addendum - rev 1.07-02   (/64-mrge 79-10)

N.B.

**_When using 1.07, please refer immediately to key-usage changes at the
end of these notes, particularly if a facility you expect to work
seems not to._** As UMI is developed key-usage will have to be modified
from time to time to accommodate new routines or take account of the
altered logic of the system. Please let Umusic know if a recent
change has been omitted or there is something in these notes or the
instruction manual which is at variance with the actuality. Please
feel free also to offer any suggestions about key use when you think a
real improvement can be effected.

'cncrt'

Selected on any of the song-play tracks, this is an additional option
to the track 'solo' feature and is accessed by hitting 'S' a second
time (hitting 'S' again brings you back to normal ensemble song play).
The currently displayed track will then route itself to all other
tracks and over-ride (temporarily - until you de-select 'cncrt') them
so that the currently displayed track will play identically on all
connected synths. Of course a percussion/non-percussion mixture would
necessitate muting the odd man (men) out.
Use this option when recording a single track and where you need a
sound blended from several synths.

Shuffle

selected ONLY from edit pattern mode. Hold SHIFT and use the
left/write cursor keys (cursor can be anywhere) to adjust the shuffle
amount. Working at 192 ppq will provide an enormous range of subtly
changing severity - 48 ppq is probably fine enough.
The indicated shuffle amount (which remains set and saved, with song,
to disc until cleared) will be introduced as part of the
pre-quantising and because this works on post-quantising also this
means that you can change your mind later on degree of shuffle -
eliminating completely if necessary.

parallel pattern merge

Two or more patterns can be overlaid into one. Useful for perhaps
adding an existing hi-hat pattern onto a bass-drum snare-drum pattern.
Key in pattern numbers separated by commas (not plus signs) and RETURN
etc. as in pattern append.

tempo-read

On your synth hit 4/4 time as evenly as possible tempo will be read at
out one bar intervals. Continue until satisfied that you've tapped a
good representation of your tempo. The displayed tempo will
automatically be set and so you can go straight to real-time record
from here.

% velocity modify

This feature is accessed on the micro-editor. With the cursor at R4
(velocity column) hit V and key in the required value between 1% and
255%. 50% to halve values 200% to double them. Clipping will occur
where a new velocity value lies outside the range 1 to 127 in which

case the appropriate extreme value will be substituted. This may not
seem significant but remember that, where clipping occurs, the
modification will not be truly reversible, i.e. 200% followed by 50%
will not leave you exactly where you started.

uniform-track-velocity

Hit V on the song play page, hit a note and key in a velocity value
for this to be imposed on all occurrences of that pitch for all
patterns that occur on the currently displayed track. Not useful for
snares/hi-hats/bass drums where generally dynamic variation needs to
be maintained, but could perhaps be used on toms, crashes or certain
percussion where fixed volume is important and where real-time input
has produced a few unwanted variations.

Erase song

Use this page exactly like load/save song. Cursor-key selection as
usual.

Copy song-name

For those using a generational song-saving scheme i.e. song1, song2,
song3 representing the first three versions, hit the COPY key while on
the song-save page to write the highlighted song name (e.g. 'song3')
and to put the cursor-key at the end of the name. You can now quickly
delete the last digit or character - in this case '3' - and re-write
it as '4'.

'retake' record

On the real-time record page, this is like 'one-shot' except that the
system is permanently in record. This gives you an opportunity to
rehearse, as often as you please, and to accept the input only when
you are satisfied with the performance. If you stop playing during
cycle 5 then performance 4 will be preserved. Bear in mind that this
is not loop-record and so, except for the patterns chosen for
monitoring, you will hear nothing during your current performance,
whatever cycle you are working through; each recorded cycle, once
completed, obliterates the previous. You will naturally know when you
have played your best and so you just simply stop anywhere during the
following cycle to re-play the previous.

Spot erase in real-time record

A common feature in drum-machines. ONLY WORKS IN OVERDUB OR
LOOP-RECORD. While holding DELETE key play note on synth to coincide
with note you want to erase.

Fall to Micro-editor after real-time record (only implemented in MTC
system)

This is achieved using the 'touch sensitive' option rather like that
available on f3 or f7. Something slightly longer than a sharp tap on
the SPACE-BAR after real-time recording a pattern will bring the
system straight into the micro-editor. Re-recording the pattern can
also be effected form the m/e by keying 'R' ('R' was for removing
markers but this is now SHIFT-'M')

global pitch change

accessible on the RAM or ROM drum assignments page to alter all
occurrences of a pitch to a chosen alternative.
Move the cursor to the drum-pitch you wish to change then hit the TAB

key. You will then be prompted to play the new note. This is
continuously active so you can change you mind if you hit the wrong
note - also MIDI out is working here on the MIDI channel depicted at
the top of the page; this would enable you to set the appropriate
pitch for a snare drum on a sample-disc that you have no prior
knowledge of. The you will be prompted to key in the track where the
substitution is to be made. DON'T GET THIS WRONG. A 'sure(Y/N)'
gives you a final chance to sweat out the possibility of a disaster.
(Saving the song to disc prior to using this option would be wise).
If you decide to make the change then this will also affected the
assignment on the ROM or RAM page so all your work is done.

Instant 'help' on M/E

As before, with 'disc-prompt' on the defaults page set to 'on' you can
call up the UMI disc-manual. If it is set to 'off' (normal power up
mode) hitting 'ESCAPE' will instantaneously call up a single page
summary of M/E utilities. Hit any key to get back to M/E.

safety-copy in M/E

Whenever you select the M/E, a safety copy is automatically set aside
and can be retrieved by hitting 'U' for undo. Subsequently, while
using the M/E, and at any stage, you can update the safety-copy by
hitting SHIFT-S. This would be the copy retrieved by 'undo'.

even-up 'on' counts

In M/E and with the cursor at R1, hitting 'E' will render simultaneous
any events within two clock pulses. Similar to the effect at R2 and
used purely to clean up 'ragged' chords.

universal gate between markers

add lower octave between markers

Automatically adds octave and allows a velocity ratio to be imposed
over added octave. This works well when you want to give a little
extra weight to a unison melody line; with the ratio set very low,
e.g. 10% and assuming the voice being used is amplitude-sensitive to
velocity change, the added octave can add weight without being too
audible.   Hit 'O' and respond to 'rat=' prompt (any value between 1
and 255%)

add upper octave between markers

As above but hold '^' (inverted 'v' just beneath 'BREAK' key) while
hitting 'O'.

Stretch or squash clock counts between markers

This is a boon when trying to 'shape' MIDI controller events that are
hard to input in real time. In particular, pitch bends and
after-touch filter-controlling can be shaped and timed with exact
precision. Hit 'X' and respond to 'ratio' prompt.

load pattern to cursor

In the M/E. A MIDI controller effect you've painstakingly set up could
be saved and re-introduced at various parts of a pattern. Tunes and
existing drum fills as well can be overlaid at the M/E cursor. Hit

'@' and select pattern to load from disc catalogue. Remember that
pitch-bend or after-touch display would have to be enabled if you are
loading them up and expect to see them.

join

can now operate between any two consecutive events using SHIFT-J.
So its now possible to introduce legato over any section of a pattern
rather than the umbrella effect of 'J' alone.

Footswitch-operated overdub in f3

The footswitch control number can be selected on DEFAULTS. This works
well with a rarely-used footswitch like portamento - control# 65.
Disable portamento sensitivity on the synth. Also, on the defaults
page, latching (press-release for 'on', press-release for 'off') or
non-latching (press for 'on', release for 'off') can be selected by
holding SHIFT on the footswitch controller selection.

Real-time clock on f6

Reinstated from earlier versions of UMI software.

Jumping to neighbouring, preceding, following patterns

A very convenient facility for UMI giving the system more of a
contextual feel. Within the M/E, using CTRL-UP (or DOWN) cursor keys
will scan all song chains looking for the currently displayed pattern
and then select the previous (or following) pattern from that chain
which contains the currently displayed pattern. So if you are
current;y looking at pattern#6 and this happens to appear on track C,
between patterns 11 and 14, i.e. track C runs ...... 11,6,14..... then
CTRL-UP will display pattern#11 and CTRL-DOWN will display pattern#14
Similarly, using CTRL-LEFT (or RIGHT) will look for that pattern which
occupies the same link number as the currently displayed pattern on
the neighbouring TRACK with lower (or higher) alphabet label.
So, if you are editing pattern#6 and this occupies link#23 on track G,
hitting CTRL-LEFT will display whatever pattern happens to occur at
link#23 on track F; CTRL-RIGHT will do the same for track H.
Furthermore the newly displayed pattern will line up at the
clock-count closest to the currently displayed 'on' count. This is
invaluable if you are time-nudging, say, a bass drum and you have a
bass note which needs to be adjusted identically.
N.B. Within the M/E, CTRL-UP/DOWN will normally select the top or end
of a pattern and continues to do so providing the UP or DOWN key is
lightly tapped. The neighbouring pattern feature is accessed by a
little extra duration on the cursor-keys. At the moment there is no
competition for CTRL-LEFT/RIGHT so there is no 'touch-sensitivity'
here.

Delete MIDI controllers in M/E

With the cursor in region 'L', hold 'DELETE' key and hit M,B,C,P, or T
to delete ALL of mod, pitch-bend, controller patch-change or
after-touch.

CTRL-SHIFT UP/DOWN on song and chain pages to jump to next
colour-section.

Transpose in real time record

With most of us using 61 note keyboards as masters, it's not possible
to reach some of those richer sounds when driving, for example, a good
piano sample (unless you set up a transpose on the song page and
that's not immediate enough). So, when selecting a pattern for

real-time record you can introduce the real-time transpose value as
the fourth parameter (all separated by commas). As before, if
intermediate parameters are default then just insert commas. eg.
recording pattern#7 up 8 semitones would be 7,,,8 <RETURN>. Remember
too that transpose DOWN is achieved by keying in the value
complement-256. So recording pattern#62 down 3 semitones would be
62,,,253 <RETURN>. (256-3=253)
Also, transpose can be selected after keying in the pattern#. Notice
it is the third adjustable parameter after 'record-mode' and
'overide-channel' and has ousted 'fixed velocity' from its place.
Please feed back if there are any regrets about the passing of 'fixed
velocity' - it can be reinstated if really necessary.

Track-record on song-play page
(N.B. can only function on BBC 'Master' 128)

So far the most powerful addition to UMI. This provides the option to
play the entire song and to record a single continuous track during
playback. You can start at any point in the song whether under cursor
control or using MIDI song-pointers from a SMPTE sync-unit.
Having recorded the track, editing under f3 or f7 works just as for
ordinary patterns except that you key in T (for track) followed by the
link#, so to edit that part of the track corresponding to link#3 just
key in T3 <RETURN>. The CTRL-UP/DOWN pattern selection option
described above now makes even more sense in the context of track
editing.
To select track record hit 'T' while on the song play page. This
brings up a panel in white background which displays the channel-ACIA
assignment for the track about to be recorded or played (and not to be
confused with the assignment for the currently displayed track). This
is adjusted using the '<' and '>' keys as normal. Also hit 'R' 'P'
or 'D' to select record, play or drop-in respectively for the
continuous track. Transpose for the track is adjusted using the
left/right cursor keys. Transpose can be applied to both record
and/or playback independantly. If the track display-panel shows
'record' then the transpose value relating to record is displayed;
ditto with 'play'.
'Q' to quit the continuous-track display-panel and return to normal
song play page. Or, hitting any relevant key here will produce
whatever action the key would produce while on the song play page.
i.e. hitting SPACE-BAR will clear the small white panel and instigate
immediate song-play.
Subsequently, you can toggle the play/record/drop-in options while in
the song-play-ready state by repeatedly hitting the TAB key.

Drop-in on track-record

The punch in and out points are selected during song-play and with the
track set to 'play'. At the desired spots hit 'I' to set the drop-in
point (note that this causes a 'dropin' message to appear at the
bottom right-hand corner of the screen) and 'O' to set the drop-out
point (this causes the message to disappear).

Note that the drop-in option is ONLY available once the in AND out
points have both been specified and then ONLY if the 'out' point
follows the 'in' point. (Clearly this is as it should be; it would be
meaningless for a drop-in to occur after a drop-out).

Once the drop-in and/or drop-out points have been specified you will
find on re-selecting f6 that 'i' and/or 'o' will show on the relevant
links to provide a rough reminder of where drop-in/out is to occur.
During song-play hit 'C' subsequently to clear 'i' and 'o' from screen
(after re-selecting f6). Drop-in and out points can be left uncleared
without any effect providing 'drop-in' is not actually selected.

Drop-in and out points can be pre-set inserted with internal-clock
precision using the micro-editor. First insert e.g. an arbitrary
control event (just hit 'C'), adjust the timing of the event by keying
or nudging then hit SHIFT-I or SHIFT-O. (Note that there is no visual
indication of the drop-in or out using this method). Finally erase
the arbitrary controller event.

Copying patterns to track sections or vice-versa

On the copy/append page (f2) use T as a prefix when a track section is
the source or destination. Using a track section as a source, do not
attempt to transpose it or combine it with another pattern or track
section; only individual non-transposed track sections can be used as
a source. If you wish to use a part and/or transposition of track
section then first copy the track section to a pattern and then use a
part or transposition of the pattern in the normal way.

Muting individual tracks

On the track-channel-ACIA assignments page (moved to f5 from CTRL-f5)
hit M to toggle a track into the muted or non-muted state. The
overall mute status is over-ridden by the 'solo' option.

Complete overhaul of chaining facility

Page f5 (chaining) has now been abandoned and all song chaining is now
performed on the song play page. Together with some radically new
options this enables a much tighter interplay between pattern writing,
song chaining and song playing.

All the facilities that were available on f5 have been moved to f6 but
there are a few significant changes and some major additions. Key in
pattern numbers, transpose values and repeat delimiters etc in the
normal way but do not use <RETURN> to finalise the input into a
particular link (<RETURN> has a much more important use as outlined
below). Instead use the cursor keys to move from link to link - the
act of moving from a particular link itself finalises the input.
Notice that once input has been started the flashing cursor prompts
further input. The flashing cursor also - and more importantly -
signifies that the DELETE key will simply delete the last character
keyed in. ONLY WHEN THE CURSOR STOPS FLASHING DOES THE DELETE KEY
DELETE THE ENTIRE LINK. If during the cursor-flashing mode you delete
ALL the fresh input then the original link information, if there was
any, will be substituted - thus making the system highly fool-proof.
It is quite acceptable, and of course very much faster, to start play
or jump to another track in mid-input and there is no need to cancel
the cursor before doing so since track-jumping or song-playing
automatically cancels the cursor anyway.

A new transpose value applied to a specific link already written
(local transpose) can be overwritten without re-writing the pattern
number as was necessary previously. e.g. if pattern# 34 already
appears at a particular link and you wish to affect a transpose down
of 3 semitones it is only necessary to key in '-3'. With earlier
revisions of the software this would have required keying in the
entire link i.e. '34-3'. Naturally, when writing a new link entirely
from scratch the entire string would have to be typed in anyway.
This would have introduced a problem when writing up-transpose values
since the keyboard input would commence with a comma (if you look at
the keyboard you will notice that this key is already in use as a
means of adjusting the MIDI channel). Accordingly, out of necessity,
but in fact neater and more consistent anyway, **the + key is now used
to signify transpose up (no need to use SHIFT and do NOT use '+' key
on keypad)**

The fast copy-transpose (SHIFT-COPY) feature already in earlier UMI software has been extended to allow fast global-copy-transpose i.e. across all tracks that have global transpose enabled. Use CTRL-COPY to do this.

Like the simple method of introducing new local transpose described above, the repeat-to-fade delimiters ([and]) can be keyed in directly over existing pattern information. Also erase an existing delimiter (but not the pattern# or transpose value) by hitting 'O' at the link.

Two new cursor movements are introduced. CTRL+SHIFT with up or down cursor will move to the next colour block on the song page. CTRL up will move to the beginning of song and CTRL down will move to the first free link at the end of the currently displayed track. It is worth getting used to this last extra option as it is likely to be often used.

The '@' key has now been deployed to key in 'spacer' patterns which are shown on the screen as the @ symbol itself (on MTC and later revisions only). This saves on pattern numbers and also makes copy-track more useable since any offset value leaves '@' unaffected. On track A, the spacer pattern '@' has a special further use. Any numeric value keyed in <u>directly</u> after '@' will force that number of beats into the link number being keyed in. e.g. '@5' at link#19 will render link 19 to last for 5 beats across all tracks. This way, a song skeleton can be quickly organised without the need to record any patterns at all. Additionally it is often useful to be able to see the song structure in this way and the facility next described slots ideally into place with this feature. Note that, on track A, '@' without any following numbers will give the link the default pattern length. It is important to remember that this value will change as the value on the defaults page - even when it is changed during working on a particular song. In the light of this new facility and the one following it may well be worth leaving the default pattern length alone at all times since it no longer serves an important purpose.

The most radical new feature here is the use of the RETURN key. Hitting RETURN over any link will automatically key in the first free (i.e. unwritten) pattern number into that link. Furthermore this operates with some sort of 'trend' in mind. If for example you go to track C before any patterns have been written you will find that hitting <RETURN> at link#1 will key in the pattern#30. Track D would produce pattern#40. _**Moving now to f8 (real-time record) will automatically set up the system for recording the pattern# just selected with the overide channel corresponding to that track an with the default pattern length or length corresponding to track A.**_

This last feature also operates when a pattern# is keyed in the normal way.
The auto-keying of patterns on the song play page can also be performed with a user constraint. e.g. keying a 3 into a link and then <RETURN> will look for the first free pattern in the 30's range. A beep sounds and the original link information is printed (if there was any) if there are no free patterns in the chosen range.

Because of the new options realised by the use of the RETURN key on the song play page, this key is no longer used to exit - use 'Q' to quit instead.

key-usage changes

'COPY' was (and still is) used to access next 'similar' event (see
manual for explanation) on m/e. SHIFT-COPY for previous similar event
has been replaced by '^'-COPY. ('^' is inverted 'v' just beneath
'BREAK' key)

On m/e, 'R' was used to remove markers. Now use SHIFT-'M'

'R' for re-record on page f3 (instead of key '4'). I've lost count of
the number of times hitting key '4'(at the wrong time of course) has
tried to simulplay a non-existent pattern 4.

Global transpose was enable-disenabled by hitting 'T'. This is now
reserved for the track record status panel and SHIFT-T will now toggle
global transpose.

Now that all song chaining is effected on f6 - song-play page - use
SHIFT-S to write a stop-link into a chain (originally just key 'S') to
avoid conflict with toggle solo-concert-ensemble mode which continues
to use key 'S' as before.

f5, having been freed-up as a result of the amalgamation of the
chaining page into the song play page, is now used for
MIDI-channel/ACIA assignments (previously CTRL-f5). Also 'track
delays' now occupies CTRL-f5.

Please note that since SHIFT and CTRL+SHIFT are used together with the
red function keys f1-f7 to provide colour codes on the song-play page
(f6) that some facilities will not be directly accesible here. Return
to main menu ('Q' to quit) and select options form there.