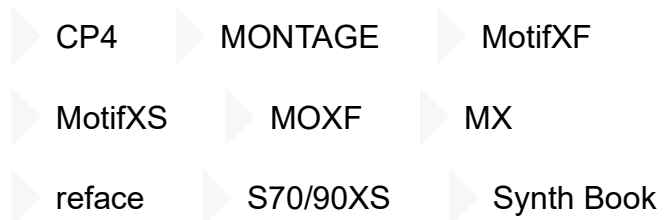


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May is MIDI Month! Here we will take a closer look at how to best manage items connected to the MONTAGE via MIDI.

The MONTAGE can have two different MIDI personalities: One is where it can transmit and receive on multiple MIDI channels and the other where it transmits and receives on a single MIDI Channel. Part of its capability via MIDI is as an eight ZONE Master Keyboard Controller. Instead of a separate MASTER Mode, the control functions out via MIDI become part of the Performance data. This allows external devices to be addressed with the same kind of "Super" control you've come to expect when using MONTAGE.

When you first power on your MONTAGE it defaults to "MIDI I/O Mode" = Multi, meaning it is capable of both transmitting and receiving on multiple MIDI channels. We will take a close look at the implications of Multi versus Single MIDI I/O Mode settings.

When you are connecting to an external MIDI device via the 5-pin MIDI connection, you need the MONTAGE ZONE MASTER function. When the "Zone Master" function is activated globally in Utility mode, two additional parameter screens (namely, "Zone Settings" and "Zone Transmit") will appear in each of the MONTAGE Performances. These two additional screens allow you to setup and then store "locally" to the User Performance, what you want to transmit Out via MIDI from this Performance.

The MONTAGE is always in PERFORMANCE mode. Rather than having a separate Master mode that you go



program and can then be installed in your own custom ROM LIBRARY.





NOTE: You cannot change data in ROM directly - changes to data in ROM are always done by moving data to the USER Bank. This is the same concept as you cannot change the electric piano in "CFX + FM EP" - it is pre-set. If you wish to substitute a different electric piano you would edit the Factory Preset and then store your version to the USER Bank.

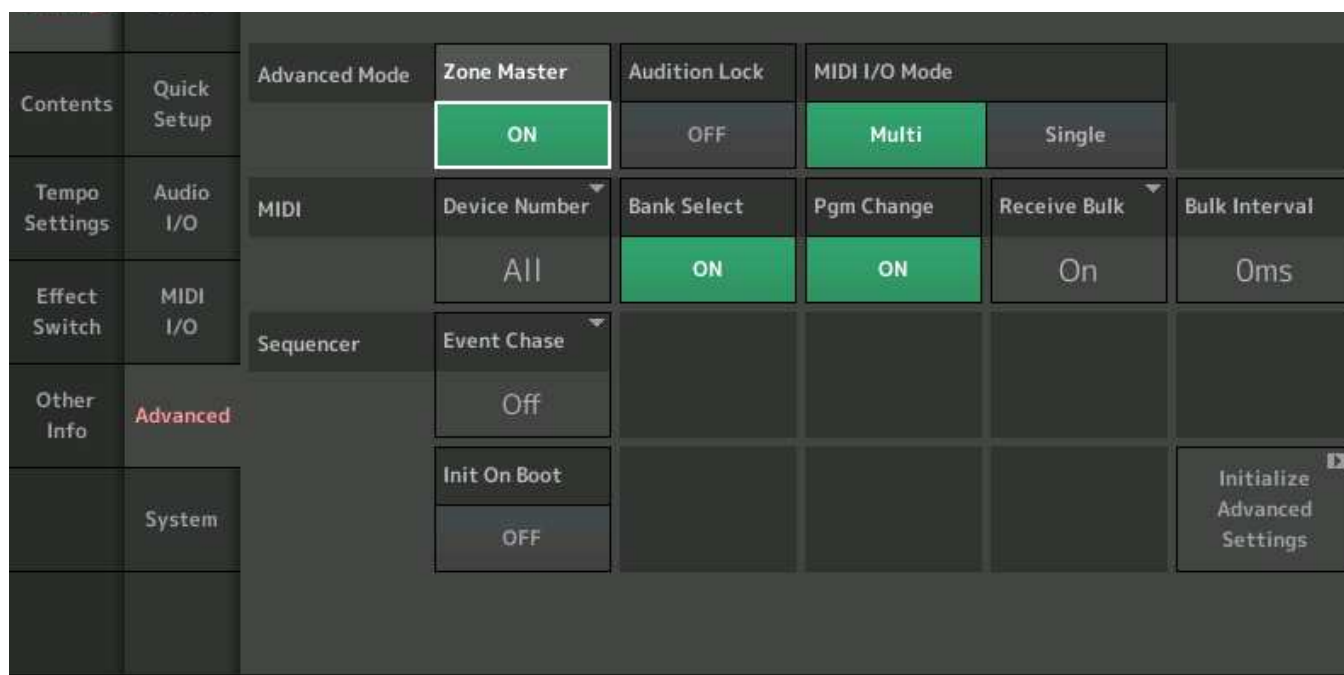
This ZONE MASTER system is a great if you pre-plan and prepare your on-stage setups (highly recommended). We'll cover how to go about this in detail.

But what if you are not so organized? We'll also give some "best practices" advise for those who have no idea what's going to happen next while on stage: for those "on-the-fly" folks.

No one article or guide could hope to cover every scenario possible - we can only hope to give you the basics on how to approach using the ZONE MASTER and MIDI I/O Mode functions to setup the MONTAGE as your Master Keyboard Controller.




Activating ZONE MASTER and Setting the MIDI I/O Mode (global)

-  Press [UTILITY]
-  Touch "Settings" > "Advanced"
-  Set the Zone Master = On.
-  Select a MIDI I/O Mode: Multi (default) or Single:



Here you can both set the Zone Master to On, and select the MIDI I/O Mode. If you select Single you can then select a Channel number, 1-16. You will need to understand these two settings and how they work together.

When you have recalled a MONTAGE PERFORMANCE that has no specific ZONE communication settings, then the MIDI I/O Mode that is setup globally which will determine what is routed out via MIDI by that PERFORMANCE:

-  The "Zone Master" is all about what gets transmitted from the MONTAGE as the master MIDI keyboard from your current Performance. This can be configured on a *per* Performance basis.
-  The "MIDI I/O Mode" is about what is both transmitted from and received by the MONTAGE, globally.
-  If/when there are no Zone Switches active within a Performance your MIDI I/O Mode setting will apply and determine what goes Out via MIDI and how the tone generator is set to receive MIDI coming In.

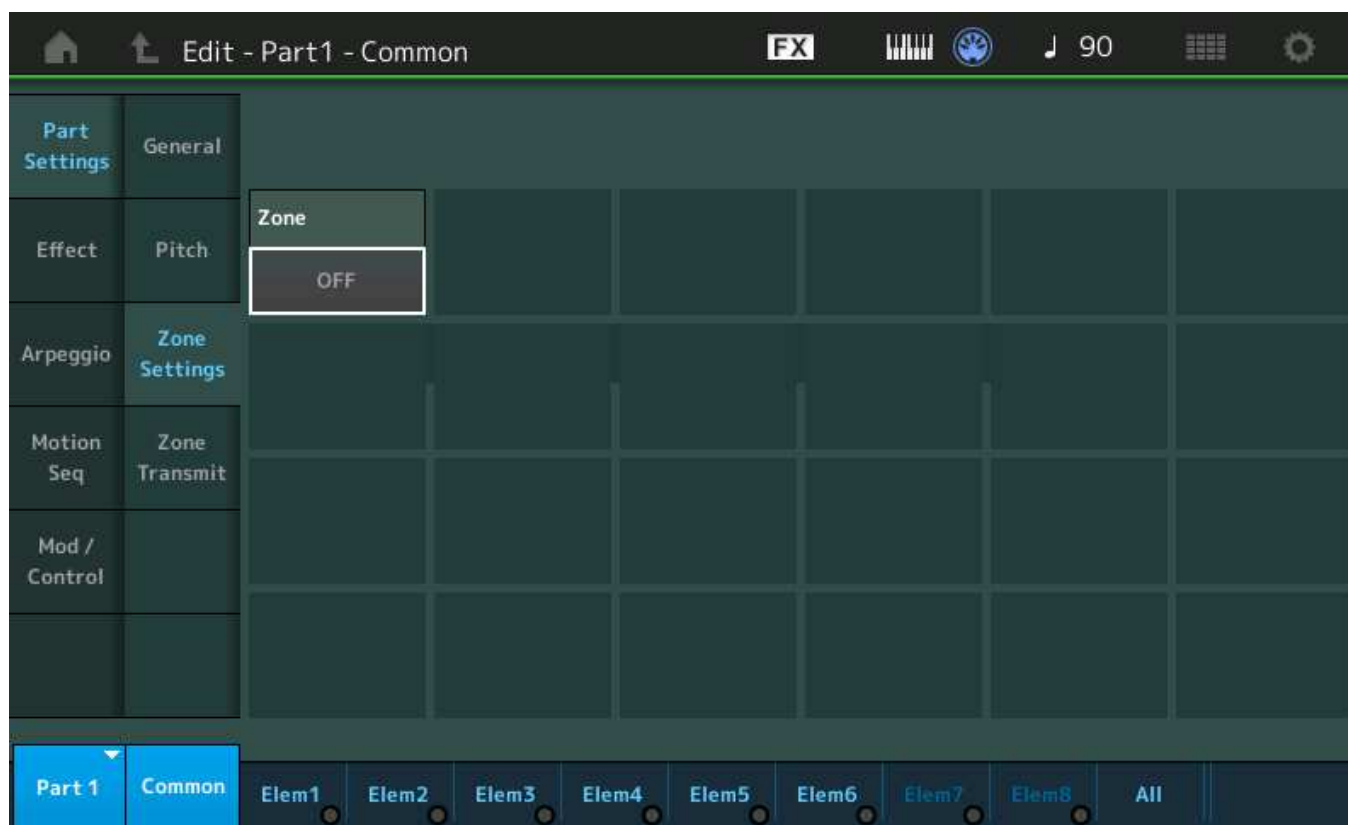
When the "MIDI I/O Mode" is Multi (the default), the MONTAGE is able to transmit (8) and receive (16) on multiple channels, simultaneously. When set to Single it transmits and receives on a single, selectable channel.

You can use either MIDI I/O Mode as best serves your particular system setup requirements.



You would want to activate the ZONE MASTER function if you plan on connecting to external MIDI tone modules or keyboards via MIDI. Anytime that you are going to interact with other devices via the 5-pin MIDI jack, you will want to engage the ZONE MASTER function. When the global Zone Master function has been activated, all 2,143 Factory Preset Performances and all USER PERFORMANCES currently in memory, will start with a neutral setting - the local Zone Switches in each Part are set to OFF, by default. There is no data setup for the "Zone" functions in any Parts of the Factory Performances. Changes can and must be stored to USER locations.

Shown below the ZONE SETTINGS screen for PART 1 from the "CFX + FM EP" Factory Preset. Each of the 16 Parts has a Zone Switch On/Off and can function as a Zone when activated and selected:



Take note of where these screens appear: You are in [EDIT], select [PART SELECT 1], lower [COMMON] > "Part Settings" > "Zone Settings".

If you were to edit this Performance, naturally, you would STORE the change to a User Performance location, which leaves the original Preset Factory location, unchanged. (We cannot repeat this enough). Be sure to rename your USER Performances so that you can differentiate them.



- The Zone Master function is all about how the MONTAGE Keyboard Transmits (only); controlling internal sounds and external devices from the MONTAGE keyboard.
- The MIDI I/O Modes concern both the Transmit *and* Receive behavior of the MONTAGE keyboard and the MONTAGE tone generator, respectively.

Normally, the MIDI I/O Mode would be set to "Multi". The MONTAGE is always in Performance mode, where each program has 16 slots. Each slot can contain a Part. Each Part is on a different MIDI Receive Channel. The MONTAGE can transmit on as many as eight MIDI Channels simultaneously, those being Channels 1-8. How many it is transmitting on at any time depends on the number of KBD CTRL (Keyboard Control) slots that are active in the currently selected Performance. In the Factory Presets this varies between one and the maximum of eight Parts, simultaneously.

There is one exception - the PERFORMANCE called, "Multi/GM". This particular Performance includes Part assignments in all 16 slots - it serves as a template for building a 16 PART Multi-timbral setup for when using the MONTAGE with a DAW software. It defaults to Concert Grand on all Parts but Part 10 which is Drum Kit. Obviously, you are meant to build your own, choosing the instruments you wish to play. You would start with this template and substitute for each Part. This is an equivalent starting point to how the MOTIF XF or MOXF SONG/PATTERN MIXING setup would be set initially. 16 PARTS, 16 Channels... you address them one at a time.

Practical Example when No MASTER ZONES are activated:

The default MIDI I/O mode (Multi) means that if you select a Single PART Performance, like "CFX Stage" or "Full Concert Grand" you will only be transmitting and receiving on one Channel, Channel 1. MONTAGE PARTs are set to receive on the corresponding Channel number and Performances are built starting with PART 1. If you are playing a two PART Performance, you will be transmitting and receiving data on both Channels 1 and 2, simultaneously. And so on - when you recall a Performance that is eight PARTS, each PART can be receiving and outputting data on a separate MIDI channel. You may ask, why would one ever want to transmit on eight different MIDI channels at one time? The answer can be understood when you consider that you have eight Arpeggiators. Each PART can represent either YOU playing the keyboard or an Arpeggiator generating events. You might want to Output each channel's data stream to an external MIDI



desire. The MONTAGE features as many as eight simultaneous Arpeggiators - each capable of real time control from the MONTAGE Keyboard. If you are going to work with a MIDI Slave device, you would activate the ZONE MASTER to *intelligently configure* what goes OUT and what does not go OUT via MIDI. As we will see, you can control any combination of internal and external Zones that total eight, simultaneously. The external devices can be set to ANY MIDI CHANNEL you require. This is why you want to use the ZONE MASTER function and why we stress "intelligently configure" what goes OUT via MIDI. When connected to an external device, you want to be able to configure what goes where - you do not want your Drum Arp's notes going where they do not belong!

When you have set the global "MIDI I/O Mode" = Single, it creates a situation where the MONTAGE both Receives and Transmits MIDI data on a Single MIDI channel (which you can select, 1-16). You would use MIDI I/O = SINGLE when you wish to only transmit Out and/or receive a single stream on a specific MIDI channel. The MONTAGE would act like any single mono-timbral synthesizer.

It may take a minute for this to become clear, but there is no difference in how it feels to play the MONTAGE in MIDI I/O Mode = Multi versus MIDI I/O Mode = Single. They feel and behave *exactly* the same. The only difference is in what gets transmitted OUT via MIDI and what can be received IN via an external MIDI connection.

With MIDI I/O Mode set to SINGLE, you can fully control the MONTAGE from an external keyboard controller that only transmits on a single MIDI channel at a time. (In a situation where you wish to use an external keyboard to control the MONTAGE tone engine, "MIDI I/O Mode = Single" will allow you to replace the MONTAGE controller with your external controller keyboard or device - the result will be no different from playing from the MONTAGE keys). Without a MIDI I/O Mode of Single, you could not play all PARTS of a Multi Part Performance from an external controller that only transmitted on one channel at a time. But with this Mode, you can substitute an external set of keys for the MONTAGE keys.

Into the Performance ZONE

Once the global Zone Master is activated, you can decide on a per USER PERFORMANCE basis, whether or not you wish to setup a Master MIDI configuration. As soon as a "Zone Switch" within a Performance is locally activated, the global "MIDI I/O Mode" = Single setting (if selected) will be temporarily overridden and the Zone



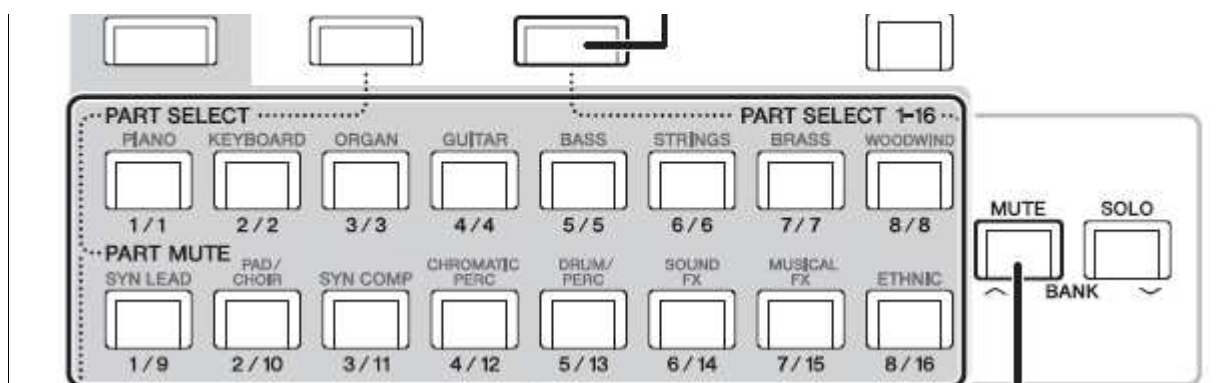
Stated another way: If all the local "Zone Switches" within the Performance are set to OFF (there are 16 Switches, one in each PART), then the global setting for MIDI I/O Mode applies. But as soon as you activate a ZONE in any of the PARTS, this action will override the "Single" MIDI I/O Mode setting to allow the Zone parameters to determine how MIDI is handled in the current PERFORMANCE. When you are going to use Zones, you do so because you want to use more than one.

To activate a ZONE: you must first place a MONTAGE program in the slot, this makes all the PART parameters available. Looking at the HOME screen, only an occupied Part slot can support Zone parameters. If the slot has a "+" it is considered unoccupied and it cannot support any ZONE Settings. The MONTAGE program is considered as "INT" (internal) and the "Transmit Ch." settings will address the External device. If you wish to address exclusively an external device from that slot, you would set the INT SW (Internal Switch) = OFF, then activate the Transmit Channel. Any slot can transmit on any MIDI Channel 1-16.

Later, we will setup a ZONE PART... step-by-step.

Part/Zone Slots

Any of the sixteen slots of a Performance can be used to setup Zone control. In fact, you can setup each slot to control an internal sound or an external device. A maximum of eight can be controlled, simultaneously. Please do not mix up those two points! There are 16 PARTS (Slots) and they each can contain ZONE Settings, but you can control a maximum of 8 simultaneously. Those 8 are the "KBD CTRL" PARTS - which can be activated on Parts, 1-8. In general, each non-KBD CTRL slot of a MONTAGE Performance can be active by selecting it directly (as an individual) using the [PART CONTROL] button to access (#1 shown below) > [PART SELECT] 1-16 buttons:



You can see how the [PART CONTROL] button is linked by a dotted line to "Part Select 1-16".

Rule: A Performance slot that is not "KBD CTRL"-active is individually selectable for Single Part/Zone control. There will be times when this is exactly what you need. That individual slot could be playing an internal MONTAGE sound or it could be controlling an external device, or both. You might have an external module that you have on Channel 16, anytime you pressed [PART SELECT 16] you would be in touch with that external device and any internal sound you activated (or not).

Rule: An internal MONTAGE PART must be assigned ("+" added) to the Performance SLOT before any meaningful programming can begin. Adding a Part means that the full complement of MONTAGE controllers will now be available to the Out channel you designate. The internal tone generator can be triggered directly from that slot, or not; you have an INT SW (On/Off). The external Transmit Channel is freely Assignable from any slot.

This means an internal Part must be assigned and then switched Off if you intend to use the slot exclusively for an external device. You are simply substituting the external device for the internal Part. If no Part is set internally, you cannot substitute the external device in that slot. The external Out routing can be on any of the sixteen MIDI channels, meaning you can freely set the MIDI (transmit) Out channel from any slot. When you choose to transmit Out, meaning you've made the slot active, all MONTAGE Part controllers are assigned to affect that channel.

The Zone Transmit Switches



Settings		ON	ON	ON	ON					
Effect	Zone Settings									
Arpeggio	Zone Transmit	CC	Vol/Exp	Pan	MW	Sustain	FC1	FC2	FS	
Motion Seq		ON	ON	ON	ON	ON	ON	ON	ON	
Mod / Control		A. SW1	A. SW2	MS Hold	MS Trigger	RB	BC			
		ON	ON	ON	ON	ON	ON			
		A. Knob1	A. Knob2	A. Knob3	A. Knob4	A. Knob5	A. Knob6	A. Knob7	A. Knob8	
		ON	ON	ON	ON	ON	ON	ON	ON	
Part 1	Common	BD	SD	HH Close	HH Pedal	HH Open	Low Tom	Hi Tom	Crash	Drum Key

Screenshot above shows the ZONE Transmit functions that can be turned On or Off per Zone. These are significant because you may not want your external device to respond to a particular controller - this allows you to use certain gestures to control specific functions within your setup. For example, you may not want your external module, that is doing Bass, to respond to sustain pedal.



Screenshot below shows the Performance COMMON Control Number defaults. All, but three in black (lower right corner), are customizable on a per Performance basis. What a Control Change number does to the the MONTAGE can be very different from what happens in your external device.

Controller Assign Numbers



		Assign						
Audio In	Control Number	Ribbon Ctrl	Breath Ctrl	Foot Ctrl 1	Foot Ctrl 2			
		16	2	11	Super Knob			
Motion Seq		Assign SW 1	Assign SW 2	MS Hold	MS Trigger			
		86	87	88	89			
Control		Assign Knob 1	Assign Knob 2	Assign Knob 3	Assign Knob 4		Scene CC	
		17	18	19	20		Off	
Effect		Assign Knob 5	Assign Knob 6	Assign Knob 7	Assign Knob 8	FS Assign	Super Knob CC	
		21	22	23	24	Arp SW	95	
USB Monitor								
Common						MIDI Settings		

"FS Assign", "Scene CC" (Num/Off) and "Super Knob CC" (Number/Off) assignments are global and apply always - through all Performances:

-  When SCENE CC is OFF, the Scene buttons output Sysex.
-  When SUPER KNOB CC is OFF, the Super Knob outputs Sysex.

Whether set to a Control Change Number or Sysex (Off), that data is documented typically on Channel 1 of your DAW.

If an assignment conflict occurs between Scene Control and Super Knob, you will see an exclamation point after the Number, indicating the conflict - the SUPER KNOB CC will override the other Control assignment - unless the conflict is with the SCENE CC number. In that case Scene changes will take place and Super Knob movement will be overridden.

It helps to envision signal flow: the Key presses and controllers are first routed to an internal Part, you can then opt to have that internal Part sound or you can turn it Off using the "INT SW" (Internal Switch). An internal Part must occupy the slot for the MONTAGE to transmit Out via MIDI. Separately, you can turn On the transmit Out by selecting a MIDI channel.








This can be understood because the parameters that setup your external device must be stored somewhere and that place is among the Part parameters. What gets stored are Part parameters, what is remembered is you want to use the slot, but you do or don't want the INT sound, and you do or don't want to transmit Out from this slot, and on what channel you wish to transmit Out on. This is stored with the Performance; it is available whenever and wherever you move the Performance - be it to a Live Set or to a Library.

Basically, the Part Slot allows you to redirect the messages on the selected MIDI channel. The MIDI channel is assigned to the event on the way Out according to your Transmit Channel setting for that slot.

There are several ways to use MONTAGE with external devices, therefore one instruction document cannot possibly apply to all situations. Let's look at a few common examples, and then with this knowledge you can proceed to create your own configurations:

Example ZONE MASTER 'use case' scenarios:

-  You want both the internal and external device to sound when you play on MONTAGE keys, in either split or layered combinations.
-  You want MONTAGE to send a Program Change to the external device and you are going to play MONTAGE keys but you want only the external device to sound.
-  You send a Program Change to the external keyboard, but you want to play each set of keys independently- that is, not have the Keys of the MONTAGE control the external device. Each keyboard will trigger its own tone engine.
-  You need to switch between internal sounds and external sounds sounding in the same setup, rapidly.
-  You want to integrate your external device in your Motion Control Engine where you can control it via MONTAGE's Control Matrix, controlling its volume, applying effects, using it as an Envelope Source, automating control, using it as a modulation source, etc.

What you can do:



the Parts that can be automatically linked for simultaneous Keyboard Control (KBD CTRL).

Best Practice Hint:

Name the Part Slot to identify it as one that is controlling an External device. If you have a single external device you may want to give it a consistent slot in all your setups. This way you have a dedicated slider to control the external device's overall volume.

When you recall "CFX + FM EP" or any Factory Preset, the "Zone Settings" and "Zone Transmit" boxes are not programmed. The ZONE Switches are OFF. If you wish to use this Performance with an external device, you will need to edit it and store the result a User Bank Performance. (You can store 640 Performances in the User Bank).

Best Practice Hint: Rename your version of the Performance. If you integrate an external (slave) device with a factory Preset Performance, you are going to have to [STORE] it in the User Performance Bank, giving it a unique name will help you identify it. Remember the original factory Preset will remain in permanent memory, unchanged.

MIDI I/O Mode = MULTI

Let's focus in on what you encounter when you initially recall a Performance - before you setup the Zone Settings. Recall the Factory Preset "CFX + FM EP". Looking at the [PERFORMANCE (Home)] screen you know for this Performance, MONTAGE is outputting your key presses and controller movements on five MIDI Channels, 1-5, simultaneously, five green KBD CTRL icons appear active (shown below). Internally, the sounds in Parts 1, 2, 3 and 4 are Velocity limited and Note limited to respond only when the specified range requirements are met. They are used together to construct the CFX acoustic piano sound. The FM-X electric piano in Part 5 is receiving note-on events at all times but can only Output sound when its requirements are met; the Super Knob is rotated clockwise:



Without any Zone Settings set, what is going Out via MIDI is the full range of MIDI note-ons and all controllers on all five channels. The same data is transmitted on each of the five channels, with the exception of the global Super Knob and Scene Change commands (which if CC is selected, go out on channel 1). The five internal receiving Parts only respond in the Note Ranges and Velocity Ranges that allows them to respond. In fact, within each MONTAGE Part you can define exactly when specific Waveforms are engaged to a dizzying degree. But, Out via MIDI, the receiving device just 'sees' the MIDI event data - as transmitted. The Note Limits aren't respected Out via MIDI. At first you may wonder why your external device isn't responding like MONTAGE - but then you'll remember, right, it isn't a MONTAGE! It will Receive and respond to the incoming data according to how you set it to respond. In this case, the Note Limits are a function of the receiving device.

If you have only selected MIDI I/O Mode = Multi (no Zone Settings), you transmit on each active Part's channel across all Keys. However, if you additionally, activate the Zone Settings for the current Performance, you can now *intelligently* define what is transmitted, even Note Limit it to a specific region, and redirect it on the MIDI channel that *you* choose. It is the Zone Settings and Zone Transmit screens that give you control over what goes Out via MIDI from each ZONE SLOT.

In the absence of Zone Settings, Note and Controller data generated by the Keyboard is identical on all five channels. It is the Tone Generator settings that determine exactly how, or even if, the data is interpreted and sounded by each of the Parts. Although all five PARTS receive a note-on event when you trigger middle "C" at



parameter requirements that must be met before they emit sound - each can be a different behavior or articulation. One of the concepts of MONTAGE is this *selective* access to AWM2 Elements and FM-X Operators. You dynamically control when, and even if, an oscillator will sound by how each Part is set to interpret the data.

Anything connected externally down the MIDI cable on MIDI Channels 1, 2, 3, 4 or 5 will sound. Basic rule of MIDI: if you're on that channel, you must respond. Of course, you have the option of programming what your external device does. When making your Zone Settings, you can turn the Transmit Out to On/Off on a per Zone basis. This condition will be stored to your User version of this Performance. Therefore, if your external device is not supposed to sound, you can set the Zone's Transmit Channel = Off. This will prevent the MONTAGE from transmitting Out via MIDI and triggering it.

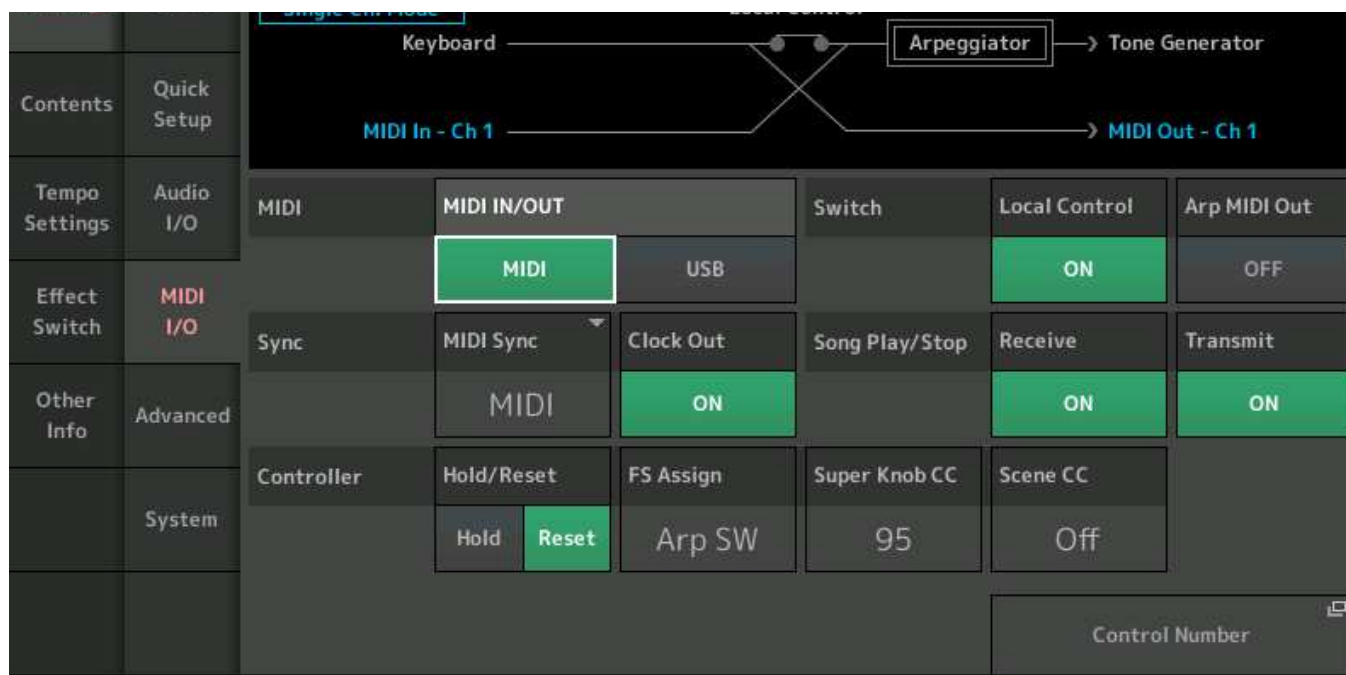
Remember: If, ever, you don't want an internal Part to sound from a Slot, you can turn the INT SW (Internal Switch) for the Part to OFF.

Remember: Zone Settings are what make transmitting to an external device via MIDI controllable and configurable.

Special Note to "on-the-fly" operators: Potentially, the MONTAGE may at any time transmit on any of the first 8 channels. To avoid having to "pre-plan" everything you do on stage, if at all possible, set your external device to a Basic Receive Channel 9 or above. Doing so will prevent the external device from sounding by selecting any of the Factory Performances. So unless you've programmed it specifically to sound, there will be no surprises. Even if you haven't pre-planned. The other option is explained below (in depth) - Selecting I/O Mode = Single.

MIDI I/O Mode = SINGLE

When SINGLE is your global MIDI I/O Mode, the MONTAGE can be controlled and can be set to transmit on a single channel. By default, MONTAGE is set to transmit and receive on multiple channels. If you attempt to trigger the MONTAGE from an external MIDI controller, you quickly discover that trying to play any of MONTAGE's multiple Part Performances is impossible if your controller only transmits on a single MIDI Channel at a time. Enter MIDI I/O mode = Single:



MIDI SIGNAL FLOW: Single Ch. Mode

On the MIDI Input side, this mode allows the multiple Part Performances to be controlled from a single channel MIDI input. Shown above, the MONTAGE is in Single Channel Mode, the MIDI In (in blue) is set to Channel 1. Notice playing the MONTAGE Keyboard will both trigger the Tone Generator and send data OUT on Channel 1.

On the MIDI Output side, this mode will Output just your single interaction with the MONTAGE keyboard and controllers as a single channel stream. Arpeggio data is not output via MIDI.

In SINGLE mode, when it comes to the Arpeggiators, obviously, only the trigger (control) notes are sent Out. I say obviously, but perhaps it is not so obvious. In the graphic above, the Keyboard routing to the MIDI OUT does not include the Arpeggiator block. Yet an external controller connected to MONTAGE's MIDI In will be able to trigger the Arpeggiator and the Tone Generator. Both identically can control the Arpeggiators. The thing to understand from this is, what data goes Out via the MIDI Out port.

Think about a Performance made up of piano, bass with Arp, drums with Arp, and a string pad, Parts 1-4. The piano in Part 1 and the string pad in Part 4, are played directly. The notes you finger on the keyboard are heard via an acoustic piano Part and a string pad Part. But the bass and drums are not playing the notes you trigger - rather the notes that you trigger instruct the Arpeggiator assigned to those Parts to start and control

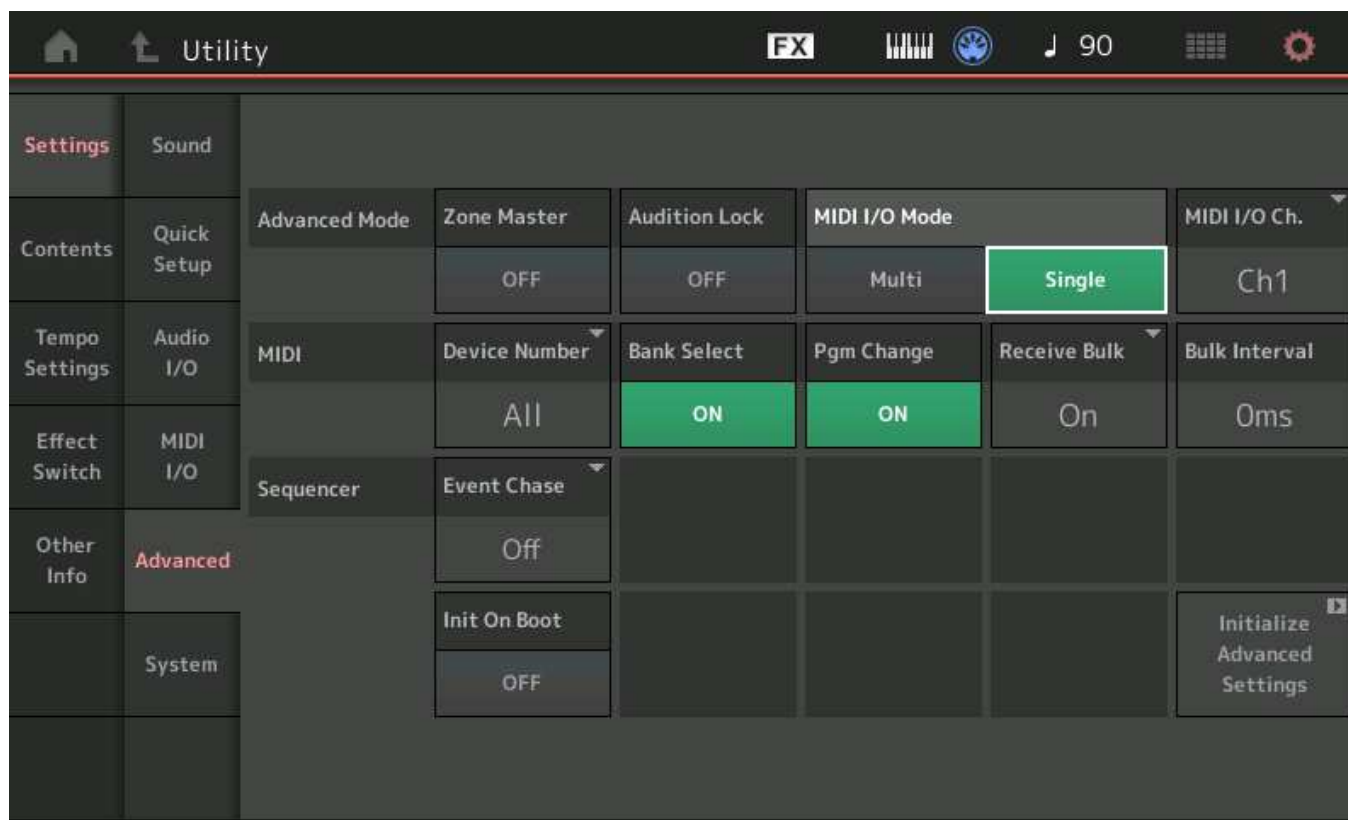


would need to reset, re-arm and re-activate the Arpeggiators, so they will recreate everything during playback.

Rule: When the Zone Settings are in use, they will override MIDI I/O = Single. Zones, by nature, must allow for multiple transmit/receive options; Single mode cannot and does not allow for multiple transmit/receive options.

To be or not to be, Single or Multi? That is the question

If you additionally want to trigger the MONTAGE from an external device (use it as a tone generator) then this global MIDI I/O Mode setting will be very important. Examples: If it is a matter of wanting to use a different weighting of keys; you have a MONTAGE8 and simply want to play your B3 Organ sounds from a non-weighted action; or, you own a MONTAGE6 and simply want to play your acoustic piano sounds from a weighted action - you could use the Single MIDI I/O Mode to control the MONTAGE. if you set channel 1, transmit IN on channel 1:



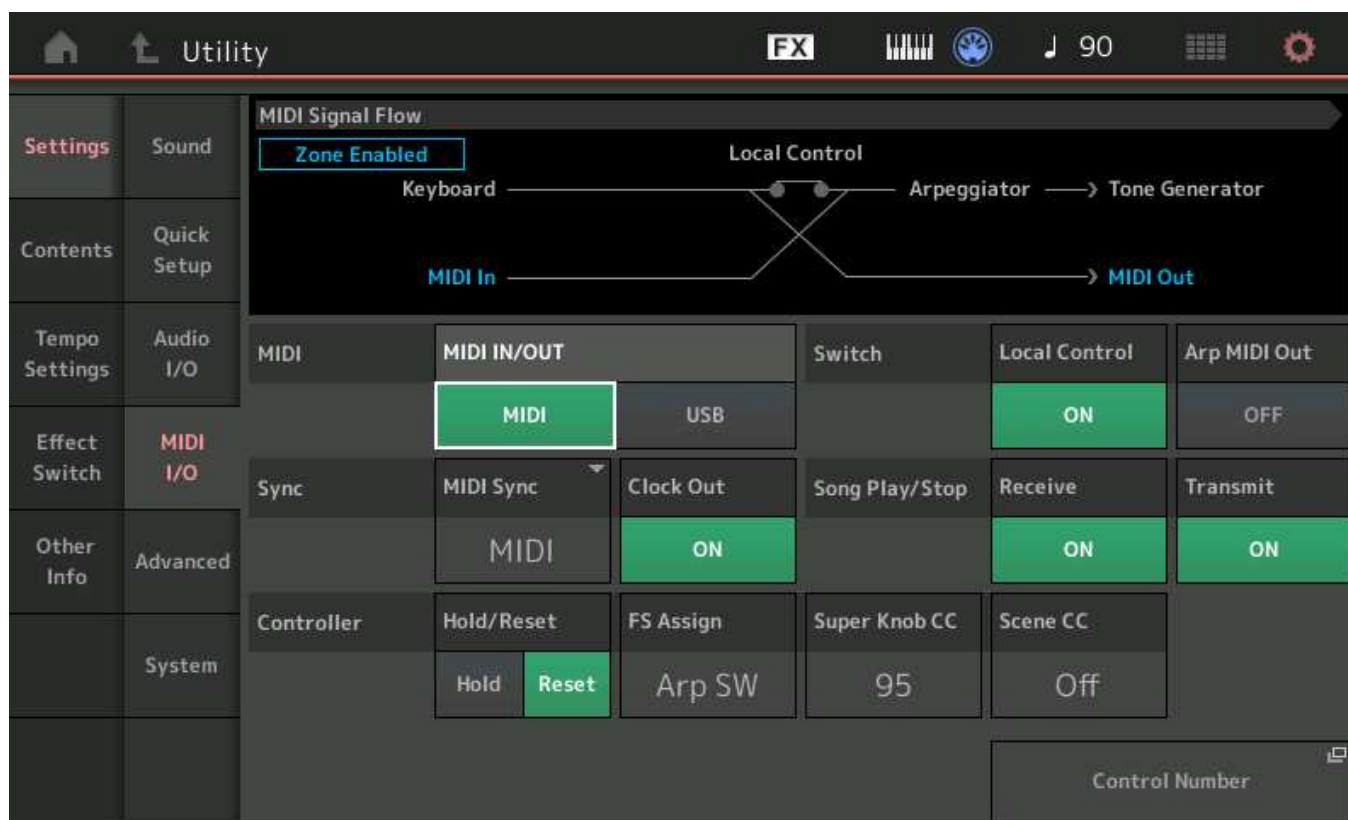
But if you want to play one MONTAGE sound from the MONTAGE keys - and simultaneously play a different



to work for you!

There are, indeed, some *impossible* scenarios. Yes. Particularly, if your external controller does not transmit on multiple MIDI channels. You cannot, for example, play separate multiple Part sounds from both the internal and external controller simultaneously, if that external controller cannot transmit on multiple MIDI channels.

Remember this: once the Zone Master is turned ON in a Performance it will take precedence over the MIDI I/O Mode Single setting. When an external controller only transmits on one channel, you must limit your control over MONTAGE to Single Mode:



Therefore, if you recall a Performance in which there are no Zone Master Settings, (OFF), the global MIDI I/O Mode setting will apply.

Important Concept

You can control as many as eight MIDI Channels at a time; as an eight Zone Master Keyboard those zones can be internal and/or external. But there can only be eight fully unique Zones at once. If you are playing a



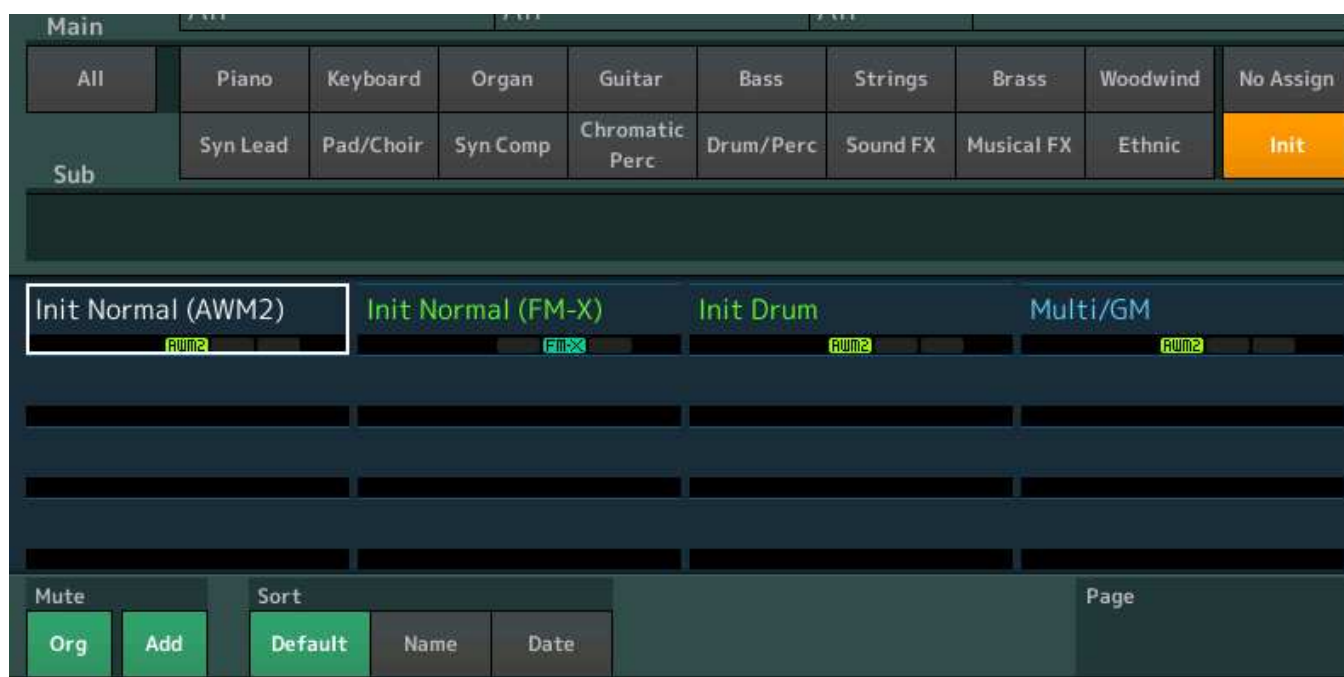
If you are playing seven Parts internally, you have but one unique Zone available externally, and so on. With 7 internal PARTS you are transmitting on channel 1 through 7 and whatever you setup for the external Zone to transmit on.

We are saying "unique", because technically speaking, you can have a Zone transmit simultaneously internally and externally (but this would be the least flexible arrangement). Typically, each device would have its own Zone settings. Each slot designated as an external slot can be set to transmit Out on any channel you desire. Any or all of the sixteen slots can be setup, however, only Part slots 1-8 can be linked for simultaneous control.

Any Part not linked by the KBD CTRL icon can be selected individually by pressing its [PART SELECT] button, directly.




The “ZONE SETTINGS” Parameters defined

As an example, let's setup a PERFORMANCE to transmit to an external keyboard, on MIDI channel 9. If we were to ADD a PART to the 5-PART "CFX _ FM EP", we would touch the "+" in the empty slot PART 6. The "PART 6 - Performance Merge" screen would appear. We need to create a "dummy" internal PART in slot 6 - I've elected to use the "Init Normal (AWM2)" :





Now that we have activated Slot 6 by assigning an internal sound we can proceed to activate the ZONE...

Turn the Zone Switch On:

-  Press [EDIT]
-  Press the [PART SELECT 6] button to view its settings
-  Touch "Part Setting" > "Zone Settings"

If you do not see the Zone Settings option in the second column, you must activate the ZONE MASTER in Utility: go to [UTILITY] > "Settings" > "Zone Master" > set to ON:

-  Press [EXIT] to return to Part Edit
-  Set ZONE = ON:



Int SW - this is where you designate whether or not the internal MONTAGE Part assigned to this slot is going to sound. If you set this to Off, the slot becomes available exclusively for an external device. An internal Part must occupy a Part slot for it to be used as a Zone - you can then disconnect the internal Part with this switch. For our example, set INT SW = OFF... this silences our 'dummy' Part.

Note Limit - this sets the range of notes transmitted by this Zone. Setting the High Limit lower than the Low Limit sets up a "no-fly" zone where notes in between are silent. This parameter affects both Internal and/or External transmitting. This parameter defines what gets transmitted - not to be confused with the Part's own Note Limit which define what gets received.

Octave Shift - +3/-3 octaves

Transpose - +11/-11 semitones

Transmit Ch - this is where you activate this slot to control an external device by selecting the MIDI channel. If Transmit Ch = OFF, the Slot will not transmit OUT via MIDI at all:



Above we have turned the INT SW = OFF. When you select a Transmit Channel for this ZONE, the Bank Select MSB/LSB, Program Change, Vol/Exp, Pan and MIDI Send parameters appear. These can be used when/if you need them. If you have an external device that memorizes its own Vol and Pan settings, you can set these to OFF. If you do not wish to use any of these you can individually opt OUT by turning the function to OFF. (Highly recommended if you are not using them.)

Bank Select - if you wish to send MSB/LSB set to ON, and enter values. If you do not wish to send Bank Select set to OFF

Program Change - if you wish to send PC set to ON, and enter the value. If you do not wish to send a Program Change set to OFF

Volume/Expression - if you wish to send/control the zone cc7/11. If you do not wish to send Volume or Expression set to OFF

Pan - if you wish to send a pan position message. If you do not wish to send a Pan command, set to OFF

MIDI Send - when active (green) the Program Change, Volume/Expression, and Pan Settings are sent in realtime from this screen. When inactive, the values are only sent when the Performance program is initially recalled. (Note: Bank Select changes are not sent until the Program Change is selected... This means:



Please remember MAY is MIDI MONTH - visit the official website for the [MIDI Organization](#) and join, it's FREE. If you are a MIDI user and have ever thought what a cool idea it is, and if you ever had a wish for how things could be improved, you'll want to participate in MIDI and where it goes in the future!

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