

Böhm

SEMPRA

Owners Manual



SE20
SE40
SE60

Böhm **SEMPRA** Operating Instructions

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Responsible for the content:

BÖHM Organs
KEYSWERK Musikelektronik GmbH & Co. KG
Warbersche Str. 32
31675 Bückeburg
Tel.: 05722 905088
Internet www.keyswerk.de
E-Mail info@keyswerk.de

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Congratulations

You have chosen an innovative, modern and melodious musical instrument - a Boehm SEMPRA Organ. We break new ground with SEMPRA and introduce a new level of musicality, hitherto unknown in an organ. An overview of the special characteristics of SEMPRA:

VERY QUICK - the fastest time of all current organs: SEMPRA is ready to play in only 5 seconds! We set a modern industry standard in the organ with the SEMPRA realtime performance Operating System. The result is a lightning-fast performance in all functions that would be unavailable using, for example, Windows - or Linux-based PC organ systems.

Ease of use - the completely newly designed, easy-to-understand user interface makes playing and registering the organ a simple pleasure.

TOUCH or button - virtually all functions are either available on the ultra quick 9 "wide view touch display or can be reached via the control buttons and knobs. You have the choice!

3D PRESETS - new and innovative: up to 6 single Global Presets (General settings) incl. the style or playback accompaniment (MIDI file), etc. are saved together and are instantly available in SONGS. These SONGS can be sorted at any time according to various criteria using the appropriate control buttons. They can be catalogued in albums and topics for easy retrieval. So, you can anytime instantly find and retrieve your settings from amongst hundreds and thousands of SONGS. This completely new preset system provides for a intuitive playing.

MANUAL PRESETS - new for Böhm: with the practical manual preset buttons between lower and upper manual you can call up the 6 linked presets of the currently selected SONG. These buttons are available while playing, without taking your hands off the keyboards. The two buttons left turn through the 6 presets in ascending or descending order (not available in modified organs).

EASY STYLE CREATOR - styles can be modified using the new EASY STYLE EDITOR This is easy to use, also for the quick recording of new tracks, patterns and and intros etc. Styles in the Yamaha® format (up to 5 of tyre) can be used immediately or edited and saved it in the style library of SEMPRA.

INTERACTIVE PLAYBACKS - MIDI files can be used just as aflexibly as styles - this dream becomes reality with SEMPRA. MIDI files can not only have adapted instrumentation, but also by using markers can be divided into up to six sections such as intro, verse, chorus, bridge, etc. These sections or pattern can play with the style pattern and at the push of a button, at any time, you can order and control so the flow of the MIDI files and thus your music piece is flexible. They become a perfect song-related support, and the use of a MIDI file in SEMPRA is not as restricted as in a conventional file player but becomes part of your arrangement.

Advanced memory techniques - what you store in your SEMPRA, is always retained. There is no RAM memory which could be lost. All your data can be delete directly and also saved at lightning speed in the internal flash memory. If necessary, this can even be backed-up. Your working data can not be lost. Saving/loading data on connected USB storage media (memory sticks) takes place at lightning speed.

USER accounts – this way each SEMPRA becomes your SEMPRA. Your family or friends want to play backing tracks, also on your SEMPRA, but with their respective own registrations, styles, etc.? No problem: You can put multiple user accounts on the organ. The individuals own data is then in the currently enabled user account. Any player who uses the organ, can hold his own data in his personal account.

And the best: user accounts can be exported to a USB stick and then the complete organ can be played from the stick. In this way 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 data settings.

REAL Organ - 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 will not 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: the Solochord responds according to the notes played on the accompanying manual and enhances the melody with its own sounds. For example, with only one finger of the right hand to play a solo clarinet and add a polyphonic saxophone set via Solochord in the same way as similar functions in other manufacturers.

At the SEMPRA, the possibilities go further still: you can make any manual or pedal instrument an individual Solochord instrument. Each of these instruments can also still play a total of 14 different types of Solochord. For example, a Glenn Miller solochord set on the right, on the left a choir with trio lineup, on the right lower manual the transposed strings... no problem. This innovative feature opens completely new creative freedom in the 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. Now you can play virtual instruments and sample libraries like e.g. the pre-installed Steinberg Halion6 / absolute 3 package which can be combined with the AMADEUS sound of the organ. At the same time, the large touch screen of the cloud Studios you show the manuscript of your piece of music. The manuscript can be linked with the preset chosen on the organ. Nothing is more convenient!

In the following chapters, we describe the above functions, and many other functions of your SEMPRA. Many functions are intuitive in use. However, we ask you to read this manual thoroughly and understand the explanations as they relate to the SEMPRA. So, you will best learn, and appreciate the many exciting possibilities. Much pleasure for you!

Your

BÖHM Team

Installation of the organ

Depending on the model and design your SEMPRA consists of several parts:

SEMPRA SE20 - 2-manual keyboard version

The two-manual-keyboard version of SE20.



- Set the instrument on a sturdy table or a frame. Use only suitable keyboard tables or stands, which offer a sufficiently large support surface - at home as well as on the stage -.
- Make sure that the SEMPRA on the table/base is securely fixed and cannot slip off.
- Now plug the music stand into the designated sockets at the back of the control panel and take - as described in the following section - the connections (power cord, line out for external amplifier/mixing desk, if necessary, pedal and swell ...).
- Place if necessary the free foldable pedal and the sill under the organ and connect as explained in the following section. to the back.
- Insert the mains plug into a socket.
- The organ is now ready to play.

SEMPRA SE20 - home

In this version, the SE20 has a complete solid wood frame incl. active speaker system, sills and (usually) bass pedals.

- Decide where the organ is to go. To prevent damage you should select a site where the instrument is not exposed to moisture, nor excessive heating (radiators).
- With help lower the upper part onto the lower part, and slide the rubber feet from the bottom of the keyboards into the recesses provided for this purpose in the side supports of the base. This top is firmly fixed on the base.
- Now plug the music stand into the designated sockets in the bar at the back of the control panel and remove - as described in the following section - the connections (power cord, speaker system, pedal and foot skirts...).
- Place the swell/bass pedal unit, or the 25-key pedal in front of the base and insert the connection cable(s) into the appropriate socket(s) in the bottom of the base. Note the different plugs/sockets for the expression pedal or the bass pedal.



- Now carefully slide the pedal unit into the box of the base. Make sure that the unit is not tilted to avoid pressure points in the wood.
- Insert the mains plug into a wall socket.
- Place the seat before the organ and adjust to a comfortable seating height.
- The organ is now ready to play.

SEMPRA SE40 / SE60 home

The home model consists of the base with active speaker system, the keyboards and the pedal unit (17 or 25 keys).

- With an assistant place the upper part on the base. The electrical connections take place automatically using a multi-pin plug/socket right at the bottom of the side panels or in the table. Place the upper part carefully so that the plug and socket fit together and slide the wooden pins in the side beams of frame into the corresponding holes in the side panels of the keyboards. **Attention:** Take care that you do not trap your, or your assistant's fingers!
- Now plug the music stand into the sockets at the back of the control panel.
- Place the pedal - sill unit, or 25-key pedal in front of the base and plug the connection cable into the appropriate sockets in the bottom of the base.
- Move the pedal unit into the box of the base. Make sure that the unit is not tilted to avoid pressure points in the wood.
- Insert the power cord into a power outlet.
- Place the seat before the organ and adjust to a comfortable seating height.
- The organ is now ready to play.



Note: All necessary connections for the operation of the HOME model are automatically made via the connectors between the upper and lower part. If you want to connect the organ with other components, you will find the connections behind the flap at the back of the upper part.

You can open it by pressing on the door, the lock is released and the flap can be tilted downwards.

You can now access the connections.

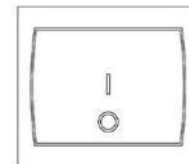
This is closed by folding up and some pressure on the catch.



Switching the organ on and off

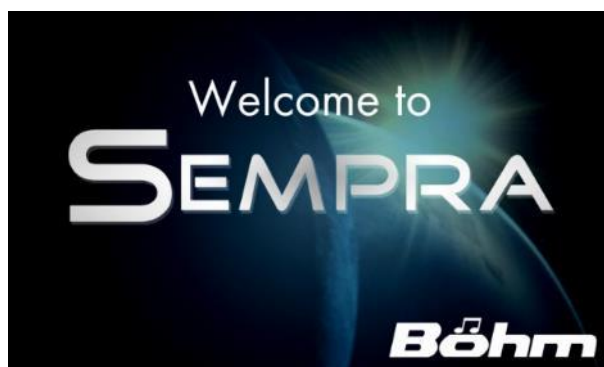
Turn on the SEMPRA:

- On the right side panel of the organ you will find the power button. Turn the organ on using a short press on the button.
- A modified stage Overture / SEMPRA SE20 turn on the organ as usual at the mains switch on the back of the shell.



POWER

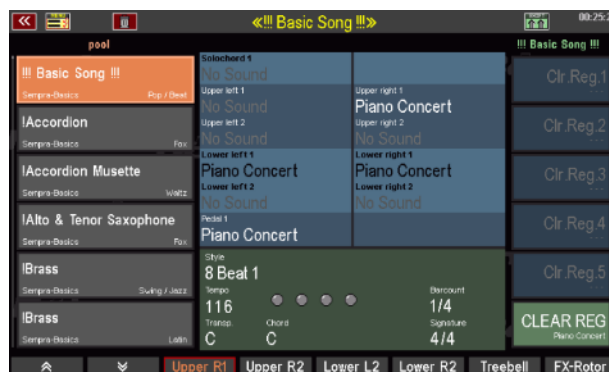
- The start screen appears in the display after 5 seconds:



- If multiple user accounts are installed you will be prompted during the startup process, to select the account you want to use. Select the desired account by tapping the desired account (or button) then tap on the Enter button on the display or the button [ENTER]. By turning the [dial] right of the display confirm the selected account.



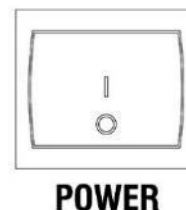
- The display now changes to the basic screen, the organ is now ready:



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

Switch off the SEMPRA (all versions, except converted Overture organs):

- To switch the organ off press the power button. The organ will be shut down and a backup of the latest data changes will be automatically saved. Then, the organ is switched off permanently.

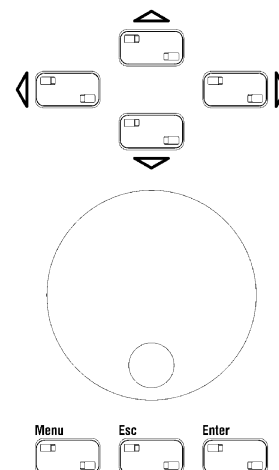


Power off on upgraded Overture organs:

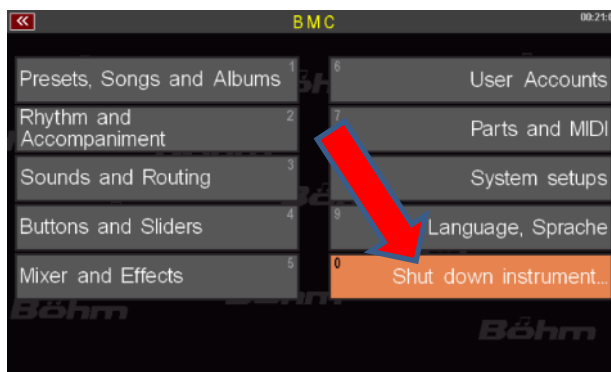
Caution! As in the upgraded Overture the previous power supply is maintained and a "shutdown" via the mains button is not possible, you must use the display menu "shut down." Now a backup of the latest data changes will be saved.

If you have a converted Overture, please turn it off as follows to ensure that all previously changed data is preserved:

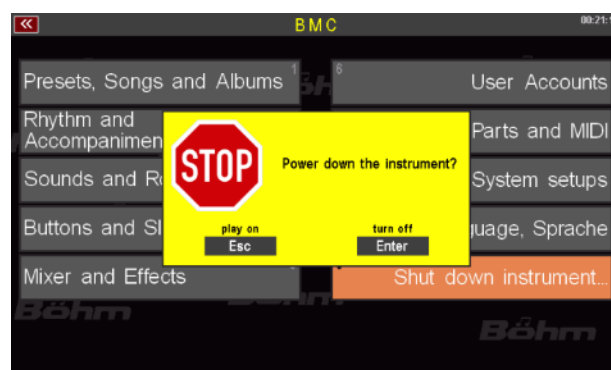
- Press the [**MENU**] button below the data wheel.



- The menu display is shown. Tap on field **[Shut down instrument]**.

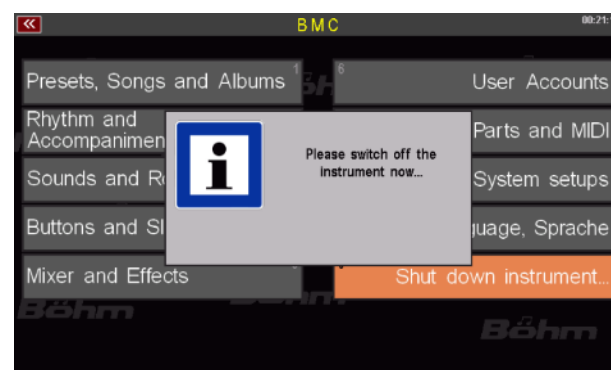


- A window appears as shown. Confirm that you want to shut down the instrument by tapping on **[ENTER]** in the display type or press the **[ENTER]** button on the panel.
- The system will now shut down and the data backup is written.



- **Updated SE40/60** organs will directly shut down

- **Updated SE20:** When this window appears in the display it is safe to turn off the organ using the [power button] on the rear panel.



Notes for SEMPRA organs with Cloud Studio:

- The switching on and off the organ is performed in the same way as described.
- The organ and the integrated Cloud Studio will shut down together. But, please note:
- When switching on, the actual organ is playable after approx. 5 seconds, with the appearance of the basic screen. The Cloud Studio, however, takes about 1.5 minutes to fully install, because first the sample material has to be loaded into in the main memory of the PC system.
- So we recommend to start playing, or to use the first SONG preset with cloud Studio sounds not before the complete loading of the Cloud Studio. For more details, see the separate operating instructions of the Cloud Studio.

Power on/off synchronisation of organ and Cloud Studio

When you turn the SEMPRA off and then on again too fast - before the Cloud Studio was also completely shut down and switched off – it can happen that the Cloud Studio does not restart again with the organ, because the switch-off process of the Cloud Studio is still running, while the organ starts already again. The Cloud Studio is then further turning down in the background and is therefore not ready to play. It would rather launch if you back off the organ via the power button because it responds to the impulse.

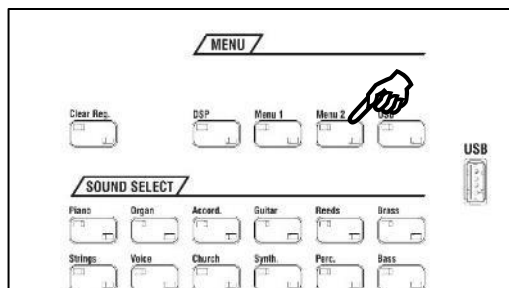
To re-synchronize the power on of the organ and the Cloud Studio in such a case, please shut down the organ – after the Cloud Studio has completely been turned off – once through the menue (same procedure as described above for the updated Overture organs).

After that the organ and the Cloud Studio can be launched again together with the power button.

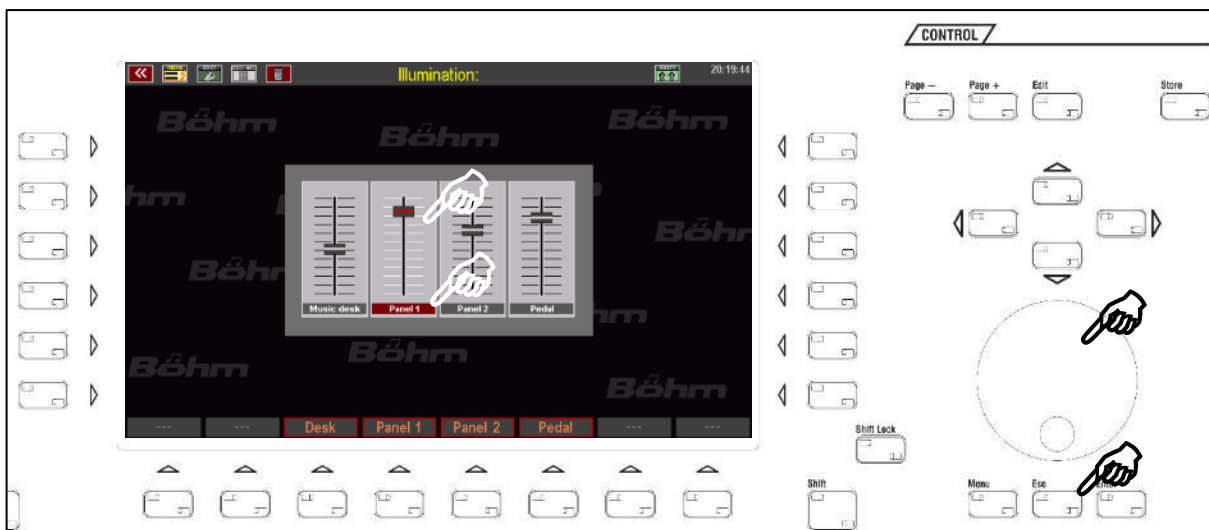
Lighting SE40/60

SEMPRA-SE40 and SE60 organs have several lights for the console, the pedal room and the music stand. These lights are automatically activated when the organ is switched on.

You can dim the individual lighting sections, i.e. change their brightness. Tap the **[Menu2]** button at the top right of the control panel.



The display shows a menu with several buttons to switch off/on the several lighting sections, and sliders for dimming the corresponding sections (Attention: **Panel 2** is not active on these models). Tap on the corresponding button to switch the section on or off.



To dim a section, tap on the corresponding slider on the display and use the data wheel to adjust 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.

SEMPRA panel overview



① MIXER

MASTER and **MICRO** Sliders for total volume of the organ and microphone level

② ACCOMPANIMENT

Slider for the volume of the accompaniment: Drums, bass, combo 1-3, arpeggio *.

③ SUB MIXER / INSTR. VOLUME

6 Sliders for the volume of manual ranges (when basic screen is enabled) or the single manual instruments (when selector **33** is enabled)

④ **INFO**: Direct restart of SEMBRA (without data backup!)

TALK: Switches (only if D-MiX preamplifier is present) the reverb/echo effect for the microphone signal and the Harmony Voice off (LED on) or on (LED off). This allows the microphone effects to be switched off and on again for announcements, for example.

⑤ MUTE

Mute for the accompanying groups: when the LED lights up in the respective button, each group is muted.

* currently not yet implemented

6 Slider Presets: Direct access to up to four different function assignments of the volume sliders, the 9 drawbars, Wheels and swell pedal. The first 4 of the up to 16 slider presets are automatically assigned to these buttons

(Pedal) Sustain: Switches on/off the Sustain function for the pedal sounds. The effect intensity is dependent on the respectively selected pedal sounds and their sound parameters

Lyrics*: To display Song text from a Playback (Midifile)

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

8 ACCOMPANIMENT FUNCTIONS

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

ACC easy: enable the EASY accompaniment modes (hold down longer to select one of the different modes, like One Finger BÖHMAT, One Finger Others, Organist or Pianist

Low bass: the bass of the auto accompaniment plays the lowest fingered note, so dependent on the chord inversion.

Man. Bass: Coupling of the pedal bass to the accompaniment manual. The bass (root note) can be heard in the pedal tone to the played chord.

Memory: hold function for the LOWER tone (or other manual instruments with activated part function MEMORY). The notes sounding even after releasing the buttons.

Solochord: On / Off the Solochord function

Lower: Switching On/Off the registrations of the left side lower manual (accompaniment manual).

9 Arpeggio * / semi automatic *.

Arpeggio on, arpeggio 1... 4*

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

10 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.

11 Control buttons for the accompaniment (pattern and start/stop functions)

Intro/ending 1... 4: The styles have up to four Intros/endings.

** currently not yet implemented*

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.

Variation 1... 4: Switching of up to four style variations. If button **Auto Fill** is also switched on, a **Fill up/down** can be heard when switching between the variations.

By pressing the currently enabled variation button a **Fill** can be played.

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)

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.

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+]** the speed can still be changed.

Start/Stop: Instant starting and stopping of the accompaniment

12 Tempo - / Tempo +.

Gradual or continuous (keep the button pressed) decrease or increase of the accompaniment tempo.

The Tempo can also be set by the **Data wheel** (22), if the **[SHIFT]** or **[SHIFT Lock]** (18) button is pressed at the same time.

13 SONG FILTER

The SONG list left in the display can be displayed completely (switch **[No filter]** selected) or filtered by bank, style (category), genre (musical styles) or sorted in albums (own cataloging).

Pressing one of the buttons once sets the type of filtering, further pressing allows the selection in the respective filter category (see list in the display).

14 Preset Couple

Determines which stored settings are used when select a global preset. Up to six Global Presets are available per SONG. You can choose, for example, whether the

accompaniment (style / playback), the switch assignments, the lower registration, etc. should be switched with the Global Presets or not.

The effect of the **global transposition** can also be determined here, either immediately with the input of a transposition, or with the next note played on a manual. The button allows selection of four different adjustable coupler configurations:

- 1: Both LEDs in the switch on
- 2: only LED Couple 1
- 3: only LED Couple 2
- 4: both LEDs off

If the switch is held for longer the coupling functions for the several LED positions can be set.

15 2 x 6 soft buttons for display control

The 6 buttons right and left of the display get their functions from the respectively corresponding fields on the display. You can access the corresponding functions by either tapping the fields directly on the screen or by using this 2 x 6 buttons.

16 9" touch display

To display and select registrations, to select playing and menu functions shown on the display.

17 8 F-button (function button)

The 8 F-button below the display will be assigned to their function in the single display menus on the bottom status bar. In up to 16 button presets the functions of these buttons for the basic screen can be individually set (and also for further ones, like foot switches, etc.)

18 Shift / Shift Lock

In many display menus, there are two levels for each of the 8 F-buttons. While **[Shift]** is hold, the second level is displayed temporarily. Pressing **[Shift lock]** causes the second level to be retained until another press on **[Shift lock]** returns to the first level. When entering names, etc. on the number / letter buttons 13, can be toggled with the Shift buttons between small and capital letters.

19 Page -, Page +, Edit

Page- / Page +: Some display menus consist of several pages. With these two buttons, you can switch between the display pages. Alternatively, you can type the required tab in the display.

Edit: When an input is required for a function in the display or different setting options are offered, the LED flashes in the **[Edit]** button. After pressing **[Edit]** the selection or enter of the desired value can be made.

20 Store

The **[Store]** button is generally used to save settings. The SONGS or Global Presets from the basic screen, mixerpresets in the mixer menu, style changes in the style editor, etc...

21 Cursor buttons

With these four arrow buttons, you can move the cursor (markers for the currently selected field or the selected function in the display) within the display. Alternatively, you can perform the selection by tapping on a field in the display.

22 Data wheel

With this wheel you can cycle through parameter values and move very quickly go through lists, etc. on the display. On the main screen the wheel scrolls the SONG list on the left.

The data wheel also has a push function that can be used to trigger the **[Enter]** function (confirm entries, call functions, etc.).

23 Menu, Esc, Enter

Menu: the BMC menu (Böhm Music Computer) in the display opens the way to different functions in SEMPRA.

ESC (Escape): With this button you can cancel input or return from the current menu out to the previous level.

Enter: used to confirm input.

24 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 14 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*

25 ALBUM SELECT

If the filter type "ALBUM" (13) is chosen 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 (button A...E) in 20 ranks (button 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.

26 Alphanumeric buttons

Via this button group you can input names in the same way as on a mobile phone to locate or enter - while creating or editing -presets, styles, etc. By repeatedly

* currently not yet implemented

pressing of one of the buttons you page through the letter, numbers and special characters assigned to the button. Using the **[cursor keys]** navigate left / right between the text.

[Shift] or **[Shift lock]** switch to uppercase. **[+ >]** adds an empty position, **[- <]** deletes the current position.

27 Clear Registration

With this button you can "clean up" the SEMPRA and go back to a basic setting. It is called "**basic song**" and in it is the preset "**Clear Reg.**". With this preset, all settings return to a defined configuration. This is ideal as a base for completely new songs/presets.

You can also store up to 5 own CLEAR-Presets on the positions 1-5 inside the BASIC SONG: When pressing the button (and also when you switch on the SEMPRA), the top one of the up to 6 CLEAR presets will be selected automatically.

28 MENU

Some functional areas can be selected directly using the buttons in this group:

DSP: This menu invokes the mixer and the effect DSP of the internal Crystal Mixer.

MENU 1 *

MENU 2: dimmer function for the illumination of the panel, music stand and pedal board.

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.

29 USB socket:

Here you can connect a USB stick as a storage medium. For other USB devices such as a USB keyboard and a USB MIDI adapter, we recommend the additional USB ports (available only on new built SEMPRA organs) on the back of the top of the organ (in SEMPRA SE40/60 you will find them behind the back cover).

30 SOUND SELECT

The 12 category buttons **[Piano]...[Bass]** select the appropriate sound categories. In the basic screen, they are first associated with the UPPER part 1. The sounds that are called when you press the button can be set also. These buttons are also used to make changes within the sound categories within the sound list in the display. The respective subgroups per category and the individual sounds are selected via the display.

31 Manual/Part Selector

With these buttons you can call up the Part Editor for the manual that you want to register. The display shows all parts for the respective manual, and these can be filled with voices or muted as required. Also a lot of settings can be done here for each part.

Upper: Parts selector for the upper manual.

Lower: Parts selector for the lower manual.

Pedal: (SE20/40): Part selector for the pedal.

Pedal/Solo (SE60): Part selector for the pedal and solo manual.

** currently not yet implemented*

User: (currently) Part selector lower manual.

MIDI In: Part selector for the 16 MIDI-In Parts

32 33 34 RealOrgan, Rotor, drawbars

Button group 32 is used to control the functions of the **RealOrgan** drawbars. With the buttons **[Upper]**, **[Lower left/right]** and **[Pedal]** you can activate the **RealOrgan** for the corresponding keyboard-(area). The upper manual drawbar settings can be changed directly via the drawbar set 34. You use the **[Menu]** button to call the **RealOrgan** display menu on. The drawbar settings of all manuals and many other parameters can be set here.

The virtual drawbars on the display react instantaneously to your gestures. The percussion, the three 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 the corresponding buttons.

The **[Rotor]** and **[Fast]** buttons serves to activate the rotary effect and to vary the rotary speed between slow and fast.

35 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 the upper manual

MODULATION 2: Modulation for the lower manual right area.

The wheels can be assigned individually with a variety of functions.

36 S1 / S2

These two buttons are freely programmable with functions. In the factory setting, see **[S1]** again speed switch slow/fast for the Leslie effect of the REAL organs (drawbars organ) and on **[S2]** the FX rotary speed switch (FX-rotor = internal rotary effect of the AMADEUS organ sounds).

37 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 manuals which can be used for a preset change even quicker than using the display.

The two left buttons allow sequential changes both forwards and backwards within the 6 presets.

38 Power button

Here turn on/off your SEMPRA (see p. 13).

39 Pattern buttons accompaniment (only for SE60)

For better accessibility of the main accompaniment features while playing the three manual SE60. These buttons are a little different assigned (because of the space) compared to the pattern buttons on the top panel, but they work in the appropriate way.

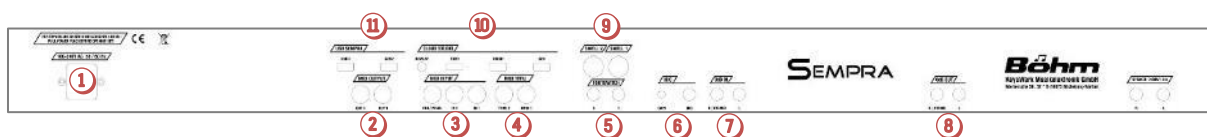
Connections

The connectors are located on the back panel of the organ's top, on SE40/60 models they are hidden behind a wooden cover that can be opened with a little pressure in the middle and closed in the same way.

Depending on the ordered configuration, the necessary electrical connections between the upper and lower part of the SE40/60 organs are made directly (in this case the cable connectors for power, pedal and swell must be plugged out and feed through the corresponding hole in the bottom of the top before removing the top from the stand) or automatically as the top is assembled to the stand. In this case the electrical power cable and other cables are connected from the stand to the top of the organ via a plug inside the right wooden panels of the upper part. In this case, the upper part can be simply pulled off or plugged in again. A loosening of the connections is not necessary.

The removing or attaching the upper part should be done only when organ switched off!

In the SE20, the connections are directly accessible. They must be loosened before removing the upper part from the lower part (SE20 home).



① Power connection

② MIDI OUT 1 und 2

Transmit midi data to another instrument or computer
Attention: The SEMPRA works, similar to a PC, as a MIDI master! Therefore, a MIDI adapter must be used for connection to a PC. A USB-to-USB connection is not possible!

③ MIDI IN 1...3

Here, connect devices that you want to send MIDI data to the SEMPRA.

MIDI IN 3/Pedal: Connect the bass pedals of your SEMPRA here. The necessary operating voltage for the pedal MIDI data is transferred via this socket.

④ MIDI THRU 1 and 2

For transmitting MIDI data. Incoming MIDI data (MIDI in) passed here unprocessed.

⑤ Footswitch 1 and 2

A Foot switch can be connected to each of these stereo jack sockets. Various functions can be assigned through the button preset menu.

Caution! In organs with factory foot pistons, these connections are already used by the pistons!

⑥ MIC

Microphone input: The [MIC] jack can be used to connect a microphone to the organ. The potentiometer [GAIN] allows you to match the input sensitivity to the microphone.

⑦ 0dB IN

Stereo line input. Here, other sound sources such as instruments, CD or MP3 player, etc. can be connected and played via the organ.
Caution: When Cloud Studio is fitted this input is used for the stereo signal of the cloud.

⑧ 0dB OUT

Stereo line output. Here you can connect active speakers, external mixers or amplifiers to the SEMPRA.

⑨ SPEAKER 2 x 80 Watt/4 Ohm

Stereo amplified output: here the amplified signal from the internal Bang & Olufsen stereo power amplifier can be accessed.

It is used to connect the built-in speakers of SEMPRA. Suitable passive external speakers can be connected here (load and impedance are important).

9 SWELL 1 und 2

Connections for the expression pedal of the SEMPRA. Connect the Terminal **[SWELL 1]** to the expression pedal of the SEMPRA (Plug and tighten union nut).

If the organ is equipped with a second swell pedal, connect it to the socket **[SWELL2]**. Both pedals and the respective lateral foot-switches can be assigned with a variety of functions via the menu.

10 CLOUD STUDIO

If the organ is equipped with the Cloud Studio, make the appropriate connections here:

DISPLAY: Power supply for the touch screen.

HDMI: Data connection for the touch screen.

TOUCH: USB port for the touch function of the touch screen.

USB: The cloud-Studio-PC data connection. Data storage such as USB sticks, hard drives, etc. can be connected here.

Caution: The necessary connections for the monitor are already internally made in the SE40/60 organs and the cable is fed through the opening in the cover, behind the monitor stand.

11 USB SEMPRA

Two more USB ports for the SEMPRA. USB sticks or e.g. a USB keyboard can be connected here. USB-MIDI data can be transferred via these jacks.

Bear in mind that the SEMPRA operates as a MIDI master. Direct USB to USB-MIDI connections to other masters such as a PC are not possible. Here a MIDI adapter must be used.

Headphones

You can play your SEMPRA using headphones. The internal speaker will be switched off automatically. 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.

You will find the headphone jack on the SEMPRA SE20 organs at front left at the instrument panel. On SE40/60 models the headphone jack is located at the bottom right hand side or on the right panel.



The Touch Display

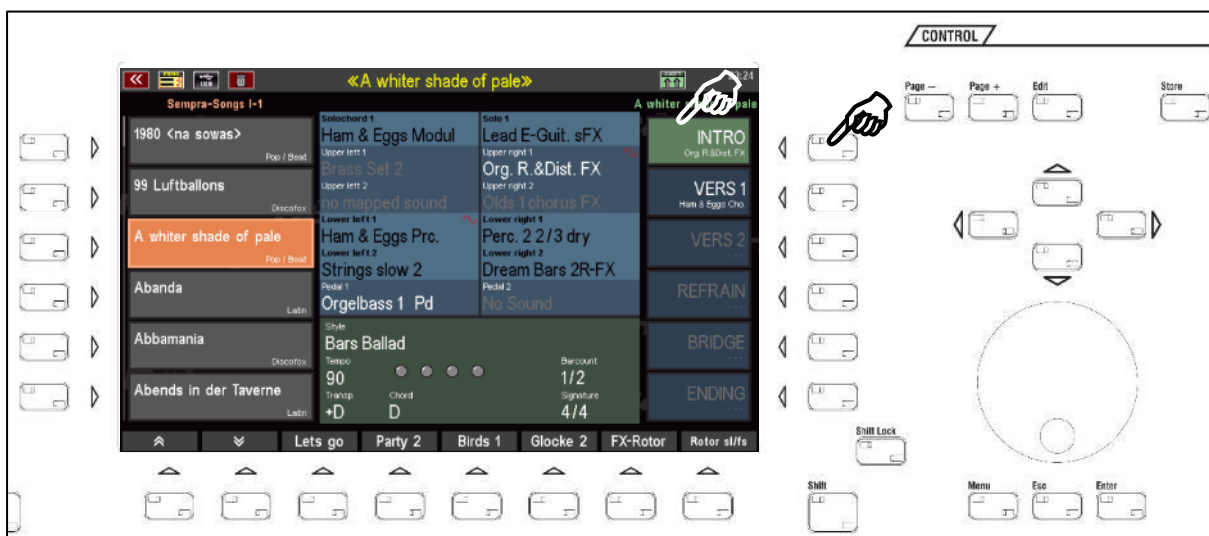
We have deliberately designed SEMPRA so that the vast majority of its features can be controlled by both the display and the buttons, controls, etc. The large 9" touch display is the "control center" of the SEMPRA, because it provides all information about the current organ configuration.

For the selection of the display fields, you have several options:

- Tap directly on the desired field in the display to select it, for example one of the SONG fields in the left display list.
- Alternatively, you can also select the same thing using the 6 [F switches] next to the display.
- The cursor keys [up] / [down] allow you to scroll through the song list. You can also use the data wheel.



- The individual 6 GLOBAL PRESETS of the current SONG can be selected either by directly tapping in the field in the list on the right side of the display or by pressing the corresponding soft button to the right of the display:



At the bottom of the display you will find 8 functions, which you can tap on but you can also select using the **[F buttons]** below the display.

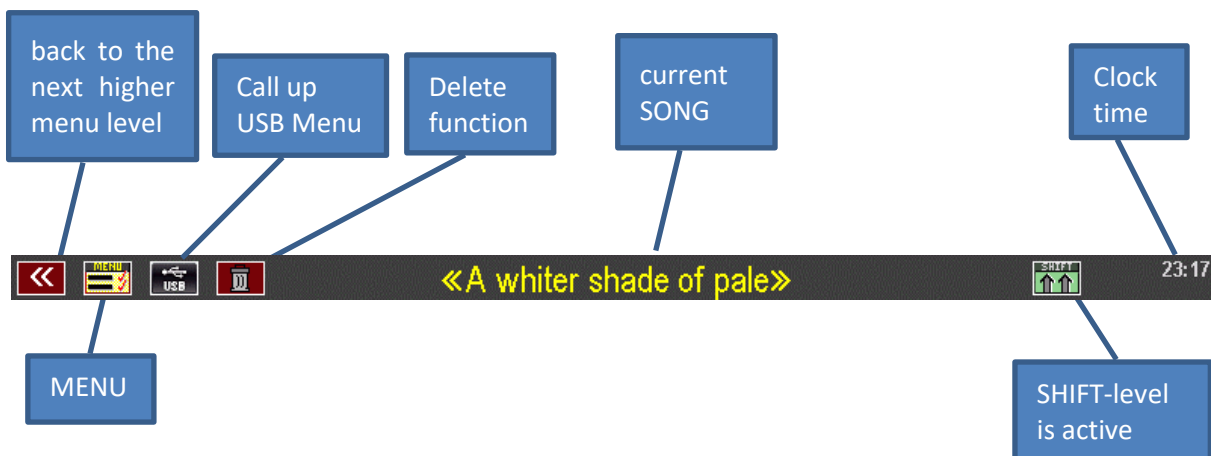


In most displays there is a second function level for the 8 F-buttons at the bottom of the display. This second function level is temporarily available if you hold the button **[SHIFT]** or permanently switched to the second level, if you activate the **[SHIFT lock]**. When activated, the LED flashes in the switch. The activated SHIFT function is also indicated by a red border SHIFT symbol in the status bar at the top of the display.

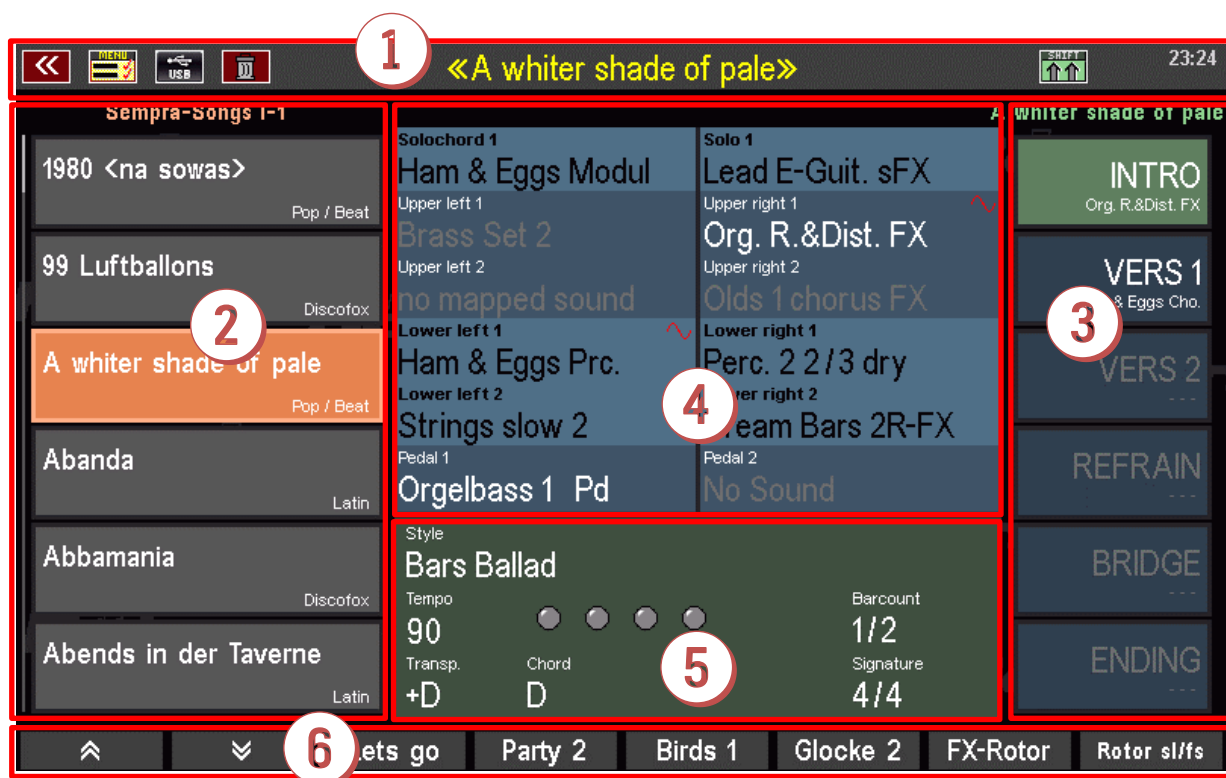


To exit the SHIFT level, press the button **[SHIFT lock]** a second time.

At the top of the display you will find a status line, this tells you the current SONG name or - if you edit in the BMC menu - displays e.g. the menu name, the style or playback names, etc. There is always a digital clock right showing the time and left and right some icons for displaying the status of different functions:



The following image shows the main screen of the display again. You will usually see this display when you are playing. Let's have a look on it and what this screen has to tell us:



① **Status bar** with the current SONG name

② **SONG-List**

You can move slowly through the SONG list with the arrow buttons [F1] or [F2] below the display, with the cursor keys [on] / [off], or more quickly scroll through the list with data wheel. Selecting a song is done by direct tapping into the list, by pressing the appropriate [F] left the display or by the push button [Enter]. The button [ESC] returns to the current SONG.

3 SONG-PRESETS

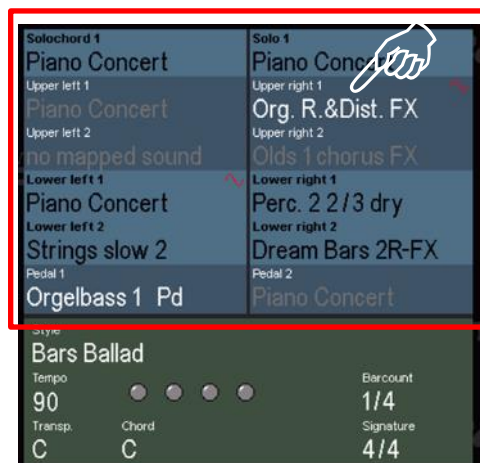
Here you choose from up to 6 single SONG PRESETS by directly tapping on the chosen one or by using the 6 [F buttons] to the right of the display. These are Global Presets, so are complete settings of the organ. Alternatively, these SONG PRESETS are available via the PRESET buttons between the keyboards (not in the upgraded organs).



4 Sound selection for the manual or pedal – and Solochord parts

Here, you see the currently set voices for the parts for the left and right manual areas in the upper and lower manual, or the solo manual of the three manual SE60. It also shows the first pedal - and the Solochord instrument.

Active parts are shown using white lettering in the upper manual and the pedal. In the lower manual, solo manual or Solochord active parts are shown in black lettering. Muted parts are shown in grey lettering.

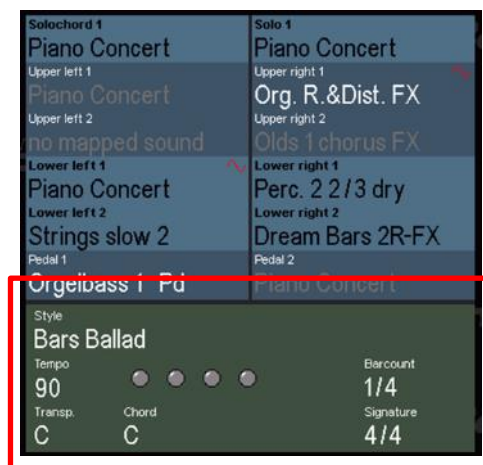


By tapping on one of the indicated sound names of the Part Editor for the appropriate manual, to may choose other voices or set parameters for each part. More details later in the handbook.

5 Information about the accompaniment

The green background area of the display shows you the current settings for the accompaniment, the style or playback (MIDI file) name, the tempo, the downbeat display, the current overall transposition, the currently selected chord, the current bar number and the time signature.

Tap the displayed style or playback name to navigate to the respective selection screen.



6 Function line

Up to 8 functions for the 8 [F buttons] below the display are displayed at the bottom of the screen. Later, you will learn about how to set the button functions for the basic display.

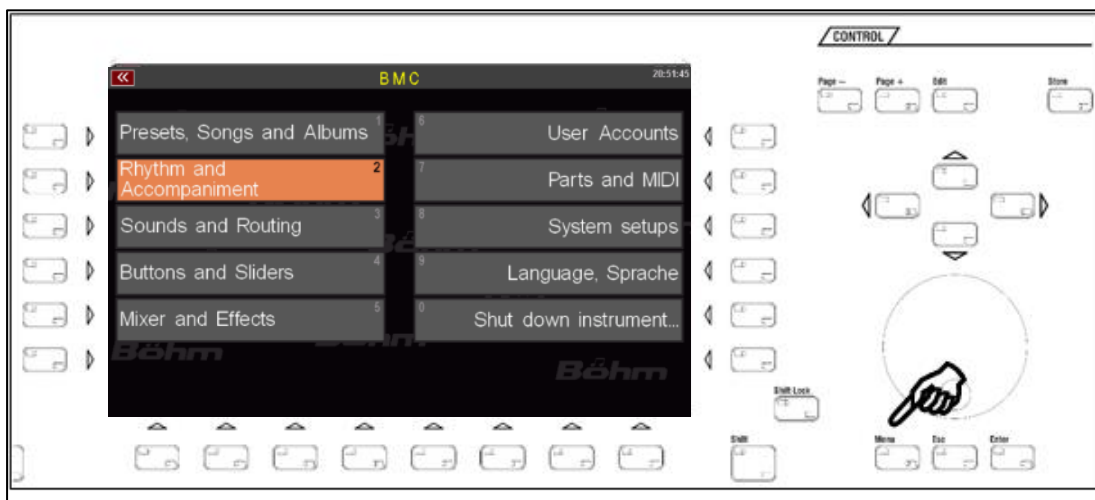


The BMC Menu

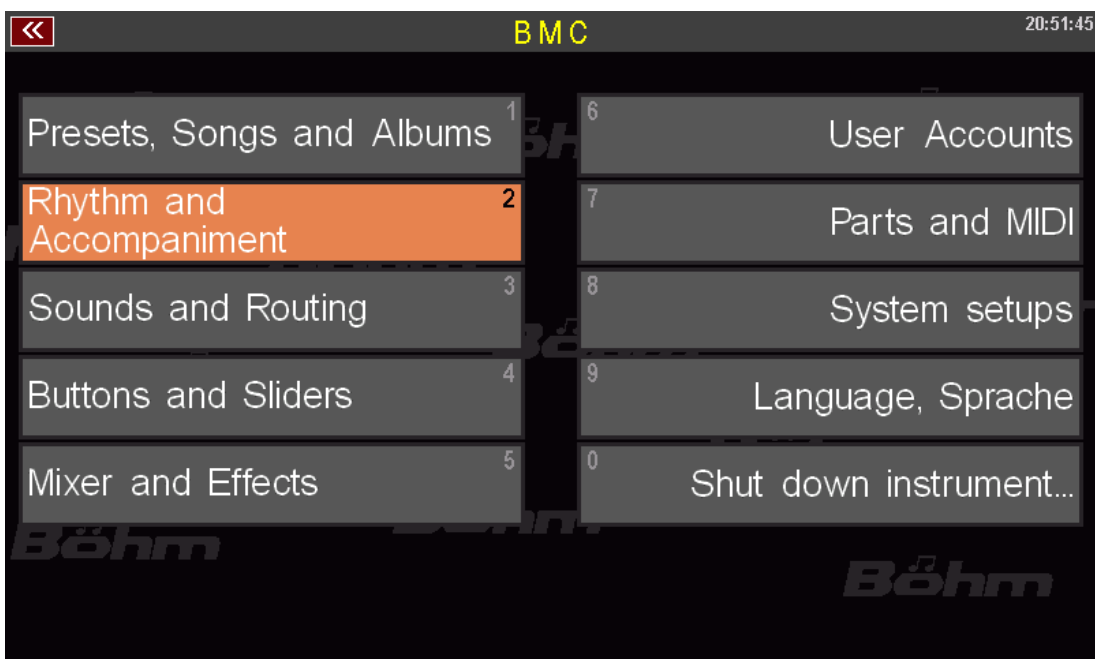
The BMC (Böhm Music Computer) menu is your gateway to numerous interesting functions and options of your SEMPRA. Here you get to know the basic handling of the menu.

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:

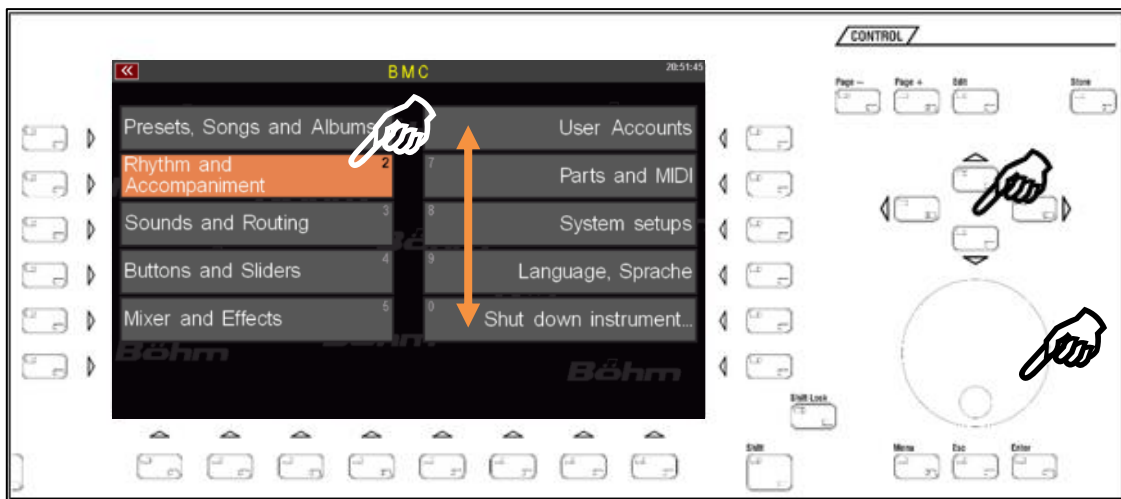


On the start page you will find 10 menu fields which are additionally marked with the numbers 1...0:



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.

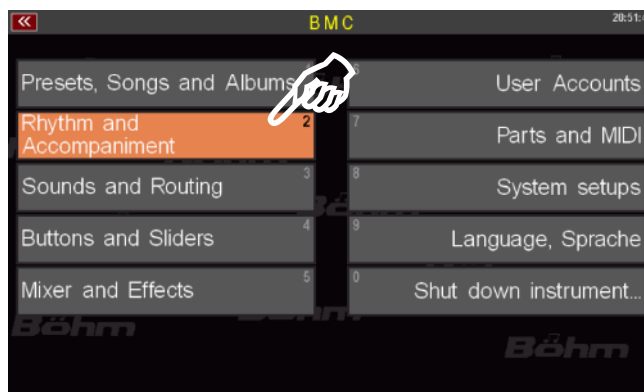


Depending on the functional area, when you tap on one of the menu items, you will either go directly to the corresponding functions, or first to a submenu from which you must select further in order to reach the desired function.

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.

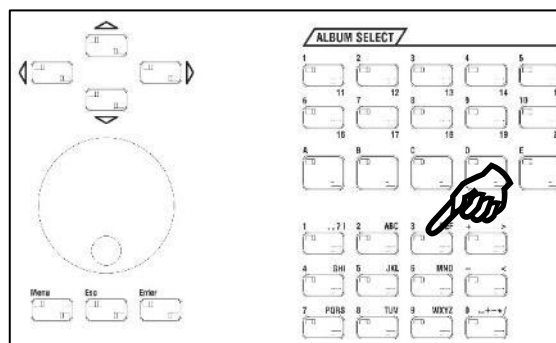


Therefore, simply exit the menu by pressing the **[Esc]** key or the **[Menu]** key again and return to the basic screen of the SEMPRA.

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

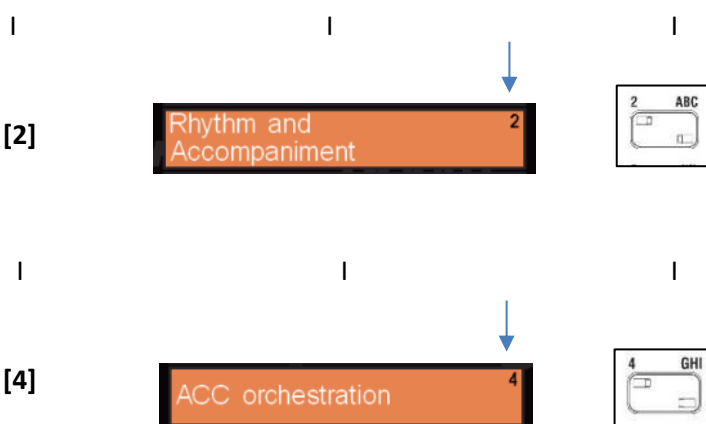
You can also enter submenus in the BMC menu simply by entering the corresponding menu digits.

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



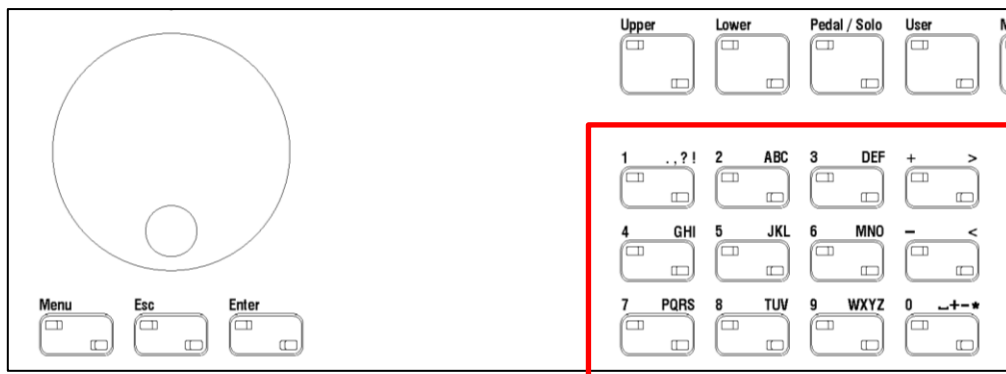
In our example (calling the style editor), this means that we could also call the editor via the following key sequence:

[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.

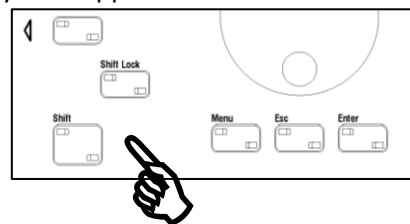


These buttons can be used to enter numbers as well as letters (upper/lower case) and various special characters.

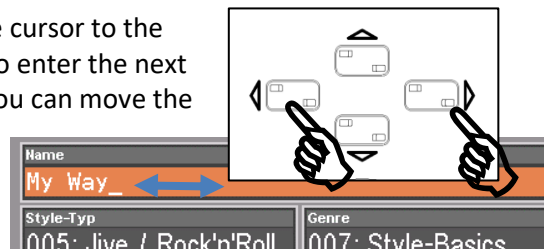
If you are prompted by the display to enter a **name** (e.g. for a new SONG), type it in using the buttons as follows:



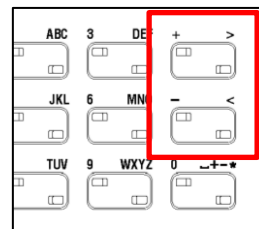
- Press the button containing the first letter or number with which you want the name to begin. By pressing the button several times, you can step through the characters assigned to the button one after the other.
- The number is always in 5th place of the alternatives.
- If the first character in the 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.

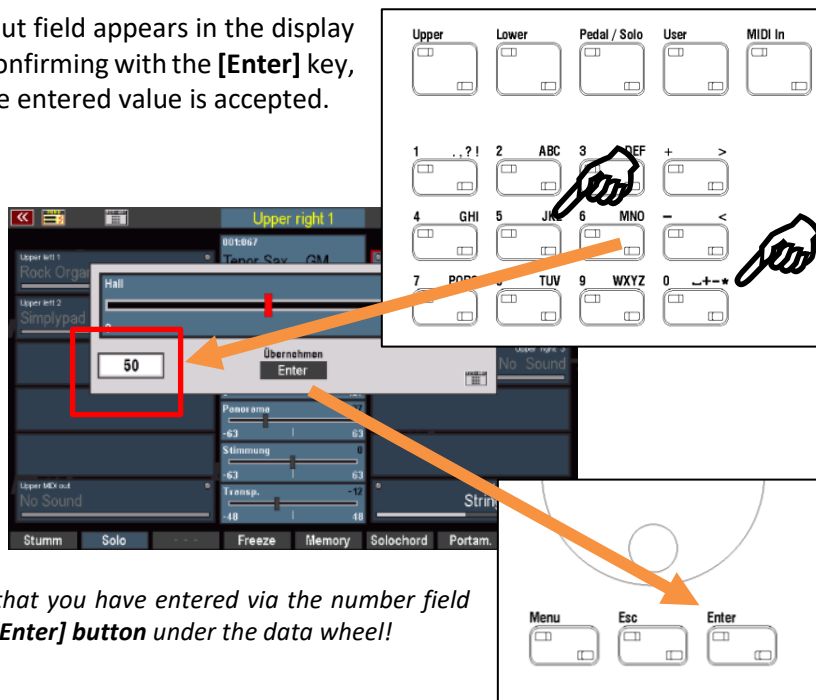


- Use the [>] arrow button to insert a space.
- Use the [<] arrow button to delete the current position.



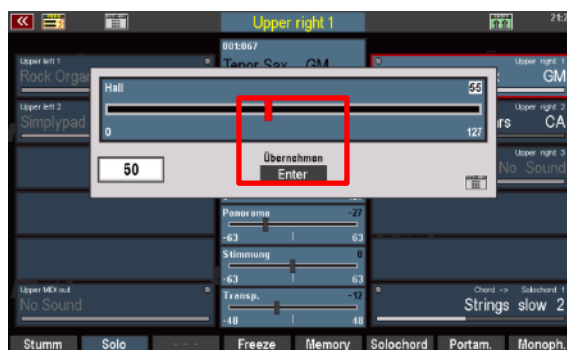
Alternatively, many parameters can also be entered numerically. If you know the exact parameter value you want, you can enter it directly via the **letter/number field** - in this case the buttons work as a pure number field - and confirm with the **[Enter]** button.

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).

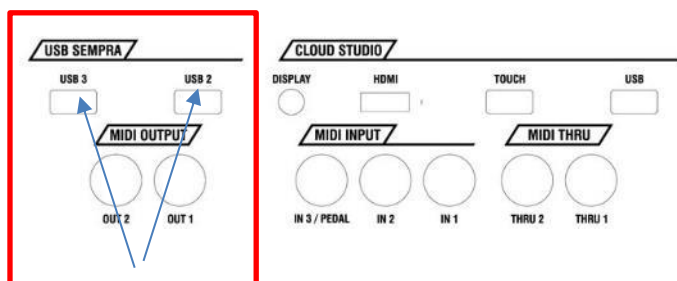


In fields that do not require **Enter** confirmation, the **[Enter]** key is sufficient to accept the entered value.

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.



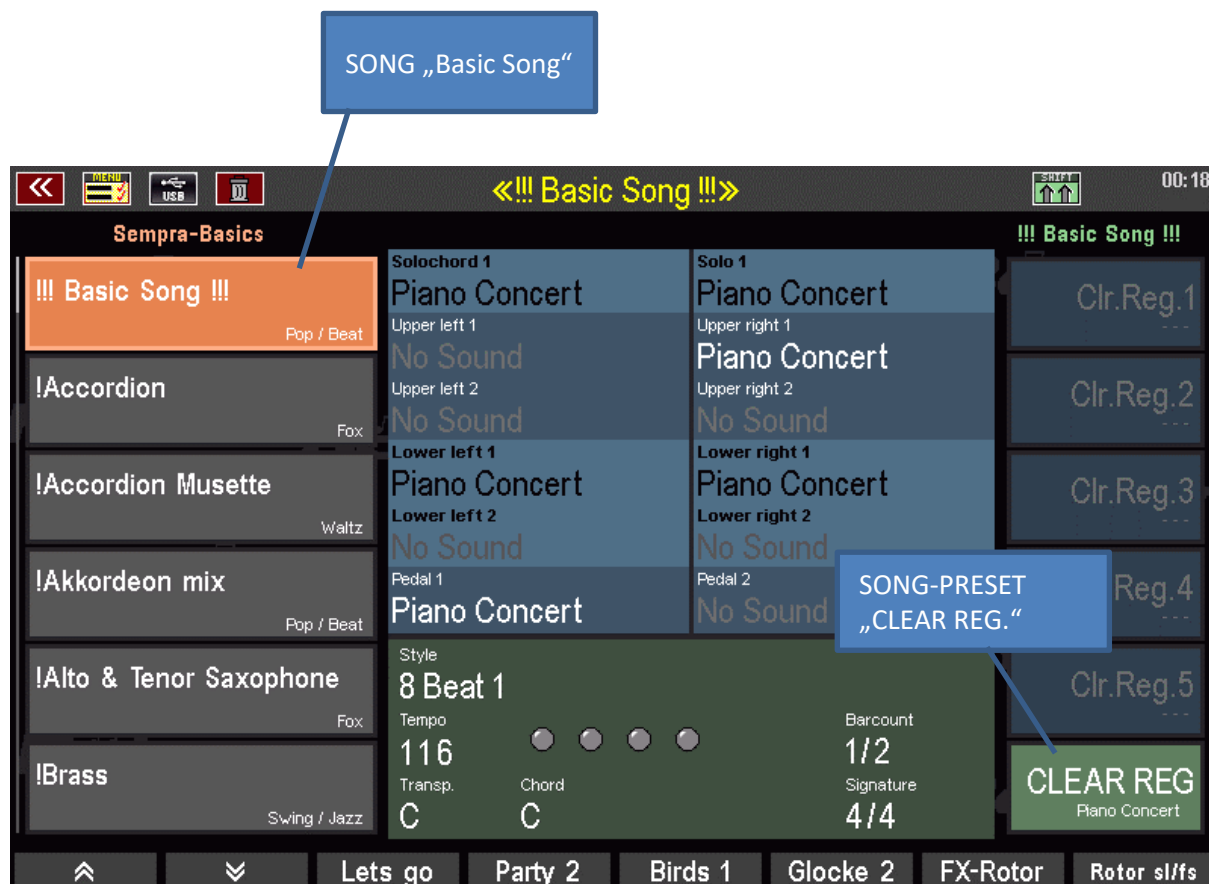
In addition to the pure numbers and letters, further functions are available via a connected USB keyboard:

- Any 10-position buck on the USB keyboard has exactly 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 play on the SEMPRA

You have now to get an overview of the controls of your SEMPRA and seen the basic handling of the touch display, as well as the basic screen. Now you will want to play on your new organ for the first time. To help you just a little on the journey of discovery:

After switching on, the SEMPRA defaults to the **BASIC SONG** with the song preset **CLEAR REG.** (clear registration):



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.]** on the top of the right side of the panel).

Select SONGS and PRESETS

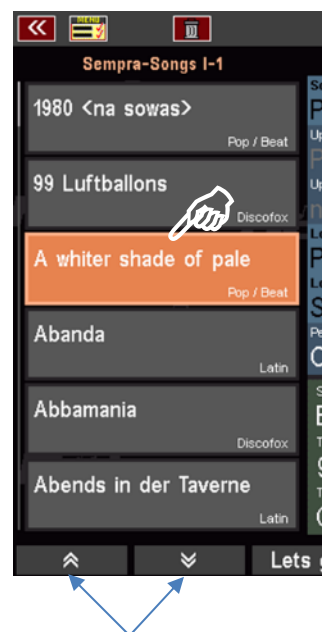
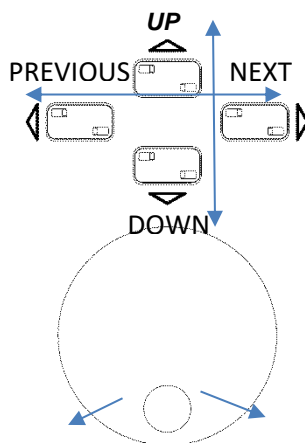
Our musicians already created complete registrations for many music titles and individual sound group for the SEMPRA. These are organized into the so-called SONGS (do not mix it up with 'Song' as a designation for sequences and MIDI files).

SONG as used by **SEMPRA**: SONG refers to the title you want to play. The SONG contains all settings required for playing the tune using up to 6 individual SONG- or Globalpresets. With these, you can make the flow of the tune while playing it by direct getting of various settings varied - and on simple button or display tapping.

Each of these 6 Global Presets per SONG is a complete registration of the organ, including sound voice selection for the manuals and the pedal, the settings for the parameters of the manual and pedal parts, which style or MIDI file playback is to be used as an accompaniment with the appropriate settings, volume, buttons - and controller assignments, the **RealOrgan** drawbar module, etc.

Now let's just try some of the factory SONGS with their respective presets. You will become familiar with the SONG and preset selection and at the same time experience many melodious registrations and styles of your organ:

- Tap to the left of the display one of several fields in the SONG list, the selected field is displayed in orange.
- Using the two arrow [F-] buttons left you can scroll up and down through the list.
- Alternatively, you can also use the cursor keys [up] / [down] or the data wheel to scroll through the list.
The cursor buttons [previous] / [next] move page by page through the list.

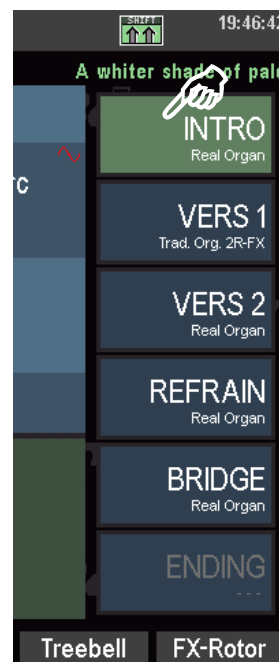


- Depending on the selected SONG to the right in the display will be up to 6 Global Presets allocated to the SONG.
- Select the presets by directly tapping on the display or on the 6 [F button] to the right of the display.
- Alternatively, you can select the presets via the [PRESET] buttons (thumb pistons) 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 designations

You might have noticed that the 6 preset positions are usually labeled **INTRO - VERS1 - VERS2 – REFRAIN (chorus) - BRIDGE - ENDING**. This division fits for the sections of many pieces of music and facilitates the creation and retrieval of appropriate registrations for a title. You will immediately recognize which preset is meant for which part of the title. It provides both an overview and familiarity when playing with the presets.

However, some of the SONGS (Bank "SEMPRA Basics") are not for certain pieces of music, but are instead sound specific. There are SONGS for accordion, piano, for brass, Saxes, strings, etc.

These SONGS each provide six different registrations appropriate to the respective sound. So there are 6 different accordion registrations in the SONG "ACCORDION", etc. In these SONGS, the 6 presets are named **VARIATION 1-6**.



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.

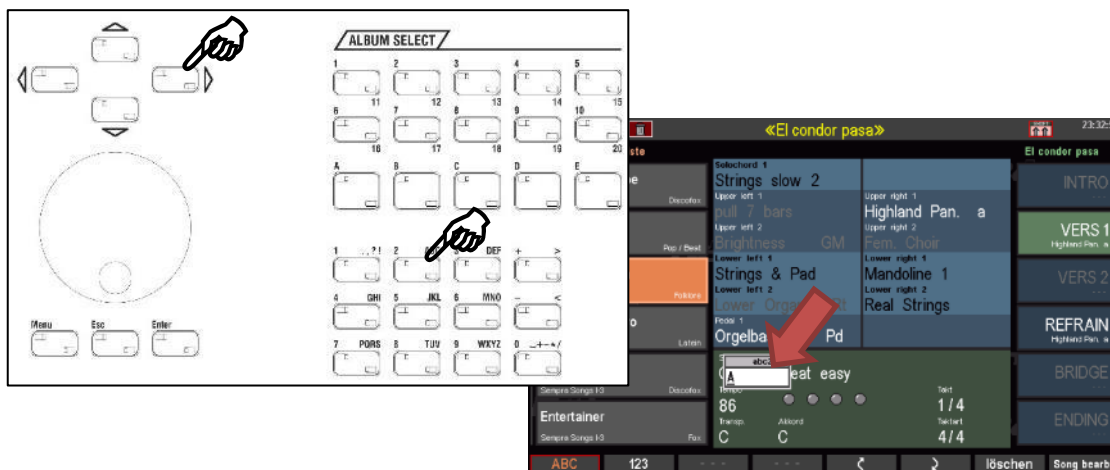
SONGS - searching by name

Would you like to find a specific SONG without having to scroll through the list? Nothing could be simpler!

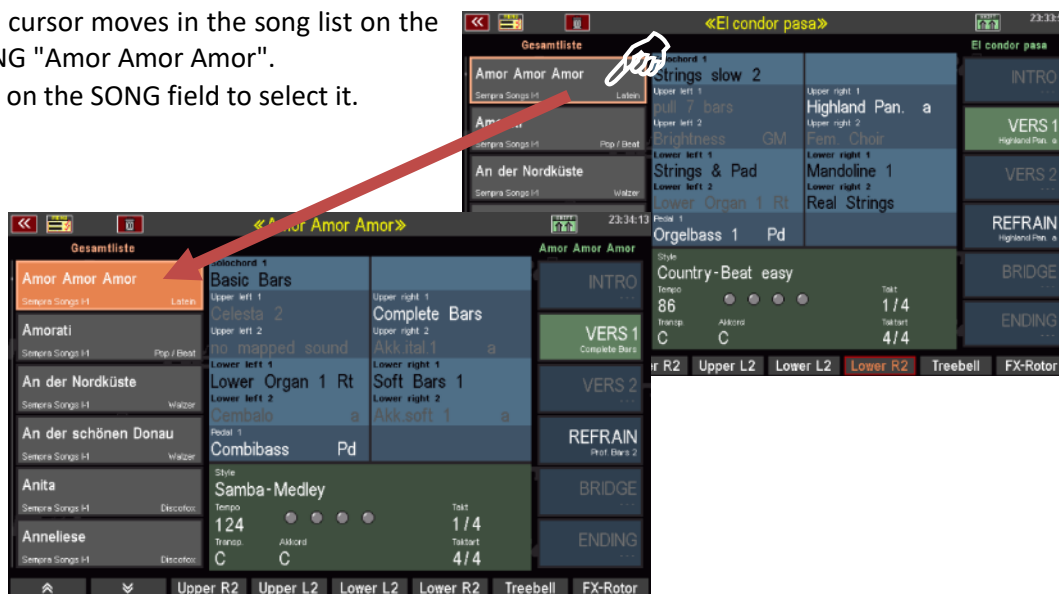
You can jump directly to a position in the SONG list by typing letters or names:

Suppose we are in a SONG position in the list and would now like to jump directly to the SONG "Amor Amor":

- Press the button [2 ABC] in the **number / letter block**.



- The display shows a box for entering names and currently the "A".
- Go with the cursor [right] to the next position and press the button [6 MNO] in the letter, to input the "m".
- Move the cursor [right] to the next button and now press 3x [6 MNO], to put the "o".
- Move the cursor [right] a point further and press the button [7 PQRS] 3 x, to put the "r".
- Confirm the setting with the button [ENTER]
- The cursor moves in the song list on the SONG "Amor Amor Amor".
- Tap on the SONG field to select it.



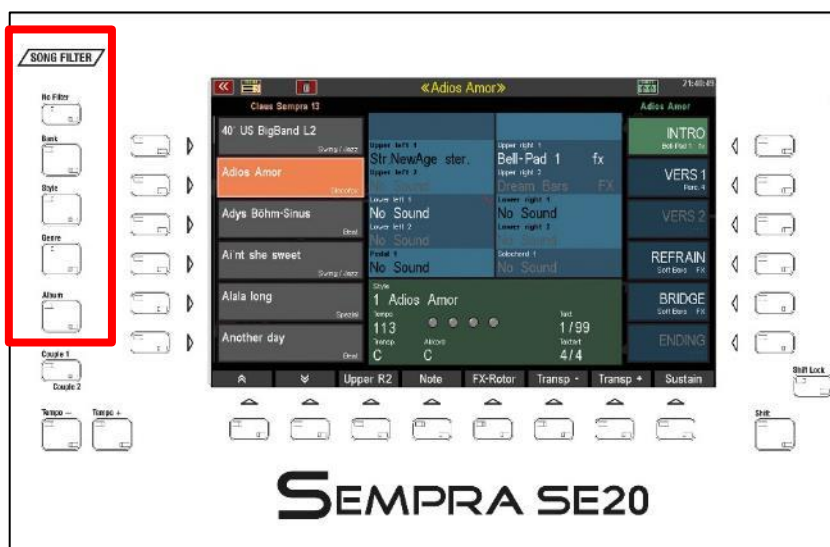
So, you can jump directly to a given position in the song list by entering letters and numbers. The accuracy depends on the number of characters, that you enter, here. When you enter E.g. only one letter and then pressing **[ENTER]** confirm, moves the cursor to the first SONG in the list that begins with that letter.

SONG-List filtering

You can filter the SONG list according to various criteria, this enables you catalogue them quickly and easily into individual SONGS or SONGS of certain styles. After switching on the SEMPRA filtering is first selected according to genre and here the genre of "**Popular**".

To do this there is to the left of the display the button group SONG FILTER. Here, you set the category on which to filter the SONG list:

- If you want no filtering and instead have the complete list of all SONGS currently in the organ shown in the display press the top button **[No filter]**.



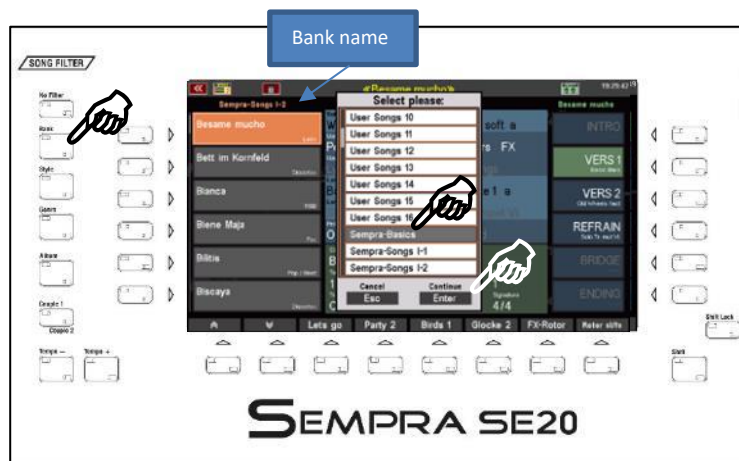
By the way: Your SEMPRA "remembers" the last selected song filter when you switch off the organ. When you turn on the organ the same filter will be reactivated.

- To filter the SONG list, press one of the buttons **[Bank]**, **[Style]**, **[Genre]** or **[Album]**. A further press of the same button selects the chosen filter category:

Bank: The SONGs in your SEMPRA are organized in up to 80 banks of 64 SONGs each. 16 of them are USER-banks which you can use for your own SONG files. The 64 other ones are factory banks which contain the factory SONGs and cannot be overwritten. You can also have access to a previously selectable SONG database on a connected USB flash drive containing USB SONGS.

- Press the **[Bank]** button 1 x to enable filtering of the song list. It lists the up to 64 SONGS of the selected bank.

- Press the **[Bank]** button again to select a bank: A selection list of all SONG banks appears in the display.
- Select the desired bank by tapping or with the data wheel and confirm with **[ENTER]**.
- The name of the selected SONG is displayed in the display above the SONG list.



Style: You can display the SONG list after filtering for style groups.

- Press the button **[Style]** 1 x, to activate the filtering of the song list by style category. Only the SONGS in the list are listed which use an accompaniment of the corresponding category.
- Press the button **[Style]** again to select the style category.
- Select the desired category either by tapping or using the data wheel and confirm with **[ENTER]**.



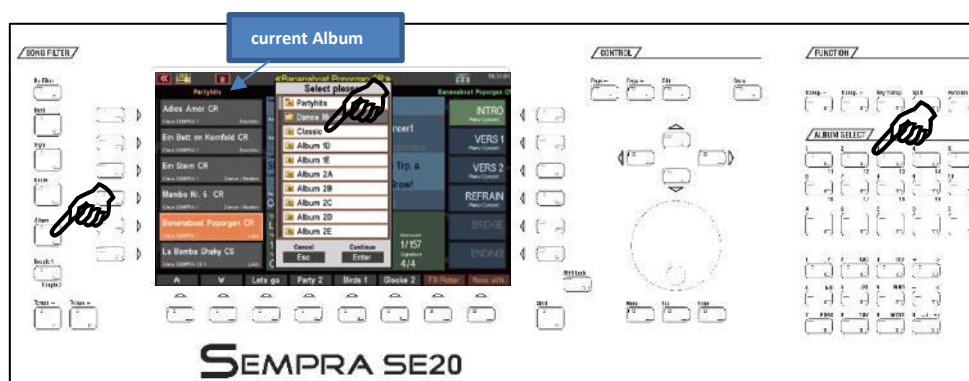
Genre: It is also possible to filter the SONG list by musical genre. This is initially enabled after switching on the organ.

- Press the button **[Genre]** 1 x to enable filtering of the song list by genre. This lists only the SONGS associated with the appropriate genre.
- Press the same button **[Genre]** to select the desired genre.
- Choose the genre in the list by tapping or with the data wheel and confirm with **[ENTER]**.



Album: The so called **Albums** are a highly convenient facility for managing extensive SONG lists. Here you can freely organize your SONGS and combine up to 6 SONGS in an album. You can save up to 100 such albums. If filtering is enabled by using the button **ALBUM** and selecting the button box **[ALBUM SELECT]** on the right the chosen album is shown on the control panel. More information in a separate chapter on page 139 f. of this handbook. **CAUTION!** In the default delivery condition of SEMPRA, the albums are of course still "empty".

- Press the button **[ALBUM]** 1 x to enable filtering of the song list by genre. Only the (up to) 6 SONGS from the currently selected album are then shown in the display.
- Press the button **[ALBUM]** again to select the desired album.
- Select the album in the list by tapping, or with the data wheel, and confirm with **[ENTER]**.



- You can select albums directly from the button group **[ALBUM SELECT]** to the right of the control panel. Using the numeric button **[1 / 11]** to **[10 / 20]** you access 20 album banks with 5 albums each (button **[A]...[E]**), i.e. a total 100 albums. The 6 songs of the selected album are displayed immediately to the left in 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 immediately as new Globalpreset or a new SONG: we explain how from page 122.

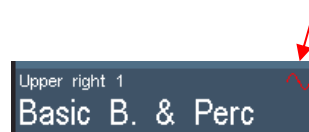
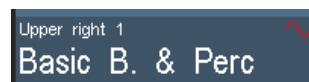
We now consider the basic screen, of any SONG or global preset:



The blue highlighted area in the middle of the display shows you the sound assignment of each 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 currently selected global preset.

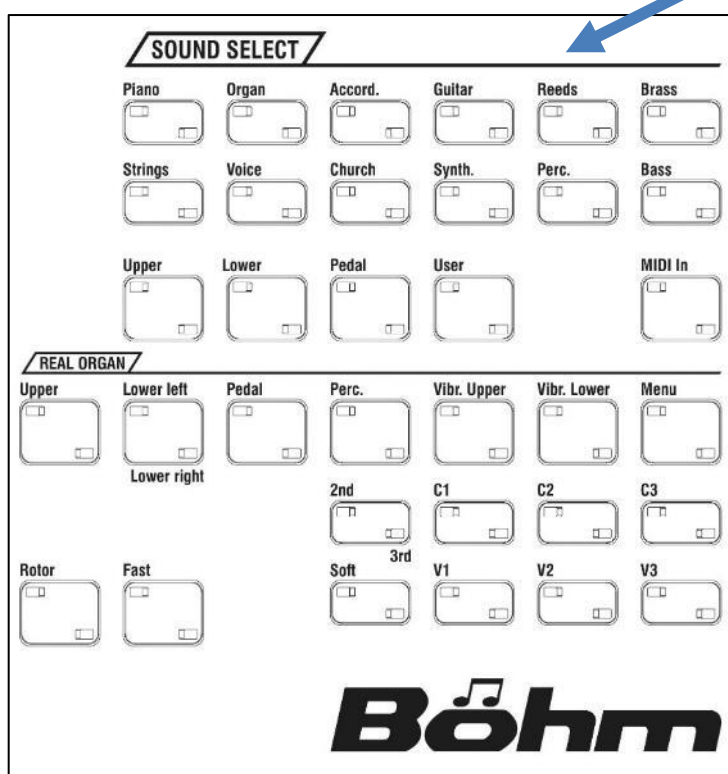
For clarity the sound name is displayed in various colours:

- Active sounds in the upper manual (or the SE60 middle manual), as well as in the pedal are represented in white.
- Active sounds on the other manuals or the Solochord are shown in black.
- Muted sounds are shown in grey.



When the **RealOrgan** drawbar organ for a manual or the pedal is turned on, this will be shown in the display by a red sine curve in the first part of the manual. You will also see ORGAN button for which manual/pedal is enabled on the button LEDs of the REAL organ.

Now, let's look at the right on the control panel. The SOUND SELECT and RealOrgan control button groups are here:



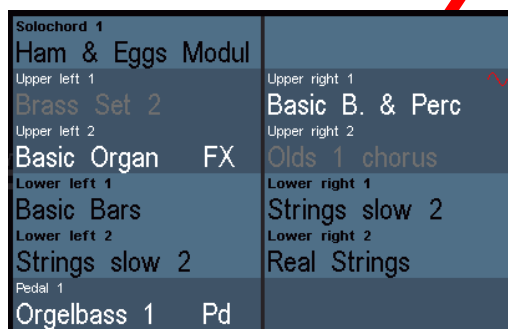
Sound Selection

Let's begin with the selection of AMADEUS-and - if available - Cloud-Studio sounds. You select them via the SOUND SELECT button group in connection with the display.

In the button group, you will find the 12 buttons [Piano] to [Bass] for the sound categories of SEMPRA. These buttons are also equal with a matching tone from each category.

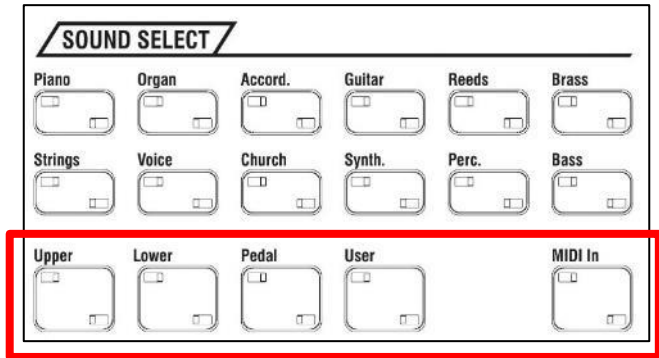
One of the underlying 5 selector buttons [Upper]...[MIDI IN] is active. Also one of the 12 category buttons on the upper 1 part shown in the main screen.

- Now switch through the 12 category buttons and watch the upper 1 part right in the main mask: you see how the voice for this part changes accordingly.

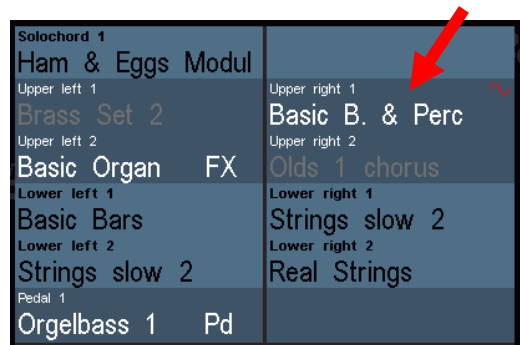


Below you will learn how to set the sounds that are called by the button.

With the SELECTOR button, choose the Part Editor for the respective sound categories. Set all parts for the respective manual or pedal, or the MIDI area.



When you tap on the display on one of the displayed parts you open the **Part Editor** for the appropriate manual or pedal.



Select the Part Editor, either via the SELECTOR switch or directly on the display: here is an example of the upper Manual:



You will see the parts for the manual, to the left the left manual parts and to the right those for the right of the manual. Choose a split point for the manual via the **[Split]** button (see next section), the parts are then distributed appropriately on the left and right side.

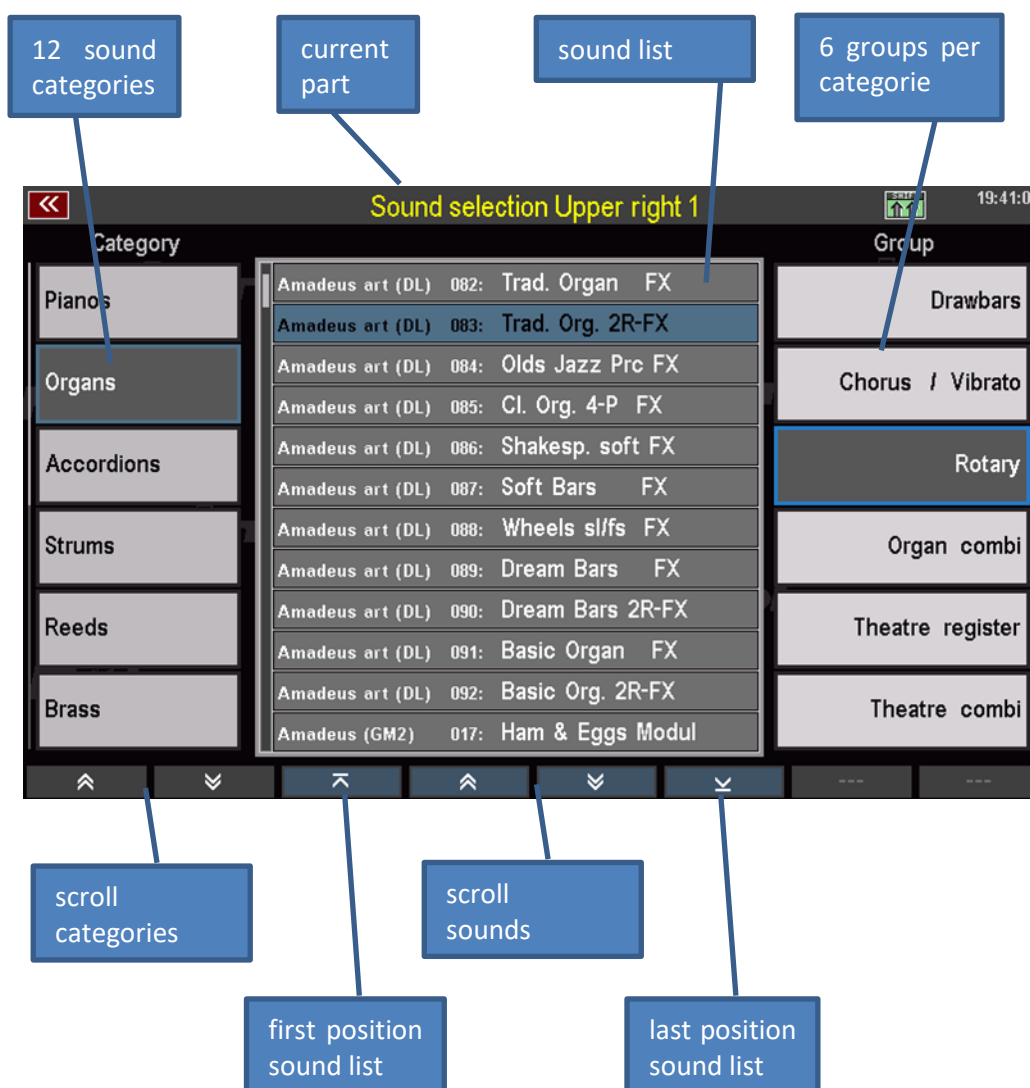
If a split point is not set all parts cover the entire manual.

Adjustments, e.g. the sound selection for each part, simply tap the display to the desired part or select it using the button right or left of the display.

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

At this time, we want to show only the most important settings. a detailed description of the Part Editor follows in a separate chapter of this manual.

- To change the voice simply tap once on the part. You can now reach the sound selection. The top status line of the display indicates which part the sound selection was activated.



- On the left, you see the list of 12 categories of sound the same as the 12 sound buttons on the right of the control panel. By tapping a category field you can select. Alternatively, you can select the categories using the 12 sound buttons of the Group **SOUND SELECT** on the control panel.
- Use the two arrow buttons below the list to scroll in the category list.
- On the right side are 6 subgroups of the sound category, which make for easier selection. Select by pressing any of the groups.

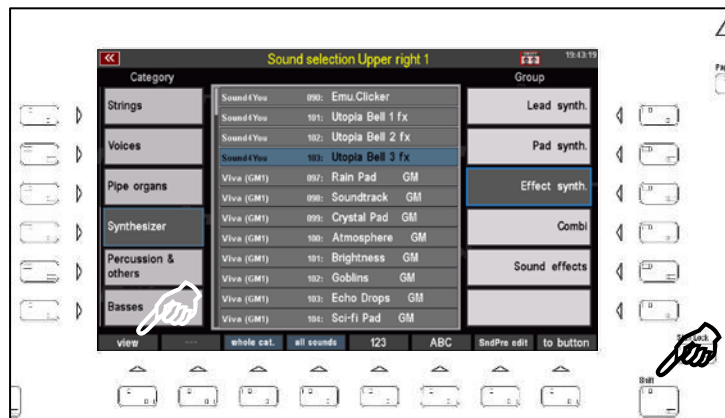
- In the middle of the display is a list of the individual sounds of the currently selected category/group.
So the category of "Organ" and the group "Rotor" is selected in the image above. In the Middle you see the corresponding sound list. Here is selected "Trad. Org 2R-FX" from the sound bank "Amadeus Art".
- You may move within the list using the **arrow buttons (F buttons)** below the list or scroll using the **data wheel**. Also, you can jump directly to the first or the last page of the list.
- To choose a sound, simply tap in the list.

Now try to select different sounds from different categories.



You can choose an alternate view of the sound selection with larger fields:

- Press and hold the **[SHIFT]** button on the right next to the display. The **F-button** this switch functions at the bottom of the screen to a second level.
- Push the button **[F1] view** to switch to the second view variant:



In this view the individual sounds are shown in the centre of the screen.

Choose different categories by using the **F-buttons** at the bottom of the screen.

Select the sound categories using the 12 sound buttons of the Group SOUND SELECT to the right of the control panel.

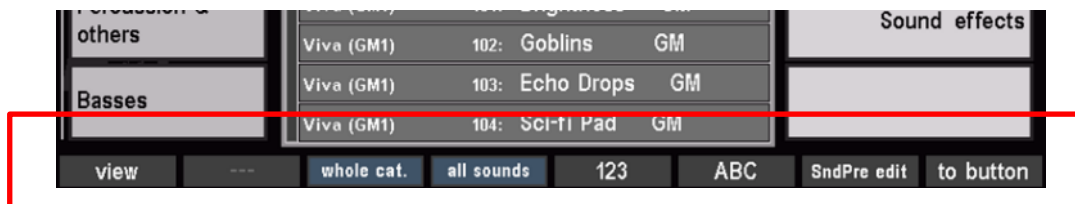
The **data wheel** can be used to scroll quickly through the sound list.



Group selection

- At any time by using **[SHIFT]** and the **[F1]** you can change between the two views of the sound selection. The last selected option remains active if you don't switch the view.

Once again, return to the list view of the sounds. Look at some more interesting features on the SHIFT level of the **[F]** buttons:



- View:** Changes the sound view
- Whole category:** All sounds of the selected category are shown - regardless of the grouping - in alphabetical or numerical order in the list.
- All sounds:** All existing sounds are represented in a total list - regardless of the category and group assignments.
- 123:** Numeric sorting the sound list
- ABC:** Alphabetical sorting of the sound list
- SndPre. Edit:** Call the Soundpreset Editor (will be explained in a separate chapter of this manual)
- to Button:** Shows the sound button currently active in the area SOUND SELECT on the control panel with the sound selected in the list. With this function you can use the individual 12 sound button on the control panel. If you then press the F button the LED flashes in the respective sound switch. A press on this sound button confirms the acquisition.

Press **[ESC]** to return from the sound list to the **Part Editor**, or (press **[ESC]** 2 x) to the basic screen.

Drawbar organ (RealOrgan)

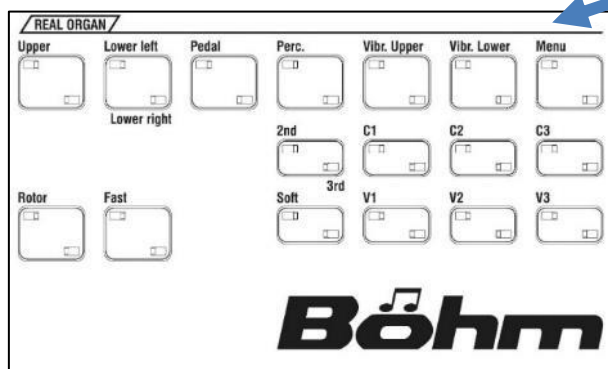
The typical drawbar or Hammond sound is still the tonal heart of each organ.

The SEMPRA offers a particularly exceptional drawbar organ, the **RealOrgan**. This makes both the sounds of the legendary electromagnetic Hammond® organs as well as the typical sine wave organ sounds of the legendary analog organ-era of the 1970s and early 80s.

If you have converted your existing Overture organ to become a SEMPRA, it probably still uses the existing **eds**-drawbar module instead of the new **RealOrgan**. This module also provides a very high quality tonewheel organ already and does not differ in its operation.

By the way, **all** the settings of the drawbar organ will be stored directly in the **Global Presets**. For every single preset within a SONG you can make an individual setting of the drawbars, and other functions of the **RealOrgan** or eds and save it.

The control buttons of the REAL organ are to the right on the control panel of your SEMPRA:



The 9 mechanical drawbars on the left side of the profile, in addition to the upper manual also operate as follows:

These drawbar are generally associated with the **upper manual**. Because usually, the setting of the drawbars and thus the sound is only changed frequently on this manual as is where the melody is usually played. You can change the footage of the upper manual with these 9 drawbars in real time.

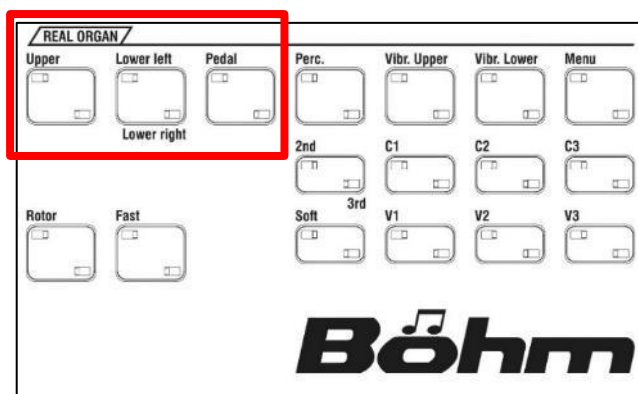


The settings for the lower manual or pedal are made using the **RealOrgan** display menu.

The **REAL organ** (or the **eds**) has as standard two nine-bar drawbars sets (upper and lower manual) and a six-bar (pedal) drawbar system. Using the **RealOrgan** menu you can select more organ types, providing up to 12 bars in the upper manual. The additional footages can be set only from the display menu.

Activating the RealOrgan for the manuals and the pedal

- To turn on the ORGAN for a manual or the pedal press the REAL button corresponding to **[Upper]**, **[Lower left/right]** or **[Pedal]**. This activates the organ drawbars for that keyboard.
- You can set the button to one of two LED positions **[Lower left/right]**. This determines whether the organ drawbars on the left or the right of the split is to be played.



In the main display the enabled drawbar organ is indicated by a red sine wave in the first part field of the respective manuals (or manual range):



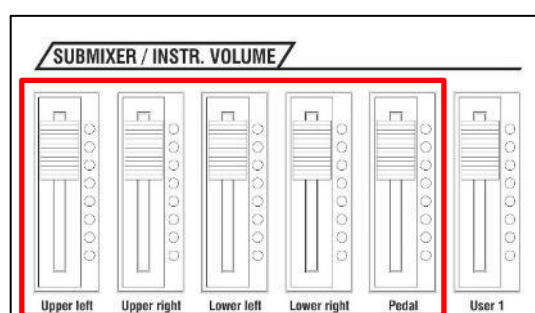
Drawbar adjustment – upper or middle manual

- Switch on the **RealOrgan** for the upper manual. You can see the sine wave symbol displayed in the display box for the part of **UPPER right 1**.
- If you now adjust the 9 drawbars to the left of the upper manual you will hear how the drawbar sound changes.



Note: If other voices are enabled on the same manual at the same time as the drawbar organ, they mingle with the sound of the drawbars, of course. If you want to hear only the drawbar sound, please turn down the **Upper/Lower/Pedal Submix volume sliders** on the left panel. These sliders do not affect to the volume of the drawbar sound, so you can use them to fade out all other sounds/parts very easily.

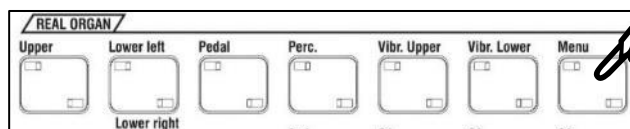
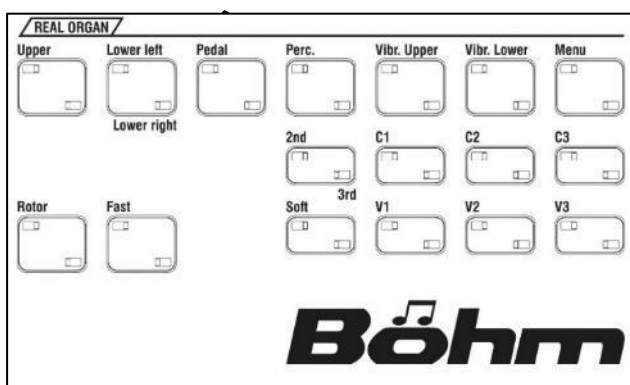
The total volume of the drawbar sets can be controlled in the draw bar menu (see page 44).



Setting the drawbars for lower manual and pedal

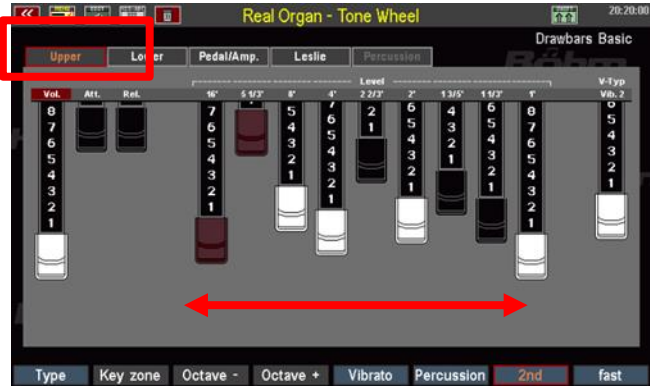
Now we want to register the lower manual with drawbars:

- Make sure that the **RealOrgan** for the lower manual is turned on - press the button [**Lower left/right**] if necessary.
- If you press the button several times, the drawbars can be used on the left or right manual section (the corresponding LED lights up). After three press the drawbars for the lower manual are switched off again (both LEDs off).
- Now press the [**Menu**] button in the **RealOrgan** section. The drawbar menu appears in the display:



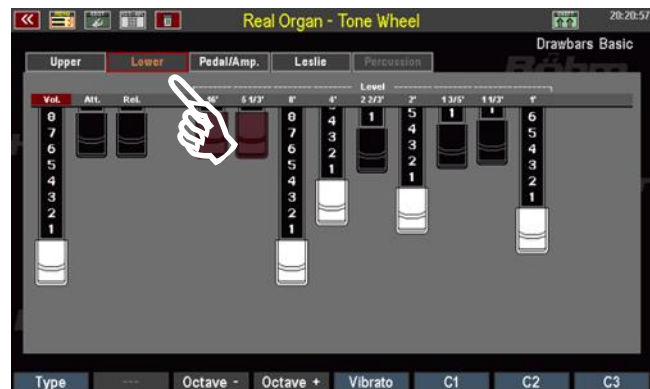
First of all, you see the drawbars for the upper manual. If you move the mechanical drawbars, you can see, how the virtual drawbars in the display change.

Of course, you can set the upper manual drawbars here also in the same way on the display, as described in the following for the lower manual.

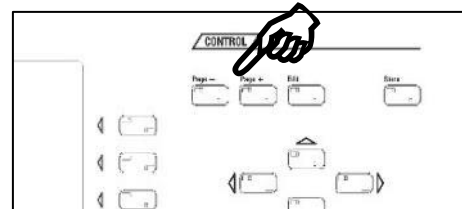


But now we want to change the drawbars for the lower Manual:

- Tap on the display on the **lower** tab to switch to the display of the drawbars for the lower manual.



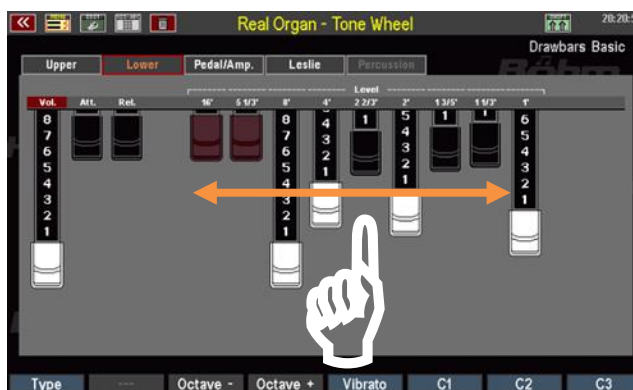
- Alternatively you can display pages with the buttons **[Page-]** / **[Page +]** to the right of the display.



- In order to change a drawbar on the lower manual, put the fingertip on it and slide the finger on the display up or down. The corresponding drawbar follows your movement and this way can be pulled out or pushed in.



- You can quickly change the drawbar settings if you quickly move your finger to the left and right above all drawbars.

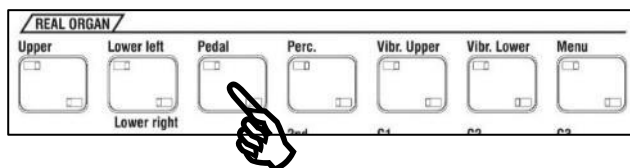


Thanks to the special display technology, the drawbars respond instantaneously and follow the line dictated by your finger. Therefore, set your drawbar adjustment literally by drawing the shape on the display. Because usually an approximate setting of each bar is completely sufficient to achieve a certain sound, you can very quickly adjust your settings in this way, almost quicker than using 'real' drawbars.

Now change the setting of the lower manual drawbars using the touch screen several times and play on the lower manual sound to track the changes. This way of setting via the display directly using your finger soon becomes intuitive.

In the same manner, you can also set the drawbar for the pedal:

- Make sure that the switch for the pedal is turned on:



- Tap the pedal tab in the display to switch to the display of the drawbar for the pedals. Alternatively, you can use the switches [page-] / [page +] to the right of the display.



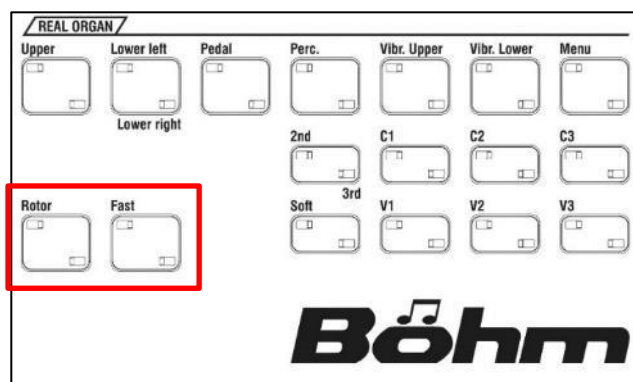
- Now you can set the drawbar footages for the pedal in the same way as you did previously for the drawbars for the lower manual.

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 very 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 SEMPRA **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 SEMPRA 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 SEMPRA (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 SEMPRA (already included in upgrades from eds to Real Organ):

SEMPRA Leslie:	15 choir SEMPRA type with Leslie rotor, percussion on all footages switchable
SEMPRA Phasing:	15-choir SEMPRA type with phasing rotor (electronic effect with Rotor, Celeste, Fading, etc.), percussion switchable to all foot positions
SEMPRA sharp:	like SEMPRA 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

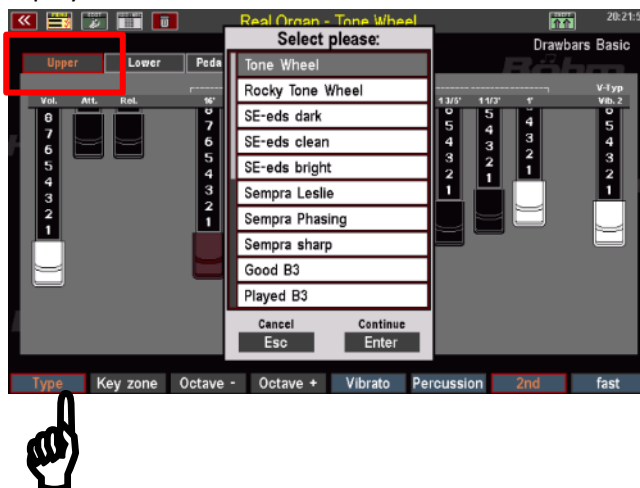
Chicago: soft transistor organ sound of American design

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:

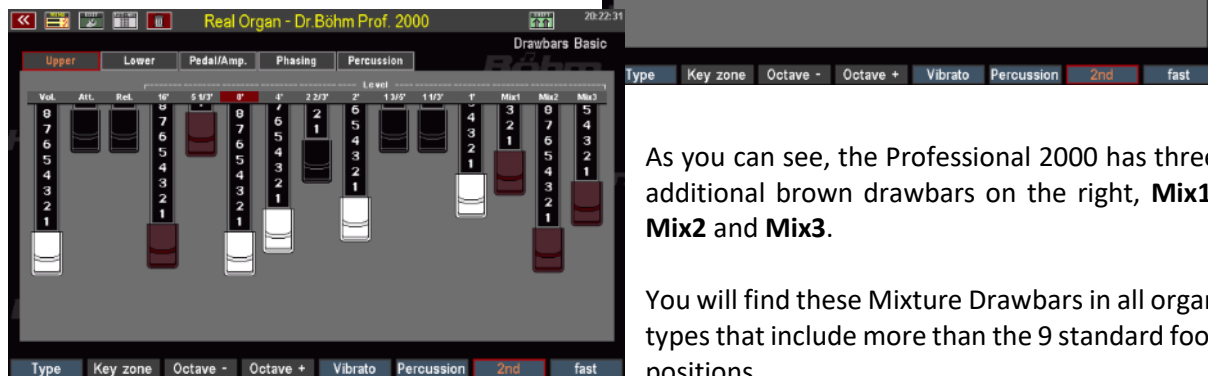
- If necessary, switch to the display page to the UPPER Drawbars. Here you find the function **Type** on the button **[F1]**.
- Press the key **[F1]**. A table of the available organ types appears in the display. Use the data wheel to scroll through the table. Select the the desired organ type from and 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 takes into account 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:

You have already adjusted the drawbars for the footages both for the manuals and the pedal.

You probably already noticed that the **RealOrgan** menu provides further drawbars and functions on the individual subpages. Some of the functions corresponding to the buttons on the panel, and also some features on the **[F]** buttons below the display.

These drawbars in the display can be operated in the same way as individual drawbar footages.

Look at us, what other functions the **RealOrgan** offers:

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 (middle) or lower manual 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.



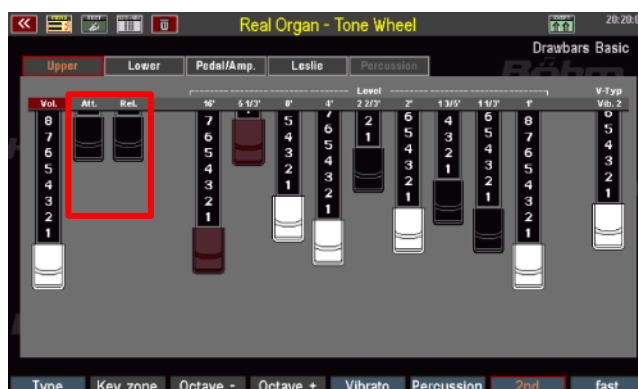
This drawbar allows you to adjust the overall volume for the drawbar system in question.

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



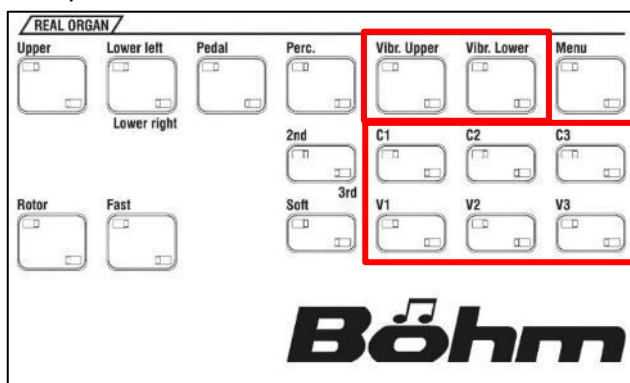
Chorus/Vibrato

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.

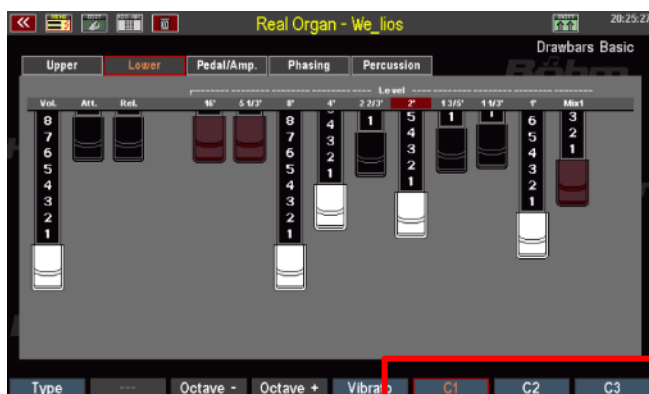
- With the buttons **[C1]... [C3]** or **[V1]... [V3]** select the desired type of effect or the intensity level. It is only one of the buttons is selected the effect is applied to the upper and the lower manual.



- 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.

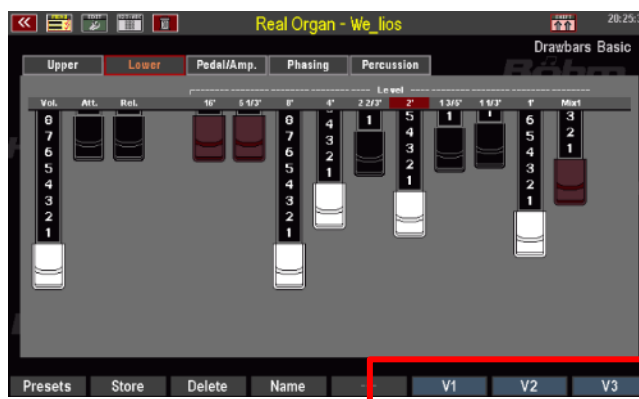


- For organ types with more than 9 choirs, the chorus/vibrato effect types are not selected via a drawbar for space reasons, but via the **F buttons** on the lower menu page.



- **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.

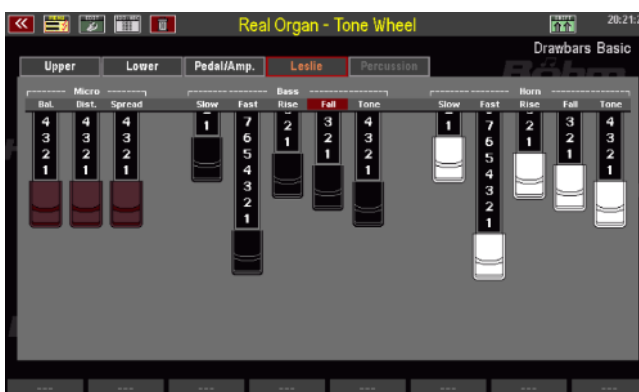
Depending on the organ type, the **RealOrgan** simulates a real Leslie cabinet with a separately adjustable bass or tweeter rotor, i.e. the actual rotating loudspeaker cabinet.

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

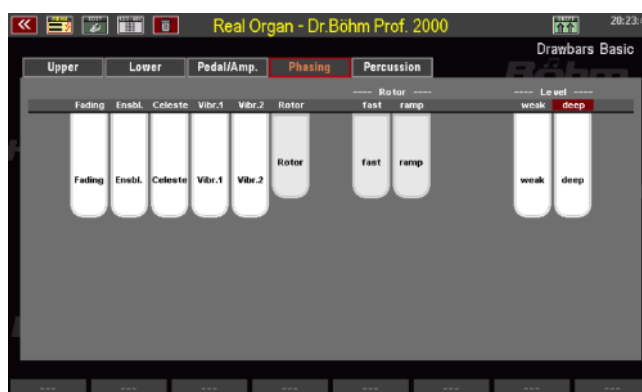
Rotary parameters for bass and horn

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

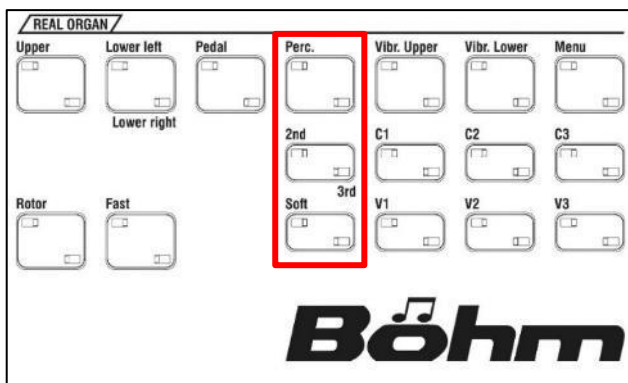
weak: All effects weakened

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.

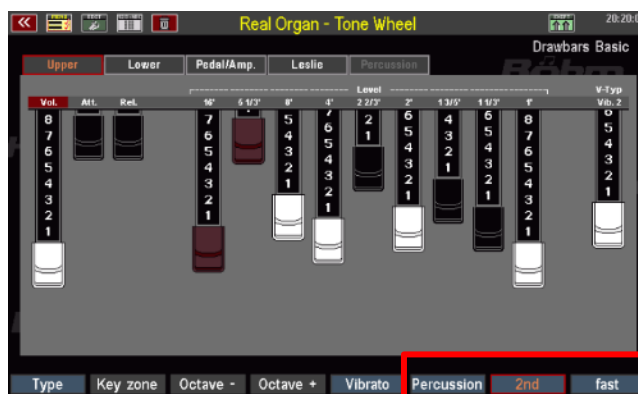
- With the button **[PERC.]** you switch the percussion. It is only on the upper manual.
- The classical tonewheel organ knew two percussion footages, which could alternatively be set: 4' (2nd harmonic) and 2 2/3' (3rd harmonic). With the button **[2nd / 3rd]** you can select the footage.
- You can use 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 on the corresponding drawbar:

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.

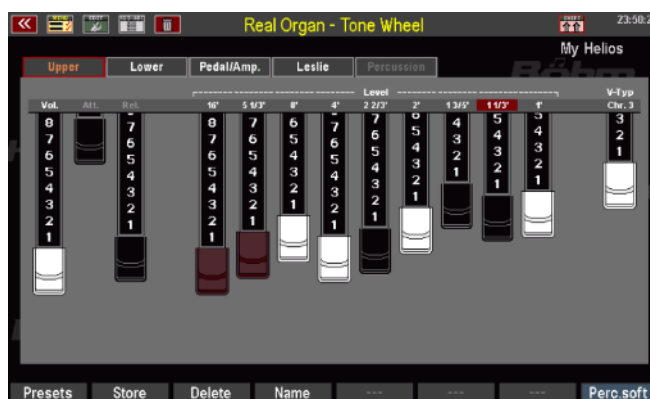


- The classic Tonewheel organ knew two percussion footages that could be set alternatively: 4' (2nd harmonic) and 2 2/3' (3rd harmonic). With the F button **[2nd]** you can select the foot position:

If **[2nd]** is activated, the percussion sounds in the 4' position, if the button is switched off, the 2 2/3' position sounds (3rd).

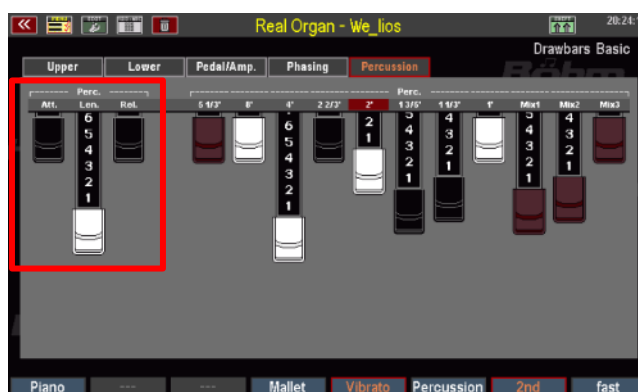
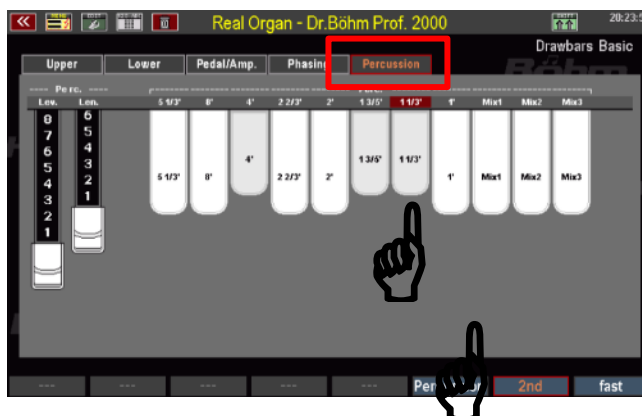
- The F button **[fast]** switches the percussion to a shorter decay time. This makes the effect even more percussive.

- 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.

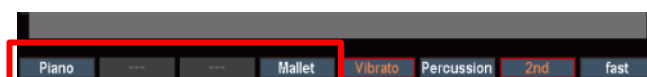


With many organ types (SEMPRA, H-100, Böhm, Wersi) you will find far more extensive percussion functions. These offer not only two, but all drawbars also for percussion. With these organ types (in the picture as an example the Professional 2000) you will find a separate menu page for the percussion settings.

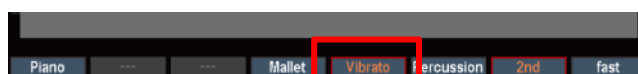
- You can also switch the percussion on and off again using the F button **[Percussion]**.
- To turn on the desired percussion foot positions, tap the appropriate rocker switches on the display.
- You can combine any foot positions.
- For some organ types (WE-lios, WE-ctra) the footages are not set via 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.



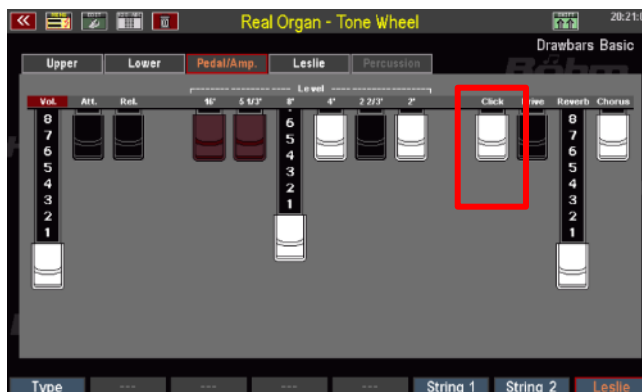
Note: Foot positions that are switched to percussion no longer sound in the actual drawbar setting!

Key click

Due to the fact that 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.



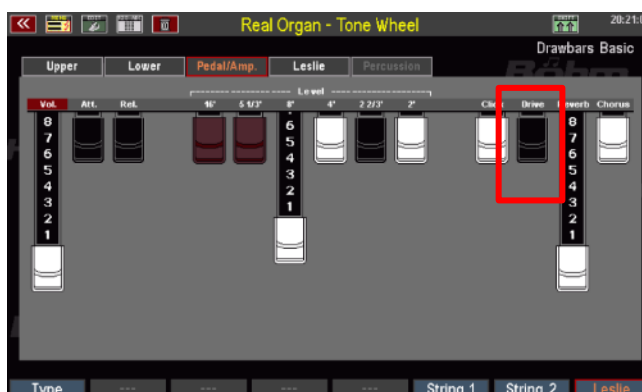
Note: Some organ types have **envelopes** for the drawbar sounds (see above). Attack and release can be adjusted in the display using the corresponding drawbars.

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 **Pedal/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.

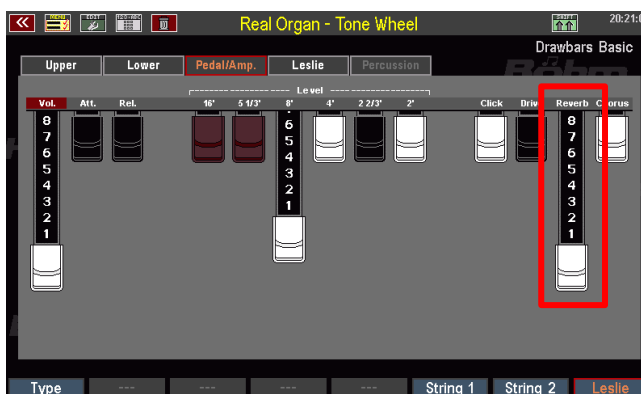
In the tonewheel organ types in the **RealOrgan** you will find a replica of this style-forming effect: It can be adjusted using the Drawbar **Drive** on the **Pedal/Amp** page. The drive effect produces the typical distortion of an overdriven tube amplifier. This effect is also faithfully reproduced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

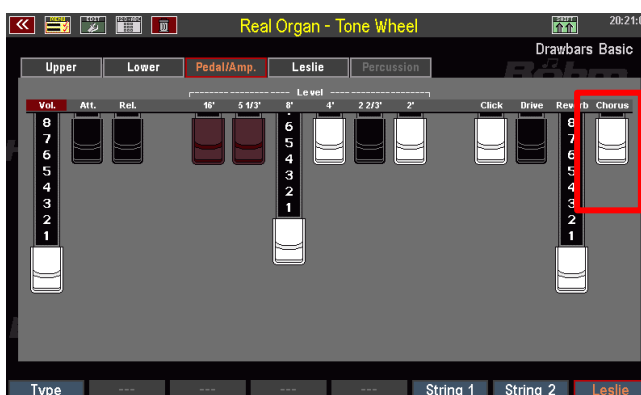
On the page **Ped./Amp.** you will find the Drawbar Reverb. Here you can determine the intensity of the reverberation for the **RealOrgan**.



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**).

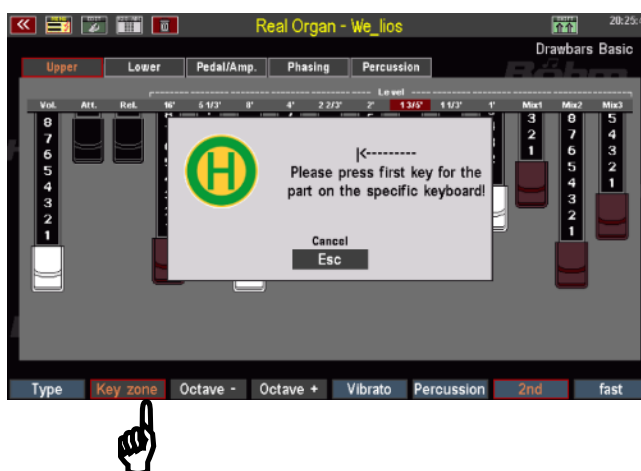
This can be used to mix an additional beat onto the **RealOrgan** signal, which, in combination with the RealOrgan's own rotor or chorus effects, can complement or enhance the **RealOrgan's** own beat effects. This makes the sound even more roaring.



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.



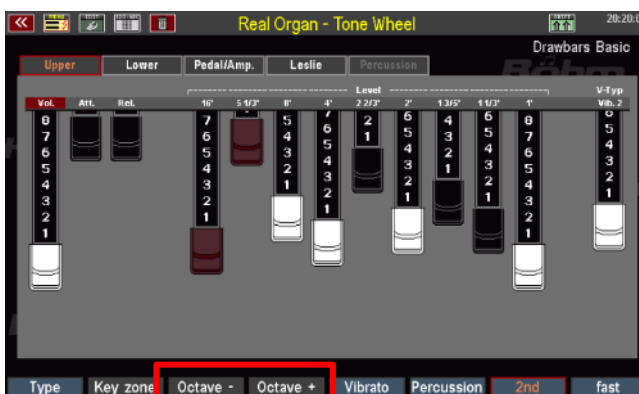
- Now you are prompted to enter the top key of the desired keyboard zone.
- Press the corresponding key on the upper manual.
- This defines the keyboard zone, the upper drawbar organ can only be played on the defined **key zone** (split zone), now.
- To cancel the key zone and make the drawbar organ 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, as long as 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.

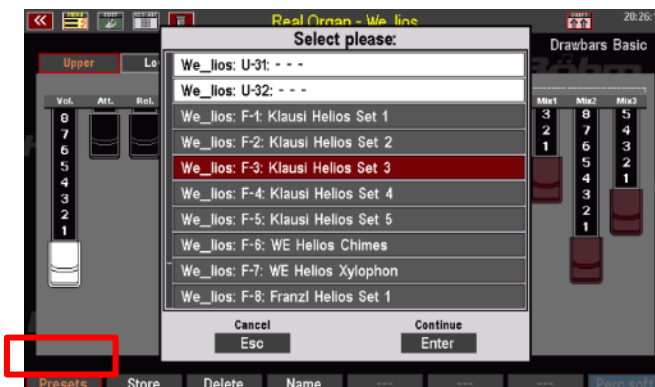
The presets contain the complete **RealOrgan** settings for all three systems (Upper, Lower and Pedal).

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).

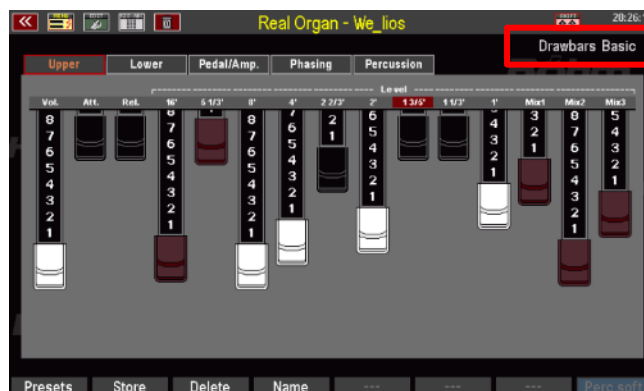
- Set the desired organ type.
- Press **[Shift] + [F1] PRESETS**. The display shows the selection list with the **RealOrgan** presets for the selected organ type.
- Use the data wheel to scroll through the list.



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

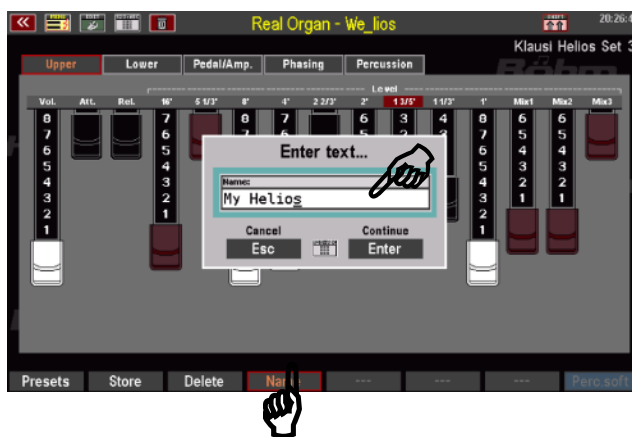
F-01...F-32: Factory presets. The positions 1-16 are occupied with example presets

- 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.

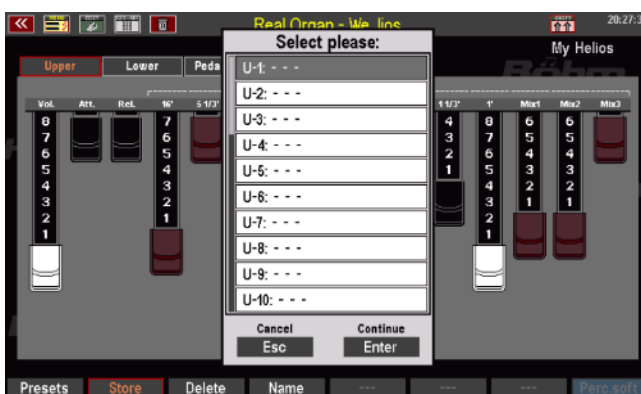


Save your own RealOrgan Presets

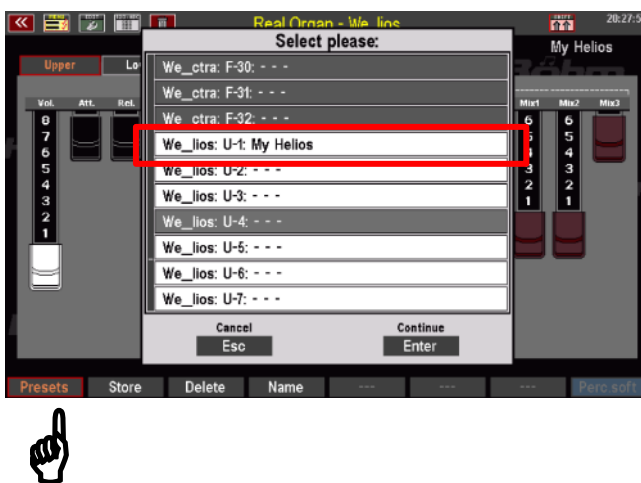
- Adjust your drawbar settings and configure all other settings for the *RealOrgan* as required.
- Use the F button **[Name]** to assign a name to the setting to be saved.
- Confirm the name with **[Enter]**.



- 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]**.



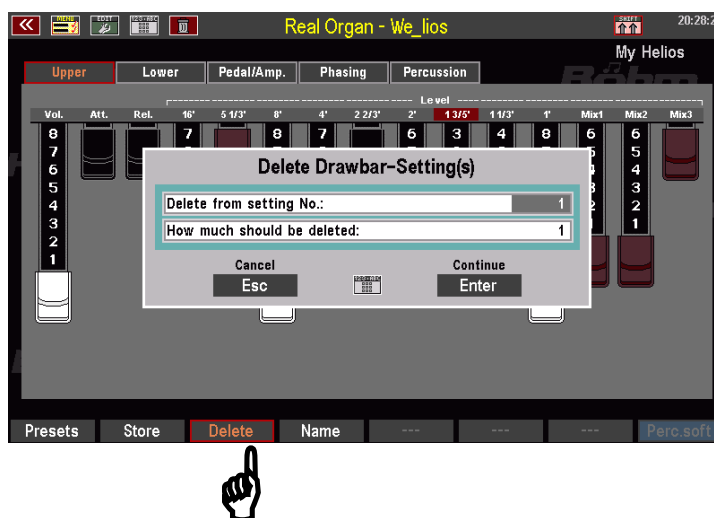
- The preset is saved at the selected position and can be recalled there after pressing the F button **[Presets]**.



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

RealOrgan Percussion and Vibrato/Chorus via F-buttons

For better accessibility in certain playing situations, the **RealOrgan** functions **Percussion** and **Vibrato/Chorus on/off** for Upper/Lower can be assigned as button functions to the F-buttons or Footswitches. The corresponding buttons then have the same function as the original function buttons for this in the **Real Organ** button group.

For these RealOrgan functions we have prepared some button macros, which you can load via a corresponding setup file:

Loading new button macros

We have prepared corresponding button macros for the new "RealOrgan" and "Manual Coupler" button functions. These are contained in a SETUP file, which you can download from the website www.boehm-orgeln.de or receive from us by email. This setup file contains only the new macros and no further settings. Your own setup settings are therefore not changed, but only the new macros in the button preset area are added by loading the file.

ATTENTION: This file also contains macros for the optional "Manual Couplers" (see page 174). Of course, these macros only work if the corresponding activation is installed in the SEMPRA!

- Copy the file "**Macros V-00.SUP**" to a USB stick and insert the stick into the organ.

- Open the USB menu and select the file type **"Setups"** on the left.
- The file **Macros V-00.SUP** is now visible in the middle of the display. Mark the file with the cursor and tap **"Load/install file"** on the right.
- Confirm the security prompt with **[Enter]**. The file is loaded.



If you open the Menu **Menu - 4 Buttons & Sliders - 2 Edit Button Preset**, you will find the new macros for the RealOrgan functions. The functions can now be assigned to the F- and footswitches as usual and transferred to your button presets.



Assigning functions in the button presets

After loading the setup file, the new button macros are available in the menu **Menu - 4 buttons & sliders – 2 Edit button preset**:

- Call up the **menu - 4 buttons & controls - Edit 2 button preset**.
- In the macro list (you can scroll the list with the data wheel if necessary) you will find the new RealOrgan macros:



- RO-Rotor:** Switching the RealOrgan rotor speed slow/fast
- RO-Perc. :** Switching RealOrgan Percussion on and off
- RO-Vib.UM:** Turning on/off the Chorus/Vibrato effect Drawbars Upper manual
- RO-Vib.LM:** Turning on/off the Chorus/Vibrato effect Drawbars Lower manual

The functions can be assigned in the usual way to the F-buttons, pistons or threshold switches in the row on the left of the display:

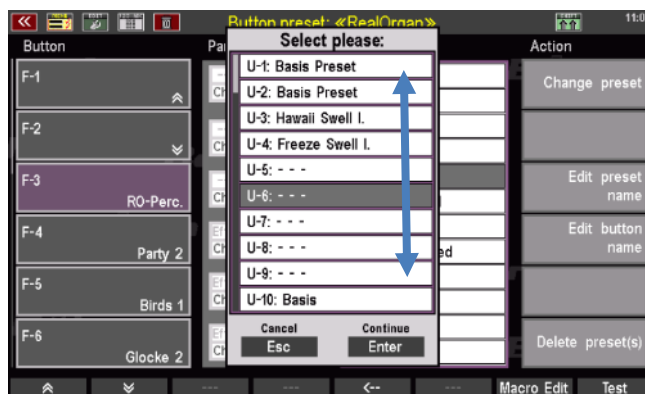
- Select the button position to be assigned on the left.
- Select the desired macro
- Press the **[Enter]** button to assign the macro to the selected button.



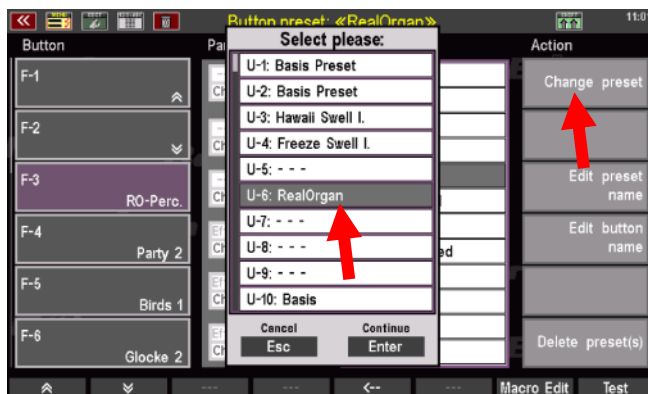
- If necessary, use the "Change preset name" field on the right to change or assign the name for the current or the new button preset to be saved. Confirm the entry with **[Enter]**.



- Save the current button preset via the **[Store]** button or select a free position in the then appearing selection list in order to save a new button preset. Confirm with **[Enter]**.



The button preset can now be used with the changed setting.



If you have assigned the function(s) to the **F** buttons, these will also be displayed in the basic screen if the corresponding push-button preset is active.

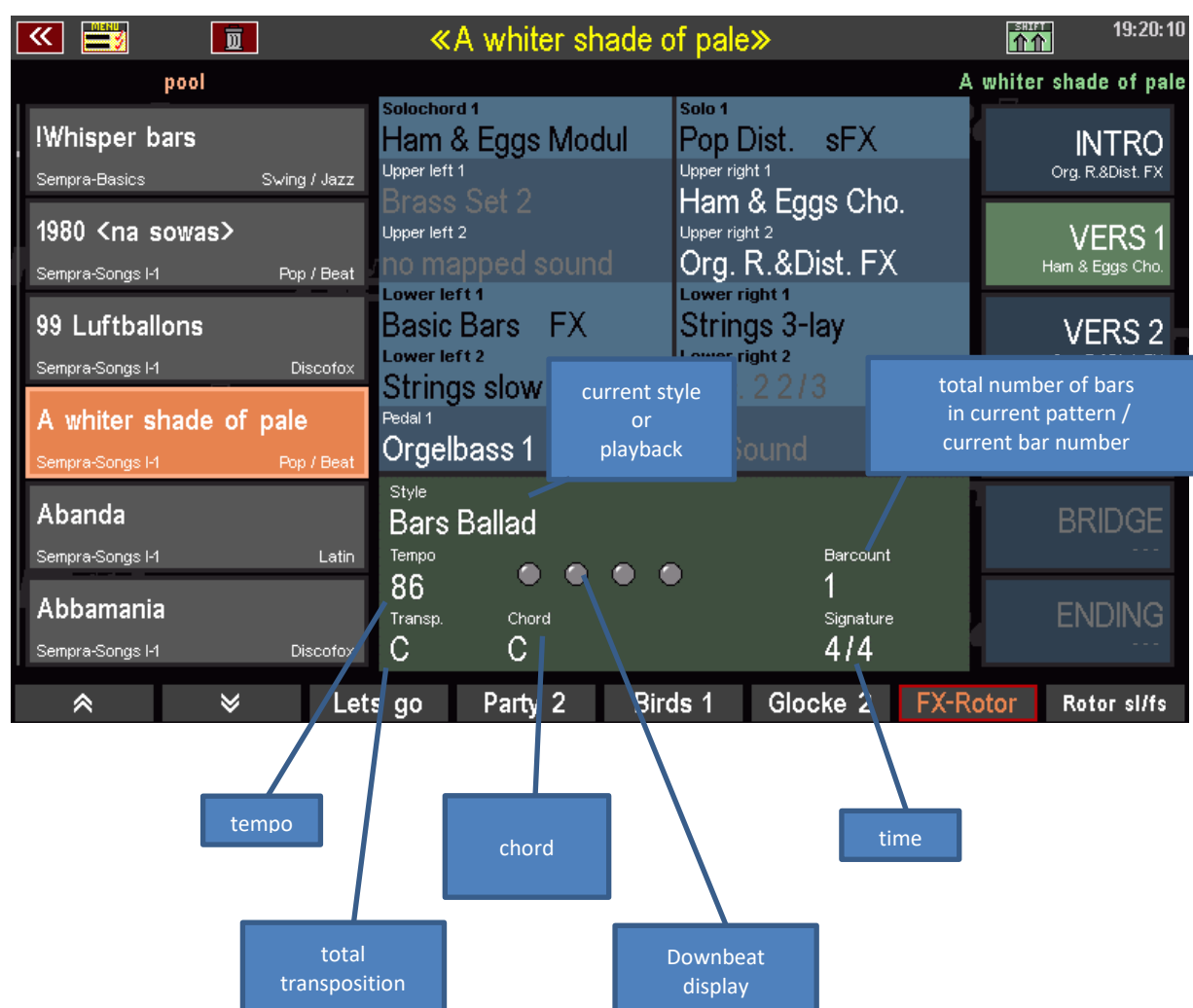


Play with Styles

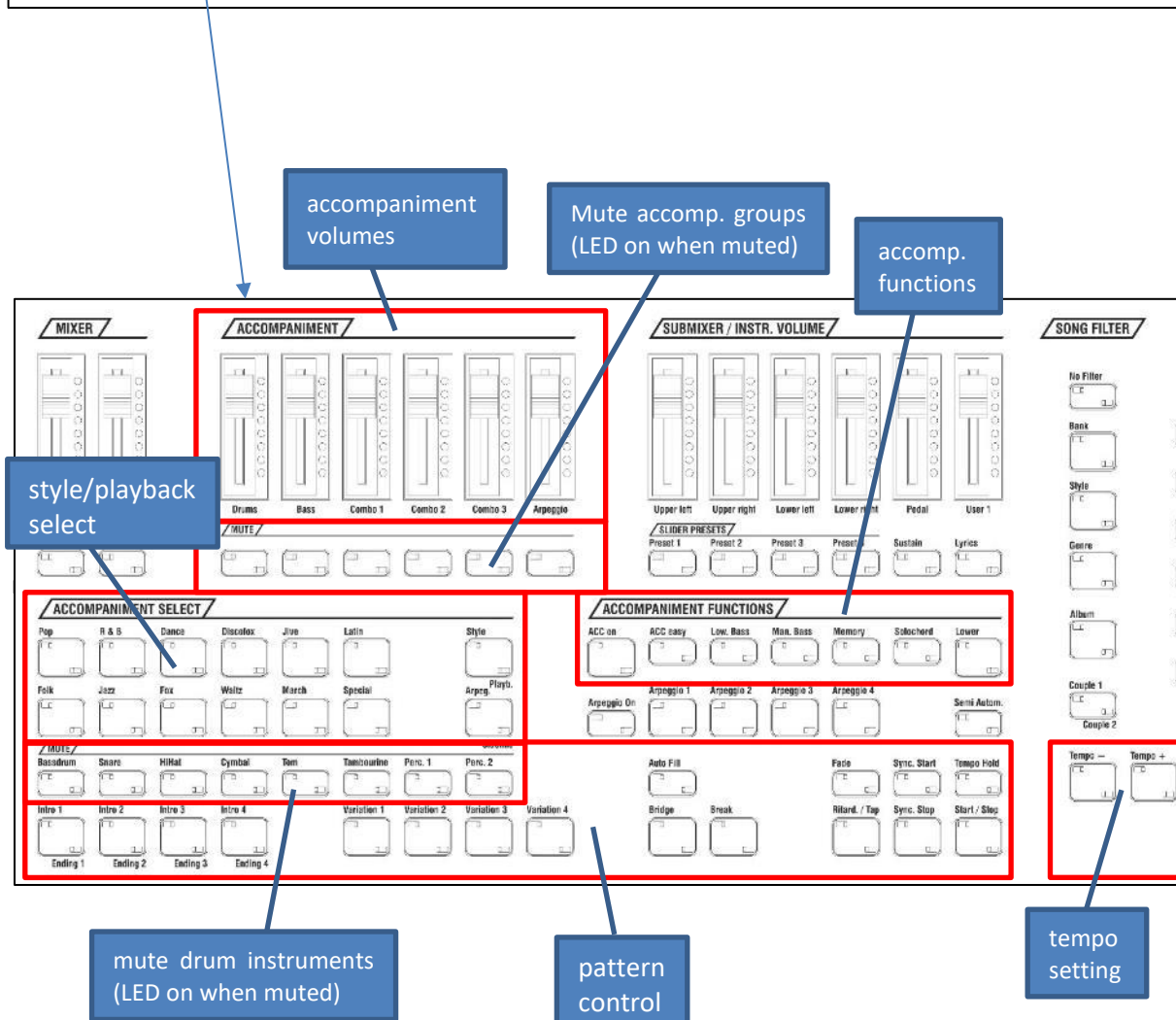
Of course, you want to support your playing with a swinging accompaniment. Nothing is easier than that, because SEMPRA offers you a comprehensive and flexible accompaniment section, that offers you hundreds of professional accompaniment styles ex works, as well as the opportunity to be interactively 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 section left on the panel:



Select styles and other accompaniments

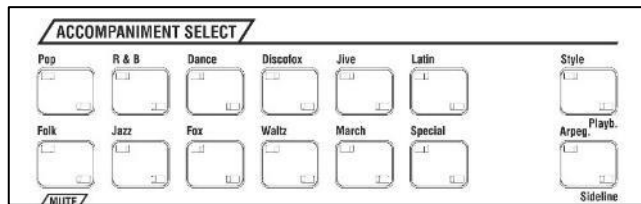
The styles are, of course, the most common variant of the accompaniment. SEMPRA provides a variety of professional styles from all stilistics for you. Further ones, for example almost all styles in the Yamaha® format, you can also directly upload to expand your personal style library. Of course, Böhm will also offer new style packages, regularly, which you can easily install into your SEMPRA.

When played with the pre-installed SONGS/Global Presets, you will have noticed that the presets also include the complete setting for the accompaniment. The presets so choose the style (or the playback) and volume levels, function settings, the tempo, etc.

But of course you can do all that settings by yourself. We look at once, how you can select the styles of the SEMPRA:

The principle of the accompaniment selection is very similar to the sound selection: as for the sounds, so even the accompaniments, so styles, playbacks, later also arpeggios and sidelines (currently not yet implemented) are organized in 12 categories with up to 6 subgroups each. So, you'll be able to find a desired or suitable accompaniment very quickly.

- Select the desired accompaniment category by pressing one of the **12 category buttons**. The two buttons right in the group determine the kind of accompaniment to be elected:



Style (rhythms)

Playback (Midifiles, directory from the factory still not occupied)

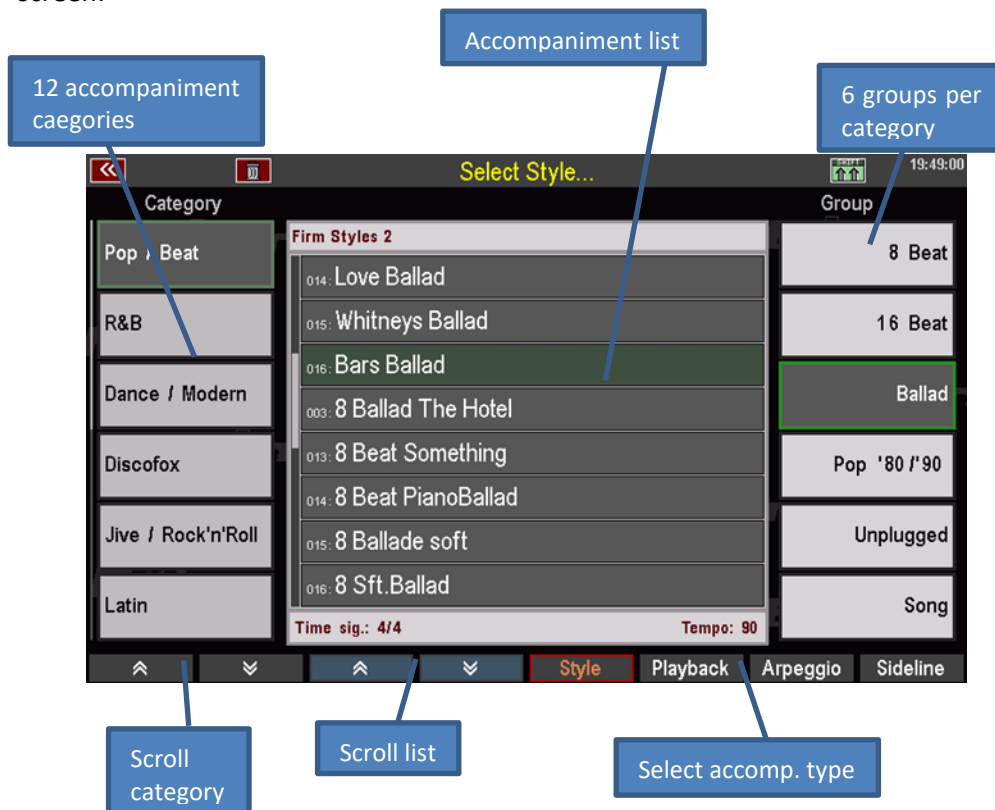
Arpeggio (currently not implementet)

Sideline (currently not implementet)

Let here initially enabled the position "Styles" (LED on).

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

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



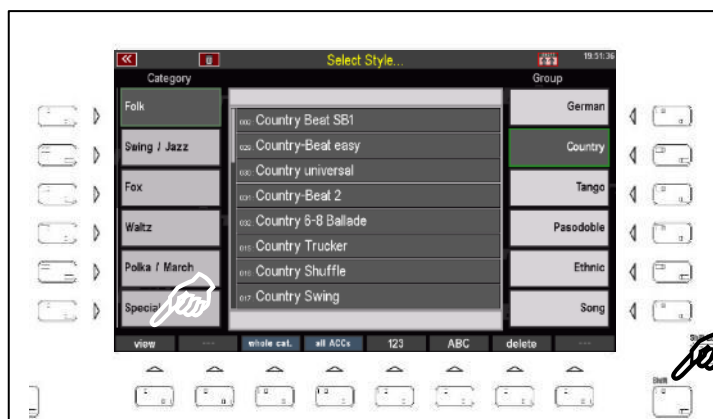
Select different styles once via the categories/groups and the list.

- 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.

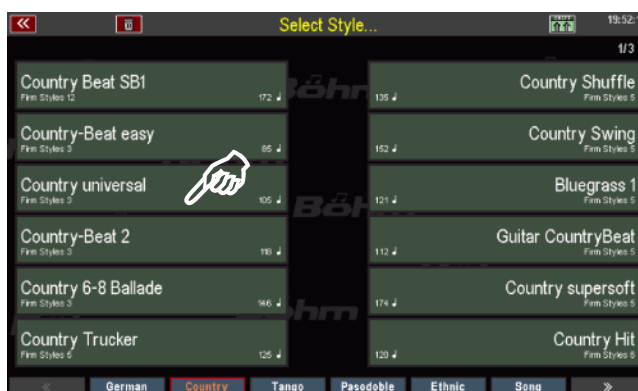


- The display changes to the alternative view:

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

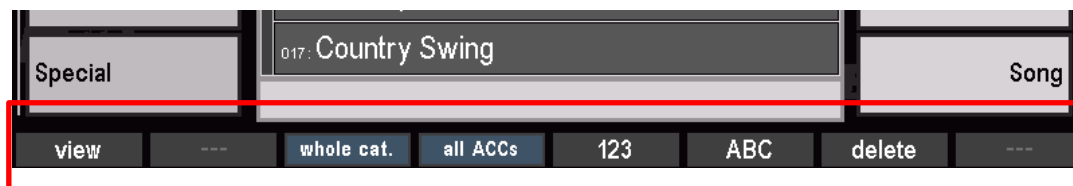
You can select the groups of the current category using the **F** buttons below.

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

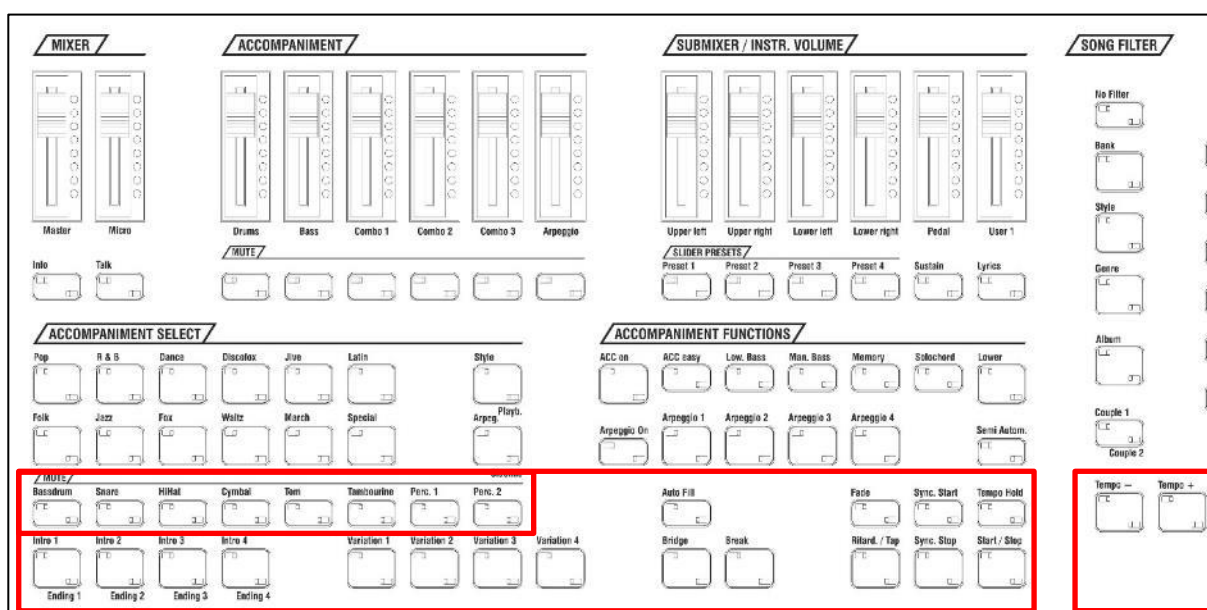


- view:** Toggle the selection view (see above)
- whole category:** All accompaniments of the selected category are displayed in alphabetical or numerical form in the list, regardless of the group division.
- all ACCs :** All existing companions of the selected species are displayed in a complete list, 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.

Style-/Pattern functions

In the lower rows of buttons on the left panel, you will find the functions to control the accompaniment in the live play:

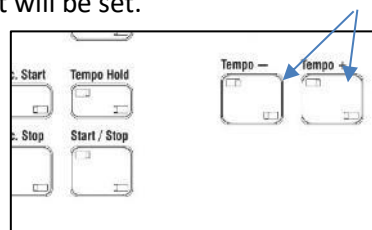


- Intro /Ending 1...4:** With these buttons, you can start the styles directly with an Intro. Is the **Sync. Start** function not active, the style will start directly with the press of one of the Intro buttons. Is Sync. Start enabled, the Intro will start, if a chord on the accompaniment manual (usually, 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)
- Ritard./Tap:** Pressed during the running style, the Ritardando function will be triggered: The tempo will be slowed down and a Fill-In will be played, then the style will be stopped.
- When accompaniment is stopped, the button works as **tap tempo** button: The tempo can be forced by tapping the button in the desired quarter tempo, 4 or 3 times, depending of the time signature of the current style. The style will start at the forced tempo, then.
- 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.
- 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.
- Start / Stop:** The normal Start/Stop function: starts and stops the accompaniment, directly.

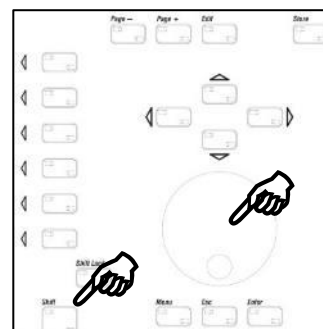
Tempo functions

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.

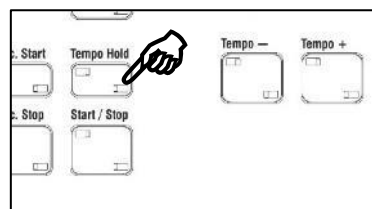
With the buttons **[Tempo -]** / **[Tempo +]** you can decrease/increase the tempo (see indication in the display) step by step (each press on the buttons), or continuously (press and hold one of the buttons).



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**.



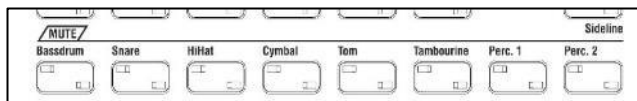
By activating **[Tempo Hold]** you can „freeze“ the current tempo of the accompaniment. If the function is activated, the current tempo will be kept, even if a new style or a new preset is called.



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

Drum Mute

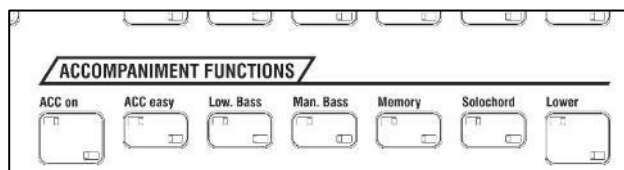
A particularly valuable feature of your SEMPRA is the button group DRUM MUTE. These 8 buttons allow the direct switching on/off of the corresponding 8 percussion instrument groups **Bassdrum...Percussion2**.



If one of the 8 button 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

When **[ACC on]** is pressed longer, different settings for the accompaniment will be shown, which can be changed directly in the display:

- To set a parameter, tap on the corresponding line or select it by using the **[Cursor up/down]** buttons. Then set the desired value with the **data wheel**.
- Confirm your input by tapping **ENTER** on the display or the button **[Enter]**.



The functions in detail:

Fill & Break

immediately: Is the function set to "on", Fill-In and Break will start immediately, when the corresponding buttons are pressed.
Is the function set to "off", Fill-In and Break will start at the next bar.

Sync. Start after start: Is the function set to "on", the **[Sync. Start]** function will be remained also after a stop of the accompaniment. So, the accompaniment can directly be re-started by **Sync Start**.

Is the function set to "off", **[Sync. Start]** will be switched off after a stop of the accompaniment.

Less number of keys for chord detection:

By setting value **1...3** you can determine, how many keys have to be played to trigger the chord detection on the accompaniment manual. On the factory setting "3", you can play up to 2 keys, for example, without changing the current chord.

Delay time for chord detection:

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

Hold accomp. chords: Is the function set to "on", the chord play continues, even you've lift your fingers away from the accompaniment manual. If the function is set to "off" off, the chords will stop immediately, if no key is played anymore. It is heard only the drums, then.

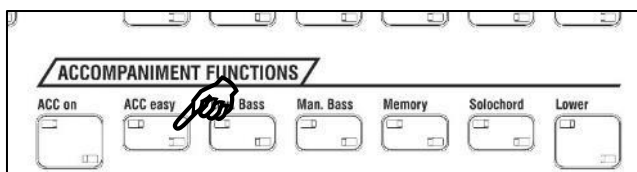
Clear accompaniment chords after stop: Is the function set to "on", the chord will be deleted after stop. If you press [Start] again without playing a chord, only drums will be heard. Play a chord to activate the chord accompaniment, again.

Bass Tracks: With this function you can basically determ, whether the bass tracks of the auto accompaniment should be played ("on") or not ("off"). Select "off", if you want to use only the chord instruments of the accompaniment, but play the bass on the pedalboard by 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.

ACC easy:

If [ACC easy] is switched off, the accompaniment evaluates fully played chords for the chord recognition on the accompaniment manual.

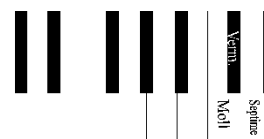


With the button [ACC easy], you can select from different (single and multi finger) chord detection modes for the accompaniment. If you press the button slightly longer, a selection box is displayed:



1 finger (Böhmat)

The lowest octave of the accompaniment manual specifies the root note of the key in which the accompaniment has to play; in connection with the first four keys of the second octave, played in addition to the root note, there are several possibilities:



Major chord = root note on the first 12 keys (C – B^b)

Minor chord = root note + C on 2nd octave

Flat chord = root note + C# on 2nd octave

Seventh chord = root note + D on 2nd octave

Chords off = D# on 2nd octave

This single finger mode corresponds to the legendary BÖHMAT one finger accompaniment section of the earlier, analogue Dr. Böhm organs.

1 finger (others)

If accustomed to the single finger modes of other manufacturers, you may try this 1-finger mode:

Major chord = any key on the accompaniment manual to select the root note

Minor chord = root key and any black key left to it

Seventh = root key and any white key left to it

Pianist

You want to play for example piano on the entire accompaniment manual (usually on the lower manual) and (yet) with accompaniment by the arranger?

The mode **pianist** ensures that in a particular area a harmony change of the accompaniment only takes place if a certain number of keys (factory-set: 3) is played. It involves the entire (not splitted) manual, so the playing of the left and right hand into the chord recognition.

Organist

This mode offers interesting playing possibilities, which give you a greater harmonic freedom while playing with the auto accompaniment:

First of all, this mode affects to the accompaniment instruments, which are played by the Combo 1 group of the accompaniment: If the Organist mode is activated, they'll play only the notes, whose keys you're actually playing, but not those that are programmed in the style partiture.

An example: You're playing a G major chord on the accompaniment manual:

➔ The entire accompaniment (Bass, Combo 1 - Combo 3) plays the G-major chord.

Now you play single keys on the manual:

➔ Bass, Combo 2 and 3 will go on playing the G-major chord, but the Combo 1 instruments will play only the pressed single notes, now.

Also, the Organist mode affects on the bass of the accompaniment: in this mode, you have the ability to control the bass notes of the automatic by the pedal keys of your organ.

Also an example:

You're playing a C-major chord on the accompaniment manual and you don't play any key on the pedalboard:

➔ The automatic bass plays his usual bass line.

Now, play a pedal key, such as a 'G', to the C-major chord:

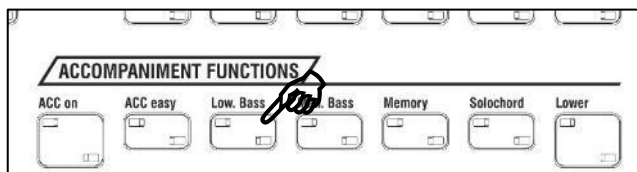
➔ The automatic bass now plays (in the rhythm of his programmed line) only the note played on the pedal, as long as you're pressing down the pedal key.

In this way, you can play a free bass line, even with the automatic bass, or determine the bass note to be played from the automatic bass.

Note: Because it would make no musically sense, to have a further bass sound next to the automatic bass, the current pedal registration will be automatically muted, as long as the Organist mode is activated. After the Organist function will be switched off again (button [ACC easy] turned off), the pedal sound will be switched on, again.

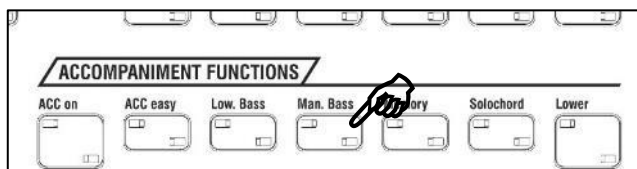
Lowest Bass:

If this button is activated, the automatic bass plays his line based on the lowest played chord note. So, the bass note will change with the played chord inversions, if necessary.



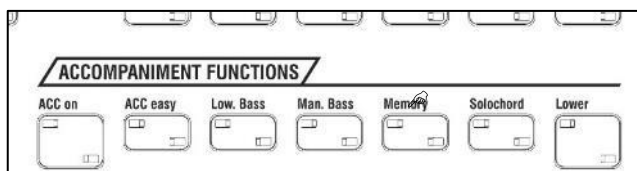
Manual Bass:

If this button is enabled, you can play the bass voice (pedal registration) added to the chords on the accompaniment manual. Whenever you reach the minimum number of keys for the chord recognition, you'll hear the root bass note of the recognized chord in the sound, currently set for the part Pedal 1.



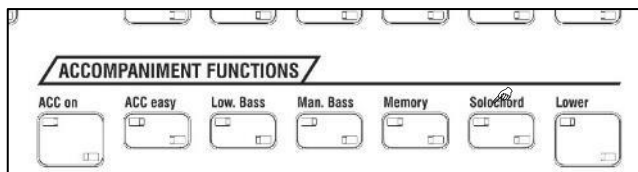
Memory:

This button activates the hold function for the sounds set to the accompaniment Manual: If the button is enabled, the sound continues, even if you release the keys on the manual. Later you will learn how you can allocate the memory function to also any other parts.



Solochord

The **Solochord** is strictly speaking not a direct function of the auto accompaniment, but it uses the chord recognition of the accompaniment. What exactly is **Solochord**?



The **Solochord** function adds further notes /harmonies to your melody play on e.g. the upper (or every other melody manual), depending on the chords your are playing on the accompaniment manual. The Solochord adds more notes added, and that your melody game on E.g. the upper (or media manual) depending on. Totally 24 (!) different types are available for this "harmonization" of the melody.

So, with this function you can play polyphonic melody lines with just one finger, the sound becomes much richer.

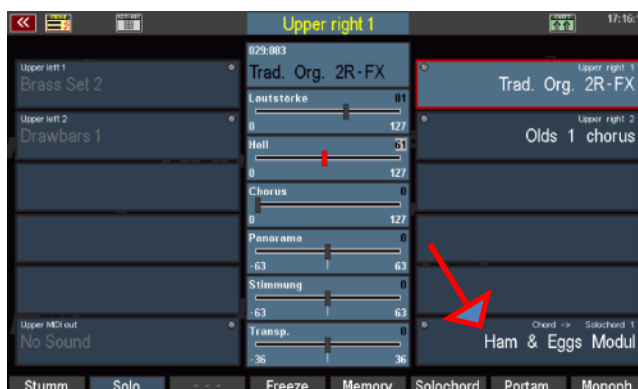
With the **[Solochord]** button, you basically turn on the function.

Sound setting for Solochord

A big advantage of your SEMPRA: In contrast to many other organs, the additional notes generated by the Solochord do not simply sound with the upper manual timbre. You can register rather an own sound for the Solochord!

We have already met the **Part Editor** when it came to choosing sounds for the manuals.

In the **Part Editor** of the upper manual, you will find a dedicated part, which plays the Solochord notes, if the function is activated and a sound for this part is set.



Multi-Solochord

But, SEMPRA goes a step further: A completely new feature now allows that every part on every manual or the pedal can be turned to a Solochord instruments and controlled by the Solochord function.

And even more: each of this Solochord instruments/parts can also use an individual type of Solochord. A further one of the unique new features of SEMPRA!

- To use a part as a Solochord instrument, select this part in the Part Editor and press the **[F]** button **Solochord** below the display. Now this part becomes a Solochord instrument and will be played through the Solochord.



- To set the Solochord type for the concerned part, hold the **[SHIFT]** button right next to the display and press the **[F]** button **S-Crd.Mode** below the display.
- A list of the available 24 **Solochord types** is displayed. Select the desired type with the **data wheel** or the **cursor up/down** buttons and press **ENTER**.



Now, try out to assign different types of Solochord to various parts and meet the effectiveness of the 24 different Solochord types. Es stehen insg. **24 Solochord**-Typen zur Verfügung:

Duo	Rock	Full Chord
Trio 1 close	Octave	Rock Duett
Trio 2 open	Brass	Blue Grass Duett
Trio 3 open	Reeds	Blue Grass Trio
Organ	Miller	Block
Choir	Chord	4-Way Full
Folk	Standard Duett	4-Way Jazz
Fanfare	Standard Trio	4-Way Open

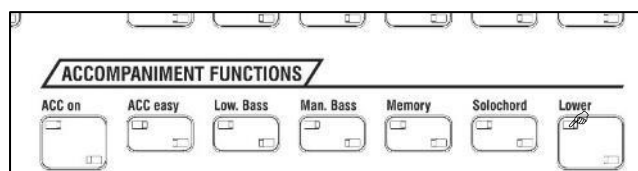
We recommend you to test all types to familiarize yourself with the different effect. So, it will be easier for you later to find the variants appropriate to the respective piece of music you want to play.

Don't forget also the numerous part functions (which you will learn later in a separate chapter of this manual), which, when used for it, of course also affect to the Solochord part(s). It can be interesting for example to set a Solochord part to monophonic playing. The striking impression of an independent '3rd hand' playing can occur depending on the type of Solochord.

The Solochord is an extremely creative tool, that you should try extensively in connection with the diverse sounds and part features of your SEMPRA!

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

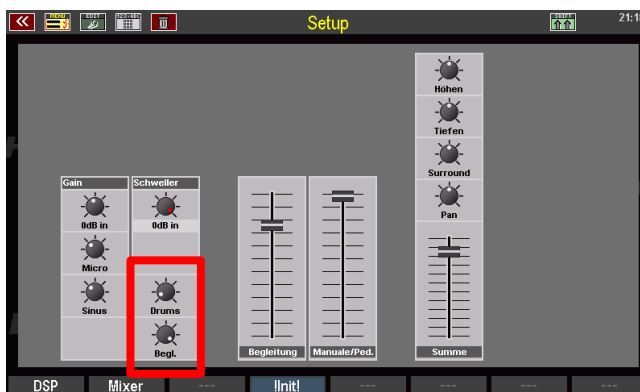
Lower: This button switches on the the sounds on the Lower left area (LED on) or off (LED off). If the switch is off, the sounds on the lower left part will not longer be heard, but you can of course still enter chords for the automatic accompaniment or the Solochord from there.



Proportional swell control in 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.

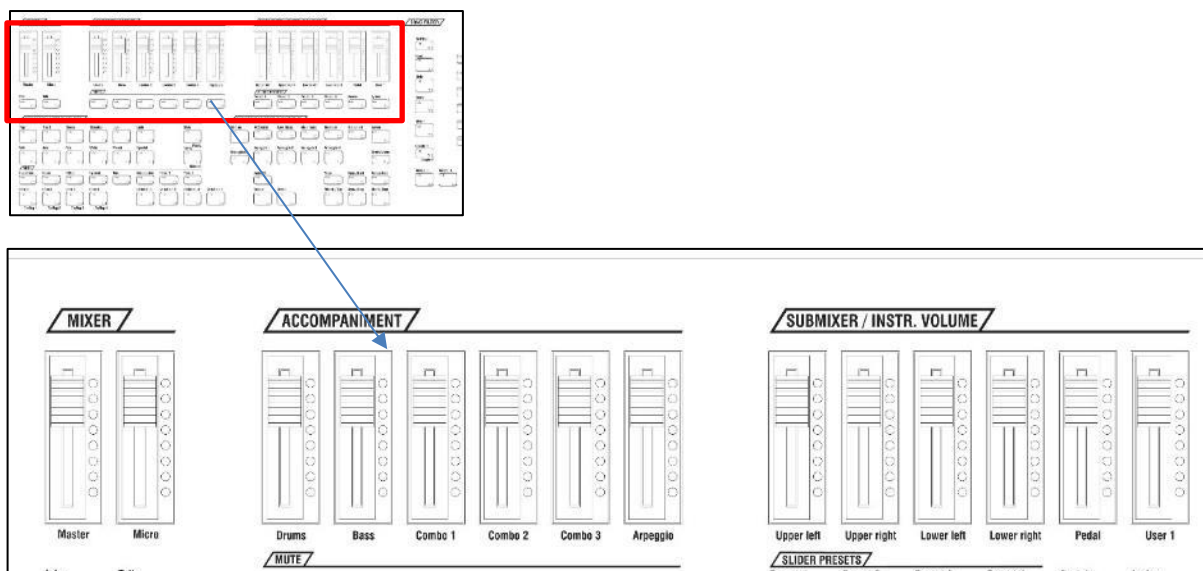
The settings are automatically saved in the SETUP of the organ.



Volume setting for manuals/pedal and accompaniment

On the top left of the control panel of the SEMPRA you see totally 14 volume sliders. These are the volume controls to adjust the different volume levels of the entire instrument, the microphone volume, the single volume of the accompaniment sections and the volume settings for the manuals and the pedal or the individual parts on each manual/pedal.

Let's have a closer look at these controls:



Each of the 14 slider features a chain of 8 LEDs that show the manually set position, or the setting retrieved from the **Global Presets**.

When a **global preset** is called up, the volume settings will not necessarily corresponds to the actually slider position, anymore. This is applied at the moment by touching the slider and changing its position.

Slider group MIXER:

Master: Sets the total volume of the organ. At your first playing, please set this controller best on a medium, or a value in the upper third. So, you get a feel for the volume once and can increase the total volume later in case of need.

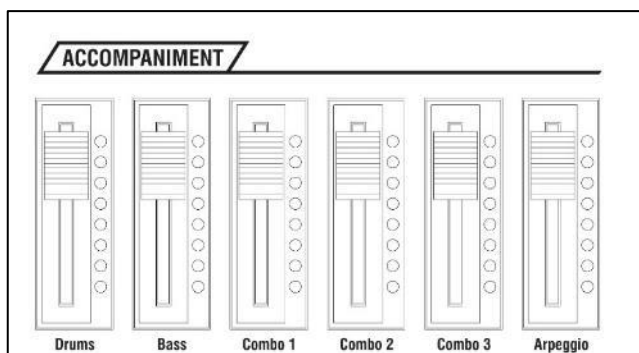
Micro: If you want to sing to your playing, or to make announcements to the audience, you can connect a microphone at the back of the organ. Set first the input sensitivity with the small potentiometer **[Gain]** next to the microphone socket to a value, that there is no distortion even with fair singing/speaking. Then, you can adjust the volume of the microphone with the volume slider **[Micro]** and adjust the volume of your singing to the organ.

The **Master-** and also the **Micro-Slider** will not be stores to the **Global Presets**.

Slider group ACCOMPANIMENT:

These 6 controls adjust the volumes of the accompaniment groups:

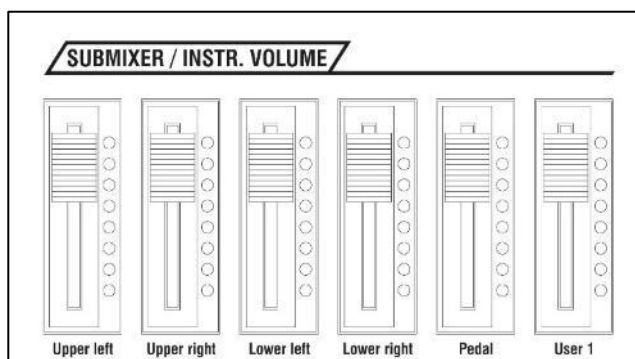
- Drums:** volume drums
- Bass:** volume automatic Bass
- Combo1...3:** volume combo sections 1...3
- Arpeggio*:** volume arpeggio (*currently not yet implement).



The settings of this controls will be stored into the Global Presets.

Slider group SUBMIXER / INSTR. VOLUME

These 6 sliders have different functions, depending on whether the *main screen* or the *Part Editor* is called on the display.



When the *basic screen* is active, the functions correspond to the labeling below the sliders. The sliders operate as so-called **Submixer**, comparable to the equivalent controllers on a mixing desk. Each slider summarizes all parts/sounds of the corresponding manual area, as **Upper left**, **Upper right**, **Lower left**, **Lower right**, **Pedal**.



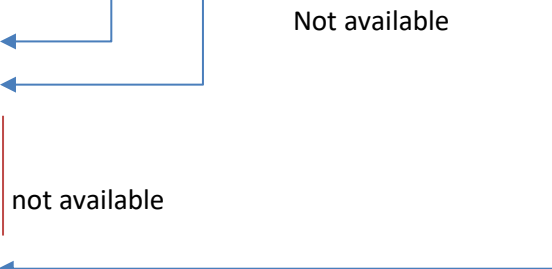
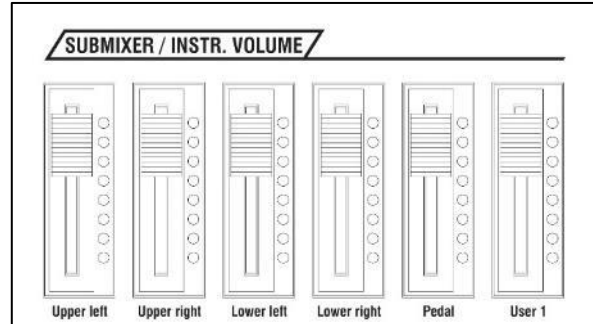
Attention: These sliders do not control the RealOrgan volume! Therefore, you can switch to a pure Drawbar sound at any time (when the RealOrgan is switched on, of course) by simply pulling down all the submix controls listed here for Upper/Lower or Pedal. The manual instruments can then no longer be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

When the **Part-Editor** is called up on the display, the functions of the 6 sliders will change. Now they act as individual volume controls for the parts of the manual (-area) selected in the display:

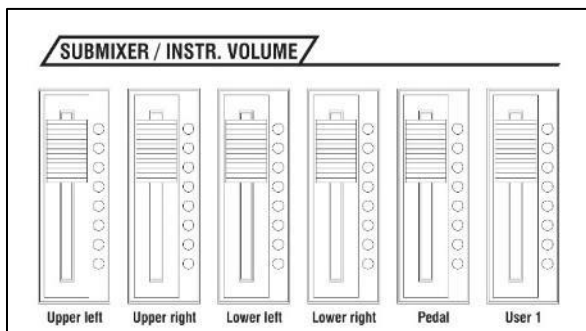
The 6 sliders are now associated with the up to 6 parts of the keyboard range selected in the display (from left to right). Parts that are not available on the organ model can also not be controlled. Here the LED strips in the affected sliders will be disabled automatically. So only the controls are adjustable, which LED strips are lightning. We look at this, as an example, on the upper manual of a SEMPRA SE20:

In the basic configuration, the SE20 offers two parts per manual area, plus Solochord part (right area), respectively MIDI out part (left area).

The parts 3, 4, and 5 per area are not available in the basic configuration, the corresponding controllers are without function.

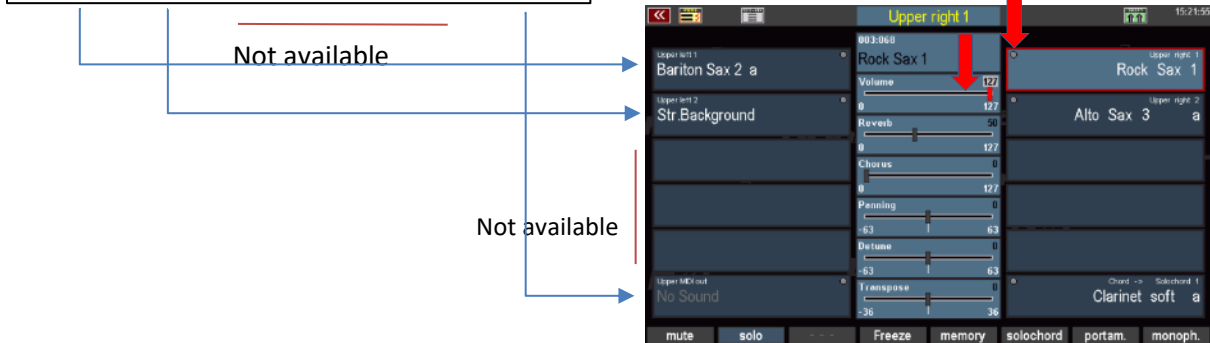


Now, please select a part of the left manual area on the Part Editor screen:



Now the 6 sliders are controlling the volume of the parts of the left keyboard area.

Note: You can see the effect of the sliders 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).



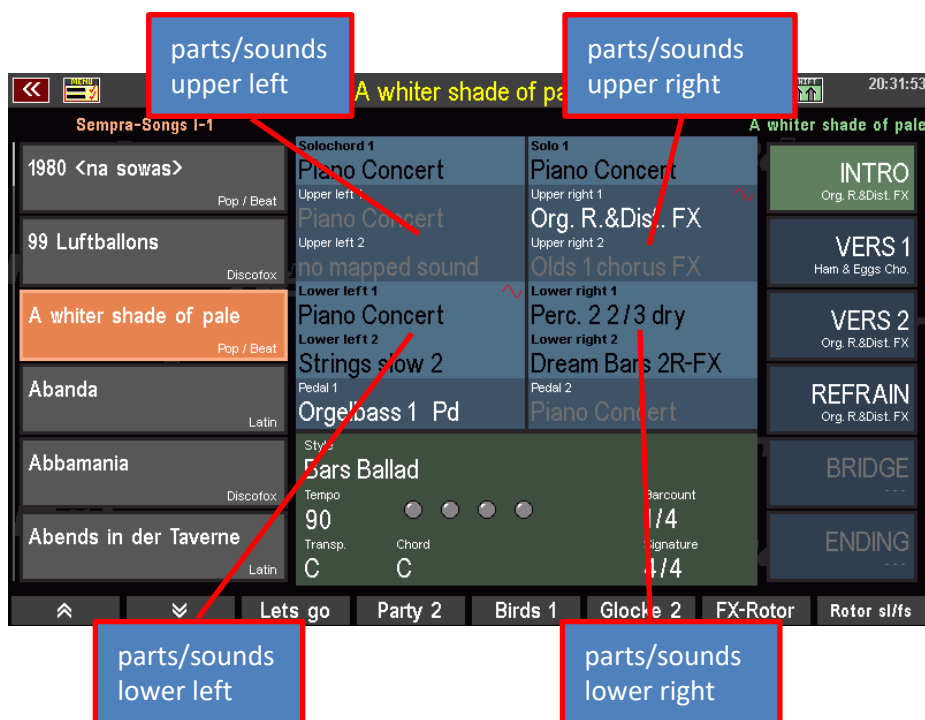
Later, you will learn how to assign all 14 sliders (and btw. also the 9 drawbars) individually with a wide variety of functions.

Keyboard split

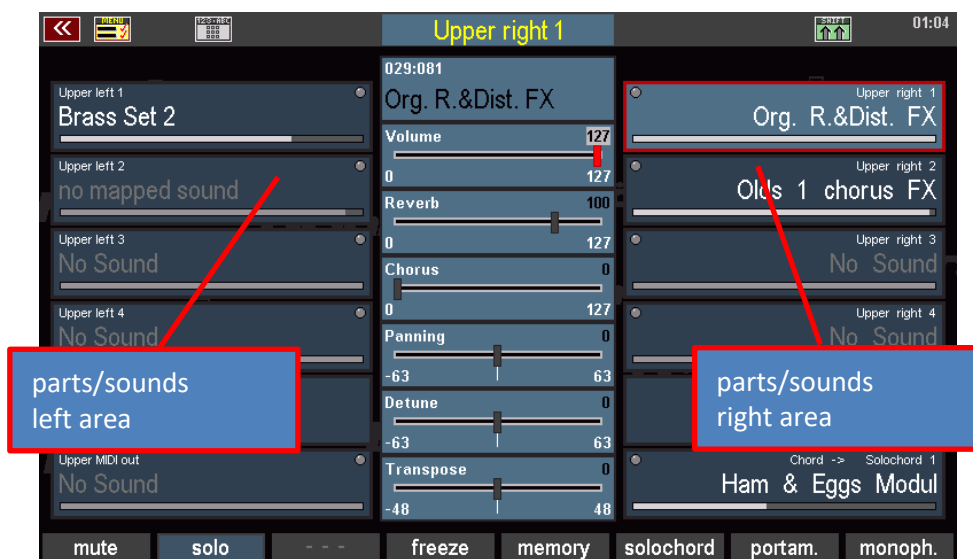
Surely, you've already noticed: On every manual of the SEMPRA there are parts for right (right), as well as for left (left). There is a - musically extremely interesting – reason for this:

The upper and the lower manual (not the Solo manual on the 600SE) can be divided into a left and a right area, and both areas can be assigned different sounds - the respective parts for the right and the left area:

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



And also in the Part Editor for the manuals you will find the appropriate subdivision:



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

BTW: Of course, the type of keyboard split presented in this section, in one right and one left playing area, is not all! Later, when we discuss the Part Editor in detail, you will learn how to define an individual split or "key zone" for each individual part on each manual or the pedal.

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

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

On the **lower manual**, the left/right split point has a **global effect** for all SONGS / presets. More about this in the following section "**special features of the lower manual split**".

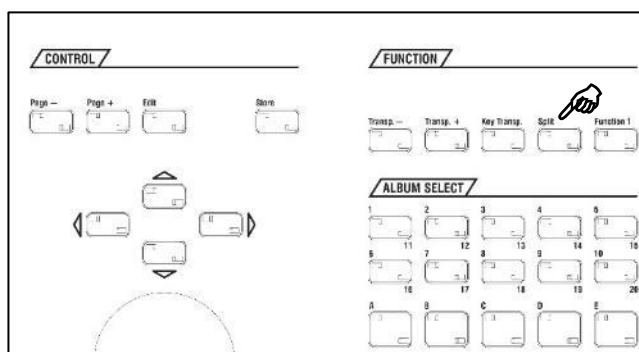
Solo manual of the SE60

Attention: There is no Left/Right split point for the solo manual of the SE60. But of course, you can define individual "Key Zones" for each part. So you can also create split zones on this manual.

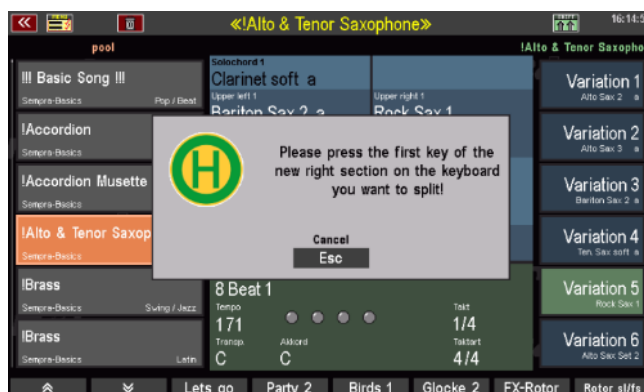
How to set a split point

Whichever of the manuals you want to share, the path is the same, using the **[Split]** button:

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



- Follow the prompt on the display, and press the bottom key of the desired right split range now in the manual that you want to divide.



By pressing the desired manual key, the LED in the **[Split]** button turns off and the new split point is set for the relevant manual.

Cancel keyboard split

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

Upper manual

- Press the **[Split]** button (LED lights up, the above shown request appears in the display).
- Now press the bottom key in the upper manual to completely cancel the manual split.

Note: This also removes active individual split zones (key zones) of the parts of the upper manual.



Lower manual

- Press the **[Split]** button (LED lights up, the above shown request appears in the display).
- Now press the top key in the lower manual to completely cancel the manual split.

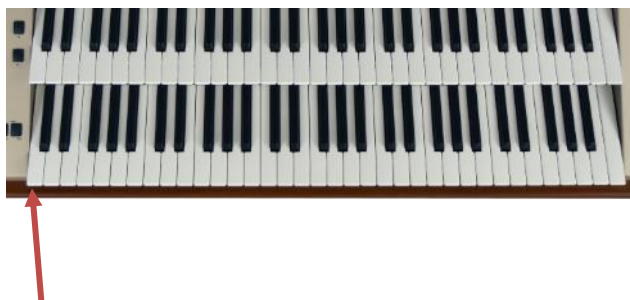
Note: Possibly active individual split zones (key zones) on individual parts of the lower manual will be retained.



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

- Press the **[Split]** button (LED lights up, the above shown request appears in the display).
- Now press the bottom key in the lower manual.

Note: Possibly active individual split zones (key zones) on individual parts of the lower manual will be retained also here.



In the following section we give you some detailed information about the lower manual split:

Special features of the lower manual split

You will already have noticed it while trying out: The factory SONGS / Global Presets are designed so that in the lower manual always a left/right split point exists.

"Ex works" this split point is located at the key **g'** of the lower manual (= lowest key of the right playing area). This is the default split point that applies globally to all factory SONG presets (except church/theatre organ presets, which come without a lower split).



Thus, in the left area of the lower manual, the accompaniment can be played, while in the right area alternative sounds are available for the melody or for throw-in, secondary melodies etc.

This **global** split point in the lower manual can also be set by yourself! So you can move it, e.g. depending on whether you prefer to play the accompaniment in the lowest octave of the lower manual, and then have a larger right area for right-hand use, or if you prefer to play the accompaniment in the middle octave, with accordingly larger left playing area.

Even the possibly necessary octave shift of the left parts, when the accompaniment is played more on the left, will be done automatically by the SEMPRA automatically, depending on the split point:

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

This global determination of the submanual split point suits the vast majority of players, because each player can define his desired split point in one step and does not have to adapt all SONGS / Global Presets individually.

But of course, SEMPRA will allow you to do that, too: Later you will learn how to save the lower manual split point to individual SONGS / Global Presets, if required, and thus be able to play very 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.

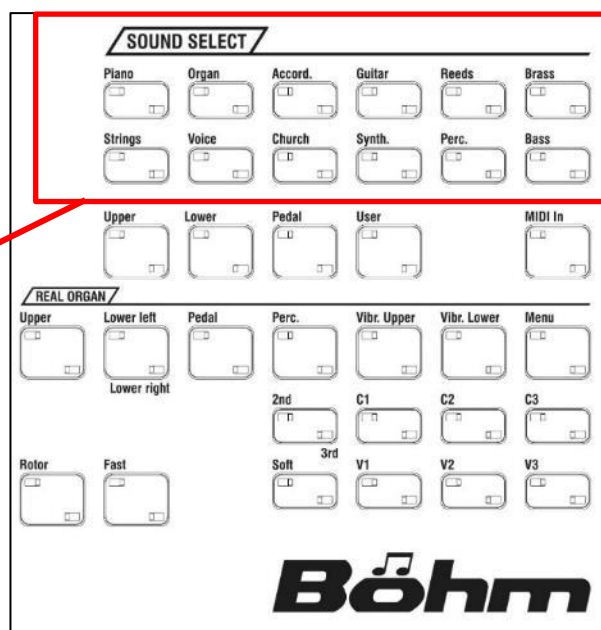
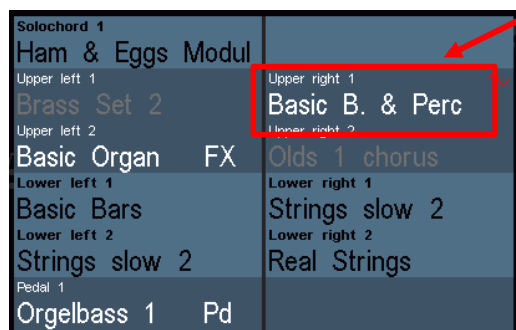
The SEMPRA allows - depending on the model or equipment - to distribute a multitude of individual sounds per manual or on the pedal. Though every sound occupies one of the **parts** of the referred keyboard. The part contains the sound and several playing parameters. These sounds/parts can be played 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 33... you have already learned how to basically select sounds and set them to the manual or pedal parts. Here again briefly as a reminder:

When the basic screen is called up, the category buttons in the SOUND SELECT group on the right-hand side of the panel always act on the **upper right 1** instrument, usually the main melody instrument.



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 call the **Part Editor** for the respective manual directly in the display:

Upper: upper manual

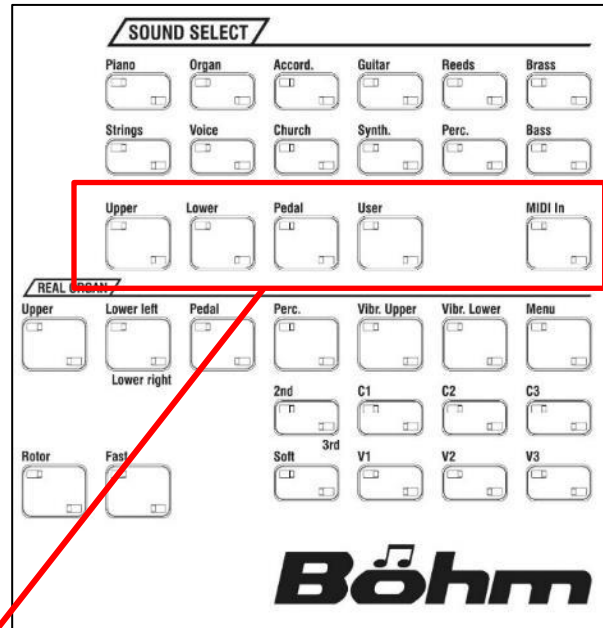
Lower: lower manual

Pedal: pedal

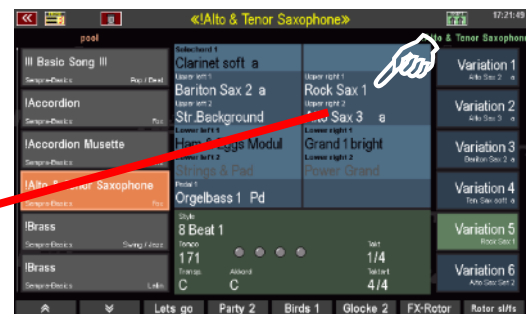
Solo (SE60): solo manual

User: individually assignable part group

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



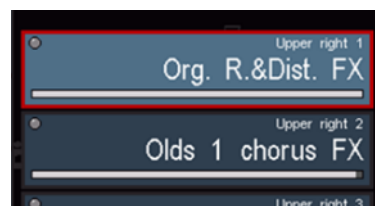
Even more directly than with the SELECTOR buttons, you can access the **Part Editor** by simply tapping one of the displayed sounds in the basic screen. Immediately the Part Editor for the corresponding manual is opened:



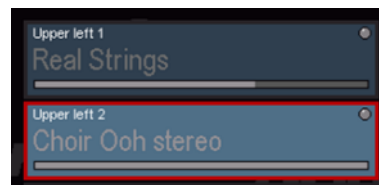
However, you call up the **Part Editor**, whether via the SELECTOR buttons or directly via the display: This is how it looks, here with the example of the upper manual:



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.



In 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 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:

SE20/SE40:

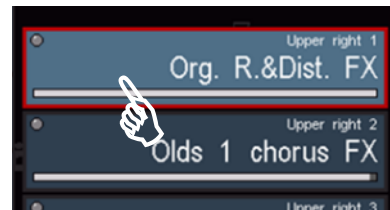
- Upper:** 2 x Upper right + 2 x Upper left + MIDI Out + Solochord
- Lower:** 2 x Lower left + 2 x Lower right + MIDI Out left + MIDI Out right
- Pedal:** 1 x Pedal + 1 x MIDI Out

SE60:

- Solo:** 1 x Solo + MIDI OUT
- Upper:** 3 x Upper right + 2 x Upper left + MIDI Out + Solochord
- Lower:** 2 x Lower left + 3 x Lower right + MIDI Out left + MIDI Out right
- Pedal:** 2 x Pedal + 1 x MIDI Out

Note: With optional available **Part Extensions**, the number of available Parts on the manuals or in the pedal can be extended. There are no differences for the operation, only the number of available parts and thus the number of simultaneously playable sounds per manual is extended by these extensions.

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 at a glance 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:

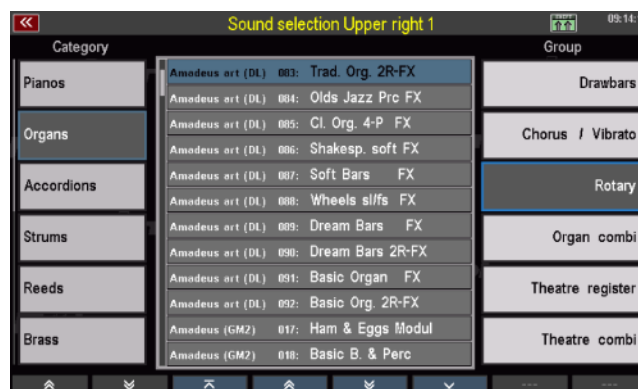
- Sound for the part
- Part volume
- Reverb intensity
- Chorus intensity (effect-DSP of the Crystal Mixer)
- the position in the stereo panorama
- Pitch detuning
- Part transposition, octave shift



Sound selection

The selection of sounds or sounds you have already met in the chapter "First Play":

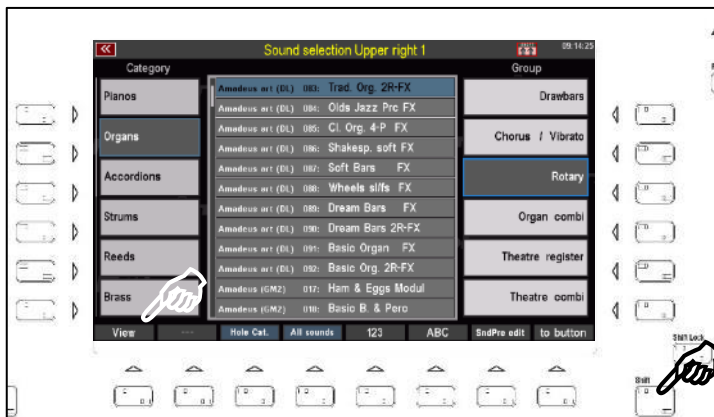
- Tap once on the **part** field to which you want to assign a new sound. This selects the corresponding part.
- Tap it a second time to go to Sound Selection:



- Select the desired sound here, if necessary, by switching the categories (left) and subgroups (right).

You remember? There are two different modes for the list view:

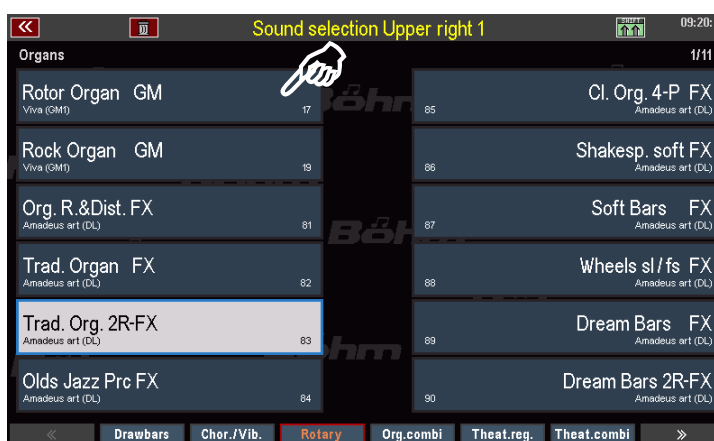
- Use the **[Shift]** (hold) and **[F1]** **View** buttons to switch between the two display variants:



In this view, the individual sounds are the focus.

You can select the groups of the current category with the **[F]-buttons** below.

The sound categories are selected via the 12 sound buttons of the **SOUND SELECT** group on the right side of the control panel.



group selection

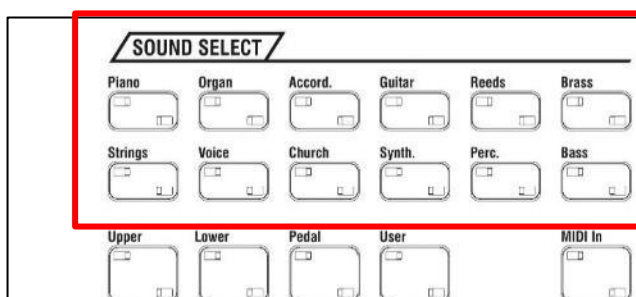
With the **cursor keys** <= or => you can quickly move pagewise through the list, or with the data wheel quickly scroll through the sounds.

- Tap on the desired sound to select it.
- Depending on the viewing mode, the display returns to the **Part Editor** directly after selecting a sound, or you can return to it by pressing the **[ESC]** button.

Sound buttons

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

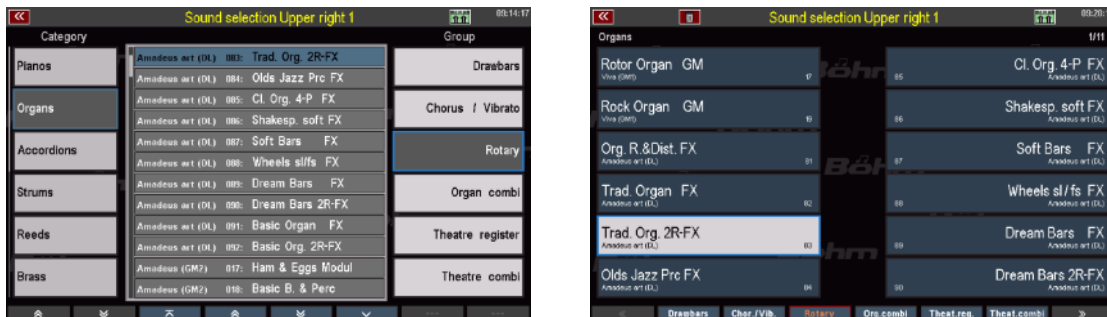
The sound assigned to the corresponding sound button is selected directly.



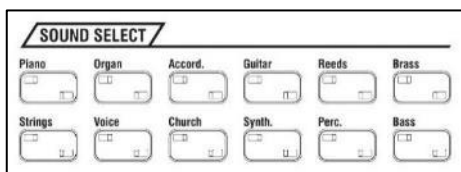
Sound button assignment

The assignment of the sound buttons can be changed according to your own preferences:

- Select the sound you want to assign to a sound button in the display:



- When you have selected the sound, press the **[Shift]** button and at the same time press the **[F8]** button on the button below the display.
- Now press the sound button to which you want to assign the selected sound.



- Now, the sound selected in the display is assigned to the active sound button. In the future, the sound button will select this sound directly when it is pressed.

If you want, you can now assign more sound buttons with your favorite sounds in the same way. Otherwise, we now return to the **Part Editor**:



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**.

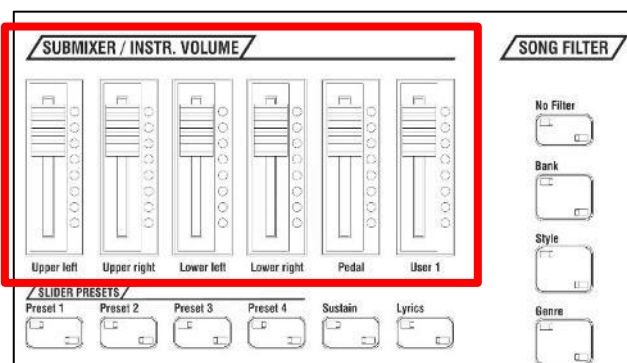
Alternatively, you can make the setting directly on the display:

- 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 the part volumes

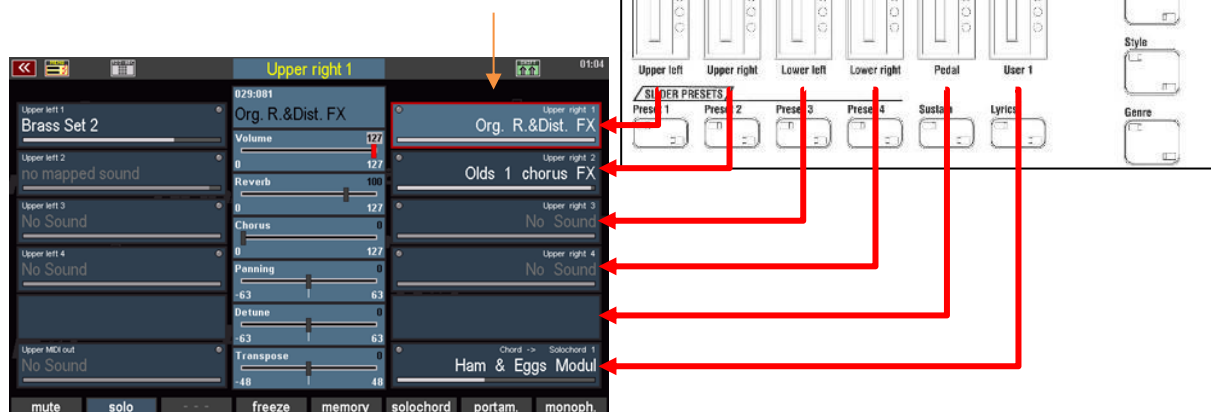
You can adjust the volume for the part selected in the display as described directly via the display controller or the data wheel. Alternatively, when the Part Editor is called up, you can also adjust the Part volumes using the 6 **volume sliders** in the **[SUBMIXER / INSTR. VOLUME]** group on the left side of the control panel:

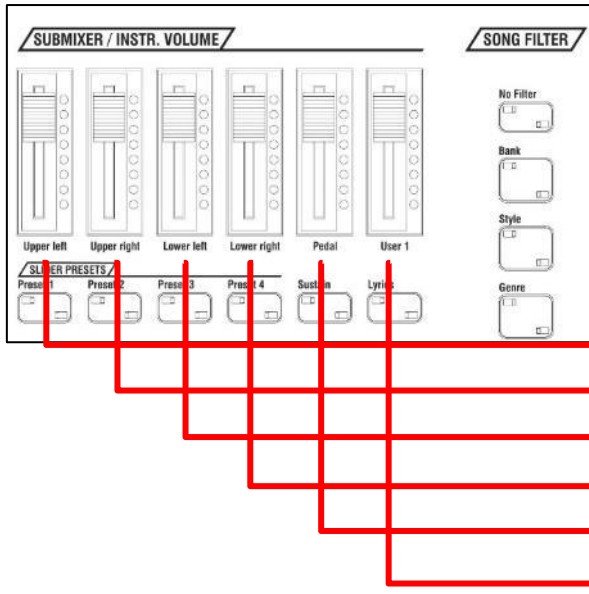


In the main screen, as we already have learned, these controls behave as sum controls (SUBMIXER) for the right and left sections of the keyboard, respectively the pedal (according to the control panel imprint under the controls).

If the **Part Editor** is called up in the display, these sliders are assigned directly to the up to 6 parts on the currently selected area (left / right). Thus, the volumes of all existing parts can be set via this sliders directly, when the part editor is called up. The following assignment applies:

Right part area selected in the display:





Left part area selected in the display:



Reverb

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

The setting is made as described directly via the display control or the data wheel.



Chorus

This controller determines the intensity this part is affected by the chorus effect DSP of the Crystal Mixer (SEMPRA digital preamp).

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

More about the Chorus DSP follows in the chapter "Mixer / Effects DSP".



Panning

Use this control to set the position of the part within the stereo base between the right and left channels. In this way, you can make the sound of your registration wider by letting certain parts sound more from the left and others from the right.

Adjustments to the left of the midpoint shift the sound in the stereo base to the left, and settings to the right of the midpoint cause the sound to be heard more strongly from the right.



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

Detune

Here you can detune the pitch of the part by +/- 1 semitone. Thus, you can create beating effects or extreme detunings between two sounds. Two pianos become the famous "Saloon piano". Or you can easily detune two accordion sounds together for a richer sound.

Adjustments to the left of the centerpoint (neutral tuning) decrease the tuning of the sound, and settings to the right increase the tuning.



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

Transpose

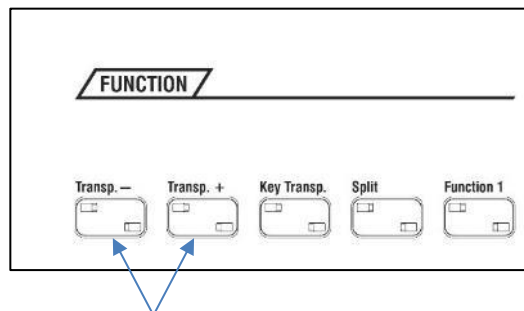
Here you can transpose the part either in semitone steps or - certainly the more frequent application - in octave steps up or down.

The transposition in semitone steps can be made directly via the display controller or the data dial.



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

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



Many more interesting play parameters for the parts can be made via the **[F-buttons]** at the bottom of the screen. For these buttons there are also two levels of assignment, which can be toggled with the **[Shift]** or **[Shift Lock]** buttons.

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



Mute

Here you can switch the selected part muted (off) or active (on) again. The button will turn red in the display when mute is activated.

You can recognize muted parts by the gray font of the sound name.



Solo

Use this function to switch the currently selected part to **Solo** mode, that means, that, as long as the function is activated, only this one part can be heard.

All other parts, also the accompaniment, are silent and therefore no longer heard.



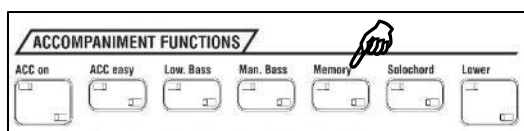
This feature is helpful to selectively control settings of a single part within an overall registration, select a different sound for the part, and so on.

When Solo is on, the [F] button in the **Part Editor** blinks yellow.

If you exit the **Part Editor** and return to the main screen, the **Solo** function will be canceled, and all active parts will be played, as well as the accompaniment that may be playing.

Memory

If you enable the Memory function for a Part and the **[Memory]** button on the left side of the control panel is turned on, the tones will be held even if you take your hand off the keyboard.



With this function you can, for example, create a soundscape that "lies down", even if you take your hand off the keyboard, or make sure that decaying sounds such as the piano or guitar fade away over their full length, even if you only play the keys briefly.

Freeze

This function is also a memory function, but can be controlled by a footswitch function. If the **Freeze** function is assigned to a footswitch (see chapter "Button and slider assignments") and this is pressed, so

- notes of the Freeze-switched parts that already sound when the footswitch is pressed are "frozen" as long as the footswitch is held down (the remaining parts not switched to **Freeze** play normally),
- notes on the **Freeze**-switched parts played during the still-held footswitch are muted and not heard.

So, **Freeze** is basically a memory function that can be temporarily activated by footswitch. It is also interesting to use the second option to selectively hide individual notes on the parts switched to **Freeze** by activating the footswitch. Only the parts for which **Freeze** is not activated will be heard.



Solochord

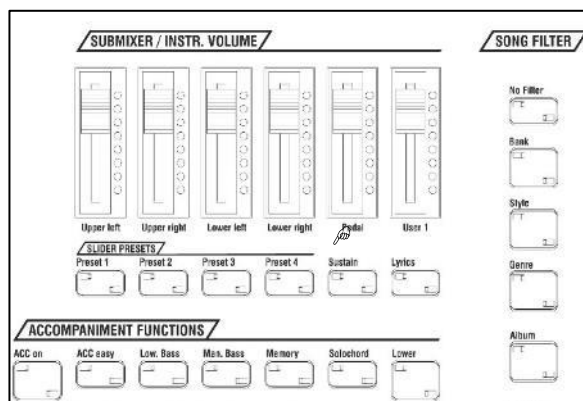
The **Solochord** function or even the extended **Multi-Solochord**, which allows you to make any part on any keyboard of the SEMPRA a Solochord part, you have already seen on pages 84 f. of this manual.

Use this **[F]** button to switch the currently selected part to **Solochord** mode.



The part no longer plays as a "normal" keyboard part, but takes over the **Solochord** function.

It can only be heard when the Solochord function is activated with the **[Solochord]** button on the left-hand side of the panel and a chord on the left area of the lower manual (or on the Solochord control part set via the BMC menu) is played.



Portamento

When enabled, the pitch "slides" from one key to another as you play. So you can mimic the style of playing a violin, the bow slides from one to the next tone.

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

In the other **part options**, which we will get to know below, you can determine the time or speed at which the transition from one tone to the next is to take place.



If portamento is activated together with the monophonic function, the portamento function only works in legato style of play.

Monophone

Usually, the manual and pedal parts of the SEMPRA play polyphonically. With this function, however, a part can be switched to monophonic playing. Thus, you can e.g. playing a solo instrument monophonic, while at the same time playing a full string ensemble "behind" with the same hand.

In the **part options**, which we'll describe below, you can also choose whether to play the monophonic vocal on the top or bottom of the pressed keys when playing a polyphonic song. In addition, you can specify whether you want to play a new note with each key when playing legato or only when all keys have been released.



Other interesting part settings can be found on the second assignment level of the **[F]** buttons, with the buttons **[Shift]** (temporary, as long as the button is pressed) or **[Shift Lock]** (permanently, until the button is switched off again).

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, manifold.

If you press the **[Velocity]** button, a box with the dynamic settings for the current part is displayed:

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



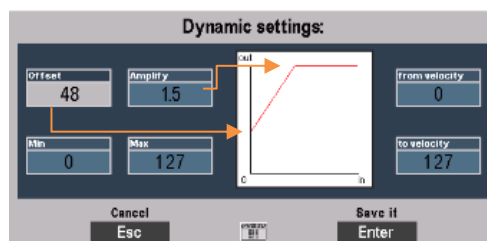
You can confirm your settings by tapping **[Enter]** or discarding them with **[ESC]**. Let's look at what you can do here:

Use the parameters to the left of the graph to change the progression of the dynamics curve with the corresponding changes in the dynamics for the playing of the part:

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

Amplify

serves to make the dynamic curve steeper / flatter and thus the increase in dynamics or their attenuation to amplify a certain factor, and this optionally in positive (values > 0) or negative (values < 0) direction.

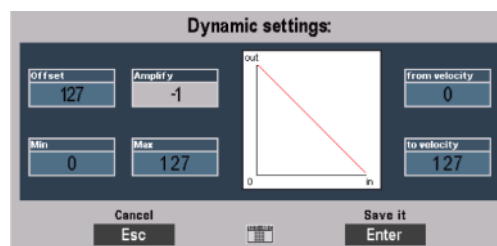


The inserted factor values require a corresponding positive / negative amplification in relation to the linear curve.

With a steeper turn, you can achieve greater dynamic changes in one or the other direction with less keystroke, but with a more flat curve, you'll need to hit the keys in relation harder to achieve greater dynamics.

Tip: negativ velocity

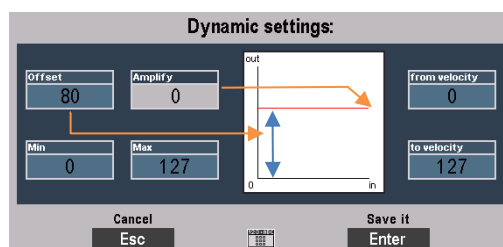
If you set high *offset* values in conjunction with negative amplify factors, you can achieve a downward dynamic curve: so the dynamic behavior is reversed, a stronger keystroke requires less dynamic of the tone.



For what? You can use this interesting function e.g. to fade over between two parts / sounds the velocity, alone. Set a positive dynamic response for one part and a negative dynamic response for the other part. If you now play with changing velocity, the one and the other sound will be highlighted, depending of your keystroke.

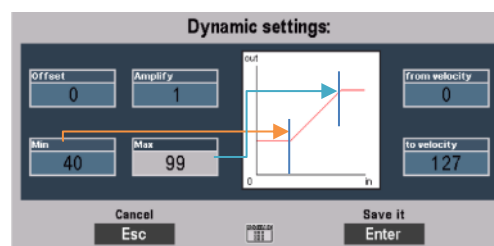
Tip: play a part without velocity

You want to completely switch off the velocity for one or more parts within your registration? No problem: You can use the parameters *Offset* and *Amplify* to ensure that the part no longer reacts to the velocity, but rather plays with a fixed dynamic range. This corresponds to the setting of *Offset*. At the same time, *Amplify* factor must be set to "0" (no amplification).



Min(imum) value: This parameter sets the horizontal starting point of the curve and thus the minimum velocity which is always reached, even if the keys are only weakly hitted.

Max(imum) value: This determines the maximum achievable velocity - even with the strongest keystroke. If you strike harder than the value set here, you will no longer achieve a change of the dynamic.

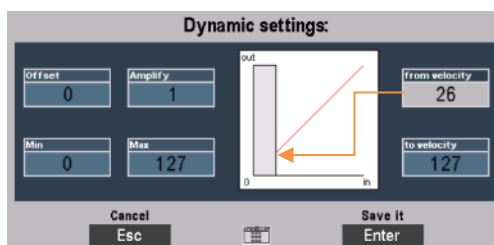


Dynamic Split

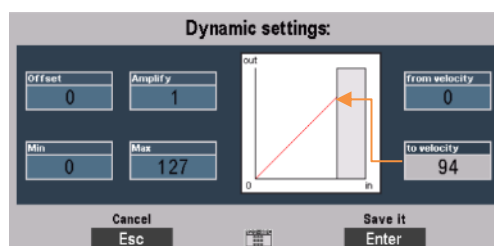
You can use the two dynamic parameters **from velocity** and **to velocity** to set a so-called *dynamic window*, ie to specify the velocity range in which the part actually plays:

If you play at a weaker velocity than set for **from velocity**, the part will not be heard, nor will it be heard if you hit harder than the value set for **to velocity**.

The dynamic ranges in which the part does not respond are indicated by gray covers in the dynamics curve in the display.



For what? While the dynamics curves allow the continuous changing of the emphasis on different parts by the velocity, the dynamics splits allow a "hard" transition between parts/sounds by varying velocity.



For example, set in one part for **from velocity** a value of "100", in the other part for **to velocity** the value 101: If you now play with different dynamics, you will hear that switching between both parts, if you reach the limits with the velocity of your play. If you play a velocity up to "100", you will hear only one part, but you will play with a stronger velocity than "100", you will only hear the other part.

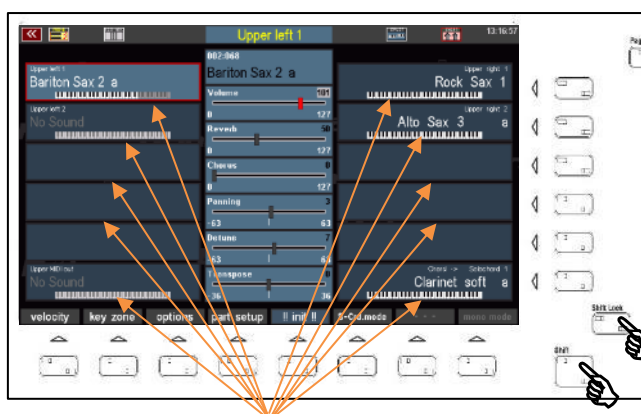
You can also set the part of your main melody instrument to the complete dynamics window "0 ... 127" and for other parts set ascending values for **from velocity**, grading in steps of 20 or 30, for example: You can then add these sounds to your main instrument only via the velocity, which means you can extend the registration solely via the dynamic of your play. To the strings, for example, as the keystroke increases, e.g. a choir, then winds and finally the timpani for the great final chord, without need to take your hand away from the keyboard to change the preset!

Key Zones – Define individual split zones for parts

In the chapter "First Play", you already learned, how to use the **[Split]** button on the right side of the panel to enter a main split point to the upper and lower manual, to play them with a left and a right area with different sounds each. So we first divided the manuals into two sections with the same number of parts for the left and right sections.

With the **Key Zone** function here in the **Part Editor** you can now make the split assignments on the keyboards even more differentiated: For every single part on each manual - and also in the pedal (!) - you can create an individual key range (the so-called Key Zone), where this part will play. Also you can freely allocate the individual key zones, overlap or side by side, just as you need them for your registration.

You can access the key zone function also on the **Shift** function level of the **[F]** buttons in the **Part Editor**. If you activate this level with **[Shift]** or **[Shift Lock]**, you will see the current keyboard zones (key zones) in the individual parts by symbolized keyboards:



The active **Key Zones** are displayed in black and white, the inactive key areas gray. This allows you to see at a glance which keyboard areas the parts are currently playing.



Define a key zone:

- Select the part on the display you want to set a **Key Zone** for.
- Press the **[F2]** **Key Zone** button. The display prompts you to enter the *first* key of the newly defined key zone. This refers to the key that is to limit the *key zone* to the left.
- Drücken Sie die gewünschte Taste auf der entsprechenden Klaviatur:



For upper parts on the *upper manual*, for lower parts on the *lower manual*, for solo manual parts (S60) on the *solo manual* and for pedal parts on the *pedal*.

- Now you will be asked to enter the **last** key of the **Key Zone**. This refers to the key that is to limit the key zone to the right.
- Press the desired key on the corresponding keyboard.

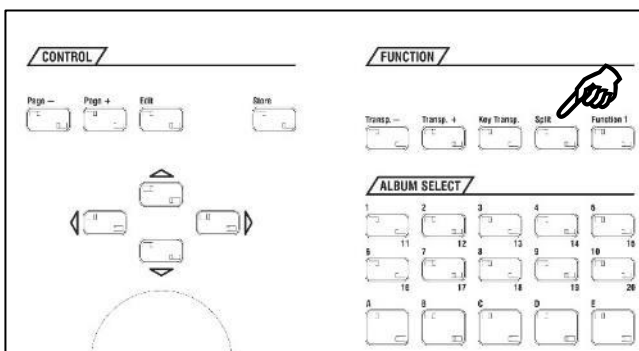


This sets the **Key Zone**. You can see the area you have defined by the keyboard symbol of the corresponding part - shown here by an example:



Special features of Key Zones and Manual Split

In the previous chapter we already dealt with the manual split function via the **[Split]** button (see page 90 f.). There we already got to know some peculiarities in connection with manual splits, especially the lower manual split point.



These also affect the **Key Zones** of the parts. The following points must be considered in connection with the manual splits:

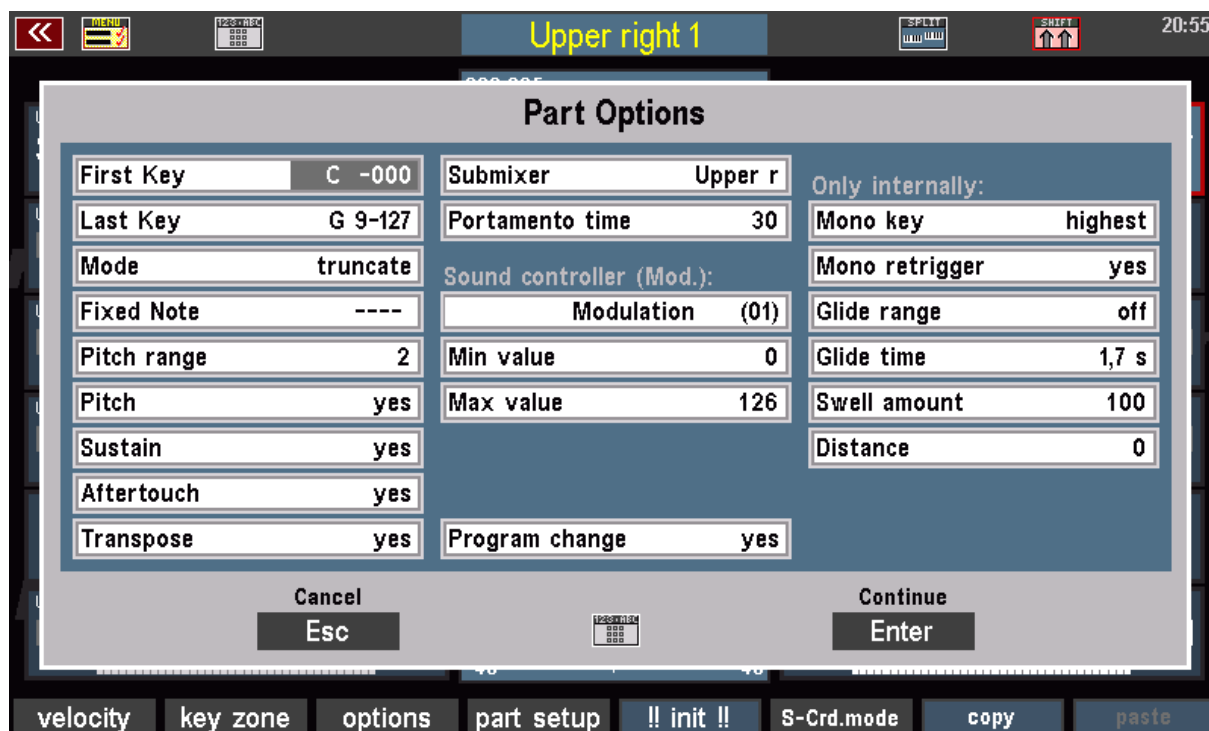
We remember: Using the **[Split]** button, the upper and lower manuals can be globally split, with the Right parts first "wandering" to the right area and the Left parts first to the left area of the manual.

- In the **upper** manual, you can specify the key zones independently of any previously set manual split, that means the individual **key zones** of the parts can overwrite the previously defined global split point for those parts.
- If, on the other hand, a global split point is entered in the upper manual via the **[Split]** button, although previously individual **key zones** were already defined on the manual, they may now be limited to the newly entered global split point. In addition, *right* parts are assigned to the *right* and *left* parts to the *left* split section.
- On the lower manual individual **key zones** can not be defined beyond the global split point, but are automatically limited to the left (for right-parts) or to the right (for left-parts) by the global split point.

- If you want to assign all parts individually to **key zones** on the lower manual, you must first cancel the global splitpoint by setting it to the top key using the **[Split]** button.
- For relevant **Global Presets**, the global split point on the lower manual should be saved to the top key in the preset (see page 134, 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's 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**.

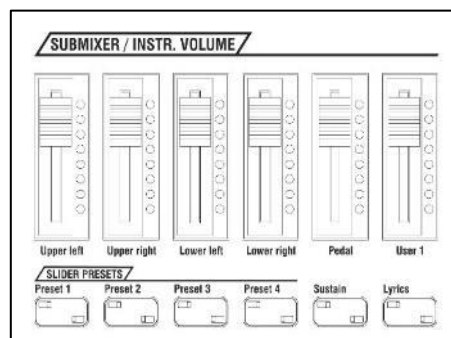
Here you determine whether the part should address the aftertouch ("yes") or not ("no"). Whether an effect is triggered at all and which effect or its intensity is determined in the sound parameters of the respective sound.

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'll 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, 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 SEMBRA.

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 SEMBRA 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 (Mindest 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.

- 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 can not duplicate the same channel number for the same MIDI output if you are configuring multiple MIDI parts yourself.



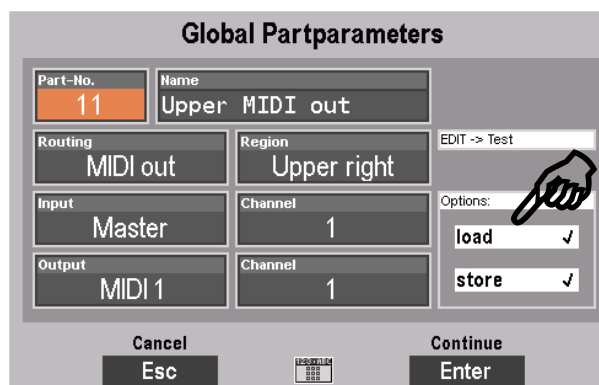
Load/store from/into the Global Presets

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 64/65.

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, in order 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 in order 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 Global Presets

Modern electronic keyboard instruments, such as your SEMPra, have so many options and functions to arrange a song to play, that even the most accomplished player can barely make all adjustments such as sound changes, playing parameters for each sound, volume, etc. manually while playing.

And that is not necessary, because there is finally the possibility to save complete settings of the instrument incl. all sound settings, volumes, the desired accompaniment, etc., and to recall them at any time at the push of only one button or a tap on the screen while playing.

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

When designing the SEMPra, the BÖHM development team considered this point in particular. With the so-called **3-D presets**, a completely new, innovative system of preset management has been created. It combines extremely flexible and customizable cataloging and categorization options with particularly comfortable, sometimes completely new playing options and an almost ingenious and easy-to-call operation.

3-D Presets

But why „3-D“? Üblicherweise bieten Orgeln und Keyboards bei den speicherbaren Kompletteneinstellungen nur eine Hierarchie. Alle diese Einstellungen – wir nennen sie „**Globalpresets**“, bei anderen Herstellern finden Sie auch Bezeichnungen wie „Totalpresets“, „Registrations“, „Settings“, usw.... - liegen dabei in der Regel einfach „nebeneinander“ in einer Hierarchie-Ebene.

Even if most often a division into banks is offered, it often lacks really comfortable overview and access functions. You have to scroll through lists, remember numbers, in the worst case reload files, and so on, 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:

On page 40 you have already learned how to navigate in the SONG list on the left of the main display, filter this list according to different criteria and also select the individual Global Presets of a selected SONG 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.

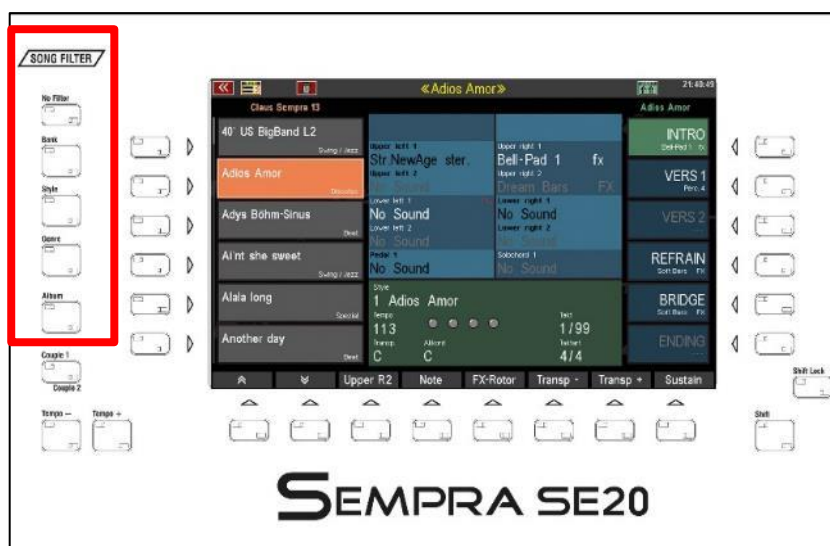
And that's also the special thing: The SONG is almost a small "folder" in which all the settings you need for the varied design of a piece of music are summarized in up to 6 individual **global presets**.

The SONGS and the global 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 Global 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** on the display have already been introduced on pages 40, You remember? The **SONG FILTER** button group to the left of the display allows you to specify the type of filtering (**no filter, bank, style, genre, album**).

In the following chapter you will also get to know the **ALBUM** function, which allows you to catalog your SONG collection individually according to your wishes in the form of albums of 6 songs each. These albums can be called up at lightning speed via the **ALBUM SELECT** button group on the panel.



But first we show you the basic SONG and preset functions like saving and deleting or editing SONGS or Global Presets:

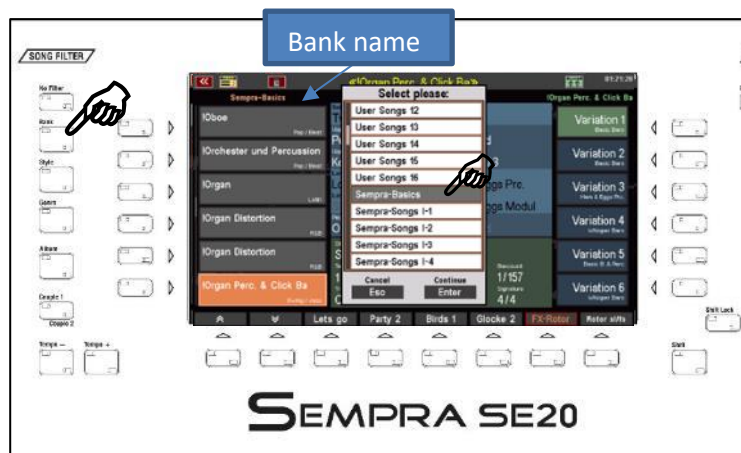
Organization of SONGS / Global Presets

Before we go to save our first Global Presets and SONGs, we will show you how they are organized in the SEMPRA.

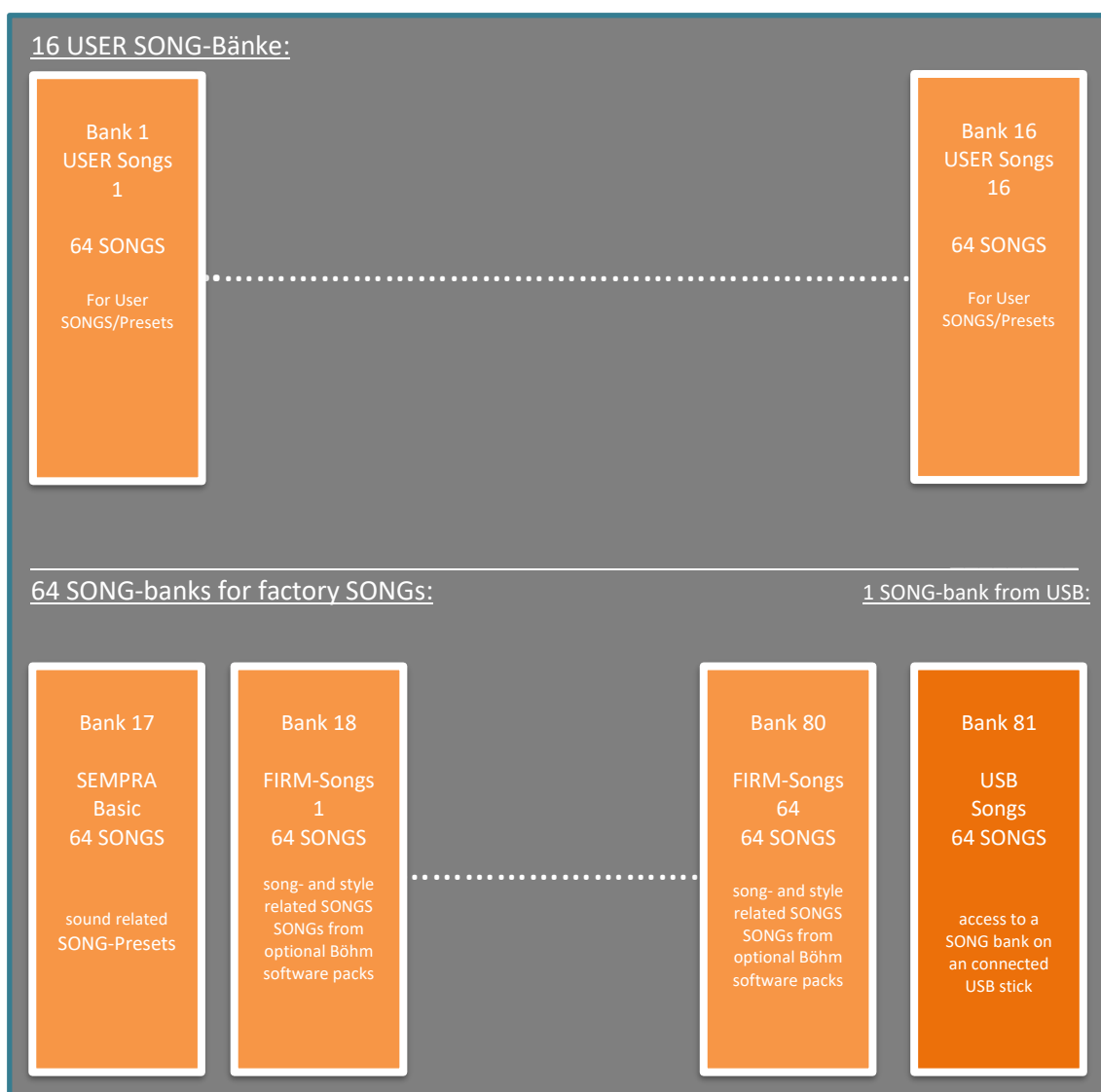
SEMPRA has a total of 80 internal SONG banks of 64 individual SONGS each. In addition, there is a USB bank that allows direct access to a previously selected SONG bank on a USB stick and thus another up to 64 SONGS.

If you filter the SONG list for banks and press the filter button **[Bank]** again, you will reach the selection list of the available SONG banks:

The 80 internal SONG banks are divided into **16 USER banks** for your self-created SONG presets and **64 firm banks**, which contain both the factory-installed SONG presets, but also free banks for the later installation of SONG presets from optional BÖHM software packages.



The following graphic illustrates the organization of the SONG banks:



Now, if you remember that every SONG contains up to 6 individual Global Presets, 80 x 64 SONGs and the additional 64 SONGS of the USB Bank will add up to a staggering total of 31,104 individual Global Presets that you have in directly access.

Imagine that all these presets are in front of you without the clear SONG classification.... You can see how valuable the **3-D preset** concept is. Because the summary in SONGS, the filter possibilities of the SONG list according to different criteria and finally the completely free cataloging possibility via the comfortable ALBUM function allows you to find all your presets in an extensive SONG library at lightning speed.

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

So we now know that up to 6 **Global 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 global presets?

Quite simply: these presets each contain a complete registration 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 / Globalpreset 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 / Global Presets

Now you have learned that 16 x 64 user SONGs are available that you can / want to fill with your own SONGs / presets.

And do not worry: nothing can be lost! The factory data are firmly anchored in the system and can not be deleted or irretrievably changed. Self-stored data is always written to a separate memory area of the internal flash memory of the SEMPRA.

Although you can overlay factory data, you can not delete or overwrite it. If you e.g. If you delete a previously edited and saved Global Preset on a factory-preset preset position of a SONG, the existing factory preset appears again at this position.

Suppose you have, e.g. starting from a factory Global Preset, found a new setting that you want to save now. You have two options:

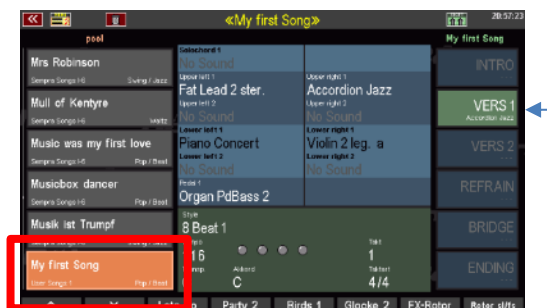
1. Store a further Global Preset to the current song



You can save your newly found setting to one of the 6 global preset positions of the current SONG. So either overstore one of the already occupied positions, or save the new setting to a not yet occupied preset position.

2. Create a new SONG

Alternatively - if you find that your new registration works better for another piece of music - you can also create a new SONG for this tune right away and save the registration as the first Global Preset in this new SONG.

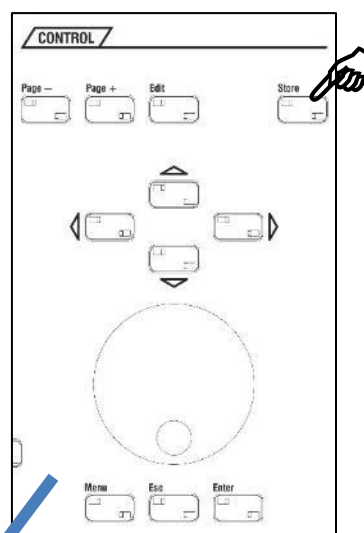


For which of the two options you decide, you can always trigger the saving process with the button **[Store]** on the control panel on the right side of the display.

- Drücken Sie den Taster **[Store]**, die LED im Taster blinkt.

Now pay attention to the display: You will see that the 6 preset fields on the right and the field for the **[F]** button **Create SONG** in the bottom right of the display are flashing.

The display indicates the storage options that you now have: either save the current registration as **Global Preset** to one of the 6 positions in the current **SONG**, or alternatively create a **new SONG** for registration via the **[F]** button **Create Song**.



- To save a Global Preset to the current **SONG**, simply tap on the desired position or press the button right to the display, next to the desired preset field. The preset is saved, the flashing ends.
- The newly saved Global Preset can be recognized by the now white lettered label. In addition, the Upper right 1 instrument is displayed in the preset field.
- This completes the saving process.

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

Let's return to the situation of the flashing display after pressing the **[Store]** button:

- To save a new **SONG**, press the **[F]** button **Create Song** on the right under the display.

- The display shows an input box:

In this input box, you have not only to enter the **Name** for your new SONG, but also to specify the following characteristics in the other fields:

Styletype: the category of the style

Genre: the musical genre the song should belong to

Bank: the User SONG bank you want to save the new SONG to

Number: the position 1...64 within the bank to which the new SONG should be saved. Already occupied positions are displayed, but of course can also be overstored. In these cases, a security prompt is issued. Empty positions are marked with "---".

Do you notice something? Yes, these properties define the filter criteria according to which the new SONG will later be sorted into the SONG list depending on the selected filter type.

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 global 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 global 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.

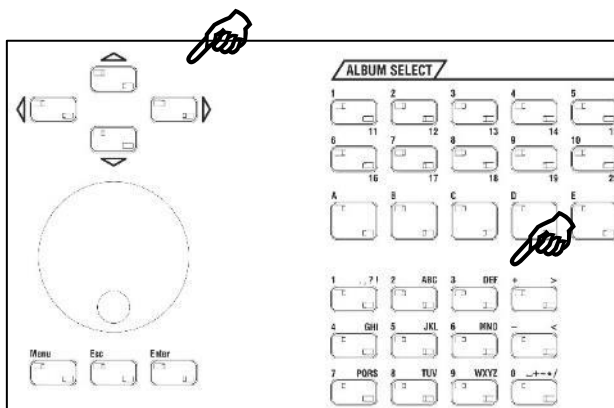
If your organ is equipped with the Cloud Studio, you can use the new SONG with a corresponding note file on the Cloud Studio.

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 global 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 global 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 global presets in SONG

Let's 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.

Delete SONGs / Global Presets

What you have saved yourself can of course be deleted if necessary. This applies to individual global presets in a SONG as well as to entire SONGS (including the global 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 global 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 Global 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 cannot just copy a global preset within a song by simply saving it to another of the 6 positions.

- First select the global preset to be copied in its current SONG.

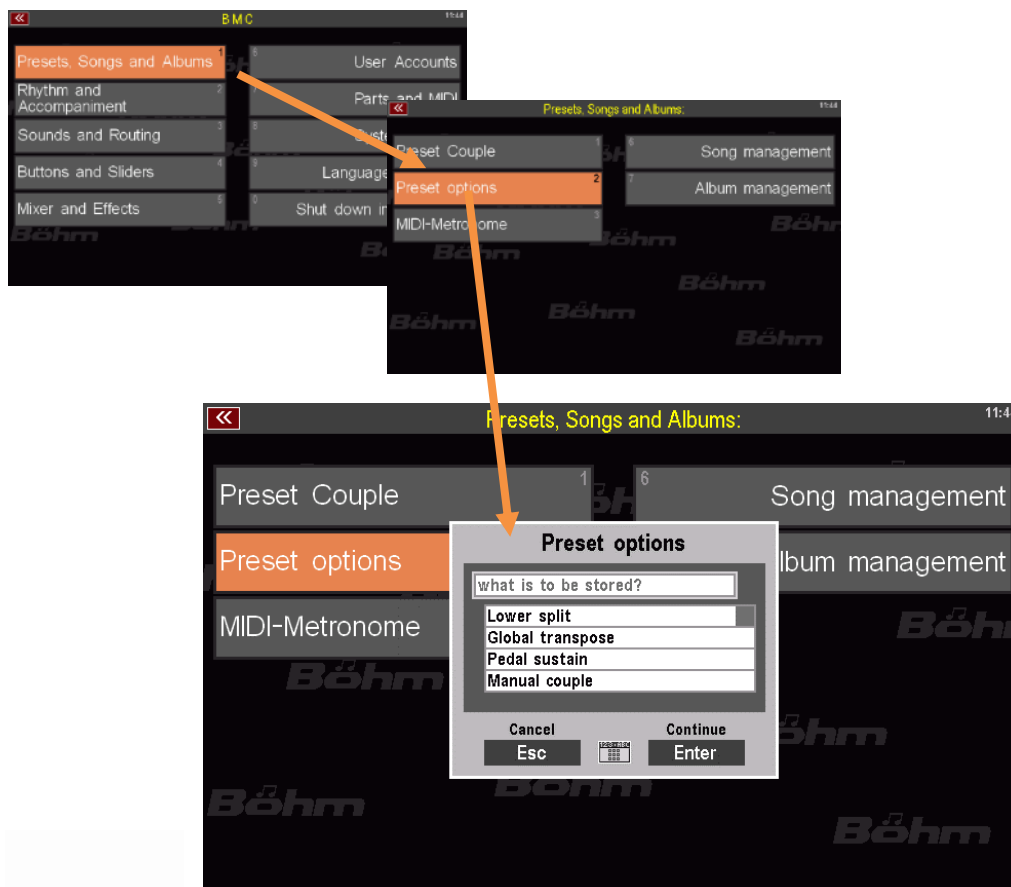
- If you now press the **[Store]** button to start a new saving process, you can switch to another SONG in the usual way (by scrolling with the data wheel, using the arrow buttons on the **[F]** buttons below the SONG list, selecting another bank, an album, etc.) while the preset fields are flashing.



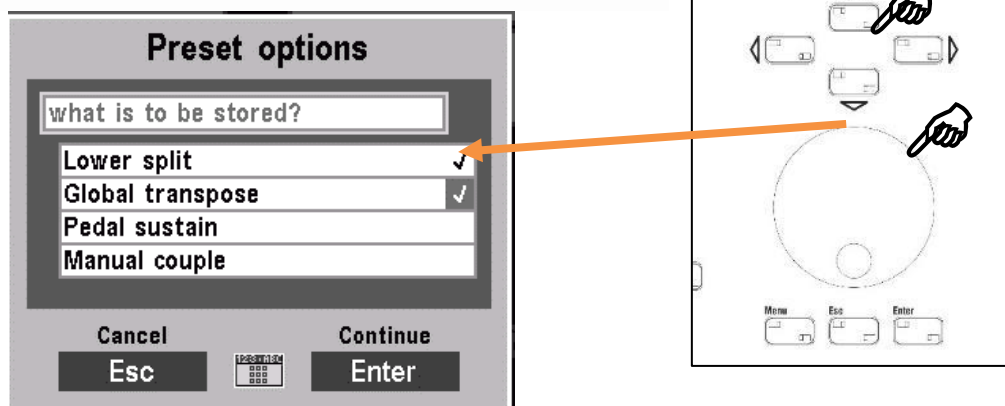
- Touch the desired SONG, the 6 preset fields of the newly selected SONGS will blink.
- Now tap on the preset field where you want to save the preset of the output SONGS to be copied.
- The preset will now be saved at the corresponding position in the newly selected SONG.

Global 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 global 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:

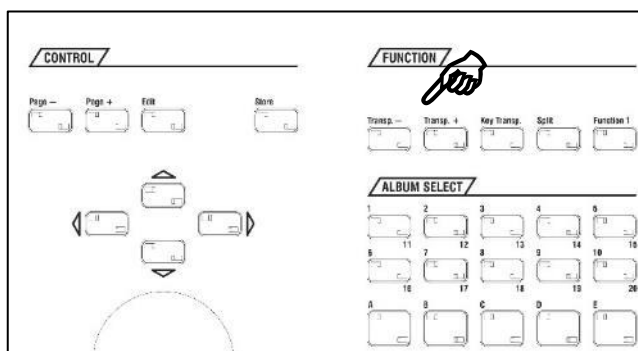


Confirm your settings as usual by tapping **[Enter]** (Cancel without modification with **[ESC]**).

You can set or exclude preset storage here for the following functions:

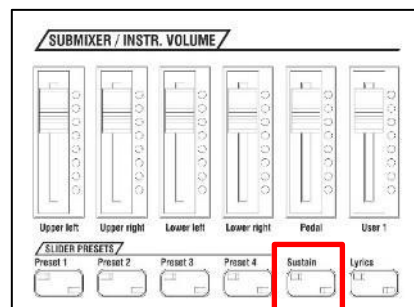
Lower Split: the (usually) globally defined Left/Right split point in the lower manual (see page 90 f. for more details on the Lower Split). In the factory setting, the lower split point is not stored in the presets. Also, the factory presets (exception: sacral and theatre organ presets) do not contain 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 global presets if you enable the storage here in the preset options.



Keyboard coupler: If the "Keyboard coupler" function is installed, you can use appropriate F-button functions (see page 174) to 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 global presets.

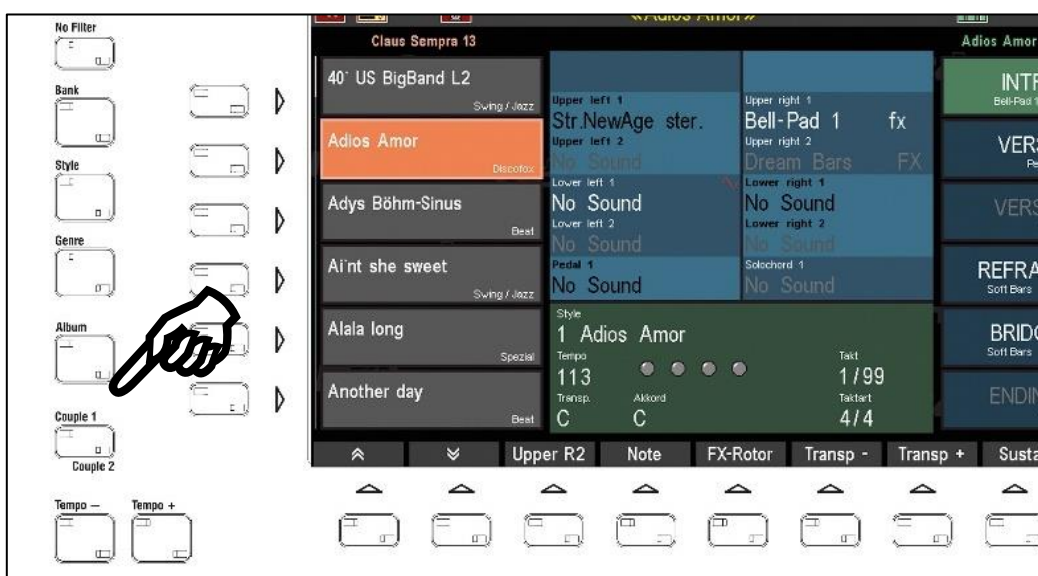
The settings made in the **Preset Options** menu apply to all Global Presets saved from the time of the change. For example, if you want to save a global transposition or the global lower split point only to a single global preset, then enable the option(s) here, create and save your global preset, and 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 global presets into them, and what is stored in the presets.

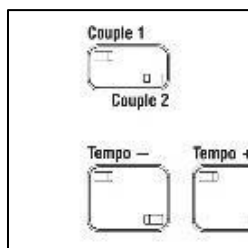
Now, however, it may be that when playing with the global presets, you may not always really want to access all the contents of the presets. Imagine, for example, that you have just activated a style that you like, set a matching sound combination on the left area of the lower manual, and with this setting 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 global 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's 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:



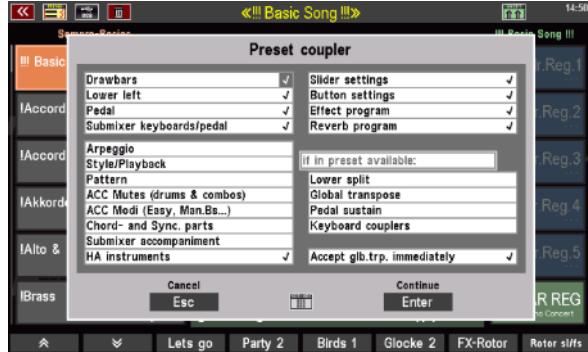
- | | |
|---|-----------------|
| Both LEDs in the button turned off: | Configuration 1 |
| Only upper LED in the button lights (Couple 1): | Configuration 2 |
| Only lower LED in the button lights (Couple 2): | Configuration 3 |
| Both LEDs in the button are lit: | Configuration 4 |

- 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:



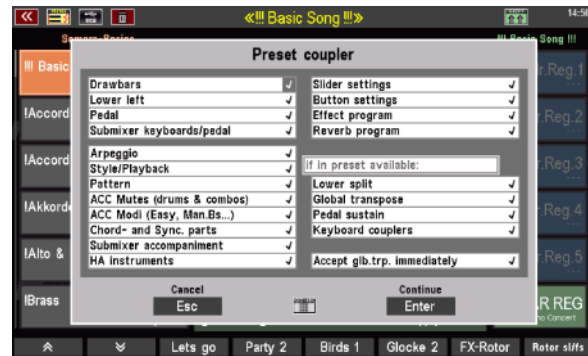
configuration 1



configuration 2



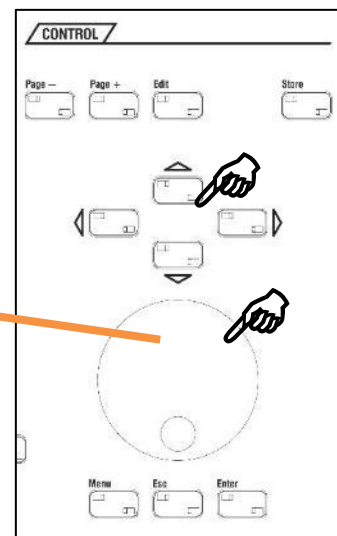
configuration 3



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 submanual 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 doesn't 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.

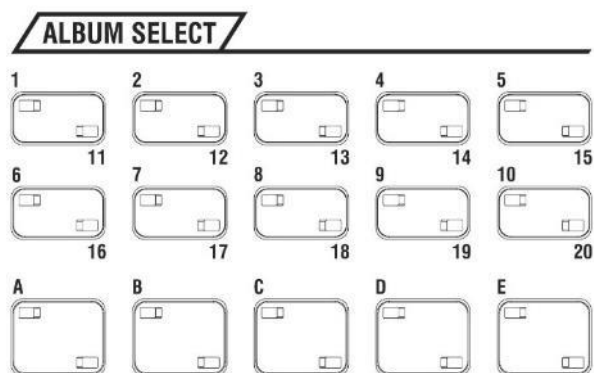
Up to 100 albums can be stored in each theme. So, if you do not use more than 100 albums, you don't need to worry about themes at all. All albums are automatically saved in a theme. So, you only need to create another theme if you want to play more than 100 albums.

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

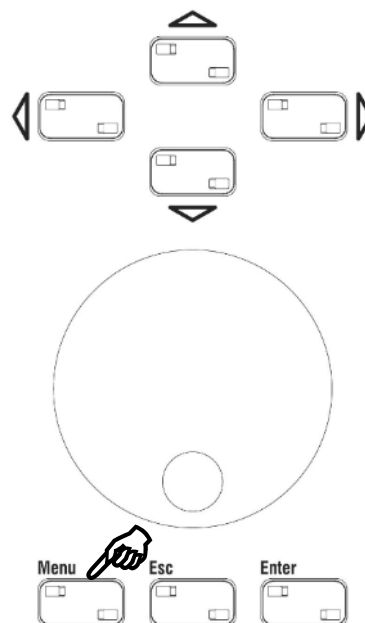
So, for each number **1** to **20** there are the 5 albums **A** to **E**. This way we get (20 x 5) to all 100 album positions which we can reach with these buttons.

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.



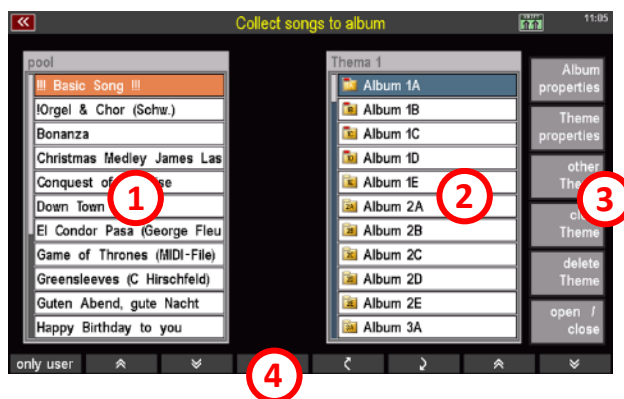
- The corresponding submenu opens. Touch **[Album Management]** in the lower right corner.



- The album management opens.

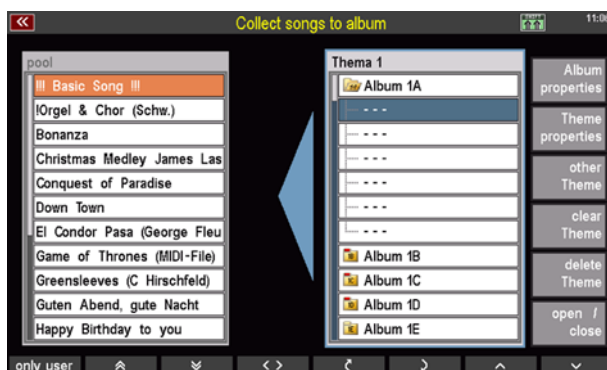


- The album management window can be divided into four areas: On the left side you see your SONGs, on the right side you see the list of (still empty) albums, on the right side you see the options for album and theme editing, while at the bottom you see the familiar toolbar.



- 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 152.

- 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).



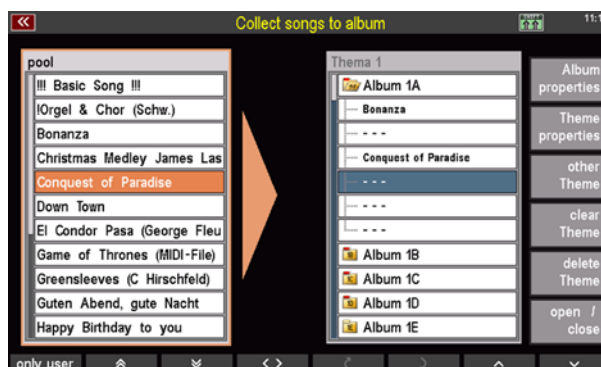
- Tap on the line "Album 1A" and the album opens. The six empty lines that have now become visible under the album name correspond to the six SONGs that each album can contain. The first empty line is already selected. The blue right-to-left pointing arrow between the SONG and the Album List and the 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".

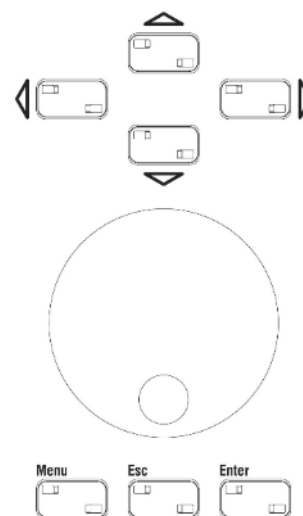


- You can now add further entries as you wish. It is not important that you fill the places in the album one after the other. You want to put the next SONG in third place in the album? No problem. Tap into the album list to activate it. Then tap on the third list position. Now tap on the left side of 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.



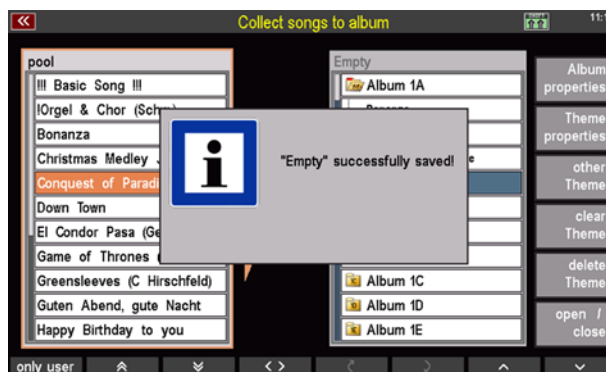
Saving albums

- 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 152).



Overwriting/deleting SONGs in an album

Overwriting SONGs in an album

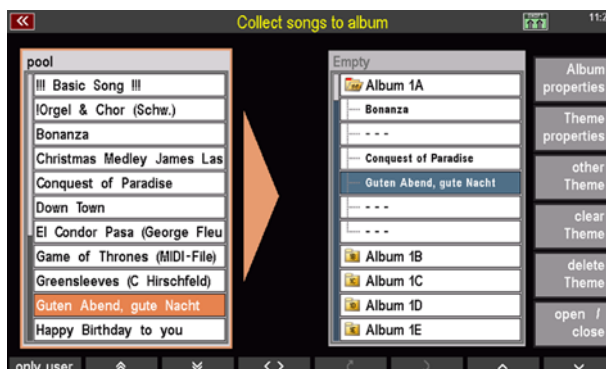
Overwriting replaces an existing SONG in an album with another SONG from your SONG list.

To overwrite a SONG, proceed as follows:

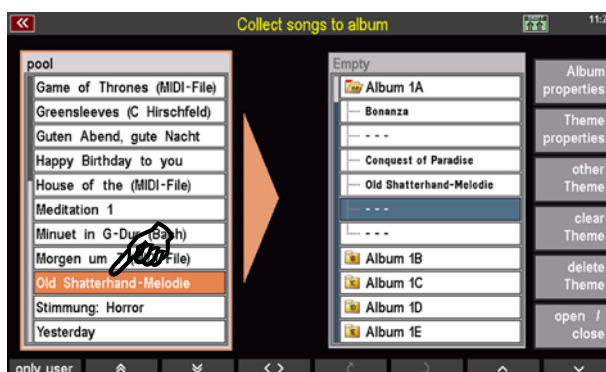
- In the album management you activate the album list by tapping on one of the albums. Alternatively, you can also place the cursor on the folder using the cursor buttons or the data-wheel and press **[Enter]**. The selected album will then be opened at the same time and the blue arrow pointing to the 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

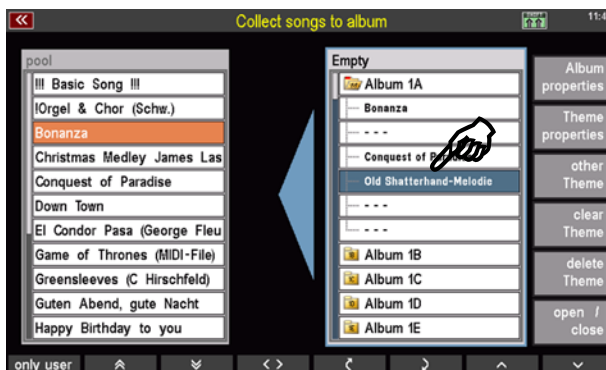
Deleting removes an already existing SONG from an album without a new SONG taking this place.

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.

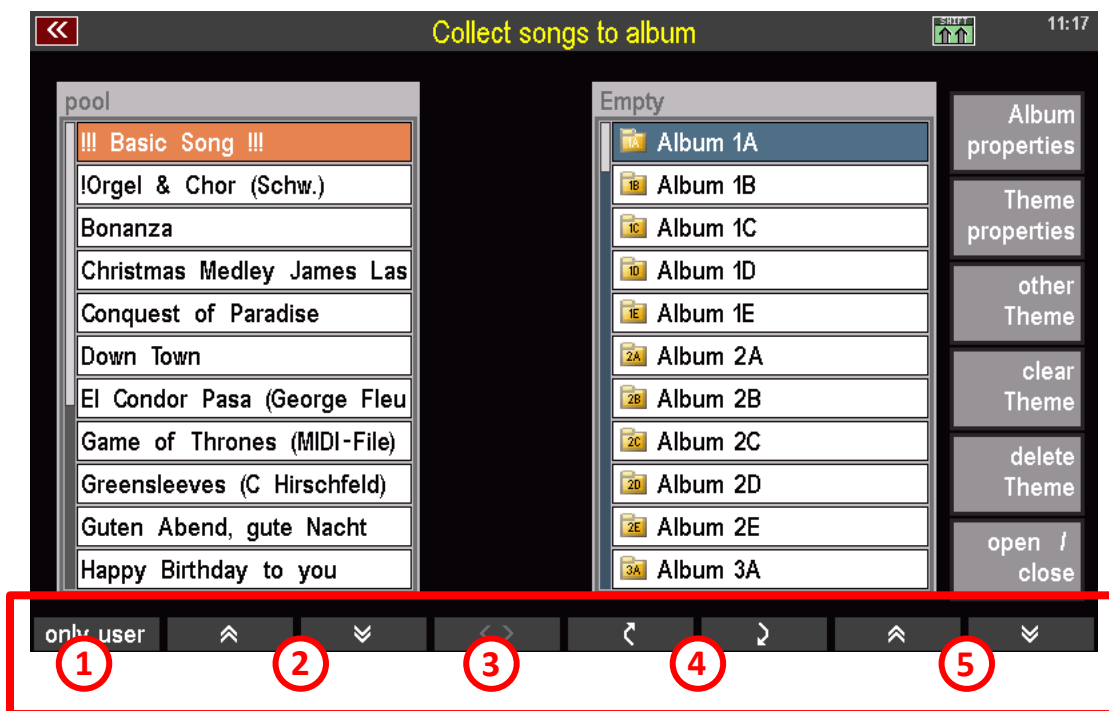
Note: The same SONG can be present in different albums.



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 26 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:

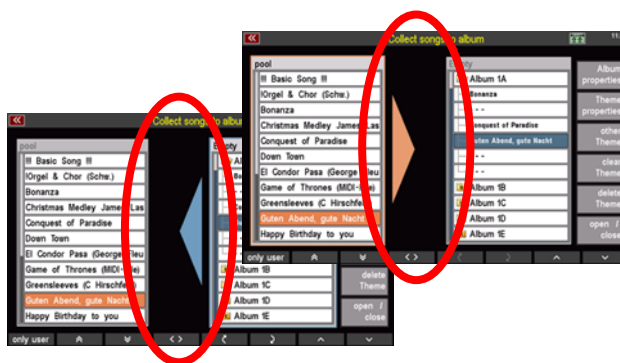


- ① By default the SONG list shows all SONGs that are currently stored in the SEMPRA or in your currently active user account. The selection "user only" shows only the SONGs stored in the user banks instead. Please refer to the list header to see which SONG list is displayed. In our example this is the 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.

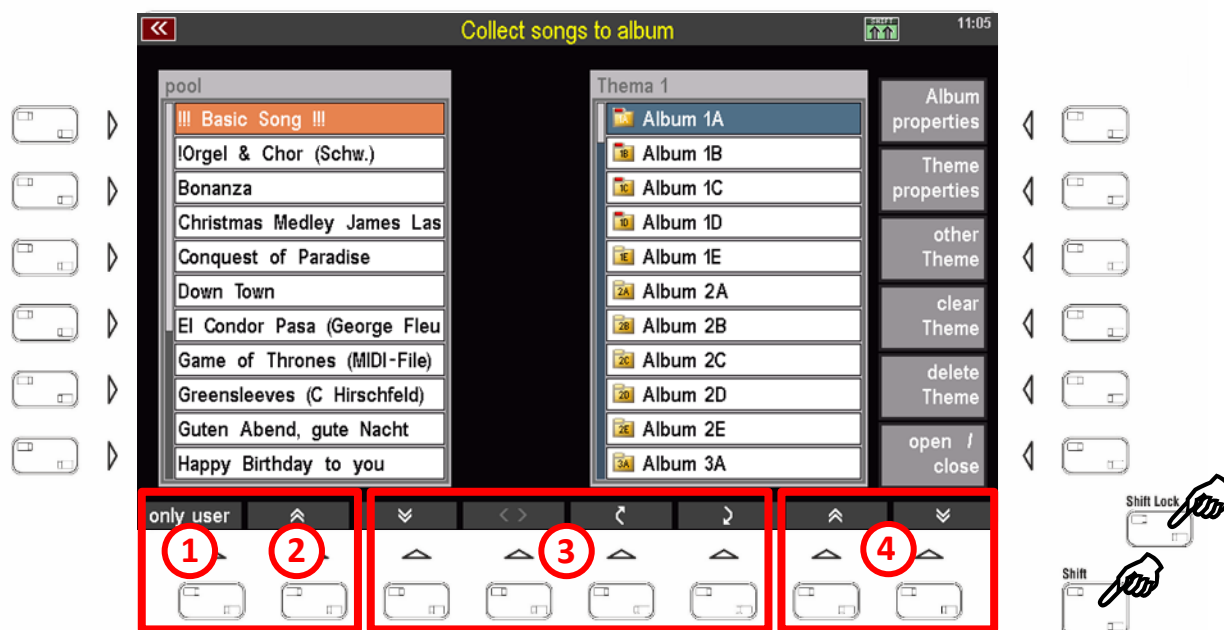
Note: If you move the first entry up, it will be placed at the end of the list, i.e. at position 6. Conversely, if you move the last entry down, it will be set to the beginning of the album.

- 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.

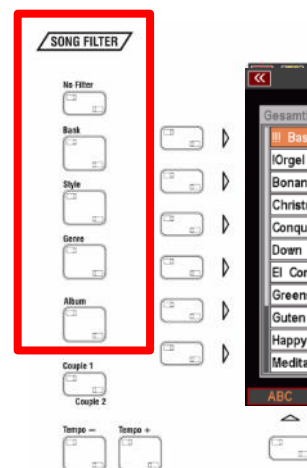
- ② "123" sorts the selected SONG list numerically.

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.

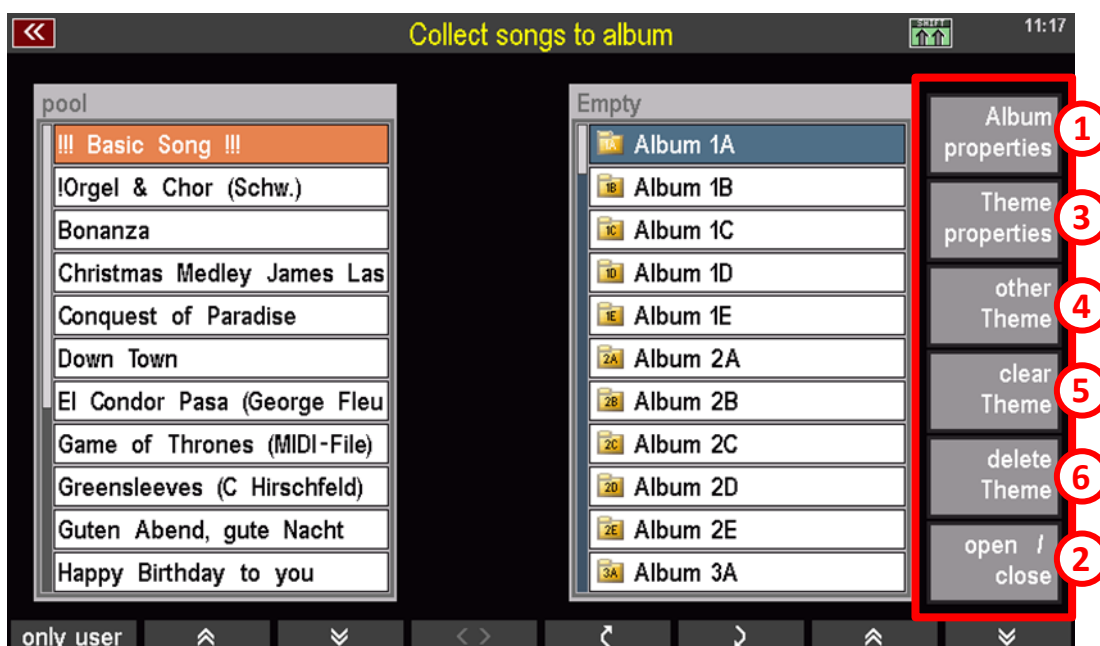
Note: The described filter functions can also be called up via the hardware buttons to the left of the display. For information on the SONG filters and how to use them, please refer to pages 40 f.



④ Use these arrow buttons to jump to the beginning or end of the album list.

Edit album properties

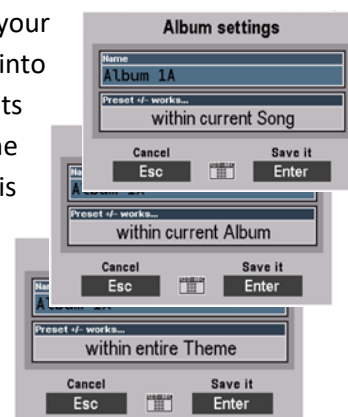
Important functions to customize the work with albums to your preferences can be found on the right side of the album management. We will look at them in order:



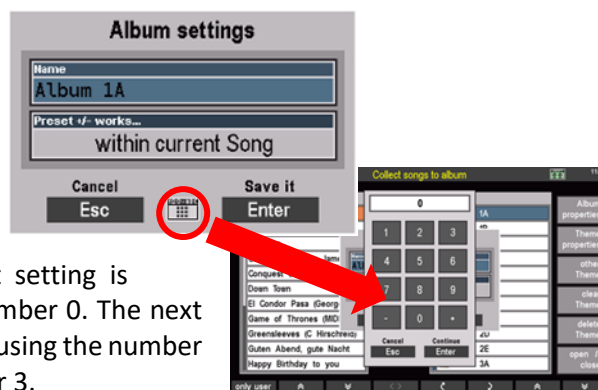
- ① **Album properties:** The album properties always refer to the previously selected album. By default, the first album (here: Album 1A) is selected first. If you want to apply the album properties to another album, select it first by tapping on it.

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.

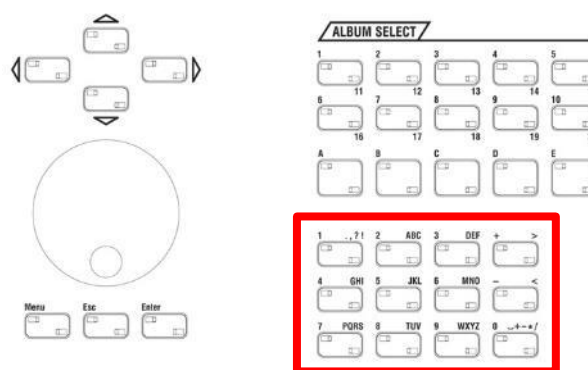
- The field "Name" explains itself. Here you give the selected album a name. The field is greyed out, which means that it is already preselected. So, you can write into it immediately. To do this, use either the **number/letter block** or a connected USB or wireless keyboard (see page 33).
- Confirm 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:

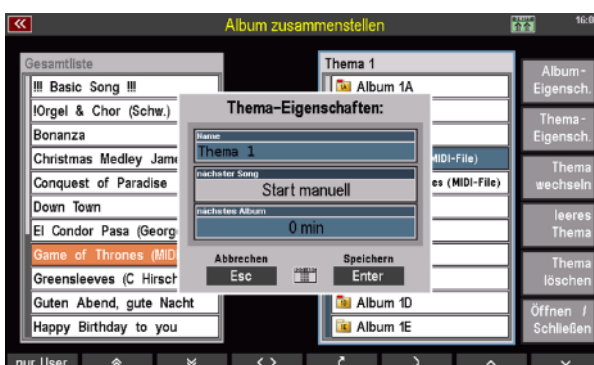
- **Name:** Here you can give the current topic a suitable name and thus change the rather unspecific name "Empty". The field is already preselected and so you can start writing right away. To do this, use either the **number/letter block** (see p. 33 f.) or a connected USB or wireless keyboard (see page 33).
- 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 p. xxx.

- 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:

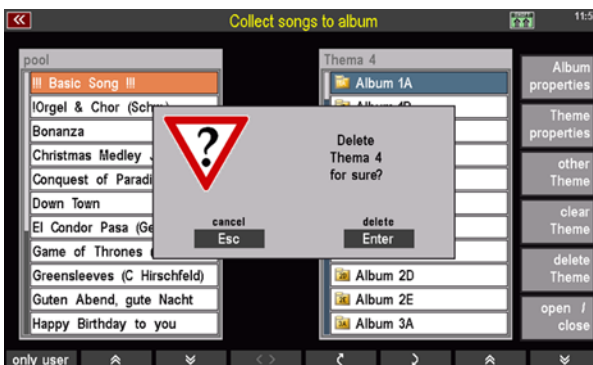
Deleting Themes is as easy as creating new ones:

- 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.

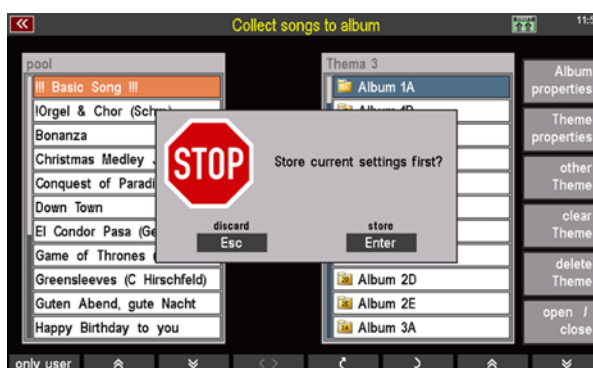


- Now tap on [Enter] or press the [Enter] button below the **scroll wheel**. A warning message will appear which you must also confirm with [Enter]. This deletes the selected topic.

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 still 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.

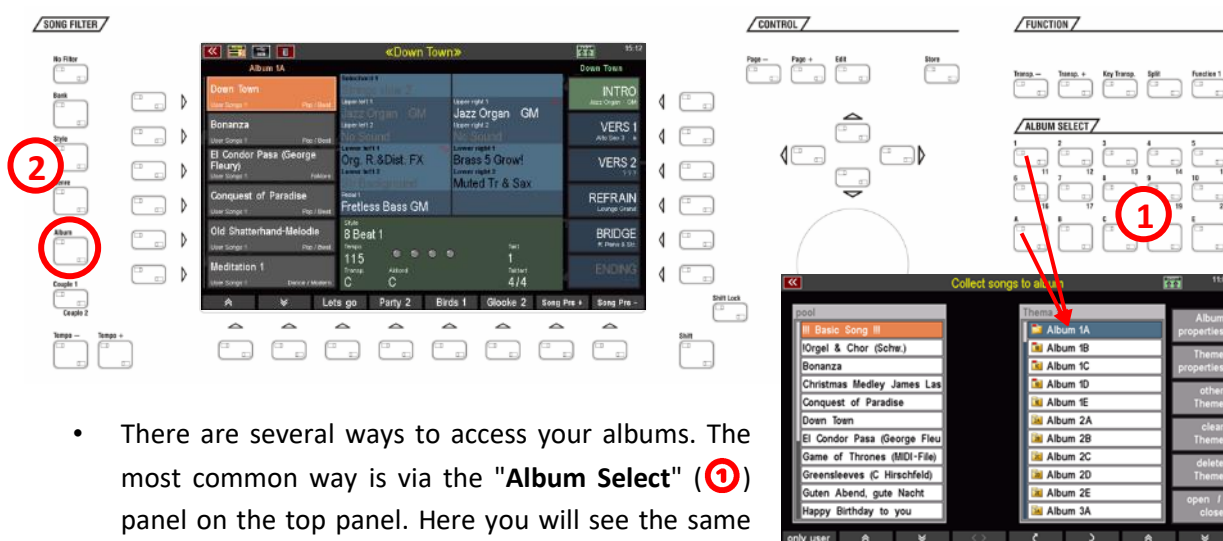


- Whenever you create a new theme or switch to a different theme, as well as when you exit the menu, your SEMPRA will ask you if you want to save the current settings. On the one hand, this ensures that any extensive work you may have done previously (assigning SONGs to albums) is actually saved, or 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 SEMPRA will automatically jump to the album that contains the active SONG. If the active SONG is not yet in any album, your SEMPRA 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 such a already deleted SONG again.

Even in such cases you will receive a corresponding message to update the album if necessary, via **[Enter]**:



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.

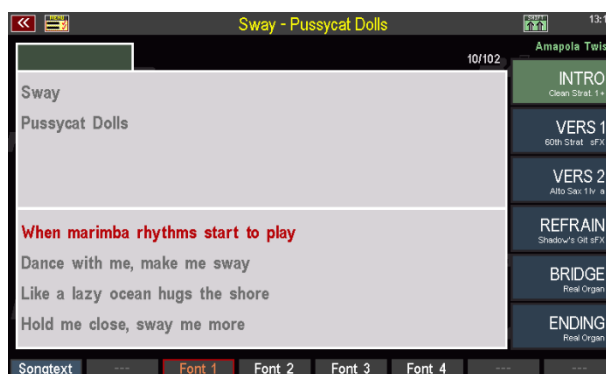
- This way, you can set the play sequence for the 6 patterns of the Playback as you wish while playing by simply pressing the corresponding pattern buttons and thus vary the sequence of the Playback accompaniment. This way, you remain flexible, and your Playback cannot end suddenly although the dance 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.

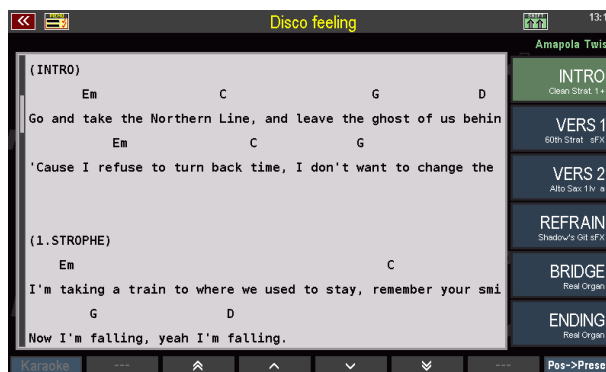
Karaoke/text display

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.

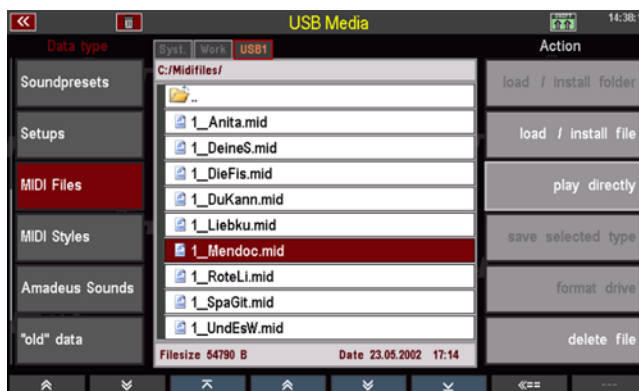
Play midi files directly or store them internally as Playbacks.

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 **Fehler! Textmarke nicht definiert..**



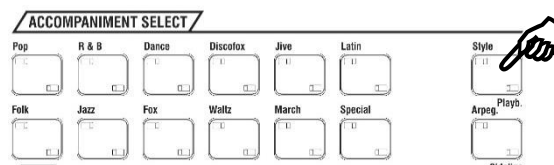
Selecting Playbacks

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.

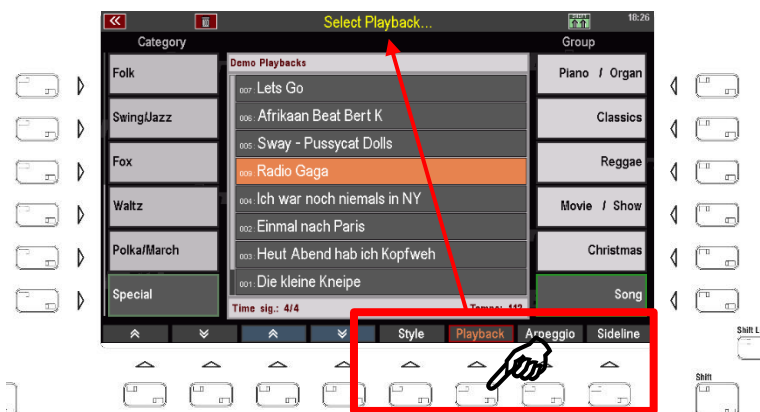
With the **[Style / Playback]** button to the right of the 12 category buttons for accompaniment, you can switch these buttons from **Style** to **Playback selection**:

- 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.

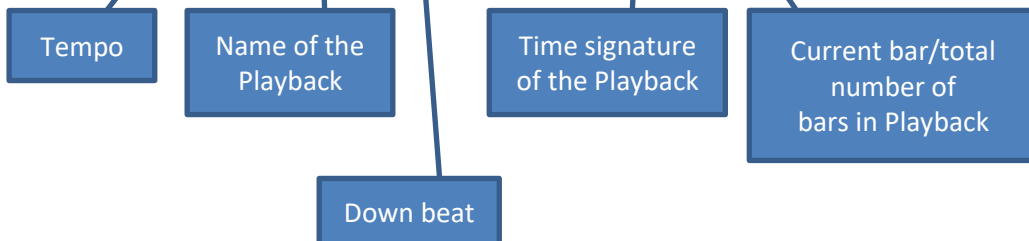


Note: The accompaniment types "Arpeggio" and "Sideline" are currently not yet implemented.

- 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.

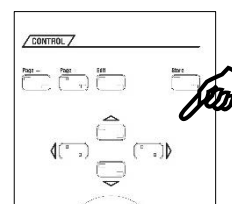
A (new) start with the **[Sync. start]** function is also possible, of course, if you press the corresponding button. The Playback then starts with the beginning of the play on the accompaniment manual (usually the sub-manual on the left).

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.

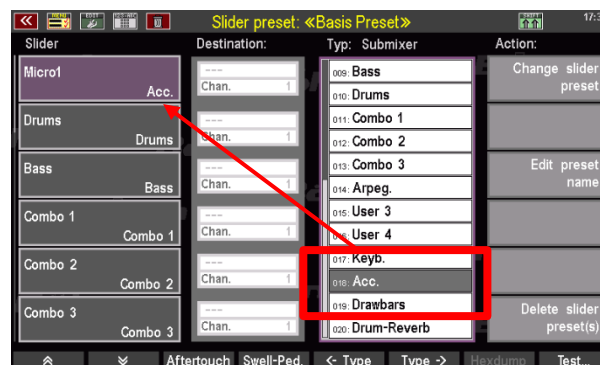
Within the same accompaniment type, changes are possible, e.g., style changes through the presets within a "Style SONG" or also changes between different Playbacks within a "Playback SONG".

- 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.

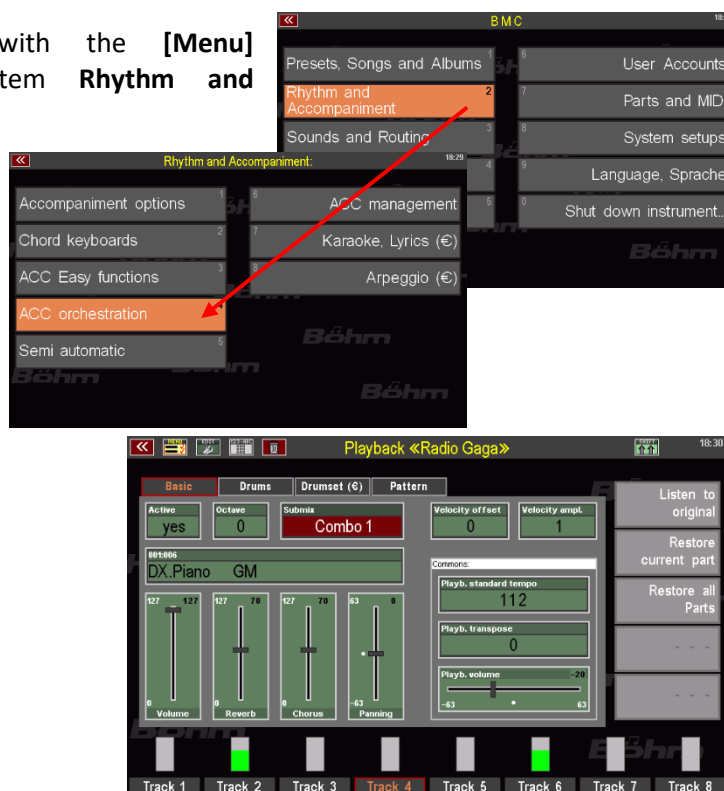
These settings, as well as many others, are saved specifically in each individual Playback. And now, at the latest, we should take a closer look at the Playback editor menu. There you can not only change the instrumentation or the above-mentioned assignment of the volume submixers, but also divide the 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

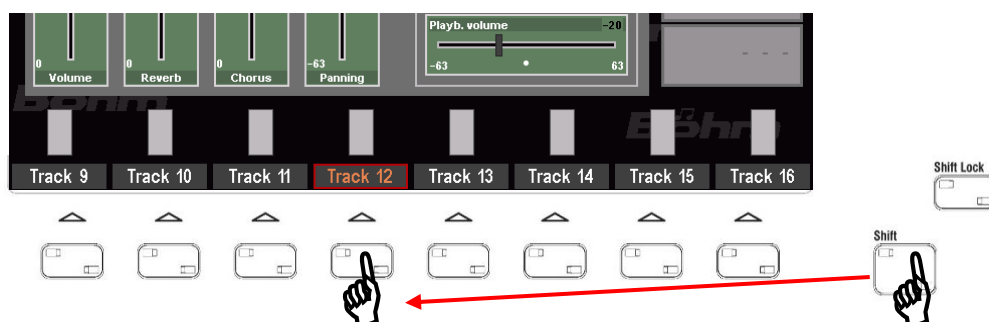
The editor opens with the "Basic" page. With the buttons [Page-] / [Page+] to the right of the display, you can switch between the editor pages **Basic**, **Drums**, **Drumset (€)** and **Pattern**. The **Drumset (€)** page is only accessible if the **Easy Edit Styles app** is activated. On the Basic 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 162). 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	summary 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.

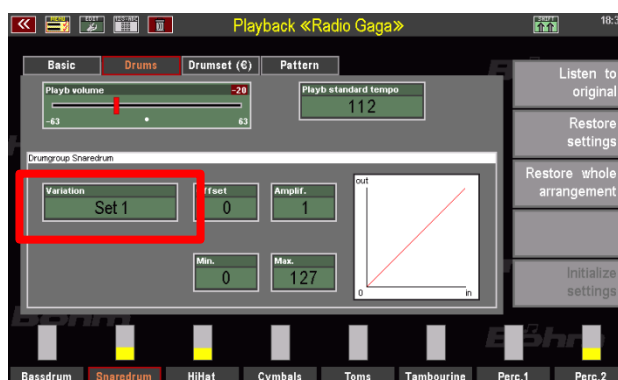
If you have activated the **Easy Edit Styles App** (art. no. 41160), you have interesting additional options at your disposal:

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:

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

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**.

Initialise all settings of the user drum kits

Activity indicator: yellow flashing indicates the activity of the instruments. Use the display here to locate the drum instrument(s) to be edited from

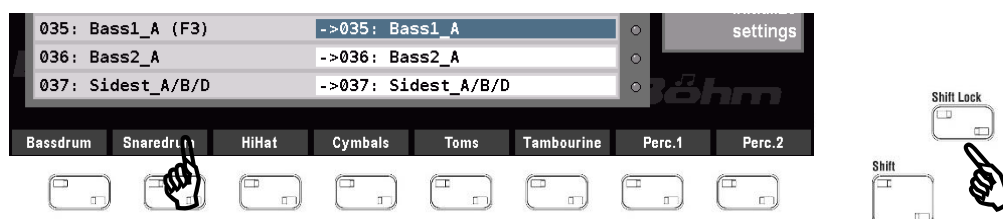
Navigation in the set: up and down page by page or directly to the beginning or end of the list

Switching between user drum sets 1 and 2

Switching to volume control for the drum instruments

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:



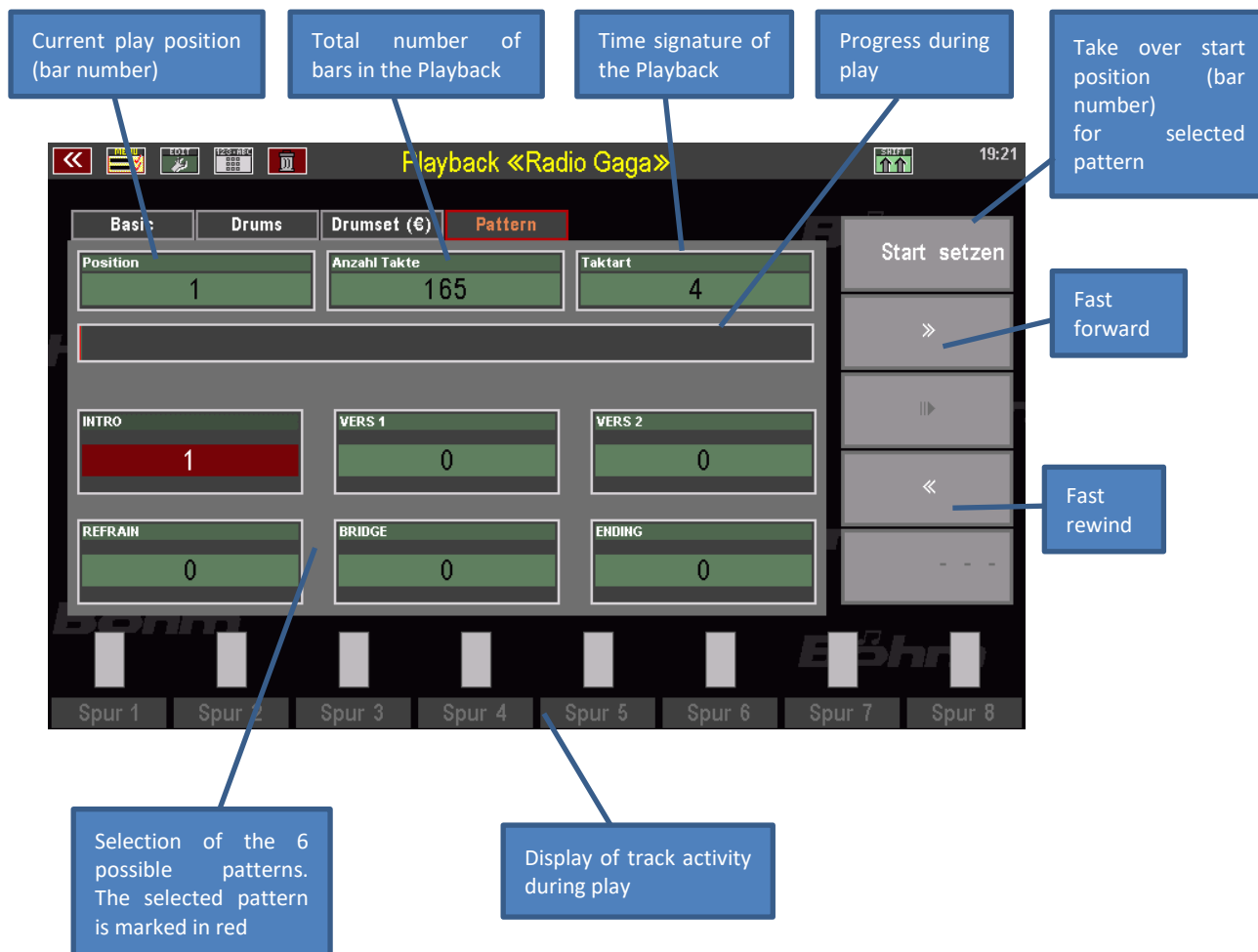
To change a drum instrument, proceed as follows:

- 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:



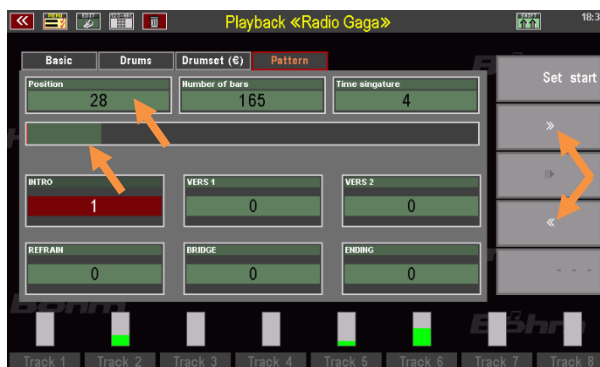
The division is done by specifying the bar numbers with which the respective patterns should begin in the corresponding fields on the editor page.

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.

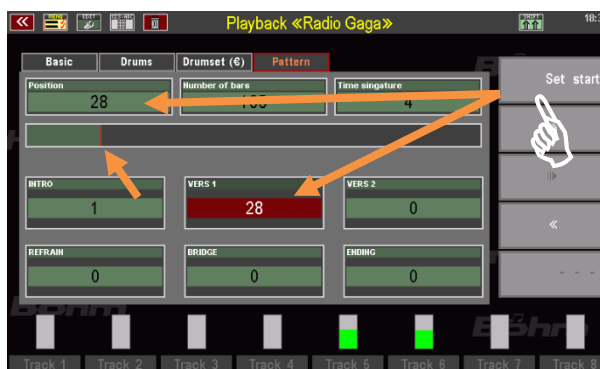
To set the starting points of the individual patterns, proceed as follows:

- 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.

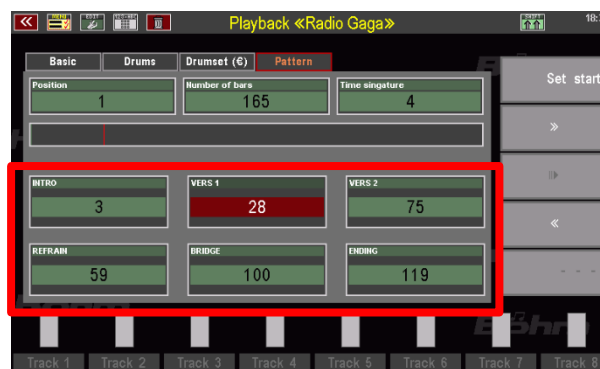
- In the **Position** field, the bar numbers are counted in ascending order. In addition, a bar graph runs in the progression field below and marks the respective playback position.
- If you already know in which bar the selected pattern should begin, you can also fast-forward or rewind to the vicinity 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:



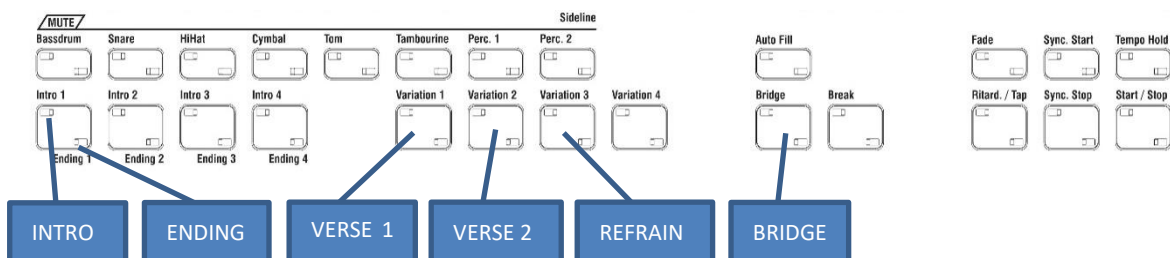
Once you have set the starting points, you can of course change them here in the editor at any time and, for example, correct them by simply repeating the steps described above for the desired pattern. Starting points that have already been set will then be overwritten by new ones.

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.

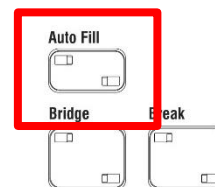
The following assignment of the Playback patterns to the buttons applies:



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 variation 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.

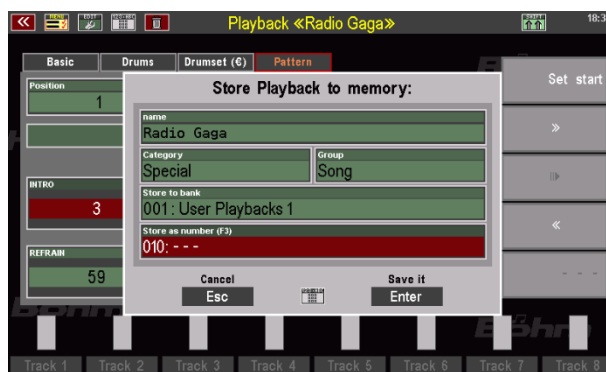
Not all patterns have to be assigned. However, the patterns are played back later until another starting point is reached or the playback reaches its actual end.

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.

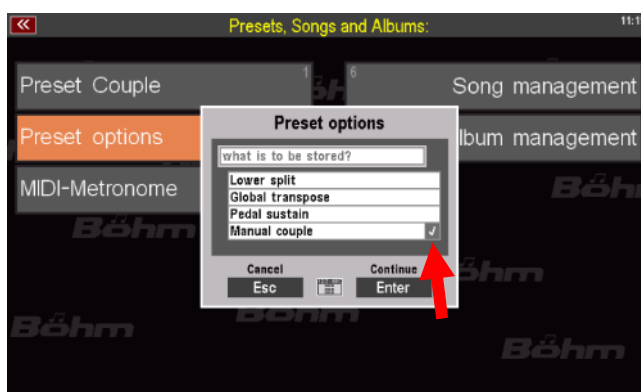
Manual Coupler (activation Art. No. 41154 required)

With the optional keyboard or pedal couplers, the sounds 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 SE10...60 models, the coupling functions are activated via a corresponding activation. The activation must be installed to be able to use the coupling functions. The installation is described in the appendix to this owners manual.

The coupling functions can be assigned to the assignable buttons (F buttons under the display, foot switches and pistons, buttons S1/S2) via the **Menu - 4 buttons and sliders - 2 Edit Button Preset**. The corresponding button macros are included in the **Macros V-00.SUP** setup file, which can be downloaded from our website at www.boehm-orgeln.de. If you have not already done so, load this file into your SEMPRA as described in the Appendix 2 to the manual.

On all models the coupler functions can be stored in the SONG presets of the SEMPRA if this is set in the Preset Options menu: **BMC Menu - 1 Presets, Songs and Albums - 2 Preset Options**.



Coupling via F buttons

Like the new RealOrgan button functions (see above), the manual couplers can also be assigned to the F- or footswitches via corresponding macros and such assignments can be stored in the button presets of the SEMPRA.

After loading the setup file described above, 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 (SE60, Emporio SE)

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)

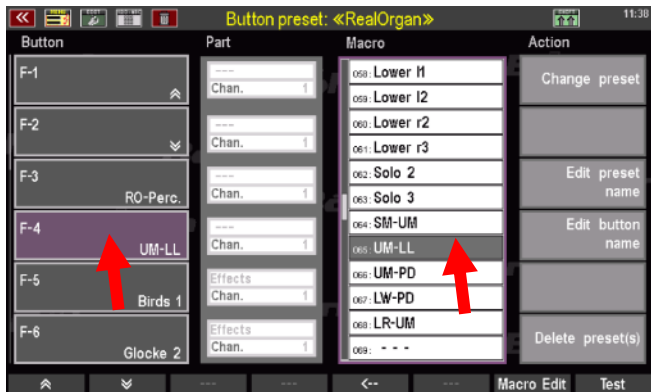
UM-PD: Coupler Upper manual on Pedal

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:

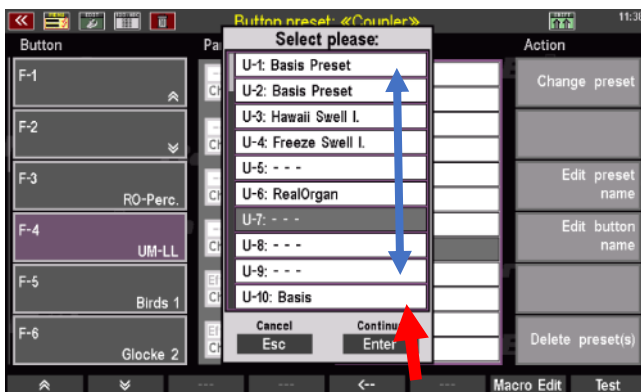
- Select the button position to be assigned on the left.
- Select the desired macro
- Press the **[Enter]** button to assign the macro to the selected button.



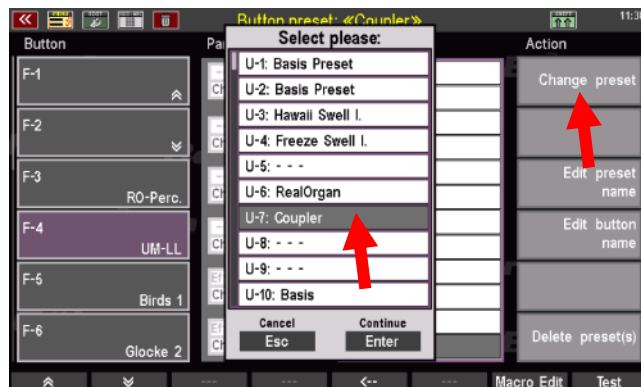
- If necessary, use the "Change preset name" field on the right to change or assign the name for the current or the new button preset to be saved. Confirm the entry with **[Enter]**.



- 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 99, 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 top panel) 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 buttons 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 an optional 2nd swell pedal, 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 sliders of the groups **MIXER** (here only the microphone slider), **ACCOMPAINMENT** and **SUBMIXER / INSTR. VOLUME**.



Note: The **Master** slider (far left), which adjusts the overall volume of your SEMPRA, is permanently linked to this function and cannot be assigned to other functions.

- The **drawbars**. You may be surprised to learn that the drawbars can also be assigned other functions and thus not only the drawbar footages can be configured via them. This option makes sense, for example, if you rarely play with drawbar organ sounds, if the factory drawbar sounds are sufficient for you or if you have already saved your drawbar combinations in advance. Since the drawbars are particularly suitable for quickly changing various parameters with one hand (by operating several drawbars at the same time), it can be a great operating advantage to assign other functions to these controls, e.g., part volumes, effects, etc. But even if you play a lot with sine sounds and want to use the drawbars for foot position control, you don't really make any compromises with a reassignment, because your SEMPRA allows you to switch between one or the other slider assignments in a flash. More on page 222.



- The **pitch** and **modulation wheels** to the left of the lower manual.



- The **swell pedal 2** (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 (**user** positions that you can assign your own button or controller presets to) and 64 "F" positions (**factory** positions, i.e. factory button and controller presets that you cannot overwrite) are available for button and slider presets.

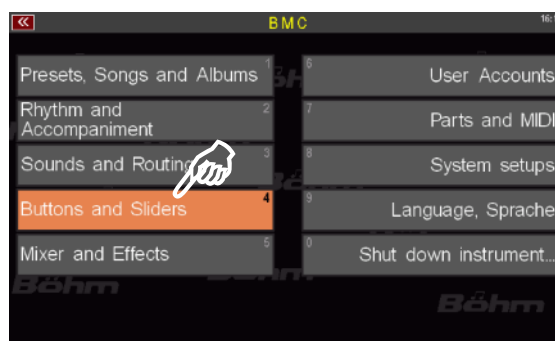
Calling up Button and Slider Presets in the BMC

You can call up the button and controller presets via the BMC menu:

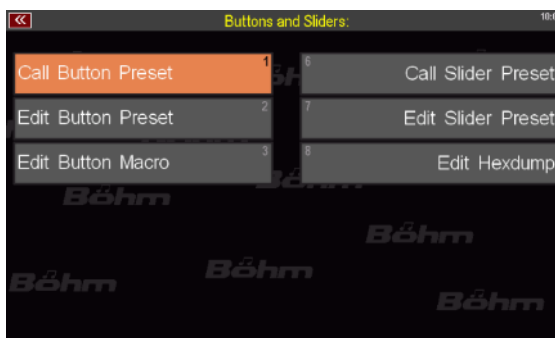


- Press the **[Menu]** button below the display to call up the BMC menu.

- Tap here on the menu item **Buttons and Sliders**. The submenu opens.



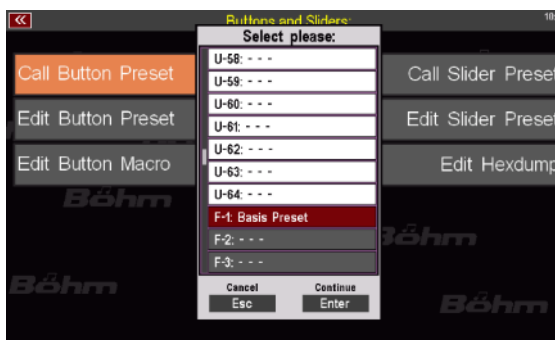
- Now tap **Call Button Preset** to display the list of button presets or **Call Slider Preset** to display the list of slider presets.



- 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.



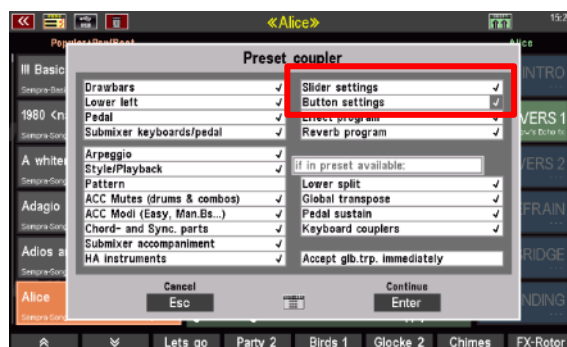
- Confirm the selection by pressing **Enter** below the list or the **[Enter]** button and the selected preset is now active.

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 136.



The button and slider basic presets

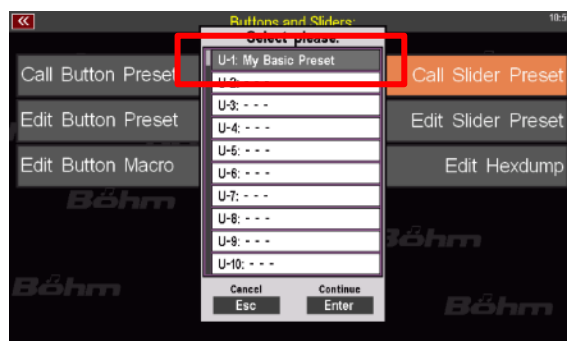
When the SEMPRA is delivered or in a newly created, empty user account, you will initially only find the respective **Basic Presets** for the button and slider assignments in positions **F-1** (Firm-1) of the two preset lists.

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**).

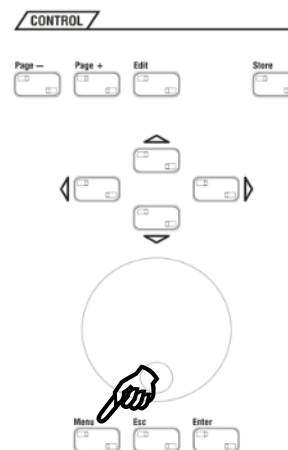
But now you will learn how to create and save your own button and slider presets. We start with the button presets:

Assign Buttons

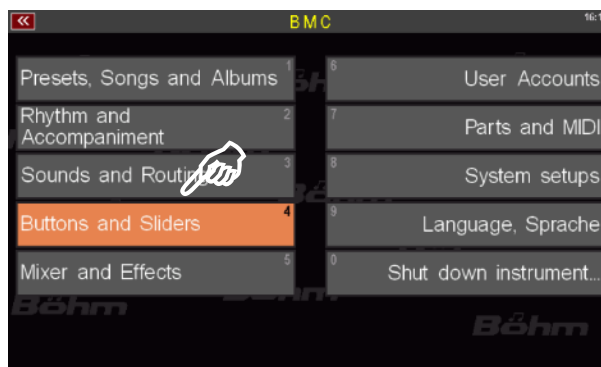
Your SEMPRA is already equipped at the factory with one **button preset**, the "Basic Preset". Changes to button assignments are always made and saved within such button presets. And don't worry - your changes do not automatically overwrite the basic preset. You have the option of saving your button assignments in new button presets of your own.

Buttons can be assigned in just a few steps:

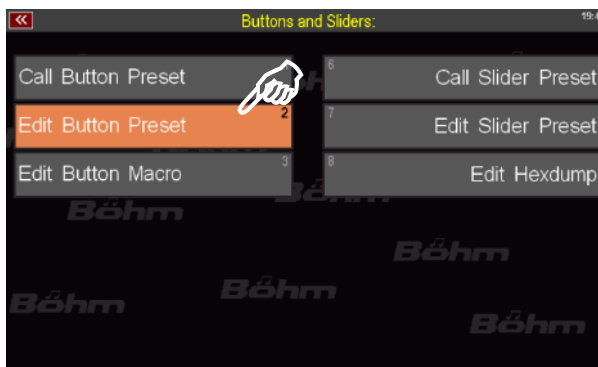
- Press the button **[Menu]**, below the **[Data wheel]**.



- The **BMC menu** is called up. Select the fourth entry **Buttons and Sliders**.

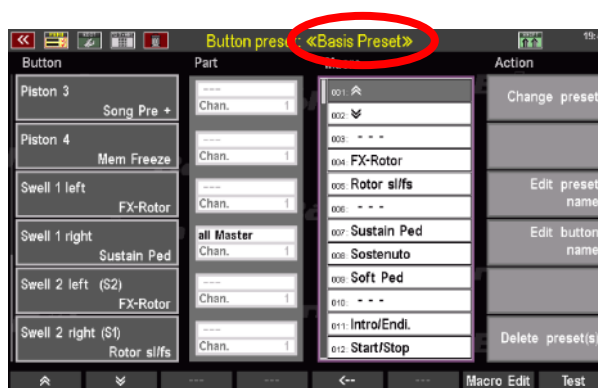


- The corresponding submenu opens. Tap here on the second entry **Edit button preset**.



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 196). 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.*



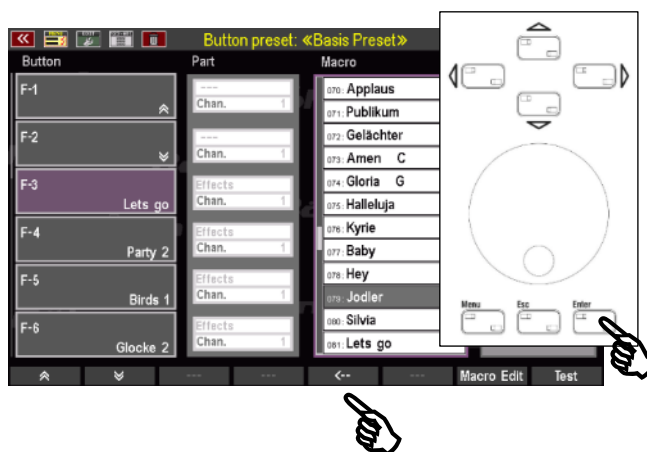
- As an example, we want to assign a different sound effect to the button **[F-3]** (currently „Let’s go“). To do this, select the button by tapping the referred field on the touch display, whereupon it turns purple.

- 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 196 in this chapter.

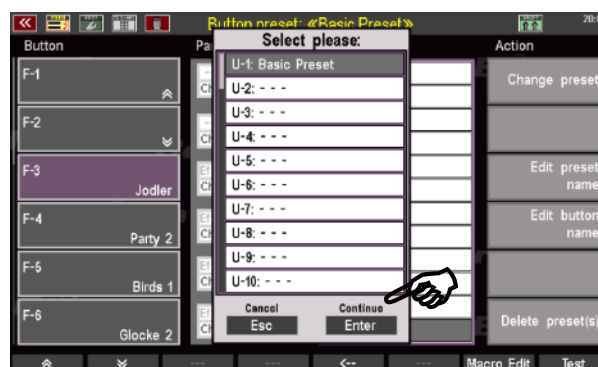
Store button preset

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**.



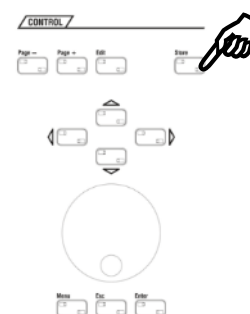
A dialogue box opens in which you can enter a new name.

Note: How to enter names and values is explained in the chapter of the same name from page **Fehler! Textmarke nicht definiert.** onwards.

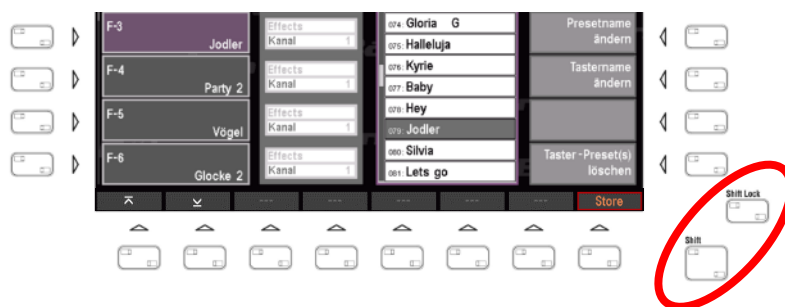


- Once you have chosen a suitable name for your button preset, tap on **Continue Enter** (or the **[Enter]** button). The renaming of the name is now complete.

- **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 94).

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.

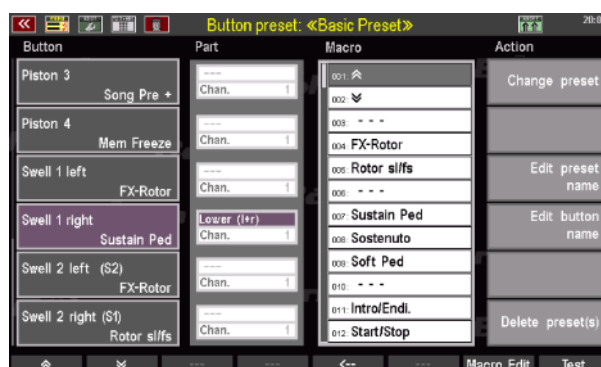
In the **Part** column, to the right of the button list, **all Master** is selected as the destination. This means that the sustain effect you trigger with the right footswitch of the swell pedal will affect all parts on each manual (unless the function has been specifically switched off in the part options of individual parts, see page 112). 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.



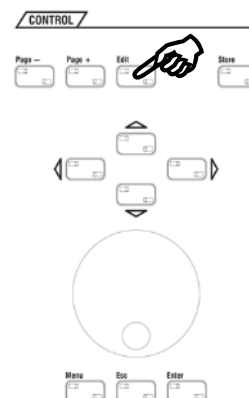
- Now scroll through the entries with the **[data wheel]** and select **Lower (l+r)**. This setting determines that the Sustain Pedal macro acts on both split areas (left+right) of the lower manual.



- Save your change as described on page 185.

Note: For a list and description of the part selection options, see the table on page 192 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.

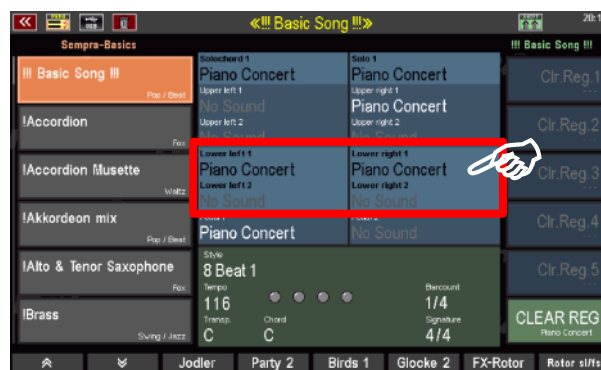
The starting point is the example used above: The assignment of the **Swell button 1 right** (1st column: **Button**) with the macro **Sustain Ped** (3rd column: **Macro**). Currently, the part assignment is **Lower (l+r)** and the **Chan.** entry (channel) on the **Part** column is not active (grey). 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 182). 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 185)

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**.

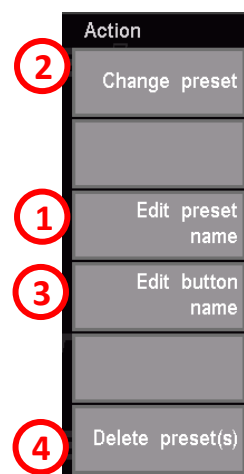
Listing and description of all part assignment options in the button presets:

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

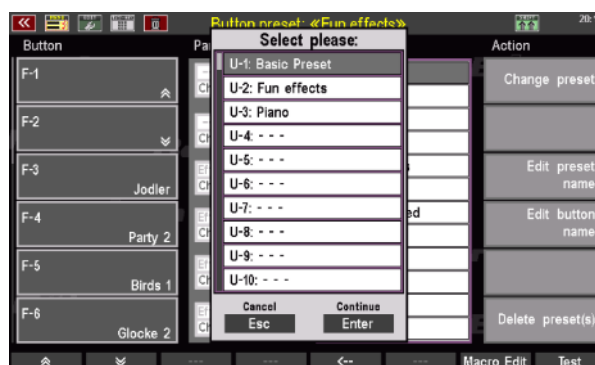
The **Action** column provides further options for managing the preset list and its contents. We have already discussed the second entry **Edit Preset Name** ① on page 186 in this chapter. In addition, these actions can be found here: **Change preset** ②, **Edit button name** ③ und **Delete preset(s)** 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 180 and page 181.

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**.

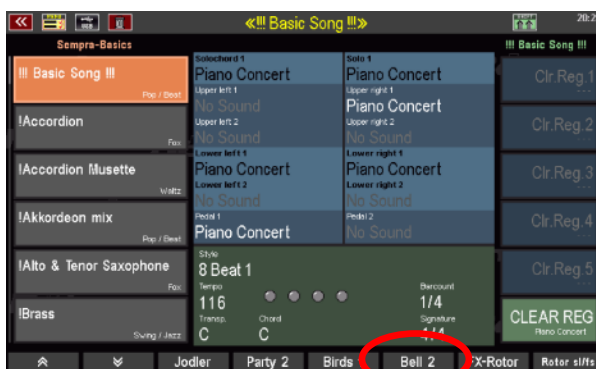


- The field in the **Button** column now shows the changed button name.



Finally, you must save your name change in the Button preset. To do this, proceed as described on page 185.

- 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 199.

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)

SEMPRA SE20/40/60 operating instructions

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 202)

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:

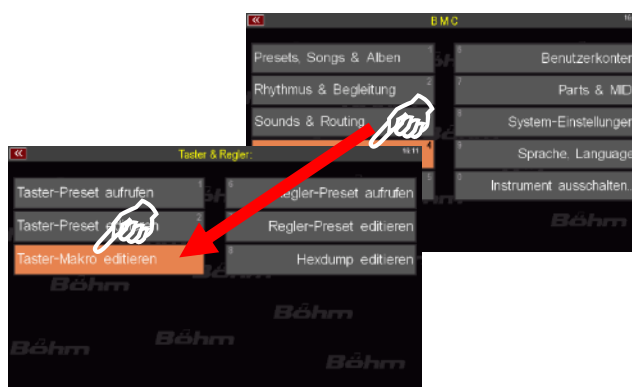
The list of factory macros and also of any macros you may have created is ultimately just a library in which you can "collect" the macros you need. When you save a button preset, the contents of the macros used on the individual buttons are completely transferred to the button preset. Even if a used 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 ...



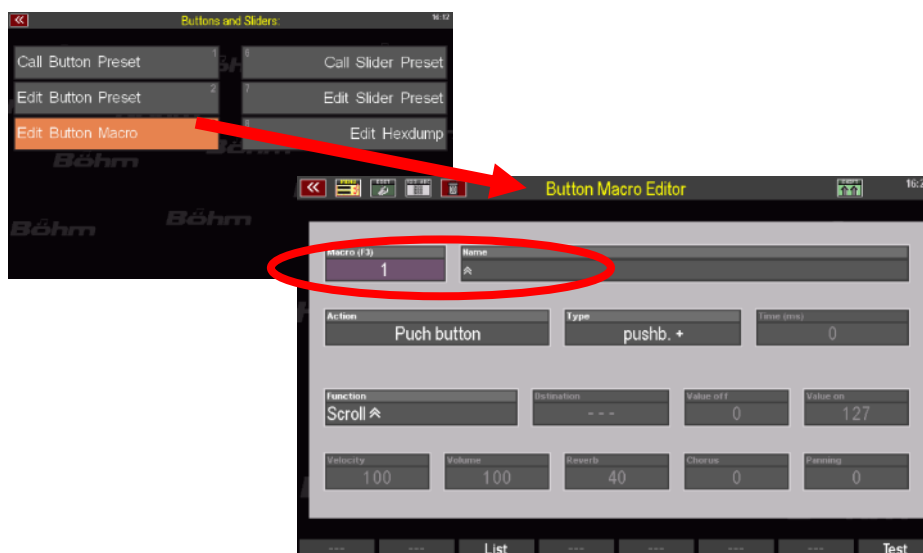
... as well as from the Button Preset Editor



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.

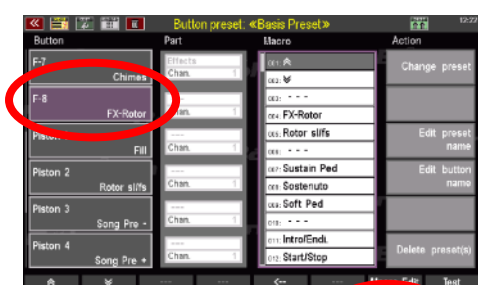
However, there is an important difference between the two types of calling up the editor, which also makes it plausible to you which type of call is the more suitable in each case:

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.



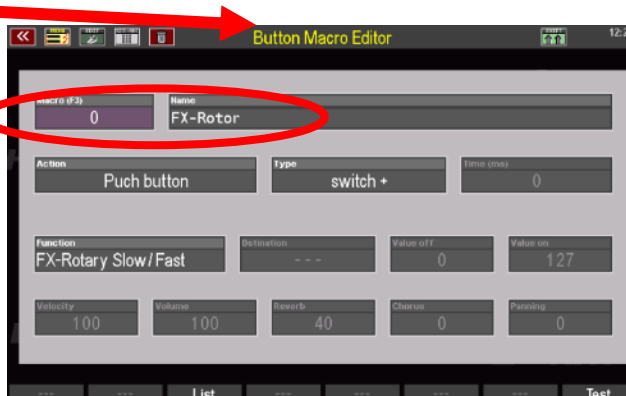
Changes here initially only apply to the edited or newly created Macro, but not to a specific Button preset. You must then assign the modified or new Macro to a button in the Button Preset Editor as usual and save the Button preset again so that the Macro is used in this Button preset.

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 column.



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):

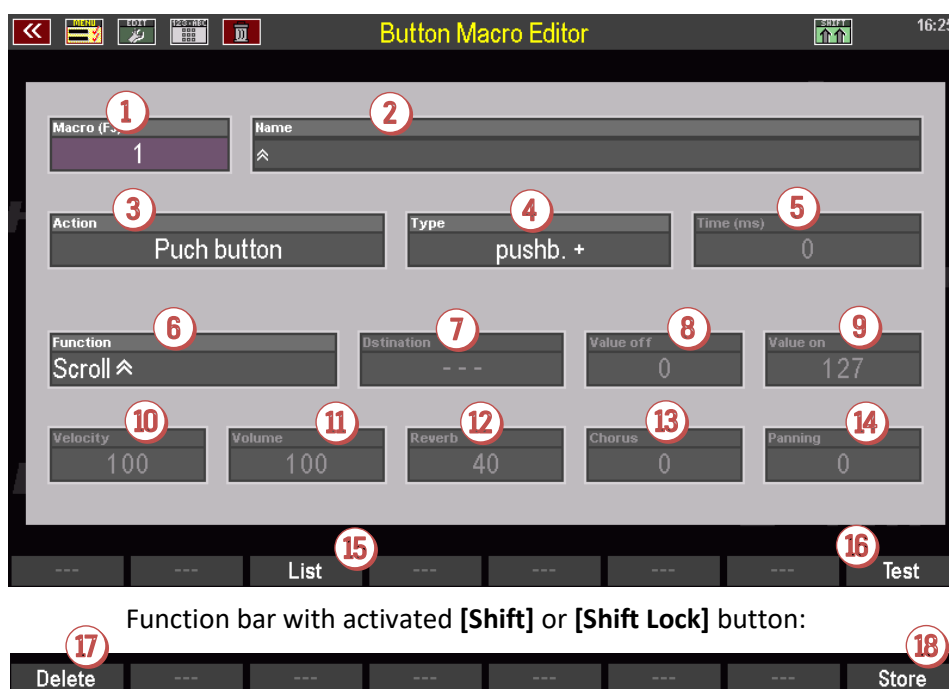


We therefore distinguish between different types of button Macros and, depending on the type, different edit functions are available.

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

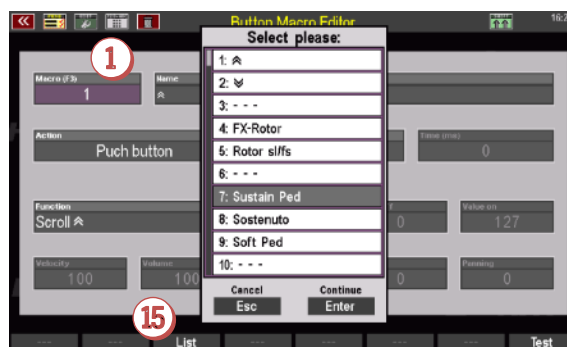
Let's take a look at the basic operating steps for editing or creating Button Macros:



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].



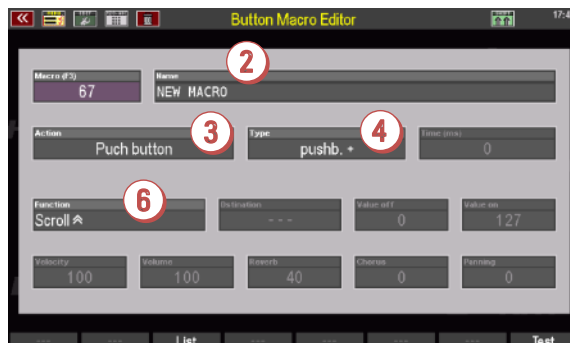
Note: The list view is also available in some other fields of the Macro Editor. When you tap on a field, the note "(F3)" is displayed next to the field name if a list view is available.

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)

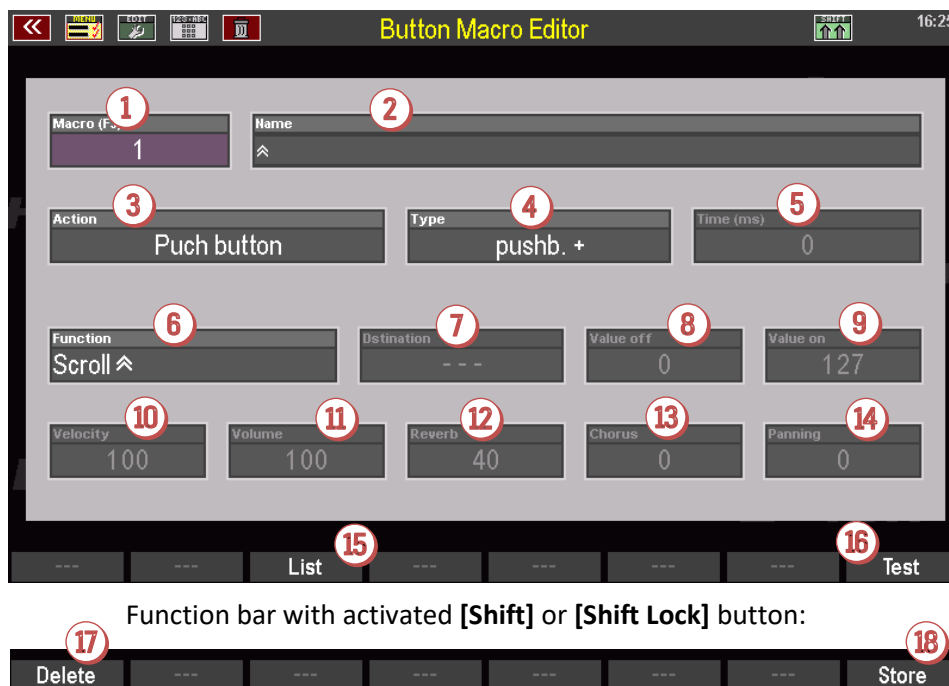
If trigger mode is selected, the trigger duration in milli-seconds (ms) can be set in the **TIME** field ⑧.

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 105) activating Glide (page 115) Fehler! 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
<p>Send Controller</p> <p>Two values (button on or off) of any MIDI controller can be sent to an selectable MIDI output</p>	<p>MIDI Controller 0...127 (see table Appendix 5, page 326)</p>	<p>Destination ⑦</p> <p>Value OFF ⑧</p> <p>Value ON ⑨</p>	<p>MIDI output according to table Page 192</p> <p>Attention: The exact destination sound is determined by the channel in the PART field in the button preset editor (see page 192)</p> <p>0...127 (sent when the button is released)</p> <p>0...127 (sent when the button is pressed)</p>
<p>Play sound</p> <p>A tone (a key) of a sound can be played (e.g. effect sounds)</p> <p>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.</p> <p>Select the trigger time (field ⑤) so long that the effect just fades away completely.</p>	<p>key 0...127</p> <p>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.</p>	<p>Part ⑦</p> <p>Bank ⑧</p> <p>Sound ⑨</p> <p>Velocity ⑩</p> <p>Volume ⑪</p> <p>Reverb ⑫</p> <p>Chorus ⑬</p> <p>Panorama ⑤</p>	<p>Part over which the sound is played (not changeable)</p> <p>Sound bank (0...127)</p> <p>Sound no. in the bank (0...127)</p> <p>Velocity (0...127)</p> <p>Volume of the sound</p> <p>Reverb intensity of the sound</p> <p>Chorus intensity of the sound</p> <p>Panorama position of the sound</p>
<p>Part function</p> <p>Triggering different functions on an selectable destination part</p>	<p>Memory on/off</p> <p>Portamento on/off</p> <p>Mute Part</p> <p>Monophone on/off</p> <p>Mono Mode switching between highest and lowest key played</p>	<p>Destination ⑦</p> <p>Setting the destination part on which the function is to act.</p>	
<p>Hexdump senden</p> <p>Two values (buttons "on" or "off") of a MIDI hexdump (see page XXX) can be sent to an selectable MIDI output.</p>	<p>Dump no. 01...10 according to the hexdumps saved via the MIDI menu</p>	<p>Destination ⑦</p> <p>Value Off ⑧</p> <p>Value On ⑨</p>	<p>MIDI output according to table page 192</p> <p>0...127 (sent when the button is released)</p> <p>0...127 (sent when the button is pressed)</p>



Function bar with activated [Shift] or [Shift Lock] button:

Test Macro settings

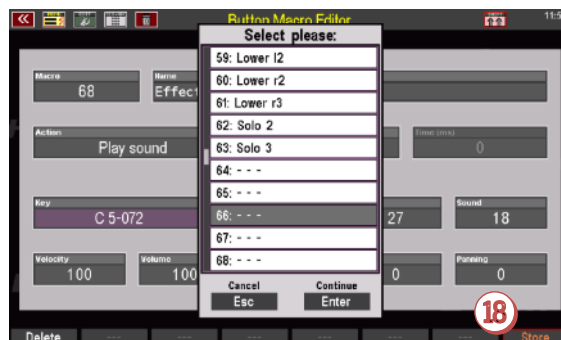
You can test the Macro settings you have set at any time (even before saving the Macro):

- 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 199), 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.



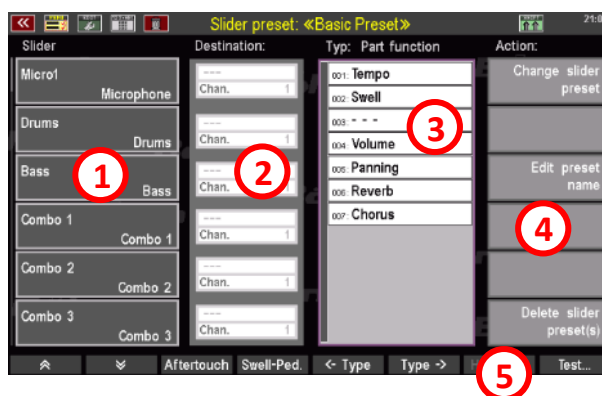
Assign sliders, drawbars, wheels, swell pedal (controller)

Editing the controls on your SEMPRA will now be very easy for you, because the handling is very similar to the button assignments.

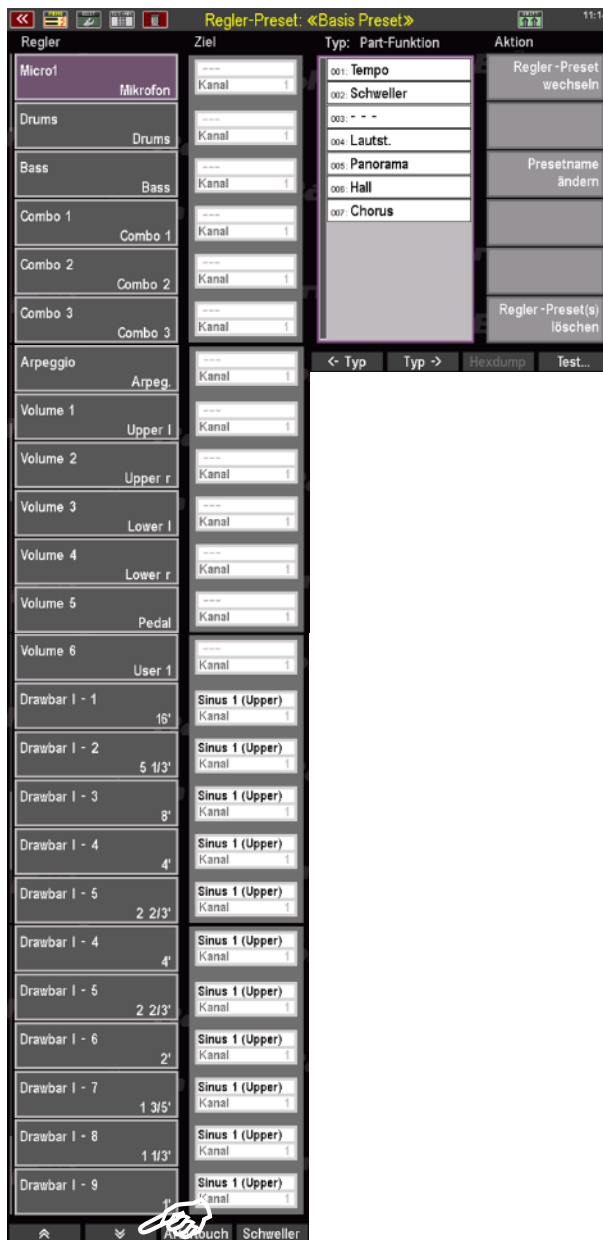
- Press the **[Menu]** button below the **[Data wheel]** and enter the **Button and Slider - Edit Slider Preset** menu:



- 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.

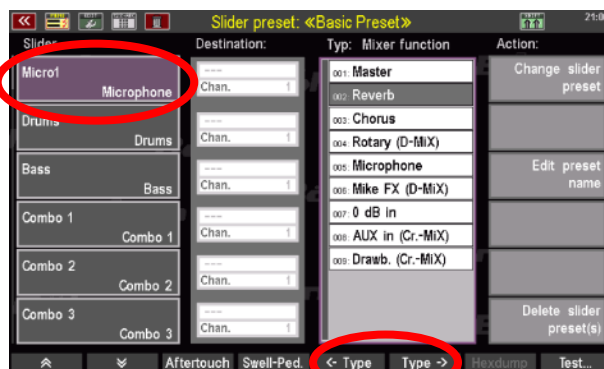


- To assign a new function to a slider, drawbar or controller, first select the controller you want to edit. You can already see the first 6 controllers in the Controllers column. To see more controllers and their assignments, scroll down the list of controllers with the downward pointing arrow keys 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):

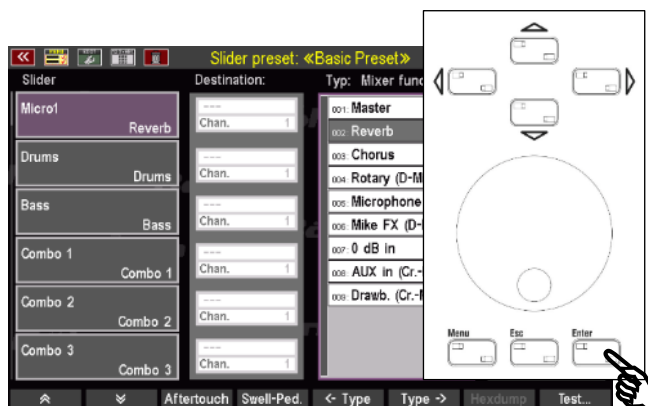
- To do this, select the corresponding field by tapping on it; it will then turn purple.
- Instead of controlling the volume of the microphone input, the new assignment of this slider should control the intensity of the reverb effect for the entire instrument. Now select the appropriate **type** in the 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 185).



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 (SE60 only)



- By tapping the [F]-button **Swell-Ped.**, the column Swell 2 / Pitch and Modulation wheels opens. Accordingly, the column shows three entries.



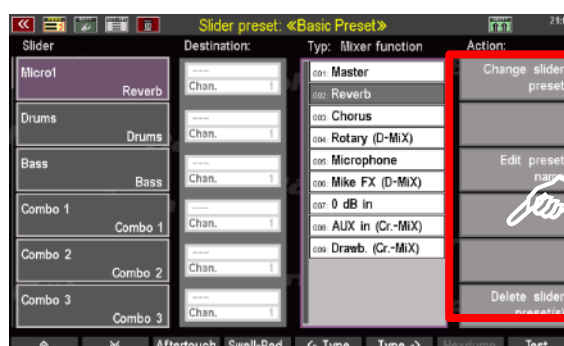
ATTENTION: Only a possibly existing 2nd Swell pedal can be assigned individual controller functions here!

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**.



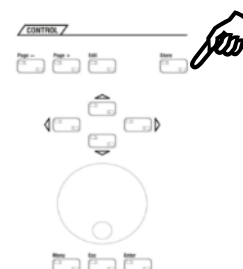
- A dialogue box opens in which you can enter a new name. For our example, we choose the name “Global Reverb”. After you have entered the name, tap on **Continue Enter** to close the dialogue box.



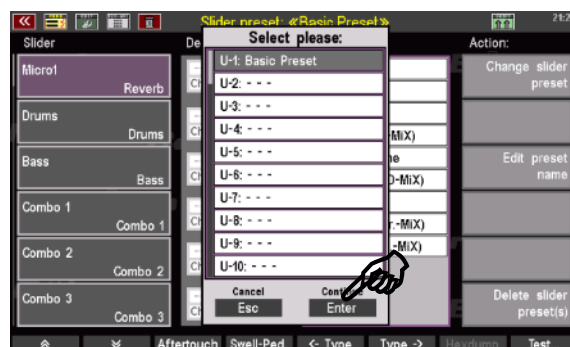
Save slider presets

To save your controller assignments as a **Slider preset**, proceed as follows:

- Press the button **[Store]**.

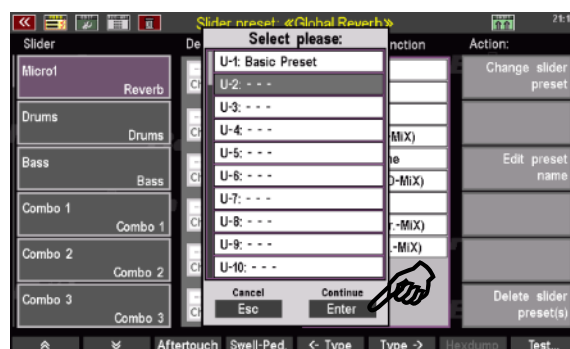


- The window with the Slider preset list opens. The first position place **U-1 (User 1)** in the example is already occupied by the “Basic Preset”, whose settings we have just changed. The list positions **U-2...U-64** are still empty here. A total of 64 user positions are available, where you can save 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”.

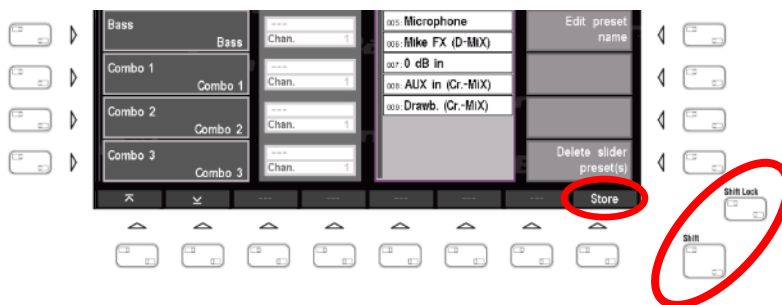
- For our example, however, we want to save the change in a new preset. To do this, type in one of the empty list entries (**U-2...U-64**). It makes sense to select list position **U-2** directly. If, on the other hand, you want to save the preset on the last (**U-64**) or an intermediate list position, 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.



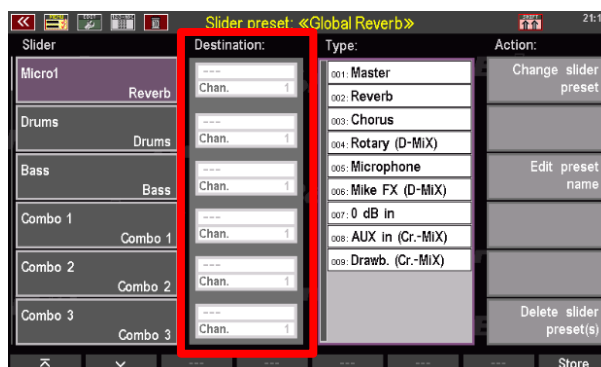
*Tip: As already described for the Button presets (page 185), it is also possible to save the preset via the function bar. Pressing the [Shift] or [Shift Lock] button in the function bar changes the Test button to **Store**.*



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.

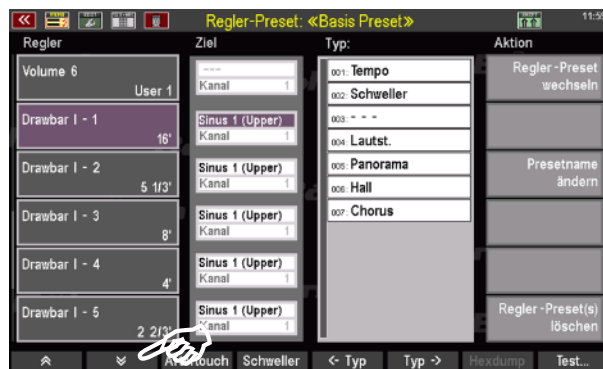


Similar to the button assignments, the destination is defined by the keyboard range or MIDI output and, if applicable, the transmission channel to be defined in the Channel field.

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. A list of all destination settings will follow on page 217.

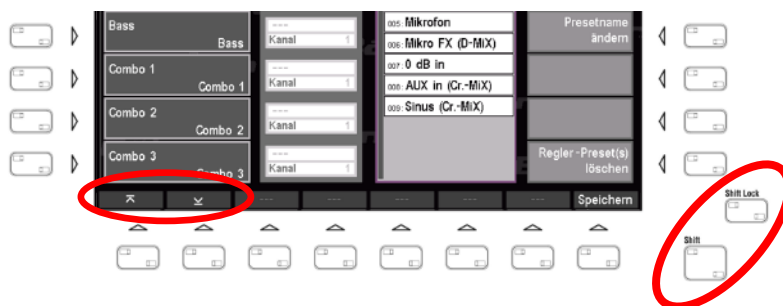
Here is an example of a drawbar assignment (drawbars) that you can use to create your own controller assignment, in which the 9 drawbars of your SEMPRA are switched from the upper to the lower manual.

- Scroll down the list of controllers with the corresponding **arrow** button until you reach the drawbar entries. Here you can see that the respective fields in the **Destination** column contain entries that can be edited by you. So far, this control (drawbar) has been assigned the function 16', which means that it controls the volume of the 16' sine tone. Accordingly, all drawbars are assigned to the volume control of the respective sine foot positions.



- The entries **Sinus (Sine) 1 Upper** in the Destination column also tell us that all drawbars currently control these foot positions for the sine system of the upper manual).

Tip: The **[Shift]** or **[Shift Lock]** buttons change the function of the two double arrows. Instead of scrolling down or up the list piece by piece, you now jump directly to the end or beginning of the list.



- For example, tap in the field **Sinus 1 (Upper)** next to the field **Drawbar I - 1**. The field turns purple, which means that it has been activated. Now you can scroll through the stored entries with the **[data wheel]**. You have the choice between these target settings:

- Sinus 1 (Upper)**
- Sinus 2 (Lower)**
- Sinus 3 (Pedal)**

With these settings, you define to which keyboard (Upper, Lower or Pedal) the Drawbar settings refer. So, for example, if you enter Sinus 2 (Lower) as the destination for all 9 drawbars and save this setting as a slider preset, you have a way of switching the 9 drawbars to the Lower manual drawbar sound by changing the controller preset.

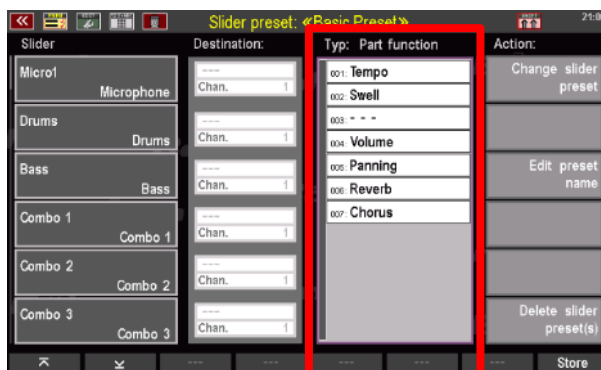
But of course, you can also assign any other function offered in the Type column to individual drawbars. Perhaps you want to change the tempo of the accompaniment via drawbars while you play? Then simply place the Tempo function, for example, on the drawbar nearest to the manual (1').

Assigning other functions to the drawbars is just as easy as described above for the microphone control, which we have assigned to reverb (see page 200). Just try it out for yourself, experiment with the possibilities. If you make sure that you do not overwrite any existing knob presets, but create a new preset for your experiments, as explained under "Saving button presets" from page 204), you can always return to the basic preset and thus to the original parameters later.

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.

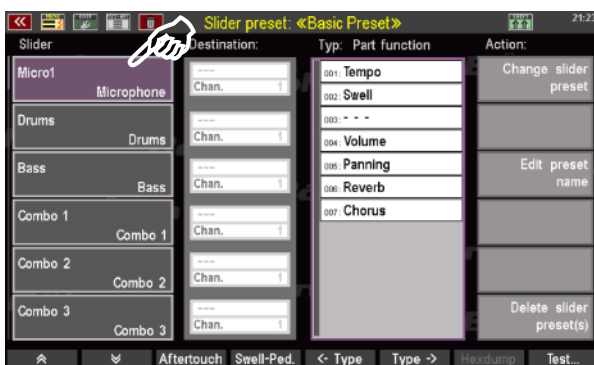
Note: The table on page 218 lists all type categories and the controller functions they contain.



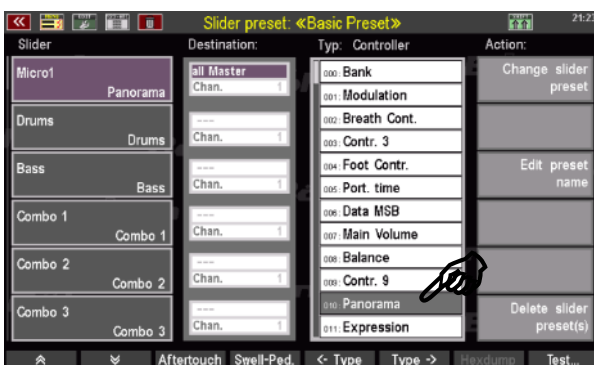
If the selected controller function requires the specification of a (MIDI) destination, the corresponding field in the **Destination** column becomes active. The selection options depend on the selected controller function. Here is an example:

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 theRealOrgan 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 [212](#).

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 326)
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

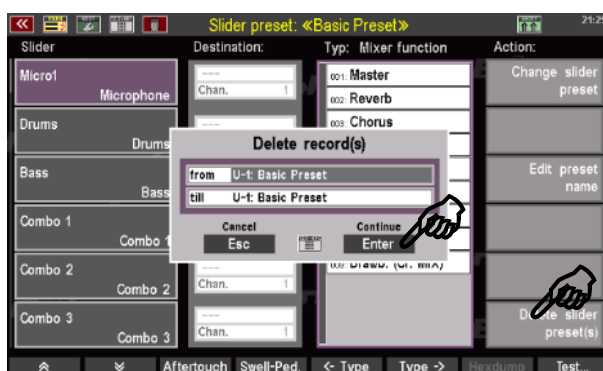
Category	Position no.	Type name	Description/Comment
	013	Keyclick	Intensity of the key click effect
	014	Attack	tone attack drawbars
	015	Sustain	release time after releasing the keys
	016	Chorus/Vibrato	Type selection Chorus/Vibrato for Drawbar Organ
	017	Overdrive	Intensity of the distortion effect
	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.

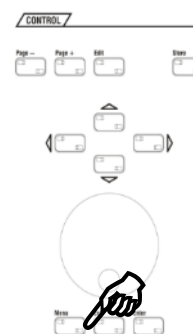


The selected controller preset(s) are now deleted.

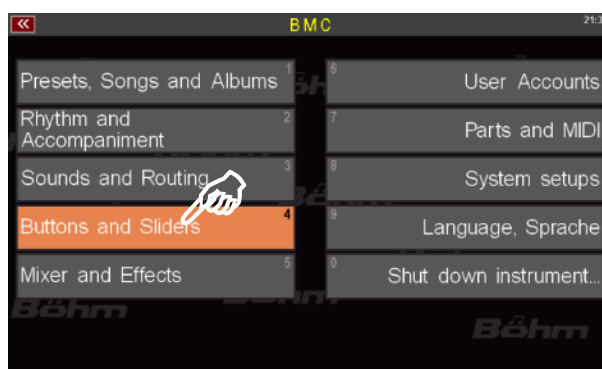
Changing slider presets via the BMC

To switch between different Slider presets, proceed in the same way as for changing Button presets:

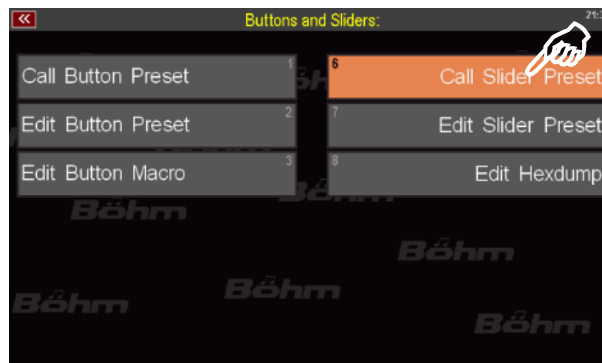
- Press the button **[Menu]**.



- 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]**).

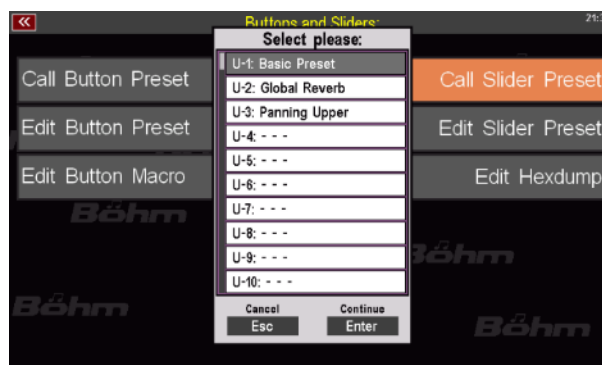


- The corresponding submenu opens. Tap here on the first entry **Call Slider preset** (or press the number **[6]** on the numeric keypad followed by **[Enter]**).



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).

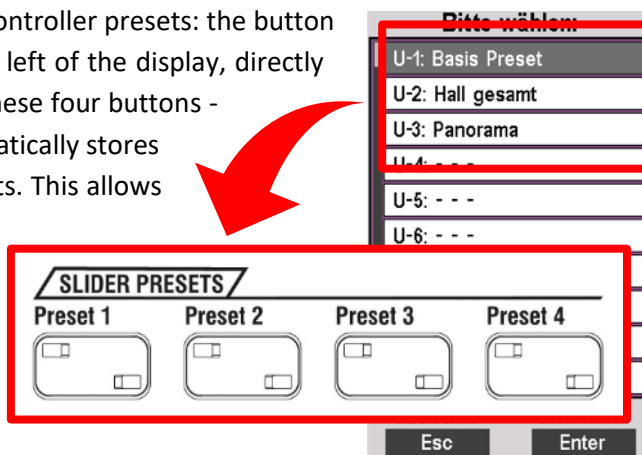
Enter activates the selected Slider preset and the screen view changes back to the BMC window Button and Sliders. With **Cancel Esc**, you leave the list without calling an new Slider preset.



- Pressing the **[Esc]** button twice below the [data wheel] will take you back to the screen.

Changing slider presets via the button group SLIDER-PRESETS

There is an even more direct way to change controller presets: the button group **SLIDER-PRESETS**. You will find it to the left of the display, directly under the SUBMIXER / INSTR. VOLUME. On these four buttons - **[Preset 1]** to **[Preset 4]** - your SEMPRA automatically stores the first four entries of your user slider presets. This allows you to switch presets independently of the calling up of the SONGs.



Use of slider presets in the SONG presets (global presets)

As already explained on page 181 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 251).

For handling USB storage media (USB sticks) on your SEMPRA, please read the corresponding chapter from page **Fehler! Textmarke nicht definiert.** 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.

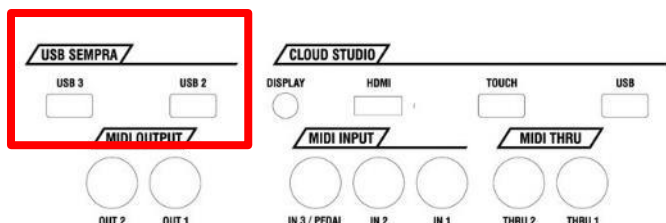
The most essential and common function of the USB socket(s), however, is to use a USB stick to save your own data such as SONGS/Presets, your own styles, sound presets, albums/ themes, etc., and load them back into the SEMPRA from the USB stick if necessary.

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 SE10...60 have a USB socket at the top right of the control panel:

Furthermore, there are two USB ports - **USB SEMPRA** - available on the back side (if necessary behind the wooden flap of the SE40/60) (not for converted Overture organs):

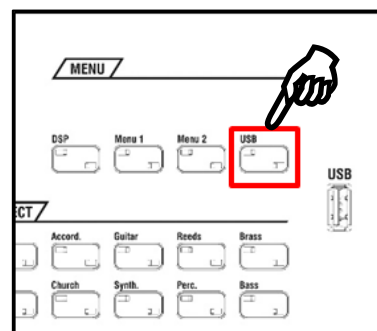


ATTENTION: The other USB sockets of the CLOUD STUDIO group which may be present cannot be used for the USB functions of the SEMPRA itself, as these connections are directly connected to the PC electronics of the CLOUD STUDIO system which may be present and are intended for data exchange with this system.

All 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)
- 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' column)
- 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' status bar)
- Scroll the file type list:** (Points to the 'Datei-Typ' header in the sidebar)
- Scroll content** (Points to the file list)
- To the first file in the table of contents** (Points to the first file 'ARTIST')
- To the last file in the table of contents** (Points to the last file 'Update.txt')
- Back to the next higher directory level. Here you can, for example, leave a folder in which you are currently located.** (Points to the back arrow in the bottom navigation bar)

The sidebar 'Data type' contains the following options:

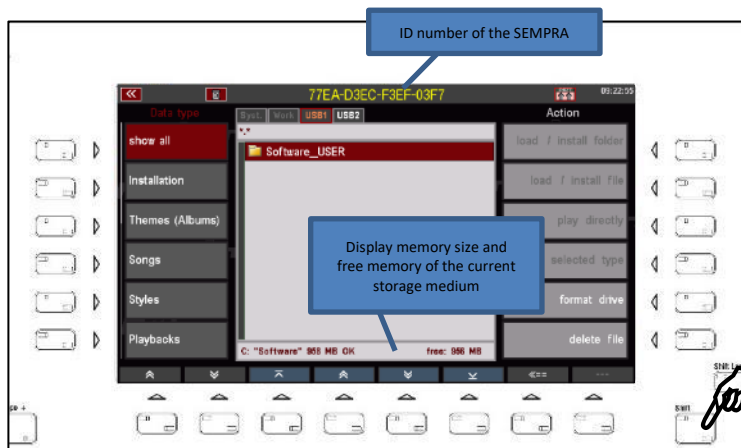
- show all
- Installation
- Themes (Albums)
- Songs
- Styles
- Playbacks

The file list shows:

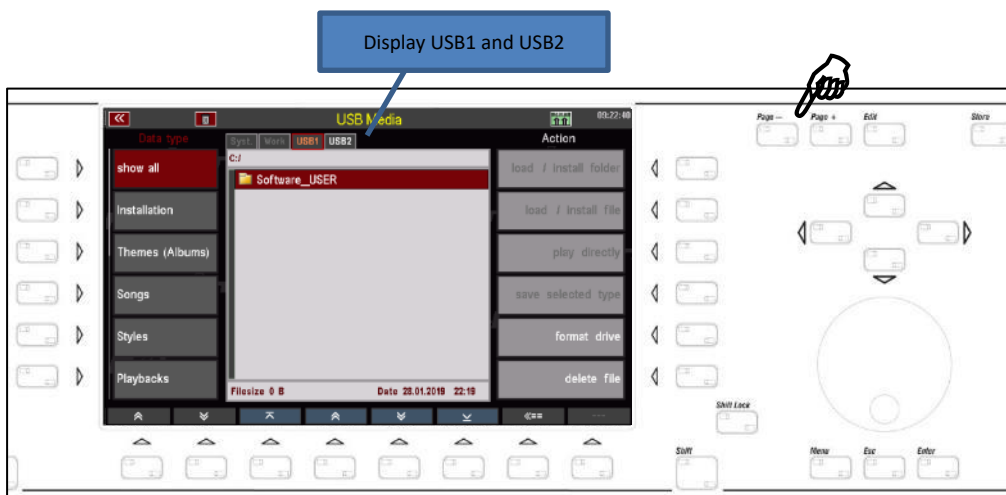
File Name	Filesize	Date	Action
ARTIST			load / install folder
CLAUS SE204060_USER			load / install file
BOEHM.BOS			play directly
Update.txt			save selected type

The bottom navigation bar includes: Home, Back, Forward, First, Last, and Exit (≡) buttons.

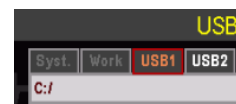
Pressing and holding the **[SHIFT]** button displays additional informations:



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:

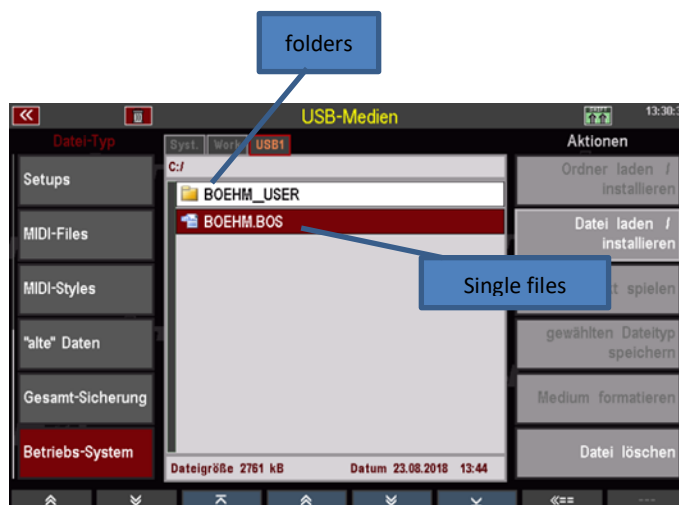


Note: You cannot access the "System" and "Work" storage media that are also displayed. These are the internal storage levels for the SEMPRA.



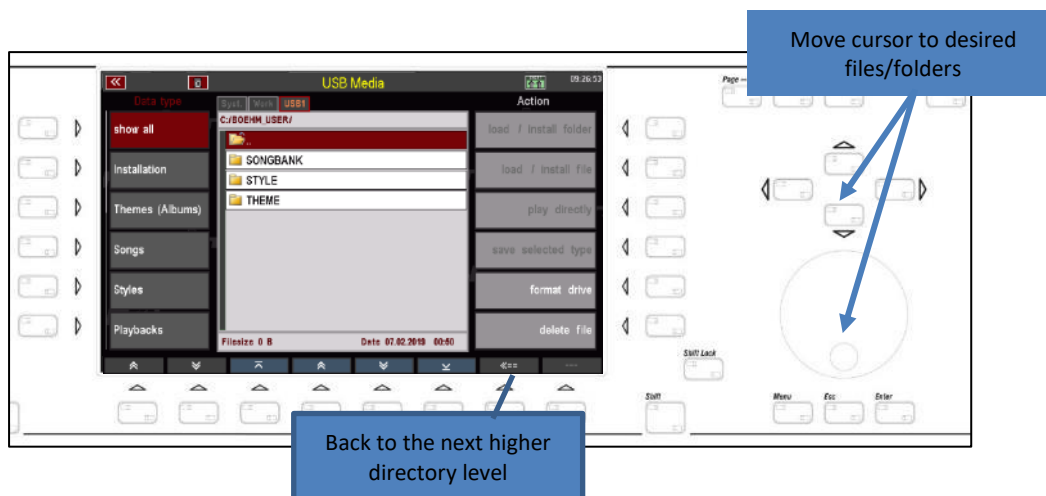
Folders and Files

Similar to a PC, the file management of SEMPRA works with single files as well as with *folders* containing files or other folders.



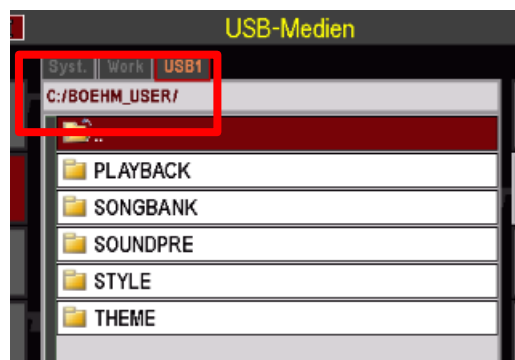
You can open a folder by tapping it directly or by moving the cursor up/down with the **data wheel** or **cursor buttons** and pressing **[Enter]**.

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.

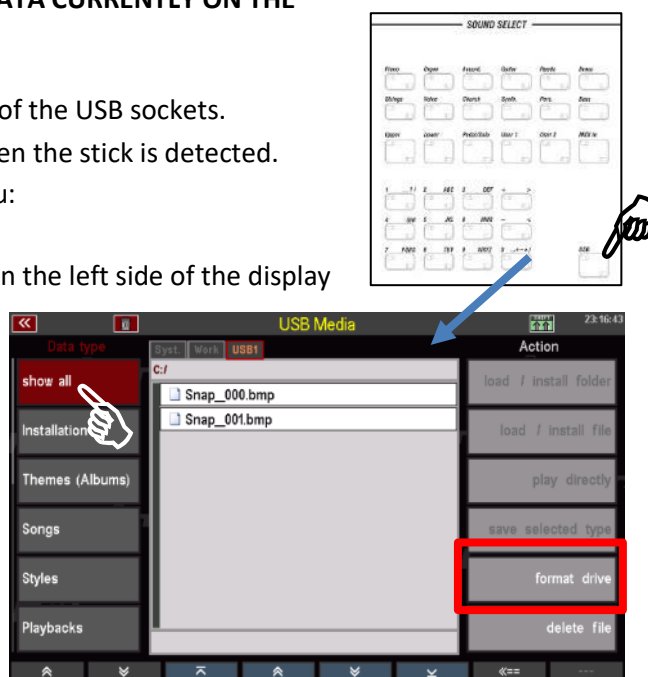
If you try to copy your user account to a foreign formatted stick, the function will be aborted. Details can be found in the chapter "[User accounts](#)".

Let's 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 become 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.



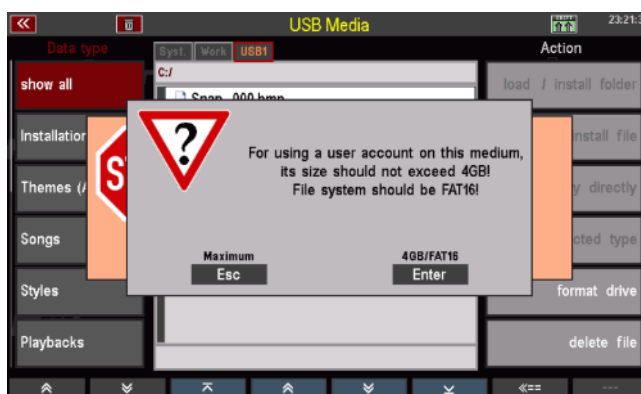
- Now tap on the field "format drive" in the right column. A warning will appear on the display to remind you that formatting will erase any current data on the stick.

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.



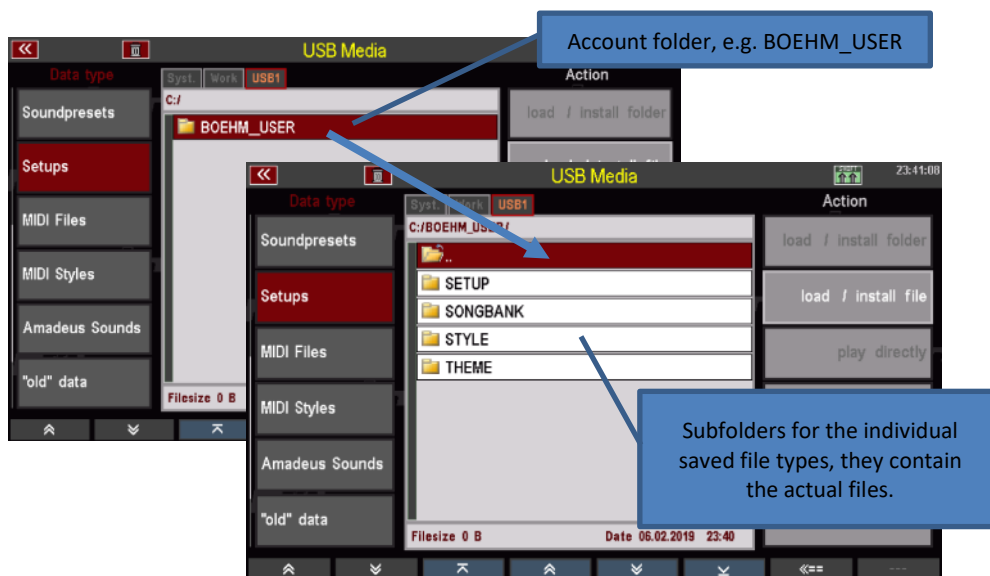
User data is always stored on an **account-specific basis**. This means that when saving a data type such as SONGS, Styles, etc., the system creates a folder with the name of the currently used user account.

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 SEMBRA if you have multiple instruments, or if you want to share your data with friends who also play SEMBRA.

If you have not (yet) created your own user accounts, SEMBRA 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.

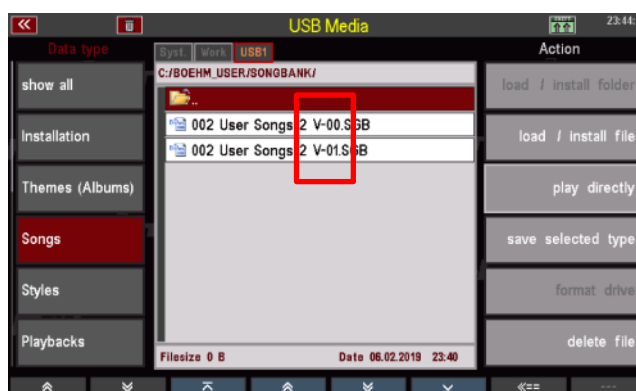


If you save data of the same type several times, existing files will not be overwritten! Rather, each time the same file is saved, a new file with ascending version number is created. Let me give you an example:

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!

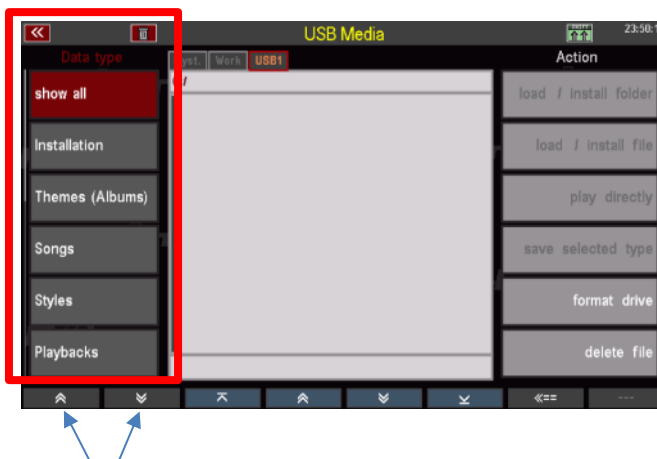


These are the basic principles, which we will go into in more detail below with a few examples.

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.

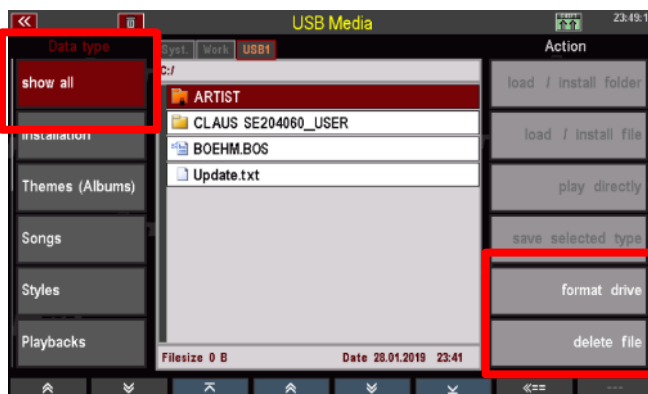
Reminder: Use the two arrow keys below the file types to scroll through the list.



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:

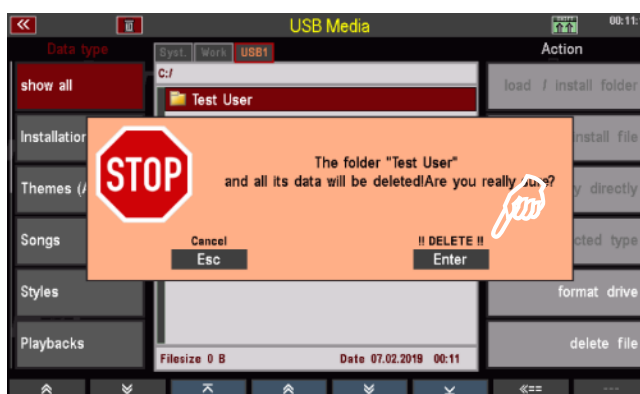


- Tap on the Delete file field in the right display column. A query follows:



- **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.

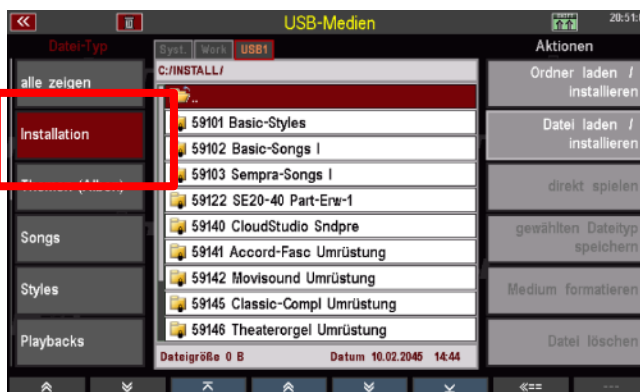
With **[Esc]** you could cancel the



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.).

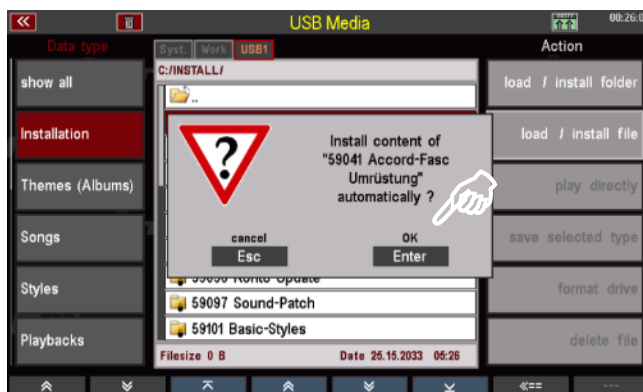
The possibility of folder installation means that all the necessary sub-files of the relevant package are installed in a single operation. Depending on the type of data - e.g. sound data - you may be prompted to confirm or select during installation.

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.

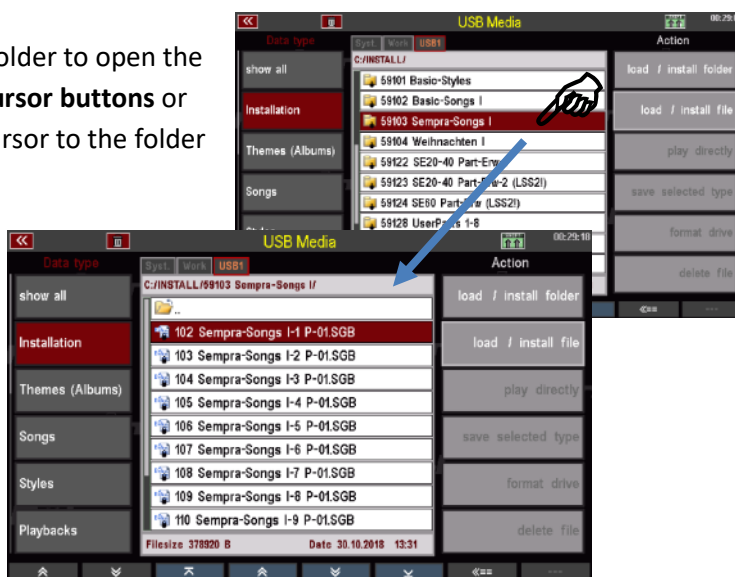


Installation of individual files from one of the package folders (e.g. a single SONG/preset bank)

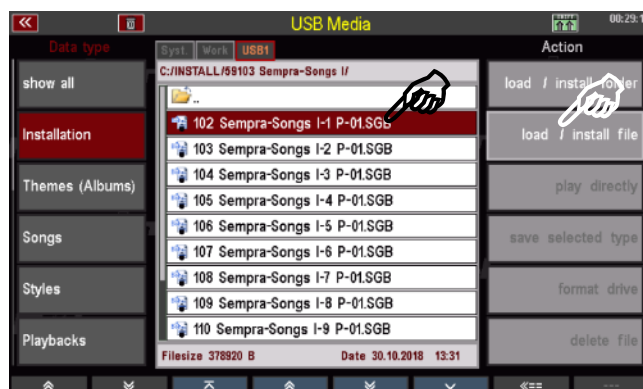
To do this, you must first open the corresponding folder by tapping on it. You will then see the individual files contained in the folder in the table of contents and can select them with the cursor and install them in the SEMPRE using the action **Load/Install File**.

Here's 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:

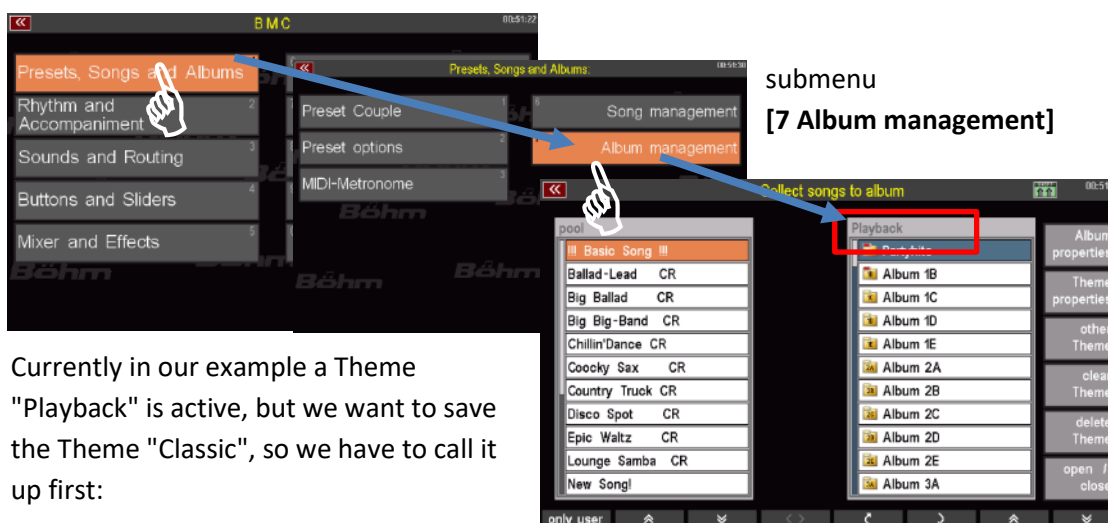
- Only the theme that is currently active in the organ, i.e. selected, is saved as a file.
- If you want to save several themes on a USB stick, you must first call up the theme to be saved from the **Presets, Songs & Albums** menu (see page 139, chapter Albums & Themes) and then save the data type "Themes (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:

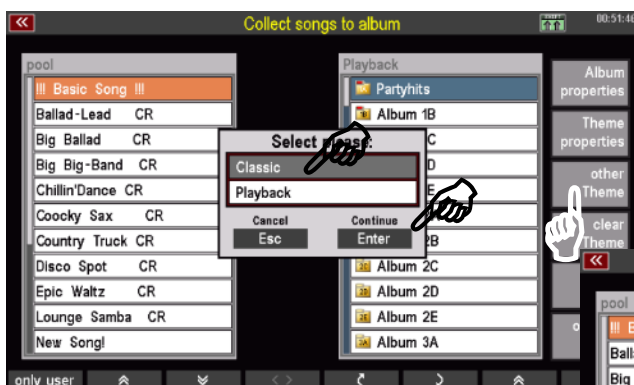
In our following example, we have created a theme "Classic" that we now want to save on a USB stick.

- 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 page 139, chapter Albums & Themes):
- Button **[Menu]** -> Menu Item **[1 Presets, Songs & Albums]**



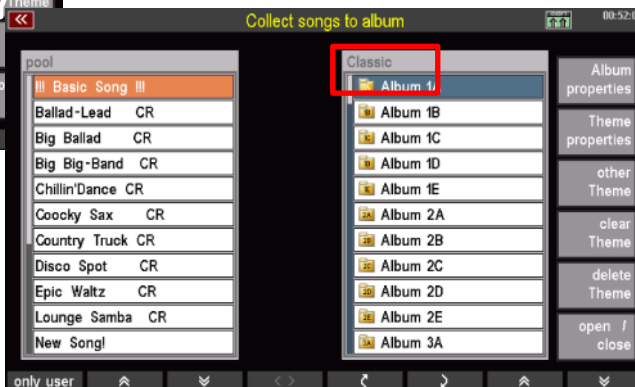
- Currently in our example a Theme "Playback" is active, but we want to save the Theme "Classic", so we have to call it up first:

- Right tap on **other Theme** to get the selection of existing themes.



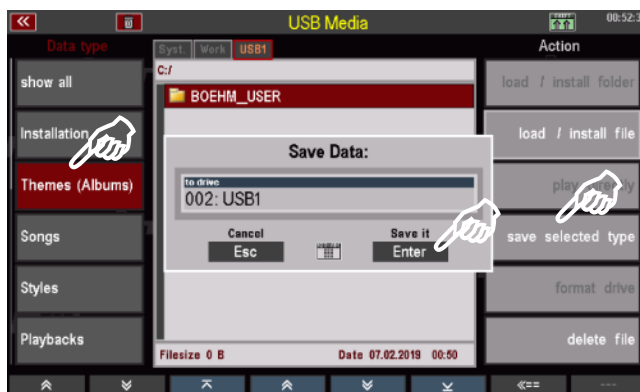
Here we select "Classic" and confirm with [Enter].

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**.



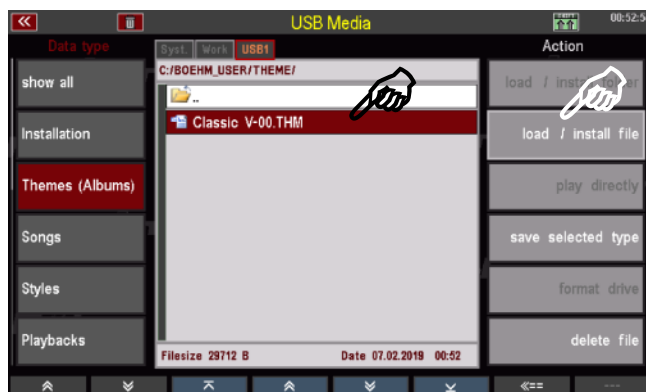
- If you open this folder, you can see the saved theme file(s), in our example here the just saved file "Classic V-00.THM".

Note: Theme/album files are saved with the ".THM" extender.



Just as easily as you saved the file, you can upload it back to SEMBRA, 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.

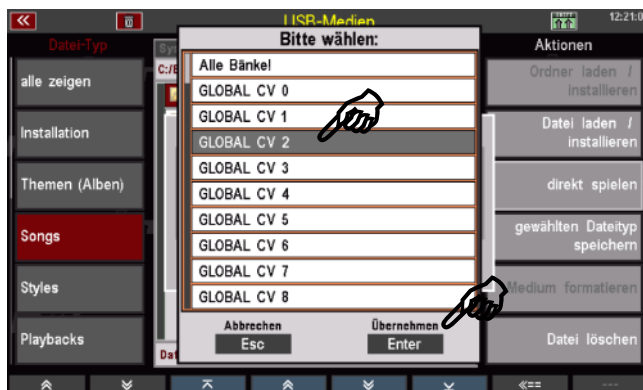
Individual files per SONG bank are created on the stick, which can then be loaded back into the SEMBRA using the **Load/Install file** action.

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 SEMBRA.

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 SEMBRA:

- 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 SEMBRA 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.

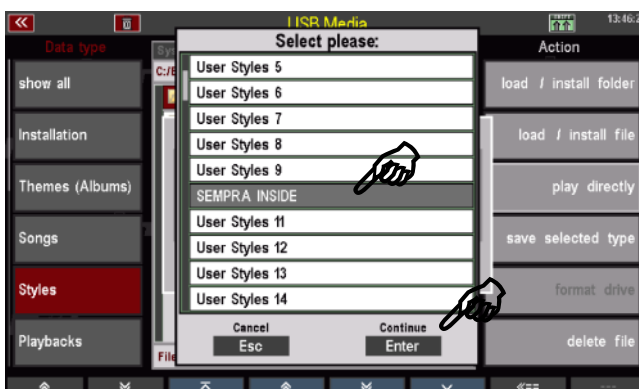
Save Styles

- 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.

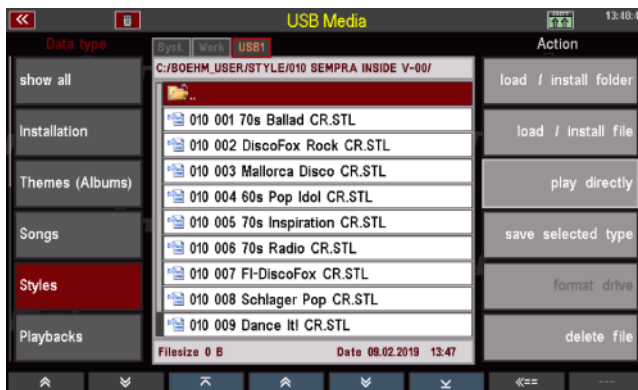


When you open this folder, you will find the subfolders for each saved style bank.



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

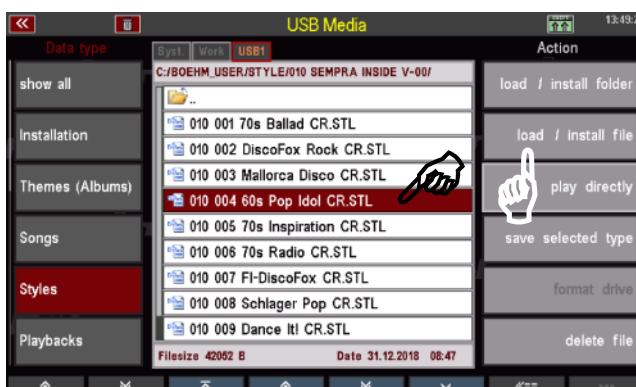
- Place the cursor on the bank folder you want to load. Watch your step! Do not open the folder, just mark it with the cursor! (if you have accessed the stick for the first time, you have to open the accounts folder, here "BOEHM_USER" and there the folder "STYLE").
- Tap on the action field **load / install folder** on the right.
- The display asks if the file should really be loaded. Confirm the query with **[Enter]** (abort with **[Esc]**).



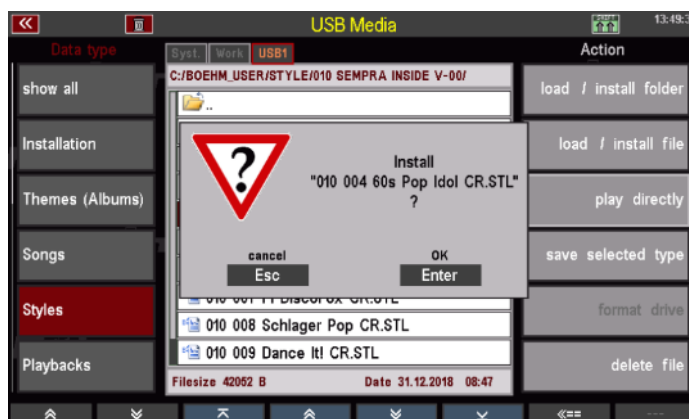
The folder will now be loaded and you can see how the individual styles are processed. Afterwards the loaded styles can be used.

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]**.

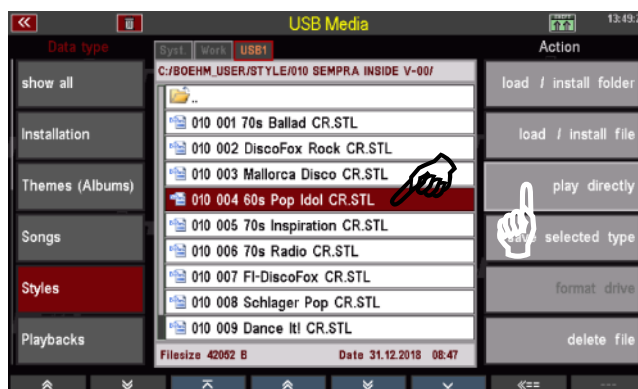


- The style is stored internally according to your assignment and can then be used.

Play Style Direct

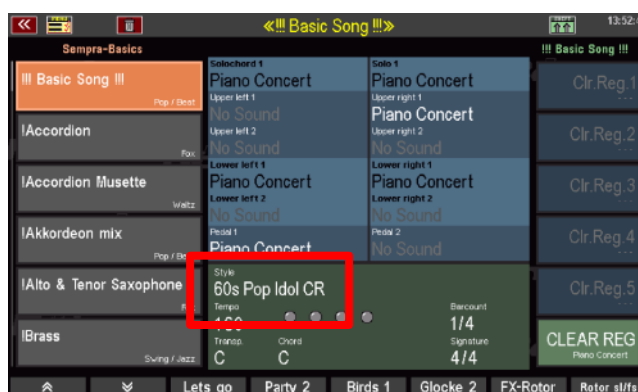
You can also use a style directly to play without inviting it to SEMPra. The style is only temporarily loaded and can be used until another style is activated manually or by a SONG/Presets call.

- 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.

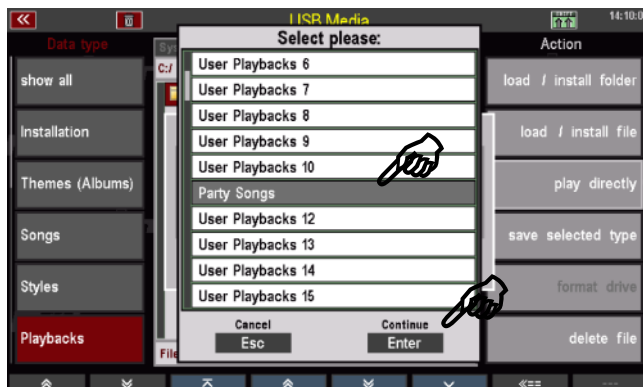


You can also select the data carrier if you are using multiple sticks on the SEMPRA.

are using multiple sticks on the

- 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".

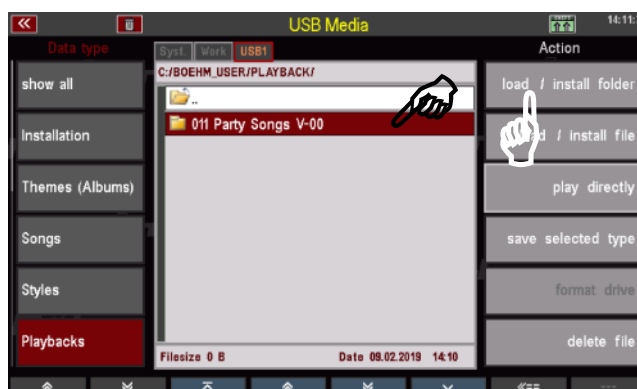


Load playback files

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]**).

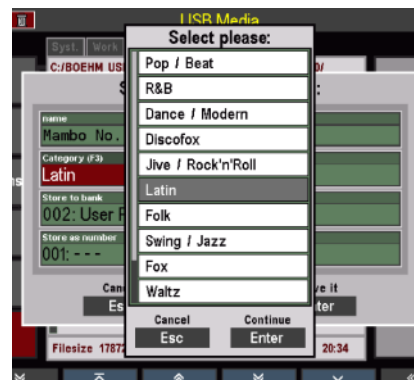


- A box will appear in which you can change the name for the playback and the sorting settings must be made:
 - Playback category and Group
 - Playback bank
 - Playback number within the bank
- According to your entries here the playback is stored internally on a user seat and can be found there again.



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.

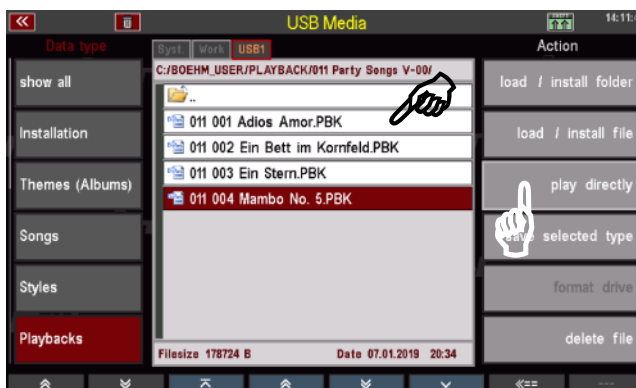
- When you have assigned all criteria, confirm with **[Enter]**.
- The playback is stored internally according to your assignment and can then be used.



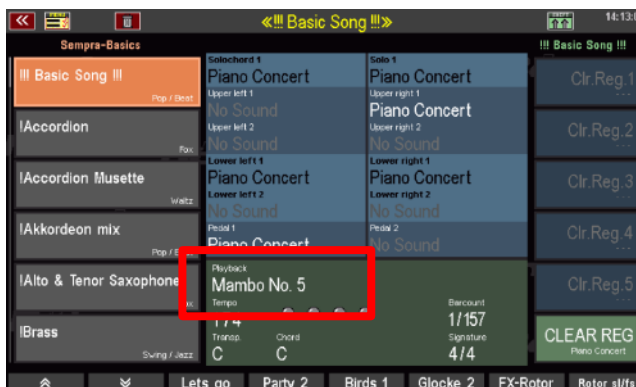
Play a playback directly

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/Preset 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/Preset 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 SEMBRA.

- 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

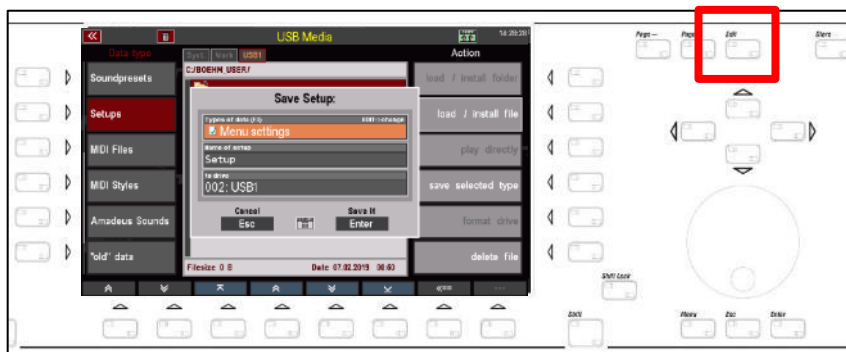
To load/save your self-created setups. During setup, various settings of your SEMPRA are automatically saved internally when you make these settings.

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:

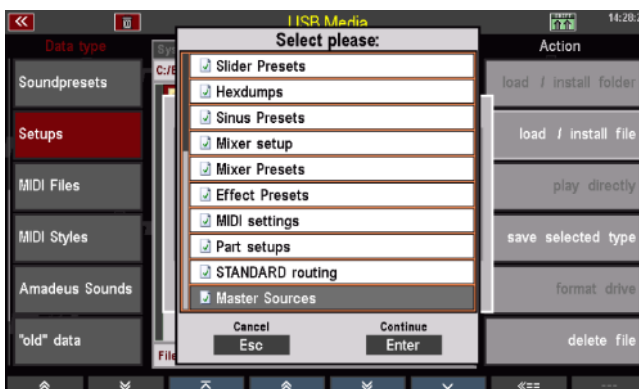
- At the same time, the LED in the **[Edit]** button starts flashing:



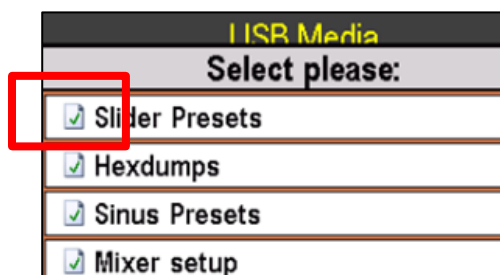
- To select which settings should be included in the setup file to be saved, tap the Data Types field in the selection box. The possible data types are now displayed as a list:



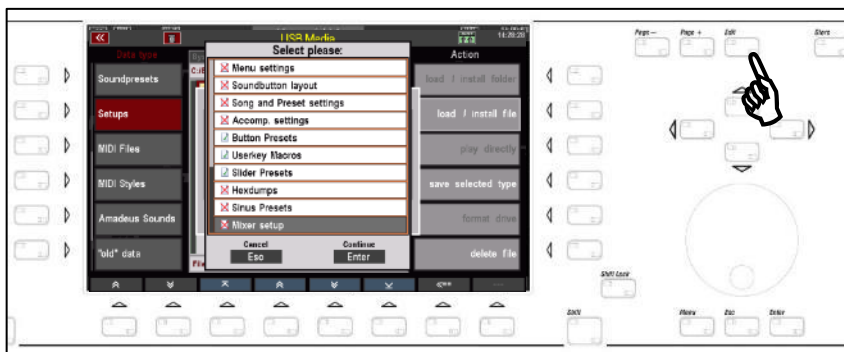
- If you scroll up/down through the list with the data wheel or the cursor keys, you will reach further data types:



- 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.



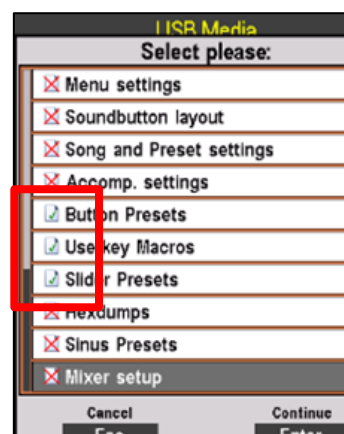
In order not to include data types in the setup file to be saved, you can deselect them individually by selecting them with the cursor and pressing the **[Edit]** button.



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".



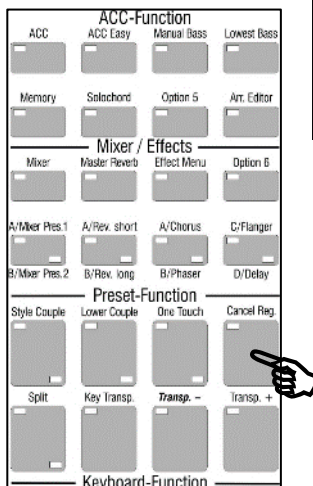
Load Setups

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.

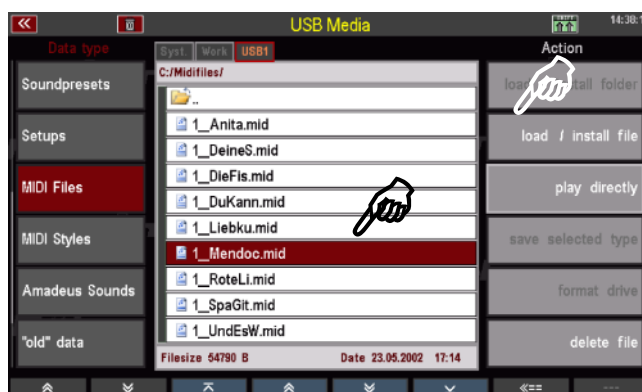
Save MIDI file as playback in SEMPRA

- 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]**.

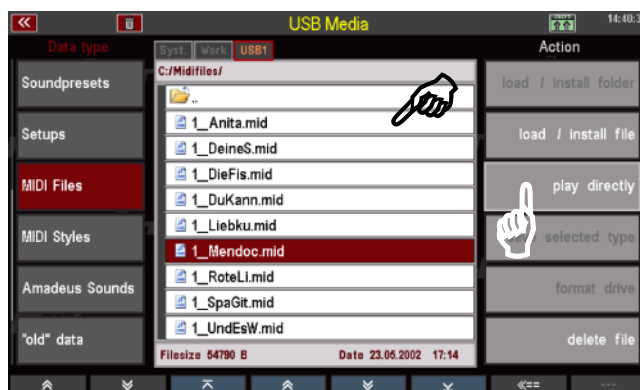


The playback is stored internally according to your assignment and can then be used or further edited and optimized in the playback editor.

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](#)).

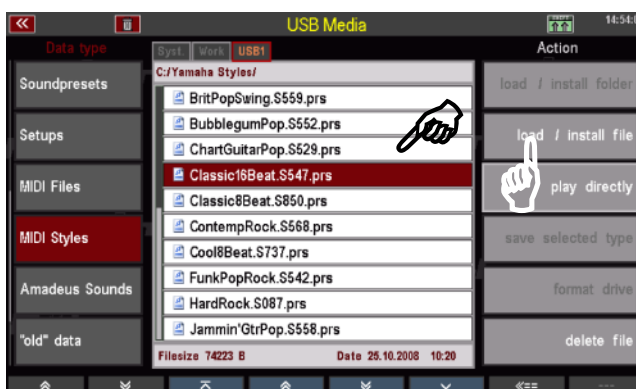
MIDI Styles (loading Yamaha Styles)

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.

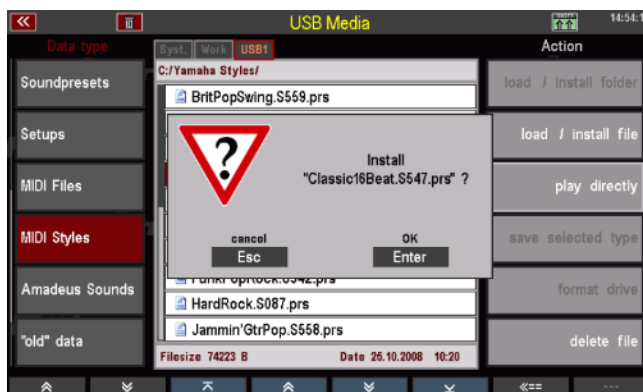
You can save such Yamaha styles either directly from the USB stick into your internal user style library or you can call such styles directly from the stick for playing (temporary storage). For more details, refer to the chapter [Managing and Editing Accompaniments](#).

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]**).



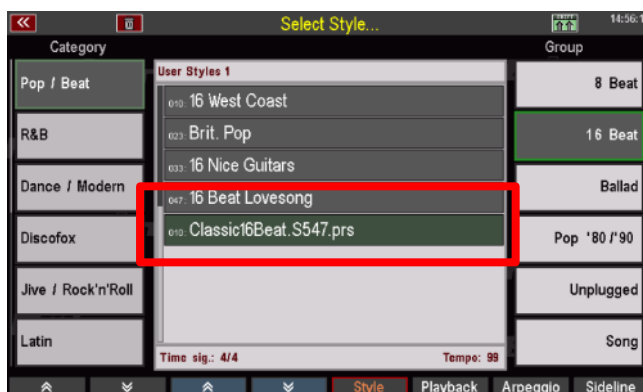
- A box appears in which you can - change the name for the style - and the sorting settings must be made:
 - Style category and - Group - Style bank -
 - Style no. within the bank.
 According to your entries here the style is saved internally on a user style place and can be found there again.



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:

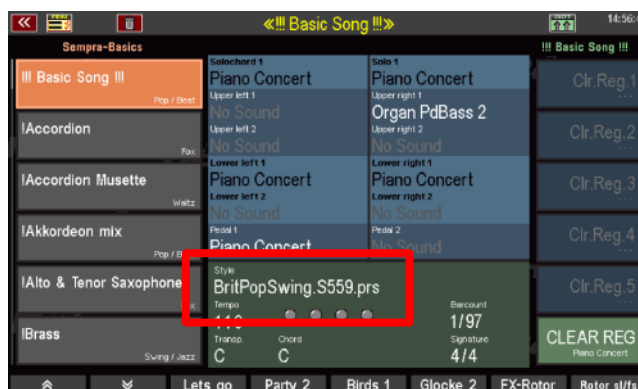
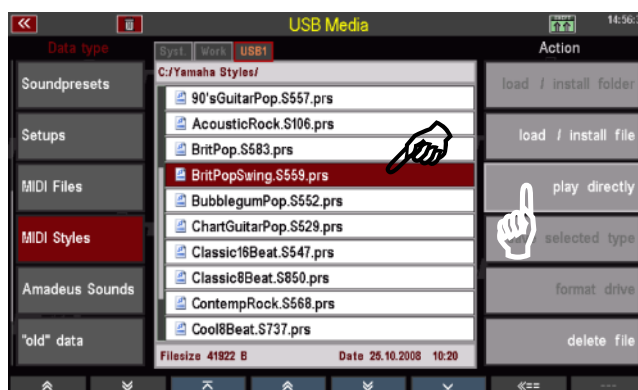


You can use the style directly or edit and optimize it in the Style Editor.

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.

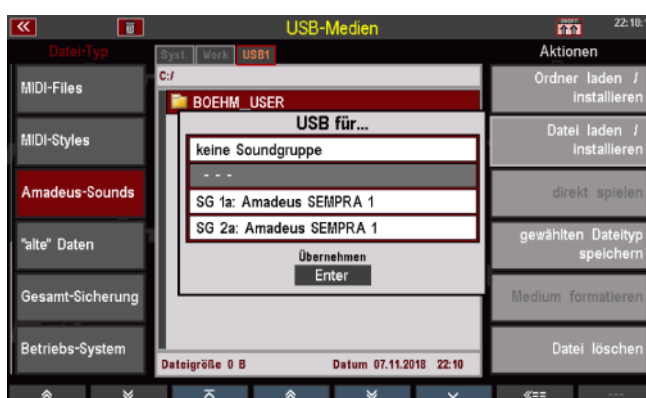
Saving sound data to USB

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.



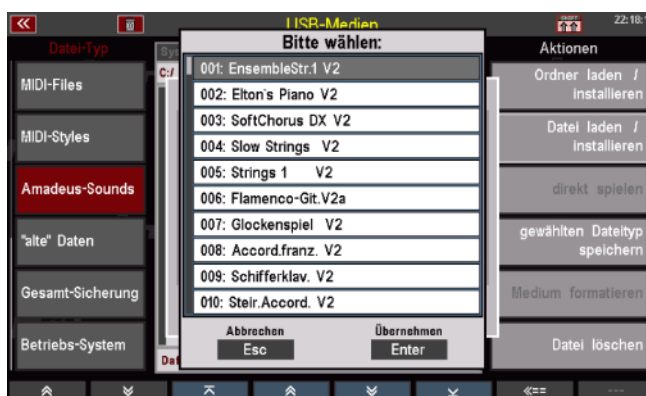
- In the Bank field, select "**all banks**" or use the **data wheel** to select the bank you wish to save. If you select a specific bank, you can specify the first or last sound number to be saved within that bank in the Sound / to Sound fields. So, you can also save only a part of a bank up to single 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.



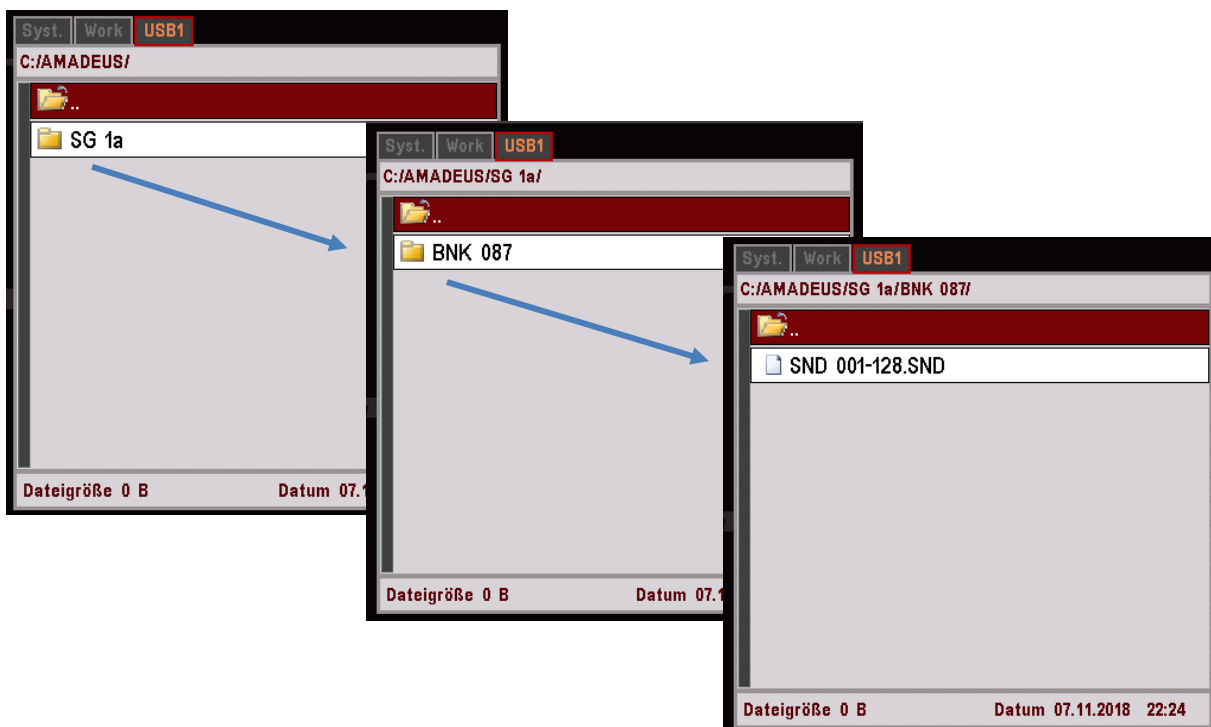
- Confirm your selection with **[Enter]**.
The sound file is now saved on the stick.



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.



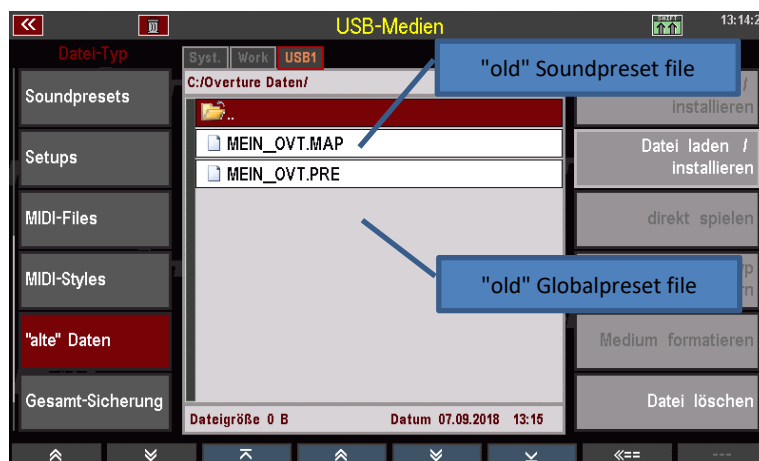
Attention: For more information on handling sound data, please refer to the separate SEMBRA Sound Editor manual.

"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:

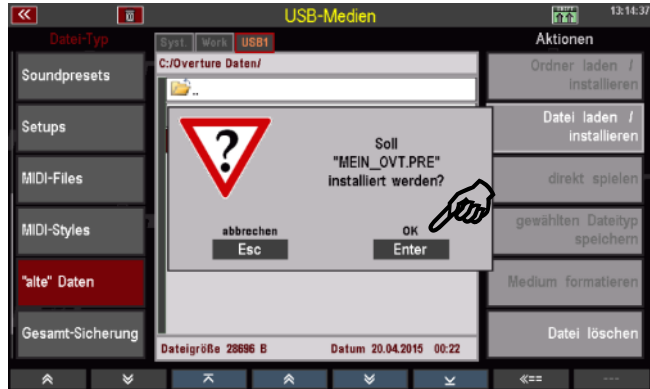
- Insert the USB stick with the old data into your SEMPRA and use the **[USB]** button to open the USB menu.
- Use the cursor to select the file you want to load:
Soundpreset files can be recognized by the Extender ". **MAP**".

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).

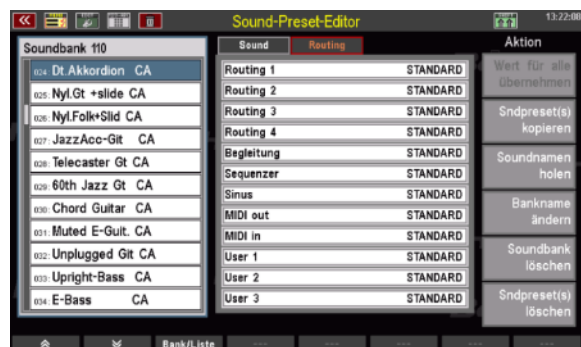


Bank selection via SONG filter BANK button (press 2x):

Example for a loaded Soundpreset file:



The classification into sound categories and sound groups is automatic, but should be controlled and optimized by SEMBRA due to the more differentiated classification.



All routing settings are set to the SEMBRA 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.

Backup of all user data

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!

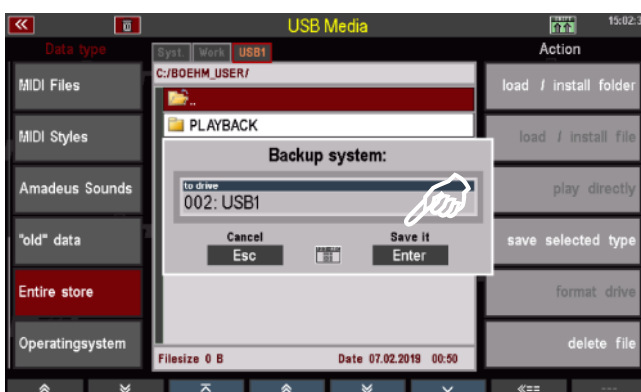
Saving the complete Backup

- 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.



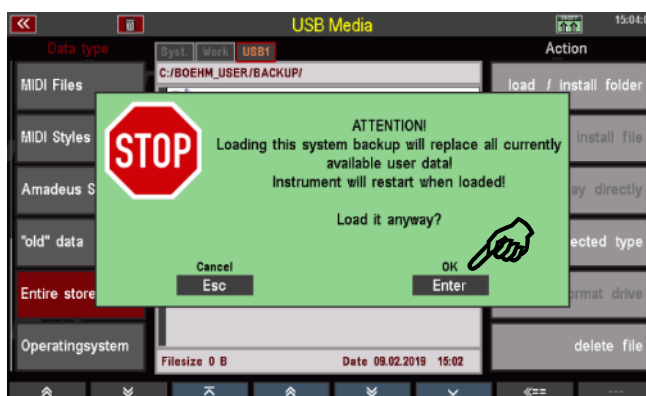
Loading a Total Backup

- 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.

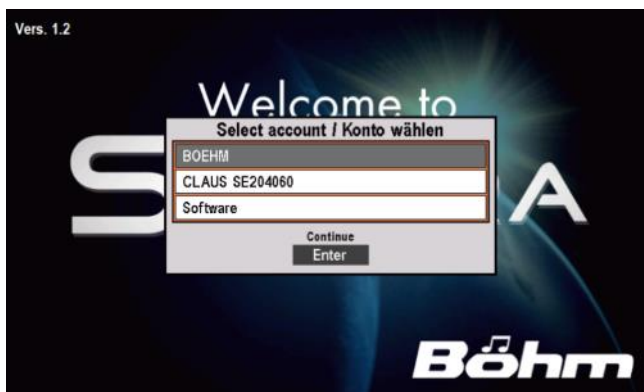


If you are sure, confirm the message with **[Enter]**. The backup will now be loaded. You can follow the progress of the charging process on the display. First the internal user data is deleted, then the data is loaded from the backup file.

- 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.

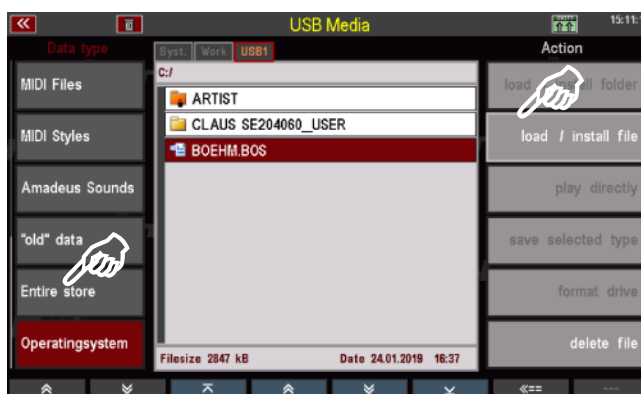


Load operating system via USB menu

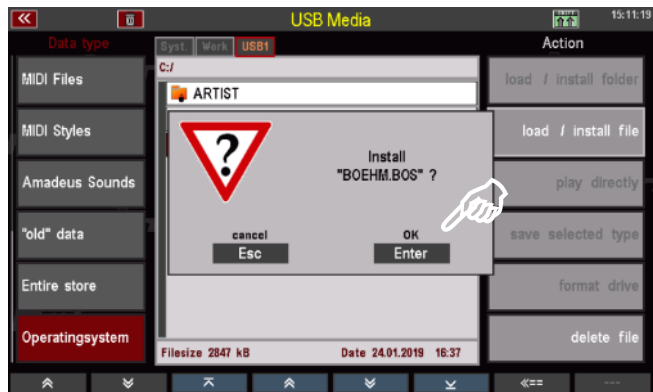
In the chapter **Updating the SEMPRA Firmware** (Operating System) we describe how to install new firmware versions for your SEMPRA. Newer versions than the currently installed version are automatically recognized by the instrument when a stick with such an operating system is inserted into the organ.

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, hexdumps, 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.

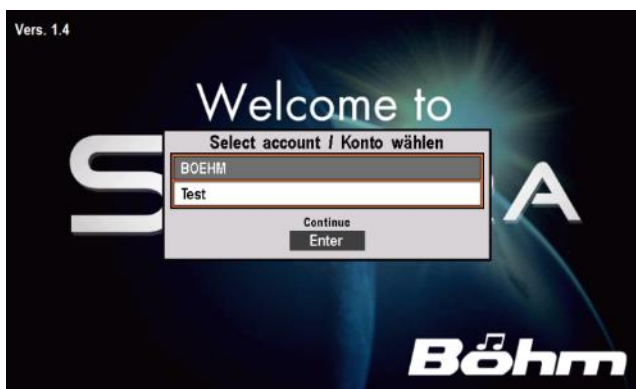
The **activations installed in SEMPRA, if applicable, are** valid for all accounts on the instrument.

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.



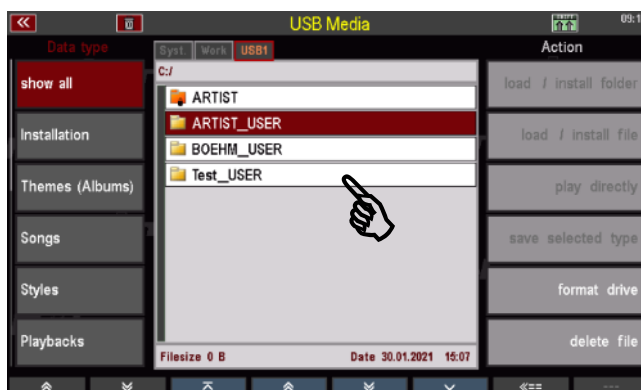
You can lock accounts against unauthorised access by entering a code (PIN) of up to 6 digits. For accounts secured in this way, the correct code must first be entered before the account can be started. **ATTENTION:** If you use this function, remember or make a note of the corresponding codes, otherwise 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 Fehler! Textmarke nicht definiert. of this manual.

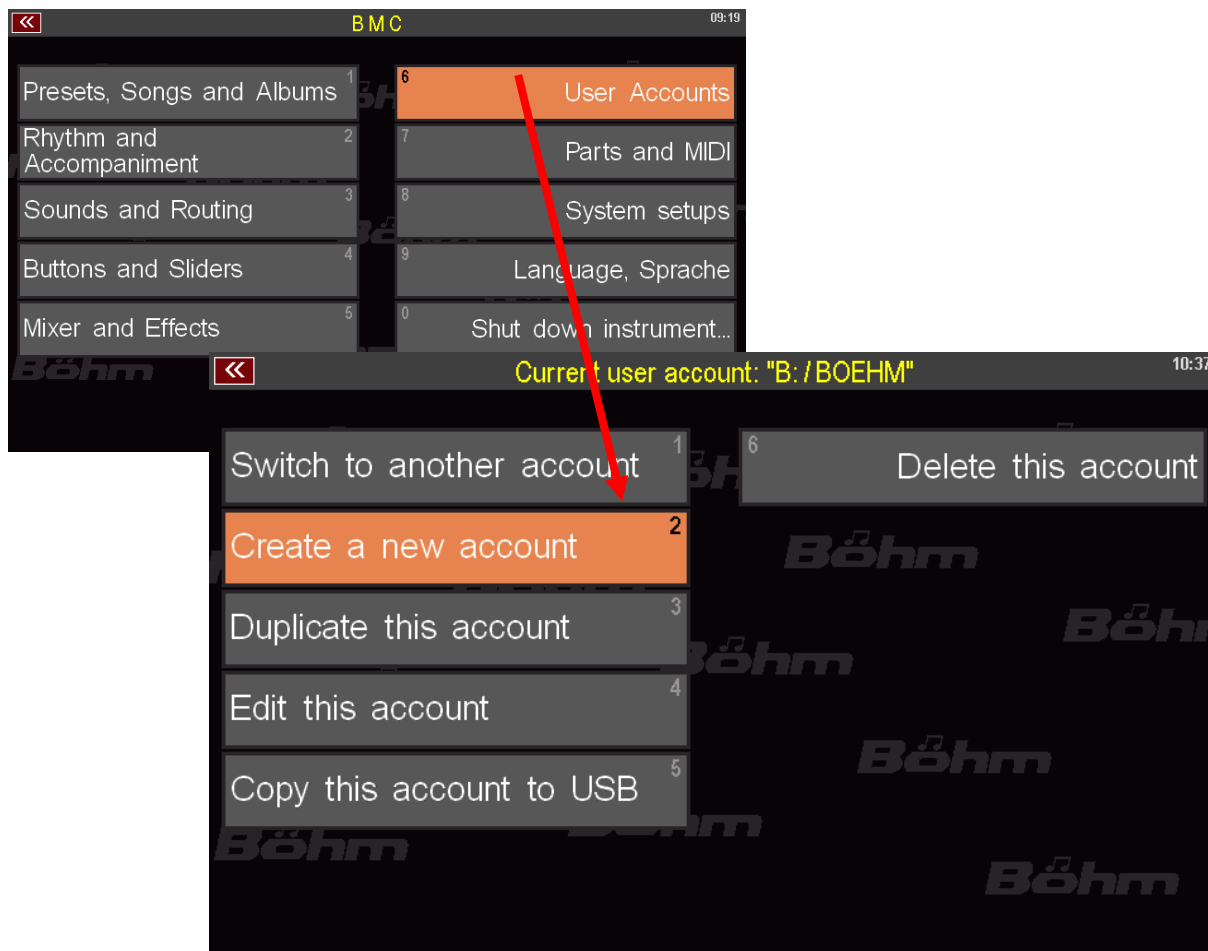
In order to transfer user data, e.g. your own SONGs/presets from one account to another, you therefore have to

- 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.

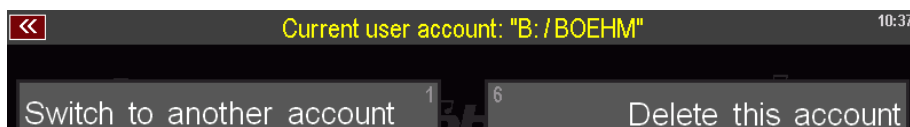
- and now load the desired data from the folder of the **source account** into the now active target account.

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):



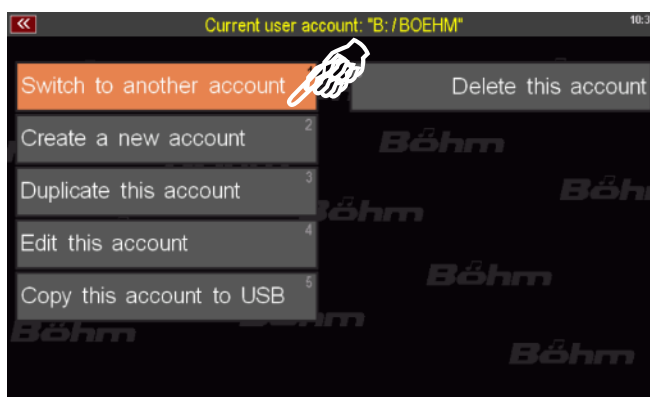
If you are not sure which account you are playing in, simply go to the User Accounts menu and look at the account name displayed in the header.

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.



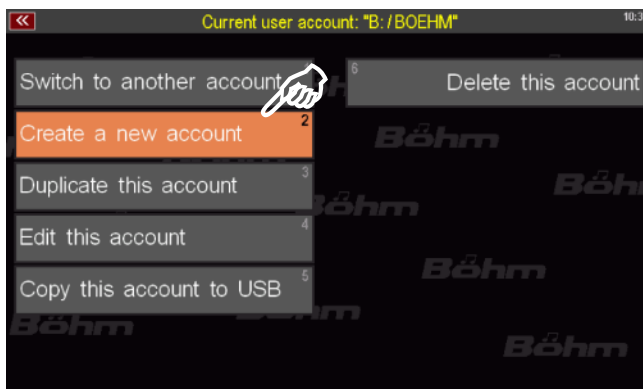
- The system restarts and the account selection is displayed.
- Select the account you want to use now and confirm with **[ENTER]**.
- The newly selected account is started, the display changes to the basic screen. The newly selected account can now be used.



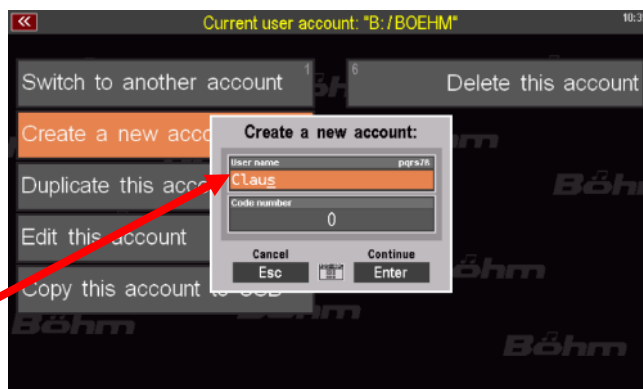
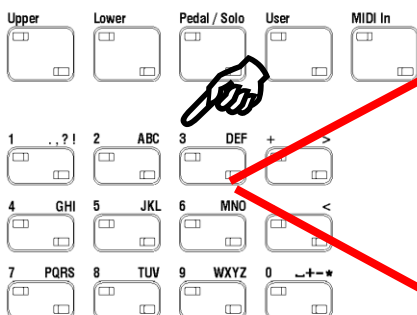
Create a new account

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).



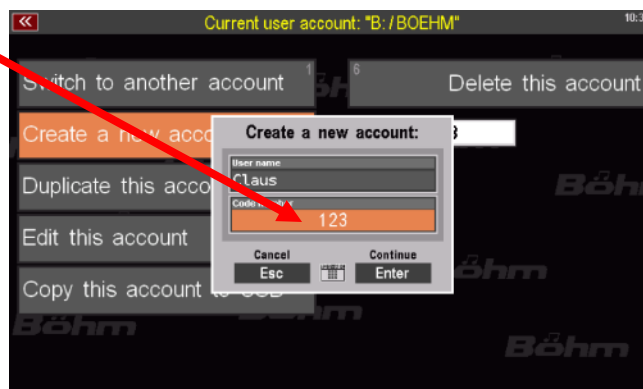
- In the second line, you can enter an up to 6-digit code (**PIN**) - also via the **letter/number buttons** - to secure the new account against unauthorised access.

If you assign a number here, this

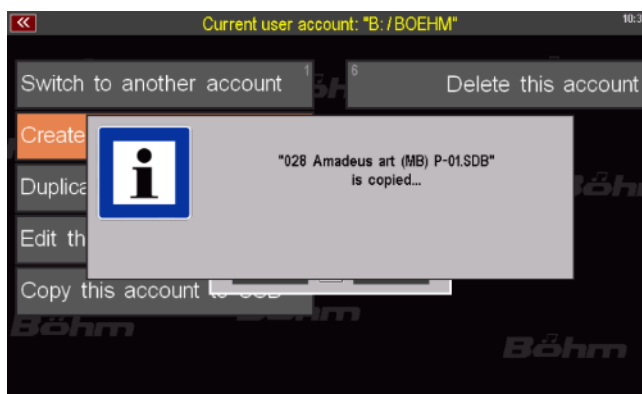
must always be entered first in future in order to start the account.

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.

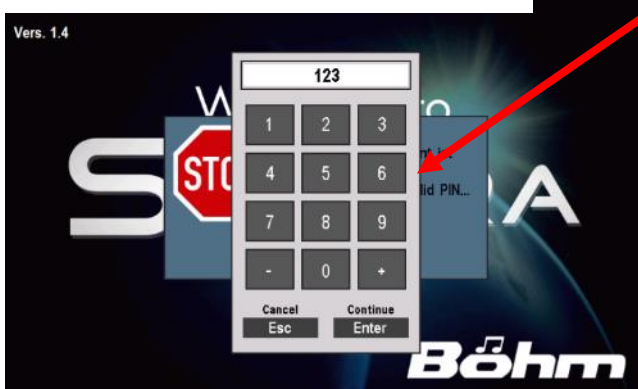


- The system then starts up and the account selection is displayed. The selection list is now extended by the newly set up account (the accounts are displayed in the list alphabetically or numerically).



- 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]**.



- 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.

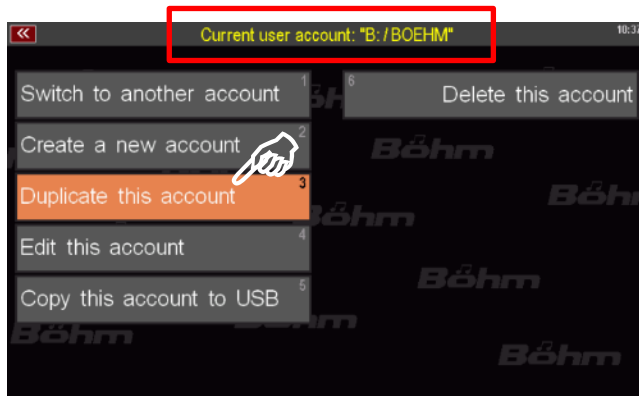
A tip: Sometimes - e.g. for quick testing of settings or functions - only the empty new account will be sufficient. Then simply try out the desired settings or functions without first loading further data into the new account. When you have finished and perhaps no longer need the account, you can delete it immediately and quickly create a new trial account the next time you need it.

Duplicate account

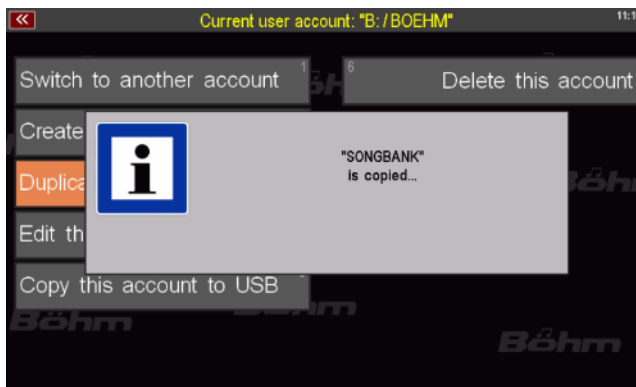
You can duplicate an existing user account. This creates an exact copy of the original account with all the factory and user data it contains. The new account is first assigned the name of the original account, extended by the abbreviation "(1)". If, for example, you duplicate the standard account "BOEHM", 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**.

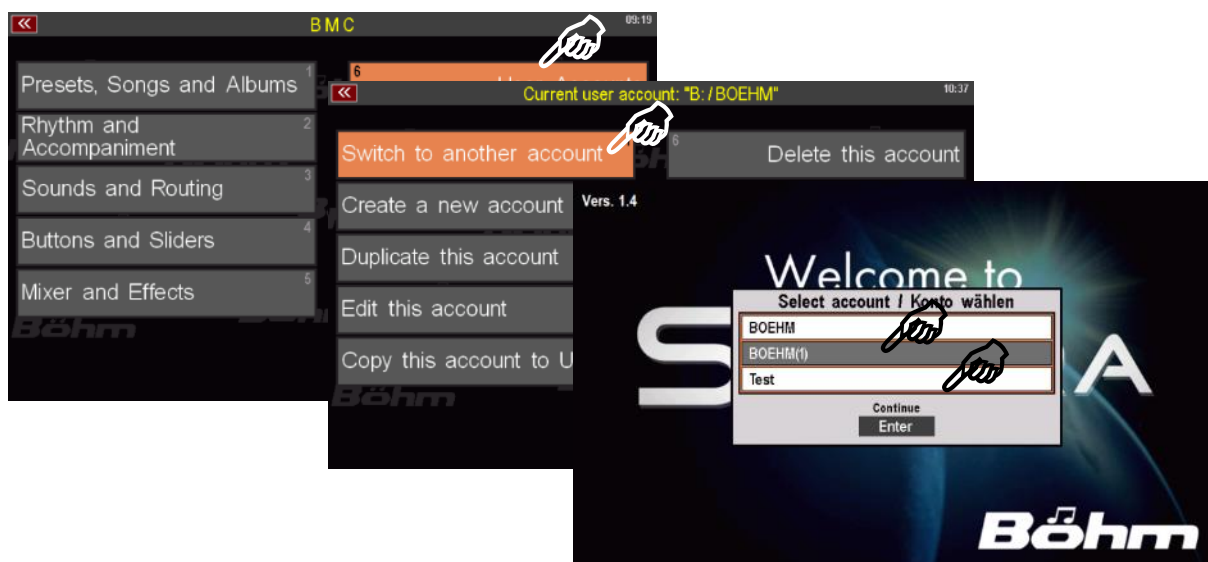


- The copying process starts immediately. This process may take a little longer depending on the amount of data contained. You can follow in the display how the data is being copied.



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)":

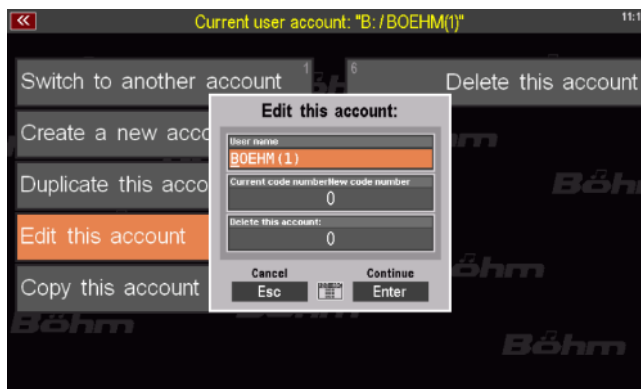


Edit account

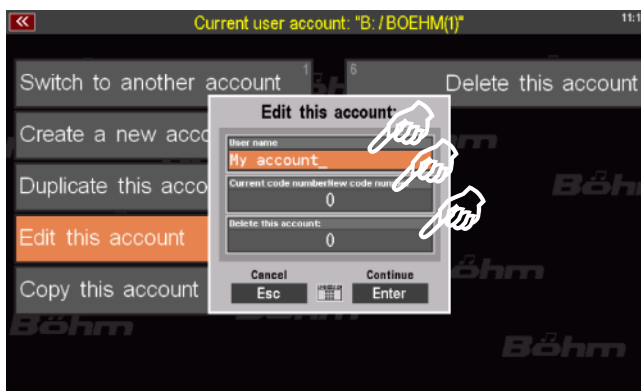
Via this menu item you can

- 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).



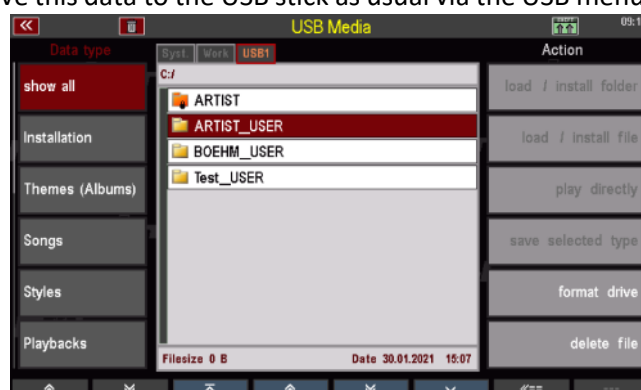
You can now play as usual with the data of the ARTIST account, even if you use it on a foreign SEMPRA. The data of the ARTIST account are not transferred to the organ during use, but the system accesses the USB stick directly during use of the account. The organ plays "from the stick" - including all 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.

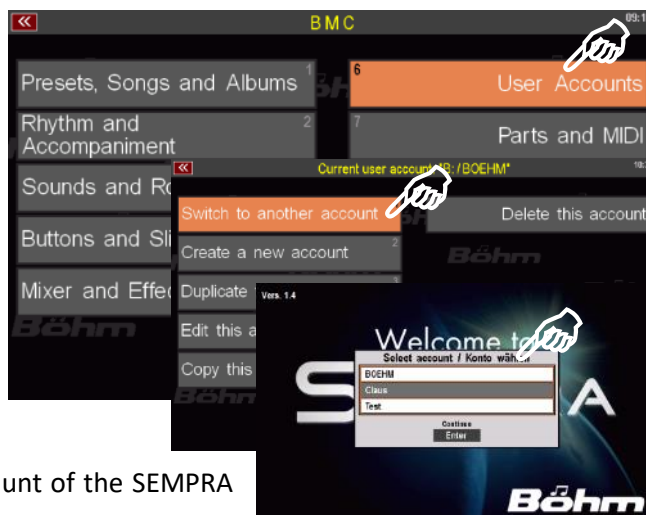


Close ARTIST account correctly

Of course, while using an ARTIST account, you can also make changes in it, e.g. save new SONGS/presets, edit styles, etc.

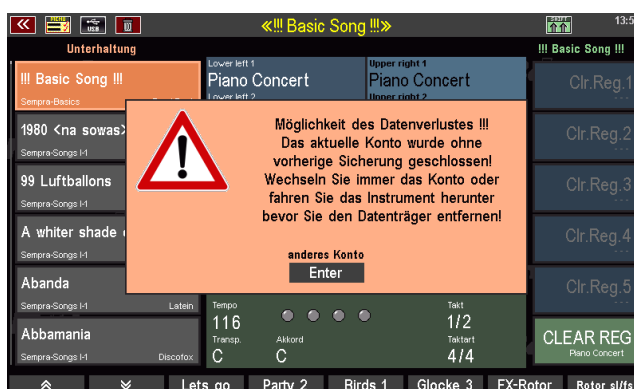
To ensure that this data remains saved in the ARTIST account, it is important that you close the ARTIST account properly at the end of the game **before removing the USB stick** via the menu **User accounts - Switch to another account!**

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 SEMBRA 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 SEMBRA 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.

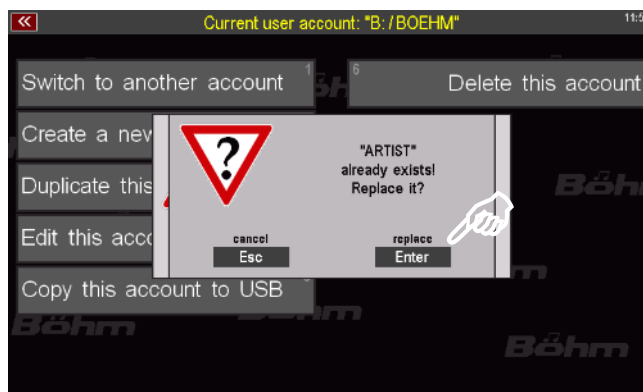
Update ARTIST account

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

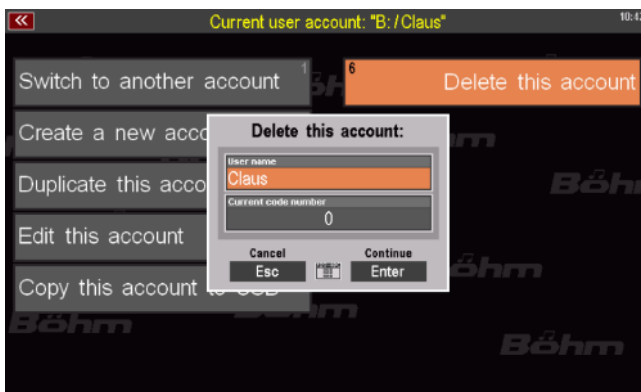
Let us now turn to the last remaining menu item in the **User Accounts** menu.

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!

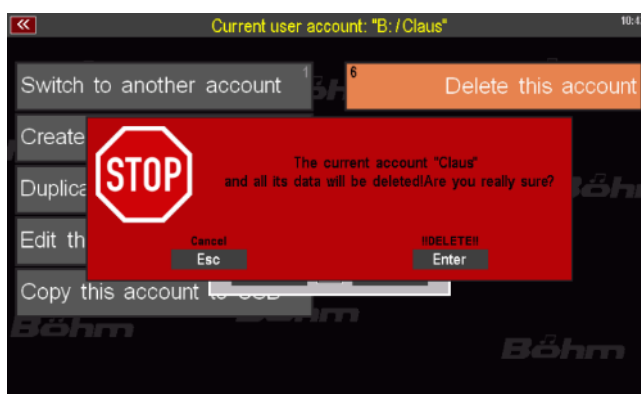
To delete the current account:

- 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**.

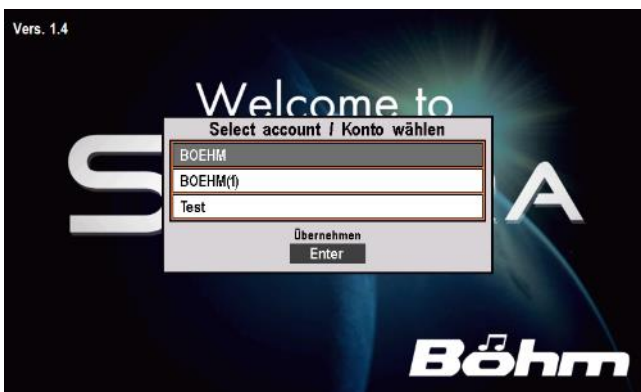


- This is followed by a final security notice asking if you really want to proceed and delete the account.
- If you are sure, confirm with **ENTER**. You can also cancel the process at this point by pressing the **[ESC]** button.



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

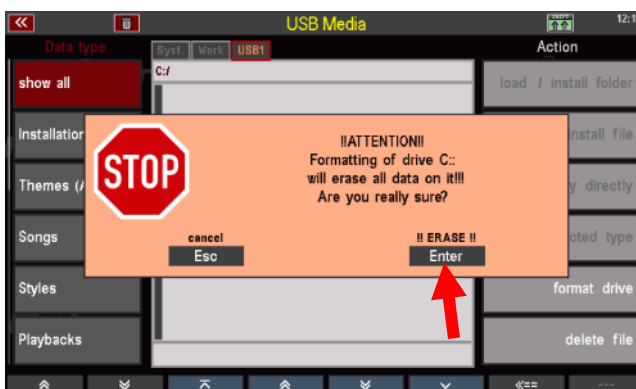
We recommend that you use a separate USB stick for such operations. This must be formatted on the SEMPRA, and the system marks it with the organ's ID number:

- 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.

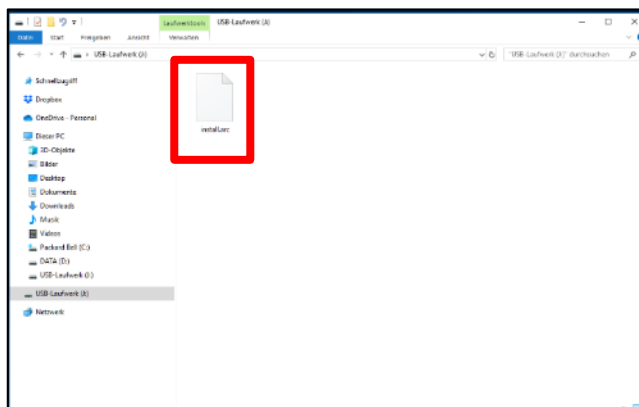


The stick is now formatted and can then be used for the installation of factory data described below.

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.

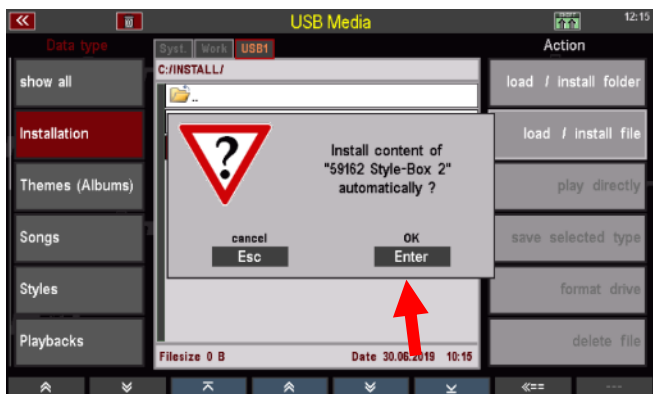
Attention: After unpacking the archive you should delete the **install.arc** file on the PC or in the USB menu of the organ, so that the organ does not ask for unpacking the archive every time you insert the stick.



Installing the factory data in the SEMPRA

The unpacked data can now be installed into the SEMPRA in the usual way:

- Tap the **Installation** 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 the SEMPra firmware (operating system)

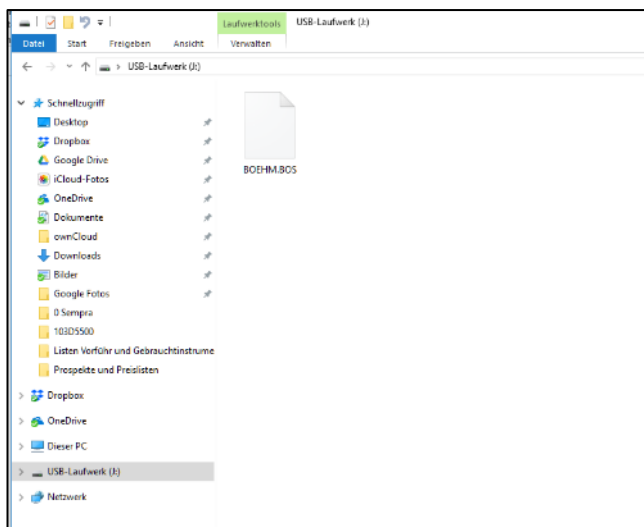
From time to time new versions of the operating system of the SEMPra will be available on the Böhmwebpage www.boehm-orgeln.de, or send by eMail, for example. With such updates, features are optimized or even added to enhance the gaming experience and the musical possibilities.

These updates are provided as ZIP files. In addition to the actual operating system (file "BOEHM.BOS"), these ZIP files also regularly contain a text file ("Update.txt"), which you can use to see the latest versions of the respective operating system versions in chronological order. We ask for 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%

Perform the firmware update on the SEMPra

- First unpack the ZIP file with the firmware update on your PC and save the file **BOEHM.BOS** into the root directory (top directory level) of an 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 detected by the system and the display reports:



- Confirm with **[ENTER]**, if you want to install the new operating system. The display will show for a few seconds:



- When the installation is complete, show the display:
- Confirm with **[Enter]**.



The installation is complete. The new operating system will be used with the next start of the organ.

Appendix 1: System setups

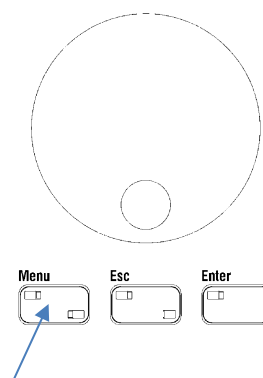
Although the basic settings described below are already set ex works at the time of delivery, we would of course like to describe to you how you can make these settings yourself.

1. Calibrate the touch screen for optimal response to your input
2. Calibrate the pitch / modulation wheels, the swell and the aftertouch functions on all manuals
3. Setting the basic touch dynamic per keyboard
4. Setting the clock time

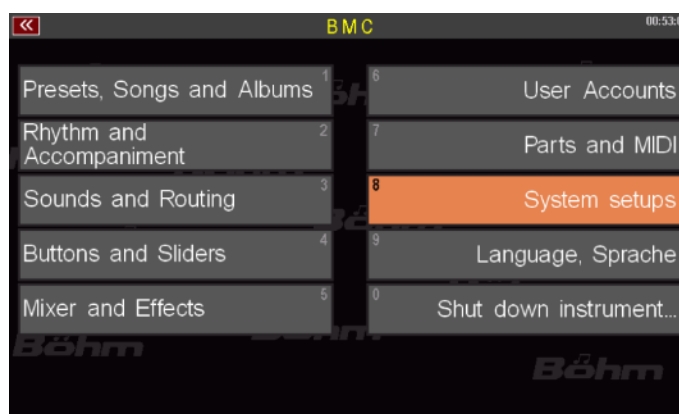
These settings are automatically stored in a so-called **SETUP**, a global basic setting of your SEMPRA, and remain valid until they are reset by yourself if necessary and thus saved again.

All necessary settings are made via the **BMC menu** (Böhm Music Computer).

- Enter the menu by pressing the **[MENU]** button:

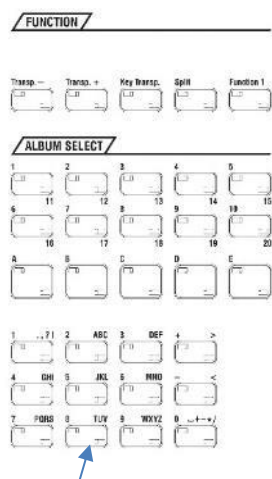


- The BMC menu appears on the display.

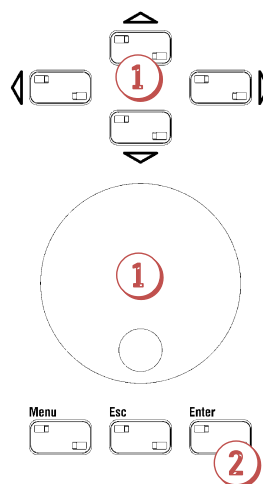


- All functions to be set here can be found under the menu item: **[8 System Settings]**. Touch the corresponding field in the display to open the submenu.

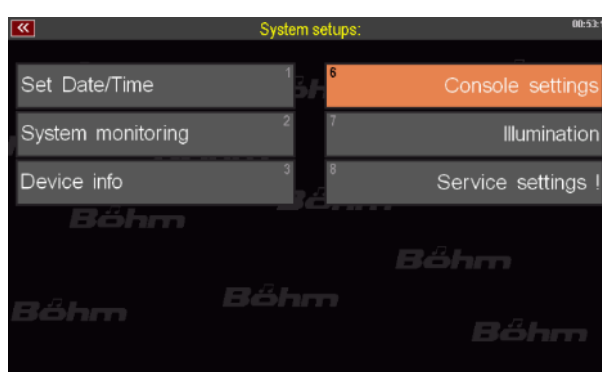
Note: As an alternative to directly touching the display, you can also select the submenu by pressing the **[8]** button on the **number / letter block** or by selecting the field with the cursor buttons or the **data wheel** and then confirming with the **[ENTER]** button:



or

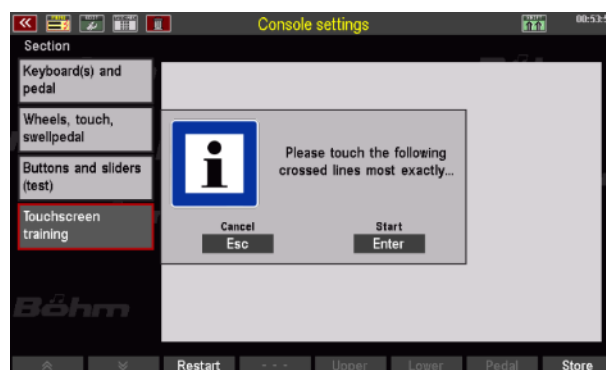
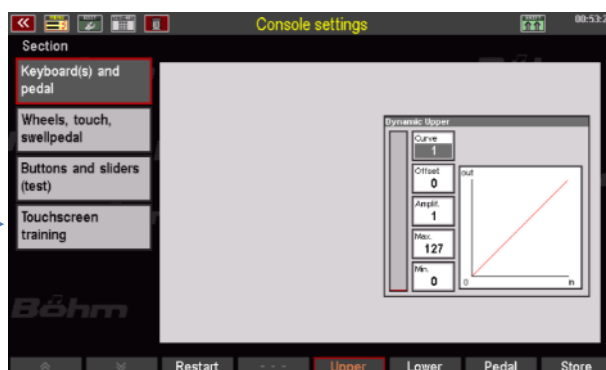


- You will now see the submenu for the system settings in the display:
- Tap on the **Console Settings** field. The corresponding setting menu is opened:

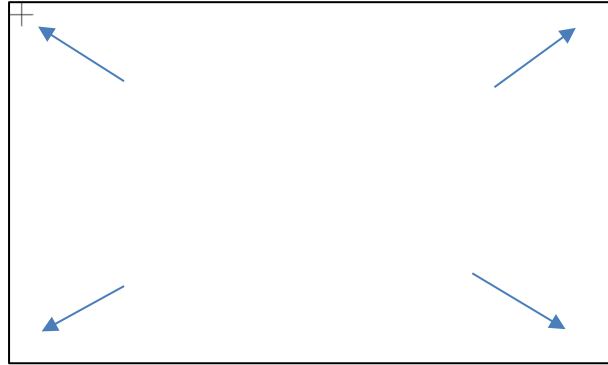


1. Calibrate the Touchscreen

- Tap on the field **[Touch-Display training]**
- You will get an indication of what to do in the following screen. Confirm with **[ENTER]**.

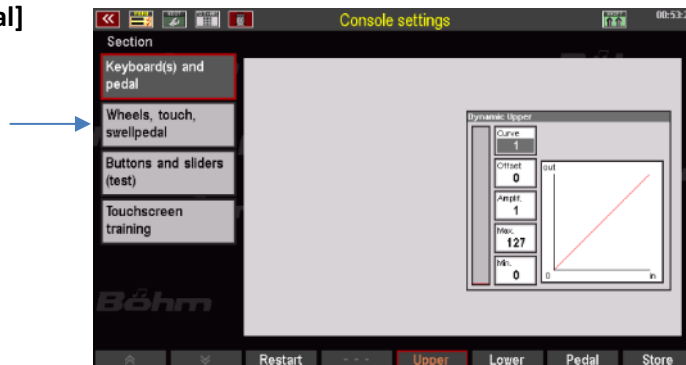


- An empty display appears with a cross in the upper left corner. Touch the cross. Then the cross is shown on the bottom left. Tap here too. The cross now moves to the lower right corner. Touch it again. Finally, tap the cross in the top right corner.
- This calibration is finished now, the display goes back to the previous screen.

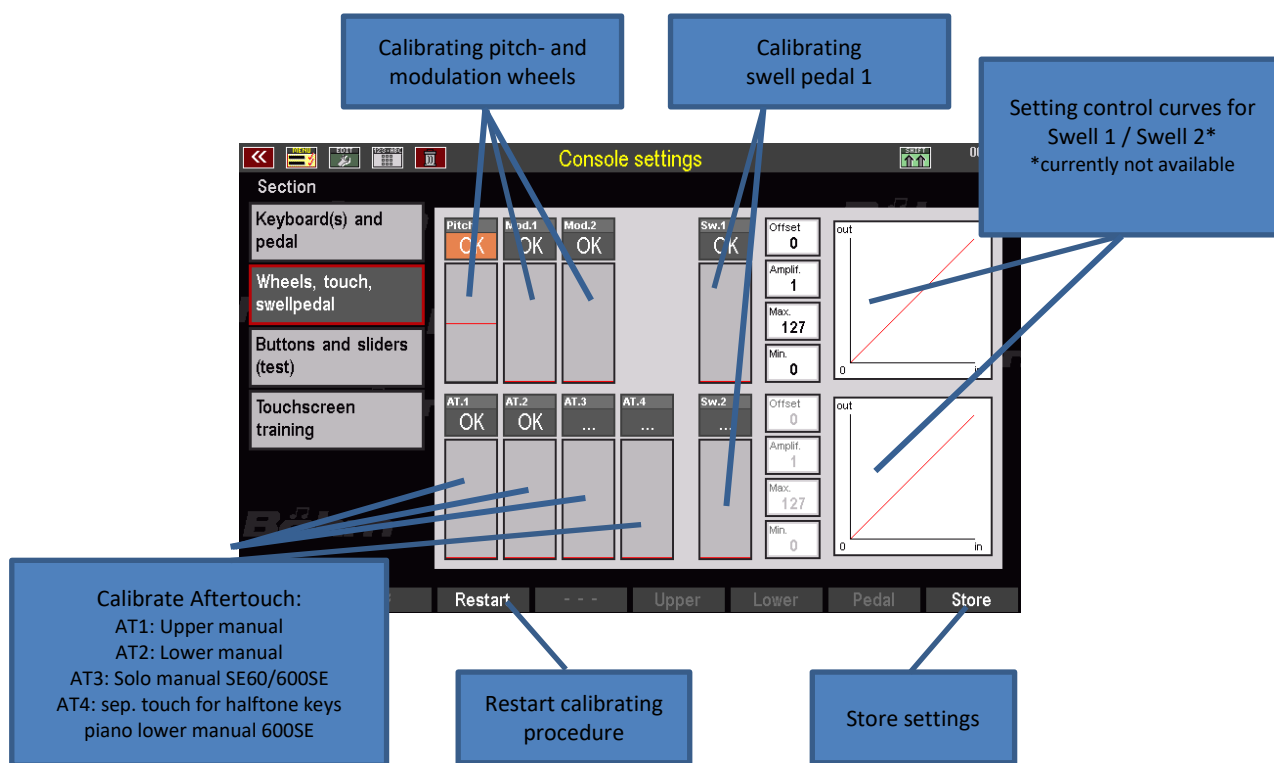


2. Calibrating of pitch- an modulation wheels, aftertouch ans swell pedal(s)

- Tap on [Wheels, Touch, Swell pedal]

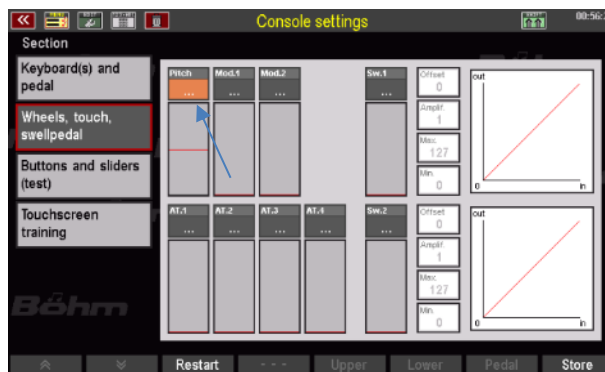


- The corresponding setting menu is displayed:



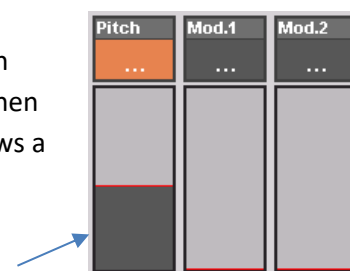
When you enter the menu, you will see the entry "OK" in the adjustment fields for the pitch and modulation wheels as well as the aftertouch facilities of the manuals. These operating functions currently work with a specific calibration setting.

- To restart the 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 respective fields „---“



- You can now calibrate each function in turn:

- Start, for example with the **pitch wheel** on the left side profile: Slowly move the **pitch wheel** to its end position (top stop), then slowly move the wheel to its lower end position (lower stop), then slowly to its starting position (center position). The display shows a black bar that follows your movement.

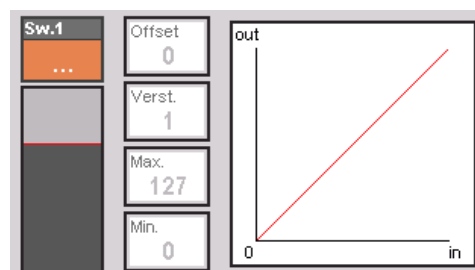


- When the wheel has returned to the center position, calibration for this function is complete.

- Now, calibrate the two **modulation wheels** 1 and 2 one after the other. To do this, move both wheels slowly to their upper stop (end point), then back to the lower stop (starting point). You will also see the bar graph in the display.

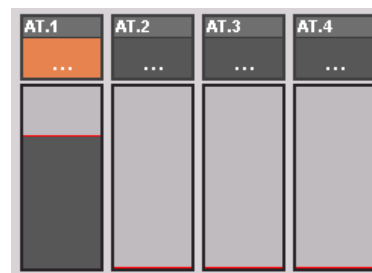


- Then calibrate the swell pedal 1 and, if your organ has a second one, also the swell pedal 2: To do so, step the swell pedal slowly to the rear stop (end point), then take it back slowly to the front stop (starting point). Pay attention to the bar graph.

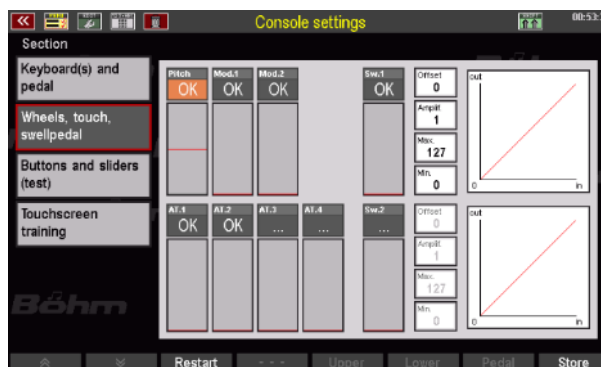


Note: On the right of the display, you will see already prepared fields for the setting of the curves for swell 1 and 2. These functions are not yet implemented in the current software version.

- Now calibrate the **aftertouch** functions of the manuals:
To do this, press down one middle key in each of the manuals of your organ, and then gradually reduce the pressure until the respective black bar returns to "0". This calibrates the aftertouch and tunes it to your keystroke.



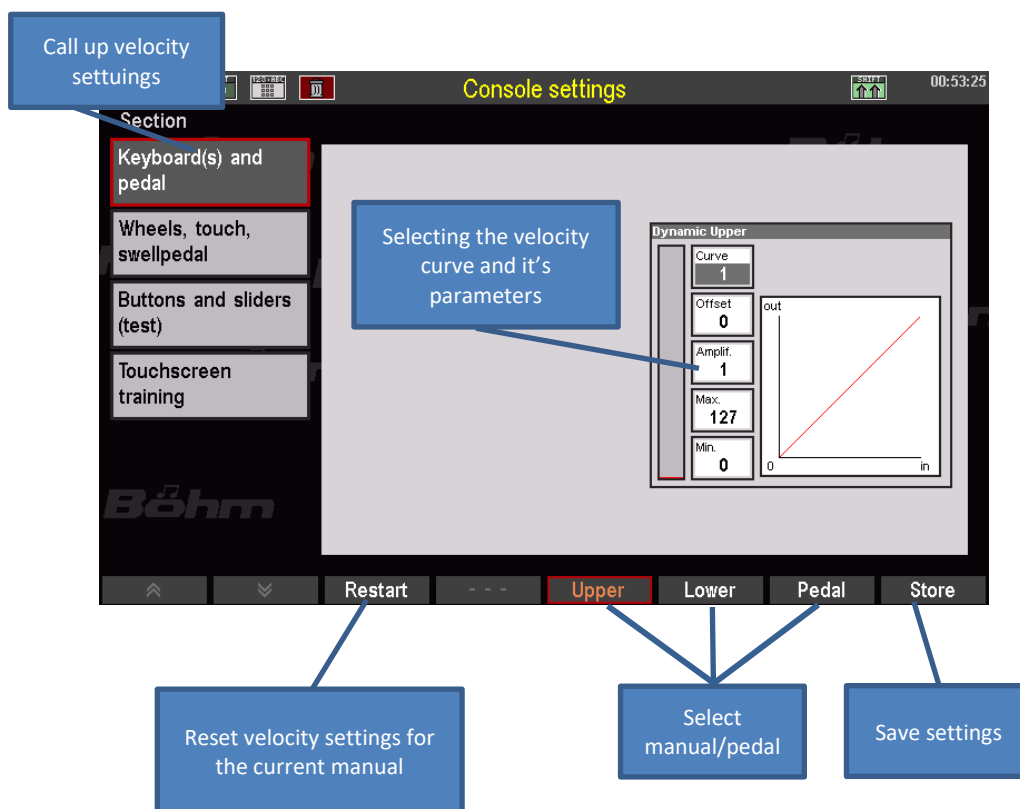
- When you have completed all the calibrations, press the **[F] button SAVE** below the display. This saves the calibrations made into the SETUP. In the fields of the individual functions now an "OK" appears.



- Calibration is completed, now.

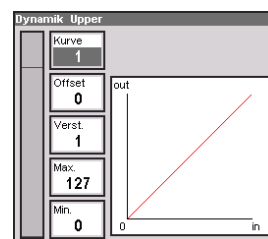
3. Setting a basic velocity for each manual

You have the option to set an individual basic curve for the velocity response for each manual (in the lower manual even separated for the left and right split range) or the pedal of your SEMPRA. Use this option to adjust the sensitivity and the intensity of the touch response, if necessary, to your personal strength or according to your preferences. All other settings for the dynamics e.g. in the manual parts or the sound presets are charged with the basic settings made here for the dynamics.

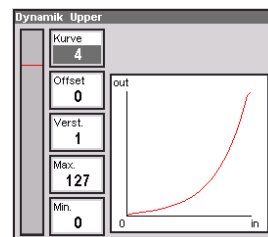


- Use the **F-buttons** below the display to select the keyboard for which you want to change the dynamics settings.
- Touch the **[Curve]** field in the display and use the data wheel to select a dynamic curve:

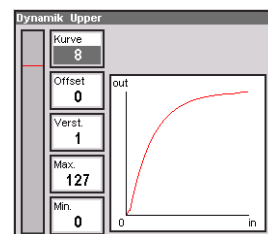
Curve 1: linear velocity



curves 2...5: More sensitive Dynamics: You need to strike harder in ratio to achieve the same dynamic range.

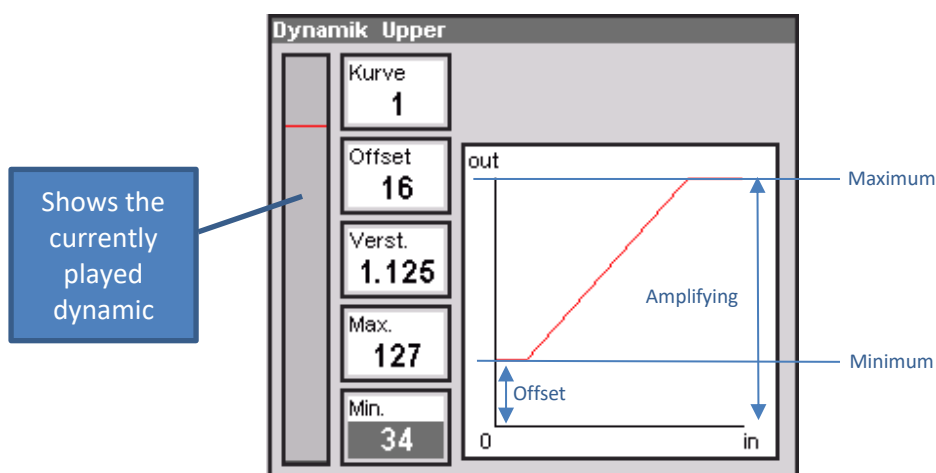


curves 6...8: More direct dynamics: You can achieve comparably high dynamic response even with a less powerful attack.



With the other parameters you can vary the selected curve:

- Offset:** Determines the starting point of the curve, ie the lowest achievable dynamic range value.
- Amplify:** Determines the steepness of the curve and thus the degree of increasing of the dynamic over the curve.
- Maximum:** Determines the highest achievable dynamic range and crops the curve at the top accordingly. This value can not be exceeded even with higher settings under **amplification**.
- Minimum:** Determines the lowest achievable dynamic range and crops the curve at the bottom accordingly. This value can not be undershot even with lower settings under Offset.

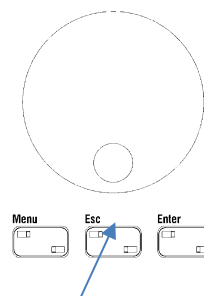


- With the **[F-button] NEW**, you can reset the settings of the selected keyboard at any time.

- When you have found your desired setting, press the **[F-button] SAVE** to apply the setting to the SETUP.



- With the button **[ESC]** below the data wheel you can now leave the menu to go back to the main screen again.

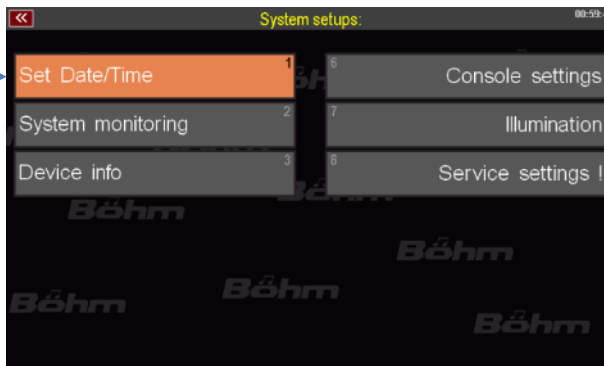


4. setting date and clock time

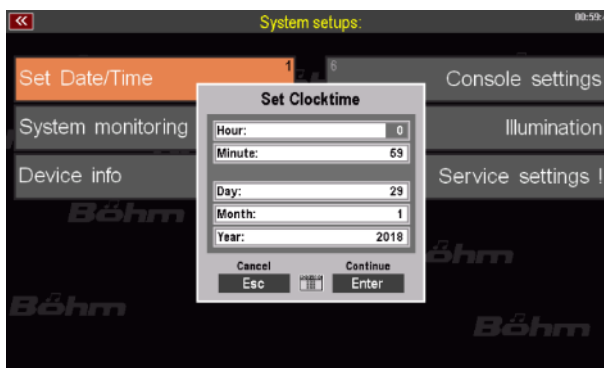
In all display displays, the time is displayed on the top right. So that the time is displayed correctly and, for example, if you also want to be able to mark the correct date or time on files to be stored on a USB stick, you should set the time and date correctly.

The setting is also made in the BMC menu **SYSTEM SETTINGS**.

- Tippen Sie im Menü auf den Punkt **1 Set Date/Time**.



- The settings are displayed.
- Touch the appropriate fields or use the cursor keys to select them. Then enter the hour / minute or day / month / year with the **data wheel**.
- Confirm with tapping on **Enter** oder pressing the button **[Enter]**.
- Press **[ESC]** to return to the main 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:

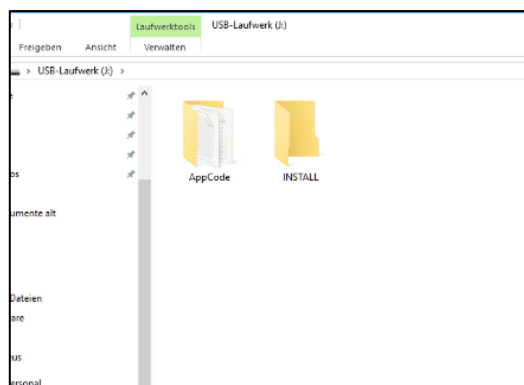
- the extension to four effect DSPs for Amadeus
- the different drawbar organ types for the RealOrgan
- the Amadeus sound editor
- the activation of "Manual coupling
- the activation of "Sound Controller

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.

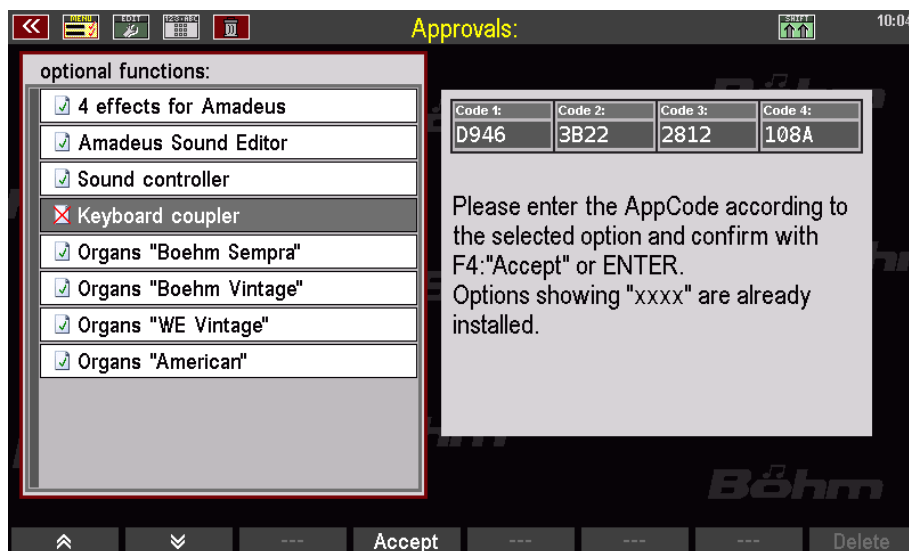


However, it is also possible to enter the code(s) manually in the corresponding display menu of the SEMPRA, or necessary if you receive a code e.g. from the invoice.

Attention: The codes are assigned individually for the ID number of your SEMPRA and cannot be used on other SEMPRA instruments!

Install activation

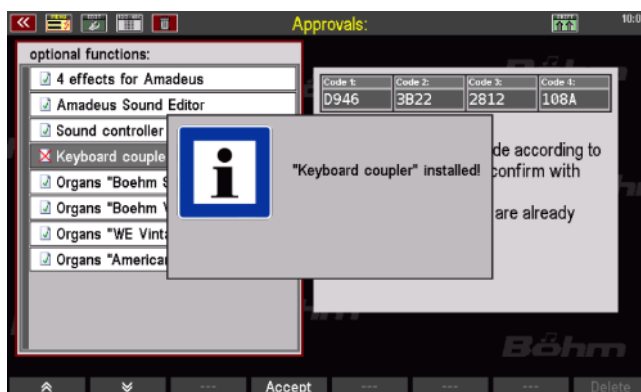
- Insert the USB stick with the activation code(s) to be installed into one of the SEMPRA USB sockets. The codes should be located in a folder "AppCode" on the stick (see above).
- Call up the **MENU - 8 (system setup) - 4 (approvals):**



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**.

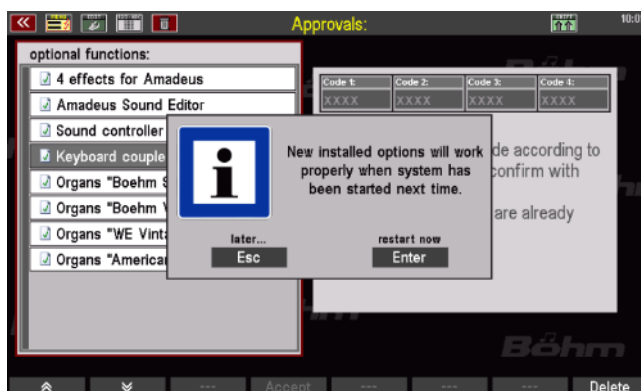
- The display confirms the installation of the extension.



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 activations are now installed on your SEMPRA and can be used.

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	Brasilian 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)	

SEMPRA SE20/40/60 operating instructions

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 +	



BÖHM Organs

KEYSWERK Music Electronic GmbH

Warbersche Str. 32

31675 Bückeburg

Germany

Phone: +49 5722 905088

Internet www.boehm-orgeln.de

E-mail info@boehm-orgeln.de