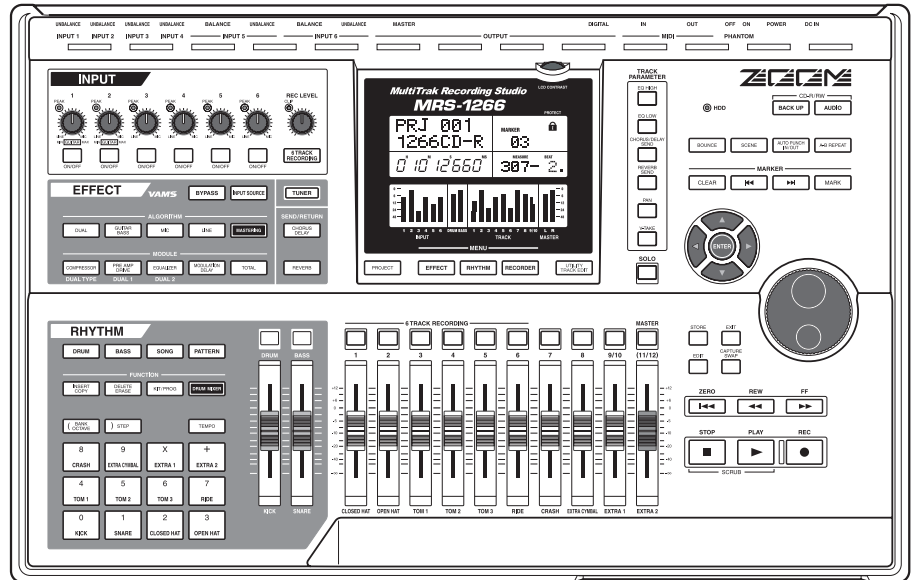


MultiTrak Recording Studio MRS-1266



Operation Manual

USAGE AND SAFETY PRECAUTIONS

SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and cautions for you to read so that accidents can be prevented. The meanings of these symbols are as follows:



This symbol indicates explanations about extremely dangerous matters. If users ignore this symbol and handle the device the wrong way, serious injury or death could result.



This symbol indicates explanations about dangerous matters. If users ignore this symbol and handle the device the wrong way, bodily injury and damage to the equipment could result.

Please observe the following safety tips and precautions to ensure hazard-free use of the MRS-1266.

• Power requirements



The MRS-1266 is powered by the supplied AC adapter. To prevent malfunction and safety hazards, do not use any other kind of AC adapter.

When using the MRS-1266 in an area with a different line voltage, please consult your local ZOOM distributor about acquiring a proper AC adapter.

• Environment



Avoid using your MRS-1266 in environments where it will be exposed to:

- Extreme temperature
- High humidity or moisture
- Excessive dust or sand
- Excessive vibration or shock

• Handling



The MRS-1266 is a precision instrument. Do not exert undue pressure on the keys and other controls. Also take care not to drop the unit, and do not subject it to shock or excessive pressure.

• Alterations



Never open the case of the MRS-1266 or attempt to modify the product in any way since this can result in damage to the unit.

• Connecting cables and input and output jacks



You should always turn off the power to the MRS-1266 and all other equipment before connecting or disconnecting any cables. Also make sure to disconnect all cables and the AC adapter before moving the MRS-1266.

• Volume



Do not use the MRS-1266 at a loud volume for a long time since this can cause hearing impairment.

• CD-R/RW Drive



Never look directly in the laser beam projected from the optical pickup of the CD-R/RW drive since your sight can be damaged.

Usage Precautions

• Electrical interference

For safety considerations, the MRS-1266 has been designed to provide maximum protection against the emission of electromagnetic radiation from inside the device, and protection from external interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves should not be placed near the MRS-1266, as the possibility of interference cannot be ruled out entirely.

With any type of digital control device, the MRS-1266 included, electromagnetic interference can cause malfunctioning and can corrupt or destroy data. Care should be taken to minimize the risk of damage.

• Cleaning

Use a soft, dry cloth to clean the MRS-1266. If necessary, slightly moisten the cloth. Do not use abrasive cleanser, wax, or solvents (such as paint thinner or cleaning alcohol), since these may dull the finish or damage the surface.

• Backup

The data of MRS-1266 can be lost because of malfunction or incorrect operation. Backup your data.

• Copyrights

Except for personal use, unauthorized recording from copyrighted sources (CDs, records, tapes, video clips, broadcast material and so on) is prohibited. ZOOM Corporation does not bear any liability for injunctions regarding the copyright law infringement.

Please keep this manual in a convenient place for future reference.

MIDI is a registered trademark of Association of Musical Electronics Industry (AMEI).

GS is a trademark or a registered trademark of Roland corporation.

Contents

| | |
|---|-----------|
| USAGE AND SAFETY PRECAUTIONS . . . | 2 |
| SAFETY PRECAUTIONS | 2 |
| Usage Precautions | 3 |
| | |
| Introduction | 7 |
| Overview | 7 |
| Introducing the MRS-1266 | 9 |
| Recorder section | 9 |
| Rhythm section | 10 |
| Mixer section | 10 |
| Effect section | 11 |
| | |
| Parts of the MRS-1266 | 12 |
| Top panel | 12 |
| Rear panel | 14 |
| Front panel | 14 |
| | |
| Connections | 15 |
| | |
| Installing the CD-R/RW Drive | 17 |
| | |
| Listening to the Demo Song | 19 |
| Demo song protect status | 19 |
| Turning on the power | 19 |
| Selecting the demo song | 19 |
| Playing the demo song | 20 |
| Turning power off (shutdown) | 20 |
| | |
| Quick Tour | 21 |
| Step 1: Creating a new project | 21 |
| Step 2: Creating a rhythm song | 22 |
| 2-1 Building a rhythm pattern | 22 |
| 2-2 Entering chord information | 25 |
| Step 3: Recording the first track | 28 |
| 3-1 Adjusting input sensitivity and recording level | 28 |
| 3-2 Setting the insert effect | 29 |
| 3.3 Selecting a track and recording | 30 |
| Step 4: Overdubbing | 32 |
| 4-1 Selecting an insert effect patch | 32 |
| 4-2 Selecting a track and recording | 32 |
| Step 5: Mixdown | 33 |
| 5-1 Adjusting volume, panning, and EQ | 33 |
| 5-2 Using the send/return effect | 35 |
| 5-3 Using the mastering effect | 36 |
| 5-4 Recording the master track | 36 |
| | |
| Reference [Recorder] | 38 |
| Using V-takes | 38 |
| Switching V-takes | 38 |
| Editing V-take names | 38 |
| | |
| Moving to a desired point in the song (Locate function) | 40 |
| Re-recording only a specified region (Punch-in/out function) | 40 |
| Using manual punch-in/out | 40 |
| Using auto punch-in/out | 41 |
| Recording several tracks on a master track (Mixdown function) | 42 |
| About the master track | 42 |
| Mixdown steps | 43 |
| Playing the master track | 44 |
| Combining multiple tracks on another track (Bounce function) | 45 |
| How bounce works | 45 |
| Making bounce settings | 45 |
| Executing bounce recording | 46 |
| Recording on 6 tracks simultaneously (6TR REC mode) | 47 |
| How 6TR REC works | 47 |
| Assigning an input signal to a track | 47 |
| Recording the drum/bass sound (Rhythm recording) | 48 |
| Assigning marks within a song (Marker function) | 49 |
| Setting a mark | 49 |
| Locating a mark | 50 |
| Deleting a mark | 50 |
| Playing back the same passage repeatedly (A-B Repeat function) | 51 |
| Finding a desired location (Scrub/Preview function) | 52 |
| Using the scrub/preview functions | 52 |
| Changing the settings of the scrub function | 52 |
| | |
| Reference [Track Editing] | 54 |
| Editing by rewriting data | 54 |
| Basic editing steps | 54 |
| Copying a specified range of data | 55 |
| Moving a specified range of data | 56 |
| Erasing a specified range of data | 57 |
| Trimming a specified range of data | 57 |
| Fade-in/fade-out of specified data range | 58 |
| Reversing a specified range of audio data | 59 |
| Changing the duration of a specified range of data | 60 |
| Editing V-takes | 61 |
| Basic V-take editing steps | 61 |
| Erasing a V-take | 62 |
| Copying a V-take | 62 |
| Moving a V-take | 62 |
| Exchanging V-takes | 63 |
| Track capture and swap | 63 |
| Capturing a track | 63 |
| Swapping track data and captured data | 64 |

| | | | |
|--|-----------|---|------------|
| Reference [Phrase Looping] | 65 | Erasing the rhythm song | 99 |
| Which kind of phrases can be used? | 65 | Assigning a name to a rhythm song | 99 |
| Loading a phrase | 66 | Creating an original rhythm pattern | 100 |
| Basic phrase loading steps | 66 | Preparations | 100 |
| Importing a V-take from the current project | 66 | Real-time input | 101 |
| Importing a WAV/AIFF file | 68 | Step input | 105 |
| Importing a phrase from a different project | 69 | Setting the rhythm pattern chord information | 108 |
| Adjusting phrase parameters | 69 | Editing a rhythm pattern | 109 |
| Copying a phrase | 71 | Adjusting the volume balance of drum and bass ... | 109 |
| Creating a phrase loop | 71 | Copying a rhythm pattern | 110 |
| Numeric input for phrase loop | 71 | Editing the name of a rhythm pattern | 110 |
| Writing a phrase loop to a track | 73 | Erasing a rhythm pattern | 111 |
| Reference [Mixer] | 75 | Creating your own drum kit | 111 |
| About the mixer | 75 | Changing the sound and settings for each pad ... | 111 |
| Basic operation of the input mixer | 76 | Assigning a name to a kit | 113 |
| Assigning input signals to recording tracks | 76 | Copying a kit | 113 |
| Adjusting the depth of the send/return effects | 78 | Importing rhythm patterns and rhythm songs | |
| Adjusting the pan/balance | 78 | from another project | 114 |
| Basic operation of the track mixer | 79 | Editing various settings of the rhythm | |
| Adjusting the volume/pan/EQ | 79 | section | 114 |
| Adjusting depth of send/return effect | 80 | Basic procedure | 114 |
| Linking odd-numbered/even-numbered channels ... | 81 | Changing the length of the pre-count | 115 |
| Using the solo function | 82 | Changing the metronome volume | 115 |
| Saving/recalling mixer settings | | Adjusting the sensitivity of the pads | 115 |
| (Scene function) | 82 | Checking the remaining amount of memory | 116 |
| Saving a scene | 82 | Adjusting the volume of each pad with the faders .. | 116 |
| Recalling a saved scene | 83 | Reference [Effects] | 117 |
| Switching scenes automatically | 83 | About the effects | 117 |
| Deleting certain parameters from a scene | 84 | Insert effect | 117 |
| Reference [Rhythm] | 86 | Send/return effects | 117 |
| About the rhythm section | 86 | Using the insert effect | 118 |
| Drum kits and bass programs | 86 | About insert effect patches | 118 |
| Rhythm patterns and the drum/bass tracks | 86 | Changing the insert location of the insert effect ... | 119 |
| Rhythm songs | 87 | Selecting the patch for the insert effect | 119 |
| Rhythm pattern mode and rhythm song mode | 87 | Editing the insert effect patch | 121 |
| Synchronizing the recorder section and rhythm | | Storing an insert effect patch | 123 |
| section | 87 | Editing the name of an insert effect patch | 123 |
| Playing rhythm patterns | 88 | Applying the insert effect only to the monitor | |
| Selecting and playing a rhythm pattern | 88 | signal | 124 |
| Changing the tempo of the rhythm pattern | 88 | Using the send/return effects | 125 |
| Changing the drum kit / bass program | 89 | About the send/return effect patches | 125 |
| Creating a rhythm song | 89 | Selecting a send/return effect patch | 125 |
| Selecting a rhythm song | 89 | Editing a send/return effect patch | 126 |
| Inputting rhythm pattern data | 89 | Storing a send/return effect patch | 127 |
| Step input | 90 | Editing the name of a send/return | |
| FAST input | 92 | effect patch | 127 |
| Inputting root/chord data | 94 | Importing patches from another project | 128 |
| Inputting other data | 95 | Reference [Creating a CD] | 129 |
| Playing a rhythm song | 96 | Writing audio data | 129 |
| Editing a rhythm song | 97 | About CD-R/RW discs | 129 |
| Copying a specific region of measures | 97 | Recording audio data by project | 130 |
| Transposing the entire rhythm song | 98 | Recording audio data by album | 131 |
| Copying a rhythm song | 98 | Playing an audio CD | 133 |

| | | | |
|--|------------|--|------------|
| Erasing a CD-RW Disc | 135 | Formatting the hard disk | 158 |
| Finalizing a CD-R/RW Disc | 136 | Hard disk maintenance with the | |
| Loading data from an audio CD | 137 | accessory CD-ROM | 159 |
| Reference [Projects] | 138 | Appendix | 160 |
| About projects | 138 | MRS-1266 specifications | 160 |
| Project operations | 138 | Troubleshooting | 161 |
| Basic procedure | 138 | Problems during playback | 161 |
| Loading a project | 139 | Problems during recording | 161 |
| Creating a new project | 139 | Problems with effects | 161 |
| Checking the project size/available hard disk | | Problems with the rhythm section | 162 |
| capacity | 139 | Problems with MIDI | 162 |
| Copying a project | 140 | Problems with CD-R/RW drive | 163 |
| Erasing a project | 140 | Other problems | 163 |
| Editing the project name | 141 | Effect Type/Parameter List | 164 |
| Protecting/unprotecting a project | 141 | Insert effect | 164 |
| Backup and restore | 142 | Send Return effect | 171 |
| Saving a single project to CD-R/RW disc | 142 | Effect patch list | 172 |
| Saving all projects to CD-R/RW disc | 143 | Pattern List | 177 |
| Loading a project from CD-R/RW disc | 144 | Drum Kit/Bass Program List | 179 |
| Reference [MIDI] | 146 | MIDI note number chart | 180 |
| About MIDI | 146 | Instrument List | 181 |
| What you can do using MIDI | 146 | PHRASE LIST | 183 |
| Making MIDI-related settings | 147 | MRS-1266 hard disk contents | 185 |
| Basic procedure | 147 | Compatibility with the MRS-1044 series | 185 |
| Setting the drum/bass MIDI channel | 148 | MIDI implementation | 186 |
| Specifying transmission of Timing Clock | | MIDI implementation chart | 187 |
| messages | 148 | Index | 188 |
| Specifying transmission of Song Position | | | |
| Pointer messages | 149 | | |
| Specifying transmission of Start/Stop/ | | | |
| Continue messages | 149 | | |
| Specifying transmission of Program Change | | | |
| messages | 149 | | |
| Using the SMF player | 150 | | |
| Reading an SMF into a project | 150 | | |
| Selecting the SMF output destination | 150 | | |
| SMF playback | 152 | | |
| Reference [Other Functions] | 153 | | |
| Changing the function of the foot switch | 153 | | |
| Using the tuner function | 154 | | |
| Preventing digital copying of a master tape | | | |
| or master disc | 155 | | |
| Switching the level meter display type | 156 | | |
| Assigning a signal to the SUB OUT jack | 156 | | |
| Hard disk maintenance | 157 | | |
| Basic maintenance procedure | 157 | | |
| Test/restore integrity of data on internal hard | | | |
| disk (ScanDisk) | 158 | | |
| Overwriting the system file data | | | |
| (Factory Initialize) | 158 | | |

Introduction

Overview

Thank you for selecting the *ZOOM MRS-1266 Multitrak Recording Studio* (subsequently referred to as "the *MRS-1266*"). The MRS-1266 is a digital audio workstation with the following features:

■ Brings together all the functionality you need for complete music production

The MRS-1266 provides all the functionality you need for professional music production: hard disk recorder, drum/bass machine, digital mixer, effects, CD-R/RW drive and more. From creating the rhythm tracks to multitrack recording, mixdown, and burning an audio CD, the MRS-1266 lets you do it all.

■ 12-track x 10-take recorder

The recorder section provides eight mono tracks and a stereo track, for a total of ten tracks. In addition, a master track (stereo) for mixdown is also provided. Because each track has ten virtual tracks (V-takes), you can record multiple takes for important parts such as vocals or guitar solos and select the best take later.

A full range of editing functions is also provided, allowing you to copy or move audio data. Special functions include reversing of data and time stretch/compression. Data exchange and copy between regular tracks and the master track is also possible.

■ Versatile input/output configuration allows simultaneous recording on six channels

10 different types of inputs on the rear panel and front panel feed a total of six channels. Synthesizers, dynamic microphones, condenser microphones, guitar/bass and many other kinds of instruments are supported, including high-impedance sources. In normal operation, two inputs are selected for recording on the audio tracks. A special 6TR REC mode allows simultaneous recording on six channels. This is great for drum multi-track or for band recording. The output array includes analog and digital (optical) STEREO OUT connectors, a PHONES output, and a STEREO SUB-OUT that can carry the signal from a specified input, track, or drum/bass channel. During mixdown, an external effect device can also be used for any sound.

■ Bounce function allows ping-pong recording of ten tracks simultaneously

The bounce function makes it easy to consolidate multiple tracks into one or two tracks with just a few keystrokes. Even when there are no vacant tracks available, you can play back ten tracks simultaneously, add the drum and bass sound, and bounce the result onto two V-takes. If you select the master track as bounce target, internal mixdown is possible without using up any of the regular tracks or V-takes.

■ Phrase loop function for pasting audio material

Using recorded audio data or audio files picked up from a CD-ROM disc, you can create "phrase loops" for example of drum licks and guitar riffs. The playback sequence and repetition count of phrases can be programmed freely and written to any track or V-take as audio data.

■ Rhythm section can be used to provide guide rhythm or accompaniment

The rhythm section provides more than 400 types of accompaniment patterns from the internal drum + bass sound generator. You can also create original patterns with real-time/step input. This can be used as an independent guide rhythm or in synchronization with the recorder. You can also program chords or pattern playback order to create the rhythm accompaniment for an entire song. In addition to conventional step input, the MRS-1266 features an innovative concept called FAST developed by ZOOM which lets you quickly build songs with various repeated patterns.

■ Mixer section supporting automated operation

The internal digital mixer can handle 10 tracks plus the drum and bass channels. The level, panning, and EQ settings of each channel can be saved as separate "scenes". A saved scene can be recalled manually at any time, or can be switched automatically at a desired point in a song.

■ Versatile effects

The MRS-1266 provides an "insert effects" that can be inserted into a specified signal route, and a "send/return effects" that are used via the mixer send/return loop. The effects can be used in a variety of ways, from modifying the tone while recording a track, to spatial processing or mastering during mixdown.

■ CD-R/RW drive

When you have created a mixdown on the master track, you can easily burn it onto a CD-R or CD-RW disc using the built-in drive. This is convenient for creating audio CDs and also comes in handy when you want to back up data that you have recorded.

The version of the MRS-1266 without internal CD-R/RW drive lets you connect the optional drive CD-01, giving you the same functionality as the integrated model.

In order to take full advantage of the MRS-1266's versatile functions and to ensure trouble-free enjoyment, please read this manual carefully.

Keep this manual in a safe place together with the warranty card.

Introducing the MRS-1266

The MRS-1266 is internally divided into the following five sections.

● Recorder section

Records and plays back audio.

● Rhythm section

Uses internal drum and bass sound sources to play rhythms.

● Mixer section

Mixes the signals from the recorder section and rhythm section, for output via the stereo output jacks and for mixdown on dedicated master tracks.

● Effect section

Processes input signals or signals of the mixer section. The MRS-1266 has two types of effects: an insert effect that is

inserted in a specific signal path, and a send/return effect that uses the send/return loop of the mixer section.

● CD-R/RW drive section

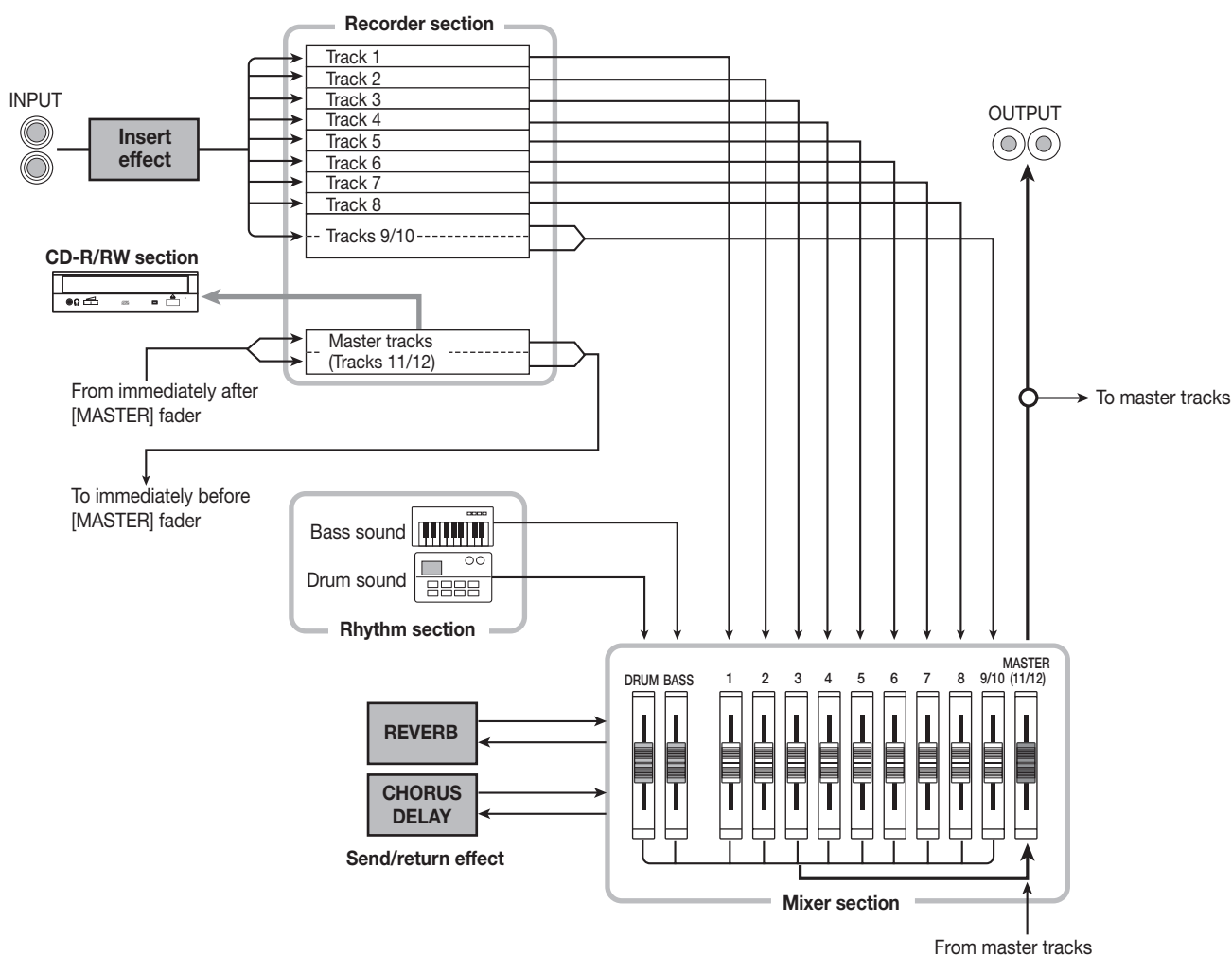
Lets you burn an audio CD using the contents of the master tracks, or read audio material from CDs and CD-ROMs.

Now let's take a closer look at each section.

Recorder section

The recorder section of the MRS-1266 has ten tracks: eight mono tracks (tracks 1 - 8) and one stereo track (tracks 9/10). (A "track" is a separate section for recording audio data.) Up to two tracks can be recorded simultaneously and up to ten tracks can be played back simultaneously.

Each of the tracks has ten switchable virtual tracks (called "V-takes"). In each track, one V-take can be selected for

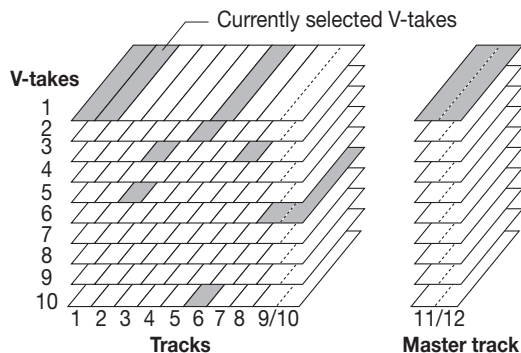


Introduction

recording/playback. For example, you can record guitar solos onto multiple V-takes, and then compare them later to select the best take.

HINT

By changing the internal settings of the MRS-1266, you can directly record the signal from INPUT jacks 1 - 6 on tracks 1 - 6. (This is called "6TR REC mode".)



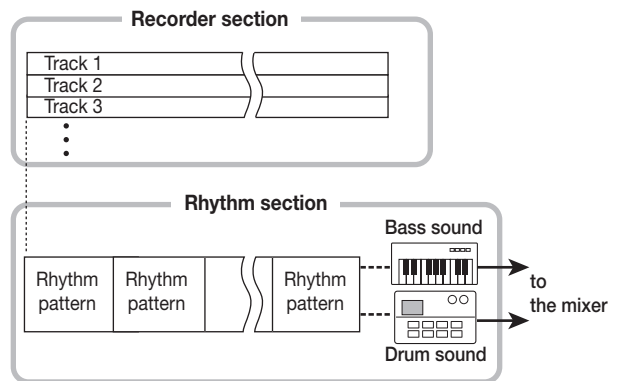
The recorder section also provides a set of stereo tracks which are separate from the normal record/play tracks 1 - 10. These are called the master tracks. The master tracks are dedicated for mixdown and for storing the material used to create an audio CD.

Rhythm section

The rhythm section of the MRS-1266 offers 511 accompaniment patterns (called "rhythm patterns") that use the internal drum/bass sound generator. Over 400 patterns are preprogrammed at the factory. Rhythm patterns can be played independently or in synchronization with the recorder.

HINT

You can also create original patterns by using either the pads on the top panel or through the use of MIDI.



You can arrange rhythm patterns in the desired order of playback, and program chords and tempo to create the rhythm accompaniment for an entire song. (This is called a "rhythm song.") Up to 10 rhythm songs can be created, among which one is selected for playback.

HINT

If desired, rhythm patterns and rhythm songs can be processed with the insert effect, and bounced on the audio tracks.

Mixer section

The signals from tracks 1 - 8, 9/10, and the drum and bass sounds are sent to separate mixer channels for individual adjustment of volume and tone and to create a stereo mix. For each track, the following parameters can be controlled independently.

- Volume
- Panning
- 2-band EQ
- Send level to the send/return effect
- Mute on/off
- V-take switching

HINT

If required, the STEREO SUB OUT jacks on the front panel can be set to carry a specific track or drum/bass sound. This is convenient for monitoring the track or drum/bass sound, or for adjusting it with an external effect device.

Effect section

The MRS-1266 provides two types of effects: insert effect and send/return effect. These effects can be used simultaneously and have the characteristics described below.

■ Insert effect

This effect can be inserted at one of the following three points in the signal path.

(1) Immediately after the input jack

(2) A desired channel of the mixer

(3) Immediately before the [MASTER] fader

In the default condition, position (1) (immediately after input jack) is selected.

When the setting is changed to (2), only a selected track or drum/bass sound is processed by the effect.

When the setting is changed to (3), the final stereo mix can be processed. This setting is suitable for processing the signal of the entire song during mixdown.

■ Send/return effect

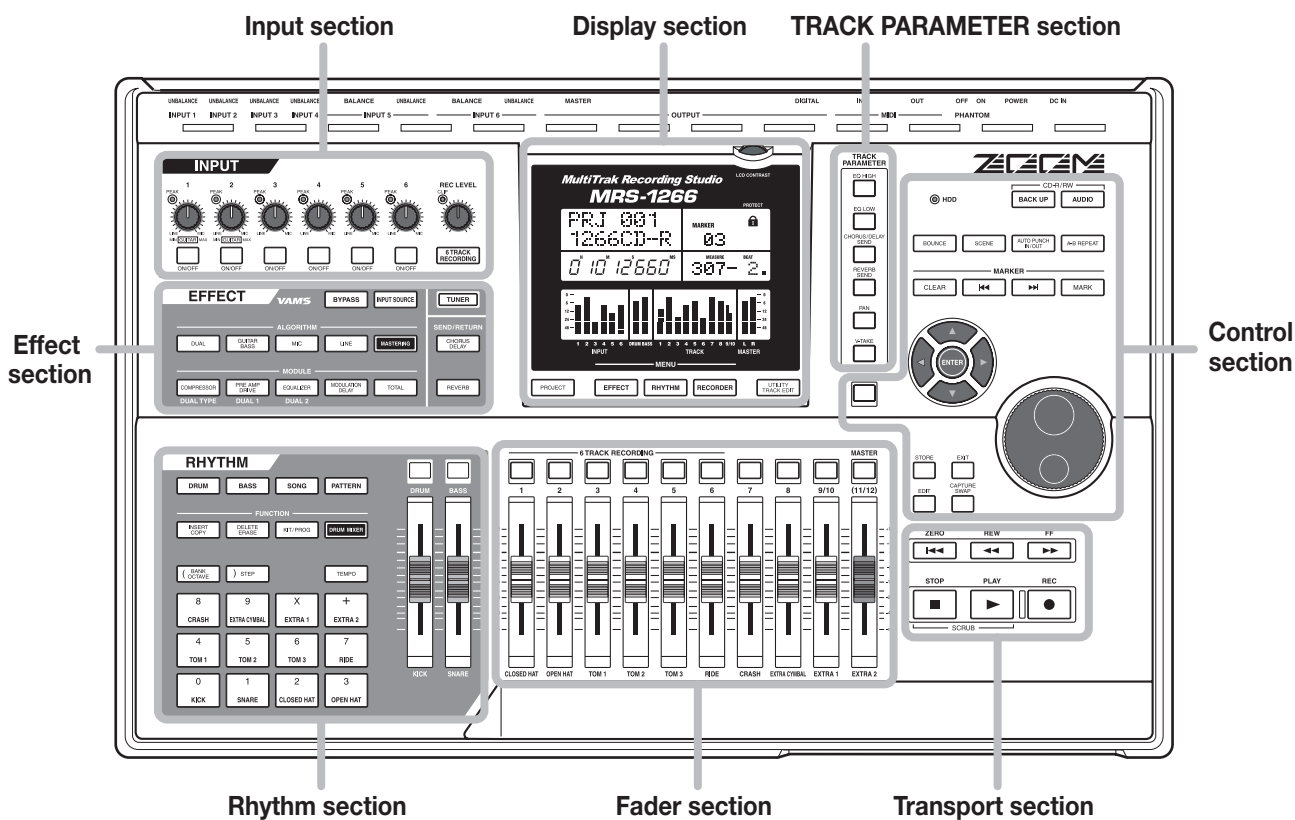
This effect is internally connected to the send/return loop of the mixer section. There are two types of send/return effects, reverb and chorus/delay, which can be used simultaneously.

The send level of each mixer channel adjusts the depth of the send/return effect. Raising the send level will produce a deeper reverb or chorus/delay effect for that channel.

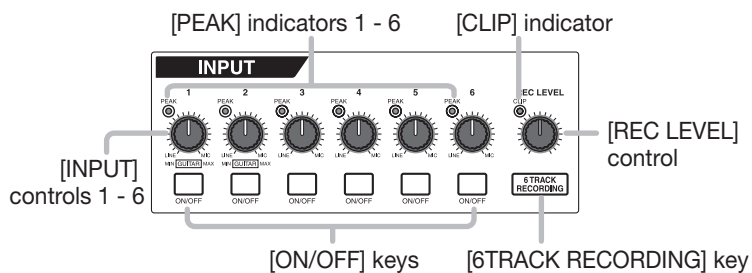
Parts of the MRS-1266

Top panel

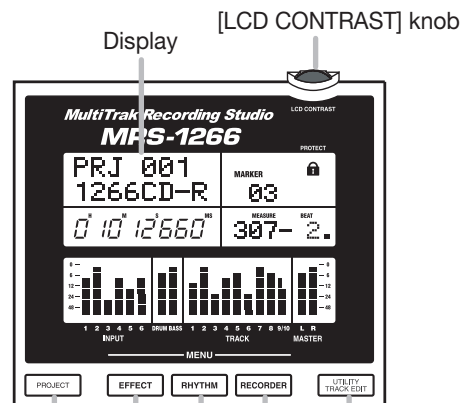
In this manual, the names of faders, knobs, and other controls on the unit are enclosed in square brackets [].



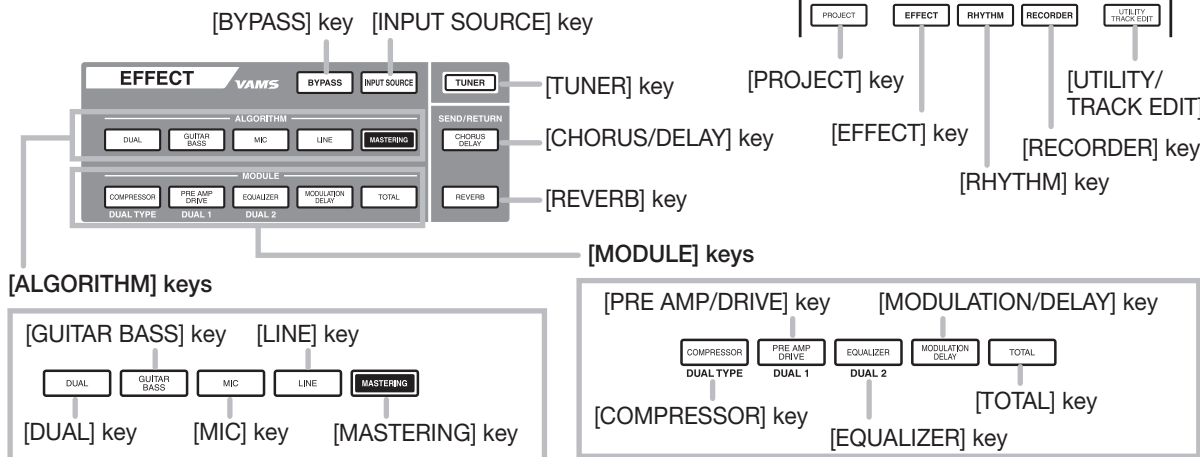
Input section



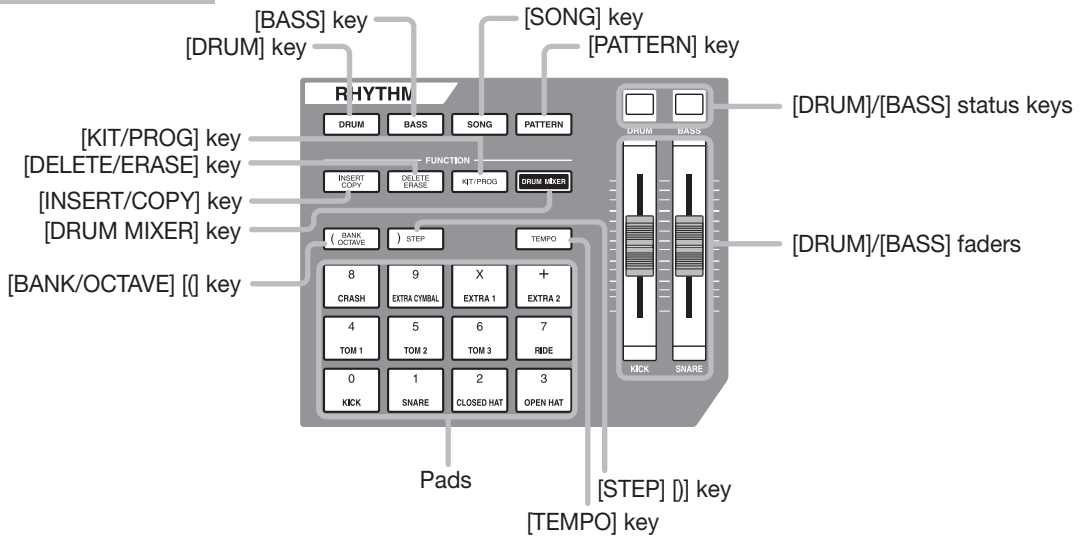
Display section



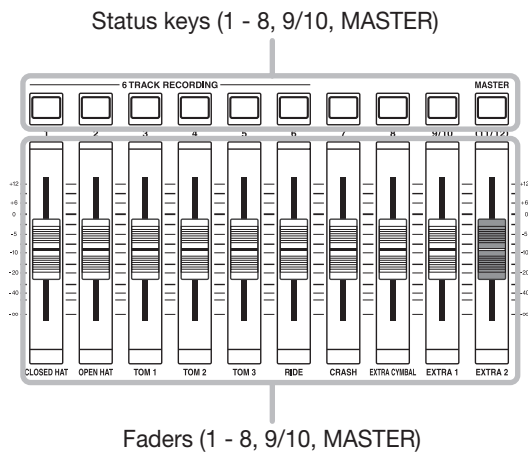
Effect section



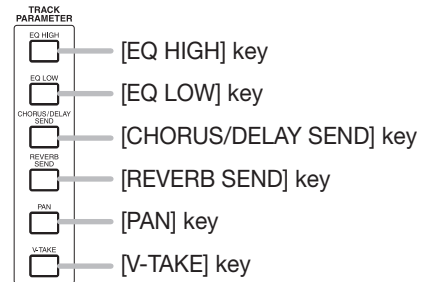
Rhythm section



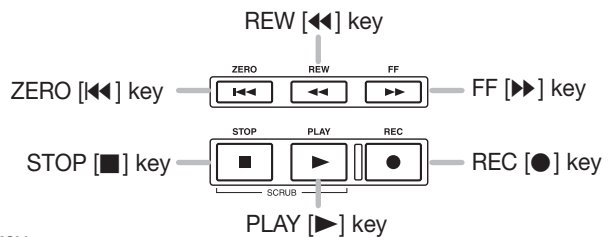
Fader section



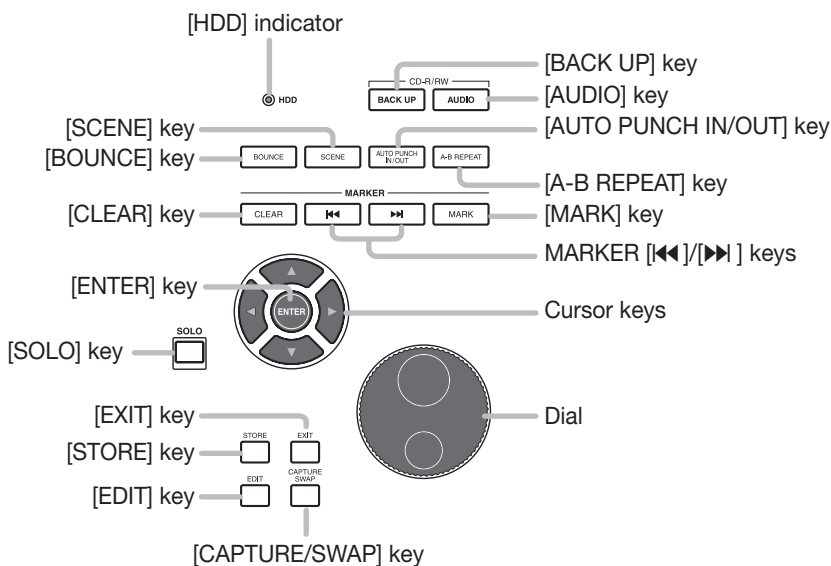
TRACK PARAMETER section



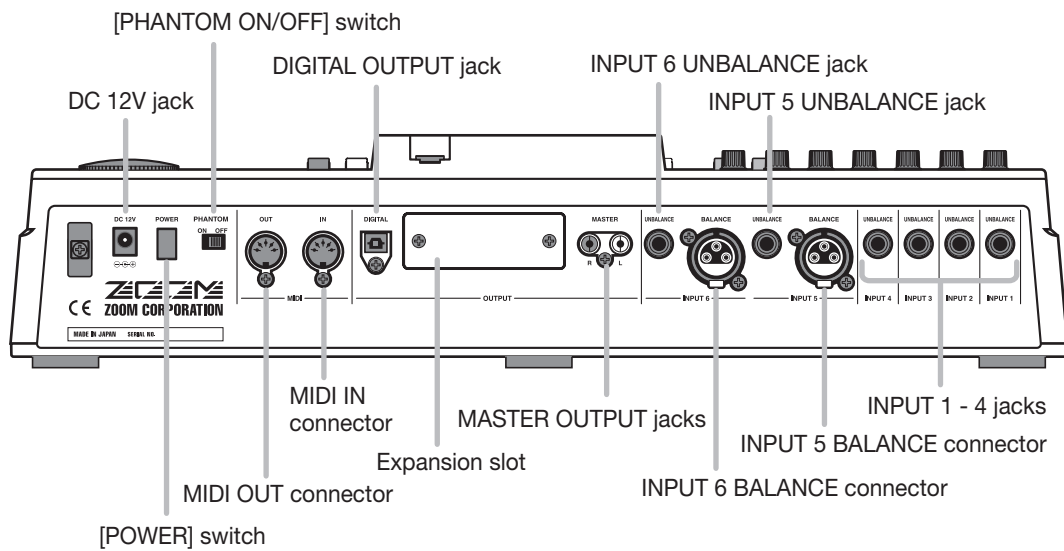
Transport section



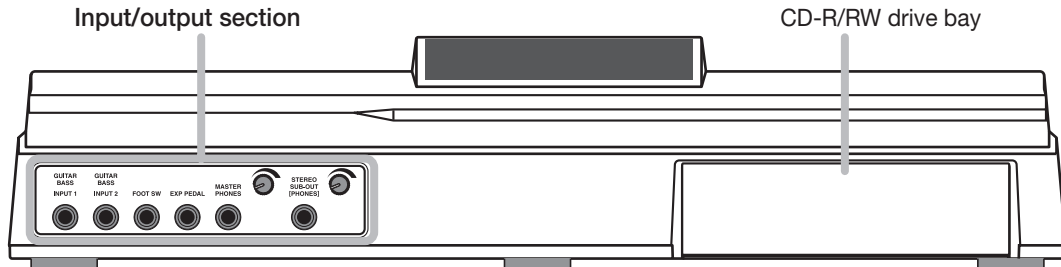
Control section



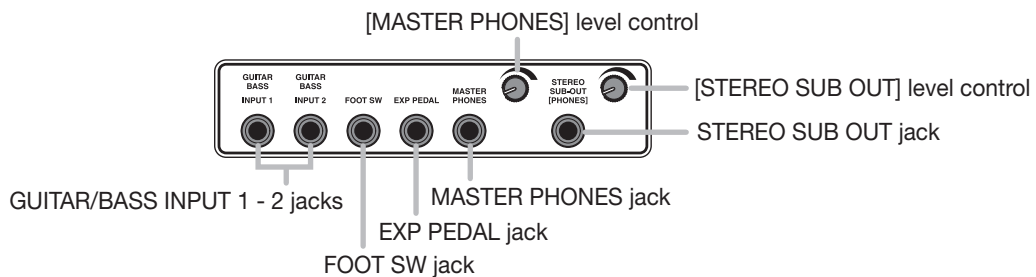
Rear panel



Front panel



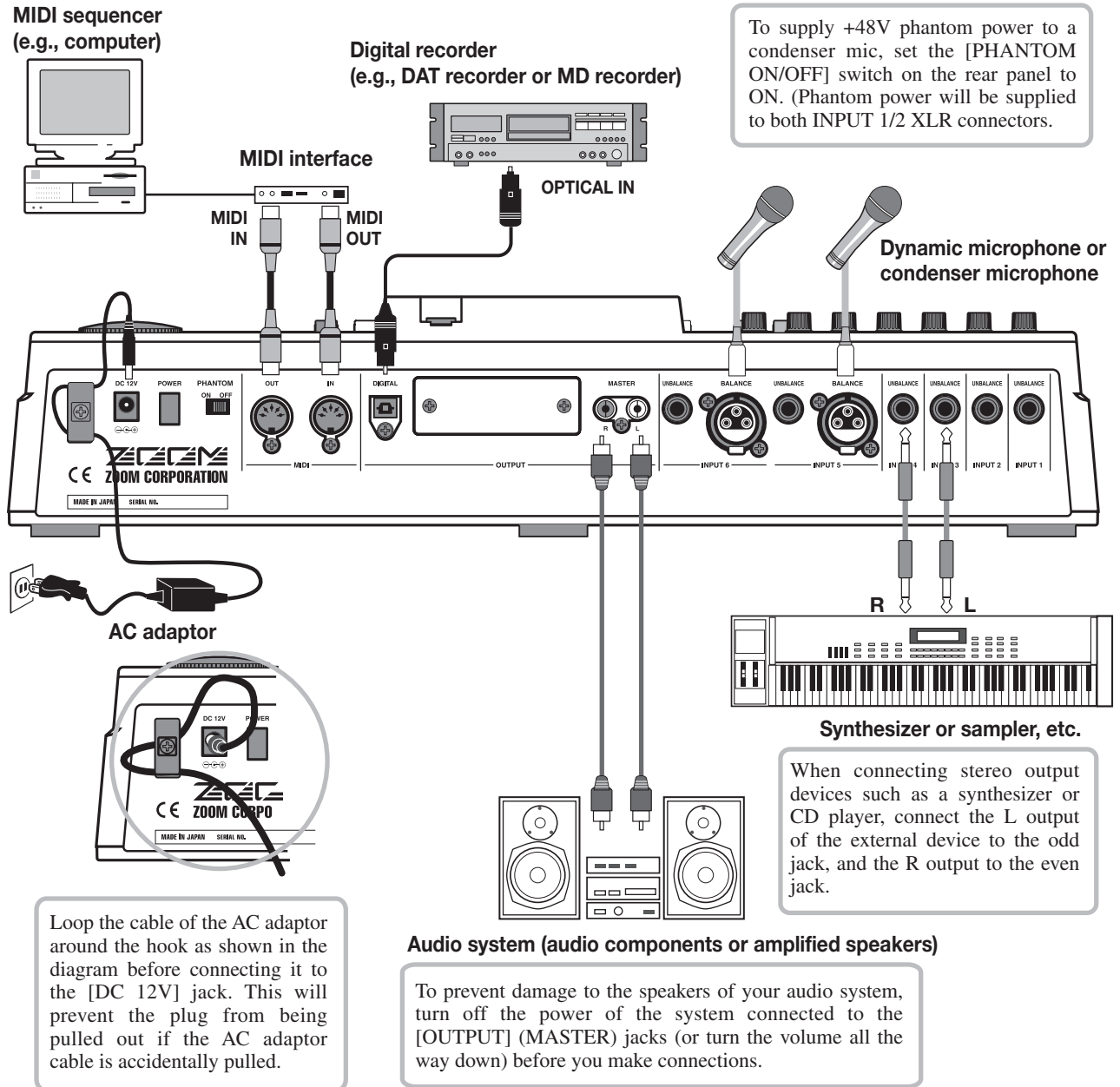
Input/output section



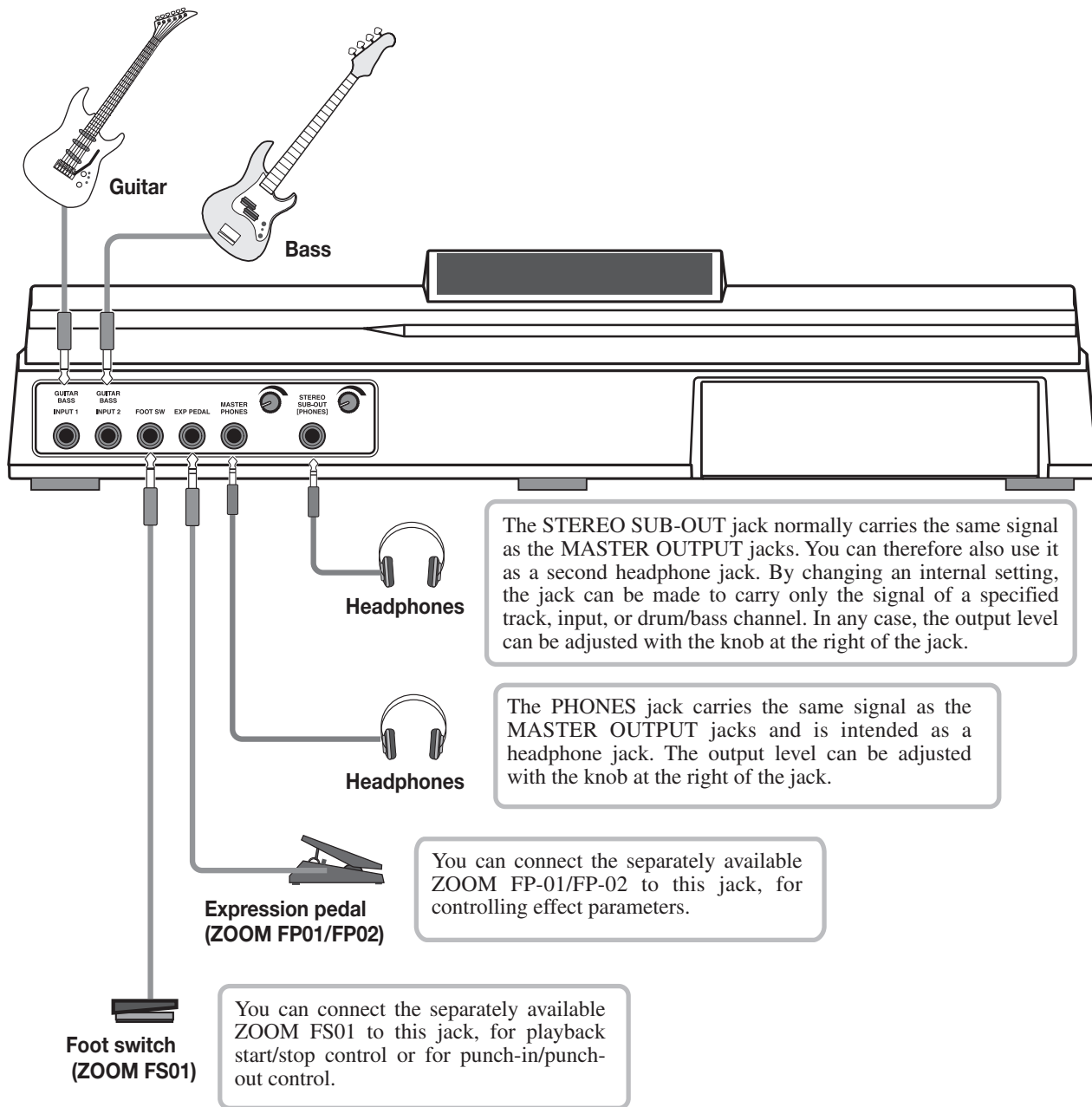
Connections

Connect your instruments, audio devices, and MIDI devices as shown in the following diagram.

Rear panel



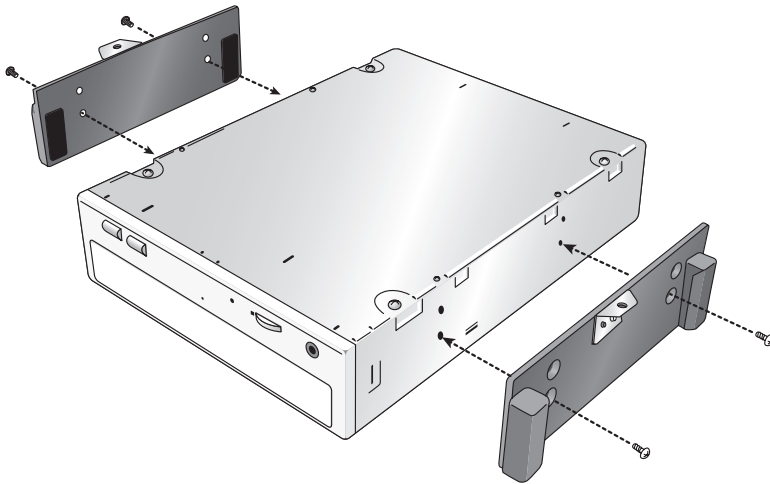
Front panel



Installing the CD-R/RW Drive

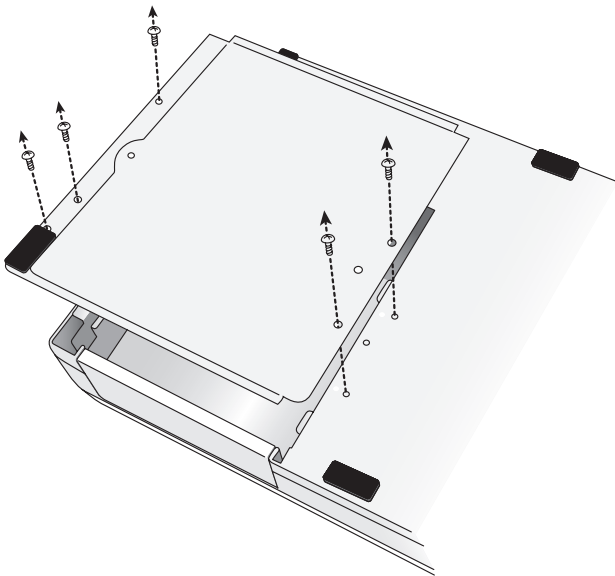
To install the separately available CD-R/RW drive into the MRS-1266 model without preinstalled CD-R/RW drive, use the attachment parts packed in the carton. Keep them to use the drive with the MRS-1266.

To install the drive, proceed as follows.



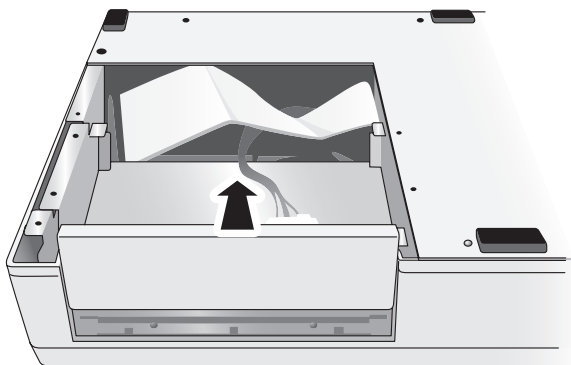
- 1.** Using the four flathead screws supplied with the MRS-1266, attach the two supplied drive guides to the left and right side of the drive.

Make sure not to attach the guide upside down.

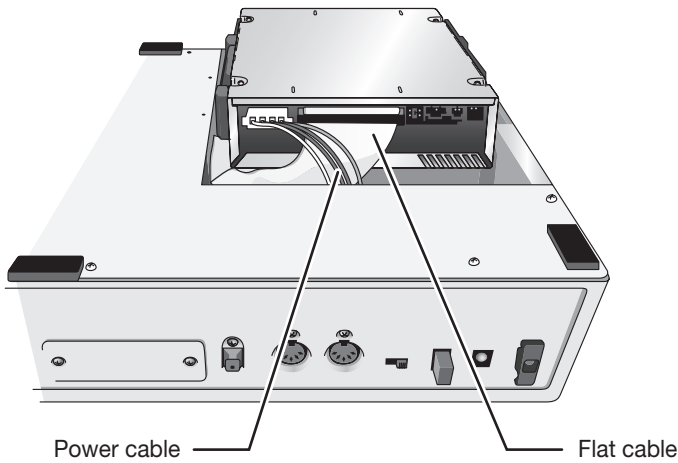


- 2.** Remove the drive mounting screws from the bottom of the MRS-1266, and remove the bottom plate.

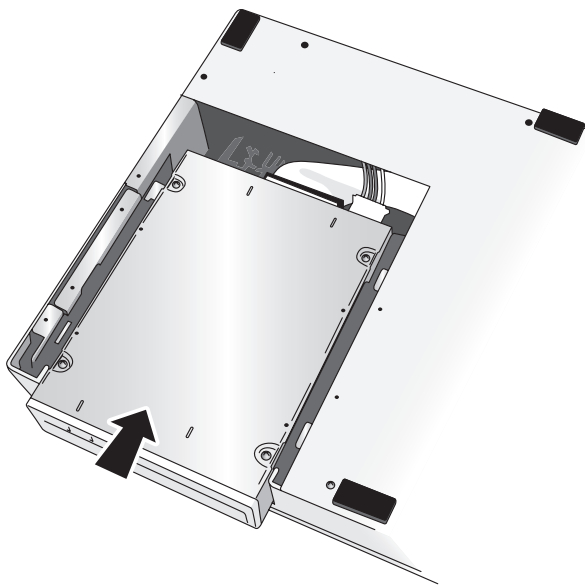
Take care not to lose the screws, since they will be required again for assembly.



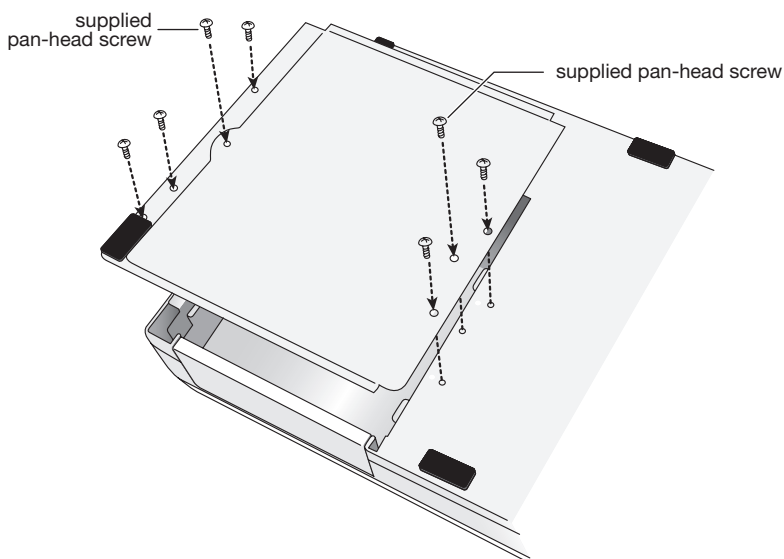
- 3.** Remove the drive bay blank panel from the front side of the unit.



4. Plug the power cable and flat cable from the main unit into the respective connectors on the CD-R/RW drive.



5. Position the CD-R/RW drive in the bay and carefully push it all the way in.



6. Attach the bottom plate using the two supplied pan-head screws and those removed in step 2.

NOTE

- Make sure to use the optional CD-R/RW drive CD-01.
- Zoom Corporation does not accept any responsibility whatsoever for any kind of damage arising from the use of the other type of drive, whether they be direct or indirect from any third parties.

Listening to the Demo Song

When shipped from the factory, the internal hard disk of the MRS-1266 contains a demo song. To listen to the demo, proceed as follows.

Demo song protect status

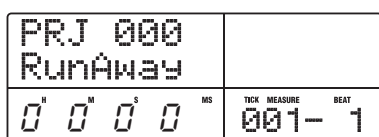
The demo song on the hard disk is set to protected status, which means that level mixing and other settings can be changed while you play the song, but the changes cannot be stored on the disk. If you wish to retain changes you have made, disable the protect status (→ p. 141).

Turning on the power

1. Make sure that the AC adapter, instrument, and audio system (or headphones) are correctly connected to the MRS-1266. (For information on connections, refer to page 15.)
2. Press the [POWER] switch on the rear panel.

Power to the MRS-1266 comes on, the unit performs a self-test, and switch settings are read. Wait until the following indication appears on the display.

This screen is called the "main screen".



3. Turn on the audio system connected to the MASTER OUTPUT jacks.

HINT

When a synthesizer or other electronic instrument is connected to the MRS-1266, turn power on in the order synthesizer → MRS-1266 → audio system. Turn power off in the reverse order.

Selecting the demo song

On the MRS-1266, song data are managed in units called "projects". A project encompasses recorded audio data, rhythm patterns and rhythm songs of the rhythm section, internal effect patches (effect programs), and other information. When you load a project, the complete state in which that song was saved will be reproduced.

To load the demo song project from the hard disk, proceed as follows.

1. Press the [PROJECT] key.

The indication "PROJECT SELECT" appears on the display. This is the screen for selecting a project.

2. Press the [ENTER] key.

Projects stored on the hard disk are shown in the lower part of the display.



3. Turn the dial to select the demo song.

Project numbers 000 and 001 are the demo songs.

4. Press the [ENTER] key.

The selected project is loaded. While the hard disk is being accessed, the [HDD] indicator lights up and the indication "LOADING" appears on the display. When the display changes, the demo song has been loaded.

Playing the demo song

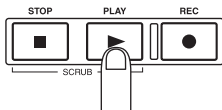
After loading, play the demo song as follows.

1. Turn down the volume of the audio system.

When headphones are connected, turn down the [MASTER PHONES] level control.

2. Press the PLAY [▶] key in the transport section.

Playback of the demo song starts.



3. Adjust the audio system volume setting (or the [MASTER PHONES] level control) to a comfortable volume.

4. If you want to adjust the volume of the individual tracks, use the respective faders.

The volume of the drum sound from the rhythm section can be adjusted with the [DRUM] fader. If you want to adjust the volume of the entire song, use the [MASTER] fader.

5. To switch individual tracks on or off, press the respective status key.

6. To stop the demo song, press the STOP [■] key.

Turning power off (shutdown)

Whenever you want to turn the MRS-1266 off, be sure to follow the procedure described below.

1. Turn power to the audio system off.

2. Press the [POWER] switch on the rear panel of the MRS-1266.

If a unprotected project was being used, the state of this project is automatically saved on the hard disk before the unit shuts down.

Caution

- *You must use this method to turn off the power of the MRS-1266. Never turn off the power by disconnecting the AC adaptor plug from the [DC 12V] jack or by unplugging the AC adaptor from the AC power outlet.*
- *In particular, you must never turn the power off by unplugging the AC adaptor while the [HDD] indicator is lit. Doing so may damage the internal hard disk, causing all data to be lost permanently.*

Quick Tour

This section explains the process of creating a project, programming a rhythm song, recording instruments and vocals, and performing mixdown onto the master tracks.

This Quick Tour is comprised of the five steps listed below. Carrying out these steps in sequence will help you to become familiar with the use of the rhythm section and with the entire process of recording tracks and completing a song.

● Step 1: Creating a new project

Shows how to create a new project.

● Step 2: Creating a rhythm song

Shows how to use the rhythm section to create a rhythm song accompaniment.

● Step 3: Recording the first track

Shows how to record the first track while listening to the rhythm song.

● Step 4: Overdubbing

Shows how to record (overdub) the track recorded in step 3 with a second and more tracks, while listening to the backing of the rhythm section.

● Step 5: Mixdown

Shows how to mix the rhythm section and recorded tracks down to the master tracks, creating the finished song.

Step 1: Creating a new project

On the MRS-1266, song data are managed in units called "projects". A project encompasses the following information.

- All recorder section data
- All mixer section settings
- All rhythm section settings
- All internal effect settings
- Other information (scene, mark, MIDI, etc.)

1. Press the [PROJECT] key in the display section.

The menu for loading and copying projects appears.



2. Use the cursor left/right keys to bring up the indication "PROJECT NEW" on the display.

This screen lets you create a new project.

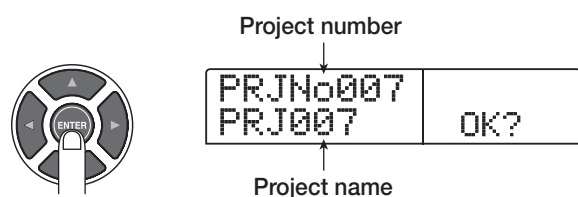


HINT

For information on other items that can be selected from the project menu, refer to page 138.

3. Press the [ENTER] key.

The number and name for the project to be created appear on the display.



HINT

- When creating a new project, the lowest free project number is automatically selected.
- If desired, you can change the project name at this stage. Use the cursor left/right keys to move the flashing position, and turn the dial to select a letter.

4. Press the [ENTER] key once more.

A new project is created.

HINT

- When selecting a different project or creating a new project, the project you were working on up to that point is automatically saved.
- When performing the shutdown (→ p.20) procedure for the MRS-1266, the last project is automatically saved.

Step 2: Creating a rhythm song

2-1 Building a rhythm pattern

The rhythm section of the MRS-1266 serves as a built-in accompaniment sound source, providing drum and bass sounds. Using these sounds, you can repeatedly play accompaniment patterns of several measures in length (these are called "rhythm patterns"). For each project, you can use up to 511 rhythm patterns. (More than 400 rhythm patterns are preprogrammed in the unit.) The rhythm patterns can run in synchronization with the recorder, to use as guide rhythm.

By arranging rhythm patterns in the desired order and programming chord and tempo information, you can create the accompaniment for an entire song. (This is called a "rhythm song".) Two methods are available to achieve this: step input where rhythm patterns are lined up one by one, and FAST (Formula Assisted Song Translator), a method which specifies an entire pattern using formulas.

In this section, we will use step input to create the rhythm pattern shown below.

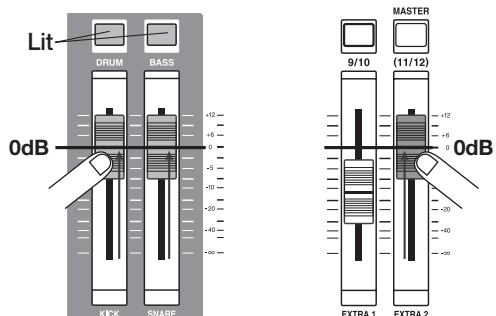
| | | | | |
|----------------|-------------|-------------|-------------|-------------|
| Chord | Dm | G7 | Dm | G7 |
| Measure number | 1 | 2 | 3 | 4 |
| | PATTERN 046 | PATTERN 046 | PATTERN 046 | PATTERN 046 |
| Chord | Em | A7 | Em | A7 |
| Measure number | 5 | 6 | 7 | 8 |
| | PATTERN 046 | PATTERN 046 | PATTERN 046 | PATTERN 046 |
| Chord | A# | A | Dm | G7 |
| Measure number | 9 | 10 | 11 | 12 |
| | PATTERN000 | PATTERN 000 | PATTERN 046 | PATTERN 046 |
| Chord | D | | | |
| Measure number | 13 | | | |
| | PATTERN 396 | | | |

HINT

Up to 10 rhythm songs can be created per project.

1. Verify that the [DRUM]/[BASS] status keys are lit.
Then set the [DRUM], [BASS], and [MASTER] faders to the 0 (dB) position.

If the [DRUM]/[BASS] status keys are out, press them to turn them on.



The drum sound and bass sound of the rhythm section are sent to the respective faders which function as an internal mixer. Use the [DRUM]/[BASS] status keys to turn the respective sound on or off, and use the [DRUM]/[BASS] faders to adjust the level.

2. Press the [SONG] key in the rhythm section.

The indication "SongNo0E EMPTY" appears on the display.

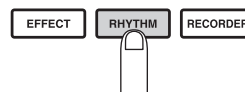


The rhythm section can operate in "pattern mode" or "song mode". Use the [SONG] key and [PATTERN] key in the rhythm section to switch between the two modes. When the indication "SongNoX" (where x is the song number) is shown on the display, the rhythm section operates in song mode.

HINT

Immediately after pressing the [SONG] key or [PATTERN] key, the [RHYTHM] key in the display section flashes.

3. Press the [RHYTHM] key in the display section.

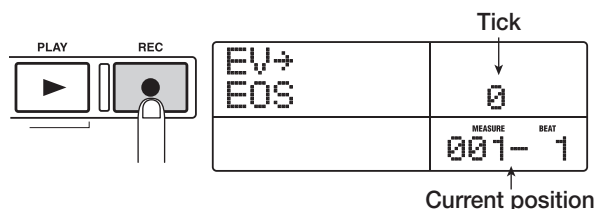


The [RHYTHM] key stops flashing and stays constantly lit. The rhythm section is no longer linked to the recorder section and can be operated independently (referred to as "rhythm machine mode").

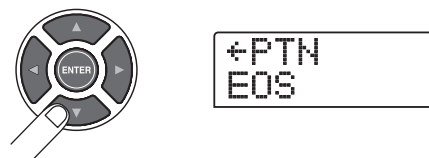
When the rhythm section is in this condition, rhythm patterns and rhythm songs can be programmed and edited.

4. Press the REC [●] key.

The REC [●] key lights up and rhythm patterns, chords, and other information can be input into the rhythm song. The counter in the bottom right corner of the display shows the current position (measure/beat).



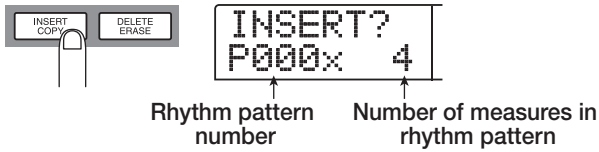
5. Use the cursor up/down keys to bring up the indication "← PTN" on the display.



Normally, the second line of the display in this mode shows the number of the pattern entered at the current position. However, for an empty rhythm song there will be no rhythm pattern information. Therefore the indication "EOS" (End of Song) is shown instead of the pattern number.

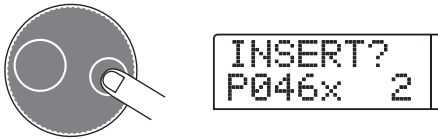
6. Press the [INSERT/COPY] key in the rhythm section.

The indication "INSERT?" appears on the first line of the display, and the rhythm pattern number and the number of measures are shown on the second line.



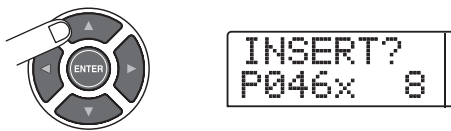
7. Turn the dial to select the number of the rhythm pattern to insert.

In this example, we will choose rhythm pattern number 046 (ROCK 17).



8. Use the cursor up/down keys to adjust the rhythm pattern length.

When the duration is longer than the original rhythm pattern, the same pattern is repeated for the number of measures. When the duration is shorter, the unit switches to the next rhythm pattern while the current pattern is playing. In the diagram on page 22, the rhythm pattern 046 is repeated for 8 measures. Therefore "8" is to be input here.

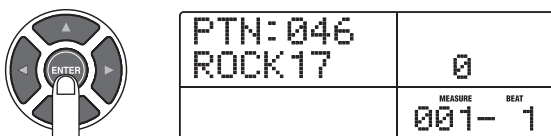


HINT

You can also switch to another rhythm pattern midway through a playing pattern. For example, if you specify a length of 7 measures for a pattern that is normally 2 measures, the pattern will play 3 times and a half, and then the unit switches to the next rhythm pattern.

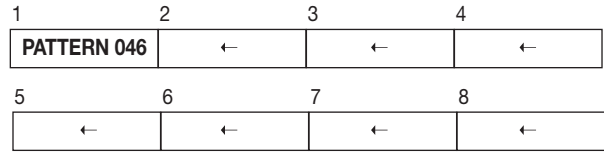
9. To insert the rhythm pattern, press the [ENTER] key.

The rhythm pattern number is entered at the beginning of the song.



In this condition, the rhythm pattern selected in step 6 will

be played repeatedly from the start of the rhythm song to measure 8.



10. Press the cursor right key repeatedly until the counter shows "009-1".

By pressing the cursor left or right key, you can move the current position in the rhythm song in steps of one measure. When you reach the end of the rhythm song (in this case "9-1"), the indication "EOS" appears on the display.



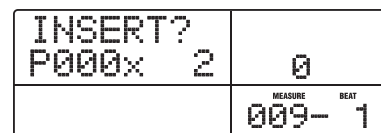
HINT

- For measures where no rhythm pattern information is input, the display shows " ← " to the left of "PTN". This means that the immediately preceding rhythm pattern will continue to be played.
- If you press the PLAY [▶] key while the REC [●] key is lit, the rhythm pattern set for the current position will play repeatedly.

11. Press the [INSERT/COPY] key to display the rhythm pattern insert screen.

12. Select the next rhythm pattern number and the number of measures to be repeated, and press the [ENTER] key.

In the diagram on page 22, the pattern 000 is repeated for 2 measures from measure 9. Therefore "P000x2" is entered here.



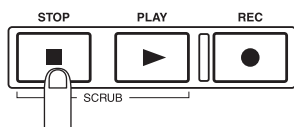
When you press the [ENTER] key, the new rhythm pattern is inserted at the start of measure 9, and the "EOS" indication moves to the start of measure 11.

13. Enter all other rhythm patterns in the same way.

14. When rhythm pattern input is completed, press the STOP [■] key.

The REC [●] key goes out and the rhythm song display appears again.

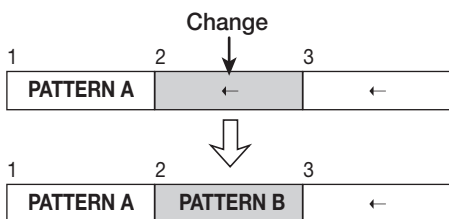
By pressing the ZERO [◀◀] key to return to the beginning of the rhythm song and then pressing the PLAY [▶] key, you can play the created rhythm song.



To edit a rhythm pattern after input, perform the following steps when the REC [●] key is lit.

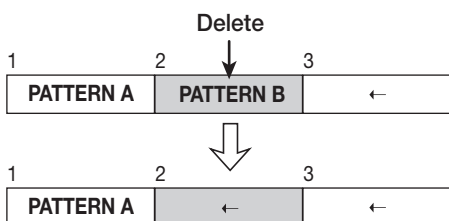
■ Changing an entered rhythm pattern

Use the cursor left/right keys to display the name of the rhythm pattern you want to edit, and then turn the dial to select the new rhythm pattern.



■ Deleting an entered rhythm pattern

Use the cursor left/right keys to display the name of the rhythm pattern you want to delete, and then press the [DELETE/ERASE] key in the rhythm section. The currently entered pattern is deleted, and the display indication changes to "← PTN".



NOTE

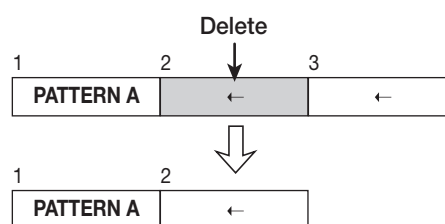
- If you delete the rhythm pattern at the start of a song, there

will be no sound until the point where the next rhythm pattern information is input.

- If you delete a rhythm pattern in the middle of a song, the preceding pattern will be repeated until the point where the next rhythm pattern information is input.

■ Deleting a specific measure

Use the cursor left/right keys to call up the measure to delete. Then press the cursor up key repeatedly to bring up the indication "EV→" and press the [DELETE/ERASE] key. The indication "DELETE?" appears. Press the [ENTER] key to carry out the deletion. Subsequent measures are moved up by one count.



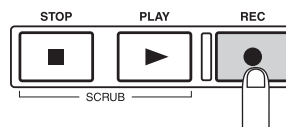
HINT

Another way to build a song is to first enter dummy rhythm patterns for the required number of measures, and then add rhythm pattern information only at the measures where the pattern should change. This quickly gives you a series of rhythm patterns.

2-2 Entering chord information

When you have finished entering rhythm pattern information, you can specify chord information (root and chord type). The bass sound phrase will change according to this information. For example, you may have a rhythm pattern with a phrase that normally plays in E minor. By specifying G major as a chord for that rhythm pattern, the bass line changes to major scale and is transposed from E to G. Chord information can be entered by measure, quarter note or sixteenth note. You can also change the chord/root during a rhythm pattern.

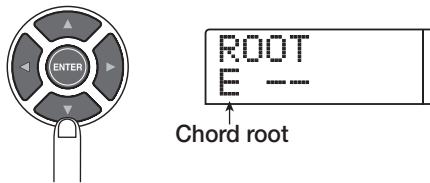
- 1.** Press the REC [●] key at the start of the rhythm song.



To return to the start position, you can use the cursor left/right keys.

2. Press the cursor down key repeatedly to bring up the indication "ROOT" on the first line of the display.

In this condition, specify the root of the chord. For example, when you specify E, the display becomes as follows.



3. Turn the dial to select the chord's root.

The phrase is transposed according to the root.



4. Press the cursor down key again to bring up the indication "CHORD" on the first line of the display.



5. Turn the dial to select chord type.

The available chord types are shown in the table below.

| Display | Meaning | Display | Meaning |
|---------|--------------|---------|-------------------|
| --- | No change | 7sus4 | 7th Suspended 4th |
| Maj | Major Triad | sus4 | Suspended 4th |
| m | Minor Triad | m7b5 | Minor 7th flat 5 |
| 7 | Dominant 7th | m6 | Minor 6th |
| m7 | Minor 7th | 6 | Major 6th |
| M7 | Major 7th | m9 | Minor 9th |
| aug | Augment | M9 | Major 9th |
| dim | Diminish | mM7 | Minor Major 7th |

In this example, select minor (m).



HINT

When "--" is selected as chord type, only transpose according to the root is carried out, but the phrase is not converted. Use this when wishing to play the original phrase as is.

6. Move to the position where you want to enter the next chord and enter chord information as described in steps 2 - 5.

It is not mandatory to enter chord information at the same point as rhythm pattern information. You can change the chord also midway in a rhythm pattern or midway in a measure.

While specifying chord information, you can move the current position in one of the following ways.

● **Moving in steps of one measure**

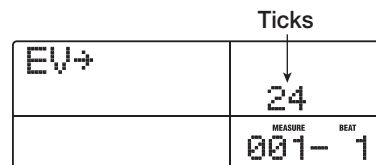
Pressing the cursor left/right keys moves back and forth to the start point of measures.

● **Moving in steps of 1 beat (quarter note)**

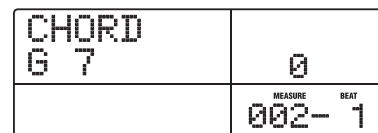
Pressing the REW [◀◀]/FF [▶▶] keys moves back and forth to the start point of quarter notes.

● **Moving in steps of 1 sixteenth note**

Press the cursor up key to bring up the indication "EV→" on the display, and turn the dial to move in sixteenth note steps (12 ticks).

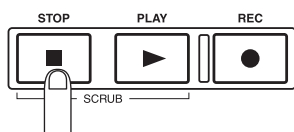


In this example, use the cursor left/right keys to move to the start of the second measure (2-1) and enter the chord G7.



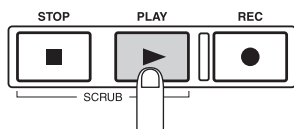
7. Specify root and chords for other measures in the same way.

8. When input is complete, press the STOP [■] key.



The REC [●] key goes out, and the display returns to the rhythm song screen.

9. Return to the beginning of the rhythm song and press the PLAY [▶] key.



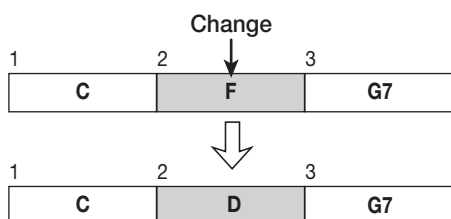
The rhythm song you have created is played back. To stop playback, press the STOP [■] key.

When the rhythm song is as you like it, press the [EXIT] key to return to the main screen.

To change a chord setting, perform the following steps when the REC [●] key is lit.

● Changing the entered root or chord type

Use the cursor left/right keys to call up the measure you want to edit, and use the cursor up/down keys to bring up the indication "ROOT" (for editing root information) or "CHORD" (for editing chord information) on the display. Then change the setting with the dial.



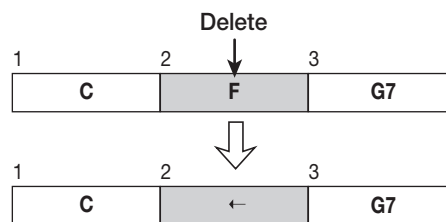
● NOTE ●

When you change the root/chord information, the new information will apply up to the next point where root/chord information is input. Take care not to enter wrong information.

● Deleting the entered root or chord type

Use the cursor left/right keys to call up the root/chord

information you want to delete, and press the [DELETE/ERASE] key in the rhythm section. The entered root/chord information is deleted, and the display indication changes to "← ROOT" or "← CHORD".



● NOTE ●

When you delete the root/chord information, the previous information will apply up to the next point where root/chord information is input. Take care not to delete the wrong information.

Step 3: Recording the first track

In this step, you record the first track while listening to the rhythm song you have created.

3-1 Adjusting input sensitivity and recording level

Adjust input sensitivity to match the instrument connected to the INPUT jack, and adjust the signal level to be recorded on the track.

1. Connect an instrument or microphone to an input jack.

● Connecting a high-impedance instrument such as guitar or bass

Use the GUITAR/BASS 1 or GUITAR/BASS 2 jack on the front panel.

● NOTE

For instruments with built-in preamplifier and for high-output instruments, better results may be obtained with the INPUT 1 - 6 jacks on the rear panel.

● Connecting a microphone

Use one of the INPUT 1 - 6 jacks on the rear panel (UNBALANCE or BALANCE).

● Connecting a synthesizer or other component with line-level stereo output

Use two of the INPUT 1 - 6 jacks on the rear panel (UNBALANCE or BALANCE).

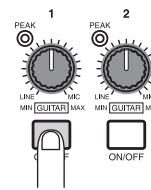
● NOTE

- When something is connected to both the GUITAR/BASS 1 jack on the front panel and INPUT 1 jack on the rear panel, or the GUITAR/BASS 2 jack on the front panel and INPUT 2 jack on the rear panel, the front panel jack has priority.
- Among balanced and unbalanced connectors on the rear panel, the unbalanced jack (phone jack marked UNBALANCE) has priority.

2. Press the [ON/OFF] key of the input to which the instrument or microphone is connected, so that the key lights up.

The [ON/OFF] key serves to activate and deactivate an

input. While the key is lit, the input is active.



When a stereo source is connected, press both [ON/OFF] keys together so that both keys are lit. (Normally, up to two keys can be activated simultaneously. When a third key is pressed, the first key goes out.)

● HINT

When you set the [6TRACK RECORDING] key to ON, all signals connected to the INPUT 1 - 6 jacks are recorded simultaneously. For details, refer to page 47.

3. While playing the instrument, use the [INPUT] control to adjust sensitivity.

Adjust the control so that the [PEAK] indicator lights up occasionally when you play the instrument at the loudest level.



4. While playing the instrument, use the [REC LEVEL] control to adjust the recording level.

Set the recording level as high as possible, but avoid settings that cause the [CLIP] indicator to light. The current signal level can be checked by the INPUT column in the lower part of the display.



3-2 Setting the insert effect

The MRS-1266 contains two types of effects: an "insert effect" that can be inserted into a specific signal route, and a "send/return effect" that can be applied to the entire song by using the send/return of the mixer.

In this example, we will apply the insert effect to the instrument connected to the INPUT jack.

1. Press the [INPUT SOURCE] key in the effect section.

The indication "IN SRC IN" appears on the display. This screen serves for selecting the insert position of the effect. If something else is shown, turn the dial to bring up the indication "IN SRC IN".



2. Press the [EFFECT] key in the display section.

The key lights up, and you can select a patch for the internal effect. A "patch" is a set of previously saved settings for an internal effect. A newly created project contains 190 patches for the insert effect, and you can instantly change effect settings simply by selecting one of these patches.



3. Use the [ALGORITHM] keys in the effect section to select an algorithm for the insert effect.



An "algorithm" is a combination of effect modules (individual effects) that the insert effect lets you use simultaneously. Insert effect patches are organized according to their algorithm. First select an algorithm, and then select an effect.

There are five algorithms, as follows.

- **DUAL**

An algorithm suitable for simultaneous recording of vocals and guitar, or for two guitars or bass guitars.

- **GUITAR/BASS**

An algorithm suitable for recording guitar or bass.

- **MIC**

An algorithm suitable for vocals or mic recording.

- **LINE**

An algorithm suitable mainly for recording stereo-output instruments such as synthesizer or electric piano.

- **MASTERING**

An algorithm suitable for processing a stereo mix signal, such as during mixdown.

For this example, press the [GUITAR/BASS] key to select the GUITAR/BASS algorithm. The [GUITAR/BASS] key will light, and you can now select patches that use the GUITAR/BASS algorithm.



- **HINT**

For details on algorithms, refer to page 118.

3. Turn the dial to select the patch.



4. Press the [EXIT] key.



The unit returns to the main screen.

HINT

If you want to record without sending the sound through the insert effect, press the [BYPASS] key from the main screen. This will bypass the insert effect. When you press the [BYPASS] key once again it will go out, and bypass will be disabled.

3.3 Selecting a track and recording

Now we will record the sound (with the insert effect applied) on a track.

- 1. If necessary, readjust the recording level with the [REC LEVEL] control while playing your instrument.**

By default, the insert effect is inserted before the [REC LEVEL] control. For this reason, the recording level may change if you change the insert effect patch.

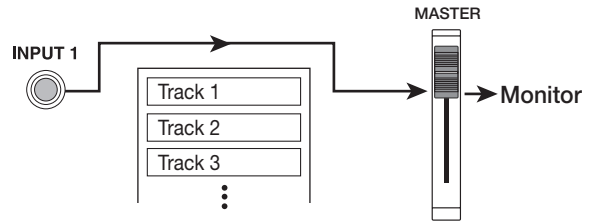
- 2. With the recorder stopped, repeatedly press the status key for the chosen track (1 - 8, 9/10) so that the key lights up in red.**

Status keys 1 - 8 and 9/10 are used to switch channel-muting on/off and to select the recording track. Each time you press a status key, the key will cycle through the following states:

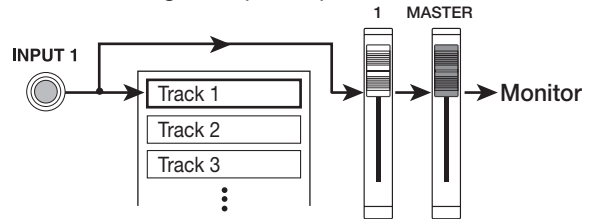
- Lit green (mute off)
- ↓
- Out (mute on)
- ↓
- Lit red (selected as the recording track)

When the status key is red, the input signal routing will change as follows.

When a recording track has not been selected



When a recording track (track 1) has been selected



If you want to record a stereo source, select the recording tracks by one of the following methods.

● **Recording on stereo tracks (tracks 9/10)**

Press the status key for tracks 9/10 until the key is lit in red. The signal from the jack with the lower number is recorded on track 9, and the other signal on track 10.

● **Stereo recording on tracks 1 - 8**

Press the status keys for tracks 1/2, 3/4, 5/6, or 7/8 simultaneously until the keys are lit in red. The signal from the jack with the lower number is recorded on the odd-numbered track and the other signal on the even-numbered track.

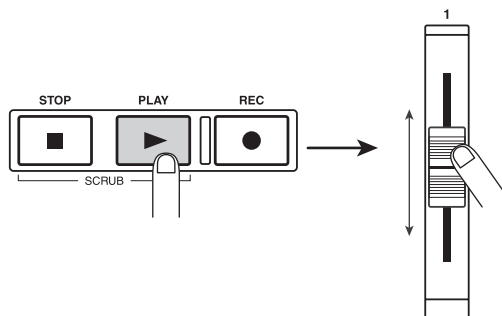
● **Mono recording on tracks 1 - 8**

Press the status key for one of tracks 1 - 8 until the key is lit in red. The stereo channels are mixed and recorded on this single track.

HINT

Normally, only two mono tracks or one stereo track can be recorded simultaneously. By activating the 6TR REC mode, the signal from INPUTS 1 - 6 can be recorded on six tracks simultaneously. For details, see page 47.

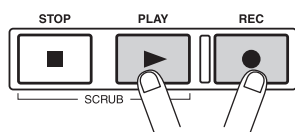
- 3. Press the PLAY [▶] key, and while listening to the rhythm song, operate the fader of the selected track to adjust the monitor level of the input signal.**



If necessary, you can operate the DRUM/BASS faders to adjust the volume of the rhythm section. When you are finished adjusting the monitor level, press the STOP [■] key to stop the rhythm song. Then press the ZERO [◀◀] key to return to the beginning of the song.

- 4.** To begin recording, press the ZERO [◀◀] key to return to the beginning of the song. Then hold down the REC [●] key and press the PLAY [▶] key.

The REC [●] key and PLAY [▶] key will light, and recording will begin. Record your instrument playing while listening to the rhythm song.



- 5.** When you have finished recording, press the STOP [■] key.

The REC [●] key and PLAY [▶] key will go out, and recording will stop.

- 6.** To listen to the recorded content, press the ZERO [◀◀] key to return to the beginning of the song, and press the PLAY [▶] key.



The track will be played back together with the rhythm song. If you want to re-do the recording, repeat steps 2 -6.

- 7.** If you are satisfied with the recorded content, press the status key for the recorded track until it is lit in green.

HINT

- Recorded content can be copied, deleted, or edited as an entire track or by specifying a range (→ p. 54).
- By using switching the V-take for the track, you can record a new take while preserving the current take (→ p. 38).
- When the recorder is stopped, you can use the REW [◀◀]/FF [▶▶] keys and the dial to move the current location (→ p. 40).

Step 4: Overdubbing

In this step, you will learn how to record another instrument or vocals on a new track, while listening to the rhythm song and to the track you already recorded. Recording additional parts in this way is called "overdubbing".

4-1 Selecting an insert effect patch

We will also apply an insert effect on the input signal.

- 1.** Connect the instrument and adjust input sensitivity as described for step 2-1.
- 2.** Use the [ALGORITHM] keys in the effect section to select an algorithm for the insert effect.
- 3.** Turn the dial to select the patch.
- 4.** Press the [EXIT] key.

The unit returns to the main screen.

4-2 Selecting a track and recording

Now we will set the recording level and perform overdubbing on the next track.

- 1.** Adjust the recording level with the [REC LEVEL] control while playing your instrument.
- 2.** With the recorder stopped, repeatedly press the status key for the track you wish to use, so that the key lights up in red.
- 3.** Operate the fader of the selected track to adjust the monitor level of the input signal.

If necessary, press the PLAY [▶] key and operate the DRUM/BASS faders and the fader of the already recorded track to adjust the volume balance of the rhythm song and the track.

- 4.** Press the ZERO [◀◀] key to return to the beginning of the song.

- 5.** To start recording, hold down the REC [●] key and press the PLAY [▶] key.

The REC [●] key and PLAY [▶] key will light, and recording will begin. Record your instrument while listening to the rhythm song and track playback.

- 6.** To finish recording, press the STOP [■] key.

The REC [●] key and PLAY [▶] key will go out, and recording will stop.

HINT

If you wish to redo only a part of the track, use the punch-in/punch-out function (→ p. 40).

- 7.** To listen to the recorded content, press the ZERO [◀◀] key to return to the beginning of the song, and press the PLAY [▶] key.

The tracks will be played back together with the rhythm song. If you are satisfied with the recorded content, press the status key for the recorded track until it is lit in green.

Use the same procedure to record other tracks.

Step 5: Mixdown

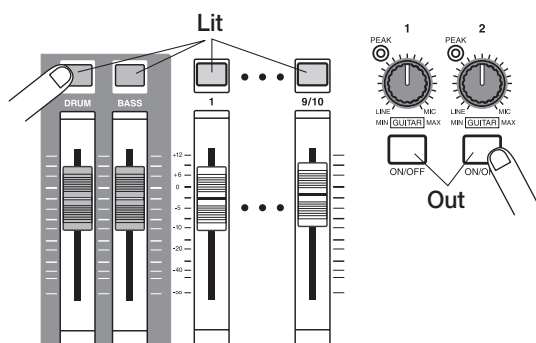
When you are finished recording all tracks, you can adjust the volume level, panning etc. of the rhythm section and the recorded tracks section, use the send/return effect and insert effect, and perform other steps to create the finished song.

5-1 Adjusting volume, panning, and EQ

Here's how to adjust the volume, panning (stereo left/right position), and EQ for each track of the mixer section and for the drum/bass sound.

■ Adjusting the volume

1. Make sure that all status keys for recorded tracks and for DRUM and BASS are lit green. In addition, press the [ON/OFF] keys in the input section to make them go out.



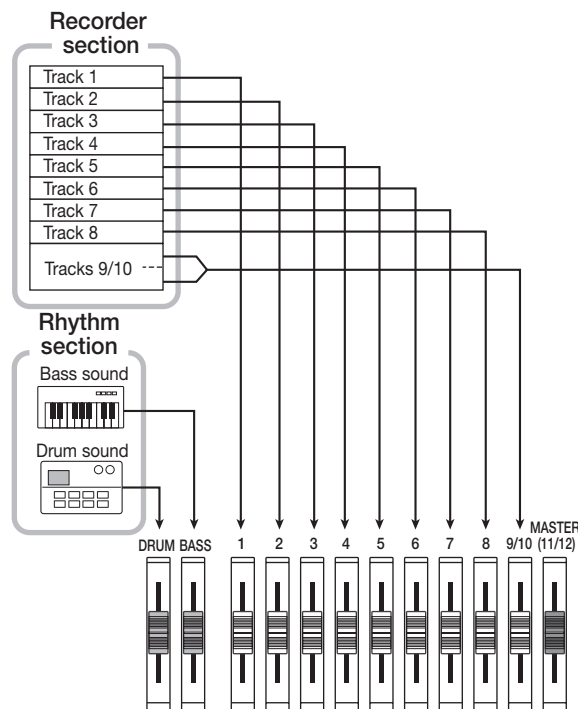
■ HINT

You can also add the signal from the input jacks to the mix-down. In this case, set the respective [ON/OFF] key to ON.

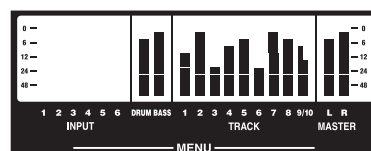
2. Set the [MASTER] fader to the 0 (dB) position.

3. Press the PLAY [▶] key to play back the song, and use the faders of the recorded tracks and the [DRUM] and [BASS] faders to adjust the volume balance.

The signals from the rhythm section and the various track signals are sent to the corresponding faders which function as built-in mixer. The assignment of signals to faders is as shown in the following diagram.



The level meter in the lower part of the display shows the level of each track and of the drum and bass sound after passing through the faders. The meter also shows the MASTER L and R level, reflecting the setting of the [MASTER] fader. When setting levels, adjust the faders so that the 0 (dB) dot does not light.



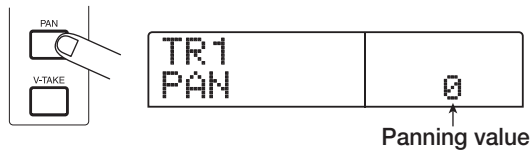
■ HINT

If desired, the display can also be set to show pre-fader signal levels (→ p. 156).

■ Adjusting the panning value

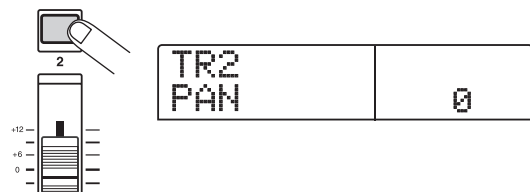
4. From the main screen, press the [PAN] key in the track parameter section.

When you press one of the keys of the TRACK PARAMETER section, the track parameter menu will appear, allowing you to set parameters such as panning, EQ, and effect send level for each track and for the drum and bass sound. The illustration below shows an example for the menu that appears when the [PAN] key is pressed.



5. Press the status key of the track whose panning you want to adjust (or the [DRUM]/[BASS] status key).

The selected status key lights up in orange. While the track parameter menu is shown, the status key (or the cursor left/right keys) can be used to select the track or drum/bass sound to be adjusted.



6. Turn the dial to adjust the panning value.

The panning value can be adjusted in the range from L100 (far left) – 0 (center) –R100 (far right).

7. Repeat steps 5 - 6 to adjust the panning value of other tracks.

HINT

For tracks 9/10 and the drum sound, the PAN parameter functions as a BALANCE parameter that adjusts the volume balance between the L/R channels.

Adjusting the EQ

8. To adjust equalization for each track, press the [EQ HIGH] key or [EQ LOW] key.

Press the [EQ HIGH] key to adjust the high-frequency equalizer, or press the [EQ LOW] to adjust the low-frequency equalizer.



9. Press the status key of the track whose EQ you want to adjust (or the [DRUM]/[BASS] status key).

10. Use the cursor up/down keys to select the EQ parameter that you want to adjust, and turn the dial to modify the setting.

The available parameters and their ranges are as follows.

● [EQ HIGH] key pressed

• EQ HI G

Adjusts boost/cut in high frequency range: -12 - 0 - 12 (dB)

• EQ HI F

Adjusts turnover frequency for high-frequency boost/cut: 500 - 18000 (Hz)

● [EQ LOW] key pressed

• EQ LO G

Adjusts boost/cut in low frequency range: -12 - 0 - 12 (dB)

• EQ LO F

Adjusts turnover frequency for low-frequency boost/cut: 40 - 1600 (Hz)

HINT

When the EQ HI G / EQ HI F parameters are displayed in the screen, you can press the [EQ HIGH] key to switch the high-frequency EQ on/off. (The key will be out when this is turned off.)

When the EQ LO G / EQ LO F parameters are displayed in the screen, you can press the [EQ LOW] key to switch the low-frequency EQ on/off. (The key will be out when this is turned off.)

11. Adjust equalization for other tracks and for the drum/bass sound in the same way.

12. When you have finished creating settings, press the [EXIT] key.

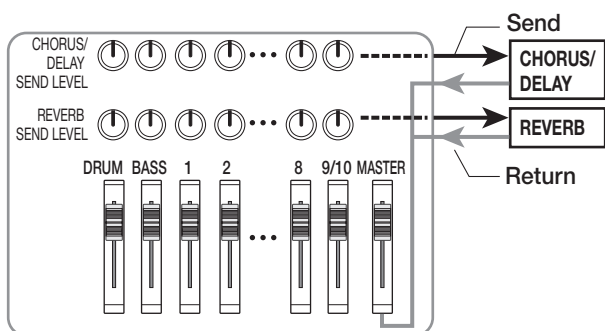
The unit returns to the main screen.

HINT

Parameters set here can be saved in a scene (→ p. 82).

5-2 Using the send/return effect

The send/return effect is internally connected to the send/return loop of the mixer. The MRS-1266 allows you to use two types of send/return effects: reverb and chorus. The following diagram shows the signal flow of the send/return effect.



The amount of signal sent to each effect (send level) adjusts the depth of each send/return effect for each track or for the drum/bass sound. Raising the send level will increase the amount of signal that is sent to the effect, producing a deeper effect for that track.

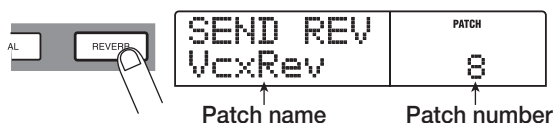
In this example, we will select a send/return effect patch, and adjust the send level of each track to adjust the amount of reverb and chorus.

■ Selecting the send/return effect patch

A newly created project contains 30 patches for reverb and chorus/delay. To select a patch, proceed as follows.

1. Press the [REVERB] key or [CHORUS/DELAY] key in the effect section.

Press the [REVERB] key to select a reverb patch, or the [CHORUS/DELAY] key to select a chorus/delay patch. The display will indicate the patch that is currently selected for the effect you selected. The screen shown below is an example of what is shown when the [REVERB] key is pressed.



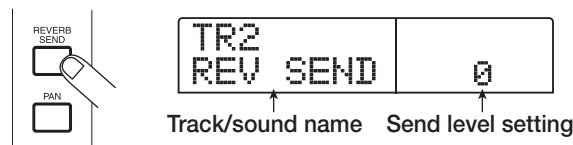
2. Turn the dial to select a patch.
3. When you have finished selecting the patch, press the [EXIT] key.

The unit returns to the main screen. If desired, press the [CHORUS/DELAY] key next and select a chorus/delay patch.

■ Adjusting the send level

4. Press the [CHORUS/DELAY SEND] key or the [REVERB SEND] key in the track parameter section.

Press the [REVERB SEND] key if you want to adjust the reverb send level, or the [CHORUS/DELAY SEND] key if you want to adjust the chorus/delay send level. When you press the key, the current effect send level for the track or drum/bass sound whose status key is lit appears on the display. For example, when the [REVERB SEND] key is pressed, a screen such as shown below appears.



5. Press the status key of the track whose send level you want to adjust (or the [DRUM]/[BASS] status key).

The send level value of the selected track or sound will be displayed.

6. Press the PLAY [▶] key, and while the song plays back, turn the dial to adjust the send level value.
7. Adjust the send level for other tracks and sounds in the same way.

8. When you have finished making the settings, press the [EXIT] key.

The unit returns to the main screen.

5-3 Using the mastering effect

You can place the insert effect immediately before the [MASTER] fader and use one of the MASTERING algorithm patches to modify the dynamics or tone of the entire song. To apply an insert effect to the entire song, proceed as follows.

■ Changing the insert location of the insert effect

- 1. From the main screen, press the [INPUT SOURCE] key in the effect section.**

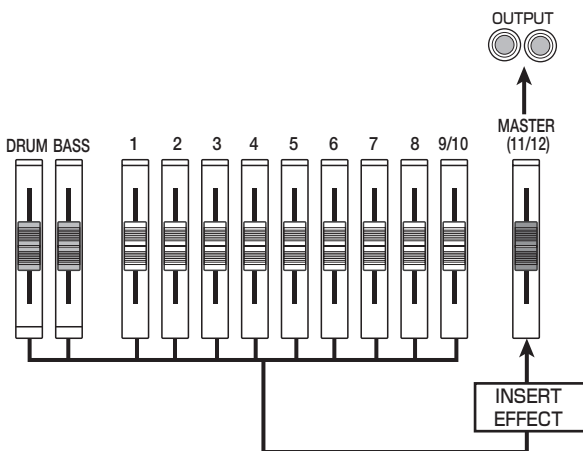
The key flashes, and the indication "IN SRC IN" appears on the display. From this screen, you can change the insert position of the insert effect.



- 2. Turn the dial to bring up the indication "IN SRC MASTER" on the display.**



Now the insert effect is inserted immediately before the [MASTER] fader and can process the signal of the entire song.



■ HINT ■

The insert effect can also be inserted into any desired track of the mixer, or in the drum/bass signal path (→ p. 119).

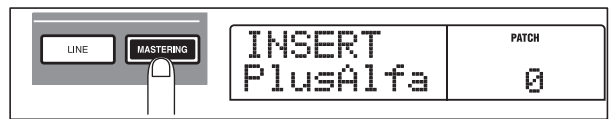
- 3. Press the [EXIT] key.**

The unit returns to the main screen.

■ Selecting a patch for the insert effect

- 4. Press the [MASTERING] key in the effect section.**

The MASTERING algorithm will be selected for the insert effect. The currently selected patch is shown on the display.



- 5. Turn the dial to select the desired patch.**

- 6. Press the PLAY [▶] key to play back the song.**

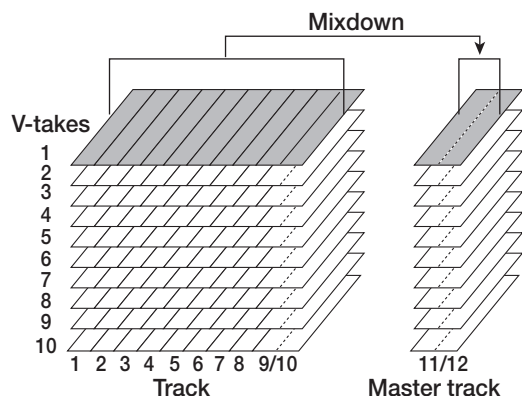
The entire song will pass through the insert effect immediately before the [MASTER] fader. If desired, you can edit the currently selected patch to make detailed adjustments to the way in which the effect is applied.

- 7. When you have achieved the desired sound, press the STOP [■] key and then the [EXIT] key.**

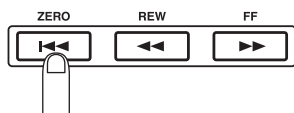
The unit returns to the main screen.

5-4 Recording the master track

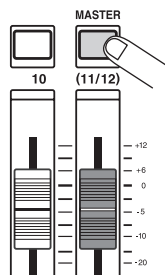
As the final step, you will record (mix down) the completed song onto the master track. This is a stereo track designed only for use during mixdown. Like the other tracks, the master track also has 10 V-takes.



1. Press the ZERO [◀◀] key to return to the beginning of the song.

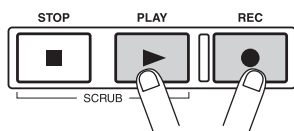


2. Repeatedly press the [MASTER] status key so that the key lights up in red.



The master track can now be recorded.

3. Hold down the REC [●] key and press the PLAY [▶] key.



Recording on the master track starts. The signal after passing the [MASTER] fader (and processed by the insert effect and send/return effect) is recorded.

4. When recording is completed, press the STOP [■] key.

The recorder and rhythm section is stopped.

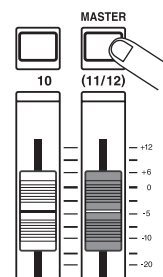
5. Repeatedly press the [MASTER] status key until it is lit in green.

When the key is lit in green, the master track can be played back. At this time, the other status keys ([DRUM], [BASS], 1 - 8, 9/10) are automatically muted.

6. Press the ZERO [◀◀] key to return to the beginning of the song, and press the PLAY [▶] key.

The master track is played back. To stop playback, press the STOP [■] key.

7. To return to MRS-1266 operation, repeatedly press the [MASTER] status key until it is out.



Muting of other tracks and sounds except for the master track is canceled, and the status keys revert to the original condition.

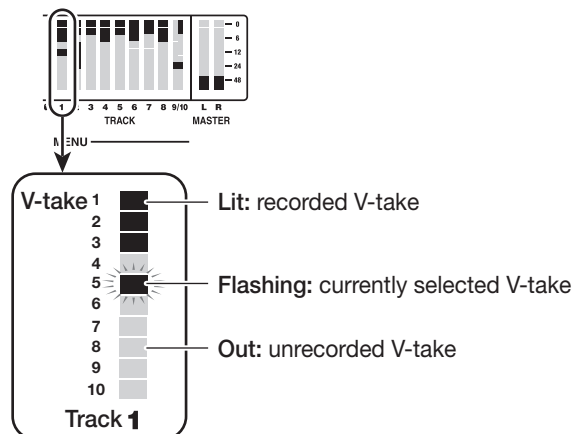
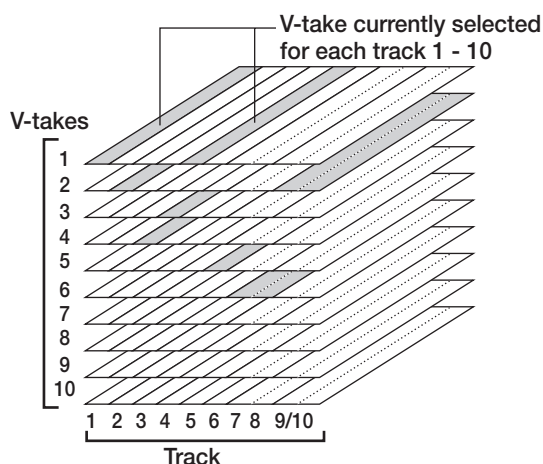
HINT

- With the CD-R/RW drive, you can record the contents of the master track onto CD-R/RW media to create an audio CD. For details, refer to page 129.
- The contents of the master track can also be edited later.

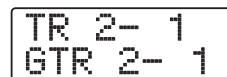
Reference [Recorder]

Using V-takes

Each track 1 - 10 of the recorder contains ten virtual tracks, called "V-takes". For each track, you can select one take, which will be used for recording and playback. For example, you can switch V-takes as you record multiple vocal or guitar solos on the same track, and later compare them and select the best V-take.



2. Use the cursor left/right keys to select a track.



HINT

You can also select the track with the status keys (1 - 8, 9/10, [MASTER]). For tracks 9/10, the track is toggled between 9 and 10 with each push of the status key.

3. Turn the dial to select the V-take.

HINT

For tracks 9/10, you can select a different V-take for each track.

4. Repeat steps 2 - 3 as necessary, to select a V-take for each track.

5. When you have finished selecting V-takes, press the [EXIT] key.

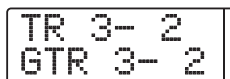
The [V-TAKE] key goes out, and the unit returns to the main screen.

Switching V-takes

Here's how to switch the V-take used by each track 1 - 10.

1. From the main screen, press the [V-TAKE] key in the track parameter section.

The [V-TAKE] key lights up, and the track number, V-take number, and V-take name appear on the display.



HINT

If you select a V-take on which nothing is recorded, the indication "NO DATA" appears.

The level meter display area will show dots as lit (recorded V-take) and out (unrecorded V-take).

Flashing dots means the V-take currently selected for each track. (recorded/unrecorded V-takes blinks synchronously.)

Editing V-take names

A V-take that has been recorded will be automatically assigned a default name, according to the following pattern.

- **DULxx-yy**

V-take recorded through DUAL algorithm insert effect

- **GTRxx-yy**

V-take recorded through GUITAR/BASS algorithm insert effect

- **MICxx-yy**

V-take recorded through MIC algorithm insert effect

- **LINxx-yy**

V-take recorded through LINE algorithm insert effect

- **MASxx-yy**

V-take recorded through MASTERING algorithm insert effect

- **BYPxx-yy**

V-take recorded without passing through an insert effect

- **BOUxx-yy**

V-take recorded using the bounce function

These names can be edited as required.

1. From the main screen, press the [V-TAKE] key in the track parameter section.

The [V-TAKE] key lights up, and the track number, V-take number, and V-take name appear on the display.

```
TR 3- 2
GTR 3- 2
```

NOTE

Only the name of the currently selected V-take of tracks 1 - 10 can be changed.

2. Use the cursor left/right keys to select the track whose V-take name you want to edit.

You can also select the track with the status keys (1 - 8, 9/10, [MASTER]).

```
TR 2- 1
GTR 2- 1
```

NOTE

If you select a V-take on which nothing is recorded, the indication "NO DATA" appears and the name cannot be edited.

3. Press the [EDIT] key.

The first character of the V-take name flashes. This indicates that you can change this character.

```
TR 3- 2
GTR 3- 2
```

4. Use the cursor left/right keys to move the flashing position to the character you want to change.

5. Turn the dial to select a character.

The following characters can be selected.

Numerals: 0 - 9

Letters: A - Z, a - z

Symbols: (space) ! " # \$ % & ' () * + , - . / : ; < > = ? @ [] ^ _ ` { } | ¥ ← →

6. Repeat steps 4 - 5 until the name is as desired.

7. When you have finished editing the name, press the [EXIT] key.

The new name is accepted and the unit returns to the condition of step 2. If necessary, you can edit the names of other V-takes.

8. To return to the main screen, press the [EXIT] key.

The [V-TAKE] key goes out.

HINT

If a recorded V-take is erased, the name reverts to "NO DATA".

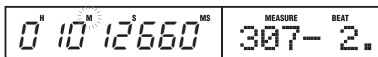
Moving to a desired point in the song (Locate function)

You can specify a location within the song in time units (minutes/seconds/milliseconds) or in measure units (measure/beat/tick) units, and move to that location.



1. With the recorder stopped, use the cursor left/right keys from the main screen to move the flashing part to the unit you want to change.

For example, to change the minutes, cause the segment marked "M" to flash.



2. Turn the dial to specify the numeric value.

On the time indication, minutes, seconds, or milliseconds can be specified. On the measure indication, measures, beats, or ticks can be specified. When you change the displayed value, the unit immediately moves to the new location. Pressing the PLAY [▶] key starts playback from that point.

Re-recording only a specified region (Punch-in/out function)

Punch-in/out is a function that lets you re-record just a specified region of a previously recorded track. The action of switching a currently-playing track to record mode is called "punch-in", and the action of switching back from recording to playback is called "punch-out".

The MRS-1266 provides two ways to do this. You can use the panel keys or a foot switch (sold separately) to punch-in/out manually ("manual punch-in/out"), or cause punch-in/out to occur automatically at previously specified points ("auto punch-in/out").

Using manual punch-in/out

This section describes how to perform manual punch-in/out to re-record a region of a previously recorded track, using the panel keys or a foot switch (sold separately).

HINT

If you want to use a foot switch (ZOOM FS01/FS02) for punch-in/out, connect the foot switch to the [FOOT SW] jack on the front panel.

NOTE

With the default settings of the MRS-1266, a foot switch connected to the [FOOT SW] jack is set to control recorder playback/stop. If you want to use the foot switch to punch-in/out, you must first change the foot switch setting (→ p. 153).

1. Repeatedly press the status key of the track on which you want to perform punch-in/out, until the key is lit in red.
2. Raise the fader of this track to a suitable position.
3. While playing the instrument connected to the INPUT jack, use the [INPUT] control and [REC LEVEL] control to adjust the recording level.

During playback, use the faders of the mixer section to adjust the mix balance of your instrument and the playback of the tracks.

4. Locate a point several measures before the intended punch-in point, and press the **PLAY [▶]** key to begin recorder playback.

5. When you come to the punch-in point, press the **REC [●]** key (or press the foot switch).

The REC [●] key lights up, and recording begins from that location.

6. When you come to the intended punch-out point, press the **REC [●]** key (or the foot switch) once again.

The REC [●] key goes out, and recording is defeated from that point.

7. To stop playback, press the **STOP [■]** key.

8. To check the newly recorded content, locate to the point of step 4, and press the **PLAY [▶]** key.

Using auto punch-in/out

Auto punch-in/out is a function that lets you specify beforehand the region to be re-recorded. Punch-in will occur automatically when you reach the starting location (In point), and punch-out will occur automatically when you reach the ending location (Out point). This is convenient for example when you cannot operate the MRS-1266 because you are playing the instrument yourself, or when very fast playback/record switching is required.



In order to perform auto punch-in/out, you must first specify the In point and Out point, and then perform the recording operation. The procedure is as follows.

1. Raise the fader of the track where you want to perform auto punch-in/out to a suitable position.

2. While playing the instrument connected to the INPUT jack, use the [INPUT] control and [REC LEVEL] control to adjust the recording level.

3. Locate the point at which you want to punch-in, and press the **[AUTO PUNCH-IN/OUT]** key.

The [AUTO PUNCH-IN/OUT] key flashes. This sets the "In point" at which recording will begin.

4. Locate the point at which you want to punch-out, and press the **[AUTO PUNCH-IN/OUT]** key once more.

This sets the "Out point" at which recording will end. The [AUTO PUNCH-IN/OUT] button will change from flashing to solidly lit. This indicates that the auto punch-in/out function is now enabled.

HINT

If you want to specify the in/out points precisely, it is convenient to use the scrub function (→ p. 52) to find the locations and assign a mark (→ p. 49) beforehand at the desired locations.

5. Use the **Locate** function to go to a spot before the In point.

6. Repeatedly press the status key for the track on which you want to perform punch-in/out, until the key flashes red.

NOTE

A status key that is lit red means that the current location is between the In point and Out point. In this case, operate the transport once again to locate to a point that is earlier than the In point.

7. If you want to rehearse the auto punch-in/out, press the **PLAY [▶]** key.

The recorder will begin playing. When you reach the In point, the track on which you are punching-in/out will be muted. When you reach the Out point, muting will be defeated. (You will always be able to monitor the input signal during this time.) Performing this action will not delete or record anything on the track.

When you are finished rehearsing, move again to a location earlier than the In point. If necessary, adjust the In/Out points.

8. To actually perform auto punch-in/out, hold down the **REC [●]** key and press the **PLAY [▶]** key.

When you reach the In point, recording will begin automatically (punch-in). When you reach the Out point, recording will end automatically, and playback will resume (punch-out).

9. When you are finished recording, press the STOP [■] key.

10. To listen to the recorded result, move to a location earlier than the In point, and press the PLAY [▶] key.

If you want to re-do the recording, repeat steps 5 - 9.

11. When you are satisfied with the recording, press the [AUTO PUNCH-IN/OUT] key so that the key goes out.

The auto punch-in/out function is turned off, and the In point and Out point settings are discarded.

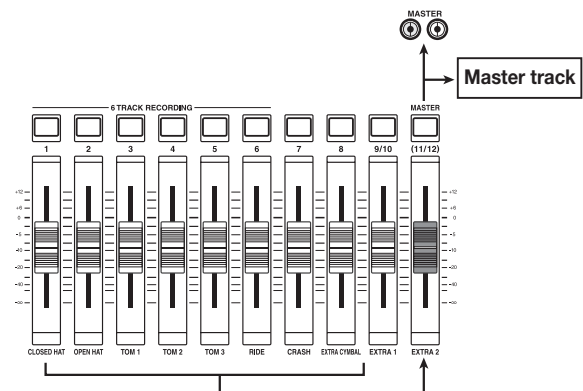
Recording several tracks on a master track (Mixdown function)

This section explains how to play recorded tracks and rhythm section sounds and record them as a stereo mix on a master track (mixdown).

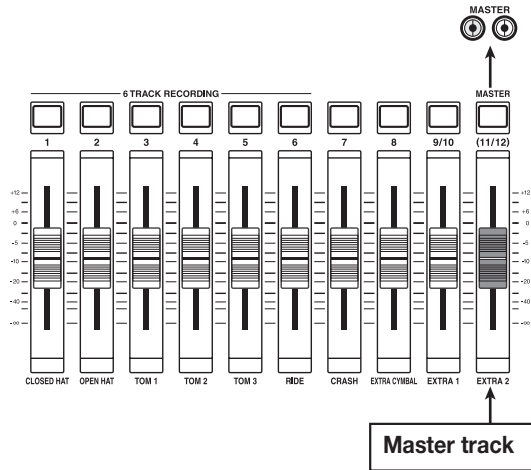
About the master track

The master track is a set of stereo tracks that is separate from the normal tracks 1 - 10. The most common use of the master track is as a target track for mixdown. The contents of the master track can be used to create an audio CD.

The MRS-1266 offers one master track for each project. Similar to the regular tracks 1 - 10, the master track also has ten virtual tracks (V-takes). This allows you to record different mixes on several V-takes and select the optimum take later.



When you set the master track to recording, the signal coming from the [MASTER] fader (same signal as supplied at the [OUTPUT] jacks) will be recorded.



Mixdown steps

Here's how to mix tracks 1 - 10 and the rhythm section (drum + bass) sound onto two stereo channels and record these on the master track.

1. Press the [V-TAKE] key in the track parameter section so that the key lights up.

The screen for selecting a V-take for each track appears.

```
TR 3- 2
GTR 3- 2
```

2. Press the [MASTER] status key.

The master track is selected. The display shows the number and name of the V-take currently selected for the master track. (If nothing is recorded on the V-take, the indication shows "NO DATA".)

```
TR M- 1
NO DATA
```

HINT

Instead of pressing the [MASTER] status key, you can also use the cursor left/right keys to select the master track.

3. If you want to change the V-take, turn the dial.

4. When the V-take has been selected, press the [EXIT] key.

The [V-TAKE] key goes out, and the unit returns to the main screen.

5. From the main screen, press the [MASTER] status key several times, until the key is lit in red.

The master track is now ready for recording.

While the key is lit in red, the other tracks as well as the rhythm section and effects operate normally.

HINT

The signal recorded on the master track is the signal coming from the [MASTER] fader. This is the same signal that is supplied at the [OUTPUT] jacks.

6. Set the recorder to playback and adjust the mixing balance of the various tracks.

The individual track level settings as well as the insert effect and send/return effect settings all have an influence on the signal that is sent to the master track. Adjust levels while watching the L/R level meter, and make sure that no signal clipping occurs.

7. To carry out the mixdown operation, press the ZERO [◀◀] key to return to the beginning of the song, and then press the PLAY [▶] key while holding down the REC [●] key.

Recording on the master track starts.

8. When recording is complete, press the STOP [■] key.

Playing the master track

To play the recorded master track, proceed as follows.

- 1. From the main screen, press the [MASTER] status key several times, until the key is lit in green.**

The unit goes into master track playback mode. In this mode, all other status keys are out, all other tracks are muted, and all effects are switched off.

 **HINT** 

While the [MASTER] status key is lit in green, the transport keys except for the REC [●] key operate normally.

- 2. Press the ZERO [◀◀] key to return to the beginning of the song, and then press the PLAY [▶] key.**

Playback of the master track starts. You can use the [MASTER] fader to adjust the playback volume.

- 3. To stop playback, press the STOP [■] key.**

- 4. To cancel the master track playback mode, press the [MASTER] status key so that the key goes out.**

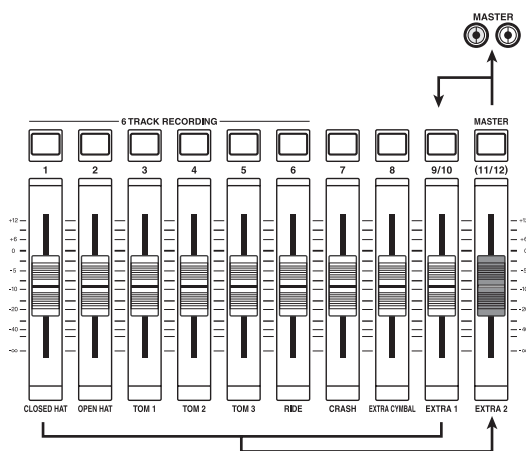
Muting of tracks 1 - 10 and the rhythm section is canceled, and the unit returns to normal operation. Status keys that were automatically turned off are returned to the previous condition.

Combining multiple tracks on another track (Bounce function)

How bounce works

"Bounce" is a function that mixes the performances of the recorder section and rhythm section (drum kit + bass program), and records them on one or two tracks. (This is sometimes called "ping-pong recording".)

For example, you might bounce the contents of tracks 1 - 8 onto tracks 9/10 and then switch the V-takes of tracks 1 - 8 to record new versions of your performance.



HINT

- You can also mix the signals from the [INPUT] jacks into the bounce recording.
- If you select only one mono track as the bounce destination, the signal mixed to mono will be recorded.
- If necessary, you can play back all ten tracks, and bounce onto empty V-takes.

Making bounce settings

Before using the bounce function, you may have to make certain settings.

■ Specifying playback/mute for the recording track(s)

By default, the bounce destination recording track(s) will be muted. If you want to play back a track while you bounce-record on another V-take of that track, use the following procedure to change the internal setting so that the recording track(s) will also play back.

- From the main screen, press the [UTILITY/TRACK EDIT] key.

The indication "UTILITY TR EDIT" appears on the display.

- Use the cursor left/right keys to bring up the indication "UTILITY BOUNCE" on the display, and press the [ENTER] key.

- Use the cursor left/right keys to bring up the indication "BOUNCE RECTRACK" on the display, and press the [ENTER] key.

The current setting is shown.



• MUTE:

The recording track(s) will be muted (default setting).

• PLAY:

The recording track(s) will play back.

- Turn the dial to change the setting to "PLAY".

- To return to the main screen, press the [EXIT] key several times.

■ Selecting the recording destination V-take

By default, the result of the Bounce operation will be recorded on the V-take that is currently selected for the recording track(s).

If you want to play back a track while bouncing onto another V-take of that track, you can use the following procedure to change the recording destination V-take.

For information on V-takes, refer to page 38.

- From the main screen, press the [UTILITY/TRACK EDIT] key.

The indication "UTILITY TR EDIT" appears on the display.

- Use the cursor left/right keys to bring up the indication "UTILITY BOUNCE" on the display, and press the [ENTER] key.

- Use the cursor left/right keys to bring up the

indication "BOUNCE REC TAKE" on the display, and press the [ENTER] key.

The V-take currently selected for recording is shown.



```
REC TAKE
CURRENT
```

- **CURRENT:**

The bounce result will be recorded on the V-take currently selected for the recording track (default setting).

- **1 - 10:**

The bounce result will be recorded on the specified V-take.

4. Turn the dial to specify the recording destination V-take.

5. To return to the main screen, press the [EXIT] key several times.

Executing bounce recording

In this example, we will bounce the contents of tracks 1 - 10 onto V-take 10 of tracks 9/10.

1. Go to the **UTILITY** screen and verify that recorded tracks are set to playback (→ p. 45).

2. Also on the **UTILITY** screen, verify that V-take 10 is selected as recording destination (→ p. 45).

3. From the main screen, press the status keys of tracks 9/10 repeatedly, so that the keys are lit in red.

Tracks 9/10 are now ready for recording.

4. Press the [BOUNCE] key.

The [BOUNCE] key lights up and the Bounce function is turned on. Other tracks and effects function normally.

5. Set the recorder to playback and adjust the mixing balance of the various tracks.

The individual track level settings as well as the insert effect and send/return effect settings all have an influence on the mixed signal. Adjust levels while watching the L/R level meter, and make sure that no signal clipping occurs.

6. Press the **ZERO** [◀◀] key to return to the beginning of the song, and then press the **PLAY** [▶] key while holding down the **REC** [●] key.

Recording on the tracks 9/10 starts.

7. When recording is complete, press the **STOP** [■] key.

The bounce function is terminated.

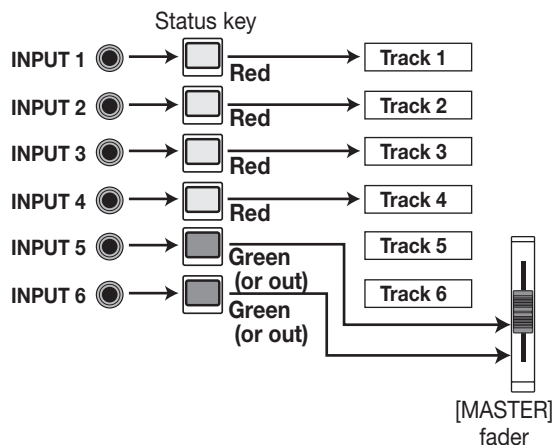
Recording on 6 tracks simultaneously (6TR REC mode)

This section explains how to use the 6TR REC mode which allows up to six tracks to be recorded simultaneously.

How 6TR REC works

In 6TR REC mode, the signals from the INPUT 1 - 6 jacks (or from the GUITAR/BASS INPUT 1 - 2 jacks) can be recorded directly onto tracks 1 - 6. This is convenient to record the performance of an entire band in a single session, using separate tracks for an array of mics or other inputs.

In 6TR REC mode, inputs 1 - 6 and tracks 1 - 6 correspond to each other. When the status key of a track is lit in red, the signal of that input can be recorded on the track. When the status key is out or lit in green, the signal from the respective input is sent directly to a point immediately before the [MASTER] fader.



NOTE

- In 6TR REC mode, recording on tracks 7, 8, 9/10 and master track is not possible. If you have recorded tracks 1 - 6 and you want to continue recording more than 2 tracks, you must move the recorded audio data to tracks 7, 8, and 9/10 first (→ p. 62).
- Also while 6TR REC mode is activated, you can use the insert effect on any 2 channels. The send/return effects, the punch-in/out functions, and the bounce function are not available.

Assigning an input signal to a track

After adjusting the level of the signals from the INPUT 1 - 6 jacks or the GUITAR/BASS INPUT 1 - 2 jacks, the signals are sent to tracks 1 - 6 in the recorder section.

1. Verify that the instruments or microphones to be recorded are connected to the INPUT 1 - 6 jacks or GUITAR/BASS INPUT 1 - 2 jacks.

2. Press the [6TRACK RECORDING] key in the input section.

The key lights up and the MRS-1266 switches to 6TR REC mode.

3. Press the [ON/OFF] keys for the INPUT 1 - 6 jacks.

When pressed, a key lights up in red, and the corresponding input is active. Up to six inputs can be selected simultaneously.

4. While the instruments are played, adjust the [INPUT] controls to obtain a suitable level.

The [PEAK] indicators should light occasionally when the instrument plays at maximum volume.

5. To use an insert effect, press the [INPUT SOURCE] key in the effect section, and press the [ON/OFF] key for the input to which you want to apply the effect.

The respective [ON/OFF] key lights up in orange, and the insert effect is applied. In 6TR REC mode, the last two selected inputs can be effect-processed.

NOTE

In 6TR REC mode, the send/return effect cannot be used.

HINT

In the default condition of a project, a patch suitable for guitar/bass is selected as insert effect. If necessary, select a different patch (→ p. 119).

- 6.** While the instruments are played, use the [REC LEVEL] control to adjust the recording level.

Set the recording level as high as possible, but avoid settings that cause the [CLIP] indicator to light. The current signal level can be checked in the lower part of the display (INPUT 1 - 6).

- 7.** Press the status keys for the tracks (1 - 6) to be recorded so that the keys are lit in red.

The input mixer signals are sent to the corresponding recording tracks. Up to six status keys can be activated simultaneously. If the [ON/OFF] key for a track is ON but the corresponding status key is off, the respective input will not be recorded.

HINT

If desired, you can control panning for each input in the monitoring channel. To do this, press the [PAN] key in the track parameter section, select one of inputs 1 - 6 with the [ON/OFF] keys, and turn the dial to adjust the panning value. This setting applies only to monitoring, it has no effect on the recorded signal.

- 8.** Press the ZERO [◀◀] key to return to the beginning of the song, and then press the PLAY [▶] key while holding down the REC [●] key.

Recording on the tracks starts.

- 9.** When recording is complete, press the STOP [■] key.

If you want to return to normal recording, press the [6TRACK RECORDING] key. The key goes out, and the 6TR REC mode is canceled.

Recording the drum/bass sound (Rhythm recording)

The MRS-1266 allows you to record the drum/bass sound of the rhythm section onto any track. This function is called "rhythm recording". To use the function, proceed as follows.

- 1.** From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears on the display.



- 2.** Use the cursor left/right keys to bring up the indication "UTILITY BOUNCE" on the display, and press the [ENTER] key.

- 3.** Use the cursor left/right keys to bring up the indication "BOUNCE REC SRC" on the display, and press the [ENTER] key.

The display changes as follows.



From this screen, you can select the recording source signal.

- **MASTER**

Signal immediately after [MASTER] fader

- **DRUM TR**

Rhythm section drum kit signal

- **BASS TR**

Rhythm section bass program signal

- 4.** Turn the dial to select "DRUM TR" or "BASS TR".

Drum or bass is selected as recording source.

- 5.** Repeatedly press the [EXIT] key to return to the main screen.

6. Press the [BOUNCE] key.
7. From the main screen, repeatedly press the status key of the track to be used as recording destination, until the key is lit in red.

The selected track is ready for recording. Up to two status keys can be selected. The other tracks function normally.

HINT

When wishing to record drum sounds in stereo, select two tracks as recording destination. If only one track is selected, the recording will be in mono.

8. Verify that the [RHYTHM] key in the rhythm section is out, and that rhythm song or rhythm pattern that you want to record is selected.

HINT

It is also possible to record drum or bass sounds generated by playing the pads on the unit or a MIDI keyboard.

9. Set the recorder to playback and adjust the recording level.

Adjust levels while watching the L/R level meter, and make sure that no signal clipping occurs.

10. Press the ZERO [◀◀] key to return to the beginning of the song, and then press the PLAY [▶] key while holding down the REC [●] key.

Playback of the rhythm pattern/rhythm song starts and is recorded on the selected tracks.

11. When recording is complete, press the STOP [■] key.

Rhythm recording ends. If you want to return to normal recording, select [MASTER] on the screen of step 3.

Assigning marks within a song (Marker function)

You can assign up to 100 marks in a song at any desired location, and jump to a mark by pressing a key or by specifying the desired mark number. This is convenient when you want to repeatedly locate a specific point for playback during recording or mixdown.

Setting a mark

Here's how to assign a mark at the desired location in a song.

1. Locate the point at which you want to assign a mark.

HINT

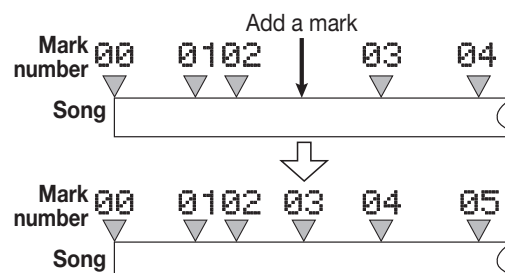
- A mark can be assigned either during playback or when stopped.
- You can also use the scrub function to locate the position with high precision.

2. Press the [MARK] key in the control section.

A mark will be assigned to the current location. When a mark has been assigned, the new mark number (01 - 99) will appear in the MARKER area in the upper right of the display.

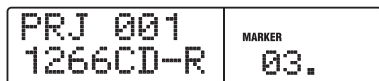


The mark number is assigned automatically in ascending order from the beginning of the song. If you add a new mark between two existing marks, the subsequent marks will be renumbered.



HINT

- Mark number 00 is already set at the beginning of the song (the counter zero location).
- In the main screen, the MARKER area in the upper right of the display will show the number of the mark that you passed last (i.e., the previous mark in the song). If a dot is shown at the lower right of the mark number, this means that the mark location matches the current location.

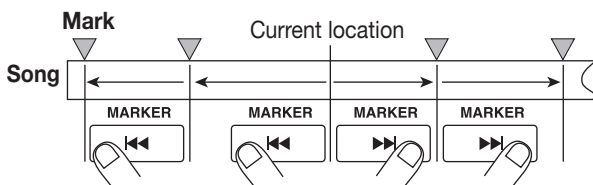
**Locating a mark**

Here's how to move to the location of a mark. This can be done in two ways: you can use key operations, or specify the mark number directly.

Using keys to locate

- 1.** From the main screen, press either the **MARKER** [◀◀] or [▶▶] key in the control section.

Each time you press the key, the unit jumps to the next mark before or after the current location.

**Specifying the mark number to locate**

- 1.** From the main screen, press the cursor left key once.

The indication "MARKER" flashes in the upper right of the display.

- 2.** Turn the dial to select the desired mark number.

As soon as the number is changed, the unit jumps to that number.

Deleting a mark

Here's how to delete a mark that you assigned.

- 1.** Locate the mark that you want to delete.

The mark number displayed in the MARKER area is the mark that will be deleted.

NOTE

It is not possible to delete a mark unless the mark location exactly matches the current location. If the dot at the lower right of the mark number is not lit, use the MARKER [◀◀] / [▶▶] keys to jump to the exact marker point.

- 2.** Press the **[CLEAR]** key in the control section.

The selected mark will be deleted, and subsequent marks will be renumbered.

NOTE

- A deleted mark cannot be recovered.
- It is not possible to delete mark number "00" located at the beginning of the song.

Playing back the same passage repeatedly (A-B Repeat function)

A-B Repeat is a function that repeatedly plays back a desired region of the song. This is useful when you want to listen to the same region repeatedly.

- 1. Move to the point at which you want to begin repeat playback, and press the [A-B REPEAT] key in the control section.**

The [A-B REPEAT] key flashes, and the repeat start location (point A) is specified.

HINT

The A/B point can be specified either during playback or when stopped.

- 2. Move to the point at which you want to end repeat playback, and press the [A-B REPEAT] key once more.**

The [A-B REPEAT] key will change from flashing to constantly lit, and the repeat end location (point B) will be specified.

NOTE

If you specify a point B that is located earlier than point A, the region from points B → A will be played repeatedly.

- 3. If you wish to redo the A/B point setting, press the [A-B REPEAT] key so that it goes out, and then repeat the procedure from step 1.**

- 4. To begin repeat playback, press the PLAY [▶] key.**

Repeat playback will begin when you press the PLAY [▶] key while the [A-B REPEAT] key is lit. When the end point (normally point B) is reached, the recorder jumps to the start point (normally point A), and playback continues.

- 5. To stop repeat playback, press the STOP [■] key.**

Even after pressing the STOP [■] key to stop playback, you can perform repeat playback again as many times as desired, as long as the [A-B REPEAT] key is lit.

- 6. To turn off repeat playback, press the [A-B REPEAT] key.**

The [A-B REPEAT] key goes out, and repeat playback will be turned off. The A/B point locations also will be erased.

Finding a desired location (Scrub/Preview function)

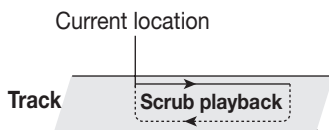
The MRS-1266 provides a "Scrub" function that lets you search for a desired location while repeatedly playing a short region before or after the current point. This is convenient when you want to accurately find the point at which a specific sound starts or stops.

When the scrub function is on, you can use the "Preview function" that plays 0.7 seconds before and after the current point. By using the scrub and preview functions together, you can find the desired location quickly and accurately.

Using the scrub/preview functions

1. From the main screen, hold down the STOP [■] key and press the PLAY [▶] key.

This turns on the scrub function, and a short region (40 milliseconds by default) following the current location will play back repeatedly.



When the scrub function is on, the display changes as follows.

| | |
|--|--------------|
| SCRUB | MARKER |
| FRM 40ms | 01 |
| 0 ^h 10 ^m 12 ^s 660 ^{ms} | MEASURE BEAT |
| | 307- 2. |

2. Use the status keys 1 - 8 and 9/10 to select the track(s) for scrub playback.

Up to 4 tracks can be selected simultaneously.

3. Use the cursor left/right keys to cause the unit indication on the counter ("MS" for time display, or "TICK" for measure display) to flash.

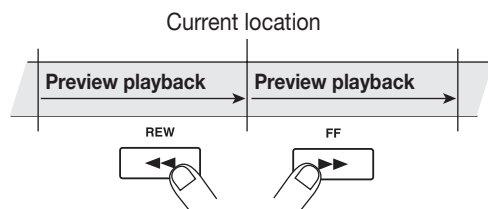
4. Turn the dial to the left or right to find the desired location.

During scrub playback, the current location can be moved

forward or backward in milliseconds or ticks.

5. If you want to use the preview function to hear the region before the current location, press the REW [◀◀] key. To hear the region after the current location, press the FF [▶▶] key.

If you press the REW [◀◀] key, a region of 0.7 seconds prior to the current location will play (ending at the current location). If you press the FF [▶▶] key, a region of 0.7 seconds following the current location will play (beginning at the current location). This is called "preview playback". When preview playback ends, scrub playback will resume.



6. To cancel the scrub function, press the STOP [■] key.

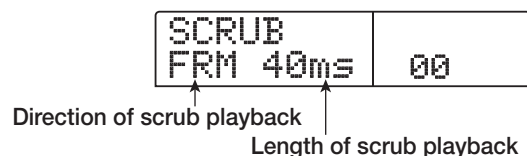
The unit returns to the main screen.

Changing the settings of the scrub function

When the scrub function is on, you can change the direction of the scrub playback (whether it will play the region before or after the current location), and the length of the scrub playback region.

1. From the main screen, hold down the STOP [■] key and press the PLAY [▶] key.

This turns the scrub function on, and the following screen will appear. The characters in the lower left (TO/FRM) indicate the direction of scrub playback, and the number in the lower right (40 - 200) is the length of scrub playback.



2. If you want to change the length of scrub playback, use the cursor left/right keys to cause the scrub

playback length setting to flash, and turn the dial.

You can select 40, 80, 120, 160, or 200 (ms) as the length of scrub playback.

HINT

You can also use the cursor up/down keys to change the scrub playback length.

3. If you want to change the direction of scrub playback, use the cursor left/right keys to cause the scrub playback direction indication to flash, and turn the dial.

If you select "TO", scrub playback will begin from an earlier point and end at the current location. If you select "FRM", scrub playback will begin from the current location (this is the default setting).



HINT

Any change you make to the scrub settings will take effect immediately.

4. If you want to use the new scrub playback settings to find a location, use the cursor left/right keys to move the flashing area to the unit displayed on the counter ("MS" for time display, or "TICK" for measure display).

5. Turn the dial to the left or right to move the current location.

During scrub playback, the current location can be moved forward or backward in milliseconds or ticks.

6. To exit the scrub function, press the STOP [■] key.

The unit returns to the main screen.

Reference [Track Editing]

This section explains how to edit audio data contained on the tracks of the recorder section. There are two major types of editing functions: directly rewriting waveform data and V-take editing.

Editing by rewriting data

The procedure for copying or moving a specified range by directly rewriting the waveform data is explained below.

Basic editing steps

When editing by rewriting waveform data, some steps are similar for each action. These are as follows.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears on the display.

```
UTILITY
TR EDIT
```

2. Use the cursor left/right keys to bring up the indication "UTILITY TR EDIT" on the display, and press the [ENTER] key.

The track edit menu containing various editing commands appears on the display.

```
TR EDIT
COPY
```

3. Use the cursor left/right keys to select the desired command.

The following editing commands are available.

- **Copy**

Copy a specified range of audio data.

- **Move**

Move a specified range of audio data.

- **Erase**

Erase a specified range of audio data.

- **Trim**

Retain only a specified range of audio data and erase the rest.

- **Fade I/O (Fade-in/out)**

Perform fade-in/fade-out over a specified audio data interval.

- **Reverse**

Reverse a specified range of audio data.

- **Timstrch (Time Stretch/Compress)**

Change the duration of a specified range of audio data without changing the pitch.

4. Press the [ENTER] key.

The screen for selecting the track and V-take for editing appears.

The display shown below is an example for selecting the copy command in step 3.

```
Copy Src
TR 1- 1
```

↑ ↑
Track number V-take number

5. Turn the dial to select the track number (1 - 10), and use the cursor up/down keys to select the V-take number (1 - 10).

```
Copy Src
TR10- 1
```

On this screen, the stereo tracks 9/10 are treated as two independent tracks. V-takes that are not currently selected for tracks 1 - 10 can also be selected for editing.

When track 10 is selected, turning the dial further to the right brings up the following screen.

```
Copy Src
TR 1/2
```

When this screen is shown, turning the dial to the right selects tracks in odd-numbered/even-numbered pairs (1/2, 3/4, 5/6, 7/8, 9/10) or the master track. In this case, the currently selected V-take for the two tracks or the master track becomes the editing target.

6. Press the [ENTER] key.

The subsequent steps will differ, depending on which command was selected. See the sections for the respective commands.

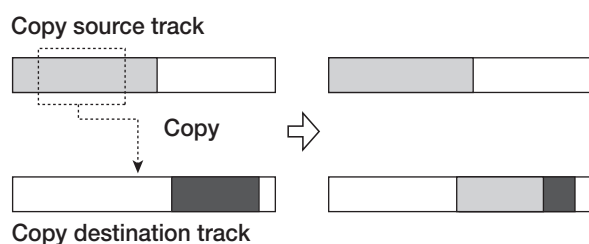
- When the editing command has been executed, repeatedly press the [EXIT] key to return to the main screen.

NOTE

After performing an edit function and rewriting the audio data on a track, the original data cannot be restored. If you want to retain the condition before editing, use the capture function for that track (→ p. 63).

Copying a specified range of data

You can copy the audio data of a specified range to a specified position on a specified track. This action will overwrite the existing data at the destination location. The copy source data will be unchanged.



- Refer to steps 1 - 6 of “Basic editing steps” to select the copy source track/V-take, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the copy range start point.

| | |
|--|-----------------------|
| Copy Src START | 00. |
| 0 ^h 0 ^m 0 ^s 0 ^{ms} | MEASURE BEAT 001-1 |

HINT

The edit range start point is shown on the left-hand counter in hours, minutes, seconds, milliseconds and on the right-hand counter in measures and beats.

- Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the copy start point.

The point can be specified in hours/minutes/seconds. When a value is specified, the measure/beat counter reflects the new location.

If you move the flashing section to the MARKER field on the display, you can specify a mark by turning the dial. In this case, the mark position becomes the editing start point. When you specify the point where there is no recorded data, an "*" symbol will appear on the display.

- Press the [ENTER] key.

The display changes to “Copy Src END”. This screen lets you specify the copy range end point.

| | |
|---|-----------------------|
| Copy Src END | 00 |
| 0 ^h 2 ^m 13 ^s 0 ^{ms} | MEASURE BEAT 058-3 |

- Use the same procedure as in step 2 to specify the copy range end point.

If you press the PLAY [▶] key at this point, the specified range will be played.

- Press the [ENTER] key.

The display now shows “Copy Dst TR xx-yy” (where xx is the track number and yy the V-take number). This screen lets you specify the copy destination track/V-take.

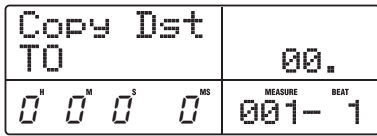
| |
|---------------------|
| Copy Dst TR 1- 1 |
|---------------------|

NOTE

- If you have selected a single track as copy source, only a single track can be selected as copy destination.
- If you have selected two adjacent tracks or the master track as copy source, only two adjacent tracks or the master track can be selected as copy destination. In this case, the currently selected V-take for each track becomes the editing target.

6. Specify the copy destination track/V-take in the same way as when selecting the copy source track/V-take, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the start point on the copy destination V-take.



7. Specify the copy destination start point in the same way as for the copy source, and press the [ENTER] key.

The indication “Copy SURE?” appears on the display.

8. To execute the copy operation, press the [ENTER] key.

By pressing the [EXIT] key instead of the [ENTER] key, you can return to the previous screen. Pressing the [EXIT] key several times lets you go back to previous screens.

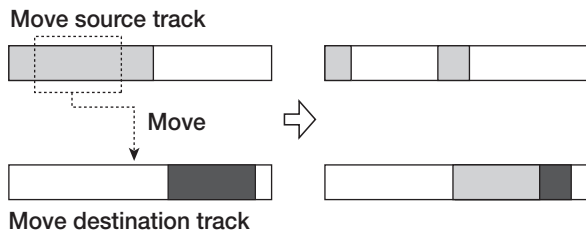
When the copy is executed, the indication “Copy COMPLETE” appears on the display, and the unit returns to the track edit menu.

HINT

To paste the same range repeatedly, use the phrase loop function (→ p. 65).

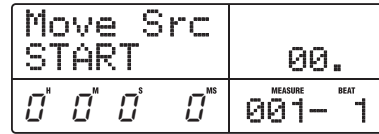
Moving a specified range of data

You can move the audio data of a specified range to a specified position on a specified track. This action will overwrite the existing data at the destination location. The move source data will be erased.



1. Refer to steps 1 - 6 of “Basic editing steps” to select the move source track/V-take, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the move range start point.

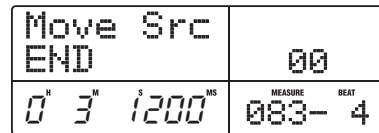


2. Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the move start point.

You can also specify the point as a mark.

3. Press the [ENTER] key.

The display changes to “Move Src END”.

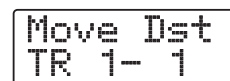


4. Use the same procedure as in step 2 to specify the move range end point.

If you press the PLAY [▶] key at this point, the specified range will be played.

5. Press the [ENTER] key.

The display changes to let you specify the move destination track/V-take.



NOTE

- If you have selected a single track as move source, only a single track can be selected as move destination.
- If you have selected two adjacent tracks or the master track as move source, only two adjacent tracks or the master track can be selected as move destination. In this case, the currently selected V-take for each track becomes the editing target.

6. Specify the move destination track/V-take in the same way as when selecting the move source track/V-take, and press the [ENTER] key.

The display changes to the screen for specifying move destination start point.

| | |
|--|------------------------|
| Move Dst TO | 00. |
| 0 ^M 0 ^M 0 ^S 0 ^{MS} | MEASURE BEAT 001- 1 |

| | |
|---|----------------------------|
| Ers Src END | 00 |
| 0 ^M 132 ^S 0 ^{MS} | TRK MEASURE BEAT 042- 1 |

- Specify the move destination start point in the same way as for the move source, and press the [ENTER] key.

The indication “Move SURE?” appears on the display.

- To execute the move operation, press the [ENTER] key.

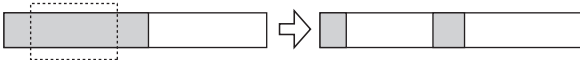
By using the [EXIT] key instead of the [ENTER] key, you can move back to previous screens.

When the move is executed, the indication “Move COMPLETE” appears on the display, and the unit returns to the track edit menu.

Erasing a specified range of data

You can erase the audio data of a specified range and return the range to the mute (non-recorded) condition.

Erase



- Refer to steps 1 - 6 of “Basic editing steps” to select the track/V-take for erasing, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the erase range start point.

| | |
|--|------------------------|
| Ers Src START | 00. |
| 0 ^M 0 ^M 0 ^S 0 ^{MS} | MEASURE BEAT 001- 1 |

- Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the erase start point.

You can also specify the point as a mark.

- Press the [ENTER] key.

The display changes to “Ers Src END”.

- Use the same procedure as in step 2 to specify the erase range end point.

If you press the PLAY [▶] key at this point, the specified range will be played.

- Press the [ENTER] key.

The indication “Erase SURE?” appears on the display.

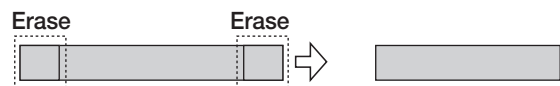
- To execute the erase operation, press the [ENTER] key.

By using the [EXIT] key instead of the [ENTER] key, you can move back to previous screens.

When the erase is executed, the indication “Erase COMPLETE” appears on the display, and the unit returns to the track edit menu.

Trimming a specified range of data

You can erase the audio data of a specified range and adjust the data start/end point (trimming). For example, when preparing to burn the master track onto a CD-R/RW disc, you might want to remove unwanted portions at the start and the end of the V-take that will be used.



NOTE

When data before a specified section are erased (trimmed), the remaining audio data will move up by that amount. Therefore the timing may become mismatched with regard to other tracks/V-takes.

- Refer to steps 1 - 6 of “Basic editing steps” to select the track/V-take for trimming, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the start point for the range to be preserved after trimming (all data before this point will be erased).

| | |
|--|------------------------|
| Trim Src START | 00. |
| 0 ^h 0 ^m 0 ^s 0 ^{ms} | MEASURE BEAT 001- 1 |

- Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the range start point.

You can also specify the point as a mark.

- Press the [ENTER] key.

The display changes to “Trm Src END”.

| | |
|---|------------------------|
| Trim Src END | MARKER 00 |
| 0 ^h 0 ^m 16 ^s 300 ^{ms} | MEASURE BEAT 010- 3 |

- Use the same procedure as in step 2 to specify the range end point.

All data after this point will be erased.

If you press the PLAY [▶] key, the specified range will be played.

- Press the [ENTER] key.

The indication “Trim SURE?” appears on the display.

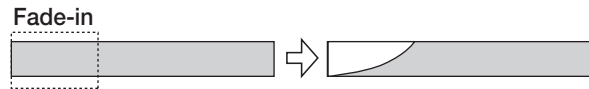
- To execute the trimming operation, press the [ENTER] key.

By using the [EXIT] key instead of the [ENTER] key, you can move back to previous screens.

When the trimming operation is executed, the indication “Trim COMPLETE” appears on the display, and the unit returns to the track edit menu.

Fade-in/fade-out of specified data range

You can fade in or fade out the audio data over a specified range.



NOTE

The fade-in/out command does not simply alter the track volume. Rather, it rewrites the waveform data and is therefore not reversible once executed. If you want to retain the condition before editing, use the capture function for that track (→ p. 63).

- Refer to steps 1 - 6 of “Basic editing steps” to select the track/V-take for fade-in or fade-out, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the start point for fade-in or fade-out.

| | |
|--|------------------------|
| Fade Src START | 00. |
| 0 ^h 0 ^m 0 ^s 0 ^{ms} | MEASURE BEAT 001- 1 |

- Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the fade-in or fade-out start point.

You can also specify the point as a mark.

- Press the [ENTER] key.

The display changes to “Fade Src END”.

| | |
|--|------------------------|
| Fade Src END | 00 |
| 0 ^h 0 ^m 42 ^s 60 ^{ms} | MEASURE BEAT 003- 1 |

- Use the same procedure as in step 2 to specify the fade-in or fade-out end point.

If you press the PLAY [▶] key, the specified range of the specified V-take will be played.

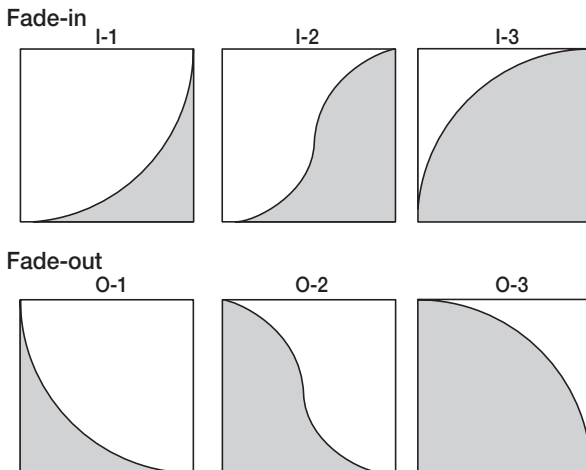
5. Press the [ENTER] key.

The display changes as follows.

| | |
|-------------------|-----|
| Fade Src CURVE | I-1 |
|-------------------|-----|

6. Turn the dial to select the fade-in or fade-out curve.

Curves I-1 to I-3 are for fade-in, and curves O-1 to O-3 are for fade-out. The three different kinds of curves look as follows.

**7.** Press the [ENTER] key.

The indication “Fade I/O SURE?” appears on the display.

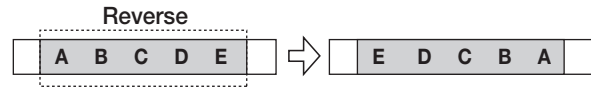
8. To execute the fade-in/fade-out operation, press the [ENTER] key.

By using the [EXIT] key instead of the [ENTER] key, you can move back to previous screens.

When the fade-in/fade-out operation is executed, the indication “Fade I/O COMPLETE” appears on the display, and the unit returns to the track edit menu.

Reversing a specified range of audio data

You can reverse the order of a specified range of audio data.

**1.** Refer to steps 1 - 6 of “Basic editing steps” to select the track/V-take for reversing, and press the [ENTER] key.

The display changes as follows. This screen lets you specify the start point for reversing.

| | |
|--------------------------|----------------------------|
| Rvrs Src START | MARKER 00. |
| 0° 0' 0" 0 ^{MS} | TRK MEASURE BEAT 001- 1 |

2. Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the reversing start point.

You can also specify the point as a mark.

3. Press the [ENTER] key.

The display changes to “Rvrs Src END”.

| | |
|----------------------------|------------------------|
| Rvrs Src END | 00 |
| 0° 0' 31" 60 ^{MS} | MEASURE BEAT 015- 3 |

4. Use the same procedure as in step 2 to specify the reversing end point.

If you press the PLAY [▶] key, the specified range of the specified V-take will be played.

5. Press the [ENTER] key.

The indication “Reverse SURE?” appears on the display.

6. To execute the reversing operation, press the [ENTER] key.

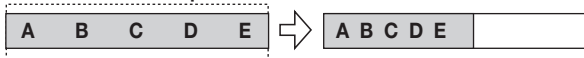
By using the [EXIT] key instead of the [ENTER] key, you can move back to previous screens.

When the reversing operation is executed, the indication “Reverse COMPLETE” appears on the display, and the unit returns to the track edit menu.

Changing the duration of a specified range of data

You can change the duration of the entire audio data on a track without changing the pitch (time stretch/compress). The stretched or compressed data can be written over the old data on the same track or pasted on another track.

Time stretch/compress



1. Refer to steps 1 - 6 of “Basic editing steps” to select the track/V-take for time stretch/compress, and press the [ENTER] key.

The display changes to a screen for selecting a track/V-take on which to place the audio data after time stretch/compress. The indication is “TmStrDst TR xx-yy” (where xx is the track number and yy the V-take number).

```
TmStrDst
TR 1- 1
```

2. Use the cursor up/down keys and the dial to select the destination track/V-take, and press the [ENTER] key.

The display changes as follows.

| | |
|---------------------|------------|
| TmStrSrc 100.00% | 120.0 |
| ↑ Stretch ratio | ↑ Tempo |

This screen lets you specify the ratio for time stretch/compress in two ways, as listed below (the current selection flashes).

- **Stretch ratio (%)**

Expresses the length of the track after time stretch/compress. The setting range is 50% - 150%.

- **Tempo (BPM)**

Sets the tempo (beats per minute) after time stretch/compress, using the tempo set in the rhythm song as reference. The default value is the tempo set at the beginning of the current rhythm song.

3. Use the cursor left/right keys to select the unit for making the time stretch/compress setting.

The flashing section moves.

4. Turn the dial to make the time stretch/compress setting.

When you change one item, the other item also changes accordingly.

● **NOTE** ●

Also when using the BPM item for making the setting, the setting range of 50% - 150% cannot be exceeded.

5. Press the PLAY [▶] key, and then press the STOP [■] key at the stretch/compress end point.

The stretched or compressed track will be played back, and when you press the STOP [■] key, the display will ask “TimStrch SURE?”, asking you to confirm the time stretch/compress operation.

6. To execute the time stretch/compress operation, press the [ENTER] key.

By using the [EXIT] key instead of the [ENTER] key, you can move back to previous screens.

When the time stretch/compress operation is executed, the indication “TimStrch COMPLETE” appears on the display, and the unit returns to the track edit menu.

Editing V-takes

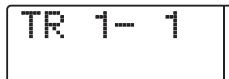
Recorded audio data can also be edited in V-take units. You can for example copy a certain V-take to another V-take for backup, or delete a V-take that is no longer needed.

Basic V-take editing steps

When editing audio data in V-take units, some steps are similar for each action. These are as follows.

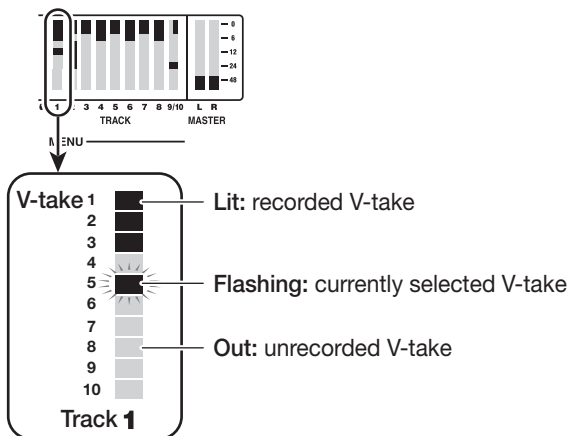
- 1. From the main screen, press the [V-TAKE] key in the track parameter section.**

The key lights up, and a screen for switching the V-take appears on the display.



TR 1- 1

While this screen is shown, the level meter's flashing/lit/out status indicates the V-take selection and the presence or absence of audio data.



- 2. Use the cursor left/right keys and the dial to select a track and V-take.**

The status key for the currently selected track is lit in orange. You can also press a status key to select a track.

It is also possible to select the master track. In this case, the indication shows "M- 1" and the [MASTER] status key is lit.

- 3. Press the [UTILITY/TRACK EDIT] key in the display section.**

A menu for editing audio data in track units appears on the display.



ERASE
TR 1- 1

- 4. Repeatedly press the [UTILITY/TRACK EDIT] key to call up the desired command.**

The following editing commands are available.

- **ERASE**
Erase the audio data on a specified track/V-take.
- **COPY**
Copy the audio data of a specified track/V-take to another track/V-take.
- **MOVE**
Move the audio data of a specified track/V-take to another track/V-take.
- **EXCHG (Exchange)**
Exchange the audio data of a specified track/V-take with the data of another track/V-take.

HINT

If necessary, you can also change your selection of track and V-take from this screen.

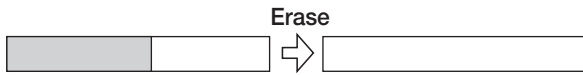
- 5. Press the [ENTER] key.**

The subsequent steps will differ, depending on which command was selected. See the sections for the respective commands.

- 6. When the editing command has been executed, press the [EXIT] key to return to the main screen.**

Erasing a V-take

You can erase the audio data on a specified V-take. The V-take is returned to the non-recorded condition.



1. Refer to steps 1 - 5 of “Basic V-take editing steps” to select the track/V-take to erase and to bring up the indication “ERASE” on the display. Then press the [ENTER] key.

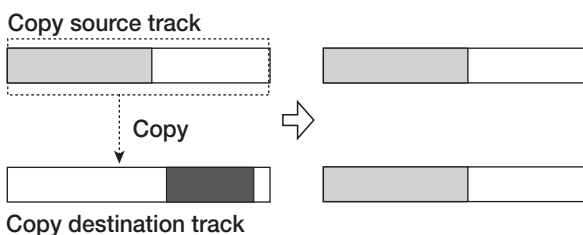
The indication “ERASE SURE?” appears on the display.

2. To execute the erase operation, press the [ENTER] key once more. To cancel the operation, press the [EXIT] key.

After the erase operation is completed, the unit returns to the V-take editing menu.

Copying a V-take

You can copy the audio data of a specified V-take to any other V-take. This action will overwrite any existing data on the destination V-take. The data on the copy source V-take will be unchanged.



1. Refer to steps 1 - 5 of “Basic V-take editing steps” to select the track/V-take to copy and to bring up the indication “COPY” on the display. Then press the [ENTER] key.

A screen for selecting the copy destination appears on the display.

2. Use the cursor left/right keys and the dial to select the destination V-take, and press the [ENTER] key.

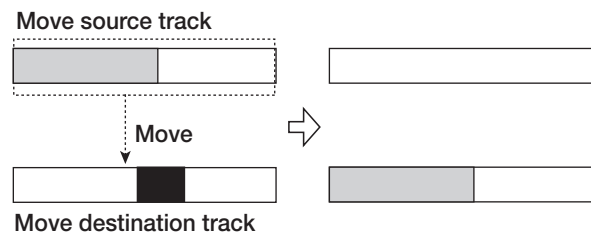
The indication “COPY SURE?” appears on the display.

3. To execute the copy operation, press the [ENTER] key once more. To cancel the operation, press the [EXIT] key.

After the copy operation is completed, the unit returns to the V-take editing menu.

Moving a V-take

You can move the audio data of a specified V-take to any other V-take. This action will overwrite any existing data on the destination V-take. The data on the move source V-take will be erased.



1. Refer to steps 1 - 5 of “Basic V-take editing steps” to select the track/V-take to move and to bring up the indication “MOVE” on the display. Then press the [ENTER] key.

A screen for selecting the move destination appears on the display.

```
MOVE TO
TR 3- 4
```

2. Use the cursor left/right keys and the dial to select the destination V-take, and press the [ENTER] key.

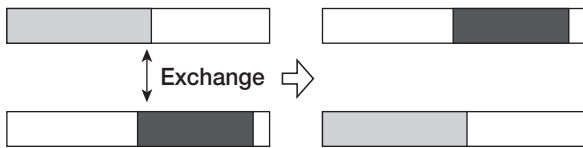
The indication “MOVE SURE?” appears on the display.

3. To execute the move operation, press the [ENTER] key once more. To cancel the operation, press the [EXIT] key.

After the move operation is completed, the unit returns to the V-take editing menu.

Exchanging V-takes

You can exchange the audio data of two specified V-takes.



1. Refer to steps 1 - 5 of “Basic V-take editing steps” to select the exchange source track/V-take and to bring up the indication “EXCHG” on the display. Then press the [ENTER] key.

A screen for selecting the exchange destination appears on the display.

2. Use the cursor left/right keys and the dial to select the exchange destination V-take, and press the [ENTER] key.

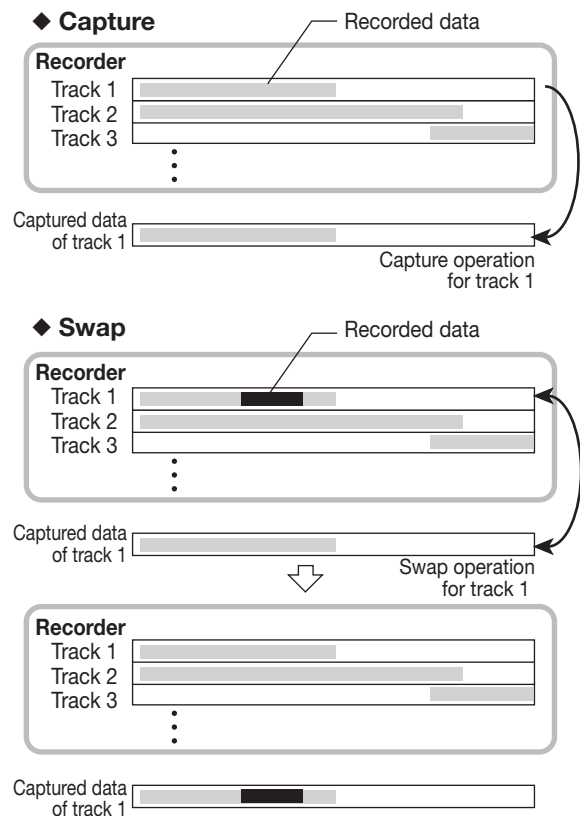
The indication “EXCHG SURE?” appears on the display.

3. To execute the exchange operation, press the [ENTER] key once more. To cancel the operation, press the [EXIT] key.

After the exchange operation is completed, the unit returns to the V-take editing menu.

Track capture and swap

You can capture the audio data of any track and temporarily store them on the hard disk. Later you can swap the captured data with the current data of the track. This lets you for example save the state of a track before an editing operation. If the result of the operation is not as desired, you can then easily restore the track to its previous state.



NOTE

Captured track data will be erased from the hard disk when the currently selected project is saved.

Capturing a track

You can capture the audio data of any specified track.

1. From the main screen, press the [CAPTURE/SWAP] key in the control section.

A screen for selecting a track appears on the display.

2. Use the status keys or the dial to select a track for capture.

The status key for the currently selected track is lit in orange. It is also possible to select the master track. In this case, the indication shows “MASTER” and the [MASTER] status key is lit.

NOTE

An unrecorded track cannot be captured.

3. Press the [ENTER] key.

The indication “CAPTURE SURE?” appears on the display.

4. To carry out the capture operation, press the [ENTER] key once more.

When capture is executed, the indication “SWAP TRxx” (where xx is the track number) appears on the display. In this condition, swapping with the displayed track is possible.

5. To return to the main screen, press the [EXIT] key.

HINT

By repeating steps 1 - 4, you can capture multiple tracks.

Swapping track data and captured data

You can swap the current data of a track with the captured data.

1. From the main screen, press the [CAPTURE/SWAP] key in the control section.

2. Use the status keys or the dial to select a track that was previously captured.

When you select a captured track, the indication “SWAP” appears on the display.

HINT

If you select a track that was not captured, the indication “CAPTURE” appears.

3. Press the [ENTER] key.

The indication “SWAP SURE?” appears on the display.

4. To carry out the swap operation, press the [ENTER] key once more.

The audio data of the selected track are swapped with the previously captured audio data.

HINT

By performing the swap operation once more, you can return the track contents to the previous condition.

5. To return to the main screen, press the [EXIT] key.

Reference [Phrase Looping]

The MRS-1266 lets you handle part of a recorded track or an audio file on CD-ROM as a phrase that can be loaded and played freely, in a preprogrammed sequence or for a specified number of times. The result can be written to any track/V-take. This function is called “phrase looping”. For example, you could use a commercially available sampling CD to pick up drum loops in any desired order, and use these to create a rhythm track.

This section describes the steps for phrase looping.

Which kind of phrases can be used?

The MRS-1266 can manage up to 100 phrases in one project. The phrases are stored on the hard disk in an area called the “phrase pool”. The following kinds of data can be used as a phrase.

(1) Any track/V-take in the currently loaded project

You can select any track/V-take in the currently loaded project and specify a range to be used as a phrase.

(2) Audio file on CD-ROM/R/RW

You can load a stereo or mono audio file (8bit/16bit AIFF or WAV file with sampling frequency 8 - 48 kHz) from a CD-ROM/R/RW disc inserted in the CD-R/RW drive and use it as a phrase.

NOTE

- After loading, all audio files are played with a sampling frequency of 44.1 kHz. If necessary, files with other sampling frequencies can be converted (resampled) to 44.1 kHz.

NOTE

- The MRS-1266 does not recognize the files that do not conform to the ISO9660 standard Level 1.
- The MRS-1266 does not recognize the files recorded on a disc that the session is left open.

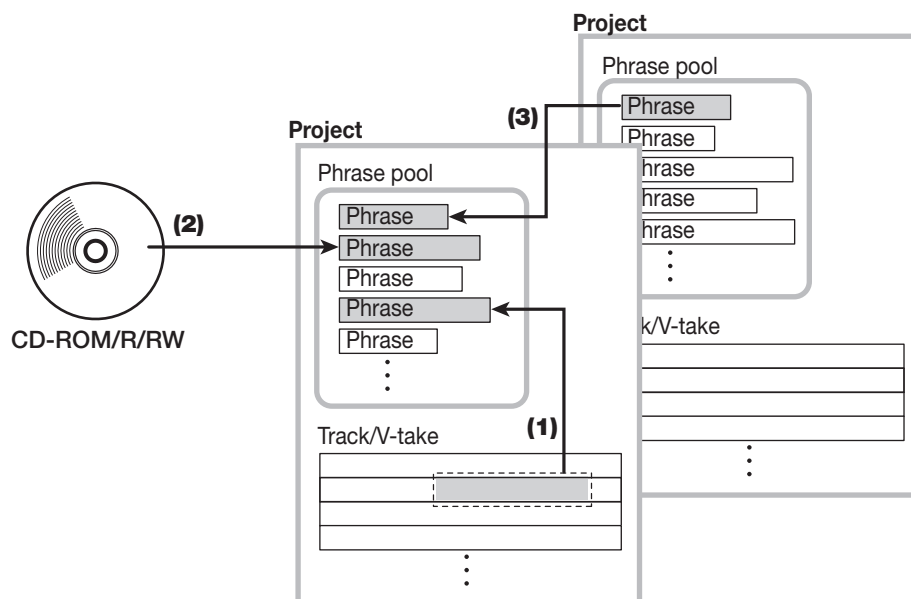
(3) Phrase from another project

You can load any phrase from a project stored on the internal hard disk of the MRS-1266. In this case, specifying a range is not possible.

HINT

It is not possible to directly load an audio track from an audio CD as a phrase. You must first read it into a track (→ p. 137).

Once you have loaded phrases into the phrase pool, you can specify various parameters such as playback range and volume level, and then you can specify a playback sequence and number of times each phrase is played. The result can then be written to any track/V-take as a phrase loop.



Loading a phrase

This section describes how to load a phrase into the phrase pool.

Basic phrase loading steps

When loading phrases, some steps are similar for each phrase type. These are as follows.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears on the display.



2. Use the cursor left/right keys to bring up the indication "UTILITY PHRASE" on the display, and press the [ENTER] key.

The phrase menu appears on the display.



3. Turn the dial to select a number into which the phrase should be loaded.

If you select an empty phrase number, the display shows "EMPTY".

● NOTE ●

If you select a number into which a phrase is already loaded, the previous phrase will be erased and replaced by the new phrase.

4. Press the [UTILITY/TRACK EDIT] key in the display section once more.

The phrase utility menu appears on the display.

5. Use the cursor left/right keys to bring up the indication "PHRASE IMPORT" on the display, and press the [ENTER] key.

The menu for selecting the import source appears on the display.



6. Use the cursor left/right keys to select one of the following, and press the [ENTER] key.

● TAKE

Import a specified range of audio data from any track/V-take in the currently loaded project.

● WAV/AIFF

Import an audio file (WAV/AIFF) from a CD-ROM or CD-R/RW disc inserted in the CD-R/RW drive or from the internal hard disk.

● PHRASE

Import a phrase from the phrase pool of another project saved on the hard disk.

The subsequent steps will differ, depending on which source was selected. See the respective sections for the specific commands.

After the import operation was carried out, the phrase menu appears again on the display. If desired, you can import another phrase. Up to 100 phrases can be included in a project (duration is from 1 second up to 30 minutes per phrase at a sampling frequency of 44.1 kHz).

Importing a V-take from the current project

You can specify a range from any track/V-take of the current project and use it as material for a phrase loop.

1. Refer to steps 1 - 6 of "Basic phrase loading steps" to select "TAKE" as import source. Then press the [ENTER] key.

The indication "ImpSrc TR xx-yy" (where xx is the track number and yy the V-take number) appears on the display.

| |
|----------|
| ImprtSrc |
| TR 1- 1 |

- 2.** Turn the dial to select the track number (1 - 10), and use the cursor up/down keys to select the V-take number (1 - 10).

| |
|----------|
| ImprtSrc |
| TR10- 1 |

On this screen, the stereo tracks 9/10 are treated as two independent tracks. V-takes that are not currently selected for tracks 1 - 10 can also be selected for loading.

When track 10 is selected, turning the dial further to the right brings up the following screen.

| |
|----------|
| ImprtSrc |
| TR1/2 |

When this screen is shown, turning the dial to the right selects tracks in odd-numbered/even-numbered pairs (1/2, 3/4, 5/6, 7/8, 9/10) or the master track. In this case, the currently selected V-take for the two tracks or the master track becomes the loading target.

- 3.** Press the [ENTER] key.

The display changes to "ImprtSrc START". In this condition, you can specify the start point for the data range to be imported.

| | |
|----------------|--------|
| ImprtSrc | MARKER |
| START | |
| d'd'd'd'd'd'd' | |

- 4.** Use the cursor left/right keys to move the flashing section of the counter, and turn the dial to specify the start point.

If you move the flashing section to the MARKER field on the display, you can specify a mark by turning the dial. In this case, the mark position becomes the import start point.

NOTE

- By holding down the STOP [■] key and pressing the PLAY

[▶] key, you can perform scrub playback of the V-take of the specified track (→ p. 52).

- The playback range of the phrase loop can be fine-adjusted also after importing. Therefore it suffices if you make a rough selection here.

NOTE

You cannot specify a point where there are no audio data. If you try to do this, the indication " * " appears on the display.

- 5.** When you have specified the start point, press the [ENTER] key.

The display changes as follows.

| | |
|-------------|--------|
| ImprtSrc | MARKER |
| END | |
| d'00'13420' | |

- 6.** Specify the end point of the range in the same way.

If you press the PLAY [▶] key, the specified range will be played.

- 7.** When you have specified the end point, press the [ENTER] key.

The indication "IMPORT SURE?" appears on the display.

| |
|--------|
| IMPORT |
| SURE? |

- 8.** Press the [ENTER] key.

The phrase is imported. When the import process is completed, the phrase menu appears again.

Importing a WAV/AIFF file

You can import an audio file (WAV/AIFF) from a CD-ROM or CD-R/RW disc inserted in the CD-R/RW drive or from the internal hard disk.

Before doing this, the following preparations are necessary.

● When importing from the CD-R/RW drive

Insert a CD-ROM or CD-R/RW disc containing audio files into the CD-R/RW drive.

● When importing from the internal hard disk

Copy audio files from a computer into a folder named "WAV_AIFF" immediately under the root directory (top level folder) of the internal hard disk.

● NOTE ●

- To copy audio files to the internal hard disk, an optional card and a computer are necessary. For details, refer to the documentation of the option card.
- Any sub folders in the WAV_AIFF folder are not recognized.

1. Refer to steps 1 - 6 of "Basic phrase loading steps" to select "WAV/AIFF" as import source. Then press the [ENTER] key.

The indication "IMPORT CD-ROM" appears on the display. You can now select the source device.

```
IMPORT
CD-ROM
```

2. Use the cursor left/right keys to select the source device: "CD-ROM" (CD-R/RW drive) or "IntHDD" (internal hard disk).

3. Press the [ENTER] key.

The unit searches for WAV/AIFF files on the specified device. When files are found, their names are listed on the display.

```
IMPORT
LOOP1
```

4. Turn the dial to select the audio file to import.

When accessing a disc in the CD-R/RW drive which has audio files in a certain folder, select the folder name with the dial.

```
IMPORT
WAVFILES
```

When you press the [ENTER] key in this condition, the files inside the selected folder are displayed. Use the [EXIT] key to return to the next higher level.

5. To carry out the import process, press the [ENTER] key.

Depending on the sampling frequency of the imported audio file, the following applies.

● Sampling frequency 44.1 kHz

When you press the [ENTER] key, the audio file is imported. When the process is complete, the phrase menu appears again.

● Sampling frequency other than 44.1 kHz

When you press the [ENTER] key, a selection screen for conversion to 44.1 kHz (resampling) appears.

```
WAV/AIFF
Resample  ON
```

Turn the dial to select resampling on/off, and then press the [ENTER] key once more. When the import process is complete, the phrase menu appears again.

● NOTE ●

Imported audio files are always played with a sampling frequency of 44.1 kHz. If resampling was disabled during import, a file with a different sampling frequency will play back with a different pitch.

Importing a phrase from a different project

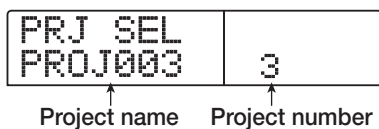
You can import any phrase contained in the phrase pool of another project stored on the hard disk.

HINT

When you import a phrase from the phrase pool of another project, you cannot specify a range. If necessary, edit the phrase playback point after importing the phrase.

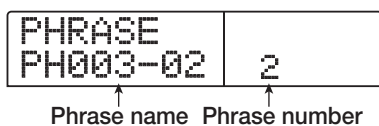
1. Refer to steps 1 - 6 of "Basic phrase loading steps" to select "PHRASE" as import source. Then press the [ENTER] key.

The indication "PRL SEL xxxxx" (where xxxxx is the project name) appears on the display. You can now select the source project.



2. Turn the dial to select the source project, and press the [ENTER] key.

The display now shows the screen for selecting phrases in that project.



NOTE

If the selected project does not contain any phrases, the indication "NO DATA" appears on the display for 2 seconds, and then the original screen returns.

3. Turn the dial to select the phrase, and press the [ENTER] key.

The indication "IMPORT SURE?" appears on the display.

4. To carry out the import process, press the [ENTER] key once more.

The phrase is imported. When the import process is completed, the phrase menu appears again.

Adjusting phrase parameters

Once you have imported phrases into the phrase pool, you should specify parameters such as playback range and number of measures. The following parameters can be adjusted for each phrase individually.

● START/END

This parameter determines the playback start point and end point of the phrase in time units. In the default condition, the parameter is set to the start and end of the imported data. This parameter can be used for example to extract only a part of a drum loop imported from CD-ROM.

● MEAS X (number of measures)

This parameter specifies to how many measures the range between the START/END parameter values corresponds. The parameter lets you compress or expand the playing duration of the phrase to match the tempo setting of the rhythm section. The setting range is 1 - 99 measures.

● TIMSIG(time signature)

This parameter specifies the time signature of the phrase. A combination with the above MEAS X parameter determines the playing duration. The setting range is 1(1/4) - 8 (8/4).

HINT

If you do not wish to match the phrase to the rhythm section tempo, adjusting this parameter is not necessary.

● NAME

This is the name assigned to the phrase.

● LVL (level)

This is the playback level of the phrase.

To adjust the above parameters, proceed as follows.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears on the display.



- 2.** Use the cursor left/right keys to bring up the indication “UTILITY PHRASE” on the display, and press the [ENTER] key.

The names and numbers of phrases in the phrase pool appear on the display.

| | |
|----------|---|
| PHRASE | |
| PH000-00 | 1 |

- 3.** Turn the dial to select the number of the phrase you want to edit.

When you press the PLAY [▶] key, the selected phrase is played. If you select a number where no phrase is imported, the indication “EMPTY” appears instead of the phrase name.

- 4.** Press the [EDIT] key.

The phrase edit menu appears.

| | |
|----------|---|
| PH000-00 | |
| MEAS X02 | 0 |

- 5.** Use the cursor up/down keys to call up the parameter you want to edit.

- **MEAS X xx (xx = 1 - 99)**

You can set the number of measures in the range of 1 - 99.

- **TIMSIG**

You can set the time signature in the range of 1 - 8.

- **START**

You can adjust the phrase start point in minutes, seconds, and milliseconds.

- **END**

You can adjust the phrase end point in minutes, seconds, and milliseconds.

- **NAME**

You can specify a name for the phrase.

- **LVL**

You can adjust the phrase playback level in the range of ± 24 dB.

- 6.** Use the dial and the cursor left/right keys to adjust the setting value.

- **Adjusting MEAS / TIMSIG / LVL**

Turn the dial to set the numerical value.

- **Adjusting START / END**

Use the cursor left/right keys to select the unit, and turn the dial to set the numerical value.

- **Adjusting NAME**

Use the cursor left/right keys to select the character to edit, and turn the dial to select the character.

HINT

You can use the PLAY [▶] key to check the phrase both during and after editing.

- 7.** Repeat steps 5 - 6 to complete the phrase.

If desired, press the [EXIT] key several times to return to the screen of step 2, and select another phrase parameter.

- 8.** To return to the main screen, press the [EXIT] key several times.

Copying a phrase

You can copy a phrase to any other phrase number. Any phrase at the copy destination will be overwritten (erased). This is convenient for example to use one phrase as a starting point and save it with different parameter settings.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears on the display.



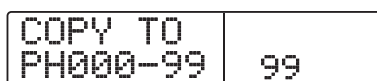
2. Use the cursor left/right keys to bring up the indication "UTILITY PHRASE" on the display, and press the [ENTER] key.

The display changes as follows.



3. Turn the dial to select the copy source.
4. Press the [INSERT/COPY] key in the rhythm section.

The screen for specifying the copy destination phrase number appears.



5. Turn the dial to select the phrase number for the copy destination.

The indication "COPY SURE?" appears on the display.

NOTE

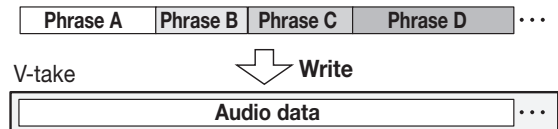
If a phrase already exists at the copy destination number, it will be erased and replaced by the copy source phrase. Take care not to accidentally delete a phrase.

6. To carry out the copy process, press the [ENTER] key once more.

The phrase is copied. When the copy process is completed, the display reverts to the condition of step 2.

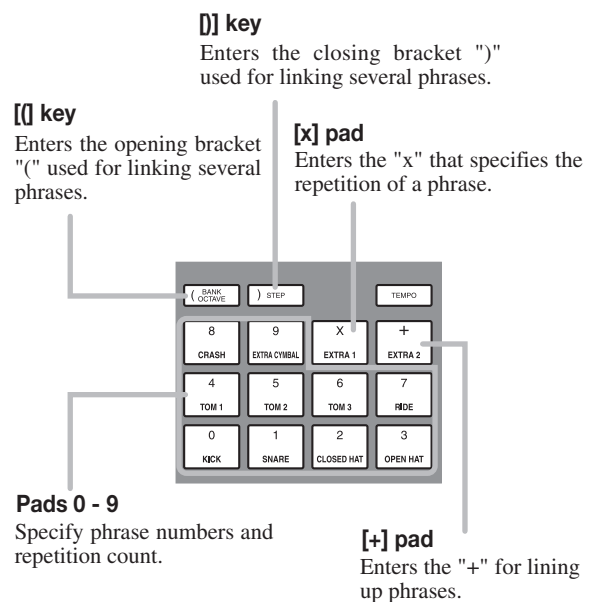
Creating a phrase loop

Phrases stored in the phrase pool can be selected and lined up in any desired sequence, and with any number of repetitions. The result can be written to a track/V-take as a phrase loop. When being written to the track/V-take, the phrase loop is stored in the same format as regular audio data, so that the resulting V-take can be used in the same way as other V-takes.



Numeric input for phrase loop

When creating a phrase loop, the sequence and number of repetitions of a phrase loop are to be entered as numerical values. The keys and pads of the rhythm section can be used for numeric input, as described below.



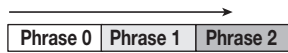
The basic rules for creating a phrase loop sequence are as follows.

● Select the phrase

Use pads 0 - 9 to select a phrase number from 0 - 99.

● **Line up phrases**

Use the “+” symbol to line up phrases. For example, entering **0 + 1 + 2** will result in the following play sequence.



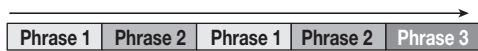
● **Repeat phrases**

Use the “x” symbol to specify phrase repetitions. “x” takes precedence over “+”. For example, entering **0 + 1 x 2 + 2** will result in the following play sequence.

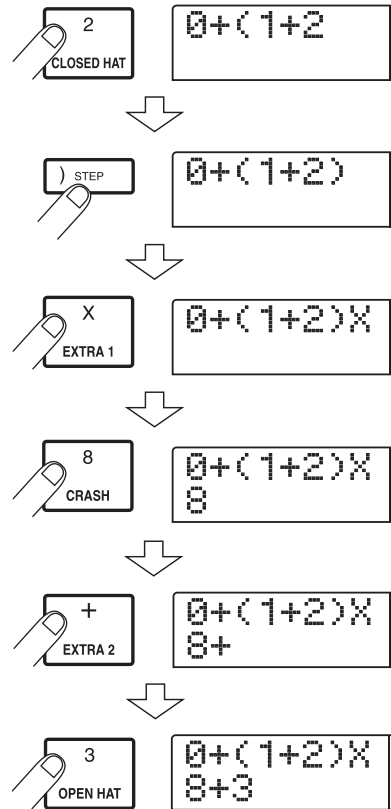
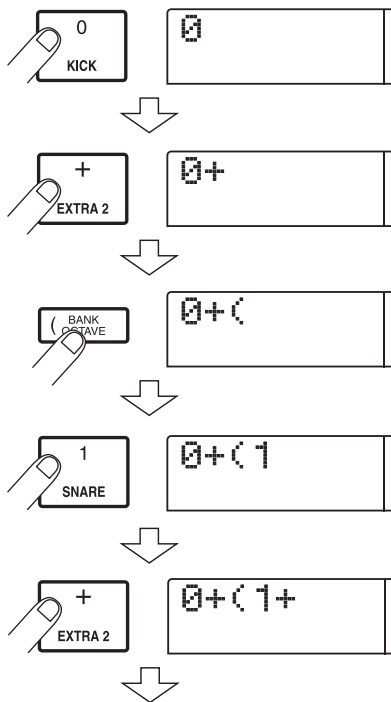


● **Link phrases**

Use the “(“ and “)” symbols to link a group of phrases for repetition, and use the “x” symbol to specify the repetition count. For example, entering **(1 + 2) x 2 + 3** will result in the following play sequence.



An example for creating the phrase loop “**0 + (1 + 2) x 8 + 3**” is shown below.



● **HINT**

If the equation for the phrase loop does not fit on two lines, the characters scroll one by one. If you use the cursor left/right keys to move the input position, the line scrolls on both sides accordingly.

After entering an equation, it can be edited as follows.

● **Inserting numbers or symbols**

Use the cursor left/right keys to move the cursor (flashing segment) to the desired insert position. And press the desired pad.

● **Deleting numbers or symbols**

Use the cursor left/right keys to move the cursor (flashing segment) to the desired position and press the [DELETE/ERASE] key.

When equation input is complete, specify a track/V-take on which to store the phrase loop as audio data.

● **NOTE**

- The equation for a phrase loop is stored as part of a project also after writing the result to a track/V-take. Therefore you

can edit and reuse the equation later.

- For a phrase loop that has already been written to a track/V-take, it is not possible to write it again in part or to add another phrase loop. In such a case, specify the entire phrase again as an equation and write the entire phrase again.

Writing a phrase loop to a track

This section explains how to create a phrase loop and write it as audio data to a specified track/V-take.

- 1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.**

The utility menu appears on the display.

- 2. Use the cursor left/right keys to bring up the indication “UTILITY PHRASE” on the display, and press the [ENTER] key.**

The display changes as follows.

```
PHRASE
PH000-00
```

- 3. Press the [UTILITY/TRACK EDIT] key in the display section.**

The phrase utility menu appears on the display.

```
PHRASE
IMPORT
```

- 4. Use the cursor left/right keys to bring up the indication “PHRASE CREATE” on the display, and press the [ENTER] key.**

The display changes as follows. This screen lets you select a track/V-take for writing the phrase loop.

```
CREATE
TR 1- 1
```

- 5. Use the cursor left/right keys and the dial to select the track/V-take to which to write the phrase that will be created.**

```
CREATE
TR10- 1
```

When track 10 is selected, turning the dial further to the right brings up the following screen.

```
CREATE
TR1/2
```

When this screen is shown, turning the dial to the right selects tracks in odd-numbered/even-numbered pairs (1/2, 3/4, 5/6, 7/8, 9/10) or the master track. In this case, the currently selected V-take for the two tracks or the master track becomes the writing target.

NOTE

- If the phrase is monaural and the write target track is stereo, the same data will be written to both tracks.
- If the phrase is stereo and the write target track is mono, the left and right channels of the phrase will be mixed when the data are written to the track.
- When a V-take which already contains audio data is selected, the existing data will be completely erased and overwritten by the new audio data.

- 6. When you have selected a track/V-take, press the [ENTER] key.**

A screen for selecting the phrase loop number appears.

```
CREATE
LOOP01
```

- 7. Turn the dial to select the desired phrase loop number, and press the [ENTER] key.**

Phrase loops can be created from 1 - 10. The name LOOP01 - LOOP10 is assigned to the respective phrase.

When you press the [ENTER] key, the display changes to the loop input screen.

- 8. Use the keys and pads of the rhythm section to enter the equation for creating the loop.**

For information on entry procedures, refer to page 71.



9. When equation input is completed, press the [ENTER] key.

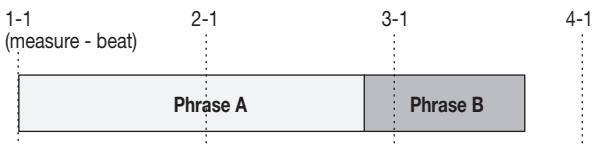
The following screen appears on the display. This screen lets you select whether to match phrase playback to the rhythm section measure.



10. Turn the dial to select one of the following methods.

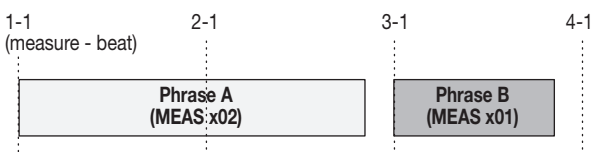
• ADJUST OFF

When you select this setting, the selected phrase is played continuously, independent of the rhythm song bar lines and tempo.



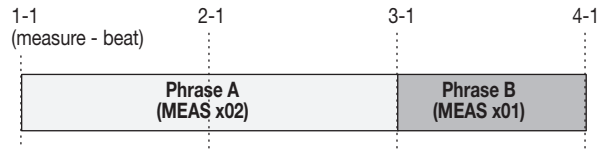
• ADJUST BAR

When you select this setting, phrase playback start is aligned to the measure start of the rhythm song. If one measure of the phrase (phrase playback range divided by number of measures specified by MEAS X parameter) is longer than one measure of the rhythm song, the phrase is switched when the number of measures specified by the MEAS X (→ p.69) parameter has played, without waiting for the end of the phrase. If one measure of the phrase is shorter than one measure of the rhythm song, there will be a blank until the measure where playback switches to the next phrase.



• ADJUST BAR & LEN

When you select this setting, the phrase length is adjusted so that the measures of the rhythm song and the phrase are matched. (Pitch will not change.)



NOTE

- When selecting ADJUST BAR or ADJUST BAR & LEN, verify that the MEAS X parameter for each phrase is set to a suitable number of measures. If the setting is inappropriate, the rhythm song and phrase will not synchronize properly.
- When the stretch/compress rate exceeds a certain range, the playback may be different from as you desired. In this case, the display indicates "Out of Range" during the stretch/compression process.

11. Press the [ENTER] key.

The indication "CREATE SURE?" appears on the display.

12. To carry out the phrase loop creation process, press the [ENTER] key once more.

The phrase loop is created. When the process is completed, the display reverts to the condition of step 2.

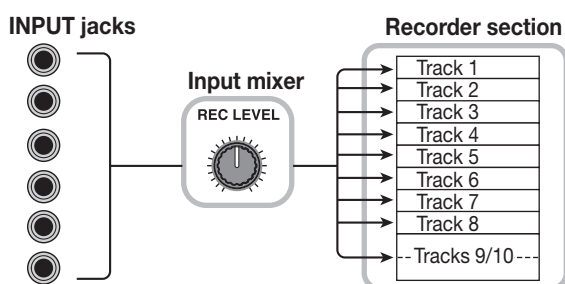
Reference [Mixer]

This section explains the functions and operation of the mixer built into the MRS-1266.

About the mixer

The mixer of the MRS-1266 is divided into two sections: an “input mixer” that processes the input signals from the input jacks, and a “track mixer” that processes the signals from the tracks of the recorder section and from the rhythm section. Details of each mixer are described below.

Input mixer



The input mixer serves to adjust the sensitivity of the signals that are input from the INPUT 1 - 6 jacks and the GUITAR/

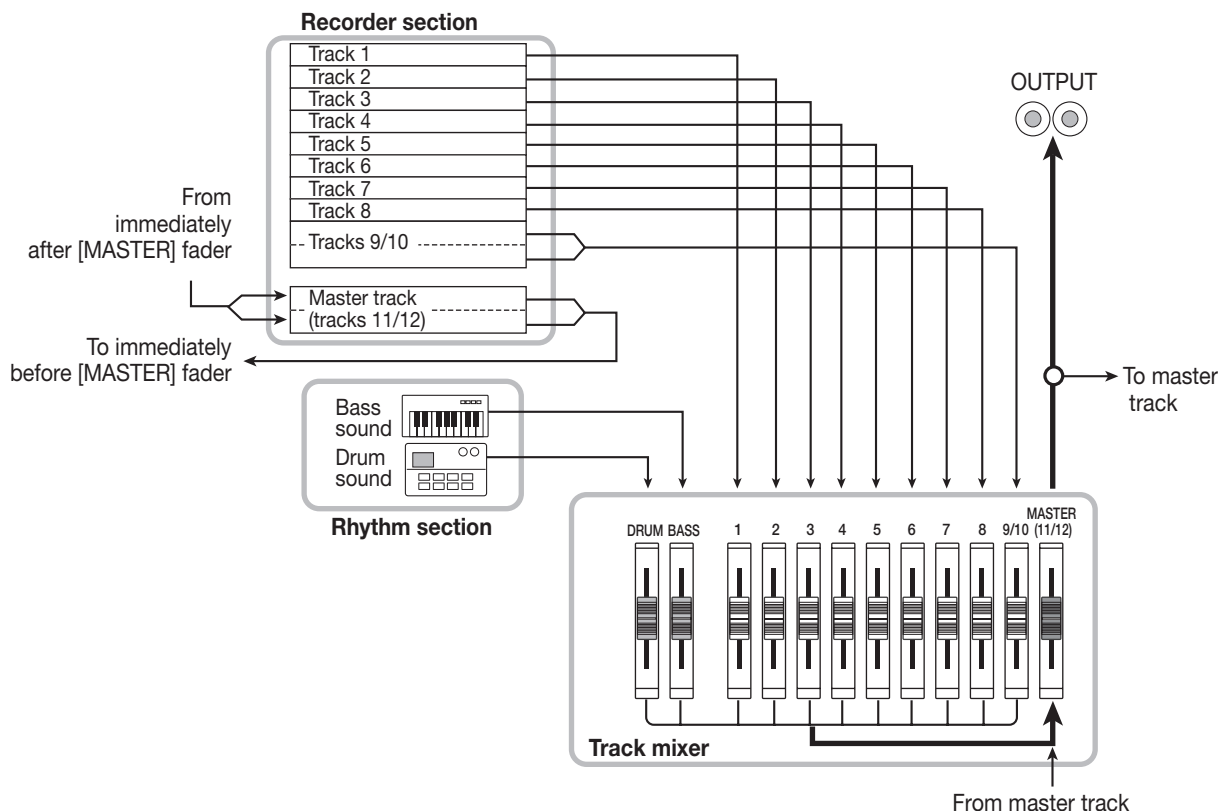
BASS INPUT 1 - 2 jacks, set various parameters such as pan and send levels to the send/return effects, and assign the signals to the recorder tracks.

The parameters that can be adjusted in the input mixer are listed in the following table.

| Parameter | Description |
|-----------|--|
| CHO SEND | Volume sent to chorus/delay (send/return effect) |
| REV SEND | Volume sent to reverb (send/return effect) |
| PAN | Left/right position (L/R channel balance) |
| REC LVL | Volume of input signal (position of [REC LEVEL] control) |

Track mixer

The track mixer serves to process the playback signals of the recorder tracks (1 - 8, 9/10) and the sound of the drum kit/bass program of the rhythm section, and mix these signals to stereo. The signal mixed by the track mixer is routed via the [MASTER] fader to the [OUTPUT] jacks and the master track (see diagram below).



HINT

The drum sound and tracks 9/10 are stereo channels. For these, parameter settings are linked.

| Parameter | Description | DRUM/BASS | Track 1 - 8 | Tracks 9/10 | Master track |
|-----------|--|-----------------------|-----------------------|-----------------------|-----------------------|
| EQ HI G | High frequency range EQ boost/cut amount | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| EQ HI F | High frequency range EQ boost/cut frequency | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| EQ LO G | Low frequency range EQ boost/cut amount | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| EQ LO F | Low frequency range EQ boost/cut frequency | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| CHO SEND | Volume sent to chorus/delay (send/return effect) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| REV SEND | Volume sent to reverb (send/return effect) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| PAN | Left/right position (L/R channel balance) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | |
| FADER | Volume of track or rhythm section | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| ST LINK | Link parameters of odd/even-numbered channels | | <input type="radio"/> | | |
| V TAKE | V-take selected for track | | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Basic operation of the input mixer

Assigning input signals to recording tracks

This section explains how to adjust the level of signals input from the INPUT 1 - 6 jacks and the GUITAR/BASS INPUT 1 - 2 jacks, and how to send them to a track in the recorder section.

- 1. Make sure that the instrument or mic that you want to record is connected to the INPUT 1 - 6 or the GUITAR/BASS INPUT 1 - 2 jacks.**

NOTE

- When something is connected to both the GUITAR/BASS 1 jack on the front panel and INPUT 1 jack on the rear panel, or the GUITAR/BASS 2 jack on the front panel and INPUT 2 jack on the rear panel, the front panel jack has priority.
- Among balanced and unbalanced connectors on the rear panel, the unbalanced jack (phone jack marked UNBALANCE) has priority.

- 2. Press the [ON/OFF] key of the input to which the instrument or microphone is connected, so that the key lights up.**

The [ON/OFF] key serves to activate and deactivate an input. While the key is lit, the input is active.

Normally, up to two keys can be activated simultaneously. To activate two inputs, press both [ON/OFF] keys together.

HINT

- If two inputs are already selected and another [ON/OFF] key is pressed, the currently selected keys go out and the last pressed key is active.
- Normally, only up to two tracks can be recorded simultaneously. By activating the 6TR REC mode (→ p. 47), the signal from six inputs can be recorded on six tracks simultaneously.

- 3. While playing your instrument, turn the INPUT control for the input selected in step 2, to adjust the input sensitivity.**

Make adjustments so that the [PEAK] indicator flickers slightly when you play your instrument at its loudest volume.

- 4. If you will be recording the sound through the insert effect, press the [INPUT SOURCE] key in the effect section and turn the dial to set the insert position for the effect to IN.**

With the default settings of a project, the insert effect is inserted into the input mixer (IN), and a patch suitable for guitar/bass recording is selected.

```
IN SRC
IN
```

HINT

- If you want to record without sending the sound through the insert effect, press the [BYPASS] key in the effect section to bypass the insert effect.
- The [ON/OFF] key illumination of inputs for which the insert effect is selected changes from red to orange.

- 5.** Press the [EXIT] key to return to the main screen, and press the [EFFECT] key.

The currently selected effect patch appears on the display.

- 6.** Press one of the [ALGORITHM] keys in the effect section to select the desired algorithm, and turn the dial to select the patch to be used.

When you have selected the patch, press the [EXIT] key to return to the main screen.



- 7.** While playing your instrument, adjust the recording level by turning the [REC LEVEL] control.

The [REC LEVEL] control adjusts the signal level before it is sent to the recording track (i.e., after it has passed through the insert effect). The [CLIP] indicator will light if the signal clips. Set the recording level as high as possible, but avoid settings that cause the [CLIP] indicator to light.

HINT

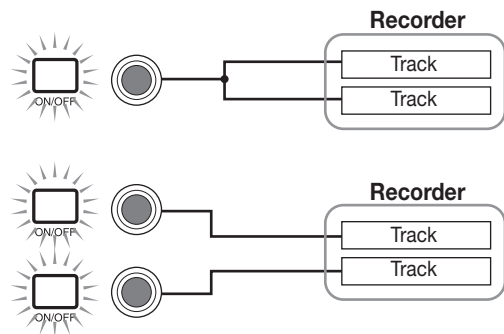
- The level of the signal sent to the recording track will change according to the settings of the insert effect parameters. If you switch insert effect patches or edit the parameters, you should once again check whether the recording level is appropriate.
- The precise setting of the [REC LEVEL] control parameter can be checked by pressing the track parameter section [PAN] key → [ON/OFF] key operated in step 2 → cursor down key.

- 8.** Press the status key for the recording destination track (1 - 8, 9/10) so that the key is lit in red. The track is now ready for recording.

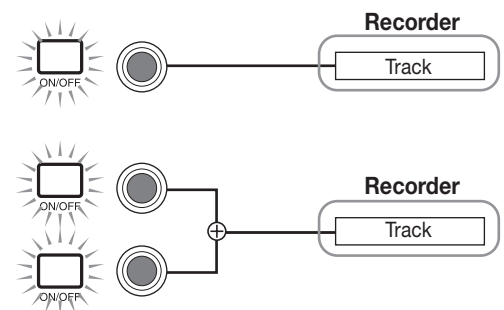
The input signal from the input mixer will be sent to the recording track. You can select record mode for up to two mono tracks (1 - 8) or one stereo track (9/10). When selecting two mono tracks, the track pairs will be 1/2, 3/4, 5/6, or 7/8.

The signal flow from the input mixer to the track will change as follows, depending on the number of inputs and recording tracks.

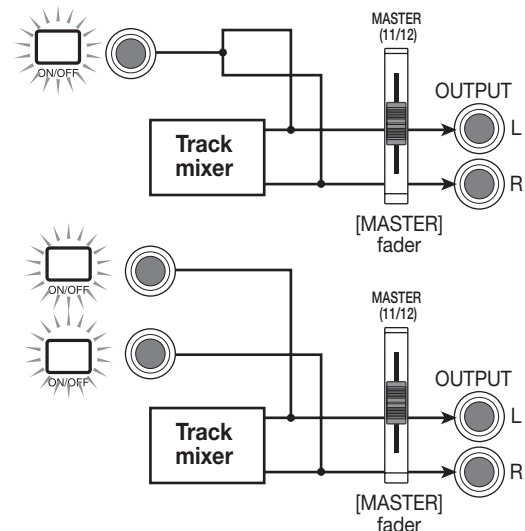
- Two mono tracks or stereo track selected as recording track



- One mono track selected as recording track



- No track selected as recording track



NOTE

The diagrams above show the signal flow when the insert effect has not been inserted into the input mixer. For details on the signal flow when the insert effect is inserted, refer to page 120.

Adjusting the depth of the send/return effects

The depth of the send/return effects can be adjusted by setting the volume (send level) of the signal that is sent from the input mixer to each send/return effect (chorus/delay, reverb). In normal operation, sending the signal from the input mixer to the send/return effect will only apply the effect to the signal that is sent from the OUTPUT jacks, and will not affect the signal that is recorded on a track.

HINT

To record the signal processed by the send/return effect on a track, you can use bounce recording while the respective input [ON/OFF] key is on (→ p. 45).

1. Press the [CHORUS/DELAY] key or [REVERB] key to select a patch for the send/return effect.

The display changes and shows the currently selected patch of the selected effect (chorus/delay or reverb).

2. Turn the dial to select the patch you want to use.

When you have selected the patch, press the [EXIT] key.

3. Press the [CHORUS/DELAY SEND] key or the [REVERB SEND] key in the track parameter section to select send/return effect.

Press the [CHORUS/DELAY SEND] key if you want to adjust the chorus/delay send level or the [REVERB SEND] key if you want to adjust the reverb send level.

For example, when the [CHORUS/DELAY SEND] key is pressed, a screen such as shown below appears.

| | |
|-----------------|--------------------|
| TR1 CHO SEND | 0 |
| ↑ Parameter | ↑ Setting value |

4. Press the desired [ON/OFF] key in the input section.

The input mixer (INPUT) is selected as target for setting the send level.

| | |
|-------------------|---|
| INPUT CHO SEND | 0 |
|-------------------|---|

5. Turn the dial to select the effect depth.

Higher values result in more effect depth (stronger effect). The range and default values for the parameters are shown below.

- CHORUS/DELAY SEND: 0 - 100 (default: 0)
- REVERB SEND: 0 - 100 (default: 0)

HINT

- When the chorus/delay parameter is shown on the display, pressing the [CHORUS/DELAY SEND] key will cause the signal sent from the input mixer to chorus/delay to be switched on/off. (The key will be out when this is off.)
- In the same way, when the reverb parameter is displayed, pressing the [REVERB SEND] key will cause the signal sent from the input mixer to reverb to be switched on/off.

6. When you have finished making settings, press the [EXIT] key.

The unit returns to the main screen.

Adjusting the pan/balance

This section explains how to adjust the pan (stereo position) of the signal sent from the input mixer to the MASTER OUTPUT jacks and the recording tracks, or the balance (the volume balance between two channels).

1. Press the [PAN] key in the track parameter section.

The screen for adjusting the PAN parameter appears.

| | |
|------------|---|
| TR1 PAN | 0 |
|------------|---|

2. Press an [ON/OFF] key in the input section.

The input mixer will be selected for panning value adjustment.

| | |
|--------------|---|
| INPUT PAN | 0 |
|--------------|---|

3. Turn the dial to edit the value of the PAN parameter.

The PAN parameter can be adjusted in a range of L100 (far left) - 0 (center) - R100 (far right).

4. When you have finished adjusting the panning value, press the [EXIT] key.

The unit returns to the main screen. The function of the PAN parameter changes as follows, depending on the number of input jacks that are currently turned on, and on the number of recording tracks that are currently selected.

● When no recording track is selected

For the signal that is sent from the input mixer to the L/R channels of the OUTPUT jacks, the PAN parameter will adjust the panning position (if the input is in mono) or the balance (if the input is in stereo).

● When a stereo track or two mono tracks are selected as recording tracks

For the signal that is sent from the input mixer to the two tracks, the PAN parameter will adjust the panning position (if the input is in mono) or the balance (if the input is in stereo).

● When one mono track is selected as recording track

The PAN parameter will have no effect.

Basic operation of the track mixer

Adjusting the volume/pan/EQ

For each channel, you can adjust the volume, panning (stereo position between L/R channels), and EQ (equalizer).

- 1. To adjust the volume of a track or the drum/bass sound, operate the respective fader.**
- 2. To adjust the panning position of a track or the drum/bass sound, press the [PAN] key in the track parameter section, and then press the status key for the desired track or for the drum/bass sound.**

A screen for adjusting the PAN parameter of the respective track or drum/bass sound appears.

**3. Turn the dial to edit the value of the PAN parameter.**

The PAN parameter can be adjusted in a range of L100 (far left) - 0 (center) - R100 (far right).

To adjust the pan of another track or the drum/bass sound, repeat steps 2 - 3.

HINT

- If a stereo track or the drum sound is selected, the PAN parameter adjusts the left/right channel balance.
- In the parameter screen you can also use the cursor left/right keys to select the track or drum/bass sound and the cursor up/down keys to switch parameters.

4. To adjust EQ, press the [EQ HIGH] or [EQ LOW] key in the track parameter section.

Press the [EQ HIGH] key to adjust the high frequency range tone, or the [EQ LOW] key to adjust the low frequency range tone.

At this time, editing will affect the track or drum/bass sound that was last selected. If necessary, switch to the desired track or drum/bass sound.

- 5.** Use the cursor up/down keys to select the EQ parameter that you want to adjust, and turn the dial to edit the value.

The parameters that can be selected and their ranges are as follows.

● [EQ HIGH]

• EQ HI G

Adjusts the amount of high-range boost/cut.

Range: -12 - 0 - 12 (dB)

Default: 0

• EQ HI F

Adjusts the turnover frequency for high-range boost/cut.

Range: 500 - 18000 (Hz)

Default: 8000

● [EQ LOW]

• EQ LO G

Adjusts the amount of low-range boost/cut.

Range: -12 - 0 - 12 (dB)

Default: 0

• EQ LO F

Adjusts the turnover frequency for low-range boost/cut.

Range: 40 - 1600 (Hz)

Default: 125

■ **HINT** ■

If you press the [EQ HIGH] key while the EQ HIGH screen is displayed, the key goes out and EQ HIGH is turned off.

Pressing the key once more activates it again. In the same way, you can switch EQ LOW off and on by pressing the [EQ LOW] key when the EQ LOW screen is displayed.

- 6.** Repeat steps 4 - 5 to adjust settings in the same way for another range or EQ parameter.

- 7.** When you have finished adjusting settings, press the [EXIT] key.

The unit returns to the main screen.

Adjusting depth of send/return effect

This section explains how to adjust the effect depth by setting the volume that is sent from each channel to the send/return effects (chorus/delay, reverb). Raising the send level will produce a deeper effect.

- 1.** Press the [CHORUS/DELAY] key or [REVERB] key to select a patch for the send/return effect.

The display changes and shows the currently selected patch of the selected effect (chorus/delay or reverb).

- 2.** Turn the dial to select the patch you want to use.

When you have selected the patch, press the [EXIT] key.

- 3.** Press the [CHORUS/DELAY SEND] key or the [REVERB SEND] key in the track parameter section to select send/return effect.

Press the [CHORUS/DELAY SEND] key if you want to adjust the chorus/delay send level or the [REVERB SEND] key if you want to adjust the reverb send level.

- 4.** Press the status key for the desired track or drum/bass sound.



- 5.** Turn the dial to select the effect depth.

Higher values result in more effect depth (stronger effect). The range and default values for the parameters are shown below.

- CHORUS/DELAY SEND: 0 - 100 (default: 0)

- REVERB SEND: 0 - 100 (default: 0)

HINT

When the send/return effect parameter is shown on the display, you can temporarily turn the effect send off by pressing the [REVERB]/[CHORUS/DELAY] key. For details, refer to page 125.

6. When you have finished making settings, press the [EXIT] key.

The unit returns to the main screen.

Linking odd-numbered/even-numbered channels

Adjacent odd-numbered/even-numbered mono channels (1/2, 3/4, 5/6, 7/8) can be linked and used as a pair of stereo tracks. (This is referred to as “stereo link”.) The parameters and status keys of two stereo-linked channels will operate in tandem. The setting procedure is as follows.

1. Press the [PAN] key in the track parameter section.**2. Press the status key (1 - 8) for one of the two channels that you want to stereo-link.****3. Press the cursor down key three times.**

The ST LINK (stereo link) parameter screen appears.

| | |
|---------|-----|
| TR7 | |
| ST LINK | OFF |

4. Turn the dial to switch the setting ON.

Stereo linking will be enabled for the selected channel and the adjacent odd-numbered/even-numbered channel. To defeat stereo link, turn this parameter OFF.

| | |
|---------|----|
| TR7/8 | |
| ST LINK | ON |

5. Press the [EXIT] key.

The unit returns to the main screen.

HINT

The PAN parameter of two stereo-linked channels will function as a BALANCE parameter that adjusts the volume balance between the odd-numbered / even-numbered channels.

NOTE

To adjust the volume of stereo-linked channels, use the odd-numbered fader. (The even-numbered fader will have no effect.)

Using the solo function

If desired, you can mute all other tracks except one during playback of the recorder section. This is called the “solo function”. It is convenient for example to fine-tune the parameters for a certain track.

- 1.** From the main screen, perform playback of the recorder section and press the [SOLO] key.

The key lights up.

- 2.** Use the status key (except for MASTER) to select the track for solo monitoring.

The status key lights up in green, and only the corresponding track is heard.

- 3.** To cancel the solo function, press the [SOLO] key once more.

The key goes out.

Saving/recalling mixer settings (Scene function)

The current mixer and effect settings can be saved as a “scene” in a special area of memory, and recalled either manually or automatically when desired. This is convenient when you want to compare various mixes, or when you want to automate mix operations.

A scene contains the following data.

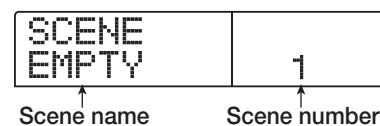
- **Track parameters** (except for currently selected V-take number)
- **Insert effect patch number/input source**
- **Send/return effect (chorus/delay, reverb) patch number**
- **The state of all status keys (play, mute)**
- **Fader settings**

Up to 100 different scenes can be stored in memory. Scene data stored in memory are saved on the internal hard disk as part of the currently selected project.

Saving a scene

This section explains how to save the current settings as a scene.

- 1.** Press the [SCENE] key in the control section.



- 2.** Turn the dial to select the scene number (0 - 99) in which the data will be saved.

NOTE

If you select a number where scene data are already saved, the existing data will be erased and overwritten by the new data.

3. Press the [STORE] key.

The display changes as follows. In this condition, you can specify a name for the scene.

**4. Use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.**

For information on available characters, refer to page 39.

5. Repeat step 4 as necessary to complete the new name.**6. To carry out the store process, press the [STORE] key or the [ENTER] key.**

The current mixer and effect settings will be saved as a scene. When the process is completed, the unit returns to the screen of step 2. If you wish to cancel the process, you can press the [EXIT] key to return to the previous screen.

7. Press the [EXIT] key to return to the main screen.

Recalling a saved scene

This section explains how to recall a scene that was saved to memory.

1. Press the [SCENE] key in the control section.

The right side of the display indicates the scene number that will be recalled.

**2. Turn the dial to select the scene to recall.****3. To recall the selected scene, press the [ENTER] key. If you wish to cancel the process, press the [EXIT] key.**

If you press the [ENTER] key, the scene is recalled and the unit returns to the condition of step 1. If you press the

[EXIT] key, the unit returns to the main screen.

HINT

By pressing the [EDIT] key after selecting a scene, you can edit the name of the scene.

Switching scenes automatically

By assigning a scene to a mark (→ p. 49) that was placed at a desired location in the song, you can cause scenes to switch automatically. This is convenient when you want to change the mix or the effect settings as the song progresses.

1. Move to the point in the song where you want to change the mix, and press the [MARK] key in the control section.

A mark is entered at this point. Repeat this step to enter marks at all other points where you want to change the mix.

2. Save the mix to be used at the start of the song as well as all other mix settings as scenes.

When creating a mix for a specific range, using functions such as the marker function to locate points (→ p. 50) and the A-B repeat function (→ p. 51) is convenient.

3. Verify that the recorder is stopped, and press the ZERO [◀◀] key to return to the beginning of the song.

The beginning of the song (counter zero location) already contains the mark number zero. First you will assign the starting scene to this mark.

4. Press the [MARK] key.

When you press the [MARK] key at a location where a mark has been assigned, a screen will appear in which you can assign a scene to the corresponding mark.



Scene number

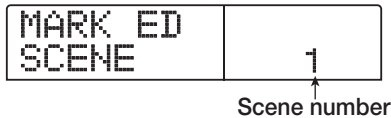
HINT

- If you press the [MARK] key at a location where a mark has not yet been assigned, a new mark will be assigned to that location.
- If a dot is shown at the lower right of the mark number, this

means that the mark matches the current location.

5. Turn the dial to select the number of the scene you want to assign to this mark.

The scene will be assigned to the mark. The following screen shows an example of scene number 01 being assigned to mark number 0.



HINT

To cancel a scene assignment, turn the dial to make the display indicate "--".

6. Locate the next mark at which you want the mix to change, and repeat steps 4 - 5.

7. When scenes have been assigned to all marks, press the ZERO [◀◀] key to return to the beginning of the song, and then press the PLAY [▶] key to start playback.

Each time the song reaches mark to which a scene has been assigned, that scene will be recalled.

Deleting certain parameters from a scene

If desired, you can disable a group of parameters saved in a scene. Such parameters will not change even if that scene is recalled. The following groups of parameters can be specified and made active or inactive.

| Group | Item |
|-----------------|----------------|
| TRACK PARAMETER | EQ HI |
| | EQ LO |
| | Chorus send |
| | Reverb send |
| | Pan |
| | Play/mute |
| INSERT EFFECT | Patch number |
| | Input source |
| CHORUS/DELAY | Patch number |
| REVERB | Patch number |
| FADER | Fader position |

For example, after you have programmed a sequence of automatic scene changes, you may want to disable the TRACK PARAMETER group and set only the EQ and panning parameters manually for each track.

1. Press the [SCENE] key in the control section, and then press the [UTILITY/TRACK EDIT] key in the display section.

The following screen appears on the display.



2. Turn the dial to set fader permission to ON or OFF.

3. Press the other keys for parameter groups, to enable or disable the group.

Except for the fader, scene control for the other groups can be enabled or disabled by pressing one of the keys listed below.

● **TRACK PARAMETER group**

Any status key except [MASTER] status key

- **INSERT EFFECT group**

Any [ALGORITHM] key

- **CHORUS/DELAY group**

[CHORUS/DELAY] key

- **REVERB group**

[REVERB] key

When a group is enabled, the respective keys are lit, and when the group is disabled, the keys are flashing.

 **HINT** 

You can also use the cursor up/down keys to enable or disable all groups together.

4. When the setting is complete, press the [EXIT] key.

The unit returns to the scene menu.

5. To return to the main screen, press the [EXIT] key.

The parameter group on/off status is stored as part of the project.

Reference [Rhythm]

This section explains the functions and operation of the rhythm section, which uses internal drum sounds and bass sounds to generate backing performances.

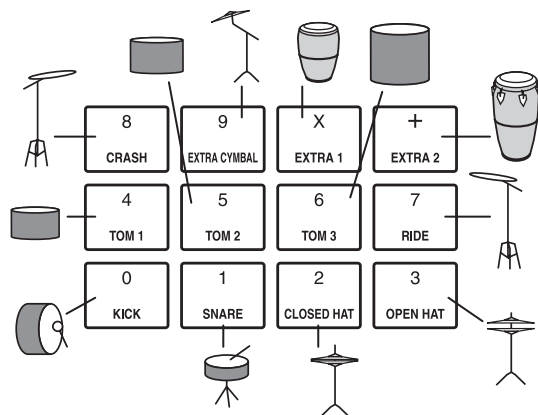
About the rhythm section

The “rhythm section” of the MRS-1266 contains drum sounds and bass sounds, and can be used as a drum + bass machine. The rhythm section can be operated in synchronization with the recorder section, or operated independently. Here we will explain the basic concepts and terms that you need to know in order to use the rhythm section.

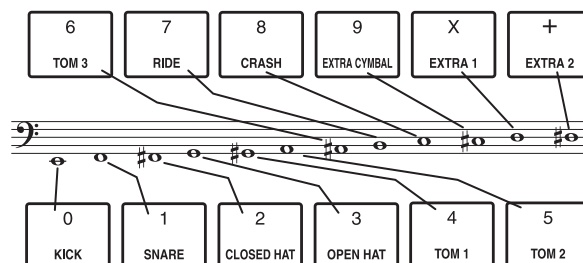
Drum kits and bass programs

The accompaniment created by the rhythm section is produced by a “drum kit” and a “bass program”.

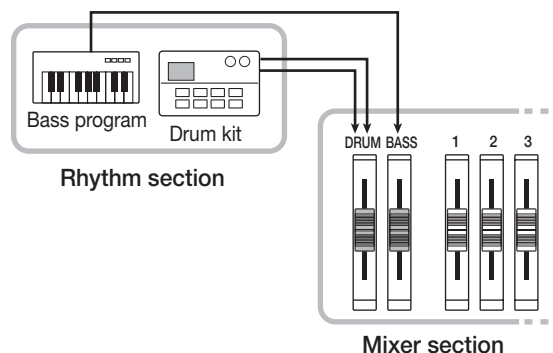
The drum kit is a set of 36 drum/percussion sounds such as kick, snare, and conga, and the MRS-1266 contains 127 different drum kits. You can select one of these drum kits, and use the front panel pads 1 - 12 to manually play each sound, or use them as a sound generator for accompaniment.



A bass program is a single bass sound, such as an electric bass or acoustic bass. You can choose one of the 26 different bass sounds built into the MRS-1266, and use the front panel pads 1 - 12 to play a scale, or use it as a sound generator for accompaniment.



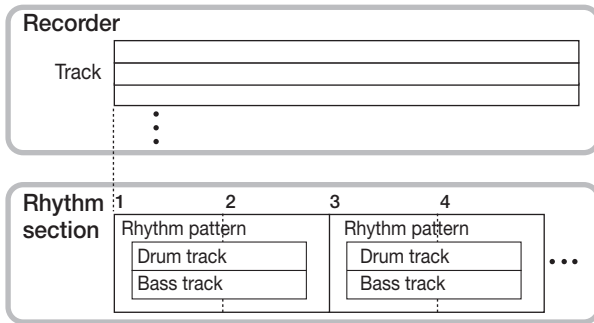
The output signal from the drum kit (stereo) and the output signal from the bass program (mono) are internally connected to the DRUM channel and BASS channel of the mixer section. For each, you can independently adjust the volume, pan/balance, and EQ, and apply send/return effects.



Rhythm patterns and the drum/bass tracks

A newly created project contains accompaniment patterns with drum/bass performance data for up to 99 measures each. These accompaniment patterns are called “rhythm patterns”. The MRS-1266 can hold more than 400 such patterns.

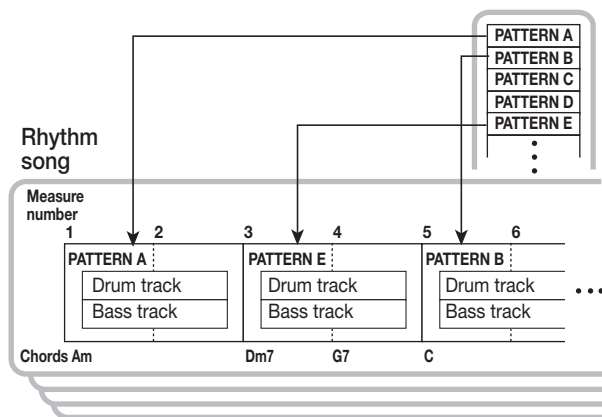
Inside each rhythm pattern, the area that holds the drum performance data is called the “drum track”, and the area that holds the bass performance data is called the “bass track”.



You can edit a portion of a rhythm pattern, or erase the entire recorded content and create an entirely original rhythm pattern. The rhythm patterns you modify are saved on the hard disk together with the other rhythm patterns as part of the project.

Rhythm songs

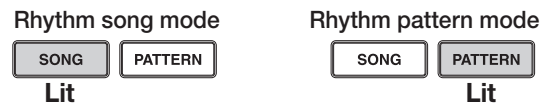
Multiple rhythm patterns arranged in a desired order of playback are collectively called a “rhythm song”. In a rhythm song, you can program the rhythm pattern data, bass track chord data, and tempo and time signature data to create the accompaniment for an entire song. Up to 10 rhythm songs can be saved in each project.



Rhythm pattern mode and rhythm song mode

The rhythm section can operate in one of two modes: “rhythm pattern mode”, in which you can create and play rhythm patterns, and “rhythm song mode”, in which you can create and play a rhythm song. One of these two modes will always be selected.

The rhythm pattern mode is selected by pressing the [PATTERN] key and the rhythm song mode by pressing the [SONG] key. The selected key lights up.



Synchronizing the recorder section and rhythm section

With the default settings of the MRS-1266, the rhythm section will operate in synchronization with the recorder section. When you operate the transport section to start the recorder section running, the rhythm pattern or rhythm song will also begin playing. If desired, the rhythm section can be disconnected from the recorder section and used as an independent drum + bass machine.

Pressing the [RHYTHM] key in the default condition of the MRS-1266 causes the rhythm section to be separated from the recorder section (the [RECORDER] key will go out, while the [RHYTHM] key is lit). In this state, operating the transport will cause only the rhythm section to begin playing, and the recorder section will remain stopped.

To restore the original condition, press the [RHYTHM] key or the [RECORDER] key. The [RECORDER] key lights up and the [RHYTHM] key goes out.

Playing rhythm patterns

This section explains how to play rhythm patterns, how to change the tempo, and how to change the drum kit or bass program.

Selecting and playing a rhythm pattern

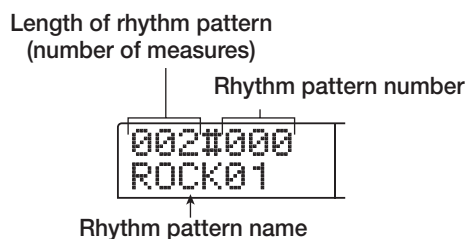
This section explains how to select and play one of the 511 rhythm patterns.

NOTE

Before you continue with the following procedure, make sure that the [DRUM], [BASS], and [MASTER] faders on the top panel are raised, and that the [DRUM] and [BASS] status keys are lit.

1. From the main screen, press the [PATTERN] key in the rhythm section.

The [RHYTHM] key flashes, indicating that the rhythm section is selected for operation. While the [PATTERN] key is lit, the rhythm section operates in rhythm pattern mode, allowing you to create and play patterns. In this mode, the following information is displayed.



2. Turn the dial to select the rhythm pattern that you want to play.

3. Press the PLAY [▶] key.

The rhythm pattern will begin playing.

HINT

If the [RECORDER] key is lit, the recorder will also begin running. To separate operation of the rhythm section from the recorder section, press the [RHYTHM] key once more, so that the [RECORDER] key goes out and the [RHYTHM] key lights up.

4. If you want to mute the performance of the drum track or bass track, press the [DRUM] status key or [BASS] status key.

The respective status key goes out, and the performance of the corresponding track will be muted. To defeat muting, press the same status key once more.

5. To stop playback, press the STOP [■] key.

The rhythm pattern will stop.

6. To return to the main screen, press the [EXIT] key repeatedly.

The [RHYTHM] key goes out.

HINT

It is also possible to load rhythm pattern data from another project saved on the hard disk (→ p. 114).

Changing the tempo of the rhythm pattern

You can change the tempo of the rhythm pattern.

1. In Rhythm Pattern mode, press the [TEMPO] key in the rhythm section.

The current tempo value will be displayed in BPM (beats per minute).

| | |
|-------|-------|
| Tempo | |
| BPM= | 120.0 |

2. Turn the dial to adjust the tempo.

The tempo can be adjusted in steps of 0.1 over a range of 40 - 250 (BPM). The tempo can also be changed while the rhythm pattern is playing.

3. To change the tempo manually, press the [TEMPO] key twice or more at the desired tempo.

The interval between the last two times you pressed the key will be detected automatically, and set as the new tempo.

- To return to the main screen, press the [EXIT] key.

HINT

The tempo you specify here will apply to all rhythm patterns played in rhythm pattern mode, and to a rhythm song in which tempo data has not yet been input.

NOTE

If you record on the recorder tracks while listening to the rhythm patterns, and then later change the tempo of the rhythm patterns, the two sets of performances will no longer be synchronized. If you want to record on the recorder while listening to rhythm patterns, you must decide on the tempo first.

Changing the drum kit / bass program

You can change the drum kit/bass program used by the rhythm section. The selected drum kit/bass program applies to all patterns played in rhythm pattern mode.

- While the rhythm section is stopped, press the [DRUM] key or [BASS] key at the main screen.

- Press the [KIT/PROG] key.

If you have pressed the [DRUM] key, the indication "Kit=x" appears. If you have pressed the [BASS] key, the indication "Prg=x" appears. In this condition you can change the drum kit or the bass program.

| | | |
|----------|---|---------------------------------|
| Kit = 0 | ← | Number of drum kit/bass program |
| LiveRock | | |

↑
Name of drum kit/bass program

- Turn the dial to select the desired drum kit/bass program.

For a list of drum kits/bass programs that can be selected, refer to the appendix at the end of this manual.

- Press the [EXIT] key.

The change will be finalized, and the unit returns to the main screen.

Creating a rhythm song

The MRS-1266 allows you to save up to 10 rhythm songs per project. Out of these, one is selected for editing or playing. One rhythm song can have up to 999 measures of rhythm patterns. After entering patterns, chord and tempo information is added to complete the song.

Selecting a rhythm song

First, select a rhythm song in which to enter rhythm patterns.

HINT

When you create a new project on the MRS-1266, all rhythm songs will be empty.

- From the main screen, press the [SONG] key, so that the key lights up.

The [RHYTHM] key flashes. While the [SONG] key is lit, the rhythm section is in rhythm song mode, allowing you to create and play rhythm songs.

| |
|----------|
| SongNo0E |
| EMPTY |

- Turn the dial to select a number from 0 - 9.

- Press the [EXIT] key several times to return to the rhythm song screen.

Inputting rhythm pattern data

This section explains how to input rhythm pattern data into an empty rhythm song in the desired playback order. The following to input methods are available.

● Step input

With this method, you create rhythm patterns one by one by specifying a pattern number and number of measures. Input can be performed at any point in the song. It is also possible to switch to another rhythm pattern while the previous rhythm pattern is still playing. This mode is suitable for specifying patterns in detail.

● **FAST (Formula Assisted Song Translator)**

This method uses simple formulas to specify rhythm pattern playback from start to end. The result is written to the rhythm song in a single operation. This method is suitable for mechanical input using a score and for frequently repeated rhythm patterns. Input midway through a song is not possible with this method.

Steps for the two methods are described below.

Step input

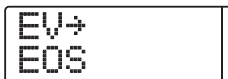
With this method, you specify the pattern number and number of measures to enter patterns one by one.

1. Press the [RHYTHM] key in rhythm song mode.

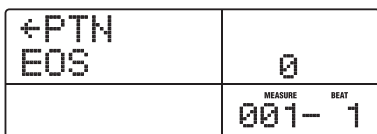
The [RHYTHM] key lights up, and the rhythm section is separated from the recorder section. Rhythm pattern input and editing is now possible.

2. Press the REC [●] key.

The key lights up and rhythm pattern number as well as chord information and other data can be input. The display changes as follows.



3. Use the cursor up/down keys to bring up the indication "←PTN" on the first line of the display.



During step input, the cursor up/down keys are used to select an item, and the cursor left/right keys to move the current position. The following items can be selected with the cursor up/down keys.

| Parameter | Description |
|-----------|------------------------------------|
| EV → | Event information at current point |
| PTN | Rhythm pattern |
| TimSig | Beat |
| ROOT | Root of chord |
| CHORD | Chord type |
| Tempo | Tempo |
| DrVOL | Drum kit volume |
| BsVOL | Bass program volume |
| DrKIT | Drum kit number |
| BsPRG | Bass program number |

■ **HINT** ■

When an item other than "EV→" is selected and no information is input for the current position, the arrow "←" is shown before the item name (for example: "← PTN"). This indicates that information input at a preceding point is still valid.

When "PTN" is selected, the name and number of the pattern input at the current point are displayed. Because an empty rhythm song does not yet contain any information, the "←" symbol is shown before "PTN". The second line of the display indicates "EOS" (End Of Song) to show the end of the rhythm song.

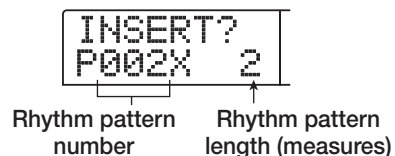
4. Press the [INSERT/COPY] key to bring up the indication "INSERT?"

When "INSERT?" is displayed, new rhythm pattern data can be input at the current location.



5. Turn the dial to select the rhythm pattern that you want to input.

The number and length (in measures) of the currently selected rhythm pattern will be displayed.



6. If necessary, use the cursor up/down keys to change the length of the rhythm pattern.

If you make the rhythm pattern longer, the same rhythm

pattern will play repeatedly. If you shorten the rhythm pattern, the song will switch to the next rhythm pattern before the current pattern has finished playing.

HINT

This operation will not affect the original rhythm pattern.

7. To finalize the selected rhythm pattern, press the [ENTER] key.

The rhythm pattern data will be input at the current location. (The “EOS” indication is moved back by the number of input measures.)

| | |
|---------------------|------------------------|
| PTN:002 08Beat03 | 0 |
| | MEASURE BEAT 001- 1 |

HINT

When rhythm pattern data is input, information other than tempo will be input at the same location in the rhythm song.

8. Repeatedly press the cursor right key to move to the location at which you will input the next rhythm pattern.

Each time you press a cursor left/right key, the current location will move one measure backward or forward. When you advance to the end of the rhythm song, the display will indicate “EOS”.

| | |
|-------------|------------------------|
| ←PTN EOS | 0 |
| | MEASURE BEAT 003- 1 |

9. Repeat this procedure to input rhythm patterns for the entire song.

10. When input for one rhythm song is completed, press the STOP [■] key.

The REC [●] key goes out, and the unit returns to the rhythm song screen. If you wish to check the input result, press the PLAY [▶] key.

11. To return to the main screen, press the [EXIT] key while the rhythm section is stopped.

To edit an input rhythm pattern, perform the following steps while the REC [●] key is lit.

To re-select a pattern that you input

Use the cursor left/right keys to move to the desired rhythm pattern data, and turn the dial to select a new pattern.

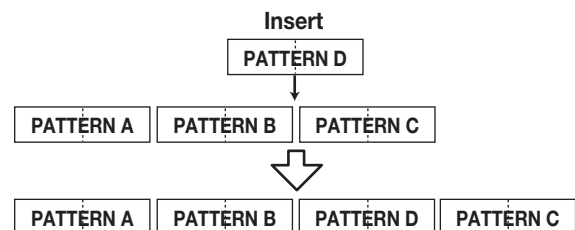
If you go to a point where no pattern information is input (display shows “←PTN”), you can add rhythm pattern information to that point.

NOTE

Keep in mind that the newly added rhythm pattern information will remain valid until the next point where rhythm pattern information is input.

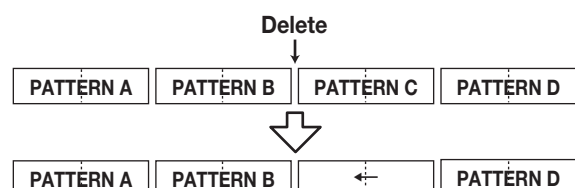
To insert a new pattern

Use the cursor left/right keys to move to the location at which you want to insert rhythm pattern data, and execute steps 4 - 7. The rhythm pattern data will be inserted at the current location, and subsequent rhythm pattern data will be moved backward according to the length of that pattern.



To delete rhythm pattern data

Use the cursor left/right keys to move to the location at which you want to erase rhythm pattern data, and press the [DELETE/ERASE] key. The rhythm pattern data will be deleted, and the display will change to “←PTN”, indicating that the preceding pattern will continue playing.

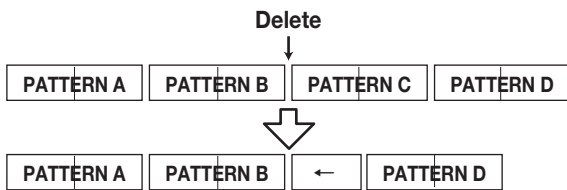


NOTE

If you delete the rhythm pattern data that is recorded at the beginning of the rhythm song, there will be silence until the next location at which rhythm pattern data is input.

To delete a specific measure

Use the cursor left/right keys to move to the beginning of the measure that you want to delete. Repeatedly press the cursor up key to call up the indication “EV→”. Then press the [DELETE/ERASE] key and then the [ENTER] key. The current measure will be deleted, and subsequent rhythm pattern data will be moved forward. If you delete the first measure of a two-measure rhythm pattern, the second measure will remain, and the display will change to “←PTN”.



FAST input

The FAST (Formula Assisted Song Translator) method uses simple formulas to specify rhythm pattern playback from start to end. The keys and pads of the rhythm section can be used for numeric input, as described below.

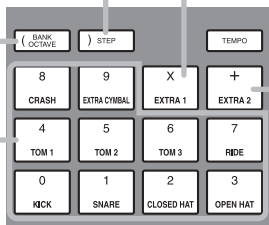
)] key
Enters the closing bracket “)” used for linking several phrases.

[(key
Enters the opening bracket “(” used for linking several phrases.

[x] pad
Enters the “x” that specifies the repetition of a phrase.

Pads 0 - 9
Specify phrase numbers and repetition count.

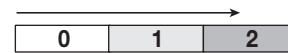
[+] pad
Enters the “+” for lining up phrases.



The basic rules for creating a rhythm pattern sequence are as follows.

Select the pattern

Use pads 0 - 9 to select a pattern number from 0 - 510. The display shows the pattern number.



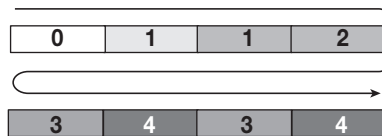
Line up patterns

Use the “+” symbol to line up rhythm patterns. For example, entering **0 + 1 + 2** will result in the following play sequence.



Repeat patterns

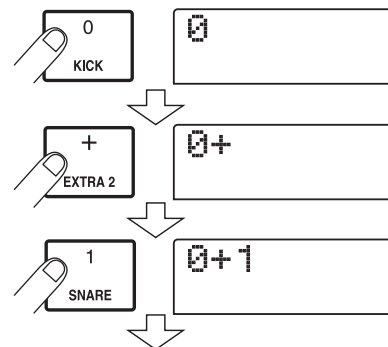
Use the “x” symbol to specify pattern repetitions. “x” takes precedence over “+”. For example, entering **0 + 1 x 2 + 2** will result in the following play sequence.

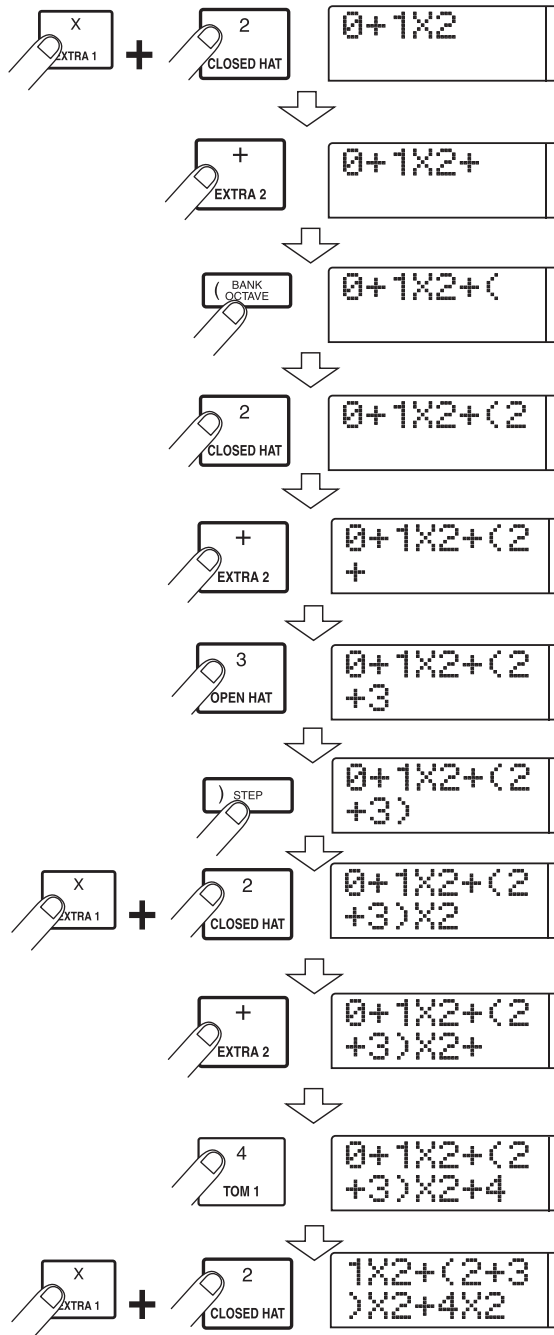


Repeat multiple patterns

Use the “(” and “)” symbols to link a group of patterns for repetition. Formulas enclosed in brackets take precedence over other formulas. For example, entering **0 + 1 x 2 + 2 + (3 + 4) x 2** will result in the following play sequence.

An example for creating the rhythm pattern sequence **0 → 1 → 1 → 2 → 3 → 2 → 3 → 4 → 4** is shown below.



**HINT**

If the formula does not fit on two lines, the characters scroll one by one. If you use the cursor left/right keys to move the input position, the line scrolls up and down accordingly.

After using the FAST input method to specify rhythm patterns for the entire song, press the [ENTER] key to write the rhythm patterns to the song.

NOTE

- The FAST method can only write a song in one operation, from beginning to end. Writing only a partial song or editing the contents is not possible.
- If you wish to edit a rhythm song that was written with this method, edit the formula and then write the entire song again, or use step input.

- 1.** In rhythm song mode, press the [EDIT] key.
- 2.** Use the cursor left/right keys to bring up the indication “EDIT FAST” on the display, and press the [ENTER] key.

The input screen for FAST appears.

- 3.** Use the “(“ key, “)” key and the pads to enter the formulas for creating the rhythm song.

The formula input principles are explained on page 92. If you make a mistake during input, correct it as follows.

■ Inserting a number/symbol

Use the cursor left/right keys to move to the position where you want to insert a new number/symbol. And then press the new number/symbol.

■ Deleting a number/symbol

Use the cursor left/right keys to move to the position where you want to delete a number/symbol. Then press the [DELETE/ERASE] key. The number/symbol is deleted, and subsequent numbers and symbols are moved up.

- 4.** When formula input is completed, press the [ENTER] key.

A screen for selecting the song to write to appears.

SaveSong9

Turn the dial to select the song.

- 5.** Press the [ENTER] key.

The unit returns to the condition of step 2. If you wish to check the input result, press the PLAY [▶] key.

HINT

- Formulas entered with the FAST method are saved for each project. If necessary, you can repeat steps 1 - 3 to call up the formulas, edit numbers or formulas, and write the song again.
- When you edit a song, the entire rhythm song is written again. Writing only a partial song or editing the contents is not possible.
- There is no difference in the completed rhythm song due to input method that was used, i.e. a song will be the same, regardless of whether it was created using step input or the FAST method. A song written with the FAST method can therefore be edited using step input.

6. To return to the main screen, press the [EXIT] key while the rhythm section is stopped.

Inputting root/chord data

This section explains how to add chord data to the rhythm song that you created by inputting rhythm pattern data. Chord data consists of a "ROOT" that specifies the root (C, C#, D ...B) of the chord, and "CHORD" that specifies the type of chord (major or minor, etc.).

The bass phrase of the rhythm pattern will be transposed according to the root that you input. Also, the bass phrase will be converted according to the type of chord you specify.

1. In rhythm song mode, make sure that the [RHYTHM] key is lit.

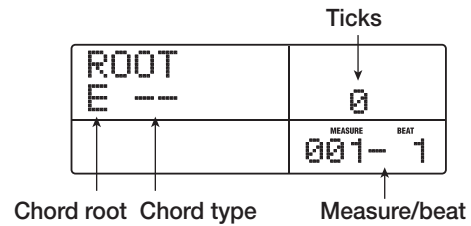
If the key is not lit, press it repeatedly until it lights up. Use the cursor left/right keys to move the current position to the start of the rhythm song.

2. Press the REC [●] key.

The REC [●] key lights up and input of rhythm pattern number, chord, and other information for the rhythm song becomes possible.

3. Use the cursor up/down keys to call up the indication "ROOT".

When inputting chord data into the rhythm song, you will specify the chord root (C - B) and chord type (major or minor, etc.) separately. When "ROOT" is displayed, you can specify the root of the chord.



HINT

- At a point where rhythm pattern information is input, chord information is also input.
- In the default condition, the root is as programmed for that rhythm pattern, and the chord type is set to "--" (no conversion).

4. Turn the dial to specify the note name (C - B) that will be the root of the chord.

The following screen shows an example of when the chord root has been changed to A.



5. To specify the chord type, press the cursor down key once to bring up the indication "CHORD".

6. Turn the dial to select the chord type.

You can choose from the following chord types.

| Display | Content | Display | Content |
|---------|---------------|---------|-------------------|
| --- | No conversion | 7sus4 | 7th Suspended 4th |
| Maj | Major Triad | sus4 | Suspended 4th |
| m | Minor Triad | m7b5 | Minor 7th flat 5 |
| 7 | Dominant 7th | m6 | Minor 6th |
| m7 | Minor 7th | 6 | Major 6th |
| M7 | Major 7th | m9 | Minor 9th |
| aug | Augment | M9 | Major 9th |
| dim | Diminish | mM7 | Minor Major 7th |

The following screen shows an example of when the chord type has been changed to minor (m). With these settings, the "A minor" chord data have been input at the beginning of the rhythm song.



HINT

If you select "--" (no conversion) as the chord type, only the bass will be transposed, and the phrase will not be converted. Select this when you want the original phrase to be played without change.

7. Move to the location at which you want to input the next chord data, and input chord data in the same way as described in steps 4 - 7.

Chord data does not necessarily have to be input at the same location as the rhythm pattern data. You can also change the chord in the middle of a rhythm pattern, or in the middle of a measure. When the display shows "ROOT" or "CHORD", you can change the input location in the following ways.

(1) Moving in steps of a measure

Use the cursor left/right keys to move to the beginning of the preceding or following measure.

(2) Specify the location in beats

Use the REW [◀◀]/FF [▶▶] keys to move to the beginning of the preceding or following beat.

(3) Specify the location in 16th note units

Repeatedly press the cursor up key to bring up the indication "EV→", and turn the dial to move forward or backward in 12-tick (16th note) units. You can check the position using the counter display.

| | |
|-----|------------------------|
| EV→ | Ticks ↓ 24 |
| | MEASURE BEAT 001- 1 |

When you use methods (1) or (2), a "←" symbol will be displayed to the left of "CHORD" or "ROOT" at locations where no chord data has been input. This indicates that the preceding chord data will remain in effect.

←CHORD

HINT

When you use method (3), the symbol such as "Pt" or "TS" displayed at the right of "EV→" will indicate the type of data that is input at the current location. For details, refer to p. 96.

8. Input the remaining chord data in the same way.

Chord data that you input can be edited in the following ways.

■ To change the root/chord

Move to the location at which the chord data is input, use the cursor up/down keys to switch the display to "ROOT" or "CHORD", and turn the dial to change the chord.

■ To delete chord data

Move to the location at which the chord data is input, use the cursor up/down keys to switch the display to "ROOT" or "CHORD", and press the [DELETE/ERASE] key. The chord data (root and chord) will be deleted, and the display will change to "← ROOT" or "← CHORD".

9. When you have finished, press the STOP [■] key.

The unit returns to the rhythm song screen. To return to the main screen, press the [EXIT] key.

Inputting other data

Once rhythm pattern information and chord information has been input to a rhythm song, you can add various other information such as tempo and drum/bass track volume. Such data are called "event" information.

1. In rhythm song mode, press the [RHYTHM] key.

The [RHYTHM] key lights up.

2. Press the REC [●] key.

3. Press the cursor up key repeatedly to bring up the indication "EV→" on the display.

EV→Pt S

This screen lets you check which event information is entered at the current point. The symbol after "EV→" (such as "Pt" or "TS") denotes the type of event. Available events and their symbols are listed in the table below.

| Type of event | Symbol | Content | Range |
|---------------|--------|-----------------------|--|
| Ptn | | Rhythm pattern number | 000 – 510 |
| TimSig | | Time signature | 1 – 8(1/4 – 8/4) |
| ROOT | | Chord root | C – B |
| CHORD | | Chord type | --, Maj, m, 7, m7, M7, aug, dim, 7sus4, sus4, m7b5, m6, 6, m9, M9, mM7 |
| Tempo | | Tempo | 40.0 – 250.0 |
| DrVOL | | Drum track volume | 0 – 15 |
| BsVOL | | Bass track volume | 0 – 15 |
| DrKIT | | Kit number | 0 – 126 |
| BsPRG | | Program number | 0 – 25 |

NOTE

- If no tempo information is input for the rhythm song, the tempo currently set for the rhythm section will be used. To ensure that a rhythm song will always play with the same tempo, be sure to enter tempo information at the beginning of the song.
- If desired, you can also adjust the tempo while a song is playing by hitting the [TEMPO] key several times in succession. Check the display to verify that the desired tempo has been set.

4. Move to the location at which you want to input a new event.

For details on how to move the current location, refer to page 95.

5. Use the cursor up/down keys to select the type of event that you want to input.

If the event you select here has been input at the current location, its value will be displayed. If there is no corresponding event, the display will indicate “←”. This indicates that the previously input event will apply.



6. Turn the dial to input the value.



The event types “TimSig” can only be input in units of measures. When you turn the dial within a measure, the position automatically jumps to the start of the next measure, and the new event is input at that location.

7. Input the remaining events in the same way.

If you make a mistake or want to change the information, the events can be edited in the following ways.

■ To change an event setting

Display the event you want to change, and turn the dial to alter the setting.

■ To delete event information

Display the event you want to delete, and press the [DELETE/ERASE] key. When an event was deleted, the preceding event of the same type will remain active until the next point where information for the same event type is input.

8. When you have finished, press the STOP [■] key.

The unit returns to the rhythm song screen. To return to the main screen, press the [EXIT] key.

Playing a rhythm song

This section explains how to play the rhythm song that you created by inputting rhythm pattern data and chord data.

1. From the main screen, press the [SONG] key.

The key lights up and the rhythm section is set to rhythm song mode.



2. Press the PLAY [▶] key.

The rhythm song will begin playing. If something has been recorded on the recorder, those tracks will play back simultaneously.

HINT

During playback of a rhythm song, the display shows information about the rhythm pattern number, chord type, root, and other information at the current location.

3. To stop the rhythm song, press the STOP [■] key.

4. If you want the rhythm section to play independently, press the [RHYTHM] key while stopped.

The [RHYTHM] key lights up (the [RECORDER] key goes out), and the rhythm section will be disconnected from the recorder section. The display will show the rhythm song mode screen.

In this condition, pressing the PLAY [▶] key will cause only the rhythm song to play, while the recorder section remains stopped. At this time, the display will show the currently playing chord.

| | | | |
|---------|---|---------|------|
| SongNo0 | | 010 | |
| A | m | MEASURE | BEAT |
| | | 001- | 1 |

Root Chord type

5. To return to the main screen, press the [EXIT] key.

The [RHYTHM] key goes out.

HINT

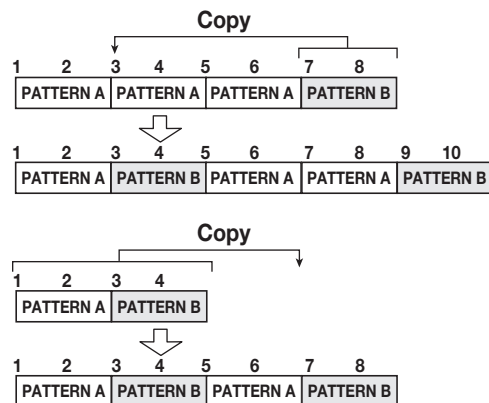
It is also possible to make the rhythm song play back using different rhythm section sounds (drum kit/bass program). For details, refer to p.89 "Changing the drum kit/bass program".

Editing a rhythm song

This section explains how to edit a rhythm song that you created.

Copying a specific region of measures

Part of a rhythm song can be copied in measures and inserted into another location. This is convenient when you want to repeat a portion of a rhythm song.



1. From the main screen, press the [SONG] key so that the key is lit.

| |
|---------|
| SONGNo0 |
| SONG000 |

2. Press the [RHYTHM] key.

The [RHYTHM] key lights up, and the rhythm song can be edited.

3. Press the REC [●] key.

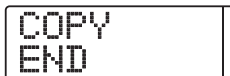
4. Press the [INSERT/COPY] key two times.

The screen for selecting the copy start point appears.

| |
|-------|
| COPY |
| START |

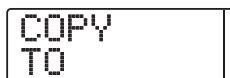
5. Turn the dial to select the copy source start measure, and press the [ENTER] key.

The screen for selecting the copy end point appears.



- Turn the dial to select the copy source end measure, and press the [ENTER] key.

The screen for selecting the copy destination point appears.



- Turn the dial to select the copy destination start measure, and press the [ENTER] key.

- To execute the copy process, press the [ENTER] key. To cancel, press the [EXIT] key.

When you press the [ENTER] key, the copy will be executed, and the display returns to the screen of step 3. If the copy destination contains any event information, this will be overwritten.

HINT

If the copied region extends beyond the end of the rhythm song, the rhythm song will be lengthened automatically.

- Press the STOP [■] key.

The unit returns to the rhythm song screen.

Transposing the entire rhythm song

You can transpose the bass track of the rhythm song in semitone units.

- From the main screen, press the [SONG] key so that the key is lit.

- Press the [RHYTHM] key.

The [RHYTHM] key lights up, and the rhythm song can be edited.

- Press the [EDIT] key.

The rhythm song edit menu appears.



- Use the cursor left/right keys to bring up the indication "EDIT Transpos" on the display, and press the [ENTER] key.

The current transpose setting (-6 - 0 - +6) will be shown in the display below the indication "TRANSP". The default setting is 0 (no transpose operation).



Transpose setting

- Turn the dial to change the transpose setting, and press the [ENTER] key.

The indication "SURE?" appears on the display.

- Press the [ENTER] key to execute the Transpose operation, or press the [EXIT] key to cancel.

If you press the [ENTER] key, the Transpose operation will be executed, and the chord data (root) that was input in the rhythm song will be converted according to the setting you specified.

- To return to the main screen, press the [EXIT] key several times.

HINT

By returning the transpose setting to the original value, you can return to the original state at any time.

Copying a rhythm song

You can copy the contents of any rhythm song in a project to any other rhythm song. This is useful if you want to create variations of a song.

- From the main screen, press the [SONG] key so that the key is lit.

- Press the [RHYTHM] key.

3. Press the [INSERT/COPY] key.

The screen for selecting the number of the copy destination rhythm song appears.


4. Turn the dial to select the copy destination rhythm song.**NOTE**

When you execute the copy, the contents of the destination rhythm song will be completely erased and overwritten by the copy source rhythm song. Take care not to accidentally erase a song that you wish to keep.

5. To execute the copy process, press the [ENTER] key. To cancel, press the [EXIT] key.

When you press the [ENTER] key, the copy will be executed, and the display returns to the rhythm song screen.

Erasing the rhythm song

This section explains how to erase the entire rhythm song, resetting it to a blank state.

1. From the main screen, press the [SONG] key so that the key is lit.**2.** Press the [RHYTHM] key.

The [RHYTHM] key lights up, and a rhythm song can be created or edited.

3. Turn the dial to select the rhythm song to erase.**4.** Press the [DELETE/ERASE] key.

The indication “DELETE SURE?” appears on the display.


NOTE

Once you erase the rhythm song, it cannot be recovered. Use this operation with care.

5. Press the [ENTER] key to erase the rhythm song, or press the [EXIT] key to cancel.

If you press the [ENTER] key, the rhythm song will be erased and the display returns to the rhythm song screen.

Assigning a name to a rhythm song

You can edit the name of any rhythm song as follows.

1. From the main screen, press the [SONG] key so that the key is lit.

The rhythm section goes into rhythm song mode, and the [RHYTHM] key flashes.

2. Turn the dial to select the project and press the [RHYTHM] key.

The [RHYTHM] key lights up, and a rhythm song can be created or edited.

3. Press the [EDIT] key.

The rhythm song edit menu appears on the display.


4. Use the cursor left/right keys to bring up the indication “EDIT NAME” on the display, and press the [ENTER] key.

The rhythm song name is shown, and the first character flashes.


5. Use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.

For information on available characters, refer to page 39.

HINT

When you enter information into an empty rhythm song, the name “Songxxx” (where xxx is the rhythm song number) is automatically assigned.

6. When the name has been input, press the [EXIT] key.

The rhythm song name is changed, and the display returns to the rhythm song edit menu.

7. To return to the main screen, press the [EXIT] key several times.

Creating an original rhythm pattern

This section explains how you can create your own original rhythm patterns. There are two ways of doing this: real-time input where you record your play on the front panel pads, and step input where play is stopped and you enter the sounds one by one.

Preparations

Before starting to record, you must select a rhythm pattern number for input, and set the quantize value (shortest unit for recording), number of measures and beats, drum kit/bass program number etc.

1. From the main screen, press the [PATTERN] key so that the key lights up.

The rhythm section goes into rhythm pattern mode.

2. Press the [RHYTHM] key.

The [RHYTHM] key lights up, and creating and editing a rhythm pattern becomes possible.

3. Turn the dial to select an empty rhythm pattern.

The indication “EMPTY” appears on the display when an empty pattern is selected.



If there is no empty rhythm pattern, erase an unneeded pattern (→ p. 111).

4. Press the [EDIT] key.

The rhythm pattern edit menu appears.



5. To set the quantize value, use the cursor left/right keys to bring up the indication “EDIT Quantize” on the display, and press the [ENTER] key.

The quantize value is the smallest unit for real-time input/step input of a pattern. The default setting is “16” (a sixteenth note). In this condition, each pad hit is stored in the rhythm pattern as a sixteenth note.

| |
|----------------|
| Quantize 16 |
|----------------|

6. Turn the dial to select the desired quantize value.

The following settings are available.

- 4 Quarter note
- 8 Eighth note
- 12 Eighth triplet note
- 16 Sixteenth note
- 24 Sixteenth triplet note
- 32 Thirty-second note
- Hi 1 tick (quantize function off)

HINT

- 1 tick is 1/48 of quarter note
- The quantization setting applies to all rhythm patterns.
- When using step input to enter a rhythm pattern, the quantize value can be changed at any time, and the above operation is not necessary.

7. When the setting has been made, press the [EXIT] key.

The new quantization setting is accepted, and the unit returns to the rhythm pattern edit menu.

8. To set the rhythm pattern time signature, use the cursor left/right keys to bring up the indication “EDIT TimSig” on the display, and press the [ENTER] key.

The current time signature setting appears on the display.

| | |
|-------------|------------|
| TimSig 4 | ← 4/4 beat |
|-------------|------------|

9. Turn the dial to select the beat, and then press the [EXIT] key.

The setting range is 1/4 - 8/4.

10. To set the length (number of measures) of the rhythm pattern, use the cursor left/right keys to select the indication “EDIT BarLen”, and press the [ENTER] key.

The current length of the pattern is shown as number of measures.

| | |
|-------------|----------------------|
| BarLen 2 | ← Number of measures |
|-------------|----------------------|

11. Turn the dial to select the desired setting, and press the [EXIT] key.

12. Press the [EXIT] key twice. The display returns to the screen of step 3.

Real-time input

For real-time input, you play the rhythm pattern on the pads of the MRS-1266. This section explains the input procedure for the drum track and bass track separately.

◆ Drum track real-time input

1. At the rhythm pattern screen, make sure that an empty rhythm pattern number is selected.

2. Press the [DRUM] key.

The key lights up, and the drum track is selected.

When you hit a pad in this condition, the sound of the drum kit selected for the drum track is heard. A drum kit comprises 36 drum/percussion sounds, out of which 12 are assigned to the pads at any one time.

3. As necessary, press the [BANK/OCTAVE] key and turn the dial to switch pad banks.

The group of sounds assigned to pads 1 - 12 is called a “pad bank”. When the drum track is selected, you can select among three pad banks to change the drum/percussion sounds that are played by the pads.

| | |
|----------------------|---|
| Pad=Drum PadBank= | 1 |
|----------------------|---|

4. Press the [EXIT] key.

The unit returns to the rhythm pattern screen. The pad bank selection remains valid even if you change screens or modes.

5. Hold down the REC [●] key and press the PLAY [▶] key.

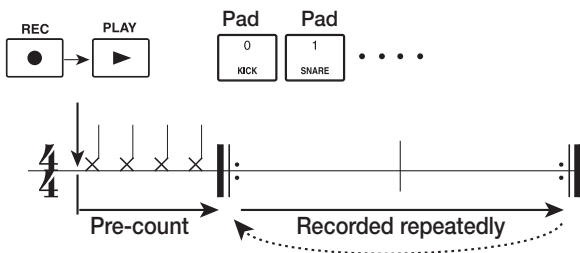
You will hear a pre-count of “click, click, click, click”. When the pre-count ends, rhythm pattern recording will begin.

HINT

The number of pre-count measures and the metronome volume can be changed as desired (→ p. 114).

6. While listening to the metronome, tap the pads.

Your performance on the pads will be recorded according to the quantization setting (→ p. 100). When you reach the end of the pattern, the unit automatically returns to the first measure, and real-time input continues.



If you press the REC [●] key during recording, the REC [●] key will flash, and recording will be temporarily suspended. In this state you can tap the pads to check which sound is assigned to each pad. Recording resumes when you press the REC [●] key once more.

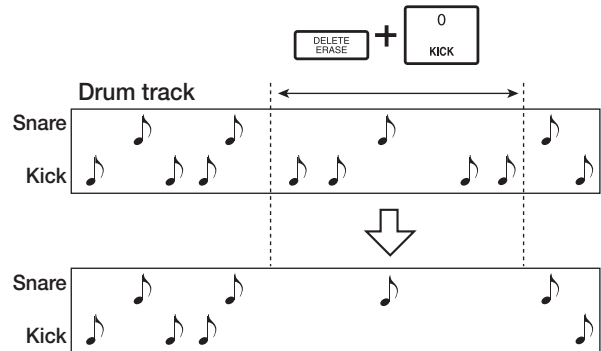
HINT

Instead of tapping the pads, you can also input a pattern in real time by using a MIDI controller connected to the MRS-1266's MIDI IN connector. For a list of pads and corresponding note numbers, refer to the appendix at the end of this manual (→ p. 180).

7. To edit the drum track during real-time input, proceed as follows.

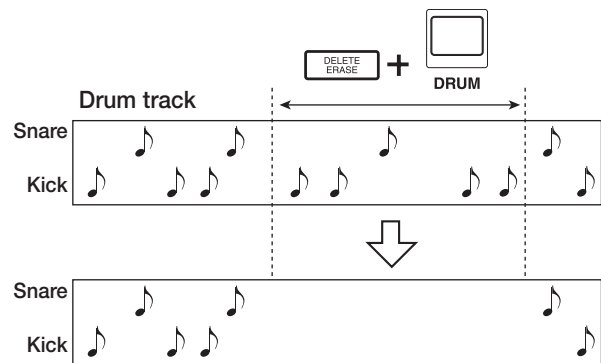
■ To erase the performance of a specific pad

While holding down the [DELETE/ERASE] key, press the pad whose sound you want to erase. While you are holding down both keys, the performance of the corresponding pad is erased from the rhythm pattern.



■ To erase the performance of all pads

While holding down the [DELETE/ERASE] key, press the [DRUM] status key. While you are holding down both keys, the performance of all pads is erased from the drum track.



8. When you have finished recording, press the STOP [■] key.

Pattern recording will stop, and the unit returns to the rhythm pattern screen. Press the PLAY [▶] key to hear the pattern that you recorded.

NOTE

- When you select an empty pattern and record it, the pattern name “Patxxx” (where xxx is the pattern number) is automatically assigned. You can edit this pattern name as necessary (→ p. 110).

NOTE

- Press the [BASS] key if you want to record the bass track.

- To terminate pattern recording and return to the main screen, press the [EXIT] key.

◆ Bass track real-time input

- At the rhythm pattern screen, select the rhythm for input.

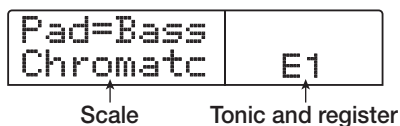
- Press the [BASS] key.

The key lights up, and the bass track is selected.

When you hit a pad in this condition, the sound of the bass program selected for the bass track is heard, using a semitone scale.

- If you want to switch the scale and range, press the [BANK/OCTAVE] key.

If desired, you can change the scale and the register played by the pads. If you press the [BANK/OCTAVE] key while the bass track is selected, the currently active scale and tonic (the note played by pad 1) are shown.



At this screen, you can use the cursor left/right keys to select the scale to be played with the pads.

The following settings are available.

Chromatic scales

| | | | |
|----|----|----|----|
| C | C# | D | D# |
| G# | A | A# | B |
| E | F | F# | G |

Major scales

| | | | |
|----|----|----|---|
| F# | G# | A | B |
| B | C# | D# | E |
| E | F# | G# | A |

Minor scales

| | | | |
|----|----|---|---|
| F# | G | A | B |
| B | C | D | E |
| E | F# | G | A |

You can use the cursor up/down keys to change the tonic (C - B) and the dial to change the register (1 - 4) played by the pads.

The tonic corresponds to the note played by pad 1. When you change the tonic, the other notes also are shifted accordingly (default: E).

When you change the register value, all pads are shifted by one octave up or down (default: 1)

- Press the [EXIT] key.

The unit returns to the rhythm pattern screen. The register and tonic settings will remain the same even if you change screens or modes.

HINT

If necessary, you can also change the drum kit/bass program sound that is assigned to the track (→ p. 89).

- Hold down the REC [●] key and press the PLAY [▶] key.

You will hear a pre-count of “click, click, click, click”. When the pre-count ends, rhythm pattern recording will begin.

HINT

The number of pre-count measures and the metronome volume can be changed as desired (→ p. 114).

- While listening to the metronome, tap the pads.

Your performance on the pads will be recorded according to the quantization setting (→ p. 100). When you reach the end of the pattern, the unit automatically returns to the first measure, and real-time input continues.

NOTE

Instead of tapping the pads, you can also input bass phrases in real time by using a MIDI controller connected to the MRS-1266's MIDI IN connector.

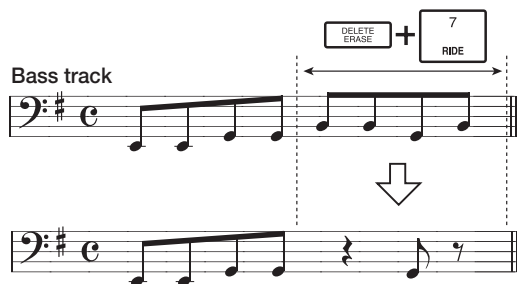
HINT

- If you press the REC [●] key during recording, the REC [●] key will flash, and recording will be temporarily suspended. Recording resumes when you press the REC [●] key once more.
- You can also switch the register during play by pressing the [BANK/OCTAVE] key.

7. To edit the bass track during real-time input, proceed as follows.

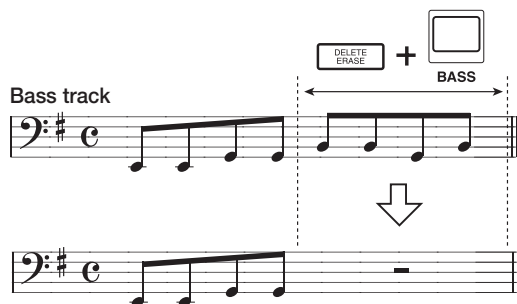
■ To erase the performance of a specific pad

While holding down the [DELETE/ERASE] key, press the pad whose sound you want erase. While you are holding down both keys, the performance of the corresponding pad is erased from the rhythm pattern.



■ To erase the performance of all pads

While holding down the [DELETE/ERASE] key, press the [BASS] status key. While you are holding down both keys, the performance of all pads is erased from the bass track.



8. When you have finished recording, press the STOP [■] key.

Pattern recording will stop, and the unit returns to the rhythm pattern screen. Press the PLAY [▶] key to hear the pattern that you recorded.

HINT

Press the [DRUM] key if you want to record the drum track.

9. To terminate pattern recording and return to the main screen, press the [EXIT] key.

Step input

For step input, you enter each note separately, while the MRS-1266 is in the stop condition. This makes it easy to enter even complex drum patterns or bass lines that might be difficult to achieve with real-time input by playing the pads.

◆ Drum track step input

For drum track step input, you specify the step length (interval to next note or rest) using the quantize value. Then you use the pads and the [STEP] key to enter notes and rests. When you hit a pad and then press the [STEP] key, playing information is entered at that point, and the step advances by an interval corresponding to the current quantize value. (The intensity with which you hit the pad is also recorded.)

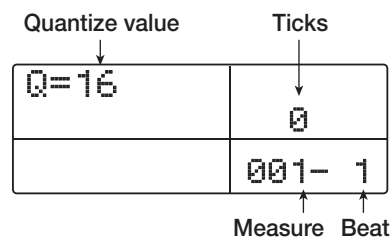
If you only press the [STEP] key, no playing information is entered, but the step advances by an interval corresponding to the current quantize value (see diagram below).

1. At the rhythm pattern screen, select an empty rhythm pattern number.

2. Press the [DRUM] key and select a drum track.

3. Press the REC [●] key.

The display changes as follows, and step input becomes possible.



On the first line of the display, “Q = xx” shows the quantize value. (Possible values for xx: 4 - 32, Hi) In the bottom right of the display, the current position is shown in measures/beats/ticks.

4. Use the cursor up/down keys to select the quantize value (length) of the note you want to enter. The available settings are listed below.

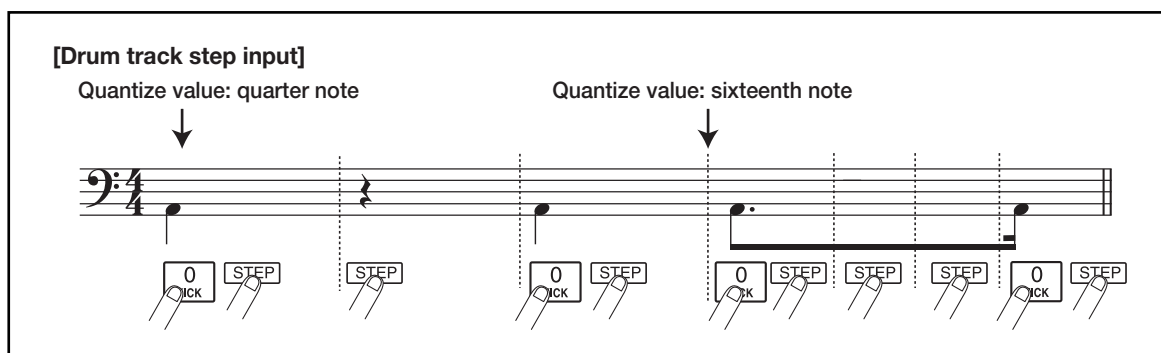
The following settings are available.

- 4 Quarter note
- 8 Eighth note
- 12 Eighth triplet note
- 16 Sixteenth note
- 24 Sixteenth triplet note
- 32 Thirty-second note
- Hi 1 tick (1/48 of quarter note)

The quantize value that you select here becomes the length of one step during step recording. You can use the cursor up/down keys at any time to change the quantize setting.

■ HINT ■

The quantize value setting is linked to the quantize setting for real-time input. If you change one setting, the other will also change.



5. To enter a note, hit the pad corresponding to the note, and then press the [STEP] key.

The note is recorded, and the unit advances by one step, corresponding to the quantize value set in step 4. You can also use the [BANK/OCTAVE] key to select a different pad bank before hitting a pad.

| | |
|-----|--------|
| Q=4 | 0 |
| | 001- 2 |

HINT

- The intensity with which you hit the pad is also recorded on the drum track.
- If you hit several pads during input, multiple sounds will be recorded at the same position.
- Instead of tapping the pads, you can also input sounds by using a MIDI controller connected to the MRS-1266's MIDI IN connector.

6. To enter a rest, press only the [STEP] key.

If you press the [STEP] key by itself, the position advances by one step (duration of quantize value) but no play information is recorded.

| | |
|-----|--------|
| Q=4 | 0 |
| | 001- 3 |

7. Repeat steps 5 - 6 while changing the step length as necessary, to enter the desired rhythm pattern.

When you reach the end of the pattern, the unit automatically returns to the first measure, letting you enter more instrument sounds.

8. To edit the drum track after step input, proceed as follows.

■ To erase the performance of a specific pad

When you advance the record position with the [STEP] key, the pad that is input at the current position lights up. By holding down the [DELETE/ERASE] key and pressing the lit pad, you can erase the sound of that pad. The pad goes out, and the playing information is erased from the rhythm pattern.

● **NOTE** ●

When searching for a note to erase, set the quantize value to the same value as the smallest value used during recording, or to a smaller value.

9. When you have finished step input, press the STOP [■] key.

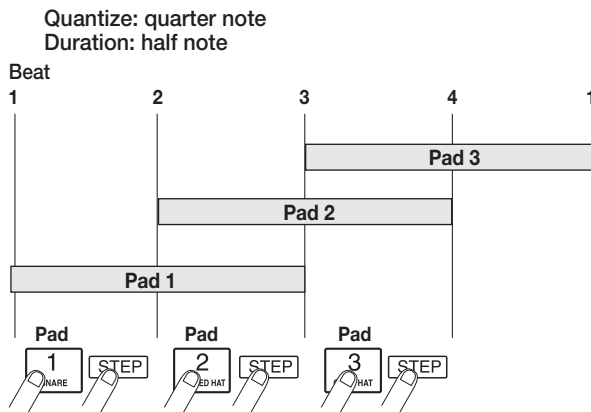
The unit returns to the rhythm pattern screen. Press the PLAY [▶] key to hear the pattern that you recorded.

10. To terminate pattern recording and return to the main screen, press the [EXIT] key.

◆ Bass track step input

Compared to drum track step input, the procedure for bass track step input is somewhat more complex, because there are the additional elements of “pitch” and “duration”. As in drum track step input, you specify the step length (interval to next note or rest) using the quantize value, and you use the pads and the [STEP] key to enter notes and rests. But when you input a note, you must also specify the duration parameter. This parameter allows you to vary the actual duration for each note, while keeping the step length the same (see diagram below).

It is also possible to set the duration to a longer value than the step length. In this case, the note will overlap the next note, which can be used to achieve an arpeggio-like effect.

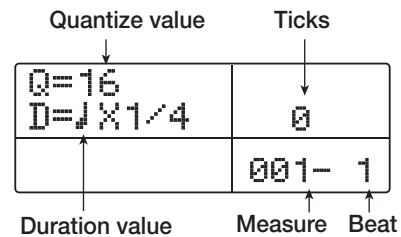


1. At the rhythm pattern screen, select an empty rhythm pattern number.

2. Press the [BASS] key and select a bass track.

3. Press the REC [●] key.

The display changes as follows, and step input becomes possible.



The first line of the display shows the quantize value, and the second line the duration value.

4. Use the cursor up/down keys to select the quantize value.

5. Turn the dial to select the duration value, as listed below.

The duration is specified as “D = $\frac{1}{x}xy$ ”, i.e. as multiples of a quarter note. Depending on the value of “yy”, the actual duration becomes as follows.

- 1 - 8 quarter note x 1 - 8
- 3/2 Dotted quarter note
- 3/4 Dotted 8th note
- 1/2 8th note
- 1/3 8th note triplet
- 1/4 16th note
- 1/6 16th note triplet
- 1/8 32nd note
- 1/12 32nd note triplet
- 1/16 64th note
- 1/24 64th note triplet

[Bass track step input]

| | |
|---------------|--------|
| Q=16 D=JX1 | 0 |
| | 001- 1 |

6. To enter a note, hit the pad corresponding to the note, and then press the [STEP] key.

The note is recorded, and the unit advances by one step, corresponding to the quantize value set in step 4. You can also use the [BANK/OCTAVE] key to select a different register before hitting a pad.

| | |
|--------------|--------|
| Q=4 D=JX1 | 0 |
| | 001- 2 |

HINT

- The intensity with which you hit the pad is also recorded on the bass track.
- By hitting several pads during input, you can create a chord. The maximum number of simultaneous sounds in the rhythm section is 30 for the drum track and bass track together.
- Instead of tapping the pads, you can also use a MIDI controller connected to the MRS-1266's MIDI IN connector for bass pattern step input.

7. To enter a rest, press only the [STEP] key.

If you press the [STEP] key by itself, the position advances by one step (duration of quantize value) but no play information is recorded.

| | |
|--------------|--------|
| Q=4 D=JX1 | 0 |
| | 001- 3 |

8. Repeat steps 5 - 7 while changing the quantize value and duration as necessary, to enter the desired bass pattern.

When you reach the end of the pattern, the unit automatically returns to the first measure, letting you continue the input.

9. To edit the bass track after step input, proceed as follows.

■ To erase the performance of a specific pad

When you advance the record position with the [STEP] key, the pad that is input at the current position lights up. By holding down the [DELETE/ERASE] key and pressing the lit pad, you can erase the sound of that pad. The pad goes out, and the playing information is erased from the rhythm pattern.

● **NOTE** ●

When searching for a note to erase, set the quantize value to the same value as the smallest value used during recording, or to a smaller value.

10. When you have finished step input, press the STOP [■] key.

The unit returns to the rhythm pattern screen. Press the PLAY [▶] key to hear the pattern that you recorded.

11. To terminate pattern recording and return to the main screen, press the [EXIT] key.

Setting the rhythm pattern chord information

When you have recorded a newly created rhythm pattern in a rhythm song, and you later change the root or chord type, the bass phrase will be transformed based on the original chord information of that rhythm pattern. To use a newly created rhythm pattern in a rhythm song, it is therefore necessary to specify root and chord information that matches the bass phrase.

1. From the main screen, press the [PATTERN] key so that the key lights up.

The rhythm section goes into rhythm pattern mode, and the [RHYTHM] key flashes.

2. Turn the dial to select the pattern for which to specify chord information, and press the [RHYTHM] key.

The [RHYTHM] key is now constantly lit, and the unit is in the condition for creating and editing rhythm patterns.

3. Press the [EDIT] key.

The rhythm pattern edit menu appears on the display.

```
EDIT
Quantize
```

4. Use the cursor left/right keys to bring up the indication "EDIT OrgRoot" on the display, and press the [ENTER] key.

This screen allows you to specify the root for that rhythm pattern.

```
OrgRoot
C
```

5. Turn the dial to select the root for the chord.

The available range is C - B (default setting: C). When setting chord information for a rhythm song, the root specified here will become the default.

6. When the setting is complete, press the [EXIT] key.

The rhythm pattern edit menu appears again.

7. Use the cursor left/right keys to bring up the indication "EDIT OrgChord" on the display, and press the [ENTER] key.

This screen allows you to specify the chord type for that rhythm pattern.

```
OrgChord
Major
```

8. Turn the dial to select the chord.

For example, if you have entered a bass phrase with an Em chord in the rhythm pattern, set the root to "E" and the chord type to "Minor".

9. When the setting is complete, press the [EXIT] key.

The rhythm pattern edit menu appears again.

10. To return to the main screen, press the [EXIT] key several times.

Editing a rhythm pattern

This section explains how to edit an existing rhythm pattern.

Adjusting the volume balance of drum and bass

The volume of the drum kit and bass program can be adjusted with the [DRUM] and [BASS] faders in the mixer section. If necessary, the volume levels of the drum kit and bass program can also be individually programmed for each rhythm pattern.

1. From the main screen, press the [PATTERN] key so that the key lights up.

The rhythm section goes into rhythm pattern mode, and the [RHYTHM] key flashes.

2. Turn the dial to select the pattern for which to specify level information, and press the [RHYTHM] key.

The [RHYTHM] key is now constantly lit, and the unit is in the condition for creating and editing rhythm patterns.

3. Press the [EDIT] key.

The rhythm pattern edit menu appears on the display.

```
EDIT
Quantize
```

4. Use the cursor left/right keys to bring up the indication "EDIT Dr Level" on the display, and press the [ENTER] key.

This screen allows you to specify the drum track volume.

```
Dr Level
  15
```

The display shows the current volume setting (0 - 15).

5. Turn the dial to select the desired setting, and then press the [EXIT] key.

The setting is accepted, and the rhythm pattern edit menu appears again.

- Use the cursor left/right keys to bring up the indication "EDIT Bs Level" on the display, and press the [ENTER] key.

This screen allows you to specify the bass track volume.



The display shows the current volume setting (0 - 15).

- Turn the dial to select the desired setting, and then press the [EXIT] key.

The setting is accepted, and the rhythm pattern edit menu appears again.

- To return to the main screen, press the [EXIT] key several times.

Copying a rhythm pattern

You can copy a rhythm pattern to another pattern number. This is useful if you want to create variations of a rhythm pattern.

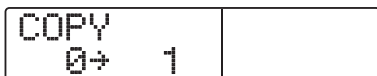
- From the main screen, press the [PATTERN] key so that the key lights up.

The rhythm section goes into rhythm pattern mode, and the [RHYTHM] key flashes.

- Press the [RHYTHM] key.

- Press the [INSERT/COPY] key.

A screen for selecting the copy destination appears. An empty pattern is listed as "E".



- Turn the dial to select the number of the rhythm pattern to use as copy destination, and press the [ENTER] key.

- To execute the copy process, press the [ENTER] key. To cancel, press the [EXIT] key.

When you press the [ENTER] key, the copy will be executed, and the display returns to the rhythm pattern selection screen, with the copy destination rhythm pattern as the selected pattern.

If the copy destination rhythm pattern contains any information, this will be overwritten.

- To return to the main screen, press the [EXIT] key several times.

Editing the name of a rhythm pattern

This section explains how to edit the name of a rhythm pattern.

- From the main screen, press the [PATTERN] key so that the key lights up.

The rhythm section goes into rhythm pattern mode, and the [RHYTHM] key flashes.

- Turn the dial to select the pattern and press the [RHYTHM] key.

The [RHYTHM] key flashes, and a rhythm pattern can be created or edited.

- Press the [EDIT] key.

The rhythm pattern edit menu appears on the display.



- Use the cursor left/right keys to bring up the indication "EDIT Name" on the display, and press the [ENTER] key.

The rhythm pattern name is shown, and the first character flashes.



- Use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.

For information on available characters, refer to page 39.

HINT

When you select an empty pattern and record it, the pattern name "Patxxx" (where xxx is the pattern number) is automatically assigned.

- When you have finished editing the name, press the [EXIT] key.

The rhythm pattern name will be updated, and the unit returns to the rhythm pattern edit menu.

- To return to the main screen, press the [EXIT] key several times.

Erasing a rhythm pattern

This section explains how to erase all data from a specified rhythm pattern, returning it to a blank state.

- From the main screen, press the [PATTERN] key so that the key lights up.

The rhythm section goes into rhythm pattern mode, and the [RHYTHM] key flashes.

- Press the [RHYTHM] key.

- Press the [DELETE/ERASE] key.

The indication "DELETE SURE?" appears on the display.

- Press the [ENTER] key to erase the rhythm pattern, or press the [EXIT] key to cancel.

When you press the [ENTER] key, the contents of the pattern will be erased, and the display returns to the rhythm pattern selection screen, with the now empty rhythm pattern as the selected pattern.

| | |
|---------|---|
| ---#000 | |
| EMPTY | 1 |

- To return to the main screen, press the [EXIT] key several times.

Creating your own drum kit

If desired, you can create your own original drum kit by assigning sounds with specific settings for volume, pitch, panning, etc. to the pads and giving the kit a unique name. It is also possible to copy an existing drum kit and edit only a part of it. The drum kit can then be saved on the hard disk as part of the project.

Changing the sound and settings for each pad

You can specify the sound, volume, pitch, panning and other parameters for each pad to create your very own drum kit.

- Press the [DRUM] key in the rhythm section with the [RHYTHM] key lit, and then press the [KIT/PROG] key.

The name of the drum kit selected for editing appears on the display.

| | |
|----------|------------|
| | Kit number |
| Kit = 0 | ↓ |
| LiveRock | ↑ |
| | Kit name |

- Turn the dial to select the drum kit that you want to edit (0 - 126), and press the [EDIT] key.

The menu for editing individual pad settings appears.

| | |
|---------------|-----------------------|
| Pad bank | Pad number |
| Pad=1-0 | |
| BDLive | 001 |
| Selected item | Setting value of item |

- If necessary, press the [BANK/OCTAVE] key and use the dial to switch the pad bank.
- Use the cursor left/right keys to select an item to set. The following items are available.

- INST (Instrument sound)**

Lets you select one of the 199 built-in drum/percussion sounds of the MRS-1266 to assign to a pad. The setting

range is 000 - 722. For a list of numbers and corresponding sound names, refer to the appendix at the end of this manual (→ p. 181).

• **PITCH**

Adjusts the pitch of the drum/percussion sound for the pad. The setting range is -7.9 - 0 (reference pitch) - 7.9, in steps of 0.1 (1/10 of a semitone).

• **LEVEL**

Adjusts the output level for the pad. The setting range is 1 - 15.

• **PAN (Panning)**

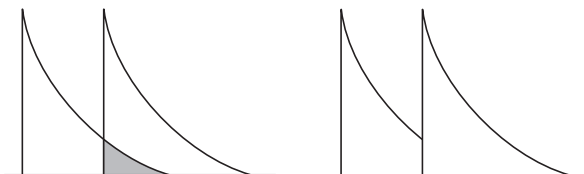
Adjusts the left/right stereo position (panning) for the pad. The maximum setting range is L63 (far left) - 0 (center) - R63 (far right). The actual range will vary, depending on the type of instrument selected.

• **GROUP (Pad group)**

Selects the group to which the pad belongs (0 - 7) and the type of sound produced when pads are hit in succession (PL/MN). The setting range is PL0 - PL7 and MN0 - MN7. When PL is selected, hitting two pads in succession will produce overlapping sound, i.e. the previous sound continues while the next one starts. When MN is selected, the previous sound stops when the next one starts.

GROUP=PL

GROUP=MN



The numbers 0 - 7 specify the group to which the pad belongs (0 = no group, 1 - 7: respective group). Pads in the same group cannot produce sound at the same time.

For example, if you assign an open hi-hat sound and closed hi-hat sound to two pads in the same group, the open hi-hat sound will cease when you play the closed hi-hat sound, resulting in realistic action.

HINT

Pad group numbers are common for PL and MN. For example, pads assigned to PL1 and to MN1 belong to the same group.

• **REV SEND (Reverb send)**

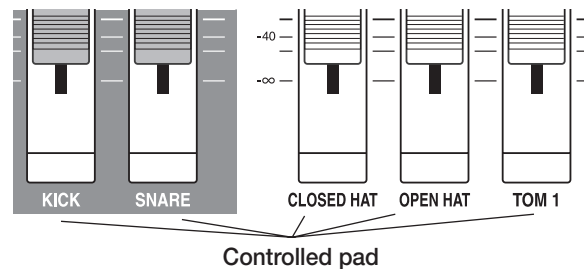
Sets the reverb send level for the pad. The setting range is 0 - 127. The setting does not depend on the reverb send level in the track parameter.

5. Press the pad for which you want to make a setting, and turn the dial to select a setting value.

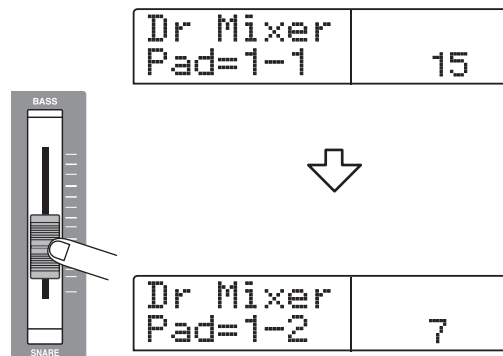
When you press a pad, the current setting for that pad appears on the display. In this condition, you can use the dial to change the value.

HINT

If you press the [DRUM MIXER] key in this condition, you can use the faders on the panel to select the pad and change the LEVEL setting at the same time. (The label under each fader shows which pad is controlled by it.)



When you operate a fader that controls another pad than the currently assigned one, that pad becomes the new editing target, and the LEVEL setting changes.



6. Repeat steps 3 - 5 as necessary to edit other pads.

7. When editing is complete, press the [EXIT] key.

The unit returns to the kit select screen. The created drum kit is saved as part of the project.

Assigning a name to a kit

You can assign a name to a drum kit.

- 1.** Press the [DRUM] key in the rhythm section with the [RHYTHM] key lit, and then press the [KIT/PROG] key.

The name of the drum kit selected for editing appears on the display.



KIT = 0
LiveRock

- 2.** Turn the dial to select the drum kit whose name you want to change, and press the [EDIT] key.
- 3.** Use the cursor left/right keys to bring the name of the kit onto the display.

The first character flashes.



NAME
LiveRock

- 4.** Use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.

For information on available characters, refer to page 39.

- 5.** Repeat step 4 as necessary until the name is as desired.
- 6.** When the name has been input, press the [EXIT] key.

The name is updated, and the screen returns to the condition of step 1.

- 7.** To return to the main screen, press the [EXIT] key several times.

Copying a kit

You can copy a drum kit to another kit number. This is useful if you want to create variations of a drum kit.

- 1.** Press the [DRUM] key in the rhythm section with the [RHYTHM] key lit, and then press the [KIT/PROG] key.

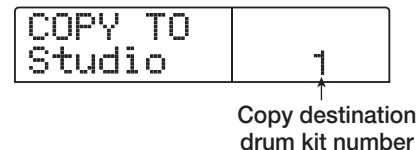
The name of the drum kit selected for copying appears on the display.



KIT = 0
LiveRock

- 2.** Press the [INSERT/COPY] key.

A screen for selecting the copy destination drum kit number appears.



COPY TO
Studio

1

Copy destination
drum kit number

- 3.** Turn the dial to select the drum kit number to be used as copy destination.
 - 4.** To execute the copy, press the [ENTER] key.
- The drum kit is copied, and the screen reverts to the condition of step 2. If the copy destination already contains a drum kit, it will be overwritten.
- 5.** To return to the main screen, press the [EXIT] key several times.

Importing rhythm patterns and rhythm songs from another project

This section explains how to import rhythm pattern data and rhythm song data from another project that was saved on the hard disk.

1. From the main screen, press the [RHYTHM] key.

The [RHYTHM] key lights up.

2. Press the [UTILITY/TRACK EDIT] key in the display section.

The rhythm utility menu for various rhythm section settings appears.

| |
|------------------|
| UTILITY Count |
|------------------|

3. Use the cursor left/right keys to bring up the indication "UTILITY Import" on the display, and press the [ENTER] key.

The display shows the following screen.

| | |
|------------------|----|
| Import PRJ012 | 12 |
|------------------|----|

4. Turn the dial to select the project from which to import data, and press the [ENTER] key.

The indication "Import SURE?" appears on the display.

5. Press the [ENTER] key.

The data are imported into the current project. When the process is completed, the screen of step 2 appears again.

6. To return to the main screen, press the [EXIT] key several times.

Editing various settings of the rhythm section

This section explains how to edit various settings that affect the entire rhythm section, such as adjusting the pad sensitivity or adjusting the volume of the metronome.

Basic procedure

The basic procedure for editing the rhythm section settings is the same for most items, as described below.

HINT

You can use the same procedure in either Rhythm pattern mode or Rhythm Song mode.

1. From the main screen, press the [SONG] key or the [PATTERN] key.

If you have pressed the [SONG] key, the unit goes into rhythm song mode. If you have pressed the [PATTERN] key, the unit goes into rhythm pattern mode.

2. Press the [RHYTHM] key.

The [RHYTHM] key lights up, and either the rhythm pattern screen or the rhythm song screen will appear, depending on which key was pressed.

3. Press the [UTILITY/TRACK EDIT] key in the display section.

The rhythm utility menu for various rhythm section settings appears.

| |
|------------------|
| UTILITY Count |
|------------------|

4. Use the cursor left/right keys to select one of the following items to edit, and press the [ENTER] key.

- **Count**

Change the length of the pre-count.

- **ClickVol**

Change the volume level of the metronome.

- **PadSens**

Change the pad sensitivity which determines the volume level in relation to the force with which the pad is struck.

- **MIDI**

Make MIDI-related settings (→ p. 146).

- **Import**

Import rhythm patterns and the rhythm song from a project saved on the hard disk (→ p. 114).

- **Memory**

Check the remaining amount of rhythm pattern and rhythm song memory.

5. Turn the dial to edit the setting.

The screen display and operation will be different for each item. For details refer to the sections that follow.

HINT

For details on MIDI operations, refer to page 146. For details on the Import procedure, refer to the preceding section.

6. When the setting procedure is complete, press the [EXIT] key several times.

The unit returns to the main screen.

Changing the length of the pre-count

You can change the length of the pre-count that is heard when you record a rhythm pattern. Select “Count” from the rhythm utility menu and press the [ENTER] key. Then turn the dial to choose one of these settings.



- **OFF**

The pre-count is turned off.

- **1**

A one-measure pre-count is heard (default setting).

- **2**

A two-measure pre-count is heard.

- **PAD**

The pre-count is off, and recording will begin at the instant you tap a pad.

Changing the metronome volume

You can change the volume of the metronome that is heard when you record a rhythm pattern in real time. Select “ClickVol” from the rhythm utility menu and press the [ENTER] key. Then turn the dial to choose the settings (0 - 15).



Adjusting the sensitivity of the pads

You can specify the volume that is produced by the force with which you tap the pads (pad sensitivity). Select “PadSens” from the rhythm utility menu and press the [ENTER] key. Then turn the dial to choose one of these settings.



- **SOFT**

The volume will be soft, regardless of how strongly you tap.

- **MEDIUM**

The volume will be medium, regardless of how strongly you tap.

- **LOUD**

The volume will be loud, regardless of how strongly you tap.

- **LITE**

Maximum sensitivity. Even light taps will produce a loud volume.

- **NORMAL**

Normal sensitivity (default setting).

- **HARD**

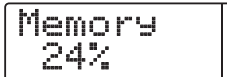
Low sensitivity. Strong tapping is needed to produce a loud volume.

- **EX HARD**

Lowest sensitivity. Very strong tapping is needed to produce a loud volume.

Checking the remaining amount of memory

The remaining amount of recording memory for rhythm patterns and the rhythm song will be displayed as a percentage (%). Select “Memory” from the rhythm utility menu and press the [ENTER] key. This screen is for display only. There is no setting that can be edited.



Adjusting the volume of each pad with the faders

If necessary, you can control the output level of each pad for the currently selected drum kit with the faders while playing a rhythm song/rhythm pattern. This is convenient when you want to adjust the level for each drum/percussion sound precisely before the mixdown.

1. From the main screen, press the [SONG] key or the [PATTERN] key.

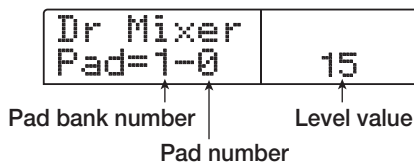
The rhythm song mode is selected when you press the [SONG] key, and the rhythm pattern mode is selected with the [PATTERN] key.

2. Press the [RHYTHM] key.

[RHYTHM] key lights up.

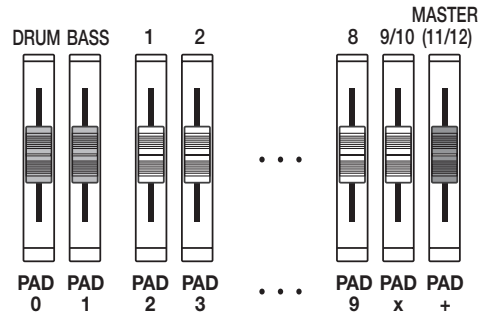
3. Press the [DRUM MIXER] key.

[DRUM MIXER] key lights up, and the currently selected pad bank/pad number and the level value are indicated on the display.

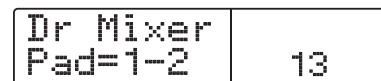


4. Use the faders to adjust the level of the respective pad while playing a rhythm song/rhythm pattern.

The label under each fader shows which pad is controlled by it.



When you operate a fader that controls another pad than the currently assigned one, that pad becomes new editing target, and the LEVEL setting changes.



5. To return the main screen, press the [EXIT] key several times.

The setting is saved to the respective drum kit.

NOTE

- The above control is valid for only currently selected drum kit.
- When you change a drum kit, the level setting to be called is the one programmed before.

Reference [Effects]

This section explains the functions and operation of the effect section built into the MRS-1266.

About the effects

The MRS-1266 has two types of effects, an “insert effect” and two “send/return effects”. The two types can be used simultaneously. The two types of effects are described below in detail.

Insert effect

The insert effect is used by inserting it into a specific signal route. You can select one of the following locations at which to insert the effect.

- (1) Input mixer
- (2) Any channel of the track mixer
- (3) Immediately before the [MASTER] fader

For example if you insert the effect into the input mixer, the input signal is directly processed by the effect and the result

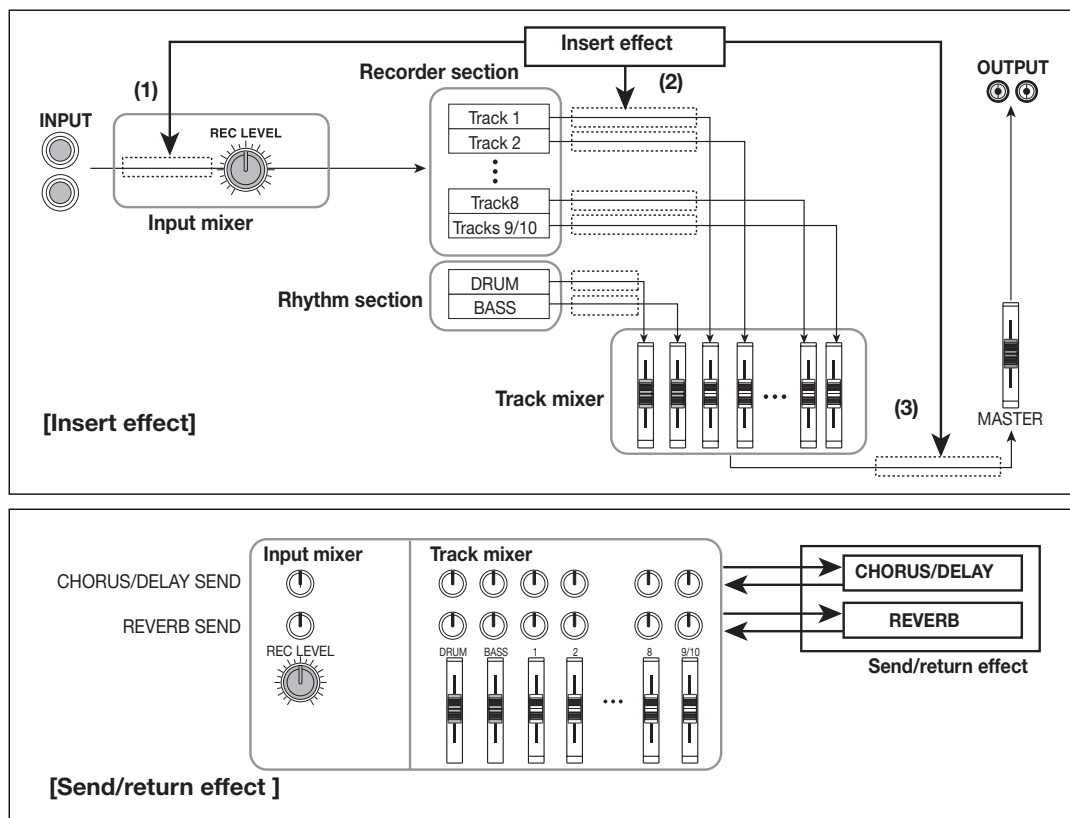
is recorded on a track of the recorder. Alternatively, if you insert the effect into a channel of the track mixer, the effect processes the playback signal from a track or the drum/bass sound.

By selecting a position immediately before the [MASTER] fader, you can use the effect to process the final mix before recording on the master track.

Send/return effects

The send/return effects are internally connected to the send/return loop of the mixer section. The MRS-1266 has two send/return effects, reverb (REVERB) and chorus/delay (CHORUS/DELAY), and these can be used simultaneously.

The send levels of the input mixer or track mixer adjust the effect depth of the send/return effects. Raising the send level will send the corresponding signal to the input of the effect, and the signal processed by the effect will be returned immediately before the [MASTER] fader, and mixed with the other signals.



Using the insert effect

This section explains how to select the position for the insert effect, how to select a patch, and how to edit the patch.

About insert effect patches

The insert effect is a multi-effect unit that contains a number of single effects such as compressor, distortion, and delay, connected in series. Each of these separate effects is called an “effect module”, and up to six effect modules can be used simultaneously.

A combination of effect modules that can be used simultaneously is called an “algorithm”. You can use one of the following five algorithms.

● DUAL

This algorithm has two entirely separate mono inputs and mono outputs. The algorithm comprises three types: “Mic & Mic” for two microphones, “G/B & Mic” for guitar/bass and microphone, and “Gtr & Bass” for guitar and bass.

An algorithm suitable for simultaneous recording of vocals and guitar, or for two guitars or bass guitars.

● GUITAR/BASS

An algorithm suitable for recording guitar/bass.

● MIC

An algorithm suitable for vocals or microphone recording.

● LINE

An algorithm suitable mainly for recording line-level output instruments such as synthesizer or electric piano.

● MASTERING

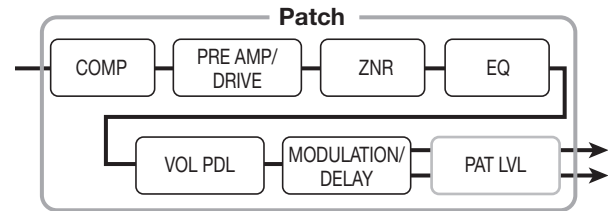
An algorithm suitable for processing a stereo mix signal, such as during mixdown.

The arrangement of the effect modules and the signal flow for each algorithm is shown in the diagram below.

■ HINT ■

There are three types of algorithms: mono input/stereo output, stereo input/stereo output, and mono input x 2/mono output x 2. This difference will affect the signal flow when the insert effect is inserted. For details, refer to p.120.

Each effect module comprises various parameters that adjust the effect type and the effect depth. Settings for the parameters of each effect module and an overall volume setting (patch level) are collectively referred to as a “patch”.



A newly created project contains 280 patches, and these patches are organized according to the five algorithms. You can instantly switch insert effect settings simply by selecting the appropriate algorithm, and then selecting a patch.

The table below shows the algorithm types and the patch

| Algorithm | Effect module arrangement | Input/output type |
|-------------|--|-------------------|
| DUAL | Mic & Mic COMP/LIM COMP/LIM — MIC PRE MIC PRE — ZNR ZNR — 3BAND EQ 3BAND EQ — VOL PDL VOL PDL — DOUBLING DOUBLING | Mono → mono x 2 |
| | G/B & Mic COMP/LIM COMP — PRE AMP MIC PRE — ZNR ZNR — 3BAND EQ 3BAND EQ — VOL PDL VOL PDL | |
| | Gtr & Bass COMP COMP — GUITAR PREAMP BASS EQ(5BAND) — ZNR ZNR — 3BAND EQ 3BAND EQ — VOL PDL VOL PDL | |
| GUITAR/BASS | COMP — PRE AMP/ DRIVE — ZNR — EQ — VOL PDL — MODULATION/ DELAY | Mono → stereo |
| MIC | COMP/LIM — MIC PRE+ DE-ESSER — ZNR — EQ — VOL PDL — MODULATION/ DELAY | Mono → stereo |
| LINE | COMP/LIM — ISOLATOR — ZNR — EQ — VOL PDL — MODULATION/ | Stereo → stereo |
| MASTERING | 3BAND COMP/ LO-FI — NORMALIZE — ZNR — EQ — VOL PDL — DIMENSION/ RESONANCE | |

numbers for each type.

| Algorithm | Patch number |
|-------------|--------------|
| DUAL | 00 – 49 |
| GUITAR/BASS | 00 – 99 |
| MIC | 00 – 49 |
| LINE | 00 – 49 |
| MASTERING | 00 – 29 |

Changing the insert location of the insert effect

When the project is in its initial state, the insert effect is sent into the input mixer. However, you may change the insert location as necessary. The procedure is as follows.

1. From the main screen, press the [INPUT SOURCE] key in the effect section.

The currently selected insert location appears on the display.

Insert position of insert effect

The following positions are available.

- **IN**

Input mixer (default setting)

- **DRUM**

Drum sound output

- **BASS**

Bass sound output

- **TR1 - TR8**

Track 1 - 8 output

- **TR1/2, TR3/4, TR5/6, TR7/8, TR9/10**

Track 1/2, 3/4, 5/6, 7/8, or 9/10 output

- **MASTER**

Immediately before [MASTER] fader

2. Turn the dial to select the insert position.

NOTE

- While the above display is shown, you can select the insert position by pressing the [ON/OFF] keys or status keys in the input section. To select the track pairs 1/2, 3/4, 5/6, and 7/8, or to select two tracks in 6TR REC mode, press two status keys simultaneously.
- In 6TR REC mode, you can also activate two status keys which are not adjacent.

3. When the insert position has been selected, press the [EXIT] key.

The unit returns to the main screen.

HINT

When the insert effect is placed in a position other than the input mixer, the [INPUT SOURCE] will be lit at the main screen.

Selecting the patch for the insert effect

This section explains how to select the patch for the insert effect.

1. Press the [EFFECT] key in the display section.

The key lights up, and the display indicates the patch selected for the most recent effect operation (insert effect or send/return effect).

If the most recent operation step was for the insert effect, the indication “INSERT” is shown on the first line of the display. If the most recent step was for the send/return effect, the indication “SEND REV” or “SEND CHO” is shown on the first line of the display.

2. Select the desired algorithm by pressing the respective [ALGORITHM] key in the effect section.

To select a patch for the insert effect, start by selecting the algorithm. When you press an [ALGORITHM] key, the patches comprised in that algorithm are shown on the display.



3. Turn the dial to select the patch.

The selected patch becomes active immediately.

HINT

The indication “EMPTY” appears instead of the patch name if the patch is empty.

4. If you want to temporarily turn the insert effect off, press the [BYPASS] key in the effect section.

The [BYPASS] key lights up, and the insert effect is bypassed. Pressing the [BYPASS] key once more enables the effect again.

5. To return to the main screen, press the [EXIT] key.

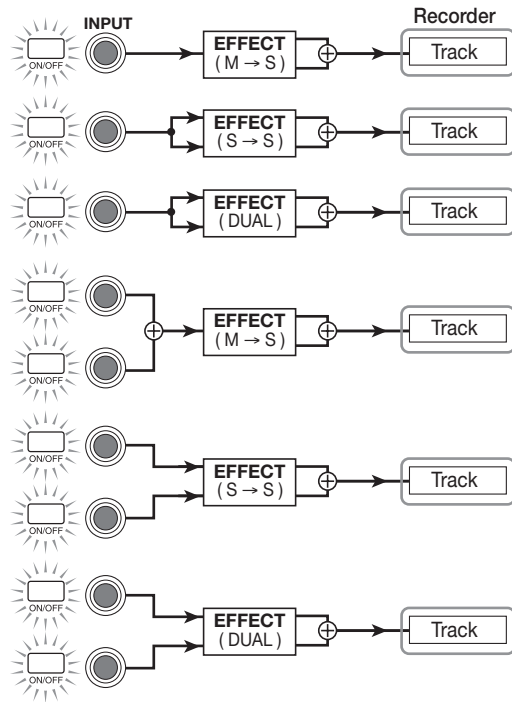
The flow of the signal that passes through the insert effect will change as shown below, depending on the insert location, the number of input signal channels (1 or 2 channels), and the input/output type of the insert effect. (“M → S” indicates mono input/stereo output, “S → S” indicates stereo input/output, “Dual” indicates mono input/output x 2.)

HINT

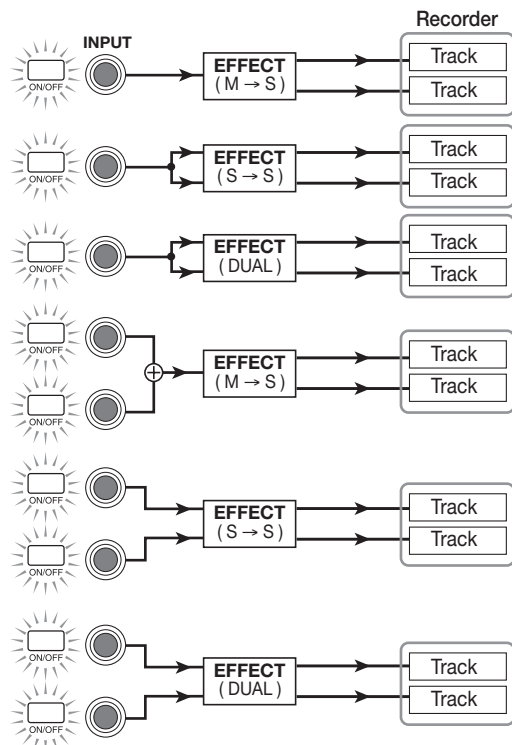
When no recording track is selected, the output signal of the insert effect is sent to a point directly before the [MASTER] fader and mixed with the track mixer signal.

■ When inserted into the input mixer

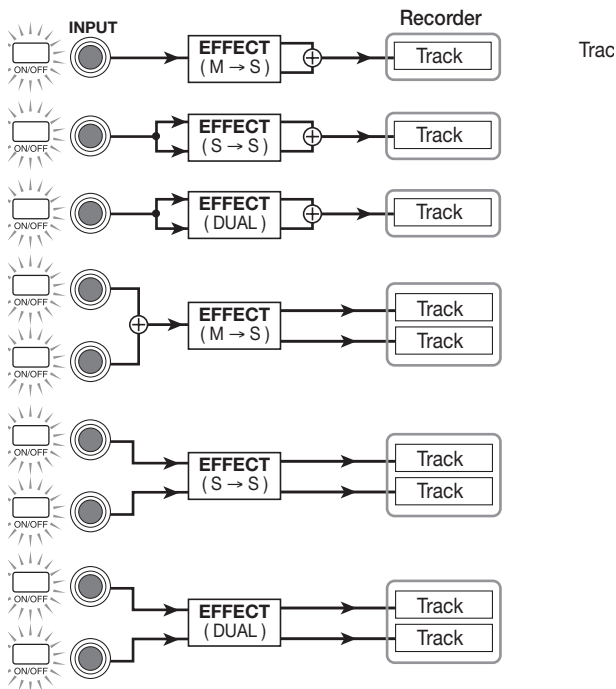
● Recording on mono tracks (tracks 1 - 8)



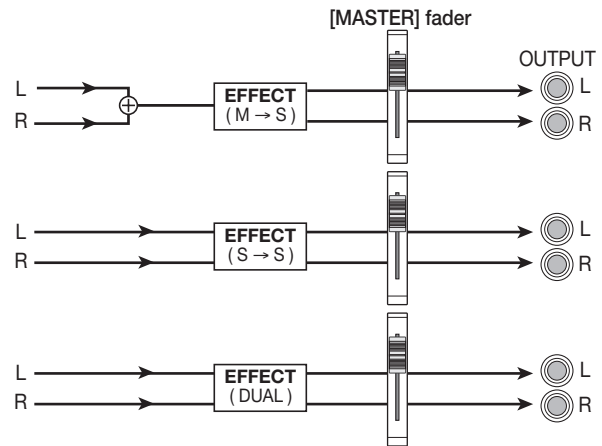
● Recording on stereo tracks (9/10) or two mono tracks (1/2, 3/4, 5/6, 7/8)



● When recording in 6TR REC mode

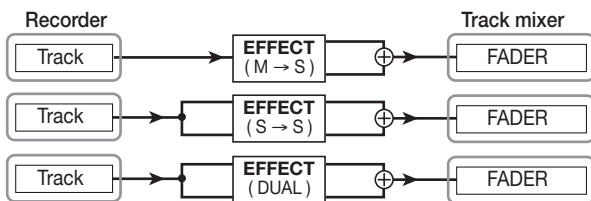


■ When inserted immediately before [MASTER] fader

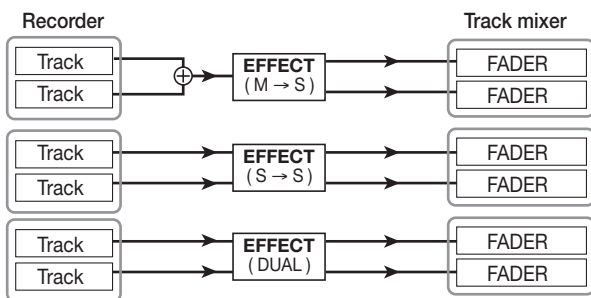


■ When inserted into the track mixer

● Mono track (track 1 - 8) or bass sound selected as insert location



● Stereo tracks (9/10) or two mono tracks (1/2, 3/4, 5/6, 7/8) or drum sound selected as insert location

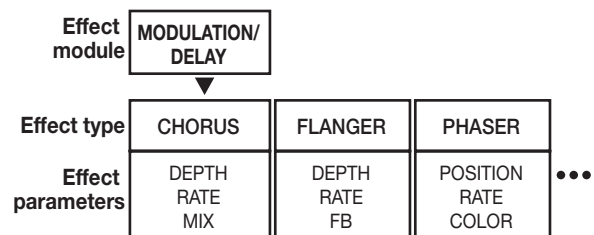


Editing the insert effect patch

The effect modules of the insert effect have various “effect parameters” that can be adjusted to make detailed changes to the character of the effect. By editing the effect parameters, you can obtain the desired tone or effect.

For some effect modules, you can change the “effect type”. For example in the GUITAR/BASS algorithm, the MODULATION/DELAY effect module provides twelve effect types such as chorus, flanger, and phaser, and you can select and use any one of these.

When you change the effect type, the effect parameters will also change.



This section explains how to edit the effect type and effect parameters for the currently selected patch.

1. Press the [EFFECT] key in the display section so that key lights up.

The currently selected patch appears on the display.

2. Use the ALGORITHM keys to select an algorithm, and turn the dial to select the patch that you want to edit.

It is not possible to change the algorithm of a patch. For this reason, you must first begin by selecting a patch that uses the desired algorithm, even when you want to create a patch from scratch.

HINT

The indication “EMPTY” appears instead of the patch name if the patch is empty. To create a patch from scratch, select an empty patch in the desired algorithm.

3. Press the [EDIT] key.

The first line of the display will indicate “EDIT”. This means that the patch can now be edited.



4. From the [MODULE] keys, press the key for the effect module that you want to edit.

When editing a patch, use the [MODULE] keys to select the module for editing. The table below shows how the [MODULE] keys correspond to the various effect modules.

| Algorithm \ Key | | COMPRESSOR | PRE AMP DRIVE | EQUALIZER | MODULATION DELAY | TOTAL | | |
|-----------------|------------|-------------------|--------------------|-------------|----------------------|-------|---------|---------|
| | | | | | | | | |
| DUAL | Mic & Mic | DUAL TYPE | L ch ON/OFF | R ch ON/OFF | — | ZNR | VOL PDL | PAT LVL |
| | G/B & Mic | DUAL TYPE | L ch ON/OFF | R ch ON/OFF | — | ZNR | VOL PDL | PAT LVL |
| | | DUAL TYPE | L ch ON/OFF | R ch ON/OFF | — | ZNR | VOL PDL | PAT LVL |
| | Gtr & Bass | DUAL TYPE | L ch ON/OFF | R ch ON/OFF | — | ZNR | VOL PDL | PAT LVL |
| | | DUAL TYPE | L ch ON/OFF | R ch ON/OFF | — | ZNR | VOL PDL | PAT LVL |
| GUITAR/BASS | | COMP | PRE AMP/ DRIVE | EQ | MODULATION/ DELAY | ZNR | VOL PDL | PAT LVL |
| MIC | | COMP/LIM | MIC PRE + DE-ESSER | EQ | MODULATION/ DELAY | ZNR | VOL PDL | PAT LVL |
| LINE | | COMP/LIM | ISOLATOR | EQ | MODULATION/ | ZNR | VOL PDL | PAT LVL |
| MASTERING | | 3BAND COMP/ LO-FI | NORMALIZE | EQ | DIMENSION/ RESONANCE | ZNR | VOL PDL | PAT LVL |

HINT

- The lit/out condition of the [COMPRESSOR], [PRE AMP/ DRIVE], [EQUALIZER], and [MODULATION/DELAY] keys indicates the on/off status of the corresponding module. Each time you press one of these keys, the setting will be toggled. (If you select an effect module that is off, the display will indicate “-OFF-”.)
- To edit a patch of the DUAL algorithm, set the channel to on/off with the [PRE AMP/DRIVE] and [EQUALIZER] keys, and then use the cursor up/down keys to select the module.
- To edit the ZNR or VOL PDL modules, press the [TOTAL] key, and then use the cursor up/down keys to display either “ZNR” or “VOL PDL”. Then turn the dial to edit the parameter.

5. If you want to switch the effect type for the selected module, press the cursor up key to make the display show “TYPE”, and then turn the dial to select the desired effect type.

If you select an effect module other than [TOTAL], use the cursor up/down keys to call up the effect parameter setting screen for that effect type.



HINT

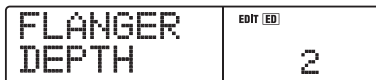
If the contents of a patch have been edited, the “EDIT” indicator in the upper part of the display will change to “EDIT-ED”.

NOTE

Some effect modules have only one effect type. For such modules, there will be no screen for selecting the effect type.

6. Use the cursor up/down keys to select the effect parameter that you want to edit.

The following diagram shows an example of what appears on the display when you have selected the DEPTH parameter of the “FLANGER” effect.



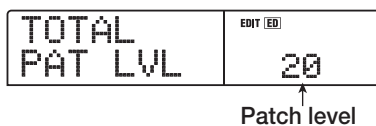
7. Turn the dial to change the setting.

For details on the effect types that can be selected for each effect module, and on the effect parameters of each type, refer to the appendix (→ p. 164) at the end of this manual.

8. Repeat steps 4 - 7 to make the desired edits for other modules.

9. If you want to adjust the patch level (the final volume of the patch), press the [TOTAL] key, use the cursor up/down keys to bring up the indication “TOTAL PAT LVL”, and turn the dial.

The patch level can be adjusted in a range of 1 - 30.



10. When you have finished editing, press the [EXIT] key.

The unit returns to the patch select screen.

NOTE

Keep in mind that if you return to the patch select screen and select another patch without first storing the patch, the edited contents will be lost. If you want to keep the results of your editing, refer to the following section.

Storing an insert effect patch

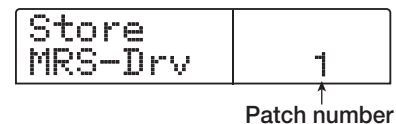
A patch that you have edited can be stored in any location of the same algorithm. You can also store an existing patch in another location to create a copy of that patch.

1. Press the [EFFECT] key in the display section, and then press the [EDIT] key.

The currently selected patch can now be edited. Perform any editing steps that you wish to make.

2. When editing is complete, press the [STORE] key in the control section.

A screen for specifying the store target location appears on the display.



3. Turn the dial to select the store destination patch number.

4. To execute the store process, press the [STORE] key once more.

The patch will be stored, and the unit returns to the patch select screen.

HINT

- Patches that you have stored are saved on the hard disk as part of the project.
- Patch data included in an already existing project can be loaded into the current project (→p. 128).

Editing the name of an insert effect patch

This section explains how to edit the name of the currently selected patch.

1. Press the [EFFECT] key in the display section, and then press the [EDIT] key.

The currently selected patch can now be edited.

- Press the [TOTAL] key, and use the cursor up/down keys to bring up the indication "PAT NAME".

The name of the selected patch can now be edited. The character currently selected for editing flashes.



- Use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.

For information on available characters, refer to page 39.

- Repeat step 3 as necessary to complete the new name.
- To confirm the new name, press the [STORE] key in the control section twice.

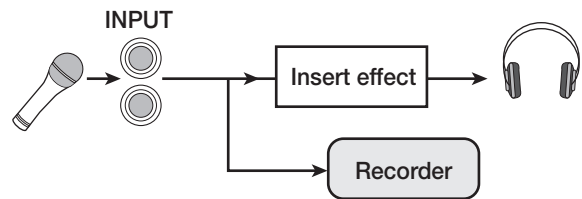
The new name is stored, and the unit returns to the patch selection screen.

NOTE

Keep in mind that the name will revert to the previous name if you switch to another patch without storing the edited patch name.

Applying the insert effect only to the monitor signal

Normally when the insert effect is placed into the input mixer, the signal processed by the effect will be recorded on the track. If necessary, however, you can apply the insert effect only to the monitor signal, and record the unprocessed input signal on the track. For example when recording the unprocessed sound of a vocal performance, the vocalist may be more comfortable singing if an insert effect suitable for mic recording is applied to the monitor signal.



- Set the insert effect position to the input mixer.
- In the main screen, press the [UTILITY/TRACK EDIT] key in the display section.
The utility menu appears.
- Use the cursor left/right keys to call up the indication "UTILITY REC SRC".



- Press the [ENTER] key.

The display indication changes as follows. You can now select one of the following two signal types to be recorded on the track.

```

REC SRC
WET

```

● WET

The input signal that has passed through the insert effect will be recorded on the track (default setting).

● DRY

Only the unprocessed input signal will be recorded on the track. Even in this case, however, the insert effect will be applied to the monitor signal.

5. Turn the dial to change the setting to “DRY”.

6. When you have finished adjusting settings, press the [EXIT] key several times.

The unit returns to the main screen.

● NOTE ●

The “UTILITY REC SRC” setting is stored independently for each project. Before you begin recording other parts, change the setting back to “WET”.

Using the send/return effects

This section explains how to select and edit patches for the send/return effects (chorus/delay, reverb).

About the send/return effect patches

The “reverb” and “chorus/delay” send/return effects are separate and independent.

Reverb and chorus/delay each have an “effect type” that determines the type of effect, and various parameters that let you adjust the character of the effect. Settings for the effect type and parameters, together with a name, are collectively called send/return effect “patches”.

A newly created project contains 20 different reverb patches and 20 different chorus/delay patches. You can instantly switch reverb or chorus/delay settings simply by choosing the effect for which you want to select a patch (reverb or chorus/delay), and then selecting a patch. The patch number are assigned as follows.

| Effect | Patch number |
|--------------|--------------|
| REVERB | 00 – 19 |
| CHORUS/DELAY | 00 – 19 |

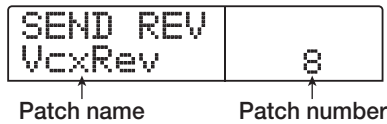
Selecting a send/return effect patch

This section explains how to select a reverb or chorus/delay patch.

1. Press the [EFFECT] key, and then press the [REVERB] key or [CHORUS/DELAY] key.

Press the [REVERB] key if you want to select a reverb patch, or the [CHORUS/DELAY] key if you want to select a chorus/delay patch.

The currently selected patch will be displayed. The following display shows an example of what you see when the [REVERB] key is pressed.



2. Turn the dial to select the new patch.

As you turn the dial, new patches will be recalled immediately. If the track mixer REVERB SEND and CHORUS/DELAY SEND parameter settings are raised, you can press the PLAY [▶] key to play back the song, and listen to the result of the newly selected patch.

HINT

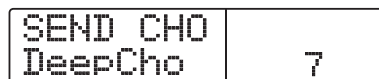
- For details on track mixer operations, refer to p. 79.
- The lit/out status of the [REVERB] or [CHORUS/DELAY] key shows the on/off status of that module. Each push of the key toggles the status.

3. To return to the main screen, press the [EXIT] key.

Editing a send/return effect patch

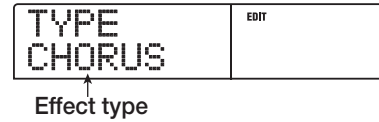
This section explains how to edit a send/return effect patch.

1. Press the [EFFECT] key in the display section, and then press the [REVERB] key or [CHORUS/DELAY] key.
2. If necessary, turn the dial to select the patch that you want to edit. The following screen is an example of the display indication when the [CHORUS/DELAY] key was pressed.



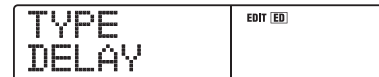
3. Press the [EDIT] key.

The display will indicate “EDIT”, and a screen will appear in which you can edit the patch. When the [EDIT] key is pressed, the effect type selected for that send/return effect is shown.



4. If you want to change the effect type, turn the dial.

When the effect type is changed, the effect parameters will also change accordingly.

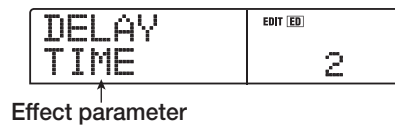


HINT

If the contents of a patch have been edited, the “EDIT” indicator in the upper part of the display will change to “EDIT-ED”.

5. Use the cursor up/down keys to select the effect parameter that you want to edit.

The name and current value of the effect parameter are shown on the second line of the display.



6. Turn the dial to change the setting.

For details on the effect types that can be selected for reverb or chorus/delay, and on the range of each effect parameter, refer to the appendix (→ p. 171) at the end of this manual.

7. As necessary, repeat steps 5 - 6 to edit other effect parameters.

8. When you have finished editing, press the [EXIT] key.

The unit returns to the patch select screen.

NOTE

Keep in mind that if you select another patch without first storing the patch, the edited contents will be lost. If you want to keep the results of your editing, refer to the following section.

Storing a send/return effect patch

A patch you edited can be stored in any location of the same send/return effect. You can also store an existing patch in another location to create a copy of that patch.

1. Press the [EFFECT] key, and then press the [EDIT] key.

The currently selected patch can now be edited. Perform the necessary steps for editing.

2. When editing is complete, press the [STORE] key in the control section.

A screen for specifying the store target location appears on the display.



3. Turn the dial to select the store destination patch number.

4. Press the [STORE] key once more.

The patch will be stored, and the unit returns to the patch select screen.

HINT

- Patches that you have stored are saved on the hard disk as part of the project.
- Patch data included in an already existing project can be loaded into the current project (→ p. 128).

Editing the name of a send/return effect patch

This section explains how to edit the name of the patch that is currently selected for a send/return effect.

1. Press the [EFFECT] key in the display section, and then press the [REVERB] key or [CHORUS/DELAY] key.

If necessary, turn the dial to select the patch whose name you want to edit.

2. Press the [EDIT] key, and use the cursor up/down keys to bring up the indication "PAT NAME".

The name of the selected patch can now be edited. The character currently selected for editing flashes.



3. Use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.

For information on available characters, refer to page 39.

4. Repeat step 3 as necessary to complete the new name.

5. To confirm the new name, press the [STORE] key in the control section twice.

The new name is stored, and the unit returns to the patch selection screen.

Importing patches from another project

This section explains how to import (load) all patches for the internal effects (insert effect and send/return effect) from another project that is already saved on the hard disk.

1. Press the [EFFECT] key in the display section.

NOTE

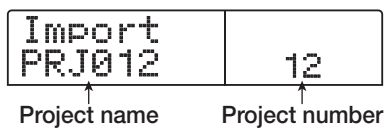
Keep in mind that importing patches in this way will overwrite all patches in the current project. Take care not to accidentally erase patches that you wish to keep.

2. Press the [UTILITY/TRACK EDIT] key.

The indication “UTILITY Import” appears on the display.

3. Press the [ENTER] key.

In this condition, you can select the project from which to import.



4. Turn the dial to select the import source project, and press the [ENTER] key.

The indication “Import SURE?” appears on the display.

5. To carry out the import process, press the [ENTER] key once more. To cancel the process, press the [EXIT] key.

The patches of the selected project are imported into the current project. When the import process is completed, the screen of step 1 appears again.

Reference [Creating a CD]

This section describes how to use the CD-R/RW drive in the MRS-1266.

● NOTE ●

- On the MRS-1266 without preinstalled CD-R/RW drive, creating a CD is not possible.
- On the MRS-1266, it is not possible to play a mixed mode CD or a copy control CD, and to load data from them.

Writing audio data

The MRS-1266 lets you write the contents of the master track of any project to a CD-R/RW disc in CD-DA (audio data) format. The result is an audio CD that can be played in a CD player. As with the other tracks of the MRS-1266, the master track also has ten V-takes. The most recently selected V-take will be used as source material for the audio CD.

There are two ways of writing audio data on a CD-R/RW disc, as described below.

● Writing by project

This method writes the master track of a single project to the disc. When using this method, it is possible to add audio data later, until the disc has been finalized.

● Writing by album

This method involves first creating a list for the audio CD (called an “album”) which contains information about master tracks from various projects that are to be included. The CD is then written in one operation, and finalizing is automatically performed, so that no more audio data can be added later.

■ HINT ■

“Finalizing” an audio CD refers to the procedure of making it playable on an ordinary CD player. After it has been finalized, no more data can be added to a CD-R/CD-RW disc.

● NOTE ●

The waveform data of the currently selected V-take of the master track are recorded as is on the audio CD. It is not possible to adjust the level or range during recording. To cut off blank portions before or after the audio material, you can use the master track trimming function (→ p. 57).

About CD-R/RW discs

For creating an audio CD, you can select either CD-R or CD-RW discs as media. The features of the two disc types are described below.

● CD-R

This media type allows only one-time recording or adding of data. Once data have been written, they cannot be changed or erased. CD-R discs are available in 650 MB and 700 MB capacities.

To write a V-take of the MRS-1266 to disc, a blank CD-R is required. As long as the disc has not been finalized, it is possible to add further audio data up to the maximum capacity of the disc. After being finalized, the disc can be played on an ordinary CD player.

● CD-RW

This media type allows recording, adding, and bulk-erasing of data. CD-RW discs are also available in 650 MB and 700 MB capacities.

To write a V-take of the MRS-1266 to disc, a blank or completely erased CD-RW is required. As long as the disc has not been finalized, it is possible to add audio data up to the maximum capacity of the disc. The disc can usually only be played on CD players designed to read CD-R/RW discs.

| Disc | Write | Add data | Erase | Playback on normal CD player |
|-------|----------------------------|----------|-------|------------------------------|
| CD-R | Once only | Yes | No | Yes |
| CD-RW | Many times (after erasing) | Yes | Yes | No |

● NOTE ●

When using commercially available pre-formatted CD-RW discs, perform an erase operation first, as described on page 135.

Recording audio data by project

You can select one project and write the contents of its master track to a CD-R/CD-RW disc.

NOTE

Before starting the procedure described below, use the trimming function on the master track to make sure that it does not include unwanted blank portions at the beginning and end.

1. Insert a CD-R/RW disc into the CD-R/RW drive.

To newly write audio data, use a blank CD-R/RW disc or a CD-RW disc that has been completely erased.

To add audio data, use a CD-R/RW disc that has not yet been finalized.

2. Select the project to be used as write source.

For details on loading projects, refer to page 139.

3. Verify that the V-take that you want to write to the audio CD is selected for the master track of that project.

4. From the main screen, press the [AUDIO] key in the control section.

The audio CD menu appears.

5. Use the cursor left/right keys to bring up the indication "AUDIO CD BURN CD" on the display.

| |
|---------------------|
| AUDIO CD BURN CD |
|---------------------|

6. Press the [ENTER] key.

The duration of the source master track appears on the display in hours (H), minutes (M), seconds (S), and milliseconds (MS).

| | |
|---------------------------|--|
| BURN CD TIME | |
| 0' 53'42'50 ^{MS} | |

↑
Master track duration

7. To check the available write time on the inserted disc, press the cursor down key.

The remaining disc time is shown in the lower part of the display.

| | |
|-------------------------|--|
| BURN CD REMAIN | |
| 07'40' 00 ^{MS} | |

↑
Available write time

8. To audition the source master track, press the PLAY [▶] key. To stop playback, press the STOP [■] key.

9. Press the [ENTER] key twice.

The display changes as follows.

| | |
|-------------------------|--|
| CDtrk01 SURE? | |
| 07'40' 00 ^{MS} | |

↓
Write target track number

10. To carry out the write process, press the [ENTER] key.

Writing on the CD-R/RW disc starts. During the write process, the indication "wait..." is shown on the display. The counter displays the write progress.

When writing is complete, the display shows "CDtrkxx COMPLETE" (where xx is the track number).

HINT

By pressing the [EXIT] key instead of the [ENTER] key, you can cancel the write process and return to the previous display screen.

11. When writing is complete, press the [EXIT] key.

The unit returns to the condition of step 4. To add more audio data, load the next project and repeat the above procedure.

NOTE

- When using this method, a blank gap of 2 seconds will automatically be inserted between tracks on the disc.
- As long as the finalizing operation has not been performed, the CD-R/RW disc cannot be played on an ordinary CD player. (For information on how to audition an unfinalized CD-R/RW disc, refer to page 133.)

12. To return to the main screen, press the [EXIT] key .**Recording audio data by album**

This method involves creating a list for the audio CD (called an “album”) which contains information about master tracks from multiple projects saved on the hard disk. The CD-R/CD-RW disc is then written in a single operation.

NOTE

Before starting the procedure described below, use the trimming function on the master track to make sure that it does not include unwanted blank portions at the beginning and end.

1. Insert a CD-R/RW disc into the CD-R/RW drive.

To newly write audio data, use a blank CD-R/RW disc or a CD-RW disc that has been completely erased.

To add audio data, use a CD-R/RW disc that has not yet been finalized.

2. Verify that the correct V-takes are selected for the master tracks of the projects to be recorded.**NOTE**

Projects in which an unrecorded V-take is selected for the master track cannot be used as source material.

3. From the main screen, press the [AUDIO] key in the control section.

The audio CD menu appears.

4. Use the cursor left/right keys to bring up the indication “AUDIO CD ALBUM” on the display.

```
AUDIO CD
ALBUM
```

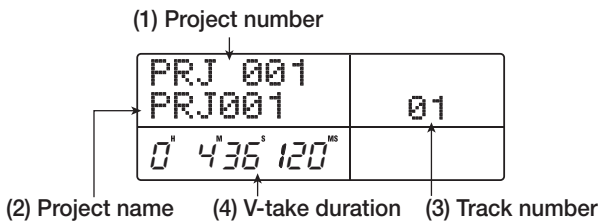
5. Press the [ENTER] key.

In this condition, you can register projects for the album. The indication “END OF PROJ” denotes the end of the album list of projects. When the album display is first called up, no project has been registered, therefore the indication “END OF PROJ” appears.

| | |
|-------------------------|----|
| END OF PROJ | 01 |
| 00'00" 00 ^{MS} | |

6. Turn the dial to select the project to be used as track 1 of the album.

The indication “END OF PROJ” moves up to the next track, and the screen changes as follows.



(1) Project number

(2) Project name

This shows the name and number of the project to be used as recording source.

(3) Track number

This shows the track number to be used as write target on the CD-R/RW disc.

(4) V-take duration

This shows the length of the currently selected V-take of the master track in the above project.

NOTE

Only projects with a master track for which a recorded V-take is selected are shown. If a desired project name does not come up, check whether a recorded V-take was selected for its master track.

7. When the project for track 1 has been selected, use the cursor right key to move to track 2.

The screen changes as follows.

| | |
|----------------|----|
| END OF PROJ | 02 |
|----------------|----|

8. Turn the dial to select the project to be used as track 2 of the album.

9. In the same way, select projects for track 3 and subsequent tracks.

The maximum allowable number of tracks is 99, provided that there is enough free capacity on the disc.

■ To audition the master track

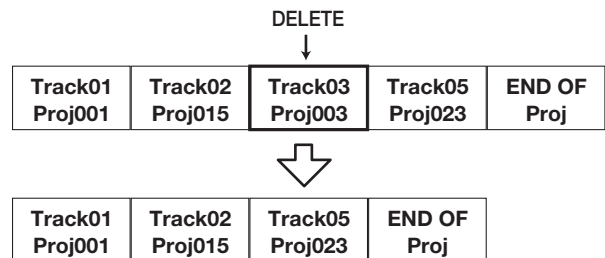
Press the PLAY [▶] key. The master track of the project currently shown on the display is played. To stop playback, press the STOP [■] key.

■ To change projects in an album

Use the cursor left/right keys to select the track number for which you want to change the project and use the dial to select another project.

■ To delete a project from an album

Use the cursor left/right keys to select the track number whose project you want to delete and press the [EDIT] key. The indication “DELETE SURE?” appears on the display. To delete the project from the album list, press the [ENTER] key. If you wish to cancel the process, press the [EXIT] key instead. When a project is deleted, the following tracks are moved up by one position.



■ To delete all projects from an album

Assembling an album, press the [EDIT] key and then the cursor down key. The indication “ALL DEL SURE?” appears on the display. To delete all projects from the album list, press the [ENTER] key. If you wish to cancel the process, press the [EXIT] key instead.

■ To check the capacity of the disc

Press the cursor down key. The remaining time of the disc appears in the lower part of the display. To return to the previous screen, press the cursor up key.

- 10.** When you have stored all desired projects in the album, press the [ENTER] key twice.

The display changes as follows.

```
ALBUM
SURE?
```

HINT

If you press the [ENTER] key once, the indication “xx Tracks BURN?” (where xx is the number of tracks) appears on the display. You can check the total number of tracks from this screen.

- 11.** To carry out the burn process, press the [ENTER] key once more.

Writing on the CD-R/RW disc starts. During the write process, the indication “wait...” is shown on the display. The counter displays the write progress.

When the write process is completed, the disc is ejected, and the message “ALBUM NEXT?” appears on the screen. If you wish to write another disc with the same content, insert a blank CD-R/RW disc or a CD-RW disc which has been completely erased, and press the [ENTER] key. To terminate the process, press the [EXIT] key.

- 12.** To return to the main screen, press the [EXIT] key several times.

Playing an audio CD

To play an audio CD inserted in the CD-R/CD-RW drive, proceed as follows. This method can also be used to audition a CD-R/CD-RW disc which has not been finalized yet.

HINT

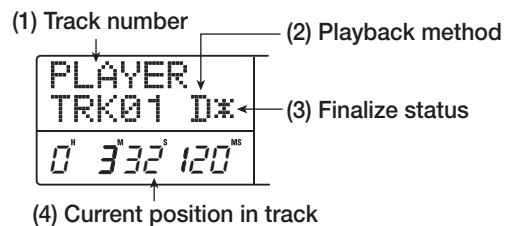
A CD-R/CD-RW disc which has not been finalized can only be played with this method.

1. Insert an audio CD in the CD-R/RW drive.
 2. From the main screen, press the [AUDIO] key in the control section.
- The audio CD menu appears.
3. Use the cursor left/right keys to bring up the indication “AUDIO CD PLAYER” on the display.

```
AUDIO CD
PLAYER
```

4. Press the [ENTER] key.

The display shows the track number and playback method for the inserted audio CD. If a non-finalized disc is inserted, an “*” is shown.



(1) Track number

The number of the currently selected track on the audio CD is shown.

(2) Playback method

Indicates the currently selected audio CD playback method. “D” stands for digital playback and “A” for analog playback.

(3) Finalize status

When a “*” symbol is shown here, a non-finalized CD-R/RW disc is inserted.

(4) Current position in track

The location in the current track is shown here in hours (H), minutes (M), seconds (S), and milliseconds (MS).

5. Use the FF [▶▶] and REW [◀◀] keys to select the track to be played.

While the track number is shown, the FF [▶▶] and REW [◀◀] keys can be used to select the track on the CD. The FF [▶▶] key selects the next track and the REW [◀◀] key selects the previous track.

6. Use the cursor up/down keys to select the playback method for the audio CD.

Each push of the cursor up/down keys toggles between the following two methods.

● **D (Digital playback)**

The digital audio signal of the CD is read by the MRS-1266 in the digital domain and becomes available as an audio signal at the rear panel MASTER OUTPUT jacks, DIGITAL OUTPUT connectors, and front panel MASTER PHONES jack. (Default setting)

● **A (Analog playback)**

The audio signal of the CD is reproduced via the headphone outputs of the CD-R/RW drive.

7. To start playback of the audio CD, press the PLAY [▶] key.

Playback of the selected track starts. When the track is finished, playback continues with the next track. During audio CD playback, all faders except for the [MASTER] fader as well as the EQ, reverb, chorus/delay, and pan settings are disabled.

8. For track selection and for controlling playback stop/pause, use the transport section keys.

PLAY [▶] key

Playback of the selected track starts. Pressing the key during playback sets the system to pause mode.

STOP [■] key

Playback stops, and the system returns to the beginning of the current track.

FF [▶▶] key

Playback stops, and the system jumps to the beginning of the next track.

REW [◀◀] key

Playback stops, and the system jumps to the beginning of the previous track.

9. To return to the main screen, press the [EXIT] key several times.

Erasing a CD-RW Disc

All the information on a CD-RW disc (audio data or backup data) can be erased, thereby returning the disc to the blank state.

- 1.** Insert the disc to erase into the CD-R/RW drive.
- 2.** From the main screen, press the [AUDIO] key or [BACK UP] key in the control section.
- 3.** Use the cursor left/right keys to bring up the indication "AUDIO CD CDRW ERS" or "BACKUP CDRW ERS" on the display, and press the [ENTER] key.

The display shows "CdrwErs NORMAL".



- 4.** Use the cursor up/down keys to select one of the following two CD-RW erase methods.

- **NORMAL (Default setting)**

Information from all areas of the disc is erased. This takes longer than the QUICK erase operation, but all contents of the disc are reliably erased. This method is recommended. (Required time is max. 74 minutes for a 650 MB disc and 80 minutes for a 700 MB disc.)

- **QUICK**

Only the track information on the CD-RW disc is erased. This requires less time than the NORMAL erase operation.

- 5.** Press the [ENTER] key.

The display now shows the indication "CdrwErs SURE?".

- 6.** To carry out the erase process, press the [ENTER] key once more.

The erase process starts. During the operation, the display shows "CdrwErs wait...".

When the erasing process is finished, the display indication changes to "CdrwErs COMPLETE".

- 7.** To return to the main screen, press the [EXIT] key several times.

Finalizing a CD-R/RW Disc

“Finalizing” a CD-R/RW to which audio data were written refers to the procedure of turning it into a finished audio CD. After a disc has been finalized, no more tracks can be added to it. When a CD-R disc has been finalized, it will be playable on an ordinary CD player. (A CD-RW will normally not be playable on an ordinary CD player, even if it has been finalized.)

- 1.** Insert the disc to finalize into the CD-R/RW drive.
- 2.** From the main screen, press the [AUDIO] key in the control section.

The audio CD menu appears.

- 3.** Use the cursor left/right keys to bring up the indication “AUDIO CD FINALIZE” on the display.



- 4.** Press the [ENTER] key.

The display indicates the total number of tracks on the CD-R/RW disc. The counter indicates the total playing time of all tracks on the disc (including pauses) in hours (H), minutes (M), and seconds (S).



Playing time Number of tracks

- 5.** Press the [ENTER] key.

The indication “FINALIZE SURE?” appears on the display.

- 6.** To carry out the finalizing process, press the [ENTER] key once more. To cancel the operation, press the [EXIT] key.

When you press the [ENTER] key, the finalizing process starts. During the operation, the display shows “FINALIZE wait...”. When the process is finished, the display indication changes to “FINALIZE COMPLETE”.

HINT

By erasing the entire disc, a CD-RW disc can be used again also after finalizing. For details, refer to page 135.

- 7.** To return to the main screen, press the [EXIT] key several times.

Loading data from an audio CD

The MRS-1266 can read audio data from an ordinary audio CD inserted in the CD-R/RW drive and record the data on any track of the internal recorder. The data can then be handled and edited in the same way as other tracks.

HINT

Data can be read only as entire audio CD tracks. Specifying a range is not possible. If you want to use only a part of a track, perform trimming of unwanted portions after loading (→ p. 57).

- 1.** Insert the disc from which to load audio data into the CD-R/RW drive.
- 2.** Perform steps 2 - 5 of “Playing an audio CD” and select the desired track of the CD.
- 3.** Press the REC [●] key.



```
READ DST
TR 1/2
```

- 4.** Turn the dial to select the track for recording the data.

Only odd-numbered/even-numbered pairs of mono tracks (1/2, 3/4, 5/6, 7/8), the stereo track (9/10), or the master track (MASTER) can be selected.

- 5.** Press the [ENTER] key.

The recording destination is selected, and the indication “READ CD SURE?” appears on the display. (When the track already contains data, the indication “OverWrt?” is shown.)

- 6.** To carry out the read process, press the [ENTER] key once more.

Loading data from the audio CD starts. When loading is complete, the unit returns to the condition of “Playing an audio CD” step 4.

- 7.** To return to the main screen, press the [EXIT] key several times.

Reference [Projects]

This section describes how to perform operations for entire projects.

About projects

On the MRS-1266, the data needed to reproduce a song you create are called “projects”. By loading a project from the hard disk, you always go back to exactly the same condition that existed when the project was last saved.

A project contains the following information.

- **Audio data recorded on V-takes 1 - 10 of tracks 1 - 10 and the master track**
- **Numbers of selected V-takes for each track**
- **Mixer section settings**
- **Settings saved in scene numbers 0 - 99**
- **Scene parameter enabled/disabled settings**
- **Numbers and settings of patches currently selected for insert effect/send return effects**
- **Rhythm patterns**
- **Rhythm songs**
- **Drum kit/bass program numbers and drum kit settings**
- **MIDI-related settings**
- **Audio data in phrase pool**
- **Other file settings**

NOTE

On the MRS-1266, recording/playback operations can be performed only for the currently loaded project. It is not possible to operate on multiple projects simultaneously.

Project operations

This section explains operations such as loading or saving a project. The procedure is the same for most project operations. The basic procedure is as follows.

Basic procedure

- 1. From the main screen, press the [PROJECT] key.**

The project menu appears on the display, allowing you to select the desired project operation.



HINT

When you press the [PROJECT] key, the current project is automatically saved on the hard disk.

- 2. Use the cursor left/right keys to select one of the following operations.**

● PROJECT SELECT

Load a previously saved project from the internal hard disk.

● PROJECT NEW

Create a new project.

● PROJECT SIZE

View the size of the currently loaded project.

● PROJECT COPY

Duplicate a specified project on the hard disk.

● PROJECT ERASE

Erase a specified project from the hard disk.

● PROJECT NAME

Edit the name of the currently loaded project.

● PROJECT PROTECT

Write-protect the currently loaded project.

3. Press the [ENTER] key to execute the operation (or change the setting) that you selected.

For details on the procedure, refer to the sections that follow.

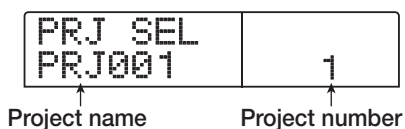
4. To return to the main screen, press the [EXIT] key several times.

Loading a project

You can select a project that was saved on the hard disk, and load it.

1. Refer to steps 1 - 2 of “Basic procedure” to bring up the indication “PROJECT SELECT” on the display. Then press the [ENTER] key.

The project to load is shown on the display.



2. Turn the dial to select the desired project.

3. Press the [ENTER] key to load the project, or press the [EXIT] key to cancel.

When loading is completed, the unit returns to the main screen.

HINT

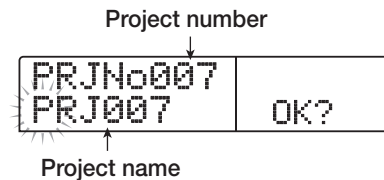
- When you press the [ENTER] key, the current project will be automatically saved on the hard disk before the new project is loaded.
- When power to the MRS-1266 is turned on, the project that you were last working on will be loaded automatically.

Creating a new project

This operation creates a new project.

1. Refer to steps 1 - 2 of “Basic procedure” to bring up the indication “PROJECT NEW” on the display. Then press the [ENTER] key.

The project to create is shown on the display.



The lowest free project number is automatically selected, and a default name of “PRJxxx” (where xxx is a project number in the range of 000 - 999) will be assigned.

2. If necessary, edit the project name.

To edit the name, use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character. The project name can also be edited later (→ p. 141).

3. Press the [ENTER] key to create the project, or press the [EXIT] key to cancel.

When the new project has been loaded, the unit returns to the main screen.

Checking the project size/available hard disk capacity

This displays the size of the currently loaded project, the available capacity of the internal hard disk, and the remaining recording time.

1. Refer to steps 1 - 2 of “Basic procedure” to bring up the indication “PROJECT SIZE” on the display. Then press the [ENTER] key.

2. Use the cursor up/down keys to select the desired screen from one the following options.

● REMAIN (MB units)

This shows the remaining space on the internal hard disk in MB (megabyte) units.

```
REMAIN
13908MB
```

● REMAIN (h/m units)

The approximate recordable time remaining for each track is shown in hours (h)/minutes (m)/seconds.

```
REMAIN
45h55m46
```

● PRJ SIZE (MB units)

This shows the size of the currently loaded project in MB (megabyte) units.

```
PRJ SIZE
00122MB
```

● PRJ SIZE (h/m units)

This shows the size of the currently loaded project in terms of the recorded time per track, in hours (h)/minutes (m)/seconds.

```
PRJ SIZE
00h24m13
```

■ HINT ■

- These screens are for display only, and contain no items that can be edited.
- The remaining recordable time is an approximation.

Copying a project

This operation copies a specified project that is saved on the hard disk.

1. Refer to steps 1 - 2 of "Basic procedure" to bring up the indication "PROJECT COPY" on the display. Then press the [ENTER] key.

The project to copy is shown on the display.

```
PRJ COPY
PRJ012
```

Project name

Project number

2. Turn the dial to select the copy source project, and press the [ENTER] key.

The screen for selecting the copy destination project appears on the display.

```
PRJ COPY
COPY TO
```

Copy destination project number

3. Turn the dial to select the copy destination project number, and press the [ENTER] key.

The indication "SURE?" appears on the display.

4. Press the [ENTER] key to copy the project, or press the [EXIT] key to cancel.

When copying is completed, the unit returns to the main screen.

Erasing a project

This operation erases the specified project from the hard disk.

1. Refer to steps 1 - 2 of "Basic procedure" to bring up the indication "PROJECT ERASE" on the display. Then press the [ENTER] key.

The project to erase is shown on the display.

```
PRJ ERS
PRJ011
```

Project name

Project number

2. Turn the dial to select the project, and press the [ENTER] key.

3. Press the [ENTER] key to copy the project, or press the [EXIT] key to cancel.

When erasing is completed, the unit returns to the main screen.

NOTE

- Once a project has been erased, it cannot be recovered. Use this operation with care.
- This item cannot be selected for projects with the protect ON setting.

HINT

It is also possible to erase the currently loaded project. In this case, the lowest-numbered project will automatically be loaded after the erase operation has been completed.

Editing the project name

This lets you edit the name of the currently loaded project.

1. Refer to steps 1 - 2 of “Basic procedure” to bring up the indication “PROJECT NAME” on the display. Then press the [ENTER] key.

The current project name is shown on the display.



2. To edit the name, use the cursor left/right keys to move the flashing position to the character you want to change, and turn the dial to select a character.

For information on available characters, refer to page 39.

To return to the main screen after editing the name, press the [EXIT] key.

Protecting/unprotecting a project

This operation lets you write-protect the currently loaded project or turn previously enabled protection off. When protect is ON, the following operations will be impossible.


- Deleting a project
- Editing or recording on the recorder
- Changing the V-take
- Editing a patch (including module on/off)
- Recording or editing a rhythm pattern or rhythm song
- Deleting or saving the project
- Saving/deleting scenes, making marker settings, etc.

1. Refer to steps 1 - 2 of “Basic procedure” to bring up the indication “PROJECT PROTECT” on the display. Then press the [ENTER] key.

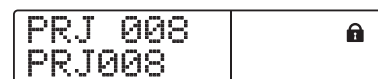
The screen for setting the protect status to ON/OFF is shown on the display.



2. Turn the dial to select ON (write-protect enabled) or OFF (write-protect disabled).

When write-protect is ON for a project, a  symbol is shown to the right of the project number.

A change in the protect status becomes active immediately. To return to the main screen, press the [EXIT] key several times.



NOTE

If a project is loaded for which write-protect is not enabled, and you select another project, the current project's mix settings will be overwritten, because the existing project is automatically saved on the hard disk before loading the new project. If you do not want a completed mix to be changed further, it is recommended to set write-protect to ON.

Backup and restore

This section explains how you can use the CD-R/RW drive in the MRS-1266 to back up a project to a CD-R/RW disc and how to restore a project from a disc backup.

NOTE

On the MRS-1266 without preinstalled CD-R/RW drive, performing the backup operation is not possible.

Saving a single project to CD-R/RW disc

You can select any project and save it on a CD-R/RW disc for backup.

HINT

If the size of the project is larger than the capacity of the CD-R/RW disc, you can create a backup spanning multiple volumes.

1. Insert a CD-R or CD-RW disc into the CD-R/RW drive.

To back up a project, use a blank CD-R/RW disc or a CD-RW disc that has been completely erased.

2. From the main screen, press the [BACK UP] key in the control section.

The backup menu appears.

```
BACKUP
SAVE
```

3. Use the cursor left/right keys to bring up the indication "BACKUP SAVE" on the display, and press the [ENTER] key.

The display changes to a screen for selecting the project to be backed up.

```
SAVE
PRJ001
```

4. Turn the dial to select the project, and press the [ENTER] key.

This selects the project that will be backed up. The display now shows the space required for the backup in MB (megabytes).

```
PRJ SIZE
000108MB
```

5. Press the [ENTER] key.

The name of the directory to be used for backup appears. A "directory" (also called "folder") is a hierarchical unit that will be created on the backup media when the backup is executed. All data for one project are stored in the same directory.

When the backup is executed, a new directory is created on the CD-R/RW disc with the name "PROJxxx" (where xxx is the project number). This name can be edited if desired.

```
DirName
PROJ001
```

6. If you want to edit the backup destination directory name, use the cursor left/right keys to move the flashing position and turn the dial to select a character.

The following characters can be used.

Numerals: 0 - 9

Letters: A - Z

Symbols: _ (underscore)

7. Press the [ENTER] key.

The indication "SAVE SURE?" appears on the display.

HINT

If you press the [EXIT] key at any point during steps 4 - 7, you can return to the previous step.

8. To execute the backup, press the [ENTER] key. To cancel, press the [EXIT] key instead.

When backup starts, the disc number and the indication "BURNING" appear on the display.

Disc number
↓

DISC001
BURNING

When the backup is finished, the display shows “SAVE COMPLETE”.

If the project size is larger than the capacity of one CD-R/RW disc, the disc will be ejected after it has been filled up, and a message prompting the user to insert the next CD-R/RW disc appears.

CHANGE
DISC002

9. When the above message appears, insert a new CD-R/RW disc, and press the [ENTER] key.

The backup operation resumes. If more than two discs are required, the above steps will be repeated. When the backup is finished, the display indication changes to “SAVE COMPLETE”.

HINT

When the disc has been ejected, it is also possible to abort the backup operation. To do this, press the [EXIT] key while the indication “CHANGE DISCxxx” (where xxx is the disc number) is shown. The indication will change to “SAVE CANCEL?”. Press the [ENTER] key to terminate the process.

NOTE

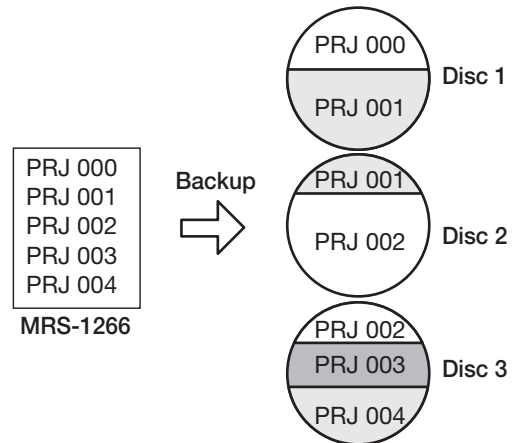
When a backup spans several discs, the discs must be used in the same order for restore. Be sure to note the disc number on the case and label of the disc.

10. To return to the main screen, press the [EXIT] key several times.

Saving all projects to CD-R/RW disc

You can save all projects on the hard disk to CD-R/RW media for backup.

If the total size of all projects is larger than the capacity of one CD-R/RW disc, the backup will automatically extend over multiple volumes, with lower-numbered projects being placed on lower-numbered discs.



NOTE

Also if all projects were saved in one operation, restoring will be on a single-project basis.

1. Insert a CD-R or CD-RW disc into the CD-R/RW drive.

To back up projects, use a blank CD-R/RW disc or a CD-RW disc that has been completely erased.

2. From the main screen, press the [BACK UP] key in the control section.

The backup menu appears.

BACKUP
SAVE

3. Use the cursor left/right keys to bring up the indication “BACKUP ALL SAVE” on the display, and press the [ENTER] key.

The display shows the space required for the backup of all projects in MB (megabytes).

```

SIZE
000478MB

```

4. Press the [ENTER] key.

The indication “ALL SAVE SURE?” appears on the display.

```

ALL SAVE
SURE?

```

5. To execute the backup, press the [ENTER] key. To cancel, press the [EXIT] key instead.

When you press the [ENTER] key, backup starts from the project with the lowest number. The display shows the disc number, the project number, and the indication “BURNING”. When the backup is finished, the display indication changes to “SAVE COMPLETE”.

Disc number

```

DISC001
BURNING

```

4

Project currently being saved

If the backup size is larger than the capacity of one CD-R/RW disc, the disc will be ejected after it has been filled up, and a message prompting the user to insert the next CD-R/RW disc appears.

```

CHANGE
DISK002

```

5

Projects already saved

The number at bottom right indicates up to which project is saved on this disc.

6. When the above message appears, insert a new CD-R/RW disc, and press the [ENTER] key.

The backup operation resumes. If more than two discs are required, the above steps will be repeated. When the backup is finished, the display indication changes to “ALL SAVE COMPLETE”.

HINT

When the disc has been ejected, it is also possible to abort the backup operation. To do this, press the [EXIT] key while the indication “CHANGE DISCxxx” (where xxx is the disc number) is shown. The indication will change to “ALL SAVE CANCEL?”. Press the [ENTER] key to terminate the process.

NOTE

When a full backup spans several discs, restoring a single project requires you to first insert the discs on which it is saved. Be sure to note the disc number and the projects saved on the disc on the case and label of the disc.

7. To return to the main screen, press the [EXIT] key several times.

Loading a project from CD-R/RW disc

To restore a project saved on CD-R/RW disc to the hard disk of the MRS-1266, proceed as follows.

1. From the main screen, press the [BACK UP] key in the control section.

The backup menu appears.

```

BACKUP
SAVE

```

2. Use the cursor left/right keys to bring up the indication “BACKUP LOAD” on the display, and press the [ENTER] key.

The indication “LOAD InsDisc1” appears on the display.

```

LOAD
InsDisc1

```

3. Insert the CD-R or CD-RW disc where the project is saved into the CD-R/RW drive.

● If project was backed up as single project

Insert disc number 1.

● **If project was backed up as part of a full backup of all projects**

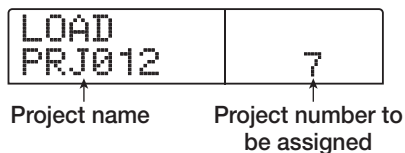
Insert the disc where the project is stored. (If there are multiple discs, insert the first disc that contains data of the desired project.)

● **NOTE** ●

- Also when you have backed up all projects in a single operation, restore is performed for individual projects.
- If the backup of the project spans multiple discs, be sure to insert the first disc that contains data of the desired project first. If you insert another disc, the project data will not be read correctly.

4. Press the [ENTER] key.

The name of the project on the disc, and the number which is to be assigned to the project are shown on the display.

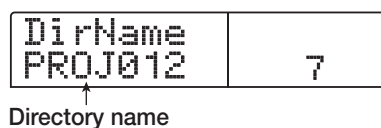


■ **HINT** ■

When being restored to the MRS-1266, an empty project number is automatically assigned to the project. Even if a project with the same name already exists on the hard disk, it will not be overwritten.

5. To check the name of the directory from which the project will be read, press the cursor down button.

The display shows the directory name.



Press the cursor up key to restore the original display.

6. Turn the dial to select the project to load, and press the [ENTER] key.

The indication "LOAD SURE?" appears on the display.

7. To execute the load operation, press the [ENTER] key. To cancel, press the [EXIT] key instead.

When you press the [ENTER] key, the project data are read

from the disc and loaded to the hard disk. When the operation is finished, the display indication changes to "LOAD COMPLETE".



If the backup spans multiple discs, the disc will be automatically ejected the data have been loaded, and a message prompting the user to insert the next CD-R/RW disc appears.



8. When the above message appears, insert the next CD-R/RW disc, and press the [ENTER] key.

The load operation resumes. If more than two discs are required, the above steps will be repeated. When the load operation is finished, the display indication changes to "LOAD COMPLETE".

■ **HINT** ■

When the disc has been ejected, it also possible to abort the load operation. To do this, press the [EXIT] key while the indication "CHANGE DISCxxx" (where xxx is the disc number) is shown. The indication will change to "LOAD CANCEL?". Press the [ENTER] key to terminate the process.

● **NOTE** ●

If the backup of the project spans multiple discs, be sure to insert the discs in the correct order. Otherwise the project data will not be read correctly.

9. To return to the main screen, press the [EXIT] key several times.

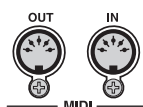
Reference [MIDI]

This section explains the MIDI-related settings of the MRS-1266.

About MIDI

MIDI (Musical Instrument Digital Interface) is a standard that allows messages such as performance data (collectively called “MIDI messages”) to be exchanged between devices such as electronic musical instruments and computers.

The MRS-1266 supports MIDI and is equipped with the following two MIDI connectors.



● MIDI IN connector

Serves for receiving MIDI messages sent from an external MIDI device. This connector is used mainly to receive Note messages from an external MIDI device in order to play a drum kit or bass program.

● MIDI OUT connector

Serves for transmitting MIDI messages from the MRS-1266. Note messages of a rhythm pattern or rhythm song are transmitted from this connector, as well as MIDI Timing Clock messages when the MRS-1266 is running.

What you can do using MIDI

On the MRS-1266, you can use MIDI for the following functions.

● Receive play information

You can use an external MIDI keyboard or a computer to send play information (Note On/Off messages) to the MRS-1266, to play a drum kit or bass program. When creating a rhythm pattern, you can use an external MIDI keyboard instead of the pads on the MRS-1266 to input play information.

● Send play information

You can send Note On/Off messages from the MRS-1266 when hitting the pads or when playing a rhythm song/rhythm pattern. These can be used to play an external MIDI

sound source

● Send sync information

The MRS-1266 can output MIDI Timing Clock, Song Position Pointer, and Start/Stop/Continue messages to synchronize operation with an external MIDI device. Playback and other transport operations as well as locate operations can be synchronized.

● Send/receive program change information

The MRS-1266 can receive Program Change messages from an external MIDI device to switch drum kit numbers or bass programs. The MRS-1266 also can send out Program Change messages when the drum kit or bass program is switched, allowing an external device to perform synchronized switching.

● Send/receive control change information

The MRS-1266 can receive Control Change messages from an external MIDI device to control the level of the drum/bass channel etc. The MRS-1266 also can send out Control Change messages according to drum/bass level information contained in a rhythm song.

● SMF playback

The MRS-1266 can read Format 0 SMFs (Standard MIDI Files) from a CD-R/RW disc and load the contents into a project. Once loaded, an SMF can use internal or external sound sources and perform playback in sync with the recorder section or rhythm section (SMF player function).

Making MIDI-related settings

This section explains how to make MIDI-related settings. The procedure is the same for most settings. The basic steps are as follows.

Basic procedure

1. Press the [RHYTHM] key, and then press the [UTILITY/TRACK EDIT] key.

The rhythm utility menu for making various rhythm section settings appears

2. Use the cursor left/right keys to bring up the indication "UTILITY MIDI" on the display.

```
UTILITY
MIDI
```

3. Press the [ENTER] key.

Now you can select MIDI-related setting items.

```
MIDI
DRUM CH
```

4. Use the cursor left/right keys to select one of the following items, and press the [ENTER] key.

- **DRUM CH**

Set the MIDI channel of the drum track.

- **BASS CH**

Set the MIDI channel of the bass track.

- **SPP**

Turn Song Position Pointer transmission on/off.

- **COMMAND**

Turn Start/Stop/Continue message transmission on/off.

- **CLOCK**

Turn Timing Clock transmission on/off.

- **PRG CHG**

Turn Program Change transmission on/off.

5. Press the [ENTER] key to display the setting of the selected item, and turn the dial to change the setting.

For details on each item, refer to the following explanation.

- **NOTE**

Operation steps related to SMF are explained on page 150.

- **HINT**

Because transmission and reception of Control Change messages is always enabled, there is no parameter for this item. For a list of supported Control Change messages, see the appendix at the end of this manual.

6. When you have finished making settings, press the [EXIT] key several times.

The unit returns to the main screen.

Setting the drum/bass MIDI channel

You can specify the MIDI channels for the drum track and bass track.

Refer to steps 1 - 4 of “Basic procedure” to bring up the indication “DRUM CH” or “BASS CH” on the display. Then turn the dial to select one of the following settings.

● 1 - 16CH

MIDI channels 1 - 16 (default: DRUM CH=10, BASS CH=9)

● OFF

Channel messages (Note On/Off messages) will not be transmitted or received.



DRUM CH
10CH

If you specify a MIDI channel (1 - 16) for the drum or bass track, you can transmit Note On/Off messages from an external MIDI device on that MIDI channel to play the sounds of the MRS-1266's drum or bass track (i.e., to play the drum kit or bass program). Also, when you play back a rhythm pattern (or rhythm song) on the MRS-1266, the content of the drum and/or bass track will be transmitted as Note On/Off messages.

● NOTE ●

If this setting is turned OFF for “DRUM CH” or “BASS CH”, Note On/Off messages as well as Program Change and Control messages will not be transmitted or received.

Specifying transmission of Timing Clock messages

This setting specifies whether the MIDI synchronization message Timing Clock will be transmitted.

Refer to steps 1 - 4 of “Basic procedure” to bring up the indication “CLOCK” on the display. Then turn the dial to select one of the following settings.

● ON (Transmission on)

MIDI Timing Clock will be transmitted when the MRS-1266 is running (default setting).

● OFF (Transmission off)

Timing Clock will not be transmitted.



CLOCK
ON

Timing Clock will be output according to the tempo of the rhythm pattern/rhythm song that is playing. In order for the external MIDI device to play back in synchronization at an appropriate tempo, you will need to specify the tempo and time signature of the rhythm pattern (rhythm song) even if you are not using the rhythm section.

● NOTE ●

Timing Clock will be transmitted even if the drum and/or bass tracks are muted (DRUM/BASS status keys are out).

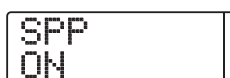
■ HINT ■

- When using MIDI Timing Clock messages transmitted from the MRS-1266 to synchronize the operation of an external MIDI device, you should also turn on transmission for Song Position Pointer and Start/Stop/Continue messages as well as Timing Clock.
- When transmitting Timing Clock from the MRS-1266, it is recommended to turn the drum/bass MIDI channels OFF. Synchronization may become unstable if MIDI messages other than Timing Clock are also being transmitted.

Specifying transmission of Song Position Pointer messages

You can specify whether Song Position Pointer messages will be transmitted. Song Position Pointer is a MIDI message that indicates the current position as a beat count from the start. Normally it is used in conjunction with Timing Clock.

Refer to steps 1 - 4 of “Basic procedure” to bring up the indication “SPP” on the display. Then turn the dial to select one of the following settings.



SPP
ON

- **ON (Transmission on)**

MIDI Song Position Pointer messages will be transmitted when a Locate operation is performed on the MRS-1266 (default setting).

- **OFF (Transmission off)**

Song Position Pointer messages will not be transmitted.

Specifying transmission of Start/Stop/Continue messages

You can specify whether Start/Stop/Continue messages will be transmitted. Start/Stop/Continue are MIDI messages that control the transport of a device, causing it to run or stop. Normally these messages are used in conjunction with Timing Clock.

Refer to steps 1 - 4 of “Basic procedure” to bring up the indication “COMMAND” on the display. Then turn the dial to select one of the following settings.



COMMAND
ON

- **ON (Transmission on)**

The appropriate Start/Stop/Continue message will be transmitted when the MRS-1266 stops or begins running (default setting).

- **OFF (Transmission off)**

Start/Stop/Continue messages will not be transmitted.

Specifying transmission of Program Change messages

You can specify whether Program Change messages will be transmitted. Program Change are MIDI messages that signal changes such as a switch in synthesizer sound number.

Refer to steps 1 - 4 of “Basic procedure” to bring up the indication “PRG CHG” on the display. Then turn the dial to select one of the following settings.



PRG CHG
ON

- **ON (Transmission on)**

When a drum kit/bass program is switched at the MRS-1266, a Program Change message for the respective channel is sent out. (default setting).

- **OFF (Transmission off)**

Program Change messages will not be transmitted.

- **HINT**

Reception of Program Change messages is always enabled.

Using the SMF player

Using the SMF player function, the MRS-1266 can read Format 0 SMF (Standard MIDI Files) from a CD-R/RW disc and load the contents into a project. Once loaded, an SMF can use internal or external sound sources and perform playback in sync with the recorder section or rhythm section. This section explains how to use this function.

HINT

“Format 0” is a type of SMF that contains all MIDI channel playing information in a single track. The MRS-1266 can only read this type of SMF.

NOTE

The following SMF types cannot be read.

- Format 1 or Format 2
- Files that do not conform to the ISO9660 standard Level 1, or with an extension other than ".mid".
- Files written on a disc that the session is left open.

Reading an SMF into a project

By performing the following steps, you can read an SMF from a CD-R/RW disc and load it in a project. The maximum number of SMFs per project is 100.

HINT

By using an option board, it is possible to directly copy SMFs from a computer to a project (PROJxxx folder). For details, see the information in the appendix of this manual.

- 1. Insert the CD-ROM or CD-R/RW disc containing the SMF into the CD-R/RW drive.**
- 2. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.**
The utility menu appears.
- 3. Use the cursor left/right keys to bring up the indication “UTILITY SMF” on the display, and press the [ENTER] key.**

The following screen appears.

A rectangular LCD screen displaying the text "SMF" on the top line and "IMPORT" on the bottom line.

- 4. Press the [ENTER] key.**

The names of SMFs in the CD-R/RW disc are shown.

A rectangular LCD screen displaying the text "IMPORT" on the top line and "SEQ1" on the bottom line.

↑
File name

- 5. Turn the dial to select the SMF to import.**

NOTE

If the desired file is not shown, check whether the file is in Format 0.

- 6. To execute the import process, press the [ENTER] key.**

When import is completed, the unit returns to the condition of step 4. To import other SMFs, repeat steps 5 - 6.

- 7. To return to the main screen, press the [EXIT] key several times.**

Selecting the SMF output destination

When playing an SMF, the MRS-1266 can use either an internal or external sound source or both. The SMF output destination is specified using the following three parameters.

● SMF OUTPUT

Determines whether SMF playing information is supplied at the MIDI OUT connector.

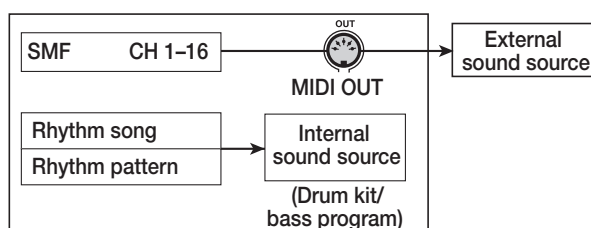
● SMF ChToDrum

Selects which MIDI channel (1 - 16) of the SMF playing information is directed to the internal drum kit of the MRS-1266. Information for the channel selected here will not be present at the MIDI OUT connector. When this parameter is set to OFF, no playing information is sent to the drum kit.

● SMF ChToBass

Selects which MIDI channel (1 - 16) of the SMF playing information is directed to the internal bass program of the MRS-1266. Information for the channel selected here will not be present at the MIDI OUT connector. When this parameter is set to OFF, no playing information is sent to the bass program.

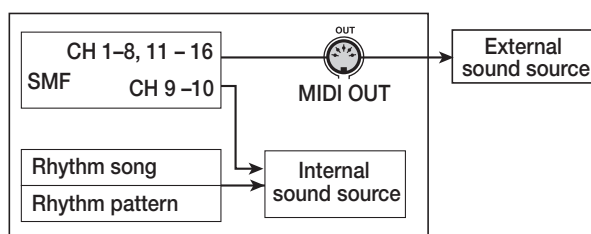
The diagram below shows a setting example for using the MRS-1266 as an SMF player and using external sound sources. In this example, the SMF playing information is sent only to the MIDI OUT connector.



● NOTE ●

When an SMF is played in the above condition, the rhythm song or rhythm pattern of the MRS-1266 will be played at the same time. If you do not want to play the drum/bass sound, set the [DRUM]/[BASS] status key to OFF or select an empty rhythm song/rhythm pattern.

The diagram below shows a setting example for using the MRS-1266 as an SMF player and using internal and external sound sources together. In this example, MIDI channel 9 of the SMF playing information is sent to the bass program, MIDI channel 10 to the drum kit, and the other MIDI channels to the MIDI OUT connector.



● NOTE ●

- When an SMF is played in the above condition, the SMF playing information and the rhythm song or rhythm pattern information of the MRS-1266 will be sent to the internal drum kit/bass program at the same time. If you want to use the drum kit/bass program only for the SMF, you must first

select an empty rhythm song/rhythm pattern.

- If the SMF contains Program Change/Control Change/Pitch Bend messages, the drum kit/bass program will respond to these in the same way as to messages received via the MIDI IN connector. (Pitch Bend messages affect only the bass program.)

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears.

- ### 2. To determine whether SMF playing information will be supplied at the MIDI OUT connector, use the cursor left/right keys to bring up the indication "SMF OUTPUT" on the display, and press the [ENTER] key.

OUTPUT
ON

- ### 3. Turn the dial to select ON (output enabled) or OFF (output disabled). Then press the [EXIT] key.

The display returns to the utility menu.

● HINT ●

The factory default setting is "ON".

- ### 4. To select the MIDI channel to be assigned to the internal drum kit, use the cursor left/right keys to bring up the indication "SMF ChToDrum" on the display, and press the [ENTER] key.

ChToDrum
10CH

- ### 5. Turn the dial to select one of the settings listed below, and press the [EXIT] key.

● OFF

No SMF playing information is sent to the drum kit.

● 1 - 16

The playing information of the selected MIDI channel is sent to the drum kit and not to the MIDI OUT connector.

● HINT ●

The factory default setting is "10" (MIDI channel 10).

- 6.** To select the MIDI channel to be assigned to the internal bass program, use the cursor left/right keys to bring up the indication “SMF ChToBass” on the display, and press the [ENTER] key.

```
ChToBass
 9CH
```

- 7.** Turn the dial to select one of the settings listed below, and press the [EXIT] key.

● **OFF**

No SMF playing information is sent to the bass program.

● **1 - 16**

The playing information of the selected MIDI channel is sent to the bass program and not to the MIDI OUT connector.

HINT

The factory default setting is “9” (MIDI channel 9).

- 8.** To return to the main screen, press the [EXIT] key several times.

SMF playback

You can select any SMF imported into a project and play it as follows.

- 1.** From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears.

- 2.** Use the cursor left/right keys to bring up the indication “UTILITY SMF” on the display, and press the [ENTER] key.

The indication “SMF IMPORT” appears on the display.

- 3.** Use the cursor left/right keys to bring up the indication “SMF FILE SEL” on the display.

```
SMF
FILE SEL
```

- 4.** Press the [ENTER] key.

The display changes as follows, allowing you to select an imported SMF for playback.

```
FILE SEL
SEQ1
```

- 5.** Turn the dial to select the SMF, and press the [EXIT] key.

The file is selected, and the display returns to the condition of step 3.

- 6.** To return to the main screen, press the [EXIT] key several times.

- 7.** To play the SMF, press the PLAY [▶] key.

The SMF is played in conjunction with the recorder section/ rhythm section.

● **NOTE**

- When playing an SMF, the recorder section/rhythm section will always be activated, regardless of the [RHYTHM] key status (on/off).
- The beat information contained in the SMF is disregarded. Locating a measure/beat in the song of the MRS-1266 may therefore lead to a mismatch with the measure/beat of the SMF.

Reference [Other Functions]

This section explains various other functions of the MRS-1266.

Changing the function of the foot switch

With the default settings of the MRS-1266, a foot switch connected to the FOOT SW jack can be used to control play/stop of the recorder. If you want to use the foot switch to control manual punch-in/out recording (→ p. 40), use the following procedure to change the internal setting.

- 1.** From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears.

```
UTILITY
TR EDIT
```

- 2.** Use the cursor left/right keys to bring up the indication "UTILITY SYSTEM" on the display, and press the [ENTER] key.

The system utility menu for making various system settings appears.

- 3.** Use the cursor left/right keys to bring up the indication "UTILITY FOOT SW" on the display, and press the [ENTER] key.

The function currently assigned to the foot switch will be displayed.

```
FOOT SW
PLY_STP
```

- 4.** Turn the dial to select "PLY_STP" or "PUNCH IO".

The settings are as follows.

● PLY_STP

Each push of the foot switch toggles between play and stop of the recorder section.

● PUNCH IO

The foot switch can be used to perform manual punch-in/out. Pressing the foot switch has the same effect as pressing the REC [●] key.

- 5.** To return to the main screen, press the [EXIT] key several times.

Using the tuner function

The MRS-1266 has a built-in chromatic tuner that can be used when tuning an instrument connected to the INPUT 1 - 6 jacks. This section explains how to use the tuner.

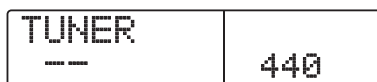
1. Connect the instrument that you want to tune to one of the INPUT 1 - 6 jacks, and activate the corresponding [ON/OFF] key.

HINT

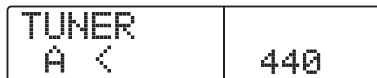
If you activate two [ON/OFF] keys, the input signals are mixed and sent to the tuner.

2. Press the [TUNER] key in the effect section.

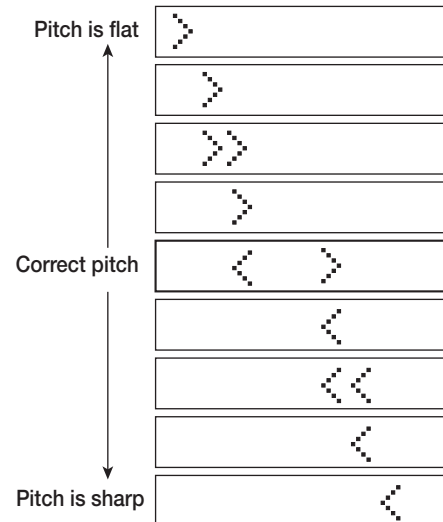
The indication "TUNER" appears on the display, and the tuner is activated. While the tuner function is on, the insert effect and send/return effect are automatically disabled.



3. Play the note that you want to tune, and tune your instrument so that the desired note name (C, C#, D, D#, E...) appears on the display.



4. When the desired note name appears, watch the ">" and "<" symbols on the display, and make fine adjustments to the tuning.



5. If you want to change the reference pitch of the tuner, turn the dial.

The reference pitch of the tuner is set to center A = 440 Hz by default. The reference pitch can be adjusted in a range of 435 - 445 Hz.



HINT

If you change the reference pitch, the pitch of the bass program will also change accordingly.

6. When you have finished tuning, press the [EXIT] key.

The unit returns to the main screen. When the tuner is turned off, the insert effect and send/return effect will revert to the original condition.

Preventing digital copying of a master tape or master disc

When mixing down to a DAT recorder, MD recorder or similar via the DIGITAL OUTPUT jacks, you can prevent digital copies (third-generation copies) from being made from your completed master tape onto another digital recorder. The procedure is as follows.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears.

```
UTILITY
TR EDIT
```

2. Use the cursor left/right keys to bring up the indication "UTILITY SYSTEM" on the display, and press the [ENTER] key.

The system utility menu for making various system settings appears.

3. Use the cursor left/right keys to bring up the indication "UTILITY D PRCT" on the display, and press the [ENTER] key.

```
D PRCT
OFF
```

The current setting for digital copying will be displayed.

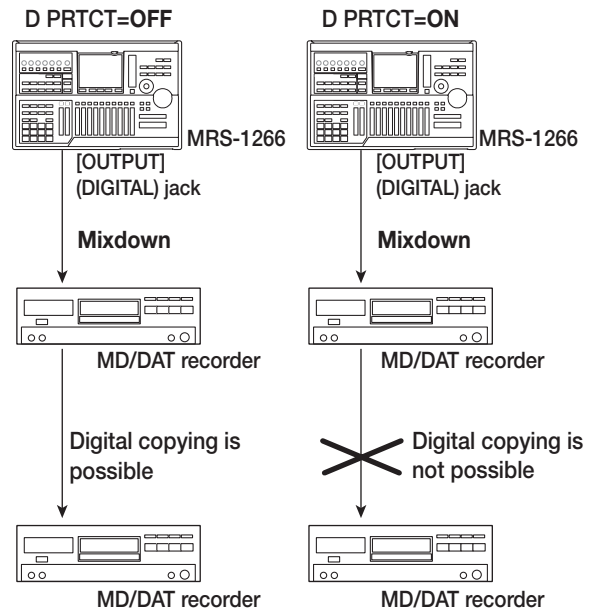
● OFF

Digital copying from your master tape to another digital recorder is permitted (default setting).

● ON

SCMS (Serial Copy Management System) data will be added to the digital signal that is output from the [DIGITAL] jack. It will not be possible to make digital copies from a master tape that contains this data.

4. Turn the dial to select the "ON" setting.



5. To return to the main screen, press the [EXIT] key several times.

Switching the level meter display type

The level meter below the display can indicate the level of the signal after passing through the level controls/faders (post-fader) or the signal before passing through the level controls/faders (pre-fader). You can change the setting as follows.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears.

```
UTILITY
TR EDIT
```

2. Use the cursor left/right keys to bring up the indication "UTILITY SYSTEM" on the display, and press the [ENTER] key.

The system utility menu for making various system settings appears.

3. Use the cursor left/right keys to bring up the indication "UTILITY LVL MET" on the display, and press the [ENTER] key.

The current level meter setting will be displayed.

```
LVL MET
POST
```

The setting has the following meaning.

- **POST**

The meters show the level of the signal after passing through the level controls/faders (default setting).

- **PRE**

The meters show the level of the signal before passing through the level controls/faders.

4. Turn the dial to change the setting.

5. To return to the main screen, press the [EXIT] key several times.

Assigning a signal to the SUB OUT jack

With the default settings of the MRS-1266, the STEREO SUB OUT jack on the front panel carries the signal after the [MASTER] fader. (Therefore it can be used as an extra headphone jack.)

If required, you can assign a signal to the jack, so that it carries only the signal from a specific input, track, or the drum or bass channel. This is useful for example to extract only the drum sound for further processing with an external effect device. To assign a signal to this jack, proceed as follows.

1. From the main screen, press the [UTILITY/TRACK EDIT] key in the display section.

The utility menu appears.

```
UTILITY
TR EDIT
```

2. Use the cursor left/right keys to bring up the indication "UTILITY SUB OUT" on the display, and press the [ENTER] key.

The signal currently assigned to the STEREO SUB OUT jack will be displayed.

```
SUB OUT
MASTER
```

The following selections are available.

- **MASTER**

Signal after [MASTER] faders

- **DRUM**

Drum signal after [DRUM] fader

- **BASS**

Bass signal after [BASS] fader

- **TR1 - TR8, TR9/10**

Signal of respective track, after fader 1 - 8, 9/10.

- **INPUT**

Signal after input [REC LEVEL] control

HINT

If the insert effect is being used for the selected signal, the output will also be processed by the effect.

3. Press the respective status key or [ON/OFF] key to select the signal to be output.

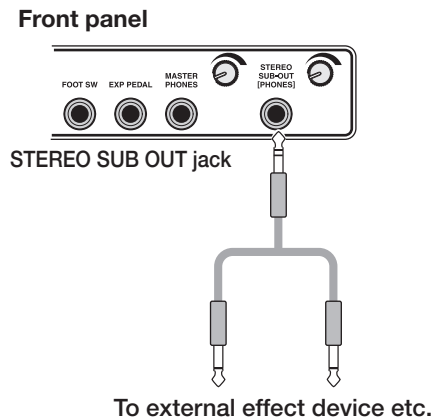
Up to two signals can be selected simultaneously (only one when MASTER, DRUM, BASS, or TR9/10 is selected). To select two adjacent signals, press two status keys or [ON/OFF] keys simultaneously.

4. To return to the main screen, press the [EXIT] key several times.

In this condition, the selected signal only is output from the STEREO SUB OUT jack. The output level can be adjusted with the [STEREO SUB OUT] level control.

HINT

- Pressing the selected status key or [ON/OFF] key once more turns off the output of the signal.
- To obtain two signals independently, connect a Y cable (stereo plug x 1 + mono plug x 2) to the STEREO SUB OUT jack.



Hard disk maintenance

This section describes how to test and restore the integrity of data on the internal hard disk, how to format the hard disk, and how to perform other hard disk maintenance functions.

Basic maintenance procedure

The procedure for hard disk maintenance is the same for most operations. The basic procedure is as follows.

1. Turn power to the MRS-1266 off. While holding down the [CLEAR] key, turn power on again.

The MRS-1266 starts up in "ROM utility mode" which serves for performing special functions.

```
ROM UTILITY
MRS-1266
```

2. Press the [MARK] key in the control section.

The indication "ExtFunc Select" appears on the display.

```
ExtFunc
+Select+
```

3. Use the cursor left/right keys to select the desired command.

The following commands are available.

● ScanDisk

Test and repair the integrity of data stored on the internal hard disk.

● Init Fac (Factory Initialize)

Overwrite the operating files on the hard disk. Data created by the user will not be erased.

● Init ALL (All Initialize)

Format the hard disk, and then write the operating files on there. All existing data will be erased.

4. Press the [ENTER] key to execute the command.

Subsequent display indications and operation steps differ for the individual commands. See the respective section below.

- When the command has been executed, turn the unit off and then turn it on again.

The MRS-1266 will operate in normal mode.

Test/restore integrity of data on internal hard disk (ScanDisk)

This action serves to test the disk and perform restorative action if necessary. Try this command when the unit operates unstably.

● NOTE ●

ScanDisk may not be able in all cases to restore damaged files. To guard against data loss, it is recommended to regularly back up data from the hard disk onto CD-R/RW discs.

- Refer to steps 1 - 3 of "Basic maintenance procedure" to bring up the indication "ScanDisk" on the display. Then press the [ENTER] key.

The ScanDisk menu appears.

```
AutoRepr
↔ ENT
```

- Use the cursor left/right keys to select the ScanDisk function.

● AutoRepr (Auto Repair)

This function tests all files on the hard disk and automatically repairs damaged files.

● ChekFile (Check File)

This function only tests all files, but does not automatically repair them. If a problem is found, a message is displayed on the screen.

- To execute the selected function, press the [ENTER] key.

ScanDisk starts.

● NOTE ●

Once ScanDisk has started, it cannot be interrupted by the user. Never turn power to the unit off while ScanDisk is

running. Otherwise the hard disk may be destroyed.

- When ScanDisk is completed, press the [EXIT] key.

The unit returns to the condition of step 1.

Overwriting the system file data (Factory Initialize)

This action overwrites the operating files such as system file. Projects created by the user are not affected by this operation. Try this command when the unit operates unstably after the above ScanDisk operation.

- Refer to steps 1 - 3 of "Basic maintenance procedure" to bring up the indication "Init Fac" on the display. Then press the [ENTER] key.

The indication "Init Fac SURE?" appears on the display to confirm the operation.

```
Init Fac
SURE?
```

- To carry out the initialization process, press the [ENTER] key once more.

The factory initialize process starts. When it is complete, the unit returns to the condition of step 1

Formatting the hard disk

This action formats the hard disk and writes the operating files. All existing projects containing the demo song will be erased.

● NOTE ●

Once erased, user-created projects cannot be restored. Use this function with extreme care. If you want to preserve projects, back them up to CD-R/RW disc first (→ p. 142).

- Refer to steps 1 - 3 of "Basic maintenance procedure" to bring up the indication "Init ALL" on the display. Then press the [ENTER] key.

The indication "Init ALL SURE?" appears on the display to confirm the operation.



```
Init ALL
SURE?
```

- 2.** To carry out the initialization process, press the [ENTER] key once more

The all initialize process starts. When it is complete, the unit returns to the condition of step 1.

Hard disk maintenance with the accessory CD-ROM

A CD-ROM disc is attached to the MRS-1266. You can execute the following maintenance of the hard disk.

■ Returning the entire hard disk to the factory default condition (RECOVER)

Restore the entire hard disk to the default condition. All data created by the user will be erased.

■ Factory Initialize (VER UP) (p.158)

- 1.** Insert the CD-ROM disc into the CD-R/RW drive, and then push the [POWER] switch to turn the MRS-1266 on.
- 2.** Use the cursor left/right key to select "RECOVER?"(returning to the default) or "VER UP?"(Factory Initialize), and press the [ENTER] key.

Indication "Sure?" appears on the display.

- 3.** Press the [ENTER] key once more.

Either maintenance starts. When it is complete, indication "Done" appears on the display. Eject the CD-ROM disc from the drive, and turn the unit off and then turn it on again.

Appendix

MRS-1266 specifications

● Recorder

| | |
|--|--|
| Number of physical tracks | 12 |
| Number of virtual tracks | 120 (10 V-takes per track) |
| Drum track | 1 (stereo) |
| Bass track | 1 (mono) |
| Number of simultaneous recording tracks | 6 |
| Recording data format | 16-bit linear (non-compressed) |
| Maximum recording time | Approx. 3 hours/gigabyte (referred to mono tracks) |
| Marker function | 100 mark points per project |
| Location indication | Hour/Min/Sec/mSec/Meas/Beat/Tick display |
| Track edit functions | Copy, move, paste, erase, exchange, trim, fade-in/out, reverse, time stretch/compression |
| Punch-in/out function | Manual, auto |
| Other functions | Bounce, scrub/preview, A-B repeat, capture/swap, phrase loop |

● Mixer

| | |
|---|---|
| Number of simultaneous playback tracks | 13 (10 audio tracks + stereo drum track + mono bass track) |
| Faders | 12 (1-8 mono, 9/10 stereo, drum, bass, stereo master) |
| Level meter indication | Post fader/pre fader (selectable), fader value monitor function |
| Track parameters | Equalizer, effect send, panning (balance for stereo-linked tracks) |
| Equalizer | HIGH (f: 500 Hz - 18 kHz, gain: ±12 dB) LOW (f: 40 Hz - 1.6 kHz, gain: ±12 dB) |
| Effect send | Chorus/delay send, reverb send |
| Stereo linking | Tracks 1/2, 3/4, 5/6, 7/8, selectable; tracks 9/10 (fixed) |
| Scene function | 100 scenes per project (assigning to marks possible) |

● Effects

| | |
|--------------------------------------|---|
| Algorithms | 5 types (dual, guitar/bass, mic, line, mastering) |
| Modeling principle | VAMS (Variable Architecture Modeling System) |
| Number of patches | 280 (dual 50 + guitar/bass 100 + mic 50 + line 50 + mastering 30) |
| Number of effect modules | 4 (compressor, preamp/drive, equalizer, modulation/delay) |
| Number of send/return modules | 2 (chorus/delay, reverb) |
| Number of send/return patches | 40 (chorus/delay 20 + reverb 20) |
| Tuner principle | Chromatic auto tuner |
| Tuner calibration | 435 - 445 Hz, adjustable in 1-Hz steps |

● Rhythm section

| | |
|-------------------------------|-------------------|
| Number of voices | 30 (drum + bass) |
| Sound source principle | 16-bit linear PCM |
| Drum kits | 127 |

Drum sound sources

| | |
|--|--|
| | 36 per drum kit (12 pads x 3 banks) |
| Bass sound sources | 26 (5 octaves each) |
| Number of pads | 12 (with velocity sensing) |
| Resolution | 48 PPQN |
| Beat range | 1/4 - 8/4 |
| Number of factory preset patterns | over 400 (rewritable) |
| Maximum number of patterns | 511 per song (rewritable) |
| Maximum number of measures | 999 (per rhythm song), 99 (per rhythm pattern) |
| Number of notes | approx. 20,000 (per rhythm song) |
| Tempo range | 40.0 - 250.0 |

Hard disk 3.5 inch E-IDE type

Maximum number of projects 1000

A/D converter 24-bit, 64-times oversampling

D/A converter 24-bit, 8-times oversampling

Sampling frequency 44.1 kHz

Signal processing 24-bit

Frequency response 20 Hz - 20 kHz ±1 dB (10-kilohm load)

S/N ratio 93 dB (IHF-A)

Dynamic range 97 dB (IHF-A)

THD + noise 0.02% (400 Hz, 10-kilohm load)

Display 96 x 63 mm, custom LCD (with backlight)

Guitar/bass (Hi-Z) input 2 x standard mono phone jack, input impedance 500 kilohms

Unbalanced inputs 6 x standard mono phone jack, input impedance 50 kilohms or more, unbalanced

Balanced inputs 2 x XLR-3-31 type, input impedance 1 kilohm balanced, pin 2 hot

Phantom power supply 48 V (with on/off switch)

Input level -50 dBm to +4 dBm (continuously variable)

Master output RCA type phono jacks (L/R)

Output impedance 1 kilohm

Rated output level -10 dBm

Headphone output Standard stereo phone jack, 50 mW (into 32-ohm load)

Sub output Standard stereo phone jack, 50 mW (into 32-ohm load)

Digital output S/P DIF, optical (20-bit)

MIDI connectors IN, OUT

Control input FP02 connector, FS01 connector

Optional board slot 1

Dimensions 480 (W) x 310 (D) x 115 (H) mm

Weight 6.8 kg (with drive) / 5.8kg (without drive)

Power supply 12 V DC, 2.5 A (from supplied AC adapter AD-0010)

Power consumption 30 W (12 V, 2A) typ.

Supplied accessories Universal AC adapter (AD-0010), AC cable

Optional accessories FS01 (foot switch)

FP02 (expression pedal)

Option board UIB-01 (USB interface board)

0 dB = 0.775 Vrms

Design and specifications are subject to change without notice.

Troubleshooting

If there are problems during operation of the MRS-1266, check the following points first.

Problems during playback

■ No sound, or sound is very weak

- Check the connections to your audio system, and the volume of your audio system.
- Make sure that the status keys in the mixer section are lit in green and that the faders are raised. If a key is out, press it to make it light up in green.
- If a scene with the volume lowered has been assigned to a mark, the volume will automatically be lowered when that mark is reached. Delete the scene that is assigned to the mark (→ p. 84).
- The recorder will not operate when the [RHYTHM] key is lit and the [RECORDER] key is out. Press the [RECORDER] key so that the [RHYTHM] key goes out and the [RECORDER] key is lit.

■ Operating the fader does not affect the volume

- On channels for which stereo link is turned on, the fader of the even-numbered channel will have no effect. Either turn stereo link off (→ p. 81), or operate the fader of the odd-numbered channel.

■ The display indicates "Don't Play" and playback is not possible

- The recorder will not operate in the current screen. Press the [EXIT] key several times to switch to the main screen.

■ No sound from input signal, or sound is very weak

- Make sure that the respective [ON/OFF] key of the input is lit.
- Make sure that the respective [INPUT] control is raised.
- Make sure that the respective [REC LEVEL] control is raised. If it is raised, temporarily turn it down and then up again.

■ The indication "STOP RECORDER" is shown on the display, and operation is not possible.

- The current operation is not possible while the recorder is

operating. Press the STOP [■] key to stop the recorder.

Problems during recording

■ Cannot record on a track

- Make sure that you have selected a recording track.
- Check whether you have run out of free space on the hard disk (→ p. 139).
- Recording is not possible if the project is write-protected. Either turn protect off (→ p. 141), or use a different project.

■ The signal from an INPUT jack is not input

- Among UNBALANCED and BALANCED connectors with the same number, the unbalanced jack (phone jack) has priority.
- When something is connected to both the GUITAR/BASS 1 jack on the front panel and INPUT 1 jack on the rear panel, or the GUITAR/BASS 2 jack on the front panel and INPUT 2 jack on the rear panel, the front panel jack has priority.

■ The recorded sound is distorted

- Check whether the input sensitivity setting ([INPUT controls]) and recording level setting ([REC LEVEL] controls) are appropriate.
- Lower the fader so that the 0 (dB) dot of the level meter does not light.
- If the EQ gain of the track mixer is set extremely high, the sound may be audibly distorted even if the fader is lowered. Set the EQ to an appropriate value.

Problems with effects

■ Insert effect does not apply

- Make sure that the [BYPASS/TUNER] key is out.
- Make sure that the insert effect is sent to the desired location (→ p. 119).
- Make sure that a [MODULE] key is lit. If all [MODULE] keys are out, either press one or more MODULE keys to make them light, or select another patch.

■ Send/return effect does not apply

- Make sure that the [CHORUS/DELAY] or [REVERB] key is lit. If it is out, press the key several times to make it light.
- For each channel of the mixer, make sure that the REVERB SEND or CHORUS/DELAY SEND parameter is turned on. If it is on, make sure that the send level is raised (→ p. 80).

Problems with the rhythm section

■ Cannot hear the rhythm pattern play back

- Make sure that the [DRUM]/[BASS] status keys are lit in green.
- Make sure that the [DRUM]/[BASS] faders are raised. If the faders are already raised, lower them and then raise them once more.
- Make sure that you have not selected a blank rhythm pattern (pattern name "EMPTY").

■ Cannot hear the rhythm song play back

- In the case of a new project, the rhythm song has not yet been created, so you will hear no sound. Either create the rhythm song, or load a project for which a rhythm song has been created.
- When using Control Change signals sent from an external MIDI device, the drum or bass volume may be lowered. Set the MIDI channels for drum and bass to OFF or check the setting at the external MIDI device.

■ No sound when you tap the pads

- If the pad sensitivity has been set to "SOFT", loud sounds will not be produced even when you tap the pad strongly. Change the setting to "NORMAL", "LITE", or "LOUD" (→p. 115).

■ Cannot record or edit a rhythm pattern/rhythm song

- When the [RHYTHM] key is out or blinking, it is not possible to record or edit a rhythm pattern or rhythm song. Press the [RHYTHM] key to make the key light.
- If the display indicates "FULL", this means that you have used up the rhythm section memory. Please delete unneeded rhythm patterns.

■ Sounds recorded in the rhythm pattern do not play

- Sounds that exceed the maximum polyphony will not be played. Either delete some of the other notes that have already been recorded (→p. 101, 105), or stay within the maximum polyphony when you record.

Problems with MIDI

■ The MRS-1266's drum/bass sounds cannot be played from an external MIDI device

- Make sure that a MIDI cable is correctly connected from the MIDI OUT connector of the external device to the MRS-1266's MIDI IN connector.
- Make sure that the MIDI send channels of the external device match the MIDI receive channels for drum/bass track at the MRS-1266.

■ Cannot synchronize with an external MIDI device

- Make sure that a MIDI cable is correctly connected from the MIDI OUT connector of the MRS-1266 to the MIDI IN connector of the external device.
- At the MRS-1266, make sure that output is enabled for the Timing Clock, Song Position Pointer, and Start/Stop/Continue messages (→p. 148).
- Make sure that the external MIDI device is set to receive the Timing Clock and synchronize to it.
- Make sure that the external MIDI device is in playback mode.

■ Cannot load SMF from CD-ROM or CD-R/RW disc

- Make sure that the SMF is Format 0 and that the file name and extension are appropriate.

■ Cannot play SMF

- Make sure that SMF output is set to "ON" (SMF playing information is output from the MIDI OUT connector) (→ p. 151).

Problems with CD-R/RW drive

■ Cannot play audio CD created with MRS-1266 on ordinary CD player

- Check whether the disc was finalized.
- Check whether the CD player is an old model.
On some old CD players, CD-R/RW discs will not play properly as audio CDs, even if the disc was finalized.
- Discs created using CD-RW media will not be playable on an ordinary CD player.

■ Cannot write audio data to CD-R/RW disc

- Check whether the disc was already finalized.

■ Cannot perform backup

- Check whether audio data have already been written to the disc.

■ Cannot list a project spanning several discs

- Check whether the proper disc has been inserted.
When a project backup spans several discs, insert disc number 1. When the entire hard disk was backed up, insert the first disc that contains data of the desired project.

Other problems

■ Cannot save the project

- The project cannot be saved if the Protect setting is on. Turn protect off (→p. 141).

■ Cannot use the tuner

- The tuner cannot be used if the insert effect is inserted in a location other than the input mixer. Change the insert location to the input mixer.

■ Cannot create a new project or copy a project

- If the display indicates "FULL", this means that 1,000 projects already exist, and no further projects can be created. Delete unwanted projects.

■ Cannot record on an external recorder connected to the [OUTPUT] (DIGITAL) jack

- Make sure that the external recorder is set to a sampling frequency of 44.1 kHz.
- Make sure that the external recorder supports the S/P DIF audio format.

■ One of the following messages is shown when attempting to execute a command.

FULL

There is not enough free space on the CD-R/RW disc.

INSERT DISCxxx

Insert the disc with the number xxx.

NO AUDIO

The disc in the CD-R/RW drive is not an audio disc.

NO DATA

The specified data do not exist.

NO DISC

No disc is inserted in the CD-R/RW drive.

NotBLANK

The CD-R/RW disc is not empty.

NOT CD-R

The disc inserted in the CD-R/RW drive is not a CD-R/RW disc.

HDD FULL

There is not enough free space on the internal hard disk.

PRJ FULL

No more projects can be created on the internal hard disk.

Effect Type/Parameter List

Insert effect

■ DUAL ALGORITHM

| DUALTYPE | |
|---------------------|---|
| Mic&Mic | Module arrangement for two mics, in L channel and R channel. |
| G/B&Mic | Module arrangement for guitar/bass in L channel and mic in R channel. |
| Gtr&Bass | Module arrangement for guitar in L channel and bass in R channel. |

COMP/LIM MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|--------------|---|-------------|-------------|
| COMP | SENS | ATTACK | LEVEL |
| | Compressor that makes the dynamics more consistent. | | |
| LIMIT | THRSHOLD | RELEASE | LEVEL |
| | Limiter for controlling signal peaks. | | |

Explanation of COMP/LIM MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|---|
| SENS | 0 – 15 | Adjusts the compression input sensitivity. |
| ATTACK | 0 – 15 | Adjusts the compression attack speed. |
| LEVEL | 1 – 8 | Adjusts the module output level. |
| THRSHOLD | 0 – 15 | Adjusts the limiter action threshold. |
| RELEASE | 0 – 15 | Adjusts the time delay between the threshold crossing point and compression finish. |

MIC PRE MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|----------------|----------------------------------|-------------|-------------|
| MIC PRE | COLOR | TONE | LEVEL |
| | Preamp for use with external mic | | |

Explanation of MIC PRE MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|---|
| COLOR | 1 – 6 | Adjusts the MIC PRE characteristics. 1. Flat response 2. Low-cut only 3. Acoustic guitar characteristics 4. Acoustic guitar characteristics with low cut 5. Vocal characteristics 6. Vocal characteristics with low cut |
| TONE | 0 – 10 | Adjusts the tone. |
| LEVEL | 1 – 8 | Adjusts the module output level. |

PRE AMP/GUITAR PRE AMP MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|----------------|--|-------------|-------------|
| J-CLN | GAIN | TONE | LEVEL |
| | Clean sound that models a transistor combo amp. | | |
| US-CLN | GAIN | TONE | LEVEL |
| | Clean sound that models a built-in type vacuum tube amp. | | |
| US-DRV | GAIN | TONE | LEVEL |
| | Drive sound that models a built-in type vacuum tube amp. | | |
| Tweed | GAIN | TONE | LEVEL |
| | Model of a small built-in vacuum tube combo amp, with dry distortion. | | |
| Class A | GAIN | TONE | LEVEL |
| | Unique crunch sound that models a British-style combo amp. | | |
| UK-CRU | GAIN | TONE | LEVEL |
| | Crunch sound that models a British-style vacuum tube stack amp. | | |
| UK-DRV | GAIN | TONE | LEVEL |
| | Drive sound that models a British-style vacuum tube stack amp. | | |
| CMB 335 | GAIN | TONE | LEVEL |
| | Models a vacuum tube combo amp characterized by long sustain. | | |
| MTL PNL | GAIN | TONE | LEVEL |
| | High-gain drive sound that models a vacuum tube stack amp. | | |
| BLK BTM | GAIN | TONE | LEVEL |
| | Model of a vacuum tube stack amp, characterized by fat bass and delicate distortion. | | |
| MD LEAD | GAIN | TONE | LEVEL |
| | Drive sound that models a high-gain amp suitable for lead guitar. | | |
| FZ-STK | GAIN | TONE | LEVEL |
| | 60's sound typical of a Fuzz unit played through an amp stack. | | |
| TE Bass | GAIN | TONE | LEVEL |
| | Model of a bass amp with a distinctively clean low-mid range. | | |
| FD Bass | GAIN | TONE | LEVEL |
| | Model of a bass amp with vintage-style drive. | | |

Explanation of PRE AMP/GUITAR PRE AMP MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|----------------------------------|
| GAIN | 1 – 30 | Adjusts the signal gain. |
| TONE | 0 – 10 | Adjusts the tone. |
| LEVEL | 1 – 8 | Adjusts the module output level. |

ZNR MODULE

| TYPE | PARAMETER 1 |
|---|-------------|
| ZNR | THRSHOLD |
| Zoom's proprietary noise reduction that minimizes noise when you are not playing. | |

Explanation of ZNR MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|------------|---|
| THRSHOLD | OFF,1 – 30 | Adjusts the sensitivity of ZNR. For best results, set this as high as possible without allowing the attacks or decays to sound unnatural. |

3BAND EQ MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|--------------------------|-------------|-------------|-------------|-------------|
| 3BAND EQ | HIGH | MID | LOW | LEVEL |
| This a 3-band equalizer. | | | | |

Explanation of 3BAND EQ MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|----------|--|
| HIGH | -12 – 12 | Adjusts boost/cut in the high frequency range. |
| MID | -12 – 12 | Adjusts boost/cut in the medium frequency range. |
| LOW | -12 – 12 | Adjusts boost/cut in the low frequency range. |
| LEVEL | 1 – 8 | Adjusts the module output level. |

5BAND EQ MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 | PARAMETER 6 |
|--------------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 5BAND EQ | PRESENCE | HIGH | HIGH-MID | LOW&MID | LOW | LEVEL |
| This a 5-band equalizer. | | | | | | |

Explanation of 5BAND EQ MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|----------|--|
| PRESENCE | -12 – 12 | Adjusts boost/cut in the extreme high frequency range. |
| HIGH | -12 – 12 | Adjusts boost/cut in the high frequency range. |
| HIGH-MID | -12 – 12 | Adjusts boost/cut in the medium high frequency range. |
| LOW-MID | -12 – 12 | Adjusts boost/cut in the medium low frequency range. |
| LOW | -12 – 12 | Adjusts boost/cut in the low frequency range. |
| LEVEL | 1 – 8 | Adjusts the module output level. |

VOL PDL MODULE

| TYPE | PARAMETER 1 |
|--|-------------|
| VOL PDL | MIN VOL |
| You can use an expression pedal to control the volume. | |

Explanation of VOL PDL MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|--|
| MIN VOL | 0 – 10 | When using an expression pedal as a volume pedal, this specifies the minimum volume. |

DOUBLING MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|--|-------------|-------------|-------------|
| DOUBLING | TIME | TONE | MIX |
| Preamplifier for use with external mic | | | |

Explanation of DOUBLING MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|---------|--------------------------|
| TIME | 1 – 100 | Sets the delay time. |
| TONE | 0 – 10 | Adjusts the tone. |
| MIX | 0 – 30 | Adjusts the effect mix. |

■ GUITAR/BASS ALGORITHM**COMPRESSOR MODULE**

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|---|-------------|-------------|-------------|
| COMP | SENS | ATTACK | LEVEL |
| A compressor that makes the dynamics more consistent. | | | |

Explanation of COMPRESSOR MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|---|
| SENS | 0 – 10 | Set the input sensitivity of the compressor. |
| ATTACK | 0 – 10 | Adjust the speed at which compression is applied. |
| LEVEL | 1 – 8 | Adjust the output level of the module. |

PRE AMP/DRIVE MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 | PARAMETER 6 |
|---------|--|-------------|-------------|-------------|-------------|-------------|
| J-CLN | GAIN | TONE | LEVEL | -- | -- | -- |
| | Clean sound that models a transistor combo amp. | | | | | |
| US-CLN | GAIN | TONE | LEVEL | -- | -- | -- |
| | Clean sound that models a built-in type vacuum tube amp. | | | | | |
| US-DRV | GAIN | TONE | LEVEL | -- | -- | -- |
| | Drive sound that models a built-in type vacuum tube amp. | | | | | |
| Tweed | GAIN | TONE | LEVEL | -- | -- | -- |
| | Model of a small built-in vacuum tube combo amp, with characteristic distortion. | | | | | |
| Class A | GAIN | TONE | LEVEL | -- | -- | -- |
| | Unique crunch sound that models a British-style combo amp. | | | | | |
| UK-CRU | GAIN | TONE | LEVEL | -- | -- | -- |
| | Crunch sound that models a British-style vacuum tube stack amp. | | | | | |
| UK-DRV | GAIN | TONE | LEVEL | -- | -- | -- |
| | Drive sound that models a British-style vacuum tube stack amp. | | | | | |
| CMB 335 | GAIN | TONE | LEVEL | -- | -- | -- |
| | Models a vacuum tube combo amp characterized by long sustain. | | | | | |
| MTL PNL | GAIN | TONE | LEVEL | -- | -- | -- |
| | High-gain drive sound that models a vacuum tube stack amp. | | | | | |
| BLK BTM | GAIN | TONE | LEVEL | -- | -- | -- |
| | Model of a vacuum tube stack amp, characterized by thick lows and delicate distortion. | | | | | |
| MD LEAD | GAIN | TONE | LEVEL | -- | -- | -- |
| | Drive sound that models a high-gain amp suitable for lead. | | | | | |
| FZ-STK | GAIN | TONE | LEVEL | -- | -- | -- |
| | 60's sound typical of a Fuzz unit played through an amp stack. | | | | | |
| TE Bass | GAIN | TONE | LEVEL | -- | -- | -- |
| | Model of a bass amp with a distinctively clean low-mid range. | | | | | |
| FD Bass | GAIN | TONE | LEVEL | -- | -- | -- |
| | Model of a bass amp with vintage-style drive. | | | | | |
| SnsBass | GAIN | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Treble drive sound for bass. | | | | | |
| CR+CAB | GAIN | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Combination of crunch and cabinet simulator. | | | | | |
| TS+CAB | GAIN | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Combination of vintage overdrive and cabinet simulator. | | | | | |
| GV+CAB | GAIN | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Combination of vintage distortion and cabinet simulator. | | | | | |
| MZ+CAB | GAIN | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Combination of metal-style distortion and cabinet simulator. | | | | | |
| 9002+CB | GAIN | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Combination of the Zoom 9002 distortion and cabinet simulator. | | | | | |
| Aco.Sim | TOP | BODY | LEVEL | CABINET | SPEAKER | DEPTH |
| | Transforms the sound of an electric guitar into an acoustic-guitar-like tone. | | | | | |
| E-AcPRE | COLOR | TONE | LEVEL | CABINET | SPEAKER | DEPTH |
| | Pre-amp for electric-acoustic. | | | | | |
| BassSim | TONE | LEVEL | -- | -- | -- | -- |
| | Transforms the sound of an electric guitar into a bass-guitar-like tone. | | | | | |
| CABINET | CABINET | SPEAKER | DEPTH | -- | -- | -- |
| | Simulation of the cabinet of a guitar/bass amp. | | | | | |

Explanation of PRE AMP/DRIVE MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|--|
| GAIN | 1 – 30 | Adjusts the amount of gain. |
| TONE | 0 – 10 | Adjusts the tone. |
| LEVEL | 1 – 8 | Adjusts the output level of the module. |
| TOP | 1 – 30 | Adjusts the resonance of the strings. |
| BODY | 0 – 10 | Adjusts the resonance of the body. |
| CABINET | CM | Combo: Simulation of a combo-type cabinet. |
| | br | Bright Combo: Produces a brighter tone than Combo. |
| | Ft | Flat: A cabinet with a flat response. |
| | St | Stack: Produces the character of a stack-type cabinet. |
| | bC | BassCombo: The sound of a combo-type cabinet for bass. |
| | bS | BassStack: The sound of a stack-type cabinet for bass. |
| SPEAKER | C1 | Combo 1: The sound of a combo-type guitar amp with one 12 inch speaker. |
| | C2 | Combo 2: The sound of a combo-type guitar amp with two 12 inch speakers. |
| | C3 | Combo 3: The sound of a combo-type guitar amp with one 10 inch speaker. |
| | GS | Gt Stack: The sound of a stack-type guitar amp with four 10 inch speakers. |
| | GW | Gt Wall: The sound of multiple stack-type amps placed together. |
| | bC | Bs Combo: The sound of a combo-type bass amp with one 15 inch speaker. |
| | bS | Bs Combo: The sound of a stack-type bass amp with four 6.5 inch speakers. |
| | DEPTH | 0 – 10 |
| COLOR | 1 – 4 | Adjusts the character of the electric-acoustic pre-amp. |

EQ MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|---------|-----------------------|-------------|-------------|-------------|
| 3BandEQ | HIGH | MID | LOW | LEVEL |
| | Three-band equalizer. | | | |

Explanation of EQ MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|----------|---------------------------------------|
| HIGH | -12 – 12 | Boosts/cuts the high-frequency range. |
| MID | -12 – 12 | Boosts/cuts the mid-frequency range. |
| LOW | -12 – 12 | Boosts/cuts the low-frequency range. |
| LEVEL | 1 – 8 | Sets the output level of the module. |

ZNR MODULE

| TYPE | PARAMETER 1 |
|------|---|
| ZNR | THRSHOLD |
| | Zoom's proprietary noise reduction that minimizes noise when you are not playing. |

*For an explanation of the parameters, refer to the DUAL algorithm.

VOL PDL MODULE

| TYPE | PARAMETER 1 |
|---------|--|
| VOL PDL | MIN VOL |
| | You can use an expression pedal to control the volume. |

MODULATION/DELAY MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|---------|--|-------------|-------------|-------------|
| CHORUS | DEPTH | RATE | MIX | -- |
| | Stereo chorus with clear sound and great spaciousness. | | | |
| FLANGER | DEPTH | RATE | FB | -- |
| | An effect that adds a pronounced character and modulation to the sound. | | | |
| PHASER | POSITION | RATE | COLOR | -- |
| | An effect that adds a swooshing modulation to the sound. | | | |
| TREMOLO | DEPTH | RATE | CLIP | -- |
| | An effect that cyclically varies the volume. | | | |
| PDL-WAH | POSITION | FREQ | LEVEL | RTM |
| | An effect that lets you use an expression pedal to control wah manually. | | | |
| AutoWah | FLT TYPE | POSITION | RESO | SENS |
| | An effect in which wah is applied according to your playing dynamics. | | | |
| PITCH | SHIFT | tone | BALANCE | -- |
| | An effect that modifies the pitch of the original sound. | | | |
| RingMod | POSITION | RATE | BALANCE | -- |
| | An effect that produces a metallic resonance. | | | |
| EXCITER | FREQ | DEPTH | LowBoost | -- |
| | An effect that gives the sound more focus and spatial definition. | | | |
| AIR | SIZE | tone | MIX | -- |
| | Simulates the effect of air on the room resonance, giving the sound spatial depth. | | | |
| WIDE | TIME | WET LVL | DRY LVL | -- |
| | An effect that produces the sound of a stereo recording made with two mics. | | | |
| DELAY | TIME | FB | MIX | -- |
| | A delay effect with a maximum of 500 mSec. | | | |

Explanation of MODULATION/DELAY MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--|--|
| DEPTH | 0 – 10 | Adjusts the depth of the effect. |
| RATE | 1 – 30 | Adjusts the speed of the effect. |
| MIX | 0 – 30 | Adjusts the mix amount of the effect. |
| FB | TYPE = FLANGER : -10 – 10 TYPE = DELAY : 0 – 10 | Adjusts the amount of feedback. |
| POSITION | AF / bF | Exchanges the effect locations of the DRIVE module and MOD module. |
| COLOR | 1 – 4 | Changes the type of the phase tone. |
| CLIP | 0 – 10 | Emphasizes the effect. |
| FREQ | TYPE = PDL-WAH : 1 – 50 TYPE = EXCITER : 1 – 5 | Specifies the center frequency of the wah. Specifies the frequency. |
| LEVEL | 1 – 8 | Sets the output level of the module. |
| RTM | OFF / On | Specifies whether the expression pedal will be used as a wah pedal. |
| FLT TYPE | bPF / LPF | Specifies the type of filter. |
| RESO | 1 – 10 | Adds character to the sound. |
| SENS | -10 – 10 | Adjusts the sensitivity with which the effect is applied. |
| SHIFT | -12.0 – 24.0 | Sets the amount of shift produced by the pitch shifter. |
| tone | 0 – 10 | Adjust the tone. |
| BALANCE | 0 – 30 | Adjusts the balance between the direct sound and effect sound. |
| LowBoost | 0 – 10 | Emphasizes the low-frequency range. |
| SIZE | 1 – 10 | Specifies the spatial width. |
| TIME | TYPE = WIDE : 1 – 64 TYPE = DELAY : 1 – 50 | Sets the delay time. |
| WET LVL | 0 – 30 | Adjusts the mix amount of the effect sound. |
| DRY LVL | 0 – 30 | Adjusts the mix amount of the direct sound. |

■ MIC ALGORITHM

COMP/LIM MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|-------|---|-------------|-------------|
| COMP | SENS | ATTACK | LEVEL |
| | This is a mono input/output compressor. | | |
| LIMIT | THRSHOLD | RELEASE | LEVEL |
| | This is a mono input/output limiter. | | |

*For an explanation of the parameters, refer to the DUAL algorithm.

MIC PRE MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|---------|---|-------------|-------------|-------------|
| MIC PRE | COLOR | TONE | LEVEL | DE-ESSER |
| | A pre-amp for use with an external mic. | | | |

Explanation of MIC PRE MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|--|
| COLOR | 1 – 6 | Specifies the response of the mic pre-amp. 1. Flat response 2. Low-cut response curve. 3. Response curve for acoustic guitar. 4. Low-cut response curve for acoustic guitar. 5. Response curve for vocal. 6. Low-cut response curve for vocal. |
| TONE | 0 – 10 | Adjusts the tone. |
| LEVEL | 1 – 8 | Sets the output level of the module. |
| DE-ESSER | 0 – 10 | Specifies the amount by which vocal sibilants will be cut. |

EQ MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|---------|-----------------------|-------------|-------------|-------------|
| 3BandEQ | HIGH | MID | LOW | LEVEL |
| | Three-band equalizer. | | | |

*For an explanation of the parameters, refer to the GUITAR/BASS algorithm.

ZNR MODULE

| TYPE | PARAMETER 1 |
|------|---|
| ZNR | THRSHOLD |
| | Zoom's proprietary noise reduction that minimizes noise when you are not playing. |

*For an explanation of the parameters, refer to the DUAL algorithm.

VOL PDL MODULE

| TYPE | PARAMETER 1 |
|---------|--|
| VOL PDL | MIN VOL |
| | You can use an expression pedal to control the volume. |

*For an explanation of the parameters, refer to the DUAL algorithm.

MODULATION/DELAY MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|---------|--|-------------|-------------|
| CHORUS | DEPTH | RATE | MIX |
| | Stereo chorus with clear sound and great spaciousness. | | |
| FLANGER | DEPTH | RATE | FB |
| | An effect that adds a pronounced character and modulation to the sound. | | |
| PHASER | RATE | COLOR | -- |
| | An effect that adds a swooshing modulation to the sound. | | |
| TREMOLO | DEPTH | RATE | CLIP |
| | An effect that cyclically varies the volume. | | |
| PITCH | SHIFT | TONE | BALANCE |
| | An effect that modifies the pitch of the original sound. | | |
| RingMod | RATE | BALANCE | -- |
| | An effect that produces a metallic resonance. | | |
| EXCITER | FREQ | DEPTH | LowBoost |
| | An effect that gives the sound more focus and spatial definition. | | |
| AIR | SIZE | TONE | MIX |
| | Simulates the effect of air on the room resonance, giving the sound spatial depth. | | |
| DELAY | TIME | FB | MIX |
| | A delay effect with a maximum of 500 mSec. | | |
| DOUBLE | TIME | TONE | MIX |
| | A doubling effect that allows the delay time to be set in 1 mSec steps up to 100 mSec. | | |

Explanation of MODULATION/DELAY MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--|--|
| DEPTH | 0 – 10 | Specifies the depth of the effect. |
| RATE | 1 – 30 | Specifies the speed of the effect. |
| COLOR | 1 – 4 | Modifies the type of phase tone. |
| CLIP | 0 – 10 | Emphasizes the effect. |
| SHIFT | -12.0 – 24.0 | Specifies the amount of pitch shift produced by the pitch shifter. |
| BALANCE | 0 – 30 | Adjusts the balance between the direct sound and effect sound. |
| FREQ | 1 – 5 | Specifies the frequency. |
| LowBoost | 0 – 10 | Emphasizes the low range. |
| SIZE | 1 – 10 | Specifies the spatial width. |
| FB | TYPE = FLANGER : -10 – 10 TYPE = DELAY : 0 – 10 | Adjusts the amount of feedback. |
| TIME | TYPE = DELAY : 1 – 50 | Sets the delay time. (x 10 mSec) |
| | TYPE = DOUBLE : 1 – 100 | Sets the delay time. (x 1 mSec) |
| | 1 – 100 | Sets the delay time. (x 1 mSec) |
| STONE | 0 – 10 | Adjusts the tone. |
| MIX | 0 – 30 | Adjusts the mix amount of the effect. |

■ LINE ALGORITHM

COMP/LIM MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|--------------------------------|-----------------------------------|-------------|-------------|
| COMP | SENS | ATTACK | LEVEL |
| | A stereo input/output compressor. | | |
| LIMITER | THRSHOLD | RELEASE | LEVEL |
| A stereo input/output limiter. | | | |

Explanation of COMP/LIM MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------|---|
| SENS | 0 – 15 | Specifies the input sensitivity of compression. |
| ATTACK | 0 – 15 | Adjusts the speed at which compression is applied. |
| LEVEL | 1 – 8 | Specifies the output level of the module. |
| THRSHOLD | 0 – 15 | Specifies the sensitivity at which the limiter will begin to apply. |
| RELEASE | 0 – 15 | Specifies the time from when the input signal falls below the threshold until compression ends. |

ISOLATOR MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 |
|----------|--|-------------|-------------|-------------|-------------|
| ISOLATOR | XOVER_Lo | XOVER_Hi | MIX_HIGH | MIX_MID | MIX_LOW |
| | An effect that divides the signal into three frequency bands, and lets you specify the mix amount. | | | | |

Explanation of ISOLATOR MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------------|--|
| XOVER_Lo | 50 – 16000 | Specifies the frequency at which the Lo/Mid bands will be divided. |
| XOVER_Hi | 50 – 16000 | Specifies the frequency at which the Mid/Hi bands will be divided. |
| MIX_HIGH | OFF, -24 – 6 | Specifies the mix amount of the high range. |
| MIX_MID | OFF, -24 – 6 | Specifies the mix amount of the mid range. |
| MIX_LOW | OFF, -24 – 6 | Specifies the mix amount of the low range. |

EQ MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|---------|-----------------------|-------------|-------------|-------------|
| 3BandEQ | HIGH | MID | LOW | LEVEL |
| | Three-band equalizer. | | | |

*For an explanation of the parameters, refer to the GUITAR/BASS algorithm.

ZNR MODULE

| TYPE | PARAMETER 1 |
|------|---|
| ZNR | THRSHOLD |
| | Zoom's proprietary noise reduction that minimizes noise when you are not playing. |

*For an explanation of the parameters, refer to the DUAL algorithm.

VOL PDL MODULE

| TYPE | PARAMETER 1 |
|---------|--|
| VOL PDL | MIN VOL |
| | You can use an expression pedal to control the volume. |

*For an explanation of the parameters, refer to the DUAL algorithm.

MODULATION/DELAY MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 |
|---------|--|-------------|-------------|
| CHORUS | DEPTH | RATE | MIX |
| | Stereo chorus with clear sound and great spaciousness. | | |
| FLANGER | DEPTH | RATE | FB |
| | An effect that adds a pronounced character and modulation to the sound. | | |
| PHASER | RATE | COLOR | -- |
| | An effect that adds a swooshing modulation to the sound. | | |
| TREMOLO | DEPTH | RATE | CLIP |
| | An effect that cyclically varies the volume. | | |
| PITCH | SHIFT | tone | BALANCE |
| | An effect that modifies the pitch of the original sound. | | |
| RingMod | RATE | BALANCE | -- |
| | An effect that produces a metallic resonance. | | |
| DOUBLE | TIME | tone | MIX |
| | A doubling effect that allows the delay time to be set in 1 mSec steps up to 100 mSec. | | |

Explanation of MODULATION/DELAY MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|---------------------------|---|
| DEPTH | 0 – 10 | Specifies the depth of the effect. |
| RATE | 1 – 30 | Specifies the speed of the effect. |
| MIX | 0 – 30 | Adjusts the mix amount of the effect. |
| FB | TYPE = FLANGER : -10 – 10 | Adjusts the amount of feedback. |
| COLOR | 1 – 4 | Modifies the type of phase tone. |
| CLIP | 0 – 10 | Emphasizes the effect. |
| SHIFT | -12.0 – 24.0 | Sets the amount of change produced by the pitch shifter. |
| tone | 0 – 10 | Adjusts the tone. |
| BALANCE | 0 – 30 | Adjusts the volume balance between the direct sound and effect sound. |
| TIME | 1 – 100 | Specifies the delay time. |

■ MASTERING ALGORITHM**3BAND COMP/Lo-Fi MODULE**

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 | PARAMETER 6 | PARAMETER 7 | PARAMETER 8 |
|---------|---|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| MLT CMP | XOVER_Lo | XOVER_Hi | SNS_HIGH | SENS_MID | SENS_LOW | MIX_HIGH | MIX_MID | MIX_LOW |
| | An effect that divides the input signal into three frequency bands, and lets you specify a compressor and mix amount for each band. | | | | | | | |
| Lo-Fi | CHARA | COLOR | DIST | tone | EFX_LVL | DRY_LVL | -- | -- |
| | An effect that intentionally degrades the audio quality of the sound. | | | | | | | |

Explanation of 3BAND COMP/Lo-Fi MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--------------|--|
| XOVER_Lo | 50 – 16000 | Specifies the frequency at which the Lo/Mid bands will be divided. |
| XOVER_Hi | 50 – 16000 | Specifies the frequency at which the Mid/Hi bands will be divided. |
| SNS_HIGH | 0 – 15 | Specifies the sensitivity of the compressor applied to the high range. |
| SENS_MID | 0 – 15 | Specifies the sensitivity of the compressor applied to the mid range. |
| SENS_LOW | 0 – 15 | Specifies the sensitivity of the compressor applied to the low range. |
| MIX_HIGH | OFF, -24 – 6 | Specifies the mix amount of the high range. |
| MIX_MID | OFF, -24 – 6 | Specifies the mix amount of the mid range. |
| MIX_LOW | OFF, -24 – 6 | Specifies the mix amount of the low range. |
| CHARA | 0 – 10 | Specifies the character of the filter. |
| COLOR | 1 – 10 | Specifies the color. |
| DIST | 0 – 10 | Specifies the degree of distortion. |
| tone | 0 – 10 | Adjusts the tone. |
| EFX_LVL | 0 – 30 | Adjusts the mix amount of the effect sound. |
| DRY_LVL | 0 – 30 | Adjusts the mix amount of the direct sound. |

NORMALIZE MODULE

| TYPE | PARAMETER 1 |
|---------|--|
| NORMLZR | GAIN |
| | A module that lets you set the input level of the comp module. |

Explanation of NORMALIZE MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|----------|--------------------------|
| GAIN | -12 – 12 | Specifies the gain. |

EQ MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 |
|---------|-----------------------|-------------|-------------|-------------|
| 3BandEQ | HIGH | MID | LOW | LEVEL |
| | Three-band equalizer. | | | |

*For an explanation of the parameters, refer to the GUITAR/BASS algorithm.

ZNR MODULE

| TYPE | PARAMETER 1 |
|------|---|
| ZNR | THRSHOLD |
| | Zoom's proprietary noise reduction that minimizes noise when you are not playing. |

*For an explanation of the parameters, refer to the GUITAR/BASS algorithm.

| TYPE | PARAMETER 1 |
|---------|--|
| VOL PDL | MIN VOL |
| | You can use an expression pedal to control the volume. |

*For an explanation of the parameters, refer to theDUAL algorithm.

DIMENSION/RESONANCE MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 | PARAMETER 6 | PARAMETER 7 |
|---------|--|-------------|-------------|-------------|-------------|-------------|-------------|
| DIMENSN | RISE_1 | RISE_2 | -- | -- | -- | -- | -- |
| | DIMENSN An effect that produces spatial width. | | | | | | |
| RESONNC | DEPTH | FreqOFST | RATE | TYPE | RESO | EFX LVL | DRY LVL |
| | RESONNC A resonance filter with LFO. | | | | | | |

Explanation of DIMENSION/RESONANCE MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|---------------|---|
| RISE_1 | 0 – 30 | Specifies the degree to which the stereo component is emphasized. |
| RISE_2 | 0 – 30 | Specifies the spaciousness that includes the mono component. |
| DEPTH | 0 – 10 | Specifies the depth of the effect. |
| FreqOFST | 1 – 30 | Specifies the LFO offset. |
| RATE | 1 – 30 | Specifies the speed of the effect. |
| TYPE | HPF /LPF /bPF | Specifies the type of filter. |
| RESO | 1 – 30 | Adds character to the effect. |
| EFX LVL | 0 – 30 | Adjusts the mix amount of the effect sound. |
| DRY LVL | 0 – 30 | Adjusts the mix amount of the direct sound. |

Send Return effect

CHORUS/DELAY MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 |
|--------|---|-------------|-------------|-------------|-------------|
| CHORUS | LFO TYPE | DEPTH | RATE | PRE DLY | EFX LVL |
| | A stereo chorus that produces clear sound and a wonderfully spacious feeling. | | | | |
| DELAY | TIME | FB | DAMP | EFX LVL | REV_SEND |
| | A delay effect of up to 1000 mSec. | | | | |
| DOUBLE | TIME | TONE | EFX LVL | -- | -- |
| | A doubling effect of up to 100 mSec. | | | | |

Explanation of CHORUS/DELAY MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|--|--|
| LFO TYPE | Mn /St | Selects the LFO phrase; Mn (mono) or St (stereo). |
| DEPTH | 0 – 10 | Sets the depth of the effect. |
| RATE | 1 – 30 | Sets the speed of the effect. |
| PRE DLY | 1 – 30 | Sets the pre-delay time. |
| EFX LVL | 0 – 30 | Adjusts the mix amount of the effect sound. |
| TIME | TYPE=DELAY:1 – 1000 TYPE=DOUBLE:1 – 100 | Sets the delay time. (TIME= setting value x 1msec) |
| FB | 0 – 10 | Adjusts the amount of feedback. |
| DAMP | 0 – 10 | Sets the amount of high-frequency decay for the delay sound. |
| REV_SEND | 0 – 30 | Sets the amount of delay sound that is sent to reverb. |
| TONE | 0 – 10 | Adjusts the tone. |

REVERB MODULE

| TYPE | PARAMETER 1 | PARAMETER 2 | PARAMETER 3 | PARAMETER 4 | PARAMETER 5 | PARAMETER 6 |
|------|---|-------------|-------------|-------------|-------------|-------------|
| HALL | PRE DLY | REV TIME | EQ_HIGH | EQ_LOW | E/R MIX | EFX LVL |
| | A reverb effect that produces the reverberation characteristic of a concert hall. | | | | | |
| ROOM | PRE DLY | REV TIME | EQ_HIGH | EQ_LOW | E/R MIX | EFX LVL |
| | A reverb effect that simulates the reverberation of a room. | | | | | |

Explanation of REVERB MODULE parameters

| Parameter name | Range | Explanation of parameter |
|----------------|---------|--|
| PRE DLY | 1 – 100 | Specifies the pre-delay time. |
| REV TIME | 1 – 30 | Specifies the reverb time. |
| EQ_HIGH | -12 – 6 | Specifies the high-frequency volume of the reverb sound. |
| EQ_LOW | -12 – 6 | Specifies the low-frequency volume of the reverb sound. |
| E/R MIX | 0 – 30 | Specifies the volume of early reflections. |
| EFX LVL | 0 – 30 | Adjusts the mix amount of the effect sound. |

Effect patch list

■ DUAL ALGORITHM

| No. | PATCH NAME | Comment | Application |
|---------------|------------|---|-------------|
| 0 | Vo/Vo 1 | Patch suitable for duets | Mic & Mic |
| 1 | Vo/Vo 2 | Patch for chorus opposed to a main vocal | |
| 2 | Vo/Vo 3 | Patch suitable for harmony | |
| 3 | AG/Vo 1 | Patch that creates a street-like character | |
| 4 | AG/Vo 2 | Patch with differing vocal character than AG/Vo 1 | |
| 5 | AG/Vo 3 | Patch that applies effects to aggressively modify the vocal character | |
| 6 | ShortDLY | Short delay with effective use of doubling | |
| 7 | FatDrum | Full-bodied midrange sound with rich ambience | |
| 8 | BothTone | Condenser type sound tuned for male (1) or female (2) vocal | |
| 9 | Condnsr | Condenser mic simulation with light taste | G/B & Mic |
| 10 | Bs/Vo 1 | Powerful punch for rock'n roll vocals and bass | |
| 11 | Bs/Vo 2 | Patch for heavy rock vocals and bass | |
| 12 | Bs/Vo 3 | Slap sound with crisp character for vocals and clear outline for bass | |
| 13 | Bs/Vo 4 | Sound with distinctly shaped outline | |
| 14 | Bs/Vo 5 | Light and clearly etched sound | |
| 15 | RockRoll | Patch for rock'n roll guitar and vocals with a punch | |
| 16 | HeavyRK | Patch for heavy rock vocals and guitar | |
| 17 | FunkFish | Clearly chiseled sound with a sharp edge | |
| 18 | ShapeUp | Clearly outlined sound | Gtr & Bass |
| 19 | LightCLR | Patch with a light, easy touch | |
| 20 | BluesRK | Patch for recording rock and blues | |
| 21 | USA-Hard | L.A. style hard rock sound, great for bass picking | |
| 22 | Metal | Patch for recording metal rock numbers | |
| 23 | Mixture | Get crunchy guitar sound and distinct bass | |
| 24 | 80'sFunk | 80's style slap sound creates a funky atmosphere | |
| 25 | Bossa | Oldies style sound for fully acoustic bands and wood bass | |
| 26 | Jazz | Fully acoustic sound with compression, and clear wood bass sound | |
| 27 | Folk | Jazz based sound emphasizing strumming technique | |
| 28 | ModnFunk | Modern funk sound for hard cutting guitar and clear slap bass | |
| 29 | Country | Precision bass sound that makes arpeggios stand out | |
| 30 / 49 | EMPTY | | |

■ GUITAR/BASS ALGORITHM

| No. | PATCH NAME | Comment |
|-----|------------|---|
| 0 | Standard | Basic enhanced sound for recording |
| 1 | MRS-Drv | Full distortion + rich sound |
| 2 | RCT-BG | High-gain amp sound of American-made "Rectifier" series |
| 3 | CrnchCmp | Crunch sound subtly tuned with a touch of compression |
| 4 | 9002Lead | The original 9002 sound |
| 5 | F-Tweed | The sound of a small, American-made vintage tube amp |
| 6 | J-Chorus | JC clean sound |
| 7 | Phaser | Clean sound that simulates a vintage phase effect |
| 8 | BlackPnl | The heavy metal sound of the "5100 series" of American-made stack amp |
| 9 | MatchCru | Crunch sound of a modern class-A amp |
| 10 | DryComp | Direct line clean sound with a hint of doubling |
| 11 | RiffCLN | Cutting sound for rock'n roll riffs that brings out differences between guitars |
| 12 | WideCLN | Wide clean sound with crunch |
| 13 | PunchCLN | Airy, normal sound with a punch |
| 14 | Sticky | Sticky crunch sound |
| 15 | HardPick | Hard crunch sound for a wide variety of uses |
| 16 | RockDrv | Straight rock drive sound |
| 17 | Duplex | Lead guitar sound with dual overlay effect |
| 18 | MadBass | Distortion bass sound for high range chord playing and lead |
| 19 | Straight | Versatile, straight lead sound |
| 20 | Arpeggio | Clean sound suitable for arpeggios |

| No. | PATCH NAME | Comment |
|---------------|------------|--|
| 21 | JetSound | Versatile jet sound |
| 22 | Combo-BG | Sound characterized by detailed overdrive and long sustain |
| 23 | FDR-Twin | Drive channel sound of an American-made vintage tube amp |
| 24 | Beatle | Class-A type Mersey Beat sound |
| 25 | CleanCH | Clean channel sound of an American-made vintage tube amp |
| 26 | WildFuzz | Vintage fuzzbox sound |
| 27 | JB.Style | Octaver simulation. An indispensable effect for guitar and bass unison riffs |
| 28 | Pitch-5 | Even single notes sound like power chords. |
| 29 | BRT-Drv | The great sound of the British "900 series" of stack amps |
| 30 | Soldan | High-gain amp sound ideal for single coil half-tone settings |
| 31 | MatchDrv | Drive sound of a modern class-A amp |
| 32 | Snake | Heavy metal sound with a solid bottom |
| 33 | Crunch | "800 series" crunch sound ensemble |
| 34 | Ballad | Warm lead sound |
| 35 | Metal-X | Good metal sound with subtle overtones produced by effect |
| 36 | DP-Drv | 70's hard rock sound |
| 37 | WetDrive | Simple overdrive sound with a wet feel |
| 38 | Mellow | Lead sound with a sweet tone |
| 39 | MultiDst | Strong all-around sound for backing or melody |
| 40 | Bright | Crisp sound for a wide range of uses |
| 41 | Melody | Tastefully seasoned sound, ideal for melodies |
| 42 | V-Blues | Vintage blues sound |
| 43 | BlueFngr | Bluesy sound suitable for finger picking |
| 44 | StrmBeat | Basic sound suitable for strummed backing |
| 45 | CompCln | Natural compression sound |
| 46 | JazzTone | Clean sound suitable for jazz |
| 47 | Funky | Funky cutting sound |
| 48 | FDR-Cln | Clean sound of American-made vintage tube amp |
| 49 | Rockbily | Rockabilly sound with short delay |
| 50 | NYFusion | Clean sound suitable for direct-line recording |
| 51 | Wet-Rhy | Cutting sound suitable for ballads |
| 52 | LA-Std | L.A. studio-style big chorus sound |
| 53 | 50sRNB | Tremolo sound suitable for rhythm & blues |
| 54 | DeepFLG | Clean flanging sound |
| 55 | HDR-Drv | Wet new hard rock sound |
| 56 | 12-Clean | Clean sound suitable for arpeggios, with octave pitch |
| 57 | Cry-Lead | Zoom's original "cry effect" style sound |
| 58 | ZakWah | Lead sound with auto-wah |
| 59 | TheRing | Ring modulator also usable as a sound effect for recording |
| 60 | BS-Pick | Tight sound for playing with a pick |
| 61 | BS-Od | Rock sound with retro distortion |
| 62 | BS-Drv | Bass sound with hard distortion |
| 63 | BS-Fingr | Allround sound for finger picking |
| 64 | BS-Slap | Crisp slap sound |
| 65 | BS-Comp | Nice-feeling sound with attack controlled by picking dynamics |
| 66 | BS-Edge | Tight sound with an edge |
| 67 | BS-Solo | Sound suitable for melody, with chorus |
| 68 | BS-Octve | Sound with an upper octave mixed in, useful in an ensemble |
| 69 | BS-Wah | Funky bass with auto-wah |
| 70 | AG-Fingr | Sound suitable for finger-style playing |
| 71 | AG-Cho | Chorus sound for electro-acoustic. Use with strumming, arpeggios, or solos. |
| 72 | AG-12 | Simulation of 12 string sound |
| 73 | AG-Flang | Flanging sound tuned for acoustic guitar |
| 74 | AcoSIM 1 | Simulation of unadorned acoustic guitar sound |
| 75 | AcoSIM 2 | Acoustic simulation with beautiful chorus effect |
| 76 | AcoSIM 3 | Shimmering detuned sound with no modulation |
| 77 | BsSIM 1 | Simulates a tight picked bass |
| 78 | BsSIM 2 | Chorus bass simulation, effective with melody lines |
| 79 | BsSIM 3 | Simulation of an auto-wah bass |
| 80 } 99 | EMPTY | |

■ MIC ALGORITHM

| No. | PATCH NAME | Comment |
|---------------|------------|--|
| 0 | Vo-Stnd | Standard vocal effect |
| 1 | Vo-Rock | Rock vocal effect |
| 2 | Vo-Balld | Ballade vocal effect with depth created by detuned chorus |
| 3 | Vo-Echo | Vocal echo effect |
| 4 | Vo-PreC1 | Smooth, listenable sound for condenser mics |
| 5 | Vo-PreC2 | Doubling sound that adds depth for condenser mics |
| 6 | Vo-PreD1 | Effect that improves the definition of the sound for dynamic mics |
| 7 | Vo-PreD2 | Effect that makes the sound fatter and wetter for dynamic mics |
| 8 | Vo-Robot | Robot voice as in SF movies |
| 9 | AG-Live | Sound for mic recording with a live feel. Broadly usable, not only for guitar. |
| 10 | AG-BrghT | Sound for mic recording; bright and crisp |
| 11 | AG-Solo | Gorgeous solo sound |
| 12 | AG-Edge | Patch for acoustic guitar, useable during recording (enhances the edge) |
| 13 | AG-Strum | Patch for acoustic guitar, useable during recording (suitable for strumming) |
| 14 | ForWind | Sound with good presence and distinctive mid-range |
| 15 | ForBrass | Overall crisp-sounding short delay |
| 16 | ForPiano | Sound with enhanced depth and definition |
| 17 | AG-Mix 1 | Enhanced sound for mixdown (strumming) |
| 18 | AG-Mix 2 | Enhanced sound for mixdown (arpeggio) |
| 19 | SweeperX | Effect with sharp sweep for one-shot percussion |
| 20 | FXgroove | Rhythm machine type sound with processed drums |
| 21 | Lo&Hi | Tinny drum sound with boosted highs and lows and attenuated midrange |
| 22 | Lo-Boost | Bass-emphasized sound for drums |
| 23 | FanFan | Sound like talking into a fan |
| 24 | Alien | Space creature type sound effect for vocals |
| 25 | TapeComp | Patch which simulates analog multi-recording |
| 26 | Duet?? | Adds a child voice to female vocal or a female voice to male vocals |
| 27 | Active | Patch with emphasized attack |
| 28 | Psyche | Vocal gimmick effect in the psychedelic style |
| 29 | DeepDLY | Delay for vocals, useful when cutting shouts or sound |
| 30 ? 49 | EMPTY | |

■ LINE ALGORITHM

| No. | PATCH NAME | Comment |
|-----|------------|--|
| 0 | Syn-Lead | Effect for single-note synth leads |
| 1 | OrganPha | Phaser effect for synth/organ |
| 2 | OrgaRock | Boomy distortion sound for rock organ |
| 3 | EP-Chor | Beautiful resonance and chorus, effective for electric piano |
| 4 | ClavFlg | Sound for clavinet |
| 5 | Concert | Concert hall effect for piano |
| 6 | Honkey | Honky-tonk piano simulation |
| 7 | PowerBD | An effect that gives a bass drum more power |
| 8 | DrumFng | Conventional flanger for drums |
| 9 | LiveDrum | Simulation of outdoor live doubling |
| 10 | JetDrum | Phaser sound effective on 16-beat hi-hat |
| 11 | AsianKit | Transforms a standard kit into an Asian kit |
| 12 | BassBost | Boost patch that emphasizes the low range |
| 13 | Mono->St | An effect that gives spaciousness to a monaural source |
| 14 | AM Radio | Simulation of an AM radio |
| 15 | WideDrms | Wide stereo effect good for internal drums |
| 16 | DanceDrum | Powerful effect with reinforced bass for dance rhythms |
| 17 | Octaver | SFX type effect adding a one-octave lower sound |
| 18 | Percushn | Gives air, presence, and stereo spread to percussion sounds |
| 19 | MoreTone | Guitar sound with emphasized body |
| 20 | SnrSmack | Gives presence to internal drums by emphasizing snappy snare sound |
| 21 | Shudder! | Stereo sound great for techno tracks |
| 22 | SwpPhase | Phaser effect with powerful resonance |
| 23 | DirtyBiz | Low-fi distortion using ring modulator |

| No. | PATCH NAME | Comment |
|---------------|------------|---|
| 24 | Doubler | Doubling effect also great for vocal track |
| 25 | SFXlab | SFX sound for synthesizer |
| 26 | SynLead2 | Old-style jet sound good for synthesizer lead |
| 27 | Tekepiko | Effect for sequence phrases and guitar mute (single note) |
| 28 | Soliner | Analog string ensemble simulation |
| 29 | HevyDrum | Hard rock type drum sound |
| 30 } 49 | EMPTY | |

■ MASTERING ALGORITHM

| No. | PATCH NAME | Comment |
|---------------|------------|--|
| 0 | PlusAlfa | Mastering that enhances the overall power |
| 1 | All-Pops | Conventional mastering |
| 2 | StWide | Wide-range mastering |
| 3 | DiscoMst | Mastering for club sound |
| 4 | Boost | Mixdown effect for a hi-fi finish |
| 5 | Power | For mixes with a big and powerful low range |
| 6 | Live | Add a live feel to the overall mix |
| 7 | WarmMst | Mastering that adds an overall warm feeling |
| 8 | TightUp | Mastering with an overall hard feel |
| 9 | 1930Mst | Mastering with 1930's sound |
| 10 | LoFi Mst | Lo-fi mastering |
| 11 | BGM | Mastering for background music |
| 12 | RockShow | Mastering for making a rock style mix sound "live" |
| 13 | Exciter | Lo-fi mastering with slight distortion in mid and upper range |
| 14 | Clarify | High-end mastering with wide range and universal appeal |
| 15 | VocalMax | Mastering for bringing vocals to the foreground |
| 16 | RaveRez | Special sweep effect using strong filter |
| 17 | FullComp | Strong compression over full frequency range |
| 18 | ClearPWR | Power tuning with emphasized midrange, strong impact and clear sound |
| 19 | ClearDMS | Sound with enhanced clarity and contrast |
| 20 } 30 | EMPTY | |

■ CHORUS/DELAY

| No. | PATCH NAME | Comment |
|---------------|------------|--|
| 0 | Vocal | Chorus for adding color to vocals |
| 1 | GtChorus | Chorus useful for weak guitar sound |
| 2 | Doubling | Versatile doubling effect |
| 3 | Echo | Flamboyant analog-style delay for guitar or vocal |
| 4 | Delay375 | Delay that matches the commonly-used tempo of 120 |
| 5 | LongDLY | Long delay ideal for ballads, etc. |
| 6 | FastCho | Fast chorus (effective for adding depth to the sound) |
| 7 | DeepCho | Versatile deep chorus effect |
| 8 | ShortDLY | Versatile short delay |
| 9 | DeepDBL | Deep doubling effect |
| 10 | SoloLead | This effect keeps fast phrases tight, especially for guitar or synthesizer solos |
| 11 | WarmyDly | Analog delay simulation with warm sound |
| 12 | EnhanCho | Enhancer effect using phase shift doubling |
| 13 | Detune | Great effect for instruments with strong harmonics such as digital electric piano or synthesizer |
| 14 | Natural | Chorus with low modulation, for guitar or piano backing |
| 15 } 19 | EMPTY | |

■ REVERB

| No. | PATCH NAME | Comment |
|---------------|------------|--|
| 0 | TightHal | Hall reverb with a hard tonal quality |
| 1 | BrgtRoom | Room reverb with a hard tonal quality |
| 2 | SoftHall | Hall reverb with a mild tonal quality |
| 3 | LargeHal | Simulates the reverberation of a large hall |
| 4 | SmallHal | Simulates the reverberation of a small hall |
| 5 | LiveHous | Simulates the reverb of a club |
| 6 | TrStudio | Simulates the reverberation of a rehearsal studio |
| 7 | DarkRoom | Room reverb with a mild tonal quality |
| 8 | VcxRev | Reverb tuned to enhance vocals |
| 9 | Tunnel | Simulates the reverberation of a tunnel |
| 10 | BigRoom | Simulates the reverberation of a large venue such as a gym |
| 11 | PowerSt. | Gate reverb type effect |
| 12 | BrittHall | Simulates a bright concert hall |
| 13 | BudoKan | Simulates the reverberation at Budokan in Tokyo |
| 14 | Ballade | Reverb effect for slow ballads |
| 15 } 19 | EMPTY | |

Pattern List

| No. | Pattern name |
|-----|--------------|
| 000 | 08BEAT01 |
| 001 | 08BEAT02 |
| 002 | 08BEAT03 |
| 003 | 08BEAT04 |
| 004 | 08BEAT05 |
| 005 | 08BEAT06 |
| 006 | 08BEAT07 |
| 007 | 08BEAT08 |
| 008 | 08BEAT09 |
| 009 | 08BEAT10 |
| 010 | 08BEAT11 |
| 011 | 08BEAT12 |
| 012 | 16BEAT01 |
| 013 | 16BEAT02 |
| 014 | 16BEAT03 |
| 015 | 16BEAT04 |
| 016 | 16BEAT05 |
| 017 | 16BEAT06 |
| 018 | 16BEAT07 |
| 019 | 16BEAT08 |
| 020 | 16FUS 01 |
| 021 | 16FUS 02 |
| 022 | 04JAZZ01 |
| 023 | 04JAZZ02 |
| 024 | 04JAZZ03 |
| 025 | 04JAZZ04 |
| 026 | BOSSA |
| 027 | COUNTRY |
| 028 | 68BLUS |
| 029 | DANCE |
| 030 | ROCK01 |
| 031 | ROCK02 |
| 032 | ROCK03 |
| 033 | ROCK04 |
| 034 | ROCK05 |
| 035 | ROCK06 |
| 036 | ROCK07 |
| 037 | ROCK08 |
| 038 | ROCK09 |
| 039 | ROCK10 |
| 040 | ROCK11 |
| 041 | ROCK12 |
| 042 | ROCK13 |
| 043 | ROCK14 |
| 044 | ROCK15 |
| 045 | ROCK16 |
| 046 | ROCK17 |
| 047 | ROCK18 |
| 048 | ROCK19 |
| 049 | ROCK20 |

| No. | Pattern name |
|-----|--------------|
| 050 | ROCK21 |
| 051 | ROCK22 |
| 052 | ROCK23 |
| 053 | ROCK24 |
| 054 | ROCK25 |
| 055 | ROCK26 |
| 056 | ROCK27 |
| 057 | ROCK28T |
| 058 | ROCK29 |
| 059 | ROCK30 |
| 060 | ROCK31 |
| 061 | ROCK32 |
| 062 | ROCK33 |
| 063 | HROCK 01 |
| 064 | HROCK 02 |
| 065 | HROCK 03 |
| 066 | HROCK 04 |
| 067 | HROCK 05 |
| 068 | HROCK 06 |
| 069 | HROCK 07 |
| 070 | HROCK 08 |
| 071 | HROCK 09 |
| 072 | METAL 01 |
| 073 | METAL 02 |
| 074 | METAL 03 |
| 075 | METAL 04 |
| 076 | METAL 05 |
| 077 | METAL 06 |
| 078 | THRASH01 |
| 079 | THRASH02 |
| 080 | PUNK 01 |
| 081 | PUNK 02 |
| 082 | PUNK 03 |
| 083 | PUNK 04 |
| 084 | FUSION01 |
| 085 | FUSION02 |
| 086 | FUSION03 |
| 087 | FUSION04 |
| 088 | FUSION05 |
| 089 | FUSION06 |
| 090 | FUSION07 |
| 091 | FUSION08 |
| 092 | FUSION09 |
| 093 | FUSION10 |
| 094 | FUSION11 |
| 095 | FUSION12 |
| 096 | FUSION13 |
| 097 | FUSION14 |
| 098 | FUSION15 |
| 099 | INDUST01 |

| No. | Pattern name |
|-----|--------------|
| 100 | INDUST02 |
| 101 | POP 01 |
| 102 | POP 02 |
| 103 | POP 03 |
| 104 | POP 04 |
| 105 | POP 05 |
| 106 | POP 06 |
| 107 | POP 07 |
| 108 | POP 08 |
| 109 | POP 09 |
| 110 | POP 10 |
| 111 | POP 11 |
| 112 | POP 12T |
| 113 | POP 13 |
| 114 | POP 14 |
| 115 | POP 15 |
| 116 | POP 16 |
| 117 | R'nB 01 |
| 118 | R'nB 02 |
| 119 | R'nB 03 |
| 120 | R'nB 04 |
| 121 | R'nB 05 |
| 122 | R'nB 06 |
| 123 | R'nB 07 |
| 124 | R'nB 08 |
| 125 | R'nB 09 |
| 126 | R'nB 10 |
| 127 | R'nB 11 |
| 128 | R'nB 12 |
| 129 | FUNK 01 |
| 130 | FUNK 02 |
| 131 | FUNK 03 |
| 132 | FUNK 04 |
| 133 | FUNK 05 |
| 134 | FUNK 06 |
| 135 | FUNK 07 |
| 136 | FUNK 08 |
| 137 | FUNK 09 |
| 138 | FUNK 10 |
| 139 | FUNK 11 |
| 140 | FUNK 12 |
| 141 | FUNK 13 |
| 142 | FUNK 14 |
| 143 | FUNK 15 |
| 144 | FUNK 16 |
| 145 | 16BEAT09 |
| 146 | 16BEAT10 |
| 147 | 16BEAT11 |
| 148 | HIP 01 |
| 149 | HIP 02 |

| No. | Pattern name |
|-----|--------------|
| 150 | HIP 03 |
| 151 | HIP 04 |
| 152 | HIP 05 |
| 153 | HIP 06 |
| 154 | HIP 07 |
| 155 | HIP 08 |
| 156 | HIP 09 |
| 157 | HIP 10 |
| 158 | HIP 11 |
| 159 | HIP 12 |
| 160 | HIP 13 |
| 161 | HIP 14 |
| 162 | HIP 15 |
| 163 | HIP 16 |
| 164 | HIP 17 |
| 165 | HIP 18 |
| 166 | HIP 19 |
| 167 | HIP 20 |
| 168 | HIP 21 |
| 169 | HIP 22 |
| 170 | HIP 23 |
| 171 | HIP 24 |
| 172 | HIP 25 |
| 173 | HIP 26 |
| 174 | HIP 27 |
| 175 | HIP 28 |
| 176 | HIP 29 |
| 177 | DANCE 01 |
| 178 | DANCE 02 |
| 179 | DANCE 03 |
| 180 | DANCE 04 |
| 181 | DANCE 05 |
| 182 | DANCE 06 |
| 183 | DANCE 07 |
| 184 | DANCE 08 |
| 185 | HOUSE 01 |
| 186 | HOUSE 02 |
| 187 | HOUSE 03 |
| 188 | HOUSE 04 |
| 189 | HOUSE 05 |
| 190 | HOUSE 06 |
| 191 | TECHNO01 |
| 192 | TECHNO02 |
| 193 | TECHNO03 |
| 194 | TECHNO04 |
| 195 | TECHNO05 |
| 196 | TECHNO06 |
| 197 | TECHNO07 |
| 198 | TECHNO08 |
| 199 | TECHNO09 |

| No. | Pattern name |
|-----|--------------|
| 200 | TECHNO10 |
| 201 | TECHNO11 |
| 202 | D'nB 01 |
| 203 | D'nB 02 |
| 204 | D'nB 03 |
| 205 | D'nB 04 |
| 206 | D'nB 05 |
| 207 | D'nB 06 |
| 208 | TRIP 01 |
| 209 | TRIP 02 |
| 210 | TRIP 03 |
| 211 | AMB 01 |
| 212 | AMB 02 |
| 213 | AMB 03 |
| 214 | AMB 04 |
| 215 | AMB 05 |
| 216 | AMB 06 |
| 217 | BALD 01 |
| 218 | BALD 02 |
| 219 | BALD 03 |
| 220 | BALD 04 |
| 221 | BALD 05 |
| 222 | BALD 06 |
| 223 | BALD 07 |
| 224 | BALD 08 |
| 225 | BALD 09 |
| 226 | BALD 10 |
| 227 | BALD 11T |
| 228 | BALD 12 |
| 229 | BALD 13 |
| 230 | BLUES 01 |
| 231 | BLUES 02 |
| 232 | BLUES 03 |
| 233 | BLUES 04 |
| 234 | BLUES 05 |
| 235 | BLUES 06 |
| 236 | BLUES 07 |
| 237 | BLUES 08 |
| 238 | COUNTR01 |
| 239 | COUNTR02 |
| 240 | COUNTR03 |
| 241 | COUNTR04 |
| 242 | COUNTR05 |
| 243 | COUNTR06 |
| 244 | JAZZ 01 |
| 245 | JAZZ 02 |
| 246 | JAZZ 03 |
| 247 | JAZZ 04 |
| 248 | JAZZ 05 |
| 249 | JAZZ 06 |
| 250 | JAZZ 07P |

| No. | Pattern name |
|-----|--------------|
| 251 | JAZZ 08 |
| 252 | JAZZ 09 |
| 253 | SHUFFL01 |
| 254 | SHUFFL02 |
| 255 | SHUFFL03 |
| 256 | SHUFFL04 |
| 257 | SHUFFL05 |
| 258 | SHUFFL06 |
| 259 | SHUFFL07 |
| 260 | SKA 01 |
| 261 | SKA 02 |
| 262 | SKA 03 |
| 263 | SKA 04 |
| 264 | REGGAE01 |
| 265 | REGGAE02 |
| 266 | REGGAE03 |
| 267 | REGGAE04 |
| 268 | REGGAE05 |
| 269 | REGGAE06 |
| 270 | AFRO 01 |
| 271 | AFRO 02 |
| 272 | AFRO 03 |
| 273 | AFRO 04 |
| 274 | AFRO 05 |
| 275 | AFRO 06 |
| 276 | AFRO 07 |
| 277 | AFRO 08 |
| 278 | LATIN 01 |
| 279 | LATIN 02 |
| 280 | LATIN 03 |
| 281 | LATIN 04 |
| 282 | LATIN 05 |
| 283 | LATIN 06 |
| 284 | LATIN 07 |
| 285 | LATIN 08 |
| 286 | LATIN 09 |
| 287 | LATIN 10 |
| 288 | LATIN 11 |
| 289 | LATIN 12 |
| 290 | LATIN 13 |
| 291 | LATIN 14 |
| 292 | LATIN 15 |
| 293 | BOSSA 01 |
| 294 | SAMBA 01 |
| 295 | SAMBA 02 |
| 296 | MIDE 01 |
| 297 | MIDE 02 |
| 298 | MIDE 03 |
| 299 | MIDE 04T |
| 300 | MIDE 05 |
| 301 | MIDE 06 |

| No. | Pattern name |
|-----|--------------|
| 302 | INTRO 01 |
| 303 | INTRO 02 |
| 304 | INTRO 03 |
| 305 | INTRO 04 |
| 306 | INTRO 05 |
| 307 | INTRO 06 |
| 308 | INTRO 07 |
| 309 | INTRO 08 |
| 310 | INTRO 09 |
| 311 | INTRO 10 |
| 312 | INTRO 11 |
| 313 | INTRO 12 |
| 314 | INTRO 13 |
| 315 | INTRO 14 |
| 316 | INTRO 15 |
| 317 | INTRO 16 |
| 318 | INTRO 17 |
| 319 | INTRO 18 |
| 320 | COUNT |
| 321 | ROCK F1 |
| 322 | ROCK F2 |
| 323 | ROCK F3 |
| 324 | ROCK F4 |
| 325 | ROCK F5 |
| 326 | ROCK F6 |
| 327 | ROCK F7 |
| 328 | ROCK F8 |
| 329 | ROCK F9 |
| 330 | HROCK F1 |
| 331 | HROCK F2 |
| 332 | HROCK F3 |
| 333 | HROCK F4 |
| 334 | METAL F1 |
| 335 | METAL F2 |
| 336 | THRAS F1 |
| 337 | THRAS F2 |
| 338 | FUSE F1 |
| 339 | FUSE F2 |
| 340 | FUSE F3 |
| 341 | FUSE F4 |
| 342 | FUSE F5 |
| 343 | FUSE F6 |
| 344 | INDST F1 |
| 345 | POPS F1 |
| 346 | POPS F2 |
| 347 | POPS F3 |
| 348 | POPS F4 |
| 349 | POPS F5 |
| 350 | R'nB F1 |
| 351 | R'nB F2 |
| 352 | FUNK F1 |

| No. | Pattern name |
|-----|--------------|
| 353 | FUNK F2 |
| 354 | FUNK F3 |
| 355 | FUNK F4 |
| 356 | HIP F1 |
| 357 | HIP F2 |
| 358 | HIP F3 |
| 359 | DANCE F1 |
| 360 | DANCE F2 |
| 361 | DANCE F3 |
| 362 | DANCE F4 |
| 363 | HOUSE F1 |
| 364 | HOUSE F2 |
| 365 | TECHN F1 |
| 366 | TECHN F2 |
| 367 | D'nB F1 |
| 368 | D'nB F2 |
| 369 | AMB F1 |
| 370 | GROOV F1 |
| 371 | GROOV F2 |
| 372 | BALAD F1 |
| 373 | BALAD F2 |
| 374 | BLUES F1 |
| 375 | BLUES F2 |
| 376 | CNTRY F1 |
| 377 | CNTRY F2 |
| 378 | JAZZ F1 |
| 379 | JAZZ F2 |
| 380 | SHFL F1 |
| 381 | SHFL F2 |
| 382 | SHFL F3 |
| 383 | REGGA F1 |
| 384 | REGGA F2 |
| 385 | AFRO F1 |
| 386 | AFRO F2 |
| 387 | LATIN F1 |
| 388 | LATIN F2 |
| 389 | LATIN F3 |
| 390 | LATIN F4 |
| 391 | MIDE F1 |
| 392 | MIDE F2 |
| 393 | ENDING01 |
| 394 | ENDING02 |
| 395 | ENDING03 |
| 396 | ENDING04 |
| 397 | ENDING05 |
| 398 | ENDING06 |
| 399 | ENDING07 |
| 400 | METRO4/4 |
| 401 | METRO3/4 |
| 402 | ALL MUTE |

Drum Kit/Bass Program List

■ Drum Kit List

Kit number = MIDI program change number

| No. | Display | Kit name |
|-----|----------|-------------------------|
| 0 | LiveRock | Live Rock |
| 1 | Studio | Studio |
| 2 | Standard | Standard |
| 3 | FunkTrap | Funk Trap |
| 4 | EpicRock | Epic Rock |
| 5 | Ballad | Ballad |
| 6 | Modern | Modern |
| 7 | HipHop | Rap/HipHop |
| 8 | Techno | Techno Beat |
| 9 | General | General Drum |
| 10 | Live 1 | Live Rock variation 1 |
| 11 | Live 2 | Live Rock variation 2 |
| 12 | Live 3 | Live Rock variation 3 |
| 13 | Studio 1 | Studio variation 1 |
| 14 | Studio 2 | Studio variation 2 |
| 15 | Studio 3 | Studio variation 3 |
| 16 | Standrd1 | Standard variation 1 |
| 17 | Standrd2 | Standard variation 2 |
| 18 | Standrd3 | Standard variation 3 |
| 19 | Funk 1 | Funk Trap variation 1 |
| 20 | Funk 2 | Funk Trap variation 2 |
| 21 | Funk 3 | Funk Trap variation 3 |
| 22 | Epic 1 | Epic Rock variation 1 |
| 23 | Epic 2 | Epic Rock variation 2 |
| 24 | Ballad 1 | Ballad variation 1 |
| 25 | Ballad 2 | Ballad variation 2 |
| 26 | Modern 1 | Modern variation 1 |
| 27 | Modern 2 | Modern variation 2 |
| 28 | HipHop 1 | Rap/HipHop variation 1 |
| 29 | HipHop 2 | Rap/HipHop variation 2 |
| 30 | HipHop 3 | Rap/HipHop variation 3 |
| 31 | Techno 1 | Techno Beat variation 1 |
| 32 | Techno 2 | Techno Beat variation 2 |
| 33 | Techno 3 | Techno Beat variation 3 |
| 34 | GS Room | General Drum Room |
| 35 | GS Power | General Drum Power |
| 36 | GS Elect | General Drum Electronic |
| 37 | GS 808 | General Drum Analog |
| 38 | GS Brush | General Drum Brush |
| 39 | Latin | Latin Special |
| 40 | Percuss | Percussions |
| 41 | M-Live | Live Rock Mastering |
| 42 | M-Studio | Studio Mastering |
| 43 | M-Funk | Funk Trap Mastering |
| 44 | M-Epic | Epic Rock Mastering |
| 45 | M-Ballad | Ballad Mastering |
| 46 | M-Modern | Modern Mastering |
| 47 | Benndown | Power-benndown |
| 48 | SFX 1 | Special Effect Sounds 1 |
| 49 | SFX 2 | Special Effect Sounds 2 |
| 50 | } | default |
| 126 | | |

Drum kit No. 34 - 38 are recommended when using the GM/GS tone map. If necessary, arrange the drum kits.

■ Bass Program List

Program number = MIDI program change number

| No. | Display | Program name |
|-----|----------|------------------|
| 0 | LiveBass | Live Bass |
| 1 | StudioBS | Studio Bass |
| 2 | EpicBass | Epic Bass |
| 3 | FunkBass | Funk Bass |
| 4 | BalladBS | Ballad Bass |
| 5 | AcostcBS | Acoustic Bass |
| 6 | ModernBS | Modern Bass |
| 7 | Synth BS | Synth Bass |
| 8 | Techno B | Techno Bass |
| 9 | BigBtmBS | Big Bottom Bass |
| 10 | SubSlpBS | SubSlap Bass |
| 11 | DigiAcBS | Digital Acoustic |
| 12 | BSHrmnic | Bass Harmonics |
| 13 | No Frets | No Frets |
| 14 | Aco Jazz | Acoustic Jazz |
| 15 | DigiPick | Digital Pick |
| 16 | TechAnlg | Techno Analog |
| 17 | AnaTouch | Analog Touch |
| 18 | Lo Sine | Lo Sine |
| 19 | HrmnicBS | Harmonics Bass |
| 20 | Saw Wave | Saw Wave |
| 21 | Square | Square Wave |
| 22 | Hi Sine | Hi Sine |
| 23 | Drive BS | Drive Bass |
| 24 | FuzzBass | Fuzz Bass |
| 25 | FZ Drive | Fuzz Drive Bass |

When the MRS-1266's bass track receives each Program change message 32 - 39, you can use the bass programs recommended on the GM/GS tone map.

MIDI note number chart

| PAD | Note number | | |
|----------------|-------------|-------|-------|
| | BANK1 | BANK1 | BANK1 |
| 0/KICK | 36 | 35 | 61 |
| 1/SNARE | 38 | 40 | 60 |
| 2/CLOSED HAT | 42 | 44 | 68 |
| 3/OPEN HAT | 46 | 54 | 67 |
| 4/TOM 1 | 50 | 48 | 64 |
| 5/TOM 2 | 47 | 45 | 62 |
| 6/TOM 3 | 43 | 41 | 63 |
| 7/RIDE | 51 | 52 | 59 |
| 8/CRASH | 49 | 57 | 70 |
| 9/EXTRA CYMBAL | 53 | 55 | 69 |
| X/EXTRA 1 | 37 | 56 | 65 |
| +/EXTRA 2 | 39 | 58 | 66 |

| Note# | Instrument name | BANK1 | BANK1 | BANK1 |
|-------|-----------------|-------|-------|-------|
| 27 | High Q | | | |
| 28 | Slap | | | |
| 29 | Scratch Push | | | |
| 30 | Scratch Pull | | | |
| 31 | Sticks | | | |
| 32 | Square Click | | | |
| 33 | Metronome Click | | | |
| 34 | Metronome Bell | | | |
| 35 | Kick Drum 2 | | PAD 0 | |
| 36 | Kick Drum 1 | PAD 0 | | |
| 37 | Side Stick | PAD X | | |
| 38 | Snare Drum 1 | PAD 1 | | |
| 39 | Hand Clap | PAD + | | |
| 40 | Snare Drum 2 | | PAD 1 | |
| 41 | Low Tom2 | | PAD 6 | |
| 42 | Closed Hi-Hat | PAD 2 | | |
| 43 | Low Tom 1 | PAD 6 | | |
| 44 | Pedal Hi-Hat | | PAD 2 | |
| 45 | Mid Tom 2 | | PAD 5 | |
| 46 | Open Hi-Hat | PAD 3 | | |
| 47 | Mid Tom 1 | PAD 5 | | |
| 48 | High Tom 2 | | PAD 4 | |
| 49 | Crash Cymbal 1 | PAD 8 | | |
| 50 | Hi Tom 1 | PAD 4 | | |
| 51 | Ride Cymbal 1 | PAD 7 | | |
| 52 | Chinese Cymbal | | PAD 7 | |
| 53 | Ride Bell | PAD 9 | | |
| 54 | Tambourine | | PAD 3 | |
| 55 | Splash Cymbal | | PAD 9 | |
| 56 | Cowbell | | PAD X | |
| 57 | Crash Cymbal 2 | | PAD 8 | |
| 58 | Vibraslap | | PAD + | |
| 59 | Ride Cymbal 2 | | | PAD 7 |
| 60 | High Bongo | | | PAD 1 |
| 61 | Low Bongo | | | PAD 0 |
| 62 | Mute High Conga | | | PAD 5 |
| 63 | Open High Conga | | | PAD 6 |
| 64 | Low Conga | | | PAD 4 |
| 65 | High Timbale | | | PAD X |
| 66 | Low Timbale | | | PAD + |
| 67 | High Agogo | | | PAD 3 |
| 68 | Low Agogo | | | PAD 2 |
| 69 | Cabasa | | | PAD 9 |
| 70 | Maracas | | | PAD 8 |
| 71 | Short Whistle | | | |
| 72 | Long Whistle | | | |
| 73 | Short Guiro | | | |
| 74 | Long Guiro | | | |
| 75 | Claves | | | |

Instrument List

| No. | Display | Name |
|-----|-----------|-----------------------|
| 000 | BDLive1 | Live Kick 1 |
| 001 | BDLive2 | Live Kick 2 |
| 002 | BDStdio1 | Studio Booth Kick |
| 003 | BDStdio2 | Small Booth Kick |
| 004 | BDStdio3 | Middle Booth Kick |
| 005 | BDMute | Muted Kick |
| 006 | BDTight | Tight Shell Kick |
| 007 | BDHuge | Huge Kick |
| 008 | BDHard | Deep Hard beater Kick |
| 009 | BDAmbi | Ambient Kick |
| 010 | BDStage1 | Stage Ambient Kick 1 |
| 011 | BDStage2 | Stage Ambient Kick 2 |
| 012 | BDDry | Dry Kick |
| 013 | BDReso | Resonated Kick |
| 014 | BDDeep1 | Deep Shell Kick |
| 015 | BDDeep2 | Deep Muffed Kick |
| 016 | BDAnlg1 | Analog Kick |
| 017 | BDAnlg2 | Short Analog Kick |
| 018 | BDDgAna1 | DIGI-ANA Kick |
| 019 | BDDgAna2 | Long DIGI-ANA Kick |
| 020 | BDSynth | Synth Kick |
| 021 | BDBend | Velocity Bend Kick |
| 100 | SDLive1 | Live Ambient 1 |
| 101 | SDLive2 | Live Ambient 2 |
| 102 | SDAmbi | Booth Ambient |
| 103 | SDDry | Booth Dry |
| 104 | SDSnappy | Dry Snappy |
| 105 | SDDryHi | Dry High Tuned |
| 106 | SDHigh1 | High Tuned 1 |
| 107 | SDHigh2 | High Tuned 2 |
| 108 | SDHigh3 | High Tuned 3 |
| 109 | SDDeep1 | Deep Body Ambient |
| 110 | SDDeep2 | Deep Snappy |
| 111 | SDHiSnap | High Tensioned Snappy |
| 112 | SDMute | Tight Muted |
| 113 | SDReso | Resonated Tuning |
| 114 | SDGate | Tighten Gate |
| 115 | SDAnalgM | Mono Analog |
| 116 | SDAnalgS | Stereo Analog |
| 117 | SDDgAnaM | Mono DIGI-ANA |
| 118 | SDDgAnaS | Stereo DIGI-ANA |
| 119 | SDReverb1 | Reverb Snare 1 |
| 120 | SDReverb2 | Reverb Snare 2 |
| 121 | SDRoom | Room Snare |
| 122 | SDPower | Power Snare |
| 123 | SDElect | Electric Snare |
| 124 | SDBrush1 | Brush Short |
| 125 | SDBrush2 | Brush Long |
| 126 | SDBrush3 | Brush Slap |
| 127 | SDBrushB | Bend Down |
| 200 | TMLive1 | Live Tom 1 |

| No. | Display | Name |
|-----|----------|--------------------|
| 201 | TMLive2 | Live Tom 2 |
| 202 | TMLive3 | Live Floor |
| 203 | TMStdio1 | Studio Tom 1 |
| 204 | TMStdio2 | Studio Tom 2 |
| 205 | TMStdio3 | Studio Floor |
| 206 | TMDry1 | Dry Tom 1 |
| 207 | TMDry2 | Dry Tom 2 |
| 208 | TMDry3 | Dry Floor |
| 209 | TMLoose1 | Loose Tom 1 |
| 210 | TMLoose2 | Loose Tom 2 |
| 211 | TMLoose3 | Loose Floor |
| 212 | TMAmbi1 | Ambient Tom 1 |
| 213 | TMAmbi2 | Ambient Tom 2 |
| 214 | TMAmbi3 | Ambient Floor |
| 215 | TMLow1 | Low Tune Tom 1 |
| 216 | TMLow2 | Low Tune Tom 2 |
| 217 | TMLow3 | Low Tune Floor |
| 218 | TMHard1 | Hard Hit Tom 1 |
| 219 | TMHard2 | Hard Hit Tom 2 |
| 220 | TMHard3 | Hard Hit Floor |
| 221 | TM808_1 | 808 Tom 1 |
| 222 | TM808_2 | 808 Tom 2 |
| 223 | TM808_3 | 808 Floor |
| 224 | TMGate1 | Power Gate Tom 1 |
| 225 | TMGate2 | Power Gate Tom 2 |
| 226 | TMGate3 | Power Gate Floor |
| 227 | TMAco1 | Acoustic Tom 1 |
| 228 | TMAco2 | Acoustic Tom 2 |
| 229 | TMAco3 | Acoustic Floor |
| 230 | TMRoom1 | Room Tom 1 |
| 231 | TMRoom2 | Room Tom 2 |
| 232 | TMRoom3 | Room Floor |
| 233 | TMElect1 | Electric Tom 1 |
| 234 | TMElect2 | Electric Tom 2 |
| 235 | TMElect3 | Electric Floor |
| 236 | TMBend1 | Bend Down Tom 1 |
| 237 | TMBend2 | Bend Down Tom 2 |
| 238 | TMBend3 | Bend Down Floor |
| 239 | TMVerb1 | TOMVERB |
| 240 | TMVerb2 | FLOORVERB |
| 241 | TMSynth | Synth Drum Tom |
| 300 | CHHLive | Live Close-Hat |
| 301 | OHHLive | Live Open-Hat |
| 302 | CHHStdio | Studio Close-Hat |
| 303 | CHHClear | Clear Close-Hat |
| 304 | OHHClear | Clear Open-Hat |
| 305 | CHHAnalg | Analog Close-Hat |
| 306 | OHHAnalg | Analog Open-Hat |
| 307 | CHHDgAna | DIGI-ANA Close-Hat |
| 308 | OHHdgAna | DIGI-ANA Open-Hat |
| 309 | FHHaco1 | Acoustic Foot-Hat |

| No. | Display | Name |
|-----|----------|-------------------------------|
| 310 | FHHaco2 | Acoustic Short Foot |
| 311 | FHHAnalg | Analog Foot-Hat |
| 312 | CHHBend | Bend Down Close-Hat |
| 313 | OHHBend | Bend Down Open-Hat |
| 314 | FHHBend | Bend Down Foot-Hat |
| 400 | CYMCrsh1 | Crash 1 |
| 401 | CYMCrsh2 | Crash 2 |
| 402 | CYMCrsh3 | Analog Crash |
| 403 | CYMCrsh4 | Thin Crash |
| 404 | CYMSpls1 | Splash 1 |
| 405 | CYMSpls2 | Splash 2 |
| 406 | CYMCrshB | Bend Down Crash |
| 407 | CYMChin1 | China 1 |
| 408 | CYMChin2 | China 2 |
| 409 | CYMRide1 | Ride 1 |
| 410 | CYMRide2 | Ride 2 |
| 411 | CYMRide3 | Ride 3 |
| 412 | CYMRideB | Bend Down Ride |
| 413 | CYMCup1 | Cup |
| 414 | CYMCup2 | Bend Down Cup |
| 500 | EXRim1 | Live Rim |
| 501 | EXRim2 | Live Long Rim |
| 502 | EXRim3 | Dry Rim |
| 503 | EXRimB | Velocity Bend Down Rim |
| 504 | EXCwbel1 | Cowbell 1 |
| 505 | EXCwbel2 | Analog Cowbell |
| 506 | EXCwbelB | Velocity Bend Down Cowbell |
| 507 | EXTmbrin | Live Tambourine |
| 508 | EXTmbriB | Velocity Bend Down Tambourine |
| 509 | EXClap1 | Clap |
| 510 | EXClap2 | Filtered Clap |
| 511 | EXClapB | Velocity Bend Down Clap |
| 512 | EXClv808 | Analog Claves |
| 513 | EXSnp909 | DIGI-ANA Snap |
| 514 | EXCKnoiz | Click Noise |
| 600 | High Q | High Q |
| 601 | Slap | Slap |
| 602 | Scratch1 | Scratch Push |
| 603 | Scratch2 | Scratch Pull |
| 604 | Sticks | Sticks |
| 605 | SquarClk | Square Click |
| 606 | MtrClick | Metronome Click |
| 607 | MtrBell | Metronome Bell |
| 608 | Tambrin | Tambourine |
| 609 | Vibslap | Vibraslap |
| 610 | HiBongo | High Bongo |
| 611 | LoBongo | Low Bongo |
| 612 | MtHiCong | Mute High Conga |
| 613 | HiConga1 | Open High Conga 1 |
| 614 | HiConga2 | Open High Conga 2 |
| 615 | LoConga | Low Conga |

| No. | Display | Name |
|-----|----------|---------------------|
| 616 | HiTimbal | High Timbale |
| 617 | LoTimbal | Low Timbale |
| 618 | HiAgogo | High Agogo |
| 619 | LoAgogo | Low Agogo |
| 620 | Cabasa | Cabasa |
| 621 | Maracas | Maracas |
| 622 | Whistle1 | Short High Whistle |
| 623 | Whistle2 | Long Whistle |
| 624 | GuiroS | Short Guiro |
| 625 | GuiroL | Long Guiro |
| 626 | Clave | Claves |
| 627 | WoodBlkH | High Wood Block |
| 628 | WoodBlkL | Low Wood Block |
| 629 | Cuica Mt | Mute Cuica |
| 630 | Cuica Op | Open Cuica |
| 631 | MtTrangl | Mute Triangle |
| 632 | OpTrangl | Open Triangle |
| 633 | Shaker | Shaker |
| 634 | JingBell | Jingle Bell |
| 635 | BellTree | Bell Tree |
| 636 | Castanet | Castanets |
| 637 | MtSurdo | Mute Surdo |
| 638 | OpSurdo | Open Surdo |
| 700 | FiltSwep | Filter Swept Cymbal |
| 701 | Gamelan | Gamelan |
| 702 | BassSlid | Bass Slide |
| 703 | RevWet1 | REV Wet 1 |
| 704 | RevWet2 | REV Wet 2 |
| 705 | Bell | Bell |
| 706 | Odaiko | Odaiko |
| 707 | ChuDaiko | ChuDaiko |
| 708 | Oedo | Oedo |
| 709 | Temple | Chinese Temple |
| 710 | Mokugyo | Mokugyo |
| 711 | Clock | Huge Clock |
| 712 | UFO | UFO |
| 713 | DoorClos | Door Close |
| 714 | DoorOpen | Door Open |
| 715 | Kishimi | Kishimi |
| 716 | Sliding | Sliding |
| 717 | Engine | Engine Cell |
| 718 | Sonar | Sonar |
| 719 | Space | Space |
| 720 | Sequence | Sequence |
| 721 | Minor7 | Minor7 |
| 722 | Major7 | Major7 |

PHRASE LIST

| | | | No. | NAME | COMMENTS | |
|---------------|------------------------------|------------------------|-----|----------|----------------------|--------------------------|
| Rhythm | 01 Drum Loops | 1 | 1 | Ry-01-1A | Drum loop1 | |
| | | | 2 | Ry-01-1B | Drum loop2 | |
| | | | 3 | Ry-01-1C | Drum Fill1 | |
| | | | 4 | Ry-01-1D | Drum variation1 | |
| | | | 5 | Ry-01-1E | Drum Fill2 | |
| | | | 6 | Ry-01-1F | Drum variation2 | |
| | | | 7 | Ry-01-1G | Drum end | |
| | | 2 | 8 | Ry-01-2A | Drum intro | |
| | | | 9 | Ry-01-2B | Drum loop1 | |
| | | | 10 | Ry-01-2C | Drum loop2 | |
| | | | 11 | Ry-01-2D | Drum break | |
| | | | 12 | Ry-01-2E | Drum variation1 | |
| | | | 13 | Ry-01-2F | Drum Fill | |
| | | | 14 | Ry-01-2G | Drum variation2 | |
| | 02 Beats Variation | | | 15 | Ry-02-1A | Drum loop1 |
| | | | | 16 | Ry-02-1B | Drum loop2 |
| | 03 Breakbeats | | | 17 | Ry-03-1A | Drum loop1 |
| | | | | 18 | Ry-03-1B | Drum loop2 |
| | | | | 19 | Ry-03-1C | Drum loop3 |
| | | | | 20 | Ry-03-1D | Drum loop4 |
| | | | | 21 | Ry-03-1E | Drum loop5 |
| | 04 Latin Loops | 1 | | 22 | Ry-04-1A | Percussion loop1 |
| | | | | 23 | Ry-04-1B | Percussion loop2 |
| | | | | 24 | Ry-04-1C | Percussion loop3 |
| | | | | 25 | Ry-04-1D | Percussion loop4 |
| | | 2 | | 26 | Ry-04-2A | Percussion loop1 |
| | | | | 27 | Ry-04-2B | Percussion loop2 |
| | | | | 28 | Ry-04-2C | Percussion loop3 |
| | | | | 29 | Ry-04-2D | Percussion loop4 |
| | | 3 | | 30 | Ry-04-3A | Percussion loop1 |
| | | | | 31 | Ry-04-3B | Percussion loop2 |
| | | 05 Indian Loops | | | 32 | Ry-05-1A |
| | | | | 33 | Ry-05-1B | Asian Percussion loop1-2 |
| | | | | 34 | Ry-05-1C | Asian Percussion loop1-3 |
| | | | | 35 | Ry-05-1D | Asian Percussion loop2 |
| | | | | 36 | Ry-05-1E | Asian Percussion loop3 |
| Songs | 01 Hardcore Loop | 1 | 37 | Sg-01-1A | Industrial Drum loop | |
| | | | 38 | Sg-01-1B | Industrial Break | |
| | | | 39 | Sg-01-1C | Industrial G&B Break | |
| | | | 40 | Sg-01-1D | Industrial Guitar | |
| | | 2 | 41 | Sg-01-2A | BigBeat Drum loop | |
| | | | 42 | Sg-01-2B | BigBeat Bass loop | |
| | | | 43 | Sg-01-2C | BigBeat FX loop | |
| | 02 Kontrol Variations | 1 | 44 | Sg-02-1A | Hiphop Track1-1 | |
| | | | 45 | Sg-02-1B | Hiphop Track1-2 | |
| | | 2 | 46 | Sg-02-2A | Hiphop Track2-1 | |
| | | | 47 | Sg-02-2B | Hiphop Track2-2 | |
| | 03 Drum Bass Loops | 1 | 48 | Sg-03-1A | Drum loop | |
| | | | 49 | Sg-03-1B | Bass loop | |
| | 04 Reggae Variations | 1 | 50 | Sg-04-1A | Dub Drum loop | |
| | | | 51 | Sg-04-1B | Dub Bass loop | |
| | | | 52 | Sg-04-1C | Dub Guitar loop | |
| | | 2 | 53 | Sg-04-2A | Dub Drum loop | |
| | | | 54 | Sg-04-2B | Dub Bass loop | |
| | | | 55 | Sg-04-2C | Dub Guitar Solo loop | |

| | | No. | NAME | COMMENTS |
|-----------------|-------------|-----------|-------------------|-------------------------------|
| Bass | 01 in A | 56 | EB-01-1A | Old Funk loop1 |
| | | 57 | EB-01-1B | Old Funk loop2 |
| | 02 in B | 58 | EB-02-1A | Old School Bass loop1 |
| | | 59 | EB-02-1B | Old School Bass loop2 |
| | 03 in C | 60 | EB-03-1A | Old House Bass loop |
| | | 61 | EB-03-1B | Pops Bass loop |
| | 03 in D | 62 | EB-04-1A | Funk Bass loop1 |
| | | 63 | EB-04-1B | Funk Bass loop2 |
| | 05 in E | 64 | EB-05-1A | Dark Bass loop1-1 |
| | | 65 | EB-05-1B | Dark Bass loop1-2 |
| 06 in G | 66 | EB-06-1A | Funk Bass loop1-1 | |
| | 67 | EB-06-1B | Funk Bass loop1-2 | |
| Guitar | | 68 | Gt-01-1A | Acoustic Guitar loop on Amaj |
| | | 69 | Gt-01-1B | Acoustic Guitar loop on Amin |
| | | 70 | Gt-01-1C | Electric Guitar loop on Cmin |
| | | 71 | Gt-01-1D | RockBilly Guitar loop on Amin |
| | | 72 | Gt-01-1E | Funk Guitar loop on A7#9 |
| | | 73 | Gt-01-1F | Funk Guitar loop on Dmin9 |
| | | 74 | Gt-01-1G | Hard Rock Guitar loop on Bmin |
| | | 75 | Gt-01-1H | Rock Guitar loop on Amin |
| Analog | SynBass | 76 | AG-01-1A | Analog Bass loop1 |
| | | 77 | AG-01-1B | SynBass loop1 |
| | | 78 | AG-01-1C | SynBass loop2 |
| | | 79 | AG-01-1D | SynBass loop3 |
| | | 80 | AG-01-1E | Analog Bass loop2 |
| | | 81 | AG-01-1F | Analog Bass loop3 |
| | | 82 | AG-01-1G | SynBass loop4 |
| | | SynRhythm | 83 | AG-02-1A |
| | 84 | | AG-02-1B | Synth loop2 |
| | 85 | | AG-02-1C | Synth loop3 |
| | 86 | | AG-02-1D | Synth loop4 |
| | 87 | | AG-02-1E | Synth loop5 |
| | 88 | | AG-02-1F | Synth loop6 |
| | SynTextures | 89 | AG-03-1A | String & Synth loop |
| 90 | | AG-03-1B | String loop1 | |
| 91 | | AG-03-1C | String loop2 | |
| 92 | | AG-03-1D | String loop3 | |
| FX loops | | 93 | FX-01-1A | Fx loop1 |
| | | 94 | FX-01-1B | Fx loop2 |
| | | 95 | FX-01-1C | Fx loop3 |
| | | 96 | FX-01-1D | Fx loop4 |

With the factory default settings, project 001 contains these phrases.

MRS-1266 hard disk contents

There is two partitions on the internal hard disk of the MRS-1266, named "MRS-FAC" and "MRS-USR".

The "MRS-FAC" contains the files used to maintain the hard disk. Therefore, do not operate the files there.

The following files and folders are located in the "MRS-USR"

● **PRJINIT folder**

Contains data such as rhythm song/rhythm pattern data and drum kit data that are read when creating a new project. The following files are located in this folder.

PRJDATA.INI

Project data

RHYTHM.SEQ

Rhythm pattern and rhythm song data

DRUMKITS.ZDR

Drum kit data

● **SYS folder**

Contains the system-related file. The following file is located in this folder.

MAC_PRM.INI

Number of most recently edited project

● **PROJxxx folder**

Contains the individual data for each project. The following files are located in this folder.

TRACKx_x.DAT

Audio data for each track/V-take

PHRASExx.PH

Audio data for each phrase (mono or stereo left channel)

PHRASExx.PHR

Audio data for each phrase (stereo right channel)

LOOPxx.TXT

Formula data entered when creating phrase loops

PRJDATA.INI

Project settings data

DRUMKITS.ZDR

Drum kit data

RHYTHM.SEQ

Rhythm pattern and rhythm song data

● **WAV_AIFF folder**

Folder for storing WAV/AIFF files. Used when importing phrases from the internal hard disk.

To use this folder, install the optional USB card (UIB-01) and copy WAV/AIFF files from a computer.

● **SOUNDS.ZSD**

Drum kit/bass program sound data

● **SYSTEM.ZEX**

MRS-1266 system file

Compatibility with the MRS-1044 series

The MRS-1266 can read out projects created on the MRS-1044 series but partial data. However, projects created on the MRS-1266 cannot be read on the MRS-1044 series.

MIDI implementation

1. Recognized Messages

| Status | 1st | 2nd | Description |
|--------|-----|-----|--|
| 8nH | kk | vv | Note Off kk: note number vv: velocity will be ignored |
| 9nH | kk | 00H | Note Off kk: note number |
| 9nH | kk | vv | Note On kk: note number (See NOTE 1) vv: velocity |
| BnH | 07H | vv | Channel Volume vv: volume value |
| BnH | 0BH | vv | Channel Expression vv: expression value |
| BnH | 78H | xx | All Sounds Off |
| BnH | 79H | xx | Reset All Controllers |
| BnH | 7BH | xx | All Notes Off |
| CnH | pp | | Program Change pp: program number |
| EnH | ll | hh | Pitch Bend Change hhl: pitch bend value |

NOTE: n = MIDI Channel Number (0 - F)

- Note On messages can be recorded into a rhythm pattern.

2. Transmitted Messages

| Status | 1st | 2nd | Description |
|--------|-----|-----|---|
| 8nH | kk | 40H | Note Off kk: note number |
| 9nH | kk | 00H | Note Off kk: note number |
| 9nH | kk | vv | Note On kk: note number vv: velocity |
| BnH | 07H | vv | Channel Volume vv: volume value |
| BnH | 7BH | 00H | All Notes Off |
| CnH | pp | | Program Change pp: program number |
| F2H | sl | sh | Song Position Pointer shsl: song position |
| F8H | | | Timing Clock |
| FAH | | | Start |
| FBH | | | Continue |
| FCH | | | Stop |

NOTE: n = MIDI Channel Number (0 - F)

3. System Exclusive Messages

No SysEx messages are recognized/transmitted.

MIDI implementation chart

[HardDisk Recorder]
Model MRS-1266

MIDI Implementation Chart

Date : 19.Aug.,2002
Version :1.00

| Function ... | | Transmitted | Recognized | Remarks |
|------------------|--|----------------------|---------------------------|---|
| Basic Channel | Default Changed | 1-16,OFF 1-16,OFF | 1-16,OFF 1-16,OFF | Memorized |
| Mode | Default Messages Altered | 3 x ***** | 3 x | |
| Note Number | True voice | 12-75 ***** | 12-75 | |
| Velocity | Note ON Note OFF | o x | o x | |
| After Touch | Key's Ch's | x x | x x | |
| Pitch Bend | | x | o | |
| Control Change | | 7 | 7 11 120 121 | Volume Expression All Sounds Off Reset All Ctrl's |
| Prog Change | True # | o ***** | o 0-127 | |
| System Exclusive | | x | x | |
| System Common | Song Pos Song Sel Tune | o x x | x x x | |
| System Real Time | Clock Commands | o o | x x | |
| Aux Messages | Local ON/OFF All Notes OFF Active Sense Reset | x o x x | x o x x | |
| Notes | | | | |

Mode 1 : OMNI ON, POLY
Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO
Mode 4 : OMNI OFF, MONO

o : Yes
x : No

Index

Symbols /Numerics

| | |
|--------------|--------|
| (| 72, 92 |
|) | 72, 92 |
| + | 72, 92 |
| x | 72, 92 |
| 6TR REC mode | 47 |

A

| | |
|-----------------------------|---------|
| A-B repeat function | 51 |
| ADJUST BAR | 74 |
| ADJUST BAR&LEN | 74 |
| ADJUST OFF | 74 |
| Adjusting panning parameter | 33 |
| Adjusting the volume | 33 |
| AIFF file | 65 |
| Album | 129 |
| Algorithm | 29, 118 |
| All Initialize | 158 |
| Audio CD | 133 |
| Analog playback | 133 |
| Digital playback | 133 |
| Importing data from | 137 |
| Audio data | 129 |
| Auto punch-in/out | 41 |

B

| | |
|-----------------|--------|
| Backup | 142 |
| Bass program | 86 |
| Bass track | 86 |
| Bounce function | 45 |
| Bounce | |
| Execute | 46 |
| Settings | 45 |
| Brackets | 72 |
| BsPRG | 90, 96 |
| BsVOL | 90, 96 |

C

| | |
|---|-----|
| Capture | 63 |
| CD creation | 129 |
| Playing an audio CD | 133 |
| Recording a project | 130 |
| Recording an album | 131 |
| CD-R/RW disc | 129 |
| Finalizing | 136 |
| Reading a project from CD-R/RW disc | 144 |
| Saving a single project on CD-R/RW disc | 142 |
| Saving all projects on CD-R/RW disc | 143 |
| CD-R/RW drive operation problems | 162 |

| | |
|-----------------------------------|--------|
| CD-R/RW drive | |
| Installation | 17 |
| CD-RW disc | |
| Erasing a CD-RW disc | 135 |
| CHORD | 90, 96 |
| Chord information | 94 |
| Deleting | 27 |
| Input | 25 |
| Chord type | 94 |
| Changing | 27 |
| Chorus/delay | 125 |
| Chromatic | 103 |
| Chromatic scale | 103 |
| Closing bracket | 72, 92 |
| Compression/expansion | |
| Specified range of data | 60 |
| Connections | 15, 16 |
| Control Change | 146 |
| Control section | 13 |
| Copying | |
| Kit | 113 |
| Phrase | 71 |
| Project | 140 |
| Rhythm pattern | 110 |
| Rhythm song | 98 |
| Specific measure of a rhythm song | 97 |
| V-take | 62 |

D

| | |
|--|--------|
| Demo song | 19 |
| Digital copy | 155 |
| Directory | 142 |
| Display section | 12 |
| DrKIT | 90, 96 |
| Drum kit | 86 |
| Adding a name | 113 |
| Copying a drum kit | 113 |
| Creating an original drum kit | 111 |
| Changing sound and parameters for each pad | 111 |
| Drum kit/bass program list | 179 |
| Drum track | 86 |
| Step input | 105 |
| DrVOL | 90, 96 |
| Duration | 107 |

E

| | |
|----------------------------|--------|
| Effect module | 118 |
| Effect operation problems | 161 |
| Effect parameters | 125 |
| Effect patch list | 172 |
| Effect section | 11, 12 |
| Effect type/parameter list | 164 |

- Effects 117
 Importing a patch from another project 128
 EQ adjustment 34
 EQ HIGH key 34
 EQ LOW key 34
 Erasing 62
 Name edit 38
 Switching 38
 Erasing
 CD-RW disc 135
 Play contents of a specific pad 102, 104
 Play contents of all pads 102, 104
 Project 140
 Rhythm pattern 111
 Rhythm song 99
 V-take 62
 EV 90
- F**
 Factory Initialization 158
 Fade-in/out 58
 Fader section 13
 FAST method 92
 Finalizing 129, 136
 Foot switch 153
 Formula input 71
 Front panel 14
- H**
 Hard disk contents 185
 Hard disk maintenance 157
- I**
 Importing
 Audio CD 137
 Patch from other project 128
 In point 41
 Input mixer 75
 Adjusting panning/balance 78
 Adjusting send/return effect depth 78
 Assigning an input signal to a track 76
 Operation 76
 Input section 12
 Input sensitivity 28
 Input signal flow 30
 Input/output section 14
 Insert effect 11, 117
 Changing the insert position 119, 36
 Editing a patch 121
 Editing a patch name 123
 Selecting a patch 29, 36, 119
 Signal flow 120
- L**
 Level meters 156
 Loading
 Project 139
 Project from CD-R/RW disc 144
 Locate function 40
- M**
 Major 103
 Major scale 103
 Manual punch-in/out 40
 Mark 49
 Marker function
 Clearing a mark 50
 Locating a mark 50
 Master track 42
 Playback 44
 Recording 36, 10
 Mastering effect 36
 Metronome 115
 MIDI 146
 Changing settings 147
 Control Change 146
 Drum/Bass MIDI channel 148
 Note On/Off 146
 Program Change 146, 149
 Song Position Pointer 146, 149
 Start/Stop/Continue 146, 149
 Timing Clock 146, 148
 MIDI channel 148
 MIDI implementation 186
 MIDI implementation chart 187
 MIDI IN jack 146
 MIDI operation problems 162
 MIDI OUT jack 146
 Minor 103
 Minor scale 103
 Mixdown 33
 Mixdown function 42
 Mixer 75
 Mixer section 10
 Move
 Moving a specified range 56
 Moving a V-take 62
 Moving and deleting a specified range 57
 Multiply symbol 72, 92
- N**
 NORMAL 135
 Note on/off 146

O

| | |
|----------------------------|--------|
| Opening brackets | 72, 92 |
| Out point | 41 |
| Overdubbing | 32 |

P

| | |
|---|----------|
| Pad | 115, 116 |
| Changing sound and parameters for | |
| individual pads | 111 |
| Pad sensitivity adjustment | 115 |
| Pad groups | 112 |
| Adjusting volume for pad with fader | 116 |
| Pad sensitivity adjustment | 115 |
| Parameters | 118 |
| Patch | 118 |
| Insert effect | 118 |
| Patch level | 118 |
| Pattern list | 177 |
| Phrase | 66 |
| Phrase list | 183 |
| Phrase loop | 65 |
| Adjusting parameters | 69 |
| Copying a phrase | 71 |
| Creating a phrase loop | 71 |
| Formula input | 71 |
| Importing a phrase | 66 |
| Importing a phrase from another project | 69 |
| Importing a V-take from the current project | 66 |
| Importing a WAV/AIFF file | 68 |
| Writing a phrase loop to a track | 73 |
| Phrase pool | 65 |
| Playback problems | 161 |
| Plus symbol | 72, 92 |
| Pre-count | 115 |
| Preview function | 52 |
| Program Change | 146, 149 |
| Project | 138 |
| Checking the size of a project | 139 |
| Copying a project | 140 |
| Creating a new project | 21 |
| Creating a new project | 21 |
| Editing a project name | 141 |
| Erasing a project | 140 |
| Importing an SMF | 150 |
| Loading a project | 139 |
| Protecting/unprotecting a project | 141 |
| Reading a project from CD-R/RW disc | 143 |
| Storing a single project on CD-R/RW disc | 139 |
| Project | |
| Creating a new project | 21 |
| PTN | 90 |
| Ptn | 96 |
| Punch-in/out function | |
| Manual punch-in/out | 40 |

Punch-in/out

| | |
|-----------------------------|----|
| Auto punch-in/out | 41 |
|-----------------------------|----|

Q

| | |
|--------------------|-----|
| Quantize | 107 |
| QUICK | 135 |

R

| | |
|---|------------|
| Real-time input | 101 |
| Rear panel | 14 |
| Connections | 15 |
| Recorder section | 9 |
| Recording level | 28 |
| Recording operation problems | 161 |
| Recording | |
| Overdubbing | 32 |
| Recording on first track | 28 |
| Repeat playback | 51 |
| Reverb | 125 |
| Reverse | |
| Specified data range | 59 |
| Rhythm pattern | 86 |
| Changing | 25 |
| Changing drum kit/bass program | 89 |
| Changing drum/bass volume | 109 |
| Changing tempo | 88 |
| Copying | 110 |
| Creating original rhythm pattern | 100 |
| Editing rhythm pattern name | 110 |
| Erasing | 25, 111 |
| Erasing play contents of a specific pad | 102, 104 |
| Erasing play contents of all pads | 102, 104 |
| Importing from another project | 114 |
| Real-time input | 101 |
| Selecting for playback | 88 |
| Setting chord information | 108 |
| Step input | 105 |
| Rhythm pattern mode | 87 |
| Rhythm recording | 48 |
| Rhythm section | 10, 13, 86 |
| Adjusting pad volume with fader | 116 |
| Changing metronome volume | 115 |
| Changing pad sensitivity | 115 |
| Changing pre-count length | 115 |
| Changing settings | 114 |
| Checking remaining memory capacity | 116 |
| Rhythm section operation problems | 162 |
| Rhythm song | 87, 89 |
| Copying | 98 |
| Copying a measure | 97 |
| Editing rhythm song name | 99 |
| Erasing | 99 |
| FAST method | 92 |
| Importing from another project | 114 |

| | |
|--------------------------------------|--------------|
| Pattern input | 89 |
| Playback | 96 |
| Selecting | 89 |
| Step input | 90 |
| Transposing entire rhythm song | 98 |
| Rhythm song mode | 87 |
| ROOT | 90, 96 |
| Root | 94 |
| Changing | 27 |
| S | |
| Scan disc | 158 |
| Scene function | 82 |
| Scene | |
| Automatic switching | 83 |
| Excluding a specific parameter | 84 |
| Saving | 82 |
| Recalling | 83 |
| SCMS | 155 |
| Scrub function | 52 |
| Changing the setting | 52 |
| Send/return effect | 11, 117, 125 |
| Editing a patch | 126 |
| Editing a patch name | 127 |
| Patch | 125 |
| Selecting a patch | 35, 125 |
| Send level adjustment | 35 |
| Storing a patch | 127 |
| Usage | 35 |
| Shutdown | 20 |
| SMF | 146 |
| Loading an SMF into a project | 150 |
| Output selection | 151 |
| Playback | 152 |
| SMF player | 150 |
| Solo function | 82 |
| Song Position Pointer | 146, 149 |
| Specifications | 160 |
| Standard MIDI file | 146 |
| Start/Stop/Continue | 146, 149 |
| Status key | 30 |
| Step input | 107 |
| Rhythm pattern | 105 |
| Rhythm song | 90 |
| Stereo link | 81 |
| STEREO SUB OUT jack | 156 |
| Store | |
| All projects on CD-R/RW disc | 143 |
| Single project on CD-R/RW disc | 49 |
| Storing a patch | 123 |
| Using effects only on monitor signal | 124 |
| Sub out jack | 156 |

| | |
|---------------------------------------|----------|
| T | |
| Tempo | 90, 96 |
| Tempo | |
| Changing the rhythm song tempo | 88 |
| Tick | 105 |
| Timing Clock | 146, 148 |
| TimSig | 90, 96 |
| Top panel | 12 |
| Track | 9 |
| Track editing | 54 |
| Capturing a track | 63 |
| Compression/expansion of a specified | |
| range of data | 60 |
| Copying a specified data range | 55 |
| Copying a V-take | 62 |
| Data rewriting | 54 |
| Erasing a specified data range | 57 |
| Erasing a V-take | 62 |
| Fade-in/out of a specified data range | 58 |
| Moving a specified data range | 56 |
| Moving a V-take | 62 |
| Reversing a specified data range | 59 |
| Swapping track data and capture data | 64 |
| Swapping V-takes | 63 |
| Trimming a specified data range | 57 |
| V-take editing | 61 |
| Track mixer | 75 |
| Adjusting send/return effect depth | 80 |
| Adjusting volume/panning/EQ | 79 |
| Basic operation | 79 |
| Linking odd/even channels | 81 |
| Solo | 82 |
| Track parameter section | 13 |
| Transport section | 13 |
| Tuner function | 154 |
| Turning off the power | 20 |
| Turning on the power | 19 |
| V | |
| V-take | 10, 38 |
| Copying | 62 |
| Moving | 62 |
| Swapping | 63 |
| W | |
| WAV file | 65 |
| Writing | |
| Phrase loop to a track | 73 |



ZOOM CORPORATION

NOAH Bldg., 2-10-2, Miyanishi-cho, Fuchu-shi, Tokyo 183-0022, Japan

PHONE: +81-42-369-7116 FAX: +81-42-369-7115

Web Site: <http://www.zoom.co.jp>

MRS-1266- 5000-3