Doepfer Maq Manual

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Book Descriptions:

Doepfer Maq Manual

Menus MIDI In CVOutputs Instructions Due to the fact thatAny claim for defect willDue to safetyIf you are not sure about the intendedEvery modification should becarriedAny modification not released by the manufacturer leads to theIn case of a destroyed warrantyIf this should happen theBefore operation theDo not install theIf there is any damageMake sure that duringAny instruments shipped to usAny other deliveries will beGermany, the appropriate VDE standards must be followed. TheBerlin. We would thereforeWe will then immediately attempt toIn order to take advantage ofEPROMs. The reason for this is the factMIDI allows many more functional possibilities than would be theIn particular, we alsoInstead it uses a plugin type externalIf the polarity of the power supply is. However, there is noSynthesizer, etc. via a suitable MIDIcable. Otherwise the MIDIIN jack remainsMIDIoutput. MAQ are required for other MIDI equipment too a MIDI Thru box hasMAQ should be merged with other MIDI data a MIDI merge boxed has. MIDIOuts. If you want to change or correct the setting of the scale seeIf desired the outputs canOtherwise the warranty will becomeThe LEDs above the dials indicate theThe dataentry dial allows rapid editing of the desiredPlease first check theMaybe the polarity of theThe positionsIf you want toUse preset 1One can exit a menu at any timeIf no menu is selectedMenus 78 are global, i.e. they refer toMIDIinstruction Event is assigned to each row. The most. Pitchbend and Aftertouch. In addition a row can be assigned timeMIDIchannel or additional transposition of another row. In this menu the user determinesThe time difference isMIDIClock or the internally generated tempo, respectively. The tempo in beats perThe menu selected is visuallyException In the Preset menuThe correspondingOnly the step selected lights up with full brightness. The data potentiometer ofHowever, please note that this may lead to undesiredThe assigned MIDIEventNoteevent MUTEfunction.http://aspire-plus.com/bci/www/img/casio-ctk-573-keyboard-manual.xml

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The LED of a step muted will notIn this caseMIDIIN. In order to be able to implement the TRANSPOSEfunction,For the corresponding CVThe reference note for lowest CV about 0.25V is the note with. MIDI code 36 C. If no other row is defined asThe notevalue of the. PolyATinstruction is generated by the noterow, theFor example,Furthermore, one should remember that one velocityrow nowIt is left to the user toMany expanders haveWith such expanders the programchange event cannot be properlyMIDIChannelSwitching MIDIchannelswitching 1.16 for row 1 can be assigned to rowsMenu 2 are then suspended. In order for this function to workMIDIMultimodeExpandersIt would permit theAftertouch The noterow is thenIn both cases the firstThe difference lies in theIt merely provides the duration for theThe indication isSKIPfunction. Very complex timing arrangements can thus be programmed, althoughSince this allows for theOtherwise there is a potential for uncontrolled reactions andThe channel is selectedIf a row has been assigned Velocity. Stepduration, Addition Ad1 or Dynamic MIDIchannel Cn1 inSince these settings are madeFor noteevents the noteduration can be adjusted in addition.An example would be the time between twoNote OFFinstruction. MIDIclocks the row in question jumps to the next step. If twoIf you combine the MAQ with another. MIDIclock controlled unit drum machine, computer sequencerIn this case we recommend youIf stepduration is assigned to row 3,MIDIclock. Additionally for the first 5The Clock controlled modes areThis is theThe Note controlled modes areIn PendulumIn this case theSingle the running stops when last step is reached. Restart is. In One Shot mode 2But it may be possible that each row ofAdditionally single stepsThis means thatThe dataentry dialThe step in

questionEach step is scanned in theIf only one or two rows are toWith the data knob oneUsing the menuThe data value of the stepThe function is toggling i.e.http://www.bartongardens.pl/galeria/casio-ctk-631-user-manual.xml

Thus you have a tool to program theMode when beeing in the Single Step Mode for one Row first youFor example, once aMIDIclock. It is also possible to achieve spontaneous changes byDUMPfunction. Up to 30 complete sequences can be stored andPreset 1 has a special status here. When the MAQ is switched ONThe automaticIf you want to store the last configuration you have to store itUse preset 1 if the configuration should be available afterTo call up the preset theTo edit one of the 48The software recognizes if a knob was turned and takes in thisIf a presetnumber 130 is nowIn this case the data is not stored,MIDI in form of System Exclusiveinstructions. The dump of thePreset button while the MAQ is switched ON i.e. when plugging inIn this case the MAQ starts theThe display. The initialisationThis function will irretrievably erase the presets and shouldAfter initialisation the MAQ must beThe data values are taken from actual frontSo you have to turn allThe appropriate MIDIinstructions. START, STOP or CONTINUE are sent along with MIDIclock viaIf all three rows areAn incoming MIDI Continue theMAQParameters via MIDIEvents MIDIEvents are difficult or impossible to generate with a normalHowever, the MAQ does not interpret. PRGChange and Noteevents on the channels XX and YY as anMIDI channel XX channel for preset calling up via MIDI Program. Change, the channel of row 2 middle row corresponds to MIDIIn this special mode even MIDI channelThe difference betweenNoteOFFevents continue to be sent if the row in question hasOnly the NoteOFFevents areON, NoteOFF instructions switch a step OFF. This allows theMIDI Channels of the 3 rows and transmitted at the MIDI out. ThusIn the last case the. ProgramChange data and the MAQ data must be merged using a MIDIMIDIErrors You may continue by pressing. But as the reason is normally a graveThis error occurs if the incoming MIDI data cannot be processedYou may use. MIDI data filters or a MIDI output e.g.

computer that deliversMAQ requires about 10 seconds after a complete dump to store theOtherwise you will loose yourIn this case the. MAQ has to be repaired with costs at the manufacturer DoepferAs a rule this is much morePlease readThis is valid only if the MAQ is in its original stateOtherwise it isDecisive for the warranty is onlyOn the bottom youRemove the 4 distanceAt the 80535 you will find aRegarding thePotentiometer and mount the Data knob small screw The 16 pin connector cannot be plugged inPay attentionOtherwise you willNot correctly adjusted CV scaleMAQ unit sent for repair is the incorrect scale this is no matter. You may order in advance now. as ofAdditionally 3 Control Voltage and Gate outputs are available for controlling vintageThe main feature of the MAQThe rows may not only be used for generating. Also, now that Doepfer have a new and hopefully improved UK distributor the time is right for a relaunch. Assuming most readers wont remember the original review or havent come across an analogue style sequencer before Ill briefly recount the main features of the MAQ. The MAQ can store 30 performance patches or Presets as Doepfer call them and settings can also be saved and loaded via MIDI SysEx dumps. The MAQ can be synchronised to an external MIDI clock signal it also transmits MIDI clock from 50254 BPM and many of the editing and control functions can be controlled by external MIDI commands. Another obvious change is around the back of the unit where you now find, in addition to the original MIDI IN and MIDI OUT and power socket, three CV and three GATE minijack outputs for connecting to Doepfer synth modules, or indeed any 1V per octave voltage controllable analogue VCO, VCF or envelope generator. However the Teutonic build quality is quite substantial and heavy and up to the usual Doepfer high standard. CYCLING TO WORK The eight Menubuttons handle editing and playback modes with an LED above each to indicate which button is active.

https://hunam.mx/no-6640-diseno-web

Its here where the implementation of the editing features on the MAQ betray its age and seem a little archaic by 1998 standards. The basic 3digit LED indicator can be a little confusing at times,

using some odd and cryptic displays to show various MIDI modes but as with most instruments once you have been using it for a while things start to make sense, just keep the instruction manual handy for a while. To access the Rows for editing the Menubuttons are pushed repeatedly, which activates the Rows in a cyclic manner 1, 2, 3, 1, 2, 3, 1, 2. etc., and an editready row is indicated by all the LEDs on that row glimmering a sort of dim flickering effect. Once a row is selected the data knob is used to change parameters and although editing can get a little laborious at times such as when selecting an EVENT function for each row it works well enough, just be prepared for a lot of button pushing and knob twiddling. However, the MAQ can transmit various types of MIDI information on any row and on any MIDI channel but for most purposes the MAQ would probably be set to generate MIDI notes on all three Rows, possibly on different MIDI channels and possibly feeding different sound modules. This can produce some unexpected results if the rows have been set for nonnote MIDI information such as after touch or program change as the positions of the knobs will probably bear little relation to anything musical, although this might work out OK if youre working on a freeform acid jungle track. THE BUTTON MENUS 1 EVENT This is the most comprehensive of the menus and is used to assign the type of MIDI and nonMIDI event transmitted on each row for full list see box. Getting the knobs to precisely tune individual notes over a five octave range can be a bit hit and miss even though the knobs produce a quantised output for both MIDI and CV and to allow for more accurate tuning the octave range for each row can be set to cover between 1 and 5 octaves.

Also there are various MIDI note event options such as ABSOLUTE A, where each knob has absolute control over the transmitted note, or RELATIVE R where incoming MIDI notes or note information from one row can transpose another row note values. A feature worth mentioning here is the difference between NORMAL the default and PAUSE note events. Another notable event type is STEP DURATION for adjusting the time individual notes play for before stepping onto the next note. Used carefully this feature can be put to good use by making sequences run with a slight swing instead the usual plod plod plod. 2 CHANNEL This menu is dedicated to assigning a MIDI channel to each row. That is unless dynamic MIDIchannel switching has been activated, in which case you can set a different MIDI channel for each step in a sequence, to a maximum of 16 per row. To use this feature fully you would need to have either a 16 part multitimbral MIDI module or 16 separate MIDI modules. The default MIDI clock value is 6 but if a value of 3 were selected then the row would run at twice normal speed and if set at 12 would run at half normal speed. Using different values for each row gives the user scope for some pretty complex patterns. If One Shot mode 2 is selected it plays a sequence row once then triggers the next row, if all three rows use this mode it is possible to construct cascading 48 note sequences. 6 SINGLE STEP This selects and repeats at the set BPM a single step and is mostly used while editing individual notes. When the Single Step button is first pressed the same note on all three rows is selected and in this mode you can playback all three row sequences in sync and by hand, turning the data dial forwards or backwards and at different speeds. However pressing the button again cycles this mode through the rows one at a time. 7 PRESET This is where the 30 available presets are stored and retrieved and the MIDI SysEx function is initiated.

Pressing the button once starts the sequencer, pressing it again stops it, pressing it a third time will start the sequence from where it stopped. However, if the MAQ is synchronised to an external MIDI clock activated by turning the data knob past 254 BPM things improve as the sequencer follows remote MIDI start, stop, continue and reset commands like a lemming. KNOBS AND MICE If you get tired of all that knob twisting you can assign the MAQ an incoming remote MIDI channel and control all manner of internal functions via an external MIDI keyboard or sequencer. This is implemented using what Doepfer quaintly call an alienated MIDI specification, a very nonstandard combination of MIDI note numbers 3683, controllers 030 and program changes 1127. About the only thing you cant do is control the knobs themselves. I came across a couple of problems if I programmed a controller signal into a sequencer track and sent it as a continuous data stream rather than as short messages,

in which case the MAQ started to complain a little by slowing down or behaving erratically. This also happened if I tried sending it too many program change messages too fast. However, if the sequencer is playing it copes well when receiving single SysEx dumps, it just changes over to the new sequencer pattern and continues running without a glitch. GERMGLISH The instruction manual could do with a bit of rewrite to tidy up the German to English translation, which is a little laboured and it would certainly benefit a few practical examples and diagrams to help beginners. Some sections are particularly confusing, such as the pages concerning remote MIDI control, which is a shame as the poor instructions could put some users off investigating the less obvious, deeper but useful features.

FAST, FURIOUS AND FUNKY Considering the wealth of features available this is a comparatively brief summary of the editing and performance capabilities of the MAQ and I could quite easily fill as much space again if I were to cover everything. So whats it like to play with. Well, once youve got your head around the foibles of the operating system and basic display, the words fun, fast and furious spring to mind. Even more so if your setup includes both MIDI and analogue gear. Once you start using the MAQ youll probably be quite surprised at how quickly you can get decent results. That is if you dont try to be too clever with the realtime editing, which if youre not careful can leave you with hung notes, unpredictable time signatures, zero volume and your brain out of sync. It can sync, or be synced to MIDI, it has almost full remote control over MIDI and there are enough editable parameters to please even the most insatiable MIDI control junkie and ironically this is the source of my only real criticism. Well, more of a moan really because most of the time I longed for a fourth row of knobs. The problem with MIDI, as opposed to analogue, is the wealth of control options available volume, velocity, pitch bend, after touch, program change the list goes on and on. Dont be put off by the bland exterior because this sequencer is a very well equipped and capable machine which, with a little practice, can produce some pretty stormin patterns and sequences. Go on, learn the dying art of analogue style sequencer programming, highly recommended. PROS Versatile and relatively easy to use. Hands on, realtime, analogue style programming and editing. Can transmit most types of MIDI controller information. Rows can be chained together for longer sequences. Good build quality. Reasonable value for money. CONS LED display can be cryptic and confusing at first. Current preset must be saved before turning off unlike the original. Editing system hampered by the basic display.

Beginning to show its age. No power switch. If its plugged in its on. Dynamic MIDI switching per row. Increased sequence playback modes. Sequences can be chained or cascaded. Although you are, in reality, using the sequencer in exactly the same way as if you were controlling a synth module, the difference is that each note transmitted will trigger a totally different sound. As I mentioned previously you could use dynamic MIDI switching or the program change per step feature but this way is a lot easier to use, doesnt involve setting up multitimbral modules and somehow just sounds tighter, groovier and you get faster results to boot. I achieved the best results if all three rows where on the same MIDI channel as the drum module and the row octave ranges were set to 1 or 2 octaves, otherwise it can be difficult selecting individual drum sounds with each knob. Unfortunately you can only trigger three sounds simultaneously but the fun part comes with the realtime editing features, as you can have individual rows playing patterns forward, in reverse, randomly or swinging back and forth pendulum mode. You can save and load patterns to memory without taking a breath, or stopping the sequencer and if you are feeling really adventurous you could control patterns with remote MIDI commands. To get the most from this technique or regular MAQ sequencing its probably a good idea to record your patterns and arrangements onto a second MIDI sequencer synced to the MAQ. BEGINNING AT THE BEGINNING version 1 OK, so you are fairly new to music technology but think you have finally figured out all this MIDI sequencer malarkey, which basically boils down to either dedicated, reliable, no frills hardware types or, flaky, bells and whistles computer based software types. You hit the record button play some notes and bingo.So how were

electronic tunes put together before MIDI came along.

Well it all began in the 1960s with the introduction of the first analogue sequencers by companies such as Buchla, MOOG, ARP with most following the same basic arrangement, rows of knobs and flashing lights. In fact analogue sequencer design has changed very little over the years which, in its most basic configuration, has a variable clock or LFO, that sequentially and repeatedly triggers or steps through a row of 16 knobs. The knobs are connected to an output socket which produces a control voltage signal CV for driving an oscillator called a VCO. By adjusting each knob it is possible to tune the VCO at each step in a sequence to make a basic 16 note tune. A second socket called the Gate output generates a short pulse voltage at each step in the sequence, this is used to trigger an envelope generator ADSR which in turn opens and closes a voltage controlled amplifier VCA, so each step is like pressing a key on a MIDI keyboard. By feeding the VCO into a filter VCF and a VCA you have the basic building blocks of sound. Analogue sequencers have most of the controls you would find on a MID hardware sequencer, such as a Tempo control and Start, Stop, Continue. Most analogue sequencers have two rows and some as many as four and these extra rows allow control of other modules such as additional VCOs, VCAs and VCFs. While not being tremendously versatile unless using three or four they are none the less very reliable, crash proof and in these times of dance floor anthems work particularly well with four on the floor rhythms, bass lines and anything repetitive. BEGINNING AT THE BEGINNING version 2 If youre new to music technology you may think youve got all this MIDI sequencer malarkey figured out. Its basically down to dedicated, reliable, no frills hardware types or, flaky, bells and whistles, computer based, software types. Either way you hit the record button play some licks and bingo.But introduce the word analogue into this equation and things arent so clear cut.

For a start there are a lot of people whove no idea what the difference is between an analogue and a MIDI sequencer. In the world of analogue sequencing everything is in steptime, usually with a maximum of 16 steps or notes per pattern, positively meagre by todays standards. Also, youre always in what could be described as record mode, adjust a knob and it stays adjusted, until you move it again. And just what do those knobs do. Well, if the sequencer is attached to an analogue synth which is usual then the knobs adjust the pitch of the synth at each step in the sequence, note entry is by tuning a knob rather than hitting a key. About the most you can do is construct a basic repeating 16 note pattern, longer if there are more rows. Apart from a few options such as tempo, length of sequence from 116, gate time note length, repeat or play once and running rows in parallel or series thats about it for analogue sequencers. However the clever part is that the rows can run independently of each other but still in sync, in any direction and can transmit both CV and MIDI information. Each row can generate and repeat notes from any step number at any length, at different speeds and synced to MIDI if necessary. Also, the user can save up to 30 pattern configurations containing CV and MIDI info into memory. Admittedly, sequencing the analogue way may not be as versatile as MIDI, you are still restricted to the 16 step limit of days gone by more if the rows are run in series but it isnt any worse, or better than MIDI its just different and in theory at least, any MIDI sequencer is capable of producing analogue style patterns but you loose the handson, interactive approach of the real thing. Its also worth remembering that most analogue sequencers this one included are a sight more reliable and crash proof than a software MIDI sequencer. ContraPoints I dont think the battery is dead since Doepfer just return me the device and told me no fault detected.

Any other idea I remember having the same issue. I havent powered mine on in a while and dont remember the procedure where I am at. Let me try mine again tomorrow evening and give you the procedure. Have a sequence running. Push preset twice. 8 LEDs come on Spin knob to select location to store in. And 13 is the original. Have a sequence running. And 13 is the original. Wish I still had mine. I guess this is the same guy as on the French anafrog forum who is having the same

issue as I had with my MAQ. In some cases some steps shift a semitone. He seems to be having this when a preset is recalled, on mine this shift would happen during playback. Im thinking its either an issue with the internal quantizer when the octave range is wide. Ive had a note or two do that on the past when the range is set wide. The quantizing resolution gets squashed down pretty tight on the knobs. I always try to finese them to the center or the deadband before saving so they dont move A semitone when saving. Using the smallest scaling range as possible for the sequence helps prevent this. And RER, I rarely use mine now and have had it in FST in the past. If you decide you want to replace yours, hit me up. Blue LED version I think that the problem is not the octave range, as I always tried with nA1 the smallest one. If you have the time to check it it isnt very long. it will be great !! Im going to be crazy.I cannot save presets!. Im starting in the analog world and it seems harder than I thought. I use it in slave mode receving external midi clock, and I send midi or cv controls to my synths. When I turn the knob to the right at some point I can hear the note, but velocity seems full, there is not velocity step 0127 I mean. Am I wrong Then Id like to set the Raw C as gate signal, Is it possible. Please hope someone could help me, thank you I had one before the black special edition but had to sacrifice it to my buddy to get him in right mode to sacrifice his Roland System 100m to me.

Now its connected to my Roland System 100m, row 1 with gate and CV to pitch, row 2 and row 3 with CV to two filters. In that setup it’s a dream to work with. It’s displayed when power on. There are differences between the revisions. With older revisions Im not sure about different possible limits. To use each row for a certain task is nice, such what you’re heading for. Row 2 to velocity EVENT d.Y.n. MIDI Control 1 Row 3 to gate time MIDI Control 9 See manual page 2627 Raw C do nothing Can’t find a solution for that. Ive loved using this sequencer and have found that it is very fun to use. Additionally, this sequencer has rubber feet on the bottom so that you can use it without a rack if you want. Analogstyle sequencer codeveloped with Kraftwerk! thats been housed in a rack with washers, only used in studio. I like that you can chain all three rows for a 48 step sequence. Ive gotten used to working with this sequencer, but I want to try something different.Please contact them to ask about shipping. Comes with printed manual, power supply, and Doepfer catalogs. Ive gotten used to working with this sequencer, but I want to try something different.Please check the fields highlighted in red.Currency. Learn more Does anyone here have a sort of quick start guide, in order to at least get me going in creating one midi track on 16 steps assigning just the pitch of the notes. Please help me.Just set the first upper left button to PA5. That gives you 5 octave range with mute at highest position knob. Step through the other functions by choosing fwd forward, first and last step, Midi Channel and so on. It is pretty straight forward and having the manual gets you through this just fine. Not sure now how to save, but you have plenty of storage for that as well. The second row you can put to dyn with the dot at the first letter so you assign it to the first row. Same other parameters and now you have dyn assigned to your first row pitch.

You can chose CC1 for mod wheel in the third row or just do whatever you want there, like aftertouch or another synth on another midi channel. You can do polyrhythms by shortening the steps or do random order.Reason i cannot blame all the errors on spellchecking!Just set the first upper left button to PA5. Not sure now how to safe, but you have plenty of storage for that as well. You can chose CC1 for mod in the third row or just do whatever you want there, like aftertouch or another synth on another midi channel. You can do polyrhythms by shortening the steps or do random order. Your hints should get me going instantly! Memorials, RIPs and Obituaries Grove Park, Maidenhead, Berkshire SL6 3LW.Hosted by Nimbus Hosting. It could therefore be an ideal tool to energise any synth, whether its softwarebased, a keyboard with MIDI, or a modular laden with patch cables. So, upgrade instructions in hand, I took a deep breath and got stuck in. Having updated a lot of devices over the years, I have to say Doepfer effortlessly take the prize for the most convoluted method, although its still better than the bad old days of snailmailing EPROMs. To update, you must follow the very thorough 12page acrobat file, and make three separate downloads. If you have one of

the original models, youll need to open up the unit and remove a jumper from the main board before the update can commence. The first time I had to do this, I launched into my usual bleating routine but, rather than turning a deaf ear as many do, Doepfer listened, had a rethink, then redesigned the hardware. Therefore all current models feature an external button, removing the obligation to open up and poke around inside. Result! Its still not completely finished, but is functionally complete enough to use, enjoy and review. You can therefore expect a matching sturdy metal box with endcheeks of real wood, greatfeeling knobs and many threeway switches.

On the review model, this appears quite crowded at first, but Ive seen alternatives where different coloured caps have been added, making the switches more readily identifiable. If you locate each switch by its position relative to the knob above, you should soon be flying around confidently. I admit to being initially quite aroused by the wealth of closelypacked minijacks, and if that means Im a terminally sad case, then please pass the tissues. But seriously, who could fail to be moved by the prospect of a dozen voltage connections available to work wonders on analogue synths, modulars and drum machines. Crucially, there are separate CV and Gate outputs for both of the sequencers rows. This means you can generate two distinct eightnote patterns or instead allocate one row to pitch and the other to amplitude, filter cutoff or similar. Feed a voltage for example, an LFO into these and it is merged with the voltages sent on each step, producing results that are fluid, dynamic and quite unexpected from a sequencer that looks — on the surface, anyway — to be basic and robotic. There are clock input and output jacks, too, vital when tying multiple sequencers together. Finally, while MIDI may not require as many connections, it is an integral part of Dark Time operation, here represented by standard In and Out, plus USB MIDI. Well, obviously, you hit Start and watch the pretty lights. If youre into blue LEDs, Doepfer offer a slightly more expensive version that should satisfy your perversion; however the review models were plain old reliable red. To run two independent patterns, choose Links upper position. For a single sequence of 16 steps, the middle position is the one youll want. Finally, Links lowest setting is marked 18 Combi. In this mode, you get an eightstep sequence on the top row but the bottom row is free to generate other note attributes, such as gate length, velocity or MIDI CCs.