



STEINBERG

EDIT KID INSTRUCTION MANUAL

EDIT KID

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INTRODUCTION

This program has been developed to work with the **pro16** sequencer and the Commodore 64/128 computer. It gives you extensive step time editing facilities for music that you may already have created, plus it allows you to input new sequences in a completely different way.

There are two screens within the **GRAPHIC EDITOR**. The first gives you the control to edit all the musical notes on a specified track. The second gives you the control to edit drum voices from only one track of the **pro16**.

This style of editing, we call **GRID MANIPULATION**.

You now have the power to edit as little as the velocity of just 1 note or as much as a whole complex drum pattern using a combination of note and parameter input from your master keyboard and the Commodore keyboard.

HOW TO GET INTO THE GRAPHIC EDITOR

The **GRAPHIC EDITOR** is automatically loaded together with the **pro16**. To get into the **GRAPHIC EDITOR** press the **<E>**-key (external).

You will now be in the edit screen for the track that the cursor was specifying before you left the **pro16** main screen.

If you wish to edit drum patterns, then you must press the **left pointing arrow** key in the top of the left hand corner of the Commodore keyboard. You will now be given the drum edit screen.

To return to the note edit screen you should press the **left pointing arrow** again.

To exit from either of the screens and return to the **pro16** main display you have two options:

1

Press the **<SPACE BAR>**. This will return to the **pro16** and any edits that you made will become final.

2

Press the **<Q>**-key. This will return to the **pro16** without changes. **Any edits will be lost.**

NOTE EDIT SCREEN

The note editor will only function on a track that has something recorded on it.

If you try to get into the editor from an empty track, you will get the message **NO RECORD**.

Just press **<RETURN>** and now record something. You might even record 'nothing' just to give the computer a recorded track.

Once you have a track ready with something recorded, you can access the edit screen.

The track that you will be editing is always the one which the cursor is currently on.

To leave the **pro16** display, press **<E>**.

Now you should at least be able to see the note edit screen.

NOTE EDIT SCREEN DISPLAY - AN EXPLANATION

With the note edit screen, you can adjust, delete, move, requantize, and do many other things to the notes that you have recorded on the pre-selected track.

Because the physical length of a keyboard and the limitations of the C-64 it is impossible to display all the notes that you have played at one time. You always be able to hear them (no other tracks though).

To see every note recorded, there is a 4 way system of scrolling that will be explained fully as we progress through this section.

If you look at the screen, you will see that it has 3 parts to it.

1

You could hardly have failed to notice a piano keyboard running vertically down the middle of the screen.

This has two distinct functions:

1. It is a display that allows you to quickly recognise the pitch of notes as they pass from right to left. Each note will pass over a 'key' of the piano display and whatever the key represents will be what the note is. The actual value (i.e. C5 or C4 etc.) is shown at the far left of the screen.

2. Down the middle of the piano keyboard display (from top to bottom) is a black bar.

This we call the **EDIT HEAD** because it is when a note passes this point on the screen that it is played (like a play head on a tape recorder). It is also at this point that you perform all the edit functions.

Somewhere on the edit head you will see the edit **cursor**. This is a light blue 'block' that overlays the edit head and the middle of the piano display. Obviously, you use this to designate at which point on edit head you which to perform and edit.

You can move the edit cursor by using **<SHIFT>** and the **UP and DOWN cursor control button**.

2

The screen display is also very important, because it is here that you can see exactly where in a bar a particular note or chord is playing.

The screen is divided up by **horizontal and vertical dotted lines**.

The vertical lines designate the beats within a bar as set by the time signature (i.e. 4/4 = 4 lines in each bar etc.)

The horizontal lines are made up of 'dash' markers that indicate the smallest division between beats as set by the quantize value. If the quantize is set to 16, then there will be 1 whole beat marker (as set by the vertical line) followed by 3 'dash' markers, making 4 divisions for each beat. With 4 beats in $4 \times 4 = 16$ and then just happens to be the same as the quantize value.

By choosing a different quantize, you will be able to get a different 'grid' display. With a higher quantize, you will get more divisions, choosing a lower quantize will give you less divisions.

3

At the far left is the value display, again running vertically down the screen.

In this column you can switch between seeing the exact note value for the corresponding line, or the relative velocity value of each note as it crosses the edit head in the centre of the line.

These values are written in dark grey, the same colour as the grid lines. At the top of the column is a number written in white. If you are in the note value mode, then this number will correspond to the quantize value of the track and therefore the grid size.

If you are in the velocity display mode, then the white number at the top represents the master velocity input value. Any velocities that you set will initially be given this value.

Each bar within a sequence is numbered, and the number is displayed at the top of the screen in white. As the sequence plays, the bar numbers will scroll along the top of the screen indicating where each new bar begins, so letting you know exactly where you are as the sequence plays.

NOTE DISPLAY - DETAILED DESCRIPTION

If you have recorded some music, you should have a note display on the screen.

Press **<RETURN>**

If you cannot see anything, and cannot hear anything, then the track is probably empty (or it is a drum pattern).

If you can hear some music, but see nothing on the screen you might need to scroll the screen. Because there are at least 5 octaves on the average keyboard, the edit screen will only display 2 octaves at a time.

The display range is from C#0 to F10 (not that many instruments have a 10 octave range).

To scroll the screen, use

<SHIFT> <+> to move up

<SHIFT> <-> to move down.

Note values:

So now we have got some notes on the screen. At first it looks like an aerial view of a 24 lane motorway with cars and trucks of all sizes and colours passing through a toll booth. Now that you have got used looking on it, let's see what it all really means.

Each note is represented by a 'block'. The length of the block is dependant on how long you played the note for when you recorded it.

At the left end of the block is a short vertical black line. This is the 'note on' indicator. When this part of the block passes the edit head the note will be played. In this way you can see exactly where a note begins, and by the length of it, where it ends. If it is a very short note, it will look like a small box rather than oblong.

If you look at the same notes on a screen with different quantize values, then the length of the notes will be different. This is because longer divisions produce longer notes and shorter divisions, shorter notes...

NOTE: If you input a very short note at a high quantize and then change to a lower quantize you might not be able to see it because the resolution of the grid isn't high enough.

Note velocity:

If you are using a colour monitor/tv, then you will see that many of the notes are a different colour. Each colour represents a different level of velocity. So you can see quickly, which notes are louder than others. The color won't change with every different velocity, but are instead arranged in 'bands' of colour that correspond to banks of velocity values. The band values are as follows:

VELOCITY	COLOURS
1-7	dark grey
8-15	dark blue
16-23	red
24-31	dark green
32-39	light grey
40-47	light blue
48-55	light green
56-63	yellow

You can see the actual velocity of the note if you follow it to the left and look in the value column. Press <F7> if it is showing note values.

Obviously these velocity functions will only be heard with a velocity sensitive keyboard. If you change the values for a non velocity keyboard, you will 'see' the changes occurring but hear no difference to the sound.

The velocity system used by the **pro16** is absolute. That means, whatever number you set a note to, that is the velocity that will play. If you set it to 63, it will play with it's maximum velocity. If you set it to 1, it will play with it's minimum velocity.

Before we get into the edit operation, we will give you a quick key reference guide to let you know all the functions you can access. These key operations will be dealt with again as they occur through the manual, so after reading you can refer back to this guide to refresh your memory..

pro16 NOTE EDIT SCREEN - QUICK KEY GUIDE

SET A NOTE	<F1>
CUT A NOTE	<F3>
ALL NOTES OFF (MIDI MESSAGE)	<F5>
VELOCITY KEY NUMBER SWAP	<F7>
PLAY	<RETURN>
STOP	<RETURN>
STOP	<RUN/STOP>
PLAY (move 1 step left first)	<RUN/STOP>
INCREASE QUANTIZE	< > >
DECREASE QUANTIZE	< < >
ERASE TRACK	<SHIFT> <E>
RESET TRACK (RESTORE)	<SHIFT> <HOME>
SCROLL SCREEN UP	<SHIFT> <+>
SCROLL SCREEN DOWN	<SHIFT> <->

RETURN TO THE MAIN SCREEN UNALTERED	<Q>
CUT EVERY THING ON EDIT HEAD	<C>
SET VELOCITY TO ALL NOTES AT EDIT HEAD	<V>
RETURN TO THE MAIN SCREEN WITH EDITS	<SPACE BAR>
RETURN TO BEGINNING OF SEQUENCE	<HOME>

CURSOR CONTROLS

MOVE THE GRID FAST FORWARD	RIGHT CURSOR
REWIND THE GRID	<SHIFT> RIGHT
MOVE THE EDIT CURSOR DOWN	DOWN CURSOR
MOVE THE EDIT CURSOR UP	<SHIFT> DOWN

SCREEN SWAP

GO FROM NOTE TO DRUM EDITOR	LEFT ARROW
GO FROM DRUM TO NOTE EDITOR	LEFT ARROW
GO FROM pro16 INTO NOTE/DRUM EDITOR	<E>

THE EDIT SCREEN - IN OPERATION

Before we get into the edit operation, it is worth knowing the commands that will help you get around the screen quickly.

GETTING AROUND THE EDITOR

Pressing **<RETURN>** will start a sequence playing (that isn't already playing) from the point the edit head is currently indicating.

Pressing **<RUN/STOP>** will move the sequence one step to the left before starting to play.

Pressing either of the above (**<RETURN>** or **<RUN/STOP>**) will stop a sequence that is playing.

If you want to return the sequence to the first beat of the first bar, press **<HOME>**.

If you want to erase the entire track, you must press **<SHIFT> <E>**.

And if you want to get everything back the way it was (before pressing **<SPACE BAR>**), press **<SHIFT> <HOME>**.

EDIT-BASIC OPERATIONS

All notes are edited in one area of the screen display, the **EDIT HEAD**.

For a note to be altered, the note on indicator (little black line at the beginning of a note) must be on the edit head, and the edit cursor must be positioned over it.

To edit an already existing note or chord you can press **<RETURN>** to start the sequence playing, and then press **<RETURN>** or **<RUN/STOP>** to stop the sequence when you get to the right place.

If you stop the sequence a little early or a little late, you can use the **left and right cursor keys** to move the sequence until the note is on the edit head.

You have a number of options open to you for editing now, lets look at them.

1 THE NOTE IS IN THE WRONG POSITION

Sometimes you will record a sequence and one or more of the notes might not be in quite the correct place. Here you can identify an incorrect note and move it.

Once the note is lined up on the edit head, move the edit cursor onto it and press **<F3>**. This will cut the note. **<F3>** is an erase command that cuts everything to the right of the edit cursor. If you use the command at the beginning of a note, then it will cut (erase) the whole note.

Now that we have removed the note from the wrong place, we can put it in the right place.

Using the **left/right cursor** key, move the sequence until the grid division 'dash' or beat line corresponding to the right place for your note is on the edit head. Now press **<F1>**. This will set a note at this position. As you haven't moved the edit cursor, this new note will be the same value as the note you cut.

There is another thing you must do before finishing, and that is to tell the computer how long you want the note to play for. At that moment you have only specified that it should set a note. Now you must specify a point where it will finish, otherwise the computer will play it 'for ever'. To do this, you must press the **right cursor** to move the screen by a single step. The value of a single step is set by the quantize of the screen (displayed at the top of the note column). If it is set to 4. Then pressing the **right cursor** once will give you a quarter note. If it is set to 16, pressing the **right cursor** once will give you a 16th note...

If you press the **right cursor** more than once these values will be added together. If you keep the **right cursor** pressed down for the whole track, then the note will last for the whole track.

When you have set the note to the correct length, you must press **<F3>**. This will cut the note.

As we explained earlier, **<F3>** will cut a note to the right of the edit cursor. So pressing it here will leave us with the length that we set without erasing the whole note.

During a 'note set' operation the **left cursor** key will not work. It will only work again after you have cut the note.

2 THE NOTE IS TOO LONG

You must use a similar technique to that described (1).

Line up the incorrect note on the edit head and move the edit cursor onto it. Now use the **right cursor** to step along until you are at the point where the note should end. If you now press **<F3>** you will cut everything to the right of the edit cursor, which of course means the tail end of the note that was too long.

3 THE NOTE IS TOO SHORT

Locate note to be edited, now press <F1>.

This will set the note again. Use the **right cursor** key to step along until it is at the correct length, now press <F3> to cut the note.

4 THE NOTE IS THE WRONG VALUE

Locate the note (as usual) and cut it at the beginning to erase it (<F3>).

Now move the edit cursor up or down till it is located at the correct key value. If the key value is out of the range of the screen display, you can use <SHIFT> <+> or <SHIFT> <-> to move up and down.

Now set a new note with <F1> and set length with the **right cursor** key and the cut command <F3>. You can of course input notes from a keyboard instead, if you wish. Just play and hold the correct note, and step the **right cursor** key along until you have the desired length. Now just take your finger off the keyboard, and the note should be set.

5 THE NOTE HAS THE WRONG VELOCITY VALUE

Locate the note, and position the edit cursor on it. Press <F7> to swap the left column display from note values to velocity values (if you haven't already done so). Look along the line from your note and see what the current velocity is. Change the velocity of your note by using <+> to increase it, and <-> to decrease it.

As you make these changes, you will see the value change in the left hand column. It will also to change at the top of the column in the master velocity display.

Again you could do this from a velocity keyboard. Locate the note on the edit head and just play again, softer or harder, and step along with the right cursor to set the length.

6 CHANGE MASTER VELOCITY ONLY

It is possible to change just the master velocity by moving the edit cursor to a position on the edit head where there is no note and pressing <+> or <->. You will see the master velocity change at the same time.

7 SETTING A CHORD TO THE SAME VELOCITY

Whenever you play a chord, all the notes will begin at the same point. So to set a constant velocity to a chord in one go, you first locate the beginning of the chord on the edit head. Then check to see that the master velocity is set to the correct value. If not, set as described in (6).

Now just press <V>, and everything on the edit head will be set to the same velocity (that of the master velocity).

8 SETTING AND CUTTING A WHOLE CHORD

You can also set a whole cord.

To do this, locate the correct start point for the chord and then input all the relevant notes to be used by moving the edit cursor up and down the edit head and pressing <F1>.

After setting the last note of the chord, you can use the **right cursor** key to step along and set the length.

You will notice that all the notes you have set will be extended even though the edit cursor is only on the last note you input.

Instead of cutting each note individually using <F3>, you can use the key <C>. This will cut all notes that are currently across the edit head.

Alternatively, you might want to input a chord where each note of the chord lasts for a different value.

To do this, set the chord as described and step along until you have reached the length for the first note, move the cursor to that point and press <F3>, now step on again. You will see the remaining notes of the chord extended. Now choose the next point to cut a note and move the cursor to the next note. Cut it and move on...

To cut a chord that is too long, locate it on the edit head and then advance to the correct position using the right cursor key.

Press <C>. This is the same command as <F3> but it is effective on all notes that are currently lying across the edit head. You can also use the <C> command to erase a chord by cutting the very beginning of the note.

9 QUANTIZE

We have already explained how a different quantize setting will give a different grid display. So try looking at different quantize settings (use < < > and < > > to change quantize) with the notes that you have already recorded. See how the notes change length to accomodate new divisions.

As the owner of a **pro16**, you will probably know how the quantize works, but to re-cap slightly.

Quantize is an auto-correct function that will monitor the notes that you input and move the ones that don't correspond with the quantize setting to the nearest beat.

Each quantize grid display shows us just where the divisions are, and where the notes are. The **pro16** always records your music with a quantize setting. Even if you choose 0, your notes are still being moved to the nearest 192 position. Normally it is impossible to mix quantize settings within a sequence on one track. But the **EDIT KID** allows you to do it. So it is quite feasible to record a track, and then overdub triplets (which require a quantize that is multiple of 3).

To do this, simply edit your notes in the different displays.

NOTE: If you mix triplets in with your sequence, you won't hear them play unless you are either in 48 quantize (which is both a multiple of 3 or 4) or you have returned to the **pro16** using the <SPACE BAR>.

10 CHORD MEMORY

The edit screen also gives you the facility to memorise 8 different chord patterns the number keys <1> - <8>.

To operate, you must have the beginning of all the relevant notes on the edit head. Now by pressing <SHIFT> <1> you will save the chord into the chord position 1. You can follow the same method for putting different chords into the other seven positions.

To recall a chord, just press any one of the 8 relevant keys (<1> - <8>) and it will be inserted at the point the edit head is currently at. The chord memory will only retain note and velocity information, not length. So you will need to set the length using the right cursor and the chord cut control <C>. You can also use this method for transposing chords quickly.

Simply move the screen up or down using <SHIFT> <+> or <SHIFT> <-> and press a chord memory key. The chord will now displayed in the new range.

11 ALL NOTES OFF

If you are using sequencers for some time, you will be well aware of the fact the certain synthesizers will 'drone' on and on if you turn the sequencer off mid-note. To overcome that problem happening in the edit screen you can use <F5>. So if you get any notes 'hanging' on, just press <F5> and a special MIDI message will be sent out to tell it to 'shut up'.

THE DRUM EDITOR

The drum editor has been developed to enable you write and edit drum patterns from within one track of the **pro16**.

You can change any or all the parts recorded, and you can also (like the note editor) mix quantize settings so you can play a drum fill that contains triplets.

The drum editor is very similar in layout to the note edit screen and they both share many similar functions. But there are some basic differences.

SCREEN DISPLAY

Press the **left pointing arrow** key at the top of the left of the computer keyboard and you will be in the drum editor.

You will notice that this screen doesn't have the piano keyboard running down the middle, just two thick blue lines. In between these lines is the **EDIT HEAD**. And it is here (like in the note editor) that all changes are made. You can use the same cursor key functions to move the sequence backwards and forwards, and to move the edit cursor (which is now two horizontal white lines) up and down.

The screen is divided into sections in exactly the same way as the note editor. These screen divisions are again set by the quantize value, which in this mode is displayed at all times in the top left hand corner (in white).

NOTE DISPLAY

Drum voices are always very short, because they have an extremely percussive attack and a rapid decay. Therefore you are not given the facility to change the length of a drum note. A drum note is either on or off. The only thing you can change is the velocity of the voice.

The drum notes are shown as circular, and like the keyboard notes, are a different colour when they are a different velocity.

Down the left side of the screen is a column of values which can have 3 different meanings.

1 KEY ASSIGNMENT

Every drum machine uses the same 'key' numbers to play the various drum voices. A key number that corresponds to a specific key on a keyboard. The lower the number, the lower the key it corresponds to. Drum voices assigned key numbers in the lowest 1-2 octaves of a keyboard. If you have ever played a MIDI-drum machine from a keyboard you'll know that the bass drum and snare are usually the lowest C and D respectively. Those numbers are 36 and 38.

Check to see if you have a list of 12 different numbers running down the left of the screen, if not press **<F5>** until you do.

If you look at the column display, you should see the numbers 36 and 38 at the top (ignore the very top two numbers, they refer to quantize and velocity, and are in a slightly different colour). There are 12 numbers down this column and they all access different voices from the drum machine. You can change the key assignment number for any or all of the drum voices if you wish.

To do this, move the cursor until it is opposite the number that you want to change. Now using **<SHIFT> <+>** you can increase the number and using **<SHIFT> <->** you can decrease the number.

2 DRUM NAME

If you press **<F5>** once more, the column will now change to 12 two letter names. These names are used to identify what drum voice is on what line. There are 12 names that load as part of the software, these correspond to the 12 most common drum voices. You can change these letters to anything you like.

Move the cursor to the line where it is opposite the name you wish to change. Press **<N>** on the computer keyboard, and the first letter will change, waiting for you to input something. You can now input any two letters to make up the name that you want.

All changes of the key assignment and the names will be stored with your song onto disk.

3 VELOCITY

The drum editor allows you change the velocity of all your drum voices, providing of course your drum machine will read this information.

The second number down on the top left hand side (in yellow) is the display of the current master velocity.

Press <F7>, and the column on the left will now only display the relative velocities of the drum notes that are currently at the edit head.

To change the velocity of a single drum note at a single point locate it on the edit head and move the cursor on to it.

<+> and <-> will increase or decrease the velocity (starting from the master velocity setting), and if there is no note at the edit head, but you want to change and test the velocity, pressing <+> will set a note at the same time as increasing the velocity.

You might want to set a velocity that is given to all the notes within a drum voice. To do this, move the cursor to the line that you want to change and press <V>. Now everything on the line will be at the same velocity.

Just like the note editor there are different colours for different velocities, but the drum colours are different from the note ones, so here is another table:

VELOCITY COLOURS

1-7	deep purple
8-15	dark grey
16-23	red
24-31	green
32-39	light grey
40-47	blue
48-55	light green
56-63	yellow

NOTE INPUT

Note input is just the same in this program.

You can either input from keyboard, or you can set notes and cut notes using <F1> and <F3> respectively. The cursor must be set to the line that you wish to input on. As with the note editor, the sequence will keep on 'looping' until you tell it to stop. You can input and erase parts as much as you like.

To leave this screen and return to the note editor, you must press the **left arrow** key. This will not save any edits though.

BEWARE: To save any work you are doing in the drum editor you must press the <SPACE BAR> and exit to the **pro16** main screen first otherwise you will lose any edits.

You can return to the main screen by pressing the <SPACE BAR> or <Q>.

Whatever program you leave to enter the main program, that will be the first screen that you return to when you press <E>.

DRUM EDITOR QUICK KEY GUIDE

SWAP BETWEEN NAME AND KEY NUMBER <F5>

SWAP BETWEEN VELOCITY AND NAME/KEY <F7>

SET VELOCITY TO DRUM PART

<V>

CHANGE KEY ASSIGNMENT UP

<SHIFT> <+>

CHANGE KEY ASSIGNMENT DOWN

<SHIFT> <->

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