



# Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for CASIO XW-P1. You'll find the answers to all your questions on the CASIO XW-P1 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

**User manual CASIO XW-P1**  
**User guide CASIO XW-P1**  
**Operating instructions CASIO XW-P1**  
**Instructions for use CASIO XW-P1**  
**Instruction manual CASIO XW-P1**

PERFORMANCE SYNTHESIZER

E

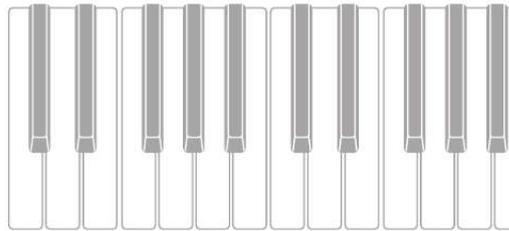
## XW-P1

**USER'S GUIDE**

Please keep all information for future reference.

**Safety Precautions**

Before trying to use the instrument, be sure to read the separate "Safety Precautions".



XWP1-E-1B

**CASIO.**



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**Manual abstract:**

If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures: · Reorient or relocate the receiving antenna. · Increase the separation between the equipment and receiver. · Connect the equipment into an outlet on a circuit different from that to which the receiver is connected. · Consult the dealer or an experienced radio/TV technician for help. FCC WARNING Changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment. Declaration of Conformity Model Number: XW-P1 Trade Name: CASIO COMPUTER CO., LTD. Responsible party: CASIO AMERICA, INC. Address: 570 MT. @@@@ Never let children use an AC adaptor that is seriously damaged. · Never attempt to recharge batteries. · Do not use rechargeable batteries. · Never mix old batteries with new ones. · Use recommended batteries or equivalent types. @@ · Replace batteries as soon as possible after any sign they are getting weak.

· Do not short-circuit the battery terminals. · The product is not intended for children under 3 years. · Use only a CASIO AD-E95100L adaptor. · The AC adaptor is not a toy. · Be sure to disconnect the AC adaptor before cleaning the product.

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*E-91 MIDI Implementation Chart E-4 General Guide · In this manual, buttons, y effects to input sounds (page E-67) and use input sounds when creating new tones as part of the Synthesizer's tones (page E-22). Use a commercially available connecting cord to connect the output terminal (stereo) of a CD player or*

portable audio player to the Synthesizer.\*4 Connect a commercially available dynamic microphone to the Synthesizer.\*4 You can use MIC VOLUME to adjust sound input with the microphone independently of other sound. · For information about applying effects to sound input with a microphone, see page E-67. For information about using input sounds for tone creation, see page E-22. (3) (4) Input from an external dcreates the risk of fire, electric shock, and personal injury. 3. Insert the tabs of the battery cover into the holes on the side of the battery compartment, and close the cover.

**Tab 4. Press 6 POWER to turn on power. E-10 Learning to Play by Playing (For Synthesizer Novices) This chapter gets you started with basic operations by actually using the Synthesizer, while avoiding getting too bogged down in theory and technical details. It is the perfect place to start for those who are using a synthesizer for the first time. Three Synthesizer Modes Performance Mode Use this mode for playing and performing. It enables high-level performance with tone categories, a Step Sequencer, and more. Use this mode for tone creation. You can select a single tone and edit it the way you want. This mode is for creating step sequencer data (sets). So, let's get started! Tone Mode Playing with Built-in Tones Press 6 POWER to turn on power.**

The Synthesizer initially enters its Performance Mode. Step Sequencer Mode 6 Here, lets select a tone hear what it sounds like. Tones are divided among eight categories. Use the buttons to select the category you want. bl bl Performance Mode 1 2 3 4 5 6 7 8 Category number Category Number 1 The Performance Mode is great for tapping to the full power of the Synthesizer during performances, but it is a bit too advanced for our basic explanation here.

For now, let's start out with some basic operations in the Tone Mode. Press Name Solo Synthesizer Overview Traditional analog synthesizer tones Layering of up to six tones for ensemble sounds with plenty of depth Traditional drawbar organ tones These tones let you use sampled sounds to reproduce the sounds from a variety of different instruments. 2 Hex Layer 7 TONE to enter the Tone Mode. Tone Mode Performance Mode Step Sequencer Mode 3 Drawbar Organ 7 4 to 8 PCM Piano to Various · For more information, see page E-20. Lit Tone Mode E-11 Learning to Play by Playing (For Synthesizer Novices) First, let's see what a Solo Synthesizer tone sounds like.

Press SOLO SYNTH so the button becomes lit. The tones of this Synthesizer are divided into 10-tone groups called "banks". There are a total of 10 Solo Synthesizer tone banks numbered 0 through 9, with 10 tones in each bank for a total of 100 Solo Synthesizer tones. You can quickly select a bank and a tone number by rotating the dial. Or you can use the buttons to input specific bank and tone numbers (page E-20). bl bo bp Lit Play something on the keyboard to hear what the tone sounds like. Use VOLUME to adjust the volume. · Note that the Solo Synthesizer tones are monophonic. If you press multiple keys, only the note of the first key will sound. You can use the same operations to select the tones in the other categories besides Solo Synthesizer, so experiment for yourself to find out what tones are available.

**6 Creating Tones Tone creation is actually what using a synthesizer is all about. Starting from a preset tone, you can change various parameters to create a tone that is your own original sound. With this setting, pressing the EDIT button provides you with a collection of powerful editing capabilities (page E-21). In addition, you also can use the sliders to easily alter tones without using the EDIT button. Here we will take a simplified look at editing a Hex Layer tone. This process is covered in greater detail later in this manual. 7 7 5 Solo Synthesizer actually is a category that contains 100 built-in (preset\*) tones. What we played here is just one of them. Now let's play some more of the preset tones in this category. \* There are also "user tones" which are those that you create and store for later recall.**

The terms "preset" and "user" are also used for other types of data, such as Step Sequencer data, performance data, etc. Press the plus (+) button. Each press increases the preset tone number and changes the tone setting. Press tone. bl HEX LAYER and select the 0-0 preset Hex Layer bq bq Back Forward Tone number Bank Tone name P: Preset U: User Category name (abbreviation) E-12 Learning to Play by Playing (For Synthesizer Novices) Play some notes on the keyboard, and as you do move the sliders around.

This will change the volume settings of the tones that make up the six layers. Adjust the volume levels until you get the balance you want. left (U) and right (I) buttons to move the cursor Use the between input positions, and the tone number buttons to input characters. · The illustration below shows the letters that each of the tone number buttons inputs. Each press of a button cycles through the letters or toggles between the settings assigned to it.

For information about what types of characters are supported, see page E-91. 5 bq bp bp Layer 1 through 6 individual volume Global volume Symbols (Part 1) Numerals ABC DEF GHI JKL 5 MNO PQRS TUV WXYZ Symbols (Part 2) (Upper/lower case toggle) After you are finished, you can save the result as a user tone. Press WRITE to enter the save mode. The save destination will appear on the display screen. Save destination U: User number 0-0: Bank 0, Tone Number 0 · You also can use the minus (-) and plus (+) buttons or the dial to scroll through characters. bo bq 7 ENTER. After the tone name is the way you want, press This will cause "Replace?" (Do you want to replace the current tone?) to appear on the display.\*1 Press YES to save the user tone.\*2 \*1 Saving data to a tone number deletes any data that was previously assigned to that number. \*2 If you do not want to save the data, press NO instead of YES.

bq bq bq dial or minus (-) and plus (+) buttons to Use the specify the bank and tone number where you want to save your user tone.



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Next, press the down (w) button to change to the tone name input screen. Example: bo bq To recall a stored user tone, use the same procedure as that for recalling preset tones. Let's try recalling the tone we just saved. · Before specifying the tone bank and number, press PRESET/USER to enter the user tone select mode. bp bq bp Lit (Indicates user tone selected.) User tone Cursor: Input position E-13 Learning to Play by Playing (For Synthesizer Novices) At this point you have mastered the simplest steps required to edit and save tones. But you shouldn't stop here. Your Synthesizer has a wealth of other tone editing features, functions, and tools. Take the time to learn about these and you will become capable of high-level tone editing.

Find out more under "Selecting and Creating Tones" on page E-18. Phrase Sequencer To give you an idea about what a musical phrase is, let's listen to a preset phrase. Hold down KEY PLAY until the screen shown below appears on the display. Phrase Sequencer Mode Bank-Phrase number Preset bn Using the Step Sequencer and Phrases Your sequencer does much more than create tones. It is also equipped with a collection of functions that support uniquely expressive rhythms and phrases that enhance your performances.

This section provides a simple introduction to some of these functions. Phrase name Arpeggio Function Press bm ARPEGGIO so the button becomes lit. Lit bm Press PLAY/STOP. This will start playback of one of the Synthesizer's built-in preset phrases. Now you perform the same procedure as you did when selecting a preset tone to select another preset phrase and play it back.

Instead of using PLAY/STOP, you can also start playback of a phrase by pressing a key on the keyboard. Let's see how this works. bn bn Press any key on the keyboard. The arpeggio function will cause the note assigned to the key to play in an endless loop. The loop will stop when you release the keyboard key. Pressing two or three keyboard keys will loop play the notes of the keys you press. Pressing three or more keys will cause an arpeggio (sometimes referred to as a "broken chord") to be played. There are a variety of different built-in arpeggio types. You can select one the same way as you select a preset tone, edit it, and then save it as a user arpeggio type. Let's go over the procedure for selecting a preset arpeggio type.

Hold down ARPEGGIO until the screen shown below appears on the display. Screen title (arpeggio type) Bank-Type number Preset First, press bn KEY PLAY so the button becomes lit. Lit bn bm This is Key Play Mode. Pressing a keyboard key while in the Key Play Mode will automatically start playback of a phrase. Pressing another key will play the phrase using a different pitch. In the Key Play Mode, the keyboard can be used to sequentially play a phrase at different pitches to create an interesting effect. The Phrase Sequencer main chapter covers information about how you can record your own phrases and play them back when you want to. For more information see "Recording a New Phrase" on page E-46. Now perform the same procedure as you did when selecting a preset tone to select a preset type and then play it. For details about arpeggios, see "Sounding Arpeggio Phrases Automatically" on page E-40.

E-14 Learning to Play by Playing (For Synthesizer Novices) Step Sequencer Let's start out our explanation of the Step Sequencer by listening to some preset sequence data. Press 7 STEP SEQ to enter the Step Sequencer Mode. The Step Sequencer uses nine (8 through 16) of the 16 parts of the Synthesizer's sound source, which provides plenty of support every for very complex rhythms. You can find out which parts are outputting sound at any time by checking the level meter on the Synthesizer's display. Parts 11 and 14 unused 7 Lit Step Sequencer Mode Bank-Sequence number Preset Part selected for editing Sequence name As the sequence plays back, the buttons (1 to 16) continually turn on and off, which indicates the movement of the notes of the part that is being edited (the part indicated by the pointer (e) in the illustration above.

This is the way the Step Sequencer repeatedly produces the 16 steps. You can select a part for editing using the PART minus (-) and plus (+) buttons. Use the slider to edit individual steps. For more information, see page E-49. 4 5 9 dial As you do when selecting a tone, you can use the and number buttons and minus (-) and plus (+) buttons to select the sequence you want.

For now, lets select preset sequence 2-3, and then press START/STOP. This will start playback of the sequence you selected. bp bq bo bk What we have seen here is just a very small part of the many and varied rhythms that can be produced by your Synthesizer. Be sure to take a look at the procedure under "Using the Step Sequencer" on page E-49 to find out how you can create your own original sequences. bk Each sequence has eight variations (patterns), which you can select using the PATTERN 1 to 8 buttons. Experiment with selecting the various patterns to get an idea of what is available. bl Example: To select Pattern 3 bl Unlit: Selected pattern E-15 Learning to Play by Playing (For Synthesizer Novices) Using the Performance Function If you have read all of the information in this introductory part of the manual, you are finally ready to start using the Performance function. In the Tone Mode, you saw how you can select a single tone and play it on the keyboard. In the Performance Mode, you can perform with up to four tones simultaneously. You also can use the Performance Mode to register tone, Step Sequencer, and other settings as setup called a "Performance".

A Performance can be recalled at any time, even while you are playing, to instantly change the sequencer's setup. Press Always configure Zone Part 1 first. Press PCM PIANO to enter the Quick Tone Mode, which you can use for simple Performance editing. bl bl Quick Tone Mode Zone part tone being edited 7 PERFORM to enter the Performance Mode. 7 Lit Performance Mode Bank-Performance number Preset Zone part being edited bp bq Performance name If the pointer (e) on the display is not under 1, use the PART minus (-) and plus (+) buttons to move it to 1. After ensuring that the pointer (e) is located at 1, use to select the tone for Zone Part 1. 9 bl bo The Performance Mode keyboard uses the four tones selected as Zone Part 1 through 4. For more information about zone parts and their tones, see "Selecting and Creating Tones" on page E-18. · As shown in the illustration below, the tones of the three categories on the left can be assigned to Zone Part 1 only. PART minus (-) and plus (+) buttons to Next, use the move the display pointer (e) to 2 and then use the same procedure as above to select a tone for Zone Part 2.



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Repeat the above step for Zone Parts 3 and 4. After selecting tones for each of the zone parts, EXIT to return to the Performance Mode screen. Next, play something on the keyboard to see what it sounds like. All four of the tones that you selected above should sound. Edits pending indicator 9 *bq bl* Can be assigned to Zone Part 1 only Can be assigned to Zone Parts 1 through 4 The exclamation point (!) indicator on the display indicates that there are pending edits that have not been saved yet.

Press WRITE to enter the save mode. Next, perform the same procedure that you used when saving a user tone to save your user Performance data. 7 E-16 Learning to Play by Playing (For Synthesizer Novices) Example: To save the performance to User Bank 2, Performance 1 Edits saved indicator Playing a Built-in Demo Song Use the procedure below to play a built-in demo song that shows off the full versatility of the Synthesizer. Press 7 SETTING and 7 WRITE at the same time. 7 Name indicating "Aura Lee" performance data · The edits pending indicator (!) and edits saved indicator (\*) are also used in other modes where data is edited and saved (tones, Step Sequencer, etc.

) When you want to perform the song "Aura Lee", simply recall User Performance 2-1 to instantly configure the Synthesizer with the four tones you registered above. Try recalling a different Performance number and then recall User Performance 2-1. In addition to keyboard tones, you also can register a variety of other settings as Performance data. An effective way to use banks would be as song-specific banks. For example, Bank 2 for "Aura Lee", Bank 3 for another song, etc. For more information, see "Using the Performance Mode" on page E-62. Next, press ENTER. This will start demo tune play. · Use the minus (-) and plus (+) buttons to select a different tune, and START/STOP to stop demo tune play. For more information, see page E-72.

*bq bq bk* Conclusion Tone number and other settings you configure on the Synthesizer are retained even when you turn power off. For information about returning the Synthesizer to the initial factory default settings that are in effect when you purchase it, see "Initializing Synthesizer Global Settings and Data" on E-71. This completes the section for synthesizer novices. See the other sections of this manual for detailed information about the topics covered briefly in this section. Take your time and don't rush, making sure you fully understand as you go along. If you have problems with any of the terms used in this manual, you can find more information by searching on the Web or by consulting a reference book about synthesizers or electronic music. Soon you will be well on your way enjoying the full potential of sound creation! E-17 Selecting and Creating Tones 3 7 *bm bn bo bp bq* 5 9 Overview The tones of this Synthesizer are made up of the 16 parts shown below, plus externally input parts. This chapter explains how to select, edit, and save tones using Zone Part 1\* in the Tone Mode (page E-11). It also covers the Effect Function that can be used to enhance tones and controllers that can be used to make various changes in a tone as you play. Part Number 1 Part name Zone Part1\* Features This is the Synthesizer's main part.

This part is played whenever you play on the keyboard. You can select the tone assigned to Zone Part 1 and edit the currently assigned tone. These parts can be played only in the Performance Mode. Compared with Zone Part 1, your ability to assign and edit the tones assigned to these parts are limited (page E-62). These parts are sounded when MIDI messages are received from an external source (page E-69).

Step Sequencer Note Parts (page E-40). These are tones that are input via the *br bl* 2 to 4 Zone Parts 2 through 4\* 5 to 7 8 to 16 Drum 1 to Chord External Input *ck MIC IN, INST IN* jacks (page E-67). \*About zones and zone parts Keyboard, pedal, button, and other operations not only affect the Synthesizer's preset tones, they are also sent as MIDI data and affect any external device (electronic musical instrument or computer) connected to the Synthesizer. The settings that apply to both internal and external parts are collectively referred to as a "zone" while the parts of the Synthesizer's built-in sound source that correspond to a zone is called "zone parts". For example, if you select a tone with Synthesizer Zone 2, that tone can be the part that corresponds to both the internal sound source Zone Part 2 or MIDI Channel 2 of an external device.

· You can change the relationships between zones and MIDI channels (page E-64). E-18 Selecting and Creating Tones Built-in sound source Zone Part 1 Zone Part 2 Zone Part 3 Zone Part 4 Zone 1 settings External device (MIDI Channel 1) Zone 2 settings Zone 3 settings Zone 4 settings (MIDI Channel 2) (MIDI Channel 3) (MIDI Channel 4) E-19 Selecting and Creating Tones To select a tone 1. Press 7 TONE. The button will light and the Synthesizer will enter the Tone Mode. 2. Use the *bl SOLO SYNTH* to VARIOUS buttons to select a tone category. 3. Press *bp PRESET/USER* to select preset tones or user tones. · Preset tones are selected while the button is unlit, while user tones are selected while the button is lit. 4.

Press the *bp NUM/BANK* button so the button is flashing. · While this button is flashing, the *bp* (0 to 9) buttons can be used to input a bank number. *bp bp* 5. Use the *bp* number buttons (0 to 9) to select a bank number. · As soon as you input a bank number, the NUM/BANK light will go out. While this button is unlit, it indicates that the (0 to 9) buttons can be used to input a tone number. 6. Use the *bp* number buttons (0 to 9) to input a tone number. · You also can select a tone number by rotating the dial. · One more way to change the tone number is to use the minus (-) and plus (+) buttons to decrease or increase the displayed number.

Pressing the minus (-) and plus (+) buttons at the same time will jump to the first tone in the current selected category (see next section). *bo bq bq* Tone Category Overview Category Number Name Description This category contains traditional analog synthesizer tones. You can select a waveform as a base, and then edit the three elements of a sound (pitch, tone, volume) to create exactly the sound you want. Monophonic. In this category, up to six tones are layered for ensemble sounds with plenty of depth.

Each of the layered sounds can be edited individually. This category includes traditional drawbar organ tones with nine drawbars and rotary speakers. The Synthesizer's sliders operate as drawbars with these tones. Number of Tones Preset User 1 Solo Synthesizer 100 100 2 Hex Layer 50 50 3 4 5 6 7 8 Drawbar Organ Piano Strings/Brass PCM Guitar/Bass Synthesizer Various 5 50 50 The tones in this category let you use sampled sounds to reproduce the sounds from a variety of different instruments.



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420 110 · See the separate "Appendix" for a complete list of tones.

· Under initial factory default settings, the user tone numbers are assigned the same tones as the corresponding preset tone numbers. E-20 Selecting and Creating Tones To edit and save a tone as a user tone 1. Select the tone you want to edit. · You can select a preset tone or an existing user tone for editing. Enters a group. Exits a group. bq Selects item. 2. Press 7 EDIT. This will display the top screen of the tone editing list.

Example: First page of the Solo Synthesizer tone editing list List title Changes setting. Scrolls pages. 4. After you finish with your edits, press 7 EDIT. This exits the tone editing list. · The edits pending indicator ( ! ) on the display indicates that there are pending edits that have not been saved yet. Your edits will be lost if you change to another operation without saving them. Advance to step 5 below if you want to save your edits. Edits pending indicator List 3. Use bq to select the item you want and change the selected setting.

· You also can change setting by rotating the dial. · For details about the displayed contents, see the information presented for each tone category in the sections of this manual from "Editable Solo Synthesizer Tone Parameters" (page E-22) to "Editable Drum PCM Tone Parameters" (page E-34). Example: To select the "Volume" item on the top screen and change its setting to 055 The options on this screen are groups, which are made up of multiple items. Selecting a group and pressing ENTER will enter the group. bo 5.

Press 7 WRITE and then save your edited tone as a user tone. · For information about how to delete user tones, see page E-71. bq · The settings of some of the items on the tone editing list can be changed using the Synthesizer's sliders, without going through the tone editing list. See "Controlling Sounds" in the next section. Page Saving User Tones to an External Device · Memory card (page E-73) · Computer (page E-79) Item selection Cursor Setting E-21 Selecting and Creating Tones Editable Solo Synthesizer Tone Parameters Solo Synthesizer tones are synthesized by combining tones of the six blocks, number (1) through (6), in the illustration below.

Before actually getting into tone editing, you should spend a little time becoming familiar with the structure and the details of each block. Solo Synthesizer Tone Configuration Diagram (2) Synth OSC2 Block (1) Synth OSC1 Block (9) LFO2 Block (8) LFO1 Block EG\* EG\* EG\* EG\* Synth OSC Filter Amp LFO To blocks (1) through (7) (4) PCM OSC2 Block (3) PCM OSC1 Block (7) Total Block EG\* EG\* EG\* EG\* PCM OSC Filter Amp Filter Solo Synthesizer DSP Output (5) External Input Sound Block EG\* EG\* EG\* To blocks (1) through (9) MIC IN Pitch shifter Filter Amp (10) Controllers INST IN (6) Noise Block · · · EG\* EG\* bm Keyboard Pedal HOLD Bender Modulation MIDI receive messages (Virtual controllers) Noise generator Filter Amp \* Envelope Generator E-22 Selecting and Creating Tones Description "OSC" is an abbreviation of "oscillator", which is where a sound is actually produced. These two synth OSC blocks creates sound using a sine wave, sawtooth wave, or other base waveform, just like an analog synthesizer. · Synth OSC: Generates the base sound and determines the pitch. · Filter: Cuts some of the frequencies to adjust timbre. · Amp: Adjusts volume. · Three EG (envelope generators): Control changes in pitch, timbre, volume, and other parameters over time. The nearby illustration shows an example of a volume envelope. Volume (1) Synthesizer OSC1 Block (2) Synthesizer OSC2 Block Time Attack Decay Sustain Release 2 Release 1 (3) PCM OSC1 Block (4) PCM OSC2 Block This block creates sound based on PCM sounds (same sound quality as sounds in the PCM Tone category). For information about show the editable parameters of this block differ from those for the OSC blocks above, see "Editable Parameters of Blocks (1) through (6)" (page E-24).

Instead of an oscillator, this block creates sound based on sound input through the Synthesizer's MIC IN and INST IN jacks. The pitch change range of sound produced by this block is limited. (5) External Input Sound Block ck (6) Noise Block (7) Total Block (8) LFO1 Block (9) LFO2 Block Instead of an oscillator, this block creates sound based on noise generated by a special noise generator. The pitch of sound produced by this block cannot be edited. This block combines signals (1) through (6) and sends the completed tone to the filters and DSP (a type of effect). "LFO" is an abbreviation of "low-frequency oscillator". The LFOs send waveform information to each block that is used as the basis for modulation, tremolo and other reverb effects. Controllers include the keyboard, bender, and other controllers, as well as MIDI messages. Control messages are sent to blocks (1) through (9) to control tones. A virtual controller function can be used to freely configure combinations of controller types (sources) and the parameters being controlled (destinations) to perform such actions as "pedal depressed, change volume".

(10) Controllers E-23 Selecting and Creating Tones Editable Parameters of Blocks (1) through (6) · The nine sliders ( below (page E-35). 5) and four knobs (3) can be used for quick and easy adjustment of some of the parameters in the list Preparation Perform the following steps from the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. 1. Select "OSC Block >Ent" and then press bq ENTER to enter the group. 2.

Use the 9 PART minus ( - ) and plus ( + ) buttons to select the block you want to edit. Block Syn1: Synth OSC1 Syn2: Synth OSC2 PCM1: PCM OSC1 PCM2: PCM OSC2 Ext: External input Noise: Noise Editable Parameter List · Shaded cells indicate a group made up of multiple items. Press ENTER to display the items that make up a group. · (V) at the end of a display item indicates an item that can be selected as a Block (10) virtual controller destination (page E-29).

bq Display Text OSC On Off Description OSC on/off.

Selecting off disables the entire block. Oscillator. Group of editable parameters associated with the pitch of the synth OSC, PCM OSC, and pitch shift. · This group can be entered by performing step 1 under "To edit and save a tone EDIT. as a user tone" (page E-21) and then holding down Settings Off, On Oscillator >Ent (Block (1) to (5) only) 7 Synth Wave (Blocks (1) and (2) only) PCM Wave (Blocks (3) and (4) only) Synth wave, PCM wave.



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Selects the base wave for a sound generated by the synth OSC or PCM OSC. · A wave whose name is displayed with "L" or "B" next to it will sound at a pitch that is one octave lower than the actual pitch. In the case of a "B" wave, nothing will sound when a keyboard key higher than C5 is pressed. · See the separate "Appendix" for details about wave types. · This item is not present in Block (5).

**Pitch.** Adjusts the maximum and minimum pitch values within a range of  $\pm 2$  octaves. A setting of 256 lowers the pitch two octaves, while a setting of 255 raises the pitch two octaves. **Detune.** Fine adjustment of the tuning. **Key follow.** Adjusts the amount of pitch change between neighboring keyboard keys. A higher value represents greater change. Example: When Key Follow Base is keyboard key C4 Key Follow = 127 See the separate "Appendix". **Pitch (V) Detune (V)** 256 to 0 to +255 256 to 0 to +255 **Key Follow = 64 KeyFollow (V)** D4 C#4 C4 Bb4 128 to 0 to +127 **Key Follow = 0 Key Follow C4 C#4 Key Follow = -127 Key Follow Base KeyFolBase (V) Env.**

**Depth (V)** Key follow base. Keyboard key that is the center of key follow. · Setting value can be specified using the keyboard keys. **Envelope depth.** Specifies how the envelope shown below is applied.

C-1 to G9 64 to 0 to +63 E-24 B **Selecting and Creating Tones Display Text Description Pitch envelope.** Group of editable envelope (Envelope Generator) parameters applied to the synth OSC, PCM OSC, and pitch shifter. · The figure below also applies to filter, amp, and other envelopes. With the pitch envelope, the pitch of the sound corresponds to the vertical (Level) axis. **Level AL Settings SL RL1 Envelope >Ent IL RL2 AT DT RT1 RT2 Time IL : AT : AL : DT : SL : Init.**

**Level (V) Atk.Time (V) Atk.Level (V) Dec.Time (V) Sus.Level (V) Rel.Time1 (V) Init Level** Attack Time Attack Level Decay Time Sustain Level RT1 : RL1 : RT2 : RL2 : Release Time1 Release Level1 Release Time2 Release Level2 Initial level. Pitch of the sound at initial note on. Attack time. Time it takes until the attack level is reached from the initial level. Attack level.

Target level reached immediately after note on. Decay time. Time it takes for the sound to reach the sustain level from the attack level. Sustain level. Level the sound is sustained as long as a key or pedal is depressed. Release time 1. Time it takes to reach Release Level 1 after a key is released. 64 to 0 to +63 0 to 127 64 to 0 to +63 Off, 1/4, 1/3, 1/2, 2/3, 1, 3/2, 2, 3, 4, 1/4U, 1/3U, 1/2U, 2/3U, 1U, 3/2U, 2U, 3U, 4U Off, On 64 to 0 to +63 64 to 0 to +63 0 to 127 **Rel.Level1 (V)** Release level 1. Target level reached immediately after a key is released.

**Rel.Time2 (V)** Release time 2. Time it takes to reach Release Level 2 from Release Level 1. **Rel.Level2 (V)** Release level 2.

Second target level reached after a key is released. **Clock trigger.** Specifies the number of beats for resetting the envelope. Selecting a setting from 1/4U to 4U resets to the timing of the back beat. **Clk.**

**Trig Ext.Trig (Block (5) only) LFO1 Depth (V) LFO2 Depth (V) PulseWidth (Blocks (1) and (2) only) (V)** External trigger. When on, the envelope is reset by an external trigger. **LFO1 depth.** Specifies how LFO1 from Block (8) is applied. **LFO2 depth.** Specifies how LFO2 from Block (9) is applied. **Pulse width.** Adjusts the width of the square wave when the synth wave is a square wave. **PWM LFO1 depth.**

Adjusts the depth of pulse width modulation by LFO1. **PWM PWM LFO1 Depth (Blocks (1) and (2) only) (V)** 64 to 0 to +63 **PWM LFO2 Depth (Blocks (1) and (2) only) (V)** Sync OSC (Block (2) only) **PWM LFO2 depth.** Adjusts the depth of pulse width modulation by LFO2. **Oscillator sync.** Turning on this resets the Block (2) sound wave in accordance with the Block (1) sound wave period, cause them to become synced. **Original key.** Selects the keyboard keys where the externally input sound to Block (5) is sounded as-is at its original pitch. · Setting can be specified using the keyboard keys. **Mic/inst level.** Level of external input sound to Block (5).

64 to 0 to +63 Off, On **OriginalKey (Block (5) only)(V) MicInstLvl (Block (5) only) (V)** C-1 to G9 0 to 127 E-25 **Selecting and Creating Tones Display Text TrigThresh (Block (5) only) (V) TrigRelease (Block (5) only) (V) P.ShiftMode (Block (5) only)** Description Trigger threshold. Specifies the external input level threshold value that determines whether or not an external input trigger (page E-25) is applied. **Trigger release time.** Adjusts the time following external input trigger (page E-25) operation that the next trigger operation is blocked.

**Pitch shifter mode.** A larger setting value lengthens the time until note on, but increases tone quality. When this setting is off, the same pitch sounds no matter which keyboard key is pressed. **Pitch shifter mix.** Specifies the volume ratio between the pitch shifted sound (shift sound) and the unshifted sound.

0: Shift sound only 7: Both sounds at same volume 15: Original sound only **Noise type.** Selects the type of noise generated by Block (6). White noise (equal noise for all frequencies), pink noise (noise inversely proportional to the frequency) and other types of noise are available. · See the separate "Appendix" for a complete list of noise types. **Filter.** Group of editable parameters associated with the filters (tones) in each block. **Gain.** Specifies how the volume of frequency components that are higher than the cut off frequency setting value described below is attenuated. There is no cut off when "Flat" is specified here. **Cutoff frequency.**

Specifies the filter cutoff frequency. **Touch sense.** Specifies the degree of change in the filter in accordance with change in keyboard playing touch. **Key follow.** Adjusts the amount of filter change between neighboring keyboard keys. A higher value represents greater change. **Key follow base.** Keyboard key that is the center of key follow. · Setting can be specified using the keyboard keys. **Envelope depth.**

Specifies how the envelope shown below is applied. 18dB, 12dB, 6dB, 3dB, Flat 0 to 15 64 to 0 to +63 128 to 0 to +127 C-1 to G9 64 to 0 to +63 0 to 127 (Initial Level to Release Level 2) · The setting ranges for Clock Trigger and External Input Trigger are the same as those for Pitch Envelope. 64 to 0 to +63 - 64 to 0 to +63 Settings 0 to 127 0 to 127 Off, 1, 2, 3 **P.ShiftMix (Block (5) only) 0 to 15 Noise Type (Block (6) only)** See the separate "Appendix". **Filter >Ent Gain Cutoff (V) TouchSense (V) KeyFollow (V) KeyFolBase (V) Env.**

**Depth (V) Envelope >Ent** Filter envelope. Group of editable envelope (Envelope Generator) parameters applied to filters. · For details about group items and setting ranges, see "Pitch Envelope".



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With this group, the vertical (Level) axis in the pitch envelope diagram corresponds to how the filter is applied. LFO1 Depth (V) LFO2 Depth (V) Amp >Ent Volume (V) TouchSense (V) KeyFollow (V) KeyFolBase (V) LFO1 depth.

Specifies how LFO1 from Block (8) is applied. LFO2 depth. Specifies how LFO2 from Block (9) is applied. Amp. Group of editable parameters associated with the amp (volume) in each block. Volume. Specifies the amp volume. Touch sense. Specifies the degree of change in volume in accordance with change in keyboard playing touch. Key follow.

Adjusts the amount of volume change between neighboring keyboard keys. A higher value represents greater change. Key follow base. Keyboard key that is the center of key follow. · Setting can be specified using the keyboard keys. Amp envelope. Group of editable envelope (Envelope Generator) parameters applied to amps. · For details about group items, see "Pitch Envelope". The vertical (Level) axis in the pitch envelope diagram corresponds to the volume in the case of this group. However, the setting range for the nine items from Initial Level to Release Level 2 is 0 to 127, which is different from the pitch envelope items.

LFO1 depth. Specifies how LFO1 from Block (8) is applied. LFO2 depth. Specifies how LFO2 from Block (9) is applied. Legato.

Turning this setting on causes subsequent notes to be played smoothly and connected. Portamento. Turning on this setting applies a portamento effect. 0 to 127 64 to 0 to +63 128 to 0 to +127 C-1 to G9 0 to 127 (Initial Level to Release Level 2) · The setting ranges for Clock Trigger and External Input Trigger are the same as those for Pitch Envelope. 64 to 0 to +63 64 to 0 to +63 Off, On Off, On Envelope >Ent LFO1 Depth (V) LFO2 Depth (V) Legato Portamento E-26 Selecting and Creating Tones Display Text PortaTime (V) Description Portamento Time.

Specifies the time until the next note is reached by Portamento. Settings 0 to 127 Block (7): Total Block Filter Editable Parameters Preparation On the screen that appears in step 2 under "To edit and save a tone as a user tone" (page E-21), select "Total Filter >Ent" and then press ENTER to enter the group. bq Editable Parameter List · Shaded cells indicate a group made up of multiple items. Press ENTER to display the items that make up a group. · (V) at the end of a display item indicates an item that can be selected as a Block (10) virtual controller destination (page E-29). bq Display Text Description Filter type. Selects the filter type. LPF: Low-pass filter. Cuts high-range components above the cut off frequency. BPF: Band-pass filter.

Cuts low-range and high-range components outside of a range centered on the cut off frequency. HPF: High-pass filter. Cuts low-range components below the cut off frequency. Cutoff frequency. Specifies the cut off frequency of all Solo Synthesizer tones. Resonance. Emphasizes notes in the vicinity of the cut off frequency to alter the tone. Touch sense. Specifies the degree of change in the filter in accordance with change in keyboard playing touch. Key follow.

Adjusts the amount of filter change between neighboring keyboard keys. A higher value represents greater change. Key follow base. Keyboard key that is the center of key follow. · Setting can be specified using the keyboard keys.

Envelope generator retrigger. Turning on this setting retriggers the filter with each keyboard key press. Envelope depth. Specifies how the envelope shown below is applied. Settings FilterType Refer to the cell to the left.

Cutoff (V) Resonance (V) TouchSense (V) KeyFollow (V) KeyFolBase (V) Env.Re trig Env.Depth (V) 0 to 127 0 to 127 64 to 0 to +63 128 to 0 to +127 C-1 to G9 Off, On 64 to 0 to +63 0 to 127 (Initial Level to Release Level 2) · The setting ranges for Clock Trigger and External Input Trigger are the same as those for Pitch Envelope. 64 to 0 to +63 64 to 0 to +63 Envelope >Ent Total filter envelope. Group of editable envelope (Envelope Generator) parameters applied to Total Block filters. · For details about group items, see "Pitch Envelope". With this group, the vertical (Level) axis in the pitch envelope diagram corresponds to how the filter is applied. LFO1 Depth (V) LFO2 Depth (V) LFO1 depth. Specifies how LFO1 from Block (8) is applied. LFO2 depth.

Specifies how LFO2 from Block (9) is applied. E-27 Selecting and Creating Tones Block (8): LFO1 and Block (9): LFO2 Editable Parameters Preparation Perform the following steps from the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. 1. Select "LFO >Ent" and then press bq ENTER to enter the group. 2. Use the 9 PART minus (-) and plus (+) buttons to select the block you want to edit. Editable Parameter List · (V) at the end of a display item indicates an item that can be selected as a Block (10) virtual controller destination (page E-29). Display Text Description Wave type. Specifies one of the following wave types to be used for LFO. Sin (Sine Wave) Puls 1:3 (Square Wave 1:3) Settings Tri (Triangular Wave) WaveType Saw up (Sawtooth Wave Up) Puls 2:2 (Square Wave 2:2) Refer to the cell to the left.

Puls 3:1 (Square Wave 3:1) Saw down (Sawtooth Wave Down) Random (Random) Sync Sync. Specifies what LFO is synced with. Off: No syncing Tempo: Synced with beat specified by clock sync (see below). LFO1 (Can be selected with LFO2 only.): Synced with LFO1.

Rate. Specifies the LFO speed (frequency). This setting is enabled when the above Sync setting is off. Clock sync. Specifies the number of beats synced with the LFO frequency.

Selecting a setting from 1/4U to 4U syncs with the timing of the back beat. · This setting a valid only when the sync setting is "Tempo". Depth. Specifies how LFO is applied. Delay. Specifies the degree of delay in the timing for applying LFO. Rise. Specifies the time it takes from the start of application of the LFO until the effect reaches the level specified by Depth above. Modulation depth. Specifies how modulation is applied to the LFO.

Refer to the cell to the left. Rate (V) 0 to 127 1/4, 1/3, 1/2, 2/3, 1, 3/2, 2, 3, 4, 1/4U, 1/3U, 1/2U, 2/3U, 1U, 3/2U, 2U, 3U, 4U 0 to 127 0 to 127 0 to 127 0 to 127 Clk.Sync Depth (V) Delay (V) Rise (V) Mod.Depth (V) E-28 Selecting and Creating Tones Block (10): Controllers Editable Virtual Controller Parameters

These controllers are virtual controllers for adjusting any editable parameters (destinations) with any input method (source). Preparation Perform the following steps from the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. 1. Select "VirtualCtrl >Ent" and then press bq ENTER to enter the group. · Controllers are numbered 1 through 8, and are assigned to the 5 sliders (1/9 through 8/16).



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2. Use the 9 PART minus (-) and plus (+) buttons to select the number of the controller you want to edit.

**Editable Parameter List Display Text Description Source.** Specifies the input method. Off: None CC00 to CC97: MIDI control change \* NoteOnKeyNum: Key number of MIDI note on message NoteOnVel: Velocity value of MIDI note on message Ch.Pressure: MIDI channel after touch BENDER center Bend Up: Upward operation from BENDER center Bend Down: Downward operation from MODULATION operation Modulation: LFO1: LFO1 (Block (8)) LFO2: LFO2 (Block (9)) Settings Source bs bs Refer to the cell to the left. \* For details about each setting, refer to the MIDI Implementation document (<http://world.casio.com/>) and other MIDI documentation. Depth Depth. Specifies how virtual controller is applied. 128 to 0 to +127 · Off · Block (1) to (9) parameters (pages E-24 through E-28) whose "Display Text" items have "(V)" after them.

· DSP parameters (page E-88) Dest Destination. Specifies the destination parameter for a virtual controller operation. Other Editable Items This section explains parameters that are not part of the blocks described up to this point. These settings not only apply to the Solo Synthesizer, but also to other category tones as well. Preparation Display the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. Editable Parameter List · Shaded cells indicate a group made up of multiple items. Press Display Text DSP On/Off (Non-Solo Synthesizer tones only) DSP Edit >Ent Volume Rev.Send Cho.Send (Non-Solo Synthesizer tones only) bq ENTER to display the items that make up a group. Settings Description DSP on/off.

Specifies whether or not DSP should be applied to tones. ENTER enters the DSP editing screen (page E-39). · When this setting is on, pressing · This item is not displayed on the Solo Synthesizer tone editing list. bq Off, On DSP edit. Group of editable effect function DSPs (page E-37). Press DSP editing screen. Disabled when the above DSP On/Off setting is off. Volume. Specifies the main volume. Reverb send.

Specifies how reverb (page E-37) is applied to a tone. Chorus send. Specifies how chorus (page E-37) is applied to a tone. · This item is not displayed on the Solo Synthesizer tone editing list. bq ENTER to advance to the 0 to 127 0 to 127 0 to 127 E-29 Selecting and Creating Tones Editable Hex Layer Tone Parameters Hex Layer tones have three types of editable parameters: parameters for each of the individual layers (Layer 1 through Layer 6), parameters that affect all six of the layers, and the same parameters that apply to the other tone categories.

· The nine sliders ( 5) and four knobs (3) can be used for quick and easy adjustment of some of the parameters in the list below (page E-35). Editable Parameters for Individual Layers (Layer 1 through Layer 6) Preparation Perform the following steps from the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. 1. Select "Layer Edit >Ent" and then press bq ENTER to enter the group. · You also can enter the group using the following shortcut: Perform step 1 under "To edit and save a tone as a user tone" (page E-21) and then hold down EDIT.

This will enter the group. 7 2. Use the 9 PART minus (-) and plus (+) buttons to select the layer number you want to edit. Layer number Editable Parameter List Display Text LayerOn/Off PCM Wave Volume Pan CoarseTune FineTune Cutoff TouchSense Atk.Time Dec.Time Sus.Level Rel.Time Rev.Send Cho.Send KeyRangeLow Layer on/off.

Selecting off disables layer. PCM wave. Selects a tone from among the PCM waves. · See the separate "Appendix" for information about PCM wave types. Volume. Specifies the volume. Pan. Specifies the stereo position of the sound. 0 indicates the center, while a smaller values shifts to the left and a larger value shifts to the right. Coarse tune.

Changes the pitch of notes by semitone units. Fine tune. Fine tunes the pitch of the sound. Lowers the value up to 256 or raises the value up to +255 in semitone steps. Cutoff frequency.

Specifies the cut off frequency of the layered tone. Touch sense. Specifies the degree of change in volume in accordance with change in keyboard playing touch. Attack time. Specifies the time it takes to reach peak value from note on.

Description Off, On See the separate "Appendix". 128 to 0 to +127 64 to 0 to +63 24 to 0 to +24 256 to 0 to +255 128 to 0 to +127 128 to 0 to +127 128 to 0 to +127 Settings Decay time. Specifies the time it takes for the volume to reach the sustain level from the attack level. 128 to 0 to +127 Sustain level. Specifies the volume at which the sound is sustained as long as a key or pedal is depressed. Release time. Specifies the time it takes for a sustained sound to decay after a key is released. Reverb send. Specifies how reverb (page E-37) is applied to a tone. Chorus send.

Specifies how chorus (page E-37) is applied to a tone. Key range low. Specifies the lower limit of the enabled keyboard range. Nothing sounds when any keyboard key below this range is pressed. · Setting can be specified using the keyboard keys. Key range high. Specifies the upper limit of the enabled keyboard range. Nothing sounds when any keyboard key above this range is pressed. · Setting can be specified using the keyboard keys. Velocity range low.

Specifies the minimum value of the effective velocity. Nothing sounds when velocity less than this setting is played. Velocity range high. Specifies the maximum value of the effective velocity. Nothing sounds when velocity greater than this setting is played.

Pitch lock. When this setting is turned on for Layer 2, the Layer 2 pitch is changed to the same pitch as Layer 1 so both pitches are the same. The same is true for Layers 3 and 4, and Layers 5 and 6. 128 to 0 to +127 C-1 to G9 KeyRangeHi C-1 to G9 VelRangeLow VelRangeHi Pitch Lock (Layers 2, 4, and 6 only) 0 to 127 0 to 127 Off, On E-30 B Selecting and Creating Tones Editable Parameters for All Layers (Layer 1 through Layer 6) Preparation Display the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. Editable Parameter

List · Shaded cells indicate a group made up of multiple items.

Press Display Text bq ENTER to display the items that make up a group. Settings Description Detune. Causes the tuning of Layers 1 through 6 to be slightly different from each other. A larger setting value increases the amount of detuning. The maximum value (31) results in a difference of 100 cents (semitones) between Layer 1 and Layer 6. Detune = 31 +50cent Detune Layer4 Layer5 Layer6 Detune = 0 0 to 31 Layer1 Layer2 Layer3 -50cent Pitch LFO >Ent

WaveType Rate Depth Delay Rise Mod.



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Depth After Depth Amp LFO >Ent Pitch LFO. Group of editable LFOs applied to the pitch of a layered tone. Wave type. Specifies a wave type to be used for LFO.

The details of the selectable waves are the same as those for "WaveType" of "Block (8): LFO1 and Block (9): LFO2 Editable Parameters" (page E-28). Rate. Specifies the LFO speed (frequency). Depth. Specifies how LFO is applied. Delay. Specifies the degree of delay in the timing for applying LFO. Rise. Specifies the time it takes from the start of application of the LFO until the effect reaches the level specified by Depth above. Modulation depth.

Specifies how modulation is applied to the LFO. After depth. Specifies LFO change when MIDI channel after touch is received. Amp LFO. Group of editable LFOs applied to the volume of a layered tone.

Group items and setting ranges are the same as "LFO (Pitch LFO)", above. Sin, Tri, SawUp, SawDown, Puls1:3, Puls2:2, Puls3:1 0 to 127 128 to 0 to +127 0 to 127 0 to 127 0 to 127 0 to 127 Refer to the cell to the left. Editable Parameters Common to Other Tone Categories See "Other Editable Items" on page E-29. E-31 Selecting and Creating Tones Editable Drawbar Organ Tone Parameters There are two types of parameters: drawbar organ tone specific editable parameters and the same parameters that apply to the other tone categories. · The nine sliders ( ), three buttons ( ), and four knobs ( ) can be used for quick and easy adjustment of some of the parameters in the list below (page E-35).

5 2 3 Drawbar Organ Specific Editable Parameters Preparation Display the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. Editable Parameter List · Shaded cells indicate a group made up of multiple items. Press Display Text Ft16' Ft5 1/3' Ft8' Ft4' Ft2 2/3' Ft2' Ft1 3/5' Ft1 1/3' Ft1' Perc.2nd Perc.3rd Perc.Decay On Click Off Click Type Vib.Rate Vib.Depth Rot.Setting >Ent Button Assign On Value Off Value bq ENTER to display the items that make up a group. Settings 0 to 8 Off, On Off, On 0 to 127 Off, On Off, On Sin, Vin 0 to 127 0 to 127 Description 16 feet.

Specifies the pull out amount of the 16-foot drawbar. 5 and 1/3 feet. Specifies the pull out amount of the 5 1/3-foot drawbar. 8 feet. Specifies the pull out amount of the 8-foot drawbar. 4 feet. Specifies the pull out amount of the 4-foot drawbar. 2 and 2/3 feet. Specifies the pull out amount of the 2 2/3-foot drawbar. 2 feet.

Specifies the pull out amount of the 2-foot drawbar. 1 and 3/5 feet. Specifies the pull out amount of the 1 3/5-foot drawbar. 1 and 1/3 feet. Specifies the pull out amount of the 1 1/3-foot drawbar.

1 foot. Specifies the pull out amount of the 1-foot drawbar. 2nd overtone percussion. Turning this setting on applies a second overtone percussion sound. 3rd overtone percussion.

Turning this setting on applies a third overtone percussion sound. Percussion decay time. Specifies the decay time of percussion sound. Key on click. Turns the click sound when a key is pressed on or off. Key off click. Turns the click sound when a key is released on or off. Wave type. Selects either a sine wave or detune for the drawbar tone basic wave. Vibrato rate.

Specifies the vibrato rate (frequency). Vibrato depth. Specifies how vibrato is applied. Rotary setting. Group of settings for the SLOW/FAST. 2 ROTARY SLOW/FAST function. Button assign. Selects the DSP parameter (page E-88)\*1 assigned to 2 ROTARY Off value. DSP parameter value when the above button is off (unlit). Off, 1 to 8 \*1 \*2 \*2 On value.

DSP parameter value when the above button is on (lit). \*1: Depends on the currently selected DSP parameter (page E-88). ROTARY SLOW/FAST. \*2: Range of the DSP parameter assigned to 2 Editable Parameters Common to Other Tone Categories See "Other Editable Items" on page E-29. E-32 Selecting and Creating Tones Editable PCM Melody Tone (Non-drum PCM Tones) Parameters There are two types of parameters: PCM melody tone specific editable parameters and the same parameters that apply to the other tone categories.

The drum sets in the Variance category of the PCM tones have different editable parameters. See "Editable Drum PCM Tone Parameters" for more information about them. Editable Non-drum Set PCM Tone Parameters Preparation Display the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. Editable Parameter List Display Text Atk.Time Rls.

Time Cutoff Vib.Type Vib.Depth Vib.Rate Vib.Delay Oct.Shift TouchSense Description Attack time. Specifies the time it takes to reach peak value from note on. Release time. Specifies the time it takes for a sustained sound to decay after a key is released. Cutoff frequency.

Specifies the tone cutoff frequency. Vibrato type. Specifies one of the wave types below to be used for vibrato. Sin (sine wave), Tri (triangular wave), Saw (sawtooth wave), Sqr (square wave) Vibrato depth. Specifies how vibrato is applied. Vibrato rate. Specifies the vibrato rate (frequency). Vibrato delay.

Specifies the delay in the timing for applying vibrato. Octave shift.

Changes the tone of notes in octave units. Touch sense. Specifies the degree of change in volume in accordance with change in keyboard playing touch. Settings 64 to 0 to +63 64 to 0 to +63 64 to 0 to +63 Sin, Tri, Saw, Sqr 64 to 0 to +63 64 to 0 to +63 64 to 0 to +63 2 to 0 to +2 64 to 0 to +63 Editable Parameters Common to Other Tone Categories See "Other Editable Items" on page E-29. E-33 Selecting and Creating Tones Editable Drum PCM Tone Parameters The editable parameters described here are for the drum set tones in the Variance tone category.

There are two types of parameters: PCM drum tone specific editable parameters and the same parameters that apply to the other tone categories. Editable Drum Set PCM Tone Parameters Preparation Display the screen in step 2 of the procedure under "To edit and save a tone as a user tone" on page E-21. Editable Parameter List · Shaded cells indicate a group made up of multiple items. Press Display Text bq ENTER to display the items that make up a group. Description Settings Inst Edit >Ent Instrument edit.

Group of editable drum tone parameters for each keyboard. · Press a keyboard key to specify the keyboard to be edited. · This group can be entered by performing step 1 under "To edit and save EDIT. a tone as a user tone" (page E-21) and then holding down (C-1 to G9) 7 Instrument select. Group of editable tone parameters. Keyboard key pressure (Velocity) is divided into four velocity ranges. Each range can be configured to sound a different tone (Inst Number). PART minus ( ) and plus ( + ) buttons to select the range · Use the you want to edit. 9 Inst Number Inst Select >Ent [1] [2] [3] [4] Cannot be specified.



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