/1	93
8/2	30	16/2	62	24/2	94
8/3	31	16/3	63	24/3	95
8/4	32	16/4	64	24/4	96

Artist Bank/Preset Number	MIDI Program Number						
25/1	97	35/1	137	45/1	177	55/1	217
25/2	98	35/2	138	45/2	178	55/2	218
25/3	99	35/3	139	45/3	179	55/3	219
25/4	100	35/4	140	45/4	180	55/4	220
26/1	101	36/1	141	46/1	181	56/1	221
26/2	102	36/2	142	46/2	182	56/2	222
26/3	103	36/3	143	46/3	183	56/3	223
26/4	104	36/4	144	46/4	184	56/4	224
27/1	105	37/1	145	47/1	185	57/1	225
27/2	106	37/2	146	47/2	186	57/2	226
27/3	107	37/3	147	47/3	187	57/3	227
27/4	108	37/4	148	47/4	188	57/4	228
28/1	109	38/1	149	48/1	189	58/1	229
28/2	110	38/2	150	48/2	190	58/2	230
28/3	111	38/3	151	48/3	191	58/3	231
28/4	112	38/4	152	48/4	192	58/4	232
29/1	113	39/1	153	49/1	193	59/1	233
29/2	114	39/2	154	49/2	194	59/2	234
29/3	115	39/3	155	49/3	195	59/3	235
29/4	116	39/4	156	49/4	196	59/4	236
30/1	117	40/1	157	50/1	197	60/1	237
30/2	118	40/2	158	50/2	198	60/2	238
30/3	119	40/3	159	50/3	199	60/3	239
30/4	120	40/4	160	50/4	200	60/4	240
31/1	121	41/1	161	51/1	201	61/1	241
31/2	122	41/2	162	51/2	202	61/2	242
31/3	123	41/3	163	51/3	203	61/3	243
31/4	124	41/4	164	51/4	204	61/4	244
32/1	125	42/1	165	52/1	205	62/1	245
32/2	126	42/2	166	52/2	206	62/2	246
32/3	127	42/3	167	52/3	207	62/3	247
32/4	128	42/4	168	52/4	208	62/4	248
33/1	129	43/1	169	53/1	209	63/1	249
33/2	130	43/2	170	53/2	210	63/2	250
33/3	131	43/3	171	53/3	211	63/3	251
33/4	132	43/4	172	53/4	212	63/4	252
34/1	133	44/1	173	54/1	213		
34/2	134	44/2	174	54/2	214		
34/3	135	44/3	175	54/3	215		
34/4	136	44/4	176	54/4	216		

# MIDI Implementation

**Model:** Taboo Artist  
**Date:** March 14, 1998  
**Version:** 1.0

**Key:** O = YES  
 X = NO

	<u>FUNCTION</u>	<u>TRANSMITTED</u>	<u>RECOGNIZED</u>	<u>REMARKS</u>
<b>BASIC CHANNEL</b>	DEFAULT CHANGED	1-16 1-16	1-16 1-16	May be saved in non-volatile memory
<b>MODE</b>	DEFAULT MESSAGES ALTERED	X X X	X X X	
<b>NOTE NUMBER</b>	TRUE VOICE	X	X	
<b>VELOCITY</b>	NOTE ON NOTE OFF	X X	X X	
<b>AFTER TOUCH</b>	KEYS CHANNEL	X X	X X	
<b>PITCH BEND</b>		X	X	
<b>CONTROL CHANGE**</b>		X	O	
<b>PROGRAM CHANGE*</b>	TRUE NUMBER	O	O	
<b>SYSTEM EXCLUSIVE</b>		O	O	For Bulk Dump/Load and Preset Dump/Load
<b>SYSTEM COMMON</b>	SONG POSITION SONG SELECT TRUE REQUEST	X X X	X X X	
<b>SYSTEM REAL TIME</b>	CLOCK COMMANDS	X X	X X	
<b>AUXILIARY MESSAGES</b>	LOCAL ON/OFF ALL NOTES OFF ACTIVE SENSING SYSTEM RESET	X X X X	X X X X	

\* Actual MIDI program value sent is 0-251, corresponding to presets 1-252.

\*\* The control number may be from 0-120, or OFF. An upper and lower range may also be specified for most parameters.

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## Specifications

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Input Impedance .....	470 k $\Omega$
Maximum Input Level .....	+20 dBu
Input Jack .....	1/4" mono
Output Impedance .....	< 150 $\Omega$
Maximum Output Level .....	+20 dBu
Output Jacks .....	1/4" unbalanced left and right. (Left jack can drive stereo headphones of 600 $\Omega$ or more.)
MIDI In .....	5-pin DIN
MIDI Thru/Out .....	5-pin DIN
Power Requirements .....	9VAC/2A
Dimensions .....	17" x 8" x 2 1/2"







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