

Böhm

SEMPRA

Owners Manual

SE70
SE80
SE100



Böhm **SEMPRA SE70/80/100** user manual
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The description is based on the information available at the time of printing.

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Congratulations!

You have decided on an innovative, modern and sonorous musical instrument - a **SEMPRA SE70/80** or **SE100** organ from BÖHM. With the new SEMPRA technology, we are breaking new ground and introducing a new level of playing comfort that was previously unknown from an organ. An overview of the special features of SEMPRA:

Extremely fast - The fastest start time of all current organs: SEMPRA is ready to play in just 5 seconds! With the SEMPRA Realtime Performance OS, we are introducing a state-of-the-art industrial standard to organ building for the first time. The result is ultra-fast performance in all functions that would not be possible with a Windows or Linux-based PC organ system.

Easy to use - The completely redesigned, easy-to-understand user interface makes playing and registering a pure pleasure.

TOUCH or button - Virtually all functions are accessible either via the pin sharp 9" Wide View Touch Display or via the operating buttons and controls on the panel. The choice is yours!

3D PRESETS - New and innovative: **Up to 6 individual Global Presets** (overall settings) incl. style or playback accompaniment (Midifile) etc. for your music pieces are clearly arranged in **SONGS** - in simplified terms: small collective folders. You can sort and catalogue these SONGS directly according to various criteria at any time using the corresponding control buttons, or you can summarise and call them up individually in ALBUMS and THEMES. So you can find and retrieve your settings at lightning speed at any time, even among hundreds and thousands. This completely new preset system provides a special playing comfort.

EASY STYLE CREATE - Styles can be edited flexibly and at lightning speed using the new EASY STYLE EDITOR, and this even includes the quick recording of new tracks, patterns or additions. Styles in Yamaha® format (up to Tyros 5/Genos) can be previewed directly and loaded, optimized and stored in the style library of your SEMPRA.

INTERACTIVE PLAYBACKS – To control Midifiles as flexibly as styles - this dream becomes reality with SEMPRA. Midifiles can not only be adapted in their instrumentation, but also provided with so-called markers and thus divided into up to six sections such as Intro, Verse, Chorus, Bridge, etc. These sections or patterns can then be called up at any time in any order using the Style Pattern buttons, allowing you to flexibly control the flow of the midifile and thus of your piece of music. You get a perfect song related accompaniment like only a midifile can offer, but you are not restricted in the course of your presentation like with a conventional file player.

LATEST STORAGE TECHNOLOGIES - What you store in your SEMPRA remains stored. There is no RAM memory left that could be lost. All your data is captured directly and at lightning speed in the internal flash memory until you delete it from there yourself. Factory data cannot be lost. Data can be saved/loaded onto connected USB storage media (sticks) at lightning speed.

USER ACCOUNTS - This is how every SEMPRA becomes your SEMPRA. Your family or friends want to play on your SEMPRA too, but with their own registrations, styles, playbacks, etc.? No problem: Multiple user accounts can be created on the organ. Own data will then be saved in the currently activated user account. Every player who uses the organ can keep his own data in his personal account. And best of all: user accounts can be exported to a USB stick and then the complete organ can be played from the stick. In this way, for example, your friend, who has also a SEMPRA, can save his organ data to a stick which can be used in your organ without altering your own user data settings.

RealOrgan – A drawbar system with 9 footages - anyone can do that! In addition to that classic Hammond configuration, the new SEMPRA drawbar organ offers various other legendary organ simulations, with expandable foot position range (up to 15 choirs!) and sensational sound. Of course, all typical effects of the respective organ type such as full percussion over all foot positions, Leslie or Phasing Rotor, Celeste, Vibrato and Chorus are realistically reproduced. The **RealOrgan** comes standard with several organ types. With extension packages you can also add the drawbar characters of many further vintage organ types. You won't find such a versatile and sounding drawbar system as the BÖHM **RealOrgan** with any other organ - a dream for all friends of the legendary sound.

MULTI-SOLOCHORD – A well-known effect: Depending on the notes played on the accompaniment manual, the solo chord adds further voices to the melody in its own sound. For example, play a solo clarinet with just one finger of your right hand and add a polyphonic saxophone movement via solo chord... so far these or similar functions are known from other manufacturers.

With the SEMPRA, the possibilities go even further: you can turn any manual or pedal instrument into a solo chord instrument. And each of these instruments can also play with one of over 20 different Solochord types. On the right the Miller set, on the left a choir with a trio, on the right of the lower keyboard the octaviated strings... no problem. This innovative feature gives you completely new creative freedom in playing and arranging!

CLOUD STUDIO INTEGRATION – If your SEMPRA is equipped with the optional Böhm Cloud Studio, you will find its sounds integrated into the respective sound groups and categories. This allows you to play virtual instruments and sample libraries such as those from the pre-installed Steinberg Halion6/Absolute 3 package in parallel with the AMADEUS sounds of the SEMPRA. At the same time, the Cloud Studio's large touch display can show you the notes to your piece of music. If desired, the note can also be called up automatically with the SONG-/Preset call on the organ. It couldn't be more comfortable!

The functions mentioned here and many more of your SEMPRA are described in the following chapters. Many functions are self-explanatory. Nevertheless, we ask you to read through these instructions thoroughly and to follow the explanations directly at the SEMPRA. This is the best way to get to know and appreciate the many exciting possibilities. Have fun!

Your

BÖHM Team

ATTENTION: The illustrations in these instructions usually show the three manual SEMPRA SE100 model. The explanations apply accordingly to the SEMPRA SE70/80, which differ from the SE100 primarily in the absence of the solo manual and a correspondingly slightly modified layout in the control panel and drawbars.

Installation of the organ

Your **SEMPRA** organ consists of several parts:

The organ consists of the stand with active loudspeaker system (not for "concert edition"), the console and the 30 keys full pedalboard (17 or 25 pedal keys for the SEMPRA SE70).

- Place the console on the stand with an assistant. The electrical connections are made automatically via a multi-pole plug/socket in the lower right corner of the sidewall or in the console. Carefully place the upper part on top so that the plug and socket engage and the wooden pins in the side rails of the stand slide into the corresponding holes in the side rails of the console. **Attention:** Pay attention to your fingers and those of the assistant - **danger of jamming!**
- Now insert the music stand into the provided mounting bolts or - if your organ has the illuminated acrylic music stand - into the mounting slot. If the organ has the optional Cloud Studio, you will find a slot behind the music stand for the necessary cable connections for the display music stand. Connect the USB cable coming from the music stand to the socket on the right in the lead-through (under the cover brush), the cables coming from the upper part (HDMI and mains cable) in the lead-through plug into the corresponding sockets on the underside of the plastic cover on the back of the music stand.
- Place the pedal in front of the stand and insert the connecting cable into the socket provided on the right in the foot box of the stand.
- Now carefully insert the pedal into the foot box of the underframe. Make sure that the unit does not jam to avoid pressure points in the housing.
- Plug the power cord into a wall outlet.
- Place the bench in front of the organ and adjust the seat height to a comfortable level.
- The organ is now ready to play.

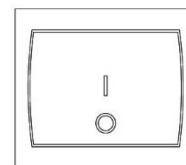


Note: All necessary connections for operation are made automatically via the plug connector between the top and the stand of the organ. If you want to connect the organ to other components, you will find the corresponding connections at the bottom right on the back of the pedal box.

Switching the organ on and off

Turn on the SEMPRA

- The **main power switch** of the organ is located at the bottom right of the pedal box on the connection plate. It can remain switched on when the organ is in a fixed position. Before disassembling the organ for transport or during thunderstorms, the organ should be switched off completely with this switch.
- On the right side profile you will find the power switch to turn on/off the organ when using it. Switch on the organ by briefly pressing the button.
- The start screen appears on the display for approx. 5 seconds:



POWER



- If several user accounts are installed, you will be asked which account you want to use during the startup process. Select the desired account by tapping on the display and then tapping on the ENTER button on the display or by turning the **[data wheel]** to the right of the display and confirming the selected account with the **[ENTER]** button below.



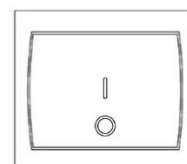
- The display changes to the basic screen, the organ is now ready to play:



Note: After switching on, the "**BASIC SONG**" (list on the left of the display) and the "**CLEAR REG.**" preset are always displayed first (lower of the 6 fields on the right of the display), or, if you have created further "**Cl.Reg**" presets, the uppermost one is selected. This is a basic preset that sets the organ to a defined initial state and serves as a starting point for new registrations to be created. The corresponding **CLEAR REG.** Preset can also be called up at any time by pressing the **[CLEAR REG.]** button right on the upper control panel.

Turn off the SEMPRA

- To switch off the organ, also press the **[Power]** button. The organ is shut down and a backup of the last data changes is automatically saved. Then the organ is finally switched off.



POWER

Notes for organs with Cloud Studio

- The organ is switched on and off in the same way as described above.
- In these cases, the integrated Cloud Studio is also switched on or off with the organ. Please note:
- When the instrument is switched on, the organ itself is already playable after approx. 5 seconds, when the basic screen appears. The Cloud Studio, on the other hand, takes about 1.5 minutes to play, since the sample material must first be loaded into the main memory of the PC system.
- We recommend that you only start playing after the Cloud Studio has finally booted up, or that you call up the first SONG preset with Cloud Studio Sounds, so that the system can boot properly first. Further details can be found in the separate Cloud Studio user manual.

Power synchronization of organ and Cloud Studio

If you turn the SEMPRA off and on again too quickly - before the Cloud Studio has also been completely shut down and turned off - it can happen that the Cloud Studio does not restart with the organ, because the shutdown process is still running while the organ is already restarting. The Cloud Studio is then shut down further in the background and is therefore not ready to play. Rather, it would start when you switch the organ off again via the mains switch, as it reacts to the switching impulse.

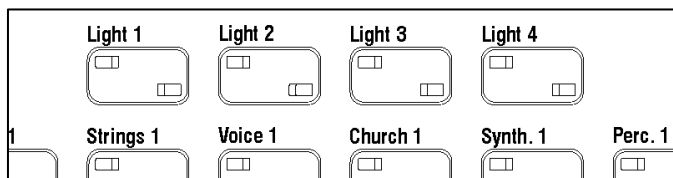
In such a case, to synchronize organ and Cloud Studio again with regard to the switching on/off process, please press the **[Power]** button on the right of the control panel for approx. 7 seconds. Only when the light on the console has gone out do you release the button, the organ and the Cloud Studio will now be switched off.

Afterwards, organ and Cloud Studio can be started again together via the **[Power]** button.

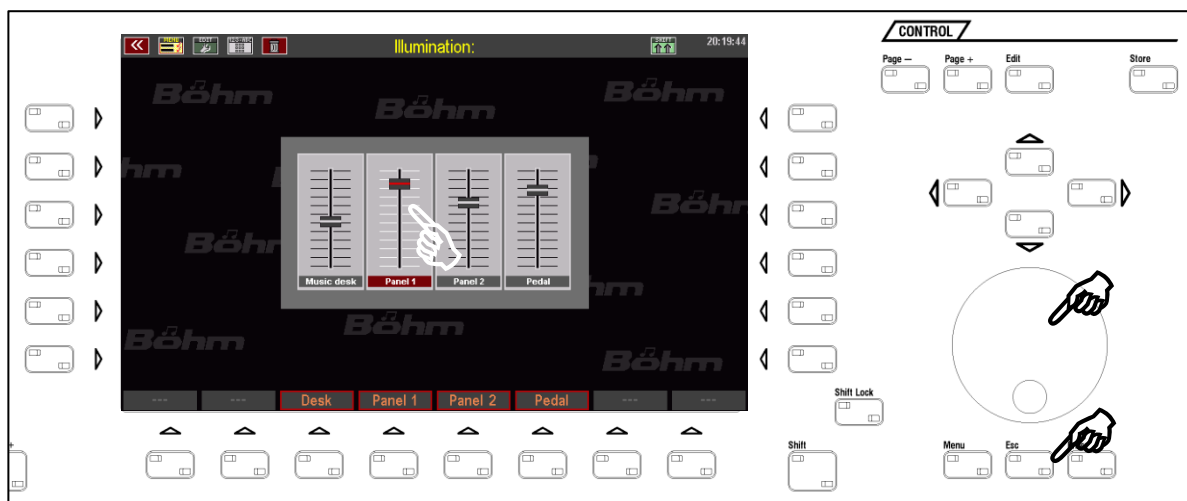
Illumination

Your organ has several lights for the console, the pedalboard and the music stand. All lights can be switched separately via the corresponding button right on the upper panel (above the sound buttons):

- Light 1:** music stand
- Light 2:** middle panel
- Light 3:** left and right upper panel
- Light 4:** pedalboard



When the buttons are pressed, a display is also shown on which you can dim the individual lighting sections, i.e. change the brightness. Simply tap on the corresponding slider on the display and then use the data wheel to set the desired brightness. Exit the menu with the [ESC] button.



Note: The lighting settings are automatically saved. The next time the organ is switched on, it will start with the set lighting configuration. If you are working with more than one user account, the storage will be done in the active account. You can therefore define an individual setting for the lighting for each of your user accounts.

* currently not assigned

Panel Overview

**① ④⑤ MIXER**

MICRO Slider for Microphone Level

TALK: Turns the reverb/echo effect for the microphone signal and the Harmony Voice off (LED on) or off (LED on). This allows to mute the effects on the microphone signal for announcements, for example.

MASTER volume drawbar: You can adjust the overall volume of your organ with the drawbar on the far right of the drawbar profile. We recommend that you adjust the drawbar to the middle position before playing on the organ for the first time, and then gradually increase the overall volume if necessary.

② ACCOMPANIMENT VOLUME & MUTE

6 Sliders for the volume of the Accompaniment: Drums, Bass, Combo 1-3, Arpeggio*

6 MUTE buttons for muting the corresponding accompaniment groups (LED on: group is muted)

③ DRUM MUTE

The 8 groups of drum/percussion instruments

Bassdrum...Percussion 2 can individually switched on and off (the target group is muted, if the corresponding button is illuminated). All keys are activated (all 8 LEDs are lit), no drums can be heard

* currently not assigned

④ MENU:

DSP: calls the DSP effects menu of the D-MiX

MIXER: opens the D-MiX mixer menu.

MENU 1 / MENU 2*

LYRICS*: Text display during playback (Midifiles)

⑤ ALBUM SELECT

If the filter type „ALBUM“ (⑤) is active for the SONG list and you've already set own **SONG albums** through the BMC menu, you can select these albums via these button group. The buttons can contain up to 100 albums. There are 5 albums (buttons A...E) in 20 ranks (buttons 1/11...10/20), so all 100 albums in the current *topic* can be directly accessed.

Up to 6 songs of the selected album are retrievable then in the 6 fields left in the display.

⑥ FUNCTION

Transpose - / Transpose +: With this, you can change the overall transposition (key) of the organ in semitone steps (descending or ascending). If you press both buttons at the same time, the SEMPRA will return to the initial pitch of C.

In the **Preset Couple** settings **9** you can specify whether the global transposition is to take place directly or with the next key played on one of the manuals (not pedal).

In the **Part Editor** you can change the octave position of the currently selected part directly in octave steps (ascending or descending) using these two buttons.

Key Transpose: To transpose directly to a specific key, press the button and then, on any manual or pedal, press the key for the key you want to transpose to

Split: Used to set the main split point for the upper or lower manual. The "right" part of the relevant manual is to right from the point of the split, the "left" part is to the left after entering a split point via this button.

Function 1*

7 Manual Coupler

As on a large pipe organ, the keyboards can be coupled together. The registration of the coupled keyboard can then be played via the keyboard to which it is coupled. The assignment of the coupling functions differs between the three-manual SE100 and the two-manual SE70 and SE80. See button labeling. The keyboard designations apply: **SM**: solo manual (SE100), **UM** = upper manual, **LM** = lower manual, **Pedal**

8 SONG FILTER

The song list on the left side of the display can be displayed either completely (button **[No Filter]** selected) or according to the criteria **bank**, **style** (category), **genre** (musical styles) or in **albums** (own cataloging of up to 6 songs each in up to 100 albums).

Pressing one of the buttons once determines the type of filtering, pressing it again allows the selection within the respective filter category (see selection list in the display).

9 Preset Couple

Specifies which stored settings are actually recalled when the Global Presets are recalled. For example, you can specify whether the accompaniment (style/playback) should be switched or not, whether the button/knob assignments should change with the preset change or not, and so on.

The effect of the global transposition can also be determined here, either immediately by entering a transposition, or not before the next note has been played on a manual (not pedal).

The button with its two LEDs allows four different coupler configurations to be called up:

- 1: both LEDs are light up
- 2: only LED Couple 1 lights
- 3: only LED Couple 2 lights
- 4: both LEDs off

If the button is pressed longer in one of the four settings, the type of preset switching functions can be set.

10 Tempo - / Tempo +

Step-by-step or continuous (keep button pressed) decrease or increase of the accompaniment tempo.

** currently not assigned*

The tempo can also be adjusted using the data dial **18** while one of the **[SHIFT]** or **[SHIFT Lock]** **14** buttons is on.

11 2 x 6 soft buttons on both sides of the display

The 6 buttons to the right and left of the display are assigned their function via the display. You can either touch the corresponding functions or fields directly in the display, or select them using the 2 x 6 buttons..

12 9" Touch Display

For display or direct setting of registration, game and menu functions on the display..

13 8 F-buttons (F = function buttons)

The 8 F-buttons below the display are assigned their function in the individual display menus via the lower display bar. For the basic screen, the functions of these buttons can be defined by the user (functions, effect sounds, etc...)

14 Shift / Shift Lock

In many display menus there are two assignment levels for the 8 **F buttons** **13**. With **[Shift]** you can temporarily switch to the second level (as long as the key is pressed), **[Shift Lock]** switches permanently to the second level. Pressing **[Shift Lock]** again releases the function and switches back to the basic level. When entering names, etc. via the number/letter keypad **28**, the Shift keys can be used to switch between upper and lower case.

15 CONTROL

Page- / Page +: Some display menus consist of several pages. With these two buttons you can switch between the display screens. Alternatively, you can also touch the corresponding "tabs" in the display directly.

Edit: If an input is required for a function in the display or various setting options are offered, the LED in the **[Edit]** button flashes. After pressing **[Edit]**, the desired value can be entered or selected.

16 Store

The **[Store]** button is always used to store settings. These can be SONGS or presets in the basic screen, mixer presets in the mixer menu, style changes in the style editor, etc...

17 Cursor buttons

With these four arrow buttons the cursor (marker for the currently selected field or the selected function in the display) can be moved within the display. Alternatively, you can of course make the selection by tapping directly on a field in the display.

18 Data wheel

With the **data wheel** (endless wheel), parameter values, lists, etc. can be moved through and set particularly quickly in the display. The data wheel also has a push function that can be used to trigger the **[Enter]** function (confirm entries, call functions, etc.)

19 Menu:

Opens the BMC (Böhm Music Computer) menu in the display, which takes you to various functional areas of the SEMPRA.

Esc (Escape): Use this button to cancel entries or always return from the current menu to the next higher level.

Enter: Used to confirm entries and call functions..

20 Cancel Reg.:

With this button you can "clean up" the SEMPRA at any time. The "Basic Song" and the preset "Clear Reg." will be called. With this preset, all settings are set to a defined initial state, ideal as a starting point for completely new songs/presets.

21 Light 1...4

Here you can switch the individual lighting sections for the console (desktop = music stand, Light 1, Light 2 and pedal) on and off.

When one of these buttons is pressed, a display menu is also shown, in which you can additionally adjust the brightness of the individual lighting sections (dimming). For details see page 12.

22 USB: If a USB storage device (stick) is connected, the LED in the button lights up. You can then use this button to access the Save/Load data to/from USB device menu.

23 2 USB sockets

You can plug in USB sticks or connect a USB keyboard via these 2 sockets.

They can also be used to establish a USB-MIDI connection to another device. **Attention:** A USB-MIDI adapter is required!!

24 SOUND SELECT

3 x 12 buttons for sound selection. The sounds of the SEMPRA are divided into 12 categories **[Piano]...[Bass]**. In each category there are three sound buttons for the direct selection of sounds.

When the basic screen is active, the sound buttons are first assigned to the UPPER 1 right part.

If a part is called up in the Parteditor / Selector, all sound buttons refer to the currently selected part.

You can define the sounds that are called up when the buttons are pressed.

Within the sound lists in the display, these buttons can also be used to switch within the sound categories and groups.

25 Manual/Part Selector

Use these buttons to open the Part-Editor and sound overview for the manual you want to register. The

** currently not assigned*

display will then show all the parts for the selected manual, and these can be assigned with sounds or settings can be made for the individual parts.

Upper: Parts selector Upper (middle) manual

Lower: Partselector Untermanual

Pedal/Solo: Partselector Pedal and Solomaterial (SE100)

User: self-configurable user part selection

MIDI In: Parts selector for the 16 MIDI In Parts

26 27 RealOrgan

With button group **26** you control the functions of the RealOrgan Drawbar Organ. The RealOrgan can be played on the lower and upper manual as well as on the pedal.

The buttons **[Upper]**, **[Lower]** and **[Pedal]** switch the RealOrgan on and off for the corresponding manual(s). If you repeatedly press the **[Lower]** button, you can assign the drawbar system of the Lower manual to either the left (upper LED in the button lights) or the right (lower LED in the button lights) split area of the sub manual. The Drawbar settings themselves can be changed directly with the corresponding Upper, Lower and Pedal

Drawbar groups **42 43 44**. Each of the three drawbar systems has its own total volume drawbar **41** for the overall volume.

Use the **[Menu]** button to call up the RealOrgan display menu. Here you can also set the drawbar settings of all manuals and many other parameters. The virtual drawbars on the display react very fast to your gestures. In the RealOrgan menu you can also select from different organ types for the RealOrgan and call up different presets for each type or save them yourself. The percussion, chorus and vibrato types (C1...C3 or V1...V3) as well as their separate activation for upper and lower manual can be activated directly via buttons. The **[Rotor]** and **[Fast]** buttons are used to switch on the rotor effect or to switch between the slow (LED Fast off) and the fast (LED Fast on) effect.

In the factory setting, the RealOrgan rotor speed can also be changed via the F button **[Rotor sl/fst]** below the display and via the button **[S2]** on the left side profile.

28 Alphanumeric buttons (Key pad)

Similar to a mobile phone, you can use this button group to enter names and descriptions for presets, styles, etc. that you have created or edited yourself, or for presets that you want to search for while saving. Press one of the buttons several times to switch through the letters, numbers and special characters belonging to the button. Use the **[Cursor keys]** right/left to switch between the digits. **[Shift]** or **[Shift Lock]** switch to upper case. The first letter within an input field is always capitalized (for lower case, press **[Shift]**).

29 Power button

Switch on/off your SEMPRA here (see p. 10).

30 Headphone / Microphone

Here you can connect headphones or a microphone. If headphones are connected, any built-in loudspeakers are automatically switched off.

You can adjust the volume of the microphone with the

slider [**Micro**] ① on the left of the upper panel.

The D-MiX mixer of the SEMPRA (accessible via the

button group [**Menu**] ④) contains numerous settings

for the microphone input, up to own reverb/echo

effects, 5-band equalizer, polyphonic harmonizer

(Harmony Voice), etc.

31 ACCOMPANIMENT FUNCTIONS

ACC ON: switches the chord automatic on/off. If the button is pressed longer, various settings can be made for the accompaniment.

ACC easy: activates the EASY accompaniment modes (press and hold the button to select the desired accompaniment mode: one-finger Boehm, one-finger other, organist, pianist).

Lowest Bass: The bass of the automatic accompaniment plays the lowest played chord note, so the bass note depends on the chord inversion.

Manual Bass: Coupling of the pedal bass to the accompaniment manual. The (fundamental) bass sounds in the set pedal sound to the played chord.

Memory: Hold function for the LOWER left (or other manual instruments that are switched to Memory). The tones will continue to sound even after the buttons are released. Memory can be set for each keyboard part separately in the Part editor.

Solochord: Turning the Solochord Function On/Off

Lower: Switching the tones of the accompanying manual (usually Lower left) on and off.

Semi Automatic: (Semi-automatic): When playing on the accompanying manual or pedal, up to two drum/percussion instruments can be heard. If the button is pressed a little longer, the instruments can be selected.

32 ARPEGGIO*

Arpeggio on, Arpeggio 1...4, currently not assigned.

33 ACCOMPANIMENT SELECT

12 buttons for the accompaniment categories. If one of the buttons is pressed the display shows the currently selected type of accompaniments (styles, MIDI playback, arpeggio*, sidelines*), sorted into categories and subgroups.

2 buttons for selecting accompaniment types: styles, MIDI backing tracks, arpeggio* or sidelines*.

34 Style and Pattern functions

Variation 1... 4: Switching of up to four style variations. By pressing the currently enabled variation button a **Fill** can be played.

Auto Fill: If switched on, a **Fill up/down** can be heard when switching between the variations.

Intro/Ending 1...4: The styles have up to four

Intros/endings.

Pressed, while accompaniment is stopped: the current style starts with an appropriate intro.

Pressed, while accompaniment is playing: the appropriate ending will be played, then the accompaniment will stop.

Pressed two times while accompaniment is playing: the appropriate intro will be played and then again the basic accompaniment.

Bridge: The button plays the **Bridge 1** style pattern. When playing with Interactive Midi Playbacks, this button can be used to recall the corresponding bridge sections within the playbacks.

Break: Plays a drum solo (**Break1** pattern)

Sync. Start: The accompaniment starts with the first chord recognition on the accompaniment manual. The Sync start can be assigned to an any manual / pedal part.

Sync. Stop: Stops the accompaniment on the first beat of the next bar.

Tempo hold: Maintains the current pace of style, even if the style or the preset is changed. With the buttons

[**Tempo-**] / [**Tempo +**] ⑩ the speed can still be changed.

Fade (in/out): When continuous monitoring: fade out, i.e., accompaniment and organ are fade away to silence.

When "starting" accompanied by: fade in, i.e. organ and accompaniment fade in when you start the accompaniment.

Ritard / Tap: When accompaniment is playing a fill is played, the tempo slows and the rhythm stops.

Before playing the accompaniment tempo can be set by repeatedly pressing the button here. Depending on the time signature of the selected style tap the button several times at the desired pace. This starts the accompaniment at the desired tempo.

36 Start/Stop

Start and Stop of the accompaniment

37 S1 / S2

These two buttons are freely accessible with several functions. In the factory setting, [**S1**] again switches the speed slow/fast for the Rotary effect of the RealOrgan (drawbar organ) and [**S2**] the FX rotary speed of the AMADEUS organ sounds.

38 Pitch / Modulation wheels:

PITCH: pitch bend to +/- up to a full octave. The wheel has a middle position and automatically returns to its initial position.

MODULATION 1: Modulation for assigned parts
Both wheels can be assigned individually with a variety of functions.

39 SUBMIX

You can use these drawbars to set the total volume levels for:

Solo: Solo manual (SE100)

Upper left/right: Obermanual links/rechts

* currently not assigned

Lower left/right: Untermanual links/rechts

Pedal: Bass pedal

40 VOLUME

Here you can adjust the individual volume levels of the main instruments/parts on the manuals:

UPPER R1...R3: Parts 1-3 Right upper manual

LOWER L1, R1, R2: Part 1 left and Part 1 and 2 right of the sub manual

All other instrument/part volumes can be set individually

in the **Manual Selector/Part-Editor** **25** with these drawbars or directly in the display.

41 42 43 44 DRAWBARS

Use the three submix drawbars **41** to set the total volume for the drawbar sets of the Upper and Lower manual or pedal.

In the drawbar groups of the manuals you will find three

(Upper) and one (Lower) Mixture drawbar in addition to the 9 standard choirs. Depending on the currently selected organ type (Drawbar menu), the higher footages can be changed here. If a 9-choir organ type only is selected (e.g. "Tonewheel"), the Mixture drawbars are disabled.

42 12 drawbar Upper manual

43 10 drawbar Lower manual

44 6 drawbars Pedal

46 Manual Presets

The 6 presets per SONG are not only available via the display, but also on the right 6 buttons on the bar between the Upper and Lower manuals. So you change your presets much quicker than using the display.

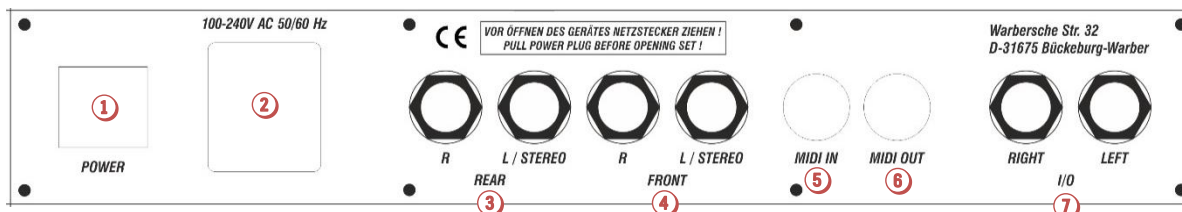
The two left buttons allow sequential changes both forwards and backwards within the 6 presets (**Preset - / Preset +**).

Connectors

The connectors are located at the rear of the pedal box on the lower part of your organ.

The required electrical connections between top and stand of the organ are made via a stable contact plug in the right lower side part or in the right side part of the organ's top. The top can easily be removed or reattached for transport.

The top should only be removed or placed on the organ when the organ is switched off!



① Main Power Switch

With this switch the power supply is basically established or interrupted. Switching on with the mains switch on the control panel is only possible if this switch is switched on.

② power cord plug

Plug in the power cable here and connect it to an electrical outlet.

③ 0dB Out Rear

Stereo line output for the two rear stereo channels (when using the quadrophony option).

Here you can connect active loudspeakers, external mixers or amplifiers to play the rear channels of the organ. Further details on quadrophony can be found in the chapter "Mixer/DSP".

④ 0dB Out Front

Stereo line output for the two front stereo channels. Here you can connect active speakers, external mixers or amplifiers to play the SEMPRA over them. If you do not operate your organ quadrophonically, please select the two stereo channels for external amplification/reproduction here.

⑤ MIDI IN

Connect devices from which the organ is to receive MIDI data here.

⑥ MIDI OUT

This jack allows you to transfer MIDI data to another instrument or computer

Note: You can also make MIDI connections via the USB sockets on the front of the console. The SEMPRA works on these sockets like a PC as MIDI master! Therefore, a MIDI adapter must be used for connection to a PC. USB to USB connection is not possible

⑦ I/O (0dB IN)

Usually this pair of sockets is connected as stereo line input. Here you can connect other sound sources such as instruments, CD or MP3 players etc. and play them back via the organ.

In exceptional cases, these jacks can also be configured as separate outputs for certain sounds.

Attention: If the organ is equipped with the CLOUD STUDIO extension, this input is maybe occupied by the sound signal of these PC sound module.

USB CLOUD STUDIO (not pictured)

If you have a Cloud Studio, you will find a USB port at the front below organ's top, which you can use to connect USB storage media to the Cloud Studio PC.

Further connections can be found on the control panel right to the manuals:

Microphone

A microphone can be connected to the **[MIC]** jack and played back through the organ. Later you will learn how to make various settings for the microphone in the D-MiX preamplifier/mixer.

Headphones

You can also play your SEMPRA through headphones. The internal speakers are automatically switched off in the factory setting of the D-MiX preamplifier. Later you will learn how to change this setting.



The Touch Display

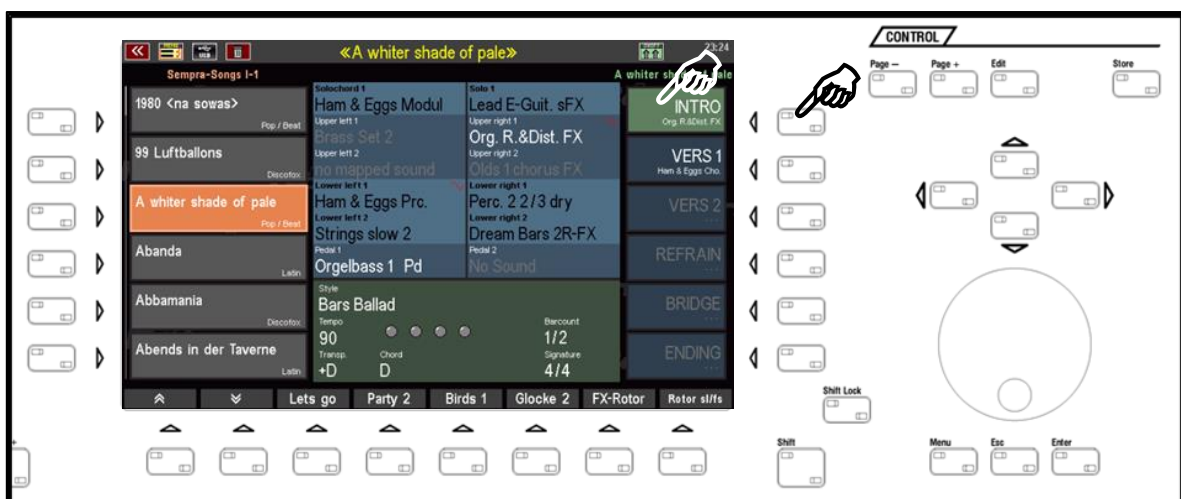
Even though we deliberately designed SEMPRA so that most of the functions can be accessed via the display as well as via the buttons, drawbars etc. on the control panel, the large 9" touch display is of course the "control centre" of your organ. Because it always informs you about the current configuration or registration and allows in many cases even the most direct access.

You have various options for selecting the display fields:

- Tap directly on the desired field in the display to call it up, e.g. one of the SONG fields in the list on the left of the display.
- Alternatively, you can also call up the fields of the SONG list using the 6 [F buttons] to the left of the display.
- The cursor keys [UP]/[DOWN] also allow scrolling through the song list, as does the **data wheel**.



- You can call up the individual up to **6 GLOBAL PRESETS** of the current SONGS either by tapping directly on the desired field in the list on the right of the display or by pressing the corresponding button on the right of the display:

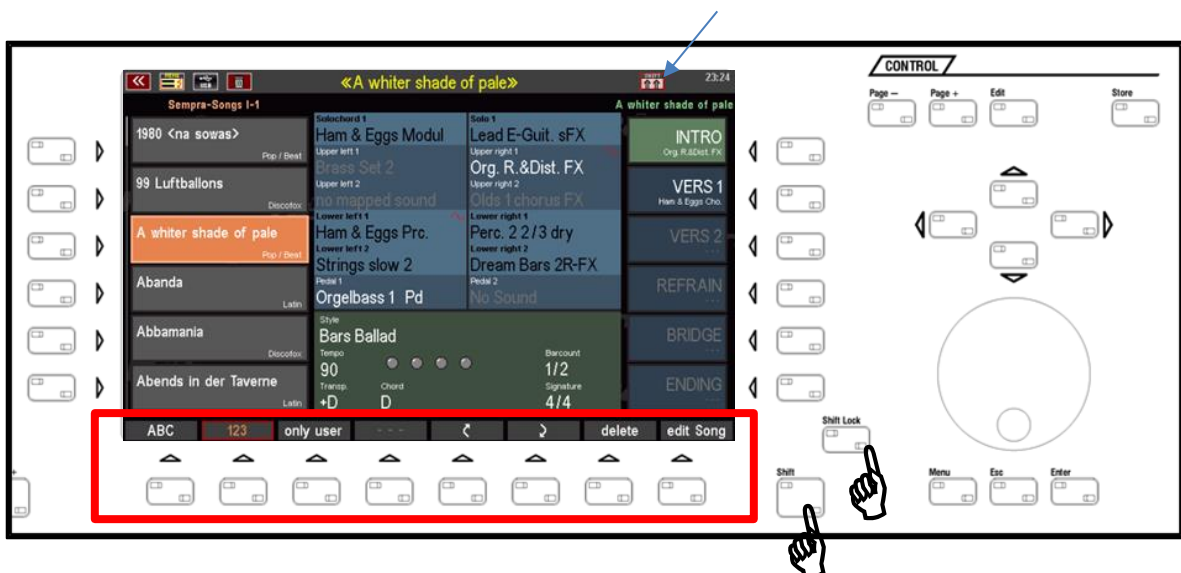


At the lower edge of the display you will find 8 functions, which you can select via the 8 [F buttons] located below:



In most displays there is a second function level for the 8 F buttons at the bottom of the display. You can either call up this second function level temporarily as long as you press the [SHIFT] button at the bottom right of the display, or switch permanently to the second level when you press the [SHIFT Lock] button (LED in button flashes).

The activated SHIFT function is also indicated by a red SHIFT symbol in the status line at the top of the display.

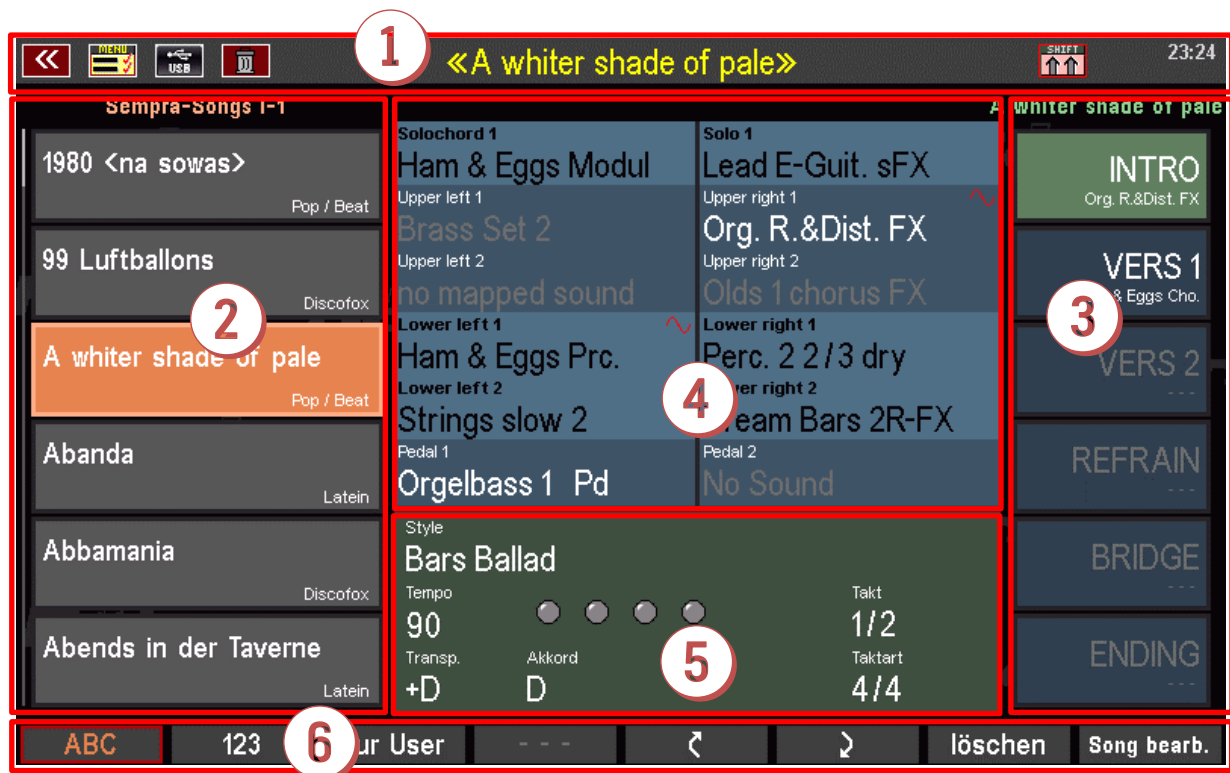


To exit the SHIFT level, press the [SHIFT Lock] button a second time.

At the top of the display you will find a status line showing the current SONG name or - if you edit in the BMC menu - the menu name, the style or playback name, etc. In addition, you will always find the time on the right and some symbols for different functions on the left and right:



In the following picture you will see the basic screen of the display again. You will usually have called this up while playing. Let's see what the basic screen has to tell us:



① Status line with current SONG name

② SONG list

The SONG list can be scrolled with the arrow buttons [F1] or [F2] below the display, with the cursor buttons [UP] / [DOWN] or with the data wheel. To call up a SONGS, tap directly on the list, press the corresponding [F] button to the left of the display or the [Enter] button. The [ESC] button jumps back to the current SONG.

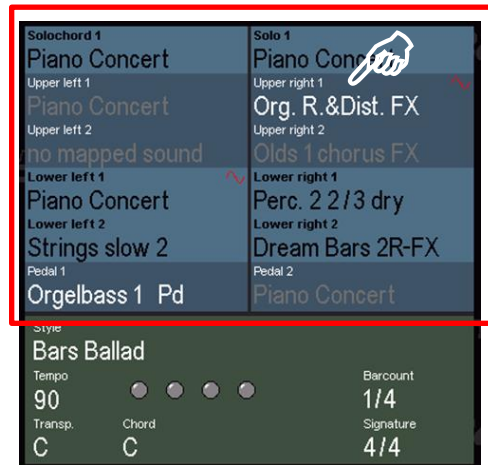
3 SONG-PRESETS

Here you choose from up to 6 single SONG PRESETS by directly tapping on the chosen one or by using the 6 [F buttons] to the right of the display. These are Global Presets, so are complete settings of the organ. Alternatively, these SONG PRESETS are available via the PRESET buttons between the keyboards.



4 Sound selection for the manual, pedal and solo chord parts

Here you can see the currently set sounds for the parts of the right and left manual areas on the upper and lower manual, or on the solo manual of the three-manual Emporio 600SE. The first pedal instrument and the solo chord instrument are also displayed.



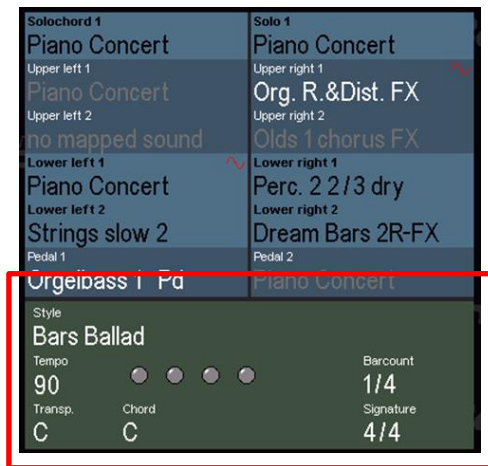
Active parts are shown in white script in the upper manual and in the pedal, and in black script in the lower manual, solo manual or solo chord. Muted parts are displayed in gray font.

By tapping on one of the displayed sound names, you can access the Part editor for the corresponding manual to select different tones or set playing parameters for the individual parts. More on this later.

5 Display for accompaniment

In the lower area highlighted in green, the display shows the current settings for the accompaniment, i.e. the style or playback (midifile) name, the tempo, the downbeat display, the current total transposition, the chord currently played, the current bar number and the bar type.

Tap on the style or playback name displayed to go to the selection screen.



6 Function line

At the bottom of the screen, the up to 8 functions for each of the 8 [F buttons] are shown below the display. Later, you will learn how to define these button functions for the basic display yourself (and how to assign additional buttons).

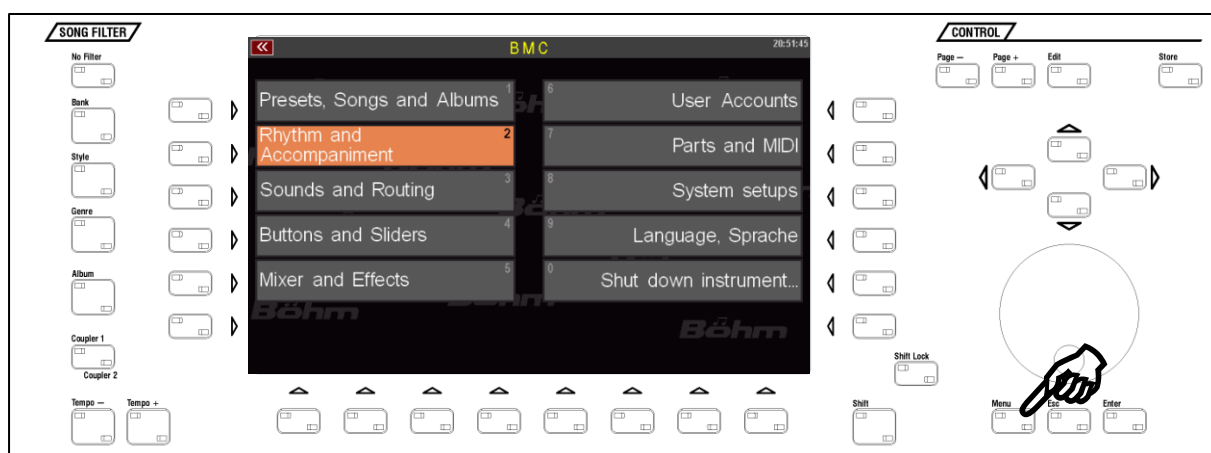


The BMC Menu

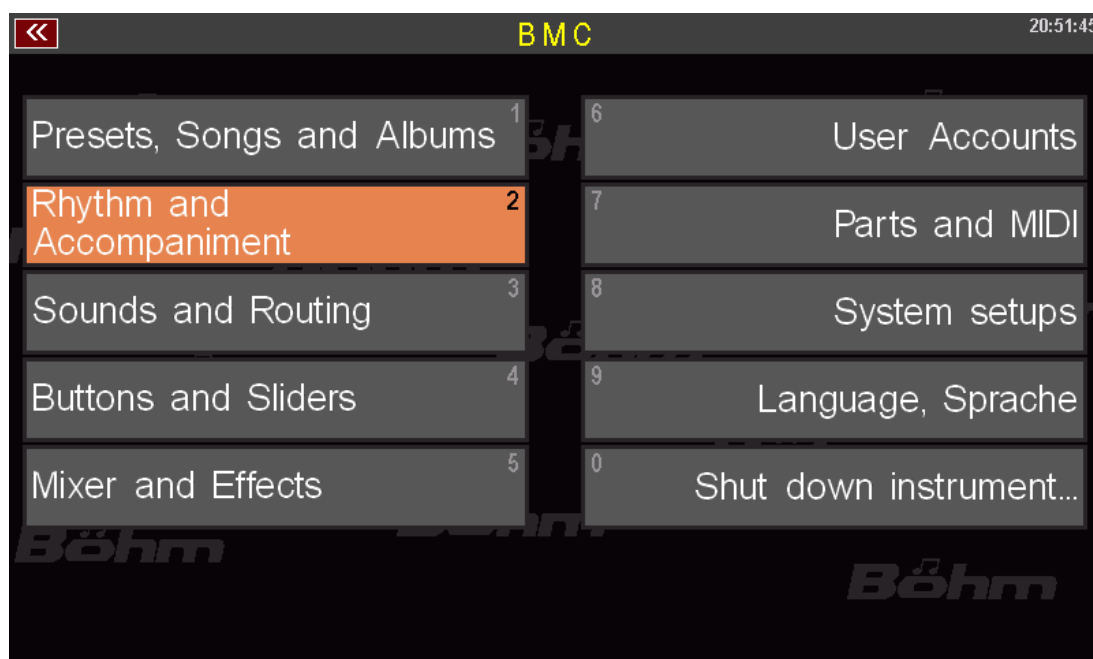
The BMC (Böhm Music Computer) menu is your gateway to numerous interesting functions and options of your SEMPRA. Here you get to know the basic handling of the menu.

The individual menu items that you can access via the menu will then be dealt with in the course of this manual in the corresponding function descriptions.

The **[Menu]** button takes you to the BMC menu:

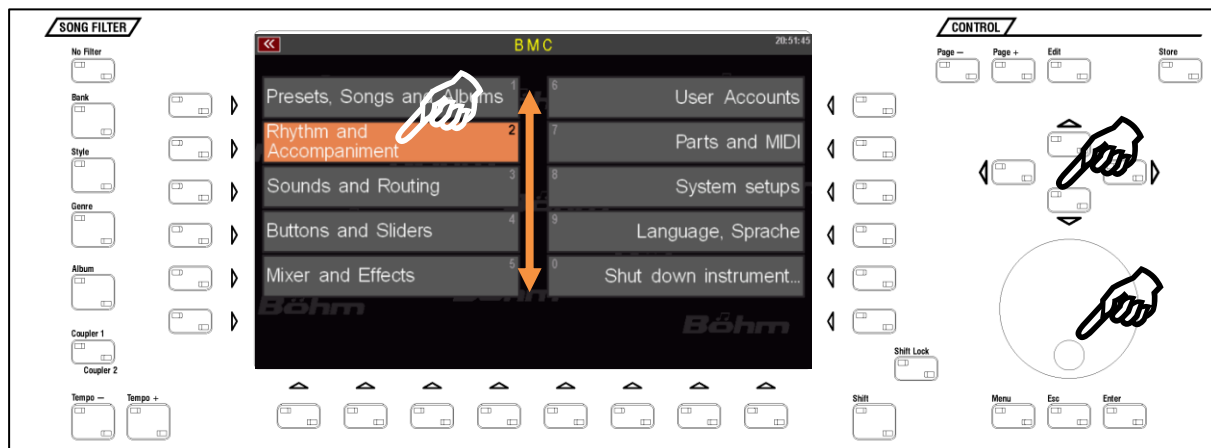


On the start page you will find 10 menu fields which are additionally marked with the numbers 1...0:



You can select the individual fields with the cursor keys or the data wheel (selected menu items are displayed in orange) and switch to the respective submenu with the **[Enter]** key.

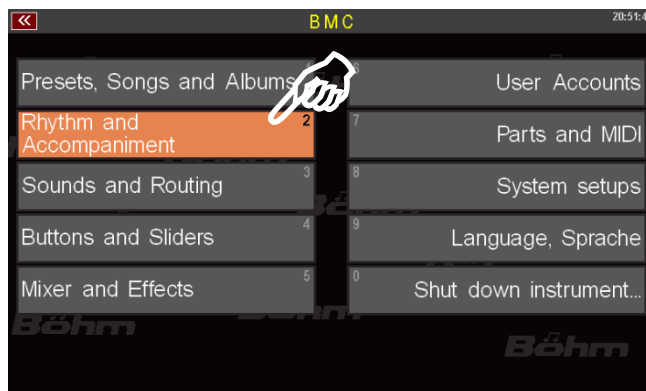
Of course, it is much easier to tap directly on the corresponding menu item to open it.



Depending on the functional area, when you tap on one of the menu items, you will either go directly to the corresponding functions, or first to a submenu from which you must select further in order to reach the desired function.

An example: Calling the Style Editor, in which you can edit the instrumentation of the styles or the playbacks (internally stored MIDI files) in your SEMPra:

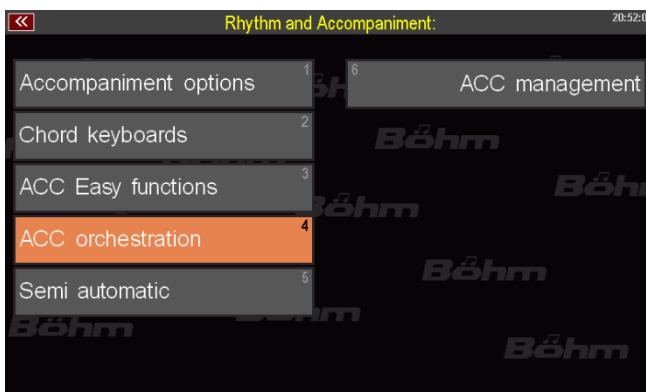
Step 1: Press the **[MENU]** button to open the BMC menu.



Step 2: You want to get to the editor for the accompaniments, i.e. styles or playbacks. Therefore, tap on the menu item **Rhythm & Accompaniment**.

A further submenu opens:

Step 3: In the menu Rhythm & Accompaniment we find the item ACC-Instrumentation (Note: ACC = Accompaniment). This is the function we want to go to. So we tap on this menu item.



Voilà! The display opens the editor, in this case for a style.

If we had assumed a playback, the screen would look a bit different, but more about that later.

Here we were only concerned with the basic maneuvering in the menu.

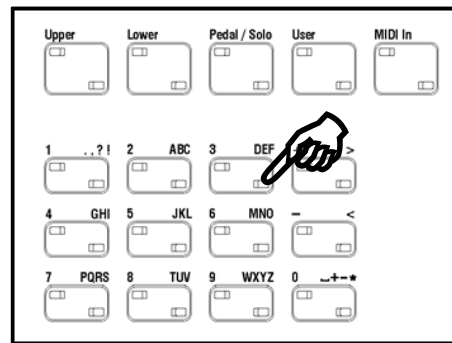


Therefore, simply exit the menu by pressing the **[Esc]** key or the **[Menu]** key again and return to the basic screen of the SEMPRA.

Another tip: You have probably noticed the small numbers with which the individual menu items are additionally marked:

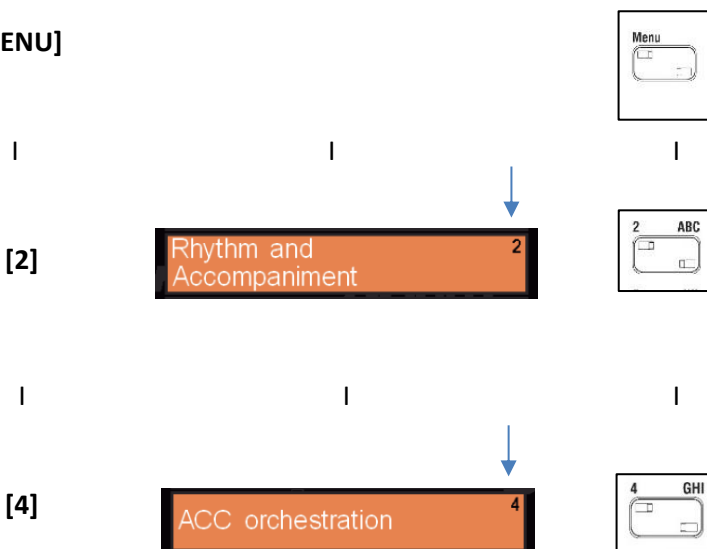
You can also enter submenus in the BMC menu simply by entering the corresponding menu digits.

These must be entered **in the** order in which the menu items are to be called up in order to access a specific function.



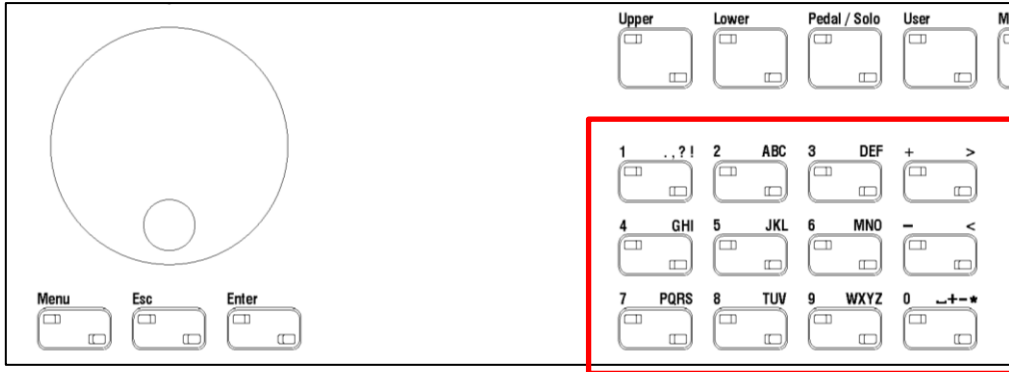
In our example (calling the style editor), this means that we could also call the editor via the following key sequence:

[MENU]



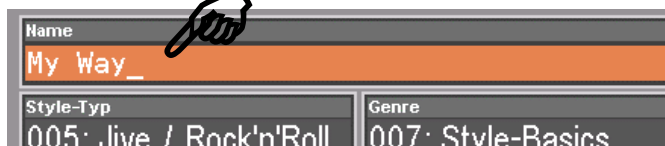
Input of names and values

To enter names (e.g. for SONGS, sound presets, your own styles, etc...) or numbers, use the letter/number field on the right of the upper control panel. We have been through this field before.

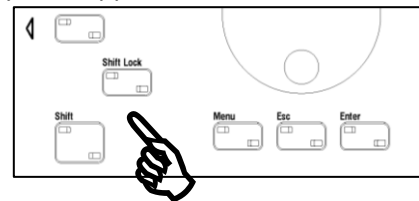


These buttons can be used to enter numbers as well as letters (upper/lower case) and various special characters.

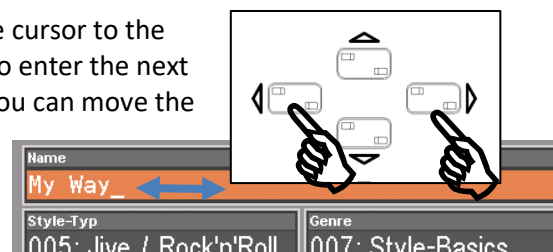
If you are prompted by the display to enter a **name** (e.g. for a new SONG), type it in using the buttons as follows:



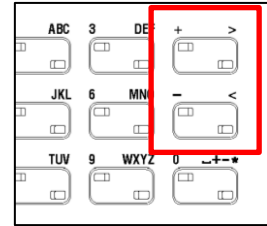
- Press the button containing the first letter or number with which you want the name to begin. By pressing the button several times, you can step through the characters assigned to the button one after the other.
- The number is always in 5th place of the alternatives.
- If the first character in the name field is a letter, it is displayed in uppercase
- Use the **[Shift]** or **[Shift Lock]** keys to switch between upper and lower case.



- Use the cursor button on the **right to** move the cursor to the next character position within the name field to enter the next character. With the cursor button on the left you can move the cursor within the field to the left, e.g. to correct an already set character.

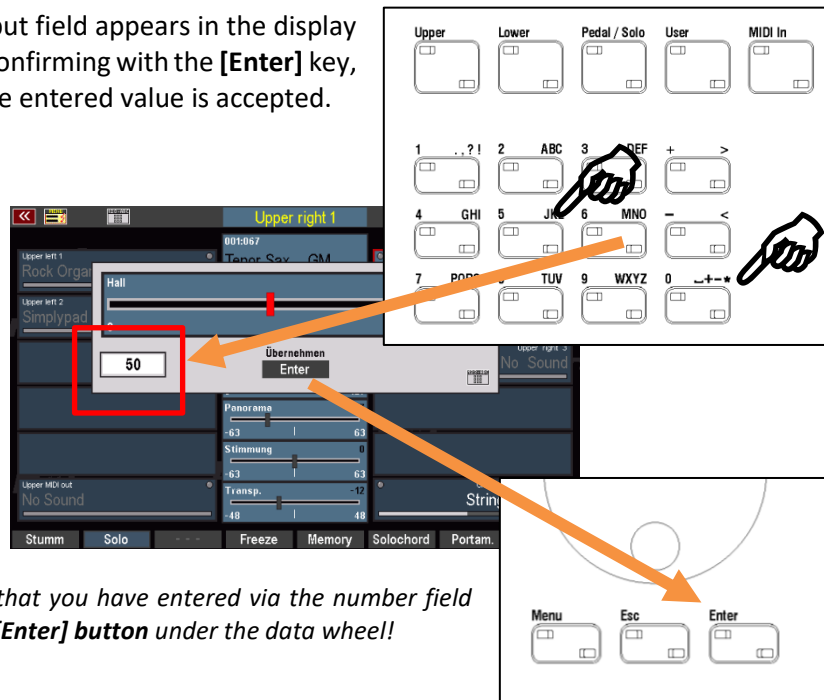


- Use the [>] arrow button to insert a space.
- Use the [<] arrow button to delete the current position.



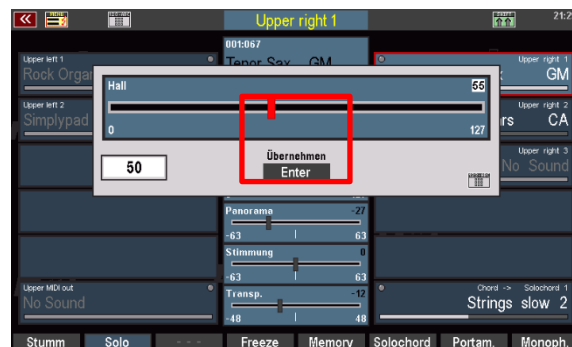
Alternatively, many parameters can also be entered numerically. If you know the exact parameter value you want, you can enter it directly via the **letter/number field** - in this case the buttons work as a pure number field - and confirm with the **[Enter]** button.

When this entry is made, an input field appears in the display showing the entered value. By confirming with the **[Enter]** key, the field is hidden again, and the entered value is accepted.



Note: The confirmation of values that you have entered via the number field must always first be made via the **[Enter]** button under the data wheel!

Only then can the corresponding parameter field in the display be closed, if necessary, by tapping on the **ENTER** field there (e.g. the field for the reverb at the top).

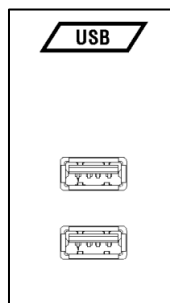


In fields that do not require **Enter** confirmation, the **[Enter]** key is sufficient to accept the entered value.

Using a USB Keyboard

As an alternative to the letter/number field on the control panel of your SEMPRA, you can also connect a standard USB keyboard (PC keyboard) to the SEMPRA. Both wired and wireless keyboards (but no Bluetooth keyboards!) can be used. A connected USB keyboard is recognized directly by the SEMPRA. Names or numeric parameter values can then be entered directly from this keyboard.

- To use a PC keyboard, simply connect the USB connector or - in the case of a wireless keyboard - the USB transmitter stick of the keyboard to one of the SEMPRA USB sockets. The keyboard can then be used immediately.



In addition to the pure numbers and letters, further functions are available via a connected USB keyboard:

- Any 10-position buck on the USB keyboard has the same functions as the SEMPRA's 10-position keypad.
- With the function **Pressure** on the PC keyboard a screenshot of the current display can be written as file "**Snap_xxx.bmp**" (Bitmap) to the drive C (USB stick).
- The left WINDOWS key on the keyboard opens the USB menu of the organ.
- The right WINDOWS button opens the BMC menu.
- The F1...F8 keys have the function of the F keys under the display.
- F1...F6 with CTRL have the function of the F keys to the left of the display.
- F12...F7 with CTRL have the function of the F-buttons to the right of the display.

First playing on the SEMPRA

You have now got an overview of the operating elements of your organ and learned the basic handling of the touch display as well as the basic screen. But now you surely just want to play on your organ. So just go on a little voyage of discovery:

After switching on the organ, the BASIC SONG with the song preset **CLEAR REG** is always active.



In this Basic Song preset, you can hear a piano sound when playing on all keyboards.

With this SONG respectively preset your SEMPRA is immediately "cleaned up" and various basic settings are made. Later we respond in detail to the BASIC SONG and its customization options. But for now we accept it as prescribed at the factory.

If you want to create a new SONG registration from scratch you can recall the BASIC SONG at any time directly from the control panel (button **[Clear Reg.]** right on the top panel).

Select SONGS and PRESETS

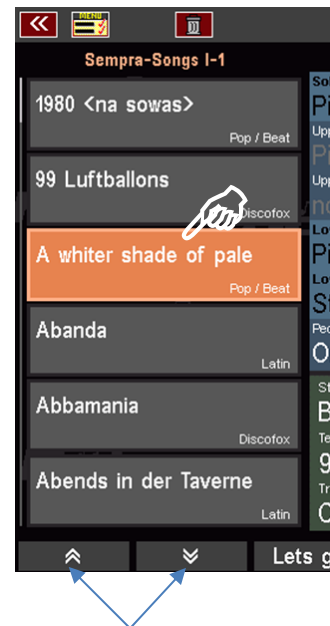
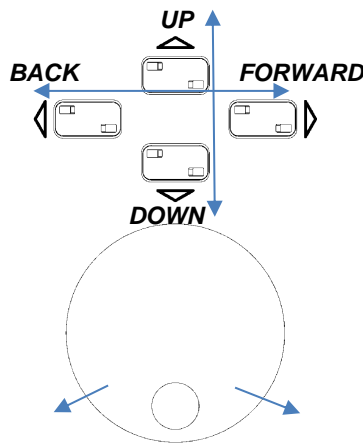
Our musicians have already prepared ready settings, complete registrations for many music tunes or sound types in the SEMPRA. These are organized in the so-called **SONGS** (please do not confuse "Song" with "Sequences" or "Midifiles").

SONG means on **SEMPRA**: The tune you want to play. Like a small folder, the **SONG** contains all the settings required to play the tune in the form of up to 6 individual **SONG-** or **Global Presets**. With these you can arrange the sequence of the tune while playing by direct recalling of different attitudes varied - and that on simple button and/or display pressure.

Each one of these up to 6 Presets per SONG is a complete registration of the organ, including sound selection for the manuals and the pedal, the settings for the playing parameters of the manuals and pedal parts, the style or midifile playback as accompaniment with the corresponding settings, volumes, button and controller assignments, the settings for the **RealOrgan** Drawbar module, etc.

Why don't you try out some of the factory SONGS with their respective Global Presets? This will familiarize you with the SONG and Preset selections and at the same time you will get to know many of the sonorous registrations and styles of your organ:

- Touch various fields in the SONG list on the left of the display, the selected field is shown in orange.
- You can scroll up and down through the list using the two arrow buttons at the bottom left.
- Alternatively, you can scroll through the list using the cursor buttons **[UP]/[DOWN]** or the **data wheel**.
The cursor keys **[FORWARD/BACK]** switch page by page through the list.

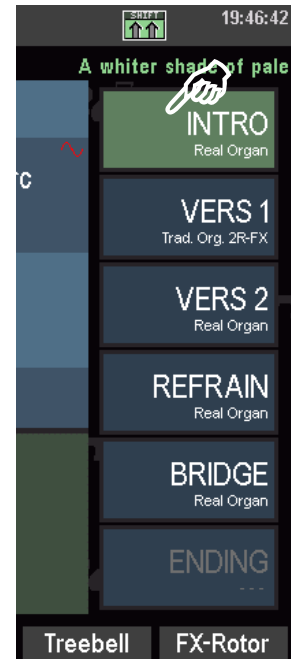


- Depending on the selected SONG to the right in the display will be up to 6 Global Presets allocated to the SONG.
- Select the presets by directly tapping on the display or on the 6 [F button] to the right of the display.
- Alternatively, you can select the presets via the [PRESET] buttons (thumb pistons) on the bar between the manuals (not available in modified organs)



These two button switch descending or ascending through the 6 presets

These 6 preset buttons correspond to the 6 preset fields right in the display and allow the direct selection of 6 positions.



Play now with various SONGS and the presets.

The preset names

Perhaps you have already noticed something while trying it out? The 6 preset positions are usually labeled **INTRO - VERS1 - VERS2 - REFRAIN - BRIDGE - ENDING**. This division fits the sections of many pieces of music and makes it easier to create or retrieve appropriate registrations for a title. You will immediately see which section of the title the preset is intended for. This provides clarity and security when playing with the presets.

However, some of the factory SONGS (Bank "SEMPRA Basics") are not designed for specific pieces of music, but rather for specific sounds. There are SONGS for accordion, piano, brass, saxophone, strings, etc.

These SONGS each provide you with 6 different, alternative total registrations for the respective sound, i.e. about 6 different accordion registrations in the SONG "AKKORDEON", etc. For these SONGS, the 6 preset positions are marked **VARIATION 1 ...VARIATION 6**, which differs from the other scheme.



Later, when you save your own SONGS, you will learn how to set the naming scheme for the preset fields yourself. There are different schemes to choose from. Especially valuable is the fact that the main melody instrument (Part Upper 1 right) is displayed below the preset name.

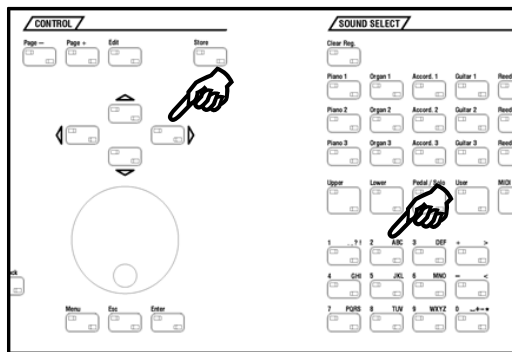
Searching SONGS by name

Would you like to quickly get to a specific SONG without having to scroll through the list for a long time? Nothing easier than that!

You can jump directly to a specific position in the SONG list by entering letters or names (if the sorting of the SONG list in alphabetical order is activated):

Let's say you are standing somewhere on a SONG position in the list and would like to jump directly to the SONG "Amor Amor":

- Press the **[2 ABC]** button on the numeric/character keypad.



- The display shows a field for entering the name and the "A" is accepted.
- Use the cursor **[RIGHT]** to move to the next position and press the button **[6 MNO]** in the letter block to set the "m".
- Move the cursor **[RIGHT]** to the next digit and press the button **[6 MNO]** 3 times to set the "o".
- Move the cursor **[RIGHT]** to the next position and press **[7 PQRS]** button 3 times to set the "r".
- Confirm with the button **[ENTER]**
- The cursor jumps to the SONG „Amor Amor Amor“ in the song list“.
- Tap on the SONG to finally activate it.



You can jump directly to a specific position in the song list by entering letters or numbers. The accuracy depends on the number of characters you enter. For example, if you enter only one letter and then confirm with **[ENTER]**, the cursor jumps to the first SONG in the list that begins with the letter in question.

Filter SONG list

You can filter the SONG list according to various criteria to catalog it and find and "bundle" individual SONGS or SONGS of certain styles quickly and clearly. After switching on the SEMPRA, the filtering by genre and the "Entertainment" genre are always selected first.

The SONG FILTER button group is located to the left of the display. Here you define the category according to which the SONG list is to be filtered:

- If you do **not** want filtering and instead want the complete list of all SONGS currently present in the organ to be available in the display, press the top button **[No Filter]**.



By the way: Your SEMPRA "remembers" the last selected song filter when you switch it off. So, if you switch off the organ e.g. with activated filtering by banks, this filtering will be activated again the next time you switch it on.

- To filter the SONG list, press one of the **[Bank]**, **[Style]**, **[Genre]** or **[Album]** buttons.
- By pressing the same button again, you can select within the selected filter category:

Bank: The SONGs in your SEMPRA are organized in a total of 80 banks of 64 SONGs each. 16 of them are USER banks, which you can fill with your own SONG files. The 64 other banks are factory banks that contain the factory SONGs and cannot be overwritten. You also have access to a previously selectable SONG bank on a connected USB stick via the USB SONGS bank.

- Press the **[Bank]** button one time to enable filtering of the SONG list by banks. Then only the up to 64 SONGs of the selected bank are listed.
- Press the [Bank] button again, to select the SONG bank to display. A selection list of all SONG banks appears in the display.
- Select the desired bank by touching it or using the **data wheel** and confirming with **[ENTER]**.
- The name of the selected bank is shown in the display above the SONG list.

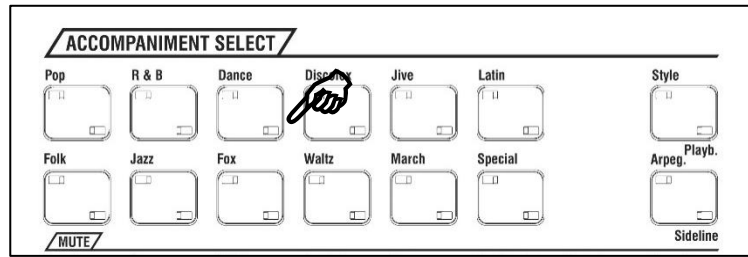


Style: You can also display the SONG list filtered by style groups.

- Press the **[Style]** button once to enable filtering of the SONG list by style category. Only the SONGS that use an accompaniment of the corresponding category will then be included in the list.
- Press the **[Style]** button again to select the style category.
- Select the desired category by touching it or using the data wheel and confirming with **[ENTER]**.



- Alternatively, you can select the category to be displayed directly using the 12 style buttons on the left control panel.

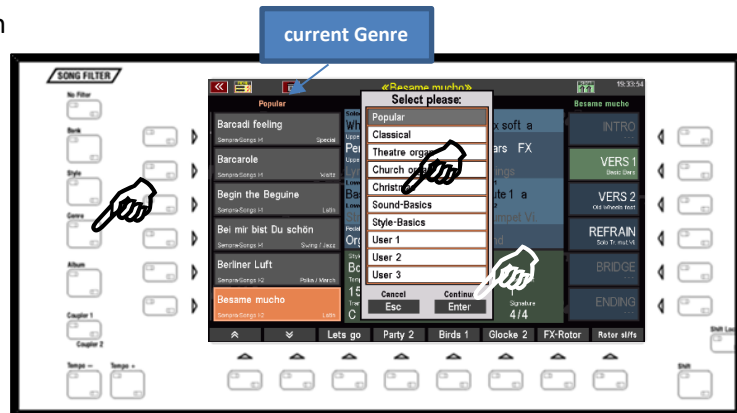


Attention: If the filter function Style is activated, you can only select individual styles via the display. To do this, tap on the current style name in the "green" area of the basic screen to show the style selection list in the display.



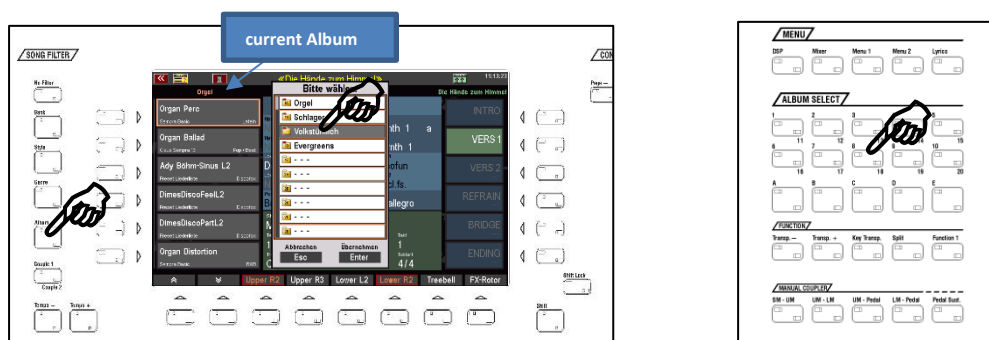
Genre: Another option is to filter the SONG list by musical genre.

- Press the [**Genre**] button once to activate the filtering of the song list by genre. Only the SONGS that are assigned to the corresponding genre will then be included in the list.
- Press the [**Genre**] button again to select the desired genre.
- Select the genre from the list by touching it or using the data wheel and confirming with [**ENTER**].



Album: A particularly convenient way of managing even the most extensive SONG lists is the so-called **ALBUMS**. Here you can freely organize and catalog your SONGS by combining up to 6 SONGS into one album. Up to 100 such albums can be accessed directly from the [**ALBUM SELECT**] button on the right side of the control panel when album filtering is enabled. More about this on pages 137 f. **ATTENTION:** In the delivery state of the SEMPRA the albums are of course still "empty".

- Press the [**ALBUM**] button once to activate the filtering of the song list by genre. Only the up to 6 SONGS of the currently selected album will be shown in the display.
- Press the [**ALBUM**] button again to select the desired album.
- Select the album in the list by touching it or using the data wheel and confirming with [**ENTER**].



- You can also select albums directly from the [**ALBUM SELECT**] button group on the left side of the middle panel. Using the number buttons [**1 / 11**] to [**10 / 20**], you can reach 20 album banks of 5 albums each (button [**A**]...[**E**]), i.e. a total of 100 albums. The 6 songs of the currently selected album are shown on the left side of the display. Positions that are not occupied are marked with "No Song".

How to select and divide Sounds

Of course, you can also change the factory SONGS and presets at any time, for example by adding or changing sounds, choosing a different style, or by adding additional presets to the SONGs, etc.... Let us begin with the selection and dividing of the sounds.

By the way: If you want to save your changes as a new Global Preset or as a new SONG right away: Starting on page 119, we explain how to do it.

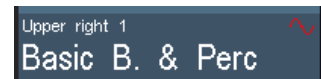
Now let us stay in the basic screen, on any SONG or Global Preset:



The blue area in the middle of the display shows the sound assignment of the individual manual or pedal parts (e.g. **Upper 1 right**, **Upper 2 right**, **Lower 1 left**, **Lower 2 left**, **Pedal 1**, **Solochord 1**, etc...) in the Global Preset currently selected on the right.

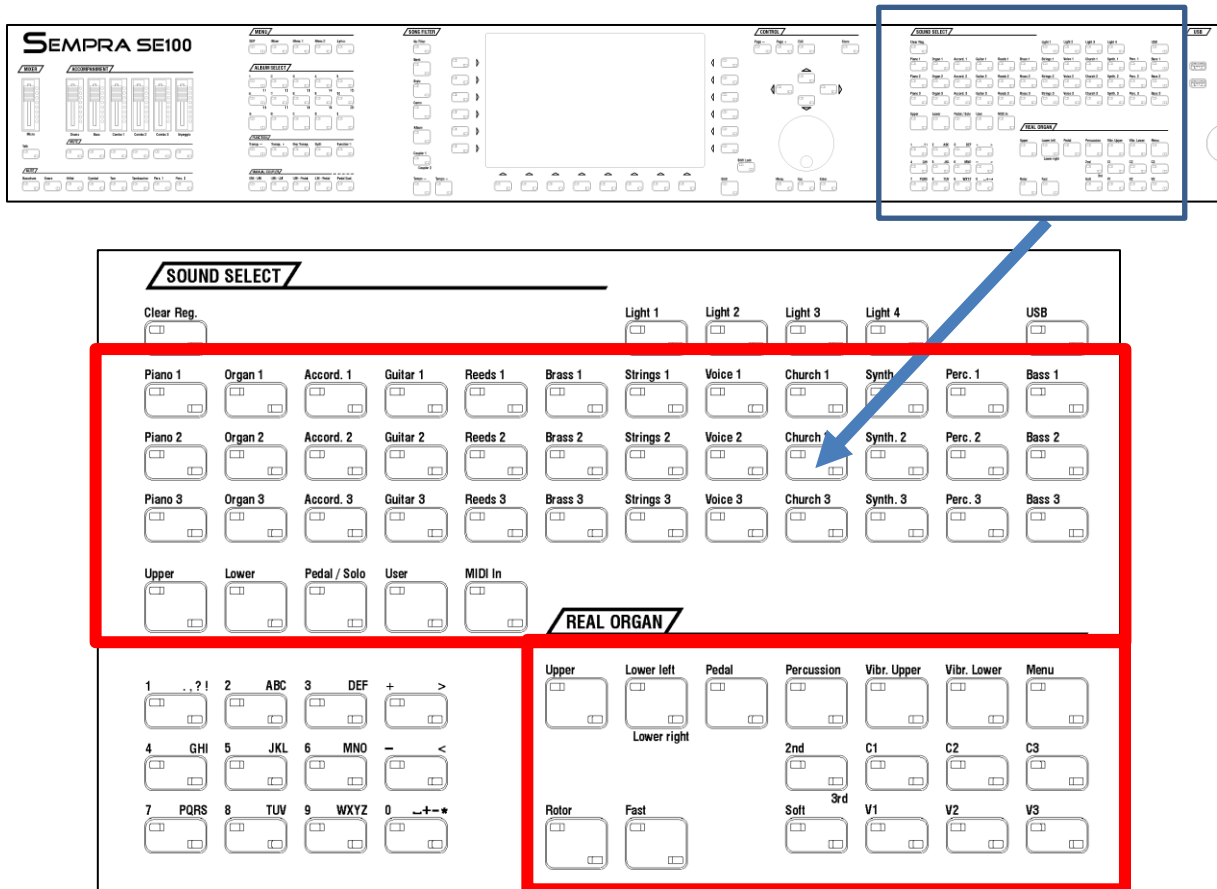
For better differentiation, the sound names are displayed in different colors:

- Active sounds in the upper manual as well as in the pedal are displayed in white.
- Active sounds on the other manuals and the solo chord are shown in black.
- Muted sounds are displayed in gray.



If the RealOrgan drawbar section for a manual or the pedal is switched on, this is indicated in the display by a red sinusoidal curve in the first part of the referred manual. The RealOrgan button LEDs also indicate which manual/pedal it is currently activated for.

Let us take a look to the right at the middle control panel. Here we find the button group **SOUND SELECT** and the button group for the **RealOrgan**:



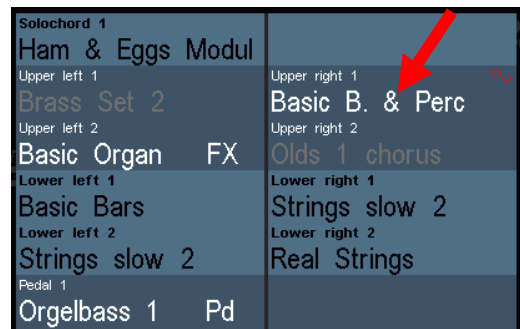
Select Sounds

Let's first take a look at the selection of AMADEUS and - if available - Cloud Studio sounds. These can be selected via the **SOUND SELECT** button group in conjunction with the display.

In the button group you will find the 3 x 12 buttons **[Piano]...[Bass]** for the sound categories of the SEMPRA. In each category there are three sound buttons (arranged one above the other) available. These buttons are also assigned a matching timbre from the respective category.

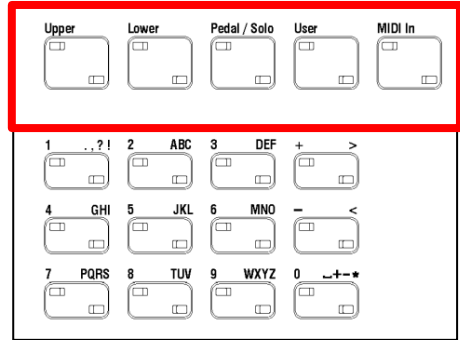
If none of the 5 selector buttons **[Upper]...[MIDI IN]** is active, the sound buttons act on the **Upper 1 right** part of the basic screen.

- Now switch through the 36 sound buttons and pay attention to the **Upper 1 right** part in the basic screen: you will see how the timbre for this part changes accordingly.

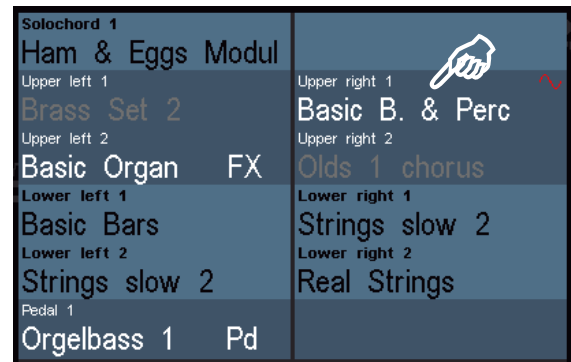


Further below, you will learn how to define the sounds that are called by the buttons yourself.

Use the **SELECTOR** buttons below the sound categories to call up the so-called **Part Editor** for the respective manual in the display. Here you will see all parts for the respective manual or pedal, or for the MIDI area and can assign sounds to these parts or set various playing parameters for the individual parts.



You can also access the **part editor** for the corresponding manual or pedal by tapping directly on one of the displayed parts in the display.



Whatever you call up the **part editor**, whether via the **SELECTOR buttons** or directly via the display: this is how it looks, here using the example of the upper manual:



Right and left you can see the parts for the manual, both for the right and the left half of the manual. If a split point for the manual is set using the **[Split]** button (see next section), the parts are distributed accordingly to the left and right sides.

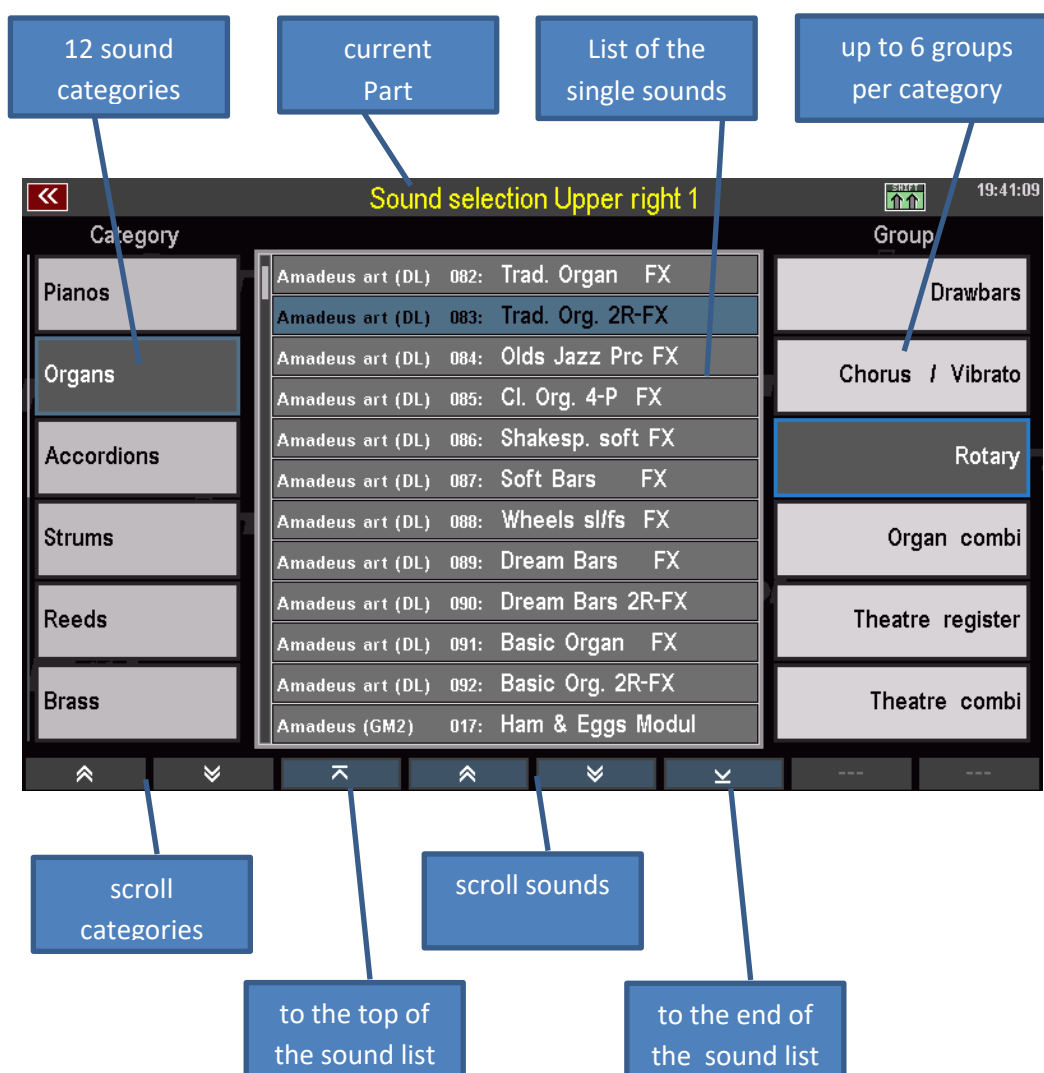
If no split point is set, all parts play parallel on the entire manual.

To make settings, e.g. the sound selection for the individual parts, simply tap on the desired part in the display or select it using the buttons to the right or left of the display.

All parameter fields in the middle column of the editor or on the **[F buttons]** below the display refer to the currently selected part.

We will first look at the most important settings, a detailed description of the Part-Editor will follow in a separate chapter of this manual.

- To change the sound of the selected part, tap the part again. You are now taken to the sound selection screen. In the upper status line, the display shows for which part the sound selection has been activated.



- On the left you can see the list of the 12 sound categories (corresponding to the 12 sound buttons on the right of the control panel). You can select a category field by tapping on it. Alternatively, you can select the categories using the 12 sound buttons of the **SOUND SELECT** group on the control panel.
- With the two arrow keys below the list you can scroll in the category list.
- On the right side you will find up to 6 subgroups per sound category for a better overview. You can also select these group fields by tapping them.

- Finally, in the middle of the display you will find the list with the individual sounds of the currently selected category/group.

In the picture above the category "Organs" is selected and in it the group "Rotary". In the middle you see the corresponding sound list. Here the "Trad. Org. 2R-FX" from the soundbank "Amadeus Art" is currently selected.

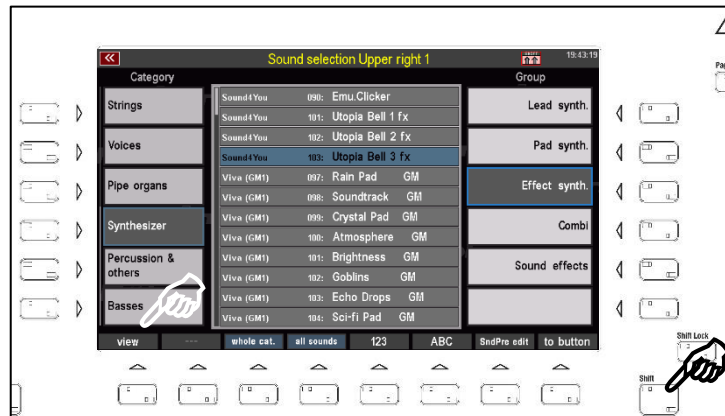
- The sound list can be scrolled with the **arrow buttons (F-buttons)** below the list or with the **data wheel**. You can also jump directly to the first or last page of the list.
- To select a sound, simply tap it in the list.

Now try selecting different sounds from different categories.



You can set an alternate view for sound selection with larger fields:

- Press and hold the **[SHIFT]** button to the right of the display. The **F-button** functions at the lower edge of the display are thus switched to a second level.
- Press the **[F1] View** key to switch to the second view variant:



This view focuses on the individual sounds.

You can select the groups of the current category using the **F buttons** below.

The sound categories can be selected using the 12 sound buttons of the **SOUND SELECT** group on the right of the control panel.

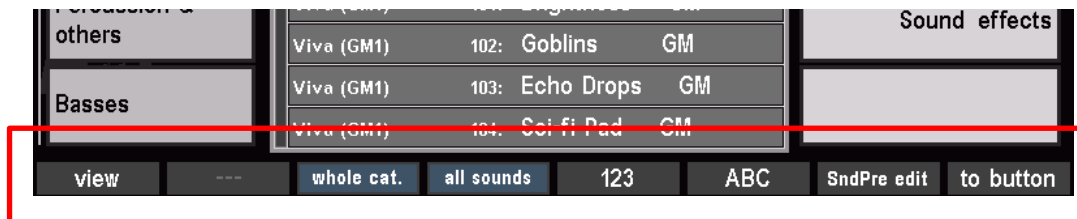
Use the data wheel to quickly scroll through the sound bar.



selection of groups

- You can use **[SHIFT]** and the **[F1] view** to switch between the two views for sound selection at any time. The last selected variant remains active if you do not switch the view again.

Now switch back to the list view of the sounds again. Here you will find some more interesting functions on the **SHIFT** level of the **[F]** keys:



- View:** Switching the sound list view
- whole category:** All sounds of the selected category are displayed in alphabetical or numerical order in the list, regardless of the group classification.
- all Sounds:** All existing sounds are displayed in a complete list, independent of the categories and groups.
- 123:** Numerical sorting of the sound list
- ABC:** alphabetical sorting of the sound list
- SndPre. edit:** Calling the **Soundpreset Editor** (this will be discussed in a separate chapter of this manual)
- to button:** Assigns the selected sound from the list to the sound button currently active in the **SOUND SELECT** section of the control panel. With this function you can assign the 12 **sound buttons** on the right side of the control panel individually. If you press the F button, the LED in the sound button will blink. A push on this sound button confirms the takeover.

Press **[ESC]** to return from the sound list to the part editor or **([ESC] 2x)** to the basic screen.

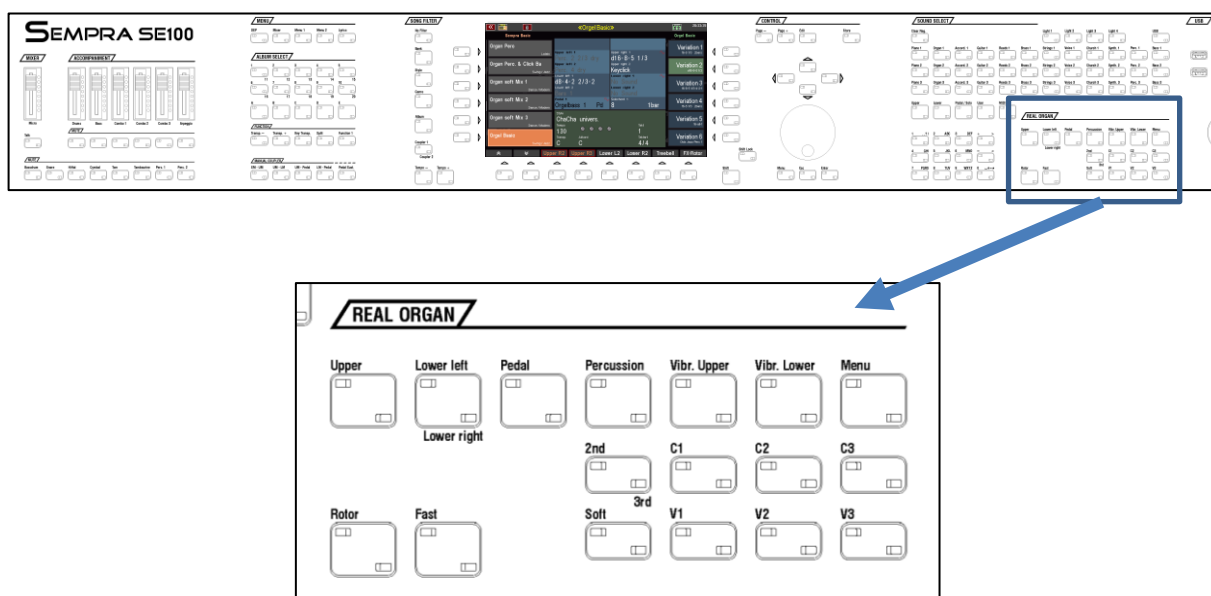
Drawbar organ (RealOrgan)

The typical drawbar sound is still the heart of every organ.

With the RealOrgan, your SEMRA has a particularly unusual drawbar organ. It reproduces the sounds of the legendary electromagnetic Hammond® organs in detail as well as the typical organ sounds of the legendary analog organ era of the 1970s and early 80s.

By the way, all settings of the **RealOrgan** are stored directly in the Global Presets. This means that for each individual preset within a SONGS you can make and save an individual setting for the Drawbars and other functions of the **RealOrgan**.

You will find the **RealOrgan** operating buttons on the upper right-hand control panel of your SEMRA:



In addition, the Drawbars Drawbar Groups on the Drawbar Profile belong to the **RealOrgan**:



The Drawbar groups **Upper / Lower / Pedal** are used to set the organ sounds for the upper and lower manual or pedal.

As a special feature, the SEMRA models SE70/80/100 are offering not only the usual 9 upper and lower drawbars or 2 drawbars in the pedal, but even **12** or **10** drawbars in the manuals and **6** in the pedal!

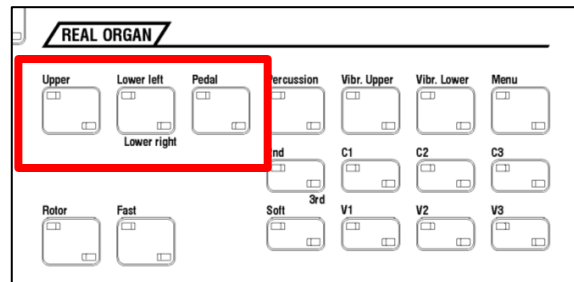
On the **Mixture** Drawbars of the manuals you will find the respective additional high foot positions or mixtures (up to 15 choirs are possible in the upper manual) of the RealOrgan, depending on the type of organ set. Depending on the type of organ, the pedal can be used with up to 6 choirs.

To the left of the upper manual drawbar group, there are group of three total volume drawbars (**DRAWBARS SUBMIX**) that you can use to adjust the total volume of each drawbar group.

Via the DRAWBAR MENU you can call up the various organ types and set numerous playing and sound parameters for the RealOrgan.

Activating the RealOrgan for the manuals or the pedal

- To turn on the RealOrgan for a manual or pedal, press the corresponding buttons **[Upper]**, **[Lower left/right]** or **[Pedal]**. This activates the drawbar organ for the referred keyboard. (The Solo manual of the SE100 is not intended for playing with the RealOrgan).



- In the Lower manual, you can use the two LED positions of the **[Lower left/right]** button to determine whether the Drawbar Organ should be played on the left or right split area.

In the main screen, the activated drawbar organ is indicated by a red sine wave in the first part field of the respective manual (or manual area):



Setting the “real” drawbars

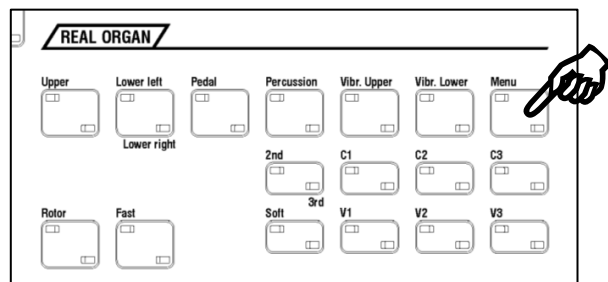
- Now switch on the **RealOrgan** for the upper manual, the lower manual and also the pedal. You will see the sine symbol displayed in the field for the first instrument or part of the corresponding manual.
- If you now change the Drawbars in the corresponding groups, you will hear how the timbre of the Drawbar sound changes on the corresponding keyboard.



- You can adjust the overall volume for the Upper, Lower and Pedal drawbar sections with the **[DRAWBAR SUBMIX]** drawbars left to the Upper drawbars.

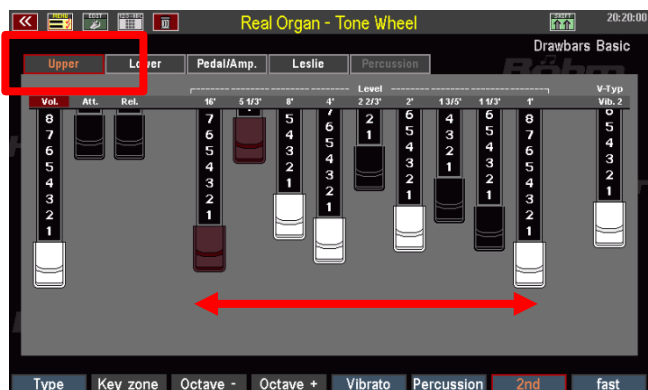
Setting the drawbars in the drawbar menu

Alternatively, you can adjust the drawbars (especially the further footages of some organ types) of the manuals or the pedal (and of course many more functions) directly via the display, if you call up the Drawbar menu:

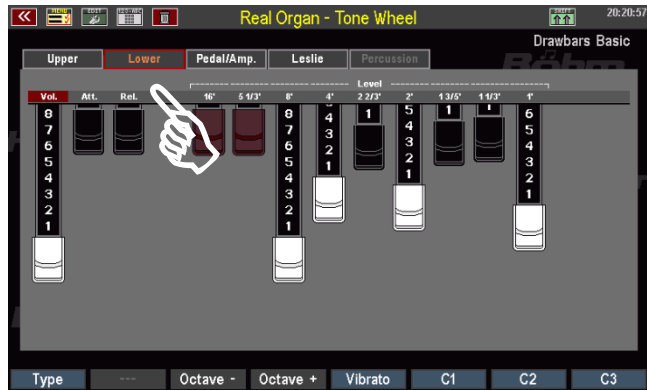


- Now press the **[Drawb.Menu]** button in the group **Drawbar Setting**.
- The drawbar organ menu is called up in the display:

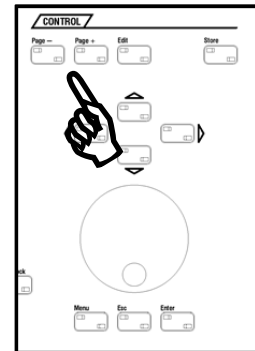
- Here you can see the drawbars for the upper (resp. middle) manual. If you move the mechanical drawbars, you can observe how the virtual drawbars change in the display.



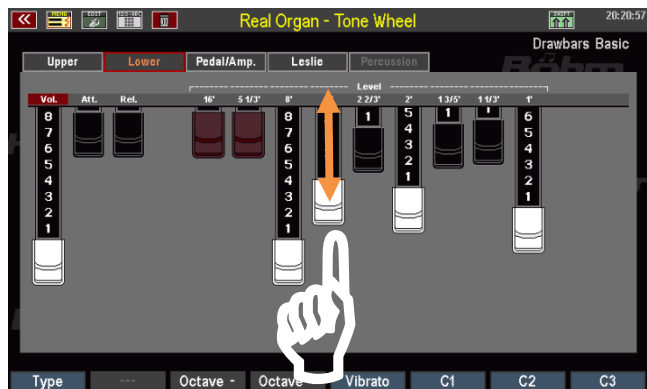
- In the upper row of the display, you can select the manual/pedal for which you want to change the settings. For example, tap **Lower** to switch to the drawbar display for the lower manual drawbars.



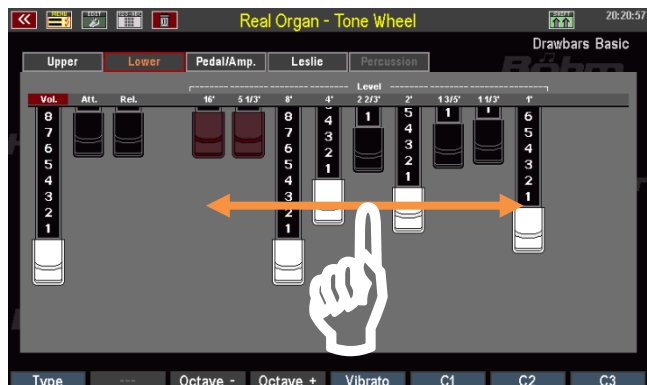
- Alternatively, you can change the display pages with the buttons **[Page-]** / **[Page+]** to the right of the display.



- To change a drawbar, place the fingertip on it and slide the finger up or down on the display. The corresponding drawbar follows your movement and is pulled further out or pushed in.



- You can also change the drawbars particularly quickly by moving your finger from right to left (or in the opposite direction) over all drawbars and allowing your finger to make a movement that corresponds approximately to the desired position of the 9 drawbars.



Thanks to the special display technology, the drawbars react directly and follow the line given by your finger. So, you can literally "draw" your drawbar setting on the display in a flash. As an approximate setting of the individual bars is usually sufficient to achieve a certain sound character, you can set your desired length very quickly in this way, almost even faster than with the "real" drawbars.

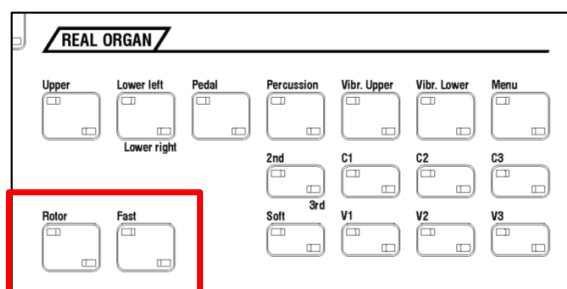
Now change the setting of the drawbars on the various display pages a few times and play on the corresponding manual or pedal to reproduce the changes in sound. This is how the way of setting via the display goes directly into "flesh and blood".

Rotary effect (Leslie/Phasing)

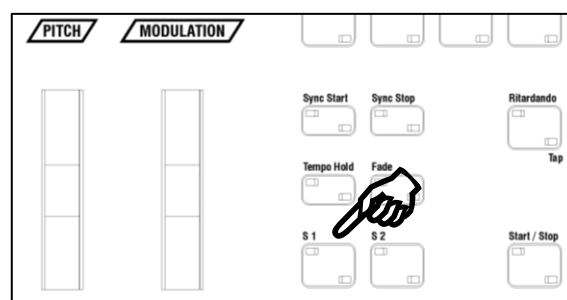
What would a drawbar sound be without the typical effect of rotating speakers? The rotary or Leslie effect adds the typical floating (slow rotation) or whirling (fast rotor) character to the sound, especially of the Hammond organs. With other organ types, which are also reproduced by the **RealOrgan**, the rotary effect was generated electronically - with a special character of the effect.

Depending on the type of organ, the **RealOrgan** reproduces both the Leslie effect and the special effect of earlier electronic rotary emulations (e.g. "Phasing Rotary 78") extremely realistically.

- With the **[ROTOR]** button you turn on the effect.
- The **[FAST]** button switches between slow (button off) and fast (button on) rotation speed.



Alternatively, you can switch the rotary speed - at least in the factory assignment of these freely assignable buttons - via the button **[S1]** on the left control panel. This position is often easier for the left hand to reach in play mode.



By the way: in the factory assignment of these buttons the button **[S2]** switches the rotary speed for the own rotor effect of the corresponding AMADEUS organ sounds. With these two buttons you have direct access to both rotor speeds for the left hand: RealOrgan Rotor on **[S1]** and Amadeus Rotor on **[S2]**.

Organ Types in the RealOrgan

A unique selling point of the SEMBRA **RealOrgan** is the large number of different organ types which can be reproduced in detail by the **RealOrgan**. While other organs usually content themselves with a successful replica of the Hammond organ "B-3" (9 footages on both manuals), the **RealOrgan** in its SEMBRA goes far beyond that and for the first time offers emulations of many legendary tonewheel and electronic organs that have written organ history with their typical sound characters.

Whether the Hammond H-100 or the Helios of a Klaus Wunderlich, the Böhm Professional 2000 of Ady Zehnpfennig, or many other types, of course also the B-3 in several variants: The **RealOrgan** faithfully reproduces all these types with their characteristic sounds and functions. With the **RealOrgan** a dream come true for all organ lovers!

Several different organ types are already part of the basic equipment of the **RealOrgan**:

Tone Wheel:	B-3 type, 9-choir, 2nd and 3rd percussion
Rocky Tone Wheel:	like Tone Wheel, but a bit rougher in tone
SE-eds dark / clean / bright:	these three types are compatible with the former Böhm-eds-drawbar system and should be used if the SEMBRA (in case of organs that have been converted) still contains the eds module. These types have 12 footages in the upper manual. Like the eds the additional upper-manual footages are built from the lower manual- and pedal generator. The number of footages on the the lower manual is reduced therefore, and on the pedal there are no Drawbars available.

Further organ types can be unlocked via extension packages and used then. If the corresponding packages are not available, these types are displayed in light grey in the selection list. Installed types, on the other hand, appear in black font.

The other types in the respective additional packages:

Package SEMBRA (already included in upgrades from eds to Real Organ):

SEMPRA Leslie:	15 choir SEMBRA type with Leslie rotor, percussion on all footages switchable
SEMPRA Phasing:	15-choir SEMBRA type with phasing rotor (electronic effect with Rotor, Celeste, Fading, etc.), percussion switchable to all foot positions
SEMPRA sharp:	like SEMBRA Phasing, but more accentuated mixtures, thereby sharper Sound in the highs, percussion switchable to all foot positions

Package Böhm Vintage:

Dr. Böhm Orchestra DS:	12-voice electron organ with electronic keying, phasing Rotor, percussion switchable to all foot positions.
Dr. Böhm Professional 2000:	11-voice electron organ with electronic keying, phasing-rotor, percussion switchable to all foot positions

Package Wersi® Vintage:

WE-lios: 11-string electron organ with electronic keying, phase vibrato (Wersivoice), percussion over all foot positions, adjustable by dedicated drawbars

WE-ectra: 10-choir digital organ, phase vibrato (Wersivoice), percussion via all foot positions, adjustable by dedicated drawbars

®Wersi is a registered trademark of Musicstore Professional GmbH, Cologne

Package American:

Good B-3: electromagnetic Hammond® B-3 tone wheel organ in good condition, 9 footages, 2 percussion footages, Leslie rotary with separately adjustable Bass and high frequency rotors

Played B-3: another B-3, but already widely used, lightweight Side noises due to aged tonewheel generator.

Shabby B-3: clearly stressed B-3 with strong generator humming

Klaus' H-100: the 11-choir electromagnetic Hammond H-100 with Leslie rotary and typically "fat" scanner vibrato sound, as known from many recordings by Klaus Wunderlich. Percussion on all foot positions

Chicago: soft transistor organ sound of American design

You can find out more about the installation of these additional packages in the separate operating instructions, which you receive when you purchase these additional packages.

Selecting organ types

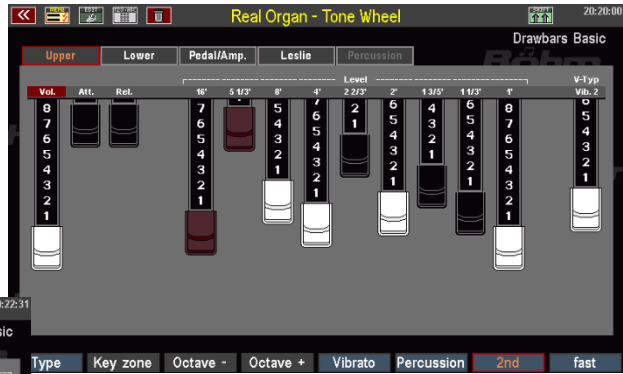
You can also select the type of organ you want to play with in the Drawbar menu:

- If necessary, switch to the display page to the UPPER Drawbars. Here you find the function **Type** on the button **[F1]**.
- Press the key **[F1]**. A table of the available organ types appears in the display. Use the data wheel to scroll through the table. Select the the desired organ type from and press **[Enter]** to confirm.
- The selected organ type is activated.

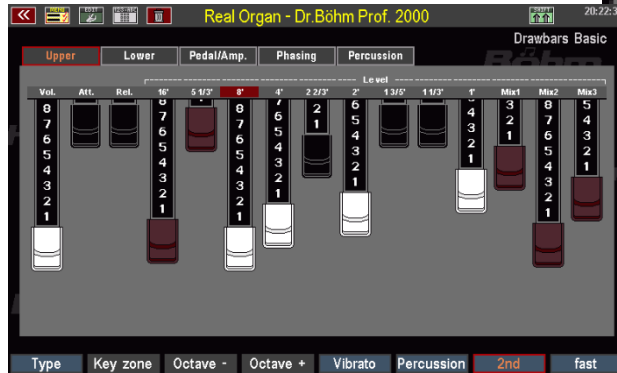


Depending on the type selected, the displays in the various pages of the Drawbar menu change: The number of drawbars varies, functions in the areas of percussion or Leslie, resp. Phasing change according to the possibilities of the respective original organ models:

Here e.g. the representation of the Upper Drawbars for the Standard Tonewheel Organ (B-3-like):



On the other hand, the representation with activated organ type "Professional 2000" from the additional package "Böhm Vintage":



As you can see, the Professional 2000 has three additional brown drawbars on the right, **Mix1**, **Mix2** and **Mix3**.

You will find these Mixture Drawbars in all organ types that include more than the 9 standard foot positions.

The additional foot positions on these bars are different depending on the type, corresponding to the respective original organs. These high foot positions allow much more brilliant organ sounds than the standard 9 choir positions.

If you switch through the organ types once with the same drawbar setting, you will notice that the basic character of the sound differs sometimes more, sometimes less.

The **RealOrgan** also considers differences in sound generation (electromagnetic tonewheel generator or electronic generator with transistor or IC technology) and also in keying (mechanical key contacts or electronic keying on the other hand).

Notes on generator and key contacts

Some organ types are derived from the electromagnetic tonewheel generator (B-3, H-100, Tone Wheel), others produce their tones through transistor or IC circuits (Böhm and Wersi® types, Chicago).

There are also differences in the key contacts: the electromagnetic types sound more direct because the sound signals are switched directly by mechanical contacts.

The electronic organs such as the Boehm and Wersit types have an electronic keying, the sound input here is somewhat softer due to the principle.

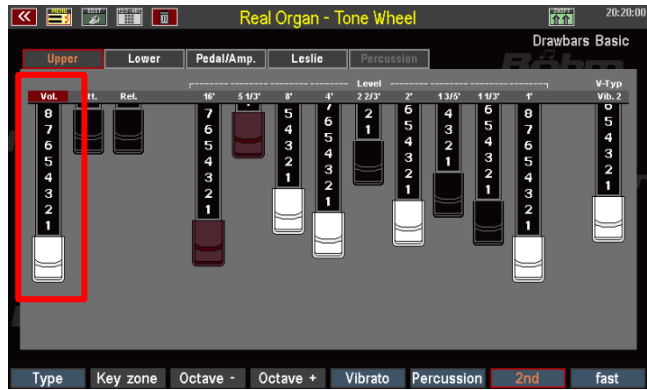
Note: If you later play Global Presets within a SONGS that contain different organ types, you may notice a brief interruption in the RealOrgan sounds when switching between such presets. This phenomenon occurs whenever there is a change within the RealOrgan between organ types that use different sound generation models. After all, the "generator" has to be changed and set up again very quickly. In this case, the signal is briefly interrupted so that no otherwise unavoidable ambient noise is generated.

Further RealOrgan functions:

Setting the overall volume of the drawbar sound

You have already learned how to set the overall volume for the drawbar sounds of the upper, lower manual or pedal using the corresponding drawbars on the drawbar profile.

You can also set the overall volume for the individual drawbar systems in the drawbar menu on the corresponding pages: On the **Upper**, **Lower** and **Pedal/Amp.** pages you will find a drawbar **[Vol]** to the left of footage drawbars.



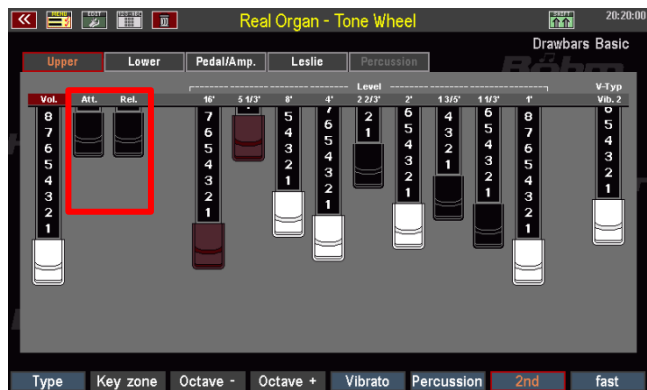
This drawbar allows you to adjust the overall volume for the selected drawbar system.

Envelope Functions

With many organ types, you can individually set the envelopes (tone attack and decay time) for each of the three drawbar systems **Upper**, **Lower** and **Pedal**. The two drawbars **[Attack]** and **[Release]** serve this purpose:

Att.: With the drawbar **[Attack]** you can change the sound insert. When the drawbar is fully pushed in, the sound is inserted directly. The further the drawbar is pulled out, the slower ("softer") the sound begins.

Rel: Use the drawbar **[Release]** to add a lingering effect. If the drawbar is pushed in completely, there is no reverberation, the tone ends immediately when the keys are released. The further the drawbar is pulled out, the longer the sound fades when the keys are released.



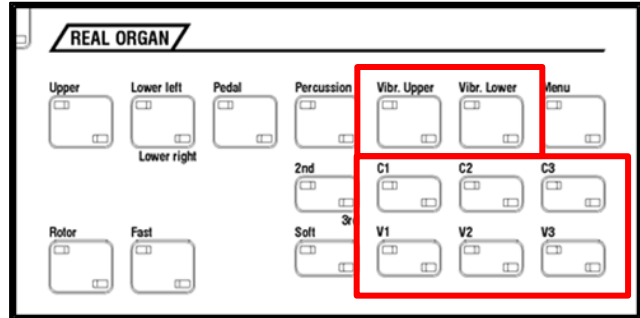
Chorus/Vibrato

The classic tonewheel organ had an effects device (the so-called 'scanner') with which various chorus (beat) or vibrato effects (periodic pitch fluctuation) could be added to the sound. Three intensity levels are available for each of the two effect types. The effect can also be activated separately for the upper and lower manual.

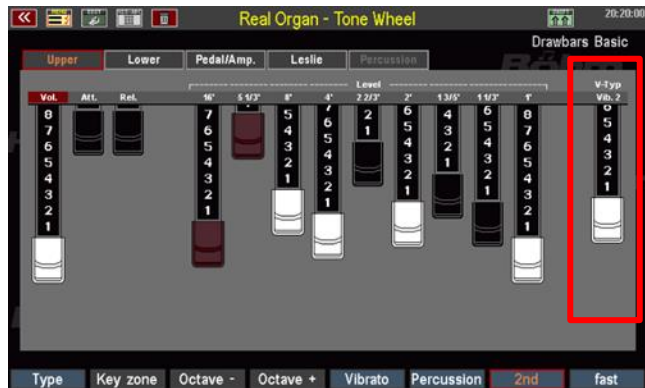
Depending on the organ type selected, there are differences in the character and intensity of these effects. For example, the H-100 type has a particularly intensive scanner vibrato.

With the buttons **[Vibr. Upper]** or **[Vibr. Lower]**, you can switch the effect for the relevant manuals on or off.

- With the buttons **[C1]... [C3]** or **[V1]... [V3]** select the desired type of effect or the intensity level. It is only one of the buttons is selected the effect is applied to the upper and the lower manual.

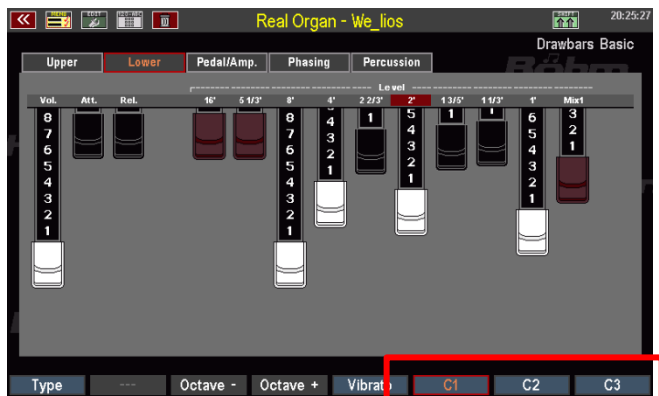


- The Chorus / Vibrato section can be set either via the drawbar **[V type]** on the **Upper** page of the **RealOrgan** menu. Pull the drawbar out to set the desired effect. The selected effect type is displayed above the drawbar.

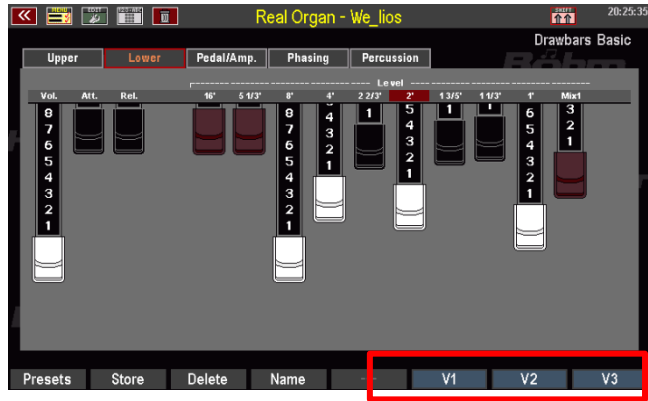


- For organ types with more than 9 choirs, the chorus/vibrato effect types are not selected via a drawbar for space reasons, but via the **F buttons** on the lower menu page.

- **C1...C3** allow the selection of the three chorus types.



- If you press and hold the **[Shift]** button to the right of the display, you will find the three vibrato types **V1...V3** on the same F buttons.



*Note: The chorus/vibrato type can be set directly via the referred buttons in the group **RealOrgan** on the panel. If the setting is made here with the display drawbar or F-buttons, the LED's on the switches **[C1]... [C3]** or **[V1]... [V3]** will follow the drawbar position, and other way around.*

Rotary settings (Leslie / Phasing)

The rotary effect is the "salt in the soup" for the drawbar sounds, which only receive their characteristic liveliness through this effect. It's about the effect of rotating speakers.

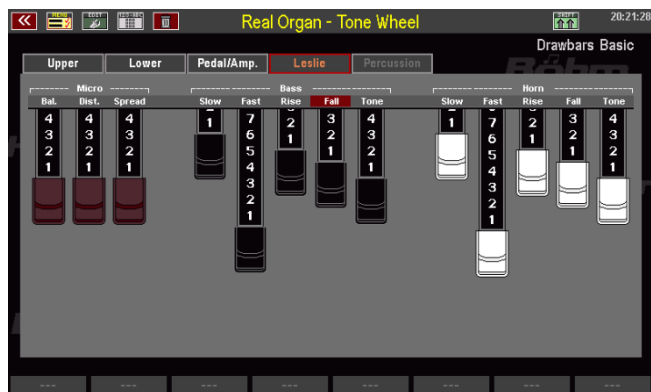
Depending on the organ type, the **RealOrgan** simulates a real Leslie cabinet with a separately adjustable bass or tweeter rotor, i.e. the actual rotating loudspeaker cabinet.

The analogue electronic organ types, on the other hand, reproduce the Leslie effect by an electronic emulation, the so-called phase vibrato. These effects had their very own character and are therefore important for the reproduction of the typical organ sound of these earlier instruments. These effects could not only be rotary sound, but also other beat effects such as ensemble, celeste and fading were possible, and those in different intensity levels. The SEMPra **RealOrgan** brings these effects back to life in lifelike quality.

The Leslie and Phasing effects have their own menu page in the drawbar menu.

For organ types that use the **Leslie** effect, this menu page is called "**Leslie**":

You can set the various parameters for the Leslie effect using Drawbars:



Micro

A real Leslie cabinet is picked up with a microphone, because only here the mechanically generated effect comes to the fore. The position and distance of the microphone to the cabinet is decisive for the effect character. The following parameters can be set:

- Balance:** Volume balance between bass and treble rotor
- Distance:** Distance of the microphone to the cabinet.
- Spread:** Stereo width of the effect

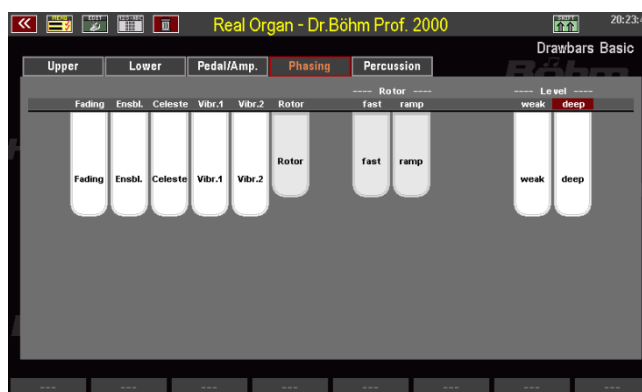
Rotor parameters for bass and horn

A Leslie cabinet usually has two rotary aggregates, one for the bass and one for the treble. Different parameters can be set for both rotors:

- Slow:** the slow rotary speed
- Fast:** the fast rotary speed
- Rise:** Acceleration time from change from slow to fast
- Fall:** Braking time when changing from fast to slow
- Tone:** Tone control (affects both rotors simultaneously)

For organ types that use electronic phase vibrato, the menu is called "**Phasing**":

The various effect types can be set by touching the rocker switches on the display.



Fading: slow beating, with tone modulation

Ensemble: orchestral beating

Celeste: several overlapping beats with ensemble character

Vibr. 1 /Vibr. 2: Vibrato effects with varying intensity

Rotor: the actual rotary-effect

fast: Speed switching for the rotary effect (fast - slow)

ramp: activates the start-up effect (gradual acceleration), when toggling from slow to fast rotary speed

weak: All effects weakened

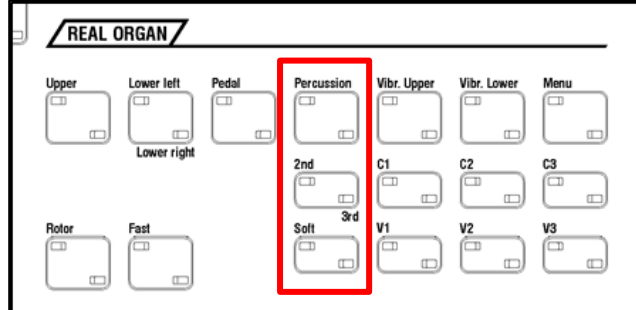
deep: Enhancement of the effects

weak and **deep** can also be combined to form an intermediate value.

Percussion

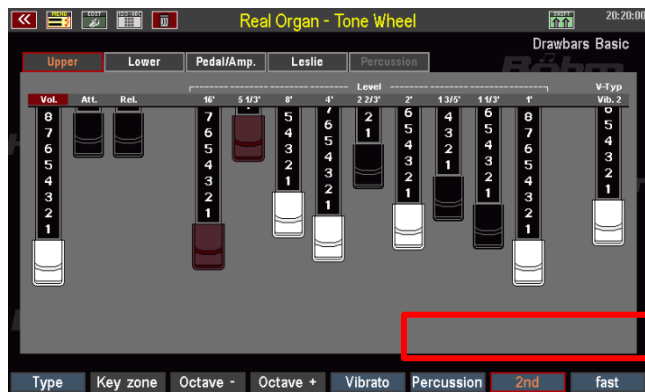
The percussion provides a particularly succinct, "attack" to the sound. An additional, more or less short-sounding tone or a click is added to the sound.

- With the button **[PERC.]** you switch the percussion. It is only on the upper manual.
- The classical tonewheel organ knew two percussion footages, which could alternatively be set: 4' (2nd harmonic) and 2 2/3' (3rd harmonic). With the button **[2nd / 3rd]** you can select the footage.
- You can use the **[Soft]** button to reduce the volume of percussion. The effect becomes less intense as a result.

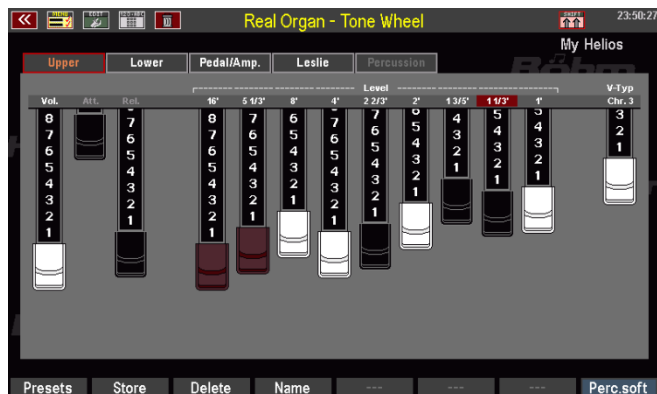


On the screen of **PED / EFF.** you can make additional settings for the percussion. Let's first look at the percussion settings for the classic B-3 Tonewheel organ types:

- Use the **[Percussion]** F button on the **Upper** menu page to turn percussion on or off.
 - The classic Tonewheel organ knew two percussion footages that could be set alternatively: 4' (2nd harmonic) and 2 2/3' (3rd harmonic). With the F button **[2nd]** you can select the foot position: If **[2nd]** is activated, the percussion sounds in the 4' position, if the button is switched off, the 2 2/3' position sounds (3rd).

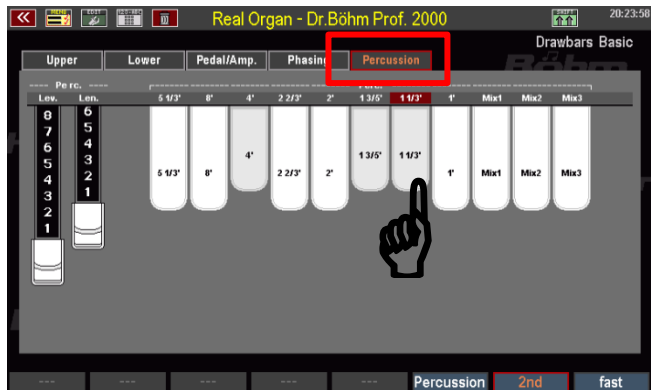


- The F button **[fast]** switches the percussion to a shorter decay time. This makes the effect even more percussive.
- If you press and hold the **[Shift]** button to the right of the display, you will find the **Perc.soft** function on the **[F8]** key. With this function you can reduce the volume of the percussion.

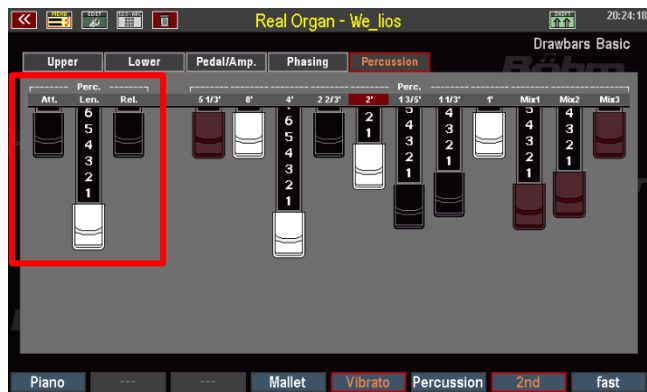


With many organ types (SEMPRA, H-100, Böhm, Wersi) you will find far more extensive percussion functions. These offer not only two, but all drawbars also for percussion. With these organ types (in the picture as an example the Professional 2000) you will find a separate menu page for the percussion settings.

- You can also switch the percussion on and off again using the F button [Percussion].
- To turn on the desired percussion foot positions, tap the appropriate rocker switches on the display.
- You can combine any foot positions.



- For some organ types (WE-lios, WE-ctra) the footages are not set via switches (on/off), but - according to the original organs - continuously via drawbars.
- Depending on the organ type, you will also find Volume (Level) and envelope Drawbars in the Percussion menu for Attack, Length (fades while key is pressed) or Release (fades when keyboard keys are released).



The two F keys [Piano] and [Mallet] represent a special feature. These call up preset percussion settings that are piano or vibraphone-like in sound.



With the F button [Vibrato] on the Percussion menu page, you can determine whether the percussion should also run over the rotor effect or sound "dry" without a rotor.

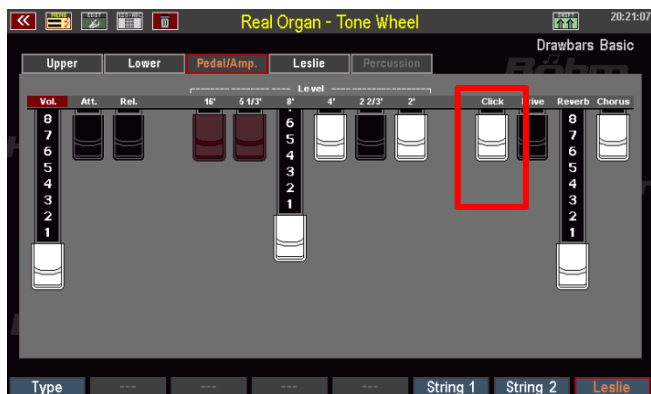


Note: Foot positions that are switched to percussion no longer sound in the actual drawbar setting!

Key click

Since a separate contact was switched for each tone and key, the classic tonewheel organs produced a characteristic contact noise when playing a key, the so-called "key click".

The RealOrgan reproduces this typical contact noise.



With the drawbar **[Click]** the intensity of the Keyclick can be adjusted.

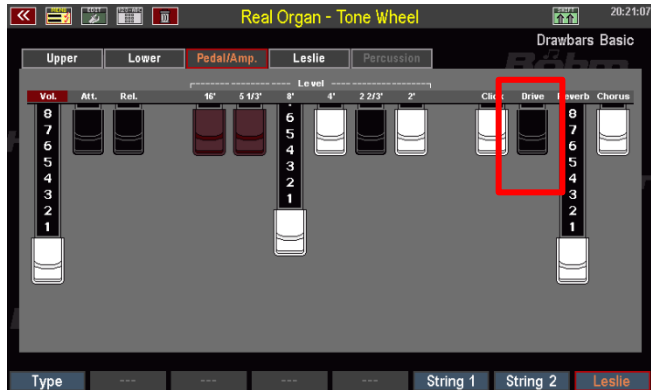
Note: Some organ types have **envelopes** for the drawbar sounds (see above). Attack and release can be adjusted in the display using the corresponding drawbars.

If, on the other hand, the **key click** is activated for such an organ type, the **RealOrgan** necessarily switches to the mechanical key click, because the key click is only available here. This deactivates the envelopes for the drawbar sound. So if you want to play with the Drawbar sound fading, the Click Drawbar on the **Ped/Amp** display page must be pushed in completely.

Drive and distortion

The classic tonewheel organs were mostly played via tube amplifiers. Characteristic, especially in rock music, was the typical overdriving of these amplifier stages by particularly high input levels. Musicians such as Jon Lord of Deep Purple use this effect as a stylistic device for a particularly aggressive organ sound.

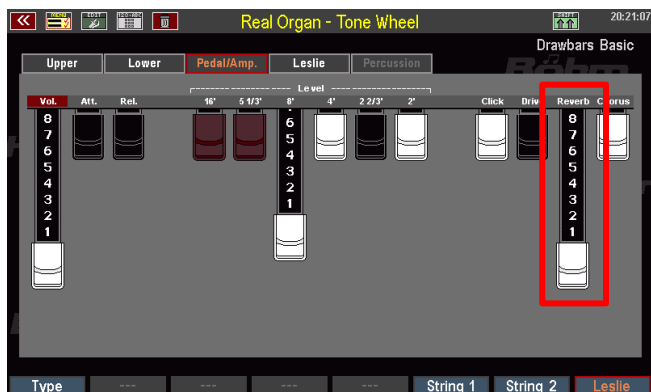
In the tonewheel organ types in the **RealOrgan** you will find a replica of this style-forming effect: It can be adjusted using the Drawbar **Drive** on the **Ped/Amp** page. The drive effect produces the typical distortion of an overdriven tube amplifier. This effect is also faithfully reproduced by the **RealOrgan**:



While other tonewheel clones often simply add a distortion when this effect is activated, the **RealOrgan** simulates exactly the way this effect occurs with a real amplifier: Even when the drive control is fully pulled out, the distortion only occurs with increasing volume (swell pedal position!) of the signal and the corresponding overdrive. The maximum distortion is therefore only reached when the swell pedal is fully depressed, and the **Drive** control is pulled out.

Reverb

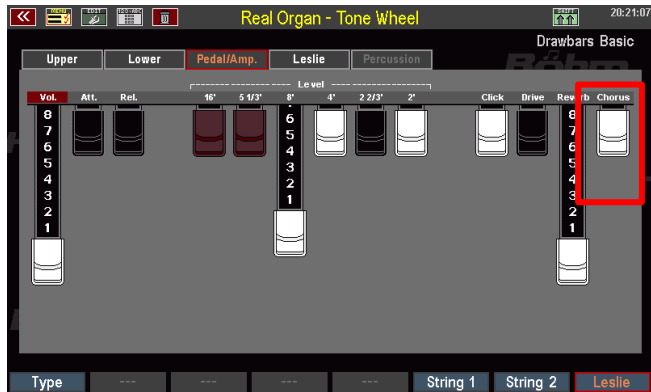
On the page **Ped./Amp.** you will find the Drawbar Reverb. Here you can determine the intensity of the reverberation for the **RealOrgan**.



Chorus

The **Chorus** drawbar on the **Ped/Amp.** page mixes the **RealOrgan** sound signal proportionally to the chorus effect of the Crystal Mixer (menu **DSP/Mixer**).

This can be used to mix an additional beat onto the **RealOrgan** signal, which, in combination with the RealOrgan's own rotor or chorus effects, can complement or enhance the **RealOrgan's** own beat effects. This makes the sound even more roaring.



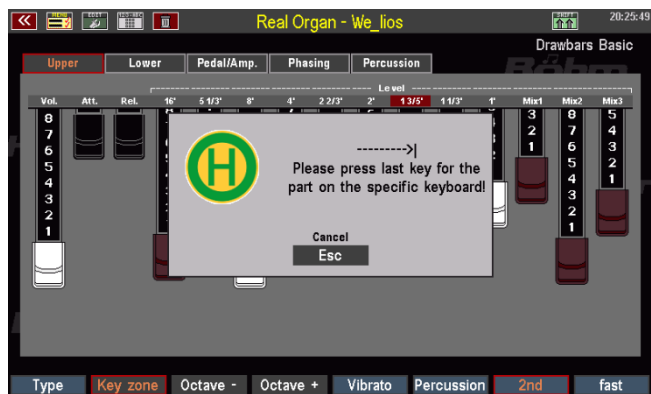
Key zone

With this function on the Upper menu page, you can define an individual keyboard area (split area) (in the upper manual) in which the drawbar organ can be played.

- To set the zone, press the **[F]** button **Key-Zone**.
- The display prompts you to enter the first (lowest) key of the desired keyboard zone.
- Press the corresponding key on the upper manual.



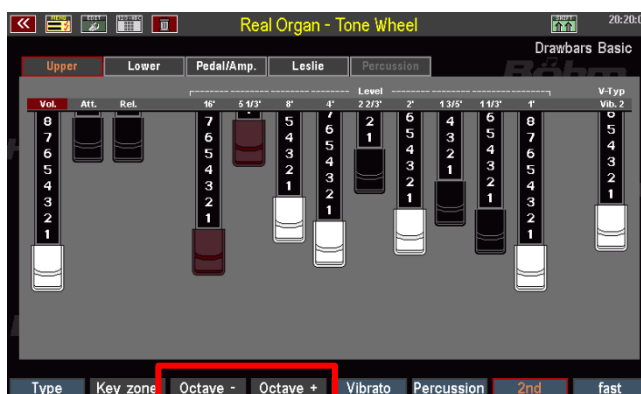
- Now you are prompted to enter the top key of the desired keyboard zone.
- Press the corresponding key on the upper manual.
- This defines the keyboard zone, the upper drawbar organ can only be played on the defined **key zone** (split zone), now.
- To cancel the key zone and make the drawbar organ playable again throughout the entire manual, repeat the procedure, entering the lowest key of the upper manual as the first key and the highest key as the last key.



Octave - / Octave +

You can change the octave position of the drawbar system (Upper, Lower) currently shown in the display. This is especially interesting if you play the drawbar organ on a split manual.

- Each time you press one of the two **[F]** buttons, the drawbar sound is detuned by one octave upwards or downwards. A deeper or higher pitch is indicated by an orange background for the button.
- Both buttons are displayed in white when the normal pitch is set.



Alternatively, if the RealOrgan display is active, you can adjust the octave position of the displayed drawbar system using the **[Transp.-]** or **[Transp.+]** buttons on the upper left of the control panel.

Press both **[Transpose]** buttons simultaneously to cancel the octave shift.

RealOrgan Presets

As mentioned at the beginning of this chapter, all **RealOrgan** settings are stored in the SEMPRA global presets. This gives you maximum flexibility, as each preset can contain its own individual organ setting.

Nevertheless, it is helpful to have ready-made Drawbar Settings available for the individual organ types, which provide the respective sound character as well as the typical sounds of the artists associated with these individual organ types.

And of course, you will also find your own organ settings that you would like to keep for later use in other registrations.

The **RealOrgan** Preset Library is available for this purpose: up to 32 user presets and 32 factory presets are available for each organ type. You can assign your own settings to the user presets.

For the factory presets, 16 presets per organ type have already been created by Böhm top organist and drawbar specialist Bernd Wurzenrainer with typical, unmistakable settings of the legendary artists. Whether you find sounds by Klaus Wunderlich, Ady Zehnpfennig, Jimmy Smith or Brain Auger - here they are! Bernd has also captured the typical sounds of many other well-known organs in his presets.

This preset library is a pure collection of ideas, which should facilitate the finding of suitable drawbar settings. You can change these settings later at any time - your global presets will not be changed, because they contain the complete **RealOrgan** setting as it was at the time of saving.

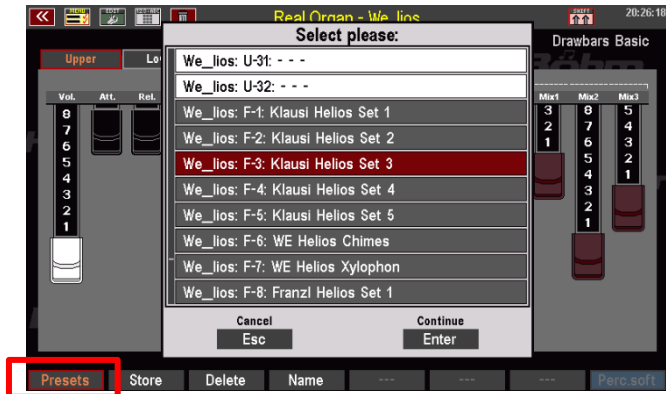
The presets contain the complete **RealOrgan** settings for all three systems (Upper, Lower and Pedal).

Calling up Presets

You can access the **RealOrgan** preset functions via the **SHIFT** level of the **F** buttons in the drawbar menu.

In the following, the **[Shift]** button to the right of the display must be pressed in addition to the corresponding F buttons (or the SHIFT level must be set via the **[Shift lock]** button).

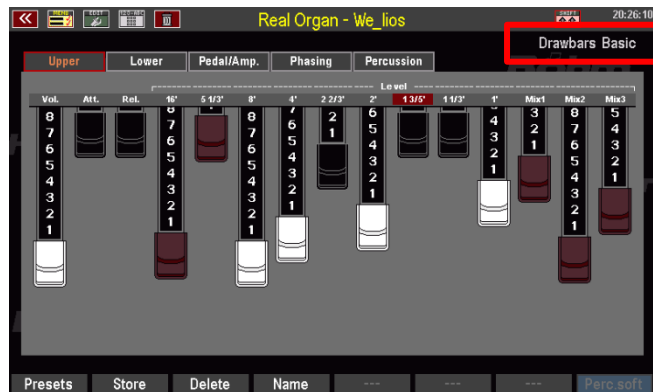
- Set the desired organ type.
- Press **[Shift]** + **[F1] PRESETS**. The display shows the selection list with the **RealOrgan** presets for the selected organ type.
- Use the data wheel to scroll through the list.



U-01...U32: User presets (empty ex works, can be filled with your own settings).

F-01...F-32: Factory presets. The positions 1-16 are occupied with example presets

- Highlight the desired preset with the cursor and confirm with **[Enter]**. The selected preset is activated, and the list disappears.
- The name of the current drawbar preset is displayed in the top right-hand corner of the menu.

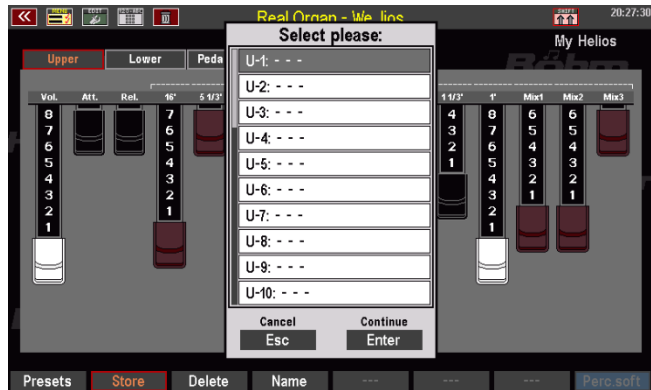


Save your own RealOrgan Presets

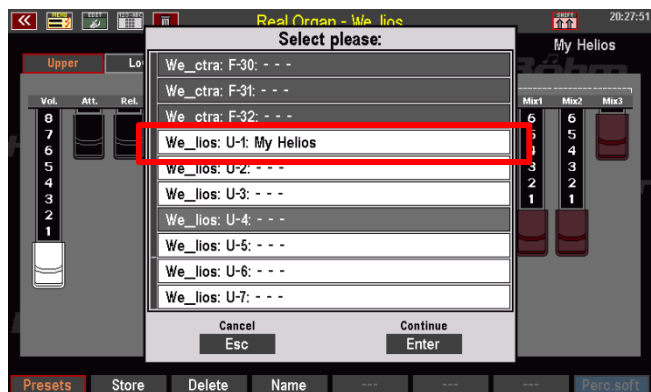
- Adjust your drawbar settings and configure all other settings for the *RealOrgan* as required.
- Use the F button **[Name]** to assign a name to the setting to be saved.
- Confirm the name with **[Enter]**.



- Press the F button **[Store]**. The display asks for the preset position you want to save to.
- Select the desired user preset position for the current organ type and confirm with **[Enter]**.



- The preset is saved at the selected position and can be recalled there after pressing the F button **[Presets]**.



Delete RealOrgan Presets

You can also delete your User-RealOrgan presets individually or in blocks using the Delete F button function:

- Press the F button **[Delete]**.
- The display asks from which preset and how many presets you want to delete. If you only want to delete one preset at the current position, leave the entry "1" in the line "How many presets should be deleted?"
- If you want to delete several consecutive presets, enter the number here.
- Confirm with **[Enter]**, a confirmation prompt appears.
- Confirm with **[Enter]** if you are sure.
- The presets will now be deleted.

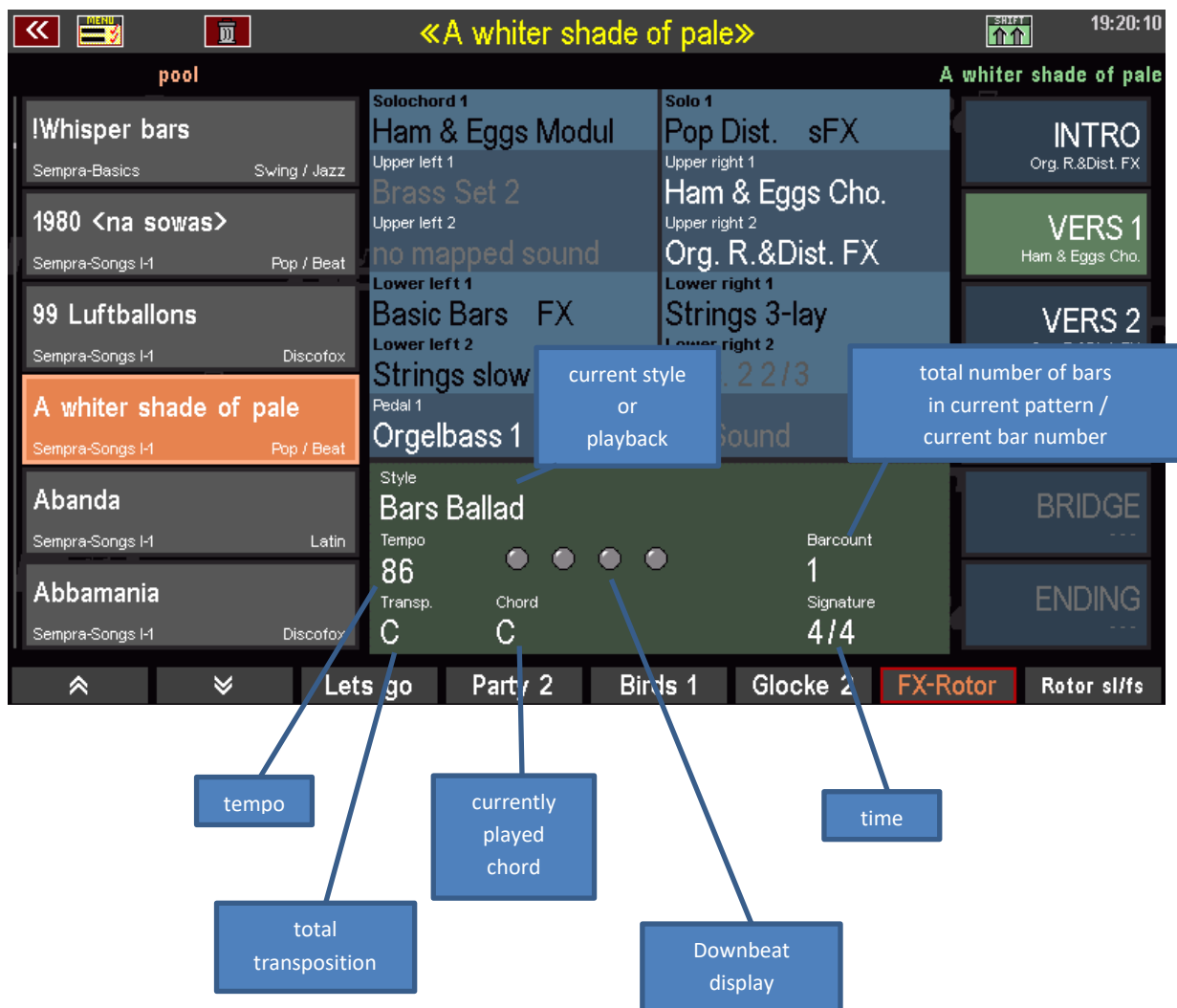


Play with Styles

Of course, you want to support your playing with a swinging accompaniment. Nothing is easier than that, because SEMPRA offers you a comprehensive and flexible accompaniment section, that offers you hundreds of professional accompaniment styles ex works, as well as the opportunity to be interactively accompanied by midifile sequences, called "playbacks" in SEMPRA jargon.

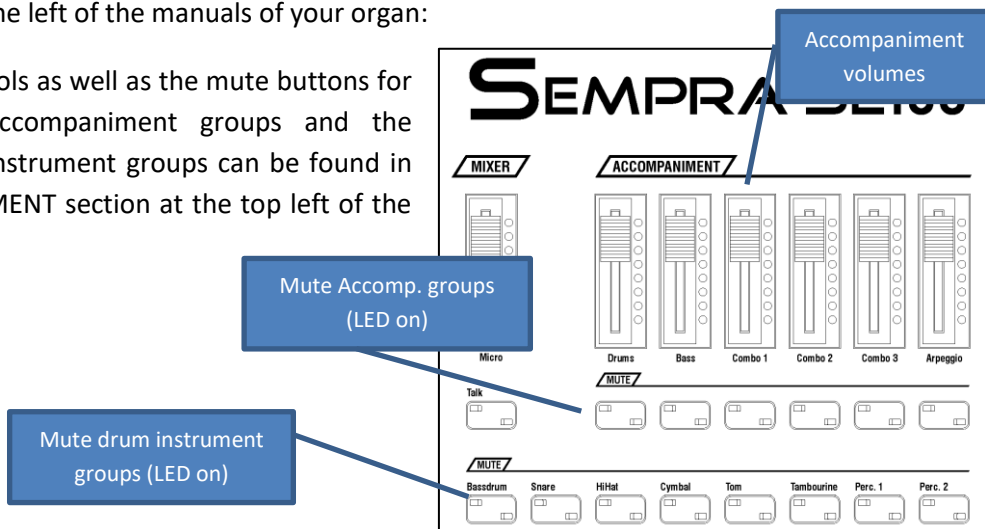
We will come to the playbacks later in a separate chapter of this manual. Here are the basic functions of the accompaniment, so that you can make music with the works styles:

The style (or later the playback) selected manually or by the **SONGS/Global presets** is displayed in the green area of the basic screen:

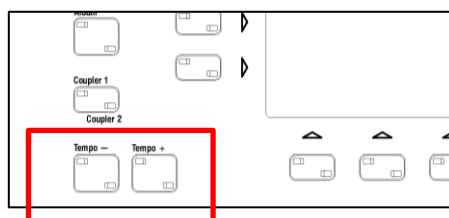


You will find the controls for the accompaniment on the left of the upper control panel and on the control panel to the left of the manuals of your organ:

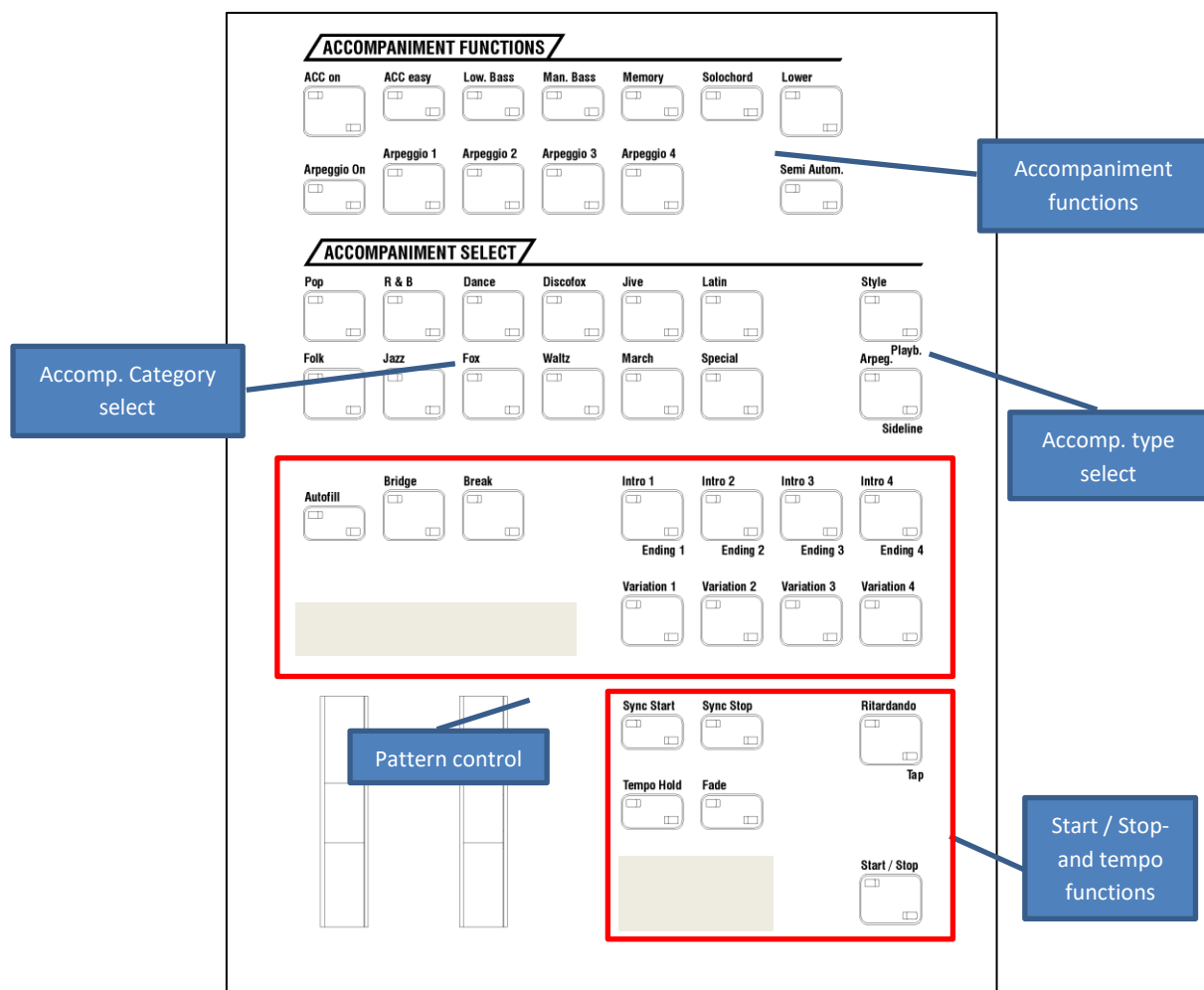
The volume controls as well as the mute buttons for the individual accompaniment groups and the individual drum instrument groups can be found in the ACCOMPANIMENT section at the top left of the control panel:



The Tempo buttons (Tempo - / Tempo+) are located in the middle of the upper control panel, to the left of the display:



The other functions of the accompaniment can be found on the control panel to the left of the manuals:



Select styles and other companions

The most frequent accompaniment type are of course the styles. Your SEMPra has a variety of ready styles from all styles ready for you. You can also directly invite and use additional styles, such as almost all styles in Yamaha® format, to expand your personal style library. Of course, we at BÖHM also consistently offer new style packages, which you can easily install into your SEMPra.

If you have played with the SONGS or Global presets, you will notice that the presets also contain the complete accompaniment setting. The presets usually select the style (or playback) and adjust volumes, functions, tempo, etc. at the same time. You can use the **[Couple1 / Couple 2]** button to the left of the display to deactivate the switching of styles by the presets.

Let us take a look at how you can select the SEMPra styles:

The principle of style selection is very similar to that of sound selection: As with the sounds, the accompaniments, i.e. styles and playbacks, later also arpeggios and sidelines (not yet implemented) are organized in 12 categories with up to 6 subgroups each. So, you will quickly find a desired or simply a suitable accompaniment for your piece of music to be played.

- Select the desired companion category using the **12 category buttons**. The two buttons right in the group determine the kind of accompaniment to be selected:

Styles (accompanying rhythms)

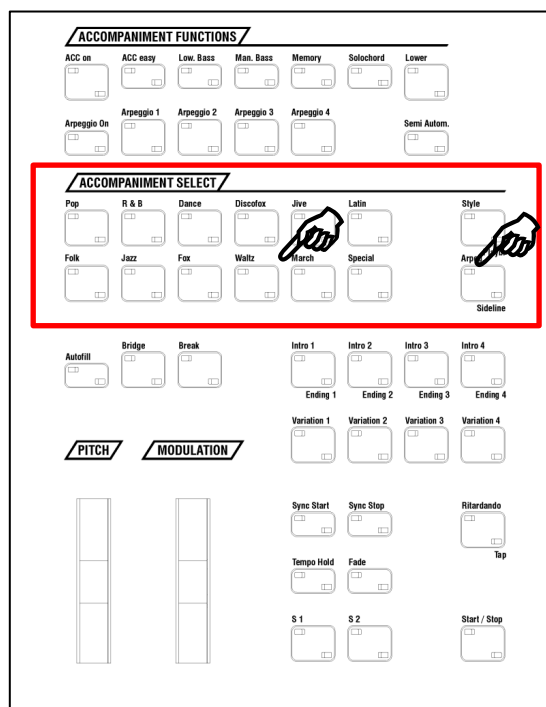
Playbacks (Midifiles, directory not yet occupied)

Arpeggios (function not yet implemented)

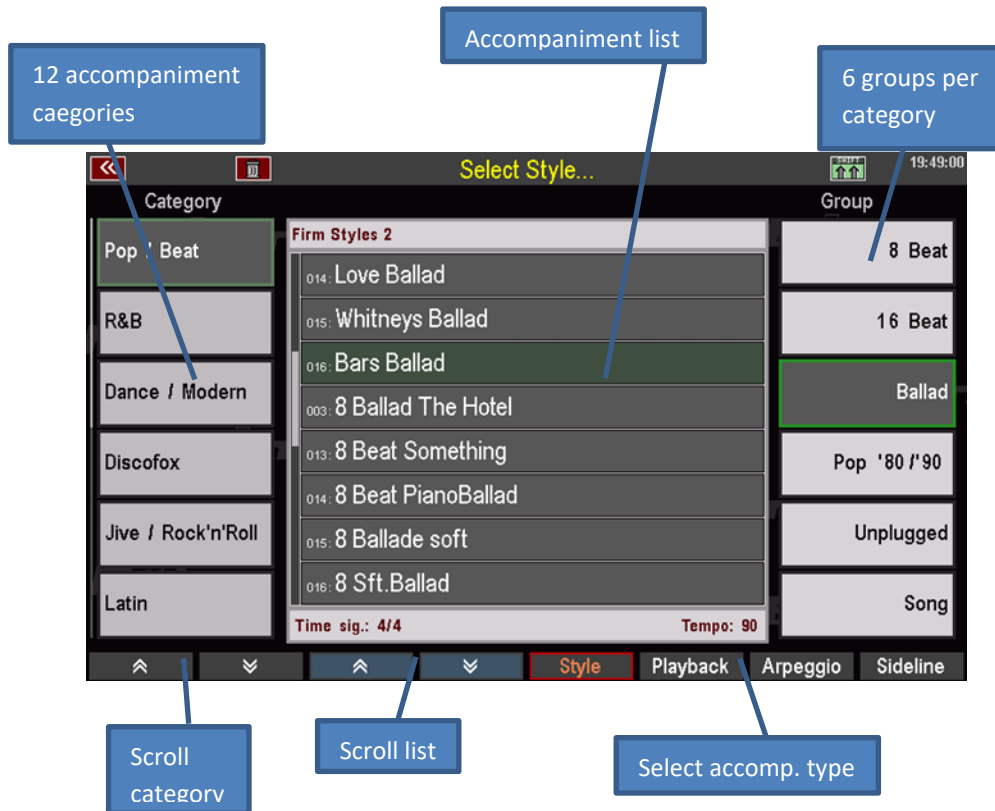
Sidelines (function not yet implemented)

First touch the button **[Style 1]** for "Styles" (LED on).

- If you have pressed one of the category buttons (the LED in the button flashes until a new accompaniment has been selected), the list of accompaniments, here the styles, opens in the display.

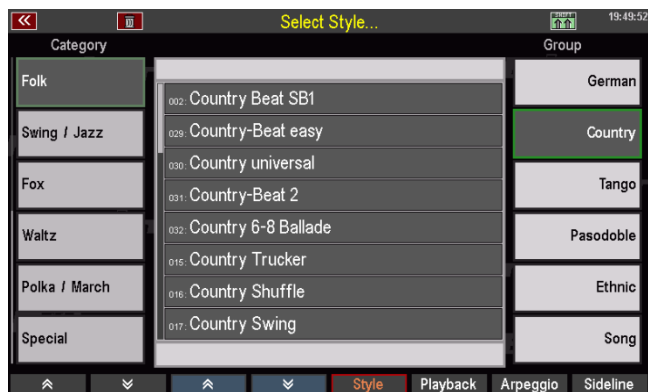


To call up the list, you can also tap directly on the currently displayed style name in the main screen:



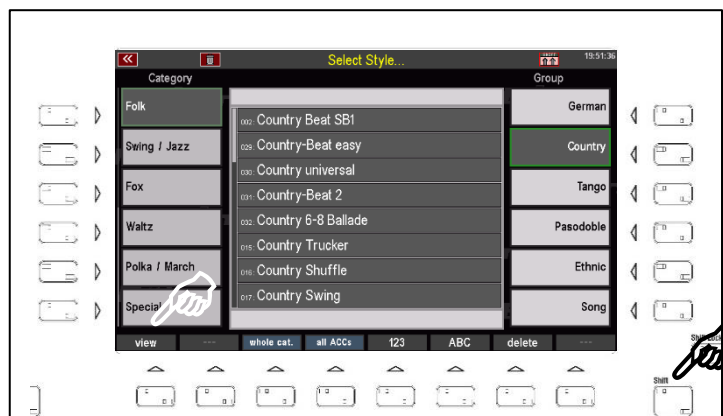
Select different styles once via the categories/groups and the list.

- To activate a selected style, confirm the selection with the **[Enter]** button.



As with the sounds, you can also switch the selection of accompaniments to an alternative view:

- Press and hold the **[SHIFT]** button to the right of the display to switch the **[F]** buttons below the display to a second level.
- Press the **[F1] View** button here.

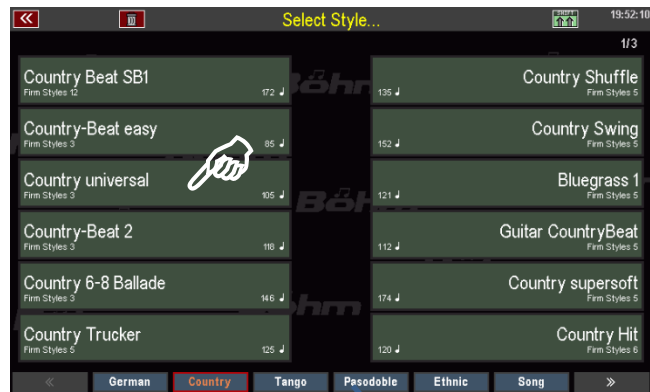


- The display changes to the alternative view:

In this view, the focus is on the individual escorts.

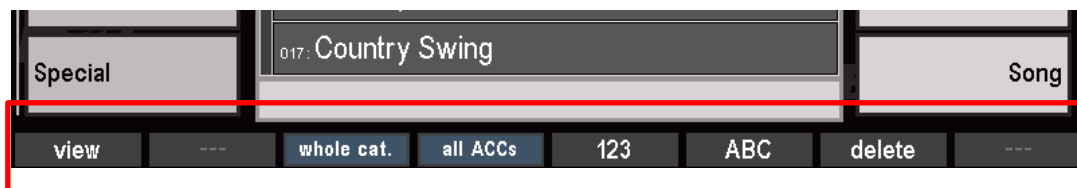
You can select the groups of the current category using the **F buttons** below.

The accompaniment categories are selected using the 12 buttons of the **ACCOMPANIMENT SELECT** group on the left of the control panel.



- Use the **data wheel** to quickly scroll through the list of companions.
- Via **[SHIFT]** and the **[F1]** view you can switch between both views for the accompaniment selection at any time. The last selected view variant remains active as long as you do not switch the view again.

Now switch back to the list view of the styles again. On the SHIFT level of the **[F]** keys you will find some more interesting functions here

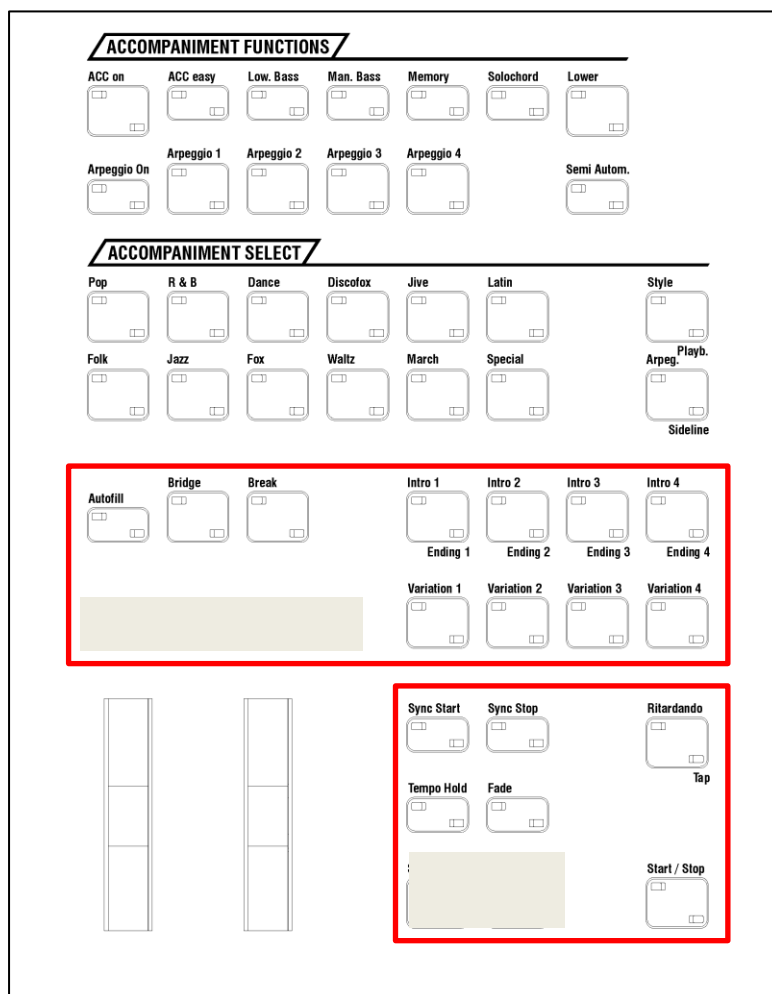


- view:** Toggle the selection view (see above)
- whole category:** All accompaniments of the selected category are displayed in alphabetical or numerical form in the list, regardless of the group division.
- all ACCs :** All existing companions of the selected species are displayed in a complete list, independent of the categories and groups.
- 123:** Numerical sorting of the list
- ABC:** alphabetical sorting of the list
- delete:** Self-made or invited accompaniments can be selected in the list and deleted from the organ using this F button function.
Note: It is not possible to delete factory-set accompaniments!

Press **[ESC]** to return to the basic screen from the style list.

The style/pattern functions

On the left control panel you will find the functions for controlling the accompaniment while playing:



Intro /Ending 1...4: With these buttons, you can start the styles directly with an Intro. Is the **Sync. Start** function not active, the style will start directly with the press of one of the Intro buttons. Is Sync. Start enabled, the Intro will start, if a chord on the accompaniment manual (usually, lower manual left) is played.

Is one of the Intro buttons pressed during the running accompaniment, an Ending will be played from the next bar. With a double click on one of the Intro/Ending buttons during the ongoing accompaniment, you can recall the appropriate INTRO.

Note: Not all Styles have 4 Intros and Endings. If there is no 4th pattern, Intro/Ending 3 will be played on the 4th position.

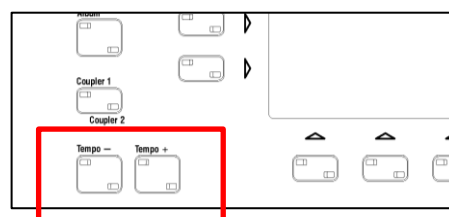
Variation 1...4: With these buttons you can select the 4 variations of the current style. The variation change is done at the beginning of the next measure. When playing with **Playbacks** (interactive MIDI files), the *Vers 1* pattern can be selected with **[Variation 1]**, *Vers 2* with **[Variation 2]** and the *Refrain* (chorus) pattern with **[Variation 3]**.

Auto Fill: When **[Auto Fill]** is enabled, the variations will change with a Fill-up/down. If **[Auto Fill]** is not active, the variations will change directly. A regular Fill-In can be triggered by pressing the current variation button again.

- Bridge:** Calls the pattern Bridge 1.
- Break:** Calls up the Break 1 pattern (usually a one bar drum solo)
- Fade in/out:** Pressed during running style: The volume of accompaniment and organ will gradually fade out.
 Pressed before starting the style: The volume of accompaniment and organ will gradually fade in.
 The speed for fading out or in can be set globally in the accompaniment options (see page 74).
- Sync. Start:** The accompaniment starts, when a chord on the accompaniment manual (usually lower manual left) will be played.
- Sync. Stop:** The accompaniment will stop automatically at the end of the next bar.
- Ritardando/Tap:** If pressed while the style is playing, it triggers the **Ritardando** function: The tempo is slowed down, and a fill-in is played at the end. Then the style stops. If pressed while the accompaniment is stopped, the button works as a **tap tempo button**: The tempo can then be suggested via the button, by hitting the button - depending on the time signature of the style - 4 or 3 times in the desired quarter tempo. From the next press on, the style automatically starts at the suggested tempo.
- Start / Stop:** The normal Start/Stop function: Press once to start playback of the accompaniment, press again to stop playback.

Tempo functions

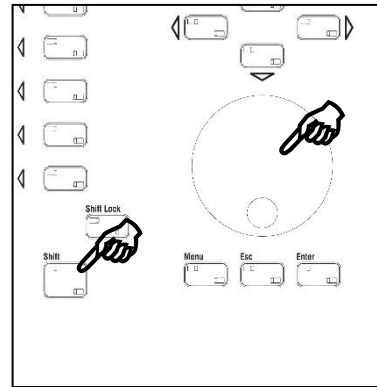
When a style will be called up manually, the programmed standard tempo will be set. When a style will be called up out of a global preset, the tempo stored in the preset will be set.



With the buttons **[Tempo -]** / **[Tempo +]** you can decrease/increase the tempo (see indication in the display) step by step (each press on the buttons), or continuously (press and hold one of the buttons).

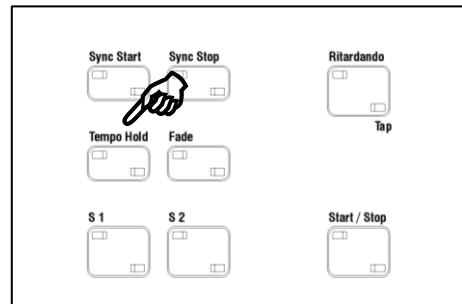
Press both tempo buttons together to return to the stored tempo of the current SONG preset.

Alternatively, you can adjust the tempo with the **data wheel** by holding down the **[Shift]** button to the right of the display and turning the **data wheel**.



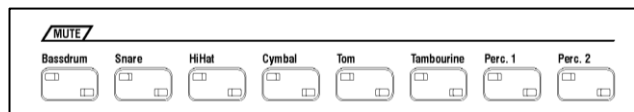
By activating **[Tempo Hold]** you can „freeze” the current tempo of the accompaniment. If the function is activated, the current tempo will be kept, even if a new style or a new preset is called.

A manually change of the tempo by using **[Tempo -]** or **[Tempo +]** is still possible, of course, even when **Tempo Hold** is activated.



Drum Mute

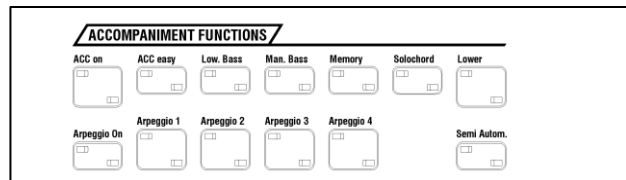
A particularly valuable feature of your SEMPRA is the button group DRUM MUTE. These 8 buttons allow the direct switching on/off of the corresponding 8 percussion instrument groups **Bassdrum...Percussion2**.



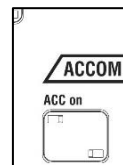
If one of the 8 buttons is activated (LED on), the target instrument group is switched off.

Accompaniment functions

Use the buttons in this group to set several functions for the accompaniment:



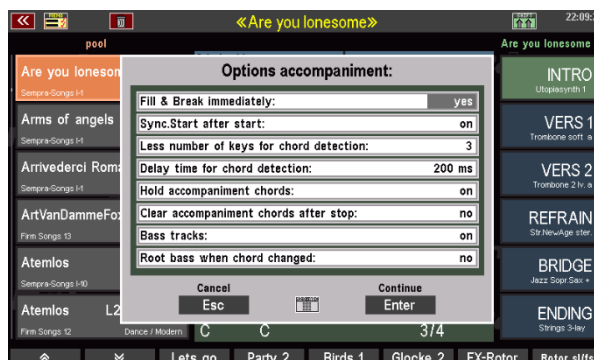
ACC on: Turns on the automatic chord accompaniment. When switched off, only the drums can be heard at the start of a style.



Accompaniment options

If you press the **[ACC]** button a little longer, the display will show various accompaniment settings that you can change directly in the display:

- Tap or use the **up/down** cursor buttons to select the desired line. Then set the desired value with the **data wheel**.
- Then confirm your entries by pressing **ENTER** on the display or the **[Enter]** button.



The functions in detail:

Fill & Break immediately: If the function is set to "on", Fill-In and Break start immediately when the corresponding buttons are pressed. If the function is set to "off", fill-in and break do not start until the next bar.

Sync. Start after Start: If the function is set to "on", the **[Sync. Start]** button remains active even after the accompaniment has stopped. So, **Sync Start** can be used again directly. If the function is set to "off", the **[Sync. start]** button is switched off when the accompaniment is stopped and must be reactivated, if necessary.

Less number of keys for chord detection: By entering **1...3** you can determine the minimum number of keys that must be played on the accompaniment manual for the chord recognition to respond. With the factory setting "3", for example, you can play with up to two keys on the accompaniment manual without changing the chord in the accompaniment.

Delay time for chord recognition: You can set a delay time for the response of the chord recognition between 100 and 500 ms.

Hold accompaniment chords: If the function is switched on ("on"), the accompaniment will continue to be played even if no key is played on the accompaniment manual. If the function is switched off, the accompaniment stops immediately if no more keys are played. Only the drums sound.

Clear accompaniment chords after stop: If the function is switched on ("on"), the chord memory will be cleared at the next stop.

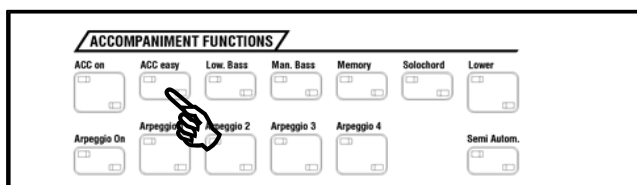
Bass Tracks: Hand on your heart: As an organist, you play the pedal, i.e. the bass, yourself, don't you? With this function you can basically determine whether the bass tracks of the automatic accompaniment should sound ("on") or not ("off"). Choose if you want to use the accompaniment but prefer to play the bass on the pedal yourself.

Root Bass when chord changed: If the function is activated ("yes"), the fundamental of the chord is always played as the first bass note when the chord is changed.

Fade-In/Out Rate: Here you can set the speed for fading out or fading in the overall volume when using the Fade In/Out function. Higher values result in a longer fade-out or fade-in phase. Setting range: 1-100.
Note: The rate is saved globally in the setup, i.e. not in the individual presets!

ACC easy

If the [ACC Easy] button is turned off, the accompaniment evaluates harmonies played on the accompaniment manual with full grip for chord recognition.

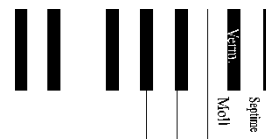


With this button [ACC easy] you can set different (one-finger) modes for the accompaniment. If you press the button a little longer, a selection box appears:



1 finger Böhmst

The lowest octave of the accompaniment manual indicates the basic tones of the chord to play; in connection with the first four keys of the second octave, which are additionally pressed, the further possibilities arise:



- Major** = Basic note input via the first 12 keys (C - H)
- Minor** = root + C of the 2nd octave
- Decreased** = root + C# of the 2nd octave
- Septime** = root + D of the 2nd octave
- accompaniment from** = D# of the 2nd octave

1 finger others

This single-finger mode corresponds to the legendary *BÖHMAT* single-finger automatic of the earlier analog Dr. Böhm organs.

If you are accustomed to a different fingering by other makes, this mode, which you can use via the accompanying manual (usually lower left), will certainly suit you:

Major = any key in the (left split area of the) lower manual

Minor = to the basic tone, press any black key to the left of the basic tone.

Septime = to the basic tone, press any white key to the left of the basic tone.

Pianist

You want to play the piano on the unsplit accompaniment manual (i.e. usually on the lower manual) and (nevertheless) be accompanied by the arranger?

The **Pianist mode** ensures that in a certain range a change of the harmonies does not take place until a certain number of keys (factory setting: 3) has been played. The entire (unsplit) manual, i.e. the play of the left and right hand, is included in the chord recognition.

Organist

This mode offers interesting playing possibilities, which also give you more harmonious freedom when playing with the automatic accompaniment:

First of all, this mode affects the accompanying instruments in the **Combo 1** group: they only play the notes whose keys you actually press, but not those selected by the chord recognition.

An example: You press a G major chord in the (left split area of the) lower manual:

➔ the complete accompaniment (bass, combo 1 - combo 3) plays G major.

You now press individual keys:

➔ Bass, Combo 2 and 3 continue to play G major, the instruments of "Combo 1" only play the notes of the individual keys played.

The Organist mode also has an effect on the bass: in this mode, you can control the bass of the automatic via the bass pedal of your organ.

Here is another example:

You play a C major chord in the accompaniment manual and do not press a pedal key:

➔ The accompaniment bass plays its usual bass line.

You play any pedal key for the C major chord, e.g. a "G":

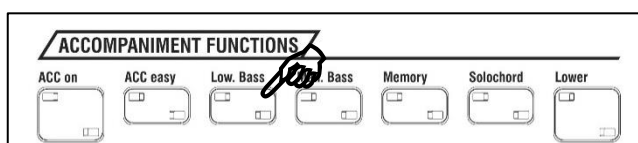
- The accompaniment bass now plays (in the rhythm of its programmed line) only the tone played in the pedal.

In this way, you can also play a free bass course with the automatic bass or freely determine the bass tone.

Note: Since it would make no musical sense to add another pedal registration to the accompaniment bass, the current pedal registration is automatically muted when the Organist mode is activated. After canceling the Organist function (button [ACC Easy] off), you can play the pedal again with the currently set sounds.

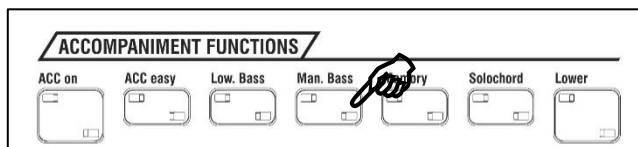
Lowest Bass:

If this button is activated, the accompaniment bass plays its figure based on the lowest chord tone played. The bass tone may change with the chord reversals played.



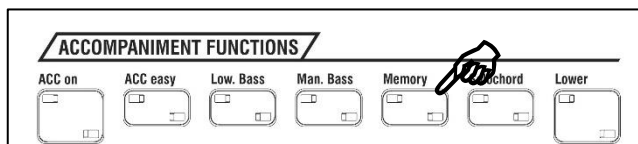
Manual Bass:

If this button is activated, you can play the bass voice (pedal registration) on the accompaniment manual. Whenever you reach the minimum number of chord recognition keys set in [ACC], the basic bass of the recognized chord sounds in the sound of Part **Pedal 1**.



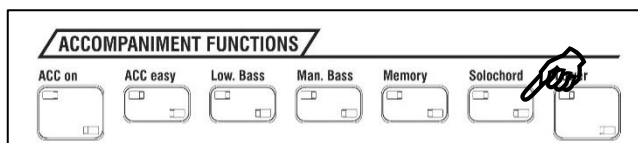
Memory:

This button activates the hold function for the sounds set in the accompaniment manual: If the button is activated, the tones will continue to sound even if you release the keys on the manual. Later, you will learn how to assign the memory function to any other part.



Solochord

Strictly speaking, the **Solochord** is not a direct function of the automatic accompaniment, but it uses the chord recognition of the accompaniment. But what exactly is **Solochord**?



The **Solochord** adds further notes to your melody play, e.g. on the upper (or middle) manual, depending on the harmonies played on the accompaniment manual. A total of 24 (!) different types are available for this "harmonization" of the melody.

With this function, you can play your melody with just one finger, and the sound will be correspondingly full.

The [**Solochord**] button always switches the function on.

Setting Sounds for Solochord

A big advantage of your **SEMPRA**: In contrast to many other organs, the tones generated by the **Solochord** do not simply sound with e.g. the upper manual tone color. You can rather register your own sounds for the solo chord!

We already got to know the **Part editor** when it came to the selection of sounds for the manuals and the pedalboard.

In the **Part editor** of the upper and solo manuals, you will find a separate part that is controlled by the **Solochord** when the function is activated and a sound is set for this part.

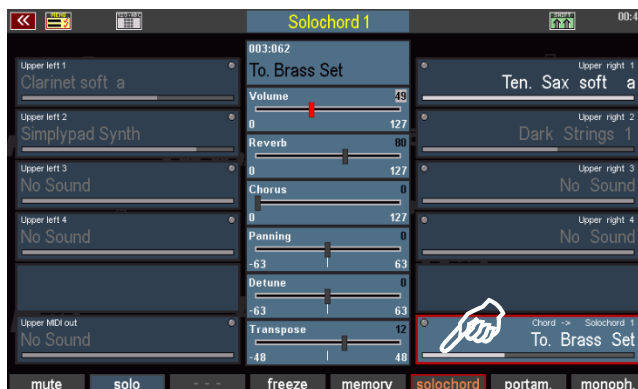


Multi Solochord

But SEMBRA goes one step further: A completely new function now allows every part on every manual or pedal to become a **Solochord** part and to be controlled by the **Solochord**.

And even more: Each of these parts can also play with an individual **Solochord** type. This has never been done before and is one of the special and unique new features of SEMBRA!

- To turn a part into a **solo chord part**, select this part in the selector and press the **[F]**-button **SoloChord** below the display. The part is controlled by the **Solo chord** now.



- To select the **SoloChord type** to be used for that part, hold down the **[SHIFT]** button to the right of the display and press the **[F6]** **SoloChord mode** button.
- A list of the available 24 **SoloChord modes** is displayed. Select the desired mode with the **data wheel** and confirm with **ENTER**.



Try assigning different **SoloChord** modes to different parts and learn how the different types work when you play with them. A total of **24 SoloChord** modes are available:

- | | | |
|---------------------------------|----------------------|------------------------|
| DuoTrio | Miller | Blue Grass Duet |
| 1 closeTrio | ChordStandard | Blue Grass Trio |
| 2 openTrio | DuettStandard | block |
| 3 open | Trio | 4-Way Full |
| OrganChoirFolkFanfareRoc | full chord | 4-Way Jazz |
| kOctaveBrassReeds | Rock Duet | 4-Way Open |

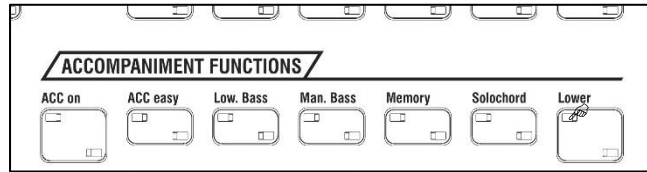
We recommend that you test all types extensively to familiarize yourself with their effects. This will make it easier for you to find the solo chord variant(s) that match the respective piece of music.

And don't forget the numerous part functions, which of course also have an effect, if the respective part works as a **SoloChord** part. For example, it can be interesting to set a **SoloChord** part to monophonic playing. Depending on the type of solo chord used, the striking impression of a "3rd hand" playing freely can be created.

The **SoloChord** in combination with the various sounds and part functions is an extremely creative tool of your SEMPRA that you should try out extensively!

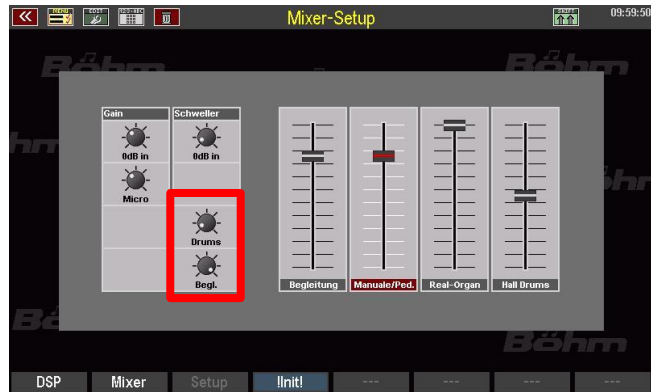
Let's return to the accompaniment functions, now, because one switch of the ACCOMPANIMENT FUNCTIONS group we've still not met:

Lower: This button switches on the the sounds on the Lower left area (LED on) or off (LED off). If the switch is off, the sounds on the lower left part will no longer be heard, but you can of course still enter chords for the automatic accompaniment or the Solochord from there.



Proportional swell control for drums and accompaniment in thr mixer setup

With this activation, the swell controls for accompaniment and drums in the mixer setup (button [DSP]) also have a proportional effect, now. So, you can define here whether the drums and/or the accompaniment should be completely controlled by the swell pedal, or only partially, or not.



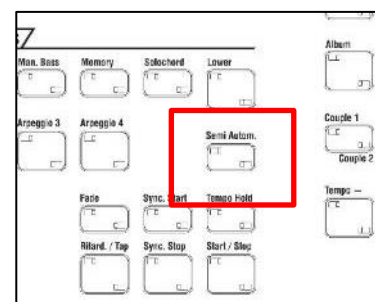
The settings are automatically saved in the SETUP of the organ.

Semi Automatic drums

An interesting playing function is the so-called semi-automatic. The term and also the function were taken over from the earlier analogue Böhm rhythm machines.

In contrast to the fully automatic drum kit of a style, you can also add a drum accompaniment to your playing yourself using the Semi Automatic function.

When you switch on the [Semi Autom.] button on the control panel (LED lights up), each key played in the lower manual on the left and in the pedal (the control keyboards can also be changed) triggers up to two percussion instruments, the rhythm of which you determine yourself by your playing.



Which instruments play in each case, and from which keyboard ranges the semi-automatic is controlled, can be set in a corresponding display menu. To make the settings for the semi-automatic, hold down the [Semi Autom.] button a little longer. The corresponding settings dialogue appears in the display.

The settings for the semi-automatic are stored in the SONG presets, so you can make preset-specific settings for your registrations.

- To make the settings for the semi-automatic, hold down the [Semi Auto] button for a little longer. The corresponding settings dialogue appears in the display:

The screenshot shows the 'Halbautomat' settings menu. At the top, it says 'Halbautomat:'. Below this, there are two columns of settings:

- Left Column (Instruments 1&2):**
 - Instrumente 1&2 vom: Pedal
 - Instr.1: C -036: Bass2_A
 - mit Lautstärke: 110
 - Instr.2: d#0-051: Ride1_A/C
 - mit Lautstärke: 85
- Right Column (Instruments 3&4):**
 - Instrumente 3&4 vom: Unterm. links
 - Instr.3: D -038: Snare1_A
 - mit Lautstärke: 100
 - Instr.4: d#0-051: Ride1_A/C
 - mit Lautstärke: 75

At the bottom of the settings area, it says 'Instrumente aus Drumkit: 000:Standard Kit 1'. Below this are two buttons: 'Abbrechen Esc' and 'Übernehmen Enter'.

Callout boxes provide additional information:

- Top Left:** Instruments 1&2 can be assigned to: Solo manual, Upper manual, Lower manual left/right, Pedal
- Top Right:** Instruments 3&4 can be assigned to: Solo manual, Upper manual, Lower manual left/right, Pedal
- Bottom Left:** Setting the drum instruments 1 & 2 and their volume
- Bottom Middle:** Determine from which drum kit the instruments are taken
- Bottom Right:** Setting the drum instruments 3 & 4 and their volume

- Make the settings:
 - Manuals from which instruments 1 & 2 or 3 & 4 are to be played.
 - The drumkit from which the four semi-automatic instruments are to be taken (the up to four semi-automatic instruments can only come from the same kit).
 - Instruments 1 & 2 and 3 & 4 (instrument no. 000 = no instrument)
 - The volumes of the instruments

- You can control your settings directly by playing on the set keyboard areas.

- Confirm the selection with **[Enter]**.

- If necessary, re-save your SONG preset to apply the selected semi-automatic settings to the preset.

Volume setting for manuals/pedal and accompaniment

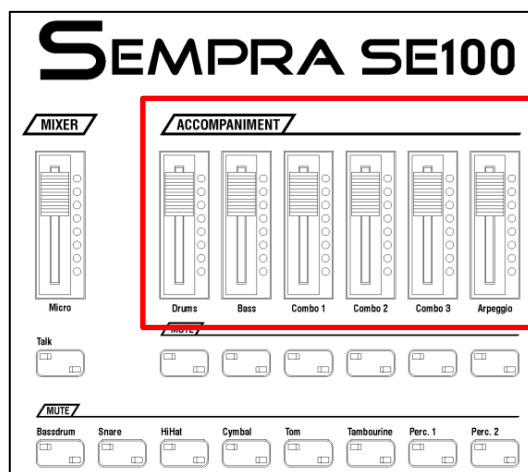
In the left area of the drawbar profile you will find two drawbar groups for adjusting the different volume levels. Also included are the accompaniment volume sliders on the left of the upper control panel and the rightmost drawbar **[Master]** on the drawbar profile, which you can use to adjust the overall volume of the organ.

Let's take a closer look at these drawbar groups:



Note: All Drawbar settings, both the RealOrgan drawbars and the various volume Drawbars (except the **Master** control on the far right), are stored in the **Global Preset**. When a preset is called up, the respective setting no longer necessarily corresponds to the actual positions of the drawbars.

This is taken over only now when you change the position of the drawbar and reach its stored position. This prevents volume jumps caused by shifting the drawbars.



In the accompaniment volume sliders, the LED bands show you the currently active setting, i.e. the setting selected from the current global preset, if applicable. When the sliders are moved, the LEDs immediately assume the newly set position.

Drawbar Master: The overall volume control of the organ. Drag this bar at your first play attempts best temporary half or up to 2/3 out. This is how you first get a feeling for the volume and can adjust the Increase the overall volume later if necessary.

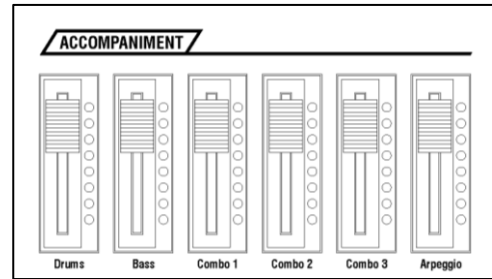
The master deadbolt is not used in the Global presets. is saved.



Slider group ACCOMPANIMENT:

With these 5 sliders you can adjust the volume of the individual accompaniment groups:

- Combo1...3:** Volumes of the individual accompaniment groups
- Bass:** Volume accompaniment bass
- Drums:** Volume drums
- Arpeggio*:** Volume Arpeggio (*not yet implemented).



The settings of these controls are stored in the Global Presets.

Drawbar groups SUBMIX / VOLUME

These drawbars from the **SUBMIX** group act as summing controls or so-called *submixers*, comparable to the corresponding controls on a mixing console. All parts/sounds of the respective manual area (or pedal) are summarized on these controls.



The following assignment applies in the factory assignment:

Solo (SE100) resp. User1 (SE70/80):
 total Solo manual (SE100)
 free accessible user function (SE70/80)

Lower Left:
 total parts/instruments Lower left

Upper Left:
 total parts/instruments Upper left

Lower Right:
 total parts/instruments Lower right

Upper Right:
 total parts/instruments Upper right

Pedal
 total parts/instruments Pedal

Attention: These drawbars do not control the RealOrgan volume! Therefore, you can switch to a pure Drawbar sound at any time (when the RealOrgan is switched on, of course) by simply pulling down all the submix controls listed here for Upper/Lower or Pedal. The manual instruments can then no longer be heard, only the RealOrgan remains.

The drawbars of the following group **Volume** have different functions, depending on whether the basic screen or the Part Editor is currently called up in the display:



When the basic screen is called up, the functions correspond to the print above and below the controllers according to the following assignment:

Upper R1-R2-R3:

Parts 1-2-3 Upper right

Lower L1-R2-R3:

Part 1 Lower left

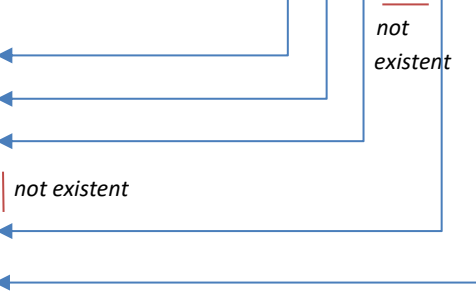
Parts 2 and 3 Lower right



If the **part editor** is called up in the display, the function of the 6 drawbars changes. Now they act as single volume controls for the parts of the selected manual (range) in the display:

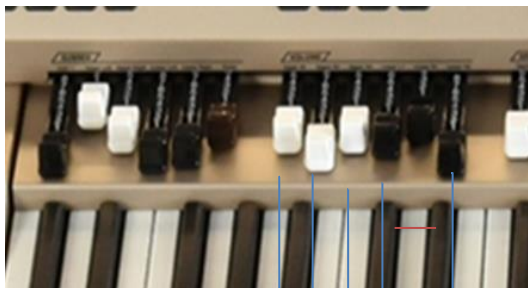
The 6 Upper / Lower controls (from left to right) are assigned to the up to 6 parts of the selected keyboard range. Parts that are not available on the respective organ model cannot be controlled either.

As an example, here the Parteditor for the Partgroups Pedal/Solomanual for the three-manual SE100:

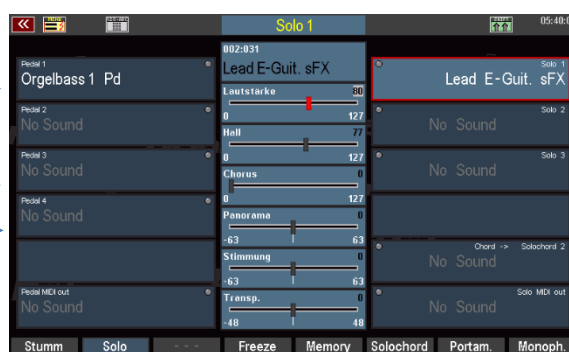


Now, in the display, switch once to a part on the left (pedal):

Now the 6 drawbars control the parts on the left side of the part editor, in this example the pedal parts:



Note: You can see the effect of the drawbars by the following of the part volume controller on the display to your slider movements, if the correct part is currently selected on the screen. Also the small yellow flashing points in the parts will show the activity of the controllers (MIDI indicator).



Later, you will learn how to assign all drawbars and sliders of the SEMPra individually with a wide variety of functions.

Keyboard split

Surely, you've already noticed: On the upper and lower manual of the SEMPRA there are parts/instruments for right and left area. There is a reason for this - musically remarkably interesting:

The upper and the lower manual of the SEMPRA can be split, i.e. they can be divided into a left and a right area and both areas can be assigned with different sounds - the respective parts for the right and the left area.

You can already see the partition line in the basic screen:



And you will also find the corresponding partitioning in the **part editor**:



Of course, this classification is only valid if a split point is actually set in the manual. If no split point is set in a manual, all parts (right/left) play parallel on the entire manual.

By the way: The type of manual division into a right and left playing area presented in this section is of course not the only way to set split zones! Later, when we discuss the **part editor** in detail, you will learn how to define individual split zones, the so called "key zone" for each individual part on each manual or also on the pedal. This allows instrument specific keyboard zones on the pedal or in the solo manual of the SE100

But in many cases, the type of basic manual division into two areas, as described here, will be sufficient to create varied registrations.

Left/Right split points set for the **upper manual** are stored in the SONGS/Global presets.

In the **lower manual** the split point has a **global** status for all SONGS/Presets. For more information, see the following section "**Special features of the lower manual split**".

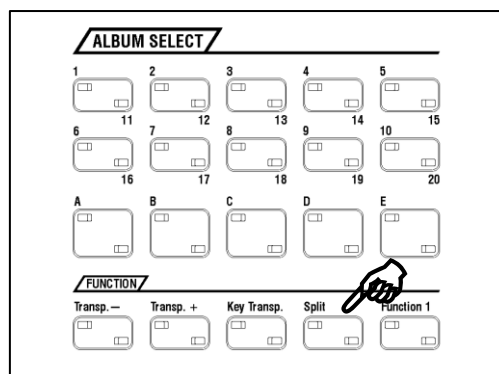
Solo manual of the SE100

Attention: There is no Left/Right split point for the solo manual of the SE100. But of course, you can define individual "Key Zones" for each part. So, you can also create split zones on this manual.

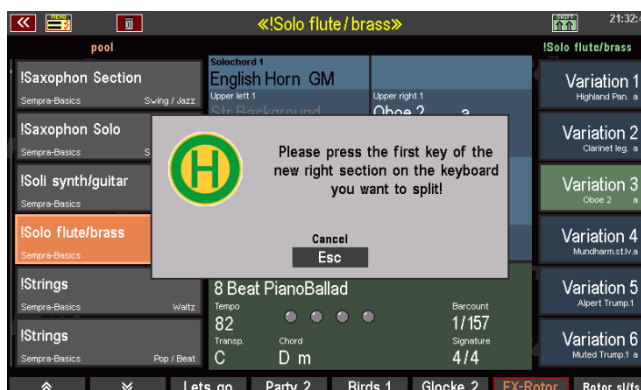
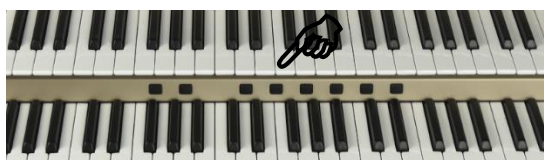
Set split point

Whichever of the manuals you want to share, the path is the same, namely via the **[Split]** button on the left upper panel:

- Press the **[Split]** button, the LED in the button flashes.



- Follow the prompt on the display and now press the first (which means lowest) key of the desired right split area in the manual (upper or lower) you want to split.



By pressing the desired key, the LED in the **[Split]** button goes out and the new split point is set for that manual.

Cancel manual split

Of course, you can also cancel a manual splitting just as quickly:

upper manual

- Press the button **[Split]** (LED lights up, the display shows the above-mentioned prompt).
- Now press the **lowest** key in the upper/middle manual to completely cancel the manual split.

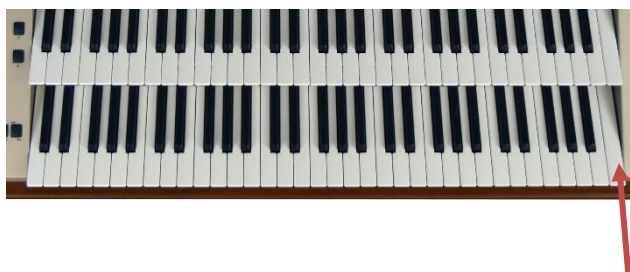


Note: This also cancels any active individual key zones of the individual parts.

lower manual

- Press the button **[Split]** (LED lights up, the display shows the above-mentioned prompt).
- Now press the **top** manual key in the lower manual to cancel the manual division.

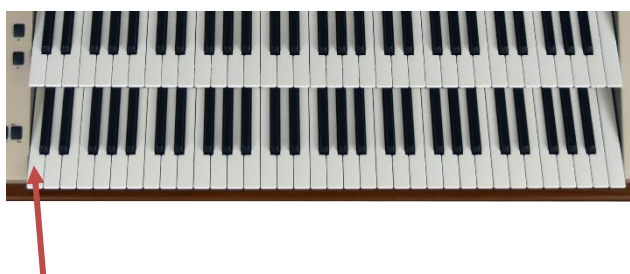
Note: If active, individual split zones (key zones) on individual parts of the lower manual are retained.



To return to the global default split point (**g'** key) in the lower manual:

- Press the button **[Split]** (LED lights up, the display shows the above-mentioned prompt).
- Now press the **lowest** manual key in the submanual.

Note: If active, individual split zones (key zones) on individual parts of the lower manual are also retained.

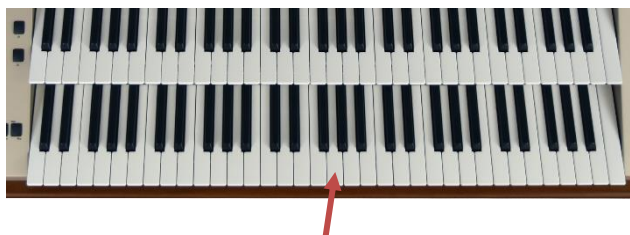


In the following section we will give you some more detailed information about the sub-manual split:

Special features lower manual split

The factory SONGS/Global presets are designed so, that there is usually always a split point in the lower manual.

"Ex-factory" this split point is located at the key g' of the sub manual (= lowest key of the right playing area). This is the **standard split point** that applies globally to all factory SONG presets (exception: the church and theatre organ SONGs/Presets).



Thus the accompaniment can be played in the left area of the lower manual, while alternative sounds are available in the right area for the melody or for interludes, additional melody lines, etc. (exceptions are e.g. the sacral presets, because the church organ does not have a manual split).

This **global** split point in the lower manual can also be defined by you. This allows you, for example, to adapt it to your personal playing style, depending on whether you prefer to play the accompaniment in the lowest octave of the lower manual to have a larger right range for the right hand, or whether you prefer to play the accompaniment in the middle octave with a correspondingly larger left range.

Even the octavation of the left parts, if necessary, when the accompaniment is played "down", is performed automatically by the SEMPRA depending on the set split point:

If you enter a split point below g' , the lower-left parts are automatically played one octave higher.

This global definition of the sub-manual split point is very convenient for most players, because every player can define his desired split point in one step and does not have to adjust all songs/global presets individually.

But of course, SEMPRA also allows this: Later you will learn how you can save the lower manual split into individual SONGS/global presets if required and how you can play particularly comfortably with changing split points in the lower manual.

Part Editor

Setting sounds and their playing parameters

While the classical pipe organ was indeed "only" about switching on and off the required (or not required) stops, the modern E-organ goes a few steps further - especially if it is such a versatile instrument as the Böhm SEMPRA.

The SEMPRA allows - depending on the model or equipment - to distribute a multitude of individual sounds per manual or on the pedal. Though every sound occupies one of the **parts** of the referred keyboard. The part contains the sound and several playing parameters. These sounds/parts can be played in parallel over the entire manual (layer) or can be individually distributed to separate keyboard zones (the split- or key zones). In addition, a variety of playing parameters can be set for each part, such as volume, reverb and chorus intensity, stereo panorama, transposition, or octave position, monophonic or polyphonic playing style, and so on and so forth.... We call the process to set all these sounds and functions to "register" the organ.

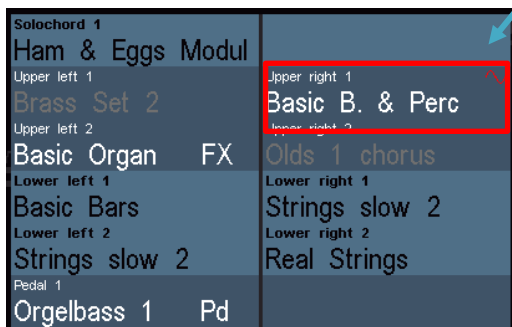
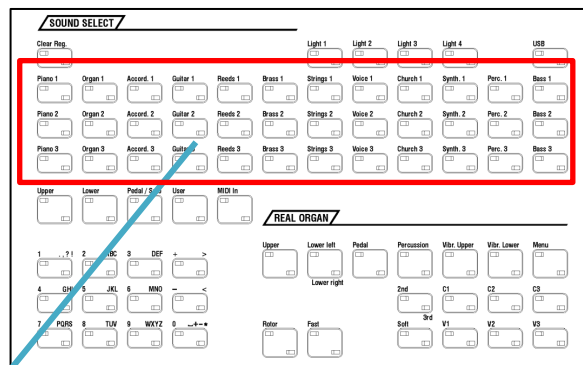
We can hardly create such a complete registration with all its details in real time while playing, so the SEMPRA offers the possibility to save registrations into the **SONGS** or **Global Presets** and then activate them by pressing only one button or tapping on the corresponding field on the display. But before we go to store our own registrations, let's first get to know in this chapter, how we can register the SEMPRA at all. The way there leads us more or less directly to the so-called **part editor**.

Calling the Part Editor

On pages 40 f. you have already learned how to select and distribute sounds between the manual and pedal parts. Here again briefly to the memory:

The category buttons in the **SOUND SELECT** area on the right of the control panel always act on the **Upper right 1** instrument, usually the main melody instrument, when the basic screen is called up.

If you use these buttons, the display remains in the basic screen, the **Upper right 1** sound changes according to the button selection.



With the **SELECTOR** buttons below the sound categories, on the other hand, you can directly call up the **part editor** for the respective manual in the display:

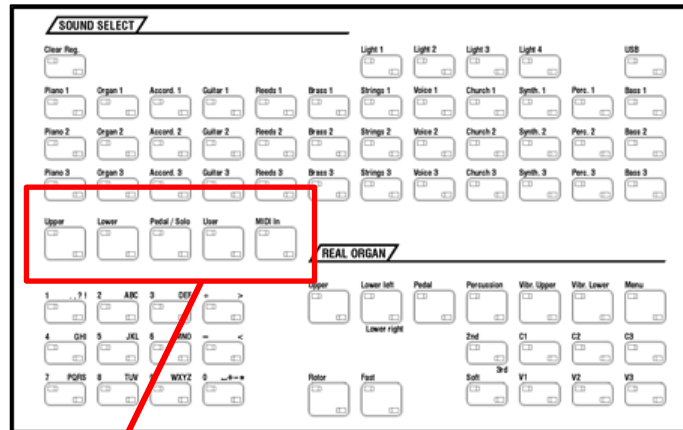
Upper: Upper manual

Lower: Lower manual

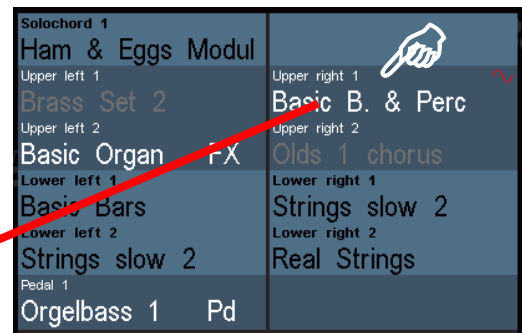
Pedal/Solo: Pedal and Solo manual of the SE100

User: freely definable part group

MIDI in: Parts that are played via MIDI IN from an external instrument or e.g. PC.



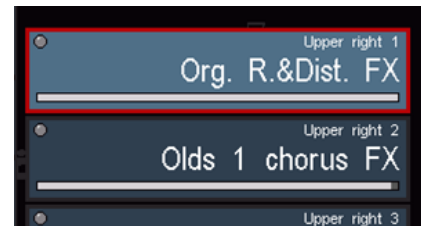
You can reach the **part editor** even more directly by simply tapping on one of the displayed sounds in the basic screen. The part editor for the corresponding manual is opened immediately.



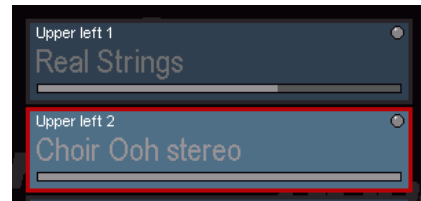
Whatever you call up the **part editor**, whether via the **SELECTOR buttons** or directly via the display: this is how it looks, here using the example of the upper manual:



On the right and left of the display you can see the available **parts** for the left (left) and right (right) manual areas with the assigned sounds. In active parts, the sound names are displayed in white.



Inactive (muted) parts, the sound names are displayed in gray font.



Parts that are not labeled are not present or occupied in your instrument.

The number of available parts and thus the number of simultaneously playable sounds per manual/pedal varies depending on the model or equipment of your organ. Here is an overview of the standard configuration of the SEMPRA models SE70...100:

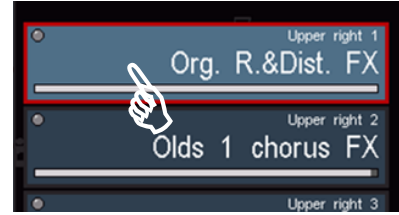
SEMPRA SE70/80:

- Upper:** 4 x Upper right + 4 x Upper left + MIDI Out + Solochord
- Lower:** 4 x Lower left + 4 x Lower right + MIDI Out left + MIDI Out right
- Pedal:** 3 x Pedal + 1 x MIDI Out

SEMPRA SE100:

- Solo:** 3 x Solo + MIDI OUT
- Upper:** 5 x Upper right + 5 x Upper left + MIDI Out + Solochord
- Lower:** 5 x Lower left + 5 x Lower right + MIDI Out left + MIDI Out right
- Pedal:** 4 x Pedal + 1 x MIDI Out

You can select the parts either by directly tapping on the respective part field or by pressing the buttons to the right or to the left to the display. The selected part is outlined in red and displayed with a brighter background color. In the picture on the right it is the part **Upper right 1**.



A big help when setting registrations is the new display of all part volumes in the part editor. The volumes are displayed in the part fields via white bars below the sound name. This allows you to see the current volume ratios on all parts in a manual briefly and make specific changes



In the middle column of the display you can see the most important part parameters. The displayed settings always refer to the currently selected part and thus they change with the part selection.

You can set these fields:

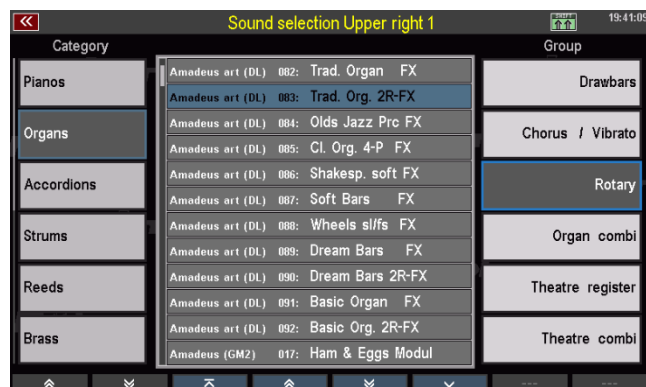
- Sound for the part
- Part volume
- Reverb intensity
- Chorus intensity (effect-DSP of the Crystal Mixer)
- the position in the stereo panorama
- Pitch detuning
- Part transposition, octave shift



Sound selection

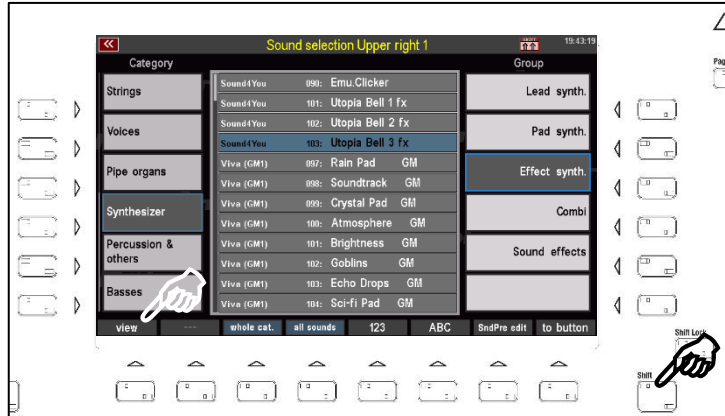
You have already learned how to select sounds in the chapter "First Play on the SEMPRA":

- Tap once on the **part field** to which you want to assign a new sound. The corresponding part is now selected.
- Tap it a second time to go to sound selection:
- Select the desired sound here, if necessary, by switching the categories and groups.



You remember? There are two different modes for list display:

- The **[Shift]** (hold down) and **[F1] View** buttons can be used to switch between the two display modes:



This view focuses on the individual sounds.

You can select the groups of the current category using the **F buttons** below.

The sound categories can be selected using the 12 sound buttons of the **SOUND SELECT** group on the right of the control panel.

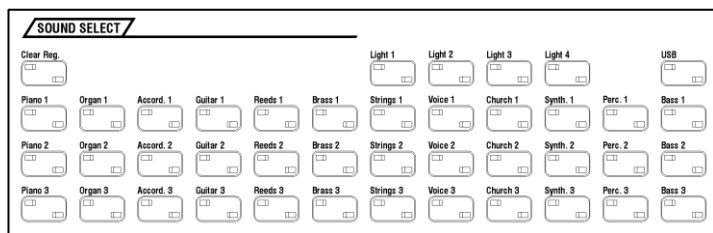


With the cursor keys **<=** or **=>** you can switch quickly through the list page by page, or scroll quickly through the individual sounds with the data wheel.

- Tap the desired sound to select it.
- Depending on the view mode, the display returns directly to the part editor after a sound has been selected, or you can return to it using the **[ESC]** key.

Sound buttons

You can also press the **sound buttons** on the right panel to select one of the assigned sounds or the corresponding sound category.

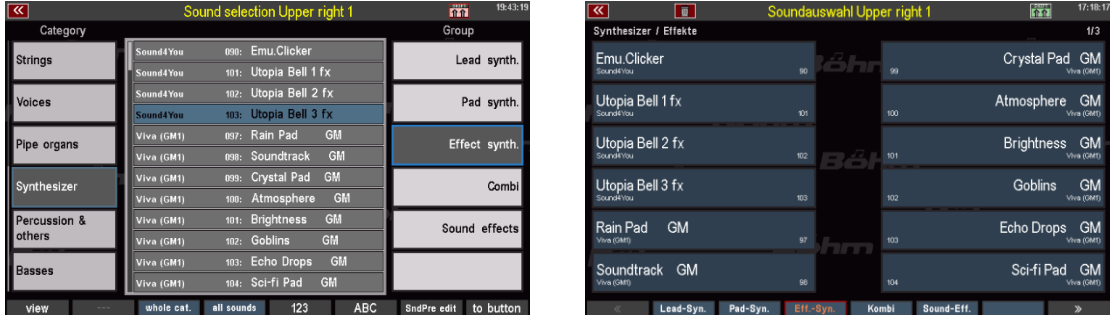


The sound assigned to the respective sound button is selected directly.

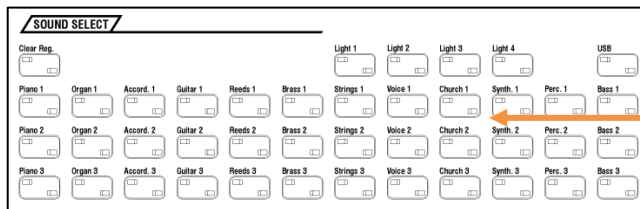
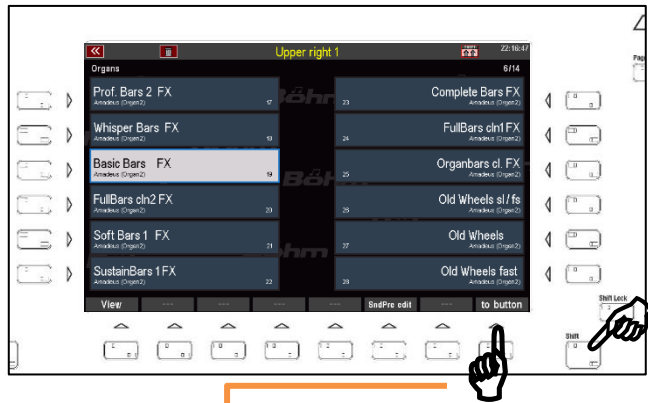
Sound button assignment

You can change the assignment of the sound buttons according to your wishes:

- In the display, select the sound you want to assign to a sound button:



- When you have selected the sound, press the **[Shift]** button while pressing **[F8]** to **button** below the display.
- Now press the sound button to which you want to assign the selected sound.



- The sound selected in the display is now assigned to the active sound button. From now, the sound button will select this sound directly when it is pressed.

If you like, you can now add more sound buttons to your sound favorites in the same way. Otherwise we return to the part editor now:



There is another type of sound selection that you can use to search the sounds sorted by banks.

- Tap the sound field at the top center of the screen.
- Inside this field, you will see the bank and the program number next to the sound name of the currently selected part.
- To browse the sounds within the current bank, turn the **data wheel** to the left or right. You will see how the sound numbers of the current bank are traversed.
- You can also change the sound banks. Hold down the **[Shift]** key while turning the **data wheel**. Now the bank number will change, but not the program number.



Setting the part parameters

The most important playing parameters for the parts can be adjusted via the controls in the center of the display.

These are the *volume*, the intensities for *reverb* and *chorus*, the position of the part in the stereo *panorama*, the detuning of the pitch and the *transposition* or octave position in which this part should play.



Depending on the parameter, you have different settings. But for all parameters, the operation is the same:

- Touch the corresponding **controller** on the display, it will turn red and activate.
- Now turn the **data wheel** to change the value of the controller up or down. The controller follows the movement on the **data wheel**.

Alternatively, you can make the setting directly on the display:

- Tap the selected controller one more time. This will now appear enlarged in the display. Here you can now adjust the slider by swiping with your finger to the left or right to the desired value.
- Confirm the setting by tapping the **Enter** field or pressing the **[Enter]** button on the panel. The setting is accepted, and the large slider is hidden again.



Setting Part Volumes

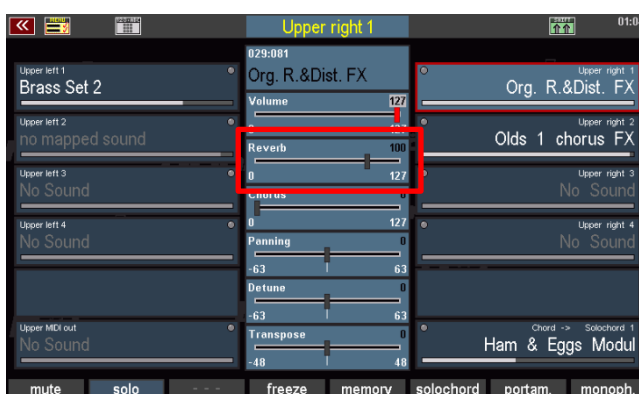
You can adjust the individual volume for the part selected in the display as described directly via the display slider or the data wheel. Alternatively, when the part editor is called up, the part volumes can also be adjusted using the 6 volume drawbars of the **[INSTR. VOLUME]** drawbar group, as described on page Fehler! Textmarke nicht definiert..



Reverb

Use this slider to set the reverb intensity for the part.

The setting is carried out as described directly via the display controller or the data wheel.



Chorus

This control determines the intensity with which this part is influenced by the Chorus Effect DSP of the D-MiX (digital preamplifier of the SEMPRA).

The setting is carried out as described directly via the display controller or the data wheel.

More about the Chorus DSP follows in the chapter "D-MiX Mixer / Effect DSP".



Panning

This slider controls the position of the part within the stereo base between the right and left channels. In this way, you can broaden the sound of your registration by making certain parts sound more from the left and others more from the right.

Settings to the left of the center point shift the sound in the stereo base to the left, settings to the right of the center point make the sound sound correspondingly stronger from the right.

The setting is carried out as described directly via the display controller or the data wheel.



Detune

Here you can detune the pitch of the part by +/- 1 semitone. This allows you to create beat effects or extreme detuning between two sounds. Two pianos thus become the famous "Saloon Piano". Or you can slightly detune two accordion sounds against each other to achieve a fuller sound.

Settings to the left of the center point (neutral tuning) lower the tuning of the sound, settings to the right raise the tuning.

The setting is carried out as described directly via the display controller or the data wheel.



Transpose

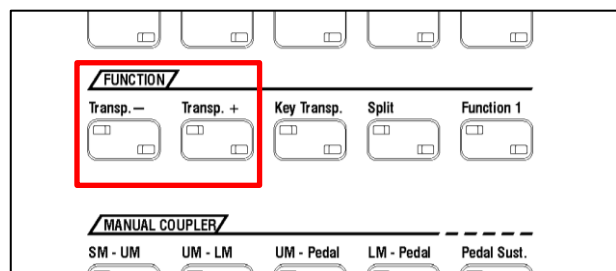
Here you can transpose the part either in semitone steps or - surely the more frequent application - in octave steps up or down.

You can transpose in semitone steps directly via the display controller or the data wheel.



To change the transposition up or down in octave steps, use the **[Transp. -]** or **[Transp. +]** buttons on the control panel.

Each time one of the two buttons is pressed, the octave position of the part is changed up or down by one octave.



You can make many other interesting game settings for the parts using the **[F buttons]** at the bottom of the display. There are also two assignment levels for these buttons, which can be switched with the keys **[Shift]** or **[Shift Lock]**.

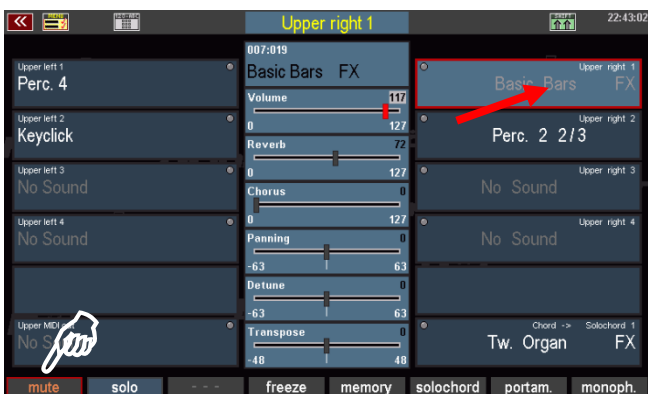
Here you will find the following functions on the 1st level:



Mute

Here you can mute (switch off) or reactivate (switch on) the selected part. The button is shown in red on the display when muting is activated.

Muted parts can be recognized by the gray display of the sound name.



Solo

With this function you switch the currently selected part to **solo**, i.e. if the function is activated, only this part sounds.

All other parts, but also the running accompaniment are mute and can therefore no longer be heard.



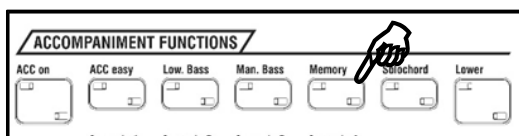
This function is useful, for example, to control the settings of an individual part within an overall registration, to select a different sound for the part, and so on.

When the solo function is activated, the **[F]** button in the **part editor** flashes yellow.

When you exit the **part editor** and return to the basic screen, the solo function is canceled and all active parts and any accompaniment that may be in progress are played again.

Memory

If you activate the **memory function** for a part and the **[Memory]** button on the left upper control panel is on, the sounds will be held even if you remove your hand from the keyboard.



With this function you can, for example, create a sound carpet that sounds on, even if you take your hand off the keyboard, or you can achieve that decaying sounds such as piano or guitar decay over the full length, even if you only play the keys briefly.

Freeze

This is also a memory function but can be controlled via a footswitch function. If the **freeze** function is assigned to a footswitch (see chapter "button and slider assignments") and the footswitch is pressed, the following applies

- tones of the freeze-switched parts that already sound when the footswitch is pressed, are "frozen" if the footswitch is pressed (the remaining parts that are not **freeze-switched** play normally),
- new notes played while the foot switch is still held, are mute and cannot be heard on the parts switched to **Freeze**.



Freeze is therefore basically a memory function that can be temporarily activated using a foot switch. Another interesting feature here is the second option of selectively hiding individual notes on the parts switched to **freeze** by activating the foot switch. Only those parts can be heard for which **Freeze** is not activated.

Solo chord

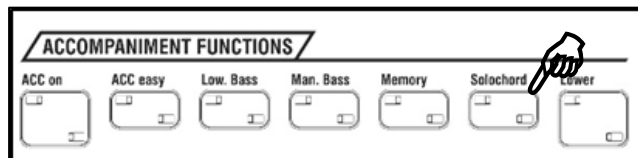
The **Solochord** function or the extended Multi-Solochord, which allows you to turn any part on any SEMPRA keyboard into a Solochord part, has already been introduced to you on pages 78f. of this manual.

This **[F]** button function switches the currently selected part to **solo chord mode**.



The part then no longer plays as a "normal" keyboard part, but takes over the solo chord function.

It can only be heard when the Solochord function is switched on with the **[Solochord]** button on the left of the control panel and a chord is played on the accompaniment keyboard (usually lower left), or on the Solochord control part set via the menu.



Portamento

If the function is activated, the pitch "slides" from one key to the other when playing. This allows you to imitate the playing style of a violin, for example, where the bow slides from one note to the next.

The effect is achieved by striking the new note with the pitch of the previous one and then dragging it to its own pitch.



In the **Part options**, which we will explore below, you can determine the time or speed at which the transition from one tone to the next should take place.

If **Portamento** is activated together with the **Monophone** function, the Portamento function only works with Legato playing style.

Monophone

Usually the manual and pedal parts of the SEMPRA are set polyphonic, thus allowing polyphonic playing. With this function, on the other hand, a part can be switched to **monophonic** playing. So, you can play e.g. a solo instrument in one voice while at the same time playing a full string section "behind it" with the same hand.



In the **Part options**, which we will discuss below, you can also specify whether the monophonic voice should sound on the highest or lowest key when playing in polyphony. You can also specify whether a new tone should be struck at each key during legato play or only when all keys have been released.

Further interesting settings for the parts can be found on the second assignment level of the **[F]** buttons, which can be switched with the **[Shift]** (temporarily, as long as the key is pressed) or **[Shift Lock]** (permanently, until the key is switched off again) button.

The **[F]** button functions of this level:

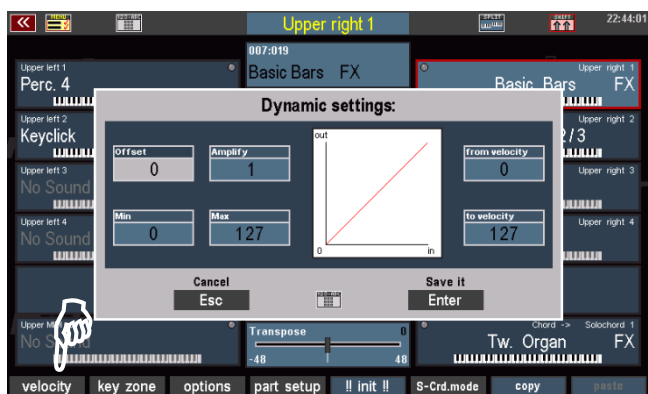


Velocity

Here you can influence the dynamic curve and thus the reaction of the part to the velocity in a variety of ways.

When you press the **[Dynamic]** button, a box containing the dynamic settings for the current part is displayed:

The picture on the right shows the "neutral" setting of all parameters: The dynamic increases linearly with the velocity.

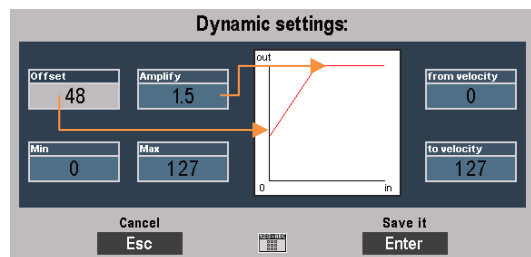


You can confirm the settings you have made by pressing **[Enter]** or discard them by pressing **[ESC]**. Let's see what you can adjust here:

Using the parameters to the left of the curve graph, you can change the dynamic curve with the corresponding changes in dynamic behavior when playing for the part:

Offset: determines the *vertical* starting point and thus shifts the dynamic curve and thus the dynamic range that the curve covers up or down.

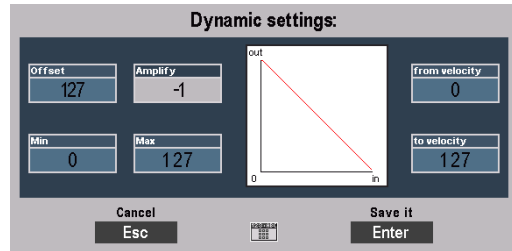
Amplify is used to turn the dynamic curve steeper/flatter and thus the dynamic increase or decrease by a certain factor, either in positive (values > 0) or negative (values < 0) direction. The input is made here in factor values, which cause a corresponding positive/negative amplification related to the linear curve.



With a *steeper* curve, you can achieve greater dynamic changes in one direction or the other with less keystroke; with a *flatter* curve, on the other hand, you have to strike relatively harder in order to achieve greater dynamic changes.

Tip: negative velocity dynamics

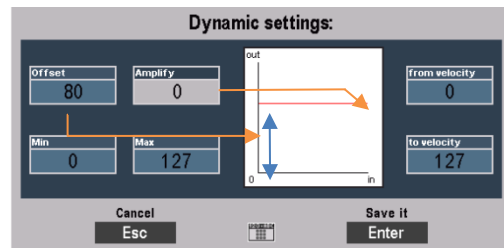
If you set high offset values in conjunction with negative gain factors, you can achieve a *downward* dynamic curve: The dynamic behavior is thus reversed, a stronger keystroke causes lower dynamic values.



For what? You can use this interesting function, for example, to switch between two parts/sounds using the velocity alone. Set a positive dynamic curve for one part and a negative dynamic curve for the other part. If you now play with varying velocity, one sound will be highlighted at times and the other at times.

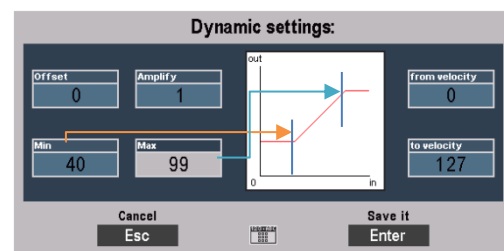
Tip: play a part without velocity

Would you like to completely "switch off" the keyboard dynamics for one or more parts within your registration? Bitter very: You can use the **Offset** and **Gain** parameters to ensure that the part no longer reacts at all to the velocity response, but rather plays with a *fixed* dynamic value. This corresponds to the setting under **Offset**. At the same time, the **gain** factor must be set to "0" (no gain).



Minimum value: This parameter defines the horizontal starting point of the curve and thus the minimum velocity that is always reached, even if the keys are only struck very weakly.

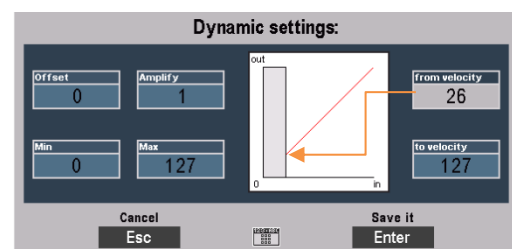
Maximum value: This sets the maximum possible stroke strength, even at the strongest keystroke. If you strike harder than the value set here, you will no longer change the dynamics.



Dynamic Split

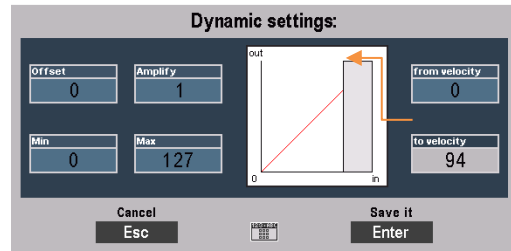
You can use the two dynamics parameters **from stop** and **to stop** to set a so-called *dynamics window*, i.e. the range in which the part plays at all:

If you are playing at a lower velocity than set below **from stroke**, you will not hear the part, nor will you hear the part if you strike harder than set below to **stroke**.



The dynamic ranges in which the part does not react are indicated in the dynamic curve in the display by grey covers.

For what? While the dynamic curves allow the continuous changing of the emphasis of different parts via the velocity, the dynamic splits allow a "hard" change between parts via the velocity.



For example, set a value of "100" in one part for "to velocity" and a value of 101 in the other part for "from velocity": If you now play with different dynamics, you will hear that the sound switches between the two parts when you reach the set velocity limit values with your playing. If you play a velocity up to "100", you will hear only one part, but if you play a velocity greater than "100", you will hear only the other part.

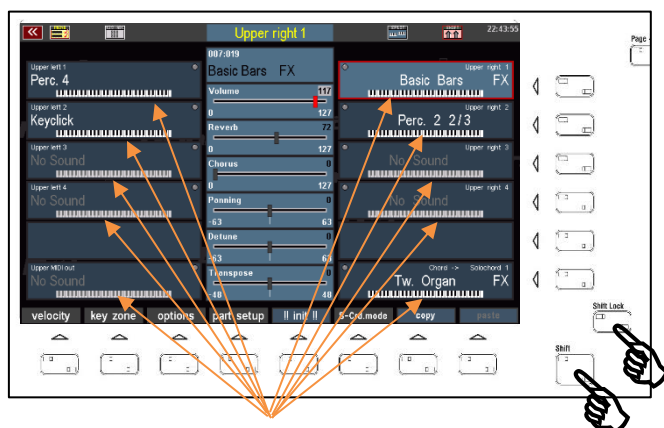
You can also set the part with your main instrument to the complete dynamics range "0...127" and for further parts adjust the values for ascending from keystroke, e.g. in steps of 20 or 30: Then you can add these sounds to your main instrument just via the keystroke, i.e. expand the registration just via the velocity. In addition to the strings, e.g. a choir, then wind instruments and finally the timpani for the large final chord could be added, without taking your hand off the keyboard to change the preset.

Key Zones – Define individual split zones for parts

In the chapter "First play" you have already learned how to enter a manual division for the keyboards using the **[Split]** button on the left upper control panel. So, we have divided the manuals into two areas with the same number of parts for the left and right area.

With the **Key Zone** function here in the **Part Editor**, you can now make the split distribution on the keyboards even more differentiated: Because for each individual part on each manual - and also in the pedal (!) - you can define an individual key area (the so-called **key zone**) on which this part should play. The individual key zones can be distributed freely, they can overlap each other or lie next to each other, just as you need them for your play.

The key zone function can also be accessed at the **Shift level of the [F] buttons in the Part Editor**. If you activate this level via **[Shift]** or **[Shift Lock]**, you will already see the current **key zones in the individual parts** displayed by symbolized keyboards:



The active **key zones** are shown in black and white, the inactive key areas in grey. This allows you to see at a glance on which keyboard areas the parts are currently playing.



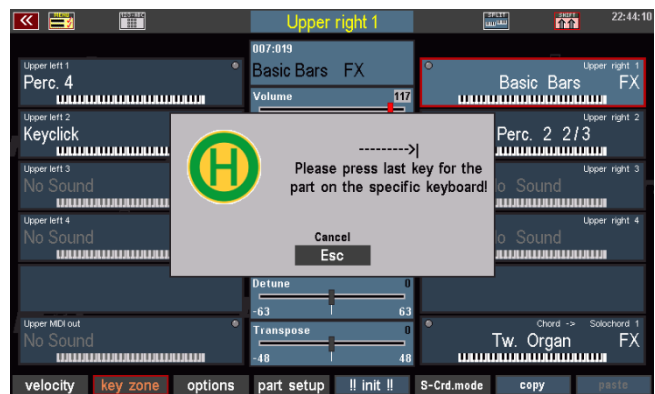
Define a key zone:

- Select the part on the display for which you want to set a **key zone**.
- Press the **[F2] key zone** button. The display prompts you to enter the first key of the new key zone to be set. This refers to the key that is to limit the key zone to the left.
- Press the desired key on the corresponding keyboard:



For *upper manual parts* on the *upper manual*, for *lower manual parts* on the *lower manual*, for *solo manual parts* (SE100) on the *solo manual* and for *pedal parts* on the *pedal*.

- You will now be prompted to enter the *last* key of the **Key Zone**. This is the key that is to limit the **key zone** to the right.
- Press the desired key on the corresponding keyboard.



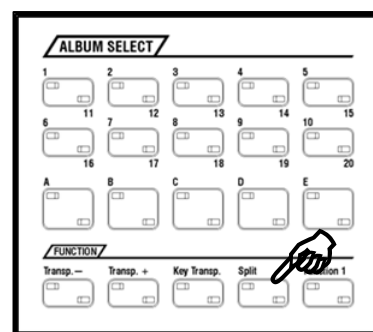
This defines the key zone. You can read the area you have defined from the keyboard symbol of the corresponding part - shown here using an example:



Special features of Key Zones and Manual Split

In the previous chapter, we had already dealt with the manual divisions via the **[Split]** button (see page 87 f.). There we already got to know some special features in connection with manual splits, especially the lower manual split point.

These also influence the **key zones** of the parts. The following points must be observed in connection with the manual splits:

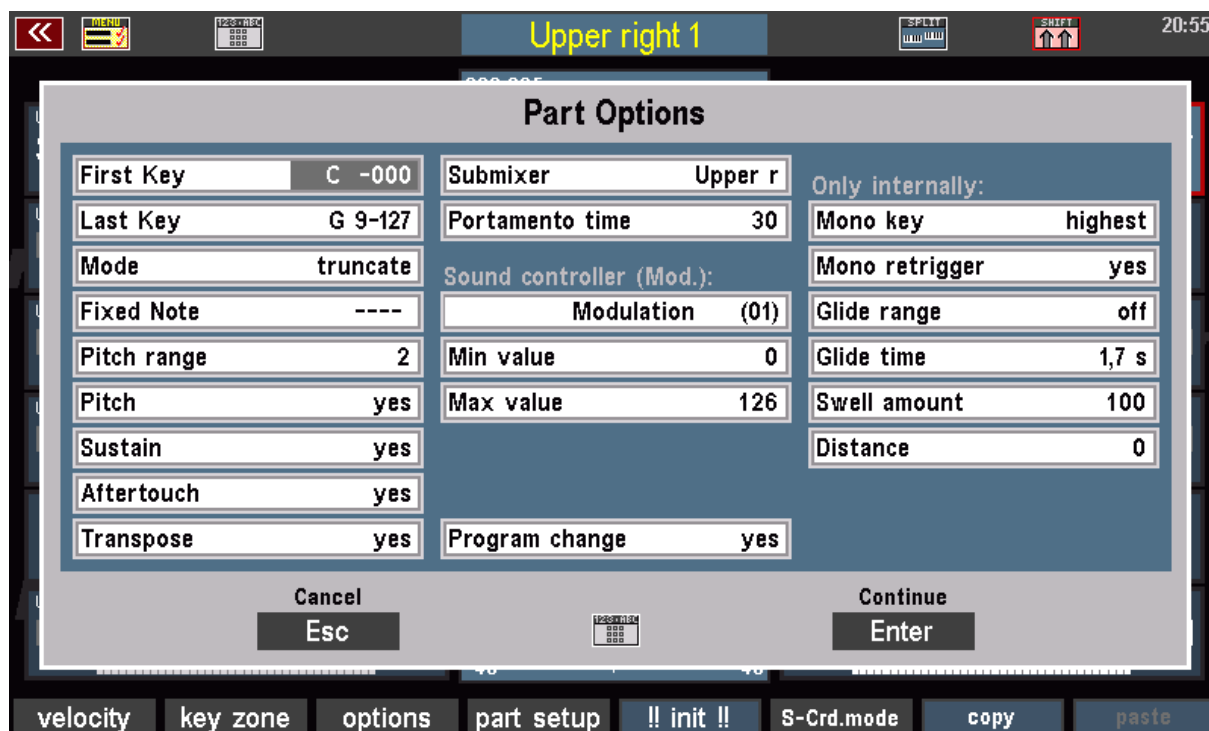


We remember: The **[Split]** button can be used to globally split the upper and lower manual, whereby the right parts first "move" to the right and the **left parts** first to the left manual area.

- In the **upper manual**, you can define the **key zones** independently of any previously set manual division, i.e. the individual **key zones** of the parts can cancel the previously defined global split point for these parts.
- If, on the other hand, a global split point is entered in the upper manual via the **[Split]** button, even though individual **key zones** were already defined in the manual, these are now limited to the newly entered global split point if necessary. In addition, *right parts* are assigned to the *right* and *left parts* to the *left* split area.
- On the **lower manual**, individual key zones cannot be defined beyond the global split point, but are automatically limited to the left (for right parts) or right (for left parts) of the global split point.
- If you want to assign individually key zones to all parts on the lower manual, cancel the global split first by setting the split point to the highest lower manual key using the **[Split]** button.
- For corresponding global presets, the global lower manual split point should be stored on the highest key in the preset (see page 131, Menu Global Preset Options).

Part options

Use the [F] button **Options** to access many other interesting part functions:



The display is divided into two areas:

The parameters in the left and middle columns also apply to parts that play sounds from external MIDI sound generators (Cloud Studio, Expander, etc.).

The parameters of the right column "**Only internally**" can only affect the sounds of the internal SEMPRA sound generator, because these functions are generated directly in the sound generator!

Note: The parameters in the **Sound Controller (Modulation)** area and the parameters Swell amount and Distance are only active if the corresponding "**Sound Controller**" activation (Art. No. 41153) is installed on the SEMPRA. You can find more details in the price list.

Let us have a look at the different functions:

Common functions:

First key / Last Key: In the previous section, you learned how to enter a Key Zone for a part directly from the keyboard. Alternatively, you can define the Key Zone by entering the MIDI key number 0...127 for the first and last key.

Modus: The usual playing mode for a Key Zone is *filter*: The Part plays only on the defined key area of the Zone (first key to last key).

Alternatively, you can set the **repeat** mode here: In this case, the key area defined as the key zone is repeated throughout the entire manual. Interesting e.g. for choral voices: Define a larger key range as a Key Zone, in which the choir sounds naturally and not too high or too low (no singer has the tone range of the SEMPRA!).

Now, when you set **repeat** mode, you can play the choir all over the keyboard and it always sounds balanced and with realistic pitch.

Fixed note: You can define a fixed note for the part, which will play on all keys of the manual. The part plays the same tone on all keys.

This mode is interesting for certain effect sounds, which thus superimpose the same sample on all keys of the manual to the other - normally playing - parts.

Pitch range: Here you can assign an individual control range for the **pitch wheel** (pitch change) for each part.

The input takes place in semitone steps up to 12 (1 octave). The default setting is 2 (semitones = 1 whole-tone step). The setting applies to both lowering the pitch (pull down the pitch wheel) and lifting (push the pitch wheel up).

Pitch: Here you can specify whether the part should react to the pitch wheel at all ("yes") or not ("no").

Sustain: Here you can set whether the part should react to the sustain effect (footswitch - piano pedal) or not (yes/no).

Aftertouch: For many sounds, you can trigger a vibrato or other effects by pressing an already hit key harder, the so-called **Aftertouch**.

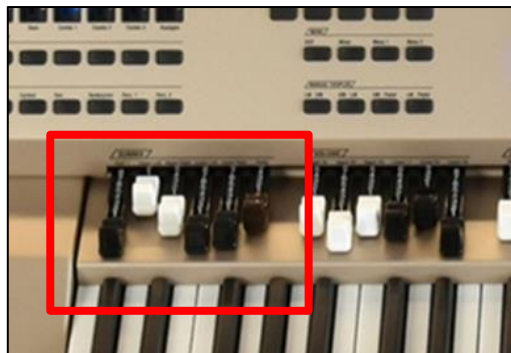
Here you determine whether the part should address the aftertouch ("yes") or not ("no"). Whether an effect is triggered at all and which effect or its intensity is determined in the sound parameters of the respective sound.

Transpose: Determines whether the part responds to the global transposition ("Yes") or not ("No"). In position "No" the part keeps its current key, even if the organ is transposed.

Submixer: Usually, the parts of the manuals are assigned to the corresponding sum volume controller (Submix slider) on the left side of the panel. For example, the **[Upper right]** slider controls the overall volume of all **upper right** parts.

You can also set the assignment of a part to one of the available submix controllers individually with this parameter.

So, for example, if you want to control a part of the group **Upper right** with the Submix slider **Upper left**, set the corresponding item here.



You will also find some **User Submix** controller that you can use to group certain parts together on their own new controller. Of course, you must also assign such a **User Submix** controller to one of the sliders, handwheels or swell pedals, in order to be able to control it while playing. More about this later in the chapter "Button and Slider assignments".

Sometimes, it may be useful for a part not to be affected by any of the submix controls. In this case, the setting **Max.** (Maximum) is provided.

If **Max** is set, the part is only influenced by its own part volume control and of course the main volume control of the SEMPra.

Portamento time: The Portamento function in the Part Editor, we have already met above. Use this option parameter to set the speed (0 ... 127) at which the pitch slides from one note to another.

Program change: This parameter can be useful for parts that should play external MIDI sounds. Here you can specify whether the part should react to incoming **Program Change** commands for sound switching or not. If you deactivate the function (pos. "no"), incoming sound changes from Part via MIDI are ignored.

Sound Controller (activation required)

This new function refers to the modulation wheels. Here you can define different sound controllers for each part (**expression, harmonic, attack, release...**), which can then be controlled in real time with the modulation wheel.

Note: On SEMPra models with 2 modulation wheels, the upper manual parts are controlled by modulation wheel 1, and the lower manual parts by modulation wheel 2.

The function routes the controller modulation (which is assigned to the modulation wheel by default) to the corresponding alternative controllers. You can therefore also control this alternative controller with other sliders, drawbars or the aftertouch, if you assign them to the controller modulation in the slider presets (BMC menu 4 - 7)! A correspondingly assigned controller then takes over the function of the modulation wheel. Please note, however, that only the same target controller can be addressed on the same part, regardless of which slider or wheel controls the modulation, and thus the target controllers set here in the part options!

Attention! The intensity of the addressed controller (e.g. harmonic = sound filter, or envelope parameters such as attack, release, or LFO parameters such as vibrato) naturally depends on whether and to what value range the sound addressed (or sound generator or MIDI sounds) reacts to the sent controller at all and which control range is provided in the sound for this purpose.

Min. value: Lowest limit value (minimum intensity of the controller)

Max. value: Highest limit value (maximum intensity of the controller)

The internal sound generation of the SEMPRA basically "knows" all the controllers offered here, but even here the effect is quite different depending on the selected sound or its sound parameters. If necessary, you can use the SEMPRA Multi Sound Editor to intervene and change the corresponding sound parameters in such a way that a larger range of effect results for these controllers.

Internal functions:

Mono key: This parameter refers to the monophonic mode, which we have already known above. It is activated via the **[F8] button**. The Mono key function here in the Part options lets you specify whether the part will sound on the **highest**, **lowest**, or **last** played key when monophonic mode is on.

Attention: *The function can only be set in Part Upper right 1 and applies to all parts that are switched to monophonic playing!*

Mono retrigger: With this function you can determine whether (depending on the mode set for *Mono key*), after releasing the last played monophonic note, the previous note, so the next *lowest*, the next *highest* or the *second to last one*, will be triggered again or not.

Attention: The function can only be set in Part Upper right 1 and applies to all parts that are switched to monophonic playing!

Tip: Just turn on a part to **Monophonic** mode and try out the different options for **Mono key** and **Mono retrigger**, so you get to know about the different modes, best.

Glide range: The glide effect can be assigned to a footswitch in the menu *Buttons and Sliders* (see chapter "Button and slider assignments") and triggers a lowering (or increasing) of the pitch when using this footswitch, and then returning to normal tuning. The effect is reminiscent of pulling a string on a Hawaii guitar.

The effect only affects those parts whose settings have a corresponding sound deviation (in positive or negative 1/4-tone steps). This deviation range can be set here.

Glide time: Here you have the option of determining the time (in milliseconds or seconds) that the sound will take to return to its original pitch when using the glide effect.
If you select the item "**Tempo**", the pitch will reglide in sync with the current accompaniment tempo.

Swell amount:
(activation required) An interesting part function for the internal sounds of the SEMPRA is the possibility to set an individual swell amount for each part. The parameter therefore determines how intensive the part reacts to the swell pedal at all and in which direction the swell movement should act.

This makes very interesting playing effects possible, such as fading in additional sounds via the swell pedal to a sound that uses a fixed volume and is not influenced by the swell pedal.

Or use the swell pedal to effectively fade between different sounds by setting negative values for the swell amount for certain parts and positive values for others. If the value is negative, the part reacts exactly the opposite way to the swell pedal: if the swell is lowered, the sound becomes louder.

The settings:

100 (default): The part reacts maximum to the swell pedal.
0: The part does not react to the swell pedal, but plays firmly with its volume setting.
-100: The part reacts maximally and with reversed effect on the swell pedal: When the pedal is lowered, the sound reaches its maximum volume.

All intermediate values: The sound reacts proportionally in a positive or negative direction to the swell pedal.

Distance Also a very interesting parameter that allows you to make your registrations even more three-dimensional and space-filling.

The parameter **Distance** is particularly interesting for sacral organ or large orchestra registrations.

The idea behind it: Imagine a large pipe organ with several pipe works or a large symphony orchestra: The individual "sound generators", i.e. the pipeworks or also the individual instrument groups such as strings, wind instruments, etc., are spatially separated in different positions here: The Great, for example, is further forward, the Swell is further back on the organ gallery...the violins sit in front left in the orchestra, the cellos further back on the right...

The **Distance** parameter allows you to shift the direct component of the sound to the effect or reverb component. While the normal reverb parameter in the parts simply mixes in the reverb in the appropriate amount,

the **Distance** parameter reduces the direct portion of the sound. The higher you set the **Distance** parameter, the more diffuse the sound becomes on this part. The acoustic impression is created that the sound is located further back in the room. Thus you can achieve an effective depth graduation in your registration. The sound becomes more vivid.

It becomes even more interesting when you combine **distance** with various settings of the **panorama** parameter: "Move" and thus position your pipe works or your orchestra musicians simply back and forth on the imaginary stage or the organ floor and make the sound even more realistic and natural.

This is how you got to know all the part options. Let us now turn to the other **[F]** key functions of the **Shift** level:

Part Setup:

If you activate this function, you can make various settings, for the MIDI configuration of the part. This option is therefore only active on the **MIDI Out** parts of the manuals.



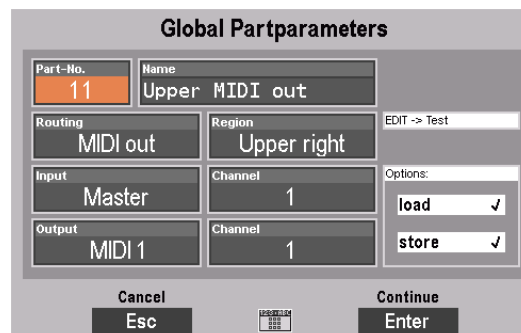
On the other parts the functions are deactivated, no settings can be made, but the factory configurations are read.



MIDI settings of the parts

Since most of the parameters that can be set here belong to the MIDI settings, it makes sense to refer to them in the separate chapter "MIDI", so that the connections become clearer.

Here's just that: The **MIDI Out** parts of the SEMPRA's manuals or pedal are already factory-set, so you can use those parts directly to play sounds of a external MIDI instrument, connected to the **MIDI Out 1** jack (DIN jack on the back of the SEMPRA).



In the global parameter you can see:

- which **Routing** (predefined determinations of the MIDI signal flow) the part uses
- depending on that: to which MIDI port the part sends its performance data (field "**Output**"), and on which transmission channel (field output "**channel**", independently of the routing freely adjustable) the part sends the data.



The MIDI output used by the part, as well as the input ("Master" stands for the internal keyboards of the SEMPRA, for example) are determined by the set Routing. You can also determine the input and output channels yourself. However, they are already preset in the factory settings.

- To set a different MIDI output here, the part should use, first set the value "---" in the field **Routing**.
- This deactivates the preset routing for the part, allowing you to freely set the input and output for the part.
- In the field **Output**, you can now set any (internally or externally) MIDI output as destination for the part. A list of possible internal and external MIDI outputs can be found in the chapter "MIDI".
- Of course, you can also set the transmission channel (1.. 16). Be careful, however, that you cannot duplicate the same channel number for the same MIDI output if you are configuring multiple MIDI parts yourself.

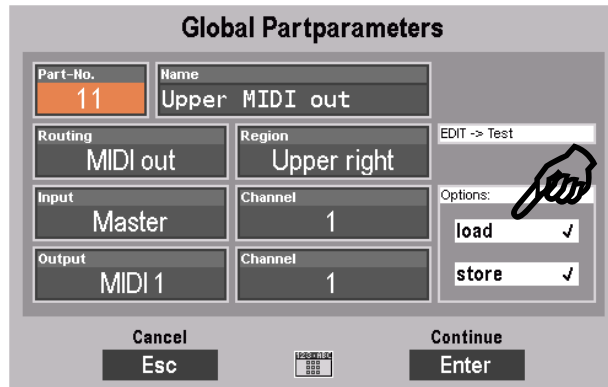


Load/store from/into the Global Presets

In the global part parameters, you can specify whether or not the part should be stored in the Global Presets of the SEMPRA, or not. For example, if you want to assign a fixed configuration to a Part that you want to keep, regardless of recalling any SONGS / Global Presets, you have the option to remove that Part completely from the Preset managing, or to prevent just the saving of the part settings to the presets, or just the calling of the part settings with the preset call.

To do this, tap on "Load" or "Save" and set the desired behavior for the part by turning the data wheel to set or delete the check mark.

Press **[Enter]** to confirm your settings of the global part parameters or cancel the entry with **[ESC]**. The input box is then closed and the display returns to the **Part Editor**.



Initialize part

With as many setting options for the parts as offered by the SEMPRA Part Editor, it may sometimes be useful, e.g. if you want to change a registration in principle, to "clean up" a part first, to set all parameters for this part to a defined initial state.

For this the function **[!! INIT !!]** (Initialize) has been created.



If you press the corresponding **[F]** button below the display, the currently selected part will be reset.

That means:

- The current sound will be reset to "No Sound".
- Volume, reverb, chorus, panorama, etc. are set to default settings.
- Any key zone and dynamic settings are reset.
- Functions such as solochord, portamento, memory, monophone, etc. are disabled.
- All part options and the global parameters under **Part Setup** are reset to the factory defaults.



S-Crd.Mode (Solochord mode)

On the **[F]** -button 6 with activated **[Shift]** -button we find the function **[S-Chrd-Mode]**, thus Solochord-mode.

We have already met this function on pages 78 f.

It is mentioned here again for completeness: If you press the **[F]** button, you can select the desired solochord type for the current part from the appearing list.



Copy Part

Sometimes it may be desired to copy a part with its settings to another part. The **[F]** button function **Copy** is provided for this purpose.

When a part is copied, its settings such as sound, volume, reverb, chorus, panorama, part options, dynamics settings, etc. are stored in a buffer.

The part can then be inserted again at any other part position using the **[F]** button function **Paste**. If necessary, you can even change the preset or even the SONG before inserting it, to take over the part there.

Attention: It makes sense not to copy certain parameters, such as the **key zone** or the **part setup** (MIDI) settings. This is because, as a rule, the settings of the target part must be retained to ensure proper functioning.

- Select the part to be copied in the **Part Editor**.
- Now press the **[F]** button **Copy** on the **SHIFT** level. The part settings are stored in the buffer. The yellow flashing of the **F** button indicates that there is data in the buffer.
- Now select the target part to which you want to copy, if necessary, also in another SONG/Preset.



- Press the F button function **paste** on the SHIFT level.
- The settings of the source part are now copied to the target part and can be used here.



SONGS and SONG-Presets (global presets)

Modern electronic keyboard instruments like your SEMPRA offer so many registration and arranging possibilities that even the most experienced player is hardly able to manually change all settings such as sound changes, playing parameters for the individual sounds, volumes, etc. while playing.

And this is not necessary either, because there is the possibility to save the complete settings of the instrument including all sound combinations, volumes, the desired accompaniment etc. and then activate them again at any time at the touch of a button or a fingertip on the display.

Over time, the player will create a variety of such settings or "presets". Here it is important to keep an overview at some point and to find what you want quickly when you need it.

During the conception of the SEMPRA, the BÖHM development team has given thought to this point. With the so-called **3-D presets**, a completely new, innovative preset management system has been created that combines extremely flexible and customizable cataloging and categorization options with particularly convenient, partly completely new playing options and an almost ingeniously simple operation.

3-D Presets

But why "**3-D**"? Usually, on organs and keyboards, such overall settings - we call them SONG presets or global presets, with other manufacturers you will also find names like "total presets", "registrations", "settings", etc.... - are simply "next to each other" in a hierarchy level or list.

Even if the system is usually divided into banks, there is often a lack of convenient overview and access functions. You have to scroll through lists, remember numbers, in the worst case constantly reload files, etc., especially if your own preset library grows and grows over time. And if you want to intervene at some point and reorganize the grown library, the chaos is usually perfect, especially if you have created several presets for individual pieces of music. Different with SEMPRA:

You have already learned how to navigate in the SONG list on the left side of the display, how to filter this list according to different criteria and how to select the individual SONG presets of a selected SONGS on the right side of the display:



As a new hierarchy level, SEMPRA introduces the so-called **SONG presets** or short **SONGS** into the preset management. This term should not be confused with sequences / midifiles, which are also often called "songs". The term "SONG" refers here rather to the piece of music, which should be played with the associated settings.

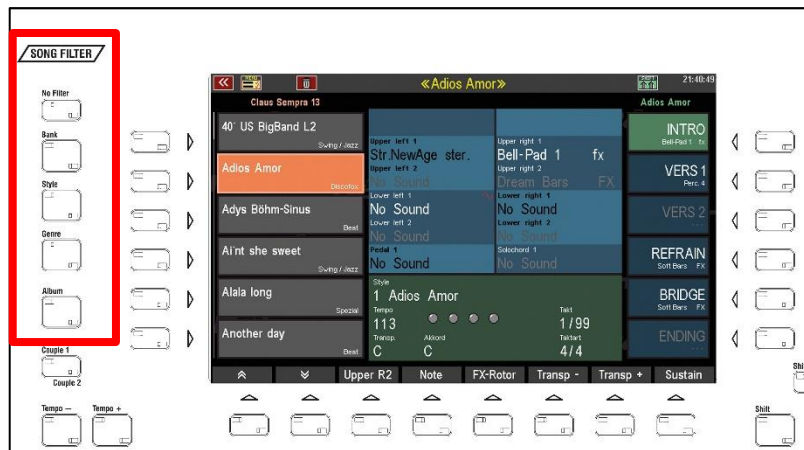
And that's also the special thing: The SONG is almost a small "folder" in which all the settings you need for the varied design of a piece of music are summarized in up to 6 individual **SONG presets**.

The SONGS and the SONG presets belonging to the currently selected SONG can be accessed directly on the basic screen of the display at any time, on the left you will find the SONG list, on the right the up to 6 individual SONG or SONG presets of the song you just selected, as shown in the above picture.

The SONG list on the left can be organized and cataloged in a variety of ways to keep the overview and always have access to the choices you need. All individual presets follow the SONGS and are automatically available with them.

The various types of **filtering for the SONG list** in the display are already presented on pages 37 f. You remember? With the **SONG FILTER** button group to the left of the display, you can define the type of filtering (**no filter, bank, style, genre, album**).

In the following chapter you will also get to know the ALBEN function, with which you can catalogue your SONG collection according to your individual wishes in the form of albums of 6 songs each and call it up at lightning speed via the ALBUM SELECT button group on the control panel.



But first we show you the basic SONG and Preset functions like saving and deleting SONGS and SONG Presets:

Organization of the SONGS / SONG Presets

Before we try to save SONGs and SONG presets ourselves, we will show you how they are organised in SEMPRA.

SEMPRA has a total of **80 internal SONG banks, each with 64 individual SONGS**. In addition, there is a USB bank that allows direct access to a previously selected SONG bank on a USB stick and thus to another 64 SONGS.

If you remember that each SONG contains up to 6 individual SONG Presets, 80 x 64 SONGs and the additional 64 SONGS of the USB bank add up to the enormous sum of **31,104** individual SONGPresets that you have direct access to.

Imagine that all these presets would be in front of you without the clear SONG classification.... You see how valuable the **3-D** preset concept is. Because of the summary in SONGS, the filter options of the SONG list according to different criteria and finally the completely free cataloguing option via the convenient ALBEN function, you can find all your presets in an extensive SONG library at any time at lightning speed.

SONG presets – setting your SEMPRA at the touch of a button

So, we now know that up to 6 **SONG Presets** are combined in a SONGS of the SEMPRA. As already known, you can select these individual presets via the 6 fields on the right side of the basic screen.

What is stored in these SONG presets?

The SONG or global presets each contain a complete playing setting of the organ. These include:

- The selected sounds on the manuals and the pedal with their respective individual volume, split zones, dynamics and all other part settings
- The Upper main Split Point (but - first of all - not (!) the Lower main Split Point)
- The style or playback you have just selected, the volume of the accompaniment tracks, the configuration of the MUTE buttons for drums and accompaniment, the pattern just selected (e.g. to start directly with a Fill or Intro), synchro start, tempo, etc.
- The current settings of the ACC options (except "Bass tracks off/an = global parameter), ACC-EASY configuration, Solochord, Memory, Manual bass, Lowest bass...
- The positions of the volume controls (single volumes, submix volumes and accompaniment volumes)
- The complete RealOrgan configuration with all current settings (drawbar positions for upper, lower, pedal, organ type, Leslie/Phasing settings, percussions, envelopes, etc.)
- The number of the currently active button preset (but not its contents itself)
- The number of the current slider preset (but not its contents itself)
- Configuration of the MIDI metronome (BMC menu 1 -3)

Not stored in the presets are global, higher-level settings, such as the Preset Coupler configurations, the MIDI settings and standard MIDI routings, the assignment of the sound buttons, the mixer setup and the mixer presets, the settings in the BMC menu "System Settings" etc. These parameters apply globally and independently of the newly selected SONG / SONG preset for the entire organ. They are automatically saved in the setup of the organ when set up and only changed again when you change the corresponding settings

Save SONGS / SONG Presets

Now you have learned that there are 16 x 64 user SONG slots available which you can fill/want to fill with your own SONGs/Presets.

And don't worry, nothing can get lost! The factory data is firmly anchored in the system and cannot be deleted or irretrievably changed. Your own data will always be written to a separate memory area of the internal flash memory of the SEMPRA.

You can overlay factory data, but you cannot delete or overwrite it. If, for example, you delete a modified and newly saved SONG preset on a preset position of a SONGS that is already occupied by the factory, the factory preset, if there is one, will reappear at this position.

Let us assume that you have found a new registration, e.g. based on a factory SONG preset, which you now want to save. You have two options:

1. Store a further SONG preset to the current SONG



You can save your new setting to one of the 6 SONG preset positions of the current song. So, you can either oversave one of the already occupied positions or save the new setting to a preset position that is not yet occupied.

2. Create a new SONG

Alternatively - if you find out that your new registration actually fits better for another piece of music - you can create a new SONG for this piece of music and save the registration as the first SONG preset in this new SONG.

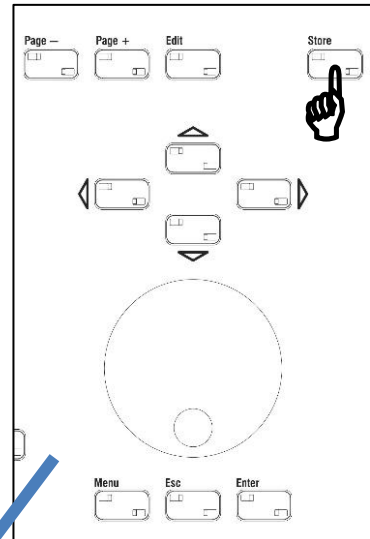


Whichever of the two options you choose, the saving process itself is always triggered by pressing the **[Store]** button on the control panel to the right of the display.

- Press the **[Store]** button, the LED in the button flashes.

Now pay attention to the display: You will see that the 6 preset fields on the right and the field for the **[F]** button **8** on the bottom right of the display flash.

The display shows you the storage options you have: Either to save the current registration as SONG preset on one of the 6 positions in the current SONG, or alternatively to create a new SONG for the registration via the **[F]**-button **Create Song**.

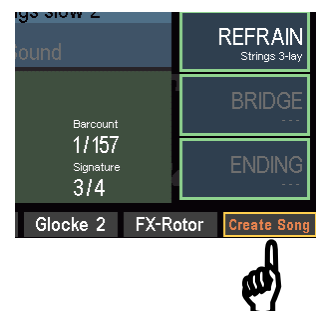


- To save a SONG preset to the current SONG now, simply tap the desired position or press the **[F]** button to the right. The preset is saved and the flashing stops.
- You can recognize the newly saved SONG preset by the now white label. The **Upper right 1** instrument is also displayed in the preset field.
- This completes the saving process.

The saving process is somewhat more extensive if you want to create a new SONG for your registration to be saved:

Let us return to the situation of the flashing display after pressing the **[Store]** button:

- To save a new SONG, press the **[F]** button **8 Create Song**.



- An input box appears in the display:

In this input box, you not only enter the name for your new SONG, but also define the following characteristics in the other fields at the same time:



Style type: the style category for the SONG

Genre: the musical genre to which the song should belong.

Bank: the user SONG bank in which you want to save the new SONG.

Number: the position 1...64 within the bank to which the new SONG is to be stored. Already occupied positions are displayed but can also be overstored.

In these cases, a confirmation prompt appears. Empty positions are marked with "---" is marked.

Notice anything? That's right. You use these characteristics to define the filter criteria according to which the new SONG is later sorted into the SONG list, depending on the filter type selected.

In addition, there are two more features for the new SONG that you can set here while saving:

Preset type: Labeling variant for the 6 SONG preset fields:
 Select between **INTRO...ENDING**, **VAR. 1...VAR. 6**, or a simple numbering **1...6, 7...12, 13...18, 19...24 or 25...32**. You can choose between these label types.
 The variant **INTRO...ENDING** is especially recommended for SONGS which have the usual song structure, e.g. many hits, folk songs, pop and rock songs, evergreens, etc.
 The variant **VARIATION1...VARIATION 6**, on the other hand, is suitable for SONGS with instrument or style-related SONG presets.
 The numbers **1...32** could be useful for Albums with more than one SONG for the same tune, for example longer classical tunes.



Lyric Bank /Lyric No.

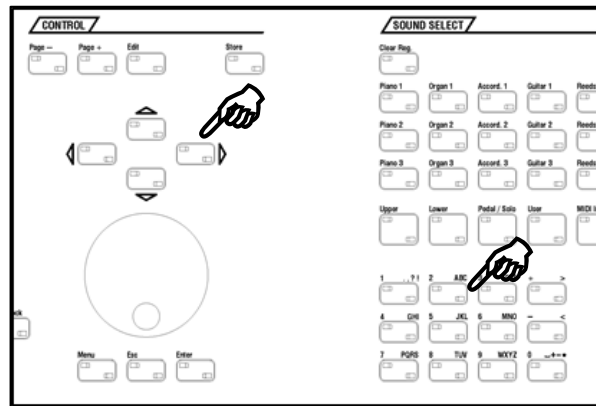
If your organ is equipped with the Cloud Studio, you can use the new SONG with a corresponding note file on the Cloud Studio.

Simply enter the bank number (Lyric MSB Bank) and the program number (Lyric No.) of the corresponding note file that is displayed in the Cloud Studio Monitor for this note file. If you also save these flags in the SONG, the corresponding note file will automatically be called up in the Cloud Studio and displayed on the Cloud Studio monitor when you call the SONGS.

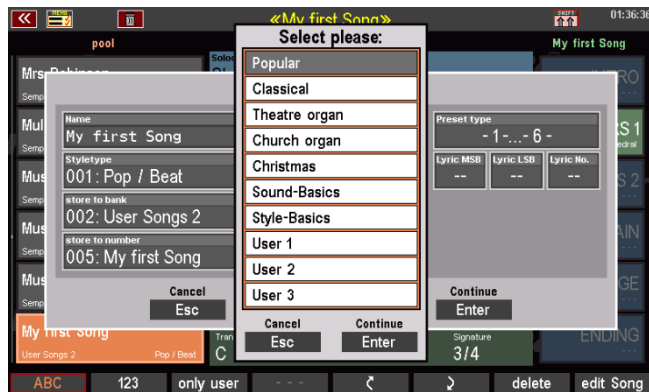


But now we want to finally save the new SONG:

- Enter the name of the new song using the **letter/number buttons** on the control panel. Use the **[SHIFT]** key to switch between upper and lower case.
- Enter a character and then use **[Cursor =>]** to move to the next position.
- Then touch the other input fields one after the other and enter the desired value using the **data wheel** or the **+/- buttons** in the letter/number field.



- You can also tap the relevant field a second time to open a selection list, as shown here in the example Genre:
- Select the desired list position by tapping and confirm the entry by tapping on the **Enter** field or alternatively by pressing the **[Enter]** key. With **Esc** you can cancel the process if necessary.



- Have you made your selection for the individual fields? Then you can finally create the SONG by tapping **Enter** or pressing the **[Enter]** button.



The newly saved SONG is now shown in the SONG list on the left of the display, at the same time the 6 - currently empty - preset fields flash on the right.

Note: In our example we stored the new SONG in an empty user bank (here **User-Songs 3**). Therefore, no other SONGS are included in the list.

The display wants to know on which of the 6 preset positions the current registration should be stored as the first SONG preset of the new SONG.



- Tap on the desired position (in the example "VERS 1") or press the corresponding [F]-button to the right.
- The preset is saved. The saving process is completed.



If required, you can now register and save additional presets for the new SONG. And you've already created a new SONG with all presets for the new piece of music.

If you switch to a different filtering of the SONG list, or switch to the complete list via the [No Filter] button, the new SONG will appear at the positions corresponding to its filter characteristics.



Edit SONG

You can also change the characteristics that you defined for a SONG when you saved it later, for example if you made a mistake or if you later changed the SONG or its SONG presets in such a way that it makes sense to adjust the filter characteristics.

The corresponding function can be found on the **SHIFT** level of the [F] keys below the display:

- Hold down the [Shift] key or switch the [F] keys permanently to the second function level by pressing the [Shift Lock] key.
- You will now see the **Edit Song** function on the [F] button 8. Tap on the button.



- The display now shows the input box with the SONG characteristics already known from the saving process. Make the desired changes here and then confirm with **ENTER**.
- The song is saved with the changed characteristics.



By the way: If you select a new bank/position number here, you can create a copy of the SONG. The SONG is then saved with the (possibly changed characteristics) on the newly selected position. It remains at the original position with the previous characteristics that have not been changed.

Re-sort SONGI presets in SONG

Let us stick to the **[F]**-button functions of the **SHIFT** level:

The **[F5]** and **[F6]** buttons show two arrows (up and down, respectively). With these buttons you can change the sorting of the 6 presets in the SONG.

- Tap the preset whose position you want to change.
- Each time you press one of the two arrow buttons, you can move the preset by one position.



In the case of already occupied positions, the position is exchanged with the preset to be moved.

The new sorting is taken over directly for the SONG, a renewed saving of the SONGS is not necessary.

Deleting individual SONG presets or complete SONGS incl. presets

What you have saved yourself can of course be deleted if necessary. This applies to individual presets in a SONG as well as to entire SONGS (including the SONG presets contained therein, of course!).

- Press the **[F] Delete** button below the display.



- The 6 Preset fields and the **[F]**-keypad 8 **Delete Song** flash alternately.
- To delete a single SONG preset, tap the corresponding preset field in the display or press the **[F]** button next to it.



- To delete the current SONG and its presets, press the **[F] Delete Song** button below the display.
- In both cases, a confirmation prompt appears. If you are sure, confirm with **Enter**.

The preset or SONG will now be deleted permanently.



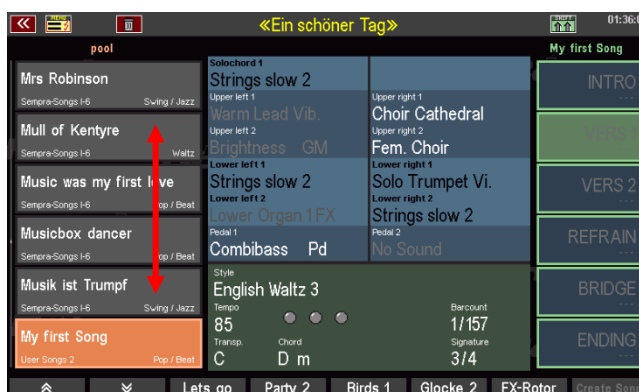
Copying SONG Presets to another SONG

You have created a preset that would actually go well with another piece of music for which a SONG already exists?

You can't just copy a SONG preset within a song by simply saving it to another of the 6 positions.

- First select the SONG preset to be copied in its current SONG.

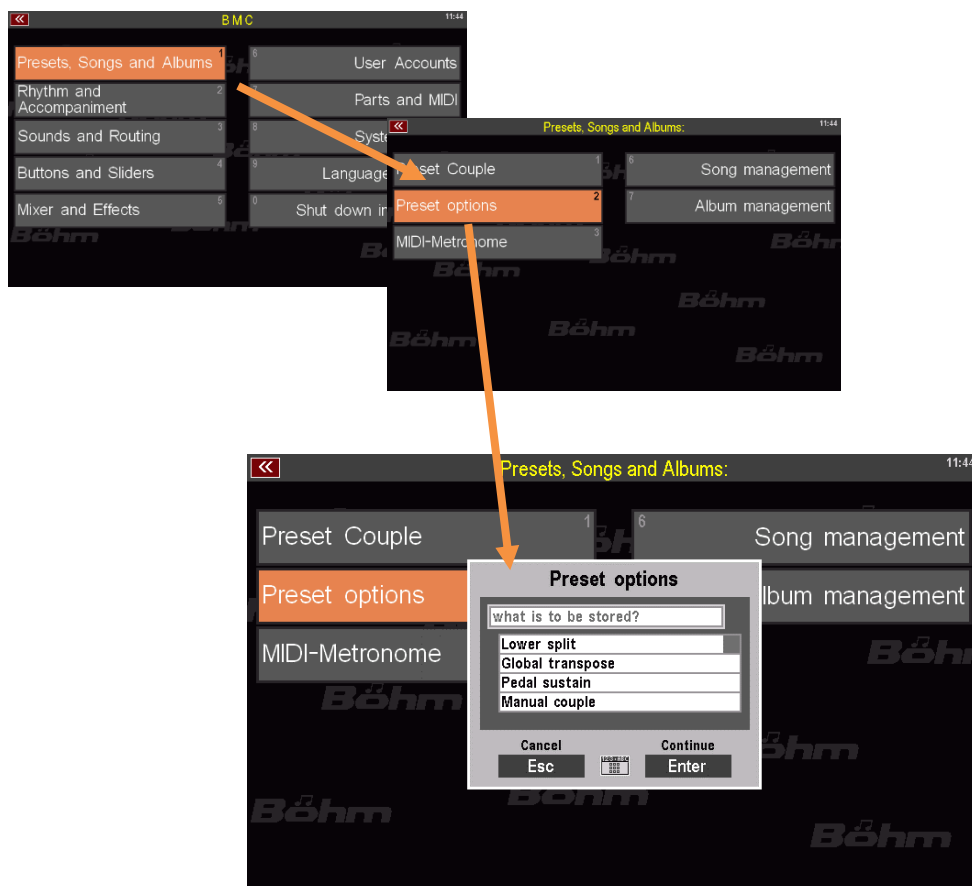
- If you now press the **[Store]** button to start a new saving process, you can switch to another SONG in the usual way (by scrolling with the data wheel, using the arrow buttons on the **[F]** buttons below the SONG list, selecting another bank, an album, etc.) while the preset fields are flashing.



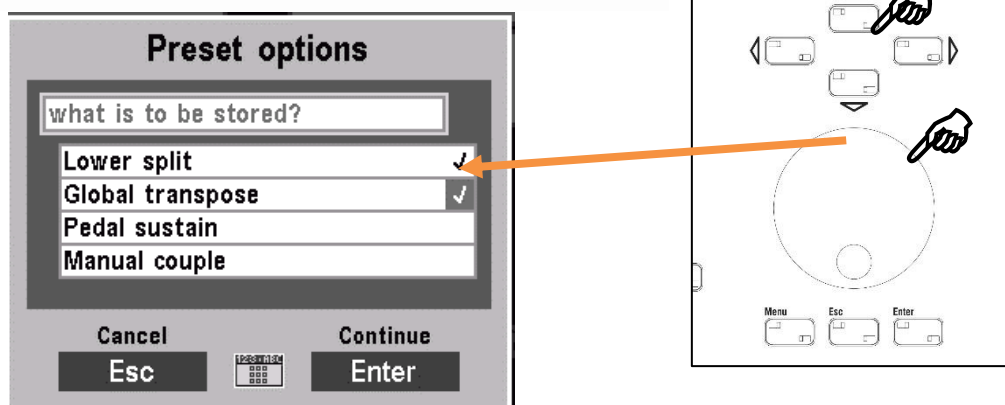
- Touch the desired SONG, the 6 preset fields of the newly selected SONGS will blink.
- Now tap on the preset field where you want to save the preset of the output SONGS to be copied.
- The preset will now be saved at the corresponding position in the newly selected SONG.

SONG Preset Options

For some parameters, you can use the BMC "Preset Options" menu (MENU - 1 - 2) to specify whether these functions should be stored in the SONG presets:



When you go to this menu you can select the individual parameters in the "What should be saved?" box with the **cursor buttons** and set a "hook" by rotating the **data wheel** if the relevant parameter is to be stored in the presets, or delete the check mark if it is not to be saved:

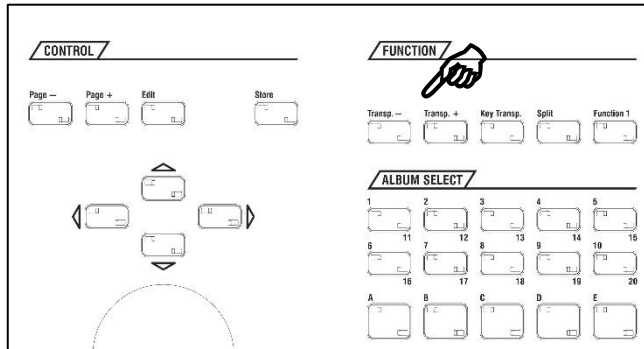


Confirm your settings as usual by tapping **[Enter]** (Cancel without modification with **[ESC]**).

You can set or exclude preset storage here for the following functions:

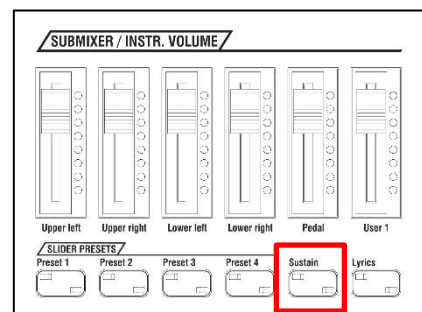
Lower Split: the (usually) globally defined Left/Right split point in the lower manual (see page 87 f. for more details on the Lower Split). In the factory setting, the lower split point is not stored in the presets. Also, the factory presets (exception: sacral and theatre organ presets) do not contain this split point, so you do not change the once defined lower split point. However, it may be useful – e.g. for sacral presets – to delete the split point completely (laying the lower split to the highest key) to play pipe organ typical on the overall manual without split. If you want to create presets with different lower split points, you should enable the option to save here. Keep in mind, however, that such presets will later move the previously set split point while playing. On the other hand, the new split point resulting from such a preset remains active when you then call presets that are stored without the lower split point. Here, the previously selected global split point must first be set manually via the **[Split]** button.

Global Transpose: With the buttons **[Transp.-]** or **[Transp.+]** on the right side of the control panel, you can famously transpose the entire organ into other keys. The total transposition is usually not stored in the presets. Here, however, you can activate the storage of the transposition. This allows you to have the SEMPRA transposed from the presets while playing without having to transpose manually.



Keep in mind, however, that a transposition called from the presets (as well as a manually set one) remains active until it is changed or cancelled by another "transposing" preset or manually via the transposer buttons.

Pedal-Sustain: The Pedal Sustain function adds a release effect to the pedal sounds (if provided in the respective sounds). The function is usually activated globally via the **[Sustain]** button and then applies globally to all presets. you can also save this function individually to the SONG presets if you enable the storage here in the preset options.



Keyboard coupler: With the "Keyboard coupler" buttons, you can couple the keyboards of your SEMPRA with each other, as with large pipe organs, and thus play the sounds of two manuals from one manual.

The couplers are usually switched manually and are not included in the presets. However, you can specify here in the preset options that the configuration of the pairs (i.e. which pairs are activated) is stored in the SONG presets.

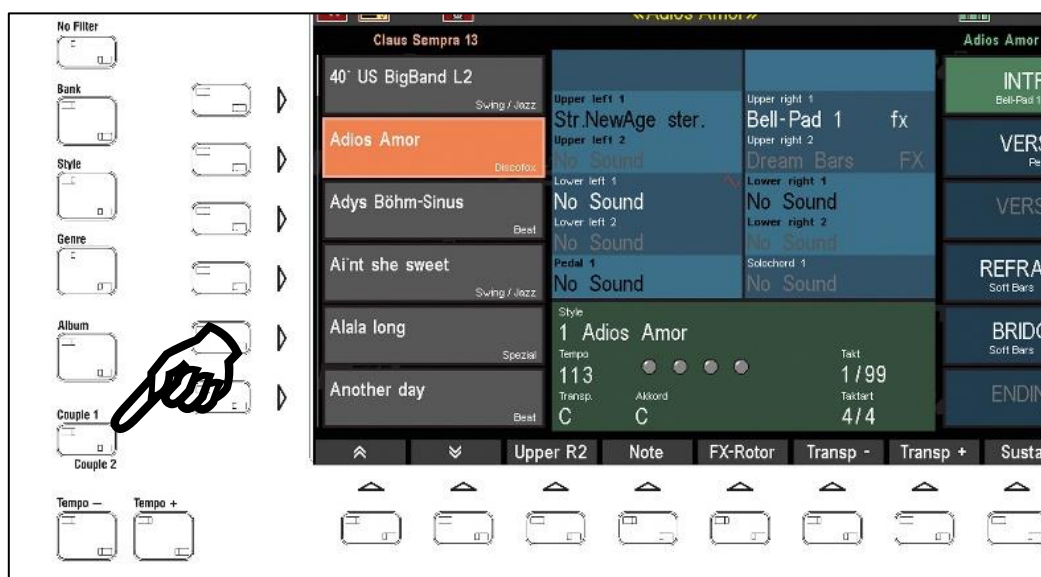
The settings made in the **Preset Options** menu apply to all SONG Presets saved from the time of the change. For example, if you want to save a global transposition or the global lower split point only to a single SONG preset, then enable the option(s) here, create and save your preset, and then deactivate the option(s) here in the menu so that they are no longer saved in future presets.

Preset Coupler

You now know how to store your own SONGS and the up to 6 individual SONG presets into them, and what is stored in the presets.

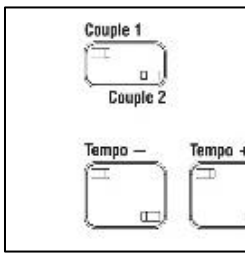
Now, however, it may be that when playing with the SONG presets, you may not always really want to access all the contents of the presets. Imagine, for example, that you have just activated a style that you like, set a matching sound combination on the left area of the lower manual, and with this setting you now want to play your melody with different sound settings in the upper manual. If you were to change the SONGS/Presets, they would normally call the styles contained in them and also the sounds on the lower manual on the left and overwrite the current setting with which you actually want to play.

This is where the **[Couple 1 / 2]** button comes into play, which you can find to the left of the display below the SONG filter buttons:



Completely this button is called **Preset Coupler**. This button allows you to specify which preset content should be activated from the presets when retrieving the SONG presets and which should not. All functions that are switched to "active" here are called and overwrite or update the previous settings during the preset call. Functions that are not activated here, however, remain unchanged even during the preset change, so the current settings are retained despite preset changes.

And what is more, you can use the button to set up to four different configurations and, while playing, you can check which functions are to be called from the presets and which are not. The button has four switching positions, each of which corresponds to its own coupler constellation:



- | | |
|---|-----------------|
| Both LEDs in the button turned off: | Configuration 1 |
| Only upper LED in the button lights (Couple 1): | Configuration 2 |
| Only lower LED in the button lights (Couple 2): | Configuration 3 |
| Both LEDs in the button are lit: | Configuration 4 |

- To view or change the individual configurations, simply press the **[Couple]** button a little longer.
- The configuration for the current button position is displayed. If you press the **[Couple]** button several times, the display switches cyclically between the different configurations according to the button position:



configuration 1



configuration 2



configuration 3



configuration 4

These four switching positions of the button are already pre-assigned with useful coupler configurations (see above), which you can of course also change.

To do this, you can select the individual rows in the display with the **cursor buttons** and set a "hook" by rotating the data wheel if the function in question is to be loaded from the presets, or delete the hook if the function is not to be changed with the preset change:



Confirm your settings as usual by tapping **[Enter]** (Cancel without modification with **[ESC]**).

Attention: The settings for the upper manual, the solo manual and the right split area of the lower manual are always changed with the preset change! These are usually the sounds used by the right hand for the melody playing or for interludes and side melodies. Here you can insinuate that a change with the presets makes sense on a regular basis, because otherwise you would not need to call a new preset.

For the other functions, the determinations activated in the called coupler position apply. For example, if you look at configuration 1 above, only the sine setting (RealOrgan), the registration for lower manual left and the pedal registration are called from the presets here (besides the melody instruments). All other functions remain unchanged.

With ascending configuration, more and more functions are added. When configuration 4 is activated, all functions and thus the entire preset content are called.

Remember our example? We wanted to keep the style and the companion registration on the Lower manual on the left and play with changing melody registrations. A useful coupler configuration could therefore look like this:



In addition to the melody instruments, only the settings for the sine (RealOrgan), the submixers for manuals and pedals (volume), button and controller presets, the effect and hall programs and, if available, the optional preset settings such as Lower Split, transposition, etc. are called from the presets.

In this example configuration, however, we have deactivated the entire accompaniment area with the style selection, the ACC functions and mutes, the accompaniment volume, etc. (no hook set), as well as the registration for lower manual left.

As a result, our companion registration and the entire current setting for the style accompaniment remain "untouched" during the preset change. So, we can switch across the SONGS and presets without changing the style and the accompanying registration on lower manual left.

Albums and themes

Working with albums and themes

The option to manage SONGs in albums and themes provides a simple and clearly structured way to organize and catalog hundreds of SONGs according to your own preferences and to quickly find and retrieve them when needed.

In analogy to a collector who wants to tidy up his CD or vinyl collection, one could say: Every single CD (or vinyl) corresponds to an album. Each SEMPRA album can hold a maximum of six SONGs (there may be situations where more SONGs are needed; we will come back to this later). Now our collector would like to sort his CDs/vinyls by theme, each shelf of his music shelf should be dedicated to a different theme. The first shelf should contain only classical albums, the second Easy Listening, the third Jazz, etc. On the SEMPRA, the individual CDs/vinyls correspond to the albums, while the themes correspond to the shelves. That is already everything.

Album or theme - where to start?

The structuring in albums and themes is so flexible that it does not matter what you start with to organize your SONGs. So, you can create, rename, or delete themes (which contain the albums) at any time. At the same time, depending on how you use your SEMPRA, there are procedures that may be particularly useful for you.

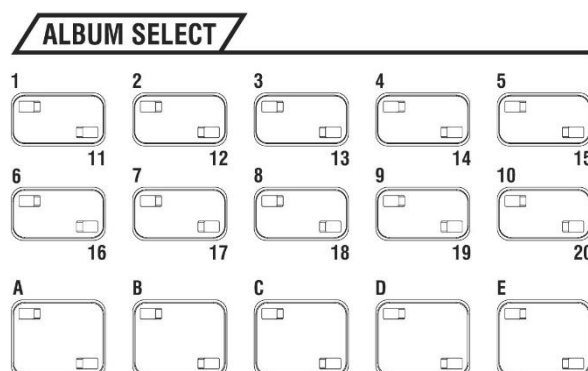
Up to 100 albums can be stored in each theme. So, if you do not use more than 100 albums, you do not need to worry about themes at all. All albums are automatically saved in a theme. So, you only need to create another theme if you want to play more than 100 albums.

If you have large collections or are a concert organist and play different repertoires at different events, it makes sense to work with themes from the outset. For example, each of your concerts could then represent a different theme. In this case, first create the theme (e.g. "Concert Xmas 2020"). Then activate this theme and fill the still empty albums it contains with your SONGs. Another scenario could be that you prefer classical pieces. Then you could create a theme that you call "classical". The albums could then be sorted by composer name, for example. You see, with albums and themes you can easily implement your own sorting ideas.

For your understanding: You can store the same SONGs in as many albums as you like, because the albums are only references to the SONGs, whose actual location is still determined by the SONG bank and the position number. Only within an album the same SONG can be assigned only once.

The ALBUM SELECT button group

The albums are selected later when playing using the [ALBUM SELECT] button group on the upper control panel of the SEMPRA. Here you will find 10 smaller, double assigned buttons with the number positions 1...20. Below there are 5 larger buttons with the letters A...E.



The album counting method that is used on these buttons is simple:

Album 1A

Album 1B

Album 1C

Album 1D

Album 1E

.

.

.

Album 20A

Album 20B

Album 20C

Album 20D

Album 20E

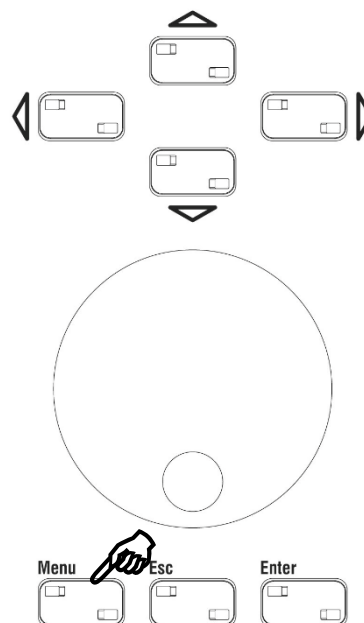
So, for each number **1** to **20** there are the 5 albums **A** to **E**. This way we get (20 x 5) to all 100 album positions which we can reach with these buttons.

But now it is time to put together and edit the albums and themes.

Compiling albums

To create an album, proceed as follows:

- Press the **[Menu]** button below the data-wheel.



- The display menu is called up. Select **[Presets, Songs & Albums]** in the top left corner.



- The corresponding submenu opens. Touch **[Album Management]** in the lower right corner.



- The album management opens.

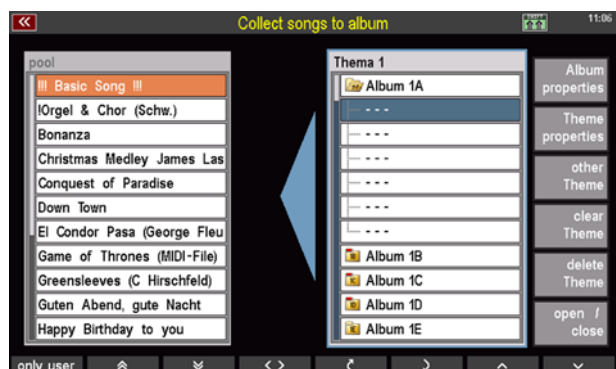


- The album management window can be divided into four areas: On the left side you see your SONGs, on the right side you see the list of (still empty) albums, on the right side you see the options for album and theme editing, while at the bottom you see the familiar toolbar.



- The most prominent parts of this submenu are the SONG list on the left and the Album list on the right. Above the Album List you can see the name of the theme to which these albums are assigned. Here, this is the name "Empty". This theme name can of course be changed. We will come to this later in connection with theme management on [page XXX](#).

- To put your SONGs into an album, first tap on one of the albums in the album list. In this example we will choose the top album named "Album 1A". However, you can start with any of the albums (use the **data-wheel** or **[cursor buttons]** to navigate the list, if necessary).



- Tap on the line "Album 1A" and the album opens. The six empty lines that have now become visible under the album name correspond to the six SONGs that each album can contain. The first empty line is already selected. The blue right-to-left pointing arrow between the SONG and the Album List and the blue frame around the Album List indicate that the Album List is selected.
- Now tap the SONG list on the left. The orange left-to-right arrow between the SONG list and the album list and the orange frame around the SONG list now indicate that the SONG list is selected.

Note: SONGs in the song list can only be selected when an album is open in the album list.

- Now tap on one of the entries in the SONG list. In our example we choose "Bonanza". Now the entry appears on the right side in the album list. Now you have put your first SONG in "Album 1A".

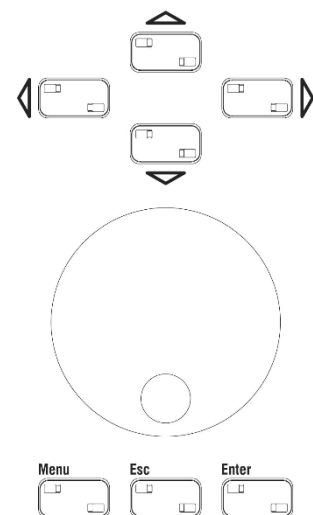


- You can now add further entries as you wish. It is not important that you fill the places in the album one after the other. You want to put the next SONG in third place in the album? No problem. Tap into the album list to activate it. Then tap on the third list position. Now tap on the left side of the SONG list to activate it (the blue, left-pointing arrow between the two lists turns into an orange, right-pointing arrow). With a second tap you select the SONG you want to put into the album. In our case this is "Conquest of Paradise", which then appears in the album list on the third list position.



Saving albums

- Now that you have compiled your albums, you can save them by pressing the **[Store]** button on the right above the data wheel. This procedure is useful if you want to continue working in the album management.
- If you want to leave the album management, you can do this directly via the Escape button **[Esc]**. This will automatically save your compiled albums and at the same time take you back one level to "Presets/Songs & Albums". If you press the **[Esc]** key once more, you will be taken to the main window of the BMC (Böhm Music Computer). A final press of **[Esc]** will take you back to the main screen.



Note: Regardless of how you save your albums (via the [Esc] or [Store] button), your SEMPRA will briefly display a confirmation field:

"Empty" successfully saved! ("Empty" here stands for the name of the topic. You can of course change this name. More on this from [page 149](#)).



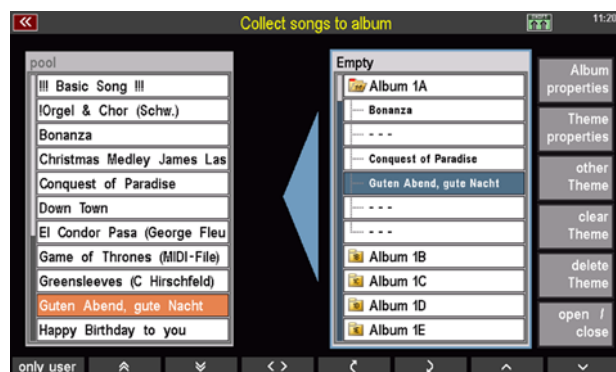
Overwriting/deleting SONGs in an album

Overwriting SONGs in an album

Overwriting replaces an existing SONG in an album with another SONG from your SONG list.

To overwrite a SONG, proceed as follows:

- In the album management you activate the album list by tapping on one of the albums. Alternatively, you can also place the cursor on the folder using the cursor buttons or the data-wheel and press [Enter]. The selected album will then be opened at the same time and the blue arrow pointing to the left between the two lists will become visible.



- Tap on the line containing the SONG entry you want to overwrite. The line is highlighted in blue.
- Now activate the SONG list (the orange, right pointing arrow between the two lists is visible).



- Tap on the SONG you want to add to your album (if necessary, use the **data-wheel** to scroll your list up or down or use the **cursor buttons** to show the corresponding SONG entry on the display). The SONG will then appear in the selected album in the place of the old entry.



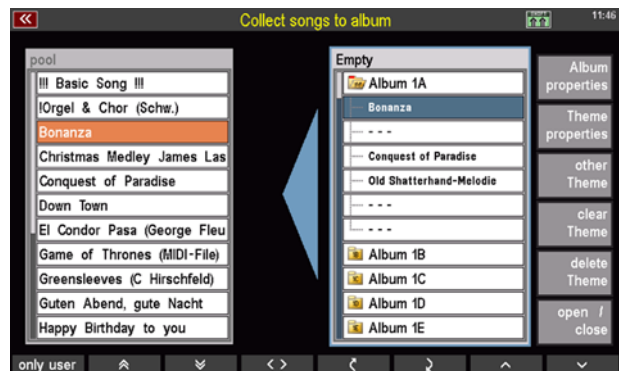
Note: The cursor buttons can be a great help when navigating between the two lists or in the opened album. With the horizontal cursor buttons, you can jump back and forth between the SONG and album list, while the vertical cursor buttons can be used to scroll through the lists.

Deleting SONGs in an album

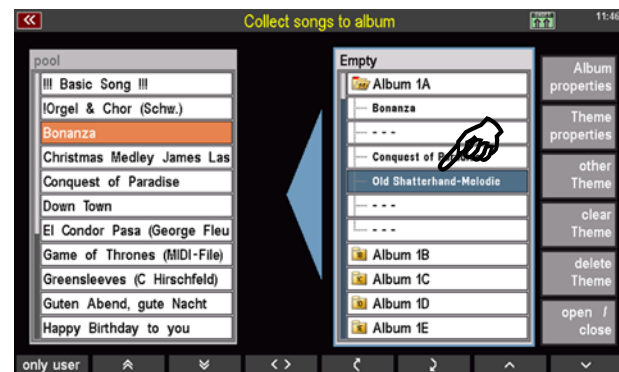
Deleting removes an already existing SONG from an album without a new SONG taking this place.

To delete a SONG, proceed as follows:

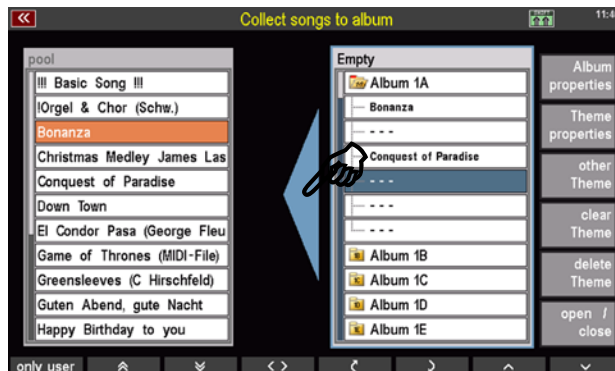
- You activate the album list by tapping on one of the folders. Here it is the "Album 1A" (when you open a folder, the first SONG is selected at the same time). The blue left pointing arrow appears between the Album and SONG list.



- Now tap on the SONG you want to delete. In this example this is the SONG "Old Shatterhand melody". The line will be marked blue.



- In the last step, tapping on the blue left pointing arrow will delete the SONG from the album. Instead of the SONG name, you will now see three horizontal bars indicating that this storage space is no longer occupied.



Double album entries

Within an album, it is not possible to add a SONG that has been previously stored in that album. In such a case your SEMPRA will react with a note.

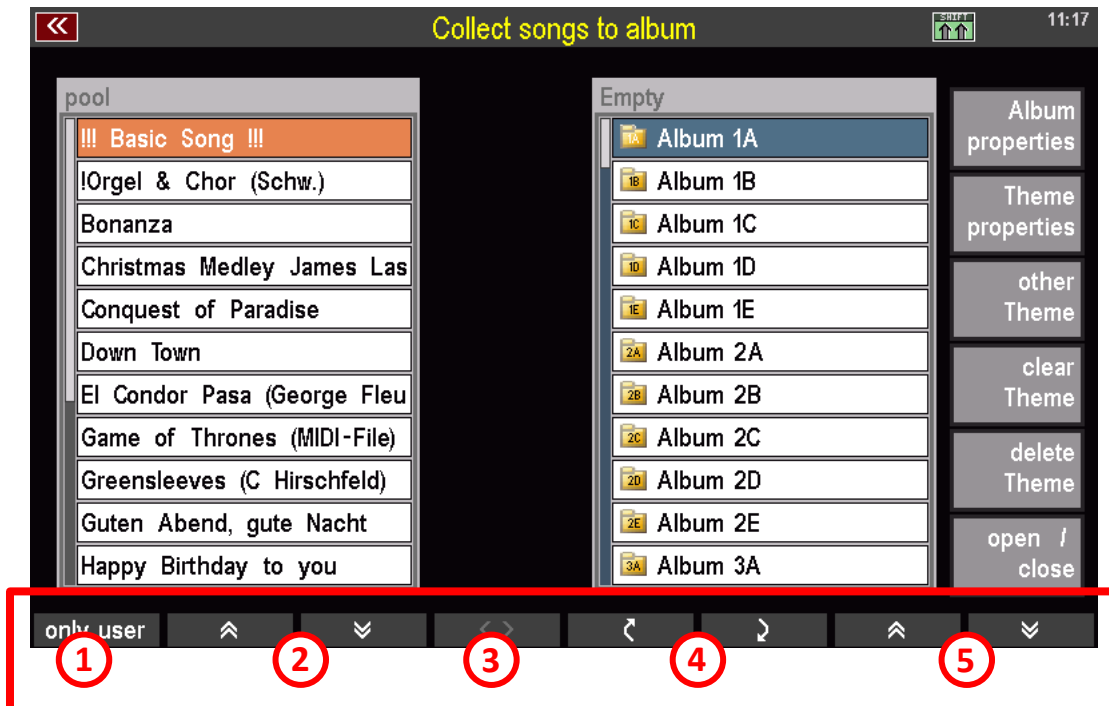
Note: The same SONG can be present in different albums.



The Album Management toolbar

The function bar at the bottom of the touch display with the corresponding **[F-buttons]** has already been explained in connection with the explanation of the touch display (see page 23 f.). The function bar provides various commands depending on the items displayed on the main display of the Album Manager. As always, all functions can be triggered by touching the corresponding touch surface on the screen or the buttons located under the screen.

Immediately after opening the Album Manager, the function bar is assigned as follows:

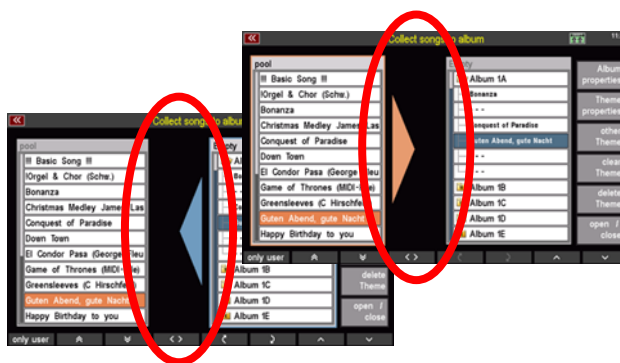


- ① By default the SONG list shows all SONGs that are currently stored in the SEMPRA or in your currently active user account. The selection "user only" shows only the SONGs stored in the user banks instead. Please refer to the list header to see which SONG list is displayed. In our example this is the complete list.
- ② Use the double arrows pointing up and down to navigate in the SONG list. The content always moves up or down by the area visible in the window, depending on which direction arrow you press.
- ③ Since this function refers to adding to or removing SONGs from albums, it is inactive at this time (the icon is grayed out). If you have activated the album list by tapping on an album and opened an album, the symbol in the middle of the function bar ③ will also become active (it is now displayed in white).



This function corresponds to the two colored arrows between the SONG and album list:

- If the SONG list is activated and a SONG is selected, tapping this icon (or pressing the function key below it) will place it in the open album. This will either occupy a free space or overwrite an existing entry.
- If you have selected a SONG in an open album in the album list, press [**<** **>**] to delete **the** entry from the list.



- ④ The order of the albums (within the theme) can be changed with this function as well as the order of the SONGs within an album.

Move album (within the current theme)

- Activate the album list by tapping on it. The first album (Album 1A) is automatically selected.
- Pressing the curved down arrow key will now move this album one step down. Each press of this key moves the album one step down. Conversely, each press of the curved-up arrow key moves the album one step up.

Note: If you move the topmost album up, it will be placed at the end of the album list, i.e. at the very bottom. Conversely, if you move the last album to the top of the Album List, it will be placed at the beginning of the Album List.

Moving SONG within an album

- Activate the album list by tapping on it. The first album ("Album 1A") is automatically selected. Now tap on the album you want to edit (in our example this is "Album 1A"); it opens and shows the contained SONGs or the empty list items. The first entry in the album list is automatically selected. To move this entry (regardless of whether it contains a SONG or is empty) down one position, press the curved down arrow key. The curved arrow key pointing upwards moves the entry one position up again. Similarly, pressing the keys twice moves the selected entry two positions up or down.

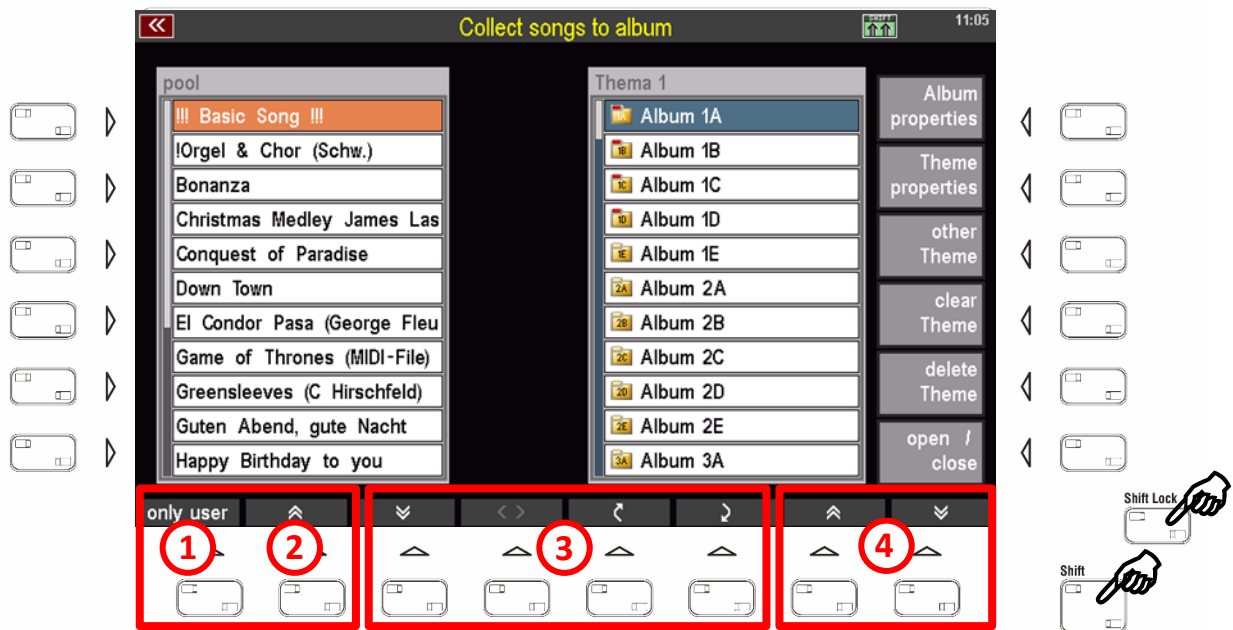
Note: If you move the first entry up, it will be placed at the end of the list, i.e. at position 6. Conversely, if you move the last entry down, it will be set to the beginning of the album.

- 5 Use the double arrows pointing up and down on the right side of the screen to navigate in the album list. The contents of the list are always shifted up or down by the area visible in the window (depending on which direction arrow you press).



Once you have activated the album list by tapping on an album, the two double arrows change to single arrows. This indicates that you are now inside an album. By pressing the arrow buttons, you can now navigate within the selected album.

By pressing the **[Shift]** or **[Shift Lock]** key, additional functions become visible.



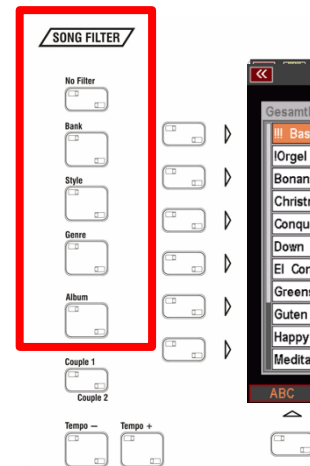
- 1 The F button "ABC" sorts the selected SONG list alphabetically.

- 2 "123" sorts the selected SONG list numerically.

Note: The possibility to sort the displayed SONG list alphabetically or numerically can also be used when the filter is active (see 3).

- ③ So that you don't have to scroll through all your SONGs every time you want to find a specific SONG you want to put into an album, you can use the "All", "Bank", "Genre" and "Style" buttons to specify which SONG filter will assist you in your search.
- Tap the corresponding button on the screen or press the assigned F button below it to activate the respective filter and display the last selected setting in the SONG list. A second tap on the same button opens the filter list. For example, if you press the **Bank button**, the last bank you opened will be displayed. Another press on the "Bank" button opens the bank list, from which you can select the bank that contains the SONGs you are looking for.
- You can also use the "Genre" and "Style" filters in the same way.

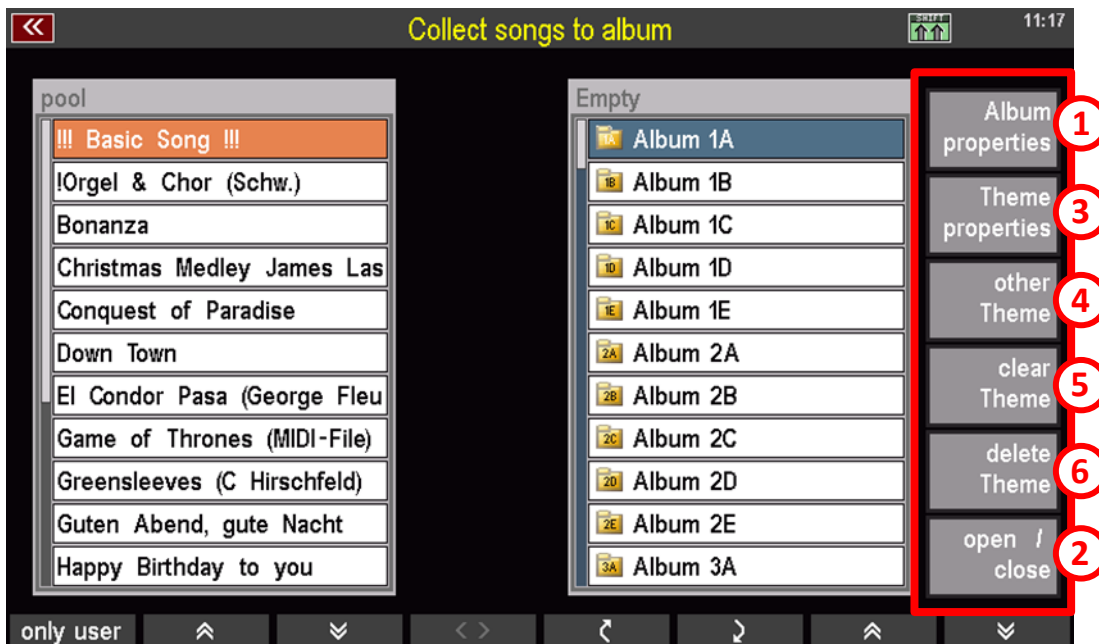
Note: The described filter functions can also be called up via the hardware buttons to the left of the display. For information on the SONG filters and how to use them, please refer to pages 37 f.



- ④ Use these arrow buttons to jump to the beginning or end of the album list.

Edit album properties

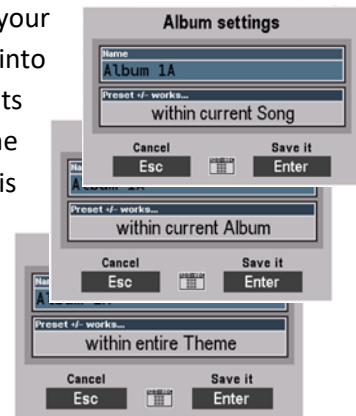
Important functions to customize the work with albums to your preferences can be found on the right side of the album management. We will look at them in order:



- ① **Album properties:** The album properties always refer to the previously selected album. By default, the first album (here: Album 1A) is selected first. If you want to apply the album properties to another album, select it first by tapping on it.

Activate the album properties by touching it or by pressing the corresponding **[F] button to the right**. A dialog box with 2 setting items opens.

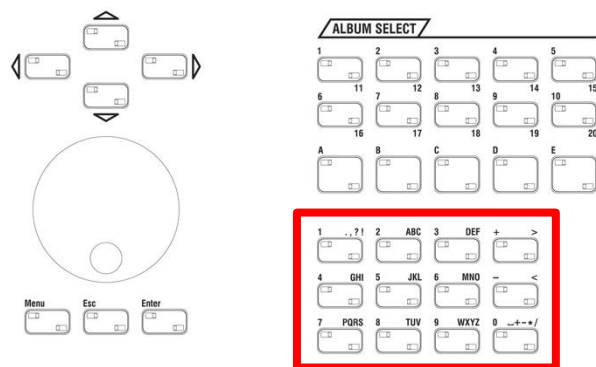
- The field "Name" explains itself. Here you give the selected album a name. The field is greyed out, which means that it is already preselected. So, you can write into it immediately. To do this, use either the **number/letter block** or a connected USB or wireless keyboard (see page 30).
- Confirm your entry at the end by tapping the **[Enter]** field. Alternatively, you can also use the **[F Button] on the right** under the scroll wheel.
- In the "**Preset +/- done ...**" field below this you can define how your SEMPRA should behave when switching between presets. If you tap into this field, you can select different modes with the data wheel. Presets will then advance either throughout the entire theme, within the selected album, or only within the currently selected SONG. This function makes it possible, for example, to have more than 6 presets in a song by simply splitting the presets into two or more SONGs and then placing them one after the other in an album. Then select the "**within album**" function for this album. By scrolling through the presets with the **[Manual Preset]** (or the corresponding **[F] buttons**), your SEMPRA will automatically jump to the first preset of the next SONG in the current album when the last preset of the first SONG is reached.
- The "**in whole theme**" function extends the preset advancement to all albums within the current theme, while ...
- ... "**only within the song**" limits the advancing to the 6 presets in the currently selected SONG visible in the main screen. This is the default setting for most organists.
- Finally, confirm your selection by tapping on the "**Enter**" field.



Tip: You have probably already noticed the small number field symbol between the touch buttons "ESC" and "Enter". Tapping on this field opens a numeric keypad (a letter keyboard is not yet implemented at this point), with which the settings can also be made numerically. The numbers to be entered correspond to the sequence of the adjustable modes. The default setting is "only within the song". This selection has the number 0. The next selection "only within the album" can be selected using the number 1 and "within the entire theme" using the number 3.



Just try out the number pad. It is not possible to enter "wrong" values. By the way - you can also enter the numbers using the keypad to the right of the scroll wheel.



Note: The function "Preset +/- done ..." refers to the two left [Manual Preset buttons], which are located on the bar between the lower and upper manual. Since these buttons are not available on converted organs, the corresponding function can also be assigned to [F Button] or [Foot Pistons]. For more information on this topic, see p. xxx).

2 Open/close: This function opens and closes the selected album in the album list. It is equivalent to tapping on an album in the Album List.

Edit Theme properties

3 Theme Properties / Playback Song Player: The theme properties, equivalent to the album properties, also always refer to the selected theme. By default, a theme with the name "Empty" is created. If you have already sorted SONGs into albums, you are already using this theme.

After activating the function "Topic properties" a dialog box with 3 setting options opens:

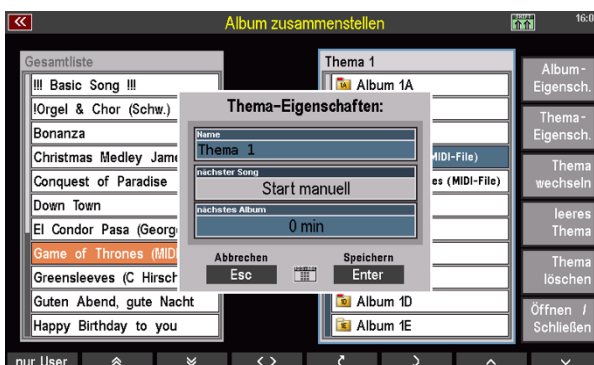
- **Name:** Here you can give the current topic a suitable name and thus change the rather unspecific name "Empty". The field is already preselected and so you can start writing right away. To do this, use either the **number/letter block** or a connected USB or wireless keyboard (see page 30).
- Confirm your entry at the end by tapping the **[Enter]** field. Alternatively, you can also use the **[F Button] on the right** under the scroll wheel.

- The fields "next song" and "next album" refer exclusively to SONGs that contain a playback instead of a style (a playback is a special SEMPRA MIDI file; see p. xxx for more information). These playback SONGs can be played back automatically using the settings you make here. Your SEMPRA will then work like a CD player. Playback of the playback SONGs is started as usual by pressing the **[Start/Stop]** button in the **Accompaniment Functions** area, which is also used to start and stop your styles.



Note: This function is very practical if you want to fill the breaks of your concert evening with music, for example. You don't need a CD player or a mp3 player - your SEMPRA will support you here, too, provided you have enough MIDI files stored as playbacks in your SEMPRA. For information on playback/MIDI files, how to edit them and how to create SONGs that contain a playback instead of a style, see page 178.

- In the "next song" field you can set the time in seconds between the playback of each playback song. You can choose between 0 and 9 seconds. In addition, there are 2 further options: The selection "**Start manually**" lets you start the new playback song manually, while "**no further**" completely switches off the function. If you have selected "**Start manually**", your SEMPRA will automatically jump to the next playback song after the current one is finished, but will not play it, but will wait until you press the **[Start/Stop]** button.



Note: The selection of the individual setting options is done via the data wheel or again via the number field, the one with the small number field symbol between the touch buttons "ESC" and "Enter". Here the numbers 0 to 9 on the number field correspond to the seconds to be set; 10 corresponds to "Start manual". The setting "no further" can only be selected via the data wheel.

- The "next album" function extends the automated playback of playback songs to all albums in the current theme. With this function field you can define whether your SEMPRA will automatically skip to the next album after the last playback song in an album has been played. The time after which the next album (and there the 1st SONG) is selected ranges from 0 to 15 minutes and can be set in steps of 2.5 minutes. You also have the possibility to manually start the first SONG in the following album ("Manual start") and to switch off the function ("no further").



Note: Here, too, the individual setting options are selected via the data wheel or by means of the number field, which can be called up via the number field symbol between the touch buttons "ESC" and "Enter". If you are working with the number field, the number 0 corresponds to a delay of 0 minutes (the next playback SONG is started immediately). Use the numbers 1 to 6 to select a delay between 2.5 and 15 minutes in 2.5-minute increments. Again, the "no further" setting can only be selected using the data-wheel, not the numeric keypad.

- ④ **Other Theme:** This and the following two functions are self-explanatory: Tap on "Other Theme" to select a different theme to play the albums and SONGs it contains, to edit it or to save the now selected theme to a USB stick. It goes without saying that calling up this function only makes sense if at least one other theme has already been created (see "empty theme"). If two or more themes exist, proceed as follows to change the theme:

- Tap on "Other Theme". A dialog box opens in which all existing topics are listed one below the other.
- Tap on the topic you want to switch to. If necessary, use the scroll wheel or [Cursor buttons/Arrow buttons] to navigate in a longer list.
- Activate the selected topic last by tapping "Enter" or by pressing the [Enter] button below the scroll wheel.



⑤ **Clear Theme:**

Use this field to create a new, empty theme with another 100 albums.

Attention: You can only create a second, third or further topic after you have renamed all existing topics. The name "Empty" is reserved for the most recent topic. If a topic with this name exists in your list of topics, no further empty topic will be created.

6 Delete Theme:

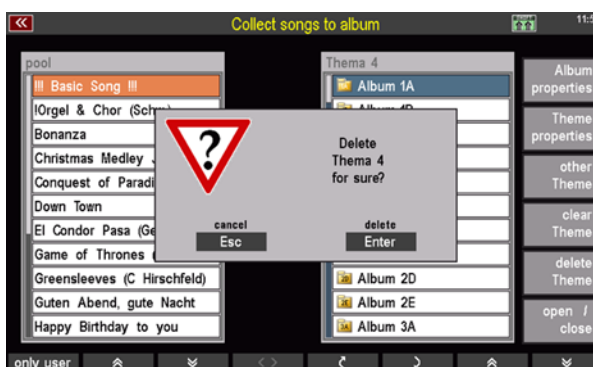
Deleting Themes is as easy as creating new ones:

- Tap **Delete Topic** and in the dialog box that opens, select the topic you want to delete by tapping the topic name in the list.

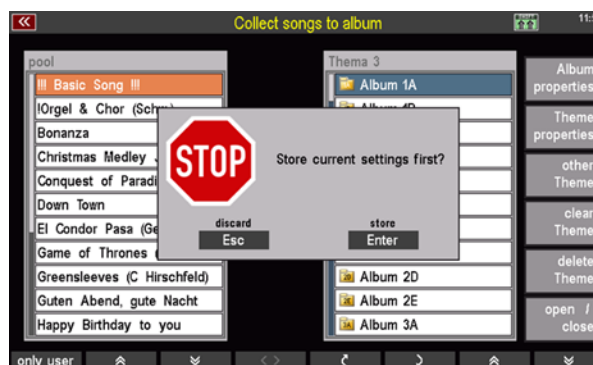


- Now tap on **[Enter]** or press the **[Enter]** button below the **scroll wheel**. A warning message will appear which you must also confirm with **[Enter]**. This deletes the selected topic.

***Note:** Please note that when you delete a theme, all albums contained in it are deleted along with their contents. But since the albums only contain SONG references, your SONGs will of course remain in the SONG Banks and will not be deleted under any circumstances. You can assign them to other themes and albums as you wish.*

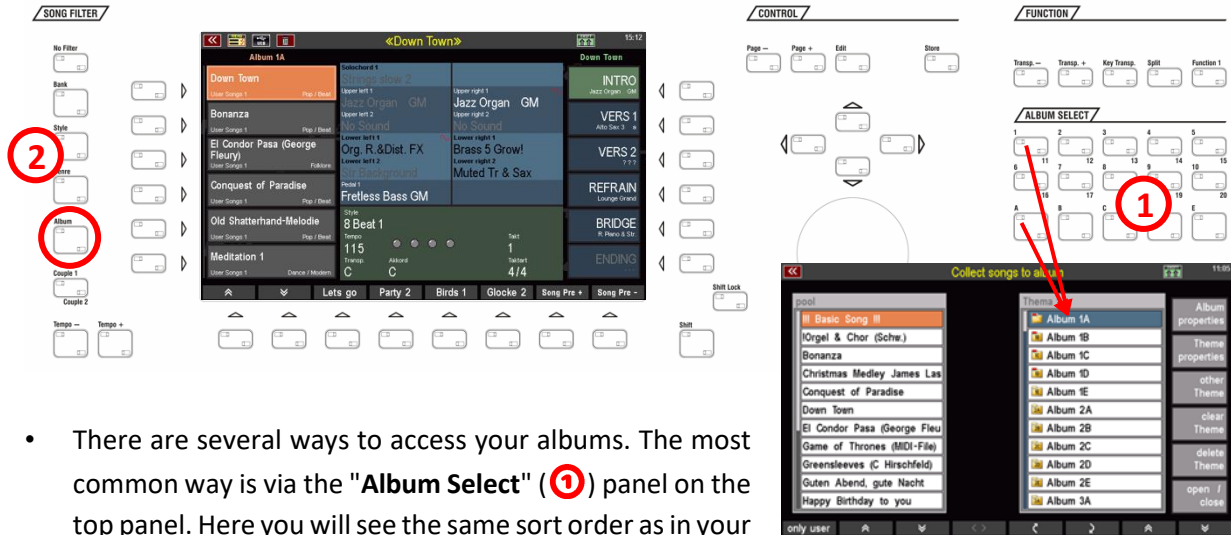


- Whenever you create a new theme or switch to a different theme, as well as when you exit the menu, your SEMPra will ask you if you want to save the current settings. On the one hand, this ensures that any extensive work you may have done previously (assigning SONGs to albums) is actually saved, or that any changes you may have made are not saved and that the last saved state is restored when you exit the menu.



Playing with albums (retrieving the albums)

You have now named albums and filled them with SONGS. You may also have created another theme (or even several themes). Now you know how easy it is to manage your SONGS in albums. Making music with albums and accessing your SONGS is just as easy.



- There are several ways to access your albums. The most common way is via the "Album Select" (1) panel on the top panel. Here you will see the same sort order as in your album management: The first album is named "Album 1A" in the factory status.
- The top two rows of [Album Select] buttons are numbered, corresponding to the number in the album name. The bottom row of [Album Select] buttons are in upper case, and those same letters (A through E) are located at the end of the album name after the number. To recall "Album 1A", press the "1" button, then press the "A" button. And voilà: The second number on the [Album Select] button (in our example this is 11) is selected by pressing the button twice. To reach "Album 13B", for example, press the [Album Select] button "2" twice and then press "B". Now you can select your SONG and a preset in the main screen as usual.
- Another way to access your albums is the "SONG filter" (2) on the left side of the screen. If you press the [Album] filter button, your SEMBRA will automatically jump to the album that contains the active SONG. If the active SONG is not yet in any album, your SEMBRA will jump to "Album 1A". If you press the button a second time, a list of albums opens from which you can select any album.



Subsequent changes to SONGS

Maybe at some point you make changes to a SONG that is used in one or more of your albums? No problem! But the albums "remember" if e.g. a SONG name has changed after the SONG has been added to the album. In this case you will receive a corresponding message when you call up the album:

If you confirm here with **[ENTER]**, the album will be adjusted accordingly, the note will no longer appear for this album in the future.



It can also happen that you delete a SONG from the SEMPRA permanently, but it is still "anchored" in some albums. If you call up such an album, the album can of course not find VS! such a already deleted SONG again.

Even in such cases you will receive a corresponding message to update the album if necessary, via **[Enter]**:

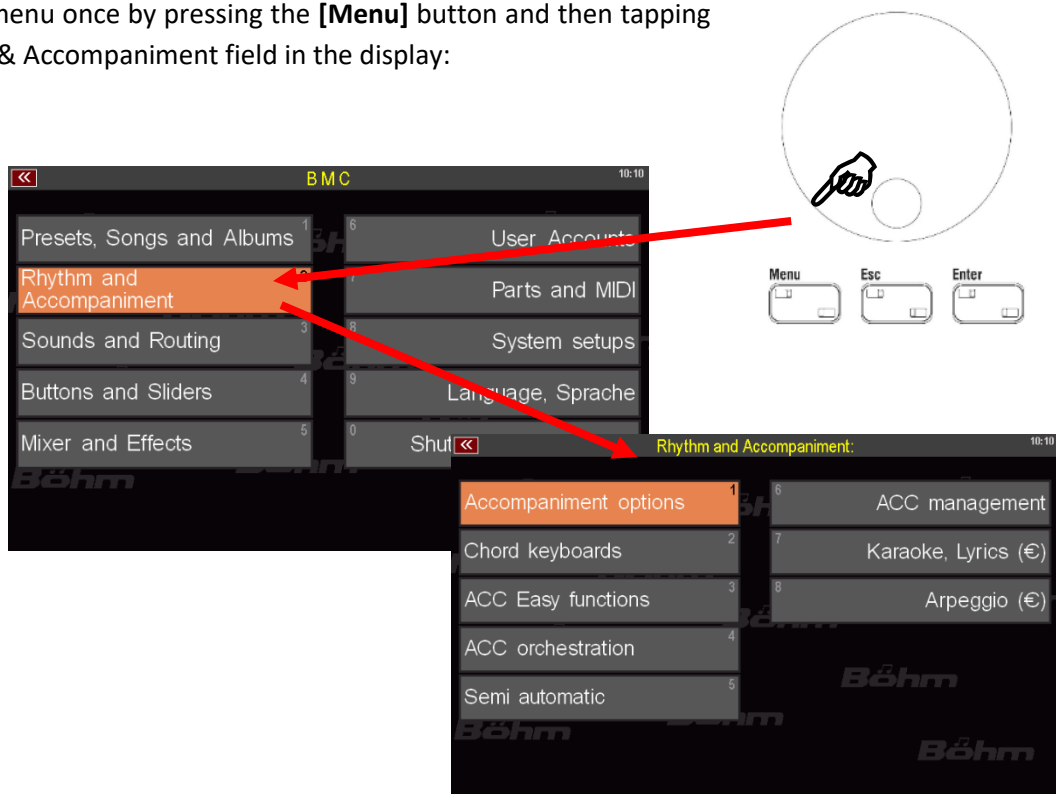


Accompaniment settings in the BMC menu

You have already learned about basic explanations for playing with style accompaniments in the chapter "Play with Styles" starting on page 66. Some of the options you have already learned about there can also be reached from the BMC menu **Rhythm and Accompaniment** of SEMPRA. In addition, you will find other interesting play and management functions for the accompaniment in this menu.

You can also reach the style editor via this menu. With it, you can extensively edit the internal or, for example, imported styles in Yamaha® format, add notes to the style scores or even re-record tracks, patterns and ultimately complete styles yourself. This is why we dedicate a separate chapter to this extensive tool, starting on page 160.

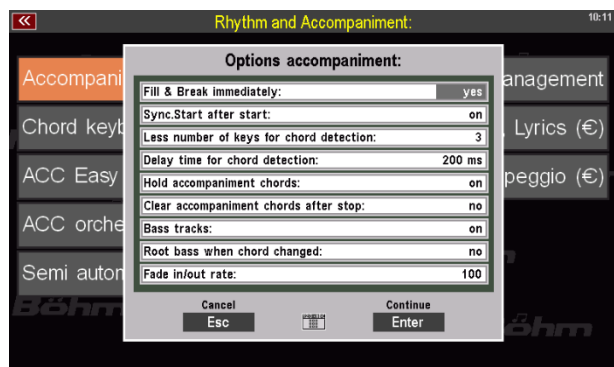
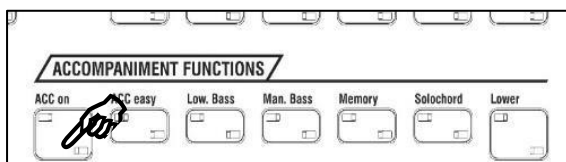
Call up the menu once by pressing the **[Menu]** button and then tapping the Rhythm & Accompaniment field in the display:



Accompaniment options

Selecting this menu item takes you to the setting menu for various accompaniment functions.

The same functions can also be accessed by pressing and holding the **[ACC on]** button on the control panel. Explanations of the settings can be found on the pages 74 ff.



Chord keyboards

Usually, the accompaniment playing and thus the chord input is done in the left section of the lower keyboard.

On page 75 you have already learned how to switch the usually full-fingered chord control to different one-finger modes, the Organist or also the Pianist mode via the button **[ACC easy]**.

Depending on the set type of chord playing, you can define in the **Chord keyboards** menu on which keyboards or keyboard ranges the chord recognition for the style accompaniment should be made:

- To make changes here, select the desired line in the menu and set or remove the mark by turning the **data wheel** to switch chord recognition on or off for the relevant manual range.
- You can also set several marks if you want to use several keyboard areas in parallel for chord input.
- Press **[Enter]** to accept the selected settings.
- The settings for the chord keyboards are stored in the SONG presets, so they can be preset-specific.

The following options can be set (default = factory setting):

for full-fingered chord input (also organist mode):

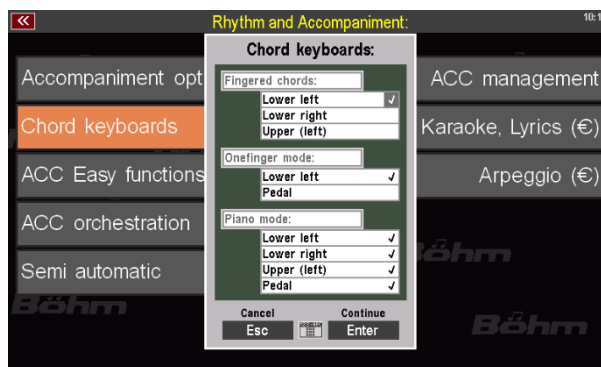
Upper left (default)
Lower right
Upper left

for 1 finger chords:

Lower left (default)
Pedal

for Piano mode:

Lower left
Lower right
Upper left
Pedal

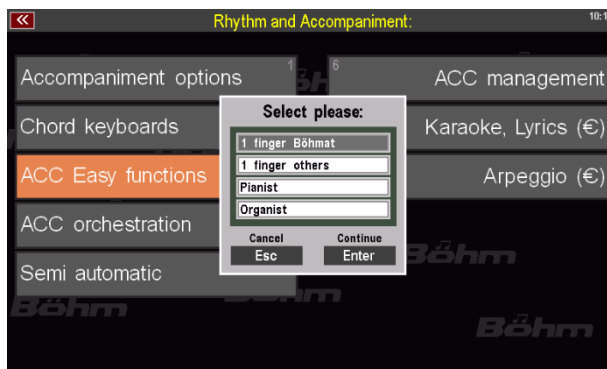


Note: The purpose of the piano mode is to use the playing of both hands on one (ideally unsplit) keyboard for chord recognition. In this case, the manual in question should not be split. However, you can also activate both areas (left and right) for chord control in the lower manual, for example. If you now play on both split ranges at the same time, the evaluation of both ranges for the chord recognition is made.

ACC-Easy

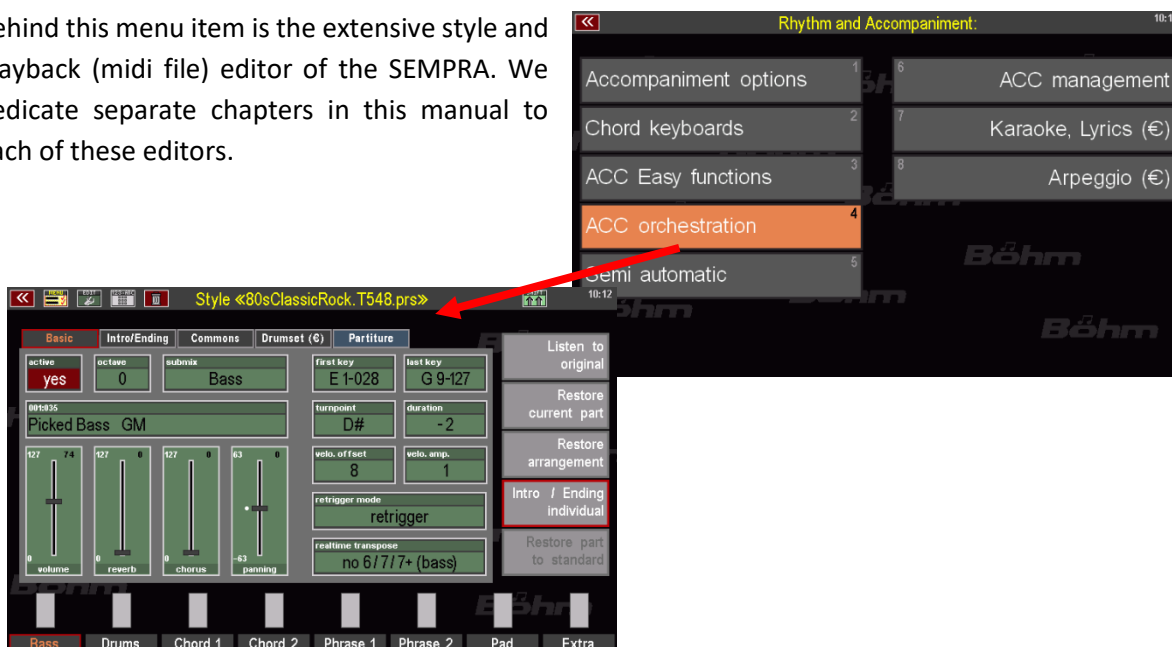
You have already become familiar with these settings. If the ACC easy control panel button is switched off (LED not lit), the usual full-fingered playing mode applies for chord recognition.

If ACC easy is switched on, the mode set here applies for chord recognition. You will find explanations of the modes on the pages 75 ff.



ACC-Instrumentierung

Behind this menu item is the extensive style and playback (midi file) editor of the SEMPRA. We dedicate separate chapters in this manual to each of these editors.



Depending on whether a style or a playback is currently active as accompaniment, you can reach the corresponding editor via the **ACC orchestration** menu item.

Explanations of the **Style Editor** can be found in the chapter of the same name starting on page 160.

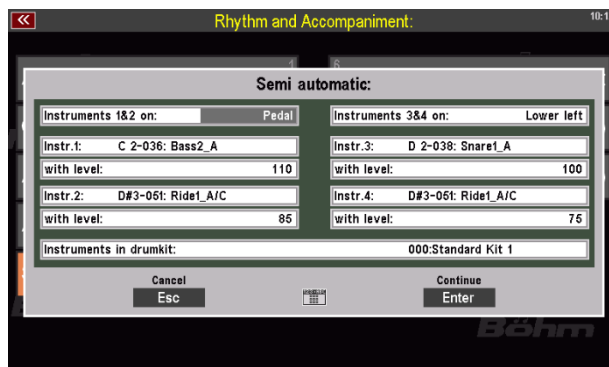
Explanations of the Interactive Playback or Midi File Editor can be found in the chapter of the same name starting on page 178.

Semi automatic

The **semi-automatic** allows you to assign up to 2 drum instruments to each of two adjustable keyboard ranges. These sound whenever a key is played on the corresponding manuals if the button **[Semi Autom.]** on the control panel is switched on.

We have already described this function and the setting options on page 80 ff.

You can also call up and make the settings for the semi-automatic drum here in the menu.



Style Editor

General

With the SEMPRA's extensive Style Editor, you can edit the existing styles according to your wishes, but also, for example, adapt and optimise styles in Yamaha® format that you have imported into your SEMPRA.

The Style Editor offers not only the possibility to change the instrumentation of the individual style tracks and especially of the drums as well as various control parameters, but also a recording function that is easy to master but opens up a wide range of possibilities, with which you can not only add further notes to existing tracks, but also re-record entire patterns, tracks or even complete styles.

With the app "Easy Editor Styles" (art. no. 41160), you can expand the style editor of your SEMPRA by a few more interesting and particularly convenient functions. We will first go into the numerous possibilities of the standard editor and then devote a separate section to the extended possibilities of the "Easy Editor Styles" app.

If you edit factory styles (this also includes styles from additional software packages installed on your SEMPRA) and then save them, you can either save them on one of the user style banks, or you can save the style in its original place. In this case, however, you no longer have access to the original style. If you want to use the style in question in your own editing, this makes sense, of course, because then all SONG presets that use this style automatically use your edited version of the style.

And don't worry: although your edited version overwrites the original style, it doesn't actually delete it. With SEMPRA, user and firm memory are always strictly separated. In this case, this means that the edited style overlays the factory style, but in the user memory area.

The factory style, however, is still in the memory area for the factory data, where it cannot be changed. If you delete your edited style, for example, the original style will reappear in the same position after the next start of the user account. So nothing can get lost!

More about saving later in this chapter, now let's get to know the various editing functions of the style editor:

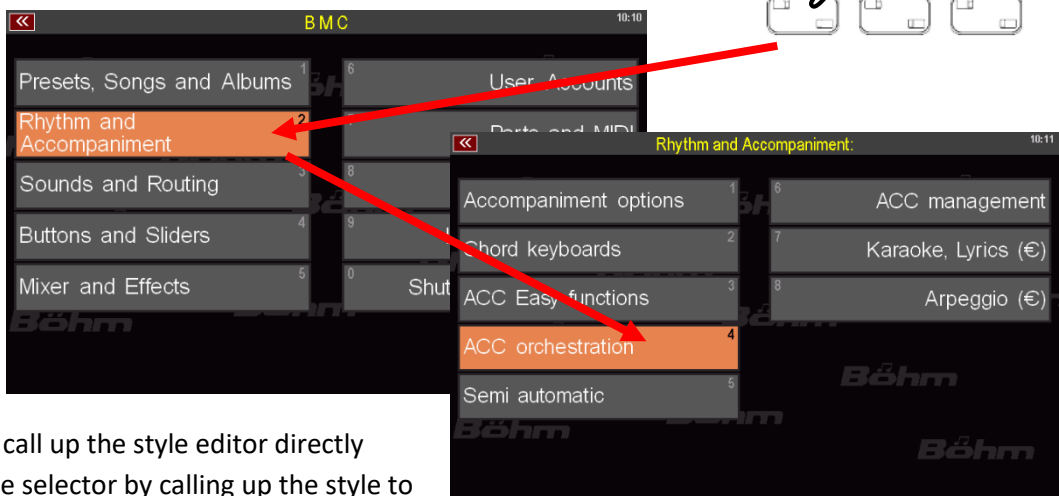
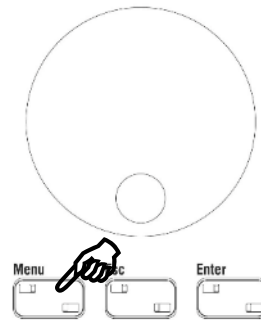
Now select a style in the basic screen of the SEMPRA that you would like to edit. Here we have chosen a Yamaha® style - 80sClassicRock - which we have previously imported into the SEMPRA via the USB menu:

Reminder: How to import midi styles, e.g. styles in Yamaha® format, to the user style slots of your SEMPRA is explained in the chapter USB functions starting on page 276.

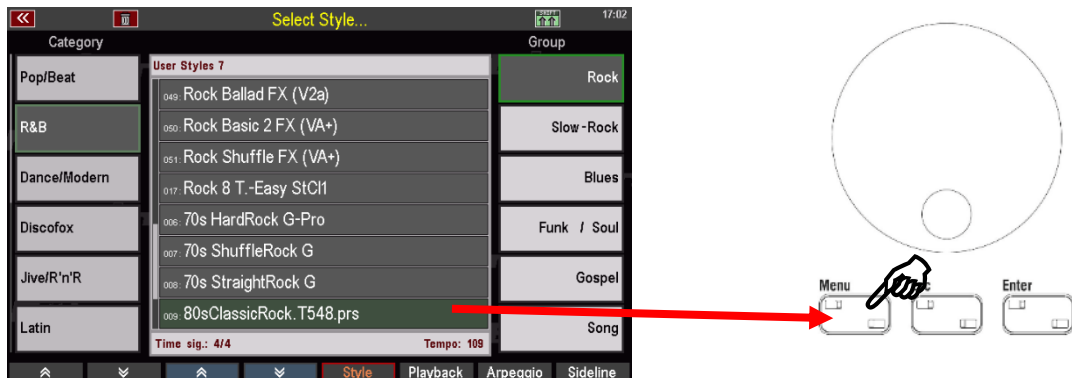


Such styles in Yamaha® format are also immediately executable after import, but since the sound pools are of course not identical, it makes sense to first optimise and "refine" the sound of such styles in the Style Editor before using them. With a little practice, this can be done very quickly and in a differentiated manner, so that after a few attempts, you will reach your sound destination more and more quickly and achieve results that are well worth hearing.

- Call up the **Style Editor** via the BMC menu:
- Open the BMC menu with the **[Menu]** button and then call up **Rhythm and Accompaniment - ACC orchestration** on the display:



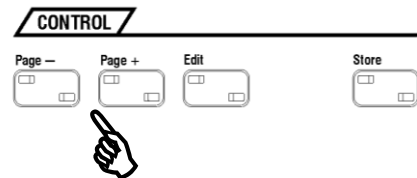
You can also call up the style editor directly from the style selector by calling up the style to be edited here and pressing the **[Menu]** button:



The style editor for our "80sClassicRock" opens up:



As you already know from a few other menus, the style editor consists of several pages, which you can switch by the buttons [Page-][Page+] to the right of the display.



Page „Basic“: This page shows the basic instrumentation of the individual style tracks. Here you set the instrumentation and playing parameters for the individual tracks, i.e. which sound plays, volume and effect intensities, the panorama, dynamics, note range, repetition, transposition behaviour, etc.



Page „Intro/Ending“: Sometimes it makes sense for Intros/Ending patterns to use their own instrumentation, e.g. if these patterns require a larger range of notes, if a different volume or even a different sound is needed in these patterns, etc.

If a separate Intro/Ending instrumentation exists for a track or has been created by you, this page is selectable, and the instrumentation parameters known from the Basic page can be set here again specifically for the intro/ending patterns, independently of the Basic setting.

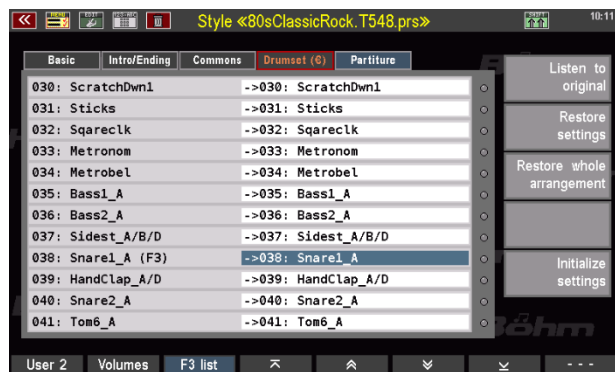


The Intro/Ending instrumentation always applies to all up to 4 intros/endings of the style.

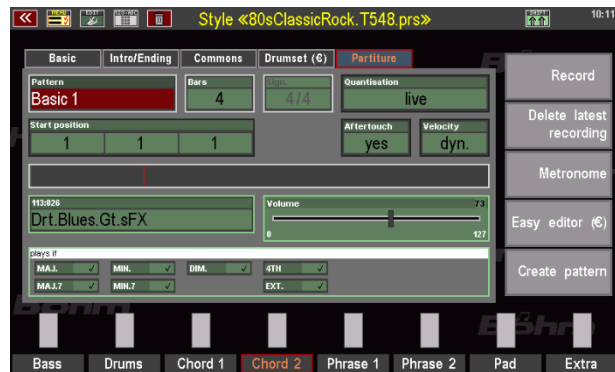
Page „Commons“: On this page, you set some common parameters that apply to the entire style and not just to a single track. These are, for example, the overall volume of the style, its default tempo and also alternative instruments for the individual drum instrument groups.



Page Drumset (€): This page is only accessible if the "Easy Editor Styles" app (art. no. 41160) is installed. In this case, two editable user drum sets per style are available in addition to the alternative drum sounds on the "Common" page. In these sets, all the drum instruments contained (a drum set in SEMPra always contains 128 instruments) can be exchanged for each other and the volume of all the instruments can be adjusted individually.

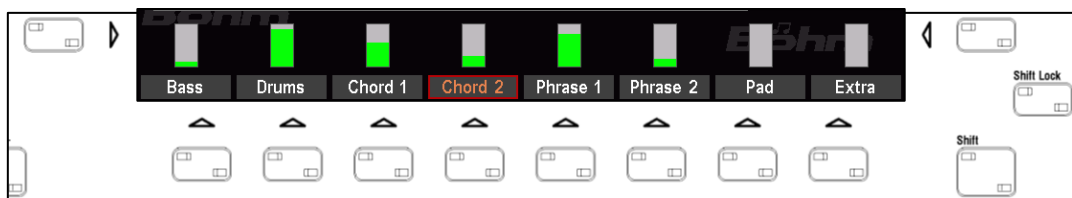


Page „Partitur“: On this page you will find the Style Recorder, with which you can, for example, add further notes to a track by real-time recording, create new patterns and record them, or even re-record complete tracks or even styles.



Some functions on the **Partiture** page are only available with the "Easy Editor Styles" app (art. no. 41160).

With the [F]-buttons below the display you can select the style track you want to edit (active track). When the style player is running, you can see the track activities in the fields above it (green bars).

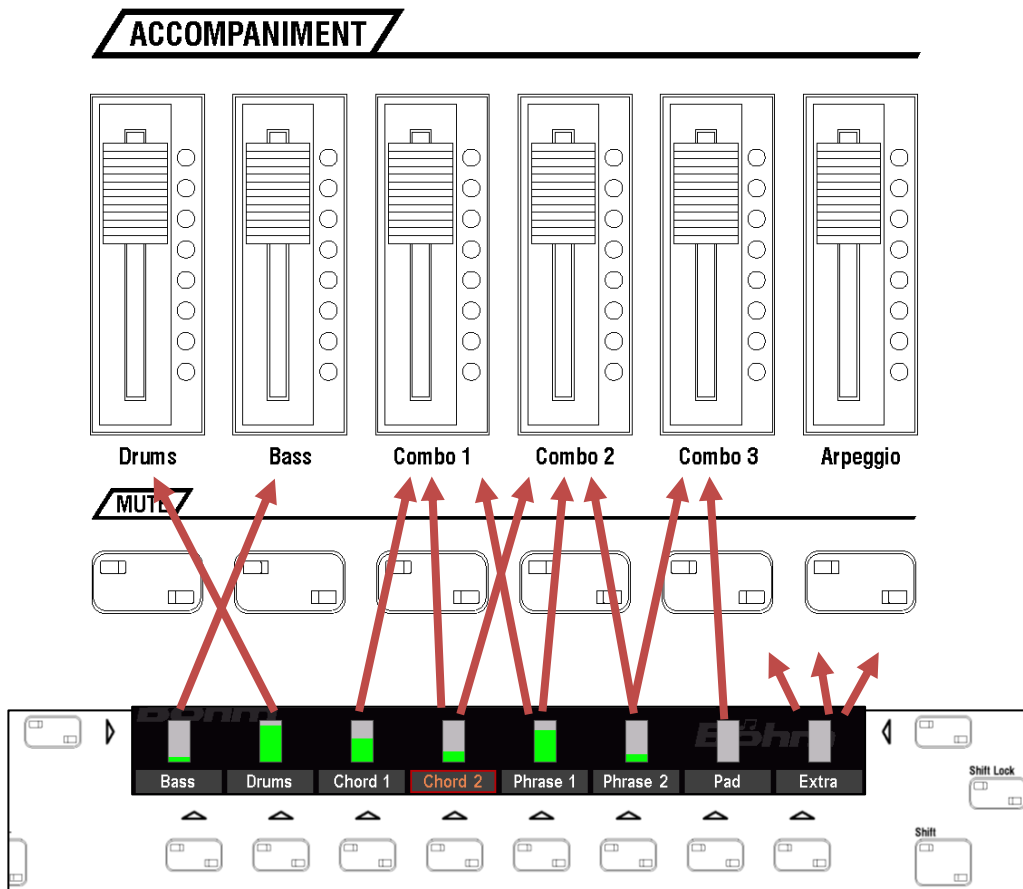


Tap twice on one of the tracks to switch the track to SOLO. Then - e.g. for control purposes - only this one track is audible. Tapping the track again switches SOLO off and all tracks are audible again.

The track name displayed reflects the organisation of the SEMPRA styles:



A SEMPRA style has up to 8 tracks/instruments, and there can be separate scores for Major or Minor chords for each instrument. The track division is related to the volume sliders and mute buttons on the SEMPRA control panel:



- Bass:** Bass instruments – located on the ACC control and mute button **Bass**
- Drums:** located on the ACC control and mute button **Drums**
- Chord1/Chord2:** chord instruments, like rhythm guitars, etc., usually located on the **Combo 1** and **Combo 2** sliders and mute buttons
- Phrase1/ Phrase2:** Instruments that play melodic sequences or accents, e.g. brass, flutes, guitars, piano runs, etc., are usually on the Combo 2 and Combo 3 sliders and mute buttons
- Pad:** Filling pad sounds such as strings, synth pad sounds, etc., are usually located on the Combo 3 slider/mute button.
- Extra:** Track for other instruments, submix assignment as required. In Yamaha® Styles, there is often a track with percussion instruments here, which should then be assigned to the **Drums** submix controller.

So much for a quick overview. In the following we will take a detailed look at the individual editor pages and their parameters and functions. It is best to try out the described parameters and functions right away so that you get an immediate impression of how they work.

You can (and should) make all changes while the style is running, of course, so that you immediately receive the corresponding acoustic feedback on your entries and changes.

One special feature applies only when calling up the Partiture page: if you call up this page while the style is playing, the playback is first stopped so that a recording is not made immediately.

Basic orchestration

On the Basic page of the style editor, you define the basic orchestration of the style tracks. Let's take a closer look at this editor page:

The screenshot shows the 'Basic' editor page for a style named '<80sClassicRock.T548.prs>'. The interface is divided into several sections:

- Top Bar:** Shows navigation icons, the style name, and the time 10:11.
- Track Selection:** A row of buttons for 'Basic', 'Intro/Ending', 'Commons', 'Drumset (€)', and 'Partiture'. The 'Basic' button is selected.
- Active Track:** A row of buttons for 'active', 'octave', and 'submix'. The 'active' button is selected.
- Parameters:** A grid of controls for 'first key', 'last key', 'turnpoint', 'duration', 'velo. offset', 'velo. amp.', 'retrigger mode', and 'realtime transpose'. The 'retrigger mode' is set to 'retrigger'.
- Sliders:** Four vertical sliders for 'volume', 'reverb', 'chorus', and 'panning'.
- Track List:** A row of buttons for 'Bass', 'Drums', 'Chord 1', 'Chord 2', 'Phrase 1', 'Phrase 2', 'Pad', and 'Extra'. The 'Chord 2' button is selected.
- Callout Boxes:**
 - 1: Selected Editor page
 - 2: Style name
 - 3: Compare with the last saved version of the style
 - 4: Restore active track to the last saved state
 - 5: Restore the entire orchestration (all tracks) to the last saved state
 - 6: Restore part to standard
 - 7: Listen to original
 - 8: Restore current part
 - 9: Restore arrangement
 - 10: Intro / Ending individual
 - 11: Create an individual Intro/Ending orchestration for the active track (tap once - field is activated) or delete such an Intro/Ending orchestration (tap again - field is deactivated)
 - 12: Selection of the style track to be edited with activity display (when style is running)
 - 13: Press 2x = SOLO function for the active track
 - 14: first key: C 3-048
 - 15: last key: G 9-127
 - 16: turnpoint: G
 - 17: duration: 0
 - 18: velo. offset: 0
 - 19: velo. amp.: 1
 - 20: retrigger mode: retrigger
 - 21: realtime transpose: no 6/7/7+ (bass)

Let's look at the individual orchestration and playing parameters:

Orchestration parameters Basic

1 track active yes/no
Here you can completely switch off the selected track ("no") or activate it again ("yes").

2 sound
Select the sound for the active track here. You can select sounds directly via the sound buttons on the control panel.

Or tap directly on the field to get to the familiar sound selection.



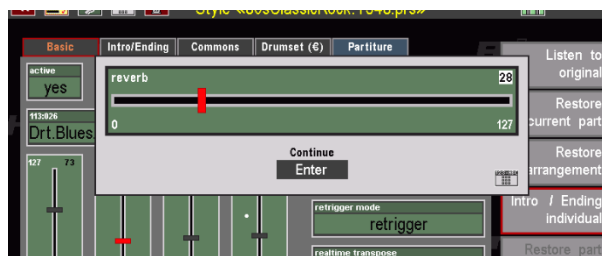
3 volume
Adjusting the volume for the active track.

4 reverb
Setting the reverb intensity for the active track

5 chorus
Setting the chorus intensity for the active track

6 panning
Setting the stereo panorama position for the active track:
- 63: fully left
+ 63: fully right

You can adjust the sliders of the parameters **Volume...Panning** particularly easily by tapping on the corresponding slider. This is then shown enlarged in the display.

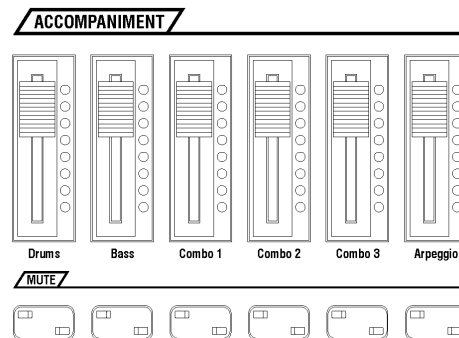


7 octave
Changing the octave position for the active track by +/- 4 octaves

8

submix

Define here to which submix volume control the active track is to be assigned. The controls **Drums...Bass...Combo1-3** stand here for the corresponding sliders for the accompaniment on the control panel.



We recommend to keep a similar allocation as with the factory styles, e.g. rhythm guitars (chord tracks) on submix **Combo 1** or **2**, accent or melody instruments (phrase tracks) on **Combo 2** or **3**, pad sounds (strings or synthesizer pad sounds) on **Combo 3**.

The extra track is assigned according to the respective assignment, e.g. percussion instruments in Yamaha® Styles on Submixer Drums.

However, you can also select the submixers of the manuals or the pedal here. If you want to control an accompaniment track via the Upper right submixer together with the upper manual instruments for special applications, you can make such an assignment here.

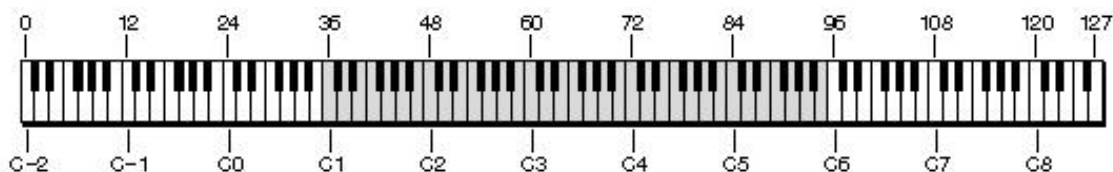
Play parameters Basic

The following parameters determine the playing behaviour of the tracks:

9
10

first key / last key

Set here the range of notes in which the track is allowed to play. Notes inside the track partiture that are higher or lower than the set range are automatically octavated up or down into the allowed range. **First key** defines the left limit (lowest playable MIDI note/key number), **last key** defines the right limit (highest playable MIDI note/key number)



11

turn point

Determines from which note on a chord change a reversal of the chord to the next higher/lower octave position takes place. **Attention:** the note range entered for **first key/last key** cannot be exceeded, higher or lower chord tones repeat accordingly.

- Selectable: standard (turn point G)
- notes C#...H
- none (All chord positions according to partiture)

12

duration

This parameter is used to stretch or compress the note lengths relative to the actual lengths in the track partiture. If the note lengths are compressed or shortened (values < 0), the sound is more accentuated and the notes sound more staccato. Stretching or lengthening the note lengths (values > 0) results in a more legato-like playing style, the notes blend into each other. Caution: If the values are too high, the rhythm of the notes can change considerably or "bump".

13

velocity offset/amplification

14

With these parameters, you can change the velocity of the track and effect corresponding tonal changes. Interesting e.g. for acoustic guitars or also the drums. The parameters cause a relative increase or reduction of the dynamic range in relation to the actual values contained in the partiture.

Velocity offset shifts the starting point (minimum value of the velocity) up or down, **velocity amplification** determines the factor by which the dynamic increases with higher values in the score. In this way, higher values or factors can be used to achieve compressor effects or to accentuate individual notes in the partiture, especially when using sounds that consist of several dynamically layered samples. Lower values or factors "soften" the dynamics, the sound becomes "softer" and less accentuated.

15

retrigger mode

This parameter determines the behaviour of notes that are already playing at the time of a chord change. Depending on the type of track score, different of the alternatives offered can be tonally favourable:

- no transposition:** The notes continue to play at their original pitch despite the chord change. Useful for scores with very short and fast notes. With longer notes, disharmony can occur because the sustained notes and the notes already playing in the new harmony "rub" against each other.
- notes off:** All playing notes are terminated at the moment of a harmony change. The track does not sound again until the next note in the partiture, then in the newly selected harmony.
- soft attack:** All playing notes are terminated at the moment of a harmony change and directly played again in the new harmony, but softly cross-faded. With percussive instruments, this suppresses disturbing double strokes during harmony changes. This is especially useful for rhythm guitars or other tracks with rapid note sequences.
- retrigger:** Like "soft attack", but direct tonal attack of the new harmony, without fading in. Useful for sounds such as string sections, which usually already have a softer tonal insert. Harmony changes are more direct with this option.

16

realtime transpose

Here you can set various options for real-time transposition of the track during chord changes and in particular vary the behaviour of seventh chords:

no transposition: Die Spur reagiert nicht auf Akkordwechsel (z.B. für Drumpuren oder Spuren, die Effektsounds spielen).

no 6/7/7+ (Bass): The track ignores played sixths and sevenths (e.g. for Bass tracks).

6/7/7+ from C1 (24) / C (36) / c (48) / c1 (60) / c2 (72): Sixths and sevenths are only played if they are at least on or above the corresponding notes (key numbers) in the partiture. Otherwise only the corresponding basic chords are played.

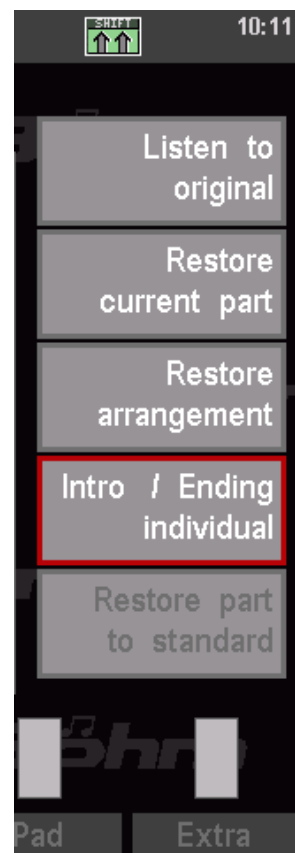
Just try out the different parameters once, this is the best way to get a feeling for the respective effect. You cannot " damage " anything!

Important when trying out and editing: Play through different chords and all patterns of your style, i.e. all variations, intros/endings, fills, etc. This is the only way to get a comprehensive impression of the effect. This is the only way to get a comprehensive impression of how your changes affect the individual parts of the style and the different chord positions and to make corrections if necessary.

With the grey field **Listen to original** on the right, you can switch to the last saved version of the style at any time and thus compare and evaluate your changes with the original. If the function is activated, you will also see the saved parameter values and no longer their possibly changed values. Tap it again to return to your edited version.

The field **Restore current part** on the right discards your changes for the currently selected track and resets it to the last saved version.

Tap **Restore Arrangement** to discard all changes for all tracks and reset all style instrumentation to the last saved version.



Individual orchestration for Intro/Ending patterns

The field **Intro/Ending individual** in the right action column shows whether there is an own intro/ending orchestration for the active track. In this case, the field has a red frame. If there is no intro/ending instrumentation, the red frame is missing.

You can create such an instrumentation for the active track at any time by tapping on the inactive field. The field is now displayed with a red frame, and the **Intro/Ending** editor page becomes active and thus selectable:

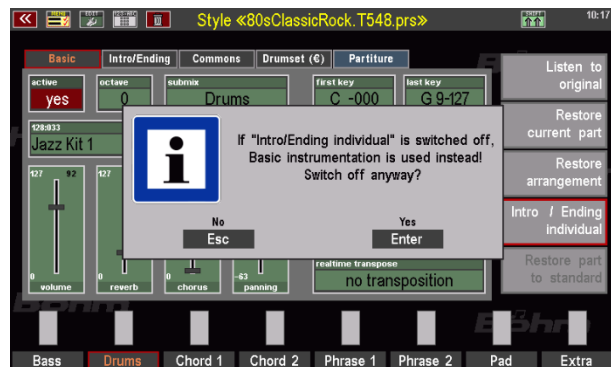


The instrumentation and playing parameters on the **Intro/Ending** page are identical to those on the Basic page. However, they only apply to the partiture the current track is playing during the **Intro/Ending** patterns of the style.

Attention: In order to control your settings, you must also call up the intros and endings of your style during editing so that the changes become audible. If you run only the style in its basic variations, you will hear only the basic instrumentation and not your own instrumentation for intro/ending!

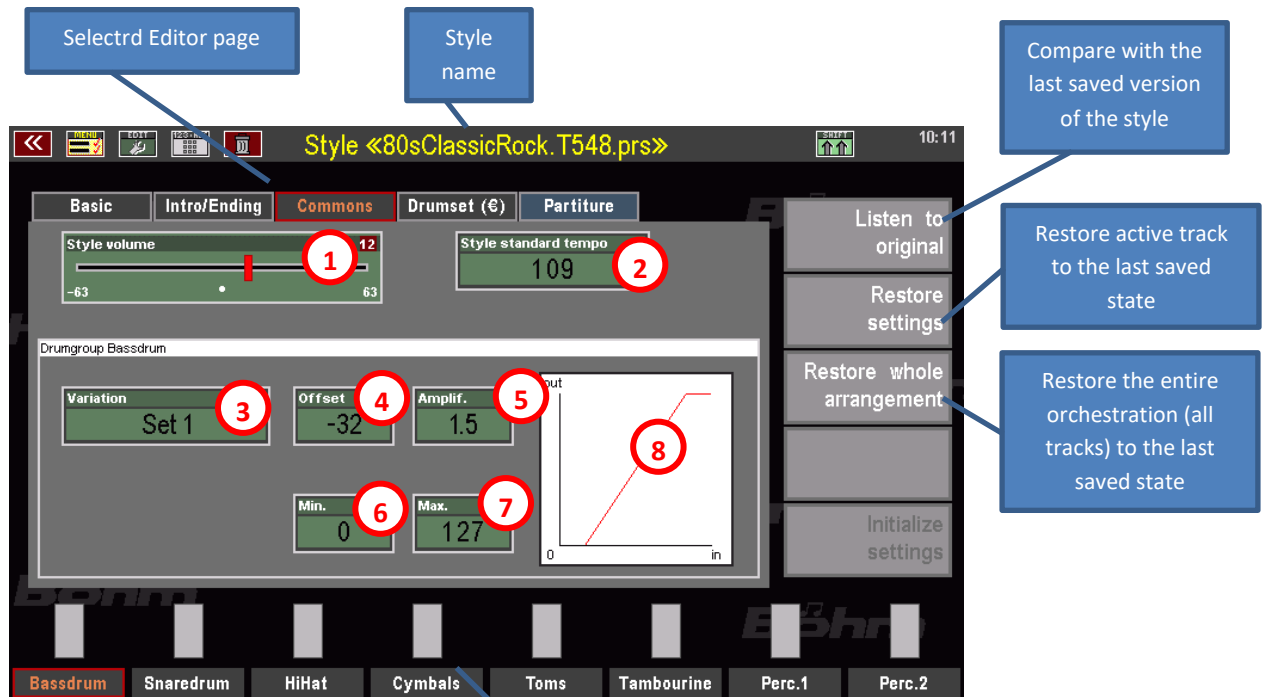
You can also delete an existing individual intro/ending orchestration on a track by selecting the track and then tapping on the active field **Intro/Ending individual**. In this case, a confirmation prompt is displayed:

If you confirm with **[Enter]**, the orchestration is deleted, the **Intro/Ending individual** field is set to inactive and the Intro/Ending editor page is no longer selectable for the track. The track now also plays the intro and ending patterns with the basic orchestration.



Common parameters

On the Common page you will find parameters that apply to the entire style:



Selectrd Editor page

Style name

Compare with the last saved version of the style

Restore active track to the last saved state

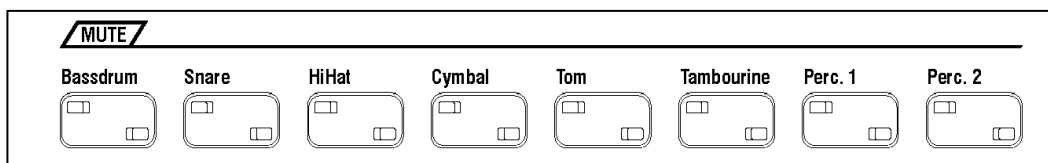
Restore the entire orchestration (all tracks) to the last saved state

Selection of the drum instrument group to be edited
Activity display of the individual drum groups (while style is playing)
Press 2x = SOLO function for the active drum group

- 1** **Style volume**
With this control you can adjust the overall volume of your style. This function is particularly valuable for adjusting the volume of the finished style, e.g. to other styles, without having to intervene in the volume ratios of the tracks and percussion instruments.
- 2** **Style standard tempo**
Set the default tempo for the style here. This tempo is set when the style is selected from the style list. **Attention:** From the SONG presets, the style can of course also be called up with a tempo other than the standard tempo, as the presets save the currently set tempo.

The further functions on this editor page affect the drum instrumentation:

You already know the subdivision of the drum kit into 8 individual instrument groups from the drum mute buttons on the SEMBRA control panel:



These groups can be found at the bottom of the **Common** editor page. For each of these drum instrument groups, you can select different alternative sounds and adjust the velocity behaviour. In this way, you can change the sound of the drums in detail and optimise it for your style.

If the SEMPRA is equipped with the "**Easy Edit Styles**" app (art. no. 41160), it is possible to select two style-specific user drum sets for each drum group in addition to the "fixed" set alternatives. These can be edited on the editor page **Drumset (€)**. Here it is possible to exchange instruments within the set and to adjust the volume individually. The customisation possibilities for the drumset are thus extremely expanded.

But first let's look at the options available directly on the **Common** page:

Select the drum instrument group to be edited using the [F] buttons below the display. The parameter view switches to the settings of the selected drum group.

3 Variation
Here you can select different alternative sets for the active drum group. So e.g. another bass drum (also "Orchestra"), snare drum (also "Brush"), another hihat or tom-tom set, etc. The available alternative instruments are defined internally and depend on the drum kit set in the basic orchestration for the drum track.

If the "**Easy Edit Styles**" app (art. no. 41160) is available: To assign one of the two freely editable user kits to a drum group, set the entry **User 1** (User-Drumset1) or User 2 (User-Drumset2) in the **Variation** field. Further explanations follow in the next section.

4 Velocity parameters
For each drum group, you can also adjust the velocity behaviour via the parameters **Offset** (application point), **Amplification** (slope factor), **Min.** (minimum velocity value that cannot be underrun) and **Max.** (maximum dynamic value that cannot be exceeded).

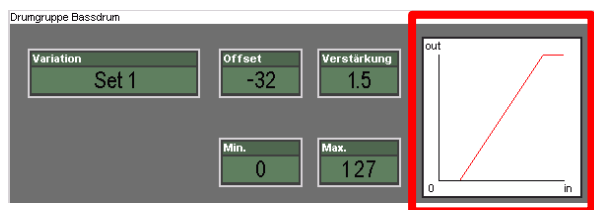
6
7 A higher offset and a higher gain have a similar effect as a compressor, the instrument group gets more "pressure". But be careful: The actual dynamic values are compressed in the upper range if these parameters are set too high, which can then make the drums sound "machine-like", as too little dynamic bandwidth remains!

On the other hand, the available dynamic range can also be extended by lowering **Offset** into the negative range. If necessary, select a somewhat higher gain in these cases to achieve some "punch" again at the top.

Outliers upwards or downwards can be "caught" with the parameters **Min.** or **Max.**

8 The graphic display of the velocity parameters is valuable for the specific setting of the parameters.

Here you can see directly how the settings for the dynamics parameters affect the results.



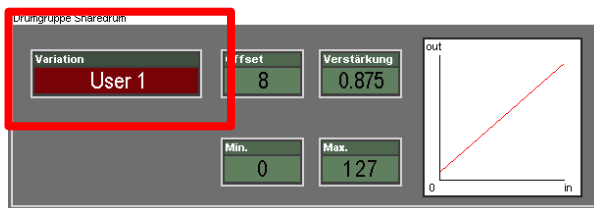
The velocity parameters and the graphic display correspond to the velocity functions that are also available for the individual parts on the manuals and can be changed in the part editor. Our explanations of these parameters on page 104 also apply to the velocity setting here in the style editor.

Edit User-Drumsets (only with existing app "Easy Edit Styles", art. no. 41160)

As you learned in the previous section, you can assign the individual drum groups to two editable user drum sets per style in the **Variation** field on the **Common** editor page:

The entry **User 1** assigns the drum group to user drum set 1, the entry **User 2** to user drum set 2.

You can distribute the 8 groups as you wish between the two user sets.



To edit the user sets afterwards, switch to the editor page **Drumset (€)**:

On this editor page, you can now edit the two user drum kits. The corresponding changes become audible on the instrument groups,

- for which the corresponding set has been set on the Common page and
- if the instruments actually playing in the group are edited, i.e. exchanged or changed in volume.

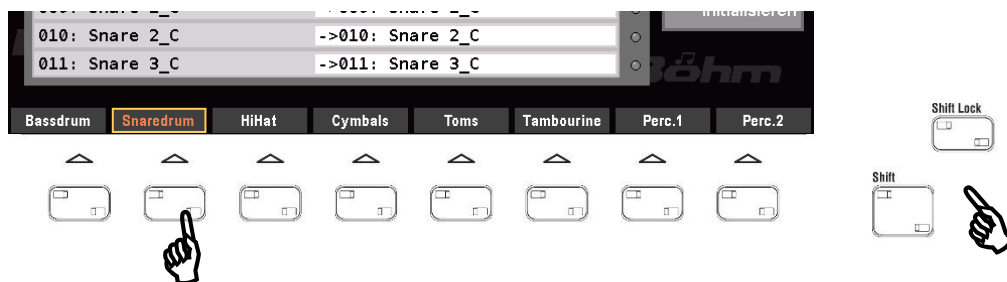
Let's have a look at the Editor page:

The screenshot shows the 'Drumset (€)' editor page. The main display area contains a list of instruments with their IDs and names, such as '005: Bass 2_C' and '015: Snare3_A (F3)'. A callout box explains that the 'Exchange list' allows selecting alternative instruments from the current user set, and that a list selection can be called up via the [F-3] List. Another callout points to the 'F3 list' button at the bottom, which is used for switching between user drum sets 1 and 2. A third callout points to the navigation arrows, explaining that they allow page-by-page up and down or direct navigation to the beginning or end of the list. A fourth callout points to a yellow flashing dot next to '015: Snare3_A', identifying it as the 'Activity indicator' which shows the activity of instruments assigned to the active user drum set. A fifth callout points to the 'Initialize settings' button, explaining that it resets all settings of the user drum kits. A sixth callout points to the 'Volumes' button at the bottom, explaining that it is used for switching to the volume control for the drum instruments. The interface also includes buttons for 'Listen to original', 'Restore settings', 'Restore whole arrangement', and 'Initialize settings' on the right side.

Callouts and their descriptions:

- List of drum instruments in the user kit:
- Exchange list: Here you select the alternative instrument with the data wheel. All instruments of the current user set are available for selection. As an alternative to the data wheel, you can call up a list selection of the exchange instruments via [F-3] List
- Reset all settings of the user drum kits
- Activity indicator: yellow flashing indicates the activity of the instruments assigned to the active user drum set. Use the display here to locate the drum instrument(s) to be edited.
- Navigation in the set: Page by page up and down or directly to the beginning or end of the list
- Switching between user drum sets 1 and 2
- Umschaltung zur Lautstärkeregelung für die Drum-Instrumente

On the SHIFT level of the [F] buttons, you can activate the SOLO function for the various drum instrument groups as a setting aid, in order to be able to listen specifically to individual groups:



To change a drum instrument, proceed as follows:

- Start the style playback so that you have an immediate acoustic control of your changes.
- Locate the instrument you want to change in the list. Use the arrow functions on the [F] buttons to scroll through the instrument list. Pay attention to the activity indicators: Yellow flashing "LEDs" show you the activity of the individual instruments, but only those instruments that are also assigned to the active user set.
- With the button [F1] User 1 / 2 you can switch between the two user sets 1 and 2.
- Place the **cursor** in the exchange table on the line of the instrument to be changed. Now select the desired exchange instrument with the **data wheel** or via the **list view** that can be selected with [F3]. Your changes are immediately audible during playback.
- If necessary, use the [F]-button **Volume** to call up the volume settings for the instruments of the set. Here you can increase or decrease the volume of the individual instruments with the **data wheel**. Caution: These settings ultimately change the dynamics of the instruments. Depending on the setting, sample changes may occur if an instrument consists of dynamically layered individual samples (e.g. bass drums, toms, snares.....).

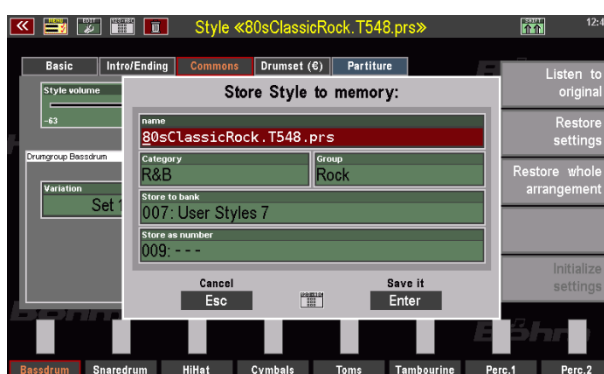
Restoring edited styles

Up to this point you have already become acquainted with extensive possibilities for editing and optimally adapting styles in the style editor of SEMPRA. Perhaps you have already made extensive changes to a style while working through our explanations, which you would now like to save. Because with the functions of the Style Editor shown so far, you can already get a lot out of your styles.

Before we devote the next pages to the recording functions in the Style Editor, we would like to explain how you can save a changed style in SEMPRA. All the changes described so far are saved in the style as well as the functions of the Style Recorder described below (Editor page **Partiture**).

- To store an edited style, press the **[Store]** button to the right of the display on the control panel. The store dialogue appears in the display:

- If you want to change the name of the style or the category and group assignment, for example, you can now make these entries in the corresponding fields.



- You only need to change the user bank and position (number) in the bank if you want to save the edited version to a different place than the original version of the style. In this case, the original version would also remain in its previous place.

- If, on the other hand, you want to replace the original version of the style with your now newly edited version, leave the displayed bank and number position unchanged. This will overwrite the previous style version when it is saved and replace it with the new version.

- When you have made all entries in the save dialogue, confirm with **[Enter]**.

- If you overwrite the style at its current position or if you have selected another place to save that is already occupied, you will receive a safety notice.



- Confirm the message if you really want to save by pressing **[ENTER]**. The style is saved. Cancel the process with **[ESC]**.

If you have not yet saved your changes and try to exit the Style Editor menu, you will get a warning message:

You have the choice of how to proceed:

discard (ESC): Your unsaved changes are discarded without saving. The display returns to the basic screen.

test (ENTER): Your changes remain temporarily saved. The display returns to the basic screen and you can try out the style with the current changes. ATTENTION: If you call up a new style, the changes for the current style are discarded!

To continue editing the current style or to save the changes permanently, call up the style editor again and save the changed style as described above.

Edit: If you have made a mistake and want to remain in the style editor, tap Edit. The hint disappears again and you can continue editing the style.



Saving Styles to USB

Especially if you have a large library of your own styles, it is advisable to save them regularly on a USB stick. How you can save your styles bank by bank or all banks at once to a USB stick is explained on page 260.

Interactive Playbacks / Midi Files

In addition to styles, i.e. rhythm figures, you can also use midi file sequences on the SEMPRA as a further type of accompaniment. You can simply play such files directly from the USB stick or import them into the organ, i.e. save them internally. We call such internally stored midi files "**Playbacks**" on the SEMPRA.

General information on playing with midi files at SEMPRA

Playing with midi files or Playbacks is a little different from playing with styles. A midi file is a sequence, i.e. it contains a complete piece of music, with a separate track with the corresponding midi commands (notes, controller, sound selection, etc.) for each instrument. A midi file can consist of a maximum of 16 such tracks. Track 4 often contains the melody voice, track 10 e.g. the drums.

Since a midi file contains the complete arrangement of a piece of music, the file also specifies the harmonic sequence, i.e. the respective harmonies or chords. The chord recognition of the SEMPRA is therefore deactivated when using Playbacks as accompaniment.

The tempo, i.e. the speed of the Playback, can of course be influenced with the tempo controls of the SEMPRA (buttons **[Tempo-]****[Tempo+]** or data wheel). However, a Playback also contains direct tempo data, i.e. the basic tempo of the song or, if applicable, tempo accelerations or decelerations, which are then of course implemented by the SEMPRA during play.

Interactive Playbacks

A midi file or Playback contains - changeable - midi data that control the sound generation of the SEMPRA during play. Such a file is therefore not rigid like an audio recording that you can only start and listen to, but rather the file can be changed and influenced by you in many ways. You can change the instrumentation of the individual tracks in the file, i.e. exchange or edit the sounds or drum kits, change volumes and pitches or the dynamics, etc. You can also adjust the volume of the whole file, transpose it into other pitches, etc. More details will follow later in this chapter.

With the "**Interactive Playbacks**", we go one step further with SEMPRA: while the sequence of a midi file is initially fixed - there is a starting point and an end - the concept of the Interactive Playbacks with SEMPRA allows a similarly flexible sequence control as with a style. You can:

- divide the Playback into up to 6 sections (or "patterns") by simply specifying the respective start bar numbers. These patterns are automatically assigned to the corresponding style pattern buttons such as INTRO/ENDING, VARIATION, BREAK or BRIDGE.
- These buttons, and thus the corresponding patterns of the Playback, can then be selected as often as you like while playing - just like playing with a style. The playback jumps back to the start position of the selected pattern (i.e. the bar number at which the section is to begin) and continues play from there.

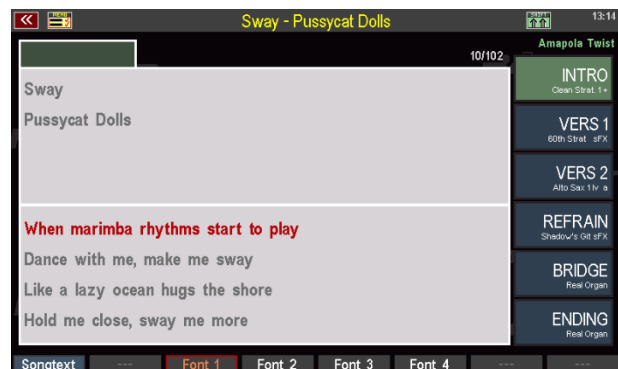
- This way, you can set the play sequence for the 6 patterns of the Playback as you wish while playing by simply pressing the corresponding pattern buttons and thus vary the sequence of the Playback accompaniment. This way, you remain flexible, and your Playback cannot end suddenly although the dance floor is still well filled.

The 6 patterns can of course also be linked to the 6 presets within a SONG, i.e., the pattern change can be made directly with the preset change, as with styles.

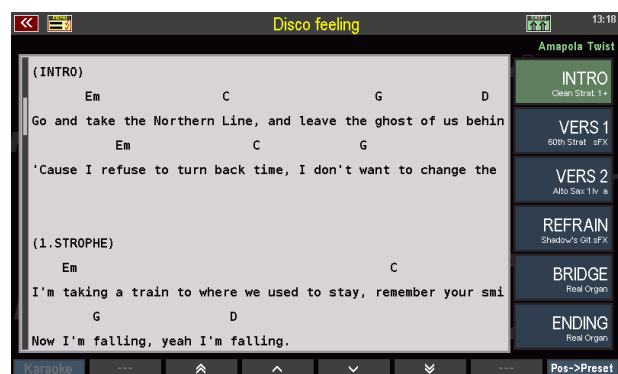
Karaoke/text display

Many midi files contain the corresponding lyrics, sometimes also chord information, for display on the instrument. If your SEMPRA is equipped with the **karaoke/text display app** (art. no. 41159), you can have such texts, if available in the Playback, shown on the SEMPRA display during play of the file.

In the case of karaoke texts, the display is word-synchronous by continuous marking with the cursor.



Files that do not contain their own text information can also be supplemented with their own texts (ASCII-TXT files). In this case, you can use the preset change to select not only the corresponding section in the file, but also the appropriate text page.



For more information, see the separate operating instructions for the Karaoke/Text Display app.

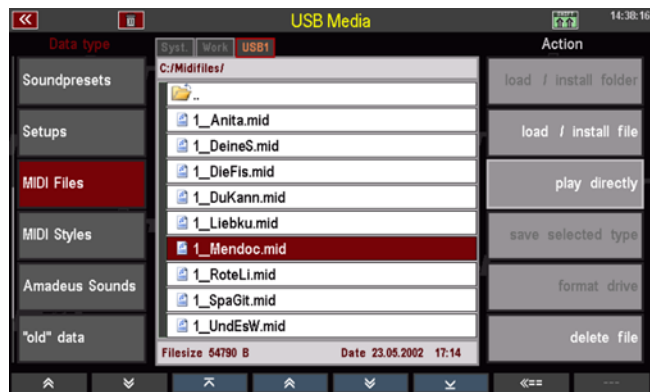
Play midi files directly or store them internally as Playbacks.

For the internal storage of your own midi files or playbacks, a total of 16 user banks of 64 playbacks each are available - just as for your own user styles - i.e. a total of 1,024 storage locations. The same 12 categories and subgroups apply to your playback library as to the selection of styles.

In order to be able to select midi files or Playbacks from the list of accompaniments, we must of course first load such files into SEMPRA and save them internally.

This is done in the USB menu and with the help of an USB stick on which you have previously saved the midi files.

How to play MIDI files directly from the USB stick without saving them or how to import and save them as Playbacks in the SEMPRA is explained in the chapter "USB functions" on page 274.



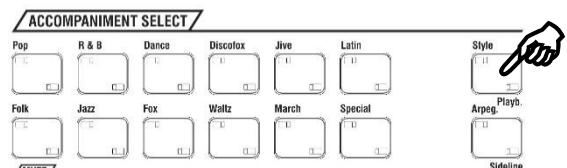
Selecting Playbacks

We assume that you have imported and saved some midi files as Playbacks into your SEMPRA.

Of course, you now want to find and call them up in SEMPRA: Remember? During the import, you were asked in the save dialogue in which accompaniment category and in which respective subgroup you would like to classify the midi file to be imported. You also specified the user Playback bank and the desired position number 1...64 in it, to which the Playback was then saved.

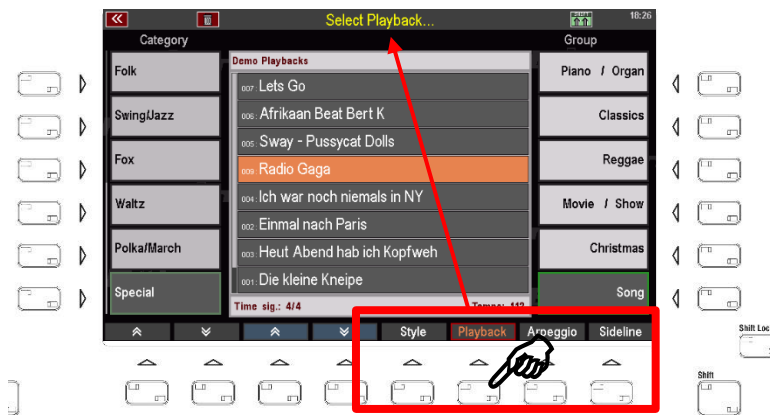
With the [Style / Playback] button to the right of the 12 category buttons for accompaniment, you can switch these buttons from **Style** to **Playback selection**:

- The upper LED in the button lights up ("Style" position) > Styles are selected.
- The lower LED in the button lights up ("Playb." position) > Playbacks are selected.



If you now press one of the 12 category buttons, the accompaniment selection for Playbacks opens in the display:

- Alternatively, you can switch the type of accompaniment to be displayed directly in the display menu for the accompaniment selection. This switch is made with the four right [F]-buttons below the display.

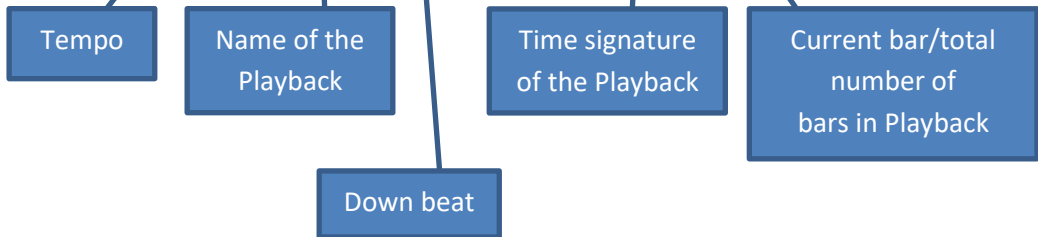
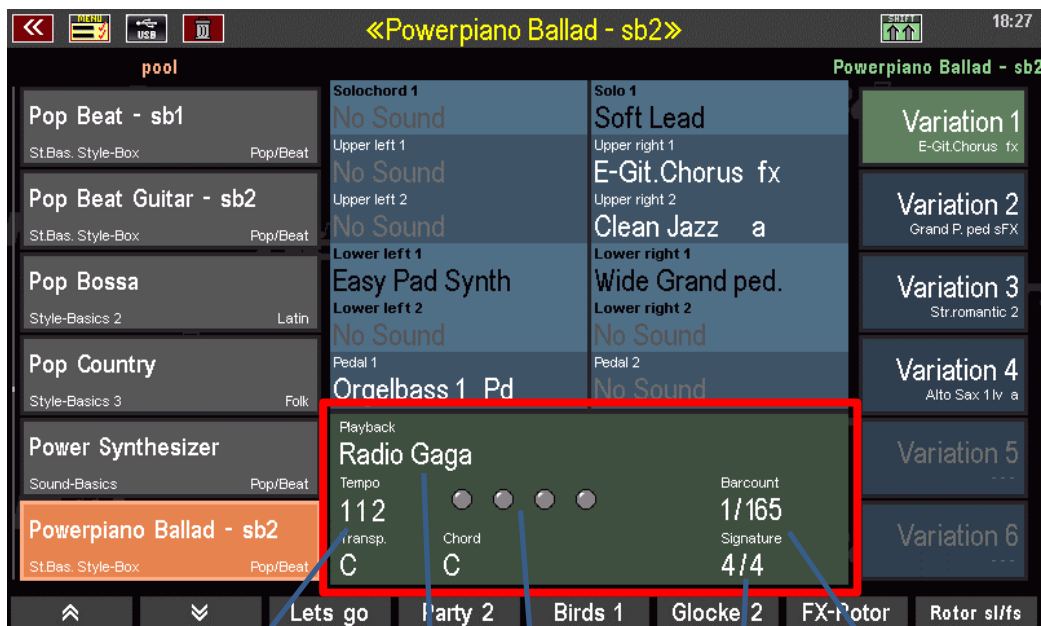


Note: The accompaniment types "Arpeggio" and "Sideline" are currently not yet implemented.

- In the selection list, you can now determine the desired Playback via the categories and subgroups, tap and confirm with [ENTER].

Note: Of course, the familiar sorting options (view, sort alphabetically or numerically, view whole category or all accompaniments, delete) are also available here in the Playback selection on the **SHIFT** level of the [F] buttons.

- The selected Playback is then displayed in the basic screen and is ready to play:



Start/stop the Playback

If you now press the **[Start/Stop]** button, the Playback starts. As we have not yet made any further changes to the it or divided it into individual patterns, the playback is played through from beginning to end.

You can stop the play at any time by pressing **[Start/Stop]** again. When restarting, the Playback starts again from bar 1.

A (new) start with the **[Sync. start]** function is also possible, of course, if you press the corresponding button. The Playback then starts with the beginning of the play on the accompaniment manual (usually the sub-manual on the left).

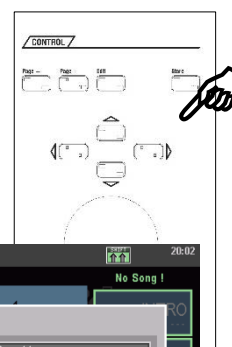
Taking over Playbacks into SONG presets

Just like styles, you can also combine playbacks with your SONG presets (global presets).

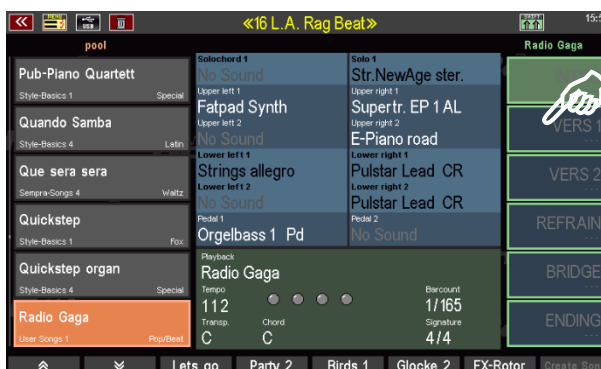
- Set the SEMPRA as usual and select the desired Playback as accompaniment.

- Press the **[Store]** button as usual to store the setting as a preset in an existing SONG, or to create a new SONG via the **[F]** button "new SONG" and store the first preset in this SONG.

- When you create a new SONG, make the SONG settings (name, category, genre, bank, number, etc.) as usual and confirm with **[Enter]**.



- Now tap the desired preset position **1...6 on the right** to save the current setting as a preset.



- If you have created a new SONG or are trying to save the current setting as a preset in an existing SONG that uses a style as accompaniment, you will see a message in the display:



Why does this message appear? **Please note:** The 6 presets of **the same** SONG can only be linked to **either** styles **or** playbacks. Changing the accompaniment type within a SONG is **not** possible!

If, for example, you want to play the same piece of music once with a style and another time with a playback accompaniment, it is best to create 2 separate SONGs with corresponding presets, one for the style and one for the playback version.

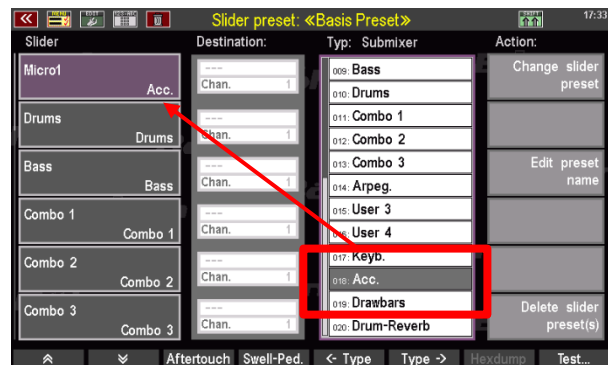
Within the same accompaniment type, changes are possible, e.g., style changes through the presets within a "Style SONG" or also changes between different Playbacks within a "Playback SONG".

- To finish saving, confirm the above note with **[Enter]** - the preset is now saved at the previously selected position.
- With **[ESC]** you can also cancel the saving process in the hint field.

Adjusting the volume of the Playback

If you play a midi file directly from the USB stick or if you have "freshly" imported it into SEMPRA (without having already edited it), all tracks of the file - with the exception of the drums - are on the internal submix controller "ACC" (Accompaniment). This submix control functions as a sum volume control for the entire accompaniment (without drums). You can adjust the volume of the drums themselves at any time on the **[Drums]** control in the accompaniment slider area.

If necessary, you can assign the submix control "ACC" to a slider or drawbar of your SEMPRA that is not used elsewhere. How to assign various functions to the controls of your SEMPRA is described in detail in the chapter "**Button and Control Assignments**" starting on page Fehler! Textmarke nicht definiert.



But there is a much more comfortable and flexible way to control the volume of a Playback. You can distribute the individual tracks of the Playback to the various submixers of the SEMPRA as you wish. For this purpose, you can use the volume controls of the accompaniment, i.e. the submixers **Combo 1...3** and **Bass**. In this way, you can create a "mixing desk" for the Playback tracks, which you can use while playing or whose mixing ratio you can save in the presets.

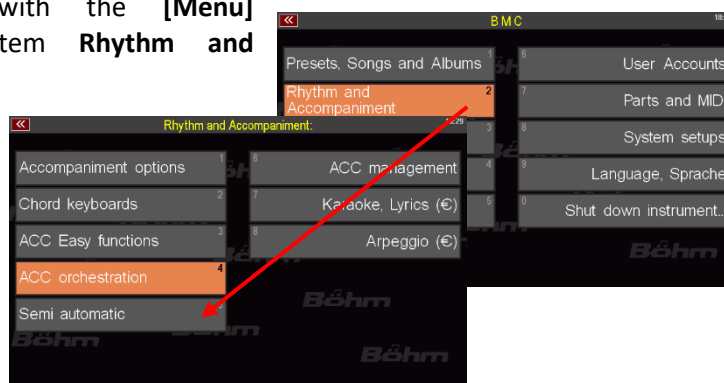
These settings, as well as many others, are saved specifically in each individual Playback. And now, at the latest, we should take a closer look at the Playback editor menu. There you can not only change the instrumentation or the above-mentioned assignment of the volume submixers, but also divide the Playback into up to 6 patterns, thus making the Playback "interactive":

Playback Editor

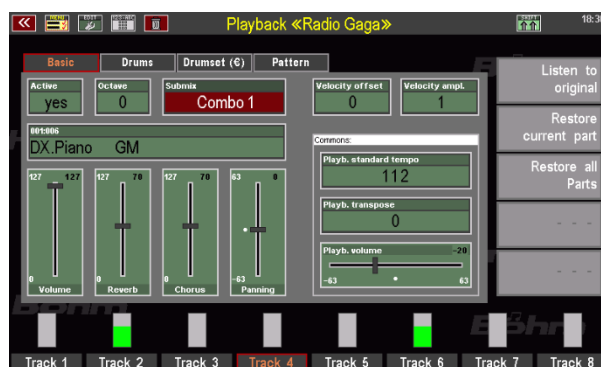
We find the Playback editor in the BMC menu of the SEMPRA, and here in the submenu Rhythm & Accompaniment:

Calling up the editor

- Open the BMC menu with the **[Menu]** button and select the item **Rhythm and Accompaniment**.
- The submenu opens. Tap here on **ACC orchestration**.



- The Playback editor opens.



Note: You have probably already noticed it: We also select the "ACC orchestration" menu when we want to edit a style. The menu item is always the same, no matter which type of accompaniment we want to edit. SEMPRA automatically recognises which accompaniment type is currently selected and selects the corresponding editor. The editor functions are different depending on the accompaniment type. Here we will deal with the editor as it is presented for a previously activated Playback.

The editor in overview

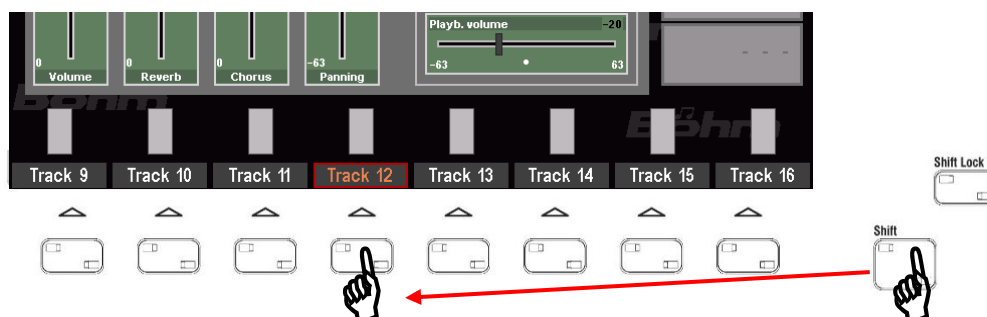
The editor opens with the "Basic" page. With the buttons [Page-] / [Page+] to the right of the display, you can switch between the editor pages **Basic**, **Drums**, **Drumset (€)** and **Pattern**. The **Drumset (€)** page is only accessible if the **Easy Edit Styles app** is activated. On the Basic page, you can edit the instrumentation parameters of up to 16 individual tracks.

At the bottom, you will see tracks 1-8. Green bars show you the activities on the respective tracks during play. With the SHIFT button to the right of the display, you can switch to tracks 9-16 (hold down the SHIFT button and press one of the F buttons to select one of the tracks). Press SHIFT again and one of the F-buttons to switch back to track group 1-8.

The selected track is outlined in red. By pressing the respective [F] button a second time, you can switch the active track to **SOLO**, i.e. only this one track sounds, all other tracks and manual instruments are switched off. Pressing the [F] button again cancels the SOLO function and you hear all tracks again.



Switching track groups 1-8 / 9 - 16:



The Basic Parameters

On the Basic page of the Playback editor, you can edit the instrumentation of the individual tracks:

- Active** ("yes") or deactivate ("no") the track. Tracks that are switched off remain active and can be switched on again at any time.
- Octave:** Set the octave position (-4...0...+4) for the selected track. "0" corresponds to the original position in the score.
- Sound:** Here you can assign a different sound to the selected track. Tap on the field to get to the sound selection. You can also assign the sounds assigned to the sound buttons on the right of the control panel directly by pressing the respective sound button.
- Submix:** Here you determine to which volume submixer the selected track is to be assigned (compare also section **Adjusting the volume of playback** on page 183). For example, distribute the tracks sensibly to the accompaniment controls Bass or Combo 1...3 in order to be able to mix the tracks directly in the same way as style accompaniments. The submixers are available for selection:

Max.	No submixer
Upper r.	Upper right (drawbar)
Lower l.	Lower left (drawbar)
Lower r.	Lower right (drawbar)
Pedal	Pedal (drawbar)
Solo	Solo (drawbar on SE100)
Upper l.	Upper left (drawbar)
User 1	Free submixer for keyboard parts, can be assigned to any controller
User 2	free submixer for keyboard parts, can be assigned to any controller
Bass	Bass slider Accompaniment
Drums	Drums slider Accompaniment
Combo 1	slider Accompaniment
Combo 2	slider Accompaniment
Combo 3	slider Accompaniment
Arpeg.	slider
User3	free submixer for ACC parts, can be assigned to any controller
User4	free submixer for ACC parts, can be assigned to any controller
Keyb.	summary control for manual and pedal parts as well as user submix 1 and 2, can be assigned to any controller, will not be saved in the SONG presets.
ACC	summay control for Accompaniment and User Submix 3 and 4, can be assigned to any controller, will not be saved in the SONG presets.

Vel. offset/ ampl.

Offset determines the minimum dynamic value of the track, **ampl.** (amplification) the degree to which the dynamic increases. With these parameters you can either achieve a compressor effect (higher values) or make the sound smoother (reduction of the values), interesting e.g. for guitar, piano or also drum tracks.

Global parameters:

Playb.

standard tempo The basic tempo of the Playback, can be changed by tempo changes contained in the sequence during play.

Playb.

Transpose Here you can transpose the Playback upwards or downwards in semitones, depending on the original key, to adapt the key of the playback to the key you play, for example.

Playb.

Volume Determines the overall volume of the playback, e.g. to adapt to other accompaniments.

The drum parameters

On the **Drums** page you will find the global parameters **Playback Volume** and **Playback Standard Tempo**. These correspond to the parameters of the same name on the Basic page of the editor. On the other hand, on the Drum page you will find further parameters for adjusting the drum track(s):

Compare to the last saved version of the playback

Reset only the selected track back to the last saved state

Resetting all tracks to the last saved state

Selection of drum instrument groups, press 2x: SOLO

You already know the 8 percussion instrument groups from the corresponding mute buttons on the control panel. There, these groups can be switched on and off individually.

In the Style Editor as well as here in the Playback Editor, you can also select alternative instruments for these 8 percussion instrument groups in order to vary the instruments given by the drum set assigned to the drum track(s). For example, you can select a different bass drum, a different snare, a different hi-hat set or other alternative instruments.

To try out the different alternatives,

- Use the **[F]**-buttons to select the drum group to be edited.
- then tap the **Variation** field and use the data wheel to switch between the different alternative **Sets** offered.
- The changes are directly audible.
- With the parameters **Offset**, **Gain**, **Min.** and **Max.** you can also adjust the dynamic behaviour for each drum instrument group separately.

The alternative instruments available per group are initially determined by the drum set selected for the drum track on the **Basic** page.

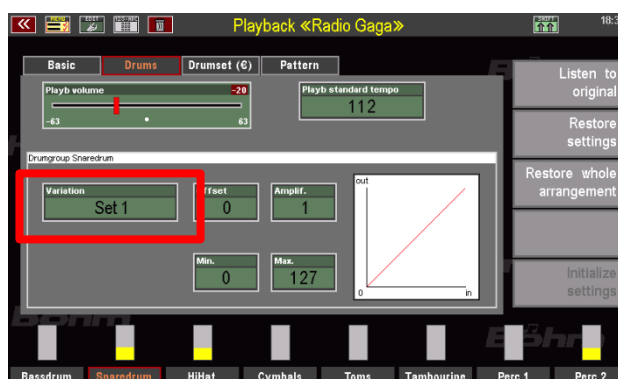
If you have activated the **Easy Edit Styles App** (art. no. 41160), you have interesting additional options at your disposal:

Further drum set parameters (with activated Easy Edit Styles app)

If the **Easy Edit Styles** app is activated on your SEMPRA, you have two freely editable **user drum sets** in each Playback (and also in each style, by the way). These user drum sets allow you to exchange individual drum instruments for all the instrument positions in the set and to adjust the volume of each individual instrument in the set.

This allows you to optimize the drums for each individual Playback in much greater detail.

- To activate one of the two user sets for a drum instrument group, first select the entry **User 1** (User Drumset 1) or **User 2** (User Drumset 2) in the **Variation** field for the desired group.
- This activates the corresponding user set for the selected instrument group.



On the **Drumset (€)** page of the editor, you can now edit the user drum kits. The corresponding changes are audible on the instrument groups,

- for which the corresponding set has been set and
- if the instruments actually playing are edited, i.e. exchanged or changed in volume.

Let's take a look at the editor page:

The screenshot shows the 'Drumset (€)' editor page. The interface includes a list of drum instruments, an exchange list, and various control buttons. Callouts provide detailed explanations of these elements.

Callout 1: List of drum instruments in the user kit:

031: Sticks	->031: Sticks
032: Sqareclk	->032: Sqareclk
033: Metronom	->033: Metronom
034: Metrobel	->034: Metrobel
035: Bass1_A	->035: Bass1_A
036: Bass2_A	->036: Bass2_A
037: Sidest_A/B/D	->037: Sidest_A/B/D
038: Snare1_A	->038: Snare1_A
039: HandClap_A/D	->039: HandClap_A/D
040: Snare2_A (F3)	->010: Snare 2_C
041: Tom6_A	->041: Tom6_A
042: Hstcl_A/B	->042: Hstcl_A/B

Callout 2: Exchange list: Here you select the alternative instrument with the data wheel. All instruments of the current user set are available for selection. As an alternative to the data wheel, you can call up a list selection of the exchange instruments via [F-3] List.

Callout 3: Listen to original

Callout 4: Restore settings

Callout 5: Restore whole arrangement

Callout 6: Initialize settings

Callout 7: Initialise all settings of the user drum kits

Callout 8: Activity indicator: yellow flashing indicates the activity of the instruments. Use the display here to locate the drum instrument(s) to be edited from

Callout 9: Navigation in the set: up and down page by page or directly to the beginning or end of the list

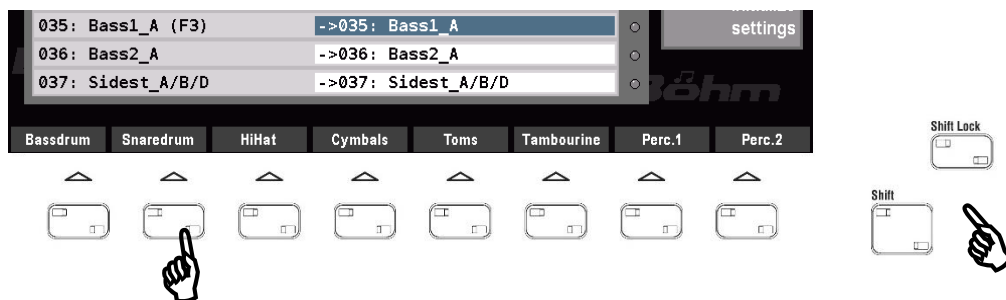
Callout 10: Switching between user drum sets 1 and 2

Callout 11: Switching to volume control for the drum instruments

The second screenshot shows the 'Volumes' page, where the volume for each instrument is displayed. The 'Snare2_A' instrument has a volume of +021.

031: Sticks	Vol. ±000
032: Sqareclk	Vol. ±000
033: Metronom	Vol. ±000
034: Metrobel	Vol. ±000
035: Bass1_A	Vol. ±000
036: Bass2_A	Vol. ±000
037: Sidest_A/B/D	Vol. ±000
038: Snare1_A	Vol. ±000
039: HandClap_A/D	Vol. ±000
040: Snare2_A	Vol. +021
041: Tom6_A	Vol. ±000
042: Hstcl_A/B	Vol. ±000

On the **SHIFT** level of the **[F]** buttons, you can activate the SOLO function for the various drum instrument groups as a setting aid, in order to be able to listen specifically to individual groups:



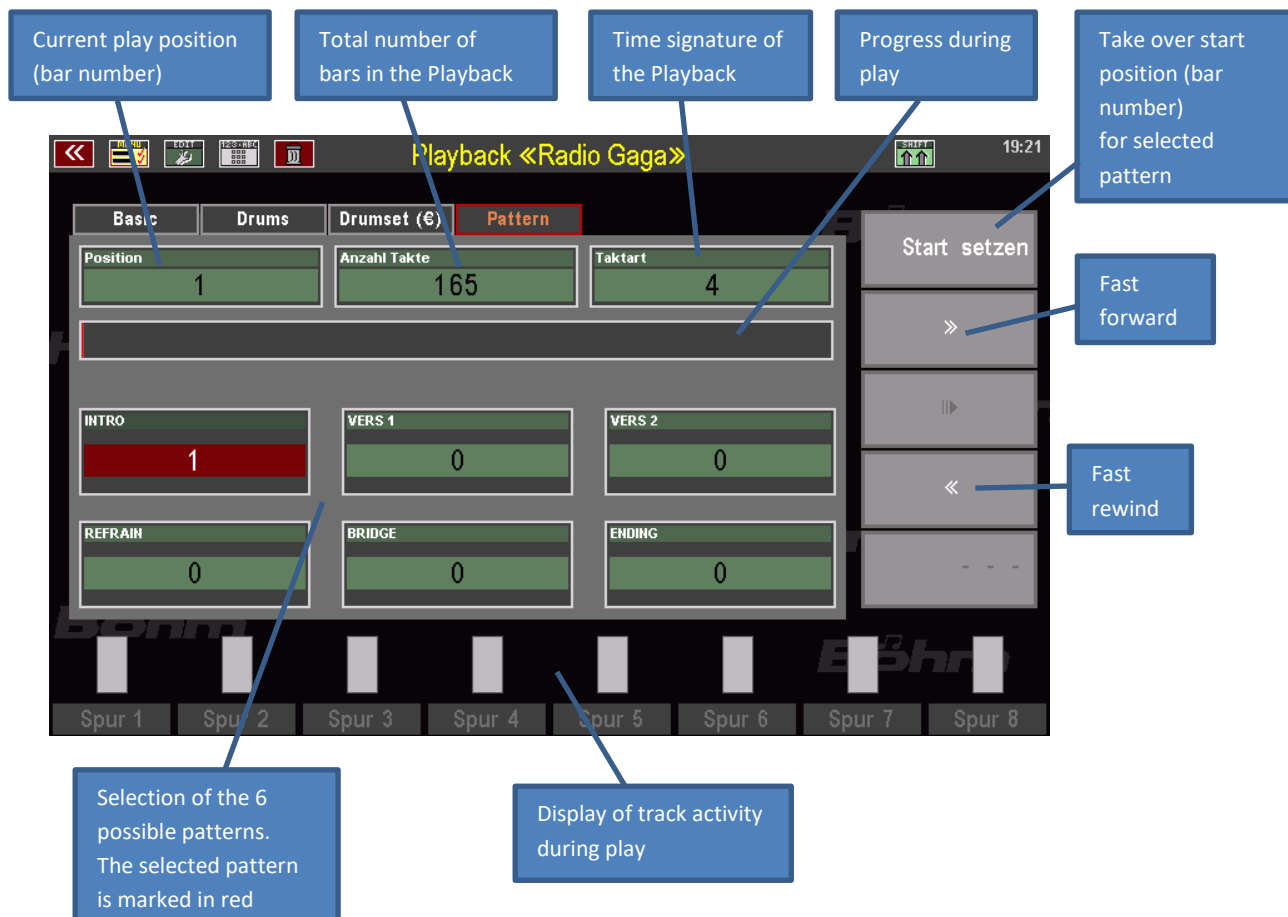
To change a drum instrument, proceed as follows:

- Start playback of the playback so that you have immediate acoustic control of your changes.
- On the **Drums** page of the editor, set the **User 1** or **User 2** variant for the desired instrument group.
- Now switch to the **Drumset (€)** page of the editor.
- Locate the instrument you want to change in the list. Use the arrow functions on the **[F]** buttons to scroll through the instrument list. Pay attention to the activity indicators: Yellow flashing "LEDs" show you the activity of the individual instruments.
- Place the **cursor** in the exchange table on the line of the instrument to be changed. Now select the desired exchange instrument with the **data wheel** or via the list view that can be selected with **[F3]**. Your changes are immediately audible during play.
- If necessary, use the **[F]**-button Volume to call up the volume settings for the instruments of the set. Here you can increase or decrease the volume of the individual instruments with the **data wheel**. Caution: These settings ultimately change the dynamics of the instruments. Depending on the setting, sample changes may occur if an instrument consists of dynamically layered individual samples (e.g. bass drums, toms, snares...).

Are you satisfied with the drum track of your playback? Then we can now make our playback "interactive":

Dividing Playback into Patterns

Finally, on the **Pattern** editor page, you can now divide your Playback into the already mentioned up to 6 patterns, which you can call up via the style pattern buttons on the control panel while playing:



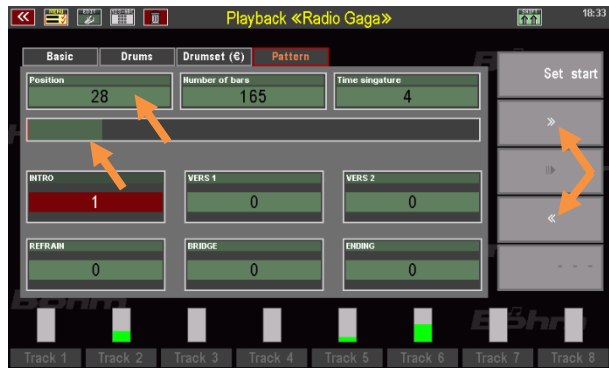
The division is done by specifying the bar numbers with which the respective patterns should begin in the corresponding fields on the editor page.

Attention: A pattern can only begin on the 1st beat of the selected start bar. Upbeats are not possible. Either the bar with the upbeat must be included in the pattern, or the beginning of the pattern must be placed in the bar after the upbeat. When recalling the pattern while playing, pay attention to such positions.

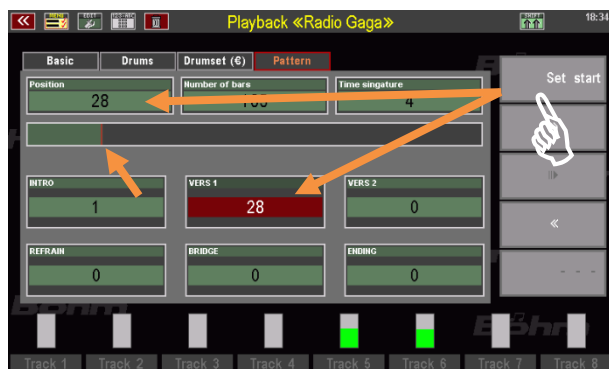
To set the starting points of the individual patterns, proceed as follows:

- In the display, tap the first of the 6 pattern fields (**INTRO...ENDING**) for which you want to set the starting point.
- Now start the playback with the **[Start/Stop]** button on the control panel.

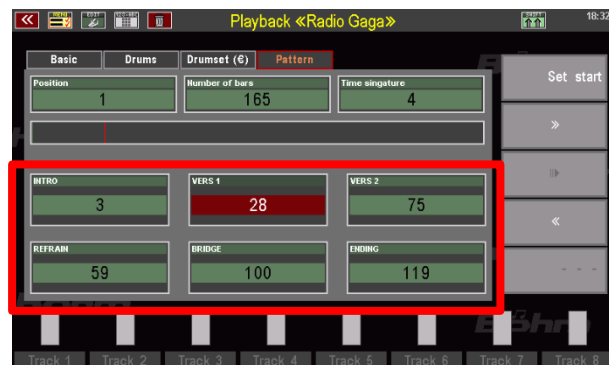
- In the **Position** field, the bar numbers are counted in ascending order. In addition, a bar graph runs in the progression field below and marks the respective playback position.
- If you already know in which bar the selected pattern should begin, you can also fast-forward or rewind to the vicinity of the bar number in question using the two buttons on the right (tap the buttons several times or keep them pressed).



- As soon as and while the desired start bar is playing, tap **Set Start** on the right.
- The current bar number is taken as the start position for the selected pattern. A red line in the progression display shows the current start position for the selected pattern.
- You can now - even during play - tap the next pattern field and set the bar number for the starting point in the same way.



- Repeat the steps until all desired pattern starting points are entered. This can look like this, for example:



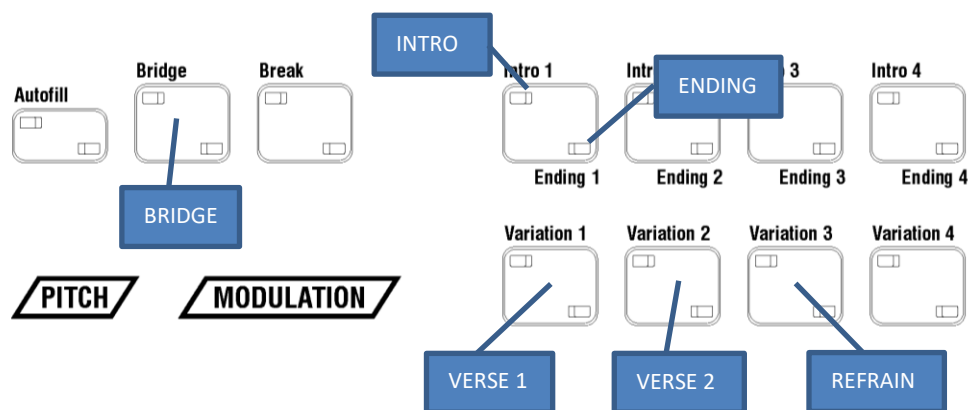
Once you have set the starting points, you can of course change them here in the editor at any time and, for example, correct them by simply repeating the steps described above for the desired pattern. Starting points that have already been set will then be overwritten by new ones.

Use Interactive Playback

At this point, you can test (and if necessary correct) your arrangement by simply tapping the corresponding style pattern buttons on the control panel alternately.

In the display you can see how the respective pattern field is automatically selected and the Playback jumps to the corresponding pattern starting point.

The following assignment of the Playback patterns to the buttons applies:



If, for example, VERS 2 is not assigned, you will find the REFRAIN already on **[Variation 2]**, if no verse is assigned, on **[Variation 1]**.

Important: the [Auto Fill] button

The style button **[Auto Fill]** on the control panel has a special meaning when playing with the Interactive Playbacks. With this button you can determine whether the current pattern is first played to the end (i.e. over all its bars) when changing to another pattern button, or whether the change to the newly selected pattern should already take place from the next bar:



[Auto Fill] button switched on: The pattern change already takes place in the next bar

[Auto Fill] button switched off: The current pattern is first played to the end and then changed to the new the newly selected pattern.

Here are some useful hints on how to carry out the pattern division:

First listen to the Playback completely and note down the bar numbers for the pattern sections to be assigned. This makes it easier to divide up the music in a way that makes sense.

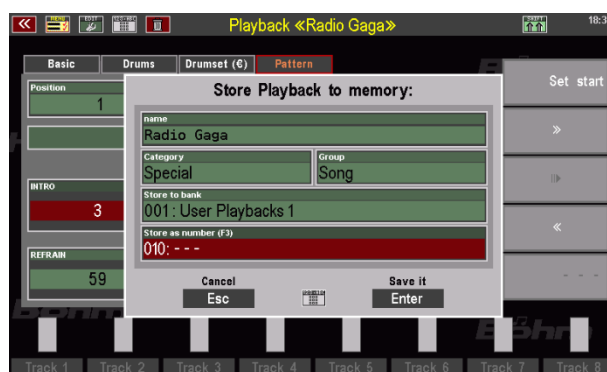
Not all patterns have to be assigned. However, the patterns are played back later until another starting point is reached or the playback reaches its actual end.

Patterns must not overlap. Keep this in mind when assigning the starting points. The next assigned starting point in the sequence limits the previous pattern.

Save playback

Now you may have edited your Playback extensively and made the pattern division...so it's high time to save your work by saving the Playback.

- To restore the Playback with the new settings, press the **[Store]** button to the right of the display on the control panel. The store dialogue appears in the display:
- If you want to change the name of the Playback or the category and group assignment, for example, you can now make these entries in the corresponding fields.
- You only need to change the user bank and position (number) in the bank if you want to save the edited version to a different place than the original version of the Playback. In this case, the original version would also remain in its previous place.
- If, on the other hand, you want to replace the original version with your now newly edited version, leave the displayed bank and number position. This will overwrite the previous version of the Playback when you save it and replace it with the new version.
- When you have made all entries in the save dialogue, confirm with **[Enter]**.



- If you overwrite the Playback at its current position, or if you have selected another place for saving that is already occupied, you will receive a safety warning.
- Confirm the message if you really want to save with **[ENTER]**. Cancel the process with **[ESC]**.



- When you confirm, the Playback is now saved and can be used.

Save playbacks to USB

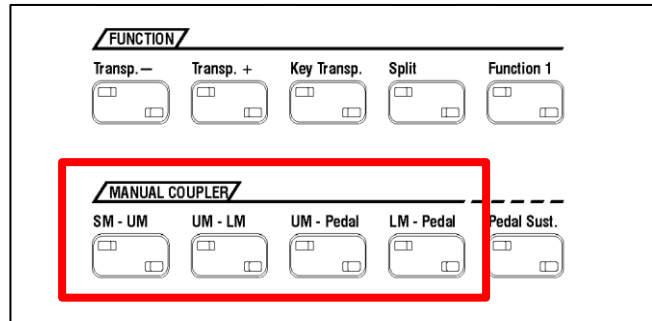
Especially with extensive Playback libraries, it is advisable to save them regularly on a USB stick. How to save your Playbacks bank by bank or all banks at once to a USB stick is explained on page Fehler! Textmarke nicht definiert.

Manual Coupler

With the keyboard or pedal couplers, the timbres of the coupled manual can also be played via the keyboard to which they are coupled. So, both registrations sound on this manual (area) as long as the corresponding coupling is activated. The function of the couplers thus corresponds to that of the manual and pedal couplers in pipe organs and represents a valuable enrichment, especially when playing classical organ literature. But also, with entertainment- or classical orchestra music it can be an interesting playing feature.

On the **SEMPRA SE70...100** models, the coupling functions can be activated via a separate group of buttons on the upper control panel.

The coupling assignment is slightly different for the models SE70...80 on the one hand and SE100 with solo manual on the other hand.

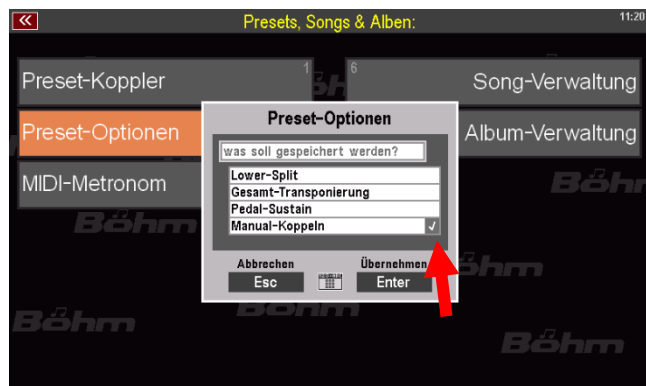


The SM - UM coupling means, for example, that the Solo Manual is coupled to the Upper Manual. The abbreviations mean:

SM: Solo Manual (SE100)
 UM: Upper Manual
 LM: Lower Manual
 Pedal: Bass Pedal

Attention: When coupling to the Lower manual, the lower split point may have to be moved to the top key of the manual via the [Split] button in order to play the coupled registration on the entire Lower manual..

The coupler functions can be stored in the SONG presets of the SEMPRA if this is set active in the Preset Options menu: **BMC Menu - 1 Presets, Songs and Albums - 2 Preset Options:**

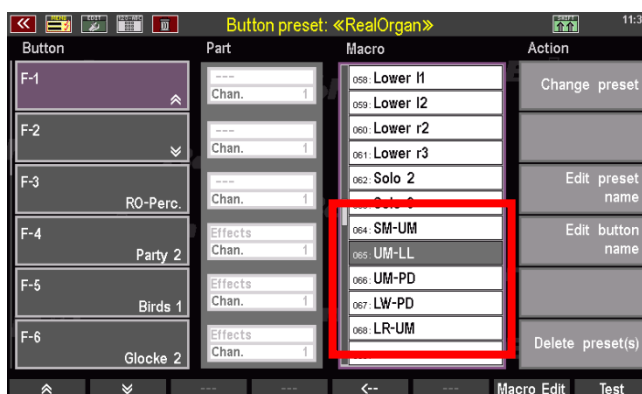


Couplers via F buttons or foot switches

The manual couplers can also be assigned to the F- or footswitches / pistons via corresponding macros and such assignments can be stored in the button presets of the SEMPRA. The corresponding button macros are contained in a setup file Macros V-00.SUP that can be downloaded from the Böhm website. If you have not already done so, load this file into your SEMPRA first.

After loading the setup file, the coupling macros are available in the button preset menu.

- Call up **Menu - 4 buttons and sliders - 2 Edit Button Preset.**
- In the macro list (you can scroll the list with the data wheel if necessary) you will find the new coupling macros:



SM-UM: Coupler Solo manual on Upper manual (SE100)

UM-LL: Coupler Upper manual on Lower manual left

(Attention: if necessary, the lower split point can be moved via the [Split] button to the uppermost button of the Lower manual, to be able to play the Upper manual registration on the entire Lower manual)

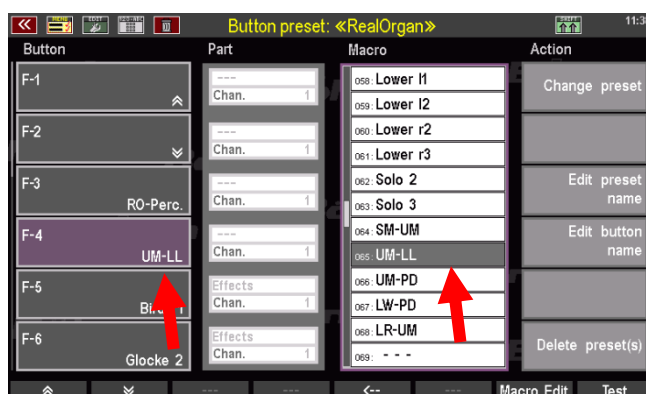
UM-PD: Coupler Upper manual on Pedal

LW-PD: Coupler Lower manual on Pedal

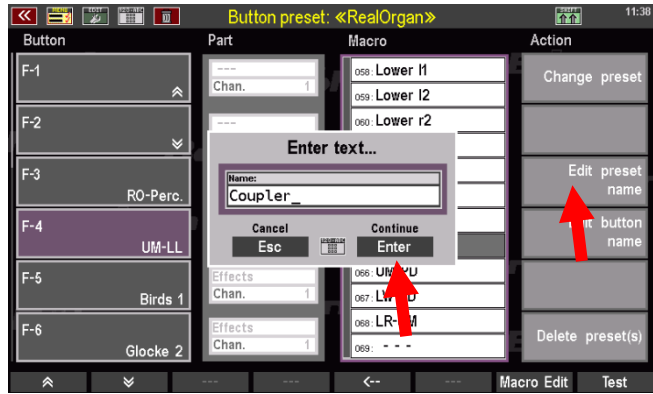
LR-UM: Lower manual right split area on Upper manual

The functions can be assigned in the usual way to the F-buttons, pistons or swell switches in the row on the left of the display:

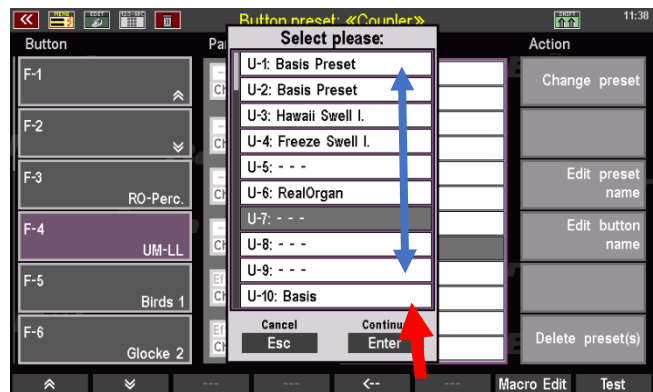
- Select the button position to be assigned on the left.
- Select the desired macro
- Press the **[Enter]** button to assign the macro to the selected button.



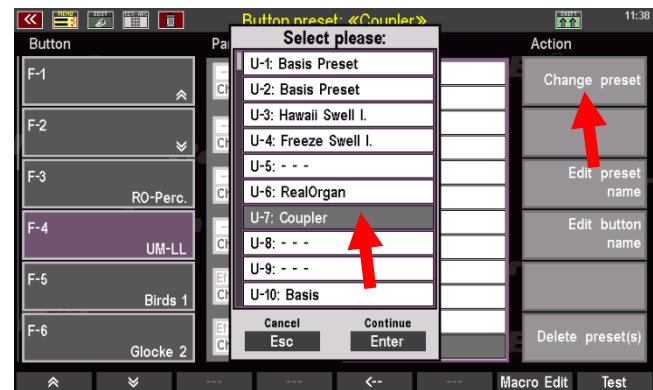
- If necessary, use the "Change preset name" field on the right to change or assign the name for the current or the new button preset to be saved. Confirm the entry with [Enter].



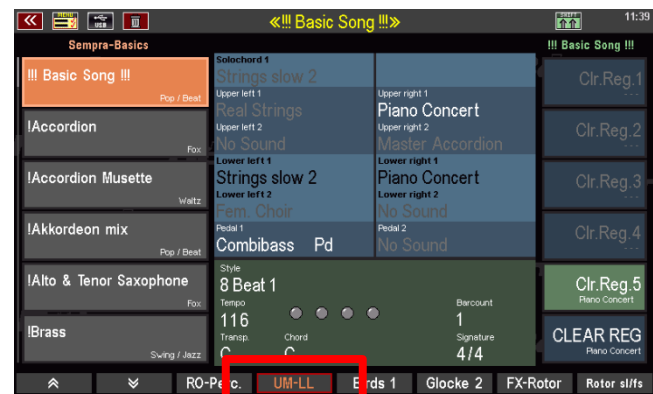
- Save the current button preset via the [Store] button or select a free position in the then appearing selection list to save a new button preset. Confirm with [Enter].



The button preset can now be used with the changed setting.



The coupler functions are displayed on the **F** buttons in the basic screen when the corresponding button preset is active and can be used.



Button and Slider (controller) assignments

The terms *buttons* and *sliders* (and also *wheels* and *drawbars* – together *controllers*) are used throughout this manual. No wonder, since you operate your SEMPRA - apart from playing on the manuals and the pedal - exclusively via buttons, sliders and the further types of controllers. A distinction is only made between hardware and software buttons and controllers. The physical buttons and controllers are distributed on the panel, while the software ones are operated exclusively via the touch display.

The specific functions of buttons and controllers are described in detail in the corresponding chapters. For example, in the subchapter Sound Button Assignments on page 96, you will learn how to assign sounds representing the corresponding instrument group to the **sound buttons** of the SOUND SELECT control groups (on the right side of the console) according to your own wishes. Beyond this flexibility, there are also buttons and controllers that you can assign entirely new functions to. In this chapter we would like to give you some general information about buttons and controllers and then show you how you can freely assign a variety of functions to special controls of your SEMPRA and thus adapt them to your playing habits.

What are buttons, what are controllers?

Buttons are all operating elements on your SEMPRA that activate or deactivate functions by pressing them. This is where you switch on/off or trigger a function. In contrast, the **controllers** (sliders, drawbars and wheels) on your SEMPRA allow you to continuously set intermediate values between a maximum and a minimum value. These definitions refer to hardware buttons and controllers as well as to buttons and sliders on the touch display (software buttons and controllers).

Assignable Buttons and Sliders

While some of the controls are assigned fixed functions, some buttons and controllers can be assigned individually. This allows you to adapt your instrument to your operating and playing needs and habits.

The **buttons** include not only the elements visible on the console, but also the **foot pistons** and the two **foot switches** on the swell pedal(s). The **swell pedal** itself is a controller, as are the **drawbars**, the **pitch and modulation wheels** to the left of the lower manual, and the **sliders** in the upper left area of the console (the MIXER, ACCOMPAINMENT and SUBMIXER / INSTR. VOLUME groups), which are clearly recognisable as controllers. A special feature is the **data wheel** to the right of the touch display, because it combines controller (turn = SCROLL) and button (press = ENTER).

Buttons that can be assigned functions:

- All function buttons [F-1] ... [F-8] ① below the display. You can see which function is assigned to which button from the labelling of the software buttons above it on the display ②.



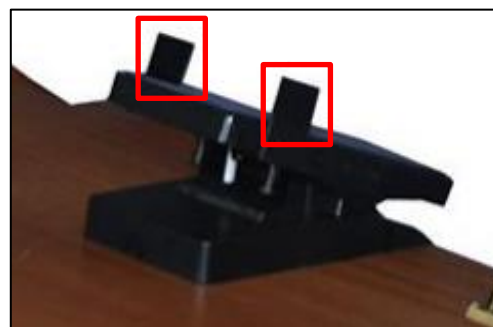
- The two buttons [S1] and [S2] on the left panel.



- The two side foot switches on the **swell pedal**.

If your SEMPRA has two swell pedals (standard on the SE100), the two foot switches on the second swell pedal have the same functions as the [S1] and [S2] switches on the control panel to the left of the lower manual:

Left button on swell 2: Function as [S1]
Right button on swell 2: Function as [S2]

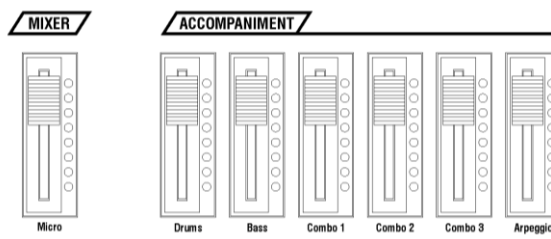


- The **foot pistons** (max. 4)



Controllers that can be assigned functions:

- The **Micro** slider and the sliders of the **ACCOMPAINMENT** group at the top left of the control panel.



- The **drawbars** on the drawbar profile



Note: The **Master Volume** drawbar (far right), which adjusts the overall volume of your SEMPra, is permanently linked to this function and cannot be assigned to other functions.

- The **pitch** and **modulation wheels** to the left of the lower manual.



- The **swell pedal 2** (SE100, or if existing)

Note: The **swell pedal 1**, as the main swell, cannot be assigned other functions so that it is basically available as a volume pedal.

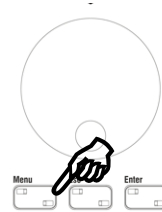


Button and Slider presets

The configurations of the freely assignable buttons are stored in so-called **button presets**, for the controller assignments in the so-called **slider presets**. In SEMPRA, 64 "U" positions (**u**ser positions that you can assign your own button or controller presets to) and 64 "F" positions (**f**actory positions, i.e. factory button and controller presets that you cannot overwrite) are available for button and slider presets.

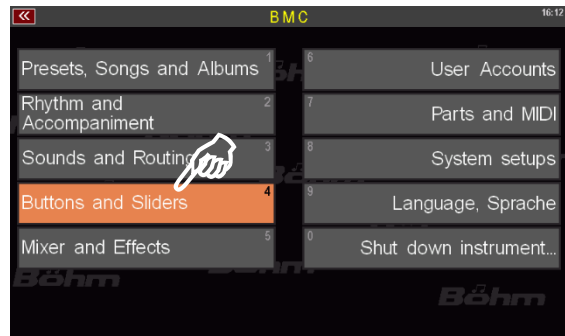
Calling up Button and Slider Presets in the BMC

You can call up the button and controller presets via the BMC menu:



- Press the **[Menu]** button below the display to call up the BMC menu.

- Tap here on the menu item **Buttons and Sliders**. The submenu opens.



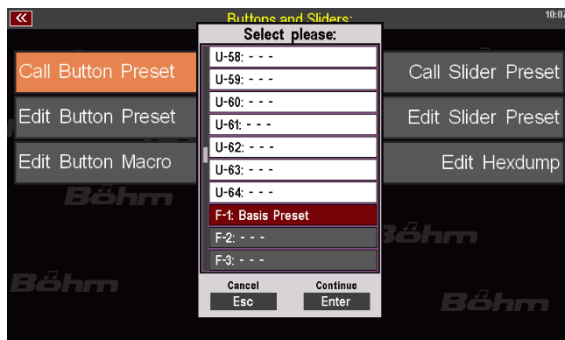
- Now tap **Call Button Preset** to display the list of button presets or **Call Slider Preset** to display the list of slider presets.



- In both cases, the respective preset list is displayed:

- Within the list, you can scroll with the **data wheel** to select a list item.

- You can also tap directly on the desired preset number.



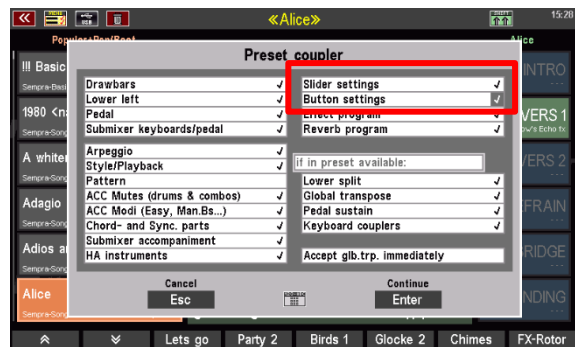
- Confirm the selection by pressing **Enter** below the list or the **[Enter]** button and the selected preset is now active.

Using Button and Slider Presets in the SONG Presets (Globalpresets)

Of course, you can use different button (and also slider) assignments in your SONG presets (global presets), which can also be called up automatically with the SONG presets for this purpose.

Whenever you save a SONG preset, this preset "remembers", among other settings, which button and which slider preset is currently selected. To assign a specific button and/or slider preset to a specific SONG preset, call up the desired button preset (or slider preset) via the BMC menu and then save your SONG preset. The next time you call up this SONG preset, it will activate the button- and, if applicable, also the slider preset position stored in it.

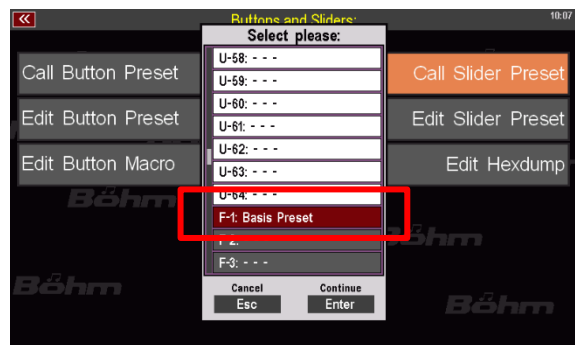
You can also disable the automatic recall of the button and slider presets by the SONG presets at any time. This is because the automatic button and slider preset recall by the SONG presets can be deactivated via the **Preset Coupler** function. In this case, the last selected button and/or slider presets remain active until you manually call up other positions via the corresponding menus. For more information on the Preset Coupler functions, see page 133.



The button and slider basic presets

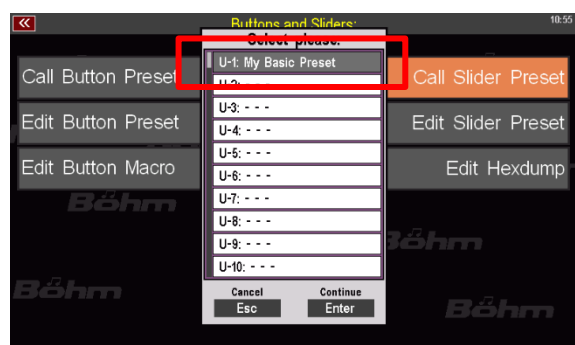
When the SEMPRA is delivered or in a newly created, empty user account, you will initially only find the respective **Basic Presets** for the button and slider assignments in positions **F-1** (Firm-1) of the two preset lists.

The standard button and slider assignments of the SEMPRA are stored here, and these positions are used by all SEMPRA's factory SONG presets.



You cannot overwrite the **F**-positions of the button and slider preset lists. This ensures that the factory button and controller presets are always available and can be used by the corresponding SONG presets.

However, if you wish to have your own standard assignment for the buttons or controllers, which should also be used in the standard SONG presets, you can create these yourself (according to the explanations on the following pages) and save them as a separate button or slider preset on the position **"U-1"** (User 1) of the respective list.



SONG presets that use the respective factory F-1 Basic Preset "switch" automatically to the respective position **U-1** as soon as a button or slider preset is stored there. Thus, you can change all these SONG presets (e.g. the SEMPRA standard SONGs) to your personal standard button and knob assignments in one step by simply assigning your own setting to the first button and/or slider preset (**U-1**).

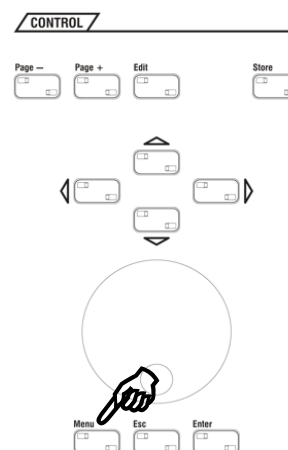
But now you will learn how to create and save your own button and slider presets. We start with the button presets:

Assign Buttons

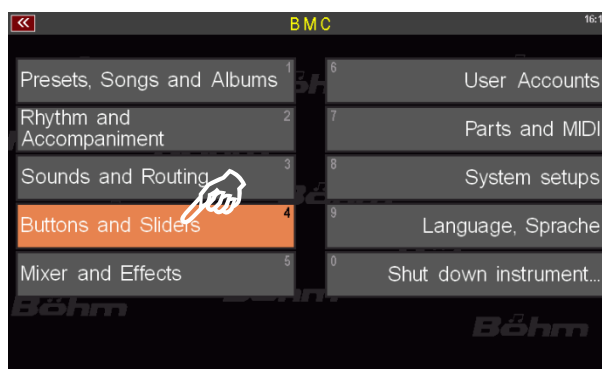
Your SEMPRA is already equipped at the factory with one **button preset**, the "Basic Preset". Changes to button assignments are always made and saved within such button presets. And don't worry - your changes do not automatically overwrite the basic preset. You have the option of saving your button assignments in new button presets of your own.

Buttons can be assigned in just a few steps:

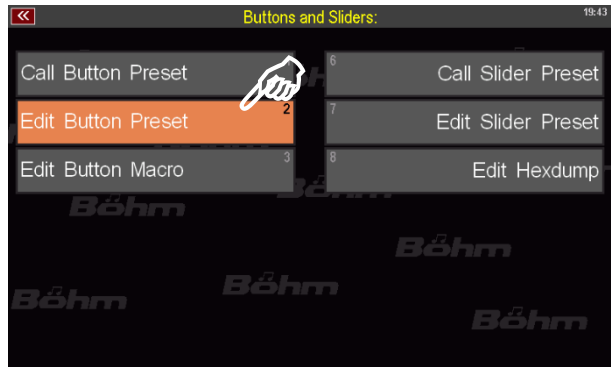
- Press the button **[Menu]**, below the **[Data wheel]**.



- The **BMC menu** is called up. Select the fourth entry **Buttons and Sliders**.



- The corresponding submenu opens. Tap here on the second entry **Edit button preset**.



Note: Alternatively, you can press the digit shown at the edge of the respective entry on the numeric keypad. In this case it would be [4] and then [2].

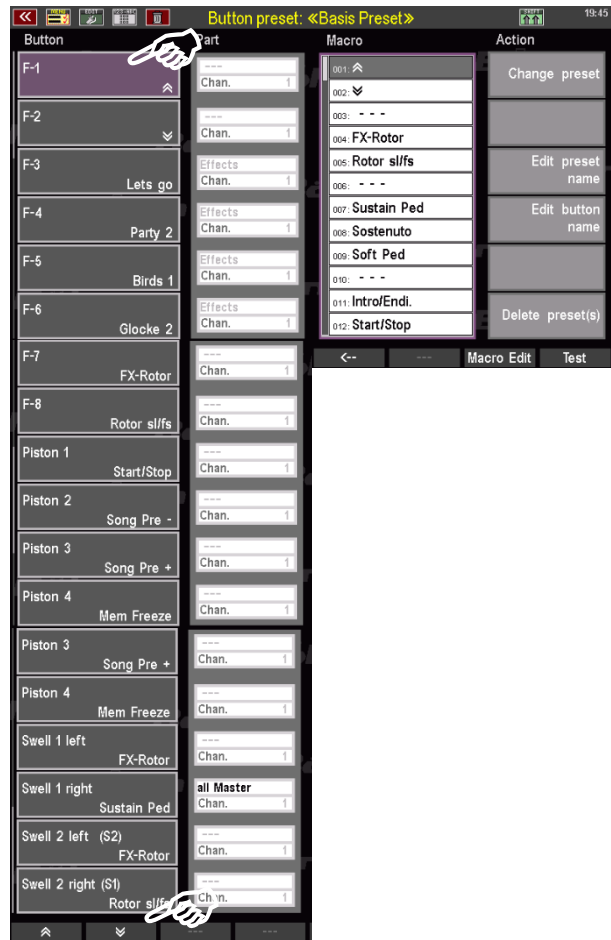
- The button preset editor opens with the last button preset used. You can see which preset you are currently editing in the title bar at the top.



The editor is divided into 5 areas: On the left, in the **Button** column, you see the individual buttons that can be assigned ①. In the **Part** column, you can specify to which part the assigned button function should refer ②. The **Macro** column contains all the functions that you can assign to the buttons (about Macros, see page 217). ③ On the right, in the Action column, you will find general options for managing the button presets ④ while the familiar function bar is visible below ⑤.



- To assign a new function to a button, first select the button you want to edit. In the **Button** column, you can already see the first 6 **F buttons [F-1] – [F-6]**. You can find more buttons and their assignments by scrolling down the button list with the downward pointing arrow keys in the function bar at the bottom of the window. *In the view on the right, you can see an overview of all the buttons with their standard assignments and the destination parts.*

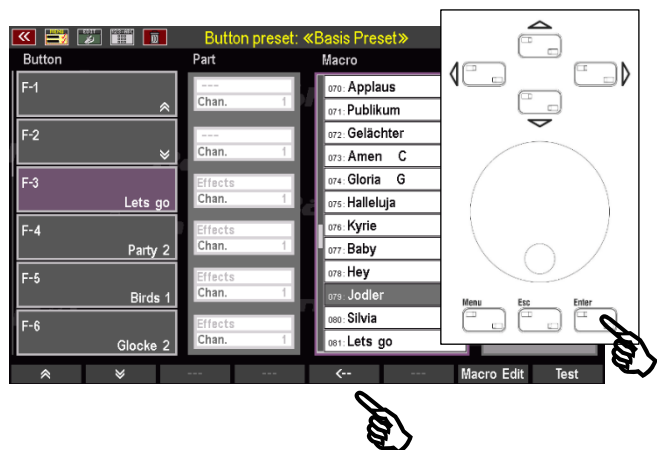


- As an example, we want to assign a different sound effect to the button **[F-3]** (currently „Let’s go“). To do this, select the button by tapping the referred field on the touch display, whereupon it turns purple.

- Now select the corresponding sound effect that you want to place on the **[F-3]** button. To do this, simply scroll down the list of **Macros** with the **[data wheel]** until you reach the section with the “sound effects” (starting at position 070).
- Select one of the sound effects with a tap of your finger (here it is “Jodler” (Yodel) at position 079).



- Then place the sound effect on the **[F-3]** button by pressing **[Enter]** (right under the **[data wheel]**). Alternatively, you can use the arrow pointing to the left in the function bar. It has the same function as the **[Enter]** button. Der „Jodler“ sound effect is now on the **[F-3]** button.



- You have the option of testing the assigned button function. To do this, tap the **[Test]** button in the function bar; the assigned button function is now executed, in our example the "Jodler" sound effect is heard. This way you can be sure that you have assigned the corresponding button correctly and that the function can be called up.



In this way, you can assign additional sound or playing effects, accompaniment functions and manual couplings (activation art. no. 41154 required) to all buttons. Try it out and design the operation of your SEMPRA according to your wishes.

Note: A table listing and explaining all factory button macros can be found starting on page 184 in this chapter.

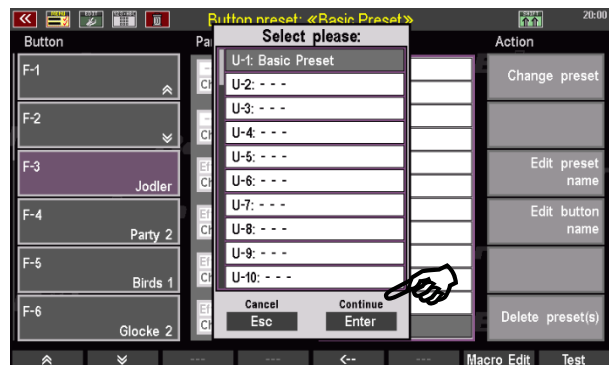
Store button preset

After you have reassigned one or more buttons, you must save these changes in a button preset. In this context, you have the option of saving your changes in an existing button preset or creating a new one.

- Press the **[Store]** button in the CONTROL group, above the cursor buttons.

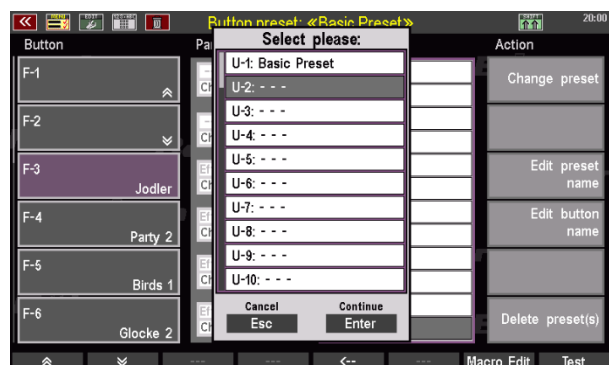
- A list opens. The position of the button preset that you are currently editing is highlighted in grey, i.e. it is selected with the cursor.

In our example, the user position 1 ("U-1") has already been occupied by a button preset "Basic preset", while the list places U-2...U-64 are empty. You can store your own Button presets in all the places marked "U" (User).



- If you want to overwrite a previously saved button preset, such as the U-1 "Basic Preset" here, with your changes, all you have to do now is tap on **Continue Enter** (or the **[Enter]** button). The list closes and your button assignments are now saved in this button preset "Basic Preset".

- If, on the other hand, you want to save your changes in a new button preset, type on one of the empty list positions or select it with the **[data wheel]**. It is a good idea to select list position **U-2** directly - but of course you can also use position **U-64** or any position in between.



- In our example, we decide on list position U-2. Select this by tapping on it or by selecting it with the **[data wheel]**.

- Now save your changes by pressing the **[ENTER]** button or by tapping on **Continue ENTER**.
- You will see a confirmation message for a short moment informing you that your preset has been successfully saved.



Naming button presets

You may be surprised that your new Button preset is also called "Basic Preset". Quite simply, the name of the original Button preset has been retained here, as we did not change it for the new button preset before saving. Of course, we could have given it a new name before saving, but we can still rename it now. To do this, proceed as follows:

- On the right, in the **Action** column, tap on **Edit Preset Name**.



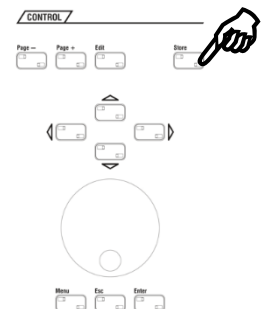
- A dialogue box opens in which you can enter a new name.

Note: How to enter names and values is explained in the chapter of the same name from page 30 onwards.



- Once you have chosen a suitable name for your button preset, tap on **Continue Enter** (or the **[Enter]** button). The renaming of the name is now complete.

- **IMPORTANT:** After you have changed the preset name, you must now also store this change into the button preset. This is done by pressing the **[Store]** button. The familiar button preset list appears. The entry to which the name change refers is already selected. All you have to do now is to tap on **Continue Enter**. Now your new button preset is saved under the name.



Tip: In addition to the [Store] button, the function bar opens another possibility to store the button preset: If you press the [Shift] or [Shift Lock] button, the "Test" button in the function bar (button [F8]) changes to "Save".



Assigning button functions to specific manuals, split areas or individual parts

As you have noticed from the previous example of assigning a sound effect to an [F] button, no additional settings are necessary: The button to be assigned is selected and the desired function macro, in this case the effect sound "Jodler", is placed on this button in a second step, done. However, there are some functionalities that bring another level of settings into play, as they relate to the behaviour of certain parts. These additional settings are found in the second column, which is sensibly headed with "Part".

Note: The fields in the Part column only become active and adjustable if the selected button function requires this. Otherwise these fields remain inactive ("grey").

As you know, a part is a playing instance of a manual of your SEMPRA (or the entire manual) to which a sound and various parameters influencing the sound can be assigned (more on editing parts from page 91).

In relation to the assignment of buttons to functions that affect certain manuals, split ranges or only individual parts, this means that your SEMPRA must know which part or which manual the selected button function should affect. Let's look at the example of an assignment of the right foot switch on the swell pedal (Swell 1):

- In the Button Preset window, scroll down with the arrow keys on the left of the function bar until you see the button **Swell 1 right** in the list. By default, this button is assigned the function Sustain Pedal. This function causes the sounds to which it is applied to resonate longer after. You know this effect from the right pedal of a piano.



Note: The sustain effect is applied to each sound. However, on sounds that have already been programmed with a longer sustain, the effect may be barely audible.

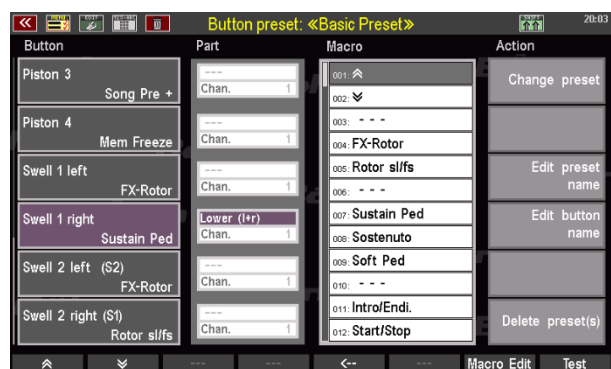
In the **Part** column, to the right of the button list, **all Master** is selected as the destination. This means that the sustain effect you trigger with the right footswitch of the swell pedal will affect all parts on each manual (unless the function has been specifically switched off in the part options of individual parts, see page 109). Try it out. Play a few notes on a manual or the pedal while pressing the right footswitch outwards.

Suppose you want the sustain pedal to act only on sounds of the lower manual. All parts on the other manuals (upper manual, pedal and, if applicable, solo manual) should not react to it. To do this, change the settings in the **Part** column for this button as follows:

- Tap on the entry **all Master** directly next to the Button **Swell 1 right**. The entry then turns purple and is now activated.

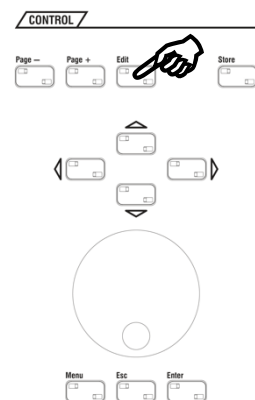


- Now scroll through the entries with the **[data wheel]** and select **Lower (l+r)**. This setting determines that the Sustain Pedal macro acts on both split areas (left+right) of the lower manual.
- Save your change as described on page 206.



Note: For a list and description of the part selection options, see the table on page 213 in this chapter.

Tip: In addition to the option of making all entries via the touch display, you can also switch between the **Part** and **Macro** columns with the **[Edit]** button, via the **[data wheel]** and the **cursor** buttons.



In the example above, we have applied the sustain pedal function to both split sections of the Lower manual. If there are several active parts on these two split sections of the lower manual, this means that the effect is applied to all active parts in the right and left sections of the lower manual.

But your SEMPRA also allows you to affect individual parts, regardless of which manual or split area they are assigned to. This allows you to apply functions only to certain sounds, while other sounds on the same manual sound without the corresponding effect.

Let's say you want to add a string sound to the piano sound in the example above. The sustain effect, which you switch on and off with the right footswitch, should only affect the piano, not the strings. In the current setting, the effect applies to the entire manual and thus to all parts distributed on it: the sustain effect therefore influences both the piano and the string sound.

If an effect is to influence only one specific part (sound), you must route the macro in the **Part** column to the (MIDI) output on which the function is to act. In addition, the corresponding MIDI channel number must be assigned in order to identify the exact target part on the selected output that is to react to the Button function. You could also say: The settings for output and channel take care of the connection between our button function with a certain sound generation module (output) and there with exactly the certain sound (channel) that we want to achieve with the button function.

But where do we find the corresponding information about output and channel of the part we want to control? Quite simple: in the **Part Editor**! Don't worry, the whole thing sounds more complicated than it is. Let's proceed one after the other

Note: For the following descriptions, it is assumed that you have saved the above example as a Button preset or are recreating it ad hoc.

The starting point is the example used above: The assignment of the **Swell button 1 right** (1st column: **Button**) with the macro **Sustain Ped** (3rd column: **Macro**). Currently, the part assignment is **Lower (l+r)** and the **Chan.** entry (channel) on the **Part** column is not active (grey). As described above, the sustain effect affects both split ranges, i.e. the entire lower manual.



Now, in order to assign the sustain effect only to the part playing the piano sound, you must first find out to which sound group (or sound module) and via which (MIDI) channel it is played. To find out this information (sound group and channel number), let's take a trip to the **Part Setup** in the **Part Editor** screen.

Note: In the following example, we start with the factory default preset "**CLEAR REG.**" If necessary, call this up first via the **[Clear Reg.]** button so that you have the same view in front of you.

- Exit the button preset editor screen by pressing the **[Esc]** button (several times) until the basic screen appears.

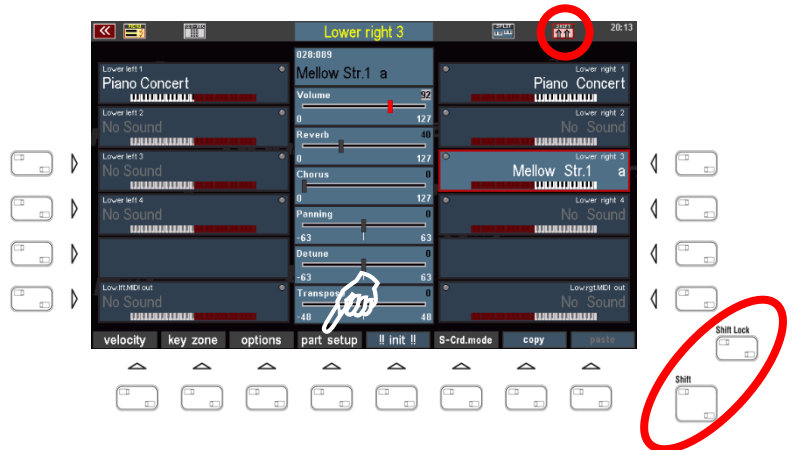


- Now tap in the display area for the parts of the Lower manual to call up the **Part Editor**.

- The part view opens. Select a part and assign a string sound to it for our example.



- In the next step, press the **[Shift Lock]** button (or **[Shift]** - but you have to keep this button pressed; you can also press the **Shift** soft button in the header of the screen).



- The **function bar** at the bottom of the screen then shows alternative functions. Now press the **F** button **Part-Setup** here.

- The **Global Part Parameters** window opens. The information relevant for us can be found in the bottom line: **Output** and (Output) **Channel**. So, in our example:

Output: **SG 1a**
Channel: **8**

- Close the window by tapping on **Cancel Esc** (or press the **[Esc]** button).



- Proceed in the same way for the part that is assigned to the "Piano concert" sound (here: **Lower right 1**). The parameters are:
Output: **SG 1a**
Channel: **6**
- The sound group is the same for both parts (**SG1a**), only the channel number is different. Please remember the parameters.



- Close the window by tapping on **Cancel ESC** or the Button **[Esc]**.

- Now call up the **Button Preset Editor** menu again (see page 203). In the **Button** column on the left, find the **Swell 1 right** button again and type in the **Part** column in the upper area (in our example it says: **Lower (l+r)**).
- Scroll through the entries with the **[data wheel]** and select the **part output** that was previously displayed to you in the Global Part Parameters window of the Part Editor: **SG 1a**.



- Next, in the Channel line below, tap the number **1** and select the channel number **6** also previously displayed in the **Global Part Parameters** window for the "Piano" part.

Reminder: In our example, the sustain effect should have an effect on the part that plays the piano sound, while it should have no effect on the part with the string sound. The piano part plays the sound group 1a (**SG 1a**) via MIDI channel **6**. These are the values we have now to set here.

- Finally, save the changes in the open Button preset or in a new button preset (see page 206)

Tip: Of course, you can also do it the other way round and play the strings with sustain while the piano sounds without a longer reverberation. To do this, according to our example, simply select channel number **8** instead of **6**. Try it out and experiment a bit with these possibilities of your SEMPRA. We promise you that you will get exciting and new sound experiences this way.

Note: More detailed explanations of the global part parameters follow in the chapter **MIDI**.

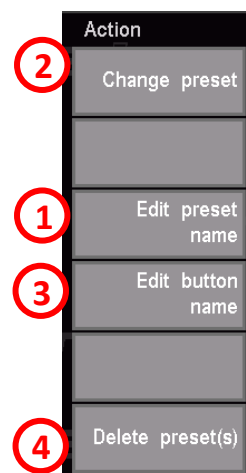
Listing and description of all part assignment options in the button presets:

Part	Channel no.	Description/comments
all Master	–	Macro function affects all manual and pedal parts. The selection of a specific channel as destination is not relevant.
Upper	–	Macro function affects the entire Upper manual. The selection of a specific channel as destination is not relevant.
Lower (l+r)	–	Macro function affects the complete Lower manual (left +right = left and right split area). The selection of a specific channel as destination is not relevant.
Lower right	–	Macro function refers to the right split area of the Lower manual. The selection of a specific channel as destination is not relevant.
Pedal	–	Macro function acts on the pedal. The selection of a specific channel as destination is not relevant.
Solo	–	Macro function affects the solo manual (SE100 only). The selection of a specific channel as destination is not relevant.
SG 1a	1–16	Macro function acts on the part of the routing group SG1a specified by the channel no. (first MIDI input of the first Amadeus II/Pro sound group).
SG 1b	1–16	Macro function acts on the part of the routing group SG1b specified by the channel no. (second MIDI input of the first Amadeus II/Pro sound group)..
SG 2a	1–16	Macro function acts on the part of the routing group SG2a specified by the channel no. (first MIDI input of the second Amadeus II/Pro sound group).
SG 2b	1–16	Macro function acts on the part of the routing group SG2b specified by the channel no. (second MIDI input of the second Amadeus II/Pro sound group)
Sinus	1–16	Macro function affects the drawbar sound module (RealOrgan). The channel no. defines the corresponding drawbar system (1 = upper, 2 = lower, 3 = pedal). Attention: Not all button functions are implemented!
SG 3a	1–16	Macro function acts on the part of the routing group SG3a specified by the channel no. (first MIDI input of the third Amadeus II/Pro sound group).
SG 3b	1–16	Macro function acts on the part of the routing group SG3b specified by the channel no. (second MIDI input of the third Amadeus II/Pro sound group)
SG 4a	1–16	Macro function acts on the part of the routing group SG4a specified by the channel no. (first MIDI input of the fourth Amadeus II/Pro sound group).
SG 4b	1–16	Macro function acts on the part of the routing group SG4b specified by the channel no. (first MIDI input of the fourth Amadeus II/Pro sound group).
Synth	1–16	currently not used
Excl.Drums	1–16	Macro function affects the part specified by the channel no. of the separate Amadeus module for drums/accompaniment (standard on SE100)
MIDI 1	1–16	Macro function affects the set MIDI channel on MIDI-Out 1
MIDI 2	1–16	Macro function affects the set MIDI channel on MIDI-Out 2
USB (CS) 1	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 1 (e.g. Cloud Studio)
USB (CS) 2	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 2
USB-MIDI 3	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 3
USB-MIDI 4	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 4
USB-MIDI 5	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 5
USB-MIDI 6	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 6
USB-MIDI 7	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 7
USB-MIDI 8	1–16	Macro function affects the set MIDI channel on the USB MIDI Out 8

Note: Not every button/controller function can be realised by every (MIDI) tone generator addressed!

Further actions for managing button presets

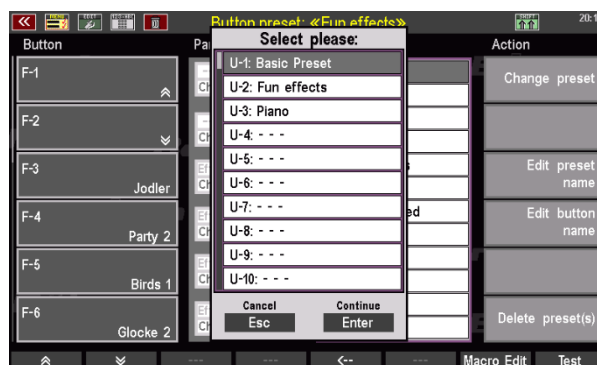
The **Action** column provides further options for managing the preset list and its contents. We have already discussed the second entry **Edit Preset Name** ① on page 207 in this chapter. In addition, these actions can be found here: **Change preset** ②, **Edit button name** ③ und **Delete preset(s)** ④.



Change button preset

With **Change preset** you select the button preset that you currently want to use or edit.

- Tapping the **Change preset** field opens the familiar button preset list. Now select the desired preset and confirm your selection by tapping on **Continue** **Enter**. Use **Cancel** **Esc** to leave the list without activating another button preset.



Note: If you only want to change the button presets without editing them, there are two quicker ways. They are presented on page 201 and page 202.

Edit button name

The button name is shown in the basic screen on the touch display above the respective [F button]. The Edit button name action allows you to assign a new name here. For example, we want to change the German button name “Glocke 2” to English “Bell 2”. To do this, proceed as follows:

- On the left, in the **Button** column, tap the button whose name you want to change. In our example, this is **F-6 Glocke 2**.
- Now tap on **Edit button name** in the **Action** column on the right.



- A dialogue box opens in which you enter the new name and confirm with **Continue Enter**.

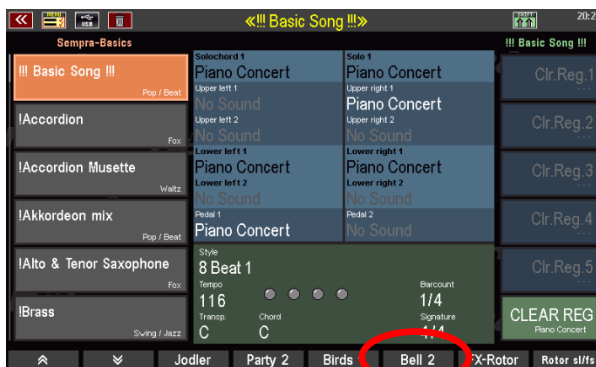


- The field in the **Button** column now shows the changed button name.



Finally, you must save your name change in the Button preset. To do this, proceed as described on page 206.

- After you have left the BMC via the [Esc] button, you will find the new button name at the position assigned to it in the function bar on the basic screen.

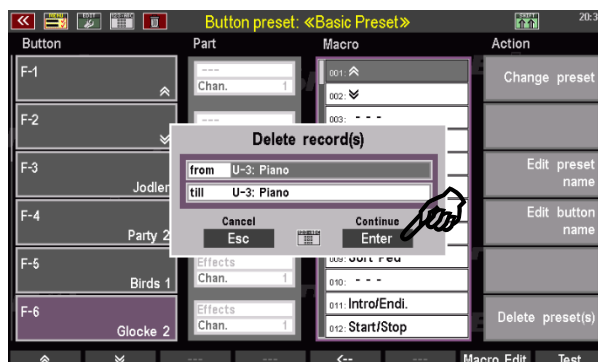


Note: Changing a German button name to an English one is - admittedly - more of a cosmetic modification. However, this function is particularly useful in connection with creating your own Button macros. This function and the use of the macro editor are described on page 220.

Delete button preset(s)

The option to delete created button presets is the last item in the Action column. There are options here to delete individual presets or several presets at the same time.

- Tap on **Delete preset(s)**. A dialogue box opens that allows two entries. The upper line (here: U-3: Piano) contains the first of the button presets you want to delete, the lower line (here: also U-3: Piano) the last. In this example, only one preset (U-3: Piano) is to be deleted. If you want to delete another individual Button preset, select it for each line with the [data wheel].



- If you want to delete several consecutive presets, tap the first line and use the [data wheel] to select the first button preset to be deleted. Then tap the line below and select the last preset to be deleted. In this example, the two Button presets **U-2: Gaudi** and **U-3: Piano** are deleted. The preset **U-1: Basic Preset** is retained.



- Finally, confirm your selection with **Continue Enter** (or via the [Enter] button).

Button Macros

We have already got to know the so-called **Macros** in our previous examples of button assignments. All button functions are organised in the form of such macros. This makes it much easier to create the button presets, because you only need to select the desired function from the existing macros and assign it to the desired button.

The macros themselves contain all the detailed parameters so that exactly the desired button function is executed when the macro is used. For example, the type of function is defined in the macros (e.g. part function, play sound, etc.), whether the button is to act as a button or a switch, which sound is played in which pitch and at which volume when the button is pressed, etc.

For the most frequently required button functions, an extensive macro list is already preset in the SEMPRA ex works. The following table shows you an overview of these factory-set macros (subject to change):

Listing and description of all factory Macros in the button preset editor

Category	Position no.	Macro name	description/comments
Navigation	001	⤴	Scroll up lists
	002	⤵	Scroll down lists
	003	---	
Drawbar effects	004	FX-Rotor	Slow/Fast switch for the internal rotary effect of the AMADEUS sound modules or for the D-MiX rotary (activation required)
	005	Rotor sl/fs	Slow/Fast switch for the Leslie/Phasing effect of the drawbar sound module (RealOrgan)
	006	---	
Piano pedals	007	Sustain Ped	Simulates the function of the sustain pedal of a piano or grand piano.
	008	Sostenuto	Simulates the function of the sostenuto pedal of a piano or grand piano.
	009	Soft Ped	Simulates the function of the soft pedal of a piano or grand piano.
	010	---	
Accompaniment	011	Intro/Endi.	With stopped accompaniment: INTRO 1...4 (corresponding to the active variation) is called up With running accompaniment: ENDING 1...4 (corresponding to the active variation) is called up
	012	Start/Stop	Start/Stop of the accompaniment - function corresponds to the panel button with the same name
	013	Start	Start function only
	014	Stop	Stop function only
	015	Pause	Press 1 x: Pauses the entire accompaniment, Press 2 x: Accompaniment resumes at the point of interruption.
	016	Auto-Fill	Function corresponds to the button with the same name in the Accompaniment section
	017	Fill	Fill-In Pattern is played (without changing the variation)
	018	Break	Break Pattern is played
	019	Bridge	Bridge Pattern is played
	020	Fill down	Fill-in with change to the next lower variation
021	Fill up	Fill-In mit Wechsel zur nächsthöheren Variation	
022	Variation -	Change to the next higher variation (without Fill)	
023	Variation +	Change to the next lower variation (without Fill)	

Category	Position no.	Macro name	description/comments
	024	Ritardando	Function corresponds to the button with the same name in the Accompaniment section
	025	Tempo -	Function corresponds to the button with the same name in the Accompaniment section.
	026	Tempo +	Function corresponds to the button with the same name in the Accompaniment section.
	027	---	
	028	Einfi. Sep	Switching on the seventh chord with one-finger chord automation
	029	Einfi. Moll	Change to minor chord with one-finger chord automation
	030	Einfi. Verm	Switching to diminished Chord with One-Finger Automatic Chord Control
	031	---	
	032	Akkord mute	Delete chord of the automatic (restart accompaniment with the next chord played)
	033	Arr. Mute	Press 1x: Accompaniment (not drums) is muted, press 2x: Accompaniment continues to play
	034	ACC mute	Press 1x: entire accompaniment incl. drums is muted, press 2x: Accompaniment continues to play
	035	SoloChord	Switching the SoloChord function on or off
	036	---	
	037	Rel. Mem	Temporarily cancel memory function (MEMORY button on the control panel remains activated)
	038	Mem Freeze	Parts switched to FREEZE (see Part Editor) perform the Freeze function as long as the Button is pressed: Notes that are already sounding are "frozen" (held), other buttons remain muted on these parts until the Button is released again. If no notes are playing on these parts when the Button is activated, these parts remain muted until the Button is released again.
	039	Hawaii	Triggers the Hawaii effect. Corresponding parts react according to the settings for the Hawaii effect in the part options.
	040	---	
	041	Arpeg. mute	Mutes (or unmutes) the arpeggio function. (currently not yet implemented)
	042	Arpeg. 1	Activates Arpeggio 1 (currently not implemented yet)
	043	Arpeg. 2	Activates Arpeggio 2 (currently not implemented yet)
	044	Arpeg. 3	Activates Arpeggio 3 (currently not implemented yet)
	045	Arpeg. 4	Activates Arpeggio 4 (currently not implemented yet)
	046	---	
Transposition	047	Glob. Tr -	Total transposition downwards in semitone steps
	048	Glob. Tr +	Total transposition upwards in semitone steps
	049	---	
Presets	050	Song Pre -	Switch back to the previous SONG preset
	051	Song Pre +	Switch forward to the next SONG preset
	052	---	
Master	053	Fade In/Out	Function corresponds to the button with the same name in the Accompaniment section.
	054	---	
Manuals	055	Mute UM r2	Switching the Upper r2 part off/on
	056	Mute UM r3	Switching the Upper r3 part off/on
	057	Mute UM r4	Switching the Upper r4 part off/on
	058	Mute LM l1	Switching the Lower l1 part off/on
	059	Mute LM l2	Switching the Lower l2 part off/on
	060	Mute LM r2	Switching the Lower r2 part off/on
	061	Mute LM r3	Switching the Lower r3 part off/on
	062	Mute Solo 2	Switching the Solo 2 part off/on
	063	Mute Solo 3	Switching the Solo 3 part off/on

Category	Position no.	Macro name	description/comments
	064	SM-UM	Manual coupler: Solo manual to Upper manual
	065	UM-LL	Manual coupler: Upper manual to Lower manual left (if necessary, set Lower split to the top key of the manual to play the coupled manual on the entire Lower manual)
	066	UM-PD	Manual coupler: Upper manual to pedal
	067	LW-PD	Manual coupler: Lower manual to pedal
	068	LR-UM	Manual coupling: Lower manual right to Upper manual
	069	- - -	
Sound effects	070	Applaus	Sound effect
	071	Publikum	Sound effect
	072	Gelächter	Sound effect
	073	Amen C	Sound effect
	074	Gloria C	Sound effect
	075	Halleluja	Sound effect
	076	Kyrie	Sound effect
	077	Baby	Sound effect
	078	Hey	Sound effect
	079	Jodler	Sound effect
	080	Silvia	Sound effect
	081	Lets go	Sound effect
	082	Whistler 1	Sound effect
	083	Whistler 2	Sound effect
	084	Party 1	Sound effect
	085	Party 2	Sound effect
	086	Party 3	Sound effect
	087	Party 4	Sound effect
	088	Party 5	Sound effect
	089	Gewitter	Sound effect
	090	Sturm	Sound effect
	091	Regen	Sound effect
	092	Scheiben	Sound effect
	093	Seashore	Sound effect
	094	Kuckuck	Sound effect
	095	Birds 1	Sound effect
	096	Birds 2	Sound effect
	097	Pferd	Sound effect
	098	Hahn	Sound effect
	099	Fahrrad	Sound effect
	100	Hubschrauber	Sound effect
	101	- - -	
	102	Glocke 1	Sound effect
	103	Glocke 2	Sound effect
	104	Glocke 3	Sound effect
	105	Windspiel	Sound effect
	106	Chimes	Sound effect
	107	Becken	Sound effect
	108	Pitch up	Sound effect
	109	Pitch up 2	Sound effect
	110	Pitch down1	Sound effect
	111–126	- - -	Free spaces that can be filled with own macros (see page 227)

Basic information about the button macros

The extensive list of factory-prepared Button macros will already cover a al lot of applications. But maybe you need a very special sound effect or a function that is not available in the factory macros? No problem, because you can change the factory macros as well as create your own Button macros from scratch.

Before we get started, however, here are a few basic notes on the macros:

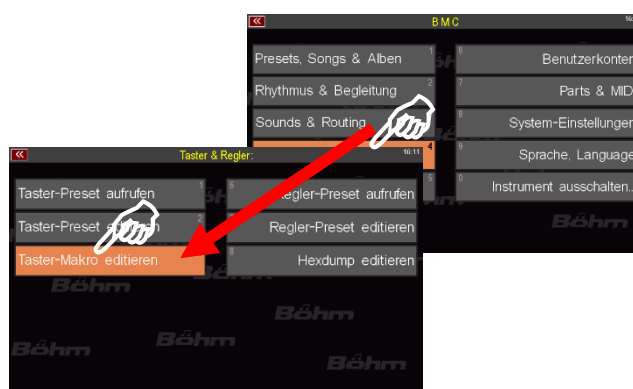
The list of factory macros and also of any macros you may have created is ultimately just a library in which you can "collect" the macros you need. When you save a button preset, the contents of the macros used on the individual buttons are completely transferred to the button preset. Even if a used macro in the list is subsequently changed or deleted, the Button Presets that use this macro (in its original form) remain unaffected.

You can also subsequently change the macro settings stored in a Button preset for that Button preset only, regardless of the existing actual macro list.

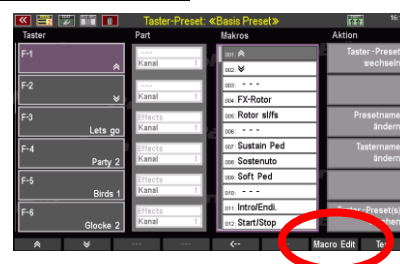
Of course, you can also change a macro in the list and apply the new setting to several Button presets that use this macro. To do this, first change the macro in question in the macro editor (see below) as desired or create a new macro at a free position and save it. Then call up the first of the Button presets in the Button preset editor that are to take over the changed macro. In the button preset, reassign the changed macro to the desired button and then save the button preset again. The changed macro is then transferred to the button preset.

Calling the Macro Editor

You can call up the **Macro editor** both directly from the BMC menu ...



... as well as from the Button Preset Editor



Both ways take you to the Button **Macro Editor**. In this editor you can change existing macro settings as well as create completely new macros.

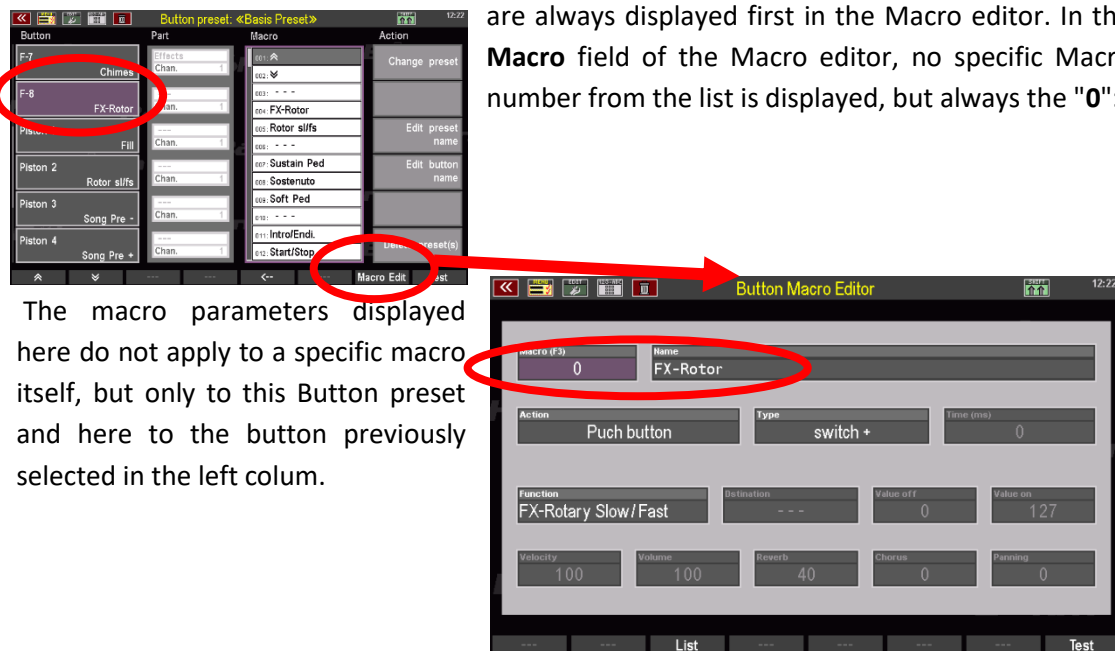
However, there is an important difference between the two types of calling up the editor, which also makes it plausible to you which type of call is the more suitable in each case:

1. When called up **directly from the BMC menu**, the **Macro 1** (Scroll >>) is always called up first. In the **Macro** field, you can call up the macro to be edited or a free position for creating a new macro.



Changes here initially only apply to the edited or newly created Macro, but not to a specific Button preset. You must then assign the modified or new Macro to a button in the Button Preset Editor as usual and save the Button preset again so that the Macro is used in this Button preset.

2. When calling up the macro editor **from the Button preset editor** (by pressing [F] 7 Macro Edit, the macro settings of the button previously called up in the button preset editor on the left are always displayed first in the Macro editor. In the **Macro** field of the Macro editor, no specific Macro number from the list is displayed, but always the "0":



The macro parameters displayed here do not apply to a specific macro itself, but only to this Button preset and here to the button previously selected in the left col.

In this case, the Macro Editor displays the Macro settings saved in the Button preset for this button. You can now change these and then save the Button preset again. The new macro settings then only apply to this Button preset.

Of course, you can also call up and change another Macro position here via the **Macro** field. If you save this and then the Button preset again, you have changed the settings both for the Macro itself and for the current Button preset.

If you also want to use the changed Macro in other Button presets or update the previous configuration already used in a Button preset to the new version of the Macro, you must call up these Button presets in the Button preset editor, reassign the new or changed Macro to the desired buttons and then save the button presets again.

You will quickly notice that the configuration of the different fields change depending on the function type of the Macro.

Here is an example of a Macro that triggers a function, e.g. the Sustain pedal:



And here is a Macro that plays an effect sound (WindNoise):

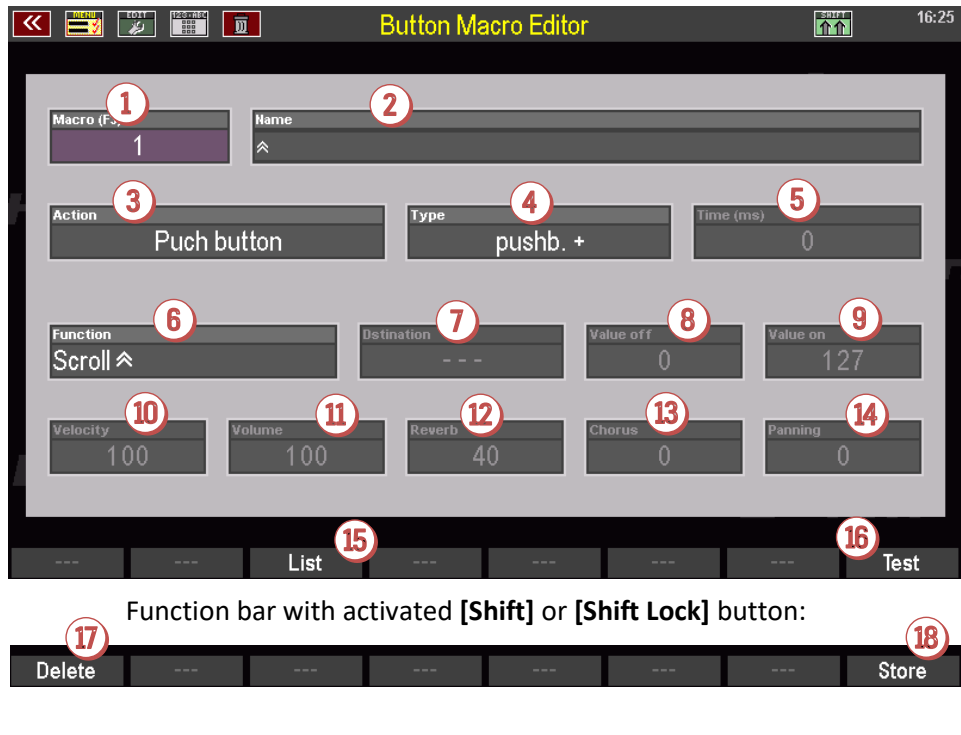


We therefore distinguish between different types of button Macros and, depending on the type, different edit functions are available.

If you only want to change the Macro for the currently selected Button preset, do not make any changes in the Macro 1 field, but leave item "0" selected here

Edit and create new macros

Let's take a look at the basic operating steps for editing or creating Button Macros:



Function bar with activated [Shift] or [Shift Lock] button:

We already got to know the field Macro ① above. Depending on whether you call up the Macro Editor from the Button preset editor or directly from the BMC menu, the position "0" (the Macro parameters of the selected button in the Button preset editor are displayed) or "1" (the parameters of the Macro 1 **Scroll** ^ are displayed) is initially shown here.

- If you only want to change the Macro for the currently selected Button preset, do not make any changes in the Macro field ①, but leave item "0" selected here!
- If you want to change a Macro in the Macro list or create a new Macro, tap in the Macro field ① (it turns purple). If you now scroll with the data wheel, you can scroll through the positions of the Macro list and select the position that you want to edit or where you want to create a new Macro.
- You can also tap the Macro field ① again or alternatively press the [F] button **List** ⑮ at the bottom of the display to show a list view of all Macro positions. Select the desired Macro or the empty position where you want to create a new Macro and confirm with [Enter].



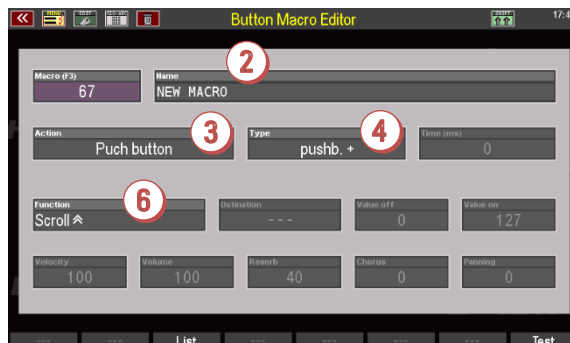
Note: The list view is also available in some other fields of the Macro Editor. When you tap on a field, the note "(F3)" is displayed next to the field name if a list view is available.

When a Macro is called up, the various fields are preset with the settings of this Macro and can then be changed by you.

Attention: Only the fields that are relevant for the selected Macro type or function (see below) are active!

If you have selected an empty MACRO position in the list, you will first see the default settings. In the field **Name** ② you will see the entry "NEW MACRO"

- You can now already enter a name for your Macro to be changed or a new one in the **Name** field.



Next, we define the **action** of our Macro in field ③ (if you are only adapting an existing Macro, you may not need to make any changes here).

Depending on the Macro action, various functions / controllers / button numbers etc. are available for selection in field ⑥. In the table on the following page we list all types and the corresponding functions.

Also important is the field **Type** ④. Here you define whether the Macro works as a button (press 1x or keep pressed to trigger a function), as a switch (press 1x to switch on a function, press again to switch off the function) or as a trigger (activate the button function for an adjustable period of time, e.g. for the complete decay of an effect sound).

In addition, you can adapt the switching behaviour to foot switches of other manufacturers that may be used with different electrical polarity (all built-in foot switches of the SEMPRA work as pushbutton+ or switch+).

pushb +	Button function (positive polarity)
pushb -	Button function (negative polarity)
switch +	Switch function (positive polarity)
switch -	Switch function (negative polarity)
trigger +	Trigger function (positive polarity)
trigger -	Trigger function (negative polarity)

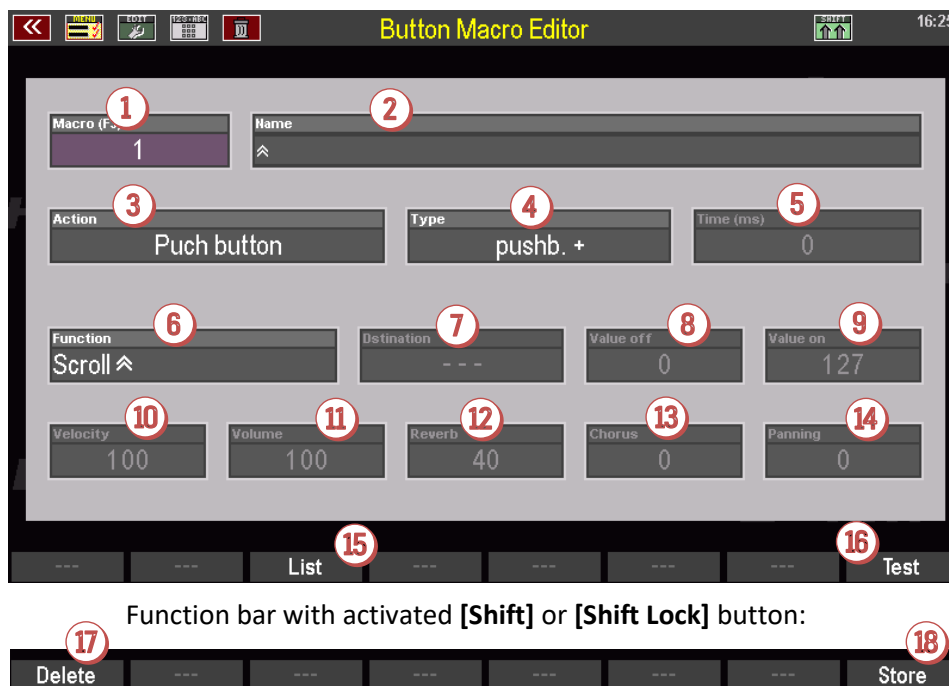
If trigger mode is selected, the trigger duration in milli-seconds (ms) can be set in the **TIME** field ⑤.

Overview Macro types and functions

The following Macro types with the corresponding selectable functions and, if necessary, additional parameters to be set are available:

Action ③	Function ⑥	further parameter fields	Comments
<p>Push function Functions that can be triggered or switched on and off using buttons/switches. Unless stated otherwise, the functions correspond to the respective control panel buttons</p>	<p>Scroll ⤴ Scroll ⤵ Start /Stopp Start Stopp Pause Intro/Ending Fill down Fill up Auto-Fill Fill Break Variation - Variation + Ritardando Tempo - Tempo + Einfinger Moll Einfinger Verm Einfinger Sept Akkord mute Arranger mute ACC mute Arpeggio mute Solochord Memory Release Memory Memory Freeze Hawaii Song-Preset - Song-Preset + Glob. Transp. - Glob. Transp. + Key Transpose FX-Rotor Slw/Fst RO-Rotor Slow/Fast RO-Percussion RO-Vibrato/Phasing UM RO-Vibrato/Phasing LM Fade in/out MIDI-Metronom Solo -> Upper Upper -> Low.L. Upper -> Pedal Lower -> Pedal Low.R. -> Upper Halbautomat Pedal-Sustain</p>		<p>Scroll list upwards Scroll list downwards Start only Stop only Accompaniment paused previous style variation next style variation Minor chord One Finger Mode Dimin. chord One Finger Mode Septim chord One Finger Mode Chord mute One Finger Mode Accomp. + Drums mute Chords mute only currently not available activating Freeze (page Fehler! Textmarke nicht definiert.) activating Glide (page 112Fehler! Textmarke nicht definiert.) one SONG preset back one SONG preset forward DSP-Rotary Amadeus / Mixer Rotary RealOrgan sl/fst RealOrgan Perc. on/off on/off (Effect according to type) on/off (Effect according to type) on/off Manual-Coupler Manual-Coupler Manual-Coupler Manual-Coupler Manual-Coupler Semi Automatic drums</p>

Action ③	Function ⑥	further parameter fields	Comments
Send Controller Two values (button on or off) of any MIDI controller can be sent to an selectable MIDI output	MIDI Controller 0...127 (see table Appendix 5, page 344)	Destination ⑦ Value OFF ⑧ Value ON ⑨	MIDI output according to table page 213 Attention: The exact destination sound is determined by the channel in the PART field in the button preset editor (see page 213) 0...127 (sent when the button is released) 0...127 (sent when the button is pressed)
Play sound A tone (a key) of a sound can be played (e.g. effect sounds) For certain effect sounds (e.g. yodel), it is recommended to use the trigger switch mode (field ④) so that the sound can decay completely even after the button is released. Select the trigger time (field ⑤) so long that the effect just fades away completely.	key 0...127 The set button number defines the pitch or, in the case of effect sounds or drum kits, the sample that sounds when the button is pressed.	Part ⑦ Bank ⑧ Sound ⑨ Velocity ⑩ Volume ⑪ Reverb ⑫ Chorus ⑬ Panorama ⑮	Part over which the sound is played (not changeable) Sound bank (0...127) Sound no. in the bank (0...127) Velocity (0...127) Volume of the sound Reverb intensity of the sound Chorus intensity of the sound Panorama position of the sound
Part function Triggering different functions on an selectable destination part	Memory on/off Portamento on/off Mute Part Monophone on/off Mono Mode switching between highest and lowest key played	Destination ⑦ Setting the destination part on which the function is to act.	
Hexdump senden Two values (buttons "on" or "off") of a MIDI hexdump (see page XXX) can be sent to an selectable MIDI output.	Dump no. 01...10 according to the hexdumps saved via the MIDI menu	Destination ⑦ Value Off ⑧ Value On ⑨	MIDI output according to table page 213 0...127 (sent when the button is released) 0...127 (sent when the button is pressed)



Function bar with activated [Shift] or [Shift Lock] button:

Test Macro settings

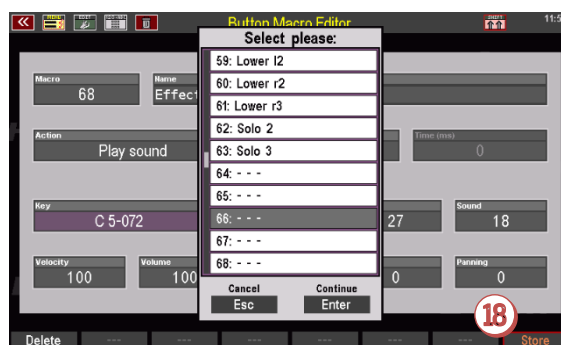
You can test the Macro settings you have set at any time (even before saving the Macro):

- Simply press the button **[F8] Test** (16) below the display. The function set in the Macro is triggered when Test is pressed.



Store Macro

- To save your changed or newly created Macro, either press the panel button **[Store]** as usual for saving settings, or select the **[F]-button function Save** (18) below the display together with one of the **[Shift]** or **[Shift Lock]** buttons.
- The Macro list is displayed. Remain at the current position to overwrite the Macro there, or now select a free position in the list to save a new Macro there.
- Confirm with **[Enter]**, the Macro will now be saved.




Caution: If you have changed the Macro settings only for the currently selected Button preset (see page 220), return back to the Button preset editor with the **[Esc]** button below the data wheel after saving the Macro. Here in the Button preset editor save the Button preset again as well. This saves the Macro change into the current button preset.

Delete Macro

You can also delete your own Macros in the Macro Editor. Deleted Macros are of course no longer available in the Macro list. However, the Macro functions saved in your Button presets are not affected by deleting Macros from the list.

Attention: The factory Macros cannot be deleted!

- To delete a Macro or a series of several Macros, call up the **Delete**  function via the **[F]** button **1** in conjunction with **[Shift]** or **[Shift Lock]**.
- An input field now appears in the display. Here you can select a single Macro or a series of consecutive Macros from the list (from - to).

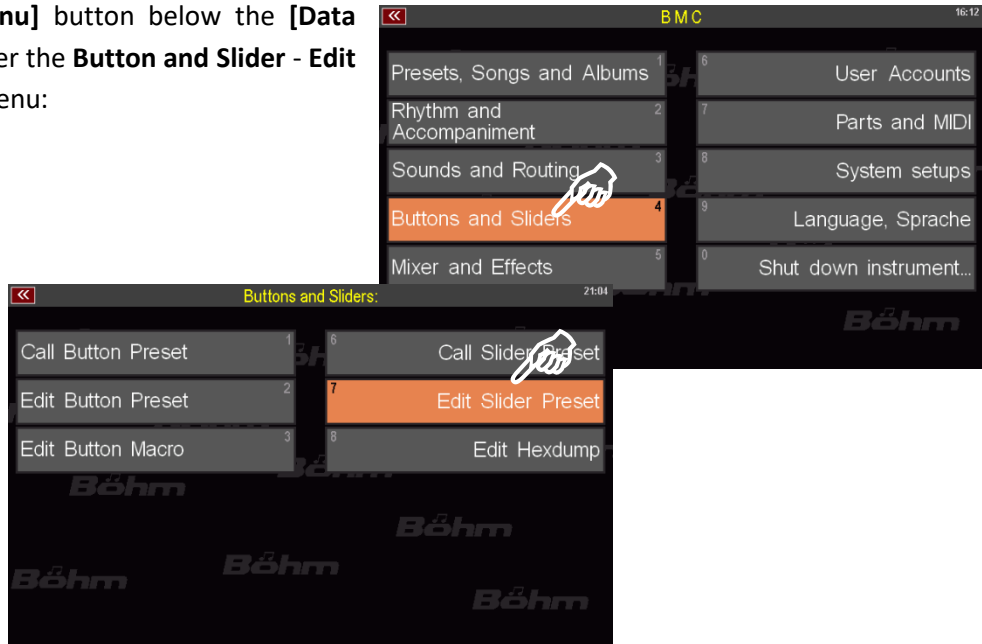


- Confirm with **[Enter]**, the selected Macro position(s) will now be deleted.
- Via **[Esc]** you can leave the Macro Editor and, if necessary, the Button preset Editor.

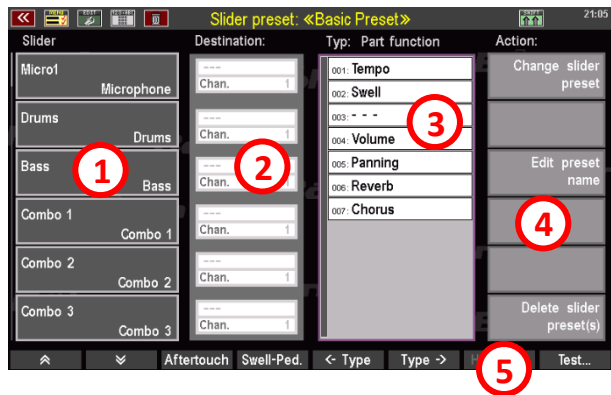
Assign sliders, drawbars, wheels, swell pedal (controller)

Editing the controls on your SEMPRA will now be very easy for you, because the handling is very similar to the button assignments.

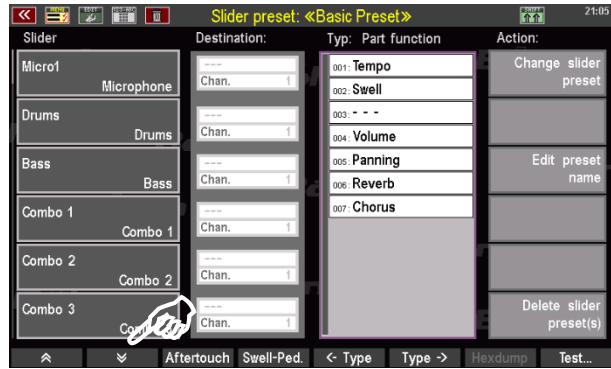
- Press the **[Menu]** button below the **[Data wheel]** and enter the **Button and Slider - Edit Slider Preset** menu:



- The editor screen for editing the Slider presets opens. Much of this will look familiar to you. This window is also divided into four columns and the function bar **5**: **1** list of the sliders/controllers that are available on your SEMPRA and that can be assigned individual functions, **2** the destination that the controller is to influence, **3** the function type, i.e. the different functions that can be assigned to the controllers, and **4** the actions with which the controller presets are managed.

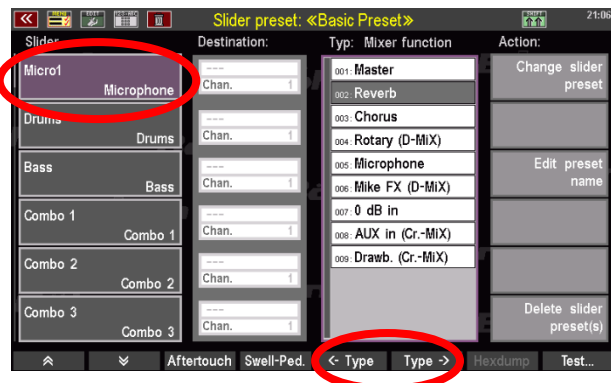


- To assign a new function to a slider, drawbar or controller, first select the controller you want to edit. You can already see the first 6 controllers in the Controllers column. To see more controllers and their assignments, scroll down the list of controllers with the downward pointing arrow keys in the function bar at the bottom of the window.



As an example, let us assign a different function to the **Micro** slider on the left of the upper panel (volume of the microphone input):

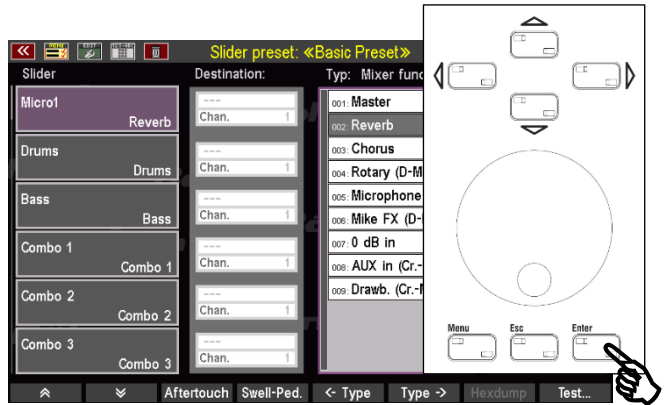
- To do this, select the corresponding field by tapping on it; it will then turn purple.
- Instead of controlling the volume of the microphone input, the new assignment of this slider should control the intensity of the reverb effect for the entire instrument. Now select the appropriate **type** in the third column. The overall reverb is in the **Mixer function** section (you will probably see the **Part Function** section first). Use the **F**-button functions [**<-Type**] [**Type->**] to scroll through the available options. So, tap [**Type->**] several times until the **Mixer function** list appears.
- Here you select the second entry: **Reverb**



Note: You can also jump directly to the type list corresponding to the current assignment of the slider by tapping again on the slider field - in this case the **Micro1** slider - in the column on the left. Since the controller is currently still assigned to the function Microphone (-Volume) and this is in the same type list **Mixer functions** as the (total) reverb we are now looking for, the editor immediately jumps to the appropriate type list in which we find the reverb.

- Press the **[Enter]** button to confirm the change in the controller. In the Controller column, the labelling of the Micro1 controller has now changed to **Reverb**.
- Next, the change must be saved in an existing controller preset or in a new one to be created.

The procedure is the same as you already know from the instructions for button assignment (see page 206).

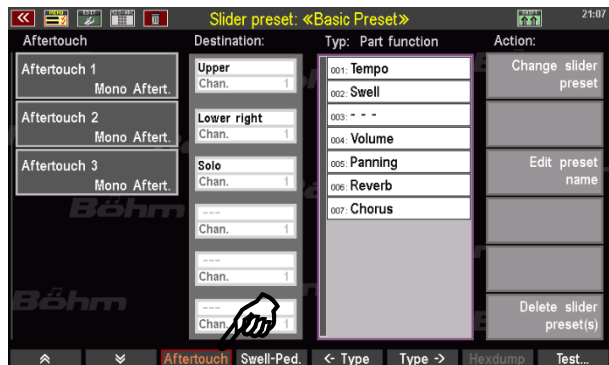


Aftertouch, swell and wheels

The function bar at the bottom of the screen provides access to two additional controls: **Aftertouch** and **Swell pedal** (Swell 2 only) and **Wheels**. Aftertouch makes it possible to trigger effects (e.g. a vibrato effect) by subsequently pressing the keyboard keys harder. Aftertouch, the Swell pedal 2 and the pitch and modulation wheels are assigned in the same way as all other controls.

- Tap **Aftertouch** in the function bar. In the left column, 3 aftertouch control options appear. Each of these controls refers to one of the available manuals.

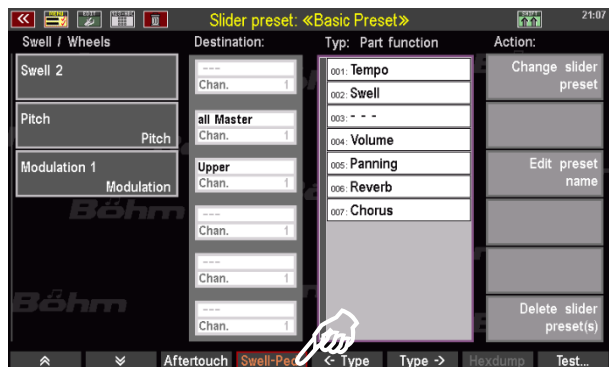
- Aftertouch 1:** Lower manual
- Aftertouch 2:** Upper manual
- Aftertouch 3:** Solo manual (SE100 only)



- By tapping the **[F]-button Swell-Ped.**, the column Swell 2 / Pitch and Modulation wheels opens. Accordingly, the column shows three entries.

ATTENTION: Only a possibly existing 2nd Swell pedal (standard on the SEMPra SE100) can be assigned individual controller functions here!

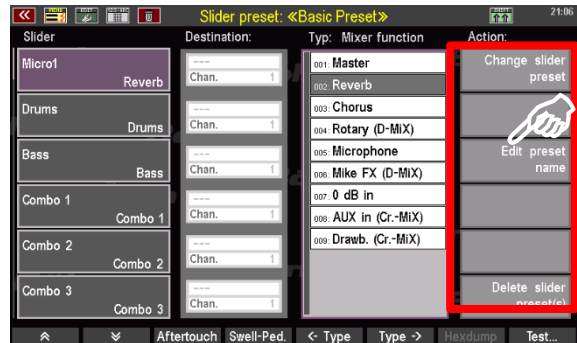
The function of the main Swell pedal 1 (left one) cannot be changed, therefore Swell 1 is not displayed here! This ensures that Swell 1 always functions as volume control pedal.



Naming controller presets

After we have made all the controller assignments that we now want to save in a new controller preset, we should still assign a name to our new controller preset before saving it:

- On the right, in the **Action** column, tap the entry **Edit Preset Name**.



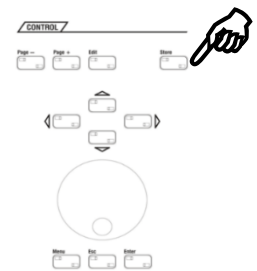
- A dialogue box opens in which you can enter a new name. For our example, we choose the name "Global Reverb". After you have entered the name, tap on **Continue Enter** to close the dialogue box.



Save controller presets

To save your controller assignments as a **Slider preset**, proceed as follows:

- Press the button **[Store]**.

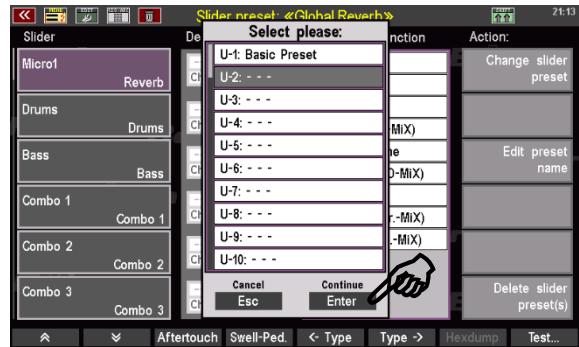


- The window with the Slider preset list opens. The first position place **U-1 (User 1)** in the example is already occupied by the "Basic Preset", whose settings we have just changed. The list positions **U-2...U-64** are still empty here. A total of 64 user positions are available, where you can save your own controller presets.



- If you want to overwrite the current Slider Preset (here U-1 Basic Preset) with the changes you have made, all you have to do is tap **Continue Enter**. The list window closes and your controller changes are saved in the currently selected "Basic Preset".

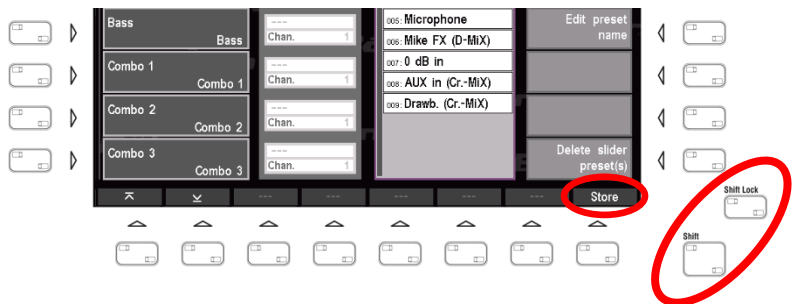
- For our example, however, we want to save the change in a new preset. To do this, type in one of the empty list entries (**U-2...U-64**). It makes sense to select list position **U-2** directly. If, on the other hand, you want to save the preset on the last (**U-64**) or an intermediate list position, simply scroll to the desired line with the **[data wheel]**.



- Tap on **Continue Enter** again (or alternatively press the **[ENTER]** button) to save your changes.



Tip: As already described for the *Button presets* (page 206), it is also possible to save the preset via the function bar. Pressing the **[Shift]** or **[Shift Lock]** button in the function bar changes the **Test** button to **Store**.



Destination settings

With the entries in the second column of the Slider Preset Editor, you can edit the destination on which the respective controller function is to have an effect, if necessary.

The fields in this column only become active if the selected controller function requires an entry here. These are, for example, the function types **Part functions**, **Controller** or also **Hexdumps** (definable special MIDI codes for controlling certain functions in connected MIDI tone generators, see page XXX), which require a destination part. Similar to the button assignments, the destination is defined by the keyboard range or MIDI output and, if applicable, the transmission channel to be defined in the Channel field.



A destination, namely the desired drawbar system, also require the drawbar foot position functions, which are usually assigned to the drawbars of the SEMPRA, but which can also be assigned to any controllers. In the following section we give an example where we also define the destination.

A list of all destination settings will follow on page 236.

Type settings

The functions that you can assign to the sliders and other controllers are sorted by type for the sake of clarity. You can switch between the different type categories with the **[F]** buttons **<Type** and **Type->** in the function bar.

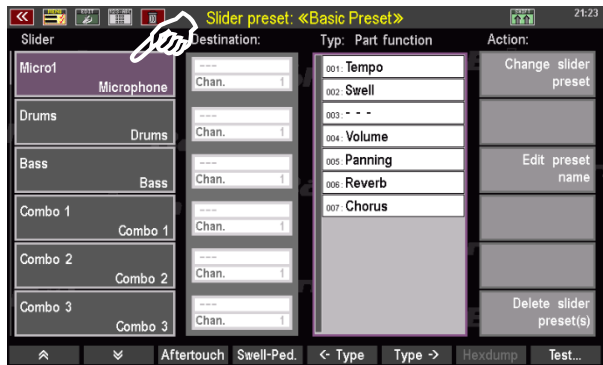
Note: The table on page 237 lists all type categories and the controller functions they contain.



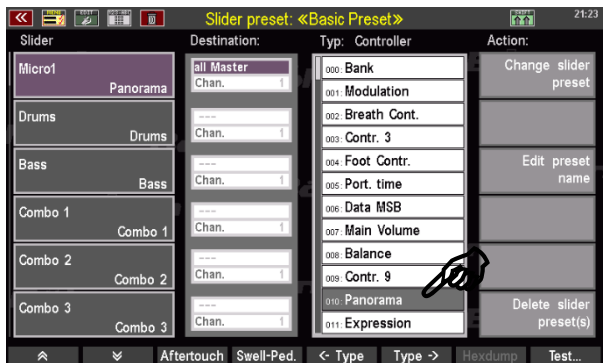
If the selected controller function requires the specification of a (MIDI) destination, the corresponding field in the **Destination** column becomes active. The selection options depend on the selected controller function. Here is an example:

Let's assume you want to use the already known microphone slider (**Micro1**) to adjust the panning of your Upper manual registration, i.e. the position in the stereo field (left, right or more central). However, the panning changes should only affect the Upper manual.

- First tap on the **Micro1** entry in the **Slider** column. The entry is activated and turns purple.

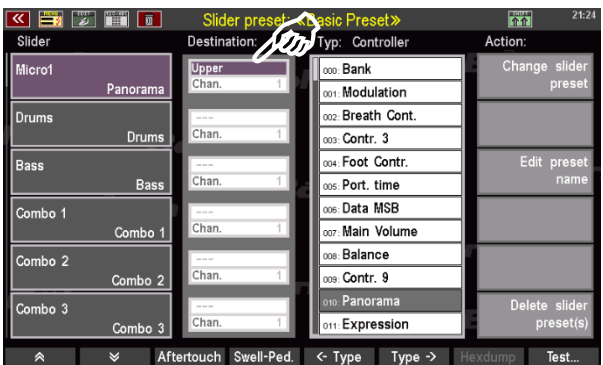


- Now scroll in the **Type** column to the **Controller** category (the panorama control is a MIDI controller). To do this, use the software buttons **<Type** and **Type->**.



- Select the controller **010: Panning** by tapping on it with your finger. The entry turns grey.
- Confirm your choice by pressing the **[Enter]** button.

- Now tap on the entry **all Master** right to the **Micro1** field (column **Destination**) to activate it; it will then turn purple.



- Now scroll through the entries with the **[data wheel]** and select **Upper**. This setting determines that the panning changes only affect the Upper manual.
- Don't forget to store the new setting to the current or a new Slider preset.

Note: For a list and description of the destination and type selection, see the tables on the following pages.

Listing and description of all destination settings in the controller preset editor

Destination	Channel no.	Description/Comment
all Master	–	control refers to all manual and pedal parts. The selection of a specific channel as destination is not relevant.
Upper	–	control refers to the entire Upper manual. The selection of a specific channel as destination is not relevant.
Lower (l+r)	–	control refers to the complete Lower manual (l+r = left+right split range). The selection of a specific channel as destination is not relevant.
Lower right	–	control refers to the right split area of the Lower manual. The selection of a specific channel as destination is not relevant.
Pedal	–	control refers to the Pedal. The selection of a specific channel as destination is not relevant.
Solo	–	control refers to the Solo manual (SE100 only). The selection of a specific channel as destination is not relevant.
SG 1a	1–16	control refers to sound group 1a (first input of the first Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
SG 1b	1–16	control refers to sound group 1b (second input of the first Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
SG 2a	1–16	control refers to sound group 2a (first input of the second Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
SG 2b	1–16	control refers to sound group 2b (second input of the second Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
Sinus	1–16	Controller refers to the RealOrgan drawbar unit. The channel no. defines the corresponding drawbar group: 1 = Upper manual, 2 = Lower manual, 3 = Pedal
SG 3a	1–16	control refers to sound group 3a (first input of the third Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
SG 3b	1–16	control refers to sound group 3b (second input of the third Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
SG 4a	1–16	control refers to sound group 4a (first input of the fourth Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
SG 4b	1–16	control refers to sound group 4b (second input of the fourth Amadeus sound module). The channel no. defines the destination part (see part options in the part editor).
Synth	1–16	currently not in use
Excl.Drums	1–16	exclusive Amadeus module for drums and accompaniment
MIDI 1	1–16	MIDI-Port (Out) 1
MIDI 2	1–16	MIDI-Port (Out) 2
USB (CS) 1	1–16	USB-MIDI 1 (an installed Cloud Studio is controlled via these channels)
USB (CS) 2	1–16	USB-MIDI 2
USB-MIDI 3	1–16	USB-MIDI 3
USB-MIDI 4	1–16	USB-MIDI 4
USB-MIDI 5	1–16	USB-MIDI 5
USB-MIDI 6	1–16	USB-MIDI 6
USB-MIDI 7	1–16	USB-MIDI 7
USB-MIDI 8	1–16	USB-MIDI 8

Saving your changes to an existing or new controller preset, as well as possible renaming, is done in the same way as described in our opening example on page 232.

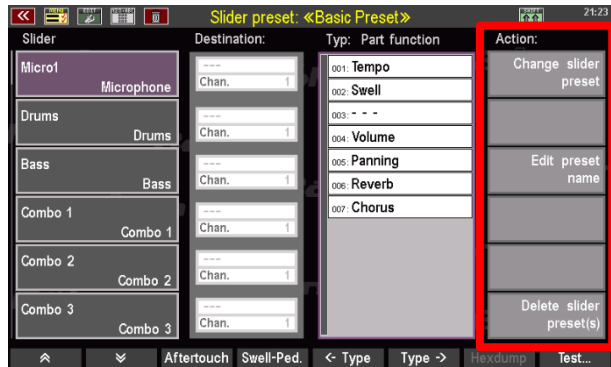
Listing and description of all function types in the controller preset editor

Category	Position no.	Type name	Description/Comment
Part function	001	Tempo	Continuous tempo control (tempo increase starting from the current SONG preset tempo)
	002	Swell	Swell function (assigned to foot Swell pedal 1 by default)
	003	- - -	
	004	Volume	Controls the volume for the destination part(s) set in the Destination column
	005	Panning	
	006	Reverb	Controls the reverb intensity for the destination part(s) set in the Destination column. Caution: This reverb setting is therefore not suitable for controlling the overall reverb of your SEMBRA. The function needed for this can be found in the type category Mixer function .
	007	Chorus	Controls the chorus intensity for the destination part(s) set in the Destination column).
Submixer	000	Max.	Direct volume control without submix assignment
(= volume controller)	001	Upper r	All Upper right parts
	002	Lower l	All Lower left parts
	003	Lower r	All Lower right parts
	004	Pedal	All Pedal parts
	005	Solo	All Solo manual parts (SE100)
	006	Upper l	All Upper left parts
	007	User 1	Freely usable user submixer 1
	008	User 2	Freely usable user submixer 2
	009	Bass	Bass tracks/parts of the Accompaniment
	010	Drums	Drum tracks/parts
	011	Combo 1	All Combo 1 tracks/parts of the Accompaniment
	012	Combo 2	All Combo 2 tracks/parts of the Accompaniment
	013	Combo 3	All Combo 3 tracks/parts of the Accompaniment
	014	Arpeg.	Arpeggiator
	015	User 3	Freely usable user submixer 3
	016	User 4	Freely usable user submixer 4
	017	Keyb.	All Solo/Upper/Lower/Pedal parts and parts assigned to user submixers 1 and 2. (Note: The value of the control Keyb. is a setup setting and is not saved in the SONG presets.)
	018	Acc.	All tracks/parts of the accompaniment and parts assigned to user submixers 3 and 4. (Attention: The value of the control ACC is a setup setting and is not saved in the SONG presets.)
	019	Drawbars	Overall volume RealOrgan drawbar system (Note: The value of the control Drawbars is a setup setting and is not stored in the SONG presets.)
	020	Drum-Reverb	Reverb intensity drums
Controller	000–134	Controller-Typen	MIDI controller (see table Appendix 5, page 344)
Drawbars	001	16'	Drawbar footage
	002	5 1/3'	Drawbar footage
	003	8'	Drawbar footage
	004	4'	Drawbar footage
	005	2 2/3'	Drawbar footage
	006	2'	Drawbar footage
	007	1 3/5'	Drawbar footage
	008	1 1/3'	Drawbar footage
	009	1'	Drawbar footage
	010	4/5'	Drawbar footage
	011	2/3'	Drawbar footage
	012	1/2'	Drawbar footage

Category	Position no.	Type name	Description/Comment
	013	Keyclick	Intensity of the key click effect
	014	Attack	tone attack drawbars
	015	Sustain	release time after releasing the keys
	016	Chorus/Vibrato	Type selection Chorus/Vibrato for Drawbar Organ
	017	Overdrive	Intensity of the distortion effect
	018	Perc. 4'	Percussion footage
	019	Perc. 2 2/3'	Percussion footage
	020	Perc. 2'	Percussion footage (on corresponding organ types)
	021	Perc. 1 3/5'	Percussion footage (on corresponding organ types)
	022	Perc. 1 1/3'	Percussion footage (on corresponding organ types)
	023	Perc. 1	Percussion footage (on corresponding organ types)
	024	Perc. Decay	Decay rate percussion (on corresponding organ types)
	025	Perc. Attack	Attack rate percussion (for corresponding organ types)
	026	Perc. Sustain	Release rate Percussion after releasing the keys (with corresponding organ types)
	027	Submix	Overall volume drawbar systems Upper, Lower, Pedal (according to the setting in the destination column)
	028	Reverb	Reverb intensity RealOrgan
	029	Chorus	Chorus intensity RealOrgan (Chorus effect of the D-MiX)
Mixer function	001	Master	Overall volume SEMPRA
	002	Hall	Overall Reverb intensity
	003	Chorus	Overall Chorus intensity
	004	Rotor (D-MIX)	Volume D-MiX Rotary
	005	Mikrofon	Volume microphone input
	006	Mikro FX (D-MIX)	Effect intensity microphone
	007	0 dB in	volume 0 dB input
	008	AUX in (Cr.-MIX)	Volume Aux-In (Crystal Mixer)
	009	Sinus (Cr.-MIX)	Volume drawbar input (Crystal Mixer)
Hexdump	001 – 020	- - -	Sending self-defined hexdump commands (see page XXX)

Delete slider preset(s)

In addition to the options of changing the slider preset or renaming it, the **Action** column also contains the option of deleting individual presets or several presets at once. Deleting Slider presets works in the same way as deleting Button presets.



- Tap on **Delete slider preset(s)**. A dialogue box opens that allows two entries. The upper line (here: **U-1: Basic Preset**) contains the first of the controller presets you want to delete, the lower line (here: also **U-1: Basic Preset**) the last. In this example, only one controller preset (**U-1: Basic Preset**) is to be deleted. If you want to delete another individual preset, select it in the "from" line with the **[data wheel]**.



- If you want to delete several consecutive presets, tap on the first line "from" and then use the **[data wheel]** to select the first Slider preset to be deleted. Now tap the line "to" below and select the last preset to be deleted. In our example, the two displayed controller presets **U-2: Global Reverb** and **U-3: Panning Upper** are deleted.



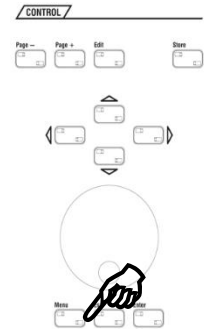
- Finally, confirm your selection with **Continue Enter**, or with the **[Enter]** button.

The selected controller preset(s) are now deleted.

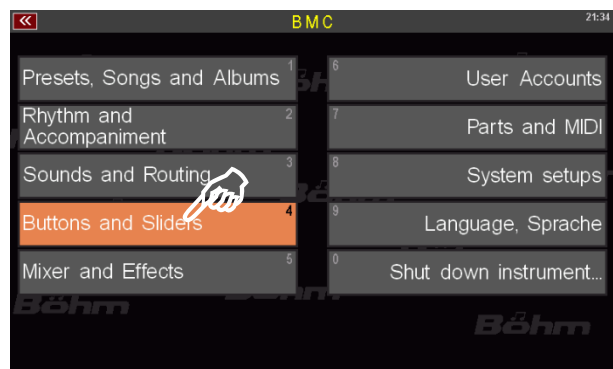
Changing slider presets via the BMC

To switch between different Slider presets, proceed in the same way as for changing Button presets:

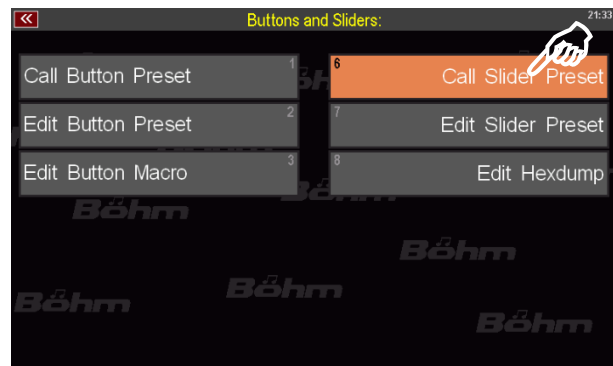
- Press the button **[Menu]**.



- The display menu is called up. Select the fourth item **Buttons and Sliders** (or press the number **[4]** on the numeric keypad followed by **[Enter]**).

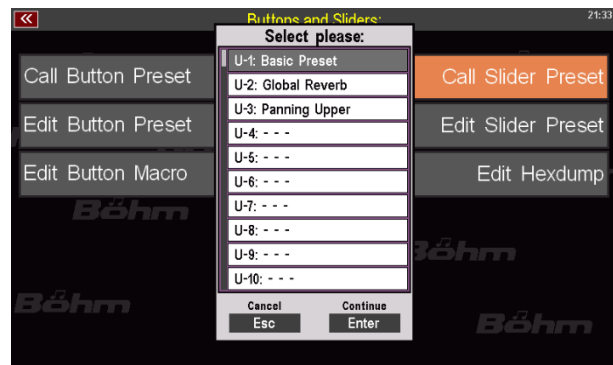


- The corresponding submenu opens. Tap here on the first entry **Call Slider preset** (or press the number **[6]** on the numeric keypad followed by **[Enter]**).



The known Slider Preset List opens up. Select the desired preset and confirm your selection with **Continue Enter**. You can reach all 64 **User (U-)** and all 64 **Firm (F-)** positions here (the Slider Preset **F-1 Basic Preset** for example contains the factory default assignment of all controllers).

Enter activates the selected Slider preset and the screen view changes back to the BMC window Button and Sliders. With **Cancel Esc**, you leave the list without calling an new Slider preset.



- Pressing the **[Esc]** button twice below the [data wheel] will take you back to the screen.

Use of slider presets in the SONG presets (global presets)

As already explained on page 202 at the beginning of this chapter, you can use different Slider (and Button) assignments in your SONG presets, which can also be called up automatically with the SONG presets. For the use of the Slider presets in the SONG or Global presets, the explanations given there apply accordingly.

Saving button and slider presets to USB storage medium

When making a backup copy of your data on a USB storage medium (USB stick), you can of course also save all button and controller presets. In this context, the Button and Slider presets are saved as part of the **Setups** (see page 270).

For handling USB storage media (USB sticks) on your SEMPRA, please read the corresponding chapter from page 242 onwards.

USB Functions - Data Backup

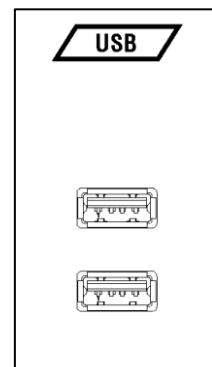
Depending on the version, your SEMPRA is equipped with one or more USB ports. MIDI adapters can be connected to the USB socket(s) to establish a MIDI connection to external MIDI instruments or devices via the up to 8 USB MIDI interfaces of the SEMPRA. This special function of the USB ports is dealt with in a separate MIDI chapter of this manual.

The most essential and common function of the USB socket(s), however, is to use a USB stick to save your own data such as SONGS/Presets, your own styles, sound presets, albums/ themes, etc., and load them back into the SEMPRA from the USB stick if necessary.

Using factory sticks to your SEMPRA, you can also install the factory standard data (SONGS/Presets, Styles) or new data from the optionally available Böhm software packages into your organ.

The USB socket(s)

The SEMPRA models SE70...SE100 have two USB sockets on the left of the front panel or above the lower manual:

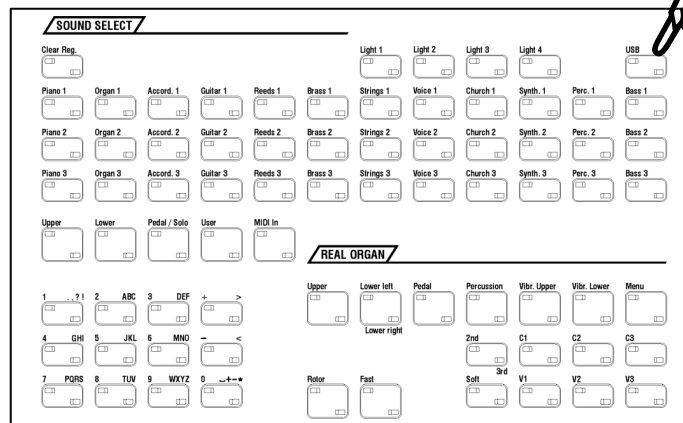


ATTENTION: The USB sockets of the CLOUD STUDIO group, if present, cannot be used for the USB functions of the SEMPRA itself, as these sockets are directly connected to the PC electronics of the CLOUD STUDIO system and intended for data exchange with this system.

Both USB sockets of the SEMPRA are equal and can be used simultaneously. For example, you can work with several memory sticks at the same time, connect a USB receiver for a USB keyboard, and so on.

When a USB memory stick is inserted and detected, the LED in the **[USB]** button on the control panel lights up.

- Press the **[USB]** button to display the USB menu in the display:



Overview of the USB menu

In this display menu you will find all the functions you need to save or load data to/from USB media:

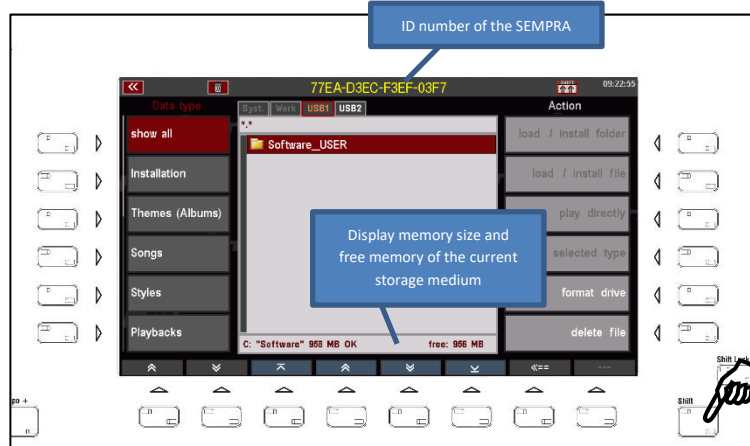
The screenshot shows the 'USB Media' interface with the following callouts:

- List of file types that can be saved or loaded.** Points to the 'Data type' sidebar.
- Overview of available storage media.** Points to the 'Syst.' and 'Work' tabs.
- Table of contents of the current storage medium.** Points to the file list in the center.
- List of available actions (load or install, save, format, delete). Only the currently allowed actions are displayed as active (white font).** Points to the 'Action' sidebar.
- Display file size and storage time of the file currently selected with the cursor.** Points to the 'Filesize 0 B' and 'Date 28.01.2019 23:41' at the bottom of the file list.
- Scroll the file type list:** Points to the 'Datei-Typ' header in the expanded sidebar.
- Scroll content:** Points to the navigation arrows at the bottom of the file list.
- To the first file in the table of contents:** Points to the left arrow at the bottom of the file list.
- To the last file in the table of contents:** Points to the right arrow at the bottom of the file list.
- Back to the next higher directory level. Here you can, for example, leave a folder in which you are currently:** Points to the double-left arrow at the bottom of the file list.

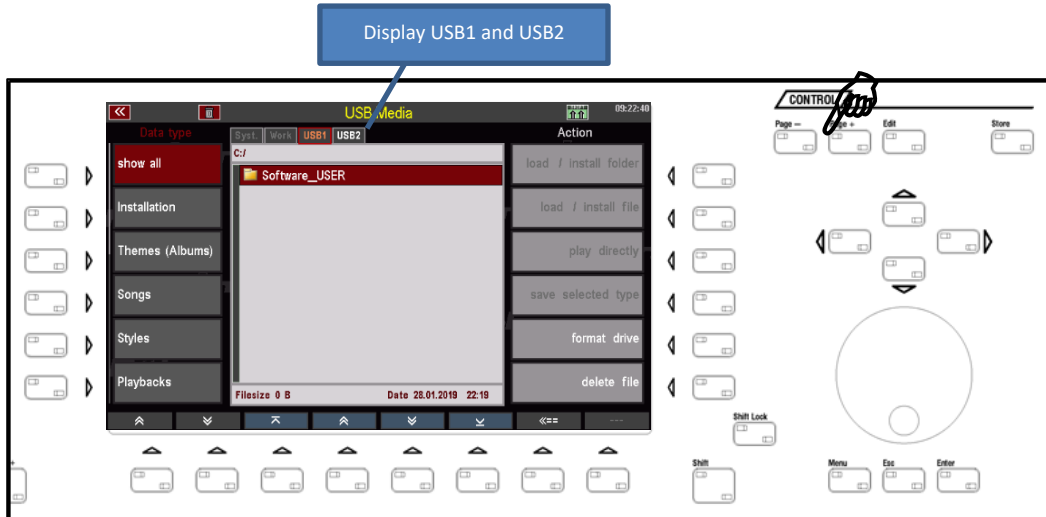
The expanded 'Data type' sidebar contains the following items:

- Datei-Typ
- Soundpresets
- Setups
- MIDI Files
- MIDI Styles
- Amadeus Sounds
- "old" data
- Entire store
- Operatingsystem

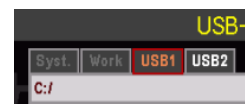
Pressing and holding the **[SHIFT]** button displays additional informations:



If you have inserted several USB sticks at the same time, you can use the **[Page-]** or **[Page+]** buttons to switch between the sticks displayed as "USB 1", "USB 2", etc:

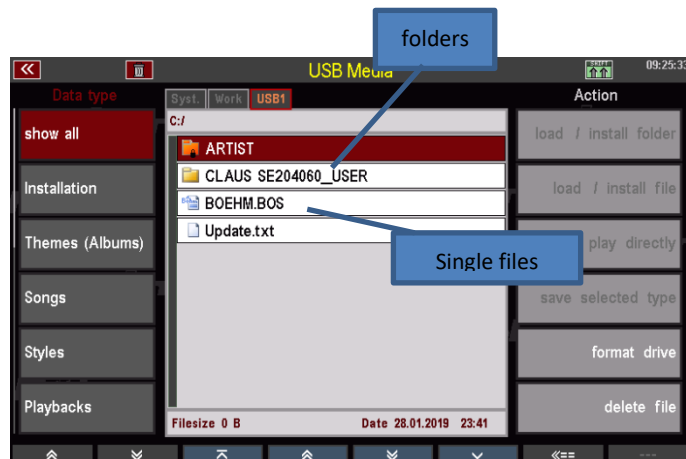


Note: You cannot access the "System" and "Work" storage media that are also displayed. These are the internal storage levels for the SEMPRA.



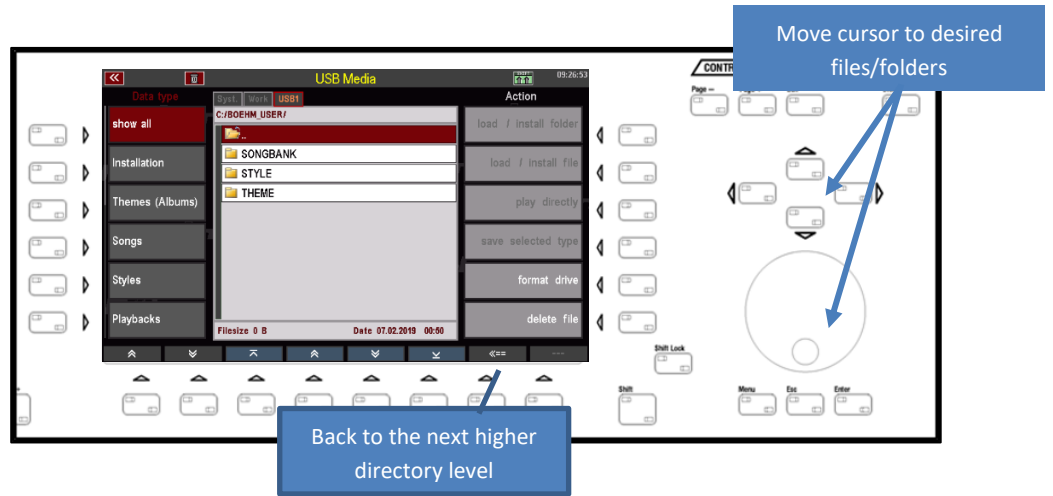
Folders and Files

Similar to a PC, the file management of SEMPRA works with single files as well as with *folders* containing files or other folders.



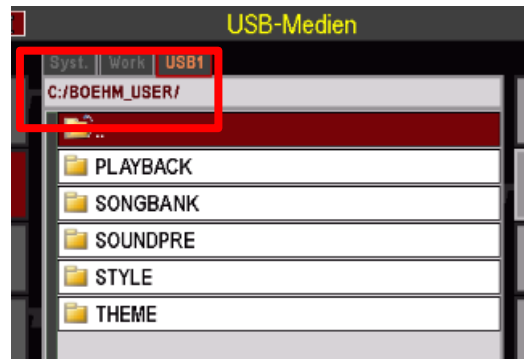
You can open a folder by tapping it directly or by moving the cursor up/down with the **data wheel** or **cursor buttons** and pressing [**Enter**].

With the **F-button 8** [**<==**] you can leave a folder and return to the next higher directory level.



In the line above the file list, you can see the current search path, which indicates the directory level in which you are currently on the disk.

In the picture on the right, for example, we are currently in the open folder "BOEHM_USER" (see search path in the upper line) and see the subfolders "PLAYBACK", "SONGBANK", etc. contained therein.



Watch your step! Depending on the action you are about to perform, you must either open folders to access the data they contain, or use the cursor to select folders so that they are selected but not yet opened (e.g. if folders and their contents are to be completely installed).

Open folder: tap on it or place cursor on the folder and open with [**Enter**].

Select a folder without opening it: Use the cursor keys or the data wheel to move the cursor to the folder (displayed in red), but do not press [**Enter**]!

We refer to this in our explanations of the various storage and loading processes.

USB sticks

You can use almost any USB stick on the SEMPRA. On the other hand, Böhm - like other manufacturers - cannot guarantee that every available USB stick will work perfectly on the SEMPRA. The range of different sticks and their suppliers is simply too large.

Regarding the memory size we recommend sticks of maximum 4 or 8 GB. Larger sticks are simply unnecessary for the file sizes your SEMPRA works with.

Format

Formatting means setting up the data structure on a storage medium, like a USB stick, so that it can be read by a computer or, in this case, by your SEMPRA. In principle, the SEMPRA is fully compatible with the USB standard as you know it from the PC with regard to read and write capability from/to USB sticks. This means that PC-formatted sticks can also be used on the SEMPRA.

A formatting of USB sticks is also possible directly at the SEMPRA.

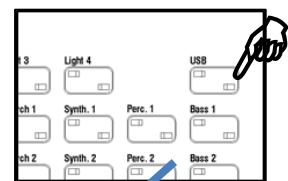
For sticks that you want to use to transfer a user account from your organ, formatting on the SEMPRA is necessary in any case! Formatting sets the stick to the ID number of your SEMPRA, making it possible to copy a user account to the stick. Once you have copied your account to the stick, you can use it to play on any other SEMPRA with your data (factory and own data) as if it were your own organ.

If you try to copy your user account to a foreign formatted stick, the function will be aborted. Details can be found in the chapter "[User accounts](#)".

Let us take a look at how you can format a USB stick on the SEMPRA:

ATTENTION! THROUGH THE FORMATTING ALL DATA CURRENTLY ON THE STICK WILL BE DELETED!

- Insert the stick to be formatted into one of the USB sockets.
- The LED in the [USB] button will light when the stick is detected. Press the button to display the USB menu:
- If necessary, tap on the "show all" field on the left side of the display



if this is not currently active. Only then does the field "format drive" in the right column *Action* becomes active. **Note:** This is a safety measure, because only if "show all" is active, all data, which may still be present on the stick, will be displayed. In our picture you can see, for example, some data coming from the PC and not from the SEMPRA.

At this point you can check again whether there are no more important data on the stick which would be deleted by the following formatting.



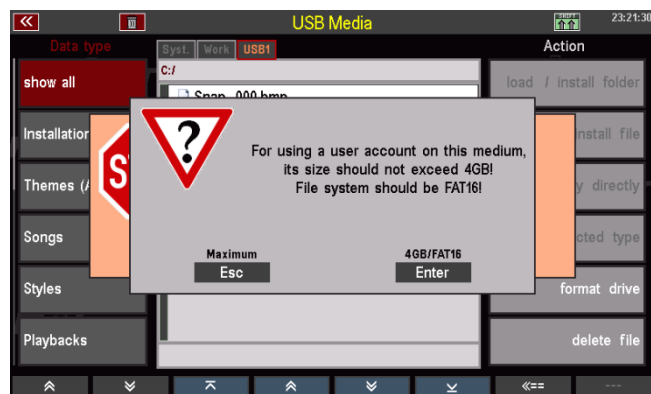
- Now tap on the field "format drive" in the right column. A warning will appear on the display to remind you that formatting will erase any current data on the stick.

Note: The note refers to drive C. In the SEMPRA, the drives or storage media are marked with code letters - similar to a PC. The internal drives "Syst." and "Work", which are also displayed above the file list in the middle, form the drives A and B. The USB stick now inserted is drive C, other sticks used at the same time would be named with the alphabetically following letters D, E...etc.



- If you are sure that you want to perform the formatting, confirm the message with **[Enter]**, otherwise you can abort with **[Esc]**.
- If you continue, another query may follow:

Note: This query always occurs when you try to format a USB stick with a memory size > 4 GB. As the note states, it is recommended - in order to ensure optimum access speed later - to format such sticks to a maximum memory size of 4 GB if the stick should be used to record a user account (from which it is intended to play in real time). Alternatively, you can format the stick to its actual size.



- Make your selection and confirm with **[Esc] Maximum** or **[Enter] 4GB/FAT16**, depending on the type of formatting you want.
- Formatting is now performed. The display then shows the empty table of contents of the USB stick that has now been formatted. The stick can now be used.



Save / load data

The basic operation for loading and saving data is always the same:

- On the *left side*, select the file type you want to save to or load from a USB stick. Use the arrow buttons (**F1 / F2**) at the bottom of the display to scroll the list of file types in ascending or descending order.



Depending on the file type selected on the left, the files of the selected type currently present on the stick are displayed in the *middle*.

Folders - like the folder "BÖHM_USER" shown in our sample image - are always displayed regardless of the selected file type.



A folder can be opened by tapping on it. The display will then show the content of the opened folder. Only files of the file type selected on the left are displayed. If, for example, you have selected the file type "STYLES", you will only see the style files in the directory in the middle!



The current search path is displayed above the file list in the middle.

If you want to **load** a file, select it with the cursor. Use the cursor UP/DOWN keys or the data wheel to move the cursor to the desired file.

If you want to **save** a file from the organ to the stick, you don't need to do anything else in the file list.

On the right side you can now perform the desired action by tapping on the corresponding field, e.g. "**Load/install file**" if you want to load a file, or "**Save selected file type**" if you want to save data from the instrument to the stick.

Only the fields that are permitted for the file type selected on the left are displayed as active here.



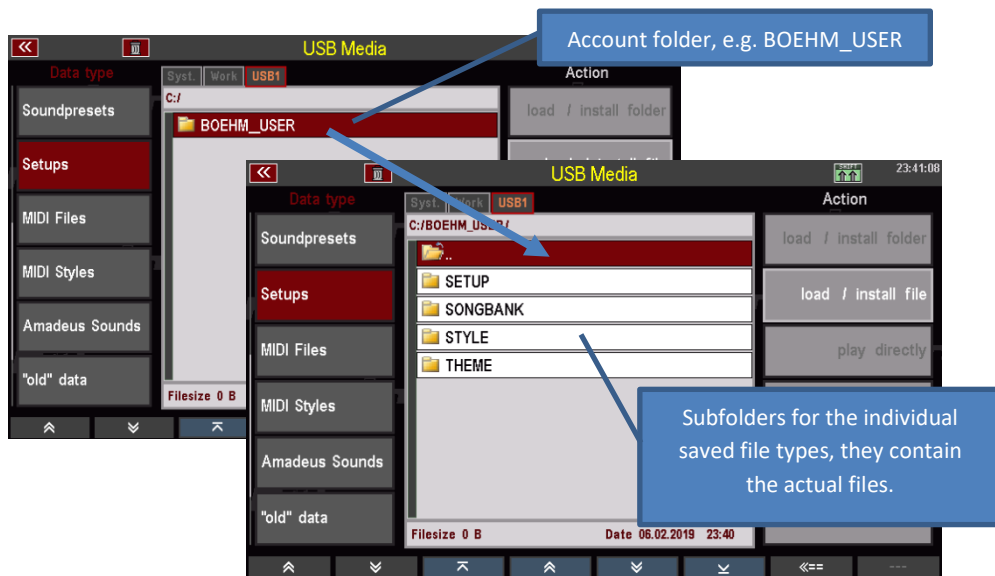
User data is always stored on an **account-specific basis**. This means that when saving a data type such as SONGS, Styles, etc., the system creates a folder with the name of the currently used user account.

To transfer user data from one account to another account, for example, save this data in the source account as individual files or as a complete backup (a complete backup of all user data of an account), then call up the target account and load the data of the source account here again.

User data stored on a USB stick can also be uploaded to another SEMPRA if you have multiple instruments, or if you want to share your data with friends who also play SEMPRA.

If you have not (yet) created your own user accounts, SEMPRA works with the standard account "BOEHM". If data is saved, a folder **BOEHM_USER** is automatically created on the stick, in which the different data types are then sorted into corresponding subfolders.

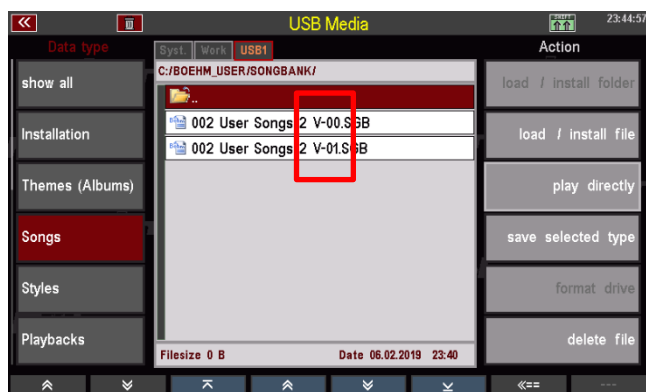
The creation of the folders as well as the corresponding naming of the files takes place completely automatically.



If you save data of the same type several times, existing files will not be overwritten! Rather, each time the same file is saved, a new file with ascending version number is created. Let me give you an example:

The SONG bank "002 User Songs 2" was stored twice here. There are now two files, one with the version number **V-00** and one with the version number **V-01** in the file name.

You can always tell directly from the version numbers which is the older and which is the most current file version.



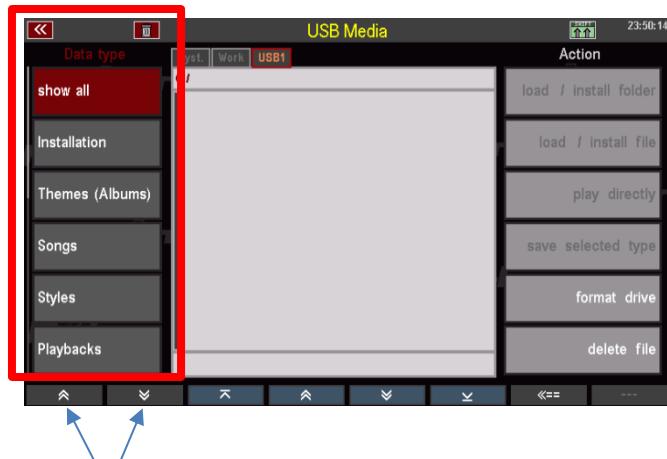
Note: This saving of new version numbers can be done up to 20x (version number 00...19). Only then does the counting begin again at V-00. If a file with the same name and version number 00 still exists at this time, it is overwritten!

These are the basic principles, which we will go into in more detail below with a few examples.

File Types

Let's now look at the different choices in the list of file types on the left side of the display and the particularities of saving and loading these files.

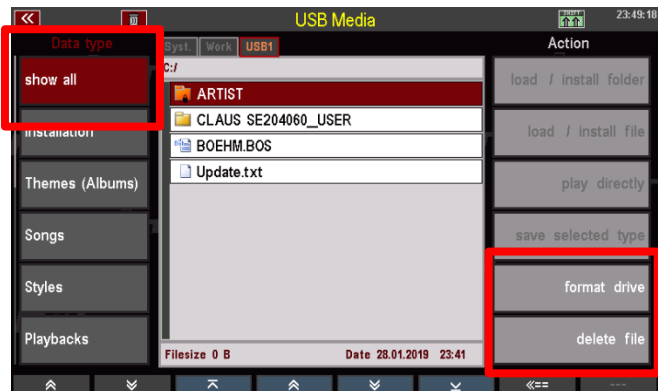
Reminder: Use the two arrow keys below the file types to scroll through the list.



Show all

If this field is selected, the file list in the middle shows all files on the stick, regardless of the data type. This gives us a complete overview of the data stored on the stick.

In the action list on the right, only the fields **Format medium** and **Delete file** are active. Only these two actions are possible here in the overall data overview.



You have already learned about formatting above.

Delete files

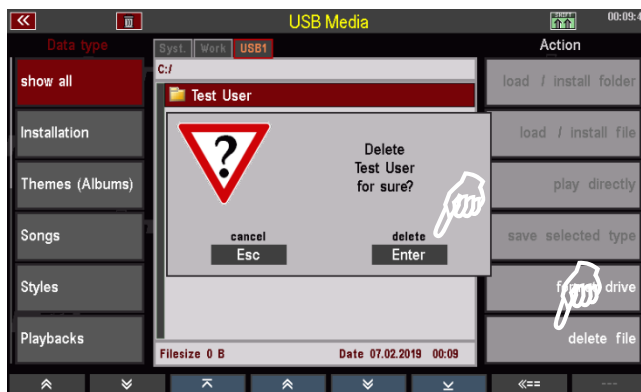
To delete a file, use the **cursor buttons** or the **data wheel** to place the cursor on the file and tap the **Delete file** field on the right in the Actions column.

We will play through the process using an example. In the following we want to delete the folder "Test User" from a USB stick.

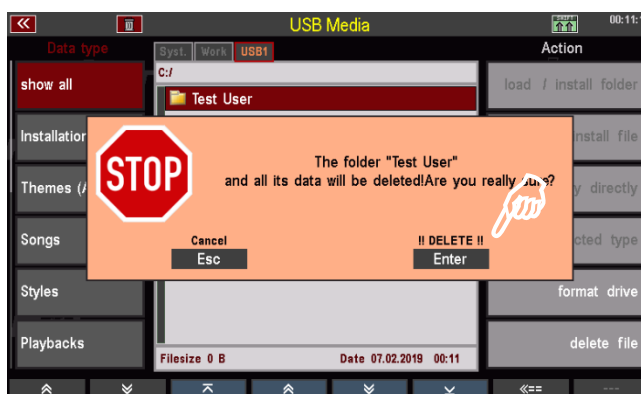
The table of contents of our example stick shows the corresponding folder:



- Tap on the Delete file field in the right display column. A query follows:

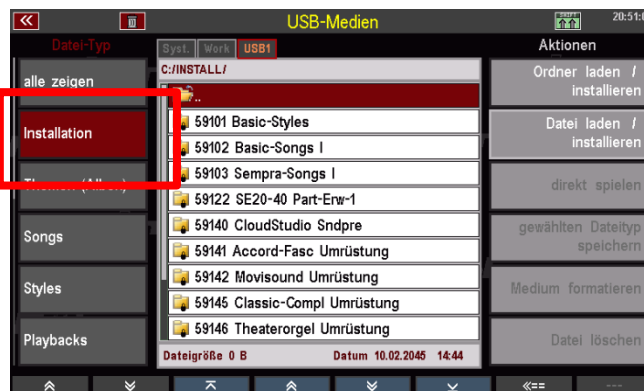


- Press [Enter] to confirm.
- Since the file you want to delete is a not empty folder, you will be prompted to confirm that this folder and its contents will be permanently deleted if you continue.
- To finally delete the folder, confirm again with [Enter] **!!DELETE!!**. The folder will now be deleted. With [Esc] you could cancel the process without deleting it.



Installation of factory data

The Installation field must always be selected if you want to install factory data you got to you SEMPra. This includes, for example, the SONGS, STYLES, etc. that are part of the basic equipment of your SEMPra, but also the data from additional Böhm software packages that you may have purchased for your SEMPra.



This data is contained on a factory USB stick labeled "Data" that you received with your SEMPra.

Unlike the user data you create yourself, factory data is not simply loaded into the SEMPra, but is *installed* in a separate memory area that is only intended for this data. The installation is account-specific, i.e. if you work with changing user accounts on your instrument, you can/must first install the factory data that you want to have available in a particular account into this account.

Notes on the factory data stick:

We recommend that you do not store any user data to that factory stick. This stick should be reserved for factory data only.

The stick is configured to the ID number of your SEMPra, so it can be used only on your instrument. An installation of data into another SEMPra via this stick is not possible!

- When you insert the factory stick and access the USB menu, you will see an "Installation" folder on the flash drive.
- Select the **Installation** field in the Data Type column on the left, the folder will open and you will see various subfolders with the individual factory data packages.
- On the right in the column "Actions" only the fields **Load/Install Folder** and **Load/Install Data** are active.



Now you have two installation methods to choose from:

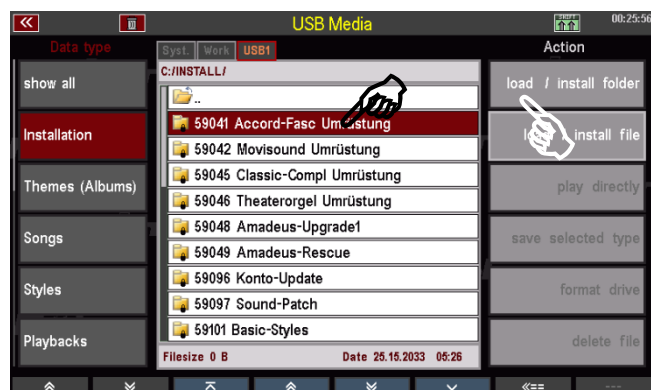
Installation of an entire folder and thus an entire data package in one operation by tapping on the action Load/install folder.

The folders for the different data packages contain files of different types depending on the package, e.g. SONG data (presets), sound data for the AMADEUS sound system(s) and the corresponding sound presets, style data etc.).

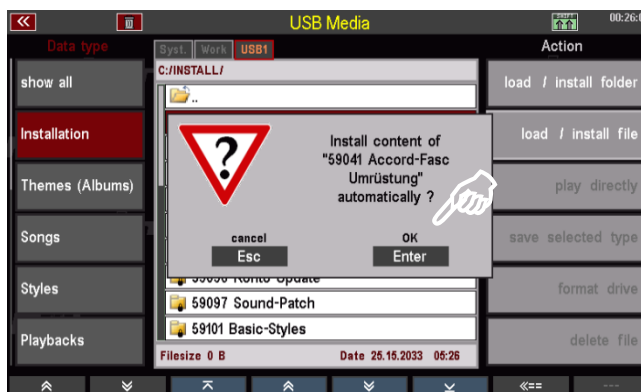
The possibility of folder installation means that all the necessary sub-files of the relevant package are installed in a single operation. Depending on the type of data - e.g. sound data - you may be prompted to confirm or select during installation.

An example: We want to install the package "59141 Accordion Fascination Umrüstung" (Note: the package versions with the abbreviation "Umrüstung" (Conversion) are included on data sticks supplied with converted organs).

- Move the cursor with the **cursor buttons** or the **data wheel** to the folder **59141 Accord-Fasc Umrüstung**.
Watch your step! Don't tap the folder to select it, because tapping it will open the folder already!



- Tap on the **Load/install folder** field on the right. The display asks whether the folder or its contents should be installed.
- Confirm with **[Enter] OK**.
- The data is installed and can then be used.

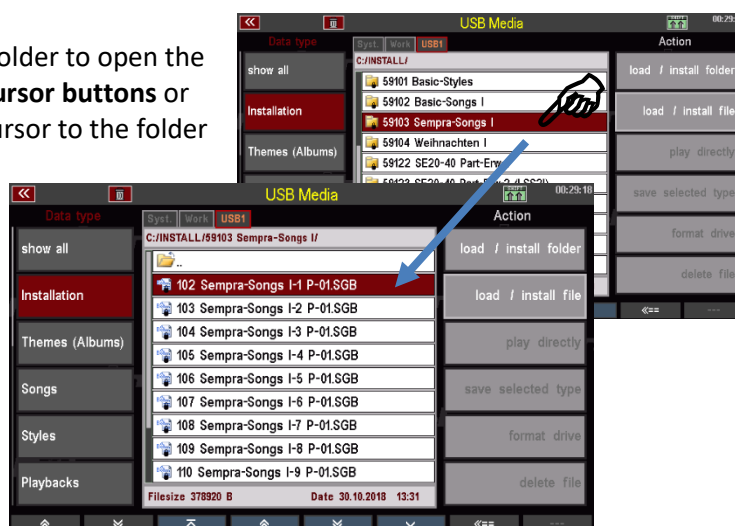


Installation of individual files from one of the package folders (e.g. a single SONG/preset bank)

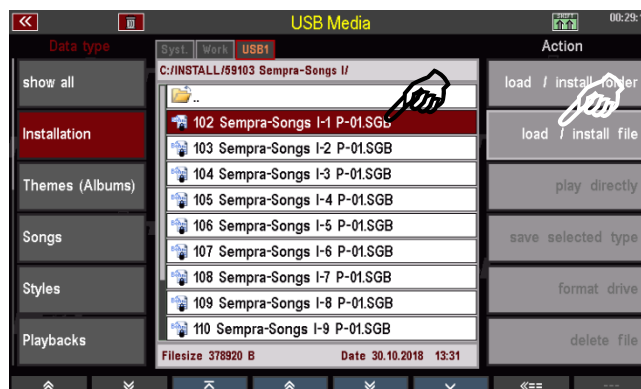
To do this, you must first open the corresponding folder by tapping on it. You will then see the individual files contained in the folder in the table of contents and can select them with the cursor and install them in the SEMPRA using the action **Load/Install File**.

Here is another example: We want to install the first bank from the package "59103 Sempra-Songs":

- Tap the **59103 Sempra Songs** folder to open the folder. Alternatively, use the **cursor buttons** or the **data wheel to move the cursor** to the folder and press **[Enter]**.



- Now use the cursor to select the Song Bank file you want to install and tap the **Load/install file** field under "Actions" on the right. You can also tap the corresponding file directly.
- The file is now installed and can be used afterwards.



Themes (Albums)

If you have created SONG albums or themes, you can save these data on a USB stick or reload them from there.

Some remarks about this file type:

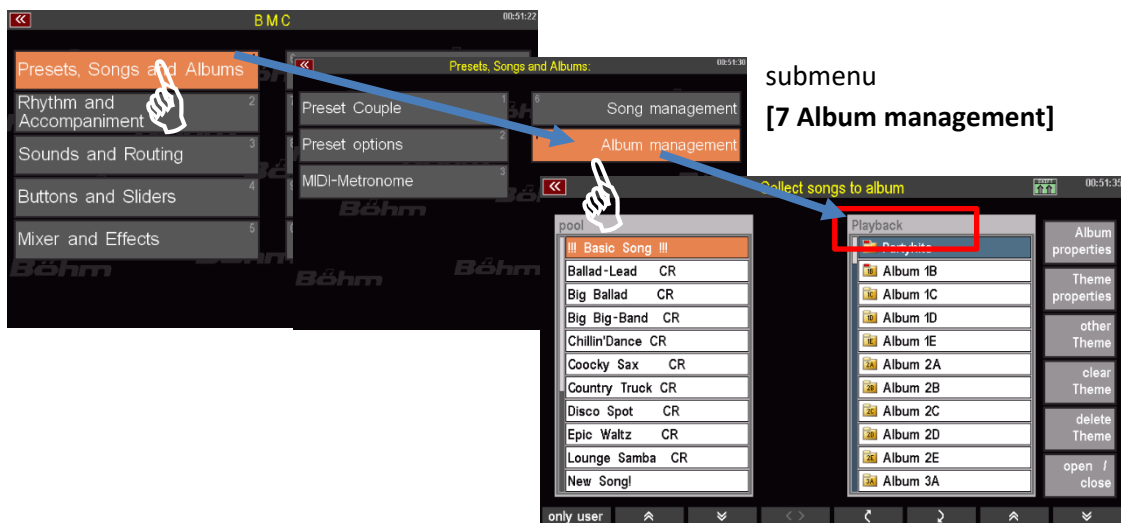
- Only the theme that is currently active in the organ, i.e. selected, is saved as a file.
- If you want to save several themes on a USB stick, you must first call up the theme to be saved from the **Presets, Songs & Albums** menu (see chapter Albums & Themes, page 137 f.) and then save the data type "Themes (Albums)" to a stick in the USB menu.
- The files created here do not contain the actual SONGS/Presets, but only the theme and the contained album structure. The actual SONG data must be saved as a separate file type (see following section).



Save/load Theme file:

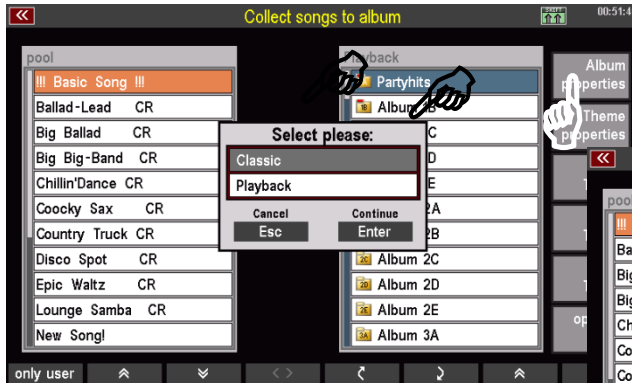
In our following example, we have created a theme "Classic" that we now want to save on a USB stick.

- If the topic to be saved, here "Classic", is not currently active, we must first call it up via the BMC-MENU (for details see chapter Albums & Themes, page 137 f.):
- Button [Menu] -> Menu Item [1 Presets, Songs & Albums]

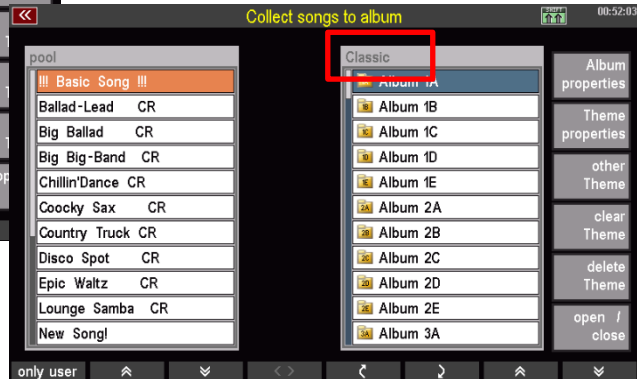


- Currently in our example a Theme "Playback" is active, but we want to save the Theme "Classic", so we have to call it up first:
- Right tap on **other Theme** to get the selection of existing themes.

Here we select "Classic" and confirm with [Enter].

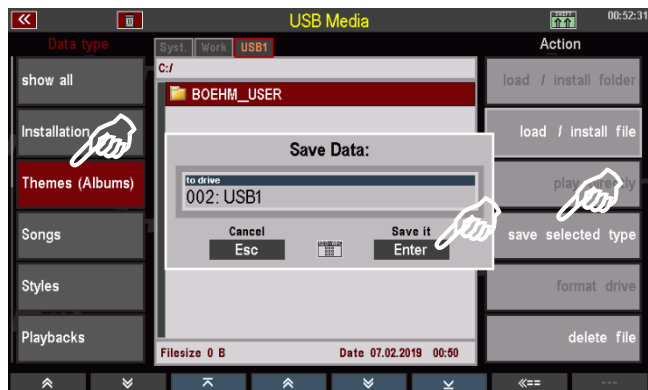


Confirm the confirmation prompt with [Enter] as well. The theme "Classic" with its albums is now activated.



Now we can save the theme "Classic" to the USB stick.

- Select the **Themes (Albums)** data type on the left and tap the **Save selected type** field on the right.
- A query appears in the display. If several USB sticks are operated on the SEMPRA, you can select the stick to be stored on here. If you have only connected one stick, the selection remains "USB 1".

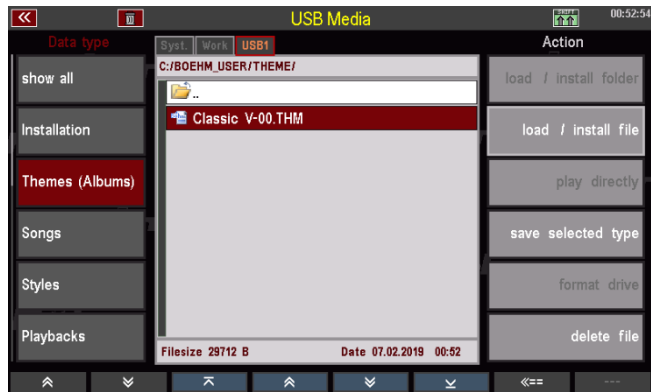


- Confirm with [Enter]. The file will be stored to the stick and the process is confirmed briefly by the display.
- The folder **BOEHM_USER** contains the subfolder **THEME**.



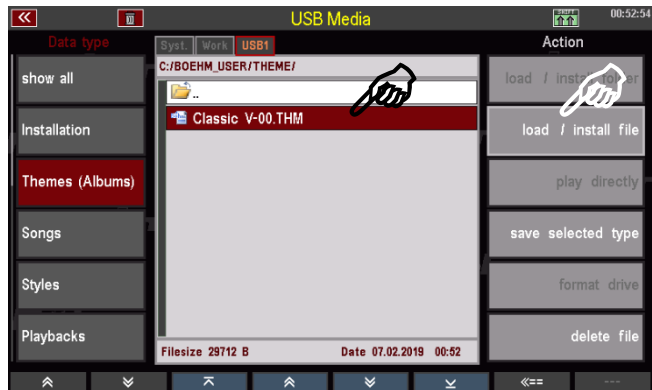
- If you open this folder, you can see the saved theme file(s), in our example here the just saved file "**Classic V-00.THM**".

Note: Theme/album files are saved with the ".THM" extender.



Just as easily as you saved the file, you can upload it back to SEMPra, for example to another account:

- Place the cursor on the file to be loaded (if you access the stick again, of course you must first open the Accounts folder, here "**BOEHM_USER**" and then the "**THEME**" folder to get to the theme files).
- Tap on **load / install file** on the right.



- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**)
- The file is now loaded and can be used.

Songs

Select this file type to save or load your own SONGS/Presets. You can secure individual SONG banks or all banks in one operation.

Individual files per SONG bank are created on the stick, which can then be loaded back into the SEMPra using the **Load/Install file** action.

Interesting: You can use the action **play directly** to use a SONG bank available on the USB stick without loading this bank into the organ. This access takes place directly to the file stored on the stick. This function is useful, for example, for trying out a SONG bank before actually loading it into the SEMPra.

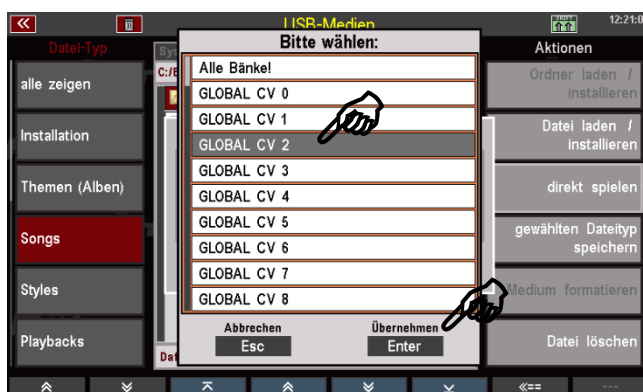
Save SONG files

- Select the **Songs** data type on the left and tap the **save selected type** on the right.
- A selection box appears in the display. Here you can specify whether you want to save all User SONG Banks at once or only one specific bank. You can also select the stick if more than one stick are inserted.

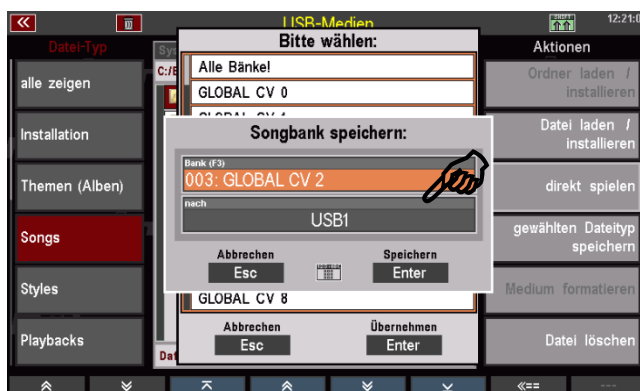


- If you want to save all banks, confirm directly with **[Enter]**.
- If you want to save a certain bank, you can select the bank to be saved in the "Bank" field with the **data wheel**.

Alternatively, you can tap on the field and get a list selection of all User SONG Banks. Tap here on the bank to be saved or select it with the **cursor keys** or the **data wheel** and confirm with **[Enter]**. The list is hidden again.



- Confirm your selection with **[Enter]** to save the file permanently.



After saving a SONG file for the first time, you will find the "SONGBANK" folder in the Accounts folder.



If you open this folder, you will find the individual SONG bank files in it. In our example the user bank **003 GLOBAL CV 2 V-00.SGB** was saved.



Note: SONG files are saved with the Extender ".SGB".

Load SONG files

Just as easily as you saved the file, you can upload it back to SEMPRA, for example to another account:

- Place the cursor on the file to be loaded (if you access the stick again, you must of course first open the accounts folder, here BOEHM_USER and there the folder "SONGBANK").
- Tap on the action field **Download / Install file** on the right.
- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).



The file is now loaded and can be used.

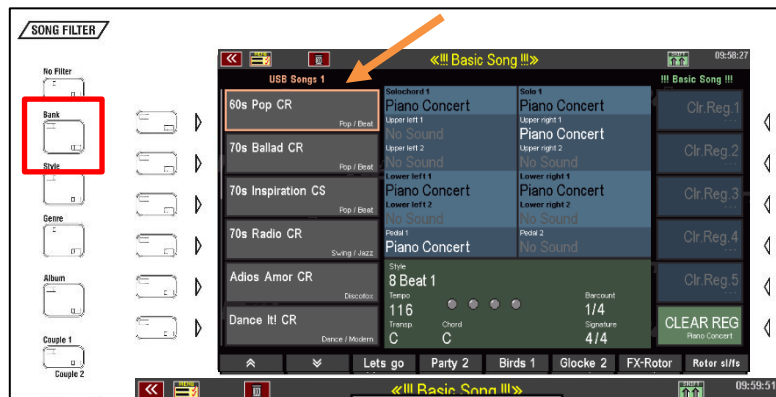
Play SONG files directly

As already mentioned, you can also use a SONG file directly without loading the data into SEMPRA:

- Place the cursor on the desired SONG file.
- Tap on the action field on the right to **play directly**.

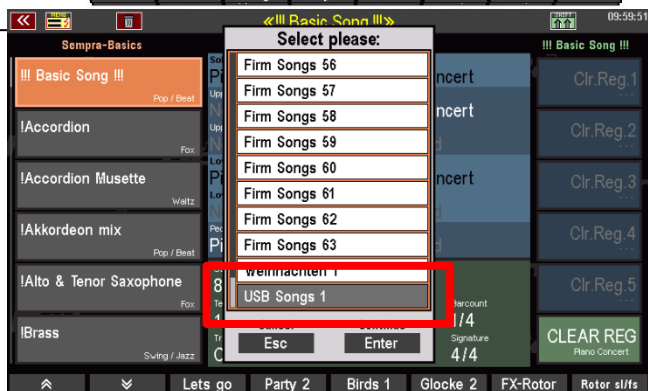


The display now returns to the basic screen, the **SONG FILTER** to the left of the display is on **Bank** (LED in the Filter button is lit) and the SONGS of the bank **USB-SONGS 1** can now be recalled and played via the SONG list in the display.



The USB bank can also be selected via the Bank filter button (press again to go to bank selection).

Note: In this case, the USB stick must of course remain plugged in so that the SEMPRA can also access the SONGS of the USB SONG bank.



Styles

Select the **Styles** file type if you want to save user styles you have created on a USB stick or reload them from there.

Similar to SONGS, you can save individual style user banks or all banks at once.

When saving style banks, a separate subfolder is created for each bank, which contains the styles of the respective bank as individual files. So you can later invite a complete folder (and thus an entire style bank at once) or just individual styles from the bank folders.

The direct play action is also available for the user styles. This loads a style only temporarily to use it directly. However, the style is not permanently stored in the internal memory.

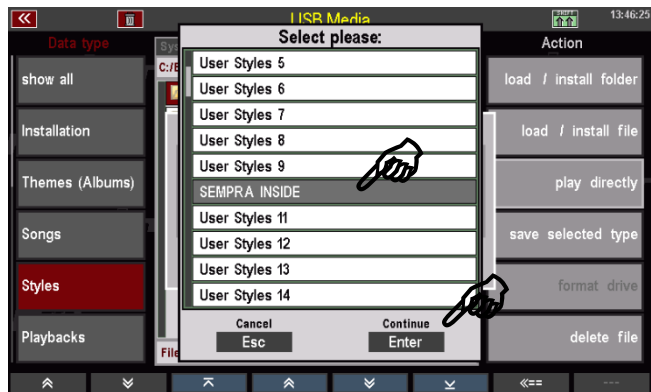
Save Styles

- In the USB menu on the left, select the **Styles** file type and tap the **Save selected file type** action on the right.
- A selection box appears in the display. Here you can determine whether you want to save all user-style banks at once or only one specific bank. You can also select the data carrier if you are using multiple sticks on the SEMPRA.

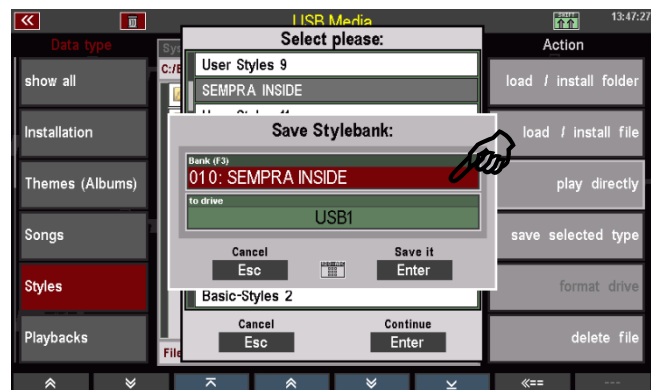


- If you want to save all banks, confirm directly with **[Enter]**.
- If you want to save a certain bank, you can select the bank to be saved in the "Bank" field with the **data wheel**.

Alternatively, you can tap on the field and get a list selection of all user style banks. Tap here on the bank to be saved or select it with the **cursor keys** or the **data wheel** and confirm with **[Enter]**. The list is hidden again.



- Confirm your selection with **[Enter]** to save the file permanently.



In the Accounts folder, you will find the STYLE folder after saving a style file for the first time.

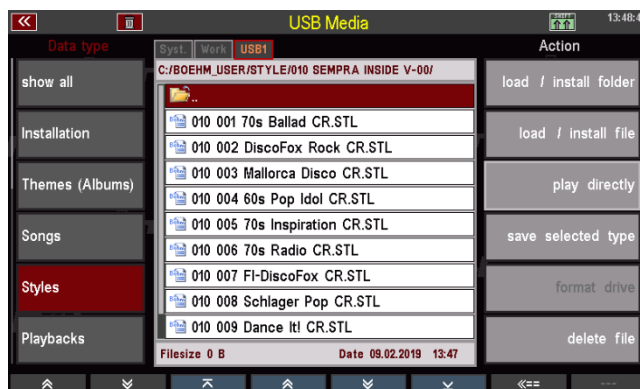


When you open this folder, you will find the subfolders for each saved style bank.



If you open one of these folders, you will find the individual styles contained in the corresponding bank:

Note: Styles are saved with the Extender ".STL".



Loading Style Files

You have various options for loading style files:

load complete style bank

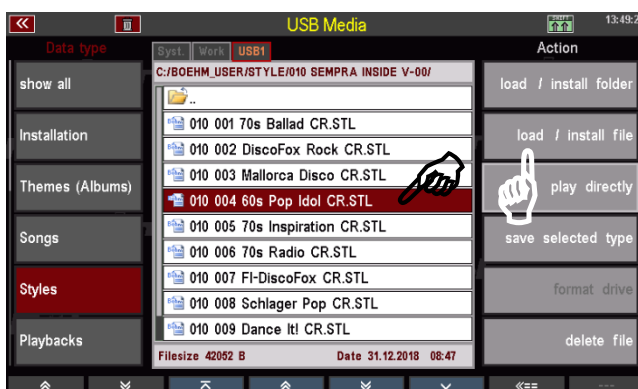
- Place the cursor on the bank folder you want to load. Watch your step! Do not open the folder, just mark it with the cursor! (if you have accessed the stick for the first time, you have to open the accounts folder, here "BOEHM_USER" and there the folder "STYLE").
- Tap on the action field **load / install folder** on the right.
- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).



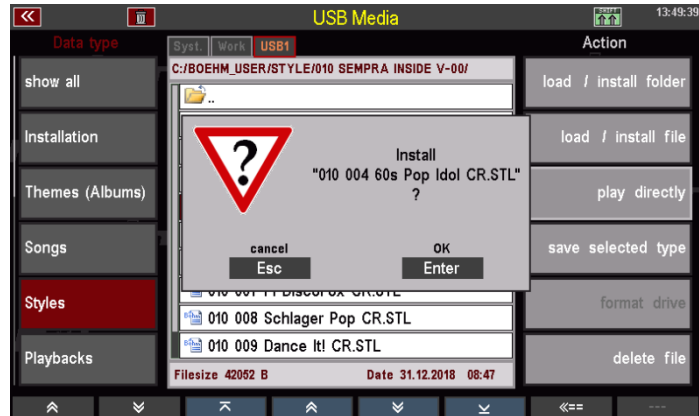
The folder will now be loaded and you can see how the individual styles are processed. Afterwards the loaded styles can be used.

Load single style

- Open the bank folder from which you want to load a style and select the style to be loaded with the cursor.
- Tap on the action field **Download / Install file** on the right.
- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).



- The display will ask, if you really want to load the style. Confirm with **[Enter]** (abort with **[ESC]**).



- A box appears in which you can change the name for the style and the sorting settings must be made:

- Style category and Group
- Style bank
- Style no. within the bank.

According to your entries here the style is saved internally on a user style place and can be found there again.



You can select the corresponding parameters by selecting the corresponding field and turning the data wheel, or alternatively tap on the respective field to open a list selection and make your selection from the list.

- When you have assigned all criteria, confirm with **[Enter]**.

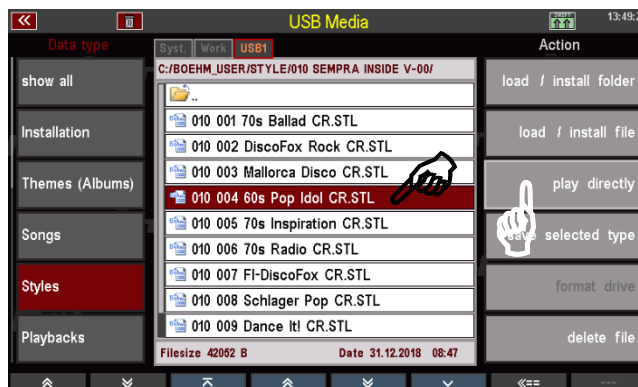


- The style is stored internally according to your assignment and can then be used.

Play Style Direct

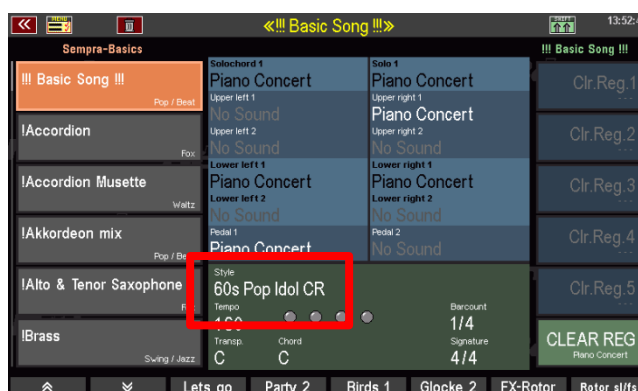
You can also use a style directly to play without inviting it to SEMPRA. The style is only temporarily loaded and can be used until another style is activated manually or by a SONG/Presets call.

- Open the bank folder from which you want to use a style directly and select the style with the cursor.
- Tap on the action field on the right to **play directly**.



- The display returns to the basic screen. The selected style is activated and can now be used as long as you do not call another style manually or via a SONG/preset switch.

If you want to finally save the temporarily loaded style internally, return to the USB menu and load it to an internal user slot as described above.



Playbacks

Playbacks in SEMPRA terminology are internally stored MIDI files. MIDI files are converted into their own SEMPRA internal format when internally stored and further processed (setting of pattern markers, etc.).

Playbacks are managed like the styles in up to 32 user banks and the same categories and subgroups as the styles.

And just like the styles, you can save your user playbacks either bank by bank or all banks in one step on a USB stick. The operating steps are identical to those described in the Styles section above. Only here we are working with the file type **Playbacks**.

When saving playback banks, a separate subfolder is created for each bank, which contains the respective bank's playback files as individual files. So, you can load an entire folder (and thus an entire playback bank at once) or just single individual playback files from the bank folders on the stick.

The **direct play** action is also available for the playbacks. This loads a playback only temporarily to use it directly. However, the playback is not permanently stored in the internal memory.

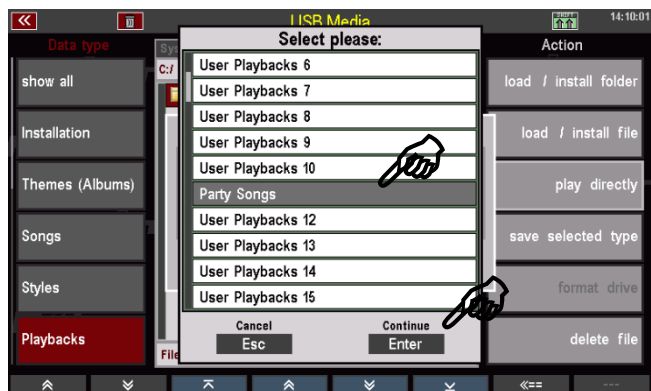
Save Playbacks

- Select the **Playbacks** file type from the USB menu on the left and tap on **save selected file** on the right.
- A selection box appears in the display. Here you can determine whether you want to save all user playback banks at once or only one specific bank.
You can also select the data carrier if you are using multiple sticks on the SEMPRA.



- If you want to save all banks, confirm directly with **[Enter]**.
- If you want to save a certain bank, you can select the bank to be saved in the "Bank" field with the **data wheel**.

Alternatively, you can tap on the field and get a list selection of all user playback banks. Tap here on the bank to be saved or select it with the **cursor keys** or the **data wheel** and confirm with **[Enter]**. The list is hidden again.



- Confirm your selection with **[Enter]** to save the file permanently.



After saving a playback file for the first time, you will find the PLAYBACK folder in the Accounts folder.



When you open this folder, you will find the subfolders for each stored playback bank.



If you open one of these folders, you will find the individual playbacks contained in the corresponding bank:

Note: Playbacks are saved with the Extender ".PBK".



Load playback files

You have several options when loading playback files:

Load complete playback bank

- Place the cursor on the bank folder you want to load. Watch your step! Do not open the folder, just mark it with the cursor! (if you have accessed the stick for the first time, you have to open the accounts folder, here "BOEHM_USER" and there the folder "PLAYBACK").



- Tap on the action field **load / install folder** on the right.
- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).

The folder is now loaded, you can see how the individual playbacks are processed. Afterwards the invited playbacks can be used.

Load single playback

- Open the bank folder from which you want to invite a playback and mark the playback to be loaded with the cursor.
- Tap on the action field **Download / Install file** on the right.
- The display asks if the file should really be loaded. Confirm with **[Enter]** (abort with **[Esc]**).
- A box will appear in which you can change the name for the playback and the sorting settings must be made:
 - Playback category and Group
 - Playback bank
 - Playback number within the bank
- According to your entries here the playback is stored internally on a user seat and can be found there again.



You can set the parameters by selecting the corresponding field and turning the data wheel, or alternatively tap on the respective field to open a list and make your selection from the list.

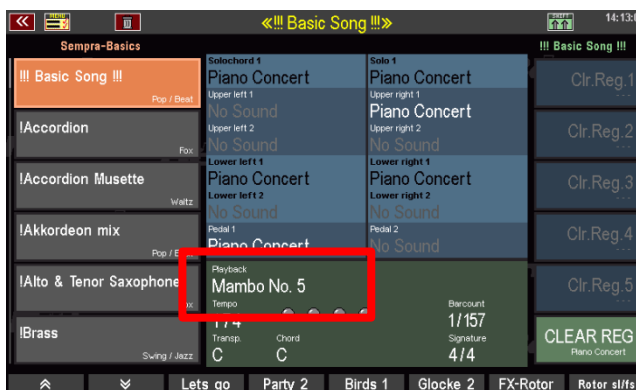
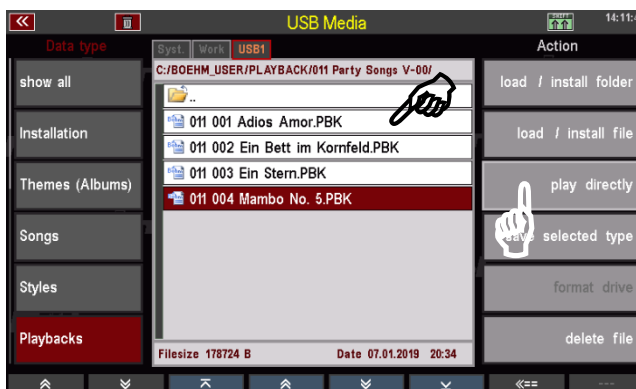
- When you have assigned all criteria, confirm with **[Enter]**.
- The playback is stored internally according to your assignment and can then be used.



Play a playback directly

You can also use a playback directly for playing without inviting it to the SEMPRA. The playback is only temporarily loaded and can be used until another playback or style is activated manually or by a SONG/Presets call.

- Open the bank folder from which you want to play a playback directly and mark the playback with the cursor.
- Tap on the action field on the right to **play directly**.
- The display returns to the basic screen. The selected playback is enabled and can now be used unless you call another playback or style manually or via a SONG/Presets switch.



If you want to permanently save the temporarily loaded playback internally, return to the USB menu and load it to an internal user slot as described above.

Sound presets

You can save your self-made sound presets to a USB stick or reload them from there.

Save Sound Presets

You can save individual sound preset banks, or save all banks in one step.

- In the USB menu on the left, select the **Styles** file type and tap the **Save selected file type** action on the right.
- A selection box appears in the display. Here you can specify whether you want to save all Soundpreset banks at once or only one specific bank. You can also select the data carrier if you are using multiple sticks on the SEMPRA.



- If you want to save all banks, confirm directly with **[Enter]**.
- If you want to save a certain bank, you can select the bank to be saved in the "Bank" field with the **data wheel**.
Alternatively you can tap on the field and get a list selection of all user style banks. Tap here on the bank to be saved or select it with the **cursor keys** or the **data wheel** and confirm with **[Enter]**. The list is hidden again.
- Confirm your selection with **[Enter]** to save the file permanently.

In the Accounts folder you will find the folder "SOUNDPRESET" after saving a Soundpreset file for the first time.

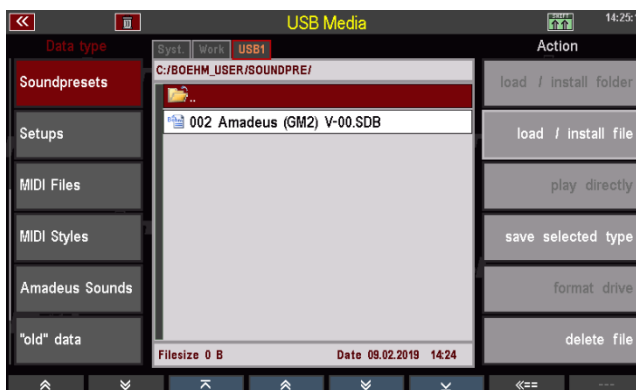


If you open this folder, you will find the individual saved sound preset banks in it.

Note: Soundpreset files are saved with the Extender ".SDB".

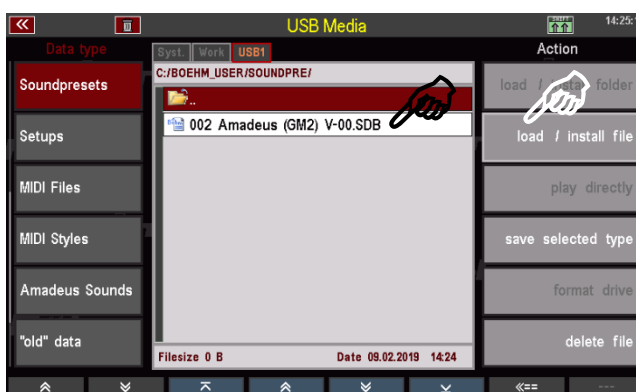
Load Sound Presets

Just as easily as you saved the file, you can upload it back to SEMPra, for example to another account:



- Place the cursor on the file to be loaded (if you access the stick again, you must of course first open the accounts folder, here "BOEHM_USER" and there the folder "SOUNDPRESET").

- Tap on the action field **Download / Install file** on the right.



- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).

The file is now loaded and can be used.

Setups

To load/save your self-created setups. During setup, various settings of your SEMPra are automatically saved internally when you make these settings.

Here in the USB menu you can save setups as a file on a USB stick or reload them from there. When saving, you can specify in detail which of the settings contained in the setup should be included in the file to be saved on the stick. For example, you can save setup files that contain only your button and/or controller assignments or only the sine or mixer presets. You can find more information about the setups in the corresponding chapter of this manual.

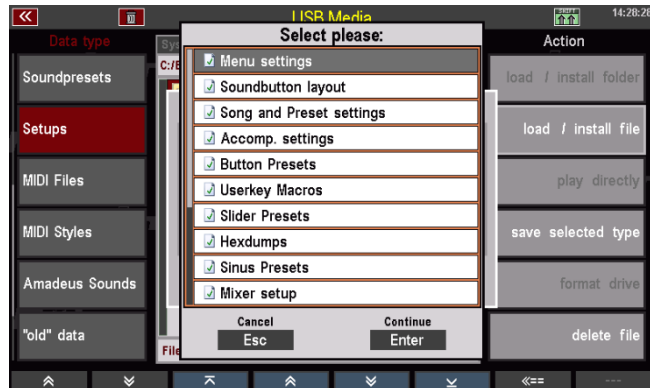
Save Setups

- Select the Setups file type from the USB menu on the left and tap the Save selected file type action box on the right. A selection box appears in the display:

- At the same time, the LED in the **[Edit]** button starts flashing:



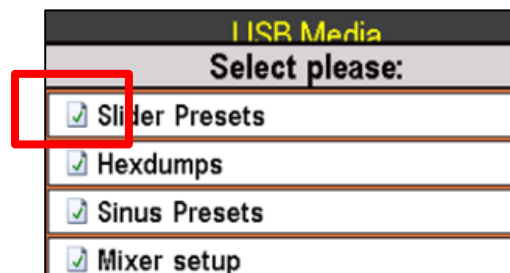
- To select which settings should be included in the setup file to be saved, tap the Data Types field in the selection box. The possible data types are now displayed as a list:



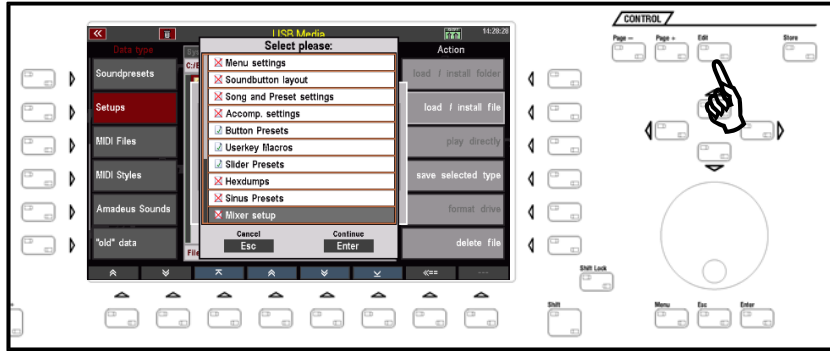
- If you scroll up/down through the list with the data wheel or the cursor keys, you will reach further data types:



- You can see that all data types are currently marked with a green check mark. Data types marked in this way are contained in the setup file to be saved.



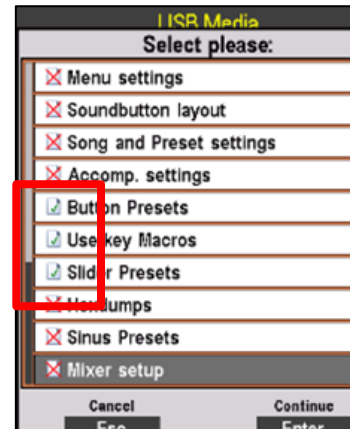
In order not to include data types in the setup file to be saved, you can deselect them individually by selecting them with the cursor and pressing the **[Edit]** button.



Selected data types are marked with a red cross.

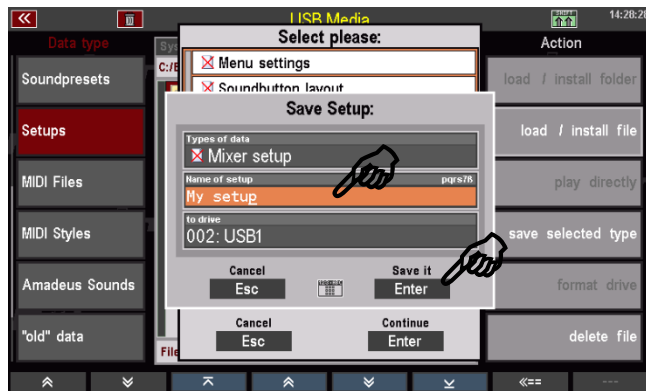
These data types are not included in the setup file to be saved.

For example, if you want to save a setup file that contains only your own button and controller assignments, mark the list as shown in the picture on the right: Only the data types button presets, button macros and controller presets are marked with a green tick, all other data types are marked with a red cross. A setup file saved in this way would only contain your own button and controller presets as well as your own button macros.



- To continue saving the setup file, identify the data types as described and confirm your selection with **[Enter]**. The list of data types is hidden.
- **In the Setup name field**, you can now enter a name for the file to be saved and, if necessary, select the stick to which the file is to be saved in the **After** field.

Then press **[Enter]** to save the file permanently.



In the Accounts folder you will find the SETUP folder after saving a Soundpreset file for the first time.



When you open this folder, you will find the saved setup file in it.

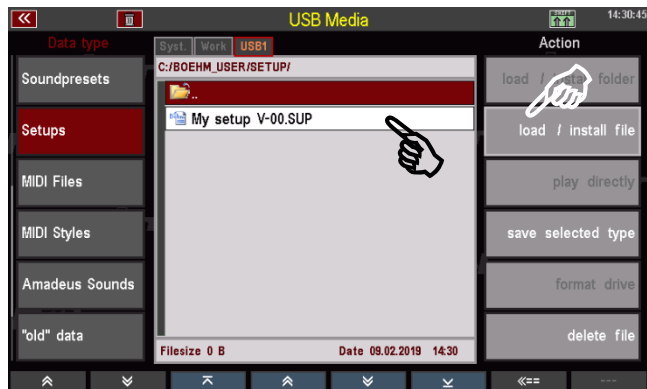
Note: Setup files are saved with the Extender ".SUP".



Load Setups

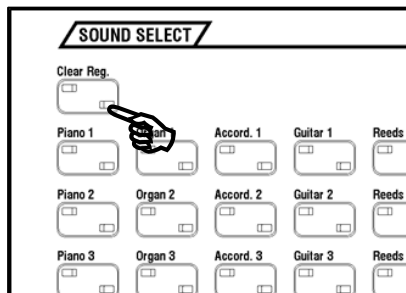
Just as easily as you saved the file, you can upload it back to SEMPRA, for example to another account:

- Place the cursor on the file to be loaded (if you access the stick again, you must of course first open the accounts folder, here "BOEHM_USER" and then the folder "SETUP").
- Tap on the action field **load / Install file** on the right.



- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).

The file is now loaded and can be used. To apply all settings, return to the basic screen once and press the **[Cancel Reg.]** button on the top right of the control panel (to recall the Basic song using the **CLEAR REG.** preset).



MIDI files

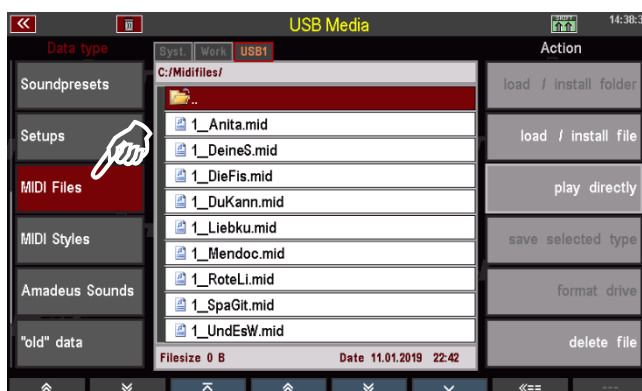
Select the file type **MIDI Files** for loading or directly playing MIDI file files. During loading, MIDI files are stored internally as playbacks and can be edited further or integrated into the SONGS/Presets (see [chapter Playbacks/MIDI files](#)).

You can also play MIDI files directly from the USB stick using the direct play function. They are then only temporarily saved for direct use until a new file or style is selected manually or by a preset or SONG switch.

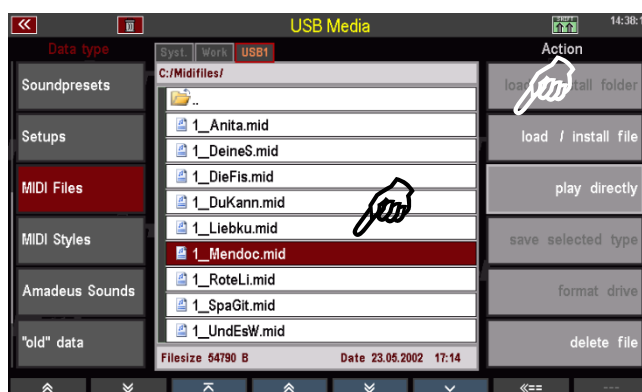
Save MIDI file as playback in SEMPRA

- Insert a USB stick with MIDI file files into the USB socket of the SEMPRA and call up the USB menu using the **[USB]** button.

- Select the file type **MIDI files** on the left side of the display. The file list in the middle shows the MIDI file files (Extener ".MID") on the USB stick.



- Place the cursor on the file that you want to load into the SEMPRA and save as playback.
- Tap on the **load/Install file** action on the right.



- A box will appear in which you can change the name of the playback to be saved and make the sorting settings:
 - Playback category and group
 - Playback user bank and number within the bank
- According to your entries, the playback is stored internally on a user space and can be found there.



You can select the parameters by selecting the corresponding field and turning the data wheel, or alternatively tap on the respective field to open a list selection and make your selection from the list. Confirm the selection with **[Enter]** to close the respective list view.



- When you have assigned all criteria, confirm with **[Enter]**.

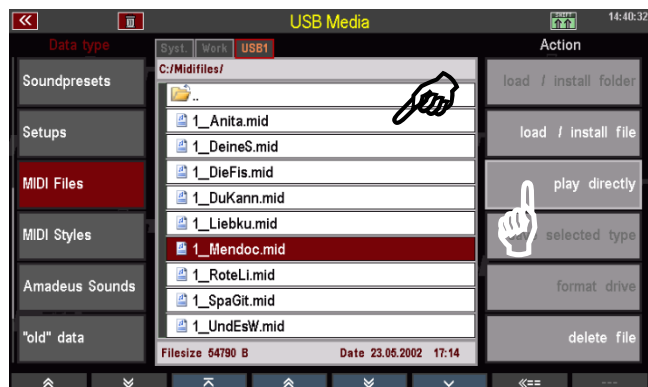


The playback is stored internally according to your assignment and can then be used or further edited and optimized in the playback editor.

Play MIDI file directly from USB stick

You can also use MIDI files directly for playing without loading them into the SEMPRA. The MIDI file is only loaded temporarily and can be used until another MIDI file, playback or style is activated manually or by a SONG/preset call.

- Use the cursor to select the MIDI file you want to play.
- Tap on the action field on the right to **play directly**.



- The display returns to the basic screen. The selected Midi file is activated and can now be used as long as you do not call another MIDI file, playback or style manually or via a SONG/preset switch.



If you want to finally save the temporarily loaded MIDI file internally, return to the USB menu and load it to an internal user slot as described above.

Alternatively, you can also call the style editor directly to edit the style immediately and then save it internally from the editor (for more information, see chapter [Managing and Editing Accompaniments](#)).

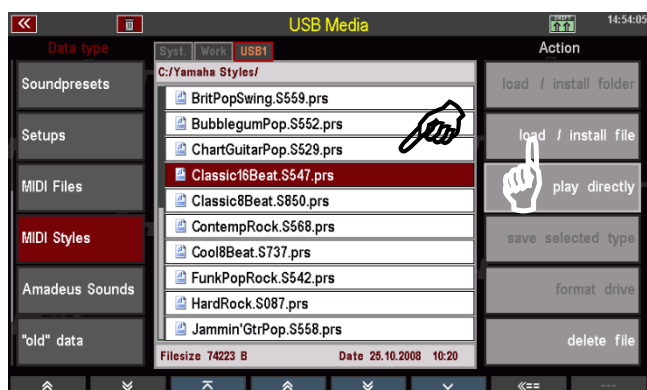
MIDI Styles (loading Yamaha Styles)

This file type is used to load styles in the Yamaha® Style formats (.STY, .PSR...) directly into the SEMPRA. These styles are directly converted into the SEMPRA style format on loading and can then be used and edited like the SEMPRA styles.

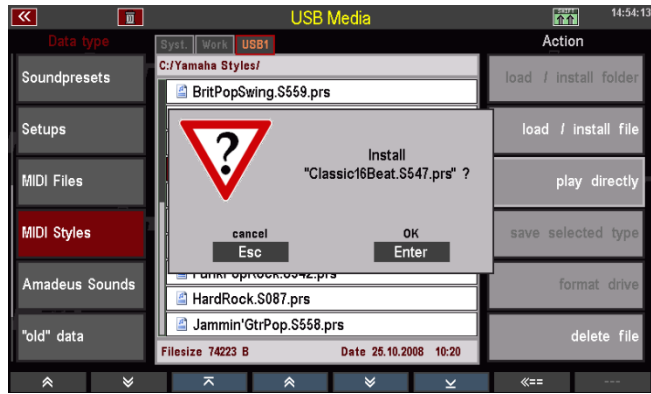
You can save such Yamaha styles either directly from the USB stick into your internal user style library or you can call such styles directly from the stick for playing (temporary storage). For more details, refer to the chapter [Managing and Editing Accompaniments](#).

Saving MIDI Style in SEMPRA

- Use the cursor to select the style you want to load.
- Tap on the action field **Download / Install file** on the right.



- The display asks if the file should really be loaded. Confirm the query with [Enter] (abort with [Esc]).



- A box appears in which you can change the name for the style and the sorting settings must be made:

- Style category and group
- Style bank
- Style no. within the bank.

According to your entries here the style is saved internally on a user style place and can be found there again.



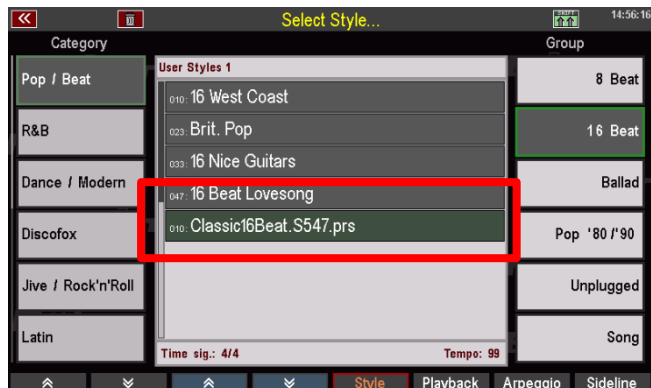
You can select the corresponding parameters by selecting the corresponding field and turning the data wheel, or alternatively tap on the respective field to open a list selection and make your selection from the list. Confirm with [Enter].



- When you have assigned all criteria, confirm with [Enter].

- The style is saved internally according to your assignment. Here it can be found at the corresponding position:

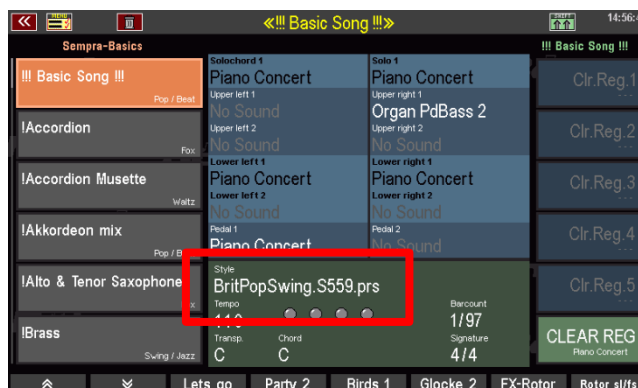
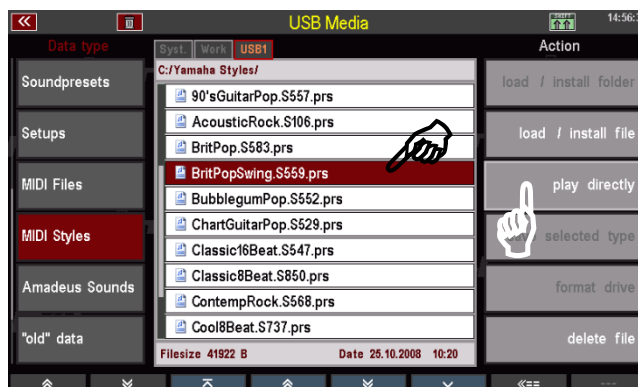
You can use the style directly or edit and optimize it in the Style Editor.



Play MIDI styles directly

You can also use a MIDI style directly for playing, without having to load it into the SEMPRA. The style is only temporarily loaded and can be used until another style is activated manually or by a SONG/Preset call.

- Open the bank folder from which you want to use a style directly and select the style with the cursor.
- Tap on the action field on the right to **play directly**.
- The display returns to the basic screen. The selected style is activated and can now be used as long as you do not call another style manually or via a SONG/preset switch.



If you want to finally save the temporarily loaded style internally, return to the USB menu and load it to an internal user style slot as described above.

Alternatively, you can also call the style editor directly to edit the style immediately and then save it internally from the editor (for more information, see chapter [Managing and Editing Accompaniments](#)).

AMADEUS sound data

You can use this file type to save AMADEUS sounds, which you created yourself with the AMADEUS Sound Editor, to a USB stick, or load such sound data from there into the internal AMADEUS sound module(s) of the organ.

Note: In contrast to all other data types, sound data is stored directly in the AMADEUS sound modules and stored/loaded from/to the USB stick. These data are therefore not in the memory of the organ itself. Sound data is therefore not included in backups (see below in this chapter)!

If there are several AMADEUS modules in your SEMPRA, you can determine which of the existing AMADEUS sound modules of your organ you want to save the data from when saving sound data. In addition, all user sound banks can be saved at once or individual banks or even just sections of a single bank.

When loading sound files, you can specify into which of the existing AMADEUS modules the data should be loaded.

ATTENTION: If the instrument has several AMADEUS modules, but you load additional sound data into only one of these modules, these sounds may not be available on all manual parts, as the parts are organized in such a way that they play different sound modules in order to take full advantage of the polyphony of the systems.

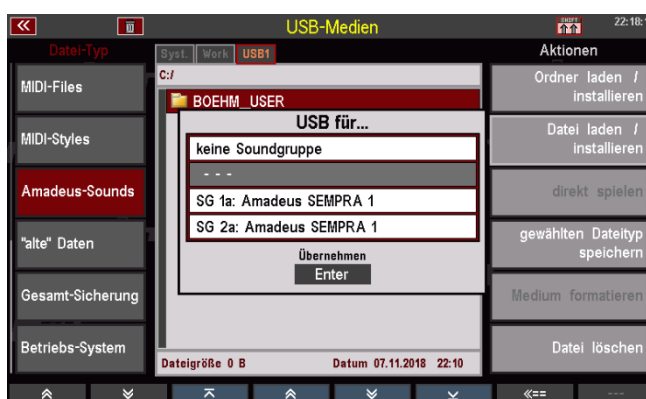
Saving sound data to USB

Insert the USB stick on which you want to store the sound data into one of the USB sockets on the organ.

- Open the USB menu with the [USB] button.
- Select the file type **Amadeus Sounds** in the column on the left.
- Tap on the Save selected file type field on the right.



- If several AMADEUS modules are present, the display first asks from which sound module the data should be stored. Select the module by placing the cursor on the corresponding line and confirming with [ENTER]. You can also select "**No sound group**" to cancel the function.

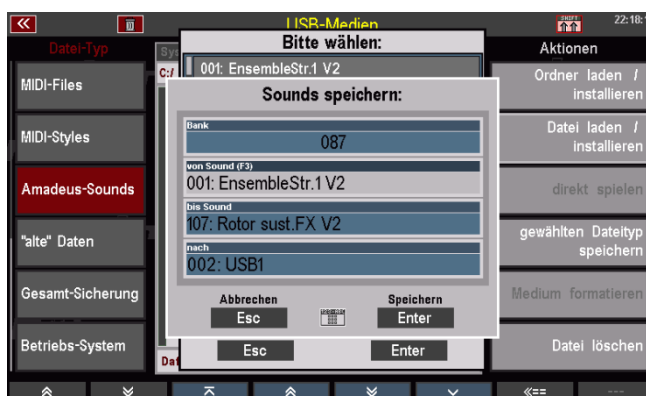


- Once you have selected and confirmed the sound system, a box will appear in which you can select whether to save all sound banks or just a single bank.
- In the Bank field, select "**all banks**" or use the **data wheel** to select the bank you wish to save. If you select a specific bank, you can specify the first or last sound number to be saved within that bank in the Sound / to Sound fields. So, you can also save only a part of a bank up to single sounds.

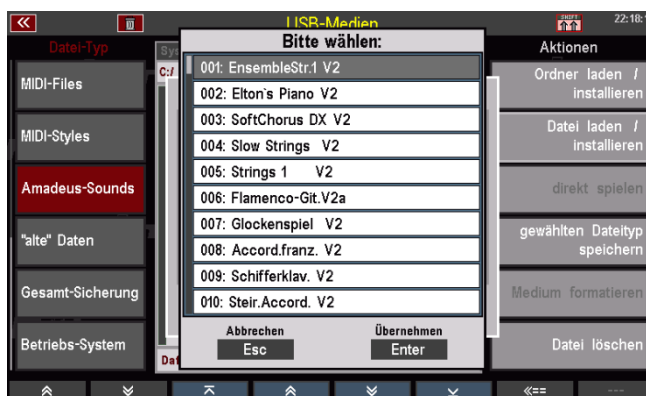


- The display first suggests the entire bank (sound numbers 1...127).

- If you only want to save a part of the bank, enter the first and the last sound to be saved (turning the **data wheel**).



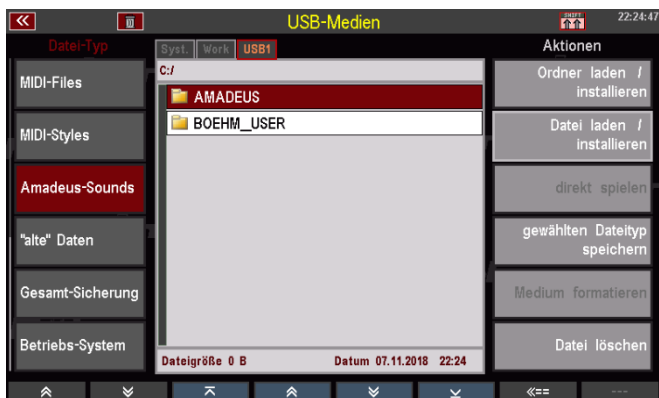
- You can also tap the fields to make the selection in the list display.



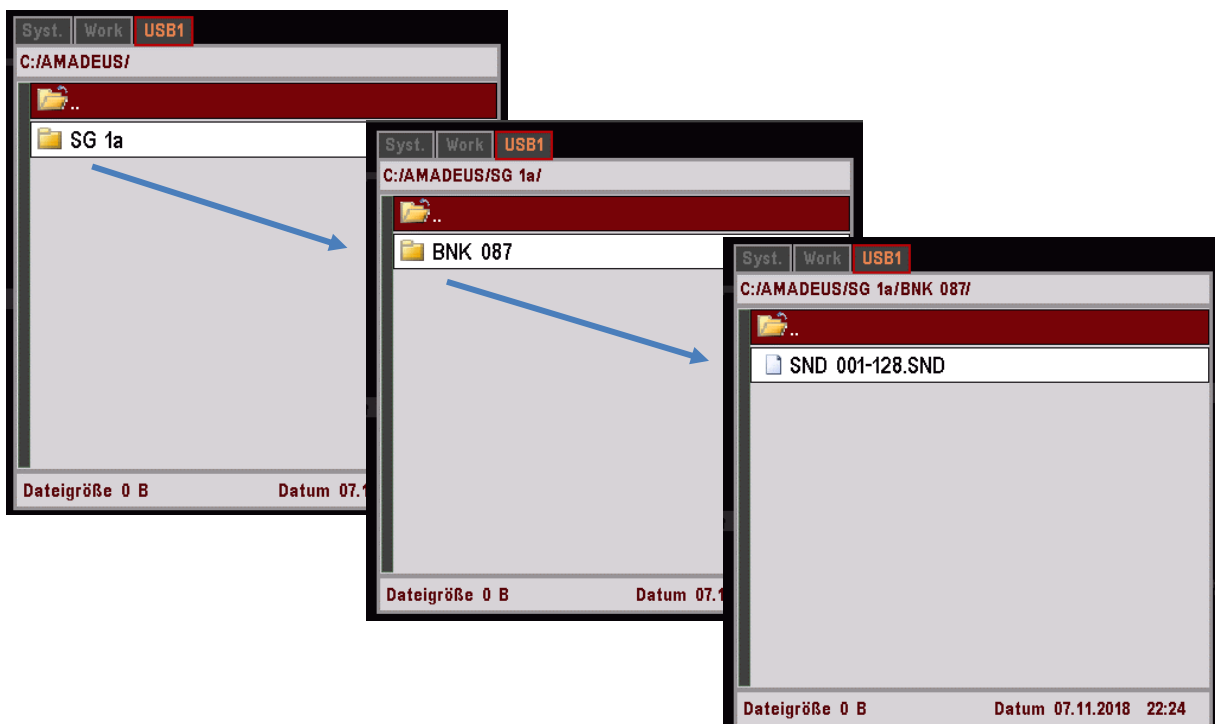
- Confirm your selection with [Enter].
The sound file is now saved on the stick.



After saving a sound file you will find a folder "AMADEUS" on the USB stick. This folder is automatically created when sound data is saved to a stick for the first time. Other sound files that you may save are also stored in this folder.



In the AMADEUS folder you will find one - or after saving further files - possibly several subfolders for each sound module (sound group = "SGx") from which data was saved. These folders in turn contain subfolders for the sound banks that have been saved, and these subfolders in turn contain the actual sound files. Through this hierarchy you always know which files were saved from which sound module.



Load sound data from USB

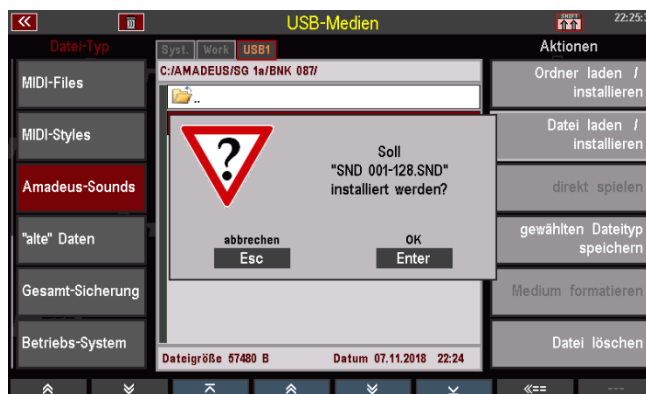
If your organ is equipped with several AMADEUS sound modules, you can decide when loading sound data from USB whether it should only be loaded into a certain module or into all existing sound modules.

We recommend that you keep the same sound data in all sound modules so that the corresponding sounds are available everywhere (manual parts, accompaniment, playbacks/MIDI files...).

- Insert the stick containing the sound data to be loaded into one of the USB sockets and open the USB menu using the [USB] button.
- Open the AMADEUS folder and then the subfolders it contains by tapping it to access the sound file to be loaded (according to the folder hierarchy described above).



- Place the cursor on the file to be loaded and confirm with [Enter]. The display asks if the file should really be loaded. Confirm with [Enter]. The file will now be loaded. Press [Esc] to cancel the operation.



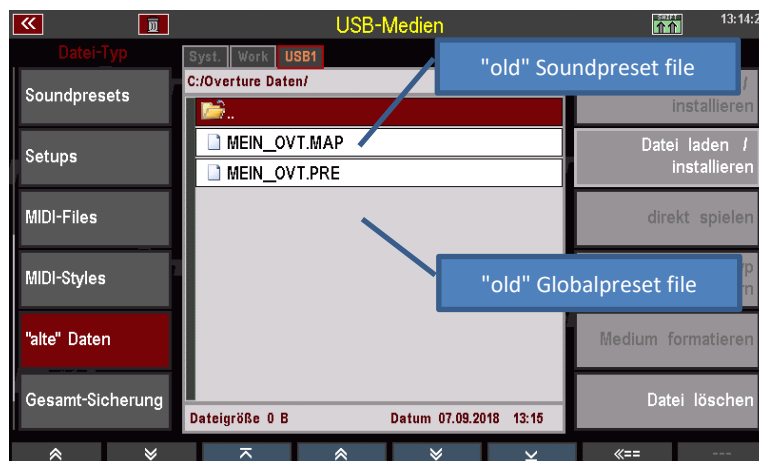
Attention: For more information on handling sound data, please refer to the separate SEMBRA Sound Editor manual.

"Old" data

This file type is interesting for all SEMPRA players who have previously played a previous generation BÖHM model. Using "old" data, you can load Global Preset and Sound Preset files from previous models into the SEMPRA and continue using them here. So your "old" global presets and sound presets won't get lost!

Global presets and sound presets of the BÖHM models can be invited:

Keybits AmadeusSilverbird
 AmadeusStarlight
 AmadeusOverture
 Amadeus250/280
 Amadeus350/450
 Excellence
 AmadeusSinfonia/Emporio
 Amadeus



"old" global presets

If you load an "old" global preset file, the SEMPRA creates a SONG with a first preset from each contained global preset. If, for example, the old data contained several presets for the same piece of music, you will find several SONGS for this title on the SEMPRA after loading the file, named according to the previous preset names.

It is of course recommended to combine the presets from the individual SONGS into a single SONG for this title and then delete the redundant additional SONGS.

ATTENTION: Since the bank system of the earlier models differed from the SEMPRA, there is of course a danger that user SONGs already stored in the SEMPRA will be overwritten, especially when loading large global preset files, if the presets to be loaded in the SEMPRA SONG banks are assigned to places that are already occupied there with their own data!

We therefore recommend that you first create a test account (see chapter [User Accounts](#)) and then load the global presets here. This allows you to get an overview of which internal SONG banks/places are occupied by the loaded global presets and, if necessary, to rearrange them in such a way that they do not overlap with their USER songs in their main account.

You can then save the newly sorted SONGS to a USB stick as described above under the file type Songs and then load them into your main account to merge them here with your User SONGS.

"old" sound presets

When you load sound presets from previous models into SEMPRA, they occupy the same sound preset banks in SEMPRA as in the previous model.

If they are sound presets for the internal Amadeus sound generation, these sound presets will also work and play immediately (as long as the actual sound data of e.g. your self-created sounds are loaded on the Amadeus system(s) of your SEMPRA).

Here, however, it may make sense to check or adjust the assignment to the sound categories and groups, since SEMPRA allows a much more differentiated assignment.

If you load "old" sound presets into the SEMPRA that are used to control external MIDI devices, you may have to adjust the MIDI routing in the sound presets after loading, since the SEMPRA has a different interface and routing configuration than the previous models.

For more information on editing Sound Presets, see the [Sound Presets chapter](#) of this manual.

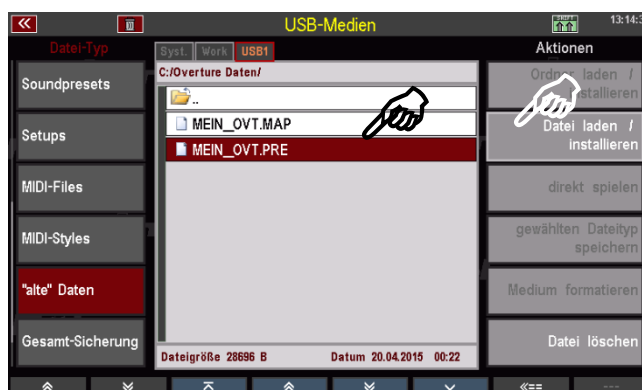
Load old data

Attention: the USB sticks for the earlier models were specially formatted for use in the USB drive of these models. The data was organized in 100 virtual directories. These sticks cannot be read by SEMPRA. So you first have to save your old data on a standard formatted USB stick on the PC, from where the data can then be loaded into the SEMPRA.

If the old data is still available on diskettes, you must also first transfer it to a USB stick in order to load it from there into the SEMPRA.

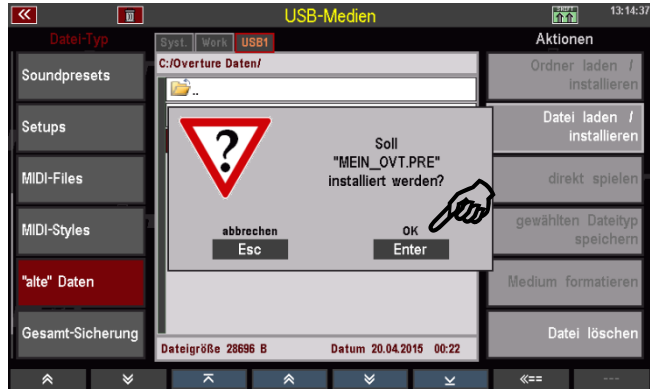
How to load "old" global presets or sound presets into your SEMPRA:

- Insert the USB stick with the old data into your SEMPRA and use the **[USB]** button to open the USB menu.
- Use the cursor to select the file you want to load:
Soundpreset files can be recognized by the Extender ". **MAP**".
Globalpreset files can be recognized by the Extender ". **PRE**".



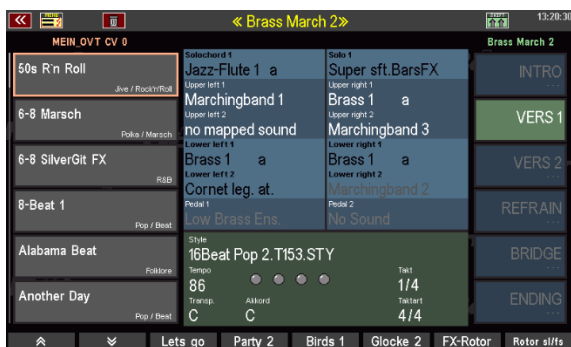
- Tap on the action **Load file / Install** on the right.

- A security prompt appears. Confirm with [Enter].



The data is now loaded and can be used or edited afterwards.

Example of a loaded global preset file:



For each previous global preset, a SONG was created with an included preset (pos. verse 1).



Bank selection via SONG filter BANK button (press 2x):

Example for a loaded Soundpreset file:



The classification into sound categories and sound groups is automatic, but should be controlled and optimized by SEMPra due to the more differentiated classification.



All routing settings are set to the SEMPra default values. For sound presets for external MIDI devices, the routing may have to be adapted to the MIDI port configuration used so that the sound presets "find" the corresponding sound generator.

Total backup of all user data (backup)

Up to this point we have learned how to load and save individual file types on/from USB sticks. But your SEMPRA also offers you another, very convenient way to back up or reload your user data - the overall backup, or backup for short.

Backup is the correct method of data backup,

- to be able to restore a certain state of the user data (namely the one that was available at the time the backup was saved) at a later point in time,
- to transfer the complete user database in one step, e.g. to a newly created user account,
- to transfer your user data to another SEMPRA in just one step.

As the term "total backup" implies, such a file contains all user data of the current user account from which it was saved (or from the BOEHM standard account if you have not created any further user accounts on your SEMPRA). It therefore contains:

- Your own SONGS/Presets
- Your albums and if applicable topics
- Your own or edited user styles
- Your Playbacks (internally stored MIDI files)
- Your Sound Presets
- Your complete setup with all included settings, mixer presets, button and knob presets, etc...

Please note: *If you have saved a complete backup on a USB stick and (re)load this file into the SEMPRA or a user account, the internal user data for this account will first be completely deleted and then replaced by the newly loaded data.*

For example, if you have saved a backup at an earlier point in time and this backup is then

- *to the same account at a later date*
- *or to another account/instrument with another current user data constellation.*

the currently existing user data (which most likely deviates from the saved file) in the account will be lost and replaced by the data to be loaded.

You should therefore back up the current user data of an account into which you want to load a backup if it contains data that differs from the backup file and you want to access it again later!

Saving the complete Backup

- Insert the USB stick on which you want to save the backup into the SEMPRA and open the USB menu using the **[USB]** button.
- On the left, select the **Entire Store** file type and tap the **Save selected type** action box on the right.



- In the selection box, select the USB stick if you have inserted several sticks into the SEMPRA and confirm with **[Enter]**.



The backup file is now saved to the stick. Depending on the amount of user data, this process can take a few minutes, especially if many user styles and/or playbacks are included.

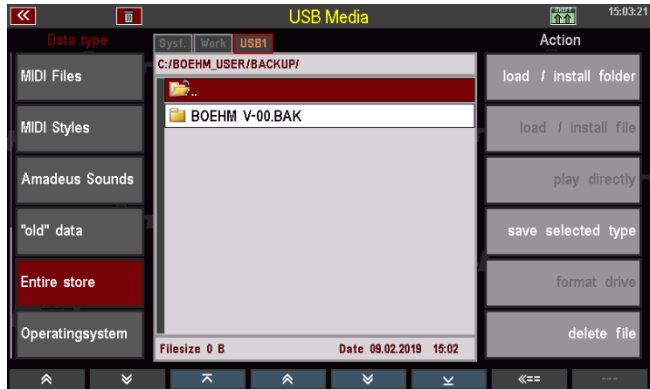
During the saving process, you can see on the display which data is currently being written.

After saving a backup for the first time, you will find a subfolder **BACKUP** in the account folder on the USB stick.



The folder contains a subfolder, here BOEHM V-00.BAK, which contains the backup data (or several versions of this folder, if you have saved several times).

Attention: You cannot open this folder. It can only be loaded as a whole.



Loading a Total Backup

- Select the file type **Full backup on the left** and open the folder BACKUP to get to the backup file to be loaded (here BOEHM V-00.BAK).
- Tap the **Load/install folder** action field on the right.



- A warning message will appear on the display to remind you that loading the backup will delete all user data of the current user account to which you are loading the data.

If there is still data to be backed up, you should abort here again with **[Esc]** and save this data first.

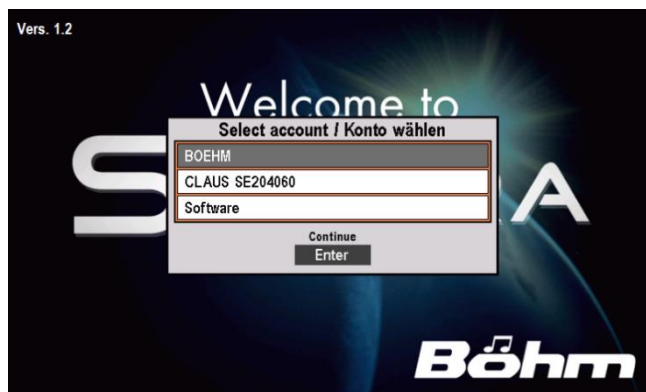


If you are sure, confirm the message with **[Enter]**. The backup will now be loaded. You can follow the progress of the charging process on the display. First the internal user data is deleted, then the data is loaded from the backup file.

- When loading is complete, the SEMPRA restarts.

If no other user accounts are available, the default account is loaded and is immediately ready to play with the new user data.

If there are several accounts, you have to select the user account you want to continue with again, just like when switching on the organ. The account into which you just loaded the backup now plays with the newly loaded user data.

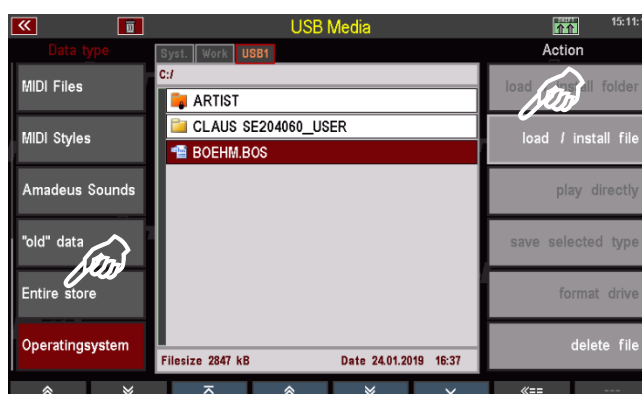


Load operating system via USB menu

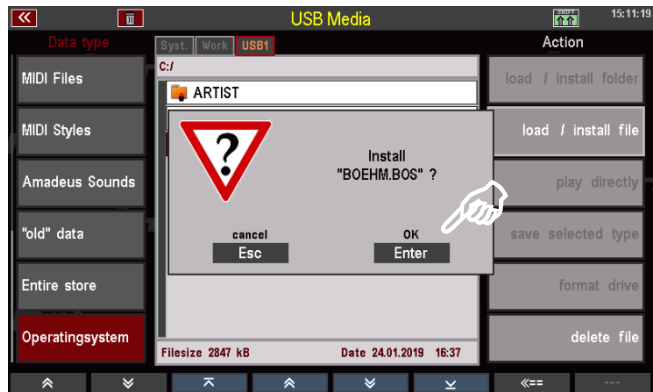
In the chapter **Updating the SEMPRA Firmware** (Operating System) we describe how to install new firmware versions for your SEMPRA. Newer versions than the currently installed version are automatically recognized by the instrument when a stick with such an operating system is inserted into the organ.

For certain applications the loading of older firmware versions than the currently installed one can also be done via the USB menu. The left column of the file types contains the **operating system** field for this purpose.

- Insert a stick containing the operating system to be loaded into the SEMPRA and use the **[USB]** button to open the USB menu.
- Scroll to the bottom of the list of file types on the left side of the screen and tap the Operating System field.
- The operating system file "**BOEHM.BOS**" is displayed in the file list. Place the cursor on it and tap the **Load/install file** action field on the right.



- Confirm the security prompt with **[Enter]**.



The operating system is loaded and will be used after the next restart of the SEMPRA.

User accounts

An absolute novelty and so far unique to SEMPRA is the possibility to work with so-called **user accounts** on the instrument. This possibility is practical, for example, if several players use the same SEMPRA, but also to be able to play with different configurations of the SEMPRA yourself. For example, in addition to your main account, you can keep another account for trying out settings on the organ. In this account you can then try out and adjust everything without running the risk of unintentionally changing important data from your main account.

Another special possibility is to export a user account to a USB stick. With this account, called "Artist" on the stick, you can go to any other SEMPRA and play with your data, simply by inserting the USB stick with the Artist account. The account is automatically recognised and SEMPRA then accesses the stick directly and plays with your data from there. When you remove the stick, the organ returns to its own data on the instrument.

General information on user accounts

A user account contains a **total configuration of** the SEMPRA, i.e. the account contains all playing data, both the factory data and your own user data:

- All SONGs and Presets
- All Themes and the included Albums
- All existing accompaniments (styles, playbacks, arpeggios and sidelines)
- Karaoke text files
- Basic settings (the so-called SETUPS, include menu settings, mixer setups and presets, effect presets, button and slider presets incl. button macros, RealOrgan presets, MIDI settings, hexdums, routing settings, the set SONG filter type, the configuration of the console lighting, etc...).
- All sound presets (not the sound data itself, these are in the sound modules!)

All these playing data are therefore basically **account specific**. This means that each account you use can have completely different configurations of these data types. Data that you want to use in all accounts must also be loaded or - in the case of factory data - installed in all accounts.

When you create a new account, it is initially "empty", i.e. it contains only the standard sounds, the "Basic SONG" with the "Clear Reg." preset (start preset) and a single style (8-Beat 1). You can then install from the factory data stick belonging to your instrument into this account exactly the data that you really want to use in it. So, if it is perhaps to be an account only for playing church organ music, it may not be necessary to install all SEMPRA songs for popular music or all styles into this account at all.

You can also duplicate an existing account. This creates a 1:1 copy of the original account, which naturally contains all the factory and user data of the original account. Use this option, for example, to have an identical copy of your main account available for trying out settings.

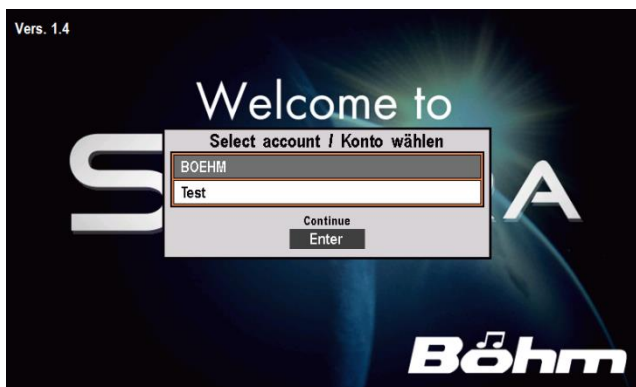
The **activations installed in SEMPRA, if applicable, are** valid for all accounts on the instrument.

When delivered, there is only one user account on the SEMPRA, the so-called "BOEHM" account with all factory data belonging to the respective instrument. This includes both the standard data and any optional software packages purchased for the instrument.

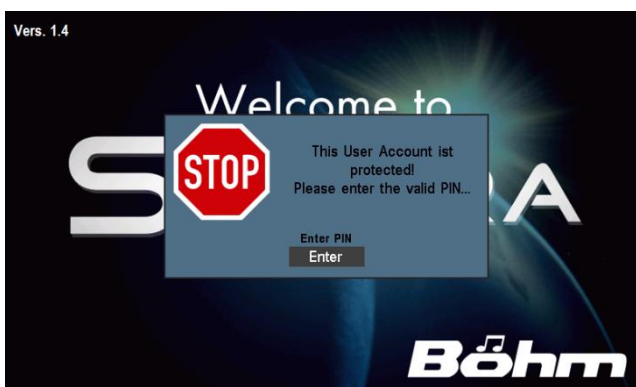
As long as only a single account is installed, the SEMPRA starts with this account after switching on and switches directly to the basic screen after starting.

If at least 2 or more user accounts are installed, a query is first made with the system start to select the user account to be used for the start.

After selecting and confirming with [ENTER], the selected account is started and the basic screen appears.



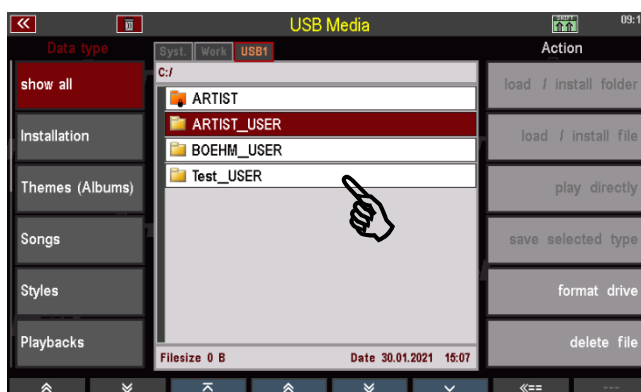
You can lock accounts against unauthorised access by entering a code (PIN) of up to 6 digits. For accounts secured in this way, the correct code must first be entered before the account can be started. **ATTENTION:** If you use this function, remember or make a note of the corresponding codes, otherwise you may no longer have access to such accounts and the data they contain!



All user settings that you save in the instrument (i.e. when creating own SONGS and presets, saving changed styles, etc.) are saved to the account used at the time of saving.

All data that you load or install from USB (i.e. also factory data from the corresponding USB stick) is loaded or installed into the account currently in use.

User data that you save internally on a USB stick is stored there on an account-specific basis. When saving data to a stick for the first time, SEMPRA creates a folder with the name of the account from which the data is saved and the addition "xyz_User".



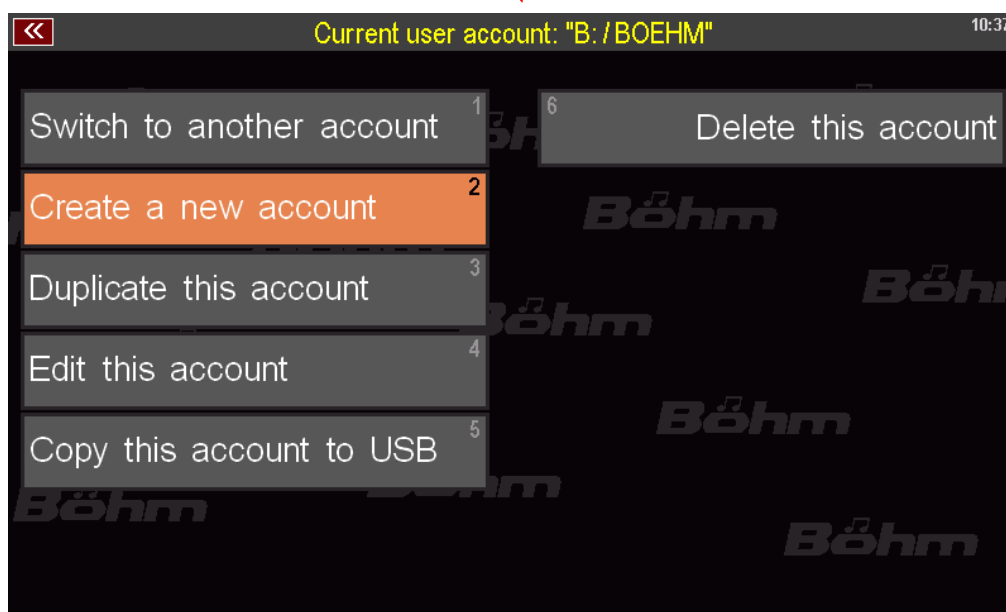
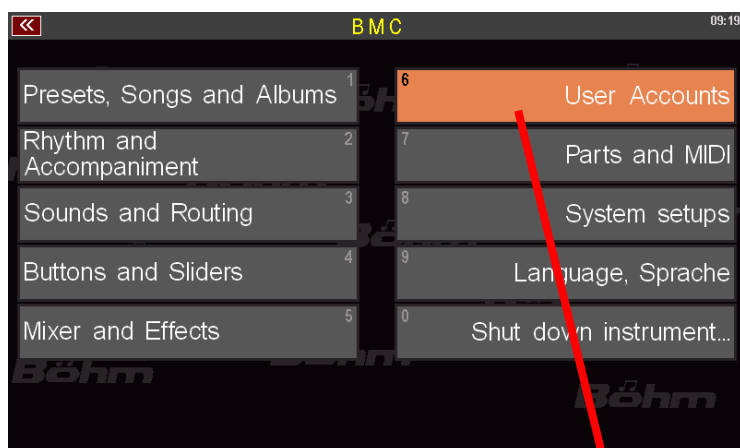
If you save further data from an existing account to USB in the future, these will automatically be sorted into the corresponding account folder. Within the account folders, subfolders for the different file types are automatically created when saving the corresponding data types. For more details, see the chapter **USB Functions / Data Backup** from page 242 of this manual.

In order to transfer user data, e.g. your own SONGS/presets from one account to another, you therefore have to

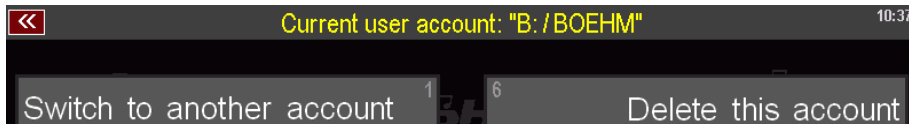
- First start the source account from which you want to transfer the data.
- then save the data (e.g. SONGS etc.) from this account to USB (the storage takes place in the corresponding account folder of the outgoing account).
- then use the MENU **User accounts - Switch to another account** to start the target account into which you want to load the data.
- and now load the desired data from the folder of the **source account** into the now active target account.

BMC User Accounts Menu

All necessary functions concerning user accounts can be found in the corresponding BMC menu "**User accounts (6)**" after pressing the [MENU] button:



In the header of this menu, the user account currently in use is displayed in yellow, e.g. "B/BOEHM" (B is the identification letter for the internal flash drive on which the accounts are stored):

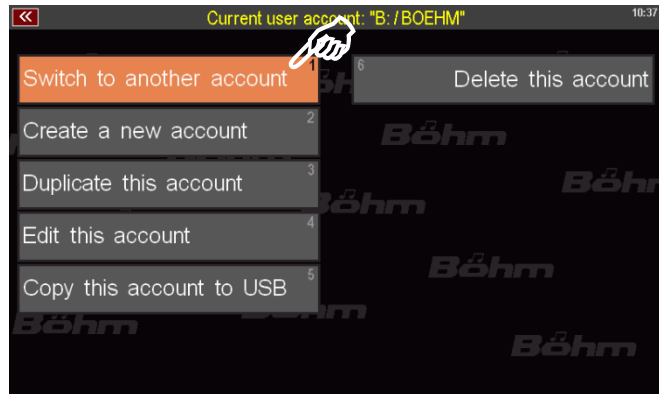


If you are not sure which account you are playing in, simply go to the User Accounts menu and look at the account name displayed in the header. Let's now look at the different account functions you will find in this menu:

Switch to another account

If several accounts are already installed on the SEMPRA, you can switch between these accounts via this menu item:

- Tap the menu item or select it via the **[1]** in the letter/number field on the right of the control panel.



- The current account is now closed with a backup. This ensures that any changes last made in it (e.g. newly created presets, etc.) are saved.



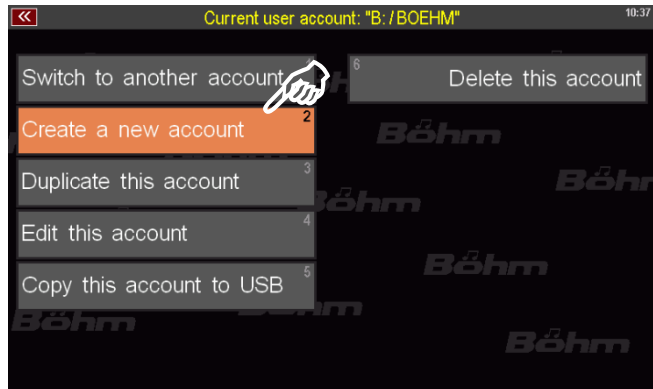
- The system restarts and the account selection is displayed.
- Select the account you want to use now and confirm with **[ENTER]**.
- The newly selected account is started, the display changes to the basic screen. The newly selected account can now be used.



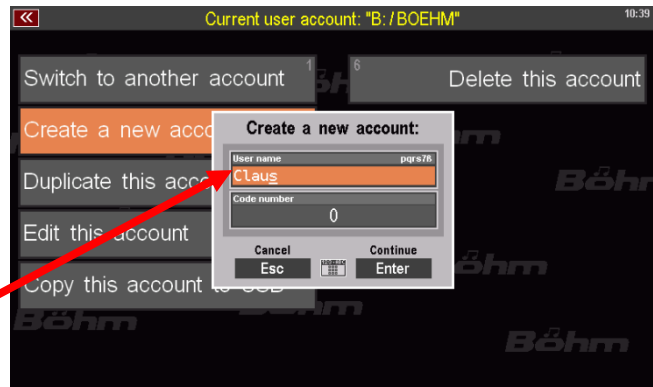
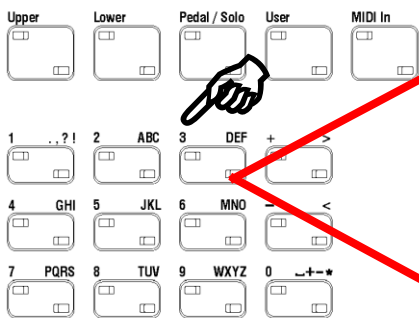
Create a new account

You can create a new (initially empty) account via this menu item.

- Tap the menu item or select it via the **[2]** in the letter/number field on the right of the control panel.



- An input field appears. Enter a name for the new account in the top line using the **letter/number buttons** (or a connected USB keyboard).



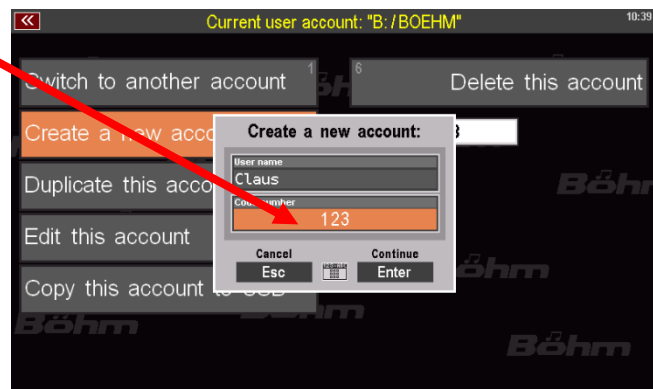
- In the second line, you can enter an up to 6-digit code (PIN) - also via the **letter/number buttons** - to secure the new account against unauthorised access.

If you assign a number here, this

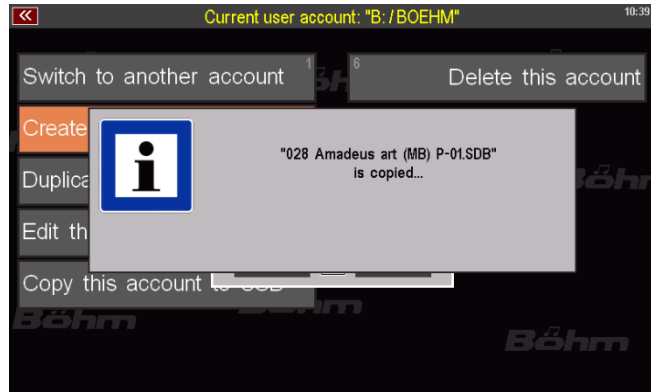
must always be entered first in future in order to start the account.

If you do not wish to make use of this, do not enter a number here and leave the field empty.

- Confirm the entry(s) with **[ENTER]**.



- The new account is now created, during the process the display shows the installation of the account data.



- The system then starts up and the account selection is displayed. The selection list is now extended by the newly set up account (the accounts are displayed in the list alphabetically or numerically).

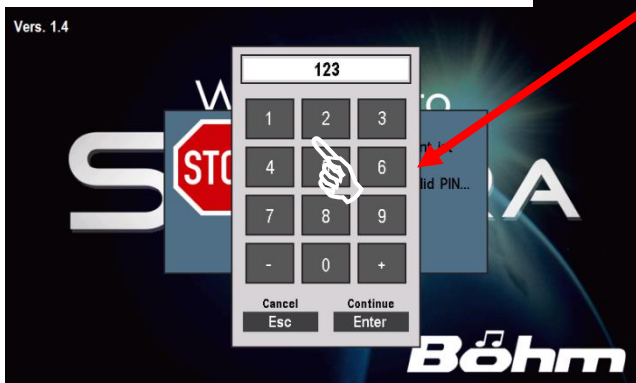


- You can now select the newly created account (or another one) and confirm with **[ENTER]**.

- If the selected account is secured with a PIN number, you will now be asked to enter this number. Confirm Enter PIN with **[ENTER]**.



- Now enter the PIN via the number field that appears and confirm with **[ENTER]**.



- When you have entered the correct PIN, the account is started and the display changes to the basic screen.

- If you have entered an incorrect PIN, you will receive a corresponding message and the display will change back to the account selection. Select the account (or another one) and restart the selected account, if necessary, by entering the correct PIN.

When you have started the new account, you will see the basic screen. You will see that the SONG list on the left of the display contains only the **BASIC SONG**, but currently no other SONGs.

If you open the style list, you will currently only find the style **8-Beat 1**, but no other styles yet.

You can now install the desired factory data for this account from the factory USB stick in the usual way to fill the account and configure it as required. You can also load user data from USB into the new account from the existing account folders of other user accounts, if any.

A tip: Sometimes - e.g. for quick testing of settings or functions - only the empty new account will be sufficient. Then simply try out the desired settings or functions without first loading further data into the new account. When you have finished and perhaps no longer need the account, you can delete it immediately and quickly create a new trial account the next time you need it.

Duplicate account

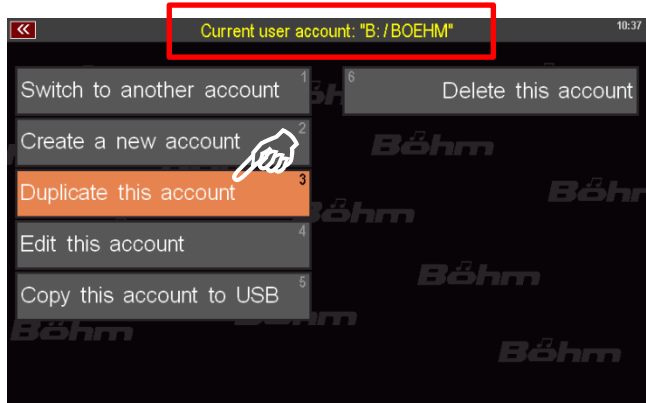
You can duplicate an existing user account. This creates an exact copy of the original account with all the factory and user data it contains. The new account is first assigned the name of the original account, extended by the abbreviation "(1)". If, for example, you duplicate the standard account "BOEHM", the account "BOEHM (1)" is created.

Let's take a look at this example step by step:

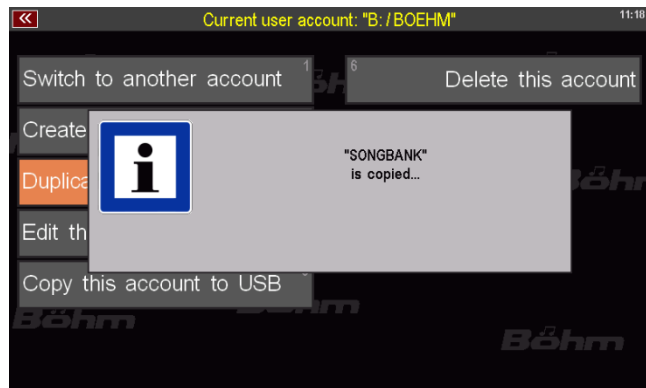
- Call up the **User Accounts** menu.
- If you are not currently in the account you wish to duplicate, if necessary, first select the menu item **Switch to another account** and then start the account you wish to duplicate. Then return to the **User Accounts** menu.



- In our example, we are currently in the "Boehm" account, which we now want to duplicate. To do this, select the menu item **Duplicate this account**.



- The copying process starts immediately. This process may take a little longer depending on the amount of data contained. You can follow in the display how the data is being copied.



When the copying process is completed, the display returns to the basic screen. The current account (in our example "BOEHM") is not automatically closed, but remains active! So you can now continue playing, or use the menu **User Accounts - Switch to another account** to start, for example, the account copy **"BOEHM (1)"** that you have just created.

We now want to do the same in order to give this new account a different name in the next section **Edit this account (4)**. So start the new account "BOEHM (1)":

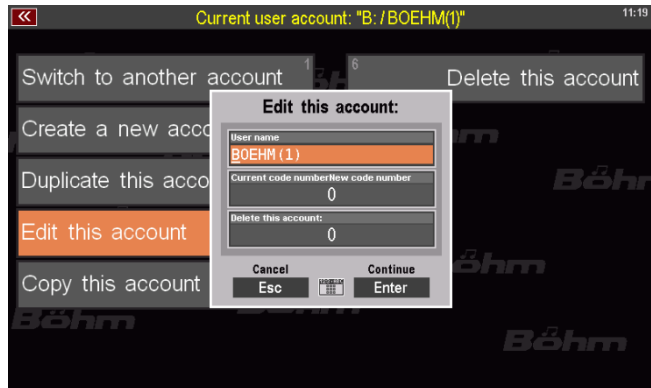


Edit account

Via this menu item you can

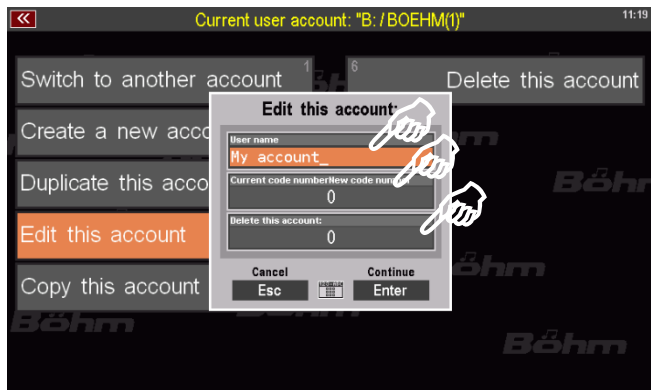
- change the name of the currently active account
- assign a PIN number to protect the account against unauthorised access
- change an already existing PIN number.

- Tap on the menu item. An input box opens. The cursor is in the **User name** field. **The name of the current account is displayed.**



- Now give the account a new name.

- If you want to protect the account with a PIN number, you can assign a PIN number of up to 6 digits for the account in the **New code number** field. **ATTENTION:** If the account was already protected by a PIN number and you want to change this PIN here, you must first enter the previous PIN in the **Current code number** field.



- If you enter an incorrect PIN, the process is cancelled when you press **ENTER**.
- Confirm your entry with **ENTER**.

The new name and, if applicable, the (new) PIN number are adopted for the current account.

Copy Account to USB (Set up ARTIST account)

You can transfer the current user account to a USB stick in order to use the account on a foreign SEMPRA.

ATTENTION! For an account to be transferred to a USB stick, the stick must be formatted in the SEMPRA (see page Fehler! Textmarke nicht definiert.in the chapter **USB Functions/Data Backup**). During formatting, the stick is encoded for the ID no. of your SEMPRA. Since the account to be transferred also contains factory data that is subject to purchase, a transfer of accounts is only possible to a stick that is coded and thus authorised for the SEMPRA from which the transfer is to take place. If the stick is not formatted on your SEMPRA, you will receive an error message during the following attempt to transfer accounts.

We assume that you have inserted a stick formatted on your SEMPRA and now want to transfer the user account currently active on the instrument to the stick:

- Call up the **User Accounts** menu.
- If you tap the menu item **Copy this account to USB**, the current account is copied to the inserted USB stick (the account is of course also retained on your SEMPRA). Depending on the size of the account, the transfer may take a moment. You can follow the transfer of the data on the display.



- When the transmission is complete, the display returns to the basic screen.

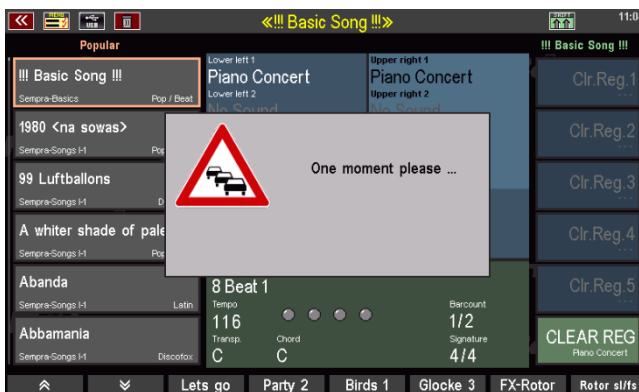
Use ARTIST account

An account copied to an USB stick is always labelled "ARTIST" on the stick.

If you insert the USB stick with the ARTIST account into another SEMPRA (or your own one), the ARTIST account on the stick is automatically recognised and the display asks whether the account should be installed.



When you confirm with **ENTER**, the ARTIST account is "loaded" (this may take a moment depending on the size of the account, see note in the display). The account currently used on the SEMPRA is closed and the display changes to the basic screen of the now activated ARTIST account (which may of course differ in content from the internal account last used).



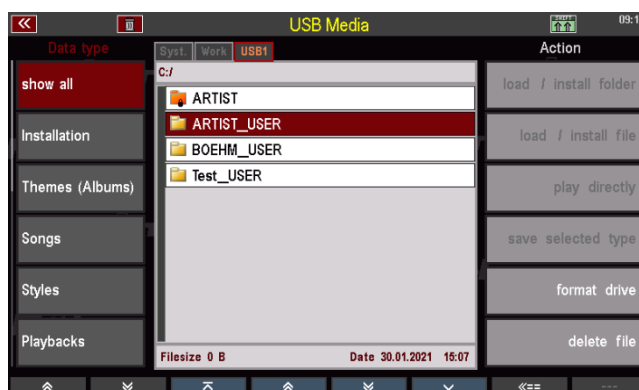
You can now play as usual with the data of the ARTIST account, even if you use it on a foreign SEMPRA. The data of the ARTIST account are not transferred to the organ during use, but the system accesses the USB stick directly during use of the account. The organ plays "from the stick" - including all the data contained in the account such as SONG presets, styles, playbacks, sound presets, mixer and effect settings etc... You take your SEMPRA with you to a foreign instrument. If the stick is removed again, the data is completely "gone" from the other organ and it plays with its own data/accounts again.

ATTENTION: The account covers all data stored in the main memory of the actual organ. Sound data, however, is not included in the account, as this is stored directly on the AMADEUS sound modules. If, for example, you have installed software packages such as Accordion Fascination, Classic Complete, Movie Sound etc. on your organ and you also want to use these sounds in your SONGS, the account does not include the sound data. If you have used these sounds in your SONG presets, but then use this account as ARTIST on an external SEMPRA which does not have these sound packages, then the corresponding sounds will be displayed as usual (the sound presets are stored in the main memory of the organ), but you will not hear the sounds, because the actual sound data/samples are not available on the Amadeus module(s) of the external organ! The same applies to your own user sounds, which you may have created with the Multi Sound Editor on your SEMPRA. You may have to save these user sounds separately on the stick via the USB menu and load them from the stick into the Amadeus sound module(s) of the foreign organ before using the ARTIST account, so that these sounds are also available there.

Save ARTIST user data on USB

Of course, while using an ARTIST account, you can also make changes in it, e.g. save new SONGS/presets, edit styles, etc. You can also save this data to the USB stick as usual via the USB menu.

Here too, the system creates an account-specific folder, in this case named "ARTIST_USER" for the account. The various file types are stored in this folder in the usual way.



Close ARTIST account correctly

Of course, while using an ARTIST account, you can also make changes in it, e.g. save new SONGS/presets, edit styles, etc.

To ensure that this data remains saved in the ARTIST account, it is important that you close the ARTIST account properly at the end of the game **before removing the USB stick** via the menu **User accounts - Switch to another account!**

This will exit the ARTIST account correctly and in the process create a backup of the account on the stick, which will back up the last changes made to the account.



You can then switch to another, internal account of the SEMPRA on which you used the Artist account.

If you directly remove the stick with the ARTIST account without first having correctly terminated the ARTIST account as described, you will receive a warning message, that the account was closed without a final saving. So your last changings will maybe be lost.

In this case, confirm the message with ENTER. The display then changes to account selection and you can select an internal SEMPRA account.



The ARTIST account on the stick is now closed, but any changes previously made while using the account may be lost as no final backup could be made.

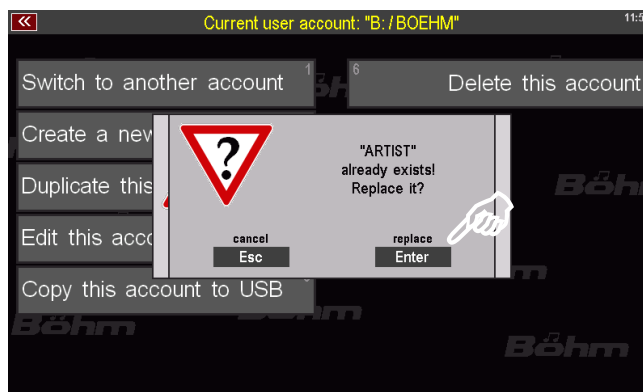
Update ARTIST account

From time to time you will want to update your ARTIST account on the USB stick to bring it up to date with your main account on SEMPRA.

To do this, simply use the menu item **Copy this account to USB** again from the account that you want to copy to the stick as an ARTIST account.

If the system already finds an ARTIST account on the stick when you use the function, the display will show you a corresponding message.

If you confirm with **ENTER**, the ARTIST account already on the stick is overwritten with the account to be copied from SEMPRA.



Supplementary notes on the ARTIST account

In addition to your own data, the Artist account also contains factory or purchase data for your SEMPRA. It is therefore possible to use an ARTIST account from the USB stick on another organ, but you have no possibility to transfer the ARTIST account to another SEMPRA.

For the reasons mentioned above, it does not make sense to use the ARTIST account as a data backup. For this purpose, there are the familiar functions in the USB menu with which you can back up your user data - also that of the ARTIST account (see above) to USB.

You cannot open the ARTIST folder in the USB menu of the SEMPRA or on external PCs, etc. You cannot copy data out or in this way. It is therefore not possible to copy data out or into it in this way.

Delete account

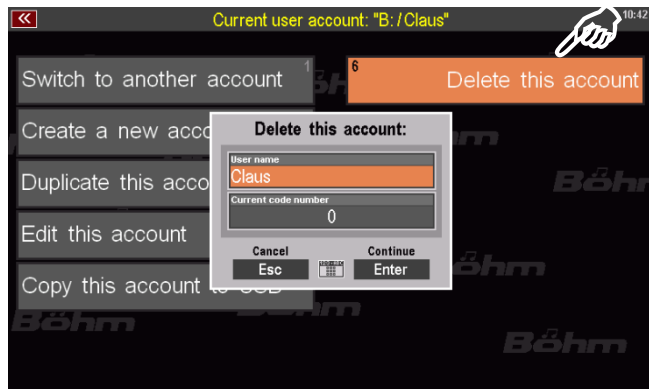
Let us now turn to the last remaining menu item in the **User Accounts** menu.

With this item you can delete the user account currently in use. Of course, all factory and user data will be lost! You can reinstall the factory data in a new account at any time using the USB stick that you received with your SEMPRA. But if necessary, remember to back up the user data you created on the account to be deleted to USB before deleting the account, so that you can load it into another account later. Only delete the account without first backing up the data to USB if you are really sure that you no longer need the user data it contains!

To delete the current account:

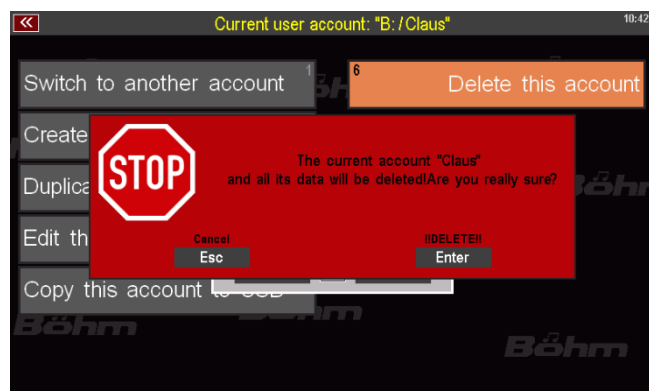
- Make sure you are really using the account you want to delete! The account name is displayed at the top of the menu. If necessary, use the menu item **Switch to another account** to switch to the account you want to delete.

- Call up the menu **User accounts** and select the menu item **Delete this account**. An input box appears.



- If the account is secured with a PIN number, enter this PIN using the letter/number buttons on the right of the control panel and confirm the PIN with the **[ENTER]** button. The PIN is transferred to the field. Confirm again with **ENTER**.

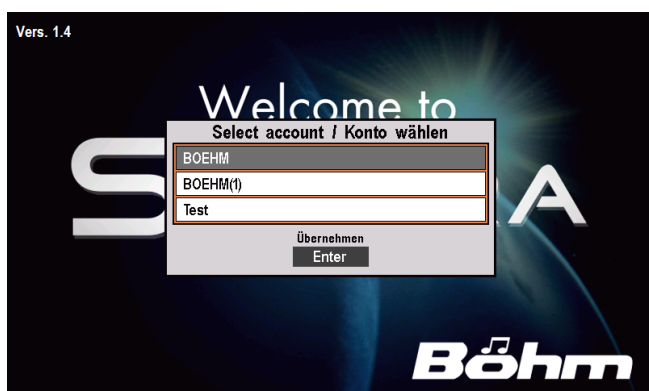
- This is followed by a final security notice asking if you really want to proceed and delete the account.



- If you are sure, confirm with **ENTER**. You can also cancel the process at this point by pressing the **[ESC]** button.

If you have confirmed, the account will now be permanently deleted with all the data it contains.

The display then shows the account selection and you can select an account with which you would now like to continue playing.



Installation of subsequently purchased factory data into the SEMPRA

Version 1.3 (from 21.06.2019) makes it possible to transmit copy-protected factory data (e.g. purchased software packages) by email and then store it

- either to the existing factory data stick
- or to a newly created USB stick formatted on the organ

and install such data into the organ from there. In the future, it will no longer be necessary to send USB sticks by post to supplement purchased files in the factory.

Setting up an USB stick with ID identification

We recommend that you use a separate USB stick for such operations. This must be formatted on the SEMPRA, and the system marks it with the organ's ID number:

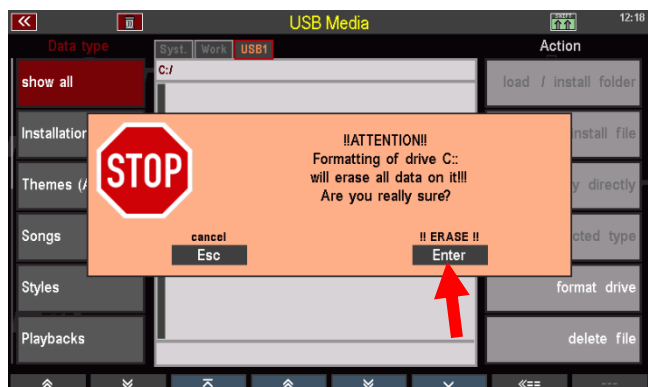
- Insert a USB stick that you want to use for this purpose into one of the SEMPRA's USB sockets. Attention! With the following formatting all data on the stick will be deleted!

- Call up the SEMPRA's USB menu and tap the **Format Medium** field on the right.



- Confirm the security prompt with **[Enter]**.

Note: When using sticks with a capacity > 4 GB, you may be asked what formatting you want (full capacity or 4 GB). Both variants are possible, but we recommend formatting to 4GB because of the sufficient capacity and the faster access times.

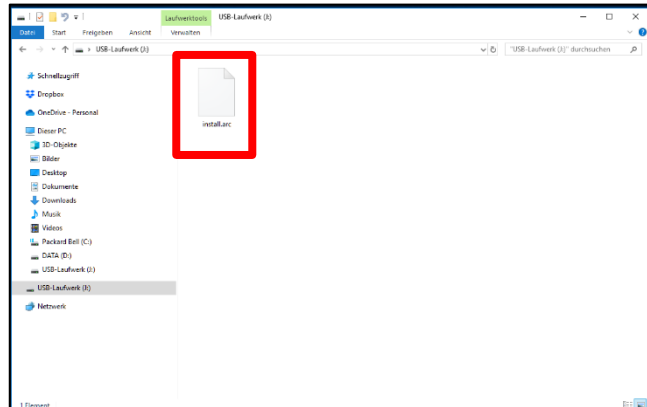


The stick is now formatted and can then be used for the installation of factory data described below.

Saving and unpacking factory data on the USB stick

When purchasing a software package (please state the ID number of your SEMPRA when ordering, see MENU - 8 - 3), you will receive an archive file by email with the name "install.arc". This file contains the installation files belonging to the purchased software package.

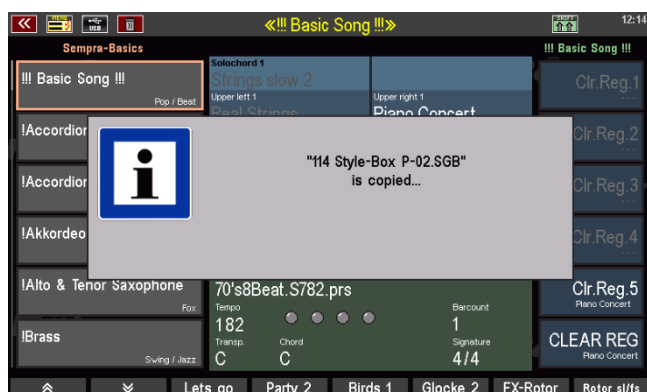
- Save the transferred **install.arc** file on the PC to the top directory (root directory) of your existing or newly created factory data stick.



- Now insert the USB stick into the SEMPRA. The archive is automatically recognized and the display asks if the archive should be unpacked. Confirm with **[Enter]**.



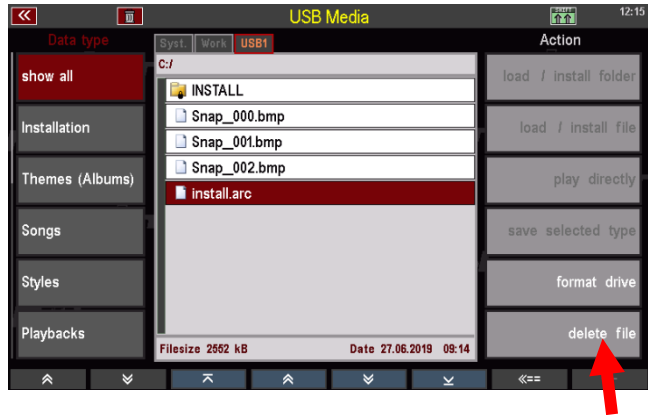
- The data is now unpacked into the existing INSTALL folder when the factory data stick supplied with the SEMPRA. Here as an example the style package "Style Box 2":



- If you use a newly formatted stick as recommended and there is no INSTALL folder on this stick, it will be created automatically during the unpacking.

Possibly already existing older files of the same software(!) will be overwritten during unpacking, new files will be added. In this way, for example, newer versions of software can be unpacked on the stick later and an existing version can be automatically updated.

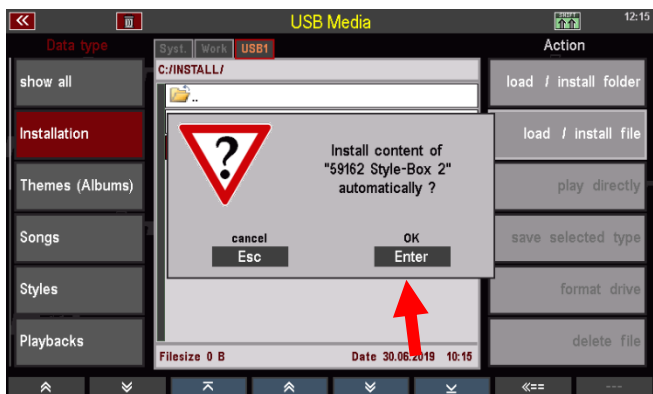
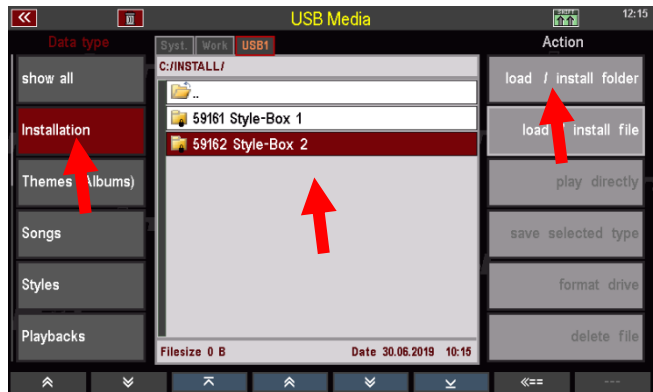
Attention: After unpacking the archive you should delete the **install.arc** file on the PC or in the USB menu of the organ, so that the organ does not ask for unpacking the archive every time you insert the stick.



Installing the factory data in the SEMPRA

The unpacked data can now be installed into the SEMPRA in the usual way:

- Tap the **Intallation** file type on the left. The **INSTALL** folder on the stick opens and the contents are displayed.
- Place the cursor on the folder you want to install and tap the **Load/install folder** field on the right.
- Confirm the security prompt with **[Enter]**.



The data is now installed and can be used afterwards

Update of the SEMPra firmware (operating software)

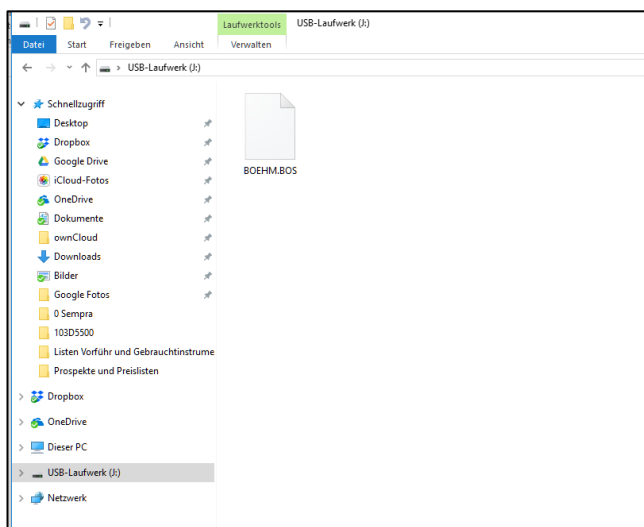
From time to time we offer e.g. the Böhm website www.boehm-orgeln.de Updates of the operating system for your organ. With such updates, functions are optimized or even added completely new, in order to extend the playing comfort and the musical possibilities.

These updates are available as **ZIP files** on the website or via email. In addition to the actual operating system (file "**BOEHM.BOS**"), these ZIP files also regularly contain a text file ("**Update.txt**"), from which you can see the new features of the respective operating system versions in chronological order. We ask for your attention.

Name	Typ	Komprimierte Größe	Kennwortg...	Größe	Verhältnis
 BOEHM.BOS	BOS-Datei	743 KB	Nein	2.742 KB	73%
 Update	Textdokument	4 KB	Nein	10 KB	63%

Performing the Firmware Update on the SEMPra

- Unpack the ZIP file with the firmware update on your PC and save the file BOEHM.BOS to the root directory (top directory level) of a USB stick.



- Switch on the SEMPra and insert the USB stick with the new operating system into one of the USB sockets. If the operating system on the stick is more up-to-date than the version already installed on the organ, this is recognized by the system and the display reports:



- press **[ENTER]** to confirm that you want to install the new operating system. The data will be loaded now.
- When the installation is complete, show the display:
- Confirm the message with **[Enter]**.



The installation is now complete. The new operating system will be used with the next start of the organ (e.g. switching off and on again).

Appendix 1: System settings

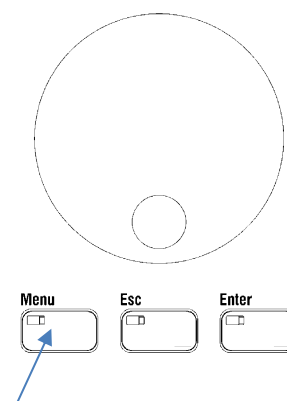
Although the basic settings described in the following are already set ex works when the organ is delivered, we would of course like to describe how you can make these settings yourself.

1. **Calibration of the touch display for an optimal response to your inputs**
2. **Calibrate the pitch/modulation wheels, the swell, and the aftertouch functions on all manuals.**
3. **Setting the basic velocity curve for each keyboard**
4. **Setting the clock time**

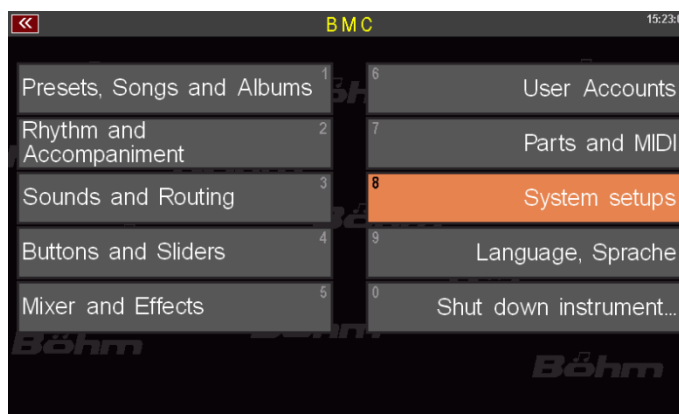
These settings are automatically saved in the global setup of your SEMPRA, and remain valid until they are reset by you and thus saved again if necessary.

All necessary settings are made via the **BMC menu** (Böhm Music Computer).

- **Press the [MENU] button to display the menu:**

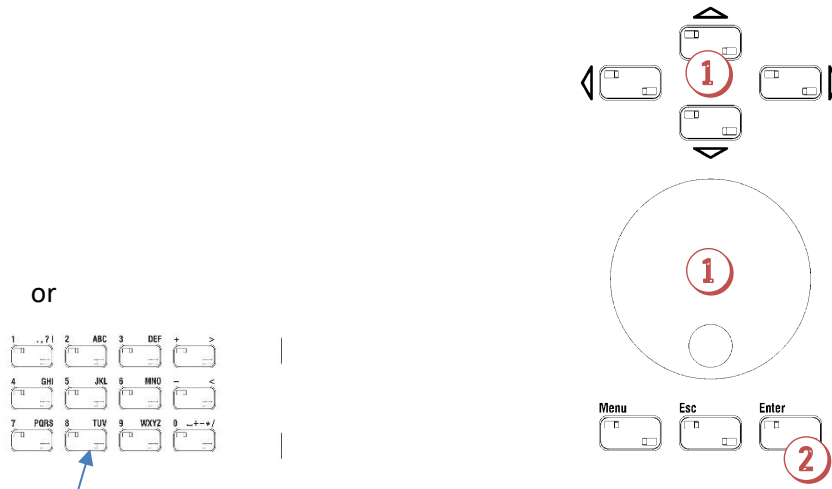


- The BMC menu appears.

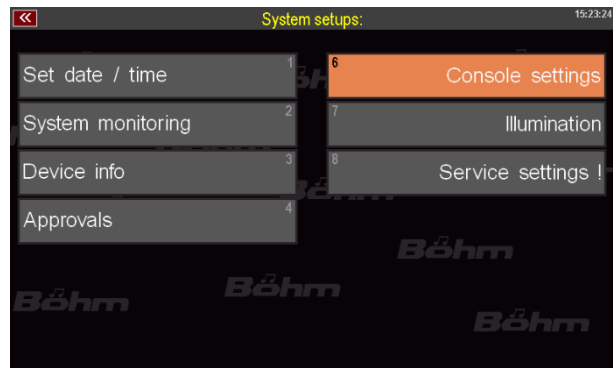


- All functions to be set here can be found under the menu item: **[System Setups]**. Tap on the corresponding field in the display to open the submenu.

Note: As an alternative to tapping directly on the display, you can also select the submenu by pressing **[8]** on the numeric/letter block or by selecting the field with the cursor keys or the **data wheel** and then confirming with the **[ENTER]** key:

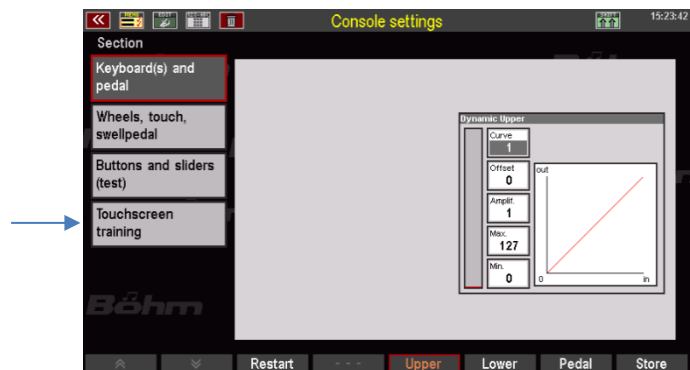


- You will now see the submenu for the system settings in the display:
- Tap on **console settings** here. The corresponding settings menu is opened:

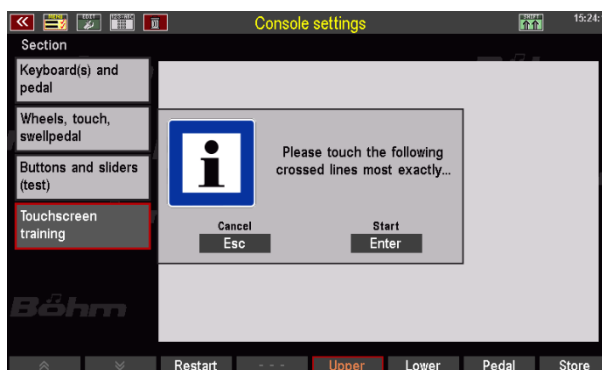


1. Calibrating the Touch Display

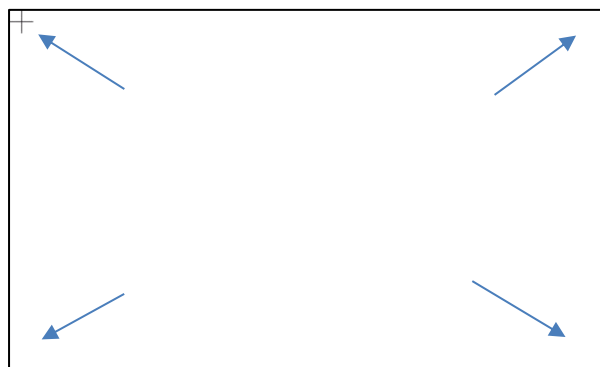
- Tap on the field **[Calibrate Touch Display]**



- You will receive a message telling you what to do in the following screen display. Press **[ENTER]** to confirm.



- An empty display appears with a cross in the upper left corner. Tap the cross. The cross is then displayed at the bottom left. Type here, too. The cross now moves to the lower right corner. Tap it again. Finally tap on the cross in the upper right corner.



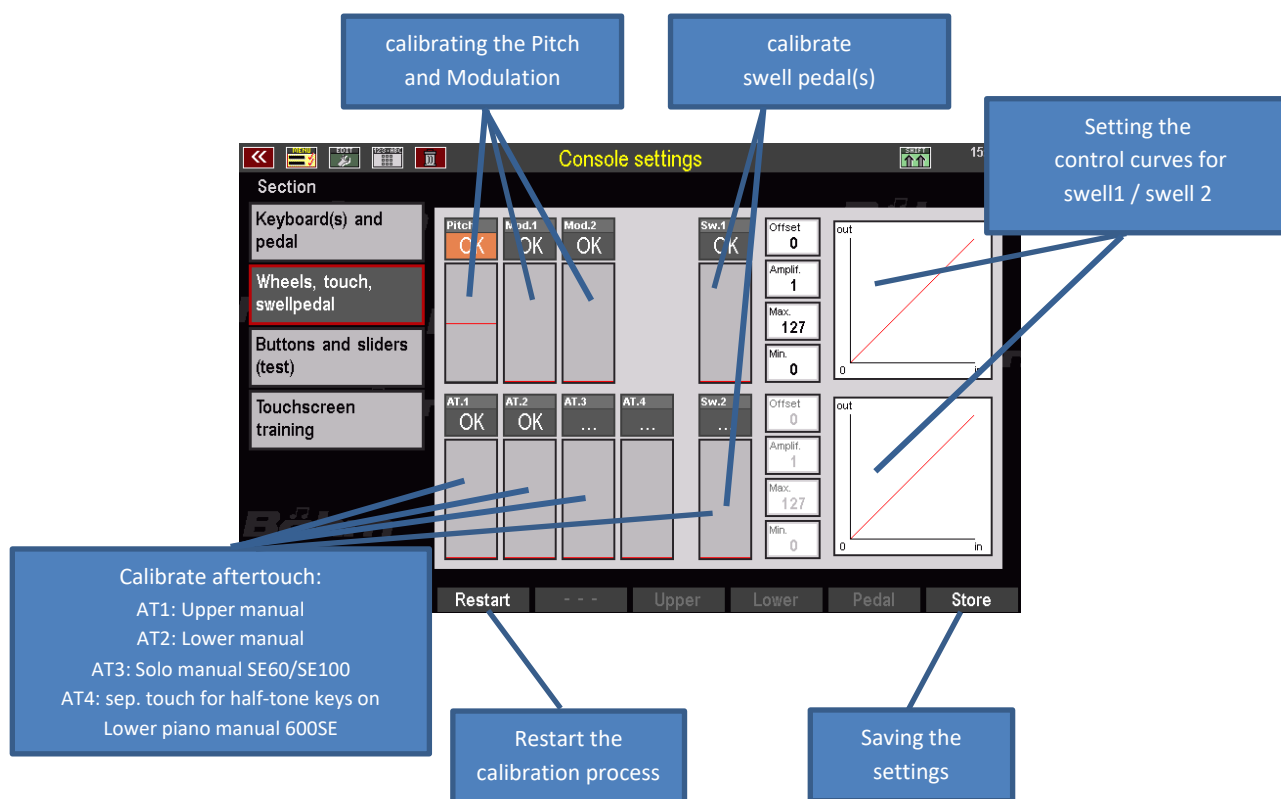
- The display is now calibrated and returns to the previous screen.

2. Calibration of pitch and modulation wheels, sill and aftertouch

- Tap the **[Handwheels, Touch, Sills]** field.

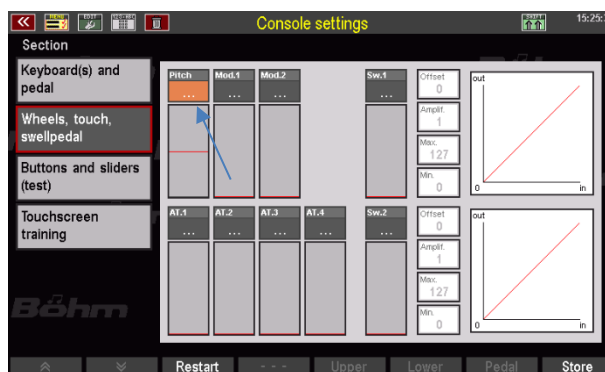


- The corresponding settings menu is displayed:

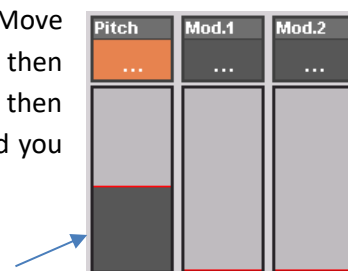


When you enter the menu, you will see the "OK" entry in the setting fields for the pitch and modulation wheels and the aftertouch facilities of the manuals, i.e. these operating functions are currently working with a specific calibration setting.

- To restart calibration, first press the [F Button] NEW below the display. This restarts the calibration process. Instead of "OK" you will now see the entry "---" in the relevant fields.



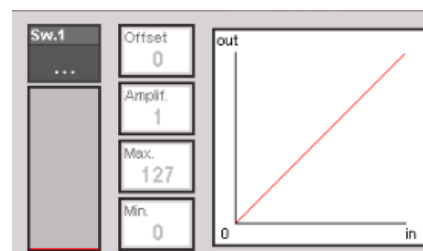
- You can now calibrate the individual functions one after the other:
- Start, for example, with the **pitch wheel** on the left side profile: Move the **pitch wheel** once slowly to its end position (upper stop), then move the wheel slowly to its lower end position (lower stop), then slowly to its starting position (middle stop). In the display field you will see a black bar following your movement.



- When the wheel is back in the center position, the calibration for this function is complete.
- Now calibrate the two **modulation wheels 1 and 2** by moving both wheels slowly one after the other to their upper stop (end point), then all the way back to the lower stop (start point). You will also see the bar graph in the display.



- Then calibrate the **swell 1** pedal and, if your organ has a second footrest, also the **swell 2** pedal: To do this, step through the pedal(s) once slowly to the rear stop (end point), then slowly take it back to the front stop (start point). Pay attention to the bar display.

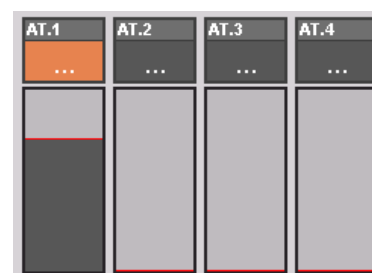


Here, you can also adjust the control curve of the swell pedal(s):

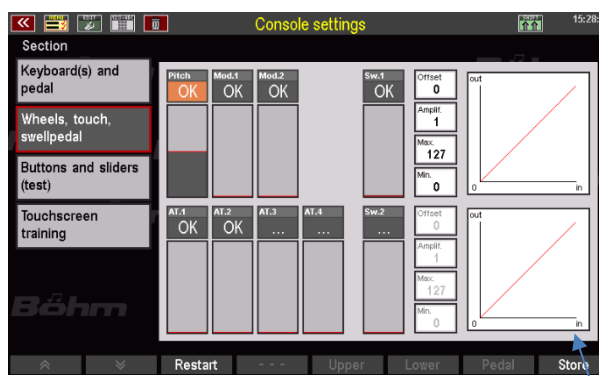
So, e.g. if you want a more direct operation, increase for example the **amplification**.

If you want the swell pedal to down-regulate not complete to zero volume, increase the offset value or set a value > 0 as **minimum**.

- Now calibrate the **aftertouch functions** of the manuals: Press a key in each of the manuals of your organ fully down one after the other and then gradually reduce the pressure until the respective black bar is back at "0". This calibrates the aftertouch in question and matches it to your keystroke.



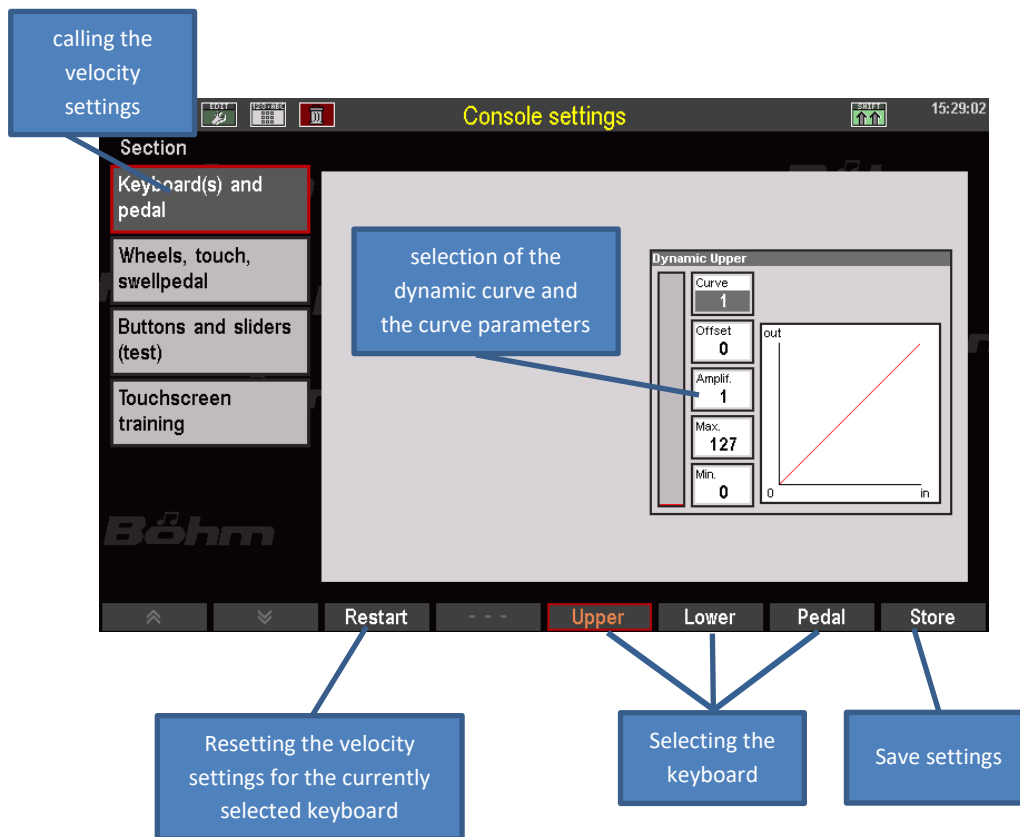
- When you have completed all calibrations, press the **[F] SAVE** button below the display. This saves the calibration in the **SETUP**. An "OK" now appears in the fields of the individual functions.
- The calibration is now complete.



3. Setting the basic touch velocity per keyboard

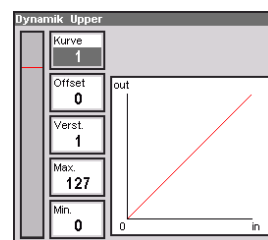
You can configure an individual velocity curve for each manual (in the sub manual even separately for the left and right split area) or the pedal of your SEMPRA. Use this option to adjust the sensitivity and intensity of the touch response to your personal touch strength or preferences.

All other velocity settings, e.g. in the manual parts or the sound presets, are offset against the basic dynamic settings made here.

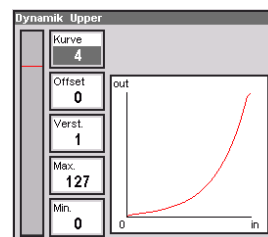


- Use the **F-buttons** below the display to select the keyboard for which you want to change the dynamic settings.
- Tap on the **[Curve]** field in the display and select a dynamic curve with the **data wheel**:

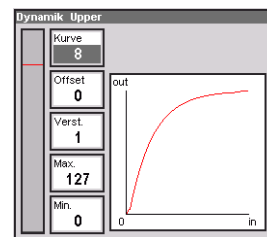
Curve 1: Linear dynamics



Curves 2...5: More sensitive dynamics: You have to strike relatively harder to achieve the same dynamic value.



Curves 6...8: More direct dynamics: You already achieve comparably high dynamic values with a less strong touch.



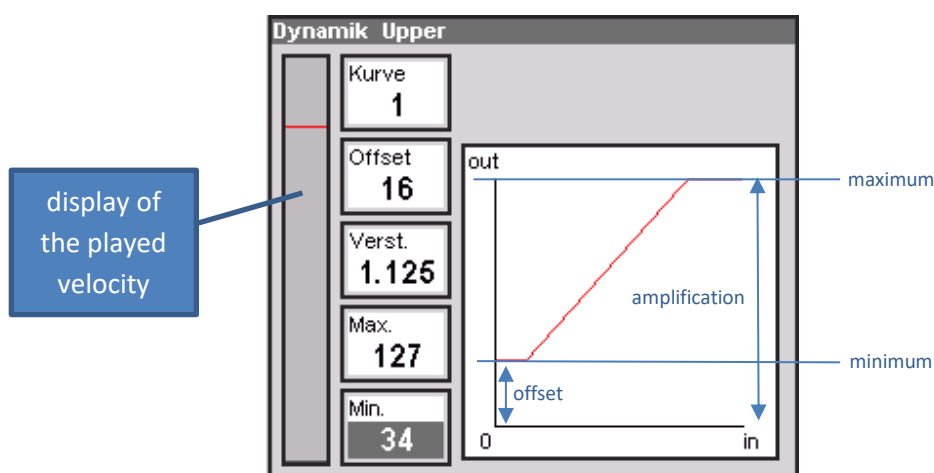
- With the other parameters you can vary the selected curve:

Offset: Determines the starting point of the curve, i.e. the lowest achievable dynamic value.

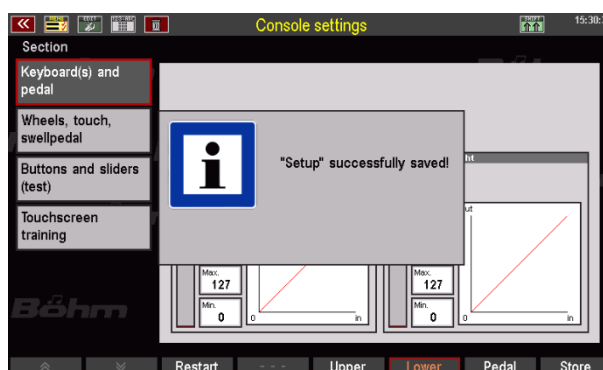
Gain: Determines the slope of the curve and thus the degree of increase of the gain over the curve.

Maximum: Determines the highest achievable dynamic value and trims the curve at the upper end accordingly. This value cannot be exceeded even with higher **gain** settings.

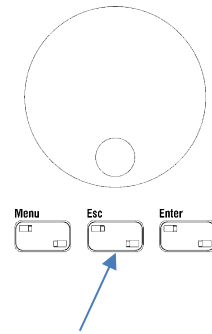
Minimum: Determines the lowest achievable dynamic value and trims the curve at the lower end accordingly. This value cannot be undercut even with lower settings under **Offset**.



- With the **[F Button] NEW** you can reset the settings of the selected keyboard at any time.
- When you have found the setting you want, press the **[SAVE F button]** to apply the setting to the **SETUP**.



- With the [ESC] button below the data wheel you can now exit the **Settings** menu of the **console**.



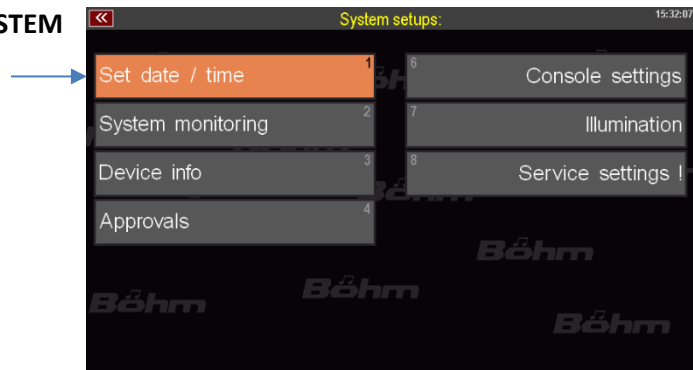
4. Setting the time/date

The time is shown in the upper right corner of all displays. To ensure that the time is displayed correctly and that files to be stored on a USB stick, for example, can also be provided with the correct date and time, you should set the time and date correctly once.

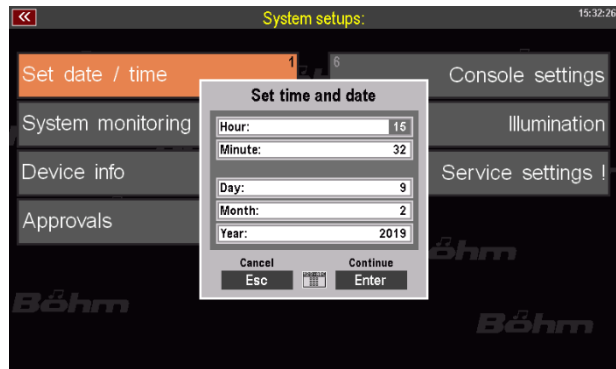
The setting is also made in the BMC **SYSTEM SETTINGS** menu.

- Tap on the menu item **1 Time / Alarm**.

7



- The settings are displayed.
- Tap on the corresponding fields or select them with the cursor keys. Then use the data wheel to enter the hour/minute or day/month/year.
- To confirm, tap **Enter** or press the **[Enter]** button.
- Press **[ESC]** to return to the basic screen.



The remaining settings in this menu are explained in the corresponding chapters of this manual.

Appendix 2: Installing Activations

General

You can purchase various additional features for your SEMPRA in the form of so-called activations. These features are basically part of the organ firmware, but they become accessible and usable only after entering an **activation code**.

Examples for such extensions are:

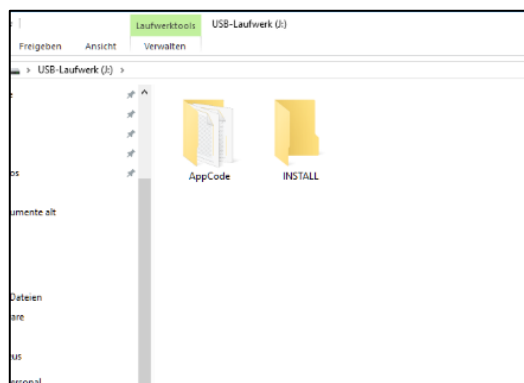
- the extension to four effect DSPs for Amadeus
- the different drawbar organ types for the RealOrgan
- the Amadeus sound editor
- the activation of "Manual coupling
- the activation of "Sound Controller

The exemplary explanations here apply accordingly to all activations.

Activation codes are given to you when you purchase the respective activation. These codes can either already be stored on the company data stick that you have received for your instrument, or you can receive them from us by email or on the invoice for the respective function package.

Codes sent by email can be inserted into the folder "AppCode" on a USB stick or the company data stick and then automatically read from there by the organ during installation.

On an empty stick, create such a folder with the name "AppCode" on the PC and insert the code file(s) (App xxx.txt) into this folder.

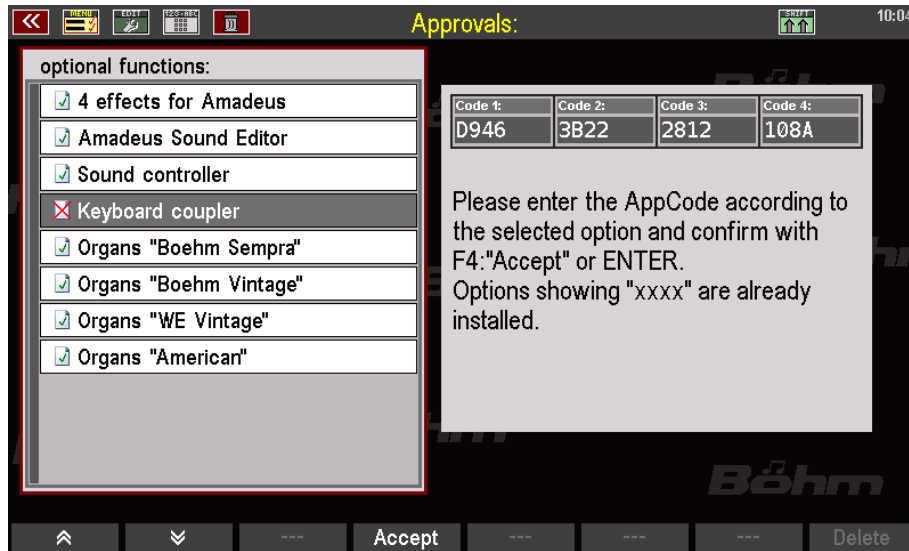


However, it is also possible to enter the code(s) manually in the corresponding display menu of the SEMPRA, or necessary if you receive a code e.g. from the invoice.

Attention: The codes are assigned individually for the ID number of your SEMPRA and cannot be used on other SEMPRA instruments!

Install activation

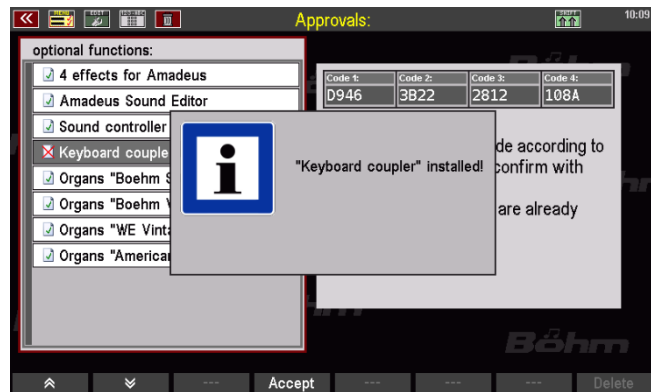
- Insert the USB stick with the activation code(s) to be installed into one of the SEMPRA USB sockets. The codes should be located in a folder "AppCode" on the stick (see above).
- Call up the **MENU - 8 (system setup) - 4 (approvals):**



The list of unlockable extensions appears on the left of the display. Already activated extensions are marked with a green tick, not yet activated functions with a red X. In our example picture you can see that the extension "Keyboard coupler" has not yet been activated.

- Place the cursor on the extension to be unlocked, in this example "Keyboard coupler".
- If the code on the USB stick is correctly located in the "AppCode" folder (such a folder and the codes it contains are automatically recognized by the SEMPRA), the corresponding code number appears automatically in the corresponding fields on the right of the display.
- If the code is not displayed (maybe because there is no folder "AppCode" on the stick or the corresponding code is not there), you can also enter the code here directly via the letter/number buttons on the organ panel or via a connected PC keyboard.
- After entering the code, press the F button **[F4] Accept**.

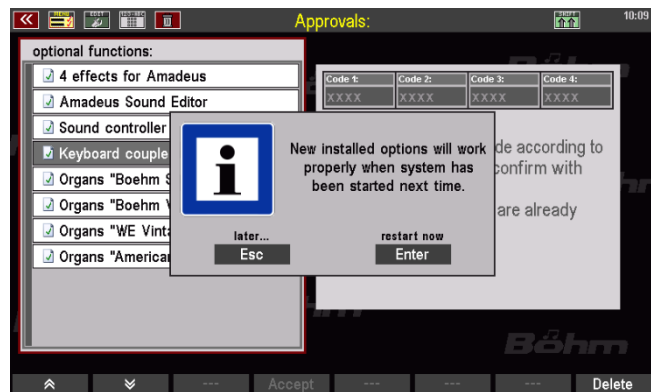
- The display confirms the installation of the extension.



You can now activate further functions in the same way, if necessary:

- Place the cursor on the function.
- Enter the code or confirm with **[Accept]**.

- When all codes are confirmed, press **[ESC]** to exit the menu. The display asks if a restart should be performed to finally activate the extension(s):
- You should choose the restart **[Enter]** at this point. If you cancel with **[ESC]**, the functions are only fully available from the next system start.



The firmware 1.3 and the optional unlocks are now installed on your SEMBRA. On the following pages you will find detailed information about the new functions.

Appendix 3 – Sound banks SEMPRA Standard Sounds

Bank 1: VIVA GM

1	Piano 1	49	Strings Ensemble	97	Ice Rain
2	Piano 2	50	Slow Strings	98	Soundtrack
3	Piano 3	51	Synth Strings 1	99	Crystal
4	Honkytonk	52	Synth Strings 2	100	Atmosphere
5	E Piano 1	53	Choir Aahs	101	Brightness
6	E Piano 2	54	Choir Oohs	102	Goblins
7	Harpsichord	55	Synthe Vox	103	Echo Drops
8	Clavichord	56	Orchestra Hit	104	Star Theme
9	Celesta	57	Trumpet	105	Sitar
10	Glockenspiel	58	Trombone	106	Banjo
11	Music Box	59	Tuba	107	Shamisen
12	Vibraphone	60	Muted Trumpet	108	Koto
13	Marimbaphone	61	French Horns	109	Kalimba
14	Xylophone	62	Brass	110	Bagpipes
15	Tubular Bell	63	Synthe Brass 1	111	Fiddle
16	Santur	64	Synthe Brass 2	112	Shannai
17	Drawbar Organ	65	Soprano Sax	113	Tinkle Bell
18	Percussion Organ	66	Alto Sax	114	Agogo Bell
19	Rock Organ	67	Tenor Sax	115	Steel Drum
20	Church Organ	68	Bariton Sax	116	Woodblock
21	Reed Organ	69	Oboe	117	Taiko Drum
22	French Accordion	70	English Horn	118	E Tom
23	Harmonica	71	Bassoon	119	Synthe Drums
24	Bandneon	72	Clarinet	120	Reverse Cymbal
25	Nylon Str.Guitar	73	Piccolo	121	Gt. Fret Noise
26	Steel Str.Guitar	74	Flute	122	Breath Noise
27	Jazz Guitar	75	Recorder	123	Seashore
28	Clean Guitar	76	Pan Flute	124	Birds
29	Muted Guitar	77	Bottle Blow	125	Telephone
30	Overdrive Guitar	78	Shakuhashi	126	Helicopter
31	Distorted Guitar	79	Whistle	127	Applause
32	Guitar Harmonics	80	Ocarina	128	Gunshot
33	Acoustic Bass	81	Square Wave		
34	Fingered Bass	82	Saw Wave		
35	Picked Bass	83	Syn. Calliope		
36	Fretless Bass	84	Chiffer Lead		
37	Slap Bass 1	85	Charang		
38	Slap Bass 2	86	Solo Vox		
39	Synthe Bass 1	87	5th Saw Wave		
40	Synthe Bass 2	88	Bass & Lead		
41	Violin	89	Fantasia		
42	Viola	90	Warm Pad		
43	Cello	91	Poly Synthe		
44	Contrabass	92	Space Voice		
45	Tremolo Strings	93	Bowed Glass		
46	Pizzicato Str.	94	Metal Pad		
47	Harp	95	Halo Pad		
48	Timpani	96	Sweep Pad		

Bank 2: Amadeus GM2

1	No Sound	51	Strings & Pad	101	Fantasy Synt.fFX
2	Piano Concert	52	Synth Strings 3	102	Fantasy Synth 4
3	Rock Piano 1	53	Fem. Choir	103	
4	2nd Honky	54	Gsp. Bgr. Choir	104	
5	E-Piano basic 1	55	Silent Choir	105	Zither 1
6	E-Piano soft FX	56	Orchestra Hit 2	106	Banjo 2
7	Harpsichord 2	57	Ballad Trumpet a	107	Mandoline 1
8	Clavichord 2	58	Trombone soft a	108	Koto 2
9	Celesta 2	59	Tuba	109	
10	Lyra	60	Muted Tr cl/open	110	Bagpipes 2 dyn
11	Toy-Bells	61	Horn Sect. high	111	
12	Vibraph. mod. 1	62	Brass Set 1	112	
13	Marimba 2	63	Brass Set 2	113	Treebell 1
14	Xylophone 2	64	Mega Synth Brass	114	
15	Tubular Bell 2	65	Sopran Sax 1	115	Steel Band 2
16	Dulcimer 1	66	Alto Sax 2 a	116	
17	Ham & Eggs Modul	67	Ten. Sax soft a	117	
18	Basic B. & Perc	68	Bariton Sax 2 a	118	
19	Ham & Eggs Prc.	69	Oboe 1 a	119	
20	Harmonium 1	70	English Horn 2 a	120	Orch. Cymbal 1
21	Mundharm. 1	71	Bassoon 2 a	121	Publikum
22	Alpine Accordion	72	Clarinet soft a	122	Typewriter
23	Musette l'amour	73	Piccolo 2 a	123	Letter
24	Accordion Master	74	Jazz-Flute 1 a	124	Church Bells
25	Nylon-Guitar 2	75	Recorder 2 a	125	Prost!
26	Nylon-Guitar 3	76	Highland Pan. a	126	Seashore
27	Nylon-Guit. sft	77	Spit Flute 1 dyn	127	Whistlers Eff.
28	Clean Guitar 2	78	Jazz-Flute 2 a	128	Pitchattack 1
29	Solo-E-Guit. sFX	79	Whistlers		
30	Deep Stack FX	80	Ocarina 2 a		
31	Lead E-Guit. sFX	81	Saw. Synth 1		
32	Dist.Fb.Git. fFX	82	Firesynth		
33	Acoustic Bass 2	83	5th Powersynth		
34	Fingered Bass 2	84	Square Synth 1		
35	Picked Bass 2	85	Fltrsynth Mod 1		
36	Fretless Bass 2	86	Fltrsnth 2		
37	Slap Bass 3	87	Fltrsnth up-down		
38	Slap Bass 4	88	Mysticsynth 1		
39	Fat Synth Bass	89	Mysticsynth 2		
40	Double Synth Bs	90	Utopiasynth 1		
41	Solo-Violin	91	Utopiasynth 2		
42	Violoncello	92	Synth sustainer		
43	Solo-Cello	93	Futuresynth up		
44	Contrabass 2	94	Futuresynth down		
45	Tremolo Str. 2	95	Multi Synth		
46	Pizzicato Str. 2	96	D - Synth 55 fFX		
47	Harp 2	97	D - Synth 65		
48	Timpani 2	98	D - Synth choir		
49	Strings allegro	99	Fantasy Synbells		
50	Strings & Cello	100	Fantasy Synth 2		

Bank 3: Amadeus GM3

1	No Sound	51	Marcato Str.	101	
2	Piano Conc. soft	52	Str. Ens. & Timp	102	
3	Piano brillant	53	Morricone choir	103	
4	Oktav Piano	54	Morrice. ch. & So	104	
5	E-Piano 4 tr.	55	Choir & Strings	105	
6	E-Piano south.FX	56	Orchestra Hit 3	106	
7	Bass Harpsichord	57	Silver Trumpet a	107	Balalaika 1
8		58	Trombone slow a	108	
9	Celesta 3	59	Horn 1 high	109	
10	Carillon	60	Muted Trump. 2 a	110	
11	Movie bells	61	Cornet a	111	
12	Vibraphon trem.	62	To. Brass Set	112	
13		63	L.A. Brass 1	113	
14		64	Brass Set 2 fall	114	
15		65		115	Steelband 3
16		66	Alto Sax 3 a	116	
17	Tw. Organ Prc.	67	Ballad Ten Sax a	117	
18	Lower Organ 1 Rt	68	Rock Sax 1	118	
19	Tw. Organ	69		119	
20	Harmonium 2	70	English Horn 3	120	
21	Mundharm. 2	71		121	
22	Accordion Stud.	72	Clarinet 3	122	
23	Trad. Accordion	73	Sing&fl. 1	123	Fall down click
24	Tango-Accord. 1	74		124	Synth Ch. & clic
25	Folk-Guitar 1	75		125	Baby
26	Flamenco 1	76	Staccato Panfl.	126	Jodler
27	Clean Git. FX	77		127	Silvia •ber 19
28	12-String Guitar	78		128	Pitchattack 2
29	Muted Guitar 2	79			
30		80			
31		81	Synth solo		
32		82	Synth solo At		
33	Combibass Pd	83	Fantasy Synth 1		
34	Orgelbass 1 Pd	84	Pop Corn Synth		
35	Orgelbass 2 Pd	85	Square Solosynth		
36	Bass Guitar 1 Pd	86			
37	Bass Guitar 2 Pd	87			
38	Bass Guitar 3 Pd	88			
39	Bass Guitar 4 Pd	89			
40		90	Simplypad Synth		
41	Second Violin	91	Breathpad		
42	Cello & Violin 1	92	Warm breath Pad		
43		93	Pad & clicker		
44		94	Space		
45		95	Helens du choir		
46	Pizzicato-Str. 3	96			
47	E-Harp 1	97			
48	Timpani roll 1	98			
49	Real Strings	99			
50	Cello-Viol-Str.	100			

Bank 4: Amadeus GM4

1	No Sound	51	Dark Strings 1	101	
2	Piano Pub	52	Roll-Viol-Str.	102	
3	Power Pop-Piano	53	Du bab singers 1	103	
4	R. Piano & Str.	54	Acap. singers 1	104	
5	E-Piano 5 Pad	55		105	
6	Suitc. E-Pi. FX	56		106	
7	Harpsichord a	57	Trumpet Duo 1	107	Mandoline Orch 1
8		58	Wah-Trombone	108	
9		59	Fluegelhorn 1	109	
10		60	Muted Tr. closed	110	
11		61	Effect Horns	111	
12		62	Marchingband 1	112	
13		63	Marchingband 2	113	
14		64	Marchingband 3	114	
15		65		115	
16		66		116	
17	Ham & Eggs Cho.	67	Ballad Sax 1	117	
18	Lower Organ 1	68		118	
19	Drawbars 1	69	Oboe & Strings 1	119	
20		70		120	
21	Mundharm. sl/fst	71		121	
22		72		122	
23		73		123	
24		74		124	
25	Soft E-Gt pn sFX	75		125	
26	Hawaii-Guit. 1	76		126	
27	Blues warm fFX	77		127	
28	E-Guit. Stack 3	78		128	Slide 1
29	Semi Ac Guitar 1	79			
30	Lead E-Guitar 3	80			
31		81	Perc. Synth 1		
32		82	Perc. Synth Fltr		
33		83	Lead fantasy sy.		
34		84	Square pan-Synth		
35	Bass Guitar 2	85			
36	Bass Guitar 3	86			
37		87			
38		88			
39	Synth Bass D1+	89			
40		90	Simply Str.-Pad		
41	Dark Str. & Viol	91	Xanadu Pad		
42	Cello/Viol/Str.	92			
43		93			
44		94			
45		95			
46	Pizzicato-Str. 4	96			
47		97			
48	Timpani roll 2	98			
49	Str. Ensemble 2	99			
50	Strings slow 2	100			

Bank 5: Amadeus GM5

1		51	Okt. Strings 1	101	
2	Power Grand	52	Str. Mellow dyn.	102	
3	Power Gra. Brill	53	Fem & male Choir	103	
4	Piano Grand ped.	54	Choir Cathedral	104	
5	E-Piano Glass	55		105	
6	E-Piano ballad	56	Ballad Trumpet 2	106	
7	Supertr. EP 1 AL	57	Trumpet easy	107	Mandoline Orch 2
8	Supertr. EP 2 AL	58	Trombone p/f 1	108	
9	E-Piano modern	59	Tuba Solist	109	
10	Piano & E-Piano	60	Muted Tr & Sax	110	
11	Honky Grand	61	Gladiator Horns	111	
12	Power Grand ped.	62	Sax & Clar.Set 1	112	
13	Wide Grand ped.	63	Sax & Clar.Set 2	113	
14	Soft Lounge Gra.	64	Sax & Clar.Set 3	114	
15	Soft Lounge ped.	65		115	
16	Lounge Grand	66		116	
17	Drawbars 2	67		117	
18	Drawbars 3	68		118	
19	Full Bars 1	69		119	
20		70		120	
21		71		121	
22		72		122	
23		73		123	
24		74		124	
25	Warm Lead Guit.1	75		125	
26	Electric clean 1	76		126	
27	Vintage Amp. 1	77		127	
28	Vintage Electric	78		128	
29	Electric clean 2	79			
30		80			
31		81	Perc. Synth Lay		
32		82	Phase P. Synth 1		
33		83	Another Fant.sFX		
34		84			
35	Bass Guitar 4	85			
36	Str.-Bass single	86			
37	Str.-Ens. Bass	87			
38		88			
39		89			
40		90	Warm breath Pad		
41		91	Xanadu Bell-Pad		
42	Cello & Violin 2	92			
43		93			
44		94			
45		95			
46		96			
47		97			
48	Strings alleg. 2	98			
49	Spiccato	99			
50	Strings slow 3	100			

Bank 6: Amadeus Organ1

1	Plenum	51	Dance-Strings 1	101	16-8 2bars
2	Mixtures Plen.	52		102	16-4 2bars
3	Prinzipsatz	53	Duh singers	103	16-5 1/3 2bars
4	Tutti	54	Bah singers	104	16-8-5 1/3 3bars
5	Mezzo Forte	55	Ooh singers	105	vr16-8-5 1/3-4
6	Pedalsatz 1	56	Breath	106	vr16-8-5 1/3-2-1
7	Mixturen 4f.	57	Dah singers	107	vr16-8-4-2
8	Mixturen 5f.	58	Solo Ooh	108	vr16-8-51/3-22+3
9	Salizional 16	59	Solo Aah	109	vr16-all-1
10	Trompete 8	60	Dahmm singers	110	vr8-4-2 2/3-2
11	Clarine 4	61	Duhmm singers	111	vr8-4-22/3-11/3
12	Trompete 16 & 8	62	Sax & Clar.Set 4	112	vr total mid
13	Regal 16	63	Small Brass Set	113	vrc Olds 1
14	Unda Maris 8	64	Low Brass Ens.	114	vrc Olds 1 perc
15	Oboe 8	65		115	vrc Olds 2
16	Unda M. & Gemsh.	66		116	trc Olds 1
17	Open Bars 1	67		117	trc Olds 2
18	Open Bars 2	68		118	tsl v rc Olds 1
19	Prof. Bars 1	69		119	tsl v rc Olds 2
20	Shakespeare AL	70		120	Bars 4-2
21		71		121	Bars 16-8-5-22/3
22		72		122	Bars 16----2
23		73		123	Bars 16-2 2/3
24		74		124	5 1/3 1bar
25	Nylon-G. d. nois	75		125	
26	Warm Chorus	76		126	
27	Chorus Solid 1	77		127	
28	Bright Chorus	78		128	
29	Warm Lead Vib.	79			
30		80			
31		81	Perc. Synth 2		
32		82			
33		83	Fantasy Dolphin		
34		84			
35	Bass Guitar 5	85			
36	Tower Combi.1 AL	86			
37	Tower Combi.2 AL	87			
38	Tower Combi.3 AL	88			
39	Tower Combi.4 AL	89			
40	Tower Combi.5 AL	90	16-8-5 1/3 sc		
41	Tower Acc.1 AL	91	16-8-4-2 sc		
42	Tower Acc.2 AL	92	16-8-5 1/3 P4		
43	Tower Tib8 tr AL	93	16-8-5 1/3P2 2/3		
44	Tower Acc.3tr AL	94	16-8-5 1/3 P4 2-		
45	Tower Pedal 1 AL	95	Olds Jazz Perc 1		
46	Tower Pedal 2 AL	96	Perc. 4 dry		
47	Tower Crystgt AL	97	Perc. 2 2/3 dry		
48	Theatre Perc1 AL	98	16 1bar		
49	Strings backgr.1	99	8 1bar		
50	Strings fast 1	100	4 1bar		

Bank 7: Amadeus Organ2

1	Rohrflöte 8	51		101	mixed gen. 1
2	Rohrflöte 4	52		102	mixed gen. 2
3	Rohrflöte 2 2/3	53		103	mixed gen. Perc
4	Rohrflöte 2	54	Ohh Choir	104	16-8-5 short P2
5	Rohrflöte 1	55	Trumpet 2	105	v16-8-51/3 sust
6	Rohrflöte 8-22/3	56	Trumpet 3	106	v8-4-2 sust
7	Rohrfl.Tr 8-22/3	57	Soft Solo Trp. a	107	v16-8-4-2 sust
8	Rohrflöte 8-4-2	58	Trumpet 4 a	108	v16-8-51/3-1sust
9	Rohrfl. Satz	59	Trump.4 Duo >1 a	109	d16-8-5 1/3
10	Prinzpal 8	60	Brass 5 Grow!	110	d16-8-51/3-4-2-1
11	Prinzpal 4	61	Fanfare & Fall	111	d16-8-5 1/3-2-1
12	Prinz.8 & Okt. 4	62	Sax Section Ten.	112	d16-8-4-2
13	Gemshorn 8	63	16-8-5 1/3	113	d16-8-51/3-22/3-
14	Vox Coelestis	64	16-8-5 1/3-4	114	d16-all-1
15	Salizional 8	65	16-8-5 1/3-4-2-1	115	d8-4-2 2/3-2
16	Subb.16 & Fl. 8	66	16-8-5 1/3-2-1	116	d8-4-2
17	Prof. Bars 2	67	16-8-4-2	117	d8-4-2 2/3-1 1/3
18	Whisper Bars	68	16-8-51/3-22/3-1	118	d total mid
19	Basic Bars	69	16-all-1	119	v16-8-5 1/3
20	Full Bars cln 2	70	8-4-2 2/3-2	120	v16-8-5 1/3 P2
21	Soft Bars 1	71	8-4-2	121	v16-8-51/3-4-2-1
22	Sustain Bars 1	72	8-4-2 2/3-1 1/3	122	v16-8-51/3-2-1
23	Complete Bars	73	total mid	123	v16-8-4-2
24	Full Bars cln 1	74	total dirty mid	124	v16-8-51/3-22/3-
25	Organbars cl.	75	dark mid	125	v16-all-1
26	Old Wheels sl/fs	76	8-4 mid	126	v8-4-2 2/3-2
27	Old Wheels	77	8-2 2/3	127	v8-4-2
28	Old Wheels fast	78	8-2 2/3 open	128	Bars 8 dry
29	Old Wheels Rot.	79	5 1/3-1 3/5-1		
30	Basic B. & Perc	80	5 1/3-1 3/5-11/3		
31	Basic B. Per. cl	81	5 1/3-2-1 3/5		
32	Lower Bars 1	82	4-2-1		
33	Lower Org. 2 Rt.	83	Perc. 4 sc		
34	Bars 16-8	84	Perc. 2 2/3 sc		
35	Bars 8	85	Olds cl Perc 1		
36	Bars 5 1/3	86	Olds cl Perc 2		
37	Bars 4	87	Olds chorus 1		
38	Bars 2 2/3	88	Olds 2 chorus		
39	Bars 2	89	Olds 3 chorus		
40	Bars 1 3/5	90	Olds 4 chorus		
41	Bars 1 1/3	91	Olds typ 2		
42	Bars 1	92	Olds typ 2b		
43	Perc. 4	93	Olds dirty 1		
44	Perc. 2 2/3	94	Olds dirty 2		
45	Super sft. Bars	95	Olds & Jazz Perc		
46	Glassorgel	96	Olds & high Perc		
47	Keyclick	97	16-5 1/3 f. mind		
48	Perc. 5 1/3	98	16-1 first mind		
49	Strings & Organ	99	pull 10! bars		
50	Farf. 1973	100	pull 7 bars		

Bank 26: Sounds For You

1	Baby Grand soft	51	Choir Ooh/Aah st	101	Utopia Bell 1 fx
2	Baby Grand med.	52	Great Chr.stereo	102	Utopia Bell 2 fx
3	Baby Grand hard	53	Emu.Choir stereo	103	Utopia Bell 3 fx
4	Baby Grand Rock	54	MysticAngles mod	104	SoftPad mod.Bell
5	Dyn.Grand soft	55	Chr.Cathedr.mod1	105	Berts Bass +
6	Dyn.Grand med.	56	Chr.Cathedr.mod2	106	Berts PdBass
7	Dyn.Grand hard	57	Synthe Voice	107	Guit. PdBass 1
8	Dyn.Grand octave	58	Synthe Choral	108	Guit. PdBass 2
9	Rhodes Style	59	Amadeus Choir	109	AxIF Bass +
10	Dyn.Rhodes soft	60	Str.& Timpani	110	MoogBass 1
11	Dyn.Rhodes med.	61	Str.Marcato 1	111	MoogBass 2 Pd.
12	Dyn.Rhodes hard	62	Str.Marcato 2	112	MoogBass 3 st
13	E-Piano1 filt fx	63	Str.Broadway	113	Organ PdBass 1
14	E-Piano Rock fx	64	Str.Orch.octave	114	Organ PdBass 2
15	E-Piano modulat.	65	Tremolo Violins	115	Glassorgan
16	E-Piano bright	66	Tremolo Violas	116	Whistler 1
17	Classic Guit.sft	67	Str.mod.Tremolo	117	Whistler 2
18	Classic Guit.rd.	68	Strings Pad ster	118	Harmonica +
19	Class.Guit.dyn.1	69	Str.Background	119	Classic Flute
20	Span.Gt.dyn.1	70	Str.NewAge ster.	120	Classic Flute +
21	Span.Gt.dyn.2	71	Str.bright&slow	121	Jazz Sopr.Sax +
22	ConcGt.rd.soft	72	Str.slow octave	122	Jazz Alt Sax 1 +
23	ConcGt.rd.med.	73	Simple Lead ster	123	Jazz Alt Sax 2 +
24	ConcGt.rd.hard	74	Soft Lead	124	Jazz Ten.Sax +
25	ConcGt.rd.dyn.1	75	Background Synth	125	Berts Trumpet
26	ConcGt.rd.dyn.2	76	Percussive Syn.1	126	Berts Trombone +
27	Conc.Git.dyn>1 1	77	Percussive Syn.2	127	Bass Tuba 1
28	Conc.Git.dyn>1 2	78	Pulstar Lead CR	128	Bass Tuba 2
29	Class.Git.dyn+ 1	79	Vangelis CSfx CR		
30	Class.Git.dyn+ 2	80	Fat Lead 1 ster.		
31	Class.Git.dyn+ 3	81	Fat Lead 2 ster.		
32	12-String Git.	82	AxIF Lead mod.fx		
33	Clean Strat. 1 +	83	AxIF PercSy.1 fx		
34	Muted Strat.dyn.	84	AxIF BellSyn. 1		
35	Clean Strat.chor	85	AxIF BellSyn. 2		
36	Tremolo Strat.+	86	Bell Synth. 3		
37	Shadow's Echo fx	87	Bilitis Synth. 1		
38	Tremolo Guit. fx	88	Bilitis Synth. 2		
39	Electric Blues	89	Emu.Pad stereo		
40	Jango Jazz Guit.	90	Emu.Clicker		
41	Jazz-Git.dyn.	91	Clear Pad mod.fx		
42	Warm E-Git.dyn.1	92	Clear Pad mod.st		
43	E-Git.Chorus fx	93	Clear Pad + Bell		
44	E-Git.Flanger fx	94	Bell-Pad 1 fx		
45	E-Git.Distort.fx	95	Sustain Pad mod.		
46	Dist.Git.ster.fx	96	Illusion		
47	Stereo-Strat. 1	97	Space Pad 1		
48	Stereo-Strat. 2	98	Space Pad 2 mod.		
49	Choir Ooh stereo	99	Filmscore		
50	Choir Aah stereo	100	Trance		

Bank 27: Amadeus Art (AZ)

1	Grand 1 bright	51	Strings & Flute	101	Monday Choir
2	Piano pure mono	52	Strings & Horns	102	Bert's Singers
3	Grand 1 warm	53	Strings 3-lay	103	Starlight Ch.
4	Mystic Piano	54	Susp.Strings	104	Sinfonia Ch.
5	E-Piano road	55	Strings & Oboe	105	Coolhorn
6	E-Piano stage	56	Symphony	106	Cooltrombone
7	Clavicross	57	Trump.1 leg. at.	107	Cooltrumpet
8	Clavichord a	58	Sup.soft Tromb.a	108	Alpert Tromb. a
9	Funkyclavi	59	Cornet leg. at.	109	Alpert Trump.1
10	Short Saw 1	60	Muted Trp. at.	110	Alpert Trump.2
11	Short Saw 2	61	Horn Section 2	111	DuoTrumpet >1
12	Jean M.	62	Horn S. Mod. at.	112	Moravian Brass
13	Square short	63	L.A. Brass 2	113	Dulcimer 2
14	Wah-Perc.Synth	64	Brass Set high	114	Bouzuki art
15	Soft Synthe	65	Sopr. Sx 2 lg.at	115	Country Clean
16	Lead Synthe	66	AltSax 1 lg. at.	116	Pedalsteel
17	Echo Wah Mod.	67	Ten. Sax smooth	117	Pedalsteel lv. a
18	Echo Square Md	68	AltSax1 lg pitch	118	Blue Hawaii Gt
19	Ethn.BellSyn.	69	Sopr. Sax 2 pit.	119	Tremolo E-Git.
20	Syntharmonium	70	SoftSax lg. at.	120	Clean E-Guitar
21	Mundharm.st.lv.a	71	Oboe 2 a	121	Git.Nse. 1st 1
22	Mundharm.sl.lv.a	72	Engl. Horn pit.	122	Water
23	Mundharm.sf.lv.a	73	Spit Flute 1	123	Crime
24	Mundharm.fs.lv.a	74	Glasorgan	124	Orch.Perc.
25	Git.Nyl.legato	75	Recorder 2 pit.	125	Melod.Tom
26	Multigit.dyn 1	76	Pan dark lg. at.	126	Melod.Tom 808
27	Multigit.dyn 2	77	Pan Fl. lg. at.	127	Git.Noise rnd.
28	Multigit.>1 high	78	Pan 3 pit.	128	Git.Nse.rnd.on
29	Countrygt.dyn 1	79	Wooden Pipe		
30	Countrygt.dyn 2	80	Cambridge Bus		
31	Ukulele	81	Dyn. resofun		
32	Nyl.Git. dyn.	82	Tecc'n reso		
33	6-Str.Gt. dyn.	83	Crazy prc.Sy sFX		
34	Nylon.Live 3 a	84	Crazy bell.Synth		
35	Flamenco dyn.1	85	Crazy 5bellsynth		
36	Multigit.dyn. 3	86	New Age Summer		
37	Multigit.dyn. 4	87	New Age Volcan		
38	Multigit.>1 low	88	New Age Ocean		
39	Multigit.>2 low	89	New Age Spring		
40	Multigit.>3 low	90	Chill out pad		
41	Strat.Gt. chorus	91	Polar night pad		
42	Hawaii Gt.leg.	92	Harp chill-pad		
43	Cello legato	93	Himalaya pipe		
44	Orch.Roll =1	94	Fairpad 1		
45	Pizzicato velo	95	Fairpad 2		
46	Pizz<>str velo	96	Ethnic Pad		
47	Harp pad	97	JazzTrp. lg. at.		
48	Strings sust.	98	JazzTrp. switch		
49	Strings cl.fs.	99	Cornet 2 pit.		
50	Strgs.classico	100	OpenTrp. lg.at.		

Bank 28: Amadeus Art (MB)

1	Old Lounge 1	a	51	StrgQuart 1	a	101	Chor+Solo 1	a
2	Rock Piano 1	a	52	StrgQuart 2	a	102	Chor+Solo 2	a
3	Rock Piano 2	a	53	Strg-Orch. 1	a	103	Akzent Chor 1	a
4	Rock Piano 3	a	54	Strg-Orch. 2	a	104	Akzent Chor 2	a
5	E-Piano 1	a	55	Mellow+Vln.1	a	105	Zither 1	a
6	E-Piano 2	a	56	Strg.+Vln. 1	a	106	Zither 2	a
7	E-Piano 3	a	57	Trumpet dyn.	a	107	Hackbrett 1	a
8	Cembalo	a	58	Trombone 1 lv.	a	108	Hackbrett 2	a
9	Handbell1 rep	a	59	Trombone 2 lv.	a	109	StrumsEns.1	a
10	Handbell2 rep	a	60	Muted Trump.1	a	110	Violin dyn.1	a
11	Spieluhr stac	a	61	Brass 1	a	111	Cello/Vln/Str	a
12	Jazz Vibe 1	a	62	Brass 2	a	112	Vln/Cello/Str	a
13	Mandoline	a	63	Brass 3 dyn.	a	113	Buzouki 1	a
14	Balalaika	a	64	Brass 4 Touch!	a	114	Buzouki 2	a
15	Akk.Glaheh	a	65	Alto Sax 1 lv	a	115	60th Jazz 1	a
16	Akk.Avsenik	a	66	Alto Sax 2 lv	a	116	60th Jazz Chr.	a
17	Bandoneon 1	a	67	Tenor Sax1 lv	a	117	60th Jazz 2	a
18	Bandoneon 2	a	68	Rock Sax 1 lv	a	118	60thJazz2 dyn	a
19	Musette-Akk.1	a	69	Sax legato 1	a	119	60th Jazz 3	a
20	Std-Akkord.1	a	70	Sax legato 2	a	120	Ac.Gt.Noise 2	a
21	Std-Akkord.2	a	71	Clarinet leg.	a	121	Git.Nse.1st 2	a
22	Akk.ital.1	a	72	Clarinet 1 lv	a	122	OrganPatch 1	a
23	Akk.soft 1	a	73	Flute 1	a	123	Weather	a
24	Akk.Steieri.	a	74	Jazz-Flute 1	a	124	BirdsBirds...	a
25	Nylon-Gt.1 lv	a	75	Pipe 1	a	125	Party	a
26	Flamenco 1	a	76	Pipe 2 dyn.	a	126	Bell 1	a
27	Clean Jazz	a	77	Pipe 3 dyn.	a	127	Bell repeat 1	a
28	Clean Guit.1	a	78	Indian Pipe	a	128	Effect Set 1	a
29	60th Clean lv	a	79	Pipe 1 switch	a			
30	60th Jazz Gt	a	80	Spit Pipe 1	a			
31	60th Hawaii	a	81	Phaser 1	a			
32	Concert Gt.1	a	82	Solo Synth 1	a			
33	Bass Guitar 1	a	83	Solo Synth 2	a			
34	Bass Guitar 2	a	84	Andante 1	a			
35	Nylon.Live 1	a	85	Andante 2	a			
36	Nylon.Live 2	a	86	Flipper 1	a			
37	AcoustGt 1 lv	a	87	Flipper 2	a			
38	Ac.-Gt.-Noise	a	88	Flipper 3	a			
39	Distortion	a	89	Mellow Str.1	a			
40	Mtd. Distort.	a	90	Mellow Str.2	a			
41	Violin 2	a	91	Violin soft 1	a			
42	Viola 2	a	92	Violin soft 2	a			
43	Cello 2	a	93	Cello 1 soft	a			
44	Cello 2 dyn.	a	94	Cello 1 dyn.	a			
45	Marcato Str.1	a	95	Violin 1 leg.	a			
46	Marcato Str.2	a	96	Violin 2 leg.	a			
47	Ethnic Harp 1	a	97	Tromb./Brass	a			
48	SynfonicStr.1	a	98	Sax/Clarinet	a			
49	Strings dyn.1	a	99	Clar./Trp. lv	a			
50	Mellow Str.3	a	100	Trp./Clarinet	a			

Bank 29: Amadeus Art (DL)

1	Old Lounge 1 a	51	Ensemble Cl. 1	101	Gloria in exc.
2	Shaku Flute	52	Real Str. slow	102	Kyrie
3	Shaku Fl. pit.	53	Studio Strings	103	Halleluja
4	Multig. Flamenco	54	Rich Pad-Strings	104	Amen
5	Brill. Tr. pit.V	55	Dark adagio Str.	105	
6	Solo Trumpet Vi.	56	Violins for NL	106	
7	Solo Tr. mut.Vi.	57	Violins Strauss	107	
8	Solo Tr. pit.Vi.	58	Modern Strings	108	
9	Solo Horn low	59	Juppi`s Syn. fFX	109	
10	Horns	60	Fltr. up-dwn sFX	110	
11	Horn slow att.	61	P-Syn up-dwn sFX	111	
12	Alto Sax Set 1	62	Perc. Filt 2 sFX	112	
13	Alto Sax Set 2	63	Syn pandelay fFX	113	
14	Midnight Ten.Sax	64	Perc. SynLay sFX	114	
15	E-Piano soft 1	65	Firesynth 2 sFX	115	
16	E-Piano soft 2	66	Pad & P fant.sFX	116	
17	E-Piano solid	67	Sy Lead ping fFX	117	
18	E-Piano vintage	68	Pad & Perc fant.	118	
19	60th Strat sFS	69	Fantasy raise me	119	
20	Blues warm fFX	70	Harp att. miami	120	
21	Nylon G. play 4	71	Harp att.	121	
22	Nylon rand.slide	72	Fantasy S. 1 fFX	122	
23	Multig. Flamenco	73	Fantasy Flip fFX	123	
24	Single Strat fFX	74	Pad Summer fFX	124	
25	Kings Strat 3sFX	75	Synth. Stack FX	125	Slide F. 12 r.no
26	Disto. Guit. fFX	76		126	Slide Folk 12-S
27	Semi Ac Guit.sFX	77		127	
28	60th mute sFX	78		128	Juppi`s Basis
29	SlideNyl 1 r.eff	79			
30	Pop Dist. sFX	80			
31	Chorus Guit. sFX	81	Org. R.&Dist. FX		
32	Stereo Strat fFX	82	Trad. Organ FX		
33	Crunch Guit. sFX	83	Trad. Org. 2R-FX		
34	Warm cl Guit fFX	84	Olds Jazz Prc FX		
35	Carlos guit. sFX	85	Cl. Org. 4-P FX		
36	SlideFolk r.noi.	86	Shakesp. soft FX		
37	Accordion Jazz	87	Soft Bars FX		
38	Master Accordion	88	Wheels sl/fs FX		
39	Tango Acc. espan	89	Dream Bars FX		
40	Accordion Study	90	Dream Bars 2R-FX		
41	Italy Acc. 3-Ch	91	Basic Organ FX		
42	Italy Acc. high	92	Basic Org. 2R-FX		
43	French Musette	93			
44	Accordion 3-ch.	94			
45	Stringbass Ens.	95			
46	Orch.Roll & Bass	96			
47	Arco Basses	97			
48	Dark Str. Viol.	98			
49	Barock	99			
50	Strings octave	100			

Bank 111: Amadeus ACC1

1	Piano 1 medi. AC	51	Strings Ens.1 AC	101	Nylon-Gt. 2 aAC
2	Piano 2 soft AC	52	Strings warm AC	102	Nylon-Gt. 3 aAC
3	Piano 3 AC	53	Ooh-Choir 1 AC	103	
4	Piano uni. AC	54	Ooh-Choir 2 AC	104	
5	E-Piano 1 AC	55	Trumpet soft AC	105	
6	E-Piano 2 AC	56	Tuba AC	106	Banjo AC
7	E-Piano Pad AC	57	Trumpet 1 AC	107	
8		58	Trombone 1 AC	108	Clean Guit. 1aAC
9		59	Bariton 1 AC	109	Clean Guit.2 aAC
10		60	Small Brass 1 AC	110	Clean 12-St AC
11		61	Brass Sect.1 AC	111	
12	Vibraphon AC	62	Brass Sect.2 AC	112	
13	Marimba AC	63	Soft Brass 1 AC	113	
14	Xylophone AC	64	Brassensemble AC	114	
15		65	Reed sect. 1 AC	115	
16		66	Alto Sax 1 AC	116	
17	Organ old ch. AC	67	Alto Sax 2 AC	117	
18	Organ old Prc AC	68	Ten Sax AC	118	
19	Organ Sin Prc AC	69	Solo Trumpet AC	119	
20	Organ slow r. AC	70	Bariton combi AC	120	
21	Organ fast r. AC	71	Brass 2 AC	121	
22	Accordion 1 AC	72	Clarinet 1 AC	122	
23	Harmonica AC	73	Piccolo 1 AC	123	
24	Alpine Acc. 1 AC	74	Jazz-Flute AC	124	
25	Acoust.Guit.1aAC	75	Piccolo 2 AC	125	
26	Ovation Gt.1 aAC	76		126	
27	Sft.Jazz Gt.1aAC	77		127	
28	Chor.Jz.Gt.1 AC	78		128	
29	Combo Guitar aAC	79			
30	Dynamic Rock AC	80	Saw. Synth. AC		
31	Dynamic Blues AC	81	Phase Moog 1 AC		
32	Nylon St.Gut.aAC	82	Fat Lead 1 AC		
33	Upright Bs. 1 AC	83	Whou-Synth 1 AC		
34	Fingered Bs.1 AC	84	Whou-Synth 2 AC		
35	Picked Bass 1 AC	85	Whou-Synth 3 AC		
36	Organ Bass p1 AC	86			
37	Fingered B.dp.AC	87			
38	Fingered Bs 2 AC	88	Synth Bass 1 AC		
39	Fingered Bs 3 AC	89	Synth Pad 1 AC		
40	Acoustic Bass AC	90	Synth Pad 2 AC		
41	Violin 1 AC	91	Synth Pad 3 AC		
42		92	Space Voice 1 AC		
43		93	Utopiasynth 2 AC		
44		94	Fantasy Bells AC		
45	Spiccato AC	95	P-Syn 1 AC sFX		
46	Str.liv.alleg AC	96	P-Syn 2 AC sFX		
47	Small Ens. AC	97	P-Syn 3 AC sFX		
48	Str. allegro AC	98			
49	Strings fast 1	99	Semi AcG. chorus		
50	Soft Strg. 1 AC	100	Nylon-Gt. 1 aAC		

Bank 112: Amadeus ACC2

1	Piano 4 dark AC	51	Strings Ens.2 AC	101	Folk-Guitar1 aAC
2	Piano 5 easy AC	52	Strings Ens.3.AC	102	Folk-Guitar2 aAC
3	Piano 6 AC	53	Bah-Choir 1 AC	103	
4	Piano Grand AC	54	Brass high AC	104	
5	E.Piano 3 AC	55	Brass Sect. 3 AC	105	WahWah var. 1 AC
6	E.Piano 4 AC	56	Bariton 2 AC	106	WahWah var. 2 AC
7	E-Piano 5 AC	57	Trump.Sect. 1 AC	107	WahWah fix 1 AC
8	E-Piano 6 AC	58	Horns 1 AC	108	Lead E-Guit.1 AC
9	E-Piano 7 AC	59	Tuba fat AC	109	Lead E-Guit.2 AC
10		60	Brass mtd. 1 AC	110	Lead Ch.Guit. AC
11		61	Brass mtd. 2 AC	111	
12		62	Swell Brass 1 AC	112	
13		63	Trumpet 2 AC	113	
14		64	Trombone 2 AC	114	Trombone mtd.aAC
15		65	Sax Section 1 AC	115	Tromb.mtd/op.aAC
16		66	Tenor Sax 1 AC	116	
17	E.Organ 1 v. AC	67	Ten. Sax 2 AC	117	
18	E.Organ 2 v. AC	68		118	
19	E.Organ 3 v. AC	69		119	
20	Pop Organ 1 AC	70		120	
21	Rock Organ 1 AC	71		121	
22	Theatr.Organ1 AC	72	Clarinet 2 AC	122	
23	German Acc. 1 AC	73	Clarinet 3 AC	123	
24	Alpine Acc. 2 AC	74		124	
25	Bossa Guit. 1 AC	75		125	
26	12-Strg.Gt. 1 AC	76		126	
27	Cntry Guit. 1 AC	77		127	
28	Strat.Guit. 1 AC	78		128	111
29	Strat. Mute 1 AC	79		112	
30	Chord Guit. 1 AC	80		113	
31	Strat.Chord 1 AC	81	Perc Moog 1 AC	114	
32	12-Strg.Gt.2 aAC	82		115	
33	12-Strg.Gt.3 aAC	83		116	
34	Solo Bass 1 AC	84		117	
35	Guitar Bass 1 AC	85		118	
36	Fretless 1 AC	86		119	
37	Fretless 2 AC	87		120	
38	Fretless 3 AC	88	Synth Bass 2 AC	121	
39	Picked Bass 2 AC	89	Pad Synth AC	122	
40	Bariton plus AC	90		123	
41		91		124	
42		92		125	
43		93		126	
44		94		127	
45		95	P-Syn 1 AC 3sFX	128	
46		96	P-Syn 2 AC 3sFX		
47	Strg. Pad AC	97	P-Syn 3 AC 3sFX		
48	Dark Strings AC	98			
49	Strings perc AC	99	Strat. d.amp AC		
50	Soft Strg. 2 AC	100	Flamenco Gt. aAC		

Bank 113: Amadeus ACC3

1	Blues guit. FX	51	101
2	Legend guit. fFX	52	102
3	Legend 2-X fFX	53	103
4	Blues warm fFX	54	104
5	Chorus guit. FX	55	105
6	Ballad guit. fFX	56	106
7	Single Strat sFX	57	107
8	Metalzone 1 fFX	58	108
9	Solid Chorus FX	59	109
10		60	110
11	60th Strat sFS	61	111
12		62	112
13	Deep Stack fFX	63	113
14	Warm cl guit fFX	64	114
15	Warm mute sFX	65	115
16	Classic mute sFX	66	116
17	Overdr. mute sFX	67	117
18	Crunch guit. sFX	68	118
19	Dirty blues. sFX	69	119
20	60th mute sFX	70	120
21	Solo-E-Guit. sFX	71	121
22	Semi Ac Guit.sFX	72	122
23	Stereo Strat sFX	73	123
24	MB DistGit 1b	74	124
25	MB DistGit 1 sFX	75	125
26	Drt.Blues.Gt.sFX	76	126
27	Jazz Guit.ACC FX	77	127
28	Muted Akz.Gt. AC	78	128
29	Comb.Guitar 2 FX	79	
30	Chord Git.AC sFX	80	Akz.Synth AC sFX
31	Mute Guitar sFX	81	
32		82	
33		83	
34		84	
35		85	
36		86	
37		87	
38	Fingered Exc. AC	88	
39		89	
40		90	
41		91	
42		92	
43		93	
44		94	
45		95	
46		96	
47		97	
48		98	
49		99	
50		100	Nylon-Gt. exc.FX

Bank 114: Amadeus ACC4

1		51	101
2		52	102
3		53	103
4		54	104
5		55	105
6		56	106
7	SingleStrat 3sFX	57	107
8		58	108
9	Solid Chor. 3sFX	59	109
10		60	110
11	60th Strat 3sFS	61	111
12		62	112
13		63	113
14		64	114
15	Warm mute 3sFX	65	115
16	Classic mut 3sFX	66	116
17	Overdr.mute 3sFX	67	117
18	Crunchguit. 3sFX	68	118
19	Dirtyblues. 3sFX	69	119
20	60th mute 3sFX	70	120
21	SoloE-Guit. 3sFX	71	121
22	Semi AcGuit.3sFX	72	122
23	Stereo Strat3sFX	73	123
24		74	124
25	MB DistGit 3sfx	75	125
26		76	126
27		77	127
28		78	128
29		79	
30	Chord Gt.AC 3sFX	80	Akz.Synt AC 3sFX
31	Mute Guitar 3sFX	81	
32		82	
33		83	
34		84	
35		85	
36		86	
37		87	
38		88	
39		89	
40		90	
41		91	
42		92	
43		93	
44		94	
45		95	
46		96	
47		97	
48		98	
49		99	
50		100	

APPENDIX 4: SEMPRA Factory Styles

101 Firm Styles 1

Bank Nr.	 Style Num.	 Name
101	001	8 Beat 1

102: Basic Styles 2

Bank Nr.	 Style Num.	 Name
102	001	8 Beat sp.soft
102	002	8 Beat soft
102	003	8 Beat Percussion
102	004	8 Beat Slow 2
102	005	16 Beat Smooth
102	006	16 B. Eltons Groove
102	007	16 Beat Groove
102	008	16 Stage Ballad
102	009	8 Beat baseline
102	010	8 Beat general
102	011	8 Beat Hits
102	012	Every Breath
102	013	Ballad Sax
102	014	Love Ballad
102	015	Whitneys Ballad
102	016	Bars Ballad
102	017	Disco Basic
102	018	Eurodance
102	019	Disco House
102	020	Modern Dance
102	021	Disco Fox 1
102	022	US 70's Disco
102	023	Flipper DiscoFox
102	024	Disco feeling
102	025	Rock Beat Petry
102	026	Rock 8 MMW
102	027	Hard Rock
102	028	Power of Love
102	029	Belamie Bro.
102	030	Rogers Eloisa
102	031	Berg-Dance
102	032	Vikinger
102	033	6-8 Slow Rock univers.
102	034	6-8 Slow Rock EP
102	035	6-8 Slow Rock Tw.T
102	036	6-8 Orchestral
102	037	Reggae Easy
102	038	Fun Reggae

102	039	Reggae Synthe
102	040	Pop Reggae
102	041	Samba Brasil
102	042	Disco-Samba
102	043	Samba Pop
102	044	Samba Carnival
102	045	Gipsy
102	046	Brazilian life
102	047	Latin guitar
102	048	Limbo
102	049	Easy Rumba
102	050	Guitar Rumba
102	051	Rumba Combo
102	052	Beguine Piano
102	053	BossaNova univers.
102	054	Bossa Combo
102	055	Bossa fast
102	056	Bossa on roads
102	057	ChaCha univers.
102	058	ChaCha Combo
102	059	ChaCha Dance
102	060	ChaCha Schlager
102	061	Tango Bandoni
102	062	Tango traditional
102	063	Tango Argentino
102	064	Tango Orchester

103: Basic Styles 3

Bank Nr.	 Style Num.	 Name
103	001	Big-Band Showtune
103	002	Cabaret Fox
103	003	Swing brush
103	004	Swing NewYork
103	005	Swing Bert
103	006	Swing medium
103	007	Swing Bigband
103	008	Swing sft.Brass
103	009	Foxtrot german
103	010	Fox-Combo
103	011	Foxtrot Brass
103	012	Quickstep Brass
103	013	Slow Fox
103	014	Big-Band Slow Fox
103	015	Swing Midnight
103	016	Slow Fox Sailor
103	017	Rock `n Roll
103	018	Jive 1

103	019	Rock-Shuffle 1	
103	020	Rock Around	
103	021	60th Beat Beguine	
103	022	Twist 1	
103	023	Twist 2	
103	024	Rock`n Twist	
103	025	Big-Band Sl.Swing	
103	026	Big-Band Quickstep	
103	027	Big-Band fast 1	
103	028	Big-Band medium	
103	029	Country-Beat easy	
103	030	Country universal	
103	031	Country-Beat 2	
103	032	Country 6-8 Ballade	
103	033	Waltz easy	
103	034	Waltz orchestra	
103	035	Waltz Vienna 1	
103	036	Jazz Waltz Musette	
103	037	Slow Waltz	
103	038	English Waltz 1	
103	039	English Waltz 2	
103	040	English Waltz 3	
103	041	Marsch univers.	
103	042	Marsch Bayern	
103	043	6-8 Marsch	
103	044	US-March	
103	045	Polka Dirndl	
103	046	Polka Last	
103	047	Polka Party	
103	048	Polka fast	
103	049	Espagnole	
103	050	Scottish	
103	051	Hawaii Slowfox	
103	052	American Soul	
103	053	Rumba Ballroom	
103	054	ChaCha Ballroom	
103	055	Quickstep	
103	056	Pasodoble	
103	057	16 Chillout	
103	058	16 Beat Synthe	
103	059	6-8 SynTrance	
103	060	Bossa TR 808	
103	061	Unplugged	
103	062	5-4 Jazz	
103	063	90th Pop	
103	064	Rock Halftime	

104: Basic Styles 4

Bank Nr.	 Style Num.	 Name
104	001	8 Beat s.guit.
104	002	Cant stop lov.
104	003	Hotel California
104	004	8 Beat Adria
104	005	16 Beat cool
104	006	16 Beat Sir E.
104	007	16 Beat Guitars
104	008	16 Beat PopBallad
104	009	8 Beat busy
104	010	8 Beat Country
104	011	Soul Beat
104	012	8 Beat Gerade
104	013	8 Beat Something
104	014	8 Beat PianoBallad
104	015	8 Ballade soft
104	016	8 Sft.Ballad
104	017	Disco simply
104	018	Brunner Medley
104	019	Sexy Eyes
104	020	Disco Philadelphia
104	021	Disco Funk
104	022	Modern Discofox
104	023	Dance Beat
104	024	Rock 8 power
104	025	Rock 8 Organ
104	026	Rock Ballad
104	027	Rock 8 Beat
104	028	A. Berg
104	029	Wenn Du... Schlager
104	030	Hey Baby
104	031	Skandal
104	032	6-8 Slow Rock Git.
104	033	Blueberry
104	034	Ballade pour6
104	035	Slow Rock EP2
104	036	Reggae straight
104	037	Reggae sweat
104	038	Reggae basic
104	039	Latin Disco
104	040	Latin Pop
104	041	Latin sp.tempo
104	042	Salsa 1
104	043	Copa Samba
104	044	Samba BigBand
104	045	Samba-Medley

104	046	Bossa fast var.
104	047	Bossa lounge
104	048	Bossa smooth
104	049	Beguine Ballroom
104	050	Capri
104	051	Romantic Sea
104	052	Beguine
104	053	Tango Akkordeon
104	054	Bee Gee Stayin
104	055	Dolly Swing
104	056	Foxtrot brush
104	057	Foxtrot James
104	058	Swing Band 1
104	059	Swing HappyJames
104	060	Swing Piano
104	061	Swing JazzPiano
104	062	Boogie Jive
104	063	Charleston
104	064	Shuffle Combo

105: Basic Styles 5

Bank Nr.	 Style Num.	 Name
105	001	Shuffle Just a G.
105	002	Swing JazzCombo
105	003	Christmas Swing
105	004	Jazz 6-8 Piano
105	005	Slow PianoSwing
105	006	Jazz-Pub
105	007	Funk America
105	008	Funk Philadelphia
105	009	Funk-Groove
105	010	Funk & bridge4
105	011	Modern JazzWaltz
105	012	Swing Waltz medium
105	013	Jazz Waltz easy
105	014	Waltz Vienna 2
105	015	Country Trucker
105	016	Country Shuffle
105	017	Country Swing
105	018	March traditional
105	019	6-8 Marchingband
105	020	Polka Akkordeon
105	021	Bayern & Zillertal
105	022	Polka Egerland
105	023	Polka Bayern
105	024	Street Flamenco
105	025	Italo Shuffle

105	026	Country Gospel
105	027	Bluegrass 1
105	028	Quickstep Organ
105	029	Pasodoble 2
105	030	16 chill electro
105	031	Funky electric
105	032	16 Ballade Synth
105	033	8 Beat Cool
105	034	Rondo Barocko
105	035	Dixieland sp.temp.
105	036	Guitar CountryBeat
105	037	Country supersoft
105	038	Fast Beat help
105	039	8 Beat fast
105	040	8 Beat Heart
105	041	8 Powerbeat
105	042	16 Ballad class.
105	043	16 B.AnalogBallad
105	044	16 Beat flow
105	045	16 B.Ballad LA
105	046	8 Beat Slow
105	047	Techno Dance
105	048	Entertainer Party
105	049	Dance soft
105	050	Disco Chocolate
105	051	Disco hands
105	052	Disco Queen
105	053	Hip Pop
105	054	Rock Smoke water
105	055	Leuchtturm
105	056	8-Beatrock Petry
105	057	Rock 8 Marmor
105	058	Schlager Party
105	059	Flipper Schlager
105	060	Schlager-Diamanten
105	061	Mambo 1
105	062	Slow Rock soft
105	063	Champ SlowRock
105	064	Sierra Madre

106: Basic Styles 6

Bank Nr.	 Style Num.	 Name
106	001	Dixie
106	002	Pop Shuffle
106	003	Pop Shuffle 2
106	004	Pop Cologne
106	005	Shuffle Organ

106	006	Shuffle BigBand
106	007	Swing Tiju
106	008	BigBand sl.Swing
106	009	Jazz medium
106	010	16 West Coast
106	011	Funky
106	012	Country Hit
106	013	Country Picking
106	014	Cowboy Classic
106	015	Bossa Ballroom
106	016	Oberkr. Walzer 1
106	017	Oberkr. Walzer 2
106	018	Tarantella
106	019	Bolero classic
106	020	Hollyw. WildWest
106	021	8 Rock Blues
106	022	Blues Rock
106	023	Brit. Pop
106	024	8 Beat groove
106	025	Italo Pop
106	026	Dance just f. you
106	027	Disco Party
106	028	Kreuzberger Party
106	029	Party Arena
106	030	Techno synth
106	031	Rock 8 guitar
106	032	If Tomorrow
106	033	16 Nice Guitars
106	034	Feel
106	035	Moonlight slow
106	036	Swing Guitars
106	037	Slow Biscaya
106	038	Slow nie in NY
106	039	Twist Crocorock
106	040	Guitar Pop
106	041	Ragtime
106	042	Piano Swing
106	043	Walzer univers.
106	044	Walzer Piano
106	045	16 Bt Ballade
106	046	Chill Shuffle
106	047	16 Beat Lovesong
106	048	Chart-Dance
106	049	Country M.Swing
106	050	Simon Beguine
106	051	Ballerman Dance
106	052	70s Disco PC
106	053	70's Groove

106	054	The Hustle
106	055	Dream Dance
106	056	Ibiza Dance
106	057	Club House
106	058	FI-DiscoFox 1
106	059	FI-DiscoFox 2
106	060	Schlager Italia
106	061	DiscoFox Guit.
106	062	Schlager-Fox
106	063	Benson Bossa PC
106	064	Latin DJ

APPENDIX 5: MIDI-Controller

Pos. No.	Controller	Description/Comment
000	Bank	
001	Modulation	
002	Breath Cont.	
003	Contr. 3	
004	Foot Contr.	
005	Port. time	
006	Data MSB	
007	Main Volume	
008	Balance	
009	Contr. 9	
010	Panorama	
011	Expression	
012	Eff. Cont. 1	
013	Eff. Cont. 2	
014	Contr. 14	
015	Contr. 15	
016	GP Contr. 1	
017	GP Contr. 2	
018	GP Contr. 3	
019	GP Contr. 4	
020	Pattern Cont	
021	Play Select	
022	Chordmode	
023	Retriggermode	
024	Lowest Note	
025	Highest Note	
026	Submix Sel.	
027	Contr. 27	
028	Hawaii (28)	
029	Rotor FX (29)	
030	Swell (30)	
031	Contr. 31	
032 – 063	LSB (0) – LSB (31)	
064	Damper Pedal	
065	Portamento	
066	Sostenuto	
067	Soft pedal	
068	Legato Ftsw.	
069	Hold 2	
070	Snd 1 Var.	
071	Snd 2 Harm.	
072	Snd 3 Rel.	
073	Snd 4 Attack	
074	Snd 5 Bright	
075	Snd 6 Decay	
076	Snd 7 V.Rate	
077	Snd 8 V.Dep.	
078	Snd 9 V.Del.	
079	Snd 10 undef	
080	GP Contr. 5	
081	GP Contr. 6	
082	GP Contr. 7	
083	GP Contr. 8	
084	Port. Cont.	
085	Distance	
086	Contr. 86	
087	Dyn.Offs.(87)	

Pos. No.	Controller	Description/Comment
088	Dyn.Amp.(88)	
089	Dyn .Min.(89)	
090	Dyn.Max.(90)	
091	Reverb Dep.	
092	Tremolo Dep.	
093	Chorus Dep.	
094	Celeste Dep.	
095	Phaser Dep.	
096	Data incr.	
097	Data decr.	
098	NPRN LSB	
099	NPRN MSB	
100	RNP LSB	
101	RNP MSB	
102 – 119	Contr. 102 – Contr. 119	
120	All Snd off	
121	Res. All Ct,	
122	Local Contr.	
123	A. Notes Off	
124	OmniMode On	
125	OmniMode Off	
126	MonoMode On	
127	PolyMode On	
128	-----	
129	Mono Aftert.	
130	Poly Aftert.	
131	Pitch	
132	Pitch -	
133	Pitch +	



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