

Programming Basics

This chapter explains how Proteus 2000 sounds are constructed and contains important background information on how to create your own custom presets.

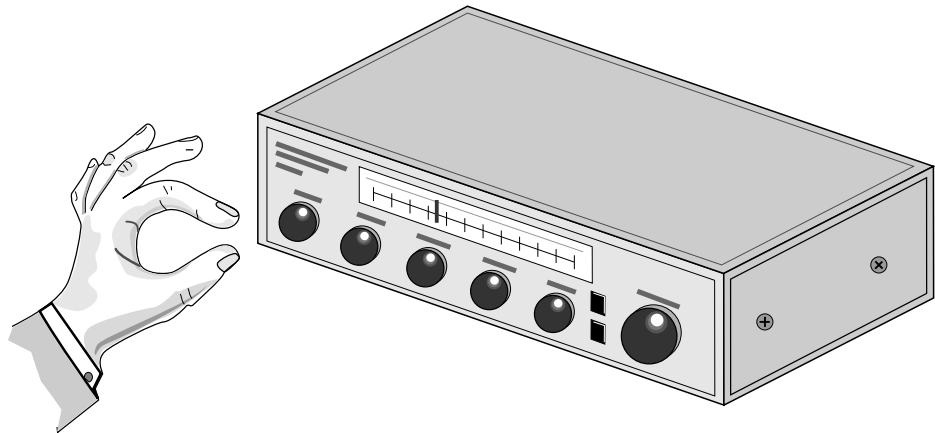
Your initial involvement with Proteus 2000 will most likely be using the existing presets and selecting MIDI channels. While the factory presets are very good, there are some things you will probably want to change eventually, perhaps the LFO speed, the filter frequency or the attack time. You may also want to make your own custom presets using complex modulation routings. There are 512 user locations (USER Banks 0-3) available to store your own creations or edited factory presets. Best of all, it's easy to edit or create new presets using the Edit menu.

Each preset can consist of up to four instrument layers. Each of the four layers can be placed anywhere on the keyboard and can be crossfaded or switched according to key position, velocity, or by using a real-time control such as a wheel, slider, pedal, LFO or envelope generator. A preset can also be "linked" with up to 2 more presets creating additional layering or splits.

Proteus 2000 has an extensive modulation implementation using two multi-wave LFO's (Low Frequency Oscillators), three multi-stage envelope generators and the ability to respond to multiple MIDI controllers. You can simultaneously route any combination of these control sources to multiple destinations.

Modulation

To modulate means to dynamically change a parameter, whether it be the volume (amplitude modulation), the pitch (frequency modulation), and so on. Turning the volume control on your home stereo rapidly back and forth is an example of amplitude modulation. To modulate something we need a modulation source and a modulation destination. In this case, the source is your hand turning the knob, and the destination is the volume control. If we had a device that could turn the volume control automatically, we would call that device a modulation source.



Turning the volume control back and forth on your home stereo is an example of Amplitude Modulation.

Proteus 2000 is designed so that each of the variable parameters, such as the volume, has an initial setting which is changed by a modulation source. Therefore in the case of volume, we have an initial volume that we can change or modulate with a modulation source.

Two main kinds of modulation sources on Proteus 2000 are *Envelope Generators* and *Low Frequency Oscillators*. In the example above, an envelope generator could be routed to automatically turn the volume control as programmed by the envelope. Or, a low frequency oscillator could be routed to turn the volume up and down in a repeating fashion.

Positive modulation adds to the initial amount. Negative modulation subtracts from the initial amount.

Modulation Sources



Tip: Try routing Key Glide to Filter Frequency if you want the filter to smoothly follow pitch in solo mode. Routing Key Glide to Pan creates another interesting effect.

Modulation sources include *Envelope Generators*, *Performance Controllers* and *Low Frequency Oscillators*. In the previous example, an envelope generator was routed to automatically turn the volume control as programmed by the envelope, or, a low frequency oscillator could be routed to turn the volume control up and down in a repeating fashion. The following is a list of the modulation sources used in Proteus 2000.

Keyboard Key

Which key is pressed.

Key Velocity

How fast the key is pressed.

Release Velocity

How fast the key is released.

Gate

High if the key is pressed, low when the key is released.

Key Glide

A smoothly changing control source based on the Glide Rate and the interval between the last two notes played.

Pitch and Mod Wheels

Synthesizer pitch bend and modulation wheels.

Keyboard Pressure (mono aftertouch)

Key Pressure applied after the key is initially pressed.

Pedal

A continuously variable pedal controller.

Miscellaneous Controllers A -L

Any type of MIDI continuous controller data.

Low Frequency Oscillators (2 per layer)

Generate repeating waves.

Envelope Generators (3 per layer)

Generate a programmable “contour” which changes over time when a key is pressed.

Noise & Random Generators

Generate spectrums of noise and random signals.

Footswitches

Change a parameter when the switch is pressed.

Clock Divisor

The master tempo clock can be divided and used as a modulation source.

Random Sources

Random modulation sources can be used when you want the timbre of the sound to be “animated” in a random or non-consistent manner.

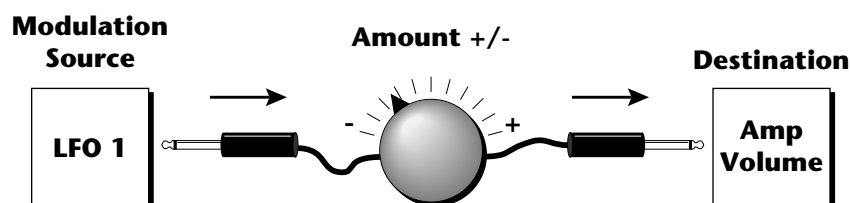
- **Key Random 1 & 2** generate different random values for each layer which do not change during the note.
- The **White & Pink Noise** Generators produce varying random values. Both white and pink noise sources are low frequency noise designed for control purposes. Either noise source can be filtered even more by passing it through a lag processor.
- The **Crossfade Random** function generates the same random value for all layers in a preset. This source is designed to be used for cross-fading and cross-switching layers, although you may find other uses.

Modulation PatchCords

 The controller Knobs assignments printed on the front panel are the system defaults. You can change any of these assignments using the Real-time Controller Assignment page in the Master menu (see page 46 for details).

When setting up modulation with the Proteus 2000, you define a modulation source and a modulation destination. Then, you connect the source to the destination using “PatchCords.” Proteus 2000’s PatchCords are connected in the software. Proteus 2000 has 24 general purpose PatchCords for each layer.

You can connect the modulation sources in almost any possible way to the modulation destinations. You can even modulate other modulators. Each PatchCord also has an amount parameter which determines “how much” modulation is applied to the destination. The modulation amount can be positive or negative. Negative values invert the modulation source.



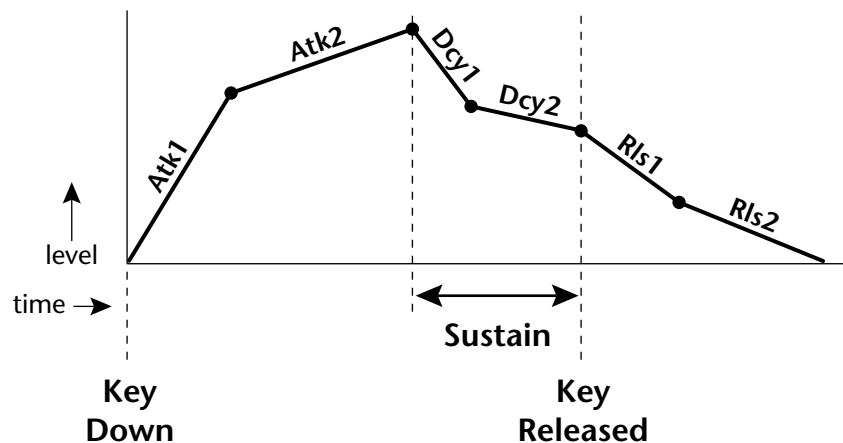
Envelope Generators



If two adjacent segments have the same level in a “time-based” envelope, the segment will be skipped. Adjacent segments must have different levels for the rate control to work.

An envelope can be described as a “contour” which is used to shape the sound over time in a pre-programmed manner. There are three envelope generators per layer and all of them are the rate/level type.

This is how the rate/level (*time based*) envelopes work: When a key is pressed, envelope starts from zero and moves toward the Attack 1 Level at the Attack 1 Rate. As soon as it reaches this first level, it immediately begins the next phase and moves toward the Attack 2 level at the Attack 2 rate. As long as the key is held down, the envelope continues on through the Decay 1 and Decay 2 stages. If the key is still held when the envelope reaches the end of Decay 2, it simply waits there for you to release the key. When you release the key, the envelope continues into the Release 1 and Release 2 stages, stopping at the end of the Release 2 stage. Proteus 2000’s envelope generators provide great flexibility for programming both complex and simple envelopes.



All three envelope generators have the six stages described above. The Volume Envelope generator controls the volume of the voice over time. The Filter Envelope generator is a general purpose envelope most often used to control the filter frequency. Unlike the Volume Envelope, however, the Filter Envelope can have a negative level value as well as a positive level. There is also an Auxiliary Envelope generator which is a general purpose envelope. The Auxiliary Envelope is identical to the Filter Envelope and can have negative as well as positive levels. You can adjust the time of each stage to create myriad envelope shapes, which in turn shape the sound over time.

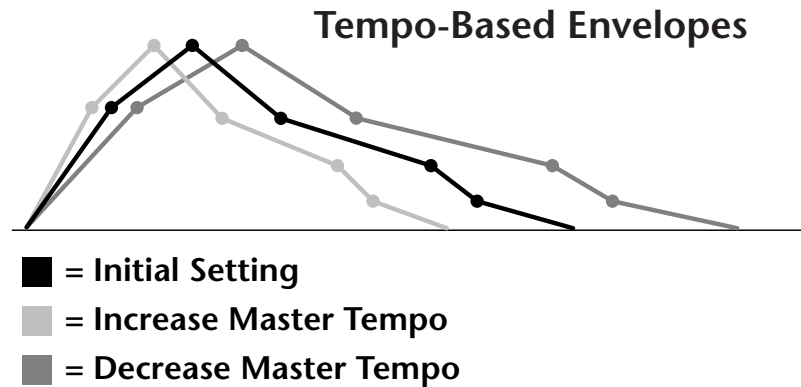


By routing the Auxiliary or Filter Envelopes to control the pitch (PatchCords) you can easily hear the shape of the envelopes you are creating.

- Volume envelopes contour the way the volume of a sound changes over time determining how we perceive that sound. For example, a bell struck with a hammer is instantly at full volume, then slowly dies away. A bowed violin sound fades in more slowly and dies away slowly. Using Proteus 2000’s Volume Envelope, you can simulate the different types of natural instrument volume envelopes by programming them appropriately.

Tempo-based Envelopes

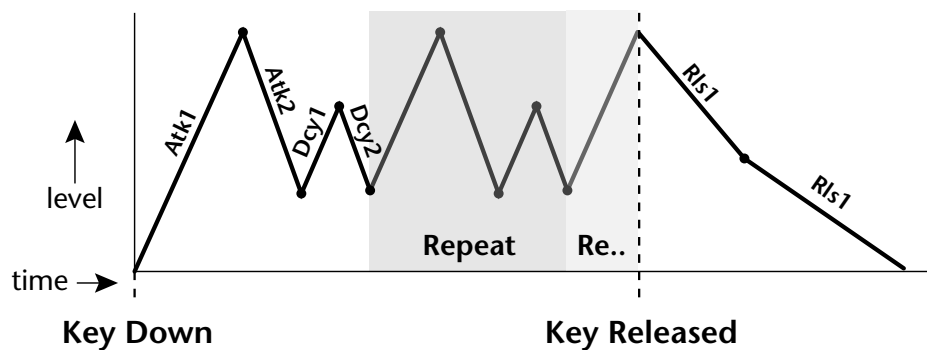
Tempo-based envelopes are based on *Time* which is controlled by the Master Tempo (located in the Master menu). The Master Tempo rate scales the time of the Tempo-based envelope segments. The Master Tempo can also be set to use an external MIDI clock so that the envelope times can be synchronized to external sequencer or arpeggiator tempo changes.



Envelope Repeat

The Envelope Generators can also be made to repeat. When the envelope repeat function is On, the Attack (1&2) and Decay (1&2) stages will continue to repeat as long as the key is held. As soon as the key is released, the envelope continues through its normal Release stages (1 & 2).

 Only the Filter and Auxiliary Envelopes have the repeating feature.



The diagram above shows how the looping envelopes work. When the key is pressed the envelope goes through its regular Attack 1, Attack 2, Decay 1 and Decay 2 stages. In non-looping mode, the envelope would hold at the end of the Decay 2 stage until the key was released. In looping mode however, it jumps back to the Attack 1 stage and repeats the first four stages. It continues to loop through these four stages until the key is released where it immediately jumps to the Release 1 stage.

Low Frequency Oscillators (LFOs)

LFO Tricks & Tips:

- The Random LFO wave is truly random and is different for each voice and layer.
- The Pattern (Pat) waveforms will sound the same on different layers and voices.
- Sine + Noise is very useful for simulating trumpet and flute vibrato.

★ When routing Hemi-quaver to Pitch:

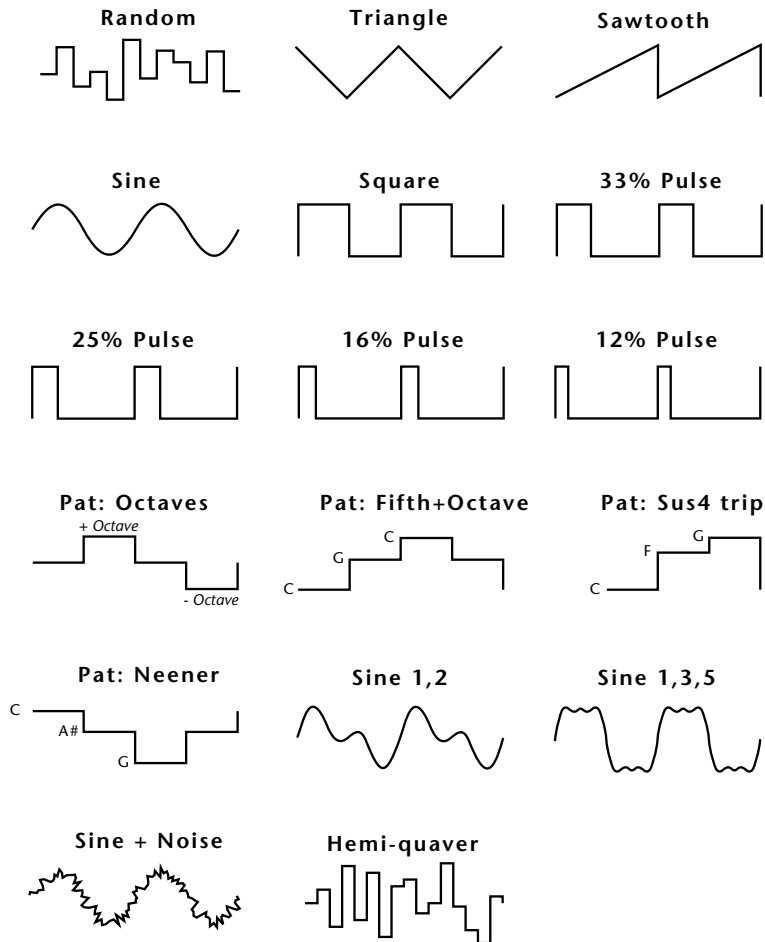
+38 = major scale
-38 = phrygian scale
+76 = whole tone scale
(+38) + (+76) = diminished (two cords)
odd amount = S+H sound

Note: References to musical intervals in the pattern LFO shapes are with the LFO routed to pitch and a PatchCord amount of +38.



Try combining the Pattern LFOs, or controlling the amount of one with another, or combining them with the clock divisors.

A Low Frequency Oscillator or LFO is simply a wave which repeats at a slow rate. The Proteus 2000 has two multi-wave LFOs for each channel. The LFO waveforms are shown in the following illustration.

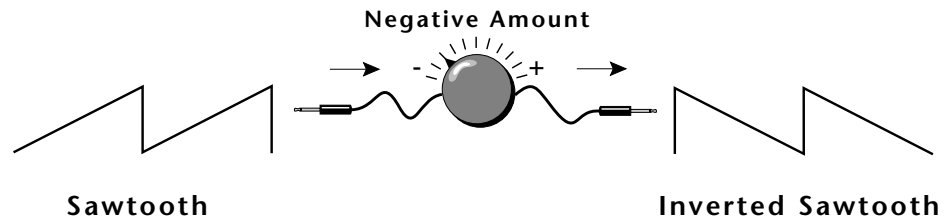


By examining the diagram of the LFO waveforms, you can see how an LFO affects a modulation destination. The shape of the waveform determines the result. Suppose we are modulating the pitch of an instrument. The sine wave looks smooth, and changes the pitch smoothly. The square wave changes abruptly and abruptly changes from one pitch to another. The sawtooth wave increases smoothly, then changes back abruptly. The sound's pitch follows the same course. Controlling the pitch of an instrument is an easy way to hear the effects of the LFO waves.

Like the Auxiliary Envelope, LFOs can be routed to control any real-time function such as Pitch, Filter, Panning, or Volume. A common use for the LFO is to control the pitch of the sound (LFO -> Pitch). This effect is called vibrato and is an important performance effect. Many presets use this routing with the modulation wheel controlling "how much" LFO modulation is applied. Another common effect, Tremolo, is created by controlling the volume of a sound with the LFO (LFO -> Volume).

You might use the LFOs to add a slight bit of animation to the sound by routing the LFO to control the filter. For this effect, set the LFO “amount” low for a subtle effect.

When a PatchCord amount is a negative value, the LFO shape is inverted. For example, inverting the sawtooth wave produces a wave that increases abruptly, then smoothly glides down.



Clock Modulation

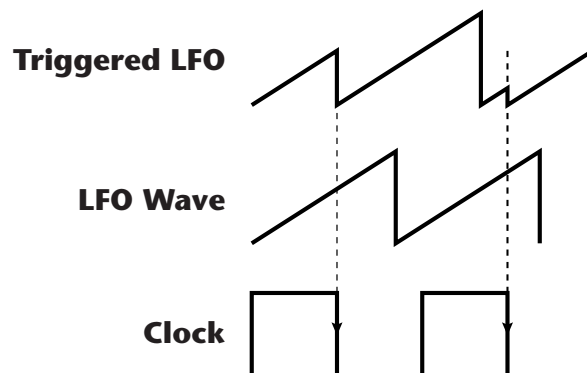
 Envelopes are triggered on the positive going edge of the clock. LFOs are triggered on the negative going edge of the clock.

 The tempo of the master clock is set in the Master menu.

You can use the Master Clock as a modulation source, to trigger the Filter or Auxiliary Envelope generators, trigger Sample Start, synchronize the LFOs, or directly as a square wave modulation source. The Clock source is available in eight divisions (octal whole note, quad whole note, double whole note, whole note, half note, quarter note, eighth note, sixteenth note). You can use the different rates separately or in conjunction to create complex “synchro-sonic” rhythm patterns. You can also use a MIDI Clock as the Master Clock to synchronize to an external MIDI device such as a drum machine or sequencer. (See *Master Tempo* in the *Master* menu.)

Clocks are routed exactly like the other modulations sources using the PatchCords. The PatchCord Amount **MUST** be positive (+) for the clock to pass. By modulating the PatchCord Amount, you can route the divided clocks using real-time controllers or other modulation sources.

When an LFO is triggered by a clock, the LFO wave resets to zero every time the clock wave goes low. If the LFO rate is close to the clock rate, the LFO virtually synchronizes with the clock. If the two rates are far apart, the waveform of the LFO will be mildly or radically altered.



LFO Trigger causes the LFO to reset each time the clock waveform goes low.

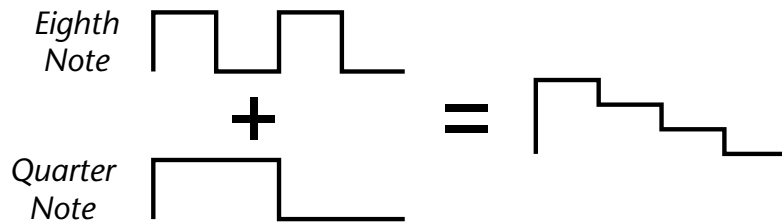


LFO Synced to 1/4 Note Clock

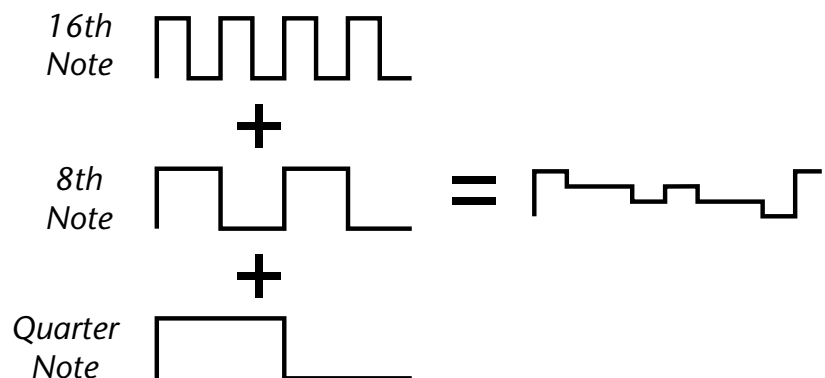
LFOs can also be perfectly synchronized with the clock at any of 25 note divisions. This allows you to create very cool “synchro-sonic” effects that work perfectly at any tempo. Choosing one of the note divisors in the LFO rate screen selects the synced LFO function.

There are many possibilities for clock modulation and retrigger. For example, you can create a repeating six segment curve of any shape by triggering the Filter or Auxiliary Envelope generators with the clock. A few other possibilities are listed below.

- Turn different voice layers on and off using different clock divisors.
- Switch between Auxiliary and Filter Envelope retriggering using a slider or footswitch.
- Retrigg LFOs or Envelopes using noise or other LFOs to create random or semi random effects.
- Alter the LFO waveform by modulating the rate of a triggered LFO.
- Route multiple clocks with different divisors to the same destination (such as pitch) to create complex patterns. (*Hint: Adjust the PatchCord Amounts.*)



Adding these two clocks together in equal amounts produces a stairstep waveform.



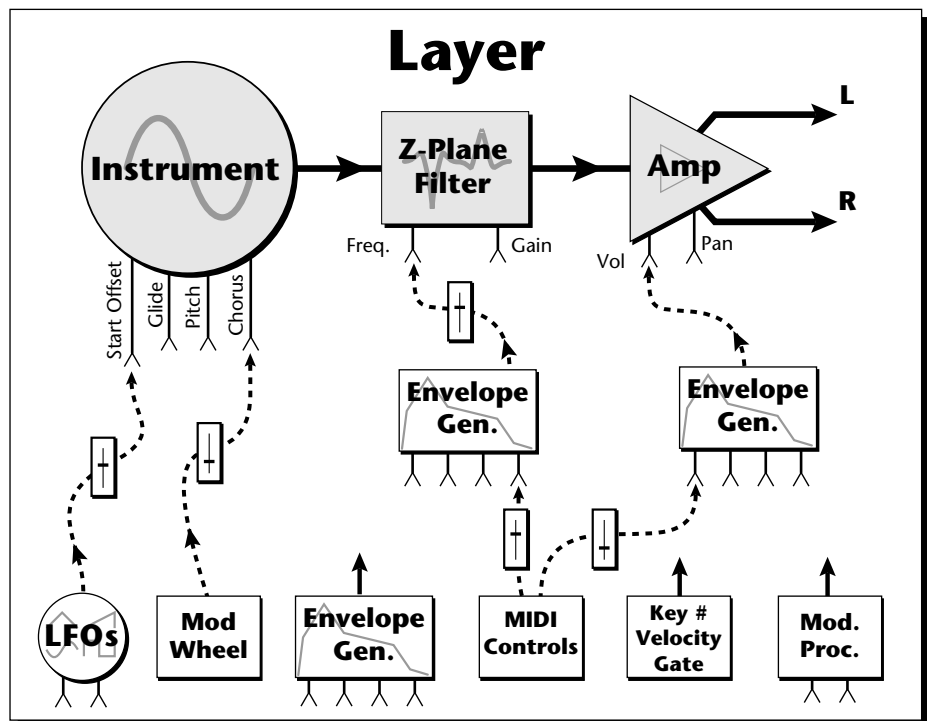
Adding multiple clocks with unequal amounts produces complex repeating patterns.

Modulation Destinations

The PatchCords section of the Edit menu is where you connect sources to destinations. Each PatchCord has an amount associated with it which controls how much modulation is applied.

L1	PATCHCORD	#01
ModWhl	-> RTXfade	+036

The PatchCords screen above and the diagram below show how modulation sources are connected to destinations. The modulation sources can control any of the destinations in the layer.



- Note-on modulation sources, such as key, velocity and gate output a single value at note-on time. Realtime modulation sources such as LFOs, envelope generators and modulation wheels can be varied continuously.

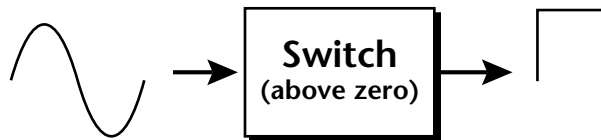
The possible modulation routings are completely flexible as shown in the diagram above. Multiple sources can control the same destination, or a single source can control multiple destinations.

Modulation Processors

Modulation processors are devices which can modify modulation sources such as LFOs and envelope generators before they are applied to a destination. Modulation processors let you create patches and do tricks which would not be possible otherwise. Proteus 2000 implements the following modulation processors:

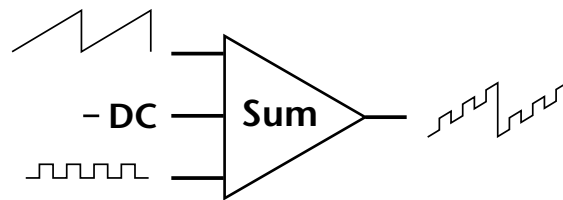
Switch

Outputs a digital “1” when the input is greater than “0”.



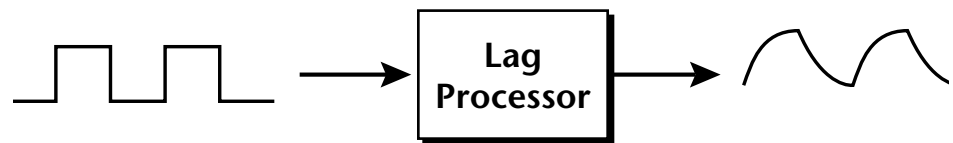
Summing Amp

Lets you add several modulation signals together before applying them to a destination. This processor can save PatchCords when routing the output to multiple destinations.



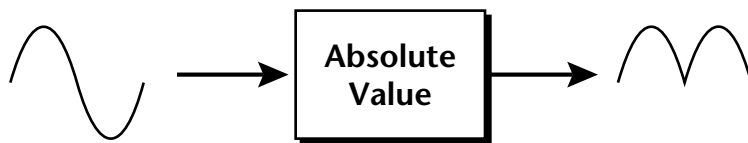
Lag Processors

Slows down rapid changes in the input signal. The output “lags” behind the input at a pre-programmed rate. There are two lag processors, Lag 0 and Lag 1. Lag 1 has a longer lag time than Lag 0.



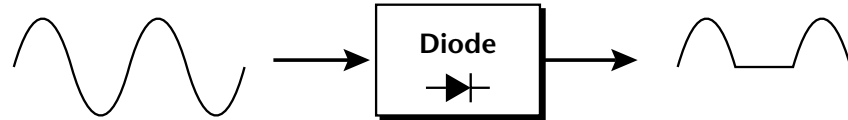
Absolute Value

This function inverts negative input values and outputs only positive values. This device is also called a full wave rectifier.



Diode

The diode blocks negative input values, passing only positive values.



Flip-Flop

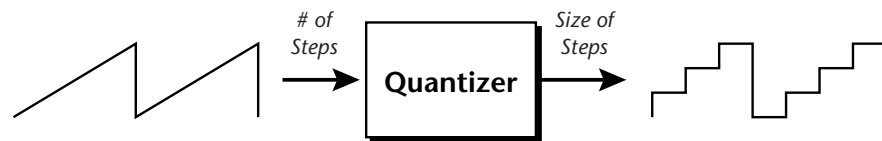
The output of this processor alternates between a digital “1” and digital “0” each time the input goes positive from zero or a negative value. With an LFO input, the output will be a square wave of half the input frequency.



 The value of a digital “1” is equal to the PatchCord amount.

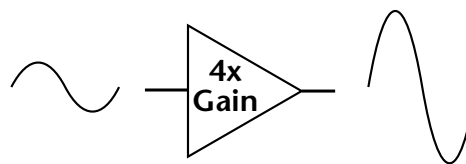
Quantizer

With the input PatchCord set to 100%, the output value is limited to 16 discrete values. The value of the input PatchCord controls the number of steps. The value of the output PatchCord controls the size of the steps.



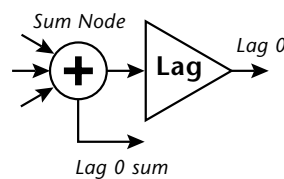
4x Gain

This processor amplifies the modulation source by a factor of 4.



Lag Inputs

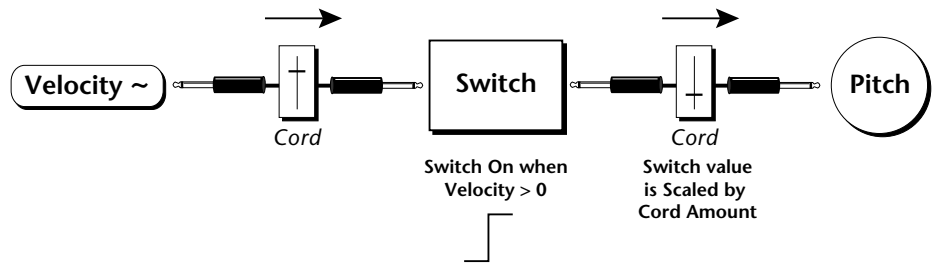
The Lag processors can be used as 2 additional summing amps. Lag0sum and Lag1sum are modulation sources which equal the sum of PatchCords connected to the Lag in destination. The summing amp is located before the lag processor as shown in the following illustration.



Using the Modulation Processors

Modulation processors are inserted into a modulation routing as shown in the following diagram.

The modular analog synthesizers of yesteryear were incredibly flexible, partly because processing devices could be connected in any order. Modulation processors are designed according to this modular concept. They can be linked and used in a wide variety of ways limited only by your imagination. Consider the following example:



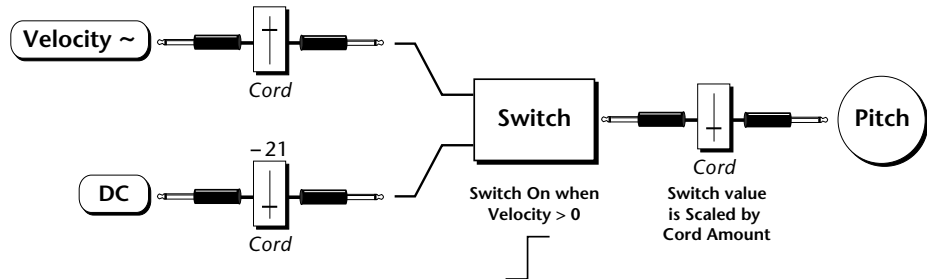
The patch illustrated above is programmed by setting the PatchCord screens as shown below.

L1 PATCHCORD	#01
Vel+- -> Switch	+100

L1 PATCHCORD	#02
Switch -> Pitch	+022

This particular modulation shifts the overall pitch up a fifth when the key velocity exceeds 64. Velocities below 64 play at normal pitch. Notes with velocities of 64 and above are raised a perfect fifth. The Velocity “~” source scales the played velocity around zero. In other words, low velocities (below 64) will have negative values and high velocities (64 and above) will be positive. A velocity of 64 would be zero. The Switch module only outputs a “1” if the input value is greater than zero. This digital “1” value can be scaled through the attenuator on the PatchCord to raise or lower the pitch by any amount. In this case, a scaling value of +22 raises the pitch by a perfect fifth. The amount of the PatchCord on the input to the switch is unimportant because ANY velocity value equal or greater than 64 will flip the switch. If the input PatchCord amount were a negative value however, the action of the velocity would be reversed and velocities less than 64 would raise the pitch and velocities equal or greater than 64 would play the original pitch.

But what if you want the velocity switch point to be something other than 64? Thanks to modulation processors, it can be done. Here's how.



Connect the DC level to the input of the switch along with the velocity value. Note that more than one modulation source can be applied to the input of a processor.

DC offset adds a fixed value based on the PatchCord Amount setting. If applied to the switch along with the velocity, it changes the velocity value required to trip the switch. By setting the DC amount to a negative amount, higher velocity values are required to trip the switch. Setting the DC value to a positive value would bring the velocity switch point down. The PatchCord screens for this patch are shown below.

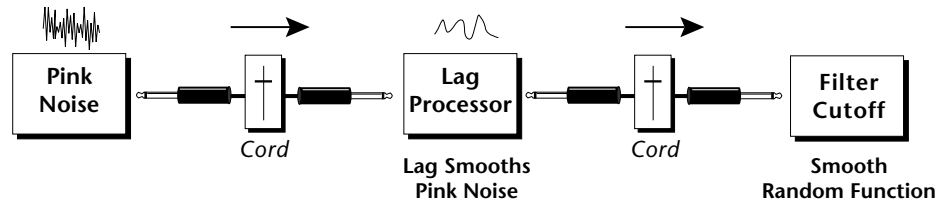
L1 PATCHCORD	#01
Vel+- -> Switch	+100

L1 PATCHCORD	#02
DC -> Switch	-021

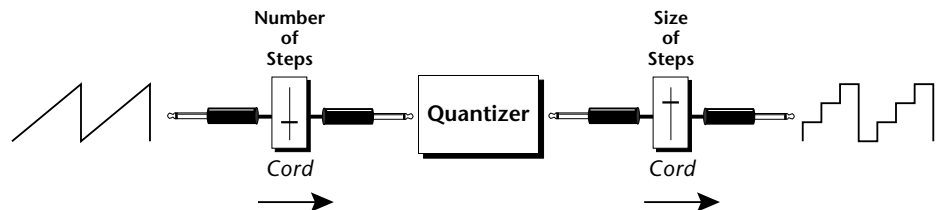
L1 PATCHCORD	#03
Switch -> Pitch	+022

More Examples

To derive a smooth random function you could route the Pink Noise generator through one of the Lag Processors. A smooth random wave is useful in small amounts to add a degree of natural variation to timbre when routed to filter cutoff. Normal pink noise is low pass filtered audio frequency noise with a 3 dB/octave slope to give equal energy per octave. Proteus 2000 pink noise is actually more like very low frequency filtered noise, but it is perfect for use as a random control source.



The **Quantizer** can generate interesting whole-tone scales when envelope generators or LFOs are routed to the input. The quantizer turns a smoothly changing input signal into a series of steps. By routing the output of the quantizer to Pitch and adjusting the PatchCord amounts, you can control both the number of steps and the pitch interval of each step.



The input PatchCord amount controls how many steps will be generated. With a sawtooth wave (LFO+) feeding the input and the PatchCord amount set to 100%, sixteen steps are generated. The output PatchCord amount controls the size (or interval) of the steps.

Try setting up the following patch exactly as shown below using your favorite preset as a starting point.

L1	LF01	SHAPE	SYNC
		sawtooth	key sync

L1	LF01	RATE	DELAY	VAR
		0.35Hz	000	000

 The 4x Amp can be used to get more steps or increase the interval of the Quantizer.

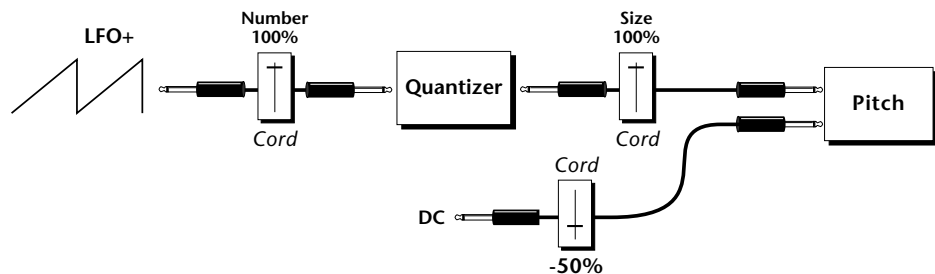
 Experiment with this patch by connecting other sources and destinations to the Quantizer.

L1	PATCHCORD	#01
LFO1+	-> Quantize	+030

L1	PATCHCORD	#02
Quantize	-> Pitch	+100

L1	PATCHCORD	#03
DC	-> Pitch	-050

This patch generates an ascending arpeggio every time a key is pressed. A diagram of the patch is shown below. The patch is very straightforward except for the DC offset which was added to bring the pitch down into tune. (Sometimes you have to fix a problem, but using the mod processors there's usually a way around it to achieve the desired result.)



You can start to see some of the possibilities (and there are many). Whenever you find yourself wishing for some esoteric type of control, take a minute to think and see if there is a way to achieve the desired result using the modulation processors.