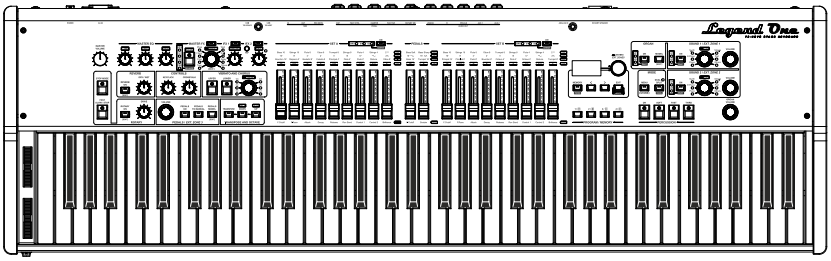
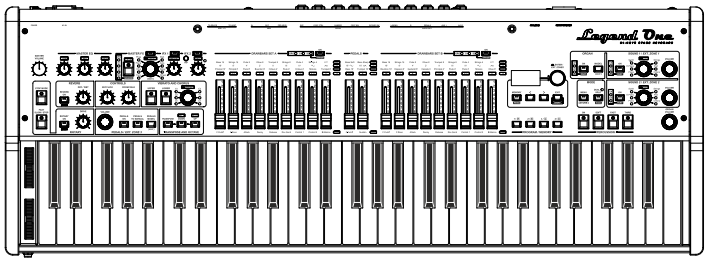
VISCOUNT

Legend One

73 - 61 KEYS STAGE KEYBOARD





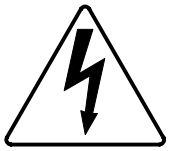
User Manual – EN

Edition: 1.0

IMPORTANT SAFETY INSTRUCTIONS

WARNING: READ THIS FIRST! *** AVIS IMPORTANT!

This symbol is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



Ce simbole sert pour avertir l'utilisateur qu'à l'interieur de ce produit sont présents éléments non isolés soumis à "tensions dangereuses" suffisants à créer un risque d'électrocution.

This symbol is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

Ce simbole sert pour avertir l'utilisateur qu'à l'interieur de la documentation de l'appareil sont presentes importantes instructions pour l'utilisation correcte et la manutention de l'appareil.

WARNING
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK:
DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE
AND OBJECTS FILLED WITH LIQUIDS, SUCH AS VASES,
SHOULD NOT BE PLACED ON THIS APPARATUS.
DO NOT REMOVE COVER (OR BACK)
NO USER-SERVICEABLE PARTS INSIDE
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL

ATTENTION
AFIN D'EVITER LES RISQUES DE FEU OU SCHOCK ÉLÉCTRIQUE:
N'EXPOSÉZ PAS CET INSTRUMENT À PLUIE OU HUMIDITÉ
NE PAS OUVRIR LE COUVERCLE (OU PANNEAU ARRIERE)
L'UTILISATEUR NE PEUT EFFECTUER AUCUNE REPARATION
POUR TOUTE REPARATION EVENTUELLE, FAIRE APPEL A
UN PERSONNEL QUALIFIE

"INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS"

WARNING:

1) Read these instructions.

2) Keep these instructions.

3) Heed all warnings.

4) Follow all instructions.

5) Do not use this apparatus near water.

6) Clean only with dry cloth.

7) Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

8) Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wider blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

10) Protect the power cord from being walked on or pinched, particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.

11) Only use attachments/accessories specified by the manufacturer.

12) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13) Unplug this apparatus during lightning storms or when unused for long periods of time.

14) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

NOTE: The socket-outlet shall be installed near the equipment and shall be easily accessible. To completely disconnect this apparatus from the AC MAINS, disconnect the power supply cord plug from the AC receptacle.

SAVE THESE INSTRUCTIONS *** INSTRUCTIONS A CONSERVER

TABLE OF CONTENTS

IMPORTANT NOTES

Product care

- Do not apply excessive force to the instrument's structures and controls (knobs, buttons, keyboard etc...).
- Whenever possible, do not place the instrument close to units that generate strong interference, such as radio - TV sets, monitors, etc ...
- Do not place the instrument close to heat sources, in damp or dusty places or in the vicinity of strong magnetic fields.
- Do not expose the instrument to direct sunlight.
- Never insert foreign bodies or liquids of any kind into the instrument.
- For cleaning use only a soft brush or compressed air; never use detergents, solvents or alcohol.
- Always use good quality screened cables for connection to amplification or diffusion systems. When disconnecting cables from sockets, always take hold of the connector and not the cable itself; when winding cables do not knot or twist them.
- Before making connections make sure that the other units you are about to connect (especially amplification and diffusion systems) are switched off. This will prevent noisy or even dangerous signal peaks.
- Connect the net cable to an earthed socket.
- Check that the voltage corresponds to the voltage shown on the serial number plate of the organ.
- If the instrument is to be out of use for long periods, disconnect the power cable from the power socket.
- Do not place the power cord near heat sources. Do not bend the cable too much, or damage it.

Notes about this manual

- Keep this manual with care.
- This manual is an integral part of the instrument. The descriptions and illustrations contained in this publication are not binding.
- While the instrument’s essential characteristics remain the same, the manufacturer reserves the right to make any modifications to parts, details or accessories considered appropriate to improve the product or for requirements of a constructional or commercial nature, at any time and without undertaking to update this publication immediately.
-
- All the trademarks referred to in this manual are the property of the respective manufacturers.
- Please read all the information carefully, so that you obtain the best performance and will from your instrument.
- The codes or numbers in square brackets ([ ]) indicate the names of the buttons, sliders, trimmers and connectors on the instrument. For example, [STOP MODE] refers to the STOP MODE button.
- The illustrations are purely for information purposes and may differ from your product.
- The instructions provided in this manual only concern the instrument's operating system version that was up to date when the document was released. Therefore, such instructions might not describe faithfully your current operating system release.
- Please, visit the website *www.viscountinstruments.com* to check for the newest operating system release and manual.

This user manual is updated to version 1.00 of the instrument's operating system.

INTRODUCTION

Thank you for purchasing the *Legend One* stage keyboard!

The *Legend One* features the ultimate technologies of the *Legend* series such as the physical modeling synthesis engine of our organs and the top-quality sounds and effects of our stage pianos, all in one professional keyboard specifically designed to perform.

Main features

- **Authentic reproduction of classic organ models**

Legend One is equipped with the innovative TMT (Tonewheel Modeling Technology) sound generation of our premium *Legend Soul* products, capable of reproducing with incredible realism the sound of the tone wheels of electromechanical organs, taking into account all the imperfections such as key clicks, crosstalk noises, motor noises that have made this organ iconic. Special care has been reserved for the simulation of the percussion, the Vibrato/Chorus and the Rotary Speaker effects. In addition, several models of vintage transistor organs and pipe organs are also provided.

- **High quality addictional sounds**

Two dedicated sound sections provide a large selection of sounds such as acoustic and electric pianos, synths, pads, strings, choirs, guitars, brass, and many others, taking advantage of the Viscount HDS (High Definition Sampling) technology, which employs the best multi-sampling techniques to recreate the sound wave in real time, according to the pitch and velocity of each note. Moreover, a special section is dedicated to bass sounds, which includes not only organ pedals, but also acoustic and electric basses, synth basses and more. The Organ section, the Sound sections and the Pedals section can be played together to achieve the perfect sound.

- **Different types of effects**

In addition to the Vibrato/Chorus and Rotary Speaker effects dedicated to the Organ section, *Legend One* features three independent Effect slots that can be assigned to individual and multiple sections. There are classical effects such as Tremolo, Vibrato, Chorus, Flanger, Phaser, Wah, Ring Modulator as well as Delay, Equalizer, Compression and a wide range of Amplifiers. All effects have been designed to recreate the sound of legendary hits of all time. Finally, the Master Reverb to simulate natural sound reflections in various acoustic environments and the three-band Master Equalizer to adjust the overall tonal response of the instrument complete the effects chain.

- **Keyboard and panel controls**

Legend One features a semi weighted “waterfall” keyboard with velocity sensitivity, in the 61 and 73-key versions, ideal for playing organ sounds, but also capable of providing the right feel for dynamic piano sounds. The front panel provides two sets of 9 drawbars to control the Upper and Lower manual of the organ, and two drawbars for the Pedals, for a total of 20 drawbars that can even be assigned to additional sounds, for real-time control of parameters. Moreover, all the traditional controls of the electromechanical organ are available on the panel, such as percussion, Vibrato/Chorus independently for Upper and Lower, as well as the speed control of the Rotary effect. And many other controls can be used to modify the effects, reverb and equalization during live performance.

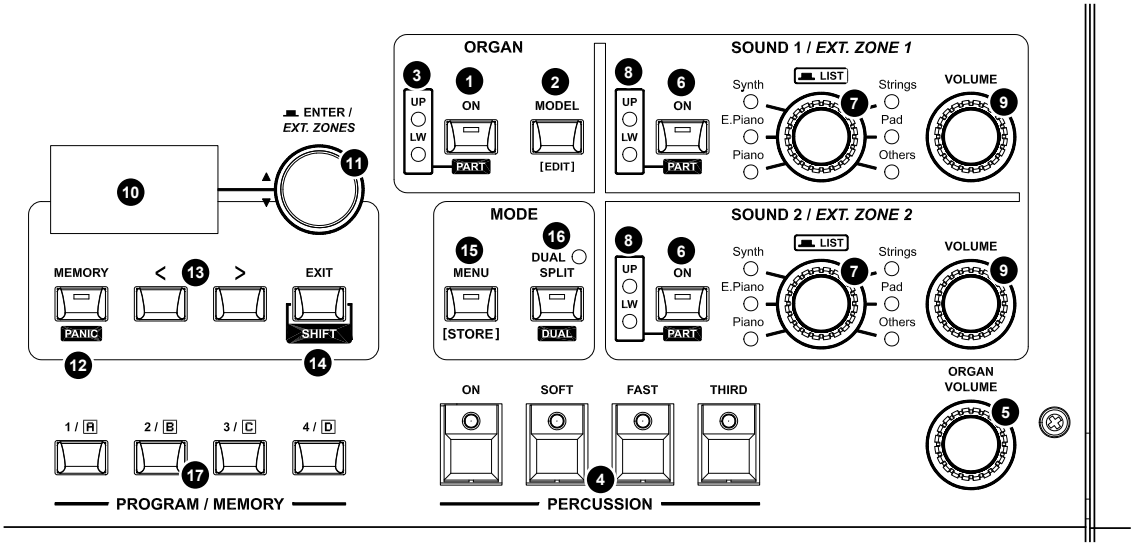
- **High connectivity**

The instrument provides main and auxiliary audio outputs, a dedicated pedals output and an 11-pin rotary speaker connector to pair the *Legend One* with a real external rotary speaker and change the speed of the rotors from the instrument panel. Many types of foot controllers and foot switches are supported, for dedicated control of sustain, expression, Rotary switch and much more. Additionally, the traditional MIDI In and MIDI Out are provided, with the possibility of using the powerful master keyboard functionality that the instrument offers, as well as a dedicated MIDI Input to directly connect an external MIDI pedalboard to play along with the manual. Moreover, the Class Compliant USB Audio / MIDI interface allows you to receive and reproduce the audio source of a connected device or a virtual instrument controlled by *Legend One*, and the Analog In connector on the rear of the instrument lets you connect a portable audio player to play music via the headphones or the audio outputs, or play along with your favorite songs for practicing.

CONTROLS AND FUNCTIONS

Front Panel

The front panel consists of several sections described on the pages indicated below.



ORGAN section (page 26)

1 **[ON/PART] button**
When the button is on the led lights up, this section is enabled and you can play the organ.

NOTE
[PART]: while holding the [SHIFT] button press this button to assign the ORGAN section to the Part (Split or Dual mode only).

2 **[MODEL/EDIT] button**
Accesses the list of available organ models.

NOTE
[EDIT]: press and hold this button for a short while to quickly access the ORGAN section parameters.

3 **[PART] leds**
Show which Part the ORGAN section is assigned to when the Split or Dual keyboard mode (point 16) is active.

4 **PERCUSSION buttons**
Control the Harmonic Percussion of the Tonewheels model of the ORGAN section (page 29).

5 **[ORGAN VOLUME] knob**
Adjusts the volume of the ORGAN section.

SOUND 1 and SOUND 2 sections (page 32)

6 **[ON/PART] button**
Switches on/off the SOUND 1 or SOUND 2 section. When the button is on the led lights up, this section is enabled and you can play the sound.

NOTE
[PART]: while holding the [SHIFT] button press this button to assign the SOUND 1 or SOUND 2 section to the Part (Split or Dual mode only).

7 **Sound category selector / [LIST] button**
Turn the selector to select the sound category of the SOUND1 or SOUND 2 section.

NOTES
- *[LIST]: press this selector to access the list of available sounds of the SOUND 1 or SOUND 2 section.*
- *Press and hold this selector for a short while to quickly access the SOUND 1 or SOUND 2 section parameters.*

8 **[PART] leds**
Show which Part the SOUND 1 or SOUND 2 section is assigned to when the Split or Dual keyboard mode (point 16) is active.

9 **[VOLUME] knob**
Adjusts the volume of the SOUND 1 or SOUND 2 section.

Program section (page 38)

10 **Display**
OLED monochrome display, 128x64 pixel. The display shows all the instrument's settings.

11 **Data entry dial and access / [ENTER] button**
Use this dial to select a Program, to move the cursor on menus, to set parameter values, to select a character to write Program names.
Pressing the dial is equivalent to pressing the [ENTER] button. Use this button to access the menu pages or confirm system requests.

NOTE
On main page, press the [ENTER] button to show the active EXTERNAL ZONES for the current Program (page 35).

12 **[MEMORY] button**
Activates the Memory recall function.
When the button is on the led lights up, the Memory recall function is active and you can recall one of the four Memories of the selected Program with the [PROGRAM / MEMORY] buttons (point 17). Press this button again to restore the Program recall function (led light is off).

13 **[<] and [>] buttons**
Use those buttons to select the Program Bank from the main page, or to move the cursor up/left or down/right respectively.

14 **[EXIT/SHIFT] button**
Press this button to quit the current video page or to cancel a system request.

NOTE
[SHIFT]: some buttons of the front panel have a secondary function, printed below the button in reverse text. While holding the [SHIFT] button press the specific button for accessing the secondary function (page 72).

15 **[MENU/STORE] button**
Use this button to access the EDIT menu on the display. Use this menu to adjust all the Program parameters and instrument system settings (page 42, 62 and 68).

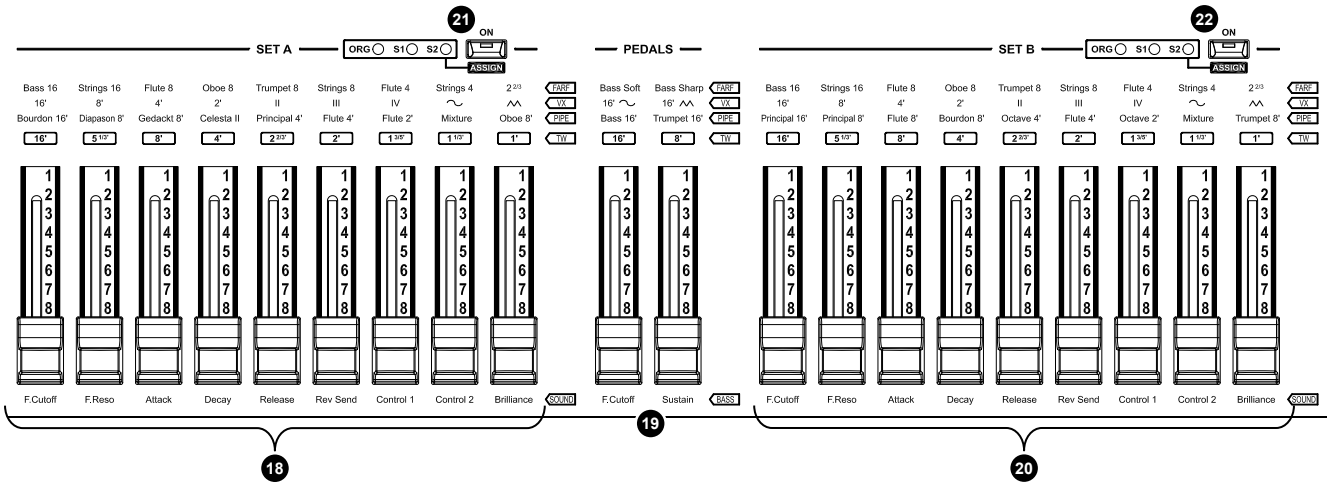
NOTE
[STORE]: press this button for a short while to call up the Program Store page (page 41).

16 **[DUAL/SPLIT] button**
Use to select the Single, Split or Dual keyboard modes.
Push this button to activate the Split keyboard mode (led light button is on). Keeping pressed the [EXIT/SHIFT] button press the [DUAL/SPLIT] button to activate the Dual keyboard mode ([DUAL] led above the button is on). In both keyboard modes, press this button again to select the Single keyboard mode (all leds are off).

NOTE
For details about the keyboard modes, refer to page 21.

17 **PROGRAM / MEMORY buttons**
When the [MEMORY] led is off, these buttons select one of the four Programs, related to the numbered button, of the selected Program bank. When the [MEMORY] led is on, these buttons select Memory A, B, C, D of the selected Program.

NOTE
For details about the Memory, refer to page 40.



DRAWBARS section (page 23)

18 SET A drawbars
SET A of harmonic drawbars to adjust the ORGAN composition or the SOUND 1 or SOUND 2 parameters according to the assignment set with the [ON/ASSIGN] button (point 21).

19 PEDALS drawbars
Harmonic drawbars to adjust the sound of the PEDALS section.

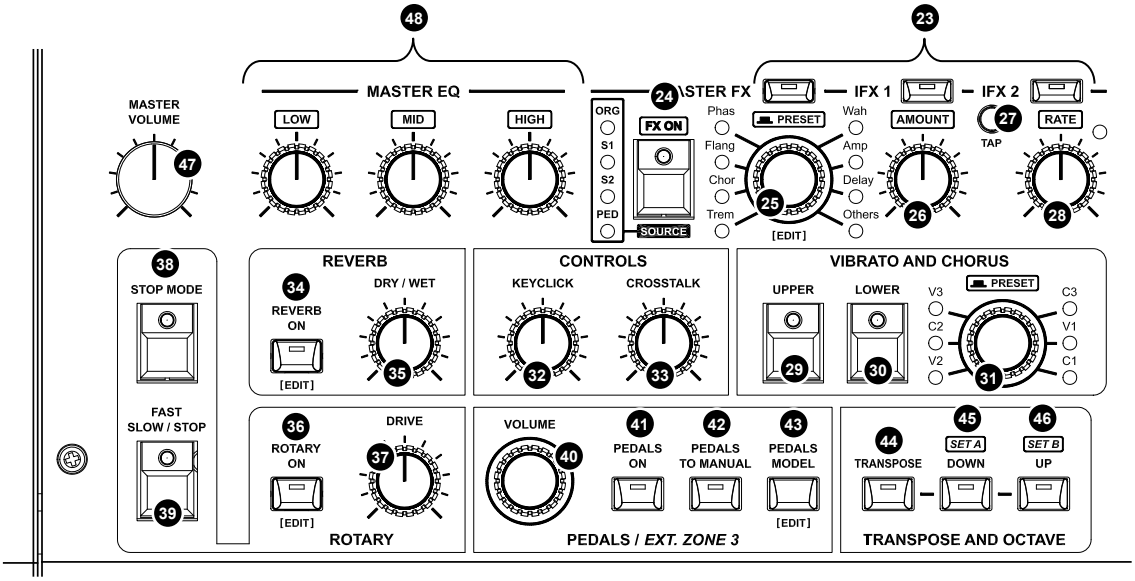
20 SET B drawbars
SET B of harmonic drawbars to adjust the ORGAN composition or the SOUND 1 or SOUND 2 parameters according to the assignment set with the [ON/ASSIGN] button (point 22).

21 SET A [ON/ASSIGN] button
Switches on/off the SET A of harmonic drawbars adjusts.

NOTE
[ASSIGN]: while holding the [SHIFT] button press this button for assigning the SET A drawbars to ORGAN, SOUND1 or SOUND2 section.

22 SET B [ON/ASSIGN] button
Switches on/off the SET B of harmonic drawbars.

NOTE
[ASSIGN] While holding the [SHIFT] button press this button for assigning the SET B drawbars to ORGAN, SOUND1 or SOUND2 section.



MASTER FX – IFX 1 – IFX 2 section (page 36)

23 Effect selection buttons
Select which effect (MASTER FX, IFX 1, IFX 2) to adjust, indicated by the led next to the button.

24 [FX ON/SOURCE] button
Switches on/off the effect selected by the effect selection buttons (point 23).

NOTE
[SOURCE]: while holding the [SHIFT] button press this button for assigning a section to the effect.

25 Effect category selector / [PRESET] button
Selects the effect type.

NOTES
- *[PRESET]: press this control to select the preset of the effect type.*
- *[EDIT]: press and hold this selector for a short while to access the MFX, IFX 1 or IFX 2 parameters.*

26 [AMOUNT] knob
Adjusts the effect intensity.

27 [TAP] button
Sets the tempo or modulation frequency manually. Tap the tempo on the button at least four times to set the value manually. The [RATE] knob led will blink at the speed calculated from your tapping (see point 28).

28 [RATE] knob
Sets the modulation speed for the selected effect. The led on this control blinks at the selected speed.

NOTE
For further information on the parameters that can be controlled by [AMOUNT], [TAP] and [RATE] refer to the EFFECTS section (page 54).

VIBRATO AND CHORUS section (page 30)

29 [UPPER] button
Switches on/off the Vibrato or Chorus effect on the Upper Part.

30 [LOWER] button
Switches on/off the Vibrato or Chorus effect on the Lower Part.

NOTES
- *Vibrato and Chorus effect of this section are applied only to the ORGAN section. To use a Vibrato and/or Chorus effect with the other sections, select and activate one of those available in the MFX – IFX1 – IFX2 section.*
- *Playing in Single keyboard mode, to use the Vibrato or Chorus effect switch on the [UPPER] button.*

31 Vibrato or Chorus selector / [PRESET] button
Selects the type of Vibrato (V1 – V2 – V3) or Chorus (C1 – C2 – C3) effect. The led around the selector shows which effect is selected.

NOTE
[PRESET]: Press this control to select the preset of the Vibrato or Chorus effect.

CONTROLS section (page 30)

32 [KEYCLICK] knob
Adjusts the level of the typical keyboard clicks of the original electromechanical organs.

33 [CROSSTALK] knob
Adjusts the level of noise generated by the internal audio cables in original electromechanical organs.

NOTE
Keyclick and Crosstalk are applied only to the Tonewheels models (page 76) of the ORGAN section.

REVERB section (page 37)

34 **[REVERB ON/EDIT] button**
Switches on/off the Reverb effect.

NOTE
[EDIT]: press and hold this button for a short while to quickly access the Reverb effect parameters.

35 **[DRY / WET] knob**
Balances the direct and reverberated signal.

ROTARY section (page 31)

36 **[ROTARY ON/EDIT] button**
Switches on/off the Rotary effect.

NOTES
- *[EDIT]: press and hold this button for a short while to access the Rotary effect parameters.*
- *Rotary effect is applied only to the ORGAN section.*

37 **[DRIVE] knob**
Adjusts the gain of the input signal to the Rotary effect. With the knob all the way to the left there is no gain, turning it clockwise increases the gain until obtaining a distortion effect typical of rotary speaker pre-amplifier.

38 **[STOP MODE] button**
Selects Stop or Slow speed of the rotor when the [FAST SLOW/STOP] button is off. The [STOP MODE] led lights up indicates Stop is selected.

39 **[FAST SLOW/STOP] button**
Selects the Fast speed (led on) of the Rotary effect or Slow speed – Stop (led off), depending on the [STOP MODE] button (point 36).

NOTE
Both [STOP MODE] and [FAST SLOW/STOP] controls affects either the internal Rotary effect and an external rotating speaker connected to the [ROTARY SPEAKER] port (see point 1, page 11) on the rear panel.

PEDALS section (page 34)

40 **[VOLUME] knob**
Adjusts the volume of the PEDALS section.

41 **[PEDALS ON] button**
Switches on/off the PEDALS section. When the button is on the led lights up, this section is enabled and you can play the organ.

42 **[PEDALS TO MANUAL] button**
Enables the Pedals To Manual function (led on) through which it is possible to play the PEDALS section with the first 24 notes of the keyboard. When the function is disabled (led off), the PEDALS section can only be played with a MIDI pedalboard connected to the [PEDALS KEYB ONLY] connector on the rear panel.

NOTE
The highest note of the Pedals To Manual function is adjustable (see To Manual HiKey *parameter, page 50).*

43 **[PEDALS MODEL/EDIT] button.**
Accesses the list of available sounds of the PEDALS section.

NOTE
[EDIT]: press and hold this button for a short while to quickly access the PEDALS section parameters.

OCTAVE section

44 **[TRANSPOSE] button**
Transposes the entire keyboard up or down in semitones. While holding this button, press [UP] or [DOWN] buttons (points 45, 46) or rotate the data entry dial (point 11) to increase or decrease the transposition. The led light indicates that the transposition is active, the display shows for a few moments the transposition value.

45 **[DOWN/SET A] button**
Transposes one octave down the entire keyboard. The led light indicates that the transposition is active, the display shows for a few moments the octave transposition value.

NOTE
[SET A]: this button can replicate the SET A [ON/ASSIGN] button (point 21) behaviour, depending on the Oct But Assign *setting (page 68).*

46 **[UP/SET B] button.**
Transposes one octave up the entire keyboard. The led light indicates that the transposition is active, the display shows for a few moments the octave transposition value.

NOTE
[SET B]: this button can replicate the SET B [ON/ASSIGN] button (point 22) behaviour, depending on the Oct But Assign *setting (page 68).*

Whole audio controls

47 **[MASTER VOLUME] knob.**
This knob controls the instrument's general volume.

48 **MASTER EQ section.**
This section contains the knobs to control the three-band Master Equalizer. Each knob has a gain range between -12 dB and +12 dB for [LOW], [MID] and [HIGH] frequencies. The equalizer affects the stereo signal on the [MAIN L/MONO] and [MAIN R] audio outputs and the headphones output (page 10).

NOTES
- *The [PEDALS], [AUX 1] and [AUX 2] audio outputs are unaffected by this control.*
- *For further information on the Master Equalizer, read the Master Eq section (page 63).*

EXT. ZONE 1, EXT. ZONE 2, EXT. ZONE 3 sections (page 35)

When the display shows the main video page, press the [ENTER] button (point 11) to control the EXTERNAL ZONEs using the controls of SOUND 1, SOUND 2 and PEDALS sections.

6 **[ON/PART] button**
Switches on/off the transmission of MIDI data for the EXTERNAL ZONE 1 and 2.

NOTE
[PART]: while holding the [SHIFT] button press this button to assign the EXTERNAL ZONE 1 or 2 section to the Part (Split or Dual mode only).

41 **[PEDALS ON] button**
Switches on/off the transmission of MIDI data for the EXTERNAL ZONE 3.

7 **Program selector / [LIST] button**
43 **[PEDALS MODEL/EDIT]**
Selects the program in the external MIDI device by transmitting Program Change messages for the EXTERNAL ZONE 1, 2 or 3.

NOTES
- *[LIST]: press this selector to access the list of all Program Changes.*
- *[EDIT]: Press and hold this knob or button for a short while for a quickly access all the EXT. ZONE 1, 2 or 3 parameters.*

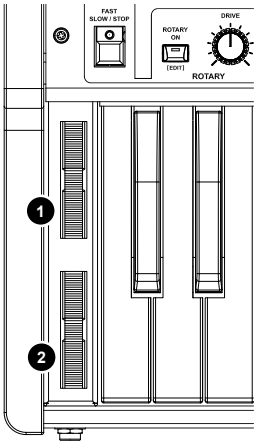
8 **[PART] leds**
Show which Part the EXT. ZONE 1 or 2 section is assigned to when the Split or Dual keyboard mode (point 16) is active.

9 **[VOLUME] knob**
40 Adjusts the volume in the external MIDI device by transmitting Control Change #7 (Volume) MIDI message for the EXTERNAL ZONE 1, 2 or 3.

42 **[PEDALS TO MANUAL] button**
Enables the Ext. Zone 3 To Manual function (led on) through which it is possible to to play the EXT. ZONE 3 section with the first 24 notes of the keyboard. When the function is disabled (led off), the EXT. ZONE 3 section can be played with a MIDI pedalboard connected to the [PEDALS KEYB ONLY] connector on the rear panel.

NOTE
The highest note of the Ext. Zone 3 To Manual function is adjustable (see To Manual HiKey *parameter, page 52).*

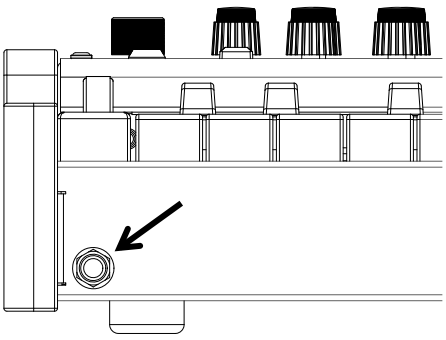
Wheels



To the left of the keyboard you will find two wheels that modify the sound in real time. The Pitch Bend wheel **1** automatically returns to the centre and controls the sound pitch.
The wheel **2**, although normally assigned to modulation control, is programmable and assignable to various functions (see the *Assign* parameter for the Modulation Wheel, page 53).

NOTES
- *The pitch bend range can be set by Range parameter (page 53)*
- *The wheel* **2** *has no effect on the ORGAN, Piano and E.Piano (SOUNDS 1 and 2) sounds category.*

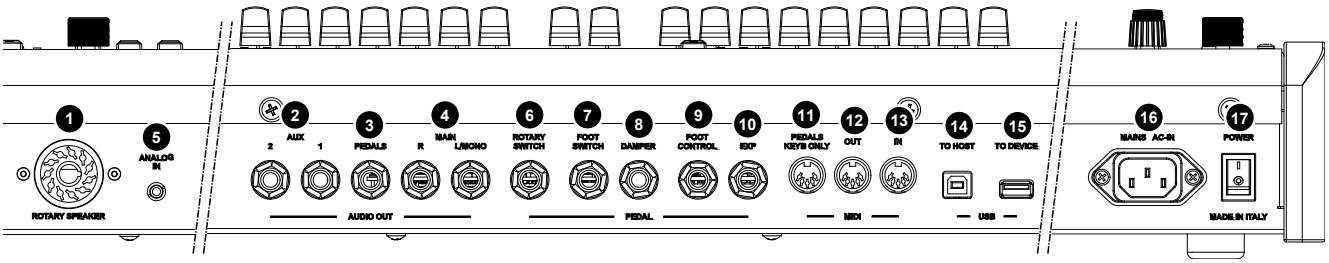
Headphones connector



On the front left side of the instrument, under the keyboard, you will find a 1/4" jack connector to plug in your headphones.

NOTES
- *Keep in mind that using headphones at a sufficiently high volume level may cause hearing loss.*
- *Connecting headphones does not affect the signal sent to the audio outputs of the rear panel (see page 11).*

Rear Panel



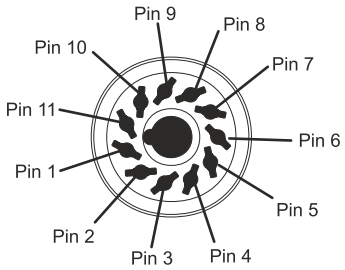
Audio output connectors

1 [ROTARY SPEAKER] connector

11-pin connector for connecting an external rotary speaker. From this output it is possible to take the signal of the ORGAN section without the internal Reverb, Rotary and Master (MFX) effects or the same signal present on the [MAIN L/MONO] and [MAIN R] outputs (see *Source Assign* parameter, page 67).
Furthermore, through this connector, using the controls of the ROTARY section (see points 38 and 39, page 8) you can select the speed (FAST or SLOW) of the speakers' rotation, or stop the engine (STOP position).

NOTES

The [ROTARY SPEAKER] on Legend One should only be connected to an external rotating speaker equipped with a cable with the following pinout:
1: Audio +
4: Audio GND
5 - 6: common of speed switch
7: Fast
8: Slow
Other pins: N.C.
If the connector has a diferent setup, an adapter should be used.



2 AUDIO OUT [AUX 1] and [AUX 2] jacks

Standard 1/4” balanced jacks which output the sections routed to the auxiliaries audio outputs instead of the main outputs, either stereo o mono, so that they can be managed differently, in terms of amplification / diffusion, than the MAIN outputs (see *Audio Routing* parameter, page 43, 48 and 49).

NOTE

The sound from the AUDIO OUT [AUX 1] and [AUX 2] jacks is unaffected by Reverb, Master Effect (MFX) and Master Eq.

3 AUDIO OUT [PEDALS] jack

Standard 1/4” balanced jack which outputs the PEDALS section so that it can be managed differently, in terms of amplification / diffusion, than the [MAIN] outputs (see *Audio Routing* parameter, page 49).

NOTE

The sound from the AUDIO OUT [PEDALS] jack is unaffected by Reverb, Master Effect (MFX) and Master Eq.

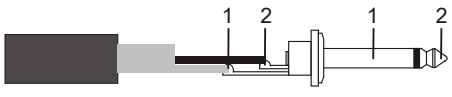
4 AUDIO OUT [MAIN L/MONO] and [MAIN R] jacks

Standard 1/4” balanced jacks to connect to external audio equipment. When using a mono output, only connect the [MAIN L/MONO] jack. When using a mono speaker, only connect the [MAIN L/MONO] jack.

NOTES ON THE AUDIO OUTPUTS

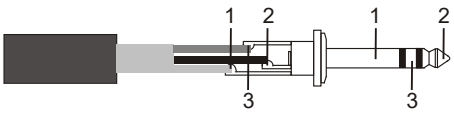
- *Connect the cables while the speakers and the instrument are switched off. Then switch on the instrument first and eventually the speakers.*
- *Balanced cables are recommended for audio outputs.*

UNBALANCED



1: SLEEVE - GND/COLD
2: TIP - HOT

BALANCED



1: SLEEVE - GND
2: TIP - HOT
3: RING - COLD

Audio input connectors

5 **[ANALOG IN] mini jack**
Standard 1/8" stereo mini jack to connect external devices such as smartphones, tablets or computers. The signal on this input is routed to the MAIN outputs and to the headphones.

NOTE
The level of the sound from the [ANALOG IN] mini jack is not affected by the [MASTER VOLUME] knob.

Pedal connectors

6 **PEDAL [ROTARY SWITCH] jack**
Connect a switch pedal for controlling the the speed of the internal Rotary effect. It can also be used to control the speed of an external rotating speaker connected to the [ROTARY SPEAKER] port (point 1). For more information, see *Foot switch to control the Rotary effect* (page 19). Connect a two-switch pedal to select the next and previous Programs, according to the assigned function (see *RotarySwAssign* parameter, page 65).

7 **PEDAL [FOOT SWITCH] jack**
Connect a foot switch for controlling an assigned function (see *Assign* parameter for the Foot Switch, page 53).

8 **PEDAL [DAMPER] jack**
Connect a dedicated foot switch for controlling the Sustain effect; use a Half-Damper pedal to play with the half-pedaling technique. To ensure that the pedal works properly, manually select the pedal type on the instrument (see *Damper Type* parameter, page 66).

9 **PEDAL [FOOT CONTROL] jack**
Connect a continuous pedal for controlling an assigned function (see *Assign* parameter for the Foot Control, page 53).

10 **PEDAL [EXP] jack**
Connect a dedicated expression pedal for continuous volume control during the performance.

NOTES
- *When using foot switch pedals, the polarity must be set manually (see* RotarySwPolar., Damper Polarity, FootSwPolarity *parameters, page 65).*
- *When using foot switch connected to the [ROTARY SWITCH] connector, the user must select the correct pedal type (see* ROTARYSwMode *parameter, page 65).*
- *When using foot controller pedals, the user must select the correct pedal type (see* ExpressionType *and* FootCntrlType *parameters, page 66).*
- *Using the expression pedal of the optional Viscount pedalboard set* ExpressionType *or* FootCntrlType *as RTS. Using an optional Viscount expression pedal, set* ExpressionType *or* FootCntrlType *as TRS.*
- *For further informations on connecting and using pedals, see* Connecting pedals, *page 18.*

11 **MIDI [PEDALS KEYB ONLY] connector**
Connect here the optional Viscount pedalboard or any other MIDI pedalboard. This pedalboard will play the instrument PEDALS sounds section.

12 **MIDI [OUT] connector**
Sends the MIDI data generated by *Legend One*. Connect it to the MIDI input connector of the receiving device.

13 **MIDI [IN] connector**
Receives MIDI data from an external unit that can play and control *Legend One*. Connect this port to the MIDI output of the transmitting device (e.g. keyboard, master controller, sequencer).

NOTES
- *Even though both the [IN] and [PEDALS KEYB ONLY] ports are MIDI inputs, it is strongly advised to use the [PEDALS KEYB ONLY] connector with MIDI pedalboards, since the port has been developed for this purpose. Furthermore, notes received through this connector are recalculated according to the currently set transposition (if any) and then sent to the [OUT] port, so they can be played also through external devices.*
- *For further informations on* Legend One *MIDI interface refer to the MIDI Informations section, page MIDI – 1.*

14 USB [TO HOST] connector
Use this port to connect a tablet or a computer via USB cable. Use this port to send and receive USB MIDI data and receive USB Audio stereo signal, that can be played through the [MAIN L/MONO] and [MAIN R] outputs and to the headphones.

NOTES
- *Use type A/B USB cables.*
- *Legend One can receive audio signal via USB cable on two channels (1 stereo channel) with a sampling frequency of 44.1 kHz.*
- *Computers running Microsoft Windows as operating system need a USB driver. This driver is automatically installed when connecting the instrument to the computer for the first time. Follow the instructions on the computer to complete the installation.*

15 USB [TO DEVICE] port
Use this port to connect a USB flash drive. The USB drive can be used to save and load Programs and sounds, and to update the operating system.

NOTES
- *Only use flash drives with FAT or FAT32 file system (no NTFS or other).*
- *This connector can also be used to charge various devices such as tablets or smartphones. The charge function can be activated on the display by the* USB to Device *parameter, described on page 68.*

Power

16 [MAINS AC-IN] connector
Use this connector to plug the power cable included with the instrument.

17 [POWER] switch
Switches on/off the instrument.

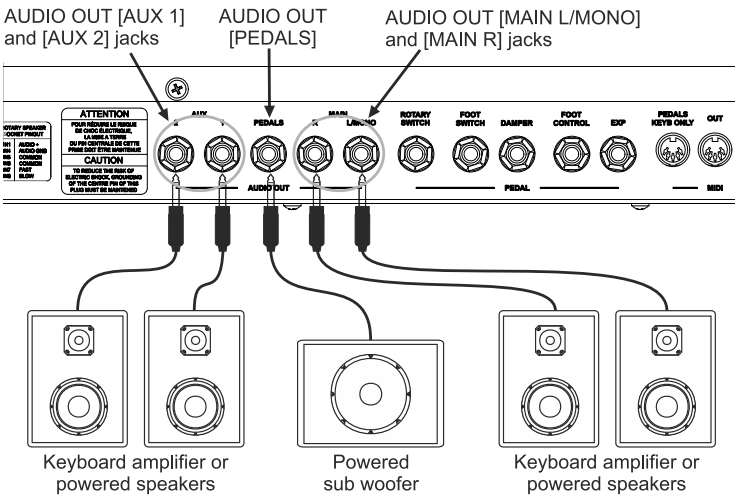
MAKING CONNECTIONS

Connecting to audio devices

Legend One is not equipped with internal loudspeakers. In order to produce sound, it must be connected to external audio devices, such as amplifiers, loudspeakers or headphones connected to the jack (located under the keyboard to the left). *Legend One* offers several ways to connect with external diffusors. Here are a couple of examples. Follow the illustrations to make the connection according to your needs.

Connection with amplifiers or amplified speakers

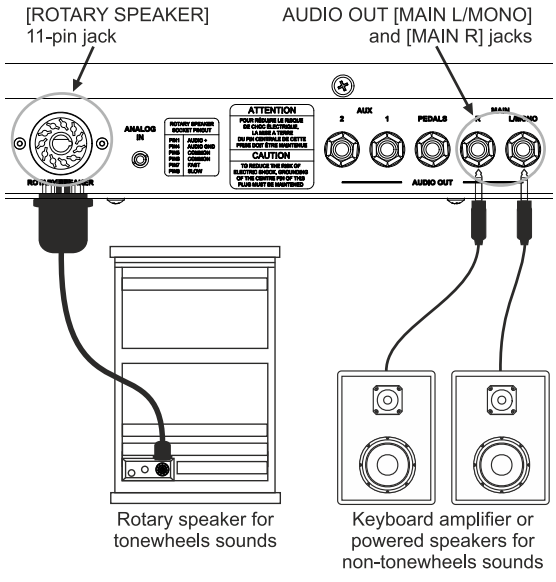
Use a pair of amplified speakers (or amplifiers with a line input) to play *Legend One*.
This connection needs two audio cables with jack 1/4" connctors. Plug the jacks into the [MAIN L/MONO] and [R] outputs on the rear panel of the instrument, and into the amplifiers inputs, as in the image.
To play with a single amplifier (or amplified speaker) only use the [MAIN L/MONO] connector.



The *Legend One* is also equipped with two other auxiliary audio outputs [AUX 1] and [AUX 2] auxiliary outputs and a [PEDALS] output from which to take the signal without the internal Reverb and Master (MFX) effects and Master Eq respectively of the ORGAN, SOUND 1, SOUND 2 sections and of the PEDALS section, which can be used in combination with the MAINs. For example, the [PEDALS] output can be connected to an amplifier / subwoofer speaker to enhance the low frequencies. It is possible to select the appropriate audio output for each section of the instrument (see *Audio Routing* parameter on page 43, 48 and 49).

Connection with a rotating speaker

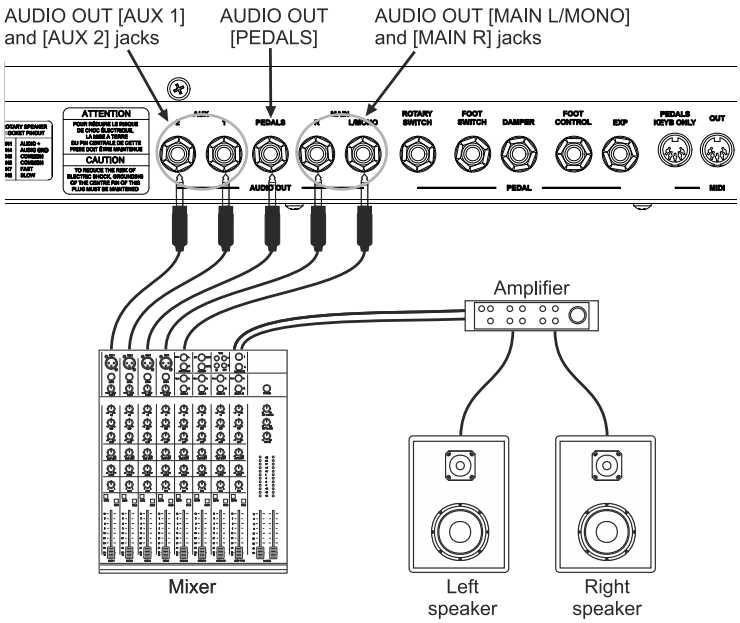
The *Legend One* is equipped with an 11-pin [ROTARY SPEAKER] connector for connecting an external rotating speaker. On this connector, in addition to the audio signal without the internal Reverb, Rotary and Master (MFX) effects, there are also the speaker rotation speed control signals. It is also possible to select the source and gain of the signal present in this connector, for more information see page 67).
For the connection it is necessary to use a cable with 11-pin connector (not supplied with the instrument). For more information on the signals present on the [ROTARY SPEAKER] connector, refer to point 1 on page 11.



It is also possible to connect the [MAIN L/MONO] and [MAIN R], [AUX 1] and [AUX 2], [PEDALS] outputs to use the external rotating speaker in combination with normal powered speakers, amplifiers and/or mixers, and also choosing the appropriate sound source for these outputs (see *Audio Routing* parameter on page 43, 48 and 49).

Connecting to a mixer

When recording or performing live, it might be necessary to connect the instruments to an audio mixer, which then sends the signal to amplifiers or amplified speakers. To do so, connect the [MAIN L/MONO] e [MAIN R] outputs on the rear panel to the inputs of the mixer channels through two audio cables with 1/4" jacks, as in the image. To send the instrument monophonic signal to a single mixer channel, only use the [MAIN L/MONO] connector.



Legend One is also equipped with two other [AUX 1] and [AUX 2] auxiliary outputs and a [PEDALS] output from which to take the signal without the internal Reverb and Master (MFX) effects and Master Eq respectively of the ORGAN, SOUND 1, SOUND 2 sections and of the PEDALS section, which can be used in combination with the MAIN outputs. It is possible to select the appropriate audio output for each section of the instrument (see *Audio Routing* parameter on page 43, 48 and 49).

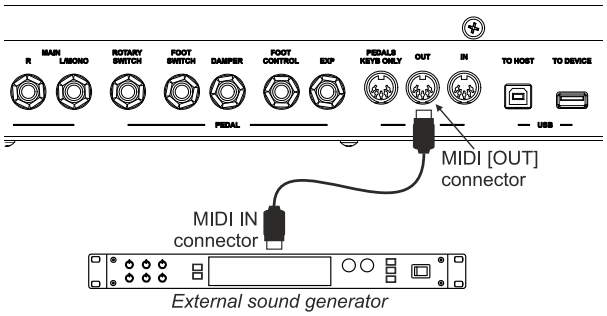
Connecting to MIDI devices

Use standard MIDI cables to connect *Legend One* to other MIDI devices, such as synthesizers or audio modules (expanders). Connect the MIDI [IN] and [OUT] ports of the instrument to the MIDI ports of the external devices to exchange MIDI data.

> ***NOTE***
> *To exchange MIDI data through the MIDI [IN] and [OUT] connectors, first activate the respective MIDI ports (see parameter* Global Channel*, page. 64).*

Controlling an external sound generator

Connect the MIDI [OUT] connector on *Legend One* to the MIDI IN terminal of an external sound generator (synthesizer, expander, etc.) with a MIDI cable with a 5-pin DIN connector to play the sounds of the external generator with the *Legend One* keyboard.
Use the EXTERNAL ZONEs (page 35) to control up to three different sounds of the external generator, also splitting the keyboard into up to three sections (in Split keyboard mode) or in combination with an external keyboard (in Dual keyboard mode), each of which is assigned to a different sound. When doing so, sounds from other MIDI devices can be played together with *Legend One* sounds.



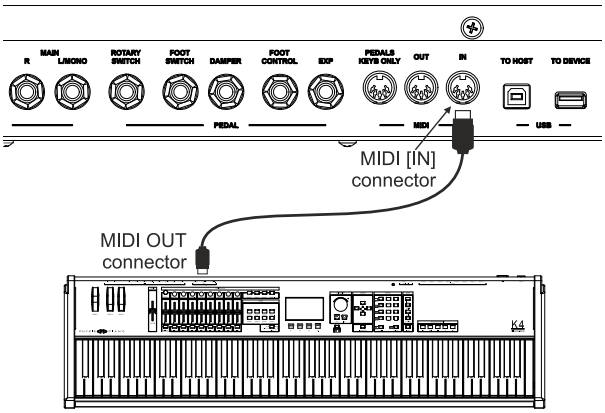
When the EXTERNAL ZONEs are not in use, controls and notes are still transmitted to the Global Channel (see page 64).

> ***NOTES***
> - *To play an external sound generator, the corresponding receiving channel must correspond to the one set through the* Global Channel *parameter (page 64) or on the EXTERNAL ZONEs channel (page 52).*
> - *The Global Channel can also be disabled in transmission and reception. The Global Channel settings are system settings and therefore they are applied regardless of the Program in use.*
> - *The controls transmitted and received by the Legend One are shown in the section "List of MIDI messages transmitted and received by the Legend' One" on page MIDI - 3.*

Controlling *Legend One* with an external keyboard

It is possible to control the *Legend One* with an external keyboard in two different ways, using the Global Channel or the Dual keyboard mode function.

The Global Channel is a single MIDI channel on which the instrument transmits and receives both notes and all panel controls.
To play, select and control the *Legend One* sounds, connect the MIDI OUT terminal of an external MIDI keyboard to the MIDI [IN] connector of *Legend One*.



Keyboard with MIDI terminals

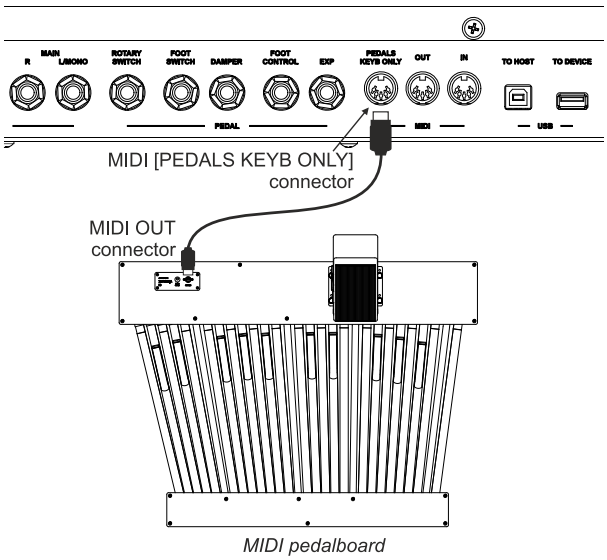
The Dual keyboard mode function can be used to control and play one or more sound sections of the instrument exclusively via an external keyboard, also to simulate a dual keyboard instrument like an electromechanical organ.
For example, this allows you to play the a Set of drawbars of the ORGAN section with the *Legend One* keyboard and play the other Set of drawbars with an external keyboard that simulates the lower manual of an organ.
To do this, follow this procedure:

1. In the GENERAL SETTINGS / MIDI SETTINGS menu, use the *Dual Keyb Ch* parameter (page 64) to configure the receive channel to be the same as the transmit channel of the external keyboard.
2. Keeping pressed the [EXIT/SHIFT] button, press the [DUAL/SPLIT] button to activate the Dual keyboard mode ([DUAL] led above the button switches on).
3. Keeping pressed the [EXIT/SHIFT] button press the [ON/PART] button of sound section to assign it to the Upper Part or Lower Part. Which part a section is assigned to is indicated by the Part leds as reported in the description of the [ON/PART] buttons of each section, described in the Front Panel chapter (page 4) With default setting, the Upper Part is played with the keyboard of the *Legend One*, the Lower Part is played by the external keyboard. When the Dual keyboard mode is active, the drawbars SET A is assigned to the Upper Part, the SET B is assigned to the Lower Part.

NOTES
- *To play the Legend One sounds with an external MIDI device, the corresponding transmitting channel must correspond to the one set through the* Global Channel *parameter (page 64).*
- *The Global Channel can also be disabled in transmission and reception. The Global and Dual Keyboard Channel settings are system settings and therefore they are applied regardless of the Program in use.*
- *The activation of the Dual keyboard mode is not a system setting and must therefore be stored on each Program.*
- *The notes received on the channel selected in* Dual Keyb Ch *is affected by the transposers of the whole keyboard (*Keyb. Octave *and* Transpose *parameters, page 62) and those of each section (parameters Octave Upper, Octave Lower on page 44, Octave Shift parameter on page 48) and by the* Velocity Sens *setting (page 48).*
- *It is possible to assign the external keyboard to the Upper Part, and the local keyboard of the Legend One to the Lower Part, according with the* Dual Keyb Role *parameter (page 64).*
- *The controls transmitted and received by the Legend One are shown in the section "List of MIDI messages transmitted and received by the Legend' One" on page MIDI - 3.*

Connecting of a MIDI pedalboard

To play the PEDALS section of the *Legend One* with a pedalboard, you can use the optional 18- or 25-notes Viscount pedalboard, specially designed for Legend series organs, or any other MIDI pedalboard.



MIDI pedalboard

Use of the Viscount MIDI pedalboard

- Connect the MIDI [OUT] connector from the pedalboard to the instrument's MIDI [PEDALS KEYB ONLY] connector of the instrument **using the MIDI cable supplied with the pedalboard** or a cable with a **5-wire** DIN connector.
- Connect the EXPRESSION cable from the pedalboard to the PEDAL [EXP] connector of the instrument to control the volume of the instrument via the expression pedal of the pedalboard.
- Connect the ROTARY cable coming from the pedalboard to the PEDAL [ROTARY SWITCH] connector of the instrument to control the speed of the Rotary effect or of the rotating speaker eventually connected to the *Legend One* with the lever on the expression pedal.

Using a generic MIDI pedalboard

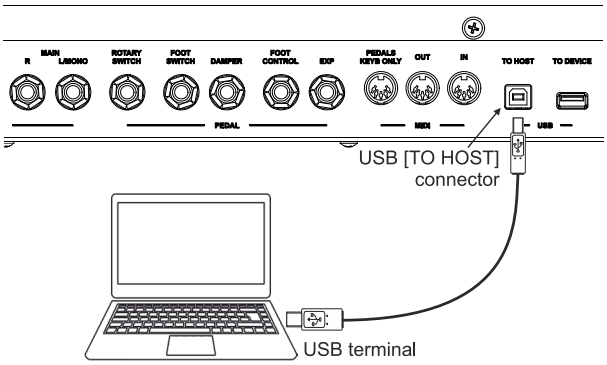
Connect the MIDI [OUT] connector from the pedalboard to the MIDI [PEDALS KEYB ONLY] or [IN] connector of the instrument using a MIDI cable with a 5-pin DIN connector.

NOTES
- *The Viscount MIDI pedalboard must be connected to the instrument using only the cable supplied with the pedal board, failing which a **5-wire MIDI cable** is required. Using a normal 3-wire cables, the pedalboard is not powered. For more information, see the Viscount MIDI pedalboard user manual.*
- *To play the PEDALS section with a MIDI pedalboard, make sure the led of [PEDALS TO MANUAL] button is off.*
- *Even though both the [IN] and [PEDALS KEYB ONLY] ports are MIDI inputs, it is strongly advised to use the [PEDALS KEYB ONLY] connector with MIDI pedalboards, since the port has been developed for this purpose. Furthermore, the transmission channel setting in the pedalboard is not required since in this connector MIDI data is received on all channels but only executed by the PEDALS section, notes received through this connector are recalculated according to the currently set transposition (if any) and then sent to the [OUT] port, so they can be played also through external devices.*

Using a computer

Legend One can be connected to a computer to use a DAW application to create songs, to record and play performances and to play audio files.
Here are some of the things that can be done by connecting *Legend One* to a computer:

- Using *Legend One* as an external sound source to play MIDI sequences (.mid files) through a DAW software.
- Recording and playing user-made performances in MIDI format through a DAW software.
- Playing audio files (.mp3, .wav, .wma, .ogg, files etc…) through a DAW software.



To connect *Legend One* to a computer and exchange data, follow this procedure:

1. Enable the USB port through the *Globlal Channel* parameter (see page 64).
2. Connect the USB [TO HOST] connector on *Legend One* to the USB port of the computer using a USB cable.
3. Computers running Microsoft Windows, need to install a USB driver. This driver is automatically installed when connecting the instrument to the computer for the first time. Follow the instructions on the computer to complete the installation.

Record your performances with a sequencer

To record a performance on the *Legend One* and reproduce it via the sequencer with all the settings of the Programs used, as well as all the actions performed with the pedals and wheels, use the Global Channel.
To do this, follow this procedure:

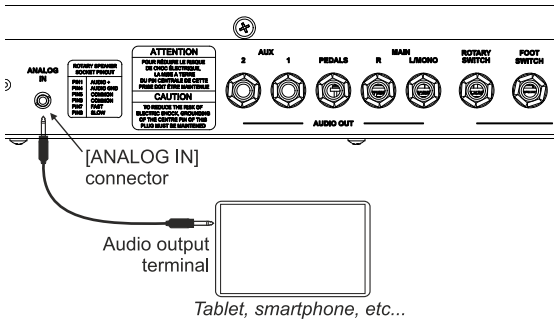
1. In the sequencer, configure the track to receive from the Global Channel or all channels.
2. In the *Legend One*, in the GENERAL SETTINGS / MIDI SETTINGS menu, set the *Local Control* function to OFF (see page 64).
3. In the sequencer or track, enable the echo of the MIDI data (MIDI Thru, MIDI Echo, etc ...).
4. Start recording and start playing on the *Legend One*.

NOTES
- *DAW is the acronym for Digital Audio Workstation; DAW software can record, play, modify and mix audio and data on a computer.*
- *To use the instrument with a DAW, select Viscount Legend One port.*
- *The controls transmitted and received by the Legend One are shown in the section "List of MIDI messages transmitted and received by the Legend' One" on page MIDI - 3.*

Using a portable audio player

Connect a portable audio player to the [ANALOG IN] connector to play music from the external device through the headphones or *Legend One* audio outputs, or play along with your favorite songs.

NOTE
Use the volume control on the connected device to balance its volume with Legend One volume.



Connecting pedals

Legend One can be played with several kinds of pedals:
- single foot switches, on-off pedals that can be used to control functions and binary parameters,
- double foot switches to control the speed of the internal Rotary effect or of an external rotary speaker,
- half-damper sustain pedals that can be used in conjunction with the Half-Damper function,
- foot controllers for continuous control parameters, to control the general volume of the instrument for example.

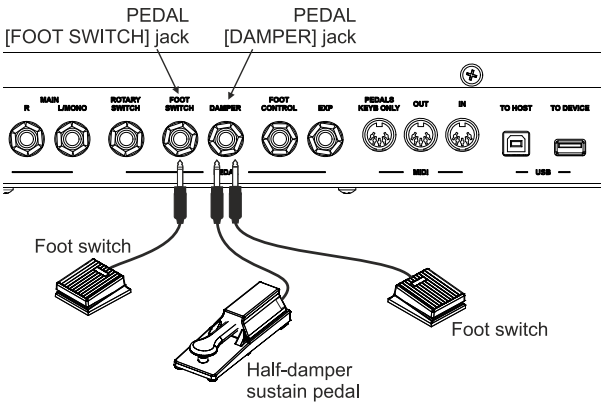
Pedals must be plugged to the dedicated connectors on the rear panel. However, they need different jacks and can be assigned to different functions as described below.

Damper pedal and foot switch pedal

The PEDAL [DAMPER] connector is dedicated to sustain pedals. Plug here a momentary foot switch of the on-off type to use as a sustain pedal on an acoustic piano. When this pedal is pressed, notes played on the keyboard will resonate with a longer decay time, even after the key has been released.

Use this connector with a half-damper sustain pedal to use the "half pedaling" technique. When doing so, the damper effect varies according to pedal pressure.

Use the PEDAL [FOOT SWITCH] connector to plug in a momentary foot switch pedal. This pedal can be assigned to different functions, such as switching on / off a sound section or an effect, controlling the Sostenuto or Soft effects on acoustic piano sounds, etc.

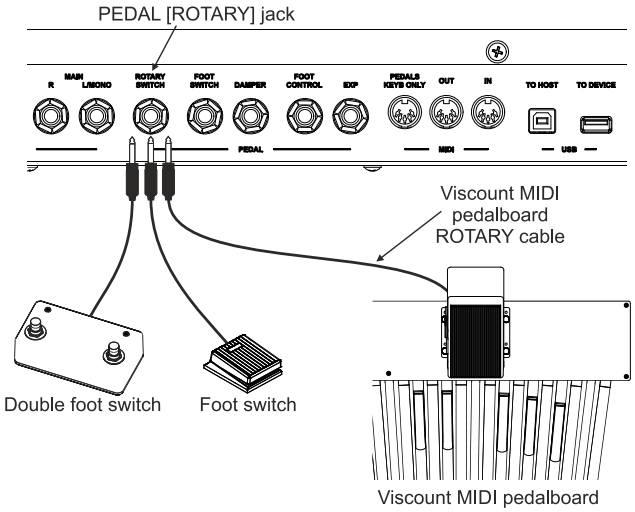


Foot switch to control the Rotary effect

Legend One is equipped with a [ROTARY SWITCH] connector to control with a foot switch the speed of the internal Rotary effect or of an external rotating speaker connected to the [ROTARY SPEAKER] connector. Use with:

- Control lever on the expression pedal of the optional Viscount pedalboard (ROTARY cable).
- Optional Viscount switch pedal.
- Single switch momentary or latching pedal.
- Double switch momentary or latching pedal.

Using the control lever of the Viscount pedalboard or a single switch pedal, you can control the Slow / Fast speed selection or the Stop Mode function (see point 38, page 8).
Using a double switch pedal, one switch assumes the Stop Mode function, the other switch assumes the Slow / Fast speed selection function.



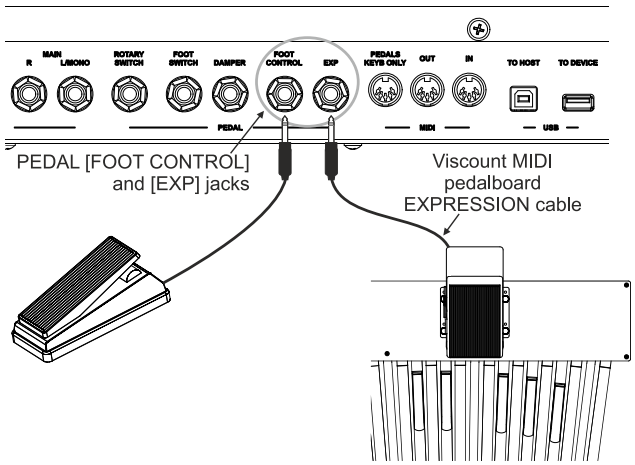
Furthermore, it is possible to use the pedal connected to the [ROTARY SWITCH] connector to select the next or previous Program. Regular (single switch) pedal can also be connected to this port. When doing so, the foot switch will only select the next or previous Program.

For more information on which function is assigned and how the pedal works, see *RotarySwMode* parameter on page 65.

Foot controller

A foot controller, or expression pedal, allows continuous control of an assigned parameter, unlike a footswitch.
Legend One is equipped with a PEDAL [EXP] connector for continuous volume control during the performance.
Pedal connected to the PEDAL [FOOT CONTROL] connector can be assigned to a range of parameters, such as the Wah-Wah effect, the Rotary Drive and more.
Use with:

- Expression pedal of the optional Viscount pedalboard (EXPRESSION cable).
- Optional Viscount expression pedal.
- Any expression pedal.



NOTES ABOUT THE PEDALS

- *The Damper pedal can be used for holding notes when keys are played and released and can be assigned to any section of the instrument.*
- *The Damper pedal can be used with acoustic piano sounds (SOUND 1 and SOUND 2 sections) to generate the "sympathetic" vibration of piano strings*
- *To assign a function to a pedal, read Controllers Section, page 52.*
- *There are two types of foot switches on the market: N.O.(Normally Open) and N.C. (Normally Closed). The footswitch polarity (N.O. or N.C.) must be set correctly on the instrument. To ensure that the sustain and foot switch pedals work properly, manually select the pedal type on the instrument (see* RotarySwPolar, Damper Type, Damper Polarity *and* FootSwPolarity *parameters, page 65).*
- *There are two types of foot controllers on the market: RTS and TRS. The pedal type must be set correctly on the Legend One. To ensure that pedals work properly, manually select the pedal type on the instrument (see the* Expression Type *and* FootCntrlType *parameters, page 66).*
- *Using the expression pedal of the optional Viscount pedalboard set* Expression Type *or* FootCntrlType *as RTS. Using an optional Viscount expression pedal, set* Expression Type *or* FootCntrlType *as TRS.*
- *To avoid undesirable effects, always connect and disconnect pedals while the instrument is switched off.*
- *Pedals are not included with the instrument.*

SWITCHING ON AND BASIC OPERATIONS

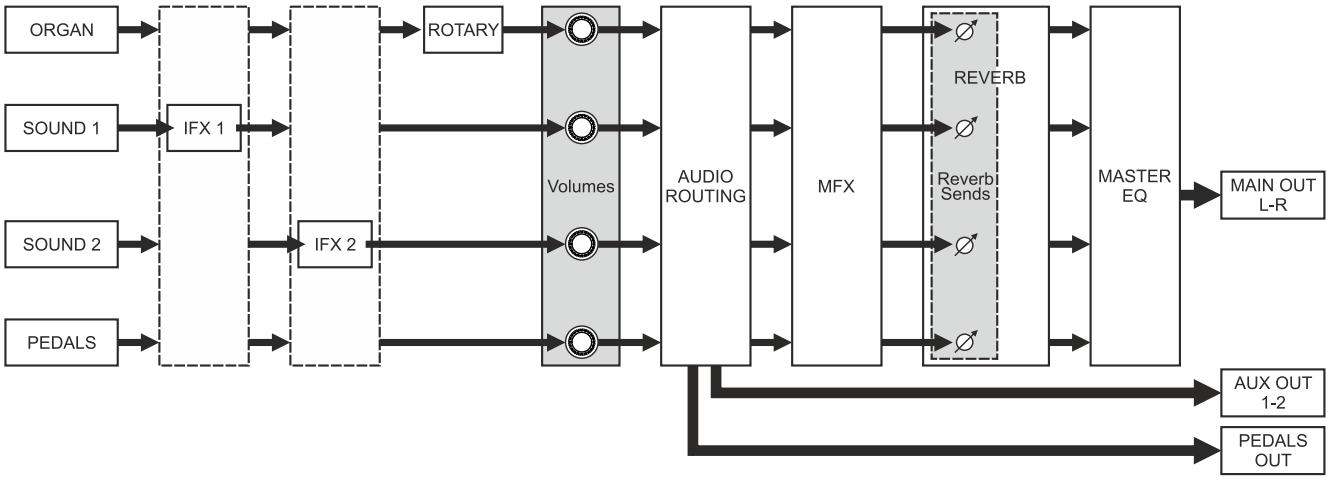
To switch on the instrument, please follow these simple rules
1. Make sure that the [POWER] switch on the rear panel is set to 0.
2. Make sure that all connected speakers or amplifiers (if any) are switched off.
3. Connect the included power cable to the instrument.
4. Turn the [MASTER VOLUME] knob counter-clockwise all the way to the lowest value (mute).
5. If headphones are connected, do not wear them.
6. Switch on the instrument by pressing the [POWER] switch.
7. Switch on any connected speaker or amplifier.
8. Adjust the instrument volume through the [MASTER VOLUME] knob.

To switch off the instrument, follow this procedure:
1. Turn the [MASTER VOLUME] knob counter-clockwise all the way to the lowest value (no volume).
2. Switch off any connected speaker or amplifier.
3. Switch off the instrument by pressing the [POWER] switch.

NOTES
- *Only use the AC power cable provided with the instrument. Using an incorrect cable may cause overheating or electric shock.*
- *The cable provided with* Legend One *must not be used with other electrical appliances. Not following this precaution may cause damage to electrical devices or cause fire.*
- *If the instrument is to be out of use for long periods, disconnect the plug from the power socket.*
- *The instrument can also be programmed to switch off automatically when idle for a certain period of time. To do so, activate the* Auto Power Off *function, page 68.*

Structure of Legend One

The structure of the *Legend One* to produce sound is made up of 7 main sections:
- **Sound sections:** these are the ORGAN, SOUND 1, SOUND 2 and PEDALS sections, which are responsible for generating the basic sound. They can be played individually or simultaneously and then directed to the others sections for the sound processing.
- **Insert effects:** these are the IFX 1 and IFX 2 sections that are two Insert effects, each of which can be assigned to one of the sound sections. So that up to two sounds can be processed with two different Insert effects.
- **Audio routing:** this section allows you to select the destination of each sound. You can send the sound to the MAIN outputs (with or without the Master effect) or to the AUX outputs. For the PEDALS section you can choose between the MAIN or the PEDALS dedicated output.
- **Master effect:** called MFX, this is the Master effect section that processes the sounds already processed by the Insert effects (and the Rotary for the ORGAN section). Unlike the Insert effects, the Master effect can receive more than one sound at the same time and is present only in the sound sent to the MAIN outputs.
- **Reverb:** this section deals with adding the reverb effect to the sound sent to the MAIN outputs.
- **Master Eq:** this is the main equalizer that adjusts the timbre of the sound sent to the MAIN ouputs.



Using the sound sections

Legend One features a wide range of sounds, grouped in four main sections, so that a maximun of four different sounds can be played, layered or splitted on the keyboard of the *Legend One* or in combination with an external keyboard (see Keyboard modes below). The main sections that you find in the front panel are:

- **ORGAN:** this section contains several tonewheels, pipe and transistor organs. For more detailed informations concerning the sounds of the ORGAN section see page 26.
- **SOUND 1** & **SOUND 2**: these two sections includes a wide array of different sounds, reproducing the most commonly used instruments that all musicians need. These sounds are divided into 8 category:

Category	Description
Piano	Acoustic and electronic pianos
E.Piano	Electric pianos
Synth	Synthesizers
Strings	Acoustic and synthesized bowed instruments
Pad	Synth Pad
Others	Winds, guitars, percussions, reeds, bells

- **PEDALS**: this section contains several tonewheels, pipe and transistor pedal sounds, acoustic, electric and synth basses that can be played with a MIDI pedalboard or the first two octaves of the keyboard when the Pedals to Manual function is active (see point 42 at page 8).

To use one or more sounds, follow the procedure.

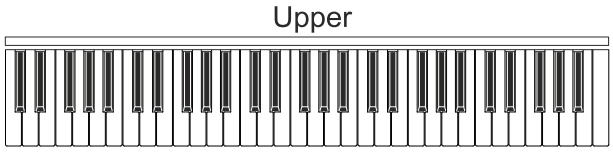
1. Switch on the section of the desired sound by pressing its [ON/PART] button.
2. Turn the selection knob to select the sound or sound category for SOUND 1 and SOUND 2 sections or press the [PEDALS MODEL/EDIT] for the PEDALS section.
3. If the section has sound groups, press the selection knob to choose a sound.
4. Use the dedicated section controls to set the main sound parameters.

For a thorough description of sound parameters, read the description of the sections that can be found under the EDIT menu (page 42 and following).

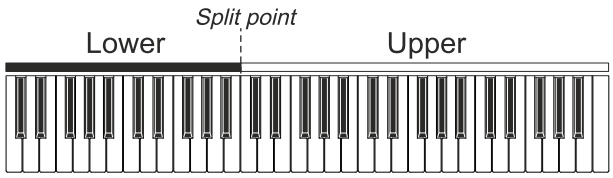
Keyboard modes

The original electromechanic organs are composed of three sections, corresponding to the two keyboards (manuals in the organ terms) and the pedalboard. These three sections are called Upper, Lower and Pedals and can be played with different sounds. In the *Legend One* they are called Parts.
Legend One has a single keyboard. Plural parts are available simultaneously by splitting the keyboard or expanding the instrument using a MIDI external keyboard. To do this *Legend One* features three keyboard modes to select how the sounds are played. In detail, the keyboard modes are:

- **Single:** all the active sections play along the whole keyboard of the *Legend One.* The only active Part is the Upper. The PEDALS section can be played with the first 24 notes of the keyboard activating the Pedals To Manual function (point 42 at page 8).

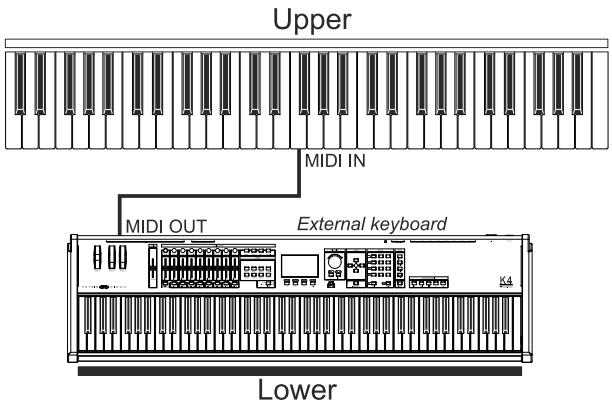


- **Split:** the keyboard is split in two Parts, Upper and Lower, and each section can be assigned to one of these Parts. The Split point is the key that sets the boundary between the two parts. The Upper Part is on the right of the Split point, the Lower Part is on the left. The PEDALS section can be played with the first 24 notes of the the keyboard activating the Pedals To Manual function (point 42 at page 8).



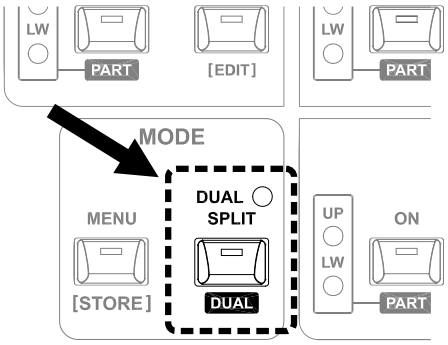
NOTE
Since the highest note of the Pedals To Manual function is adjustable (see To Manual HiKey *parameter, page 50), the PEDALS section still cannot be played with notes higher than the Split point.*

- **Dual:** each section can be played with the keyboard of the *Legend One* or with an external keyboard connected to the MIDI [IN] port of the rear panel, to simulate a two keyboards instrument. The PEDALS section can be played with the first 24 notes of an external keyboard activating the Pedals To Manual function (point 42 at page 8).



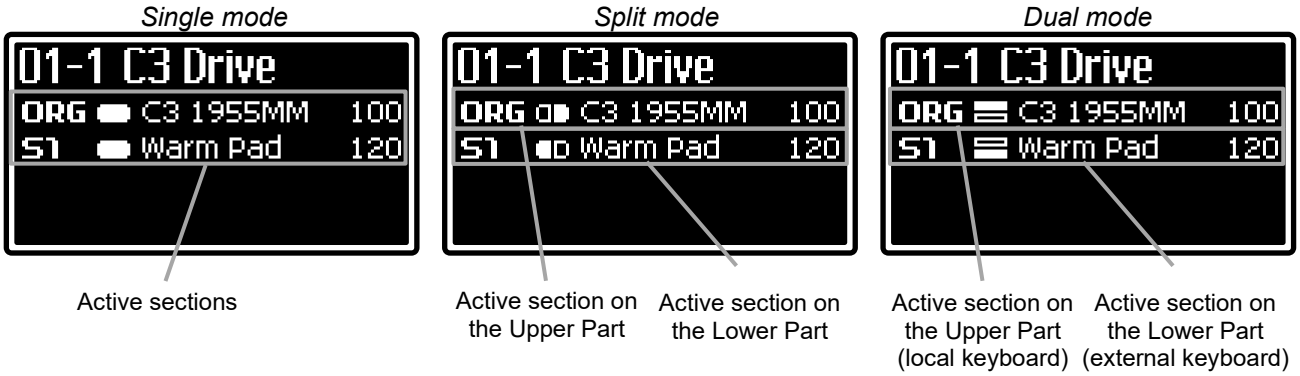
NOTE
It is possible to exchange the role (Upper / Lower) of the keyboard of Legend One and the external keyboard (see Dual Keyb Role *parameter, page 64).*

To select the desired keyboard mode use the [DUAL/SPLIT] button. When no led of this button is on, Single keyboard mode is selected. Push this button to activate the Split keyboard mode: the led of the button is switched on. Keeping pressed the [EXIT/ SHIFT] button below the display, press the [DUAL/SPLIT] button to activate the Dual keyboard mode: [DUAL] led above the button is switched on.
In both keyboard modes, press this button again to select the Single keyboard mode.



The Split point of the Split keyboard mode is adjustable. The Upper Part begins on the key to the right of the Split point, while the Lower Part includes the key that serves as Split point. To set it, keeping pressed the [DUAL/SPLIT] button press the key of the keyboard that has to be new Split point. It will also be showed by the display.

Depending on the selected keyboard mode, the main page on the display shows the activated sections, the sounds name and their assignment to the Upper and Lower parts.

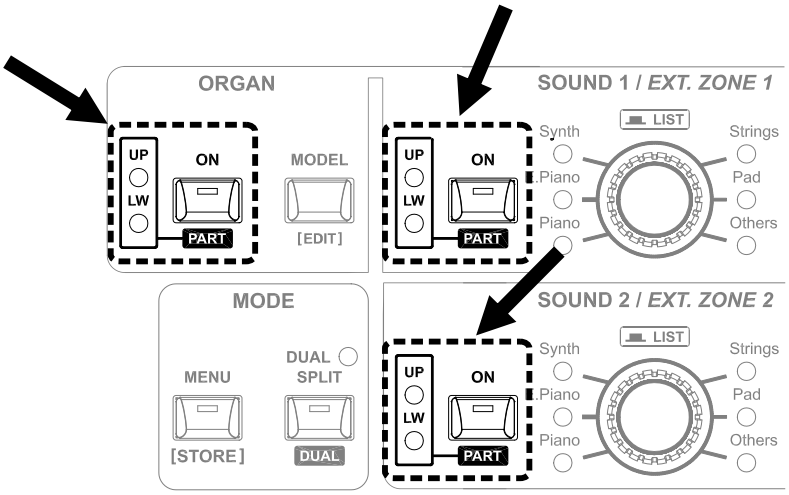


NOTE
For details about the display fields and symbols showed in the main page, see page 38.

Assigning a sound section to a Part

When the Split or Dual keyboard modes are selected, the [PART] leds show which Part the section is assigned to.

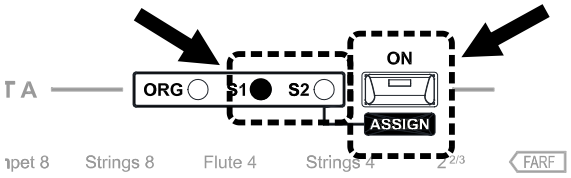
To assign a section to a Part, keeping pressed the [EXIT/SHIFT] button below the display press the [ON/PART] button of the section you desire to assign. At each press of the button the section is assigned to:
- [UP] led: Upper Part
- [LW] led: Lower Part
- [UP] and [LW] leds: both Parts



Using the drawbars

In *Legend One* there are three groups of drawbars: the SET A drawbars, the PEDALS drawbars and the SET B drawbars. The SET A and SET B groups can be assigned to a specific sound section (Organ, Sound1 or Sound 2), as indicated by the LEDs to the left of the [ON/ASSIGN] button.

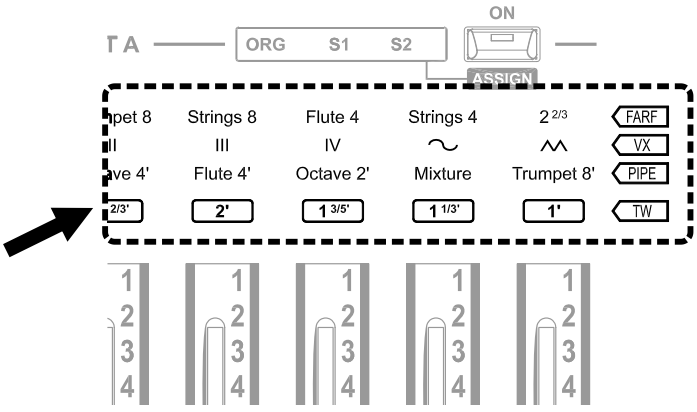
Keeping pressed the [EXIT/SHIFT] button below the display, press the [ON/ASSIGN] button of the group to assign the drawbars to the selected section.



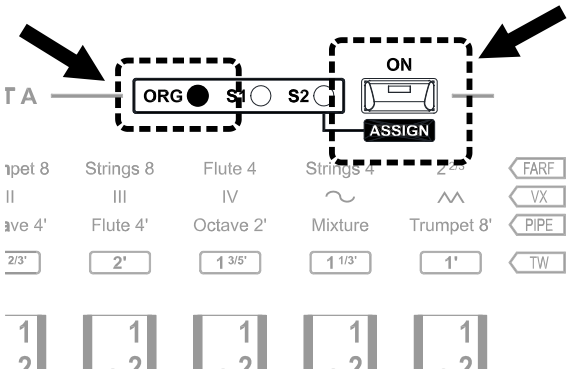
The drawbars with the ORGAN section

Usually the drawbars are used for adjusting the composition of the harmonics of an ORGAN section and determine its character. The audio level of the harmonic increases as the drawbar is moved downwards (toward you), and the exact level is shown by the numbers printed on the bars; the level is decreased by moving upwards the drawbar (away from you). When a drawbar is moved, the display shows immediately the actual position of all the drawbars of the group.

Above each drawbar is printed, aligned on four rows, the controlled footage or register:
- "TW" row: harmonic footage of the Tonewheels models
- "PIPE", "VX" and "FARF" rows: register switched on (moving down the drawbar) or off (moving up the drawbar) with the Pipe, Vx or Farf models.



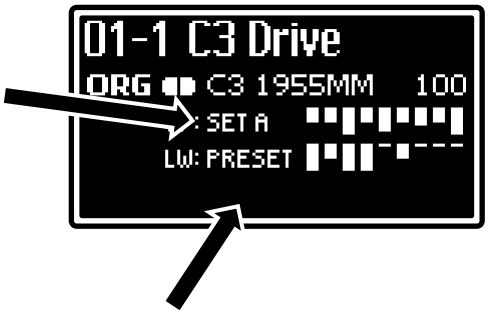
NOTE
Playing in Single keyboard mode, the Pipe organ registers controlled by the drawbars are the ones printed above in the SET A drawbars group, regardless of the selected SET. The ones printed above the SET B drawbars are playable in Split or Dual keyboard modes by the Lower Part.



To use the drawbars to control the sound of the ORGAN section the led [ORG] must to be on. If it is off, keeping pressed the [EXIT/SHIFT] button below the display, press the [ON/ASSIGN] button of the group you desire to use until the led [ORG] is on.

There are two ways to use the drawbars:

1. when the led light of the [ON/ASSIGN] button above a group of drawbars is on, the drawbars works as SET A or SET B. In this mode when a Program where the group is stored as SET A or SET B is recalled, the Organ sound is adjusted with the actual position of the drawbars, regardless of the position present when the Program was stored. When an Organ sound is the only one active, you can also check the drawbars mode in the main page on the display (see also page *38*). The fields “SET A” or “SET B” are shown under the name of the selected Organ model.



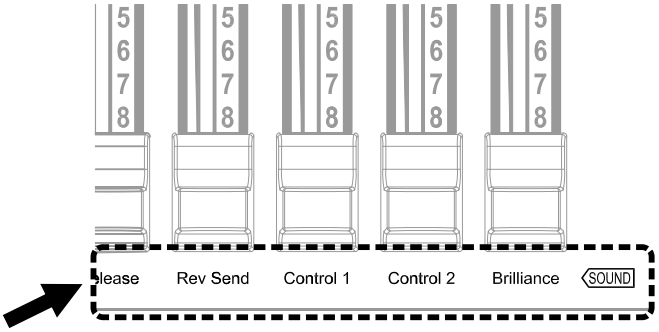
2. when the led light of the [ON/ASSIGN] button above a group of drawbars is off, it works as PRESET. In this mode when a Program where the group is stored as PRESET is recalled, the drawbars of this group are set with the position stored in the Program, regardless of actual positions.
   In Single keyboard mode only one group of drawbars can be active at a time: if you switch on the SET A, automatically the SET B is switched off. In Split or Dual keybord modes the SET A controls the Organ sound of the Upper Part, the SET B controls the Organ sound of the Lower Part and both work.
   The actual position of the drawbars most likely will not match what you hear. Then, when a drawbar is moved or SET A / SET B are selected, the sound will immediately change matching the new position(s). When an Organ sound is the only one active, you can also check the drawbars mode in the main page on the display (see also page 38). The field ”PRESET” are shown under the name of the selected Organ model.

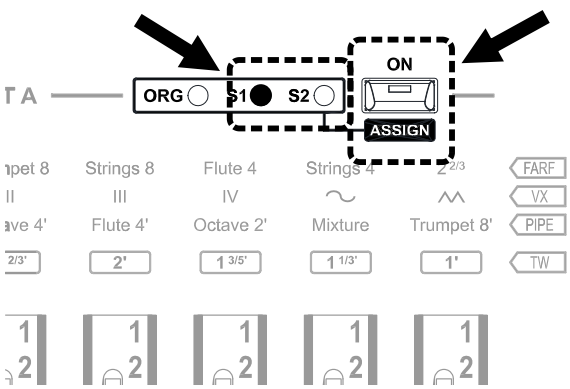
To select the SET A, SET B or Preset modes press the [ON/ASSIGN] button of each group of drawbars.

The drawbars with the SOUND 1 and SOUND 2 sections

With the drawbars it is also possible to adjust in real time several sound parameters of the selected SOUND 1 and SOUND 2 section. When a drawbar is moved, the display immediately shows the parameter being adjusted and the value reached.

Below each drawbar is printed, aligned on the “SOUND” row, the controlled parameter.





To use the drawbars to control the sound of the SOUND 1 or SOUND 2 sections the led [S1] (Sound 1) or [S2] (Sound 2) must to be on. If it is off, keeping pressed the [EXIT/SHIFT] button below the display, press the [ON/ASSIGN] button of the group you desire to use until the led [S1] or [S2] is on.

When the led of the [ON/ASSIGN] button is on, the drawbars adjust the parameters, while it is off they don't work. Switching off the drawbars may be useful if you don't want to adjust the parameters or to avoid sound changes due to accidental touches of the drawbars. To switch on/off the drawbars, press the [ON/ASSIGN] button.

NOTES
- *Selecting another sound, the parameters are resetted to the default value and actual position of the drawbars most likely will not match what you hear.*
- *For details about the drawbars of the organs, refer to page 26.*
- *For the list and explanation of the SOUND 1 and SOUND 2 sound parameters, refer to page 33.*

Using effects

Legend One includes a high quality effects section, comprised of two IFX 1 and IFX 2 Insert effects and one MFX Master effect. In add of this a Reverb unit and a 3-band equalizer unit are included.
There are also dedicated Rotary and Vibrato/Chorus effects for the ORGAN section, explained at page 31 and 30.
The Reverb unit and the 3-band equalizer are placed at the end of the signal routing sent to the [MAIN L/MONO] and [MAIN R] audio outputs.
The main effect parameters can be controlled through the front panel.
The complete effects routing is explained at page 20.

Activating and selecting the MFX, IFX 1 or IFX 2 effects

To use the MFX, IFX 1 and/or IFX 2 effects follow this procedure:
1. First of all you have to select the effect you desire to control. Press the [MFX] button to select the Master effect, or press [IFX 1] to select the Insert effect 1 or [IFX 2] to select the Insert effect 2.
2. Press [FX ON/SOURCE] to activate the effect.
3. Turn the selection knob to select an effect category.
4. Press the selection knob and turn it or the [ENTER] button to select an effect preset.
5. Use the [AMOUNT] and [RATE] controls to adjust the main effect parameters.

For a thorough description of effect parameters, read the description of the EFFECTS section of the EDIT menu (page 54) or reached by pressing the effect type selection knob for a short while.

Assign a section to MFX, IFX 1 or IFX 2

To assign a sound section to the effects follow this procedure:
1. Press the [MFX] button to select the Master effect, or press [IFX 1] to select the Insert effect 1 or [IFX 2] to select the Insert effect 2.
2. Hold down the [EXIT/SHIFT] button and press [FX ON/SOURCE]: at each press of the [FX ON/SOURCE] button the effect source is selected as:
   - led [ORG]: the effect source is the ORGAN section
   - led [S1]: the effect source is the SOUND 1 section
   - led [S2]: the effect source is the SOUND 2 section
   - led [PED]: the effect source is the PEDALS section

The internal instrument connection allows you to assign only one section to the IFX 1 or IFX 2 effect, instead to the Master effect it is possible to assign a single section, both SOUND 1 and SOUND 2 sections or all the sections. When a section is assigned to both Insert effects (IFX 1 and IFX 2) the effect chain is serial and the output of the IFX 1 effect is the input to the IFX 2 effect.

Activating and selecting the Reverb effect

To use the Reverb effect, follow this procedure:
1. Press the [REVERB ON] button to activate the effect.
2. Use the [DRY/WET] control to set balance the direct and reverberated signal.
3. If you wish to select a different Reverb type press the [REVERB ON] button for a short while.

The Reverb effect is applied to all activated sound sections. If you wish to modify (or close) the quantity of signal sent to the Reverb separately for each section, modify the *Reverb Send* parameter, available for each section (page 43, 48 and 49). For a thorough description of the Reverb parameters, read about the REVERB section (page 61) of the EDIT menu or reached by press the [REVERB ON] button for a short while.

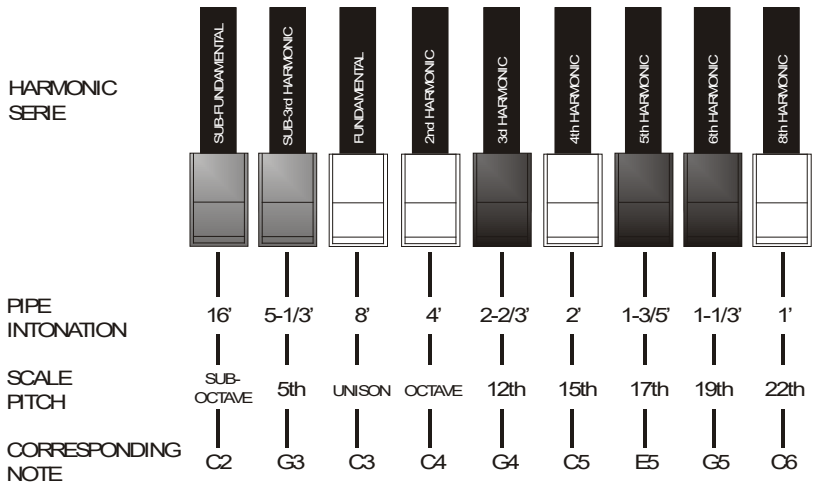
THE ORGAN SECTION

Organ models

The *Legend One* has mainly five types of organ models, based on the original sound generation type, collected in the ORGAN section. Pressing the [MODEL/EDIT] button of the ORGAN section of the front panel the display shows the complete list of the available models: the ones numbered from 01 to 06 are Tonewheels models, 07, 08 and 09 are Pipe models, 10 and 11 are Transistor models.
The Tonewheels model emulates the very famous electromechanical tone wheel organ, widely used in blues, jazz, rock and gospel music. The Pipe model instead simulates the classic pipe organ used in classical music or in religious services. The Transistor model simulates two famous transistor organs, one English (Vx) and the other Italian (Farf), often played in 60's pop music.

Tonewheels model

The electromechanic organ sound generation is based on 91 metal wheels with bumps (called tonewheels) that revolve close to a magnet with a coil. The bumps of the wheels create a variation in the magnetic field, thus generating a voltage and hence a signal which, controlled through the drawbars and amplified, becomes sound.
Pipe organs generate sound by blowing compressed air inside a resonating tube, or pipe. Labial reeds produce a pure sound (without harmonics), very similar to that of a flute, which is the type of sound generated by an electromechanical organ with only one drawbar pulled out. The frequency of the sound generated by a pipe is directly proportional to its length: the longer the pipe, the lower the frequency. The pipe producing the root note is 8' long; shortening the length of one half, to 4', the note is an octave higher, while with a double lenght of 16', the generated note is one octave lower.
Drawbars work the same way, and it is possible to note how the size, expressed in feet, decreases from left to right, as in a graphic equalizer, where the frequency increases as one moves from left to right. The use of drawbars can be compared to that of faders in a graphic equalizer: faders modify the timbre of the input sound, just as drawbars in an electromechanical organ define the timbre by controlling the harmonics. Drawbars on the left control the lowest harmonics, while those on the right control increasingly higher notes. The only drawbar that does not follow this rule, as described below, is the second from the left
The audio level of the harmonic increases as the drawbar is pulled out, and the exact level is shown by the numbers printed on the bars; the level is decreased by pushing the drawbar in.



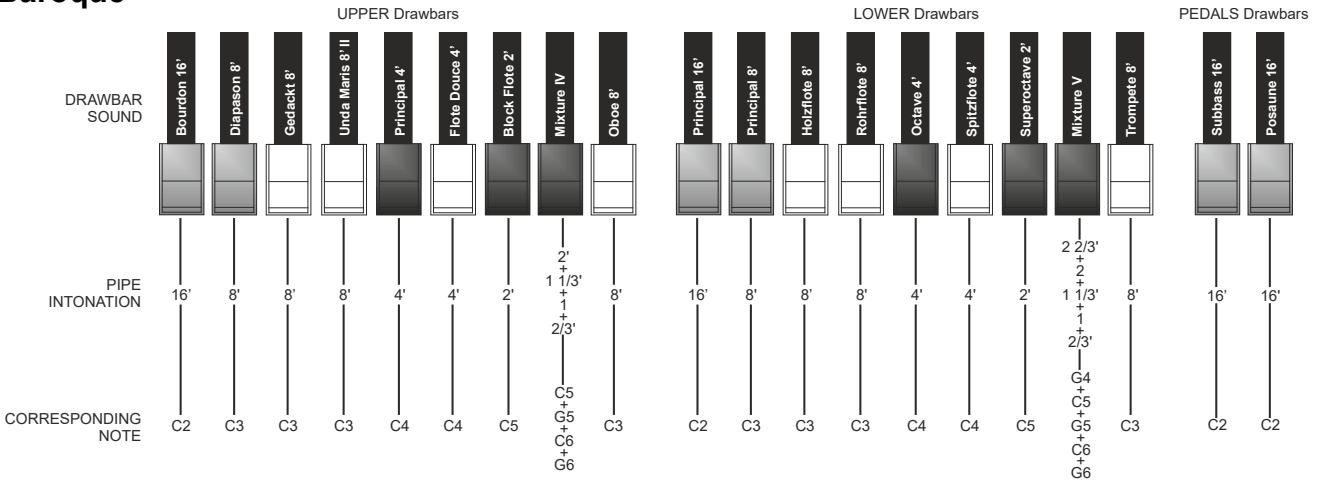
To know the relationship between the sound generated by various drawbars it is necessary to divide the size in feet of a given drawbar for the size of the first drawbar to the left (that generates the same sound of a 16' pipe).
The white drawbars are those whose relationship with 16' is a power of 2 (2, 4, 8 and 16), this means that these drawbars have intervals of one or more octaves among them. The octave interval is considered the "purest", and the white color indicates this interval. Registers that have intervals different from the octave are marked by the black color. An exception is made for the first two drawbars, as the first is not white even though it has an interval of an octave, while the second seems to violate the harmonic scale (from low to high). These drawbars are brown in color, as they are sub-harmonics of the 8' register, which is traditionally considered the root note.
Making an other comparison with an equalizer, drawbars can be used to generate sound according to frequency; the first two drawbars on the left (16' and 5 1/3') control bass, the central group of four drawbars (8', 4', 2 2/3 'and 2') define the main sound and the last three drawbars (1 3/5', 1 1/3' and 1') adjust the sound brightness.
The central group is made up of the two pedalboard drawbars (16’ and 8’).

As in the most famous electromechanical organs, *Legend One* features two sets of drawbars, called SET A and SET B. How to use them is described at page 23.

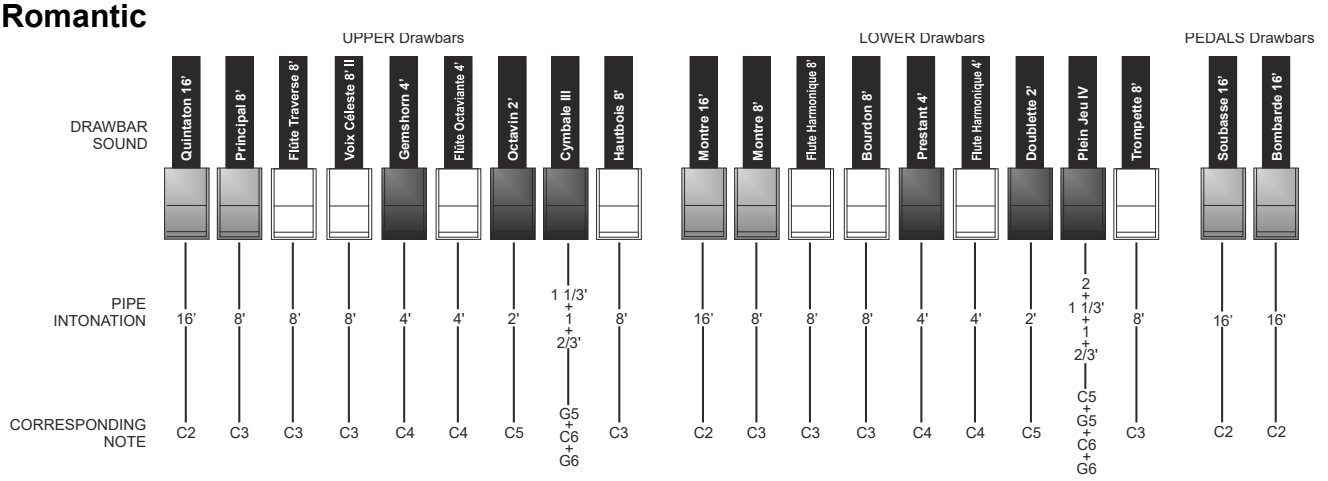
Pipe model

A pipe organ produces sound by blowing pressurized air through metal or wooden pipes called *voices* or *stops*. There are many types of stops that produce sounds differing in pitch, timbre and volume. Each register has a unique name which indicates what kind of sound it produces. The *Legend One* simulates three types of pipe organs: Baroque, Romantic, Symphonic (Symph), and so the drawbars control different registers according to the selected pipe organ type.
In the pipe organs the stops are activated using drawknobs or tabs. When a Pipe model is selected, the drawbars simulate the behavior of pipe organ drawknobs: pulling out a drawbar activates its register, not with a continuous stroke that increases the volume as with the drawbars of the electromechanical organ, but as simple turning on (from mid-stroke out) or off (from half-stroke in) the register.
Playing in Single keyboard mode, the distribution of the registers in the SET A and SET B is the same and it is the one of the Upper Part, while in Split and Dual keyboard modes the SET A controls the registers of the Upper Part, while the SET B are the registers of the Lower Part. The two central drawbars are the two registers of the pedalboard.

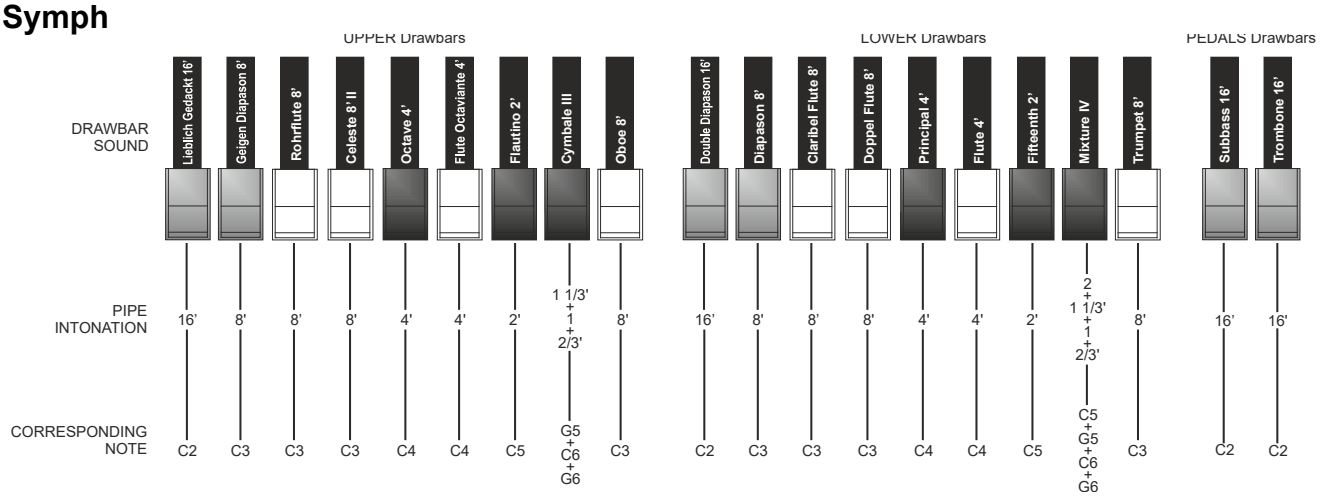
Baroque



Romantic



Symph

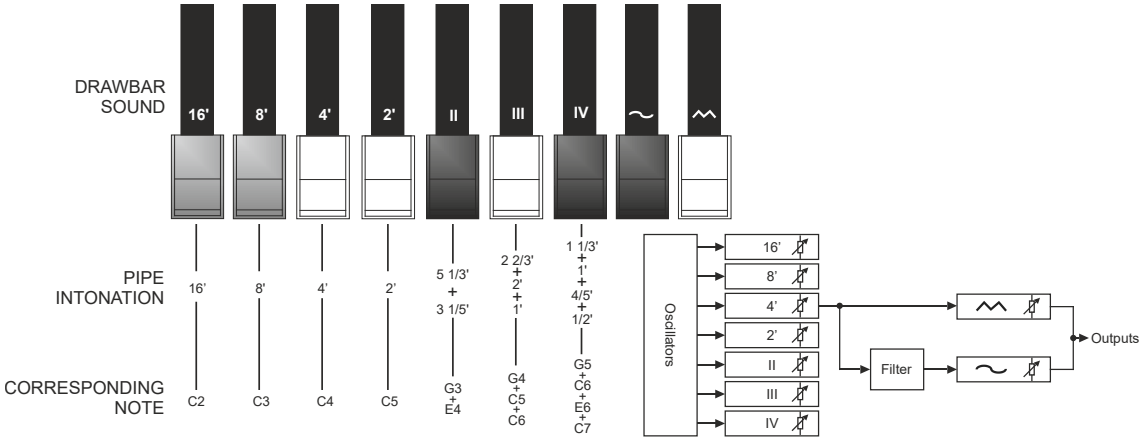


Transistor model

With the spread of transistor circuits, portable organs were introduced on the musical instrument market which used transistors instead of tone wheels or pipes for sound generation. The circuit system and therefore the resulting timbre varied from manufacturer to manufacturer and from model to model, but there were mainly two models that established themselves in the 70s which in the *Legend One* are called Vx and Farf.

Vx

The Vx, the famous English transistor organ, combined a sine wave with a triangular one, generated at different pitches, indicated in the drawbars by the footage, as in the Tonewheels and Pipe organs. Compared to the powerful sound of electromechanical organs, transistor organs generally sounded more unbalanced and weaker, but this became the sonic character that distinguished them. However, the behavior of the drawbars was slightly different from that of the electromechanical organs: the 4 drawbars on the left work in a similar way to the electromechanical organ and indicate the pitches (footage) of the generated signal, the next three (II, III and IV) on the right they are the "Mixture" drawbars that activate mixed signals of different heights, the 2 drawbars on the right control the level of the sine "~" and triangular "^^".

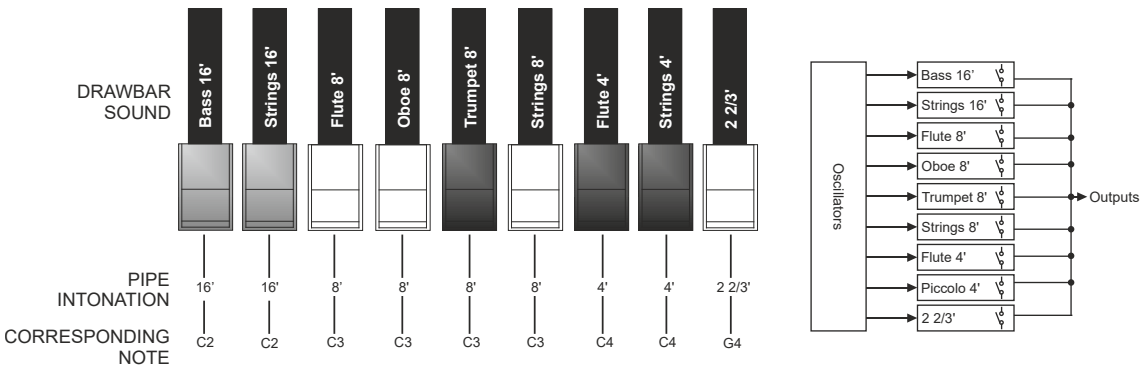


Farf

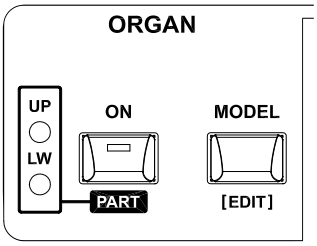
The other model reproduced is the Italian Farf which combines different waveforms then modified with filters activated with rocker controls. The typical "buzzing" sound of this instrument is one of the most distinctive and easily recognizable organ sounds ever created and using the rocker controls it is possible to obtain a wide range of sounds from the instrument. In the *Legend One* it is possible to simulate the rocker controls with the drawbars, which do not act, in this case, in a continuous way but as a simple switch.

As in the Pipe models, pulling out a drawbar activates the relative sound, not by increasing the volume continuously as with the drawbars of the electromechanical organ, but as a switch, turning the sound on (from halfway out) or off (from half stroke in).

The table below shows the sounds generated by each drawbar, which from left to right give an increasingly brighter sound. It should be noted that, as in the original instrument, the names of the sounds ("Flute", "Strings", etc.) do not reflect the tonalities and characteristics of the real instruments shown, but rather describe the basic tonal characteristic of the sound: Flute = soft, Oboe = reed, Trumpet = brass etc.



Using the Organ models



Use the [ON/PART] button to switch on/off the ORGAN section.

Press the [MODEL/EDIT] button to display the screen containing the available models of the ORGAN section. Rotating the dial or using the [<] / [>] buttons (point 13) it is possible to scroll through all the models, the one currently selected is immediately made available to be played. Then press the [ENTER] button or [EXIT/SHIFT] button to confirm your selection.

The [PART] leds show which Part the ORGAN section is assigned to when the Split or Dual keyboard mode (page 21) is active. To assign the section to a Part, keeping pressed the [EXIT/SHIFT] button press the [ON/PART] button: at each press of the [ON/PART] button the section is assigned to:
- [UP] led: Upper Part
- [LW] led: Lower Part
- [UP] and [LW] leds: both Parts

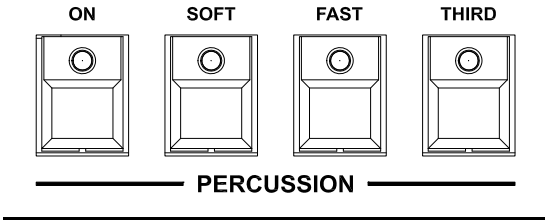
To adjust volume of the entire ORGAN section, use [ORGAN VOLUME] knob (point 5, page 4).

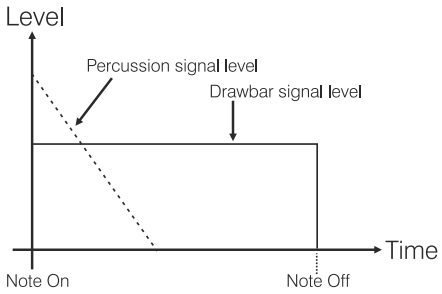
> ***NOTE***
> *Press and hold the [MODEL/EDIT] button for a short while to access all the ORGAN section parameters (page 43).*

Percussion

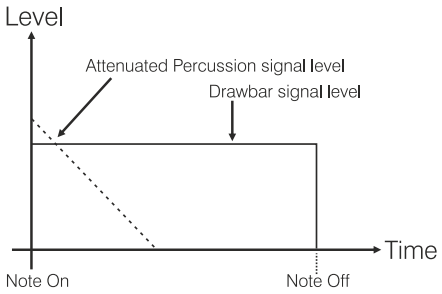
The percussion, typical feature of electromechanical organs, provides a replication of a harmonic that is added to those set through drawbars, with a rapid attack and an exponential decay. On the original instrument, the sound generated by the drawbar 1' was disabled when percussion was active: *Legend One* also has these features.

To activate the percussion, use the [ON] button of the PERCUSSION section of the front panel.
Percussion volume can be adjusted through [SOFT] button. When the led is off the percussion is in NORMAL mode and its volume is set through the *Volume Amount* display parameter (page 45).
When the led is on the percussion is in SOFT mode and the volume is decreased.



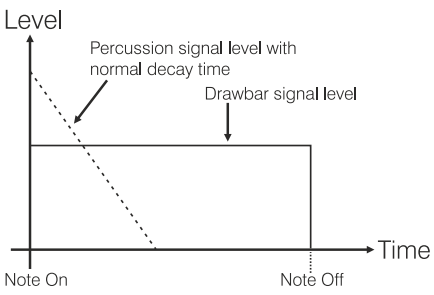


NORMAL Percussion

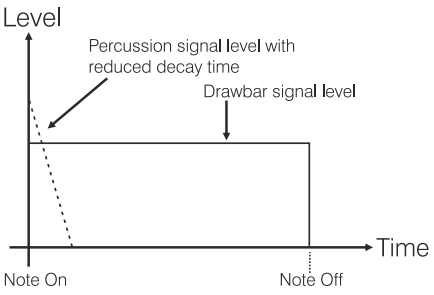


SOFT Percussion

Percussion decay time can be adjusted through [FAST] button. When the led is off the percussion is in SLOW decay mode and the time is set through the *Decay Time* display parameter (page 45). When the led is on the percussion is in FAST decay mode and the time is decreased.



SLOW Percussion



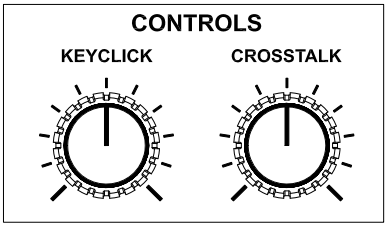
FAST Percussion

Select the percussion harmonic through the [THIRD] button.
When the led is on the percussion is in in THIRD harmonic mode (equivalent to a 2 2/3' register).
When the led is off the percussion is in SECOND harmonic mode (equivalent to a 4 'register).

NOTES
- *In order to replicate the original functioning in the original elecromechanic organs, in Split and Dual keyboard modes the percussion is only applied to the Upper Part.*
- *As a feature of tonewheels tone generation, percussion is generated only with Tonewheels models of the ORGAN section.*
- *Press for a short while the [SOFT] or [FAST] button to access the* Volume Amount *or* Decay Time *parameters available in the display. It is also possible to enable the drawbar 1' of the upper manual even with the percussion active. For more information see page 44.*

Adding internal noises

The electromechanical organ sound is not only characterized by tonewheels, drawbars and percussion, but also other noises which were initially considered flaws but that have become over time distinctive features of this type of instrument. One of these are the clicks (or Keyclicks) present at the attack and release of each note, generated by the 9 contacts of each keyboard key. When a key is pressed on the keyboard of electromechanical organs, the signals from the 9 tone wheels corresponding to the harmonics relating to that key are connected to the drawbars via a 9-contact system.
Another fault that became part of the sound is the noise generated by the extreme proximity of the audio wiring (Crosstalk), where each cable interfered with the others. Therefore, when a key was pressed, many other wheels played too, but at a much lower volume.
In order to make the Tonewheels models of *Legend One* as faithful as possible to the original electromechanical counterpart, you can add the Keyclick effect and adjust its volume through the [KEYCLICK] knob.
The [CROSSTALK] knob adjusts the level of the noise generated by wiring.



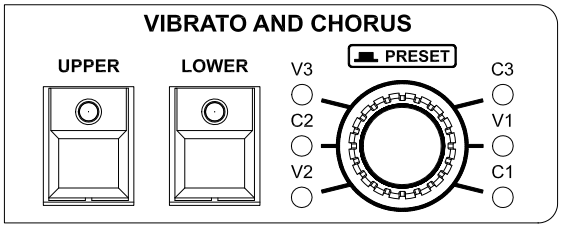
In add of this, in the real tonewheels organ there is a complex background noise at the output due to the fact that even without playing, a small part of the signal generated by the tonewheels passes through the complex wiring; Likewise also a portion of the mains power frequency can be present at the output; this background noise is also caused by aging of the electrical circuit components and can therefore increase over the years. To adjust the level of this noise use the *Hum Level* parameter at display (page 44).

NB
As features of electromechanical organ, Keyclick, Crosstalk and Hum noises are generated only with Tonewheels models of the ORGAN section.

Vibrato and Chorus

In the VIBRATO AND CHORUS section of the front panel there are three controls designed to apply the desired effect (Vibrato or Chorus) to the sound of the ORGAN section.
The Vibrato cyclically modulates the pitch of the signal thus adding “spatiality” and “full-body” to the sound.
Chorus adds the direct signal to the modulated signal. As a result, it affects both the signal’s tuning and amplitude.

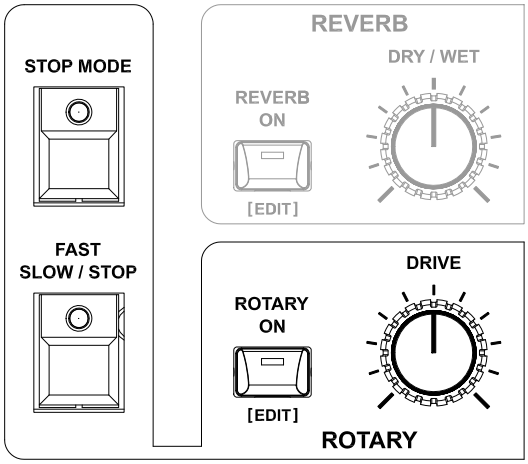
Through the [UPPER] button you can modulate the sound of the Upper Part. To add the effect to the Lower part, use [LOWER] button.
The six-position knob can be used to select one of the three Vibrato effects (V1-V2-V3) or the three Chorus effects (C1-C2-C3), which differ in the depth of modulation of the signal. Pressing this knob the display shows the *Preset* parameter with which it is possible to select various Vibrato and Chorus effect types for the Tonewheels organ model, which differ according to the construction period of the original instrument in which the device was installed.



NOTES
- *With the Pipe organ models, the Vibrato and Chorus simulates the tremolo of pipe organs, while with the Transistor models, the original vibrato of these instruments is simulated. Using the [VIBRATO AND CHORUS] selector it is possible to choose one of 6 different tremolos or vibratos for depth and modulation speed.*
- *Vibrato and Chorus effects of this section are applied only to the ORGAN section. To use a Vibrato and/or Chorus effect with the other sections, select and activate one of those available in the MFX – IFX1 – IFX2 section.*
- *Playing in Single keyboard mode, to use the Vibrato or Chorus effect switch on the [UPPER] button.*
- *With default settings the PEDALS section is not sent to the Vibrato and Chorus effect. If you wish to have the effect also with the Tonewheels model of PEDALS section, set the* Audio Routing *parameter as* Org Lower V/C *(page 49).*

Rotary

The *Legend One* internal Rotary effect simulates the classic acoustic effect produced by a rotating speaker connected to the organ. This amplification and diffusion system became widespread with the advent of electromechanical organs. It consists of two sections, one dedicated to high-pitched tones (horn) and the other to bass (drum). Both could rotate at different speeds, producing a peculiar three-dimensional effect due to the rotation of the speakers. This effect is the result of the sum of the Doppler effect, due to the relative movement of the sound source from the listener, and the sound reflections resulting from the rotation.
To activate the effect use the [ROTARY ON] button of the ROTARY section.



Using the [FAST SLOW/STOP] button it is possible to select the speed (FAST or SLOW) of the rotation.
The [STOP MODE] button allows you to select if, when the led of [FAST SLOW/STOP] button is off, the Rotary has to be in Slow speed ([STOP MODE] led off) or Stop ([STOP MODE] led on).

The speed of the Rotary effect can also be controlled through a switch pedal connected to the [ROTARY] jack on the rear panel. For more information on the pedal, read *Foot switch to control the Rotary effect* (page 19).

Using the [DRIVE] knob it is possible to control the gain of the input signal to the Rotary effect and simulate the signal distortion generated by the pre-amplifier of the original rotating speaker driven into saturation. This control faithfully reproduces the sound features of the analog distortion; the higher the input signal to the amplifier, the greater the distortion. You will notice therefore that the effect depends on a number of factors including the position of the expression pedal, the level and number of pulled-out drawbars and the amount of notes played (at low volumes, for example, it is necessary to play many notes to drive the signal to saturation.

Selection of the horn and drum Brake position and Memphis Style mode

It is possible to choose whether, in the Brake position, the horn and drum should stop in a random position or always towards the front side or the rear side of the rotating speaker, or in the best position (towards between the simulated microphones).

It is called "Memphis Style" the mode of using the rotating speakers unplugging the motors on the lower rotor, so that only the upper rotor continues to spin. This mode allows you to have a solid bass sound and the treble that continue to be modulated.
These two settings can be activated via the *Stop Position* and *Memphis Style* parameters available in the display menu (page 61).

NOTES
- *Rotary effect is applied only to the ORGAN section.*
- *Press and hold the [ROTARY ON] button for a short while to access the Rotary effect parameters.*

THE SOUND 1 AND SOUND 2 SECTIONS

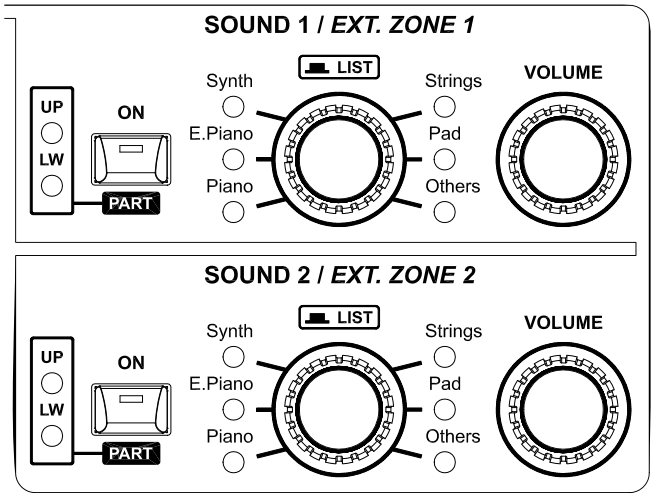
The SOUND 1 and SOUND 2 sections include a wide array of different sounds, reproducing the most commonly used instruments that most musicians need. Thanks to the **Viscount HDS (High Definition Sampling) technology**, each instrument has been accurately sampled with several different dynamics, in order to better recreate the variety in dynamics and tone of the original instruments. The sampled instruments are therefore realistic and rich in definition. These sounds are divided into 8 category: Piano, Electric Piano, Synth, Strings, Pad and Others.

The controls present in the SOUND 1 and SOUND 2 sections can also be used to set the EXTERNAL ZONE 1 and EXTERNAL ZONE 2 that allows real-time control of external MIDI devices.

Using Sound 1 and Sound 2

Use the [ON/PART] button to switch on/off the SOUND 1 or SOUND 2 section.

Use the sound category selector on the right of the [ON/PART] button to select the sound category. After pressing this knob, a display screen appears listing the available sounds of the selected category.
Rotating this knob or the dial next to the display or using the [<] / [>] buttons it is possible to scroll through all the sounds, the one currently selected is immediately made available to be played. Then press the [ENTER] or [EXIT/SHIFT] button to confirm your selection.



Available sounds categories are:

Category	Description
Piano	Acoustic and electronic pianos
E.Piano	Electric pianos
Synth	Synthesizers
Strings	Acoustic and synthesized bowed instruments
Pad	Synth Pad
Others	Winds, brass, guitars, percussions, reeds, bells

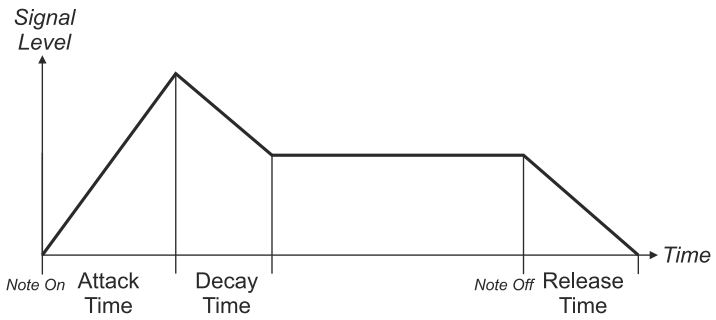
The [PART] leds show which Part the SOUND 1 or SOUND 2 section is assigned to when the Split or Dual keyboard mode (page 21) is active. To assign the section to a Part, keeping pressed the [EXIT/SHIFT] button press the [ON/PART] button: at each press of the [ON/PART] button the section is assigned to:
- [UP] led: Upper Part
- [LW] led: Lower Part
- [UP] and [LW] leds: both Parts

To adjust the volume of the SOUND 1 or SOUND 2, use [VOLUME] knob of the section (point 9, page 5).

NOTE
Press and hold the sound category knob for a short while to access all the SOUND 1 or SOUND 2 section parameters (page 47).

Modifying Sound 1 and Sound 2

Using the drawbars it's possible to modify the character of Sound 1 and Sound 2 adjusting several sound generation parameters. How assign the drawbars to the control of the Sound 1 and Sound 2 parameters is explained at page 24. The parameters that can be controlled directly from the drawbars are:

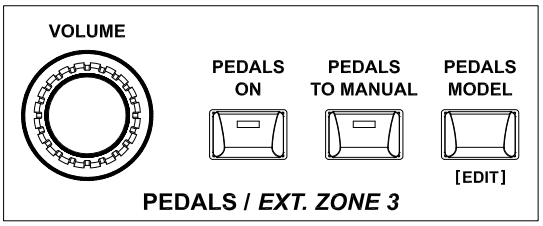
Drawbar	Description
F.Cutoff	Filter cutoff frequency, modifies the sound's brilliance. **Settings:** between **-5.0** and **+5.0** ***NOTE*** *This parameter is not available for certain Piano category sounds.*
F.Reso	Resonance coefficient that causes an enhancement of the frequencies around the cutoff frequency. **Settings:** between **-5.0** and **+5.0** ***NOTE*** *This parameter is not available for certain Piano category sounds.*
Attack	Attack time of the amplifier or filter (depending on the sound) envelope, i.e. the time the sound takes to reach the signal level or brilliance peak after the key is pressed (see graph for the *Release* parameter). **Settings:** between **-5.0** and **+5.0**
Decay	Decay time of the amplifier or filter (depending on the sound) envelope, i.e. the time the sound level or brilliance takes to decay after the key has been pressed (see graph for the *Release* parameter). **Settings:** between **-5.0** and **+5.0**
Release	Sound decay time after a key has been released. **Settings:** between **-5.0** and **+5.0** 
Rev Send	Level of the audio signal sent to the Reverb effect. **Settings:** between **0.0** and **10.0** ***NOTE*** *This parameter doesn't work if the audio output selected through the* Audio Routing *parameter is* ---- (MFX) (page 48).
Control 1	The controlled parameter depends on the selected sound (see table "List of the SOUND 1 and SOUND 2 timbres" at page 76): • **Damper Reso:** amount of resonance of all acoustic piano strings at their fundamental or overtone frequencies when the Sustain Damper pedal is pressed and some strings are sounded. • **Chorus Send:** level of the audio signal sent to the internal Chorus effect of the SOUND 1 or SOUND 2 section. • **Attack Noise:** noise of the tone bar that affects the initial "bell" character of the sound. **Settings:** between **0.0** and **10.0**
Control 2	The controlled parameter depends on the selected sound (see table "List of the SOUND 1 and SOUND 2 timbres" at page 76): • **String Reso:** amount of resonance of strings at their fundamental or overtone frequencies when other strings are sounded. • **Layer Level:** balance between the two sound layers of the double sound. • **Chorus Rate:** modulation speed of the internal Chorus effect of the SOUND 1 or SOUND 2 section. • **Release Noise:** audio level of the noise generated by the dampers when the keyboard keys are released. • **Portamento Time:** portamento time (Glissato) that sets the time to reach the pitch of the next played note. **Settings:** between **0.0** and **10.0**
Brilliance	Sound brilliance that enhances or attenuates the high frequencies. **Settings:** between **-5.0** and **+5.0**

NOTES
- *Parameters with an adjustment range between 0 and 10 allow you to minimize (at 0.0) or maximize (at 10.0) the controlled effect.*
- *Parameters with an adjustment range between -5.0 and +5.0 allow you adjust the offset (difference) relative to the default value originally specified for each sound. With the value "0" (drawbar near the center position "4"), the parameter is in its default state.*

THE PEDALS SECTION

The PEDALS section contains several tonewheels, pipe and transistor pedal sounds, acoustic, electric and synth basses that can be played with a MIDI pedalboard or the first two octaves of the keyboard when the Pedals to Manual function is active.

Using the Pedals models



Use the [PEDALS] button to switch on/off the PEDALS section.

Use the [PEDALS TO MANUAL] button for activating the Pedals To Manual function (led on) through which it is possible to play the PEDALS section with the first 24 notes of the keyboard (or the Lower Part in Split keyboard mode or the lower keyboard in Dual keyboard mode, see page 21). When the function is deactivated (led off), the PEDALS section can only be played with a MIDI pedalboard connected to the [PEDALS KEYB ONLY] connector of the rear panel.

NOTES
- *Using the Pedals to Manual function, with the first 24 notes of the keyboard it is possible to play only the PEDALS section or both the sections PEDALS and those assigned to the Lower Part at the same time (see the* To Manual Mode *parameter, page 49)*
- *It is possible to set the highest note of the the Pedals to Manual using the* To Manual HiKey *parameter (page 50).*

The two pedalboard drawbars control the 16’ and 8’ harmonic tonewheels using the Tonewheels Bass model, two registers using the Pipe Bass and Farf Bass models, sine and triangular signals using the Vx Bass model, Filter Cutoff and Pedals Sustain effect using all the other PEDALS models.
The Pedals Sustain is also adjustable using the display parameter (page 49), so that it can also be used with the other PEDALS models. This effect allows to adjusts the timbre and decay time of pedal notes. Set to 0.0 the decay is immediate after the key is released, in add of this using the Tonewheels Bass model the pedalboard drawbars generate both the root note and the harmonics. Increasing the value, the decay time is increased and the pedal drawbars become monophonic. Using the Tonewheels Bass model the drawbar 8' generates only the root note.

Press the [PEDALS MODEL/EDIT] button to display the screen listing the available models of the PEDALS section. Turning the data entry dial or using the [<] / [>] buttons (point 13) it is possible to scroll through all the models, the one currently selected is immediately made available to be played. Then press the [ENTER] button or [EXIT/SHIFT] button to confirm your selection.

To adjust volume of the PEDALS section, use the [VOLUME] knob.

NOTE
Press and hold the [PEDALS MODEL/EDIT] button for a short while to access all the PEDALS section parameters (page 49).

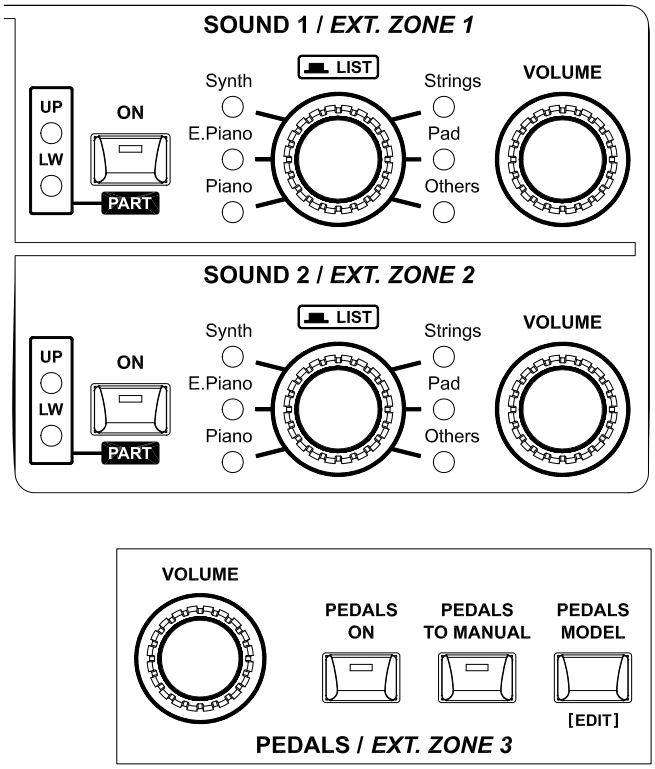
THE EXTERNAL ZONE SECTIONS

The EXTERNAL ZONEs allow real-time control of external MIDI devices connected to the instrument through the MIDI or USB [TO HOST] connectors. Like the sound sections, the EXTERNAL ZONEs can be activated / deactivated and assigned to keyboard parts.
Use the EXTERNAL ZONEs to control up to three different sounds of the external generator, also splitting the keyboard into up to three sections (in Split keyboard mode) or in combination with an external keyboard (in Dual keyboard mode), each of which is assigned to a different sound. When doing so, sounds from other MIDI devices can be played together with *Legend One* sounds.

Using External Zone 1, 2 and 3

When the display shows the main video page, press the [ENTER] button to control the EXTERNAL ZONE 1, EXTERNAL ZONE 2 and EXTERNAL ZONE 3 using the controls of SOUND 1, SOUND 2 and PEDALS sections.

Use the [ON/PART] buttons of SOUND 1 and SOUND 2 sections and the [PEDALS ON] button of PEDALS section to switch on/off the EXTERNAL ZONE 1, 2 or 3 sections respectively.



For the EXTERNAL ZONE 1 and 2 use the program selector on the right of the [ON/PART] button to transmit Program Change messages and select the sound on the external device. On each selection the display shows the number of the Program Change selected and the name of the associated sound in the General MIDI standard. After pressing this knob, a display screen appears containing the list of all the 128 Program Changes. For the EXTERNAL ZONE 3 use the [PEDALS MODEL] button. EXTERNAL ZONE 3 can be played with a MIDI pedalboard connected to the [PEDALS KEYB ONLY] connector of the rear panel or with the instrument keyboard activating the Ext. Zone 3 To Manual function.
Rotating the dial next to the display or using the [<] / [>] buttons it is possible to scroll through all the sounds, the one currently selected is immediately made available to be played. Then press the [ENTER] button or [EXIT/SHIFT] to confirm your selection.

As for the sound sections, the External Zones can also be assigned to the Parts when the keyboard is set in Split or Dual mode. The functioning is the same as that of the sound sections, with the only difference that the sounds assigned to the Parts are those of the external MIDI device.
In Single keyboard mode all the sounds of the external device associated to the active External Zones play along the whole keyboard of the *Legend One.* The EXTERNAL ZONE 3 section can be played with the first 24 notes of the keyboard activating the Ext. Zone 3 To Manual function.
In Split keyboard mode the sound of the external device associated to an External Zone assigned to the Upper Part plays on the right of the Split Point, the one assigned to the Lower Part plays to the left of the Split Point. The EXTERNAL ZONE 3 section can be played with the first 24 notes of the keyboard activating the Ext. Zone 3 To Manual function.
In Dual keyboard mode the sound of the external device associated to an External Zone assigned to the Upper Part plays with the keyboard of the *Legend One*, the one assigned to the Lower Part plays with the external keyboard. The EXTERNAL ZONE 3 section can be played with the first 24 notes of an external keyboard activating the Ext. Zone 3 To Manual function.
To activate / deactivate the Ext. Zone 3 To Manual function use the [PEDALS TO MANUAL] button of the PEDALS section when the sound sections control the External Zones.

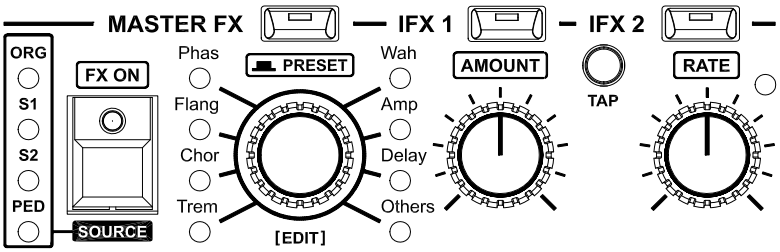
NOTES
- *The highest note of the Ext. Zone 3 To Manual function is adjustable (see* To Manual HiKey *parameter, page 52).*
- *It is possible to set the role (Upper / Lower) of the keyboard of Legend One and the one of the external keyboard (see* Dual Keyb Role *parameter, page 64).*

THE EFFECTS SECTION

Legend One includes a high quality effects section, comprised of two Insert effects IFX 1 and IFX 2 and one Master effect MFX. The main effect parameters can be controlled through the front panel. For a complete configuration of all parameters, access the EFFECTS section under the EDIT menu (page 54).
The complete effects routing is explained at page 20.

Using the effects

Press the [IFX 1], [IFX 2] or [MFX] button of the MASTER FX – IFX 1 – IFX 2 section to select and control respectively the IFX 1, IFX 2 or MFX effect. When one effect is selected, the led lights of this section controls are updated according to the settings of the currently selected effect. The blinking led of buttons indicates that though that effect is not selected, it is still active.



Hold down the [EXIT/SHIFT] button and press [FX ON/SOURCE] to select the source of the selected effect. As insertion effects, only one of the ORGAN, SOUND 1, SOUND 2 and PEDALS sections can be assigned to the IFX 1 or IFX 2 effect, instead to the Master effect it is possible to assign a single section, both SOUND 1 and SOUND 2 sections or all the sections. At each press of the [FX ON/SOURCE] button the effect source is selected as:
- led [ORG]: the effect source is the ORGAN section
- led [S1]: the effect source is the SOUND 1 section
- led [S2]: the effect source is the SOUND 2 section
- led [PED]: the effect source is the PEDALS section

Press the [FX ON/SOURCE] button to activate the effect.
Turn the effect selection knob to select an effect category.
Press the effect selection knob and turn it or the data entry dial to select an effect preset.
Use the [AMOUNT], [RATE] and [TAP] controls to adjust the main effect parameters.

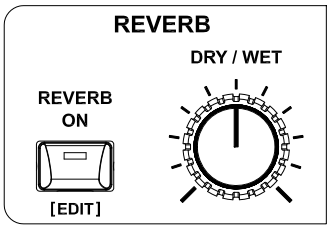
Available effect categories are:

Category	Description
Tremolo	Tremolo or vibrato effect. Rotate the [AMOUNT] knob to adjust the effect depth. Rotate the [RATE] knob or press the [TAP] button to set the modulation speed.
Chorus	Chorus effect. Rotate the [AMOUNT] knob to adjust the effect amount. Rotate the [RATE] knob or press the [TAP] button to set the modulation speed.
Flanger	Flanger effect. Rotate the [AMOUNT] knob to adjust the effect amount. Rotate the [RATE] knob or press the [TAP] button to set the modulation speed.
Phaser	Phaser effect. Rotate the [AMOUNT] knob to adjust the effect feedback. Rotate the [RATE] knob or press the [TAP] button to set the modulation speed.
Wah	Wah-wah effect. Rotate the [AMOUNT] knob to adjust the filter's resonance. The [RATE] and the [TAP] button can adjust different parameters according to the currently selected Wah effect.
Amp	Amplifier effect. Rotate the [AMOUNT] knob to adjust the distortion. Rotate the [RATE] knob to set the gain (positive value) or attenuation (negative values) of the high frequencies of the effect.
Delay	Delay effect. Rotate the [AMOUNT] knob to adjust the effect amount. Rotate the [RATE] knob or press the [TAP] button to set the time span between the repetitions of the signal.
Others	Various effects (Ring Modulator, equalizers, compressors, Simple Rotary). The [AMOUNT], [RATE] and [TAP] button can adjust different parameters according to the currently selected Wah effect.

NOTES
- *Press and hold the effect selection knob for a short while to access all the effect configuration parameters (page 54).*
- *For the OTHERS category, after pressing the category selection knob to select a preset, use the [<] and [>] buttons to switch to Ring Mod, PEQ3, PEQ5, GEQ5, Comp or Simple Rotary.*
- *The light of the [RATE] knob is switched off when the effect is inactive, or when using specific effect types.*
- *When the Simple Rotary effect of the OTHERS category is selected, the light blinks at either a slow or fast speed, depending on the currently selected Rotary speed (Slow or Fast). The led does not blink when the Rotary is in Brake position.*

THE REVERB SECTION

Reverb originates from the sum of the various acoustic reflections produced by a sound in a natural environment. A great number of factors determine the acoustic effects of a reverberation, such as the size and shape of the ambient, the material of which the walls are made, and much more. The Reverb effect of the *Legend One* allows you to simulate the natural reverberation of different environments or the reverb simulated by means using springs or created by an analogic tape recorder and a reverberation chamber.



Press the [REVERB ON/EDIT] button to switch on and off the Reverb effect. When the led is on the effect is activated.

Use the [DRY/WET] control to set the balance of the direct and reverberated signal.

If you wish to select a different Reverb type press the [REVERB ON] button for a short while. The display shows the REVERB menu in which you can also adjust several parameters of the Reverb effect (page 61).

The Reverb effect is applied to all activated sound sections. If you wish to modify (or close) the quantity of signal sent to the Reverb separately for each section, modify the *Reverb Send* parameter, available for each section (page 43, 48 and 49).

USING THE PROGRAMS

After switching on the instrument the display shows the Program main page, with which it is possible to select the Programs and view their main information.
The structure of the main page is different depending on whether only the ORGAN section is active or other sections are also active, as illustrated below:

ORGAN section only

more sound sections

The main video page can contain the following areas:

1 Program location and name
The first two numbers indicate the Program Bank, the number after the "-" character indicate the Program number. To the right of these the name of the Program is displayed. Programs can be assigned a name when they are saved (page 41).

2 Active sections and which part is assigned to
On the left of this area is showed the acronym of the active sections, as follow:
- ORG : ORGAN section
- S1 : SOUND 1 section
- S2 : SOUND 2 section
- PED : PEDALS section

On the right is shown the symbol of the Part to which the section is assigned. The symbols are different depending the selected keyboard mode, as follow:
- : Single keyboard mode selected, the section plays on the whole keyboard
- : Split keyboard mode selected, the section plays on the Upper Part
- : Split keyboard mode selected, the section plays on the Lower Part
- : Split keyboard mode selected, the section plays on the Lower and Upper Parts
- : Dual keyboard mode selected, the section plays on the Upper Part
- : Dual keyboard mode selected, the section plays on the Lower Part
- : Dual keyboard mode selected, the section plays on the Upper and Lower Parts
- : the PEDALS section plays only with e MIDI pedalboard connected to the [PEDALS KEYB ONLY] MIDI connector on the rear panel

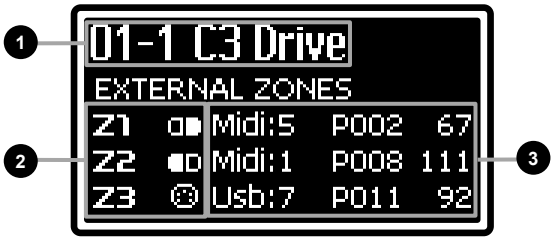
NOTE
For details about the keyboard modes, refer to page 21.

3 Model name and volume
Selected model and volume of the section indicated on the left.

4 Drawbars mode and position
In this area the drawbars mode and their actual positions are showed in according to the selected mode, as described at page 23, for the Upper and Lower Parts. In Single keyboard mode, only the Upper Part is active.

Pressing the [ENTER] button when the display shows the main page, main informations concerning the External Zones are displayed. For details regarding the External Zone refer to page 35.

In this mode the main video page can contain the following areas:



1 Program location and name
Same function of the main page displaying the sound sections described above.

2 Active sections and which part is assigned to
On the left of this area is showed the acronym of the active sections, as follow:
- Z1 : EXTERNAL ZONE 1
- Z2 : EXTERNAL ZONE 2
- Z3 : EXTERNAL ZONE 3

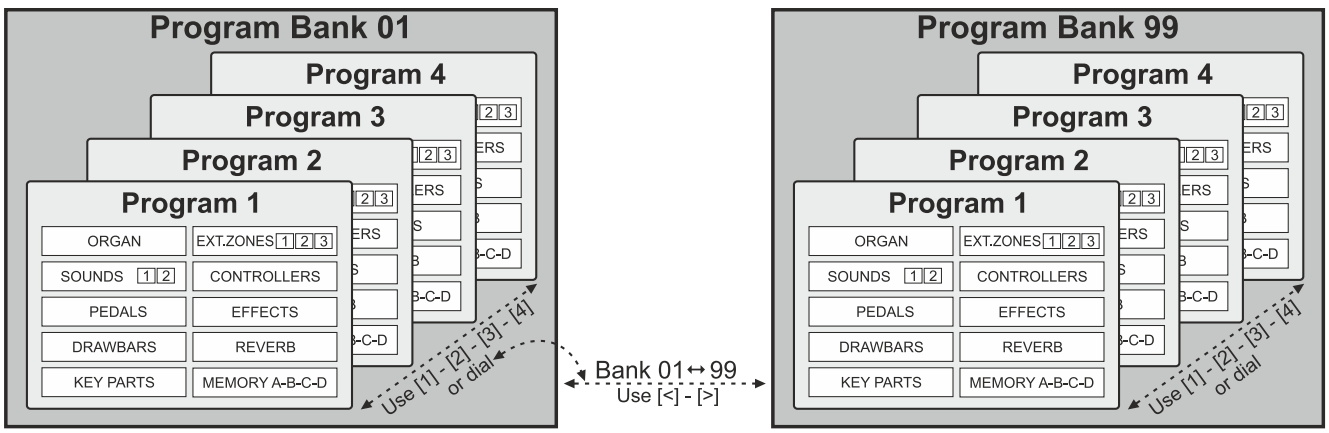
On the right is shown the symbol of the Part to which the section is assigned. The symbols are the same explained above.

3 Sections general infos
From the left to the right here are display the port and MIDI channel to which MIDI data are transmitted, the Program Change number of the sound playing in the external device with the section and the volume of this sound.

What is a Program

A Program contains all the settings of the sound and effects sections, keyboard and controls.
In detail, in each Program are stored:
- ORGAN section settings (page 43).
- SOUND 1 and SOUND 2 sections settings (page 47).
- PEDALS section settings (page 49).
- Drawbars mode/levels and assignment (page 23).
- Keyboard settings (page 50).
- EXTERNAL ZONE 1, 2 and 3 settings (page 51).
- Wheels and pedals assigned function and settings (page 52).
- MFX, IFX 1 and IFX 2 effects settings (page 54).
- Reverb effect settings (page 61).
- MEMORY A-B-C-D (page 40).

Legend One contains 396 Programs, divided into 99 banks, each with 4 Programs. Every Program is identified as XX-Y, where XX is the Program Bank number and Y is the Program number. For example, Program 02-3 is the Program n.3 of the Program Bank 2.
Furthermore, Programs can have a name.



Selecting a Program

To select a Program you can use:
- data entry dial when the display shows the main page
- PROGRAM / MEMORY [1], [2], [3] and [4] buttons when the display shows the main page
- [<] / [>] buttons when the display shows the main page
- a foot-switch connected to the PEDAL [ROTARY] connector on the rear panel regardless of the display page

Using the data entry dial, rotate clockwise to select the next location, or counter-clockwise to select the previous one. When the last location of the Program Bank is selected (e.g. 01-4), rotating the dial clockwise will select the first location of the following Program Bank (for example 02-1). The opposite is also true: when the first location of a Program Banks is selected (e.g. 02-1), rotating the dial counter-clockwise will select the last location of the previous Program Bank (01-4 in the example).

PROGRAM SELECTION SEQUENCE

… ← 98-4 ← 99-1 ← 99-2 ← 99-3 ← 99-4 ← **01-1** → 01-2 → 01-3 → 01-4 → 02-1 → …

You can also use the PROGRAM / MEMORY buttons to select one of the four Programs, related to the numbered button, of the selected Program Bank.

NOTE
To select Programs using these buttons the [MEMORY] led button must be off. If it is on, press the [MEMORY] button.

If you wish to use a double or single foot-switch pedal to select Programs, in the same way of using the data entry dial, you can assign this function to the pedal connected to the PEDAL [ROTARY] connector on the rear panel. To do this, see the *RotarySwAssign* parameter at page 65.
To switch Program Bank, press the button [<] (from 99 to 01) or [>] (from 01 to 99). When the last Program Bank is selected (99), pressing [>] will select the first Program Bank (01). The same happens with the opposite situation: when the first Program Bank is selected (01), pressing [<] will select the last Program Bank (99).

PROGRAM BANK SELECTION SEQUENCE

… ← 01-1 ← … ← 99-1 ← **01-1** → 02-1 → … → 99-1 → 01-1 → …

According to the current status of the *Confirm Prg* parameter (page 68) the new Program can be recalled immediately or only when the user confirms the change by pressing the [ENTER] button. In the latter case, the Program location will blink until the [ENTER] button is pressed. To cancel the Program selection, press [EXIT/SHIFT].

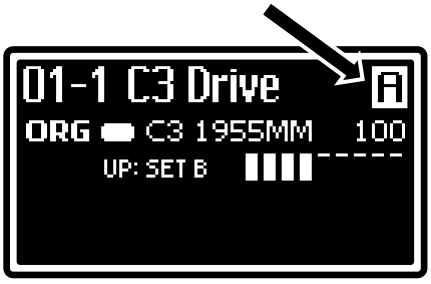
NOTE
After turnng on the instrument, the first Program (01-1) is always recalled.

Using Memories

Each Program contains four Memories, called A, B, C and D, that can recall the following settings:
- ORGAN section on/off switch
- SOUND 1 and SOUND 2 section on/off switches
- PEDALS section on/off switch
- EXTERNAL ZONE 1, 2 and 3 on/off switches
- ORGAN section volume
- SOUND 1 and SOUND 2 section volumes
- PEDALS section volume
- EXTERNAL ZONE 1, 2 and 3 volumes
- VIBRATO AND CHORUS Upper and Lower switches
- PERCUSSION switches
- SET A and SET B drawbars on/off switches
- SET A and SET B drawbars assign
- SET A, SET B and PEDALS drawbars levels

This allows you to have four different settings for these controls, which can be set quickly and simultaneously

simply by recalling a Memory.
To recall a Memory press the [MEMORY] button, its led light lights up to indicate that now using the PROGRAM / MEMORY [1/A], [2/B], [3/C] or [4/B] buttons it is possible to recall the Memory A, B, C or D respectively. After a Memory is recalled, in the upper right corner of the main page the display shows the letter of the active Memory.
To deselect the Memory, press again the [1/A], [2/B], [3/C] or [4/B] button used to recall it.
To come back to the normal use of the [1/A], [2/B], [3/C] or [4/B] buttons, press one more time the [MEMORY] button: its led switches off to indicate that these buttons can be used to select one of the four Programs of the current Program Bank.



To save a Memory, after setting the above controls, with the [MEMORY] button led lights up, keep pressed the desidered Memory burtton for a short while: the display will show the “MEMORY STORED IN LOCATION X” message, where the X indicates the saved Memory.

It is also possible to delete a Memory, also to avoid sound changes due to an accidental touch of a PROGRAM / MEMORY button. To do this, keeping pressed the [EXIT/SHIFT] button press the [1/A], [2/B], [3/C] or [4/B] button of the memory you wish to remove.

NOTE
After saving one or more Memory, please remember to also save the Program (see the next paragraph) to avoid losing the settings saved in the Memory selecting another Program.

Storing a Program

After modifying a Program, all changes will be lost as soon as you select another Program or switch off the instrument. To prevent that and make these changes permanent, Programs must be saved. To save a Program, you must assign it a name and select a location, if you don’t want to overwrite the current Program. To save a Program, follow this procedure:

1. Press the [MENU/STORE] button for a short while. This will recall the STORE function. The button light starts blinking

2. Press the [ENTER] or the [MENU/STORE] button to confirm the Program name, or write a new one. To change name, press the buttons [<] or [>] to move the cursor (highlighted character) and rotate the data entry dial to select a different character. The lower part of the display shows all available characters for the Program name.
   While holdig [EXIT/SHIFT] button press [>] to insert a character before the one selected.
   While holdig [EXIT/SHIFT] button press [<] to delete the selected character.
   When you have completed writing the Program name, press the data entry dial or the [MENU/STORE] button to continue. Press [EXIT/SHIFT] to abort.

3. Press the [ENTER] or the [MENU/STORE] button to overwrite the current Program location, or use the dial to select a new location. While selecting the storage location, the display shows the name of the program currently present in that location.
   After selecting the location, press the [ENTER] or the [MENU/STORE] button to confirm, or [EXIT/SHIFT] to abort.

NOTES
- *All 396 Programs of Legend One can be modified by the user and stored to one of the 396 memory locations.*
- *Overwriting a Program, whatever its location, means that all its settings will be irremediably lost. To avoid losing Programs, save them to the USB flash drive so as to reload them whenever necessary. For further information, read about the* Save All / Save Program *function, page 69. Furthermore, the instrument can be reset to the original factory settings at any time. For further information, read about the* Factory Reset *function at page 70.*

MODIFYING A PROGRAM

By pressing the [MENU/STORE] button in the Program main page it is possible to access all the configuration parameters of the currently selected Program and of the instrument. The main page of EDIT MENU includes the following fields:

1 Name of the menu
It means that you are on the main page of the menu EDIT.

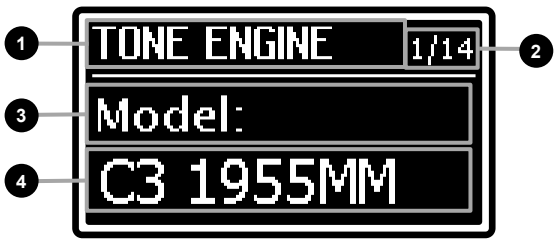
2 Page number
Shows the current page of the menu (for example “1/3” means that the current page is the first of the three available pages).

3 Menu sections list
Press the button [<] or [>] or rotate the data entry dial to move the cursor on the desired Menu section. Then press the [ENTER] button to access that section and its parameters. Available sections for the Program are:

Section	Description
ORGAN	Configuration parameters of the ORGAN section
SOUNDS	Configuration parameters of the SOUND 1 and SOUND 2 sections
PEDALS	Configuration parameters of the PEDALS section
KEY PARTS	Configuration parameters of the keyboard mode and Parts
EXTERNAL ZONES	Configuration parameters of the EXT. ZONE 1, EXT. ZONE 2 and EXT. ZONE 3 sections
CONTROLLERS	Configuration parameters of the wheels and pedals
EFFECTS	Configuration parameters of the MFX Master effect and IFX 2 and IFX 2 Insert effects
REVERB	Configuration parameters of the REVERB effect.

Press [EXIT/SHIFT] or [MENU/STORE] to return to the main video page of the Program Mode.

Press the [ENTER] button while on a section to access its sub-menu and/or adjustable parameters. Sub-menus are displayed like the EDIT MENU, while video pages containing parameters are showed like the one illustred on the right. The display fields are:



1 Video page name
Indicates the name of the currently selected section of the EDIT menu or sub-menu.

2 Page number
Shows the current menu page (for example “1/9” means that the current page is the first of the nine available pages).

3 Parameter name
The name of the parameter currently being modified.

4 Parameter value.
Indicates the parameter value.

Rotate the data entry dial to modify the parameter value; press the button [<] or [>] to scroll through the section parameters.
To leave the submenu and return to the previous video page, press [EXIT/SHIFT]. Press [MENU/STORE] to return to the main video page of the Program.

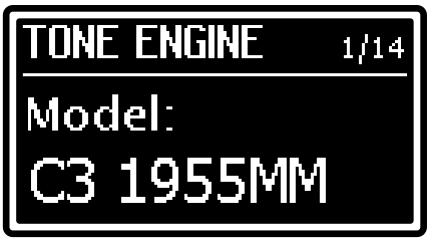
ORGAN section

The ORGAN section of the EDIT menu contains all the configuration parameters of the ORGAN section of the instrument. To access the menu, enter the EDIT MENU screen (page 42) and place the cursor on the ORGAN field, then press the [ENTER] button.
The first video page displayed is a sub-menu that allows to access the parameters of the following sections:

Section	Description
TONE ENGINE	Organ model selection and configuration parameters of the tone engine.
PERCUSSION	Configuration parameters of the percussion.
VIBRATO / CHORUS	Configuration parameters of the VIBRATO AND CHORUS effect of the ORGAN sounds.
ROTARY	Configuration parameters of the ROTARY effect of the ORGAN sounds.

Tone Engine parameters

In this section you can select the ORGAN model and the audio output and adjust several sound generation parameters of the ORGAN section. To access the Tone Engine parameters, enter the ORGAN menu (see above), place the cursor on the TONE ENGINE field and press the [ENTER] button.



NOTES
- *It is also possible to quickly access these parameters keeping pressed the [MODEL/EDIT] button of the ORGAN section for a short while.*
- *The following table includes all the available parameters of the TONE ENGINE section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*

Parameter name	Description
Model ORGAN [MODEL/EDIT]	Selected ORGAN model. There are six electromechanical organs, three pipe organs and two transistor organs, differing in their electrical and mechanical characteristics, depending on the historical period to which they belong. **Settings:** see ORGAN models list (page 76) ***NOTE*** *For details about the organ models, refer to page 26.*
Switch ORGAN [ON/PART]	Section on/off switch. **Settings: OFF**, **ON**
Audio Routing	Audio output selection. **Settings:** • **Main L-R:** [MAIN L/MONO] and [MAIN R] connectors on the rear panel (stereo signal) • **Aux1 Mono:** [AUX 1] connector on the rear panel (mono signal). • **Aux2 Mono:** [AUX 2] connector on the rear panel (mono signal). • **Aux1-2:** [AUX 1] and [AUX 2] connectors on the rear panel (stereo signal). ***NOTE*** *When assigning the ORGAN section to the MFX Master effect (see* Source Assign *parameter, page 54) this parameter is not adjustable and the displayed value is "---- MFX" since the MFX audio output is [MAIN] only.*
Volume [ORGAN VOLUME]	Volume of the ORGAN section. **Settings:** between **0** and **127**
Reverb Send	Level of the audio signal sent to the Reverb effect. **Settings:** between **0.0** and **10.0** ***NOTE*** *This parameter only works if the audio output selected through the* Audio Routing *parameter is* MAIN L-R, otherwise *the displayed value is "----".*

Octave Upper	Octave tranposer of the Upper part. **Settings:** between **-4** and **+4** ***NOTE*** *This parameter is also adjustable keeping pressed the [ON/PART] button of the ORGAN section and pressing the [UP] or [DOWN] buttons of the TRANSPOSE AND OCTAVE section for a short while.*
Octave Lower	Octave tranposer of the Lower part. **Settings:** between **-4** and **+4**
Key Click Level	Level of the key click noise produced when a key is pressed and released. **Settings:** between **0.0** and **10.0**
Crosstalk Level	Level of noise generated by the audio wiring. **Settings:** between **0.0** and **10.0**
Hum Level	Level of noise generated by the audio and mains power supply signals that passes through the wiring. **Settings:** between **0.0** and **10.0**
Preamp AO-28	Tone Control of the preamp AO-28. In the original electromechanical organs equipped with the AO-28 preamplifier, there is a TONE CONTROL knob that allows you to greatly modify the frequency response by attenuating the high frequencies. **Settings:** between **0.0** and **10.0**
Key Compress	Amount of the "Key Compression" effect typical of electromechanical organs where when multiple key contacts are connected to the same tonewheel, the volume does not grow proportionally and the total volume is less than the sum of the volumes of all the notes. You can use this effect to achieve a softer, less aggressive sound and a dynamic feel similar to that of an electromechanical organ. **Values:** between **0.0** and **10.0**
Swell Min Mode	Audio signal level when the foot controller connected to the PEDAL [EXP] connector is at the minimum position. **Settings:** • **Mute:** signal is muted. • **Classic:** the signal is attenuated.
Organ Exp. Dest	Position in the organ's signal path where the expression pedal is applied. **Settings:** • **Swell:** the pedal effect is applied to the pre-amplifier in the organ. Moving the pedal changes both the volume and the distortion (if present) of the organ sound. • **Volume:** The pedal effect is applied directly before the Reverb effect. Moving the pedal changes the volume, but not the distortion (if present), of the organ sound.

NOTE
As features of electromechanical organ, Keyclick, Crosstalk, Hum, AO-28, Key Compress and Swell Min Mode parameters work only with Tonewheels models of the ORGAN section.

Percussion parameters

The PERCUSSION section collects all the configuration parameters of the percussion sound.
To access the Percussion parameters, enter the ORGAN menu (page 43), place the cursor on the PERCUSSION field and press the [ENTER] button.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the [SOFT] or [FAST] PERCUSSION buttons for a short while.*
- *The following table includes all the available parameters of the PERCUSSION section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *As features of electromechanical organ, the percussion is generated only with Tonewheels models of the ORGAN section.*
- *For details about the percussion, refer to page 29.*

Parameter name	Description
Switch PERCUSSION [ON]	Percussion on/off switch. **Settings: OFF**, **ON**
Volume Mode PERCUSSION [SOFT]	Percussion volume. **Settings:** • **Normal:** volume set through the *Volume Amount* parameter. • **Soft:** decreased volume.
Volume Amount	Maximum volume of the percussion. **Settings:** between **0** and **127** ***NOTE*** *It is also possible to quickly access this parameter keeping pressed the [SOFT] button of the PERCUSSION section for a short while.*
Decay Mode PERCUSSION [FAST]	Percussion decay time. **Settings:** • **Slow:** decay time set through the *Decay Time* parameter. • **Fast:** shorter decay time.
Decay Time	Maximin decay time of the percussion. **Settings:** between **0** and **127** ***NOTE*** *It is also possible to quickly access this parameter keeping pressed the [FAST] button of the PERCUSSION section for a short while.*
Harmonic Mode PERCUSSION [THIRD]	Percussion harmonic. **Settings:** • **2nd:** second harmonic • **3rd:** third harmonic
Drawbar 1'	Enables of the drawbar 1' even with the percussion active. **Settings: OFF**, **ON** ***NOTE*** *It is also possible to quickly access this parameter keeping pressed the [THIRD] button of the PERCUSSION section for a short while.*

Vibrato / Chorus parameters

The VIBRATO / CHORUS section allows you to select the preset of the Vibrato and Chorus effect, which differ according to the construction period of the instrument in which the device was installed, and collects the configuration parameters of the effect.
To access the Vibrato / Chorus parameters, enter the ORGAN menu (page 43), place the cursor on the VIBRATO / CHORUS field and press the [ENTER] button.

NOTES
- *The following table includes all the available parameters of the VIBRATO / CHORUS section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *Vibrato and Chorus effects of this section are applied only to the ORGAN section.*
- *For details about the Vibrato and Chorus effects, refer to page 30.*

Parameter name	Description
Switch Upper VIBRATO AND CHORUS [UPPER]	Vibrato and Chorus on/off switch for the Upper Part. **Settings: OFF**, **ON**
Switch Lower VIBRATO AND CHORUS [LOWER]	Vibrato and Chorus on/off switch for the Lower Part. **Settings: OFF**, **ON**
V/C Mode VIBRATO AND CHORUS selector	Vibrato (V1 – V2 – V3) or Chorus (C1 – C2 – C3) effect selector. **Settings: V1**, **C1**, **V2**, **C2**, **V3**, **C3**
Preset	Vibrato and Chorus effect preset. **Settings:** see preset list, page 78 ***NOTES*** - *The Vibrato and Chorus preset selection only affects the effect used with the Tonewheels models and not with the Pipe and Transistor models.* - *It is also possible to quickly access this parameter pressing the effect selector knob of the VIBRATO AND CHORUS section.*

Rotary parameters

The ROTARY section allows you to select the preset of the Rotary effect, which differ according to the position of the microphones, and collects the configuration parameters of the effect. There is also a "Custom" preset, fully customizable thanks to several additional parameters.
To access the Rotary parameters, enter the ORGAN menu (page 43), place the cursor on the ROTARY field and press the [ENTER] button.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the [ROTARY ON] button of the ROTARY section for a short while.*
- *The following table includes all the available parameters of the ROTARY section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *Rotary effect of this section are applied only to the ORGAN section.*
- *For details about the Rotary effect, refer to page 31.*

Parameter name	Description
Switch ROTARY [ROTARY ON]	Rotary effect on/off switch. **Settings: OFF**, **ON**
Preset	Rotary effect preset. **Settings:** see preset list (page 78) ***NOTE*** *It is also possible to quickly access this parameter keeping pressed the [ROTARY ON] button of the PEDALS section for a short while.*
Speed	Rotary effect rotating speed. **Settings: Stop** / **Slow**, **Fast**
Stop Mode ROTARY [STOP MODE]	Stop or Slow speed of the rotor when the *Speed* parameter is not “Fast” ([FAST SLOW/STOP] button is off). **Settings: Slow**, **Stop**
Drive ROTARY [DRIVE]	Gain of the input signal to the Rotary effect. **Settings:** between **0.0** and **10.0**
Direct Level	Level of the direct signal not processed by the Rotary effect. **Settings:** between **0.0** and **10.0**
Memphis Style	Activation of the *Memphis Style* mode. **Settings: OFF**, **ON**
Stop Position	Horn and Drum stop position. **Settings:** • **Free:** random position. • **Rear:** towards the rear side of rotary speaker. • **Front:** towards the front side of rotary speaker. • **Auto:** towards the center of the respective microphones.

By selecting the “Custom” preset the following parameters are available:

Parameter name	Description
Model	Model of the rotating speaker. The model contains the physical parameters of the speakers (radius, dimensions, position in the cabinet, geometry, materials), as well as the characteristics of the internal amplifier. **Settings: Model A**, **Model B**, **Model C**
Output Level	Signal level at the Rotary effect output. **Settings:** between **-6.0 dB** and **+6.0 dB**
D/H Balance	Balance between the sound of the drum speaker (*D/H Balance*=0 %) and the horn (*D/H Balance*=100 %). **Settings:** between **0 %** and **100 %**
Horn Slow Speed	Rotation speed of the horn when the speed is set to Slow. **Settings:** between **30.0 RPM** and **60.0 RPM**
Horn Fast Speed	Rotation speed of the horn when the speed is set to Fast. **Settings:** between **360.0 RPM** and **420.0 RPM**
Horn Rise Time	Time the horn takes to switch from Stop/Slow speed to Fast speed. **Settings:** between **50 %** and **200 %**

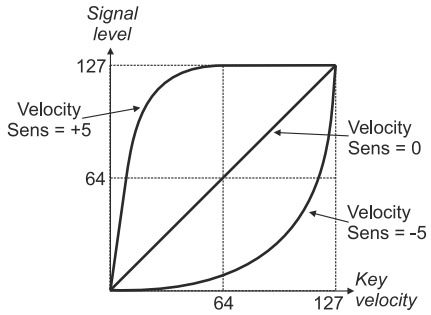
Horn Fall Time	Time the horn takes to switch from Fast speed to Stop/Slow speed. **Settings:** between **50 %** and **200 %**
Drum Slow Speed	Rotation speed of the drum when the speed is set to Slow. **Settings:** between **30.0 RPM** and **60.0 RPM**
Drum Fast Speed	Rotation speed of the drum when the speed is set to Fast. **Settings:** between **360.0 RPM** and **420.0 RPM**
Drum Rise Time	Time the drum takes to switch from Stop/Slow speed to Fast speed. **Settings:** between **50 %** and **200 %**
Drum Fall Time	Time the drum takes to switch from Fast speed to Stop/Slow speed. **Settings:** between **50 %** and **200 %**
Mic Setup	Microphones position. **Settings:** • **Rear 90:** two mics angled 90° for the drum + one mic for the horn, towards the rear side of the cabinet. • **Front 90:** two mics angled 90° for the drum + one mic for the horn, towards the front side of the cabinet. • **Side 180:** two mics angled 180° for the horn + one mic for the drum, towards the sides of the cabinet. • **Rear Mono:** one mic for the horn + one mic for the drum, towards the rear side of the cabinet. • **Front Mono:** one mic for the horn + one mic for the drum, towards the front side of the cabinet. • **Rear Drum Stereo:** two mics angled 60° for the horn + two mics angled 30° for the drum, towards the rear side of the cabinet • **Rear 60 Far:** two far mics angled 60° for the horn + one far mic for the drum, towards the rear side of the cabinet. • **Rear 60:** two mics angled 60° for the horn + one mic for the drum, towards the rear side of the cabinet
EQ Low Gain	Set the gain (positive value) or attenuation (negative values) of the low frequencies generated by the effect. **Values:** between -12.0 and +12.0 dB
EQ Mid Gain	Set the gain (positive value) or attenuation (negative values) of the mid frequencies generated by the effect. **Values:** between -12.0 and +12.0 dB
EQ High Gain	Set the gain (positive value) or attenuation (negative values) of the high frequencies generated by the effect. **Values:** between -12.0 and +12.0 dB

SOUNDS section

The SOUNDS section of the EDIT menu contains all the configuration parameters of the SOUND 1 and SOUND 2 sections of the instrument.
To access the menu, enter the EDIT MENU screen (page 42) and place the cursor on the SOUNDS field, then press the [ENTER] button.
The first video page displayed is a sub-menu that allows to access the parameters of the SOUND 1 or SOUND 2 section.
Place the cursor on the field of the section you wish to edit and press the [ENTER] button to display the video pages containing the parameters.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the sound category knob of the SOUND 1 or SOUND 2 section for a short while.*
- *The following table includes all the available parameters of the SOUNDS section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *For details about the SOUNDS, refer to page 32.*

Parameter name	Description
Category [category selector] (rotate)	Selected timbre category. **Settings:** • **Piano:** acoustic and digital pianos. • **E.Piano:** electric pianos. • **Synth:** synthesizers. • **Strings:** acoustic and synthesized bowed instruments. • **Pad:** synth pad. • **Others:** winds, brass, guitars, percussions, reeds, bells.

Timbre [category selector] (press)	Selected timbre type. Different sound categories (selected through the *Category* parameter) may have a different number of timbres. **Settings:** see sounds list (page 76)
Switch SOUND 1 [ON/PART] SOUND 2 [ON/PART]	Section on/off switch. **Settings: OFF**, **ON**
Audio Routing	Audio output selection. **Settings:** • **Main L-R:** [MAIN L/MONO] and [MAIN R] connectors on the rear panel (stereo signal) • **Aux1 Mono:** [AUX 1] connector on the rear panel (mono signal). • **Aux2 Mono:** [AUX 2] connector on the rear panel (mono signal). • **Aux1-2:** [AUX 1] and [AUX 2] connectors on the rear panel (stereo signal). ***NOTE*** *When assigning the SOUND 1 or SOUND 2 section to the MFX Master effect (see* Source Assign *parameter, page 54) this parameter is not adjustable and the displayed value is "---- MFX" since the MFX audio output is [MAIN] only.*
Volume SOUND 1 [VOLUME] SOUND 2 [VOLUME]	Volume of the SOUND 1 or SOUND 2 section. **Settings:** between **0** and **127**
Reverb Send	Level of the audio signal sent to the Reverb effect. **Settings:** between **0.0** and **10.0** ***NOTE*** *This parameter only works if the audio output selected through the* Audio Routing *parameter is* MAIN L-R, otherwise *the displayed value is "----".*
Octave Shift	Section octave transposer. **Settings:** between **-4** and **+4** octaves ***NOTE*** *This parameter is also adjustable keeping pressed the [ON/PART] button of the SOUND 1 or SOUND 2 section and pressing the [UP] or [DOWN] buttons of the TRANSPOSE AND OCTAVE section for a short while.*
Detune	Tuning of the sound generated by the section, expressed in hundredths of semitone (or cent). **Settings:** between **-50** and **+50** cents
Velocity Sens	Sensitivity of the signal level to the pressure exerted on the keyboard (velocity). When a certain pressure is applied the signal level is increased (positive values) or decreased (negative values). **Settings:** between **-5** and **+5**  ***NOTES*** - *The graph above refers to the* Normal *velocity curve (page 63).* - *The* Velocity Sens *parameter has no effect with the* Fixed *velocity curve (page 63).*
F.Cutoff **F.Reso** **Attack** **Decay** **Release** **Rev Send** **Damper Reso** **Chorus Send** **Attack Noise** **String Reso** **Layer Level** **Chorus Rate** **Release Noise** **Portamento Time** **Brilliance**	Refer to page 33 for the description of each parameter.

PEDALS section

The PEDALS section of the EDIT menu contains all the configuration parameters of the PEDALS section of the instrument. To access the menu, enter the EDIT MENU screen (page 42) and place the cursor on the PEDALS field, then press the [ENTER] button.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the [PEDALS MODEL/EDIT] button of the PEDALS section for a short while.*
- *The following table includes all the available parameters of the PEDALS section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *For details about the PEDALS section, refer to page 34.*

Parameter name	Description
Model [PEDALS MODEL/EDIT]	Selected PEDALS model. There are tonewheels, pipe and transistor pedal sounds, acoustic, electric and synth basses. **Settings:** see PEDALS models list (page 78)
Switch [PEDALS ON]	Section on/off switch. **Settings: OFF**, **ON**
Audio Routing	Audio output selection. **Settings:** • **Main L-R:** [MAIN L/MONO] and [MAIN R] connectors on the rear panel (stereo signal) • **Org Lower V/C:** VIBRATO AND CHORUS effect and output selected for the Lower Part • **Pedals:** AUDIO OUT [PEDALS] connector on the rear panel. ***NOTES*** - *When assigning the PEDALS section to the MFX Master effect (see* Source Assign *parameter, page 54) this parameter is not adjustable and the displayed value is "---- MFX" since the MFX audio output is [MAIN] only.* - *If a model other than the Tonewheels Bass model is selected for the Pedals section or the Pedals Sustain is active, even if Org Lower V/C is selected, the signal from the Pedals section is still not treated by the VIBRATO AND CHORUS effects.*
Volume PEDALS [VOLUME]	Volume of the PEDALS section. **Settings:** between **0** and **127**
Reverb Send	Level of the audio signal sent to the Reverb effect. **Settings:** between **0.0** and **10.0** ***NOTE*** *This parameter only works if the audio output selected through the* Audio Routing *parameter is* MAIN L-R, otherwise *the displayed value is "----".*
Octave Shift	Section octave transposer. **Settings:** between **-4** and **+4** octaves ***NOTE*** *This parameter is also adjustable keeping pressed the [PEDALS ON] button and pressing the [UP] or [DOWN] buttons of the TRANSPOSE AND OCTAVE section for a short while.*
Filter Cutoff	Filter cutoff frequency, modifies the sound's brilliance. **Settings:** between **0.0** and **10.0** ***NOTE*** *This parameter is not available for the Tonewheels, Pipe, Transistor and Organ PEDALS models.*
Pedals Sustain Right PEDALS drawbar, except with Tonewheels, Pipe, Transistor and Organ PEDALS models.	Pedals Sustain effect, adjusts the timbre and decay time of Pedals notes. **Settings:** between **0.0 Poly** and **10.0 Mono**
To Manual Mode	Mode of the Pedals to Manual function with which to play the PEDALS section with the keyboard up to the key defined with the *To Manual HiKey* parameter (see below). **Settings:** • **Layer:** with the notes from the first one to the note defined by the *To Manual HiKey* parameter, both the sounds of the PEDALS section and those of the sections assigned to

	the Upper (in Single mode) or Lower (in Split or Dual mode) Parts play. • **Split:** with the notes from the first one to the defined by the *To Manual HiKey* parameter, only the sound of the PEDALS section plays. ***NOTE*** *It is also possible to quickly access this parameter keeping pressed the [PEDALS TO MANUAL] button for a short while.*
To Manual HiKey	Highest note of the Pedals to Manual function. **Settings:** between **E0** (73 keys model) or **C1** (61 keys model) and **C3** ***NOTE*** *This parameter is also adjustable keeping pressed the [PEDALS TO MANUAL] button and pressing the key of the keyboard that has to be the new highest note.*
To Manual Vel.	Velocity value beyond which the sound of the PEDALS section is generated with the Pedals to Manual function. Using this parameter, you can get a thicker bass effect by simply playing harder. **Settings:** • **OFF:** the sound of the PEDALS section is always generated, regardless of the keys velocity. • Between **1** and **127:** velocity value above which the sound of the PEDALS section is generated playing the keyboard.
Thud Note	Note that it is played with the Thud function (assigned to the foot switch connected to the [FOOT SWITCH] connector of the rear panel with the *Foot Switch Assign* parameter, see page 53). Through this function you can simulate the characteristic way of playing of jazz organists who add a distinctive rhythm by "beating" one or more pedals of the pedalboard in time with the performance. **Settings:** between **E0** (73 keys model) or **C1** (61 keys model) and **C3** ***NOTE*** *The transposition applied to the instrument with the* Octave Shift *parameter (see above),* Transpose *and* Keyb. Octave *parameters (page 62) also affects the note generated by the Thud function.*
Thud Time	Lenght of the note played with the Thud function. **Settings:** • **Until Pressed:** the note is played until the pedal is released. • **Short, Medium, Long:** selection of 3 different note length times.

KEY PARTS section

The KEY PARTS section of the EDIT menu contains the configuration parameters to select the keyboard mode and to assign the ORGAN, SOUND 1, SOUND 2 sections to the keyboard Parts. For the PEDALS section it is possible to choose if it plays with the keyboard or a MIDI pedalboard connected to the [PEDALS KEYB ONLY] port (see also Pedals To Manual function, page 34).
To access the menu, enter the EDIT MENU screen (page 42) and place the cursor on the KEY PARTS field, then press the [ENTER] button.

NOTES
- *The following table includes all the available parameters of the KEY PARTS section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *For details about the keyboard modes and Parts, refer to page 21.*

Parameter name	Description
Keyb. Mode [DUAL/SPLIT] [EXIT/SHIFT] + [DUAL/SPLIT]	Selected keyboard mode. The keyboard modes can also be selected using the [DUAL/SPLIT] and [EXIT/SHIFT] buttons. **Settings:** • **Single:** all the active sound sections play on the whole instrument keyboard. While in Split or Dual keyboard mode, press the [DUAL/SPLIT] button to select the Single mode. • **Split:** the instrument keyboard is splitted in two Parts where assign the sound sections. While in Single keyboard mode press the [DUAL/SPLIT] button to select the Split mode. • **Dual:** each section can be played with the instrument keyboard or with an external keyboard connected to the MIDI [IN] port. While in Single or Split keyboard mode, keep press the [EXIT/SHIFT] button and press the [DUAL/SPLIT] button to select the Dual mode.

Split Point	Selected Split Point. **Settings:** between **C-2** and **G8** ***NOTE*** *This parameter is also adjustable keeping pressed the [DUAL/SPLIT] button and pressing the key of the keyboard that has to be the new Split Point.*
Organ Assign	Assigning of the ORGAN section to the Parts. **Settings: Upper**, **Lower**, **Upper+Lower** ***NOTES*** - *This parameter is adjustable only in Split or Dual keyboard mode, otherwise the displayed value is "----".* - *This parameter is also adjustable keeping pressed the [EXIT/SHIFT] button and pressing the [ON/PART] button of the ORGAN section.*
Sound1 Assign	Assigning of the SOUND 1 section to the Parts. **Settings: Upper**, **Lower**, **Upper+Lower** ***NOTES*** - *This parameter is adjustable only in Split or Dual keyboard mode, otherwise the displayed value is "----".* - *This parameter is also adjustable keeping pressed the [EXIT/SHIFT] button and pressing the [ON/PART] button of the SOUND 1 section.*
Sound2 Assign	Assigning of the SOUND 2 section to the Parts. **Settings: Upper**, **Lower**, **Upper+Lower** ***NOTES*** - *This parameter is adjustable only in Split or Dual keyboard mode, otherwise the displayed value is "----".* - *This parameter is also adjustable keeping pressed the [EXIT/SHIFT] button and pressing the [ON/PART] button of the SOUND 2 section.*
Pedals Assign [PEDALS TO MANUAL]	Assigning of the PEDALS section to the instrument keyboard or MIDI pedalboard. **Settings: Keyboard**, **Midi** (pedalboard)

EXTERNAL ZONES section

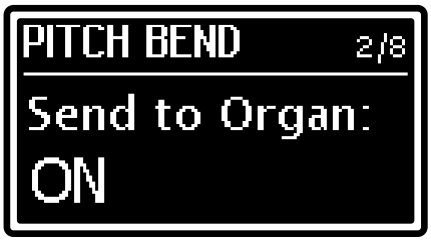
The EXTERNAL ZONES section contains all the configuration parameters of the EXTERNAL ZONE 1, 2 and 3 sections of the instrument.
To access this menu, enter the EDIT MENU screen (page 42) place the cursor on the EXTERNAL ZONES field and press the [ENTER] button.
The first video page displayed is a sub-menu that allows to access the parameters of the EXTERNAL ZONE 1, 2 or 3 section.
Place the cursor on the field of the section you wish to edit and press the [ENTER] button to display the video pages containing the parameters.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the program selector knob of the EXTERNAL ZONE 1 or 2 section or the [PEDALS MODEL/EDIT] button of the EXTERNAL ZONE 3 section for a short while.*
- *The following table includes all the available parameters of the EXTERNAL ZONE sections. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *For details about the EXTERNAL ZONEs, refer to page 35.*

Parameter name	Description
Switch [ON/PART] (Zone1 and 2) [PEDALS MODEL] (Zone3)	Section on/off switch. **Settings: OFF**, **ON**
Part Assign	Assigning of the EXTERNAL ZONE 1 or 2 section to the Parts. Assigning of the EXTERNAL ZONE 3 section to the instrument keyboard or MIDI pedalboard. **Settings** (External Zone 1 and 2)**: Upper**, **Lower**, **Upper+Lower** **Settings** (External Zone 3)**: Keyboard**, **Midi** (pedalboard) ***NOTES*** - *This parameter is adjustable only in Split or Dual keyboard mode, otherwise the displayed value is "----".* - *This parameter is also adjustable keeping pressed the [EXIT/SHIFT] button and pressing the [ON/PART] button of the EXTERNAL ZONE 1 and 2 sections or pressing the [PEDALS TO MANUAL] button of the PEDALS section.*

Volume [VOLUME] (Zone1 and 2) [PEDALS VOLUME] (Zone3)	Volume of the transmitted MIDI message value (Control Change 7). **Values:** between **0** and **127**
Output Port	MIDI data transmission port. **Settings:** • **MIDI:** MIDI [OUT] connector. • **USB:** USB [TO HOST] connector.
Midi Channel	MIDI channel transmitting MIDI data. **Values:** between **1** and **16**
Octave Shift	Section octave transposer. **Settings:** between **-4** and **+4** octaves ***NOTE*** *This parameter is also adjustable keeping pressed the [ON/PART] button of the EXTERNAL ZONE 1 and 2 sections the [PEDALS TO MANUAL] button of the PEDALS section and pressing the [UP] or [DOWN] buttons of the TRANSPOSE AND OCTAVE section for a short while.*
Program Change	Program Change message transmission. **Values:** between **0** and **127** ***NOTE*** *This parameter is also adjustable rotating or pressing the program selector knob of the EXTERNAL ZONE 1 or 2 section or pressing the [PEDALS MODEL/EDIT] button of the EXTERNAL ZONE 3*
Bank Select MSB	Bank Select MSB message transmission. **Values:** between **0** and **127**
Bank Select LSB	Bank Select LSB message transmission. **Values:** between **0** and **127**
To Manual Mode (Zone 3 only)	Mode of the Ext. Zone 3 to Manual function with which to play the EXTERNAL ZONE 3 section with the keyboard up to the key defined with the *To Manual HiKey* parameter (see below). **Settings:** • **Layer:** with the notes from the first one to the note defined by the *To Manual HiKey* parameter, both the EXTERNAL ZONE 3 section and those of the EXTERNAL ZONEs assigned to the Upper (in Single mode) or Lower (in Split or Dual mode) Parts play. • **Split:** with the notes from the first one to the defined by the *To Manual HiKey* parameter, only the sound of the EXTERNAL ZONE 3 section plays. ***NOTE*** *It is also possible to quickly access this parameter keeping pressed the [PEDALS TO MANUAL] button for a short while.*
To Manual HiKey (Zone 3 only)	Highest note of the Ext. Zone 3 to Manual function. **Settings:** between **E0** (73 keys model) or **C1** (61 keys model) and **C3** ***NOTE*** *This parameter is also adjustable keeping pressed the [PEDALS TO MANUAL] button and pressing the key of the keyboard that has to be the new highest note.*

CONTROLLERS section



In the CONTROLLERS section it is possible to configure the main controllers of the instrument, assigning them a function and setting which section has to be controlled by the controller. These main controllers are the Pitch and Modulation wheels, the Damper and Expression pedals connected to the [DAMPER] and [EXP] connectors respectively, the foot pedals connected to the [FOOT SWTICH] and [FOOT CONTROL] connectors respectively.
To access this menu, enter the EDIT MENU screen (page 42) place the cursor on the CONTROLLERS field and press the [ENTER] button.
The first video page displayed is a sub-menu that allows to access the parameters the controllers.
Place the cursor on the field of the controller you wish to configure and press the [ENTER] button to display the video pages containing the parameters.

Parameter name	Description
Range (PITCH BEND only)	Determines the pitch bend range in semitones. **Settings:** between **1** and **24** semitones
Assign (MODULATION WHEEL, FOOT CONTROL only)	Function assigned to the controller. **Settings:** • **Off:** no function assigned. • **Expression:** continuous control of the volume while playing. • **Modulation:** continuous control of the modulation while playing. • **IFX 1 Amount:** parameter controlled through the [AMOUNT] knob for IFX 1. • **IFX 1 Rate:** parameter controlled through the [RATE] knob for IFX 1. • **IFX 2 Amount:** parameter controlled through the [AMOUNT] knob for IFX 2. • **IFX 2 Rate:** parameter controlled through the [RATE] knob for IFX 2. • **MFX Amount:** parameter controlled through the [AMOUNT] knob for MFX. • **MFX Rate:** parameter controlled through the [RATE] knob for MFX. • **Reverb D/W:** balance between direct and reverberated signal. • **Rotary Drive:** quantity of distorted signal of the Rotary effect. • **Rotary Speed:** speakers rotation speed of the Rotary effect. • **F.Cutoff:** filter cutoff frequency for the SOUND 1 or SOUND 2 ([F.Cutoff] drawbar). • **F.Reso:** filter resonance for the SOUND 1 or SOUND 2 ([F.Reso] drawbar). • **Control1:** Parameter 1 of the SOUND 1 or SOUND 2 ([Control 1] drawbar, see table “List of the SOUND 1 and SOUND 2 timbres” at page 76). • **Control2:** Parameter 2 of the SOUND 1 or SOUND 2 ([Control 2] drawbar, see table “List of the SOUND 1 and SOUND 2 timbres” at page 76). • **Brilliance:** sound brilliance of the SOUND 1 or SOUND 2 ([Brilliance] drawbar).
Assign (FOOT SWITCH only)	Function assigned to the switch. **Settings:** • **Off:** no function assigned. • **Rotary Speed:** speakers rotation speed of the Rotary effect. • **Rotary On:** Rotary effect on/off switch. • **V/C Upper:** Vibrato and Chorus on/off switch for the Upper Part. • **V/C Lower:** Vibrato and Chorus on/off switch for the Lower Part. • **Reverb On:** Reverb effect on/off switch. • **Perc On:** Percussion on/off switch. • **PedalsThud:** Thud function (page 50). • **IFX1 On:** IFX 1 effect on/off switch. • **IFX1 Tap:** parameter controlled by the [TAP] button for the IFX 1 effect (page 54). • **IFX2 On:** IFX 2 effect on/off switch. • **IFX2 Tap:** parameter controlled by the [TAP] button for the IFX 2 effect (page 54). • **MFX On:** MFX effect on/off switch. • **MFX Tap:** parameter controlled by the [TAP] button for the MFX effect (page 54). • **Section On:** sound section on/off switch according to the *Send To* parameters (see below) • **Damper:** Damper effect. When the pedal is pressed, notes played on the keyboard will resonate with a longer decay time, even after the key has been released. • **Sostenuto:** Sostenuto effect. When the pedal is pressed, only the notes played while the pedal is pressed are affected by the Sostenuto (soft) effect. • **Soft:** Soft effect. When the pedal is pressed, all notes played have a slightly lower volume and a softer, dampened timbre.
Min Value (MODULATION WHEEL, FOOT CONTROL only)	Value reached by the controller at the minimum position. **Settings:** between **0** and **127**
Max Value (MODULATION WHEEL, FOOT CONTROL only)	Value reached by the controller at the maximum position. **Settings:** between **0** and **127**
Send to Organ	Enable / disable the controller for the ORGAN section. **Settings: OFF**, **ON** **Settings** (DAMPER PEDAL only)**:** • **OFF** • **Hold Upper:** Sustain effect for the Upper Part only. • **Hold Lower:** Sustain effect for the Lower Part only. • **Hold Up+Low:** Sustain effect for both Upper and Lower Parts.
Send to Pedals	Enable / disable the controller for the PEDALS section. **Settings: OFF**, **ON**
Send to Sound1	Enable / disable the controller for the SOUND 1 section. **Settings: OFF**, **ON**
Send to Sound2	Enable / disable the controller for the SOUND 2 section. **Settings: OFF**, **ON**

Send to Zone1	Enable / disable the controller for the EXTERNAL ZONE 1 section. **Settings: OFF**, **ON**
Send to Zone2	Enable / disable the controller for the EXTERNAL ZONE 2 section. **Settings: OFF**, **ON**
Send to Zone3	Enable / disable the controller for the EXTERNAL ZONE 3 section. **Settings: OFF**, **ON**

EFFECTS section

The EFFECTS section contains the parameters of the MASTER FX (MFX on display), IFX 1 and IFX 2 effects.
The MASTER FX – IFX 1 – IFX 2 section of the instrument allows to use three independent effects, that can be recalled through the buttons [MASTER FX], [IFX 1] and [IFX 2]. Doing so will update the parameter name and value shown on the display. The effect selected for editing appears on the display on the heading of the screen by the field MFX, IFX1 or IFX2.
To access this menu, enter the EDIT MENU screen (page 42) place the cursor on the EFFECTS field and press the [ENTER] button.

Effect categories

The available effects on *Legend One* belong to eight categories. To choose a category, use the dedicated knob (see point 25, page 7) or the *Category* parameter in the EFFECTS menu.
Each effect category provides a large number of presets, that allow the user to recall pre-programmed configurations, each carefully calibrated to faithfully represent the characteristics of the specific effect. The main parameters of each effect can be adjusted by using the [AMOUNT] and [RATE] knobs, and the [TAP] button on the main panel. To select an effect preset, press the effect category selection knob or use the *Preset* parameter.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the effect category knob of the MASTER FX – IFX 1 – IFX 2 section for a short while.*
- *The following table includes all the available parameters of the MASTER FX – IFX 1 – IFX 2 section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*
- *For a complete list of available presets read the table* List of effect presets, *page 78.*

Tremolo

The Tremolo category also includes Vibrato effects.
The Tremolo modulates the signal amplitude, i.e. its volume, in a cycle, in order to obtain a trembling effect.
The Vibrato modulates the signal frequency, i.e. its pitch, in a cycle.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Sound section assigned to the effect. **Settings:** • **None:** none sound section assigned to the effect • **Organ:** ORGAN section assigned to the effect. • **Sound 1:** SOUND 1 section assigned to the effect. • **Sound 2:** SOUND 2 section assigned to the effect. • **Pedals:** PEDALS section assigned to the effect. • **Sound 1 - 2:** SOUND 1 and SOUND 2 sections assigned to the effect (MFX only). • **All:** all the sound sections assigned to the effect (MFX only). ***NOTE*** *This parameter is also adjustable keeping pressed the [EXIT/SHIFT] button and pressing the [FX ON] button of the MASTER FX – IFX 1 – IFX 2 section (see also page 36).*
Category [category selector] (rotate)	Effect category. Select Tremolo category to use the Tremolo or Vibrato effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Tremolo or Vibrato effect preset. **Settings:** preset list

LFO Depth [AMOUNT]	Modulation depth. **Settings:** between **0.0** and **10.0**
LFO Speed [RATE], [TAP]	Modulation frequency. **Settings:** between **0.0** and **10.0**
Reverb Send	Set the level of the audio signal sent to the Reverb effect. **Settings: 0.0** and **10.0** ***NOTE*** *As insertion effects, this parameter is not adjustable for IFX 1 and IFX 2, in this case the displayed value is "----".*

Chorus

Modulation effect that makes the sound warmer and deeper.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Chorus category to use the Chorus effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Chorus effect preset. **Settings:** preset list
Dry/Wet [AMOUNT]	Balance between the effect's original input signal (*Dry/Wet*=0.0) and the effected signal (*Dry/Wet*=10.0). **Settings:** between **0.0** and **10.0**
LFO Speed [RATE], [TAP]	Modulation frequency. **Settings:** between **0.0** and **10.0**
Reverb Send	Same function of the parameter described for the Tremolo effect (see above).

Flanger

Modulating effect that makes the sound cyclical and metallic.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Flanger category to use the Flanger effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Flanger effect preset. **Settings:** preset list
Dry/Wet [AMOUNT]	Balance between the effect's original input signal (*Dry/Wet*=0.0) and the effected signal (*Dry/Wet*=10.0). **Settings:** between 0.0 and 10.0
Flanger Type	Flanger type. **Settings:** Flanger1, Flanger 2
LFO Depth	Modulation depth. **Settings:** between 0.0 and 10.0
LFO Speed [RATE], [TAP]	Modulation frequency. **Settings:** between **0.0** and **10.0**
Reverb Send	Same function of the parameter described for the Tremolo effect (see above).

Phaser

Phaser is an is effect that modulates the phase of the signal and sums it to the original signal thus adding spatiality to the sound.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Phaser category to use the Phaser effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Phaser effect preset. **Settings:** preset list
Feedback [AMOUNT]	Quantity and phase of the signal that is sent back to the effect's input, determining how much the signal is enriched and modified. **Settings:** between **0.0** and **10.0**
LFO Speed [RATE], [TAP]	Modulation frequency. **Settings:** between **0.0** and **10.0**
Reverb Send	Same function of the parameter described at page 55.

Wah

This effect is a filter that changes frequency, modulating the sound's brilliance. There are three kinds of Wah: *Control Wah* modulates the sound through a continuous control device, such as a pedal connected to the [FOOT CONTROL] port, the modulation wheel or the [RATE] knob. *Auto Wah* automatically modulates the sound in a cycle. *Touch Wah* modulates the signal according to the signal level (a higher level sweeps up the effect it's open sound, corresponding to the "rocked forward" position).

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Wah category to use the Wah effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Wah effect preset. **Settings:** preset list ***NOTE*** *Wah types are identified by the preset name: [C] indicates Control Wah, [A] Auto Wah, [T] Touch Wah.*
Resonance [AMOUNT]	Resonance of the filter determining the boost of the frequencies surrounding the cutoff frequency. **Settings:** between **0.0** and **10.0**
Control (Control Wah) [RATE]	Continuous control position. **Settings:** between **0.0** and **10.0** ***NOTES*** - *To control the effect using a foot controller,* IFX 1 Rate or IFX 2 Rate or MFX Rate *must be assigned in the* Foot Control Assign *parameter (page 53).* - *To control the effect using the modulation wheel,* IFX 1 Rate or IFX 2 Rate or MFX Rate *must be assigned in the* Mod.Wheel Assign *parameter (page 53).*
LFO Speed (Auto Wah) [RATE], [TAP]	Modulation frequency. **Settings:** between **0.0** and **10.0**
Sensitivity (Touch Wah) [RATE]	Sensitivity to the keyboard velocity (and therefore signal level). **Settings:** between **0.0** and **10.0**
Reverb Send	Same function of the parameter described at page 55.

Amp

This effect simulates a tube or transistor amplifier.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Amp category to use the Amp effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Amp effect preset. **Settings:** preset list
Drive [AMOUNT]	Quantity of distorted signal. **Settings:** between **0.0** and **10.0**
Bass	Set the gain (positive value) or attenuation (negative values) of the low frequencies generated by the effect. **Settings:** between **-12.0 dB** and **+12.0 dB**
Middle	Set the gain (positive value) or attenuation (negative values) of the middle frequencies generated by the effect. **Settings:** between **-12.0 dB** and **+12.0 dB**
Treble [RATE]	Set the gain (positive value) or attenuation (negative values) of the high frequencies generated by the effect. **Settings:** between **-12.0 dB** and **+12.0 dB**
Reverb Send	Same function of the parameter described at page 55.

Delay

This effect repeats the signal to create rhythmic or ambience effects.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 55.
Category [category selector] (rotate)	Effect category. Select Delay category to use the Delay effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Preset [category selector] (press)	Delay effect preset. **Settings:** preset list
Dry/Wet [AMOUNT]	Balance between the original input signal (*Dry/Wet*=0.0) and the effected signal (*Dry/Wet*=10.0). **Settings:** between **0.0** and **10.0**
Time / bpm [RATE], [TAP]	Time passing between two repetitions; can be adjusted either in milliseconds or bpm (beats per minute). **Settings:** between **20 msec** and **1.5 sec** / between **40 bpm** and **750x4 bpm**
Reverb Send	Same function of the parameter described at page 55.

Others

Others Type: Ring Mod

The Ring Modulator effect is a type of modulation in which two signals are multiplied together (ring modulation), resulting in an inharmonic, “bell-like” sound. In the *Legend One* the instrument signal is multiplied with a sine or triangular waveform according to the selected preset.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Others category and Ring Mod type (see *Type* parameter) to use the Ring Modulator effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**

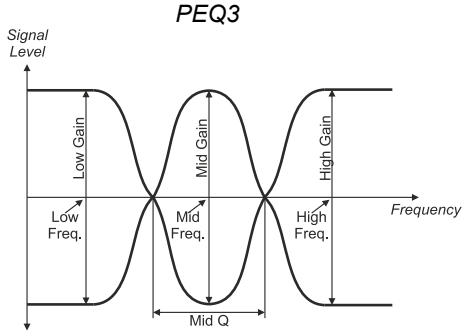
Type	Type of Others category effect. Select Ring Mod to use the Ring Modulator effect. **Settings: Ring Mod**, **PEQ3**, **PEQ5**, **GEQ5**, **Comp**, **Simple Rotary** ***NOTE*** *This parameter is also adjustable using the [<] and [>] buttons after pressing the category selection knob to select a preset.*
Preset [category selector] (press)	Ring Modulator effect preset. **Settings:** preset list
Dry/Wet [AMOUNT]	Balance between the effect's original input signal (*Dry/Wet*=0.0) and the effected signal (*Dry/Wet*=10.0). **Settings:** between **0.0** and **10.0**
Frequency **Freq+LFO Speed** [RATE], [TAP]	The presence of one of these three parameters varies according to the selected preset. Frequency: frequency of the modulator Freq+LFO Speed: modulating and modulation frequency **Settings:** between **0.0** and **10.0**
Reverb Send	Same function of the parameter described at page 55.

Others

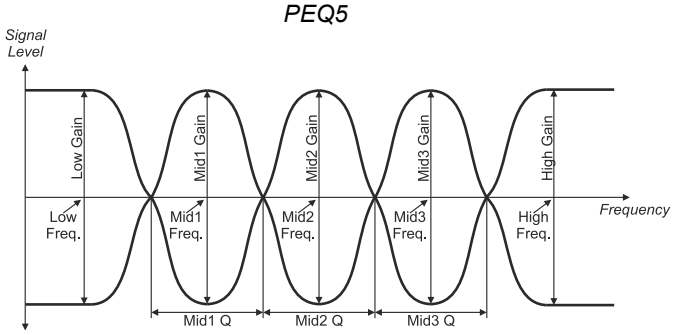
Others Type: PEQ3 – PEQ5

3-band (PEQ3) and 5-band (PEQ5) parametric equalizers. Using factory Preset, it is possible to adjust the Gain and Frequency of the Medium band (Mid2 of the PEQ5 in the list below), while Gain and Frequency of the Low, Mid1 and Mid3 (of the PEQ5) and High bands are presetted in according to the selected factory preset. By selecting the Custom preset you can adjust all the bands.

PEQ3



PEQ5



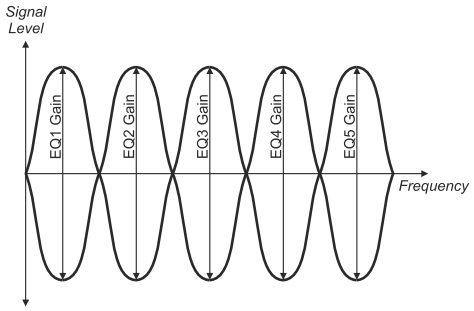
Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Others category and PEQ3 or PEQ5 type (see *Type* parameter) to use the parametric equalizer. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Type	Type of Others category effect. Select PEQ3 or PEQ5 type to use the parametric equalizer. **Settings: Ring Mod**, **PEQ3**, **PEQ5**, **GEQ5**, **Comp**, **Simple Rotary** ***NOTE*** *This parameter is also adjustable using the [<] and [>] buttons after pressing the category selection knob to select a preset.*
Preset [category selector] (press)	Parametric equalizer effect preset. **Settings:** preset list
Low Freq	Central frequency of the low frequency band. **Settings:** between **40 Hz** and **400 Hz**
Low Gain	Set the gain (positive value) or attenuation (negative values) of the low frequencies band, set through the *Low Freq* parameter. **Settings:** between **-12.0 dB** and **+12.0 dB**
Mid Freq (PEQ3 only) [RATE]	Central frequency of the mid frequencies band. **Settings:** between **60 Hz** and **8000 Hz**
Mid Gain (PEQ3 only) [AMOUNT]	Set the gain (positive value) or attenuation (negative values) of the middle frequencies band, set through the *Mid Freq* parameter. **Settings:** between **-12.0 dB** and **+12.0 dB**

Mid Q (PEQ3 only)	Bandwidth of middle frequencies. High Q values narrow the filter band. **Settings:** between **0.5** and **8.0**
Mid1 Freq (PEQ5 only) [AMOUNT]	Central frequency of band 1 in the middle frequency range. **Settings:** between **60 Hz** and **8000 Hz**
Mid1 Gain (PEQ5 only) [RATE]	Set the gain (positive value) or attenuation (negative values) of the middle frequencies band 1, set through the *Mid1 Freq* parameter. **Settings:** between **-12.0 dB** and **+12.0 dB**
Mid1 Q (PEQ5 only)	Bandwidth of band 1 in the middle frequencies range. High Q values narrow the filter band. **Settings:** between **0.5** and **8.0**
Mid2 Freq (PEQ5 only)	Central frequency of band 2 in the middle frequency range. **Settings:** between **60 Hz** and **8000 Hz**
Mid2 Gain (PEQ5 only)	Set the gain (positive value) or attenuation (negative values) of the middle frequencies band 2. **Settings:** between **-12.0 dB** and **+12.0 dB**
Mid2 Q (PEQ5 only)	Bandwidth of band 2 in the middle frequencies range. High Q values narrow the filter band. **Settings:** between **0.5** and **8.0**
Mid3 Freq (PEQ5 only)	Central frequency of band 3 in the middle frequency range. **Settings:** between **60 Hz** and **8000 Hz**
Mid3 Gain (PEQ5 only)	Set the gain (positive value) or attenuation (negative values) of the middle frequencies band 3. **Settings:** between **-12.0 dB** and **+12.0 dB**
Mid3 Q (PEQ5 only)	Bandwidth of band 3 in the middle frequencies range. High Q values narrow the filter band. **Settings:** between **0.5** and **8.0**
High Freq	Central frequency of the high frequency band. **Settings:** between **2000 Hz** and **160000 Hz**
High Gain	Set the gain (positive value) or attenuation (negative values) of the high frequencies band. **Settings:** between **-12.0 dB** and **+12.0 dB**
Reverb Send	Same function of the parameter described at page 55.

Others

Others Type: GEQ5

5-band graphic equalizer. Using factory Preset, it is possible to adjust the Gain two Medium bands (Eq2 and Eq4 in the list below), while Gain of the other three bands (Mid1, Mid3 and Mid5) are presetted in according to the selected factory Preset. By selecting the Custom preset you can adjust the Gain of all five bands.



Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings:** OFF, ON
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Others category and GEQ5 type (see *Type* parameter) to use the graphic equalizer. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Type	Type of Others category effect. Select GEQ5 type to use the graphic equalizer. **Settings: Ring Mod**, **PEQ3**, **PEQ5**, **GEQ5**, **Comp**, **Simple Rotary** ***NOTE*** *This parameter is also adjustable using the [<] and [>] buttons after pressing the category selection knob to select a preset.*

Preset [category selector] (press)	Graphic equalizer effect preset. **Settings:** preset list
EQ1 Gain	Set the gain (positive value) or attenuation (negative values) of band 1, with central frequency at 100 Hz. **Settings:** between **-12.0 dB** and **+12.0 dB**
EQ2 Gain [AMOUNT]	Set the gain (positive value) or attenuation (negative values) of band 2, with central frequency at 335 Hz. **Settings:** between **-12.0 dB** and **+12.0 dB**
EQ3 Gain	Set the gain (positive value) or attenuation (negative values) of band 3, with central frequency at 1000 Hz. **Settings:** between **-12.0 dB** and **+12.0 dB**
EQ4 Gain [RATE]	Set the gain (positive value) or attenuation (negative values) of band 4, with central frequency at 3350 Hz. **Settings:** between **-12.0 dB** and **+12.0 dB**
EQ5 Gain	Set the gain (positive value) or attenuation (negative values) of band 5, with central frequency at 8000 Hz. **Settings:** between **-12.0 dB** and **+12.0 dB**
Reverb Send	Same function of the parameter described at page 55.

Others

Others Type: Compressor

Compressor effect that limits and compresses the signal dynamic. It can be used to create a powerful sound with a more constant level, or to increase the notes' sustain.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Others category and Comp type (see *Type* parameter) to use the Compressor effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Type	Type of Others category effect. Select Comp type to use the Compressor effect. **Settings: Ring Mod**, **PEQ3**, **PEQ5**, **GEQ5**, **Comp**, **Simple Rotary** ***NOTE*** *This parameter is also adjustable using the [<] and [>] buttons after pressing the category selection knob to select a preset.*
Preset [category selector] (press)	Compressor effect preset. **Settings:** preset list
Threshold [AMOUNT]	Level above which the signal is compressed. **Val Settings ues:** between **-48.0 dB** and **0.0 dB**
Output Level [RATE]	Effect output level. **Settings:** between **0** and **127**
Reverb Send	Same function of the parameter described at page 55.

Others

Others Type: Simple Rotary

This effect simulates an amplifier with rotating speakers, typically used with electromechanical organs.

Parameter name	Description
Switch [FX ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Source Assign	Same function of the parameter described at page 54.
Category [category selector] (rotate)	Effect category. Select Others category and Simple Rotary type (see *Type* parameter) to use the Simple Rotary effect. **Settings: Tremolo**, **Chorus**, **Flanger**, **Phaser**, **Wah**, **Amp**, **Delay**, **Others**
Type	Type of Others category effect. Select Simple Rotary type to use the Simple Rotary effect. **Settings: Ring Mod**, **PEQ3**, **PEQ5**, **GEQ5**, **Comp**, **Simple Rotary** ***NOTE*** *This parameter is also adjustable using the [<] and [>] buttons after pressing the category selection knob to select a preset.*

Preset [category selector] (press)	Simple Rotary effect preset. **Settings:** preset list
Drive [AMOUNT]	Quantity of distorted signal. **Settings:** between **0.0** and **10.0**
Speed [RATE]	Speakers rotation speed. **Settings: Slow** , **Brake**, **Fast**
Reverb Send	Same function of the parameter described at page 55.

REVERB section

Reverb is a sum of the various acoustic reflections of a sound in a space. A great number of factors determine the acoustic effects of a reverberation, such as the size and shape of the ambient, the material of which the walls are made, and much more.
The REVERB section of the EDIT menu contains the parameters of the REVERB section of the instrument.
To access this menu, enter the EDIT MENU screen (page 42) place the cursor on the REVERB field, then press the [ENTER] button.

NOTES
- *It is also possible to quickly access these parameters keeping pressed the [REVERB ON] button of the REVERB section for a short while.*
- *The following table includes all the available parameters of the REVERB section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.*

Parameter name	Description
Switch [REVERB ON]	Activate / deactivate effect. **Settings: OFF**, **ON**
Type	Reverb type. **Settings:** • **Small Room:** reverb of a small room with highly absorbing walls. • **Large Room:** reverb of a large room with low sound absorption. • **Small Hall:** reverb of a small concert hall, with rather reflective walls • **Medium Hall:** reverb of a medium sized concert halls, with rather reflective walls. • **Large Hall:** reverb of a large concert hall, with highly reflective walls. • **Stage1**, **Stage2:** simulate the acoustics of a concert stage in a live context. • **Medium Plate:** reverb produced by the vibration of a medium sized plate. • **Large Plate:** reverb produced by the vibration of a large sized plate. • **Spring 1**, **Spring 2:** two variants simulating the spring reverb used in amplifiers during the '70s. • **Tape 1**, **Tape 2:** two variants simulating the reverb created by an analogic tape recorder and a reverberation chamber.
Dry/Wet [DRY/WET]	Balance between the effect's original input signal (*Dry/Wet*=0.0) and the effected signal (*Dry/Wet*=10.0). **Settings:** between **0.0** and **10.0**
Time	Reverb duration. **Settings:** between **0.0** and **10.0**
High Damp	High frequencies attenuation time of the reverberated signal. **Settings:** between **0.0** and **10.0**
Eq Low Gain	Set the gain (positive value) or attenuation (negative values) of the low frequencies generated by the effect. **Settings:** between **-12.0 dB** and **+12.0 dB**
Eq High Gain	Set the gain (positive value) or attenuation (negative values) of the high frequencies generated by the effect. **Settings:** between **-12.0 dB** and **+12.0 dB**

GENERAL SETTINGS MENU

The GENERAL SETTINGS menu provides the parameters that affect the whole instrument. All changes made on the this menu are immediately applied and saved, until modified again or until a Factory Reset is performed.
To access the GENERAL SETTINGS menu, select the GENERAL SETTINGS field in the EDIT menu screen (page 42); the main page consists of the following fields:

1 Name of the menu
It means that you are on the main page of the GENERAL SETTINGS menu.

2 Page number
Shows the current page and total pages of the menu (for example “1/2” means that the current page is the first of two available pages).

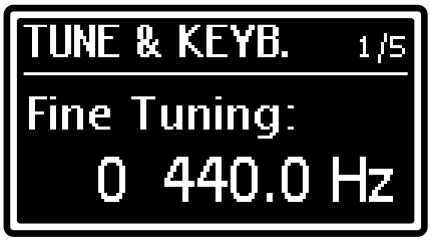
3 Submenu
Press the button [<] or [>] or turn the data entry dial to move the cursor on one of these fields, then press the [ENTER] button to access the sections. Available sections are:

Section	Description
TUNE & KEYBOARD	Transposition, intonation and keyboard velocity settings.
MASTER EQ	Master equalizer configuration parameters.
MIDI SETTINGS	MIDI interface settings.
PEDAL SETUP	Connected pedals settings.
ROTARY SPEAKER	[ROTARY SPEAKER] 11-pin rear output settings.

Press [EXIT/SHIFT] to return to the EDIT menu or [MENU/STORE] to return to the Program main page.

TUNE & KEYBOARD section

The TUNE & KEYBOARD section collects the tuning parameters of the instrument and the keyboard velocity curve settings.
To access this section in the GENERAL SETTINGS menu (see above) place the cursor on the TUNE & KEYBOARD field and press the [ENTER] button.

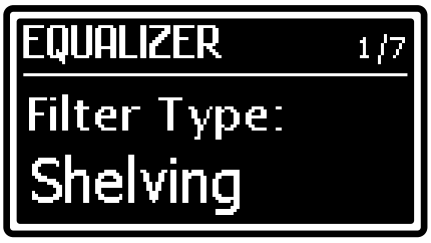


NOTE
The following table includes all the available parameters of the TUNE & KEYBOARD section. The knob or button that allows direct control of the parameter through the panel, is written under the parameter name.

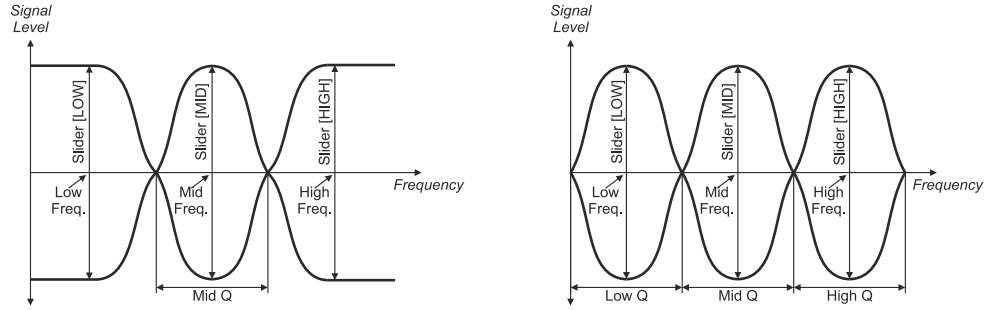
Parameter name	Description
Fine Tuning	General fine tuning, in semitone hundredths (cents) and in Hertz. **Settings:** between **-50 cents** and **+50 cents** / between **427.5 Hz** and **452.9 Hz**
Keyb. Octave TRANSPOSE AND OCTAVE [UP] or [DOWN]	Keyboard octave transposer. **Settings:** between **-2** and **+2** octaves
Transpose	General instrument transposition by semitones. **Settings:** between **-6** and **+6** semitones ***NOTES*** - *Next to the transposition setting is showed the transposer activation. To active/deactive the transposition, use the [TRANSPOSE] button of the TRANSPOSE AND OCTAVE section.* - *This parameter is also adjustable keeping pressed the [TRANSPOSE] and pressing the [UP] or [DOWN] buttons of the TRANSPOSE AND OCTAVE section or rotating the data entry dial.*

Velocity Curve	Curves that determine the keyboard sensitivity to the touch. **Settings:** • **Hard1** and **Hard2:** with these curves it is hard to reach high velocity values. Hard 2 is harder than Hard1. • **Normal:** a standard curve, the velocity value is directly proportional to the pressure exerted on the keyboard. • **Soft1** and **Soft2:** soft curves that allow to reach the high velocity range easily. Soft 2 is softer than Soft 1. • **Fixed:** a fixed curve that always produces the same velocity value despite the pressure exerted on the keyboard. The value is set through the *Fixed Velocity* parameter.
Fixed Velocity	Velocity value of the Fixed curve of the *Velocity Curve* parameter. **Settings:** between **1** and **127** ***NOTE*** *This parameter is adjustable only with Velocity Curve: Fixed (see previous parameter), otherwise the displayed value is "----".*

MASTER EQ section



The MASTER EQ section contains all the Master equalizer settings (see point 48, page 9).
To access this section in the GENERAL SETTINGS menu (page 62) place the cursor on the MASTER EQ field and press the [ENTER] button.

Parameter name	Description
Filter Type	Low and High bands filter. **Settings:** • **Shelving:** enhance or attenuation the signal below (LOW band) or above (HIGH band) the selected frequency. • **Peaking:** enhance or attenuation the signal around the central frequency of each band. *SHELVING* *PEAKING*  ***NOTE*** *The MID band always uses a Peaking type filter.*
Low Freq	Central frequency of the Low band. **Settings:** between **60 Hz** and **250 Hz**
Low Q	Width of the bell-shaped curve of the Low band filter. The central frequency is defined by the *Low Freq* parameter. High values correspond to a narrower curve, so the sound is strongly affected around the central frequency. Low values correspond to a broader curve, so the filter affects a larger band of frequencies, and the sound changes more gradually around the central frequency. **Settings:** between **0.5** and **4.0** ***NOTE*** *This parameter is only available with* Filter Type: Peaking *(see above).*
Mid Freq	Mid band central frequency. **Settings:** between **250 Hz** and **2500 Hz**
Mid Q	Width of the bell-shaped curve of the Mid band filter. The central frequency is defined by the *Mid Freq* parameter. This parameter works exactly like the *Low Q* parameter described above. **Settings:** between **0.5** and **4.0**
High Freq	High band central frequency. **Settings:** between **2500 Hz** and **9500 Hz**
High Q	Width of the bell-shaped curve of the High band filter. The central frequency is defined by the *High Freq* parameter. This parameter works exactly like the *Low Q* parameter described above. **Settings:** between **0.5** and **4.0** ***NOTE*** *This parameter is only available with* Filter Type: Peaking.

MIDI SETTINGS section

The MIDI SETTINGS section provides all the MIDI settings of the instrument.
To access this section in the GENERAL SETTINGS menu (page 62) place the cursor on the MIDI SETTINGS field and press the [ENTER] button.

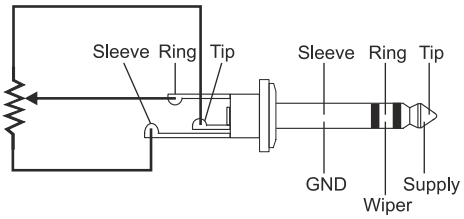
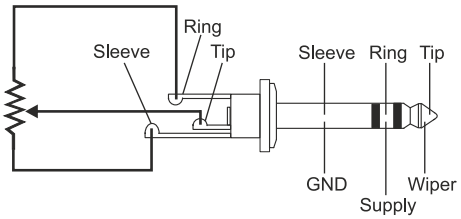
Parameter name	Description
Global Channel	MIDI global channel sending and receiving instrument control messages such as keyboard events, pedals, wheels and panel controls (see *Connecting to MIDI devices* section, page 15). **Settings:** • **OFF:** no messages transmitted and received on the global channel. • between **MIDI 1** and **MIDI16:** control messages are sent by the MIDI [OUT] connector and received through the MIDI [IN] connector of the rear panel on the channel indicated next to the "MIDI" field. • between **USB 1** and **USB16:** control messages are sent and received through the USB [TO HOST] connector on the rear panel on the channel indicated next to the "USB" field. ***NOTE*** *If channel selected for the for the Global Channel is the same as the Dual Keyb Ch (see below) the display shows "used" and MIDI data received on this channel is managed for the Global Channel only.*
Local Control	Enable the transmission of keyboard events, panel and pedal controls, to the instrument internal sound generation. We suggest to set this parameter as OFF while the instrument is connected to a computer via USB with the Thru function active (thus sending back all data to *Legend One*) to avoid double notes and MIDI loops. **Settings: OFF**, **ON** ***NOTES*** - *MIDI events are sent and received through the MIDI or USB ports according to the Global Channel parameter value, as described above.* - *On the startup of the instrument* Local Control *is always setted as* ON.
Dual Keyb Ch	MIDI channel for receiveing MIDI data from the external keyboard used in Dual keyboard mode (page 21). **Settings:** between **MIDI 1** and **MIDI16** ***NOTE*** *Control Change 1 (Modulation), 11 (Expression), 64 (Damper), 66 (Foot Control) and 67 (Foot Switch) are not affected by this setting.*
Dual Keyb Role	Assigning the external keyboard used in Dual keyboard mode to the Upper Part or the Lower Part. **Settings: Upper**, **Lower**
Tx/Rx Program	Enable sending and receiving MIDI Bank Select and Program Change messages through the global channel. **Settings: OFF**, **ON**
Tx/Rx CC	Enable sending and receiving MIDI Control Change messages through the global channel. **Settings: OFF**, **ON** ***NOTE*** *If channel selected for the for the Dual Keyb Ch is the same as the Global Channel (see above) the display shows "used" and MIDI data received on this channel is managed for the Global Channel only.*
Soft Thru	Transmission of MIDI messages recevied by *Legend One*. **Settings:** • **OFF:** no MIDI message is sent. • **MidiIn>MidiOut:** messages received through the MIDI [IN] connector are sent to the MIDI [OUT] connector. • **MidiIn>USB:** messages received through the MIDI [IN] connector are sent to the USB [TO HOST] connector. • **USB>MidiOut:** messages received through the USB [TO HOST] connector are sent to the MIDI [OUT] connector.

NOTE
For a thorough description of MIDI messages sent and received by Legend One refer to the MIDI Informations*, page MIDI - 1.*

PEDAL SETUP section

The PEDAL SETUP section provides the parameters to configure the pedals connected to the PEDAL jacks on the rear panel.
To access this section in the GENERAL SETTINGS menu (page 62) place the cursor on the PEDAL SETUP field and press the [ENTER] button.

Parameter name	Description
Rotary Sw Assign	Function assigned to the foot switch connected to the PEDAL [ROTARY SWITCH] connector. **Settings:** • **Rotary Speed:** control of the speed of the internal Rotary effect and the external rotating speaker connected to the [ROTARY SPEAKER] connector. • **Program +/-:** selection of next or previous Program.
Rotary Sw Mode	Operating mode of the foot switch connected to the PEDAL [ROTARY SWITCH] connector. The function of the selected operating mode changes in according of the type (momentary or latching) of pedal used. **Settings:** Using a momentary pedal switch: • **Toogle A-B** (Rotary Sw Assign: Rotary Speed)**:** using a pedal single switch, Rotary slow/fast speed changes each time the pedal is pressed. Using a pedal double switch, a switch changes the Rotary slow/fast speeds, the other swtich changes the Rotary slow/stop modes. • **Toogle A-B** (Rotary Sw Assign: Program +/-)**:** using a pedal single switch, next Program is selected each time the pedal is pressed. Using a pedal double switch, one switch selects the next Program, the other switch selects the previous Program. • **Toogle B-A** (Rotary Sw Assign: Rotary Speed)**:** using a pedal single switch, Rotary slow/stop mode changes each time the pedal is pressed. Using a pedal double switch, same function of the Toogle A-B, but using the opposite switches. • **Toogle B-A** (Rotary Sw Assign: Program +/-)**:** using a pedal single switch, previous Program is selected each time the pedal is pressed. Using a pedal double switch, same function of the Toogle A-B, but using the opposite switches. • **Hold A-B** (Rotary Sw Assign: Rotary Speed)**:** using a pedal single switch, Rotary slow/fast speed changes only when the pedal is held down, releasing the pedal the speed returns to the previous one. Using a pedal double switch, a switch changes the Rotary slow/fast speeds only when the pedal is held down, the other swtich changes the Rotary slow/stop modes speeds only when the pedal is held down. • **Hold A-B** (Rotary Sw Assign: Program +/-)**:** using a pedal single switch, next Program is selected each time the pedal is pressed and released. Using a pedal double switch, one switch selects the next Program, the other switch selects the previous Program, each time the switches are pressed and released. • **Hold B-A** (Rotary Sw Assign: Rotary Speed)**:** using a pedal single switch, Rotary slow/stop mode changes only when the pedal is held down, releasing the pedal the mode returns to the previous one same function. Using a pedal double switch, same function of the Toogle A-B, but using the opposite switches. • **Hold B-A** (Rotary Sw Assign: Program +/-)**:** using a pedal single switch, previous Program is selected each time the pedal is pressed and released. Using a pedal double switch, one switch selects the next Program, the other switch selects the previous Program, each the swtiches are pressed and released. Using a pedal double switch, same function of the Toogle A-B, but using the opposite switches. Using a latching pedal switch: • **Toogle A-B, Toogle B-A:** same function as that of momentary pedal switch, but it has to be pressed two times. • **Hold A-B, Hold B-A:** same function as that of the Toogle modes using a momentary pedal switch (see above). ***NOTE*** *For further information refer to* Foot switch to control the Rotary effect*, page 19.*
Rotary Sw Polar.	Polarity of the foot switch connected to PEDAL [ROTARY SWITCH]. **Settings:** • **Auto:** polarity is automatically detected when switching on the instrument. • **Open:** normally open foot switch pedal (N.O.). • **Closed:** normally closed foot switch pedal (N.C.). ***NOTE*** *Do not press the pedal while switching on the instrument and when selecting polarity.*

Damper Type	Type of pedal connected to the PEDAL [DAMPER] connector. **Settings:** • **Half-Damper~~1~~:** continuous control sustain pedal, to be used with the half-pedaling technique, such as Yamaha FC3A or Roland DP-10. • **Switch:** foot switch sustain pedal.
Damper Polarity	Polarity of the pedal connected to the PEDAL [DAMPER] connector. **Settings:** • **Auto:** polarity is automatically detected when switching on the instrument. • **Open:** normally open foot switch pedal (N.O.). • **Closed:** normally closed foot switch pedal (N.C.). ***NOTES*** *- Do not press the pedal while switching on the instrument and when selecting polarity.* *- This parameter is adjustable only with Damper Type: Switch (see previous parameter), otherwise the displayed value is "----".*
Damper Range	Position and range covered by the pedal connected to the PEDAL [DAMPER] connector. This page also allows the user to calibrate the sustain pedal (see below). **Settings:** between **0 %** and **100%** ***NOTE*** *This parameter is available only with Damper Type: Switch (see above).*
Expression Type	Type of foot controller connected to PEDAL [EXP]. **Settings:** • **RTS:** pedal with RTS connector, such as Yamaha FC7. • **TRS:** pedal with TRS connector, such as Fatar VP/25. *RTS*  *TRS* 
Exp. Range	Position and range covered by the pedal connected to PEDAL [EXP]. This page also allows the user to calibrate the foot controller (see below). **Settings:** between **0 %** and **100%**
Foot Sw Polarity	Polarity of the foot switch connected to PEDAL [FOOT SWITCH]. **Settings:** • **Auto:** polarity is automatically detected when switching on the instrument. • **Open:** normally open foot switch pedal (N.O.). • **Closed:** normally closed foot switch pedal (N.C.). ***NOTE*** *Do not press the pedal while switching on the instrument and when selecting polarity.*
Foot Cntrl Type	Same function and settings as the *Expression Type* parameter but affects the foot controller connected to the PEDAL [FOOT CONTROL] connector.
Foot Cntrl Range	Same function and settings as the *Exp. Range* parameter but affects the foot controller connected to the PEDAL [FOOT CONTROL] connector.

Pedal calibration

When connecting pedals to PEDAL [DAMPER] (when set as Half-Damper), PEDAL [FOOT CONTROL~~LER 1~~] and [EXP] it might be useful to perform a calibration, if the functioning range is incorrect (see the parameters *Dmp.Range*, *Exp.Range* and *FC~~2~~ Range* under the *PEDAL SETUP* menu). To calibrate the pedal, follow this procedure:

1. Scroll until you see the *Dmp.Range*, *Exp.Range* and *FC~~2~~ Range* parameter, according to the pedal you wish to calibrate.
2. To start the calibration, press the [ENTER] button.
3. Move the pedal to its maximum and minimum positions, checking that the *MIN* and *MAX* field show the right percentage value.
4. Press the [ENTER] button to save the new calibration ("Calibration stored!" message) or [EXIT/SHIFT] to cancel ("Calibration aborted!" message).

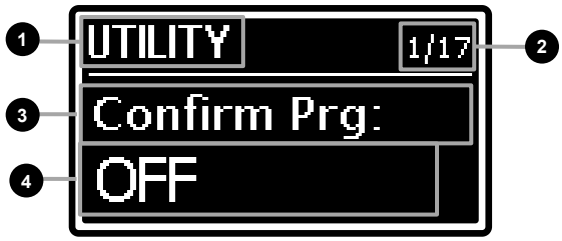
ROTARY SPEAKER section

The ROTARY SPEAKER section allows you to select the sound souce and to adjust the signal gain of the 11-pin [ROTARY SPEAKER] connector of the rear panel.
To access this section in the GENERAL SETTINGS menu (page 62) place the cursor on the ROTARY SPEAKER field and press the [ENTER] button.

Parameter name	Description
Source Assign	Sound source of the [ROTARY SPEAKER] connector. **Settings:** • **Organ:** only the ORGAN section, IFX 1 and/or IFX 2 (if assigned to the ORGAN section), Master Equalizer. • **Main L/R:** same signal present on the MAIN [L/MONO] and [R] output of the rear panel.
Out Gain	Gain of the signal present on the [ROTARY SPEAKER] connector. **Settings: -6 dB**, **0 dB**, **+6 dB**

UTILITY MENU

The UTILITY menu provides some useful parameters that affect the whole instrument. To access the menu, select the UTILITY field in the EDIT menu screen (page 42). The display shows the following fields:



1 Submenu name
Shows that you currently are in the UTILITY menu.

2 Page number
Shows the current page number and the total of pages on the menu (for example "1/17" means that the current page is the first out of the 17 available pages).

3 Function name
The name of the function that will be recalled. Available functions are:

Function	Description
Confirm Prg	Enable / disable the need for confirmation when selecting a Program. When the parameter value is OFF, a Program is loaded immediately when selected. When the parameter value is ON, the user must select a Program and then press the [ENTER] button to load it. **Settings: OFF**, **ON**
All Notes Off	Turn off, changing Program, of any notes. **Settings: Disabled**, **Enabled**
Exp. Pedal Mode **Mod. Wheel Mode** **Damper Mode** **Foot Cntrl Mode**	Functioning mode, changing Program, of the parameters assigned to the pedal connected to PEDAL [DAMPER], [EXP] and [FOOT CONTROL] connectors and to the wheel 2 (see *Wheels* section, page 10). **Settings:** • **Reset:** parameter value loaded from the new Program. • **Hold:** parameter value maintained with the current control position.
Oct.Butt.Assign	Operating mode of the [DOWN] and [UP] buttons of the TRANSPOSE AND OCTAVE section. **Settings:** • **Octave Dw/Up:** up and down octave transposer. • **Set A/B:** same function of the SET A [ON/ASSIGN] and SET B [ON/ASSIGN] buttons (see ponts 21 and 22, page 6).
Display Contrast	Set the display contrast. **Settings:** between **1** and **8**
Leds Intensity	Brightness of all the Leds on the panel. **Settings:** between **1** and **8**
USB to Device	Functioning mode of the USB [TO DEVICE] port. **Settings:** • **Flash Drive:** for the use with a USB flash drive. • **Charger:** to charge a tablet or smartphone.
USB Audio Level	Signal level of the USB stereo Audio received through the USB [TO HOST] connector. **Settings:** between **1** and **127**
Memory Lock	Prevents from saving Programs, together with loading backup files, so as to avoid undesired memory overwriting. **Settings: OFF**, **ON**
Auto Power Off	How long the instrument has to be idle before it shuts down automatically. **Settings: Disabled**, **30 min**, **120 min**
Save All **Save Program**	Save the instrument data to a USB flash drive.
Load All **Load Program**	Load the instrument data from a USB flash drive.
Factory Reset	Restore the factory settings.
Release	Current version and update of the operating system.

4 Function setting or operations to recall the function.
Indicates the parameter value or tells you to press the [ENTER] button to start the selected function.

Press the buttons [<] or [>] to scroll through the menu functions. Press the [ENTER] button to access the function. Press [EXIT/SHIFT] to quit the function and return to the SYSTEM menu. Press [MENU/STORE] instead to return to the Program main page.

NOTES
- *To switch on the instrument after it was shut down by the* Auto Power Off *function, set the [POWER] switch to "0" (OFF), wait 10 seconds, then set the switch to "1" (ON).*
- *All unsaved data is lost when the instrument shuts down automatically. To prevent that, always save the changes you don't want to lose.*

SAVE ALL / SAVE PROGRAM functions

The Save All and Save Program functions allow you to store all instrument data or individual Programs respectively on a USB flash drive inserted in the USB [TO DEVICE] connector. The data are stored on the USB key as a .LOB file in the "LegendOne\Backups" folder in the case of Save All, and .LOP in the "LegendOne\Programs" folder in the case of Save Program.
To perform a backup of all instrument data, follow this procedure:

1. In the UTILITY screen, select the Save All function:

   and press the [ENTER] button.
2. Press the [ENTER] button to confirm the Program name, or write a new one.
   To change name, press the buttons [<] or [>] to move the cursor (highlighted character) and rotate the data entry dial to select a different character. The lower part of the display shows all available characters for the Program name.
   Push [>] while pressing [EXIT/SHIFT] to insert a character before the one selected.
   Push [<] while pressing [EXIT/SHIFT], to delete the selected character.
   When you have finished writing the name, press the [ENTER] button to continue. Press [EXIT/SHIFT] to abort.
   If the USB flash drive already contains a file with the same name, the screen will show the message: "*Backup… already exists. Overwrite?*" asking you if you wish to overwrite the file. Press the data entry dial to confirm or [EXIT] to cancel.
3. When the file is successfully saved, the message "*Save Completed!*" appears on screen.

To save a single Program follow this procedure:

1. In the main page, select the Program you want to save on the USB flash drive.
2. Display the *Save All* screen described above and turn the data entry dial clockwise to call up the *Save Program* function.

   The saving procedure is identical to that described for the *Save All* function.

NOTE
When a file is overwritten, all data contained in the file is lost.

LOAD ALL / LOAD PROGRAM functions

The Load All function is used to reload all the instrument data previously saved through the Save All function to a USB flash drive (connected to USB [TO DEVICE]). The Load Program function is used to reload single Programs previously saved through the Save Program function. To load the instrument data, follow this procedure:

1. In the UTILITY menu select the Load All function:

   and press the [ENTER] button.
2. Turn the dial to select a file among those available on the USB drive and press the [ENTER] button to load the file. The system will ask for a confirmation with the following message: "*Reset data in internal mem. Are you sure?*". If you accept, all the data on the instrument will be irreparably lost. Press the data entry dial to confirm or [EXIT/SHIFT] to abort.
3. While loading the data, the system will show the following message on screen: "*Executing Restore…*". When the procedure is complete, you will see the message "*Load Completed!*"

To load a single Program follow this procedure:

1. Display the Load All screen described above and turn the data entry dial clockwise to call up the Load Program function.

   and press the [ENTER] button.
   To select a Program file, turn the data entry dial, the display will show all the .LOP files on the USB flash drive. After selecting a Program file, you can play it immediately before loading it, to make sure it is the right one. To permanently load the Program file into the instrument's internal memory, press the [ENTER] button. The system will ask for the Program location where you want to save the selected Program file. Press the [ENTER] button to overwrite the selected Program location, or use the knob to select a new location.

NOTE
Overwriting a Program, whatever its location, means that all its settings will be irremediably lost. To avoid losing the data on the instrument, first make a backup of the data through the Save All or Save Program functions (page 69) and only then load the data from the USB drive.

FACTORY RESET function

The Factory Reset function restores all the original Programs and system parameters of the instrument factory settings. To perform a Factory Reset, follow this procedure:

1. Access the UTILITY screen, then select the Factory Reset function and press the [ENTER] button. The system will ask for a confirmation: "*Reset all data in internal mem. Are you sure?".* If you accept, all the user customisations on the instrument will be irreparably lost. Press the dial to confirm or [EXIT/SHIFT] to abort.
2. During the procedure the message "*Executing Factory Reset…*" will appear on screen. When the procedure is over, the instrument restarts automatically.

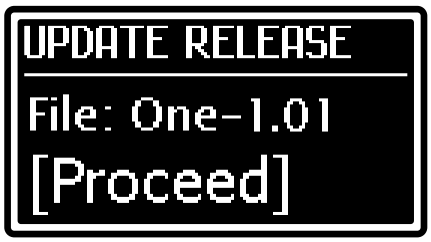
NOTE
To avoid losing the data on the instrument, first make a backup of the data through the Save All function (page 69) and only then perform the factory reset.

RELEASE/UPDATE function

The *Release/Update* function can be used to check the operating system version currently running on the instrument. Each time an update file is released it will be made available on the website: *http://www.viscountinstruments.com*. Update files are named One-XXX.LOU, where XXX stands for the update version. After the .ZIP file has been downloaded, extract the .LOU file and copy it to the main folder (root) of a USB flash drive.
To check the currently running operating system version, access the UTILITY menu and select the *Release* field:

To update the operating system, follow this procedure:

1. Save the update file to a USB flash drive, then connect the drive to the USB [TO DEVICE] connector.
2. Open the above mentioned video page, then press the [ENTER] button. The screen will show in the field *"File"* the name of the update file found in the USB drive:



3. Make sure that this is the correct file, then press the [ENTER] button to start the update or press [EXIT/SHIFT] to abort the operation. Once the update has started, the system checks the file integrity and shows the message: "*Checking udpate…*". Then it loads the file, while showing the message: "*Updating…*" and the progress percentage. When the operation is over the message "*Update successful [Turn on/off]*".

Updating the Sounds

It is possible to update not only the operating system, but also the sounds of the SOUND 1 and SOUND 2 sections. When a new sounds update is released, the update .LOS file will be made available on the website *http://www.viscountinstruments.com*. To update these sections follow the same procedure described above for the operating system, with one difference: at point 2 turn the data entry dial in order to select the *Sounds* field instead of the *Release* field.

IMPORTANT NOTES!
- *Always use USB flash drive formatted with FAT or FAT32 file system (no NTFS).*
- *Do not disconnect the USB flash drive or switch off the instrument during the update procedure.*
- *Once the USB flash drive is inserted please wait some seconds before starting the upgrade. If the instrument still does not detect the drive, showing "USB pen not found" message, press [EXIT/SHIFT] to leave the upgrade and then try again. For the same reason, the system may not have completed checking the .LOS file yet. Again press [EXIT/SHIFT] to leave the upgrade and then try again.*
- *It is strongly recommended to use USB flash drives containing only one partition. If USB flash contains two or more partitions (even if hidden), copy the update file to the first partition. By copying the update file to other partitions, this is not detected by the instrument, displaying the error message "Update file not detected".*
- *Pay attention to save the .LOU or .LOS file in your USB flash drive, and not the .ZIP file. Furthermore, the USB flash unit must contain only one .LOU or .LOS update file.*
- *If the update is not completed following a power supply failure or any other reason, leave the USB flash drive inserted as the instrument will automatically perform the update again when it is next switched on.*
- *Please visit the website* http://www.viscountinstruments.com *periodically to check for updates.*

APPENDIX

Quick functions

The following table describes all the actions that can be performed through the front panel buttons, without the need to access menus and scroll through pages on the display. When there is a combination of two buttons, hold down the first button of the pair, and in the meanwhile press the second button.

Buttons combination	Function	Described at page
Short press of the ORGAN [MODEL/EDIT] button	Accesses the models list of the ORGAN section.	76
Long press of the ORGAN [MODEL/EDIT] button	Accesses the ORGAN section parameters.	43
[EXIT/SHIFT] + ORGAN [ON/PART] buttons	Assigns the ORGAN section to the Part (Split or Dual mode only).	29
ORGAN [ON/PART] + TRANSPOSE AND OCTAVE [DOWN] or [UP] buttons	Transposes one octave down or up of the Upper Part of the ORGAN section.	44
Short press of the SOUND 1 or SOUND 2 category selection knob	Accesses the sounds list of the SOUND 1 or SOUND 2 section.	76
Long press of the SOUND 1 or SOUND 2 category selection knob	Accesses the SOUND 1 or SOUND 2 section parameters.	47
[EXIT/SHIFT] + SOUND 1 or SOUND 2 [ON/PART] buttons	Assigns the SOUND 1 or SOUND 2 section to the Part (Split or Dual mode only).	32
SOUND 1 or SOUND 2 [ON/PART] + TRANSPOSE AND OCTAVE [DOWN] or [UP] buttons	Tansposes one octave down or up of the SOUND 1 or SOUND 2 section.	48
Short press of the PEDALS [PEDALS MODEL/EDIT] button	Accesses the models list of the PEDALS section.	78
Long press of the PEDALS [PEDALS MODEL/EDIT] button	Accesses the PEDALS section parameters.	49
PEDALS [PEDALS ON] + TRANSPOSE AND OCTAVE [DOWN] or [UP] buttons	Transposees one octave down or up of the PEDALS section.	49
PEDALS [PEDALS TO MANUAL] + keyboard key	Sets the To Manual Hi Key of the PEDALS section.	50
Long press of the PEDALS [PEDALS TO MANUAL] button	Accesses the To Manual Mode parameter of the PEDALS section.	49
Short press of the EXT. ZONE 1 or EXT. ZONE 2 program selection knob	Accesses the Program Change list of the EXTERNAL ZONE 1 or EXTERNAL ZONE 2 section.	35
Long press of the EXT. ZONE 1 or EXT. ZONE 2 program selection knob	Accesses the EXTERNAL ZONE 1 or EXTERNAL ZONE 2 section parameters.	51
[EXIT/SHIFT] + EXT. ZONE 1 or EXT. ZONE 2 [ON/PART] buttons	Assigns the EXTERNAL ZONE 1 or EXTERNAL ZONE 2 section to the Part (Split or Dual mode only).	35
EXT. ZONE 1 or EXT. ZONE 2 [ON/PART] + TRANSPOSE AND OCTAVE [DOWN] or [UP] buttons	Transposes one octave down or up of the EXTERNAL ZONE 1 or EXTERNAL ZONE 2 section.	52
Short press of the EXT. ZONE 3 [PEDALS MODEL/EDIT] button	Accesses the Program Change list of the EXTERNAL ZONE 1 or EXTERNAL ZONE 2 section.	35
Long press of the EXT. ZONE 3 [PEDALS MODEL/EDIT] button	Accesses the EXTERNAL ZONE 3 section parameters.	51
EXT. ZONE 3 [PEDALS ON] + TRANSPOSE AND OCTAVE [DOWN] or [UP] buttons	Transposes one octave down or up of the EXTERNAL ZONE 3 section.	52
EXT. ZONE 3 [PEDALS TO MANUAL] + keyboard key	Sets the To Manual Hi Key of the EXTERNAL ZONE 3 section.	52
Long press of the EXT. ZONE 3 [PEDALS TO MANUAL] button	Accesses the To Manual Mode parameter of the EXTERNAL ZONE 3 section.	52
Long press of the PERCUSSION [ON] button	Accesses the PERCUSSION parameters.	44
Long press of the PERCUSSION [SOFT] button	Accesses the Volume Amount parameter of the PERCUSSION.	45
Long press of the PERCUSSION [FAST] button	Accesses the Decay Time parameter of the PERCUSSION.	45
Long press of the PERCUSSION [THIRD] button	Accesses the Drawbar 1' parameter of the PERCUSSION.	45

Short press of the VIBRATO AND CHORUS selector	Accesses the presets list of the VIBRATO AND CHORUS effect.	78
Long press of the ROTARY [ROTARY ON/EDIT] button	Accesses the ROTARY effect parameters.	46
Long press of the REVERB [REVERB ON/EDIT] button	Accesses the REVERB effect parameters.	61
[EXIT/SHIFT] + SET A or SET B [ON/ASSIGN] buttons	Assigns the drawbar SET to the ORGAN, SOUND 1 or SOUND 2 section.	23
[EXIT/SHIFT] + MASTER FX – IFX 1 – IFX 2 [ON/ASSIGN] buttons	Assigns the MFX, IFX 1 or IFX 2 to the ORGAN, SOUND 1, SOUND 2 or PEDALS section.	36
Short press of the MASTER FX – IFX 1 – IFX 2 category selection knob	Accesses the presets list of the selected MFX, IFX 1 or IFX 2 effect category.	78
Long press of the MASTER FX – IFX 1 – IFX 2 category selection knob	Accesses the parameters of the selected MFX, IFX 1 or IFX 2 effect.	54
[SPLIT/DUAL] + keyboard key	Sets the Split Point of the Split keyboard mode.	23
TRANSPOSE AND OCTAVE [TRANSPOSE] + [DOWN] or [UP] buttons **TRANSPOSE AND OCTAVE [TRANSPOSE] + rotation of data entry dial**	Transposes one semitone down or up the keyboard.	62

NOTE
Long press of buttons and knobs are not allowed when the display is in the UTILITY menu.

Error messages

Backup files / Program files not detected!
The flash drive does not contain any compatible backup file.

Corrupted update file!
The update file you are trying to load is corrupted. Try downloading the file again from the website *www.viscountinstruments.com* and copying it to the USB flash drive, then repeat the procedure.

Error in reading file!
The system cannot read the selected file. Make sure that the USB flash drive is connected properly and that it is undamaged.

INTERNAL ERROR #"X"
These error messages are shown when the instrument is switched on, if one or more of its components aren't working properly. Instead of an "X" you will see a number, according to the type of device and of error, followed by the message [Update required] or [Contact service].
If you see the message: "[Update required]", the malfunctioning might be solved by installing the operating system again (page 71). If you still see the same message again after the update, or if it changes to [Contact service], you need to contact the technical support by writing an email to *service@viscount.it* indicating the error message and the number that appears on screen.

Load aborted!
The backup file you are loading is corrupted. Try copying the file again to the USB drive, then repeat the procedure.

Memory is protected!
Programs cannot be saved and backup files cannot be loaded, because the Memory Lock function is active (page 68).

Not properly file name!
The name of the backup file you are trying to save contains no characters. Enter at least one character in the file name.
Not recognized as valid file.
The file you are trying to load is not a *Legend One* compatible backup file.

Save aborted!
The system cannot save the backup file to the USB flash drive. Check that the USB flash drive is not write-protected, that it is formatted with the FAT32 file system and that it is undamaged.

Too many update files!
The USB flash drive contains more than one update file. The root folder of the flash drive should contain only one system update file.

Update Failed. Error #"X". [Please retry]
The operating system or module update failed. Restart the instrument (switch off, then on again), leaving the USB drive connected to the port: the instrument will try to update again. If the same error message appears after the new update, contact the technical support by writing an email to *service@viscount.it,* including the error message and the number that appears on screen.

Update file not detected!
No update file was detected in the USB flash drive currently connected to the instrument.

USB charger active
You are trying to use a USB flash drive the fact that the USB [TO DEVICE] port is currently set so as to power/charge an external device (page 68).

USB charger OVERCURRENT [Extract device]
The external device you are trying to charge through the USB [TO DEVICE] port requires too much power. To avoid malfunctions, the port is deactivated for 10 seconds. Disconnect the device and check that it is undamaged.

USB flash drive DAMAGED [Extract drive]
The flash drive connected to the USB [TO DEVICE] port is not working properly. To avoid malfunctions, the port is deactivated for 10 seconds. Disconnect the USB drive and check that it is undamaged.

USB flash drive not detected!
The system does not detect the USB flash drive that is necessary for the current operation. If the correct USB flash drive is connected to the instrument, disconnect it then connect it again. Also check that the flash drive is formatted correctly with the FAT32 file system and that it is undamaged.

USB flash drive not detected! – 3 blinking leds
The system does not detect the USB flash drive that is necessary for the operating system update. If the correct USB flash drive is connected to the instrument, disconnect it then connect it again.

USB flash drive not recognized
The USB flash drive currently in use is not supported by the system for the current operation. For the operation you are performing it is recommended to use another USB pen.

USB flash drive not supported! (FAT32 only)
Only use flash drives using the FAT o FAT32 file system (no NTFS or other).

Wrong format. Newer software is required
The backup file you are trying to load was generated with an operating system that is more recent than the version currently running on your instrument. Update the instrument to the latest available operating system version.

Wrong update file!
The update file you are trying to load is not compatible with the instrument. Try downloading the file again from the website *www.viscountinstruments.com* and copy it to the USB flash drive, then repeat the procedure.

NOTE
There are some cases where errors may occur that cannot be shown on the display and the leds of the SOUND 1 category selection knob (point 7 at page 4) are used (the led light turns on). Some of these are:
SOUND 1 [E.Piano] Led: Corrupted update file!
SOUND 1 [Pad] Led: Error in reading file!
SOUND 1 [Piano] Led: Update file not detected!
For other Led error reporting, please contact the technical support at the e-mail address service@viscount.it.

Panic function

In the case of other connected MIDI devices, it may occur that some notes are no longer turned off even if you release the keyboard keys. If the problem occurs, to switch off all sounds immediately, keeping pressed the [EXIT/SHIFT] button press the [MEMORY] button (point 14 and 12 at page 5).

Troubleshooting

The instrument does not switch on.
- Check that the external power supply is connected to the instrument and the power cable is properly plugged to the socket.
- Make sure that the power socket is working.

The instrument shut down by itself.
- The Auto Power Off function is active. To disable the function, see page 68.

The instrument makes no sound.
- Make sure that the [MASTER VOLUME] knob is not in its minimum position (to the far left).
- The external speaker system is switched off or its volume is too low.
- Check that the connected foot controller connected to the PEDAL [EXP] connector and the one connected to the [FOOT CONTROL] connector if assigned to the Expression function (page 53) is not on its minimum position (fully raised).
- The sound sections volume or MIDI expression was set to minimum by an external MIDI controller.

The sound is distorted.
- Lower the volume.
- A distortion effect was applied by one of the Amp category effects or by the ROTARY [DRIVE] knob. If you do not wish any distortion, set the *Drive* parameter to 0 (page 57) or rotate the [DRIVE] knob to the minimum position (fully raised).

No effect can be heard.
- Make sure that the sound section you are playing is assigned to an effect and that the effect is active (page 36).

The data exchange with a connected computer is not working properly.
- Make sure that the computer port settings are correct.
- Make sure that the *Global Channel* parameter (page 64) is set on the correct interface (MIDI or USB).

The instrument can't save data on the connected USB drive.
- Make sure that the USB flash unit is not write-protected.
- Only use flash drives using the FAT o FAT32 file system (no NTFS or other).

List of the ORGAN models

Model	#	Type
B3 1938SDM	01	Tonewheels organs
C3 1955MM	02	
B3 1967MM	03	
BC 1936	04	
B3 1956	05	
A100 1961	06	
Baroque Pipe	07	Pipe organs
Romantic Pipe	08	
Symph Pipe	09	
Farf Organ	10	Transistor organs
Vx Organ	11	

List of the SOUND 1 and SOUND 2 timbres

Category	#	Sound	Control 1 parameter	Control 2 parameter
Piano	01	American Grd	Damper Reso	String Reso
	02	JP Stage	Damper Reso	String Reso
	03	German Grd	Damper Reso	String Reso
	04	Concert Grd	Damper Reso	String Reso
	05	Piano&Warm	Damper Reso	Layer Level
	06	Piano&Strings	Damper Reso	Layer Level
	07	Piano&Choir	Damper Reso	Layer Level
	08	Piano&Pad1	Damper Reso	Layer Level
	09	Piano&Pad2	Damper Reso	Layer Level
	10	House Piano	Chorus Send	Chorus Rate
	11	E.Grand1	Chorus Send	Chorus Rate
	12	E.Grand2	Chorus Send	Chorus Rate
	13	Digital '80	Chorus Send	Chorus Rate
	14	Harpsichord	Chorus Send	Release Noise
E.Piano	01	Rhod MK I	Attack Noise	Release Noise
	02	Rhod MK II	Attack Noise	Release Noise
	03	Wurl 140B	Attack Noise	Release Noise
	04	DX Tines	Chorus Send	Chorus Rate
	05	DX Memories	Chorus Send	Chorus Rate
	06	Full Tines	Chorus Send	Chorus Rate
	07	Crystal EP	Chorus Send	Chorus Rate
	08	Clavinet AC	Chorus Send	Release Noise
	09	Clavinet AD	Chorus Send	Release Noise
	10	Clavinet BC	Chorus Send	Release Noise
	11	Clavinet BD	Chorus Send	Release Noise
	12	Old Clavi	Chorus Send	Release Noise
	13	Velo Duck	Chorus Send	Release Noise
Synth	01	Super Brass	Chorus Send	Chorus Rate
	02	SynBrass '82	Chorus Send	Chorus Rate
	03	SynBrass '84	Chorus Send	Chorus Rate
	04	OB Brass	Chorus Send	Chorus Rate
	05	OB Smooth	Chorus Send	Chorus Rate
	06	PWM Brass	Chorus Send	Chorus Rate
	07	Fat Brass	Chorus Send	Chorus Rate
	08	Triangle Lead	Chorus Send	Portamento Time
	09	Mr Duke	Chorus Send	Portamento Time
	10	Mr Lyle	Chorus Send	Portamento Time
	11	Mr Jan	Chorus Send	Portamento Time
	12	Lucky Man	Chorus Send	Portamento Time
	13	Saw Lead	Chorus Send	Portamento Time
	14	Easy Lead	Chorus Send	Portamento Time
	15	Gullead	Chorus Send	Portamento Time
	16	Fat Duck	Chorus Send	Portamento Time
	17	Super Lead	Chorus Send	Portamento Time
	18	The Comp	Chorus Send	Chorus Rate
	19	Smooth Arp	Chorus Send	Chorus Rate
	20	Digipluck	Chorus Send	Chorus Rate

Strings	01	Hybrid Strings	Chorus Send	Chorus Rate
	02	Str Ensemble	Chorus Send	Chorus Rate
	03	Octa Strings	Chorus Send	Chorus Rate
	04	Med Ensemble	Chorus Send	Chorus Rate
	05	Dyna Strings	Chorus Send	Chorus Rate
	06	Trio Concert	Chorus Send	Chorus Rate
	07	Pizzicato	Chorus Send	Chorus Rate
	08	Analog Strings	Chorus Send	Chorus Rate
	09	Str Machine 1	Chorus Send	Chorus Rate
	10	Str Machine 2	Chorus Send	Chorus Rate
	11	PWM Strings	Chorus Send	Chorus Rate
	12	PWM Decay	Chorus Send	Chorus Rate
	13	Mello Strings	Chorus Send	Chorus Rate
	14	Mello Flutes	Chorus Send	Chorus Rate
	15	Choir Oohs	Chorus Send	Chorus Rate
	16	Soft Aahs	Chorus Send	Chorus Rate
	17	Choir Aahs	Chorus Send	Chorus Rate
	18	Gregorian	Chorus Send	Chorus Rate
	19	Boys Aahs	Chorus Send	Chorus Rate
	20	Gospel Aahs	Chorus Send	Chorus Rate
	21	Gospel Uuhs	Chorus Send	Chorus Rate
	22	Gospel Dooh	Chorus Send	Chorus Rate
	23	Gospel Bah	Chorus Send	Chorus Rate
	24	Soul Uuhs	Chorus Send	Chorus Rate
	25	Soul Mmh	Chorus Send	Chorus Rate
Pad	01	Warm Pad	Chorus Send	Chorus Rate
	02	Reso Pad	Chorus Send	Chorus Rate
	03	Square Pad	Chorus Send	Chorus Rate
	04	Poly Pad	Chorus Send	Chorus Rate
	05	Sweep Pad	Chorus Send	Chorus Rate
	06	Decay Pad	Chorus Send	Chorus Rate
	07	DSS Pad	Chorus Send	Chorus Rate
	08	DSS Octa Pad	Chorus Send	Chorus Rate
	09	DSS Smooth	Chorus Send	Chorus Rate
	10	LFO Pad	Chorus Send	Chorus Rate
	11	Slow ResoPad	Chorus Send	Chorus Rate
	12	Odd Pad	Chorus Send	Chorus Rate
	13	Analog Pad	Chorus Send	Chorus Rate
	14	Fantabells	Chorus Send	Chorus Rate
Others	01	Big Band	Chorus Send	Chorus Rate
	02	Brass Band	Chorus Send	Chorus Rate
	03	Brass Falls	Chorus Send	Chorus Rate
	04	Soul Horns	Chorus Send	Chorus Rate
	05	Vintage Horns	Chorus Send	Chorus Rate
	06	Brass Section	Chorus Send	Chorus Rate
	07	Soft Horns	Chorus Send	Chorus Rate
	08	Sax Section	Chorus Send	Chorus Rate
	09	Symph Brass	Chorus Send	Chorus Rate
	10	Mellow Horns	Chorus Send	Chorus Rate
	11	French Horns	Chorus Send	Chorus Rate
	12	Nylon Guitar	Chorus Send	Chorus Rate
	13	Ac. Guitar	Chorus Send	Chorus Rate
	14	Steel Guitar	Chorus Send	Chorus Rate
	15	12 Strings	Chorus Send	Chorus Rate
	16	Jazz Guitar	Chorus Send	Chorus Rate
	17	Clean Guitar	Chorus Send	Chorus Rate
	18	Neck Pickup	Chorus Send	Chorus Rate
	19	Muted Guitar	Chorus Send	Chorus Rate
	20	Vibes	Chorus Send	Chorus Rate
	21	Marimba	Chorus Send	Chorus Rate
	22	Wood Bells	Chorus Send	Chorus Rate
	23	Xylophone	Chorus Send	Chorus Rate
	24	Celesta	Chorus Send	Chorus Rate
	25	Steel Drum	Chorus Send	Chorus Rate
	26	Glockenspiel	Chorus Send	Chorus Rate
	27	Bells	Chorus Send	Chorus Rate
	28	Digibells	Chorus Send	Chorus Rate
	29	Cyber Bells	Chorus Send	Chorus Rate
	30	Space Bells	Chorus Send	Chorus Rate
	31	Accordion	Chorus Send	Chorus Rate
	32	Bandoneon	Chorus Send	Chorus Rate
	33	Musette	Chorus Send	Chorus Rate

List of the PEDALS models

Model	#	Type
T.Wheel Bass	01	Pedals section of electromechanical organ
Baroque Bass **Romantic Bass** **Symph Bass**	02 03 04	Pedal section of pipe organs
Farf Bass **Vx Bass**	05 06	Bass section of transistor organs
Organ Bass	07	Synth organ bass
Acoustic Bass **Finger Bass** **Fretless Bass** **Picked Bass** **Slap Bass**	08 09 10 11 12	Acoustic and electric basses
Rhod Bass	13	Tine piano bass
Dark Pk Bass **Synth Bass 1** **Synth Bass 2** **Synth Bass 3** **Synth Bass 4** **Synth Bass 5** **Synth Bass 6** **Fat Bass** **DX Bass**	14 15 16 17 18 19 20 21 22	Synth basses

List of effect presets

Effects for the ORGAN section only	Preset
VIBRATO AND CHORUS	Type A, Type B, Type C, Type D
ROTARY	Custom, Classic Rear, Classic Front, Side Wide, Rear Mono, Front Mono, Rear Drum Stereo, Studio Rear, Stage Rear

MFX, IFX 1, IFX 2 categories	Preset
Tremolo	Stage Tremolo, Opto Tremolo, 1960s Tremolo, Light Tremolo, Wide Tremolo, Stereo Pan, Slicer Tremolo, Psych Tremolo, Suite Tremolo, Wurly Tremolo, 1970s Vibrato, Modern VB-Z, 1960s Vibrato, Light Vibrato, Ghost Vibrato, Baloon Vibrato
Chorus	Stage Chorus, 1970s Chorus, St.Slow Chorus, Stereo Chorus, Modern CH-Z, Light Chorus, Wide Chorus, Dream Chorus
Flanger	Stage Flanger, Stress-me I, Stress-me II, Gentle Flanger, Color Flanger, Dyn Flanger
Phaser	Stage Phaser, PH90, Modern Phaser, Deep Phaser, PH Deluxe, Spread Phaser
Wah	Cry Wah [C], Gun Wah [C], UK Wah [C], Drop Wah [C], AutoWah-1 [A], AutoWah-2 [A], AutoWah-3 [A], AutoWah-4 [A], StageT-Wah [T], Q-Wah [T], LT-Wah [T]
Amp	Suit76, Wr200, Sweet, Vintage, '59 Clean, Twin, Small, Twin Punch, Lo-Fi, Punch Stack, Fuzz Drive, Bass Stack, Sub Bass
Delay	Short Tail, Long Tail, Neverending, Ping Pong, One Shot, Double Shot
Others – PEQ3	Custom, Mid Boost, Mid Scoop, More Mids, Bass Eq, Ultra Bass
Others – PEQ5	Custom, Bright Eq, Dark Eq, Ac.Guitar Eq, Piano Eq, Funky Eq
Others – GEQ5	Custom, V-Mid, Hi Smooth, Bass Cut, Huge Bass, Light Eq
Others – Comp	Generic, Gentle, Acoustic, Precise, LeadGtr, Punchy, Loud, Brute, Piano
Others – Simple Rotary	Clean, Jazz, Blues, Rock, Horn Mic, Basic, Fat Drum
Others – Ring Mod	Classic, Soft, Waving, Wake Up, Overdrive, Electro, Pulsing

MIDI INFORMATIONS

What is MIDI

The MIDI (**M**usical **I**nstrument **D**igital **I**nterface) allows instruments of different makes and types to communicate with each other by means of this clearly specified protocol of codes. This makes it possible to create systems of MIDI instruments which offer much better versatility and control than can be achieved with separate instruments. To make this communication possible, all MIDI instruments are equipped with two or three 5 pin DIN connectors marked:
- **MIDI IN**: By means of this connector, the device receives the MIDI data emitted by other units.
- **MIDI OUT**: By means of this connector, the device sends the MIDI data it has generated to other units.
- **MIDI THRU**: This connector, used to connect several units in series, emits the MIDI data exactly as they are received by the respective MIDI IN port.

N.B.: *Legend One is not equipped with the MIDI THRU connector. However, a Thru software function is available.*

For example, most instruments equipped with MIDI interface transmit MIDI messages which specify which note has been played and with what velocity by means of the MIDI OUT connector. If this connector is connected to the MIDI IN of another MIDI instrument, such as a synthesiser or an expander, the connected instrument will give a precise response to the notes played on the transmitter instrument. This allows you actually to play two instruments at the same time, and obtain special multi-instrument sounds. The same type of transfer of information is used to record MIDI sequences. A sequencer can be used to record the MIDI data transmitted by the *Legend One*. When these recorded data are sent to the *Legend One*, it will automatically play back the recorded performance.

MIDI Channels

The MIDI is able to transmit a multitude of digital data by means of a single cable and thus a single connector, thanks to the MIDI channels. There are 16 MIDI channels, so MIDI messages are processed when the channels of the receiver and transmitter instruments are the same. *Legend One* transmits and receives MIDI data in the channel setted with the *Global Channel* parameter in the *GENERAL SETTINGS / MIDI SETTINGS* section.

Main MIDI messages transmitted and received by the Legend One

CHANNEL MESSAGES

NOTE ON

This message is transmitted when a keyboard note is pressed. Each Note On contains the following data:
Note On: when the key has been pressed;
Note Number: which key and therefore note has been pressed;
Velocity: dynamic, that is, the quantity of pressure on the key.
Note numbers vary between 0 and 127; the central C corresponds to number 60.

Data format:	9nH kkH vvH
n=channel number:	00H – 0FH (1 – 16)
kk=note number:	00H – 7FH (0 – 127)
vv=note on velocity:	01H – 7FH (1 – 127) 00H (0) Note Off

NOTE OFF

This message is transmitted when a key is released. When the message is received, the corresponding sound stops. A Note Off message contains the following data:
Note Off: a key has been released;
Note Number: which key has been released;
Velocity: dynamic, that is, energy of the release.

Data format:	8nH kkH vvH 9nH kkH 00H
n=channel number:	00H - 0FH (1 – 16)
kk=note number:	00H – 7FH (0 – 127)
vv=note off velocity:	00H – 7FH (0 – 127)

NB: *if a Note On message has Velocity=0, it counts as a Note Off message.*

CONTROL CHANGE
These are control messages (often associated to trimmers or pedals) used to add expression to the performance, allowing you to set (and control in real time if necessary) voice parameters such as volume (CC n.7) or the position of the swell pedals (CC n.11), etc.
This message contains the following information:
Control Change: a controller has been adjusted
Controller Number: which controller has been adjusted
Controller Position: the position of the controller

Data format: BnH 00H vvH

n=channel number: 00H – 0FH (1 – 16)
vv=controller number: 00H – 7FH (0 – 127)
vv=value: 00H – 7FH (0 – 127)

PROGRAM CHANGE
This message selects sounds or programs on the receiving instrument.
The sounds recalled by each Program Change message is described by the General MIDI standard. Usually, the recalled sounds can be found on a chart included in the User Manual of instruments using this standard.
This message contains the following data:
Program Change: change sound or program;
Program Change Number: the number of sound/program that has to be activated;

Data format: CnH mmH

n=channel number: 00H – 0FH (1 – 16)
mm=Program Change number: 00H – 7FH (0 – 127)

PITCH BEND
This continuous control message bends the instrument's pitch upwards or downwards.

Data format: EnH vvH

n=channel number: 00H – 0FH (1 – 16)
vv=value: 00H – 7FH (0 – 127)

SYSTEM MESSAGES

ACTIVE SENSING
Active Sensing is a type of MIDI message used to prevent unexpected results in the event that a MIDI cable is disconnected or damaged while the instrument is being played. Upon the receipt of an Active Sensing message, the stage piano will begin to monitor the status of connected MIDI cables. If no MIDI data is received over the next 300 ms, the *Legend One* will conclude that a problem has occurred with a MIDI cable, and in response, it turns off all notes.

List of MIDI messages transmitted and received by the Legend One

Message	Parameter	Value Range
Program Change	Program selection	1-128
Pitch Bend	Pitch wheel	0-127
CC 0	Bank Select MSB	0-127
CC 1	Modulation wheel	0-127
CC 3	Memory selection	0-3
CC 11	[EXP] pedal	0-127
CC 12	ORGAN Drawbar 16' SET A	0-127
CC 13	ORGAN Drawbar 5 1/3' SET A	0-127
CC 14	ORGAN Drawbar 8' SET A	0-127
CC 15	ORGAN Drawbar 4' SET A	0-127
CC 16	ORGAN Drawbar 2 2/3' SET A	0-127
CC 17	ORGAN Drawbar 2' SET A	0-127
CC 18	ORGAN Drawbar 1 3/5' SET A	0-127
CC 19	ORGAN Drawbar 1 1/3' SET A	0-127
CC 20	ORGAN Drawbar 1' SET A	0-127
CC 21	ORGAN Drawbar 16' SET B	0-127
CC 22	ORGAN Drawbar 5 1/3' SET B	0-127
CC 23	ORGAN Drawbar 8' SET B	0-127
CC 24	ORGAN Drawbar 4' SET B	0-127
CC 25	ORGAN Drawbar 2 2/3' SET B	0-127
CC 26	ORGAN Drawbar 2' SET B	0-127
CC 27	ORGAN Drawbar 1 3/5' SET B	0-127
CC 28	ORGAN Drawbar 1 1/3' SET B	0-127
CC 29	ORGAN Drawbar 1' SET B	0-127
CC 30	PEDALS Drawbar 16'	0-127
CC 31	PEDALS Drawbar 8'	0-127
CC 32	Bank Select LSB	0: Program Bank 1-32 1: Program Bank 33-64 2: Program Bank 65-96 3: Program Bank 97-99
CC 33	ORGAN On/Off	≤63: off, ≥64: on
CC 34	ORGAN Volume	0-127
CC 35	ORGAN Model	0-5: Tonewheels Organs 16-18: Pipe Organs 48-49: Transistor Organs
CC 36	Key Click	0-127
CC 37	Crosstalk	0-127
CC 39	PERCUSSION On/Off	≤63: off, ≥64: on
CC 40	PERCUSSION Soft	≤63: off, ≥64: on
CC 41	PERCUSSION Decay	≤63: off, ≥64: on
CC 42	PERCUSSION Third	≤63: off, ≥64: on
CC 43	VIBRATO/CHORUS Upper On/off	≤63: off, ≥64: on
CC 44	VIBRATO/CHORUS Lower On/off	≤63: off, ≥64: on
CC 45	VIBRATO/CHORUS Type	0: V1, 22: V2, 44: V3 66: C1, 88: C2, 110: C3
CC 46	VIBRATO/CHORUS Preset	0-1
CC 47	ROTARY On/Off	≤63: off, ≥64: on
CC 48	ROTARY Drive	0-127
CC 49	ROTARY Speed	0-44: Slow 45-82: Brake 83-127: Fast
CC 53	IFX 1 On/Off	≤63: off, ≥64: on
CC 54	IFX 1 Category	0: Tremolo 1: Chorus 2: Flanger 3: Phaser 4: Wah 5: Amp 6: Delay 7: Others / PEQ3 8: Others / PEQ5 9: Others / GEQ5 10: Others / Comp 11: Others / Rotary 12: Others / Ring Mod 13: Others / Rotary
CC 55	IFX 1 Preset	0-X (it depends on the number of presets in each category)
CC 56	IFX 1 Amount	0-127
CC 57	IFX 1 Rate	0-127
CC 58	IFX 2 On/Off	≤63: off, ≥64: on
CC 60	IFX 2 Category	*As IFX 1 Category*
CC 61	IFX 2 Preset	0-X (it depends on the number of presets in each category)
CC 62	IFX 2 Amount	0-127
CC 63	IFX 2 Rate	0-127
CC 64	[DAMPER] pedal	≤63: off, ≥64: on (switch) 0-127 (half damper)
CC 66	[FOOT CONTROL] pedal	0-127
CC 67	[FOOT SWITCH] pedal	≤63 off, ≥64 on (switch) 0-127 (half damper)
CC 70	SOUND 1 On/Off	≤63: off, ≥64: on
CC 71	SOUND 1 Volume	0-127
CC 72	SOUND 1 Category	0-5
CC 73	SOUND 1 Timbre	0-X (it depends on the number of Timbre in each category)
CC 74	SOUND 1 Drawbar F.Cutoff	0-127
CC 75	SOUND 1 Drawbar F.Reso	0-127
CC 76	SOUND 1 Drawbar Attack	0-127
CC 77	SOUND 1 Drawbar Decay	0-127
CC 78	SOUND 1 Drawbar Release	0-127
CC 79	SOUND 1 Drawbar RevSend	0-127
CC 80	SOUND 1 Drawbar Control1	0-127
CC 81	SOUND 1 Drawbar Control2	0-127
CC 82	SOUND 1 Drawbar Brilliance	0-127
CC 85	MFX On/Off	≤63: off, ≥64: on
CC 86	MFX Category	*As IFX 1 Category*
CC 87	MFX Preset	0-X (it depends on the number of presets in each category)
CC 89	REVERB On/Off	≤63: off, ≥64: on
CC 90	REVERB Type	0-12
CC 91	REVERB Dry/Wet	0-127
CC 93	MFX Amount	0-127
CC 94	MFX Rate	0-127
CC 102	SOUND 2 On/Off	≤63: off, ≥64: on
CC 103	SOUND 2 Volume	0-127
CC 104	SOUND 2 Category	0-5
CC 105	SOUND 2 Timbre	0-X (it depends on the number of Timbre in each category)
CC 106	SOUND 2 Drawbar F.Cutoff	0-127
CC 107	SOUND 2 Drawbar F.Reso	0-127
CC 108	SOUND 2 Drawbar Attack	0-127
CC 109	SOUND 2 Drawbar Decay	0-127
CC 110	SOUND 2 Drawbar Release	0-127
CC 111	SOUND 2 Drawbar RevSend	0-127
CC 112	SOUND 2 Drawbar Control1	0-127
CC 113	SOUND 2 Drawbar Control2	0-127
CC 114	SOUND 2 Drawbar Brilliance	0-127
CC 115	PEDALS On/Off	≤63: off, ≥64: on
CC 116	PEDALS Volume	0-127
CC 117	PEDALS Model	0: T.Wheels Bass 16-18: Pipe Basses 48-49: Transistor Basses 80-95: Other Basses
CC 118	PEDALS F.Cutoff	0-127
CC 119	PEDALS Pedal Sustain	0-127
CC 120	All Sound Off (*)	0-127
CC 121	Reset All Controllers (*)	0-127
CC 123	All Notes Off (*)	0-127
F0 7F 7F 04 03 xx xx F7	Fine Tuning	00 20: -50 cents 00 40 0 cents 00 60 +50 cents

* *Reset All Controllers sets the following parameters: Pitch Bend, Modulation (CC 1), Expression (CC 11), Sustain (CC 64).*
All Sound Off mutes all sounds regardless of whether the Sustain pedal is on.
All Notes Off message sets off all notes on.

MIDI IMPLEMENTATION CHART

Viscount Legend One
73-61 keys stage keyboard

Version: 1.0
Date: 05 Dec. 2024

FUNCTION…		TRANSMITTED	RECEIVED	REMARKS
BASIC	Default	1	1	
CHANNEL	Changed	1÷16	1÷16	
MODE	Default	Mode 3	Mode 3	
	Messages	********	********	
	Altered	********	********	
NOTE		0÷127	0÷127	
NUMBER	True Voice	********	0÷127	
VELOCITY	Note ON	O	O	
	Note OFF	O	O	
AFTER	Key's	X	X	
TOUCH	Ch's	X	X	
PITCH BEND		O	O	
CONTROL CHANGE		O	O	*1
PROGRAM CHANGE	True#	O	O	
SYSTEM EXCLUSIVE		O	O	
SYSTEM	Song Pos	X	X	
COMMON	Song Sel	X	X	
	Tune	X	X	
SYSTEM	Clock	X	X	
REAL TIME	Commands	X	X	
AUX	Local On-Off	X	X	
MESSAGES	All notes off	O	O	
	Active Sense	O	O	
	Reset	X	X	

NOTES:
*1: for further informations see "MIDI Informations" chapter.

Mode 1: Omni On, Poly
Mode 2: Omni On, Mono
Mode 3: Omni Off, Poly
Mode 4: Omni Off, Mono

O=YES
X=NO

Disposal of old Electrical & Electronic Equipment (Applìcable throughout the European Union and other European countries with separate collection programs)

Dir. 2002/95/CE, 2002/96/CE e 2003/108/CE

This syrnbol, found on your product or on its packaging, indicates that this product should not be treated as household waste when you wish to dispose of it. Instead, it should be handed overt to an applicable collection point for the recycling of electrical and electronic equipment. By ensuring this product is disposed of correctly, you will help prevent potential negative consequences to the environment
and human health, which could otherwise be caused by inappropriate disposal of this product. The recycling of materials will help to conserve natural resources. For more detailed information about the recycling of this product, please contact your local city offi ce, waste disposal service or the retail store where you purchased this product.

CE

This product complies with the requirements of EMCD 2004/108/EC and LVD 2006/95/EC.

FCC RULES

NOTE: This equipment has been tested and found to comply with the limits for a **Class B** digital Device, persuant to Part 15 if the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instruction, may cause harmful interference to radio comunications. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determinated by turning the equipment off and on, the user is encuraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced Radio/Tv technician for help.

The user is cautioned that any changes or modification not expressly approved by the party responsable for compliance could void the user's authority opearate the equipment.

INFORMATIONS FCC

NOTE : Cet instrument a été controlé et il est garanti pour etre en conformité avec les spécifications techniques établies pour les dispositifs numériques de la « **Classe B** » selon les normes de protection contre les interférences avec d'autres dispositifs électroniques environnants. Cet appareil produit et utilise des fréquences radio. S'il n'est pas installé et utilisé selon les instructions contenues dans le mode d'emploi, il peut générer des interférences. L'observation des normes FCC ne garanti pas qu'il y aura aucune interférence. Si cet appareil est la cause d' interférences avec une réception Radio ou TV, il est possible
de le vérifier en éteignant puis en allumant l'instrument : Vous pouvez alors résoudre le problème en suivant les procédures suivantes :

- déplacer ou orienter l'antenne de l'appareil avec lequel se manifeste l'interférence.
- déplacer cet instrument ou l'appareil avec lequel se produit l'interférence
- connecter cet instrument à une prise de courant différente afin de mettre les deux appareils sur deux circuits différents.
- consulter le revendeur ou un technicien radio/tv pour d'autres renseignements.

D'éventuelles modifications non approuvées par le constructeur peuvent annuler votre garantie de l'appareil.

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