Owner‘s Manual

PRO-12 ASB

creamware™
A WORLD OF SOUND

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Introduction

Welcome
Thank you for choosing PRO-12 ASB. You will have just as much fun with your PRO-12 ASB as we had when developing this unique and characteristic Synthesizer. Please read the manual thoroughly in order to fully take advantage of the many features the PRO-12 ASB has to offer.

Introduction
From todays view the configuration of the PRO-12 ASB can be described as classic style. Two multifunctional Oscillators are used as sound source, which can access various waveforms - even at the same time. The Oscillators are mixed with White Noise within the Mixer Section, followed by the 24dB Lowpass-Filter with Resonance and the Amplifier.

You will find two Envelope curves, both of them with Attack, Decay, Sustain and Release, which are dedicated to the Filter and Amplifier. The Filter envelope, Oszillator B and the LFO can be routed to different Modulation targets. By using te Modulation Wheel you will experience a lot of interesting Combinations of Modulation Sources and Destinations, which is certainly one of the major highlights of the PRO-12. In addition to the Original the PRO-12 was equipped with an Effects Section with Chorus/Flanger and Delay. Not enough, we thought MIDI Clock Synchrnisation and Aftertouch would also fit well.
Finally the PRO-12 ASB now comes with 12 voices and provides amazing results especially in the Unisono mode.

Getting started

Making Connections

Connecting the power adaptor

To connect your PRO-12 ASB with the power supply, please use the power adaptor coming with the PRO-12 ASB. Connect the power adaptor to your PRO-12 ASB. Before connecting the power adaptor to the socket, make sure it is compatible to the power supply system. Upon loss of the power supply, a standard AC or DC 12V / 1.5 A power supply can be used as a replacement. The connection to the PRO-12 ASB is made with a hollow plug (5.5 mm x 2.1mm x 11.5 mm, center positive).

MIDI connections

There are two ways to play your PRO-12 ASB using MIDI:

1. Connect your PRO-12 directly to a master keyboard.

2. Connect your PRO-12 to the MIDI port found on your computer in order to use it with a sequencer or the PRO-12 Remote-Software.

Connect the MIDI in and out of your PRO-12 ASB with the MIDI in and out of your keyboard or computer. The MIDI input of your PRO-12 ASB has to be connected to the MIDI output of your keyboard or computer and MIDI output of the PRO-12 ASB with the MIDI input of your keyboard or computer.
The incoming MIDI signal can also control another instrument via MIDI thru. If your computer does not have a MIDI port, you can use the USB connection as an alternative.

Audio Connections

In order to obtain sound output, you may either connect the MINIMAX ASB stereo outputs to a mixer's inputs, computer's inputs or HiFi stereo input.

You can also process an external signal by connecting an external source to your MINIMAX ASB input.

Power Switch

In order to operate the MINIMAX ASB please turn the power switch on.

USB Connections and driver installation (Windows XP)

Rather than using MIDI to connect your PRO-12 ASB to a computer, you can use the implemented USB interface. To utilize this function, you will need the Windows Service Pack 2.

After connecting the PRO-12 to a computer, windows will automatically recognize the PRO-12 ASB as an audio USB instrument. No extra drivers are required for this device. You can start playing right away! After starting your sequencer program (here: CubaseSX), you can use the USB audio instrument driver as a MIDI port. In very few cases, you may encounter that under older versions of Windows XP (before Service Pack 2), the USB port will not show availability after disconnecting the PRO-12 ASB. In this case, please reboot Windows XP. After rebooting, your USB port will show availability again.

Installation of the Remote-Software

To install the Remote-Software coming with the MINIMAX ASB on your PC, please put the CD-ROM with print MINIMAX ASB into the CD-R drive of your Computer. The Install Dialog should then appear on your screen automatically. In case you have de-activated the automatic Start-function of your CD-R drive, please start the installation by double clicking the file „setup.exe" on the CD.

Within the first dialogue please choose the language used within the install procedure and then, confirm your choice by pressing the „Next" button.

You will next see the „Welcome to the Installation" Dialog – please confirm by pressing „Next".

In the following you will find the license agreement. Please read carefully and choose „ I accept the license terms" if you agree and go the next dialog by pressing „Next" button then.

You can now choose the installation path by defining it within the drop down menu „Installation path". If you don't choose a dedicated path here, the Remote-Software will be installed to "C:\Programs\Minimax". The required empty space on your hard-disk is 6.7 MB.

Within "Choose Startmenu-Folder" you can decide the directory your own. Otherwise the directory "Minimax" will be created and used.

In the following dialog you have the opportunity to check your setting once again. If all settings are correct, please choose install to start the installation process.
The final dialog offers the opportunity to open the Readme-File with actual information about the MINIMAX ASB and to start the Remote-Software after installation.

Presets

The Preset administration will be handled within the sound section of the Configuration-strip. There are 128 user and 128 factory presets. Activate the preset button. Use the DOWN/UP button or data wheel to scroll through the presets. A preset holds all parameter and effect adjustments as well as the remote software's "Add Page".

You can only save presets in the User-Bank. This is the reason why "User" will automatically be selected when saving a preset.

Configuration-Strip

The Configuration-Strip is used for System-Adjustments, Preset Configurations and various Display features.

Match

This display shows you all adjustable values for every parameter of the chosen preset . Turn a knob long enough so the LED (PRESET) in the middle blinks. If the changed value is smaller than the one in the Preset, then one of the three LEDs (left) will light up. Should the value be greater, then one the first LEDs (right) will light up. In this respect, you can easily make out the Preset's value.

Value

With the Data-Wheel (on the left) ar the DOWN/UP buttons you can set the parameters of the Configuration Strip, like i.e. MIDI-Channel or Volume. Choose between the monophonic / polyphonic mode by pressing DOWN and UP button at the same time (MONO/POLY). The display will show “of” for monophonic and “on” for polyphonic mode.

Midi

Activate the CHANNEL button in order to select the desired MIDI channel with the DOWN/UP buttons or Data Wheel.

If a small vertical line appears under the channel number, this means the instrument receives MIDI data on all channels (Omni-Mode). Midi data will be sent though, on the selected channel. Without the line, the instrument receives and sends MIDI data on the selected channel.

Midi Values:

MIDI Channel 1 … 16 Omni Off
MIDI Channel I1 … I16 Omni On (Vertical Lines)

Activate the CONTROL button in order to select the desired MIDI-Local-Modus with the DOWN/UP buttons or Data Wheel. “Local Off” is on when the display shows “of” and “Local On” on when showed “on”. In Local Off Modus all local controllers are set to off.

Sound

Activate the VOLUME button to change the volume with the DOWN/UP buttons or Data Wheel. This is the main volume for the complete hardware will not be saved within a preset.

Preset

Activate the PRESET button in order to select the desired Preset with the DOWN/UP buttons or Data Wheel. A Preset withholds all adjustments, “Add Page” parameters of the Remote Software and Effect adjustments. Presets can only be saved in the User Bank, reason why “USER” will automatically be selected when saving a preset.

Activate the USER button in order to switch between Factory and User-Bank. Please note, that you can only switch, when PRESET has been activated.

Presets ff.

The second function of the USER button will be activated by pressing for longer time. In this case all visible parameters of the hardware will be stored as they are. Invisible parameters will be set to their basic value.

Activate the STORE button to save a preset. The LED starts blinking. Now choose a preset number either by turning the Data-Wheel or by using the UP/DOWN buttons and then press STORE again. On this the LED start flickering – please press STORE button until the LED turns off. The preset is now stored under the chosen preset number.

Effects

Activate the BYPASS button to bypass any effects. Depending on your adjustments made the signal without effects might be a little bit louder than with effects turned on. On activated BYPASS the LED will be lightened and no effects are being heard. Pushing the button again will then deactivate the bypass function again.

Activate the PROGRAM button to choose the desired effect algorithm by using the Data-Wheel or with the UP/DOWN buttons. In total you can choose between 5 modes for the two effects (Chorus & Delay). The parameters for the effects (PARAM 1 to 3) are different for every program.

Effect programs:

	PARAMETER 1	PARAMETER 2	PARAMETER 3
Chorus	Chorus Depth	Chorus Rate	Chorus Feedback
Delay Time	Delay Damping	Delay Time Left	Delay Time Right
Delay BPM	Delay BPM	Delay Note Left	Delay Note Right
Chorus Delay Time	Chorus Depth	Delay Time Left	Delay Time Right
Chorus Delay BPM	Delay BPM	Delay Note Left	Delay Note Right

Value range of Parameters:

	Control Range
Chorus Depth	0 - 10
Chorus Rate	0.01 Hz - 20 Hz
Chorus Feedback	-5 - 5
Delay Time	0.3ms - 1,4860s
Delay BPM	72 - 192
Delay Note	1/1 1/2P 1/2 1/2T 1/4P 1/4 1/4T 1/8P 1/8 1/8T 1/16P 1/16 1/16T 1/32P 1/32 1/32T 1/64P 1/64 1/64T

Control Panel

Oscillator A&B

The Oscillators A&B are mainly identic except some few differences. Turning the wheel allows you to add various waveforms to the oscillator signal. With Oscillator A you can apply Saw Wave and Pulse, with the Oscillator B you can choose between Saw Wave, Triangle and Pulse. All waveforms can be activated at the same time, which allows a mix of up to 5 oscillator waveforms in parallel. You can adjust the Pulse range manually or via modulation. If Oscillator B is used as Modulation source, you can disconnect its signals from the keyboard. Additionally you can downscale Oscillator B to lower freqency bands, which allows to use it as an typical LFO. Oscillator A can be synchronized with Oscillator B.

Frequency
Here you can detune Oscillator A with Osciallator B. By detuning both Oscillators and then mixing them, you will recognize Schwebungen, and the sound will appear more vital. The range can be adjusted with one octave.

Saw wave On/Off:
Switches the Saw Wave of the assigned Oscillator on/off.

Pulse On/Off:
Switches the pulse wave of the assigned Oscillator on/off.

Triangle On/Off
As Oszillator B can also be used as an LFO, it is additionally equipped with a triangle waveform. ere you switch Triangle waveform on/off.

Pulse Width
Adjust here the pulse range of the assigned Osczillator manually. To hear the resulting sound, the pulse width has to be activated. The range reaches from app. 5% up to 100% of the pulse width. Modulation of the Pulse width is described within the chapter „modulation“.

Sync On/Off
Activates the Hard Sync of Oszillator A to Oszillator B. With the Hard Sync the waveform of Oscillator A will be restarted with every finalized period of Oscillator B. This way the tone of Oscillator B will be transferred to the Osczillator A. Depending on the Octave- and Frequency adjustments of Oscillator A you will get very differing effects, which tangle the spectrum of the Oscillator.

LoFreq/Normal
Here you downscale Oscillator B to very low frequencies and Oszillator now swings much slower. By using the Modulation Matrix you can now use Oscillator B as an LFO additionally.

Keyboard
By using the Keynoard function you can disconnect Oscillator B from the connected keyboard. The Oscillator now no longer follows the note played, but swings only on the frequency adjusted with „Octave, LoFreq and Frequency“. This way you can use the Oscillator as modulation source with adjustable frequency.

Audio Mixer

Within the Audio mixer section you mix the signals, before they are released to the filter. You have one assigned volume control for each Oscillator A and also the Oszillator B.
The third volume control regulates the volume of the noise signal (in this case white noise).

At the Add-Page of the Remote software you will also find an additional volume control for external signals.

Filter Section

The filter section consists of a lowpass Filter which can be modulated with resonance which reaches the **Eigenresonanz**. Together with the envelope curve and other modulations the lowpass filter defines the sound behaviour over time. The lowpass shows a **Flankensteilheit** of 24dB per Octave. All frequencies below the cutoff frequencies will stay untouched. The frequencies above the cutoff frequency will be abgesenkt with 24dB/Octave. The Resonance is created by feedback between Filter input and Filter output, while frequencies around the region of the cutoff frequency are empowered.

To modulate the Filter you can use an assignable envelope curve, the keyboard and the sources of the modulation matrix.

Cutoff:
Cutoff Frequency describes the frequency, above which the spectrum is cutted and overtones are reduced. You can adjust the cutoff frequency manually.

Resonance
Here you find the resonance parameters. Resonance is created by feedback of the Filter input with the Filter output, while the frequencies around the adjusted cutoff frequencies are empowered. On full Resonance the Filter swings in **Eigenresonanz** and gives a sinus tone at the defined cutoff frequency. The Filter is therefore also looked upon as additional sound source.

Envelope Amount:
Here you can adjust the intensity of the envelope curve. The Cutoff now follows the envelope curve with the adjusted intensity and this way creates a **Klangverlauf** entsteht. Starting and End point of the envelope curve over time is the adjusted Cutoff Frequency.

Keyboard Amount:
By activating Keyboard Amount the Cutoff-Frequency follows the played tone with the adjusted intensity.

If the control stays at value „7“ on the scale, the frequency follows at 100% which means that with every otave the cutoff frequency will have the double value.

Amplifier

Together with the envelope curve the Amplifier defines the volume **Verlauf** of the sound. For Modulation of the Amplifiers you can use the ADSR-envelope curve. The Volume Control is part of this section.

Attack
defines the duration of the first envelope curve segment. Within the given Attack Phase the envelope curve increases within the given time to the Maximum value.The intensity of the increase is defined by Envelope Amount. The Maximum is defined both by Cutoff Frequency and also the Envelope Amount.

Decay
This describes the duration of the second envelope curve segment. Within the deacy phase the envelope curve falls within the adjusted time to the value adjusted under Sustain.

Sustain
is the value, on which the envelope curve stays after Decay.

Release
Within the Release Phase the envelopecurve falls back within adjusted time to the Minimum value. The Minimum value is defined by cutoff.

Velocity
Modulation of all levels of the envelope curve depending on how intense or less intense the keyboard is played. Depending on the Modulation intensity settings the **Pegel** of the envelope curve vary between Minimum and Maximum. The **Anschlagsstärke** influences the coloration of sound.

Options for Amp- and Filter Envelope

ADR

Activate this option to set Sustain to zero. This way you can switch very quickly between percussive sounds and Sustain based soundswithout having to adjust or change the Sustain level each time.

Release

Activate this option to set Release time to zero.

Volume

Here you can adjust the master volume for the Synthesizer. As this wheel also regulates the volume of the instrument before effects passing, you can also use it to meter the implemented effects, i.e. to avoid distortion when using the Flanger with a lot of feedback.

LFO

The LFO of your PRO-12 ASB features three different wave forms, which are the same used within Oscillator B. Choosing the desired waveform can easily be done with the three LED push buttons. You can activate all waveforms one by one, all at the same time or in any combination you like, which can lead to very interesting results. Destination and intensity of the LFO have to be defined within the Modulation Matrix.

Besides the features provided by the Original you will find additional parameters on the Add-Page of Remote Software. There you will be able to sync the LFO to an external MID clock. Also restart of the LFO can be activated with the keyboard this way.

LFO Frequency
Here you can adjust the frequency of the LFO.

Saw wave On/Off
Switches te saw wave on/off.

Pulse On/Off
Switches Pulse wave on/off.

Triangle On/Off
Switches Triangle wave on/off.

Modulation

PRO-12 ASB comes with three modulation sources - Filter Envelope, Osczillator B and LFO - which can be combined with and routed to five different destinations - Frequency Oszillator A, Pulsewidth Oszillator A, Frequency Oscillator B, Pulsewidth Oscillator B and Filter Cutoff.

You can connect sources and destinations directly or via the modulation wheel within the PRO-12 ASB. Thus you have two different modulations busses. The basic intensity will be adjusted initially for each source. When intensity is adjusted by the modulation wheel this additionally influences the modulation depth. The Filter Envelope and Oscillator B are polyphonic Modulation sources, which means that they influence per each voice. The LFO is a monophonic modulation source and thus can only influence single sounds.

Poly Mod

Within this section you adjust the intensity of the modulation sources Filter Envelope and Oscillator B and activate one or multiple modulation destinations.

Source Amount

Filter Env
Here you adjust the modulation depth of Filter Envelope for all defined destinations.

OSC B
Here you adjust the modulation depth of Osczillator B for all defined destinations.

LFO Amount
Here you adjust the modulation depth of the LFO for all defined destinations.

Destination

Freq A
Activate this button to set the Modulation Signal of Oscillator A .

Freq B
Activate this button to set the Modulation Signal of Oscillator B.

PW A
Activate this button to set the Modulation Signal of the pulse width of Oscillator A .

PW B
Activate this button to set the Modulation Signal of the pulse width of Oscillator B.

Filter
Activate this button to set the Modulation Signal of the Filter.

Wheel Modulation

The intensity of the Wheel Bus within the Modulation Section is generally adjusted and controlled by the Modulation Wheel. In fact within the Original this has been the only way to control the Wheel Bus. To provide more advanced options for control and adjustment you will find aditionally Controls for Modulation Intensity and Modulation Offset. Furthermore also the Intensity of the Pitch Bender can be adjusted now. You will find the parameters on the Add-Page within the Remote-Software.

Glide

By using the Glide function a played note will glide into the next note following fluently within the time defined by turning the glide wheel.

Glide

Here you define and set the time, in which the played note glides into the next following note. The Glide function doesn‘t have to be separately activated to work, you only have to use the glide wheel to activate this funtion. If the glide wheel is set to zero position, no glide will occur.

Unison

You can activate the Unisono-Mode here. This offers you the opportunity to have one note played with multiple voices, which leads to very wide sound beds. More parameteres can be accessed within the Add-Page of the Remote-Software.

PRO-12 ASB
Remote Software

General

To control your PRO-12 ASB via the Remote-Software, you have to connect the PRO-12 ASB via USB or MIDI with a Computer.

The Panel's Layout

The Remote-Software offers you different pages for operation. The Main-Page shows the surface of the PRO-12 ASB and you will find all parameters which you already know from the hardware. On the Add-Page you will find parameters which are not easy to control via the PRO-12 ASB hardware or even not accessible at all.

This includes Aftertouch behavior, effect settings and the settings for the Modulation Wheel. The Prefs-Page offers system settings of the Remote-Software and also a function to update your PRO-12 ASB operation system at given time.

On the bottom of the Remote-Software you can access all elements to administrate Presets, the integrated virtual MIDI-Keyboard and also a MIDI-Monitor, which enables you to screen and control incoming MIDI-messages.

More details

As the functions you can access on the Main Page are identical to the hardware behavior and have been described within the first chapters of this manual, the focus of this chapter lies on the additional functions of the Remote-Software.

The ADD PAGE

Keyboard Mode

Retrig/Normal

Here you can define the Trigger behaviour of the envelope curves. Within the mode „normal“ the envelope curves are not restarted upon the voice stealing. Playing a Legato is herewith possible, without having the envelope curve triggered with every note. Within the mode „Retrigger“ envelope curves will be restarted on voice stealing any case, so that percussive sound i.e. keep their attack, even if they are played in Legato.

Low Note/Last Note

Switches on/off the Low-Note or Last-Note-Priority. At Low-Note-Priority deeper tones have priority against high tones and a high note can‘t steal a deep note. If Last-Note is activated, always the last note is played. Together with the Trigger-Modi on the Main Page this opens interesting possibilities and influence on the settings of both voice stealingand envelope curve start.

Single On

If you activate „Single On“, the instrument plays back one voice, no matter how many voices are active. Thus the correct playback of Solo Sounds with Glide is possible.

Aftertouch

The Original never had an Aftertouch to adjust Modulation. The Aftertouch Section implemented within the PRO-12 ASB has been designed after a similar section within the T8 model. Other than within the T8 model the PRO-12 works with one-channel Aftertouch and not with Key Aftertouch. This means, that if Aftertouch is sent by one **Taste** the referring modulations will be sent to all played voices.

Pitch Osc A/B
The intensity and direction of modulation towards both Oscilllators tone character can be adjusted here. You can thus control the Pitchbend of the Oscillators via Aftertouch.

Freq A
Actvates the Modulation for Oscillator A.

Freq B
Activates the Modulation for Oscillator B.

PW
Intensity and direction of Pulse width Modulation of the Oscillators.

PW A
Activates Pulse Width for Oscillator A.

PW B
Acivates Pulse Width for Oscillator B.

Filter
Intensity and Direction of Modulation twoards Intensität und Richtung der Modulation auf den Filter Cutoff. This way you can also create Filterweeps via Aftertouch.

Amp
Intensity and direction of Modulation towards volume.

MW Amp
Intensity and direction of Modulation via Modulation Wheel.

LFO Freq
Intensity and direction of Modulation towards LFO Frequency.

Time Velocity

You can modulate the envelope curve times via velocity here.

Filter Envelope

Attack
Define Intensity and direction of Attack time Modulation via velocity here.

Dec/Rel
Define Intensity and direction of Decay or Release times Modulation via Velocity here.

Amplifier Envelope

Attack
You can define Intensity and direction of Attack time towards the Amplifier Envelope here.

Dec/Rel
Define Intensity and Richtung of Decay or Release times towards the Amplifier Envelope here.

MIDI Clock Settings

Withi the MIDI Clock Settings you can adjust the MIDI-Tempo and define, if the instrument shall be synced to internal or external MIDI Clock.

External
Switches between internal and external MIDI Clock sync.

Course/Fine
To adjust and show the Tempo, you will find two text fields. The first one shows values in BPM (Beats per Minute) and the second shows the values in 1/100s BPM.

BPM
Here you can adjust the Tempo of the internal Midi-Clock in BPM.

LFO Settings

Retrig
Here you can choose between the „Retrig“ and „Free Run“ Modus. Within the Modus „Free Run“ the LFO runs free of beaks. Within the Modus „Retrig“ the LFO will be restartet/retriggered by pressing a Keypad within the chosen phase.

Phase
Define the Phase, the LFO will be restartet with activated „Retrig“.

MIDI
You can choose here, if the frequency of the LFO shall be set manually by turning the Wheel or via MIDI and note length.If MIDI is activated, you will find a Drop-Down-Menue with several values of note length, from which you can choose. The length of the chosen note will define the time period of the LFO.

Wheel MOD

MW Intensity
Maximum Intensity of the Wheel-Bus within the Modulation Section, while the maximum Modulation is set with the Modulation Wheel.

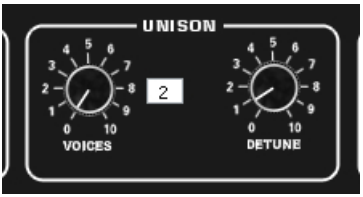
MW Offset
General Intensity of the Wheel-Bus within the Modulation Section. Depending on your Offset settings you can strengthen the modulation additionally with the Modulation Wheel.

Bend Range
Here you adjust the maximum Detuning of the instrument in half tones by Pitchbend. The value range is between 0 up to 24 half tones.

Unisono

Voices
Here you define, how many voices shall sound in parallel when pressing one Keypad.

Detune
Define the detuning between the chosen number of voices.



PREFS PAGE

On the PREFS and EFFECTS pages you can edit the system settings of your PRO-12 ASB.

MIDI IN

Device
Here you can choose the desired MIDI or USB port, the Pro-12 ASB is connected to with your Computer.

Channel
Here you choose the MIDI channel, through which you want to control your PRO-12 ASB (both ways for Midi In and Midi Out)

MIDI OUT

Here you can choose the desired MIDI or USB port, the Pro-12 ASB is connected to with your Computer.

Please make sure, that you have adjusted both MIDI in and also MIDI out properly.

Hardware Info

Within this section you will find further information on your PRO-12 ASB hardware, which you might need upon firmware updates.

Device
Name of the connected unit

Version
Version number of the Firmware

Serial Number
Serial number of your MINIMAX ASB

Refresh
will update the information on the connected unit

Firmware Update

This feature enables you to equip your PRO-12 ASB with actual software programs when available.

Activation Key
Please enter here the Activation Key of your PRO-12 ASB.

Firmaware Source File
Displays the chosen Update-file.

Browse
Select the directory, where the update file is located.

Write
Push the "Write" button to install the Update to your PRO-12 ASB.

EFFECTS PAGE

The Effects-Page offers controls for the Chorus and Flanger Effects implemented within your PRO-12 ASB.

Chrous/Flanger
Select Chorus or Flanger Algorithm.

Rate
Here you adjust the Modulation Velocity.

Depth
Here you adjust the Intensity of Modulation.

Phase
Here you adjust the Phase of Modulation.

Feedback
Here you adjust the Intensity of the Feedback.

Dry Wet
Here you adjust the ratio of the effects mixed to the signal.

Wirhin the DELAY SECTION you will find controls for adjustment of the implemented Delay Effect.

Left Cannel
Here you adjust the Delay setting of the left channel.

Right Channel
Here you adjust the Delay settings of the right channel.

Time
Here you adjust the time of the Delay. If BPM is activated, you can enter the value in note length and set time in milliseconds as standard.

Feedback
Here you adjust the ratio of Feedback in the Delay chain, which will affect the number of echoes, you receive.

Damp
Here you can adjust the Intensity of treble damping.

Level
Here you adjust thevolume level for left and right channel.

Tempo
Here you can enter the value for the Delay-Tempo in BPM.

Dry Wet
Her you adjust the ration of Effects withn your mix.

MIDI MONITOR

You can enter the MIDI-Monitor by pressing the MIDI-Monitor button on the right side of the Remote Software. The MIDI-Monitor allows you to check incoming and outgoing MIDI-messages.

Controls

Clear
removes the shown values within the MIDI-Monitor.

Pause
sets MIDI messages on hold.

Hex
dosplays the values as a Hexadecimal number.

Realtime
displays the Realtime values like i.e. MIDI-Timecode.

SysEx
When activated also SysEx (System Exclusive) data will be shown within the Midi Monitor. Please note, that SysEx data may vary, as these are manufacturer specific data, which allow data transfer besides the MIDI standard protocol.

MIDIKEYBOARD

By using the Midi keyboard integrated in the Remote-Software you can play PRO-12 ASB without using any external keyboard or Sequencer software – with computer mouse or your PC keyboard only. You activate the Midi Keyboard by actuating the referring buttons on the bottom of the Remote-Software.

Channel
Here you adjust the Midi channel, on which signals are transferred.

Octave
This function allows you to adjust the note region in octave steps.

Playing with a Computer Keyboard
For using the computer keyboard as Midi Keyboard, please note the following default settings.

	C# [w]		D# [e]			F# [t]		G# [y]		A# [u]	
C [a]		D [s]		E [d]	F [f]		G [g]		A [h]		B [j]

PRESET ADMINISTRATION

The integrated Preset Administration within the Remote-Software allows an easy and comfortable way of storing, exchanging and editing of your preset lists.

Open Presetlist
öpens the Presetlist.

Open File
ou can open a preset list file. Either you can save any Preset list as a file for possible exchange with other users of the MINIMAX ASB or to create backup copies. The File extension for Preset lists is *.pre. By using the arrows beneath the Preset button you can step through your presets.

The Preset Bank
To save a preset to your computer, you have to create a bank. If no bank is existent or you want to create additional banks, please choose “create bank” from the dropdown menu. For changing the name of an existing bank please press “F2” while having selected the bank of your choice. Now you can enter the desired name. When finished, press enter. The new bank name is stored now.

Storing, deletion and changing of Presets

To store a preset, please create a new entry by using “create” from the dropdown menu. After having created a new entry, you can store the preset by choosing “save”.

Obviously already existing presets can be replaced this way also.
By choosing “Restore” you can load an existing preset and use it again.
With “New File”, “Open File”, “Save File” and “Save File as” you can edit any file from the list of presets. Additionally you can store any preset data to your hard-disk and thus exchange it with other users.
The used file extension is *.pre

Upload of Preset files

To exchange presets between the MINIMAX ASB Hardware and Remote-Software you will find four options under the menu "box":

Upload of Preset files

To exchange presets between the PRO-12 ASB Hardware and Remote-Software you will find four options under the menu "box":

Upload Use Bank to Box

This function ports the data within the User-Bank from Remote-Software to PRO-12 ASB

Upload Factory Bank to Box

This function ports the data within the Factory-Bank from Remote-Software to PRO-12 ASB

Upload Use Bank from Box

This function ports data of the User-Bank within your PRO-12 ASB to the Remote-Software

CC	Parameter	CC	Parameter
0	Bank Select	64	Sustain Pedal
1	Modulation	65	
2	Unison voices	66	Sostenuto
3	Unison Detune	67	Soft Pedal
4		68	Single Mode
5	Glide Time	69	Unison
6	Data Entry	70	Dry/Wet
7	Device Volume	71	Rate
8	LFO Settings Retrig	72	Phase
9	LFO Settings Phase	73	Depth
10		74	Feedback
11	Volume	75	Poly Mod Destination Freq A
12	Osc A Frequency	76	Poly Mod Destination Freq B
13	Osc A Shape Saw	77	Poly Mod Destination PW A
14	Osc A Shape Pulse	78	Poly Mod Destination PW B
15	Osc A Pulse Width	79	Poly Mod Destination Filter
16	Osc A Sync	80	Dry/Wet
17	Osc B Frequency	81	Time Left
18	Osc B Fine	82	Note Left
19	Osc B Shape Saw	83	Feedback Left
20	Osc B Shape Triangle	84	Damp Left
21	Master Tune	85	Level Left
22	Osc B Shape Pulse	86	BPM Left
23	Aftertouch Pitch	87	LFO Shape Saw
24	Bend Range	88	LFO Shape Triangle
25	Osc A Volume	89	LFO Shape Pulse
26	Osc B Volume	90	Cross
27	Osc B Pulse Width	91	Time Right
28	Osc B Lo Freq	92	Note Right
29	Osc B Keyboard	93	Feedback Right
30	Aftertouch Dest Freq A	94	Damp Right
31	Aftertouch Dest Freq B	95	Level Right
32	Bank Select	96	BPM Right
33	Noise Volume	97	LFO Frequency
34	Aftertouch PW	98	Bypass
35	Aftertouch MW Amt	99	Program
36	External Volume	100	Chorus/Flanger
37	Aftertouch Dest PW A	101	
38	Aftertouch Dest PW B	102	Wheel Mod Freq A
39	Keyboard Amount	103	Wheel Mod Freq B
40	Cutoff	104	Wheel Mod PW A
41	Resonance	105	Wheel Mod PW B
42	Envelope Amount	106	Wheel Mod Filter
43	Filter Env Attack	107	BPM
44	Filter Env Decay	108	Wheel Mod Source Mix
45	Filter Env Sustain	109	External Source
46	Filter Env Velocity	110	LFO Settings MIDI
47	Filter Release	111	
48	Aftertouch LFO Feq	112	
49	Release	113	Time Velocity Attack Filter Env
50	Aftertouch Filter	114	Time Velocity Dec/Rel Filter Env
51	Aftertouch Amp	115	
52	Amp Env Attack	116	Time Velocity Dec/Rel Amp Env
53	Amp Env Decay	117	Time Velocity Attack Amp Env
54	Amp Env Sustain	118	
55	Amp Env Velocity	119	
56	MW Intensity	120	All Sounds Off
57	MW Offset	121	
58	Poly Mod OSC B	122	Local Control Off
59	ADR	123	All Notes Off
60	Keyb Mode Retrig	124	Omni Off
61	Low Note	125	Omni On
62	Amp Env Release	126	Mono On
63	Poly Mod Filter Env	127	Poly On

Specifications

Analog Outputs	
Asymmetric	2 x jack 6,3mm
Analog Inputs	
Asymmetric	2 x jack 6,3mm
Connections	
MIDI	DIN-5-Pol, In, Out, through
USB-Port	Full Speed Rev. 1.1
General	
Power Input	>20 W
Dimensions	4 x 21 x 5 (front) / 8 (back)
Weight	3.4 kg
Number of Voices	6
Sampling Rate	44.1 kHz (internal oversampling)
Resolution	32 bit

Warranty Regulations
The hardware described within this documentation and the warranty regulations are governed by and granted according to German Law.

CreamWare Audio GmbH ("CreamWare") warrants, that the described product has been free of failures within parts or components of the hardware and was found to be fully functional. Any single units has been checked by Quality Assurance Department several times and with various measures, before this product has been delivered to you. Therefore please carefully read the following information, which are important in the case of probable damages or malfunctions:

If goods are being found defective, missing features described within the present documentation or becoming defective due to eventual fabrication deficiency or material defects within the first six months after purchase, then CreamWare shall at its sole discretion and evaluation replace or repair the defective parts or goods. Multiple repairs shall be permissible. In case the malfunction or physical failure can not be fixed, customer receives the right to refrain from the purchase with refund of the amount originally paid for the defective product.

Within the time frame of 6 to 24 months customer has to provide proof, that the claimed malfunction or defective part or component has already been defective upon first delivery. In this case CreamWare will execute required repair or replacement at no cost upon acceptance of customer's proof by CreamWare.

Any deficiencies caused by transportation have to be declared within a 14 days period after receipt of goods by written notice. Please note, that any warranty repair at no cost ruled by the above regulations requires registration of name and address either online at the "My Page" area on the CreamWare website (www.creamware.com) or by sending the proof of purchase together with the defective product.

To return defective goods, please contact the retailer where you purchased the product. As an alternative you can also contact CreamWare directly to receive the RMA number for the defective product. PLEASE NOTE: It is mandatory to return the product with the referring RMA number to avoid delays in repair.
If possible, please also add a description of the failure occurred to enable us executing the repair as soon as possible.

Non-compliance with the operation and maintenance instructions, any alterations or modifications to the goods delivered, changing or utilizing any parts or materials not conforming to Sellers specifications will immediately render any warranties null and void.
For a warranty claim, customer has to prove to CreamWare beyond a reasonable doubt that none of these aforesaid actions caused the goods to be defective or deficient.

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The hardware described within this documentation is herewith certified to conform to the requirements set forth in the guidelines for electromagnetic acceptability (89/336/EWG)

CreamWare Audio GmbH, November 2005
Wolf Roth

creamware™
A WORLD OF SOUND

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